A CASE STUDY OF CHARACTERISTICS AND MEANS
OF PERSON-TO-PERSON INFLUENCE
IN AMERICAN KODÁLY MUSIC EDUCATION:
KATINKA SCIPIADES DÁNIEL
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The purpose of this study was to investigate the characteristics and means of Katinka Dániel’s interpersonal influences through the perceptions of 20 selected students, protégés, and colleagues, and to study the behavioral and attitudinal changes they attributed to her influence. A case study design and structured interview questionnaire were used to study four variables coming from the social sciences’ literature on influence: legitimate authority, attractiveness, expert authority, and trustworthiness. Responses were qualitatively analyzed to determine the role those variables played in Dániel’s interpersonal influence. All interviewees were music teachers who used the Kodály method in their teaching and have studied or worked with Dániel. Two images of Dániel emerged from the interviews. The first, a business-like image, emanated from Dániel’s work in the classroom, and the second, a maternal image, came from personal relationships with her students and associates. Attractiveness (defined as a willingness to respond positively to the requests of an influential person because one respects that individual and wants to obtain that person’s approval) proved to be the principal characteristic of influence, followed by legitimate authority, then expertise. Trustworthiness played a lesser role. The greatest effect of Dániel’s influence was on the interviewees’ teaching. Among the factors interviewees described as influential were her expectation they would succeed, her position as role model, praise and encouragement, and gestures of generosity and concern. Interviewees were not in agreement as to whether she used persuasion or coercion. Direct verbal communication served a principal role in Dániel’s influence, and though her criticism was described as forthright and bluntly honest, interviewees often accepted it. This was because most
believed she was focused on their best interest, because her motives were not considered self-serving, and because they saw the reasons for her criticism as stemming from her high ideals and the desire to see them improve as teachers. The dissertation includes a biography of Dániel.
To my daughter, Shannon Michelle Ferrell
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CHAPTER 1

INTRODUCTION

Katinka Scipiades Dániel was born in Hungary January 17, 1913, and immigrated to the United States in 1960 at the age of forty-seven to join her husband, Ernö Dániel, and to reconnect their family that had been separated by the Iron Curtain for 11 years. Soon after her arrival in this country, the family, including son Ernö and daughter Alexa, moved to Santa Barbara, California, where Ernö Dániel had been hired to conduct the Santa Barbara Symphony.

Just two-and-a-half months after her immigration to the United States, Katinka Dániel was employed by the University of California, Los Angeles (UCLA) to teach a course in the then little-known Hungarian method of music education, the method that would later become known as the Kodály approach. Dániel had no idea this would be the beginning of a new career, but since that time, she has become a leader in the American Kodály movement and has taught, mentored, and influenced an incalculable number of music teachers who have gone forward to disseminate the Kodály approach. Experts in Kodály education agree that Dániel made important contributions to the expansion of the American Kodály movement, that she participated in a great number of Kodály teacher training workshops, and that she played important roles in the founding and growth of various Kodály organizations.

Following a 3-year period at UCLA, Dániel joined the faculty at the University of

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1 American Kodály is the name used in this study to signify the Hungarian method of music education after it was adopted and adapted by the North American music education community and named after Hungarian composer-educator Zoltán Kodály, upon whose philosophy the method is based.

Southern California (USC). During that time, Dániel also taught the Kodály method, which emphasizes singing as its primary pedagogic tool, to the children of San Roque School in Santa Barbara, California. She used this period of working with American school children as a laboratory in which to formulate the first comprehensive Kodály curriculum modified to account for American practices.³ Her curriculum was structured on the curriculum developed for Hungarian children by Zoltán Kodály’s student and colleague, Jenő Ádám.⁴

The process of determining what adjustments were needed to fit Ádám’s methodology to American music education presented Dániel with challenges. An important tenet of the Kodály philosophy is that the materials and sequence used in the teaching process must be imbedded in the indigenous culture of the people to whom it is taught; however, Dániel had no firsthand knowledge of American culture. Consequently, she studied and observed educational and musical differences between the United States and Hungary⁵ and worked through the process of modifying Ádám’s method by working with the children of San Roque School for ten years. After this period of gestation, she inaugurated her curriculum in 1973 at the first International Kodály Symposium held in Oakland, California.⁶

Dániel wrote several articles, the first of which, “The Kodály Method,” appeared in Clavier magazine in 1968. This article included photographs of Dániel teaching the San Roque children, a description of the Kodály method, and information about Dániéľ’s and Mary Helen

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³ It is assumed that the reader of this dissertation has an understanding of the vocabulary, methodology, and techniques used in music education and in the Kodály method. The magnitude of this project prohibits the space and time required to explain the many terms and aspects of Kodály methodology. For information regarding the Kodály Approach, contact the Organization of American Kodály Educators at www.OAKE.org.

⁴ Sr. Mary Carol Kopecky, interview by author, telephone, 30 September 2000. See “Ádám, Jenő” in Appendix D

⁵ Katinka Dániel, interview by author, tape recording, 24 June 2000.

⁶ Hickey, 7; See Katinka Dániel’s Curriculum for Use of the Kodály Approach: Grades I – IX provided in appendix A.
Richard’s work in the Kodály movement.\textsuperscript{7} She also published a number of Kodály pedagogic materials including \textit{Kodály in Kindergarten} and four levels of method books with their accompanying workbooks and transparency masters.\textsuperscript{8}

Since her earliest years of the Kodály movement, Dániel has mentored and influenced many who have gone forward to become leaders in music education, and she has been involved in a number of Kodály teacher training programs and Kodály organizations across the United States and Canada. Dániel also played a variety of roles in the creation of early Kodály organizations. She encouraged Lorna Zemke and Robert Perinchief to form a midwest Kodály organization, which led to the creation of the Midwest Kodály Music Educators Association (MKMEA). This group formally organized in March 1973, making MKMEA the first Kodály organization of its type in the United States.\textsuperscript{9}

She played an even more direct role in the founding of the Kodály Association of Southern California (KASC).\textsuperscript{10} The groundwork for this organization was set in place when Dániel, who is always searching for ways to enrich her teaching, began inviting her USC students and other colleagues to informal gatherings at her Santa Barbara home.\textsuperscript{11} These meetings evolved into the Kodály Association of Southern California in 1979\textsuperscript{12} and received its charter as a chapter of the Organization of American Kodály Educators (OAKE) in 1980. The group’s activities included hosting the 1987 Los Angeles OAKE conference, conducting the


\textsuperscript{8} See “Published Works” in appendix A.


\textsuperscript{10} No evidence has been found that college-level teaching of the Hungarian method occurred prior to that time.

\textsuperscript{11} At the age of 89, Dániel continues to host the annual KASC business meeting at her home.

\textsuperscript{12} “Katinka Dániel elected by Kodaly Organization,” \textit{News-Press} (Santa Barbara, CA) 17 Feb. 1979, C-6.
annual KASC Honor Choral Festival, and involvement in the annual Los Angeles area OAKE-endorsed Kodály teacher-training program.¹³

With these and other activities and publications, Dániel served as one of the original pioneers of the American Kodály movement as her curriculum and philosophy provided the foundation for one of the schools of thought that launched Kodály as an important contributing factor of American music education. Among the other pioneering figures that contributed philosophies and pedagogical approaches to the early American Kodály movement were Sister Mary Alice Hein, Denise Bacon, Arpad Darazs and Alexander Ringer, and others. The current study focuses on one of America’s early Kodály leaders.

Though Dániel has been highly visible in the American Kodály community for four decades, her most important legacy may well be her influence on individuals who themselves have risen to positions of prominence and leadership in North American music education.¹⁴ Heading Dániel’s list of protégés is Sister Lorna Zemke,¹⁵ founder and chair of the Kodály program at Silver Lake College in Manitowoc, Wisconsin, one of the first important Kodály programs in the United States. Under Dániel’s mentorship, Zemke earned the degrees of Master of Music (1968) and Doctor of Musical Arts (1973) at the University of Southern California. These were the first degrees with Kodály emphasis awarded in the United States.¹⁶ Additionally, Daniél encouraged Zemke to create the Silver Lake College program.¹⁷


¹⁵ Zemke, 2002 OAKE keynote address, 2.


During the early days of the Kodály movement, music teachers and university professors from across the country sought out Katinka Dánél to study with this woman who was quickly gaining recognition as a master Kodály teacher\(^{18}\) and an internationally known Kodály specialist.\(^{19}\) The early list of notables included Richard Johnston (Universities of Toronto and Calgary), Dean Boal (Peabody Conservatory), and Ray Robinson (Peabody Conservatory and later Westminster Choir College).\(^{20}\)

Since then, Dánél has encouraged success in many students who have risen to positions of prominence in American Kodály. Included among her former students serving on the OAKE Board of Directors are as past-presidents Lorna Zemke, Pamela Wade, John Feierabend, and 2002 president-elect Katherine Hickey. Those who have been recognized by the presentation of OAKE Recognition Awards include OAKE Outstanding Educators Pamela Wade, Martha Rosacker, and David Falconer. Dánél’s protégée Lorna Zemke was awarded the OAKE Outstanding Achievement Award in 1985 and the OAKE Lifetime Achievement Award in 2002.\(^{21}\)

Dánél has also been recognized for her work. In 1993, Pál Tár, Hungarian Ambassador to the United States, presented her with the prestigious Golden Cross of Merit of the Republic of Hungary. OAKE awarded her its highest honors, the 1993 Outstanding Achievement Award and the 2001 Lifetime Achievement Award. During the 1999 celebration of MKMEA 25\(^{th}\) anniversary, held at Silver Lake College, the Katinka Dánél Graduate Music Endowment was announced and the recital hall was re-named the Katinka Scipiades Dánél Fine Arts Theatre.

Other acknowledgements include: Notable Americans 1978–1979; International Who’s

\(^{18}\)Hickey, 7.

\(^{19}\)Lorna Zemke, *The Kodály Concept: Its History, Philosophy and Development* (Champaign, IL: Mark Foster, 1974), 37.

\(^{20}\)Ibid.

\(^{21}\)René Ferrell, records, OAKE Recognitions Committee.

At eighty-nine, Katinka Dániel continues to be active in Kodály conferences and workshops and in publishing pedagogical materials. She says she is currently the only living person in the United States trained by Jenő Ádám, the man she credits as the creator of the Hungarian curriculum based on Zoltan Kodály’s philosophy.

Importance of the Study

Music education has always been in a constant state of change, and much of that change can be attributed to specific individuals, some of whom worked of their own volition and some who worked under the influence, inspiration, and guidance of great teachers and mentors.

Katinka Dániel serves as an example of one who rose to prominence in part because of her relationships with her teachers, Jenő Ádám and Zoltan Kodály, and the influence those relationships had on her, as well as the influence of her husband, conductor and pianist Ernő Dániel. She in turn serves as an example of a teacher who influenced her own cadre of students, protégés, and colleagues in the United States.

As her reputation increased, so did the number of people who sought her out to study

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22 Katinka Dániel, interview by author, e-mail, 31 May 2002.
24 Katinka Dániel, interview by author, tape recording, Santa Barbara, California, 18 October 1999.
with her. She subsequently developed personal and professional relationships with students and colleagues who proceeded to create Kodály programs in their own schools and universities. Many became Kodály clinicians who, like Dániel, traveled across the country to teach the Kodály method to America’s music teachers. In their teaching, writing, and public speaking, many of those students and colleagues have credited Dániel with influencing them to achieve more than they might have had she never touched their lives. Two such examples are David Falconer and John Feierabend.

**David Falconer**

Under Dániel’s guidance, Falconer created a showcase Kodály program for kindergarten through sixth grade at St. James’ Episcopal School in Los Angeles. This program was the subject of their 1989 video, *The Kodály Concept in America*, which featured demonstrations by Falconer as he worked with his elementary St. James students interspersed by instruction and narration by Dániel. Dániel’s influence on Falconer was evidenced by his 1981 article in *Crescendo* titled “Katinka Scipiades Dániel: Tribute to a Master Teacher: A Nine Year Reflection.” He wrote that he met Dániel in 1980 when he enrolled for her two-week Kodály course, and that “It was here that the direction of my future in music education began to change dramatically.”

As the course neared completion, Dániel invited the students to continue their training by studying with her at her home. Falconer and two others then spent several Saturdays during the 1980-1981 school year driving up the coast to Santa Barbara to receive individualized instruction. His article included the following statements:

> At that time I did not realize how many times she has tirelessly done this with countless

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26 Hickey, 2001, 7.

27 Dániel interview by author, 23 October 1999; Katinka Dániel and David Falconer, *The Kodály Concept in America* (Los Angeles, 1989); Hickey, 7.
students from around the world...I can think of no one who gives so much and often receives so little in return.

An exceptional aspect of Katinka is her devotion to reviewing and correcting materials presented by her students. I can think of no one professor in all my years as a student who had taken such care to read and evaluate every sentence. Even the smallest, seemingly insignificant details are noticed. Each set of my master lesson plans, as well as other papers, have been meticulously corrected by Katinka...Her input has always been generous and exceedingly valuable...The impact of Katinka Dániel on my career has been tremendous...at all times Katinka had been nothing but supportive, uplifting and generous with her talents and expertise. For this I am most thankful.

I am dismayed to hear criticism of Katinka’s often abrupt, but honest nature...Indeed, she has her opinions and is quite vocal in expressing them. I am convinced that it is because of her vocal convictions that much has changed for the better in music education in the United States. However, it is only the weak who have reason to be critical of such a master teacher...Students of Katinka Dániel have been very privileged to have such a master teacher provide training and support...[She] has not only dramatically changed my career but also my life as well...I am thankful that I am only one of literally thousands of other people whose lives she has touched and changed throughout her extensive career.  

John Feierabend

John Feierabend, now Director of the Music Education Division and Chair of Undergraduate Music Education at The Hartt School, Hartford, Connecticut, met Dániel at the National Music Camp at Interlochen, Michigan, in 1973. During his term as president of the Organization of American Kodály Educators, Feierabend wrote a column in the Kodály Envoy about his experience with Dániel. In it he said that at the end of Interlochen’s summer camp he found a flyer announcing that Dániel was scheduled to show a film about the Kodály program at San Roque School and one showing an interview with Zoltán Kodály conducted by Ernö Dániel.

Looking back he acknowledged, “…that flyer was the experience that brought me to the musical pathway I would continue to follow.” After viewing the films, he asked Dániel how he could learn more about what he described as “the first system of music education that made sense to me.” She said that though he had just missed her 6-week course, she would meet him

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28 Falconer, 8-11.
on a bench outside her apartment and explain as much to him as she could in the limited time available. They worked from 6 to 9 that evening when Feierabend had to return to his responsibilities as a high school boy’s camp counselor, and since Dániel had to leave the next day, their first encounter ended.29

Two years later, Feierabend took Dániel’s summer course at Interlochen, and he commented, “I was aware of the changes taking place in my own musicianship day by day.” That fall he attended the first Midwest Kodály Music Educators Association conference in Bowling Green, Ohio, where Dániel introduced him to Lorna Zemke. Zemke told him about the new master’s degree program in Kodály that would be offered at Silver Lake College in Manitowoc, Wisconsin, the next fall. Feierabend enrolled and completed the program in 1978 and since that time has served on Silver Lake’s summer Kodály faculty.30

In subsequent years, Feierabend has relied on his own resources to create his series titled Conversational Solfege, and to become leader in American music education, a department chair, a prolific writer, and an internationally recognized Kodály clinician. But as he acknowledged in his Kodály Envoy article, it was Dániel who provided the critical turning point for his career.

The Current Study

These two educators alluded to above and the number of other people that have attributed some degree of their success to their relationship with Dániel, raised the question of what characteristics and means enabled Dániel to contribute to their success, as well as what changes in behaviors or attitudes her students accredit to the influence that resulted from their relationship with her.

No study on the topic of interpersonal influence exists in the area of Kodály music

29 John Feierabend, “From the President,” Kodály Envoy XXIV, no. 2 (winter 1997): 2.
30 Feierabend, 1997, 2; John Feierabend, interview by author, telephone, 1 June 2002.
education. A review of Tacka and Houlanah's *Zoltan Kodály: A Guide to Research*, Kaplan's *The Kodály Concept: A Bibliography for Music Education, Dissertation Abstracts*, and other sources revealed that no study has been conducted that investigates the characteristics, means, and effects of influence exerted by one individual upon another in the context of person-to-person relationships in the field of Kodály music education.

Researchers and writers in the social sciences have identified an extensive array of characteristics and means that contribute to the influence of one person upon another, characteristics and means that may have also contributed to Dániel’s influence on her associates. French and Raven use the term “basis of power” to mean the relationship between the influencing person (also referred to as the power holder or influencer) and the recipient of that influence (called the subject or target), and it is that relationship that is the source of influencer’s power. Among the bases of power researchers describe as common and important are:

1. Legitimate power, legitimate authority – The literature defines legitimate authority as the perception that an individual has an acknowledged right, by virtue of a role position, to expect deference from other individuals.\(^{31}\) For example, the role of teacher carries with it the assumption that subordinates will defer to the teacher’s will. For the current study, legitimate authority also includes the authority voluntarily given or authorized to another because one deems the other to be worthy, for example, because of a person’s reputation or status within the profession or because of their relationship with others who are respected by the profession.

2. Attractiveness - A willingness to respond positively to the request of an influential person because one admires and respects that individual’s personal qualities and, as a result, wants to attain the influential person’s approval.\(^{32}\) Attractiveness, as it is used in this study, may

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\(^{32}\) Dugger, 98, 143; Tedeschi and Lindskold, 336-39; Tedeschi, Schlenker and Bonoma, 45-51.
include such aspects as personality or presence, a person’s convictions or values, or one’s life experiences.

3. Expert power, expertise - The attribution of superior or special knowledge or ability held by the influencer and needed by others to achieve their goals. For this study, expert power is derived from the perception that a person holds expert skill or knowledge in a specific area of interest, e.g., Kodály pedagogy or classroom teaching.

4. Trustworthiness is described by the literature as a key factor in the influence of one person over another, because for the interchange of influence to take place, the target must believe the powerholder is truly in possession of the knowledge or the needed resource and is telling the truth, as opposed to trying to deceive the target. The perception of trustworthiness creates a desire to respond to an influential person’s requests because one believes the influential person has another individual’s best interest in mind and is sincere and truthful in his or her intent.

Additional characteristics discussed by researchers in the social sciences that are of interest to the current study include: physical attractiveness, age and gender, cognitive capacity and cognitive skill, linguistic communication skills, self-efficacy (an internal sense

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34 French and Raven, 1959, 156; Raven, 1974, 174-76; Tedeschi and Lindskold, 336-39; Tedeschi, Schlenker and Bonoma, 45-51.

35 Raven, 172.


38 Dillard, 51.

of confidence in the powerholder’s own ability to handle situations),
charisma,
social position, persuasive ability, the capacity to motivate, and access to and control of resources
needed by others (resources which may include the powerholder’s abilities and knowledge).

Examples of activities or actions that can be utilized by the influencer include: the use of
positive sentiments, flattery and ingratiation, nurturant behaviors, working through friends,
third parties, and networks; the collection and exhibition of symbols of power; and the
company of four or more friends in social settings to stand out in a crowd and to enhance one’s
image as a powerholder.

Other factors that can contribute to person-to-person influence include: the social
similarity of the powerholder and the subject, reciprocity, (the ability of the powerholder to fill
the needs of the target as well as the target’s ability to meet the needs and desires of the
powerholder), shared conditions involving similarity of personal experiences (e.g., success or

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40 Savard, 151, 174, 176.
42 Gardner, 59.
43 Pfeffer, 213-214.
44 Pfeffer, 216-217; Christopher J. Savard. The Effects of Self-efficacy, Target Status Level, and Target
Resistance on Influence Strategy Selection and Agent Persistence (Ph.D. diss., University of Alabama, 1989), 151,
174, 176.
45 Kilmartin, 16; S.R. Strong, 1-3, 14.
46 Pfeffer, 219-220.
47 David C. McClelland, Human Motivation (Dallas: Scott, Foresman, and Company, 1985), 284.
48 McAdams, Healy, and Krause, Relationships between Social Motives and Patterns of Friendship
(unpublished manuscript, 1982), cited in McClelland, 286.
49 G. R. Miller and Steinberg,62; Michael E. Roloff, 117.
50 Kilmartin, 1; Jack Charles Anchin and Donald J. Kiesler, eds. Handbook of Interpersonal Psychotherapy
(New York: Pergamon Press, 1982), 101-102; Robert B. Cialdini, “Systematic Opportunism: An Approach to the
(Philadelphia, Psycholoy Press, 2001), 42; Timothy Leary, Interpersonal Diagnosis of Personality (New York:
Ronald Press Co., 1957), 118-123; Stanley R. Strong & Charles D. Claiborn, Change through Interaction (New
failure, working against a common enemy or toward a common goal),\textsuperscript{51} and agentic relationships (e.g., teacher-student, mentor-protégé).\textsuperscript{52}

The review of related literature in Chapter 3 discusses these and other areas of interpersonal influence relevant to the current study. Though the social science community has created an extensive body of literature on the influence of one person upon another, only one dissertation on interpersonal influence has been found in the field of music education. That study, \textit{A Case Study of Interpersonal Influences in a Band Music Setting: Bohumil Makovsky (1878-1950) and His Association with Selected Individuals Involved in Instrumental Music in the State of Oklahoma}, was written by Richard Charles Dugger in 1992. Aspects of Dugger’s dissertation that contributed to the current study were: an application of social science research to the field of music education, an introduction to social science literature and terminology that were previously unfamiliar to this researcher, the use of case study format, and his review of literature identifying principal characteristics and means of influence.

Sanders points out that because the first American Kodály educators are still alive, we have a golden opportunity to gather primary source information and material, and he recommends that interviews be conducted with these people to learn about their work in the Kodály movement.\textsuperscript{53} It is not only appropriate to document historical and biographical data about the early pioneers, it is appropriate to study how they accomplished what they accomplished. One way to do this is to study the characteristics and means that contributed to their person-to-person relationships with their students, protégés, and colleagues in the field of Kodály education and to look at the effects those relationships had on those associates.

\textsuperscript{51} Pfeffer, 219-220.
\textsuperscript{52} McAdams, Healy, and Krause, 286.
Katinka Dániel was one of the first Kodály pioneers in the United States, and a number of her associates have attributed some portion of their success to her influence. She was, therefore, an appropriate subject for an investigation of the characteristics and means that contributed to her influence. This was accomplished by studying the perceptions of selected students, protégés, and colleagues. It was also appropriate in such a study to investigate the behavioral and attitudinal changes Dániel’s associates attributed to her influence as manifested through their relationships with her.

**Purpose**

The purpose of this study was to investigate the characteristics and means of Katinka Dániel’s interpersonal influence through the perceptions of selected students, protégés, and colleagues, and to study the behavioral and attitudinal changes Dániel’s associates attributed to her influence as manifested through person-to-person relationships.

**Questions**

1. According to the perceptions of twenty selected students, protégés and colleagues of Katinka Scipiades Dániel, what were the characteristics and means that enabled Dániel to influence her associates to modify or change their behaviors or attitudes in the context of interpersonal relationships?
2. According to the perceptions of twenty selected students, protégés and colleagues of Katinka Scipiades Dániel, what changes in behavior or attitude did they attribute to their relationship with Dániel?

This dissertation was conceived from the point of view that all teacher-student and mentor-protégé relationships include elements of influence. The resulting research looked at Katinka Dániel’s influence by focusing on her relationship with her associates from two perspectives. First, it looked at what the participants of this study perceived to be the characteristics and means through which Dániel influenced them, at what they believed she used or had at her disposal that contributed to her influence. Chapter 5, thus, presents the interviewee’s descriptions of Dániel’s influence by describing their perceptions about her.
Chapter 6 then presents the impact Daniel’s influence had on the interviewees by focusing on their perceptions about how her means and characteristics shaped their relationship with her and the impact that had on them. For this phase of the research, the interviewees describe their perceptions about themselves.

**Terminology**

The following terms are operationally defined for use in the current study:

1. **Attitudinal change**: A change of belief as described by a person about him or herself that is the result of legitimate authority, attractiveness, expertise, and/or trustworthiness he or she perceives to be characteristics of the powerholder.

2. **Behavioral change**: A permanent alteration in one’s patterns of action that is the result of the target’s perception of legitimate authority, attractiveness, expertise, and/or trustworthiness the target perceives in the powerholder.

3. **Characteristic**: Distinguishing traits or qualities that can contribute to the target’s perceptions of the powerholder’s legitimate authority, attractiveness, expertise, and/or trustworthiness.

4. **Influence**: The capacity of one person to affect the behavior of another because he or she possesses or controls resources, values, or personal characteristics from which power can be derived. An interpersonal relationship of an individual or group in which attempts are made to modify the cognitions, attitudes and/or behaviors of others; an activity engaged in by the powerholder in regard to the target.

5. **Interpersonal relationship**: The communication and interactions that take place between two people.

6. **Means**: An activity, or specific action, initiated by the influencer for the purpose of activating a change in the target.

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Katinka Irén Scipiades was the middle of three children born to Elemer Scipiades (1875-1943) and Irén Gecso (1881-1975). Katinka’s paternal ancestors moved from Greece to Hungary in the sixteenth century and produced a family line that includes lawyers, organists, cantors, priests, monks, teachers, teaching nuns, and writers. Her maternal grandfather established a successful Hungarian mineral drinking water company, and her maternal grandmother was a gifted pianist who was related to the Hungarian poets, the brothers Sándor and Karoly Kisfaludi.\(^{55}\)

Katinka’s mother, Irén Gecso Scipiades, was an accomplished pianist who earned two degrees from the Franz Liszt Music Academy in Music Education (1906) and piano performance (1908). Iren Gecso’s fellow students at the Liszt Academy included Béla Bartók and Zoltán Kodály. Dániel’s father, Elemer Scipiades, was Professor of Obstetrics/Gynecology at Elizabeth University Hospital in Pécs.\(^{56}\) Her brother Elemer Scipiades, Jr. followed his father’s lead by entering the field of gynecological and obstetrics research, and later traveled to the United States with a grant to join the staff at Johns Hopkins University faculty where he and two fellow cancer researchers developed the Pap smear test.\(^{57}\)


Dániel’s contact with culture and the arts began at an early age. Her family conducted open houses that were attended by visitors from a variety of professions, including poets, scientists, musicians, Catholic nuns, and soldiers. The guests and family entertained each other with poetry reading, story telling, intellectual conversations, and chamber music performances. The Scipiades household was multilingual, which served Dániel well throughout her life. Her father spoke to his children in English, her mother in French, and the governess in French and German. With everyone else, including her classmates, colleagues, and students, Dániel spoke Hungarian.

**Education** Katinka Dániel began her piano studies at the Preparatory Division of the Franz Liszt Academy at the age of five, studying with a student of István Thomán, who was a student of Franz Liszt and the teacher of Ernő Dohnányi and Béla Bartók. She earned her teaching credentials in 1931 from Notre Dame Paninökapzö (Teachers College) in Pécs and the next year completed a degree in Music Education from the Hungarian Royal Institution Music Academy (the Franz Liszt Academy of Music) where she studied solfege with Lajos Bárdos and conducting with Artur Harmath. Dániel completed her studies in piano pedagogy in 1938 under the guidance of Imre Keéry Szántó. Artur Harmat, conductor and organist at St. Steven’s Basilica, was as a valued teacher.

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57 Dániel, interview by author, 24 March 2001. Photocopies of diplomas can be found in the appendix.

58 Dániel, interview by author, 26 March 2001. Photocopies of diplomas can be found in the appendix.

59 Dániel, interview by author, tape recording, Santa Barbara, CA, 22 October 1999.

60 Dániel, 1999, 4-5; Daniel, interview by author, 26 March 2001; Hickey, 6.
teacher who mentored her throughout her Hungarian career. Dániel began graduate studies at the Pázmány Péter University in Budapest at the encouragement of her solfege/theory teacher, Dr. Antal Molnár and earned her Absolutorium (signifying that a student has competed every course available in her area of study) in Aesthetics, Art History and Pedagogy in 1943. She explains that her career with the Budapest municipal school system began in 1938 and that she continued teaching piano and solfege to children at the Budapest Municipal Music School until her immigration to the United States twenty-two years later.

Dániel credits her mentor, Jenő Ádám, as the person who had the greatest influence on her teaching. She first met Ádám when she sang in his choir at the Liszt Academy of Music. The Ádám and Scipiades summer homes were in close proximity at Bela Telep next to Lake Balaton, which allowed her to visit the master teacher and his family during summer vacations. This was especially valuable to Dániel when she was approximately 24-years-old and teaching elementary school music, because it was during this time before World War II that Ádám created his pedagogy books. Though she was not involved in the creation of the books, she was able to see how they were developing.

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62 Dániel, interview by author, 24, 26 March 2001; Dániel, 1999, 6. Photocopies of diplomas can be found in the appendix.

and could ask Ádám questions. Dániel says Ádám’s work during this time resulted in the creation of the original Hungarian pedagogical sequence, and it was he that first to presented the original Hungarian method in a written format.64

Dániel says Ádám loved children, and he believed they should be taught music of the highest quality. He emphasized that though the process of mastering music can require hard work, music classes should be taught in such a way that learning would provide a joyful experience for the children. Dániel explains that he built flexibility into his method, which meant that though teachers throughout a region would teach the same musical element, they had the freedom to apply their own ideas. In this way, Ádám created an “open door” for teacher’s creativity. Dániel emphasizes that he knew what children were capable of and that he taught at the children’s pace. She says he sang with them and made certain they learned a great number of songs. Ádám also provided high quality classical music examples with every musical element.65

Ádám visited with Katinka and Ernö Dániel in Santa Barbara in 1967, and after he observed Dániel’s work at San Roque School, he gave his approval to the American songs she used to present music concepts. They remained friends until his death in 1982.66

Marriage and Separation by the Iron Curtain. Katinka Scipiades and her husband pianist Ernö Dániel met as children at the Liszt Music Academy where he later became the youngest professor named to the Liszt Chair. The Dániels were married June 19,

65 Ibid.
1943, Ernő at the age of 22 and Katinka at 27.\textsuperscript{67} The wedding celebration lacked many of the usual trappings because the bombing of World War II had left the city in ruins. Nevertheless, the resourceful couple resorted to creative solutions. For instance, Katinka’s wedding dress was cut from a curtain lining belonging to one of her seamstress’ customers.\textsuperscript{68} The young couple lived in Budapest and soon began their family. Daughter Alexa was born on 29 January 1945 during the Budapest Theater while the Russians and Americans were bombing the city. Son Ernő was born on 25 December 1946.

During this time Ernő Dániel’s reputation as a concert pianist grew, and in 1947 he left Budapest for a concert tour of South and North America. He was at a dinner party held in his honor in Dallas, Texas, when he learned that the Hungarian Communist government had closed that country’s borders and that he would not be allowed to return to his home and family. Ernő Dániel was also told that because he was on a temporary visa to tour the United States, he would not be allowed to remain in the United States unless he obtained permanent employment. Luckily, Dániel’s job search began and ended at that reception because it was there that he learned that Midwestern State University in Wichita Falls, Texas, was conducting a search for a prestigious European artist to serve on their faculty. He was offered and accepted the position\textsuperscript{69} and served on the music faculty as Professor of Piano from 1949 to 1958 and as Dean of Fine Arts from 1955 until 1958.\textsuperscript{70}

\textsuperscript{67} Dániel, interview by author, 24 March 2001.
\textsuperscript{68} Ibid.
\textsuperscript{69} Ibid.
\textsuperscript{70} Holly Irby, Secretary, Department of Music, Midwestern State University, Wichita Falls, Texas, e-mail contact by author, 19 June 2002.
For the next thirteen years, Ernö remained in Texas separated from Katinka and their two children, who were required to remain in Communist Hungary. Consequently, life was difficult for Katinka. She continued working in the music school and the public schools to support her children; and today she frequently tells stories of the many life-altering events they experienced during those years.\textsuperscript{71}

\textbf{Dániel in America}

Following a series of events arranged by United Nations Secretary-General Dag Hammarskjöld, the Dániel family was reunited on 26 July 26 1960. The connection between Ernö Dániel and Hammarskjöld was made by Alice Roberts, a member of the Dallas Symphony Board of Directors whose husband regularly conducted business between America and Sweden, Hammarskjöld’s home country.\textsuperscript{72}

After having left Hungary, Katinka, Alexa, and Ernö Jr. landed in New York City to an unexpected reception of reporters. Dániel recounts that unknown to her at the time was the fact that she was the first Hungarian citizen to leave her country under as an immigrant passport sanctioned by the Hungarian government. They flew from New York City to Dallas, Texas, where Katinka and Ernö were reunited. The children met the father they barely remembered. Alexa, then fifteen years old, had known her father for only the first two years of her life, and son Ernö was only six months old when the family was

\textsuperscript{71} Dániel, interview by author, 22 October 1999.

\textsuperscript{72} Dániel, interview by author, 18 October 1999, 24 March 2001.
split apart, and thus images he had of his namesake were based solely on photos and family stories.\textsuperscript{73}

The family completed their journey in early September when they drove cross-country from Texas to their new home in Santa Barbara, California, where Ernö had been hired as Artist in Residence and symphony conductor at the University of California, Santa Barbara (UCSB) a year earlier.\textsuperscript{74} He served on that faculty from 1959 to 1977. He also conducted the Santa Barbara Symphony from 1960 to 1967 and served as its first permanent conductor. In 1981 a plaque dedicated to Ernö Dániel was placed in the courtyard of the UCSB Music Building.\textsuperscript{75}

According to Katinka Dániel, she was granted automatic citizenship in 1964 following the four-year wait required of a person whose spouse has previously earned U.S. citizenship.

I had no negative feelings about changing my citizenship, because I knew that no matter where I lived, I would always be a Hungarian, the same way you would be an American no matter where you live. We went through so many hardships in my life, and despite what they have done to Hungary, every Hungarian is very strongly Hungarian. We are very hard workers, and we feel that we should help the people no matter where we go.\textsuperscript{76}

The Beginning of Dániel’s American Career

“I did not come to America to make a career” are the words with which Dániel

\textsuperscript{73} Ibid.

\textsuperscript{74} Ibid.

\textsuperscript{75} David Kelly, Davidson Library, Special Collections, University of California, Santa Barbara, CA, personal e-mail contact by author, 19 June 2002.

\textsuperscript{76} Katinka Dániel, interview by author, March 26, 2001.
began her acceptance speech for the 2001 OAKE Lifetime Achievement Award. She then explained that her reason for coming to the United States was to join her husband, the father of her two children. But within just weeks of moving to California, unforeseen events began to unfold that would lead to a new professional life.

The first event occurred when she learned that Zoltán Kodály’s *Peacock Variations* was scheduled for 2 September 1960 at the Los Angeles Philharmonic. Her husband suggested she attend the pre-concert lecture, which was given to inform what he called “the musically uninformed Americans” about the compositions they were about to hear. Following the concert, she met and congratulated the lecturer whom she later learned was Robert Trotter of the UCLA Music Department. His talk had made such a strong impression on her that she told him only a Hungarian could have been more erudite. That remark, colored by Dániel’s strong accent, prompted him to ask if she was Hungarian. When Dániel explained that she had only recently left her native Hungary, Trotter asked if she had ever met Kodály and Bartók, to which she replied that she had known both. Intrigued, Trotter invited her to lunch. When the meal was almost over, Dániel mentioned that Hungary used a different method of music education that began with sol-mi instead of the full scale. Little did she know that this comment would open the door to a new chapter in her life.

Trotter wrote Dániel’s name and address on a table napkin and told her she would hear from him. Approximately three weeks later, she received a letter from the UCLA

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78 Dániel, interview by author, 22 October 1999.

79 Ibid.
Music Department inviting her to speak, and the following Monday, she made her second trip to Los Angeles. As Trotter led Dániel into UCLA’s Royce Hall, she was shocked to see a full auditorium. “I almost fainted.” Then she realized that the stage was bare except for two chairs. “You don’t mean we’re going there?” she whispered nervously. Trotter tried to comfort her, “Katinka, don’t worry. I will ask you the same questions I asked you when we had lunch.”

Daniel later remembered,

So I sat on that stage, and I thought, “Dear God, let this stage open and let me fall into the ground.” Then Dr. Trotter introduced me and told the audience that I am a Hungarian musician. He didn’t know anything else about me. He didn’t know my husband. He told them I just came from Hungary a month ago, and I did know Bartók, Kodály, and Dohnányi. And then he asked me again how I met Bartók and Kodály.” (Dániel, interview, 1999)

More importantly, Trotter asked her to describe and demonstrate the Hungarian method. She began by teaching the audience to sing solfège syllables and the Curwen hand signals. She then applied the hand signs to two Hungarian folksongs and told the audience that unlike the American preference for Do as the tonic for the pentatonic scale, Hungarians based their pentatonic scale on La.

Next, I showed a Bach chorale with two hands--the hocus-pocus. They gave me a standing ovation. Dr. Trotter then asked me, “Can you do that with another chorale?” I said I could. I made the second one; I made the third one. Then they gave me a standing ovation. No one in that hall had ever seen anything like that before. (Dániel, interview, Oct. 22, 1999)

A few days later, Dániel received a letter from Trotter asking her to teach a

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80 Ibid.
course at UCLA. She accepted and though she had been in the United States for only two-and-a-half months, she was suddenly preparing to teach music education at a prestigious American university.81

Dániel’s first group of students consisted not of music majors, but of future classroom teachers, a group representing Los Angeles’ multi-ethnic population, with students from Filipino, Chinese, and Japanese heritages, very different from Dániel’s European Hungarian teaching experience. Since Kodály education is based on the concept of the “musical mother tongue” (indigenous music based on the first spoken language learned in childhood), and because at that early date Dániel had no American folksong collection to use in her teaching, she asked her students to bring songs to class they had learned in childhood, but only songs that consisted of two notes.

When the group reconvened, she was not surprised to find that the students’ songs were built on the minor third: Sol and Mi. The first song she picked up was written in Japanese on old, yellowed paper. Dániel informed the class that since she could not speak Japanese, she would sing the melody on the syllable “cho cho cho-cho.” After she sang the melody, some of the students argued that the song was not Japanese; it was their own “Rain, Rain, Go Away.” But the song’s owner explained that she had learned it from her grandmother and great-grandmother. Dániel then sang the Hungarian children’s song “Zsip Zsup,” which is based on the same Sol-Mi melody. This

81 This took place the same year that Mary Helen Richards first visited Hungary and discovered the Hungarian Method for herself. (Dániel, interview by author, 22 October 1999)
provided the class with support for the theory that the minor third, Sol-Mi, is found internationally in the songs sung by children.\textsuperscript{82}

Dániel says her first semester at UCLA presented her with a number of challenges. First, she had no real knowledge of American folk music and was unfamiliar with the American folksong books that were available at that time; therefore, she had to create her own folksong collection. But her folksong research was hindered by the time-consuming bus commute between Santa Barbara and Los Angeles, because she does not drive a car. An additional impediment was that she was teaching future teachers, though she was unfamiliar with the American school system. But true to her nature, instead of becoming discouraged, she worked diligently to quickly overcome these obstacles.\textsuperscript{83}

Two years later, Dániel left UCLA and became a guest lecturer at the University of Southern California (USC). Her first class at USC consisted of twenty graduate students who were experienced teachers, including her future protégé Gloria Blacka.\textsuperscript{84} Word about Dániel’s class soon began to spread, and by the second year her classes and her following began to grow. Dániel explains that she began offering summer teacher training courses at USC and later worked with Gloria Blacka at the California State University, Northridge.\textsuperscript{85}

Katinka Dániel and Mary Helen Richards

\textsuperscript{82} Dániel, interview by author, 24 March 2001.

\textsuperscript{83} Ibid.

\textsuperscript{84} Ibid.

Soon after moving to California in 1960, Dániel discovered an article in a California journal containing illustrations from Jenő Ádám's methodology books. She contacted the article’s author, Mary Helen Richards, a music supervisor from Palo Alto, California, who had recently returned from a visit to Hungary. The two arranged to meet in the Santa Barbara airport, and though their first encounter was short, the relationship that followed lasted until Richard’s death.\(^{86}\)

According to Dániel, in 1964 Robert Trotter sent her to present sessions on the Hungarian method at the Northwestern MENC (Music Educators National Conference) Conference in Eugene, Oregon. She explains that word of her innovative techniques spread rapidly through the conference, causing her audiences to grow to the point that extra sessions were added and relocated to a larger room in a nearby university museum.\(^{87}\) Her demonstrations included Zoltan Kodály's *333 Elementary Exercises*\(^{88}\) and discussion of Richards’ soon-to-be-published book, *Threshold to Music.*\(^{89}\) She phoned Richards to ask her to join her in Oregon, which Richards did. By the end of the conference, Richard’s had pre-sold a large number of copies.\(^{90}\)

A number of Canadians were in attendance at the conference, and Dániel’s popularity led to an invitation to teach a workshop in Vancouver, her first invitation to conduct a workshop beyond her university teaching. This put Dániel on the road to traveling across Canada and the United States as a Kodály clinician.

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\(^{86}\) Dániel, 2000, 5.

\(^{87}\) Dániel, interview by author, tape recording, Santa Barbara, CA, 25 June 2000.


\(^{90}\) Ibid.
Dániel comments that Richards’ career was also affected, that her *Threshold to Music* charts became used so extensively that they made Richards famous. Dániel says they made the music education community take notice and want to learn more about the new techniques. According to Dániel, some of her early innovations came about because of Richards’ influence.\textsuperscript{91}

**Dániel’s Work at San Roque Catholic School**

Dániel began teaching at UCLA very soon after her arrival in the United States, and she questioned herself: “How do I teach people how to teach American children when I have never taught in America?” She began searching for a school where she could teach music to children.\textsuperscript{92} The solution to the problem presented itself in the person of Sister Lorna Zemke of San Roque Catholic School in Santa Barbara.

Dániel first met in Zemke in June 1965 as the result of a series of free matinee concerts offered to the local children by the Santa Barbara Symphony and Conductor Ernö Dániel. Zemke and her students frequently attended these performances and after each she would send thank-you notes to the Ernö Dániel. At the end of the 1965 school year, the Maestro contacted Zemke to express the Symphony’s appreciation for her notes and to tell her his wife wanted to meet her. The two women met soon afterwards, and at that moment the Hungarian touched her husband’s arm and said, “I feel I must teach this sister everything I know about Kodály.”\textsuperscript{93}

\begin{itemize}
\item \textsuperscript{91} Dániel, interview by author, 22 October 1999.
\item \textsuperscript{92} Ibid.
\item \textsuperscript{93} Zemke and Perinchief, 1999, 6.
\end{itemize}
According to Zemke, meeting Dániel “was the beginning of my real education.” With that meeting, Zemke became Dániel’s first protégé, and it took only a short time for Dániel to recognize the extent of her student’s potential. With Dániel’s encouragement, Zemke attended the University of Southern California, where she earned the first master’s and doctoral degrees in music education with Kodály emphasis in the United States. Since part of Zemke’s doctoral research was conducted in Hungary, she was one of the first Americans to study about the Hungarian method in its country of origin. Zemke became Chair of the music department at Silver Lake College in 1971, where she created what is now one of the oldest Kodály teacher training programs in the country. Silver Lake College became the first undergraduate program in the United States with a concentration in Kodály in 1973, and soon after that offered a master’s degree and a Kodály certification program.

At that first meeting at San Roque School, Zemke invited Dániel into her classroom to work with the children. Dániel took the opportunity to show Zemke the Curwen hand signs and other techniques used in the Hungarian method, then she offered to teach the first grade class the next fall. She worked only with the first graders during the first year then added a grade each year until, with Kopecky’s assistance, every child through sixth grade was being taught music by the Kodály approach.

Shortly after Dániel began working with San Roque’s first graders, she realized that the Hungarian method had to be adapted. First, she faced the problem of time and class size.

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94 Ibid.
95 Schaeuble, 1994, 32-34, 37-38.
Hungarian children were taught music in small classes one hour every day, whereas the larger San Roque classes of forty to forty-five children received only two thirty-minute lessons per week. Also, the melodies, keys, rhythms, and meters used most frequently in American music were different from those used in Hungarian music and in Jenő Ádám’s curriculum. This meant that both the original folk materials had to be replaced and the methodology had to be adjusted to fit American music and American children. Dániel immediately began an extensive search for appropriate folk music and also examined the songs published in Ádám’s books to see if any would work for American children. When Zoltán Kodály visited the Dániel home in 1966, he found the stacks of the songs Dániel had chosen for first through eighth grades spread around the floor. He studied each song and gave his approval.

A number of cultural and educational differences factored into Dániel’s pedagogical modifications. She also had to confront the transient American population and constantly changing class enrollments. This had not been a problem in Hungary, with its typically stationary population which created stability over time in each school. In the United States, Dániel had to face ever-changing groups of children with varying degrees of musical experience and skill. She could no longer move steadily through the Kodály sequence because there were always new children who had to be educated in the new terminology and techniques of Kodály.

One of her solutions was to simplify the curriculum by emphasizing rhythmic concepts during the first half of the school year and moving to the more complex melodic

97 Ibid.

98 Dániel, interview by author, 18-22 October 1999.

99 Ibid.
concepts during the second half. This differed from the Hungarian curriculum, which gave equal emphasis to melodic and rhythmic concepts throughout the year.  

Dániel points out that she did not change Ádám’s curriculum; she merely adapted it by moving through it at a slower pace and by using more reinforcement that had been necessary in Hungary.

It took Dániel three years to adapt the sequence for each grade. The first year of each three-year period was spent in teaching and experimenting with the Hungarian method in its traditional format. She then refined the curriculum in each successive year. Thus, her second year at San Roque School involved formulating the second grade curriculum while she refined the first grade curriculum she had experimented with the previous year. In the third year, she continued to experiment and refine even more extensively, though by then she was more knowledgeable as to which songs and pedagogical techniques would work.

As example of her refinements was to break the teaching of the various rhythmic combinations found in 6/8 meter into like-groupings that moved from simple to complex combinations. She also altered the Hungarian approach for teaching syncopation to account for the many rhythmic variations of syncopation found in American music. Jenő Ádám visited San Roque School in 1967 and observed her classes. To her delight, he gave his approval.

Daniel spent a decade working through the task of fitting the Hungarian method to the American situation. At the end of this period of experimentation, she produced her first

100 Ibid.

101 Kopecky, interview by author, 30 September 2000.

102 Dániel, interview by author, 18, 24 October 1999; Hickey, 7.

103 Dániel, interview by author, 22 October 1999.
book, *Kodaly Approach: Method Book One*, published in 1978, the first of four method books, the most recent of which was published in the spring of 2000.

Dániel worked with Zemke at San Roque School for two years, during which she recognized Zemke’s talent and encouraged her to pursue a master’s degree at the University of Southern California, which she did. After Zemke’s departure, Sister Mary Carol Kopecky joined the San Roque School faculty, and worked with Dániel for the next five years. Solfege was not new to Kopecky. She had studied and taught solfa syllables by the Wade method, and she was unfamiliar with Kodály-Ádám method. She learned Dániel’s techniques through observation and by sharing the teaching responsibilities with Dániel. Though the two women later collaborated on the content and techniques published in Dániel’s *Kodaly Approach: Method Book One*, Kopecky describes her relationship with Dániel as one of student and mentor.\(^{104}\)

Zemke and Kopecky carried Dániel’s influence and training to the Midwest. At the conclusion of Zemke’s studies at the University of Southern California in 1971, Zemke was appointed to the position of chair of the music department at Holy Family College in Manitowoc, later to be renamed Silver Lake College. Kopecky joined the Silver Lake program in its third year and taught Kodály methodology classes there for the next thirteen years.\(^{105}\)

Dániel documented her work at San Roque School in her 1968 *Clavier* magazine article “The Kodály Method,”\(^{106}\) and formally presented her curriculum in 1971 at the

\(^{104}\) Kopecky, interview by author, 30 September 2000.

\(^{105}\) Ibid.

First International Kodály Symposium in Oakland, California. This visibility led to a regular stream of observers to San Roque School who traveled from various parts of the United States, Canada, Australia, and Europe.\textsuperscript{107} Dániel taught at the school from 1963 to 1977, and the results of her work have reached far beyond that program to influence music education on a national and international level.

**Spreading the Word of Kodály**

During the 1960s, Dániel played an active role in introducing the Kodály method to North America by teaching courses, conference sessions, and workshops in such cities as Baltimore, Calgary, Edmonton, Interlochen, Memphis, Minneapolis, New York, Toronto, and Vancouver.\textsuperscript{108} In 1967, she was invited to demonstrate her new method in a weeklong program at the Peabody Conservatory of Music in Baltimore that featured classes in a variety of the newest music education methods including Orff, Suzuki, and electronic music. A special feature of that program was that on every Friday, one of the instructors presented his or her method on a local television program produced by the Conservatory. This allowed each clinician to demonstrate in a nutshell what had been covered during the preceding week. Daniel chose ten students to assist in her television demonstration. She was astute in her choices because four of the ten students became heads of college music departments, among them, Lois Choksy, Professor Emeritus of Music at the University of Calgary, and author of widely used texts *The Kodaly Context*\textsuperscript{109} and *The Kodaly Method I*.\textsuperscript{110}

\textsuperscript{107} Kopecky, ibid.; Dániel, interview by author, 24 October 1999.


Dániel’s videotape copy of the television program shows her standing confidently in front of ten well-dressed men and women as she answers the questions put to her by Dean Bohl, Dean of the Peabody Conservatory. Dániel packed her ten-minute demonstration with a number of Kodály activities including techniques for teaching beat and rhythm, identification of rhythm, clapped and sung ostinati, and a clapped rhythm ostinato performed with “All the Little Ducklings.” She also presented a discussion of the importance of marching and walking, an activity showing hand signals performed with “Little Sally Walker,” and a demonstration of how to teach question-answer to young children. The program then featured first grade level two-part singing, an interval exercise with hand signs, two melodic ostinati accompanying “Cobbler, Cobbler,” and concluded with the round “Oh, Music Sweet Music.” This was the first time most in the Baltimore area had seen this new method.\textsuperscript{111}

Dániel was later involved in the production of three other films/videos demonstrating the Kodály method. The first was produced in 1973 and featured Dániel and Sr. Mary Carol Kopecky teaching kindergarten through sixth grade at San Roque School. A second film featured protégée Gloria Blacka teaching kindergarten through sixth grade at Satacoy Elementary School in Los Angeles.\textsuperscript{112} And Dániel and David Falconer (see “David Falconer” below) produced the well-received video \textit{The Kodaly}


\textsuperscript{112} Gloria Blacka, interview by author, telephone, 30 May 2002.
Concept in America\textsuperscript{113} in 1989 that shows the late David Falconer as he taught grades one through six at St. James’ Episcopal School in Los Angeles, California.\textsuperscript{114}

The Kodály Association of Southern California.

The beginning of the Kodály Association of Southern California (KASC) can be traced to Dániel’s University of Southern California classes of the 1960s. Early on, she began inviting her students to visit her at her home in Santa Barbara in order to share her materials, knowledge, and Hungarian hospitality with them. She sometimes hosted groups that were so large they would fill the first floor of her house and spill out onto her terraced backyard. These informal gatherings evolved into annual meetings for discussion of teaching ideas and advocacy strategies. The group organized formally as the Kodály Association of Southern California and was chartered by the Organization of American Kodály Educators in 1980.\textsuperscript{115}

Through the years, this group has provided important leadership in furthering the Kodály Approach in Southern California. Significant activities include their January 1983 concert celebrating Zoltán Kodály’s Centennial, and their hosting of the 1987 National OAKE Conference, which showcased children from early childhood through sixth grade in sessions led by teachers trained by Dániel. In 1986, KASC organized a choral festival led by Helen Kemp, a recognized expert in children’s choral music, that featured Kodály-trained children from the Southern California area, some of whom went on to perform in the OAKE National Children’s Chorus. The festival has since become an annual event,

\textsuperscript{113} Katinka Dániel and David Falconer, \textit{The Kodály Concept in America} (Los Angeles, 1989).

\textsuperscript{114} Dániel interview by author, 5 October 1999.

\textsuperscript{115} Dániel, \textit{KASC}.
and students of KASC members have participated in every OAKE National Children’s Chorus. KASC plays an important educational role in the promotion of the Kodály method in Southern California through its sponsorship of the annual Kodály teacher-training program, which was endorsed by OAKE in 1980. This program evolved from Dányel’s USC classes of the early 1960s, and she was responsible for creating the solfege pedagogy curriculum and the Level III folk song curriculum offered as part of the program.

Though there was no institutional Kodály center in Southern California such as the one created by Sr. Lorna Zemke at Silver Lake College in Manitowoc, Wisconsin, there has long been a human center, a hub of activity centering around Katinka Dányel. She explains, “Though I never created a Kodály center, the people who came [here] were and are dedicated to our program. I would call it Katinka Dányel’s family.”

Students, Protégés, and Colleagues

Dányel has encouraged and inspired many people to reach for and achieve lofty goals. Among those who earned doctoral degrees are Lorna Zemke, David Falconer, Katherine Hickey (Assistant Professor of Music Education, Southern Illinois University, Carbondale), and John Feierabend (Director of Music Education Division, Chair, Undergraduate Music Education, The Hartt School). Three of her students have received the OAKE Outstanding Educator Award: David Falconer, Pamela Wade (past-president of OAKE), and Martha

116 Ibid.

117 Dányel, 1999, 16.


119 Ibid.; Hickey, 7.
Rosacker (founder of the Kodály certification program at Palomar College in San Marcos, California). Lorna Zemke was awarded OAKE’s first Outstanding Achievement Award in 1985 and the OAKE Lifetime Achievement Award in 2002. A number of Dániel’s students have served on the OAKE Board of Directors, including Pamela Wade (Past-President) and Katherine Hickey (President-Elect for 2002).

Dániel’s influence is evidenced by the number of educators she trained who later added Kodály training at their own institutions: Richard Johnston (Universities of Toronto and Calgary), Dean Bohl (Peabody Conservatory), Ray Robinson (Peabody Conservatory and Westminster Choir College), Robert Perinchief (University of Wisconsin, Whitewater), and Jim Fields (McNeese State University, Thibodaux, LA). Others who have studied with Dániel include Joy Nelson (University of Oklahoma), Doug Neslund (conductor of the California Boys Chorus, the second U.S. chorus to teach the Hungarian method following the Texas Boys Choir), Wendy March (California State University, Fresno), Betsy Moll, Marilyn Sousa, Marjorie Lowe, Diane Geller, and Diane Doron.\(^{120}\)

**David Falconer.** David Falconer studied with Katinka Dániel, and under her guidance created a premier Kodály program for kindergarten through grade six at St. James’ Episcopal School in Los Angeles. Falconer taught at St. James’ from 1982 until his untimely death in 1995, after which Katherine Hickey continued the program until 1998.\(^{121}\) Falconer and Dániel’s 1989 video, *The Kodaly Concept in America*, shows Dániel’s curriculum as it was taught to six grades at St. James’ School.\(^{122}\) OAKE

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\(^{120}\) Hickey, 2001, 7.

\(^{121}\) Ibid.

\(^{122}\) Dániel interview by author, 23 October 1999; Katinka Dániel and David Falconer, *The Kodaly
recognized Falconer’s contributions to music education with its Outstanding Educator Award, posthumously awarded in 1995.

Dániel’s influence on Falconer is clearly evidenced by his 1981 article in *Crescendo* titled “Katinka Scipiades Dániel: Tribute to a Master Teacher: A Nine Year Reflection.” He wrote that he met Dániel in 1980 when he enrolled for a two-week course on the Kodály method. He recalled, “It was here that the direction of my future in music education began to change dramatically.” On the first day of class Dániel announced, “Don’t think you can become a Kodály teacher by taking this course. You won’t be able to!” Falconer comments, “How right she was. My journey would encompass hundreds more hours of training.” The class had the opportunity to observe demonstrations by the California Boys’ Choir, and on the last day, Dániel presented the video she had made at San Roque School. Falconer writes, “Prior to viewing these videotapes, I had not thought such complex tasks and routines could be accomplished by children.”

As the course neared completion, Dániel invited the students to continue their training by studying with her at her home. Falconer and two others elected to take advantage of the opportunity, and they spent several Saturdays during the 1980-1981 school year driving up the coast to Santa Barbara to receive individualized instruction. Dániel taught Falconer lesson-by-lesson planning and specific details of the methodology. According to Falconer, “At that time I did not realize how many times she has tirelessly done this with countless students from around the world...I can think of no one who gives so much and often receives so little in return.”

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123 Concept in America (Los Angeles, 1989); Hickey, 7.

Falconer’s article acknowledged that he experienced the same struggles felt by many first-year Kodály teachers, though he received extensive support from his mentor, support that required Dániel to commute from Santa Barbara on a Greyhound bus.\(^{124}\)

Falconer described how nervous he felt as he anticipated his mentor’s visits:

> Upon [her] arrival at the school campus, Katinka asked to have a prayer within the church building. We quietly entered the darkened nave. She first genuflected, crossed herself and then knelt in prayer for several moments. I nervously uttered a prayer of my own knowing that within moments the master teacher would be observing a series of my music classes... All too soon I experienced what seemed like an uncorrectable problem in introducing a new song. The master teacher gently took over and within seconds corrected the same problem with which I had struggled for several minutes. As we progressed from class to class I was convinced that she hated everything I was doing. The frown on her face seemed to pronounce impending doom and the rapidly moving pencil continually scribbling notes was all too audible.

Following the session, as Falconer took Daniel back to the bus station:

> One thing after another was wrong: either incorrectly perceived from the training or simply not what Kodály would have wanted. Her detailed notes were written in Hungarian, rather than English, and she regretted that she could not leave them with me, as they would indeed have no meaning. At last we pulled into the bus station... I felt doomed from all the criticism. To my surprise, as Katinka opened the door of the car... she coarsely pronounced that God had answered her prayers and yes, I would become a good Kodály teacher with much more work and training. From that first of many visitations I learned that her frowns were not necessarily a demonstration of disfavor, but rather, intense concentration. At this my first visitation, I was certainly challenged to higher levels.

An exceptional aspect of Katinka is her devotion to reviewing and correcting materials presented by her students. I can think of no one professor in all my years as a student who had taken such care to read and evaluate every sentence. Even the smallest, seemingly insignificant details are noticed. Each set of my master lesson plans, as well as other papers, have been meticulously corrected by Katinka... Her input has always been generous and exceedingly valuable... The impact of Katinka Dániel on my career has been tremendous... at all times Katinka had been nothing but supportive, uplifting and generous with her talents and expertise. For this I am most thankful.

\(^{124}\) Ibid.
Through the years, Dániel has received criticism of her direct, frank approach in dealing with students and associates. Falconer defends her:

I am dismayed to hear criticism of Katinka’s often abrupt, but honest nature…Indeed, she has her opinions and is quite vocal in expressing them. I am convinced that it is because of her vocal convictions that much has changed for the better in music education in the United States. However, it is only the weak who have reason to be critical of such a master teacher. . . .Students of Katinka Dániel have been very privileged to have such a master teacher provide training and support…[She] has not only dramatically changed my career but also my life as well…I am thankful that I am only one of literally thousands of other people whose lives she has touched and changed throughout her extensive career.  

John M. Feierabend. Dániel has spent the second half of her life actively and purposely promoting the Kodály method. On occasion, however, she made important strides through unplanned, unforeseen events. The National Music Camp at Interlochen, Michigan, provided one such opportunity, because it was then, in 1973, that she met John Feierbend, now Director of the Music Education Division and Chair of Undergraduate Music Education at The Hartt School, Hartford, Connecticut. During his tenure as OAKE President, Feierabend wrote a *Kodály Envoy* “From the President” column about his experience with Katinka Dániel.

According to Feierabend, at the end of Interlochen’s summer camp he had found a flyer announcing that Katinka Dániel was scheduled to show films about the Kodály program at San Roque School and a film of Ernő Dániel’s interview with Zoltán Kodály. Looking back he acknowledged, “…that flyer was the experience that brought me to the musical pathway I would continue to follow.” After viewing the films, he enthusiastically asked Dániel how he could learn more about “the first system of Music

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125 Falconer, 8-11.
Education that made sense to me.” She explained that though he had just missed her six-week course, she would meet him on a bench outside her apartment and explain what she could in the limited time available. They worked from six to nine that evening when Feierabend had to return to his responsibilities as a camp high school boy’s camp councilor, and since Daniel had to leave the next day, their first encounter ended.126

Two years later, Feierabend took Dániel’s summer course at Interlochen. He acknowledges, “I was aware of the changes taking place in my own musicianship day by day. Why I could even take dictation in the modes!!!” According to Feierabend, that fall he attended the first Midwest Kodály Music Educators Association conference in Bowling Green, Ohio, where Dániel introduced him to Sister Lorna Zemke. The sister told him about the new master’s degree program in Kodály that would be offered at Silver Lake College the next fall. He enrolled that fall, completed that program in 1978 and has since served on Silver Lake’s summer Kodály faculty.127

In addition to serving as Director of Music Education at The Hartt School, Feierabend holds the position of Director of the National Center for Music and Movement in the Early Years. He has given numerous presentations both in the United States and abroad and is the author of over 60 books, articles, audio and videotapes including *Conversational Solfege*128 and *First Steps in Music*. Feierabend is currently developing a television series for children ages three to seven based on his *First Steps in Music* curriculum. He has received numerous awards and grants and was the first

126 John Feierabend, “From the President,” *Kodály Envoy* XXIV, no. 2 (winter 1997): 2.
127 Feierabend, 1997, 2; John Feierabend, interview by author, telephone, 1 June 2002.
American to receive the International LEGO Prize. This is a sizable monetary award presented annually by the Danish company that also produces children’s model blocks, to an individual who has made distinctive contributions to the conditions under which children live.129

Unlike Lorna Zemke, who was discovered by Dániel, it was Feierabend who first sought out Dániel. He recognized the value of what she was teaching, and she recognized his potential to become an outstanding teacher. Since the early days of their relationship, Feierabend has relied on his own resources to create a new pedagogical method, to become a leader, a department chair, a prolific writer, and an internationally recognized Kodály clinician. But as he acknowledges in his Kodály Envoy article, it was Dániel who provided the critical turning point for his career.

Conclusion

Katinka Dániel’s career in American music education began soon after she arrived in the United States in 1960. She did not come here to build a career, but rather to reunite with her husband, pianist Ernő Dániel, after a thirteen-year separation that began when the Iron Curtain fell and closed Hungary’s boarders, blocking Katinka and her two children in Hungary and Ernő in the United States. Their separation came to an end when United Nations Secretary-General Dag Hammarskjöld helped her immigrate to this country.

Since 1960 Dániel has been at the center of Kodály activity in Southern California, and her influence has been strongly felt across North America. She has served as a leader in the American Kodály movement and has taught, mentored, and influenced

129 The Hartt School (http://www.hartford.edu/hartt/faculty/faculty_desc.asp?id=61)
an impressive number of music teachers who themselves have gone forward to
disseminate and develop the Kodály Approach. Dániel lists the following among her
accomplishments:

Number One: from mediocre musicians we made better musicians. Number Two:
many new publications were produced. Three: we guided the Americans through
an exploration of their own folklore. And Four: many people were inspired to go
on to learn more and to earn masters and doctoral degrees.\textsuperscript{130}

Katherine Hickey, Katinka Dániel’s longtime protégé concluded her 2001 \textit{Kodály
Envoy} article with the following encomium:

Katinka lives by the Hungarian admonition of Franz Liszt: A zenei örökségünk
kötelez—“Our musical heritage obligates” (us to share). Kodály said, “Those with
talent are obligated to develop it to the highest degree so that they can be of
greatest benefit to their fellow man. Each person is worth as much as he can be of
service to his fellow man and his country.”\textsuperscript{(Kodály, 1964)}. There is a Hungarian
phrase for these very special people—“elét müsvész”—master of life. Katinka is
not just a master of music and music education, but also an elét müsvész.”\textsuperscript{131}

\textsuperscript{130} Katinka Dániel, interview by author, 23 October 1999.

\textsuperscript{131} Hickey, 7.
CHAPTER 3

REVIEW OF SELECTED RESEARCH ON INFLUENTIAL BEHAVIOR

The influence of one person upon another to change behaviors or beliefs permeates human society and is a critical component in such diverse professions as teaching, law, sports, marketing, business, advertising, diplomacy, health care, trade unions, parenting, and others. The exercise of influence and the power resulting from it, the submission of some to the will of others, is inevitable in modern society; nothing is accomplished without it.\textsuperscript{132}

For more than four decades, writers and researchers in the social sciences, business, and politics have sought to determine why some people rise to positions of influence and others do not. They have studied the characteristics and means that define those who rise to positions of authority and why some submit to that authority. The purpose of the following chapter is to familiarize the reader with the literature, terminology, aspects of influence relevant to the current study.

Researchers have investigated dyadic relationships to learn how one person can influence another to change behaviors or attitudes. DeKadt writes that social influence is the capacity of one person to affect the behavior of another because he or she possesses or controls resources, values, or personal characteristics from which power can be

Others say that influence is an interpersonal relationship of an individual or group in which attempts are made to modify the cognitions, attitudes and/or behaviors of others, an activity engaged in by the power holder in regard to the target.

This area of interest has only recently come to the attention of the music education community, and only one dissertation on interpersonal influence has been found in the field of music education. That study, *A Case Study of Interpersonal Influences in a Band Music Setting: Bohumil Makovsky (1878-1950) and His Association with Selected Individuals Involved in Instrumental Music in the State of Oklahoma*, was written by Richard Charles Dugger in 1992.

Dugger’s study looked at the personal characteristics and means that contributed to Bohumil Makovsky’s ability to affect change in his students and peers, as well as the effects Makovsky’s influence had on those students and peers. Dugger made a comparison of the theoretical opinions and experimental studies that identify personal characteristics and resources used to activate influence attempts, and he identified the following as relevant to his study:

1. **Legitimate authority** - The perception that an individual has an acknowledged right, by virtue of a role position, to expect deference from other individuals.

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136 Richard Charles Dugger, “A Case Study of Interpersonal Influences in a Band Music Setting:
(2) Attractiveness/interpersonal attraction - A willingness to respond positively to the request of an influential person because one admires and respects that individual’s personal qualities and, as a result, wants to attain the influential person’s approval.\textsuperscript{137}

(3) Expertise - The attribution of superior or special knowledge or ability held by the influencer and needed by others to achieve their goals.\textsuperscript{138}

(4) Trustworthiness – Trustworthiness is a key factor in the influence of one person over another, because for the interchange of influence to take place, the target must believe the power holder is truly in possession of the knowledge or the needed resource and is telling the truth, as opposed to trying to deceive the subject.\textsuperscript{139} The perception of trustworthiness creates a the desire to respond to an influential person’s requests because one believes that the influential person has another individual’s best interest in mind and is sincere and truthful in his/her intent.\textsuperscript{140} Dugger research showed

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\textsuperscript{137} Dugger, 143; French and Raven, 1959, 148; Tedeschi and Lindskold, 336-39; Tedeschi, Schlenker and Bonoma, 45-51.
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\textsuperscript{139} French and Raven, 1959, 156; Raven, 1974, 174-76; Tedeschi and Lindskold, 336-39; Tedeschi, Schlenker and Bonoma, 45-51.
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\textsuperscript{140} Raven, 172.
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that Makovsky’s trustworthiness proved to be of little importance as compared to the other characteristics.

Dugger’s review of the literature identified a fifth category, control of resources used to punish or reward, but his research showed that this category was of little or no consequence in regard to Makovsky’s influence.

Other factors identified by Dugger that contributed to Makovsky’s influence were Makovsky’s ideology and pedagogy, his attitudes toward himself and toward organizational discipline, his use of authoritative statements and expressions, and coercion (which Makovsky used only to insure that his instructions were followed and his expectations were met). Dugger found that Makovsky did not use threats, rewards, promises, force, manipulation or persuasion to obtain compliance.\(^\text{144}\) Dugger’s findings did not support his use of the term “control of resources to threaten or reward.”

Though Dugger successfully documented Makovsky’s characteristics, effects, and means of influence, Dugger did not go through the standard step-by-step research procedures for constructing definitions or formulating the questions used in his interview process. His dissertation brings the topic of interpersonal influence to the attention of the music education community, but it is limited to a band music setting. This limitation necessitated further study in other aspects of music education, in the case of the present study, to Kodály music education.

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Definitions of Influence and Power

One of the first problems encountered when examining the theoretical and research literature on influence is that several terms are used interchangeably, and writers disagree on the definitions and connotations of words such as influence, power, authority, persuasion, control, and force.\textsuperscript{142} The words influence and power are especially problematic because they are frequently used interchangeably and synonymously.\textsuperscript{143} It is, therefore, helpful to look at some of the definitions used by various writers.

Cartwright and Zander define influence as “an interpersonal relationship by an individual or group in which attempts [are made] to modify the cognitions, attitudes and/or behaviors of another individual or group of individuals.”\textsuperscript{144} According to French and Raven, “…influence is kinetic power just as power is potential influence,” potential influence the agent could exert on the target. French and Raven speak of social influence as “change in a person’s cognitions, attitude, or behavior which has its origin in another person or group, the influencing agent.”\textsuperscript{145}

French and Raven use the term “basis of power” to describe the relationship between the influencer and the recipient of that influence, and they say it is this


\textsuperscript{143} Dugger, 74; Henderson, 10; Abraham Kaplan, \textit{Power and Society: A Framework for Political Inquiry} (New Haven: Yale University Press, 1950), 75-76.


\textsuperscript{145} French and Raven, 1959, 152; Raven, 1974, 173.
relationship that is the source of power.\footnote{146} In this case, the use of the word power does not imply that an unwilling target is forced to make changes in cognition or behavior, rather it describes the nature of the relationship of the influencer over the target.

Galbraith says power is looked upon as a relationship that incorporates aspects of the power holder that differ from the target, that power involves some intended change in the target that results from activity of the powerholder, and that influence involves the active manifestation of power.\footnote{147} Mechanic uses influence, power, and control synonymously. He finds a close relationship between power and dependence “to the extent that a person is dependent on another, he is potentially subject to the other person’s power.”\footnote{148}

Pfeffer points out that most definitions of power include an element indicating that power is the capability of one social actor—the powerholder—to overcome the resistance of the target in order to achieve a desired objective or result. This makes power specific to context or relationship. Therefore, a person is “powerful” or “powerless” in general, but only in relation to other social actors in a specific social situation.\footnote{149} Raven explains that the power of the influencer over the subject may vary greatly from one

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\footnotetext[147]{Guglielmo, 16.}
\end{footnotes}
situation to another, and that the powerholder may have great power to control the subject’s behavior but little power to control his or her opinions.\textsuperscript{150}

Disagreement occurs in the literature regarding whether influence can be unintentionally induced, for example in the case of a role model’s influence upon her admirers, in which case the person being influenced does so willingly or even unknowingly, or whether influence must be intentionally induced, in which case the influencer makes conscious decisions regarding the influence attempt and the target may be willing or unwilling, conscious or unconscious of the influence.\textsuperscript{151} Authors also fail to agree on whether the person being influenced must willingly or unwillingly give consent to being influenced.\textsuperscript{152}

Therefore, the operational definition of power, as it is used in this study, is the result of a person-to-person relationship in which the influencer possesses or exhibits characteristics or means that enable that person to intentionally and/or unintentionally influence another person to modify cognitions, attitudes and/or behaviors, and a target that may or may not be willing to be influenced.

\textsuperscript{150} Raven, 1959, 155-56.


Influence

An influence interaction is two-sided, multidirectional, and the participants are interrelated. In order for such an influence transaction to take place, the target must respond in some way to the actions taken by the powerholder. Dillard identifies three types of responses a target might make to an influence attempt: (1) compliance, (2) resistance, or (3) exit (topical or physical). He defines resistance as nonacquiescence, and under this general term, he says there are many forms of response: avoidance, negotiation, information-seeking, or flat-out refusal [Dillard’s wording]. It is only in the case of resistance that the agent has the opportunity to continue the encounter. With compliance or exit, the target has brought an end to the negotiation.\(^\text{153}\) The target may also react to dominant patronizing behavior from the influencer by asserting his own competence and transferring the focus from himself to the task at hand.\(^\text{154}\)

Galbraith believes the individual’s first reaction when confronted with an unwelcome exercise of power is not always to seek a means of resistance. Instead, one attempts to determine how to achieve the dissolution of the exercise of power, i.e., how to say “the exercise is improper, illegitimate, unconstitutional, oppressive, or evil and that it should be curbed or prevented.” Galbraith gives the example that if government is too powerful, it should be made less big, less intrusive, less comprehensive; its power should be reduced.\(^\text{155}\)


\(^\text{154}\) Kilmartin, 18, Strong, et al., 798-810.

\(^\text{155}\) Galbraith, 1983, 72-73.
Galbraith also observes that though the logical first response to power is to limit or prevent its exercise, this is not a response to which people generally resort. Nor is it the most practical response in seeking to resist submission. He believes the usual and most effective response to an unwelcome attempt is to build a countering position of power. \[156\] And as so often happens in an [intentional] exercise of power, the resort to countervailing power becomes an automatic response.\[157\]

Guglielmo describes this multi-faceted subject by explaining that one individual can influence another, a group can influence another group, an individual can influence a group, or a group can influence an individual. \[158\] Nowak and Vallacher state: “The attitudes and beliefs of a single individual are to a large degree dependent on the attitudes and beliefs of other individuals with whom he or she interacts.” They point out that, “The amount of impact other people have on an individual’s attitudes and beliefs can be characterized in terms of three variables: (1) the number of people influencing or being influenced, (2) the respective strength of these people, and (3) their immediacy to one another.”\[159\]

Raven believes influence can be positive or negative. He defines positive influence as when the subject moves in the direction intended by the powerholder or brings the subject into line with the beliefs, attitudes, behaviors, and desires of the influencing agent. He defines negative influence as when the subject reacts in the

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\[156\] Galbraith gives the example: dump the tea into the harbor.

\[157\] Galbraith, 1983, 73.

\[158\] Guglielmo, 2.

opposite direction of the power holder. Raven suggests that an example of negative influence would be the hippies of the 1970s who rejected traditional societal modes, or the salesman who, though he exhibits superior knowledge of a product, appears to be using that knowledge to further his best interest but not ours. In this case, the recipient of such influence might move in the opposite direction of what was intended.¹⁶⁰

Communication skill is a critical element in one’s ability to influence another. Roloff studied influence as it pertains to communication and the acquisition of resources by looking back at Miller and Steinberg’s 1975 book *Between People.* In his “Interpersonal Influence: The View from Between People,” Roloff describes interrelated propositions he considers relevant to the topic of interpersonal influence.¹⁶¹

Miller and Steinberg wrote that communication’s primary function is to control one’s environment so as to acquire needed resources,¹⁶² which according to Guglielmo, can include one’s own knowledge and ability.¹⁶³ Roloff explains that a communicator often has a desired set of resource-based outcomes in mind from the very beginning of an influence attempt. Thus, the success of the communication can be determined by how well the outcomes correspond to the initial objectives.¹⁶⁴

Instead of looking at control as negative, Roloff concludes that Miller and Steinberg presented influence as a neutral and often desirable feature of everyday life.

¹⁶⁰ Raven, 1959, 152; Raven 1974, 176.
¹⁶³ Guglielmo, 3.
¹⁶⁴ Roloff, 117.
However, Roloff says they did not characterize most humans as being preoccupied with
control, since the acquisition of resources typically occurs in a smooth fashion with little
planning or plotting. It is only when an individual is uncertain whether he or she can
achieve needed resources that strategy formation becomes necessary.\textsuperscript{165}

The role of cognitive ability in communication skill comes to light in the fact that
the influencer must be able to anticipate what will be needed to formulate a strategy to
control the target. Miller and Steinberg wrote that the greater the anticipated difficulty in
acquiring needed resources from the target, the greater the effort that will be expended to
formulate a plan to control him or her. Roloff explains that the communicator must
devise a means to control the target’s attitudes and behaviors if he or she wishes to
maximize his likelihood of acquiring the desired resources.\textsuperscript{166}

Miller and Steinberg said that communicators formulate influence messages that
anticipate the responses of their targets. Communicators try to predict how their targets
might respond to their influence attempts and then construct linguistic elements to
facilitate positive reactions and overcome negative ones. Once an interchange begins,
interactants adapt message content to the responses they encounter.\textsuperscript{167} Roloff writes that
when seeking resources, requesters anticipate that targets might resist due to seven
obstacles, the first three of which are based on the perceived degree to which that
obstacle primarily reflects inability to comply: “(1) the target does not have the resources,
(2) the target does not have adequate quantities of the resources, (3) the target has already
committed the resources.” The final four obstacles deal with unwillingness to comply,

\textsuperscript{165} Ibid.

\textsuperscript{166} Ibid.

\textsuperscript{167} Ibid., Miller & Steinberg, 7.
“(4) the request is inappropriate, (5) the requester should be responsible for his or her own needs, (6) the target simply does not want to comply, and (7) the target has no incentive to comply.”168

Social similarity, which Pfeffer includes as one of the factors upon which liking is based,169 is brought out by Miller and Steinberg’s statement that the information upon which a communicator predicts a target’s probable response to a message varies in the degree to which it distinguishes the target from similar others. Roloff says that persons from within a culture share a greater degree of habits, values, and rules of conduct than do members outside the target’s culture.170 Thus, a greater degree of compliance can be anticipated between parties of similar backgrounds than can be expected between persons from contrasting cultures.

Dillard makes the point that influence attempts are goal driven and classifies goals according to two categories: (1) influence, or primary goals and (2) secondary goals. Influence goals occur when the perception of some discrepancy or potential discrepancy exists between the current and desired state of affairs. Dillard says that both the magnitude of that discrepancy and the importance placed on the desired state of affairs contribute to the importance of the influence goal. If the goal is sufficiently important that it exceeds an individually determined threshold, then Dillard’s goals-planning-action sequence is put into operation.171

168 Ibid.
169 Pfeffer, 213-214.
170 Roloff., 118.
Dillard explains that secondary goals are the result of a set of concerns common to both individuals and situations. Whereas the primary goal drives the influence attempt, the secondary goals act as a counterforce and serve as a set of dynamics that help shape the planning and message output. He lists the following secondary goals: (1) Identity goals relate to self-concept and derive from one’s moral standards, principles for living, and personal preferences regarding one’s own conduct. (2) Interaction goals involve social appropriateness and represent one’s desire to manage impressions. These also involve the preference for a smooth flow to the communication event, to avoid threatening the face of the other participant, and to produce relevant, coherent messages. (3) Relational resource goals focus on increasing or maintaining the valued assets of a relation, for example, attention, positive stimulation, emotional support, and social comparison. (4) Personal resource goals concern the maintenance and improvement of one’s physical, material, mental, and temporal assets. (5) Arousal management goals: Dillard states that by positing the existence of arousal management goals, it is assumed that people have a desire to maintain a state of arousal that falls within certain idiosyncratically preferred boundaries. He explains that people attempt to dampen their apprehension induced by participation or anticipation of making an interpersonal influence attempt.¹⁷²

According to Dillard, though the relationship between primary and secondary goals may appear to be very small, in the broader view they comprise sets of approach and avoidance forces oriented toward securing compliance. The influence goal serves as the major approach dynamic while the secondary goal inhibits the approach force, and the primary and secondary goals are weighted against each other in regard to the decision to

¹⁷² Ibid., 46-47.
engage. When the two act together they have the potential to overwhelm the approach force, causing the source to disengage from the influence attempt.\textsuperscript{173}

The second phase of Dillard’s model involves the generation and selection of a tactical plan, which he defines as “a representation of a set of verbal and nonverbal actions that might modify the behavior of the target.” This leads to the final phase, the implementation of the plan, but Dillard says the plan-action link is susceptible to at least two general sorts of problems. The first is the matter of having the materials and resources necessary to carry out the plan. For example, the use of the persuasive approach requires sound evidence and compelling reasoning, whereas, power-based tactics such as threats necessitate the ability to follow through. Another important factor is cognitive capacity, because the level of cognitive skills required to complete the plan increases with the plan’s complexity. For example, a direct request is short and to the point, but explanation and deceit are considerably more complex and require more cognitive effort and skill.\textsuperscript{174}

Finally, for the fledgling influence attempt to become interactive, Dillard says there must be a response of some sort from the target and that the potential responses fall into three categories: compliance, resistance, or exit (topical or physical). He explains that with either compliance or exit, the process stops and the episode ends. On the other hand, when the attempt is met with resistance, the source may adapt a plan, select a new one, re-evaluate goals, or seek additional information to aid in those processes.\textsuperscript{175}

\begin{footnotesize}
\begin{enumerate}
\item \textsuperscript{173} Ibid.
\item \textsuperscript{174} Ibid., 50-51.
\item \textsuperscript{175} Ibid., 52.
\end{enumerate}
\end{footnotesize}
Social Similarity/Liking/Empathy/Reciprocity

Roloff writes that persons from within a culture share a greater number of habits, values, and rules of conduct than do members outside the target’s culture. Pfeffer emphasizes the importance of social similarity, i.e., the tendency to like those who resemble us and are from the same social category or group, and he lists social similarity as one of the key factors of “liking,” which is an important determinant of interpersonal influence because it involves reciprocity. Relationships are reciprocal by nature, especially when power is a factor of the interaction. The agent’s behavior in an interaction can be considered an attempt to influence the target to act in such a way as to fulfill the influencer’s needs. But the target must aid in the fulfillment of the agent’s need. Conversely, the power holder must, in some way, fulfill the target’s needs; otherwise, the target may terminate the relationship. Thus, every sort of relationship involves reciprocal need fulfillment. A person must both influence and be vulnerable to influence in order to have interpersonal needs met. Cialdini writes that reciprocity adds

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176 Roloff, 1995, 117.
179 Kilmartin, 1988, 2; Strong & Claiborn, 1982, 32-33.
an interpersonal obligation to the reasons for complying while liking adds interpersonal incentives to the mix.\(^{180}\)

We are more empathetic and thus more likely to influence and be influenced by those who are in some way similar to ourselves. Strong and Claiborn state that reciprocity is the ubiquitous principle of liking; we like persons who like us, and dislike those who dislike us; we like those who are friendly to us; we like those who evaluate us positively and dislike those who evaluate us negatively.\(^{181}\)

According to Pfeffer, liking is built on several factors including: (1) social similarity, i.e., the tendency to like those who more resemble us and are from the same social category or group; (2) physical attractiveness (attractive people are more liked and likable), (3) compliments and flattery (we like people who like us and who express positive sentiments toward us, (4) contact and cooperation (we have a tendency to like people we know well, especially if we work with them at a common task, toward a common goal, or against a common enemy), and (5) association with other positive things (we like people who bring us good news and dislike those who bring us bad news. Physical attractiveness is the least malleable of the five factors, but contact, positive association, and especially flattery work well for those seeking to influence others.\(^{182}\)

Pfeffer states that flattery or ingratiation is very effective for creating interpersonal influence, especially in fields such as politics. He points out that one of


\(^{182}\) Pfeffer, 213-214, 219-220.
flattery’s more subtle but effective forms is the act of being responsive and attentive to others. When such attention is expressed by someone of higher rank or status, it conveys the flattering impression that the subordinate’s feelings are important enough to concern the superior.\textsuperscript{183}

Various kinds of pleasure also tend to produce liking, which is why donations are solicited over dinner or during an enjoyable social event. An implication of the liking strategy is the technique of working through friends or mutual acquaintances to influence third parties. This is successful because people are more likely to feel warmly toward acquaintances whose attractiveness or reliability has already been vouched for by others they trust. This is the reason networks of business and social relations are useful in exercising interpersonal influence.\textsuperscript{184}

Miller, Kozu, and Davis were interested in empathy and sympathy, and they list three factors that have been studied in the role of interpersonal social influence on prosocial emotions or behavior: (1) perceptions of interpersonal similarity or familiarity, (2) observational set (i.e., focusing attention on an individual’s emotions or thoughts in a situation versus taking a non-emotional, objective perspective toward them), and (3) beliefs or attributions about an individual’s perceived controllability over or responsibility for their plight or need state.\textsuperscript{185}

Miller, et al, looked at sixteen studies involving twenty-two samples that were designed to create the belief in adult or child participants that they shared some attribute

\textsuperscript{183} Ibid., 216-217.

\textsuperscript{184} Pfeffer, 219-220.

(gender, age, name), personality characteristic (values, beliefs, preferences), or outcome (success or failure on a task, job loss) with the target person. They concluded that across a variety of experimental manipulations, perceived similarity with another was associated with feelings of sympathy or empathy in both children and adults. The strongest associations were for conditions involving similarity of personal experiences (e.g., success or failure, some past event) or personality characteristics (age, gender, identity) and weakest when the similar target was not in need or experiencing positive affect.186

Gender differences in response to nurturant behavior served as the primary focus of Kilmartin’s 1988 study of interpersonal influence strategies. Kilmartin looked at similarities and differences of men and women’s interpersonal reactions to same sex and opposite sex stimuli. His subjects consisted of forty-eight male and female college students who were paired with male and female confederates in a brief cooperative task during which the confederates presented a large portion of nurturant behaviors. His 2 x 2 design crossed subject gender with confederate gender. For the most part, his results were contrary to prediction. Kilmartin writes:

Gender of subject and confederate were not considered to have a strong effect on subject behavior compared with the influence of the interpersonal behaviors themselves. There were, however, noteworthy differences in preferences for traditional and nontraditional gender typed characteristics. Female subjects reported greater tolerance for nontraditional characteristics, and subjects who interacted with same sex confederates were more traditionally sex typed in their preferences.187

Kilmartin found that subjects were significantly more self-effacing and less nurturant with opposite gender confederates than with same gender confederates.

186 Kilmartin, 16.

187 Ibid., 1-3.
His sixth hypothesis, which states that all subjects would rate female confederates higher than males as agreeable, nurturant, affiliative, and sociable, was partially supported in that all subjects rated female confederates significantly higher in the nurturant behaviors than male confederates.\textsuperscript{188}

Kilmartin used Strong’s descriptors for nurturant behavior, which were kind, considerate, fair, accepting, and charitable, and included the implication that the target was adequate but needed encouragement in order to achieve his or her potential.\textsuperscript{189} Kilmartin explains that nurturant behavior is focused on supporting the other person and establishing the kind of relationship in which the target feels comfortable and would be likely to take an active role in completing whatever task is at hand. The person exhibiting nurturant behavior exhibits a high level of overriding concern for involving the other person in the task. At low intensity, this is done by showing consideration for and interest in the target, but at extreme levels, nurturant behaviors take on a patronizing quality. An example of low intensity nurturant behavior might be found between teacher and student, whereas, high intensity patronizing nurturant behavior can be seen between politicians and their aides.\textsuperscript{190}

Kilmartin and Strong believe that nurturant behavior influences the target to take an active and contributing role in the task without emphasizing a difference in status. This avoids highly dominant behaviors by focusing on the encouragement of the target more than on completion of the task. Nurturant behavior might result in the target’s

\textsuperscript{188} Kilmartin, 61-63.


\textsuperscript{190} Ibid, 17.; Strong, 1986, 14.
attempt to discourage the agent’s patronization by asserting competence and focusing directly on the task.\textsuperscript{191}

\textbf{The Powerholder}

What differentiates a leader from a follower? What resources and characteristics elevate a person to the position of powerholder? What about the powerholder causes the target to align with him or her? Since Dale Carnegie first published his popular book \textit{How to Win Friends and Influence People} in 1936, writers and researchers have attempted to determine which personal traits contribute most to the success of an influential individual.

Charisma is a characteristic often attributed to those in power. Taylor writes that charisma refers to physical attractiveness and persuasive ability,\textsuperscript{192} but Mintzberg is less specific. He describes it as “that mystical quality that attracts followers to an individual” and says that “some people become powerful simply because others support them; the followers pledge loyalty to a single voice.”\textsuperscript{193}

Galbraith provides a possible explanation for this phenomenon--the sycophantic effect, in which case the individual who has access to the instruments of power has a natural attraction for those who wish to share his influence, to live in his shadow. Galbraith makes the point that vanity contributes to the exaggeration of the role of the influential personality. He writes that nothing so rejoices the executive, television

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anchorman, politician, (i.e., the powerholder), as to believe that he or she is uniquely endowed with the qualities of leadership that derive from intelligence, charm, or rhetorical capacity--that he or she has a personal right to command. And, according to Galbraith, when he or she believes it, others follow suit.\textsuperscript{194}

Galbraith says the word leader is ambiguous. The leader may be accomplished in gaining the submission of others to his purposes, but he is often merely adept at identifying himself with the conditioned will of the crowd and identifying for the crowd its own purposes. He explains that the rituals of meetings, audiences, politics, and applause can lead to a misapprehension of personality as a source of power. This can result in the histrionic effect in which the orator speaks regularly to audiences that are already conditioned to their belief. During this process, he adjusts his thought and expression, often automatically, to what he knows to be that belief. The resulting applause is then taken to be an indicator of his influence, his power. His formidable personal traits—his personality—are believed to be his source of power, but in actuality, he is showing only his aptitude for identifying with the conditioned belief of his followers. His power is that of the preacher who, correctly judging the rain clouds, prays for rain.\textsuperscript{195}

McClelland looked into how to identify high power individuals. He says one way for such people to appear powerful in a socially acceptable manner is through their collection and exhibition of symbols of power,\textsuperscript{196} e.g., wall displays of diplomas,

\textsuperscript{194} Galbraith, 1983, 42.

\textsuperscript{195} Ibid. 42-45.

\textsuperscript{196} David C. McClelland, \textit{Human Motivation} (Dallas: Scott, Foresman, and Company, 1985), 284.
photographs with other powerholders, lapel pins denoting memberships in prestigious organizations, or command of the gavel.

McClelland found that those high in power within a group act in a manner so as to call attention to themselves, and they behave in ways that make them more visible to the other participants. McClelland also drew related information from three unpublished manuscripts, the first of which was a 1982 study of college students by McAdams, Healy, and Krause titled *Relationships between Social Motives and Patterns of Friendship*, in which the authors found that those in power were more often in groups of four or more friends. This gave the powerholders more ability to stand out in a crowd than if they were in a dyadic relationship.

In the second unpublished manuscript discussed by McClelland, *The Need for Power as a Predictor of Leadership and Exploitation in a Variety of Small Group Settings*, Jones found that in small groups of strangers, persons high in power talk more and are judged to have the most influence over the other participants. But Jones also found that they were not the most liked and not judged as having contributed most to the completion of the task.

McAdams, et al, state that high-power individuals of both genders have a tendency to conduct friendships in a manner of an agent-client relationship, thinking of them in terms of opportunities to take on dominant, controlling, organizational roles. In

197 Ibid., 286.


this agentic mode, relationships are pursued in terms of power. McClelland comments that these relationships involve agentic striving as opposed to listening and sharing. McClelland found in Watson’s unpublished doctoral dissertation, *Motivational and Sex Differences in Aggressive Behavior*, that men high in power judged other group members more often negatively than men low in power. McClelland’s review of the literature led him to conclude: “Those high in power are judged to have been more influential by the others in the group, but they are apparently too assertive to be good at bringing other people out.”

**Self-Efficacy and Strategy Selection**

In his study, *The Effects of Self-Efficacy, Target Status Level, and Target Resistance on Influence Strategy Selection and Agent Persistence*, Savard established the following: High self-efficacy subjects, i.e., those who possess an internal sense of confidence in their own ability to handle situations, are more persistent in their attempts to influence a resistant target and are more likely than low self-efficacy subjects to claim expertise in influence situations. Low self-efficacy subjects can be expected to quit the task sooner than high self-efficacy subjects, and they offer bargains and make simple requests to get their way more often than high self-efficacy subjects. High self-efficacy subjects have a greater sense of ability to carry out behaviors that promote a successful conclusion.

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202 McClelland, 286-287.
conclusion to their efforts to influence the target. Low self-efficacy subjects would not carry through on a failed attempt to influence the target. Savard’s study confirmed that “high self-efficacy subjects would make more influence attempts than low self-efficacy subjects when these subjects were confronted with failure on successive attempts to influence their assigned targets.” Savard also states that self-efficacy might be operationalized to describe a disposition in which a high self-efficacy subject, having encountered resistance from a target, still felt they had the verbal resources required to change the target’s behavior and, given enough attempt opportunities, would learn from their failures how to achieve success.  

Savard’s research looked into the application of a variety of strategies used to induce influence. All of his subjects used the strategy of reasoning with the target on their first attempt to influence their target, and the strategy of reasoning with the target dominated strategies considered for this project, which accounted for 30 percent of all strategies used. Savard explains that it is possible that when the use of reasoning failed, the subjects lowered their estimation of its potential effectiveness and made other choices of more acceptable alternatives. On their third and last attempts, only 10 percent of the subjects used this strategy, shifting instead to strategies that initially had lower probability of success values and higher associated personal costs.  

Instead of dealing with each strategy on an individual basis (examples of individual strategies would be: to reason with the target, to make the target feel good, to

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204 Ibid., 155.
lie to the target, or to threaten the target), Savard grouped individual strategies into sets of three that he called triads. He found that when the target of an influence attempt held a position of superior authority over the initiator of the influence attempt, the initiator used the following set of three strategies: reasoning with the target, making the target feel good, and making requests, and a second triad of strategies consisting of assertion, threat, and chain of command. [An appropriate next question might be to ask whether these same responses would also apply an to an initiator who only perceives the target to be a superior, such as a target that appears to possess superior ability, knowledge, or resources.]

To influence a coworker [or a colleague], which would be considered lateral influence, the subject used the triad that included: reason, to make the target feel good, and request, as well as the triad of strategies: lie, threat, and chain of command. Subjects used the strategies from the first triad significantly more frequently than from the second.  

Savard found that the triad of reason, make the target feel good, and request was rated highest for probability of success and lowest for personal cost. And because of its perceived high probability of success and low costs, the use of reason was initially highly attractive, although it was subject to rapid abandonment when it failed. Other strategies, such as claiming expertise, making a simple request for cooperation, or ingratiating oneself may also be subject to rapid abandonment when they are met with resistance.  

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205 Ibid., 158-59.

206 Ibid.
The strategy of threat accounted for a low frequency of influence attempts, accounting for only 1 percent to 2 percent with superiors, coworkers, and subordinates alike. Savard says this infrequency of usage may be the result of the high target-related costs associated with the use of threat in an influence attempt.\(^{207}\)

Reason, i.e., rational arguments, dominated the choice of strategies, accounting for 30 percent of all strategies used. Below reasoning was the triad of strategies that included making the target feel good (ingratiating oneself to the target), claiming expertise (talking about one’s experiences and credentials in the area of interest), and making requests by simply asking the target for cooperation. The five strategies that received the lowest ratings were to make the target feel bad, bargain, lie, chain of command, and threat.\(^{208}\)

Savard found that the strategy of assertion was used more to influence a subordinate than a superior or coworker, and requests were used more often to influence a superior or peer than an employee. He found that both chain of command and reward were used more frequently to influence a subordinate than a superior. Given this pattern, Savard says it appears that subjects in the role of agent will use more coercive and costly strategies such as assertion, chain of command, and reward with a subordinate than they will with a superior. Conversely, subjects are more likely to use potentially less costly requests to influence either a coworker or a superior when compared to a subordinate.\(^{209}\)

\(^{207}\) Ibid., 165.
\(^{208}\) Ibid., 166.
\(^{209}\) Ibid., 168.
Savard notes that these findings are the first experimental data to support Kipnis’ “Iron Law of Power,” which posits, “The greater the discrepancy in power between the agent and target, the greater the likelihood that more ‘directive’ strategies will be employed to gain compliance.”

Savard adds that this principle appears to apply not only in organizational settings, but also to social relations such as those between children, their peers, adults, and younger children. On the other hand, when an agent attempts to influence someone in a position of relatively high power, the agent will employ non-directive strategies.

Under the title “Strategy Use, Personality Characteristic, Gender and Sex Role,” Savard writes that the personality variable of self-efficacy was deemed to have a significant impact on the choice of strategies, two of which, bargaining and requests, were found to be employed more frequently by low than high self-efficacy subjects. Conversely, high self-efficacy subjects used claiming expertise more often than low self-efficacy subjects. Also, high self-efficacy subjects theoretically have a greater sense of their ability to carry out behaviors that would bring their efforts to a successful conclusion. Given this internal sense of confidence in one’s abilities to handle situations, Savard believes it is not surprising that high self-efficacy subjects promoted themselves as knowledgeable and capable in the context of the experimental organizational simulation.

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211 Savard, 168-69.

212 Ibid., 174.
Sources of Power and Influence

The powerholder has access to resources that are needed or valued by others, and the control of those resources, including one’s own abilities and knowledge, has been shown to engender power. The ability of the resource to reduce uncertainty and ambiguity for the target and the ability or inability of the target to substitute for this resource have all been identified as factors that moderate power in interpersonal relationships.  

Gardner says the sources of power are infinitely varied. He lists property, position, personal attractiveness, expertness, reason, persuasive gifts, and the capacity to motivate, but he points out that innumerable other sources of power come into play in normal daily living. He says that command of one source may give access to other sources; for example, money can buy access to a senator. Gardner points out that proximity to power is itself a source of power.  

French and Raven use the term “basis of power” to mean the relationship between the influencer and the subject, and it is that relationship that is the source of power. Though there are many possible bases of power that may be identified, French and Raven focus on six they consider especially common and important: reward, coercion, expert, referent, legitimate, and information. These were differentiated in terms of whether the relationship to the power holder was dependent on surveillance by the powerholder.

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213 Guglielmo, 3; Kipnis, 83.
(public dependent), dependent without surveillance (private dependent), or independent.\textsuperscript{215}

Under the category of “socially dependent on surveillance,” French and Raven place two bases of power, reward and coercion, each of which requires that the power holder be able to observe the target. Reward power is dependant on the magnitude of the subject’s perception that the power holder has the ability to mediate rewards toward him. This depends not only on the powerholder’s ability to administer positive factors, but also on the powerholder’s ability to remove negative ones. Coercive power is based on the subject’s belief that the power holder has the ability to dole out punishment in case of failure to conform to the influence attempt or that the powerholder has the capability of withholding resources needed or desired by the subordinate.\textsuperscript{216} French and Raven originally put these two bases in terms of material rewards and punishment, e.g., the manager’s ability to promote or fire a subordinate. It later became clear to them that potential approval, love, acceptance, and liking could be considered commodities representative of rewards and that disapproval, hate, rejection, and dislike could be forms of punishment. The writers state that these personal rewards and coercions are as powerful as impersonal ones.\textsuperscript{217}

French and Raven place three bases of power under the heading “socially dependent without surveillance”: expert power, referent power, and legitimate power. These result in social influence that is dependent upon the influencing agent, but not

\textsuperscript{215} French and Raven, 1959, 152; Raven, 1974, 173.

\textsuperscript{216} French and Raven, 156; Raven, 174.

\textsuperscript{217} Raven, 174.
reliant on the factor of observability. Contrary to the effects of reward and coercion, the effects of these three bases of power continue regardless of whether the target believes his behavior will become apparent to the powerholder.218

The first of the three, expert power, is based on the attribution of superior or special knowledge or ability held by the influencer that is needed by others.219 The strength of expert power is dependent on the degree of knowledge or ability attributed to the powerholder, the level of knowledge and ability the target perceives in him or herself, and the relevance of the knowledge to the situation or problem at hand.220

Trustworthiness, the belief that the powerholder is truly in possession of the knowledge and is telling the truth, as opposed to trying to deceive the subject, is important. For example, the student has faith that the teacher possesses superior skills and knowledge and, therefore, the student trusts that the value of the information being conveyed at the moment will one day reveal its importance to her. Given such faith, this form of influence is private, and observability is unimportant.221

Referent power is based on the subject’s identification with the powerholder and takes place when the subject uses another person or group, in this case the powerholder, as a frame of reference by which he or she evaluates some aspect of herself.222 The effects of referent power are compliance to the influence attempt and effort by the target

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218 Ibid., 174.
219 French and Raven, 1959, 156; Raven, 1974, 174-76.
221 French and Raven, 1959, 156; Raven, 1974, 174-76.
222 Ibid.
to align his or her values with those of the powerholder. The desire to obtain the influencing person’s approval may cause the target to adopt values, attitudes, and behaviors similar to those of the person they are trying to emulate.223

Legitimate power stems from internalized values held by the subject that the powerholder has a legitimate right to influence the subject and that the subject has an obligation to accept that influence. This involves the element of “oughtness” based on a set of values that may have originated from parents, teachers, and religion, or beliefs resulting from some idiosyncratic system of ethics. It grows from the subject’s acceptance of a role structural relationship with the influencing agent.224

According to Mechanic:

…every social setting has certain accepted beliefs and practices that can include the distribution of influence and binds together those in that social setting with their common perspective. The activities that are accepted in that context, including the distribution of power, are said to be legitimate within that setting. When power is so ‘legitimated,’ it is denoted as authority…Norms and expectations develop in formal organizations that make the exercise of influence expected and accepted. Therefore, the social control of one’s behavior by others becomes an expected part of organizational life. Instead of seeing the exercise of influence within organizations as a contest of strength or force, power, after it has been ‘legitimated’ into authority, is not resisted. (Bertram Raven, “The Comparative Analysis of Power and Power Preference,” in Perspectives on Social Power, 1974)

Dugger’s analysis of the literature identified, and his research supported, the following sources of influence that will be carried over into the current study:

223 Dugger, 81; Tedeschi, Schlenker, and Bonoma, Conflict, Power, and Games: 46-47.

224 Ibid.
(1) legitimate authority/legitimate power; (2) attractiveness/interpersonal attraction; (3) expertise/expert power; and (4) trustworthiness. Other factors contributing to the influence of Bohumil Makovsky, Dugger’s subject, were Makovsky’s ideology and pedagogy, his attitudes toward himself and toward organizational discipline, his use of authoritative statements and expressions, and coercion.

Summary

This review of literature has presented theories, findings, and terminology collected from the vast body of literature on interpersonal influence relevant to the current study. The information covered in this chapter will be used in the interview process of data gathering and in the analysis and reporting of that data, and it will prove especially relevant when brought to bear on the concluding chapter of this document.

French and Raven use the term “basis of power” to mean the relationship between the influencer and the subject, and it is that relationship that is the source of power. Two of these bases of power are reward power and coercive power. Reward power is dependant on the magnitude of the subject’s perception that the powerholder has the ability to mediate rewards toward him. This depends not only on the powerholder’s

225 Dugger, 143; French and Raven, 152; Tedeschi and Lindskold, 336-39; Tedeschi, Schlenker and Bonoma, 45-51.

226 Dugger, 143; French and Raven, 1959, 148; Tedeschi and Lindskold, 336-39; Tedeschi, Schlenker and Bonoma, 45-51.


228 French and Raven, 1959, 156; Raven, 1974, 174-76; Tedeschi and Lindskold, 336-39; Tedeschi, Schlenker and Bonoma, 45-51.

229 Dugger, 143
ability to administer positive factors, but also on the powerholder’s ability to remove negative ones. Coercive power is based on the subject’s belief that the powerholder has the ability to dole out punishment in case of failure to conform to the influence attempt or that the powerholder has the capability of withholding resources needed or desired by the subordinate.²³⁰ French and Raven add that potential approval, love, acceptance, and liking could be considered commodities representative of rewards and that disapproval, hate, rejection, and dislike could be forms of punishment. These personal rewards and coercions are as powerful as impersonal ones.²³¹

French and Raven identify referent power as another basis of power. Referent power involves identification with the powerholder, and its effects are compliance to the influence attempt and effort by the target to align his or her values with those of the powerholder. The desire to obtain the influencing person’s approval may cause the target to adopt values, attitudes, and behaviors similar to those of the person they are trying to emulate.²³²

The words influence and power are problematic for this research because these two words carry a variety of meanings and connotations in the works of some authors, and yet they are frequently used interchangeably and synonymously by others.²³³ And disagreement occurs in the literature on other points, including whether influence can be

²³⁰ French and Raven, 156; Raven, 174.
²³¹ Raven, 174.
²³² Dugger, 81; Tedeschi, Schlenker, and Bonoma, Conflict, Power, and Games: 46-47.
²³³ Dugger, 74; Henderson, 10; Abraham Kaplan, Power and Society: A Framework for Political Inquiry (New Haven: Yale University Press, 1950), 75-76.
unintentionally induced or whether it must be intentionally induced,\textsuperscript{234} and whether the person being influenced must willingly or unwillingly give consent to being influenced.\textsuperscript{235} Therefore, the operational definition of power, as it will be used in this study, Influence can be positive or negative. Positive influence occurs when the subject moves in the direction intended by the powerholder or brings the subject into line with the beliefs, attitudes, behaviors, and desires of the influencing agent. Negative influence describes the movement of the subject in the opposite direction of the powerholder.\textsuperscript{236}

Person to person influence relationships are based on reciprocal need fulfillment--the target must meet the needs of the powerholder, but for the target to continue the transaction, the target’s needs must also be met. This, and the fact that the target may choose whether to comply, resist, or exit a transaction, requires complex cognitive and verbal skill on the part of the influencing agent, who must choose and carry out one of many available influence strategies.

Liking is a critical factor in influence and it is built on several factors including: physical attractiveness (attractive people are more liked and likable) and association with other positive things (we like people who bring us good news and dislike those who bring us bad news.\textsuperscript{237} A third factor in liking is compliments and flattery; we like people who


\textsuperscript{236} Raven, 1959, 152; Raven 1974, 176.

\textsuperscript{237} Pfeffer, 213-214.
like us and who express positive sentiments toward us. When attention is expressed by
someone of higher rank or status, it conveys the flattering impression that the
subordinate’s feelings are important enough to concern the superior.238

Liking can result from working on a common task, toward a common goal or
against a common enemy. Various kinds of pleasure also tend to produce liking, which is
why donations are solicited over an enjoyable social event. An implication of the liking
strategy is the technique of working through friends, mutual acquaintances, or networks
to influence third parties.239

Factors of empathy and sympathy include observational set (i.e., focusing
attention on an individual’s emotions or thoughts in a situation versus taking a
nonemotional, objective perspective toward them) and beliefs or attributions about an
individual’s perceived controllability over or responsibility for their plight or need
state.240 Social similarity, i.e., the tendency to like those who more resemble us and are
from the same social category or group is also a factor in liking and in sympathy and
empathy.

Strong associations exist for conditions involving similarity of personal
experiences (e.g., success or failure, some past event) or personality characteristics (age,
gender, identity), but factors are weak when the similar target was not in need or
experiencing positive affect.241

238 Roloff, 216-217.
239 Pfeffer, 219-220.
240 Miller, Kozu, and Davis, “Empathy and Social Influence,” in The Practice of Social Influence
241 Kilmartin, 16.
Nurturant behavior is focused on supporting the other person and establishing the kind of relationship in which the target feels comfortable and would be likely to take an active role in completing whatever task is at hand. The person exhibiting nurturant behavior exhibits a high level of overriding concern for involving the other person in the task. At low intensity, this is done by showing consideration for and interest in the target, but at extreme levels, nurturant behaviors take on a patronizing quality. Female confederates are considered significantly higher in the nurturant behaviors than male confederates.

The perception of power can contribute to one’s image and thus increase one’s effectiveness at influencing others, and the mere proximity to power is itself a source of power. Charisma, which refers to physical attractiveness and persuasive ability, is yet another contributing factor of influence. A phenomenon called the sycophantic effect occurs when the individual who has access to the instruments of power has a natural attraction for those who wish to share his or her influence, to live in his shadow. Yet another phenomenon occurs when the rituals of politics, meetings, audiences, and applause lead also to a misapprehension of personality as a source of power, which results in the histrionic effect, in which the orator speaks regularly to audiences that are already conditioned to their belief.

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243 Kilmartin, 62-63.
244 Gardner, 1990, 59.
One way to identify high-power people, those who are highly successful at influencing others, and a way they can appear powerful in a socially acceptable manner, is through their collection and exhibition of symbols of power. McClelland found that those high in power within a group act in a manner so as to call attention to themselves, and they behave in ways that make them more visible to the other participants.\textsuperscript{247} Those in power are more often in groups of four or more friends, which gives the powerholder more ability to stand out in a crowd than if they were in a dyadic relationship.\textsuperscript{248}

High-power individuals of both genders have a tendency to conduct friendships in a manner of an agent-client relationship, thinking of them in terms of opportunities to take on dominant, controlling, organizational roles. In this agentic\textsuperscript{249} mode, relationships are pursued in terms of power. Examples of such relationships include teacher to student or mentor to protégé.

High self-efficacy subjects, i.e., those who possess an internal sense of confidence in their own ability to handle situations, are more persistent in their attempts to influence a resistant target and are more likely than low self-efficacy subjects to claim expertise in influence situations. High self-efficacy subjects have a greater sense of ability to carry out behaviors that promote a successful conclusion to their efforts to influence the target. They make more influence attempts, and despite having encountered resistance from a target, still feel they had the verbal resources required to change the target’s behavior

\textsuperscript{247} David C. McClelland, \textit{Human Motivation} (Dallas: Scott, Foresman, and Company, 1985), 284-286.


\textsuperscript{249} McAdams’ term; McAdams, Healy, and Krause, 286.
and, given enough attempt opportunities, would learn from their failures how to achieve success. 250

In conclusion: According to the social science literature, the sources of interpersonal influence are varied. They can include such factors as property or position, charisma or personal attractiveness, cognitive abilities or communication skills, or social skill or and the ability motivate others. Resources can also lie in one’s own knowledge, expertness, and experience. But regardless of the source of influence, the ultimate effectiveness of the influence interaction depends on whether the influencer possesses the wherewithal to place him or herself in a position of influence and the self-efficacy to follow through. An influence interaction is made up of three aspects: the target, the situation in which the interaction takes place, and the influencer. And it is the influencer upon which all else depends.

250 Savard, 151, 174, 176.
CHAPTER 4

METHODOLOGY

The purpose of this study was to investigate the characteristics and means of Katinka Dániel’s interpersonal influence through the perceptions of selected students, protégés, and colleagues, and to study the behavioral and attitudinal changes Dániel’s associates attribute to her influence as manifested through person-to-person relationships.

Collection of Biographical Data

The initial phase of research involved the collection of background data about the American Kodály movement and about Katinka Dániel in order to prepare for the interviews that were to follow. In the second stage of research the author dealt directly with Katinka Dániel in order to collect background and biographical information and to obtain photographs, artifacts, certificates and other relevant documentation regarding her life and career in both Hungary and the United States. This resulted in the acquisition of more than forty-two hours of audio taped interviews conducted with Dániel by this researcher. For the text of this dissertation, Dániel’s comments were frequently rephrased because her heavy Hungarian accent and syntax do not translate well to the written word. Dániel read and signed a copy of the contents of the biography chapter, verifying that it accurately conveyed the contents of the interviews.

Additional interviews were conducted with selected associates of Dániel, such as Sister Mary Carol Kopecky and Gloria Blacka, two of Dániel’s earliest associates in Southern California, to gather additional primary source information about Dániel’s
contributions to, and her role in, the American Kodály movement, and to verify and enrich Dániel’s oral history. An extensive search of the literature was also carried out for the same reasons.

All primary source information, including personal and telephone interviews with Dániel and her associates, and relevant materials belonging to Dániel, have been documented and analyzed. Additionally, more than 400 pages of enrollment lists and grade sheets from Dániel’s personal archive were photocopied to serve as part of the pool from which interviewees would be identified for the pilot and main study.

Research Method

A case study design was chosen as the research method for this investigation, because this design is recommended (1) when answering the research questions of how or why, (2) when examining contemporary events, and (3) when the relevant behaviors cannot be manipulated.¹ The interview process was selected as the principal data gathering method, because it is considered a standard tool in case study design and described as one of the most important sources of case study information.²

Identification of Potential Areas or Traits of Dániel’s Influence

A pilot study in the form of tape-recorded telephone interviews was conducted with ten of Dániel’s former students, protégés, and colleagues. The open-ended questions used for this first round of interviews were based on Dugger’s questionnaire, though the terminology and content of the questionnaire were adjusted to language appropriate for


Dániel and Kodály music education. Analysis of the pilot study interviews revealed that only minimal changes were needed to format the questionnaire for use in the main study. A copy of the questionnaire appears in appendix B.

A qualitative analysis of the preliminary interviews was conducted to identify areas or traits connected to Dániel that were attributed to have affected the interviewees’ professional or musical lives or their relationships with Dániel. A three-step item analysis was conducted to facilitate comparison of the transcripts. The first step involved italicizing sections of each transcript that dealt with the current study, thus eliminating small talk, anecdotes, and other matter that had no direct impact on the topic of influence. The next step used computer highlighting to mark critical phrases and sentences, and this was followed by bolding key words.

The findings were then studied in the light of traits identified by Dugger’s research and the current review of literature, and it was determined that the current study supported four categories of characteristics and means of influence (legitimate authority, attractiveness, expertise, and trustworthiness), as well as other terminology and descriptors, for use in the main study.

Main Study

Interviews were conducted with Dániel’s students, protégés, and colleagues for the purpose of gathering primary data for the current study. Telephone interviews proved to be the most expedient method of communication because Dániel’s associates were located throughout the United States, and face-to-face interviews were not possible. Follow-up questions were used for both the pilot and main study when it was determined that further information was needed.
Dániel continues to hold a prominent position in the American Kodály community, so it was necessary to assure anonymity to all interviewees in order to guarantee their privacy and to avoid placing them in possible compromising or embarrassing situations. All interviewees are listed in the appendix but are identified in the text by number. This allowed them the freedom to participate fully in the interview process, to answer all questions to the best of their ability, and to avoid the risk of stigmatization by colleagues in the American Kodály community or by Dániel. The numbers used for interview identification in the following chapters do not correlate to the order in which the participants are listed in the appendix or the order in which the interviews took place.

Validity

A structured interview questionnaire was employed to control for investigator bias. This involved a set of core questions based on Dugger’s questionnaire, which were ordered in a fixed sequence and constructed with a degree of flexibility to allow the interviewer to probe for additional information if needed, and to allow the interviewee to add appropriate information beyond what was asked in the initial question. All questions were asked of all participants.

Interview questions were constructed to obtain data from the interviewees regarding their perceptions of Dániel’s characteristics, means, and impact of influence. Table 1 shows the identification number of each interview question under the research topic to which it pertains. Some questions drew responses from the interviewees that pertained to both characteristics/means and impact, and for this reason the numbers signifying those questions appear in both boxes of the chart below.
An initial sample of ten interviews was conducted for the pilot study. Because these interviewees were chosen from Dániel’s accomplished students, protégés, and colleagues, they were also included in the main study. Ten additional interviews were conducted for the main study to increase the sample. Homogeneity of the sample was attributed to the fact that all interviewees were American Kodály music teachers who have had professional contact with Dániel and who have achieved some level of accomplishment in their local, state, or national music education community.

A follow-up letter that included all quotations extracted from that interview for use in the dissertation was sent to the interviewee who made the statements. The letter instructed the participant to initial each quotation that correctly conveyed what he or she said and to write “delete” next to any quotation that was incorrect in some way. The quotation was then deleted from the text.

Four of the twenty interviewees requested minor deletions. Each of these four received a follow-up telephone call asking why the deletions were requested and the

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3 Each number corresponds to an interview question. See appendix C, “Interview Questionnaire-Main Study.”

4 A copy of the letter can be found in Appendix B.
assurance that the purpose of the phone call was solely for informational purposes. The interviewees supplied the following explanations for their requests of deletions: (1) because they felt their answers were redundant, (2) because they believed their statements as they conveyed them were not “totally accurate” and did not accurately reflect their beliefs, (3) because they were displeased with how the spoken grammar translated to written text, (4) because they wanted to remove information that could identify them, (5) because they felt their answers were unclear, and (6) because their answers reflected how they felt in the past but not in the present.

Selection of Interviewees

The data upon which the current study is based was obtained through telephone interviews with twenty of Dániel’s students, protégés, and colleagues. The initial phase of identifying potential interviewees began by compiling over 400 photocopies of grade sheets and enrollment lists from Dániel’s archive that listed those she had taught from 1960 to the present. Additional names were extracted from the over forty hours of interviews conducted with Dániel by this researcher. The following criteria were used to narrow the list to the initial ten participants: (1) The interviewee must have had direct association with Dániel within the context of Kodály education either as a student, protégé, or colleague; (2) The interviewee must have been a music teacher who used the Kodály concept in their teaching and was thereby able to assimilate and propagate Dániel’s teaching and influence; (3) The interviewee must have achieved a level of influence in their local, state, or national music education community outside the public or private elementary school classroom setting. Ten people fitting these criteria were chosen and contacted to participate in the pilot study; one declined, and an alternate of
equal qualifications was chosen to fill out the base of ten participants. During the interview process of the pilot study and main study, other names were added to the ever-growing list of people associated with Dániel in various capacities and during different periods of her life. The membership directory of the Organization of American Kodály Educators (OAKE) and other regional Kodály directories were consulted to locate and contact interviewees.

Interviewees were chosen for both the pilot and main studies from every decade of Dániel’s American Kodály career. Five of the interviewees were men; fifteen were women.

8 have doctorates
10 have served on the OAKE Board of Directors
15 have conducted Kodály workshops or conference sessions
6 serve as administrators of Kodály certification programs
4 work or have worked solely with children
1 worked solely on the college level
5 work primarily with children and teach Kodály certification courses
5 have taught full time on the college level and teach certification courses
5 work both on the college level and with children and teach certification courses

Participants were chosen from across the United States:
2 live in the northeastern United States
1 southeast
1 south
6 midwest
10 west

The length and depth of the relationships between Dániel and the participants chosen for this study varied greatly. Some have known her since the earliest years of the American Kodály movement, and others have known her for only the past few years. A few described Dániel primarily as their teacher or as a person they encounter at conferences, while others said they have developed close friendships with her. Most have worked with her in some capacity on the professional level. Several characterized Dániel
as mentor, but “mentor” was used to denote various degrees of guidance and assistance. A small number of interviewees do not presently count themselves among Dániel’s admirers, yet they acknowledge her influence and state that they respect her accomplishments. The following shows the descriptors used by the interviewees during the interview process or in response to the question “Describe your relationship with Katinka Dániel.”

3 - described her as teacher
1 - colleague
1 - teacher/colleague
2 – friend/colleague
2 – mentor
2 – mentor/teacher
5 - mentor/friend
4 - mentor/friend/teacher

Reliability

Although the verbal interview process can be subject to bias, poor recall or inaccurate articulation by the interviewee, the information collected by this method is considered generally reliable when the same conclusions result from two separate interviews on the same subject, thereby corroborating the data. To establish reliability, comparisons were made between the interviews of five persons who participated in the pilot study and were re-interviewed for the main study. This was done to check for possible inaccuracy or uncertainty in recalling information. Responses were used if they were determined to be consistent between the two interviews. Other interviewees were

5 Yin, 91.
contacted by telephone or e-mail and re-asked specific questions in order to check for accuracy in recall, to verify data, and to gather additional information.

The following steps were taken to control for error: (1) Instructions and questions were edited for clarity following the pilot study; (2) Some questions were repeated with the same or slightly different wording at different points in the interview; (3) All interviews were tape-recorded to free the interviewer from note taking; (4) Interviews with five participants of the pilot study were conducted a second time to determine the consistency of the responses over time; (5) The interview transcripts were checked for accuracy by each interviewee; and (6) The transcripts were analyzed twice, once by this researcher and a second time by the independent evaluator, to verify the objectivity and consistency of the interpretation process.

During the interview process, participants often perceived different questions emanating from the same words; a single question often drew unrelated responses from different interviewees, or one word would evoke a variety of connotations. Despite these limitations, the interviewees’ perceptions provided a way to obtain data revealing characteristics and means they believed contributed to Dániel’s influence, and behavioral changes they described as having resulted from her influence.

The Interview Process

Initial contact with perspective participants was made by telephone, e-mail, or letter. A letter was sent to each potential interviewee that included a description of the project and its purpose, an explanation of the interview process, and a guarantee of anonymity. Accompanying the cover letter was a letter of consent to be signed by the
interviewee and returned to this researcher. Telephone interviews were then conducted and recorded on a Radio Shack Telephone Cassette Recorder – TCR-200.

Each interview began with a brief period of instructions and a short conversation to establish rapport, to raise the participant’s comfort level, and to make clear that the interviewee would be able to communicate freely without fear of being identified or judged. Assurance was made that their responses would not place them in compromising or embarrassing positions.

The order in which the questions were presented was based the format called a funnel sequence in which the most general or unrestricted questions are asked first, then followed by successively more restricted questions. This allows the content to be gradually narrowed to the precise objectives and prevents early questions from conditioning or biasing the responses of those that follow. This process assists in determining the respondent’s frame of reference and how the question was understood and interpreted.

Controlled, nondirective probing was used following the introduction of new topics to focus and control interaction between interviewer and interviewee. Additional questions and probes were used to encourage the respondent to amplify and expand an answer or to answer a question more completely, to clarify what was said, to explain the

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7 See appendix.


9 Kahn and Cannell, 158-159.

10 Kahn and Cannell, 114-115.
reasons or context upon which an answer was based, and to reduce superfluous information.¹¹

Following each interview, a complete transcript was made available to the respondent for review and correction. The interviewees were allowed to correct grammar or any mistakes in factual data made during the interview, or to delete personal information that might identify them or that they consider inappropriate for the purposes of the current study. When necessary, follow-up telephone calls and e-mails were used to clarify ambiguous responses made during the primary interview, to expand data, or ask additional questions.

Development of the Database

A critical part of the analysis of this case study was the creation of a database to organize and compare the collected data. A preliminary evaluation of the interview transcriptions was made by this researcher and by an impartial, independent examiner. The questions and responses were evaluated to determine and select only those answers that most appropriately addressed the research questions and to eliminate nonessential material (i.e., small talk or superfluous information that did not pertain to Dániel or her influence). These answers and data were excluded from further consideration after examination of both this researcher and the independent examiner.

Those statements that were determined to be similar in nature (e.g., those describing Dániel’s personal characteristics and means of influence) were extracted from the interviews and grouped together to form a database as an expedient means of

¹¹ Dugger, 127; Kahn and Cannell, 205-208.
comparison. Another analysis was then conducted using each group of extracted statements to find: (1) the personal characteristics and means to which the interviewees attributed Dániel’s ability to influence attitudinal and/or behavioral changes and (2) the attitudinal and/or behavioral changes made by the interviewees that they attributed to her influence.

Direct quotations were used to substantiate each of these factors. No characteristic or means was included unless corroborated by at least two interviewees. Transcripts and original audiocassette tapes of all interviews have been preserved and are stored in the Department of Performing Arts, California State University, Bakersfield.

The findings for this study are reported in two chapters. Chapter 5 reports the personal characteristics and means to which the twenty interviewees attributed Dániel’s ability to influence attitudinal and/or behavioral changes. Chapter 6 presents the attitudinal and/or behavioral changes made by the interviewees that they attributed to her influence.
CHAPTER 5

THE CHARACTERISTICS AND MEANS

OF DÁNIEL’S INFLUENCE

The first question addressed by this study was: According to the perceptions of twenty students, protégés and colleagues of Katinka Scipiades Dániel, what are the characteristics and means that enable Dániel to influence her associates to modify or change their behaviors or attitudes in the context of interpersonal relationships? The characteristics under which Dániel’s characteristics were grouped include:

(1) Legitimate power, legitimate authority - The perception that an individual has an acknowledged right, by virtue of a role position, to expect deference from other individuals.262 Raven explains:

...every social setting has certain accepted beliefs and practices that can include the distribution of influence and binds together those in that social setting with their common perspective. The activities that are accepted in that context, including the distribution of power, are said to be legitimate within that setting. When power is so ‘legitimated,’ it is denoted as authority. (Bertram Raven, “The Comparative Analysis of Power and Power Preference,” in Perspectives on Social Power, 1974)

Legitimate power includes: the authority resulting from Dániel’s reputation, image, and recognition by the profession; Dániel’s role as teacher; her status; Dániel’s training in the Hungarian method and her experience in the Kodály approach; and authority that comes with age.

262 Dugger, 143; French and Raven, 1959, 158-59.
(2) Attractiveness - A willingness to respond positively to the request of an influential person because one admires and respects that individual’s personal qualities and, as a result, wants to attain the influential person’s approval.\(^{263}\) This includes attractiveness based on Dániel’s personality and presence; her personal values of excellence; her convictions regarding teaching; character, integrity and experience; Dániel’s life experiences; her ideologies and philosophies; associations to famous pedagogues and musicians, her experience in the Kodály Approach; and her roots in the Hungarian Method.

(3) Expert power, expertise, is based on the attribution of superior or special knowledge or ability held by the influencer that is needed by others.\(^{264}\) The strength of expert power is dependent on the degree of knowledge or ability attributed to the powerholder, the level of knowledge and ability the target perceives in him or herself, and the relevance of the knowledge to the situation or problem at hand.\(^{265}\) This category includes Dániel’s expertise in Kodály pedagogy, teaching, knowledge of varied topics and interests, and the Jenő Ádám curriculum.

(4) Trustworthiness is a key factor in the influence of one person over another, because for the interchange of influence to take place, the target must believe the power holder is truly in possession of the knowledge or the needed resource and is telling the

\(^{263}\) Ibid, 148.

\(^{264}\) French and Raven, 1959, 156; Raven, 1974, 174-76

truth, as opposed to trying to deceive the subject.\textsuperscript{266} The perception of trustworthiness creates a desire to respond to an influential person’s requests because one believes that the influential person has another individual’s best interest in mind and is sincere and truthful in his/her intent.\textsuperscript{267}

Data was also compiled to determine Dániel’s means of influence within the context of person-to-person relationships, including: (1) the principal mode through which she communicates her beliefs and desires, (2) the role authority plays in her influence, (3) the degree to which status and position contribute to her influence, (4) if she is persuasive or manipulative, and (5) if she uses coercion to influence change in her associates’ behaviors or attitudes.

The findings suggest that Dániel utilizes means that exemplify both the constructive and destructive aspects of influence and that the various participants in this study were receptive to certain types of influence attempts and non-receptive to others. Interviewees indicated that an important factor contributing to Dániel’s influence is her position as role model and authority figure. They also said that direct verbal communication serves as her principal medium of influence, which she regularly uses to convey her goals and requests, information and education, support and acceptance, and approval and praise. She also uses verbal communication to express criticism, disapproval, displeasure, and verbal discipline. Most respondents stated that whether the means she utilizes to influence are viewed as constructive or destructive, Dániel’s motives are never seen as self-serving. Rather, respondents viewed her motives as based

\textsuperscript{266} French and Raven, 1959, 156; Raven, 1974, 174-76; Tedeschi and Lindskold, 336-39; Tedeschi, Schlenker and Bonoma, 45-51.

\textsuperscript{267} Raven, 172.
on the ideal that the music education of children must be of the highest caliber. It was concluded that Dániel never uses threats or force but that she can be viewed as intimidating because of her forthright honesty. But most interviewees chose to look past her directness and, instead, focused on her motives and goals. The frequent result was, thus, willing compliance and agreement. Dániel’s direct approach is counterbalanced with what was described as an unusually high level of kindness, concern, generosity, and hospitality, and some interviewees commented that they eagerly comply because of a sense of gratitude and loyalty they feel toward her.

**Influence Resulting from Legitimate Authority**

The power resulting from legitimate authority stems from internalized values held by the subject that the power holder has a legitimate right to influence the subject and that the subject has an obligation to accept that influence. This involves the element of “oughtness” based on a set of values that may have originated from parents, teachers, and religion, or beliefs resulting from some idiosyncratic system of ethics. It grows from the subject’s acceptance of a role structural relationship with the influencing agent.  

The data received from the informants indicates that legitimate authority does contribute to Dániel’s influence. The category receiving the greatest number of responses under legitimate authority was authority resulting from her reputation/image/and recognition by the profession. The second strongest response was to Dániel’s role as teacher. Next in strength was Dániel’s status, illustrated by the comment, “When someone of her stature is asking you to do something and honoring you with that

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268 Dugger, 81; Tedeschi, Schlenker, and Bonoma, Conflict, Power, and Games: 46-47.
request—that is enough.” And, according to the participants of this study, the characteristic of least impact was legitimate authority resulting from Dániel’s age.

The following groups of statements describe the various characteristics that afford Dániel legitimate authority.

Legitimate Authority Based on Reputation and Recognition by the Profession

3: [Respect for her is based] on her background, knowledge, longevity, and achievements. . . . I respect the lady. I respect her for what has happened to her in her life. I respect her for ability as a teacher. I respect her for her position as a leader of this approach in this nation. I respect for her musicianship. I respect her because she has lived a life a lot longer than I have and literally suffered through a number of things in her life that I hope none of us ever have to. I respect her for her tenacity. I respect her for her enthusiasm to share knowledge with others.

5: First of all, regarding her reputation when she was beginning to be well known in the United States…she had already done some work in Canada, so she was very much respected. I saw that build over the years; that people viewed her with a lot of awe and a lot of respect I feel that in some sense as she has aged, perhaps a little of that respect has diminished and a little of that awe. . . but that happens as we all move on in life and others take our places. But she is still considered as having great influence.

Ferrell: Did you know her philosophies or ideologies before meeting her?
15: Yes, I knew her name because I had been to the conventions. You cannot go to a national OAKE convention and not hear about her or something about her. When I found out she was going to be at [the school where I was planning to study Kodály] when I first started Level I, it was Wow! I was really impressed with whom I was going to study. . . . Because of her reputation, because we already heard about her from other people that we respect (like Bob Perinchief), I already respected her before I saw her. So then you were really curious to meet her. I already knew she had done a lot of work. I think you always have respect for somebody that works as hard as she does.

Ferrell: Do you think Dániel is persuasive with dealing with people?
15: I think so. Most of us, because of her reputation, are ready to listen to what she has to say. We are ready to accept what she has to say. When she says something that seems new, it is [recognized] that is better than what I’ve been doing.

Ferrell: So she doesn’t have to persuade people…?
15: Pretty much. Because of her reputation, because we already heard about her from other people that we respect (like Bob Perinchief). I already respected her
before I saw her. So then you were really curious to meet her. I already knew she had done a lot of work. I think you always have respect for somebody that works as hard as she does.

16: I personally don’t know of anybody who is teaching music at the higher level in the United States that hasn’t had some contact with her.

Ferrell: Does she exhibit special knowledge as a teacher?
19: Yes. . . . it seems that more people who have been recognized as being significant in the United States have in fact attended her workshops or classes in one capacity or another. . .

Legitimate Authority Based on Dániel’s Role as Teacher

Ferrell: What methods does Dániel use to motivate people?
4: I think most of us that have been in the situation where she is the teacher, I think we want to get those little pearls of wisdom. We are already self-motivated when we attend class. I think that she is just like any good teacher who comes in and is no nonsense. It is just a given that she is in charge and we are going to do what she wants us to do. I don’t think there is any manipulation whatsoever; it is just a fact.

Ferrell: Does she carry legitimate authority?
12: Yes.
Ferrell: From what source?
12: From the fact that she is a teacher and has so many experiences teaching in Hungary and the United States, from her San Roque School, from her publications, from her many vast teaching experiences throughout the United States and Canada.

Ferrell: Does Dániel have the right to ask you to do something or to change a behavior because of who she is?
13: Yes. She is our master teacher.
Ferrell: Do you feel compelled to do as she requests because of her position of authority as a teacher?
13: No. I am my own person and I have to do what I think is best in my own teaching situation. But she appreciates that, too. She doesn’t expect us to be clones. Kodály himself didn’t. He wanted us to use our own creativity and growth. He didn’t want to start a method.

Ferrell: Do you feel compelled to do as she requests because of her position of authority as a teacher?
16: No. I will try. . . probably because of her good history of being a teacher. I like to see her do something; I like to hear how she presents it, and that makes me want to try it too.
Ferrell: Does Katinka influence through legitimate authority?
16: Yes. She knows what she knows and she knows how she wants to explain it. Like a general—a general doesn’t need to justify his power.

Ferrell: Do you feel compelled to do as she requests because of her position of authority as a teacher?
19: No. I do it because I am convinced that she is on target with this approach and I do it on the merits of what she has to say.

Ferrell: Does she have legitimate authority and if so, does she use it?
19: As a teacher, she certainly does. As a promoter of this version of the Kodály approach, which is the closest to the real Kodály approach in the United States, she definitely uses it. Yes, as an authority in really writing this material, as a teacher she uses it, as a friend and as a mentor and almost as a parental figure, again she uses the family approach. I think in all those ways she uses it.

Ferrell: Do you feel compelled to do as she requests because of her position of authority as a teacher?
20: Yes. She is an authority on teaching, with nearly seventy years of experience. If she feels that certain things should go a certain way, I’ll give it a try.

Legitimate Authority Based on Status

Ferrell: Do you think Dániel has the right to ask you to comply with her requests?
4: Oh, yes. Because of her status. If she was asking me to do something that was correct, I knew that was correct to do in terms of teaching techniques or using certain kinds of materials, absolutely. And as a friend, if there was anything I could do for her that didn’t alter my basic beliefs, I would certainly do that, because of the honor she has given to me of being my friend.

Ferrell: What is it about her that brings about compliance?
10: When someone of her stature is asking you to do something and honoring you with that request—that is enough.

11: Status in my mind means I’m at a certain level. In college, an assistant professor, associate professor, full professor or whatever you are. I don’t think that means anything to her; titles don’t mean anything to her. But I think she would expect to be respected as a teacher, because she is a teacher handling a classroom or giving a workshop, she would expect to use that rather than status.

Ferrell: Does Dániel influence people through her status?
14: I would think so. Not that she requires it because of that, but because people are impressed of who she is. “Oh, Katinka Dániel. Yes, I’ve heard of her.”
Ferrell: How does status come into play in her influence?
15: It is the obvious key. She can influence a large number of people. Her status was earned. She didn’t demand to be this icon; she earned it. I am amazed at her hard work. I am amazed at her tenacity, her ability, and her expertise.

Ferrell: In what ways could she change a person’s attitude if she wanted to.
15: I think she knows her stature. I think she knows she is world famous. I think she knows she doesn’t have to really convince anybody about anything. So she just says what she thinks needs to be said and her very forthright down to earth “This is how it is. It is not open for discussion. Here is what I think, and here is what I think is true.” You have to respect that.

Ferrell: Is there a conscious desire to comply with her requests?
15: Oh, my gosh, yes. I would do anything that she asks. It would be an honor to be of assistance to her. It is hard to explain. It is kind of a groupie thing.

Ferrell: Are there Kodály groupies?
15: We have Katinka Dániel groupies. . . . You know it’s as though I would do anything just to be able to spend some time with that person if they would give me her ear--and let me listen to her. Oh, to be a fly on the wall and listen to her talk.

Ferrell: Is there anything about her presence or personal appearance that symbolizes her status?
15: She has that self-sufficient, self-contained, the little twinkles in her eyes, the smiles, and her enchanting Hungarian accent. It took a while to get used to it, and everyone just wants to imitate it. You don’t ever want her to change—to lose her accent. That is part of her status. It gives her status by giving her that closeness to Kodály. That is like a badge of honor, to have that Hungarian background. To say, “I grew up in this and this is part of who I am. I really do know what I am talking about.” . . . I think that gives her a ton of status. . .

Ferrell: Does she empower you?
15: Yes. Anybody who knows who she is says, “Oh, I got to study with Katinka Dániel,” . . .

Ferrell: So studying with her gives you status?
15: Yes. It is a name-dropping thing, which I enjoy. It is important to drop her name because the people who know, know how good she is. . . . You are kind of in an inner circle of people who really know who she is and why she is famous and why she is respected.

Ferrell: Does the fact that anyone that studies with her increase their own status in the Kodály community?
15: I would think so. Just a little bit. It makes us able to talk about her, and you know what they are talking about. Yes, it is kind of a neat little club that really knows something about her. I’m sure there are different echelons. You put Sister Lorna and Bob Perinchief up at the top and the rest of us way out on the periphery
who have had some experience with her, but we are knocked out by her. I get it. I know why she is famous.

Ferrell: Does Katinka have status, and does it influence people if she does?
16: Yes. I don’t know of anyone who teaches Kodály who didn’t go back to Katinka. The people who teach it, who give workshop classes and so forth all over the world, if you trace the lineage back—it’s Katinka. She knew Mr. Kodály and had him as a guest in her home.

Ferrell: Does status play into her influence?
20: She has a high level of status from her years of experience, professional background, and her life’s experiences.
Ferrell: Who gives her that status?
20: She has status with just about anyone who meets her.

Legitimate Authority Based on Dániel’s Training in the Hungarian Method and Her Experience with the Kodály Approach

4: She has legitimate authority because she has come from the country and school, the people who really thought through the process. Jenő Ádám, the pedagogue that put the sequence together, was her teacher. When she came to this country and put the materials together based on the folk music of the United States, she showed the materials to her own teacher [Jenő Ádám] as well as Kodály and showed them how she put the process with it. I don’t think it can get anymore legitimate than that.

Ferrell: Do you think she has the right to ask you to comply with her requests?
17: Every right. When she has been schooled by the major student of Kodály and she now has freedom to come and offer it here, and she is doing it without pay, she has every right in the world to say, “This is the way.” Of course, I have the right to say OK, and I’ll do it with my variations.
Ferrell: Does she influence people through legitimate authority?
17: This is a person, ladies and gentlemen, who is an expatriate of Hungary, who has come to this country, has now done some incredible things in her home in Santa Barbara, California, and that part of the country, and she is almost the first of the Hungarians (she would say the first was her husband) who brought her expertise for us to share what she knows of what we commonly call the Kodály approach.

Ferrell: What do you think makes her influential?
19: Well, first of all, using research terms, Katinka is now the source material for the authentic, or as close to the original, Kodály methodology as you can get by virtue of the fact that she herself was trained by Jenő Ádám and knew Kodály. And the fact that both Jenő Ádám and Kodály went through her materials in her home and gave their approval of the work she had done in researching American folk music.
folk song materials, and applying (and adapting) the Kodály sequence to these materials. So if one wants to find out what is the Kodály method in its most pure form, one goes to the source material and Katinka happens to be the source material.

Ferrell: What is Dániel’s reputation?
19: She is the pioneer of the Kodály methodology in the United States as it applies to teaching music in the classroom and in teaching piano.

Ferrell: Does she have legitimate authority?
20: I think it has to do with those three things again: her life experiences, her professional experiences, and her years of experience.
Ferrell: Describe her reputation.
20: I think she is one of the foremost authorities on the Kodály method in the world today. I surmise that her reputation is that she is strong-willed, very focused, opinionated, and extremely grounded in methodology and philosophy.

Legitimate Authority Based on Age

Ferrell: Do you think she has the right to ask you to comply with her requests?
3: I think Katinka has lived a life long enough and has been involved with so many levels of society that it ties into my answer a moment ago; she is a grand dame. As such, it has been my observation that a lot of folks who begin to reach an elderly status . . . have earned the right to ask just by their age and their stature in life--particularly with respect to teaching. . . . She has lived a long life and has shared her knowledge with a lot of people during the development of the Kodály-based approach in this nation.

Ferrell: Is there a conscious desire to comply with her requests?
11: For me it would be. I would say that you respect and look up to the elderly; they have been there before; they have tried things. I would say definitely yes, I would try to comply with her requests, unless it would be totally impossible in the situation where I am.

15: She has to be in her upper seventies.
Ferrell: She is 89.
15: She is 89, holy cow. The older we get, the more we respect people who stay active in their older years, and the more we realize how much we have learned and how much they must have learned. . . . You keep going to these conventions and thinking…she is just as sharp as ever.
Attractiveness

Attractiveness is “a willingness to respond positively to the request of an influential person because one admires and respects that individual’s personal qualities and, as a result, wants to attain the influential person’s approval.” Interviewees indicated that attractiveness is a key factor in Dániel’s ability to induce influence, and under that category they placed greatest emphasis on her presence and personality. Interviewee number two explained, “Her bravado, her ability to stand in front of people and just speak what she believes…Her ability to mingle with people…It is a wonderful things to see.” Also receiving high marks was Dániel’s values of excellence in teaching. Interviewee number ten said, “She doesn’t suffer fools gladly and she does not like poor teaching.”

The next strongest factors allowing Dániel to induce influence were her character and integrity, her link to the founders of the Hungarian method, and her direct experience with the method during the time she lived in Hungary. Next, were her life experiences both in Hungary and the United States, and the personal strength and endurance she exhibited in response to those personal challenges. Participants in the study also noted her personal and professional philosophies and ideologies, her connection to famous musicians and Kodály pedagogues, her experience in the Kodály approach, and her roots in the Hungarian method. Physical appearance drew positive responses from the interviewees, but it was not considered a key factor in Dániel’s ability to influence her associates.

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Attractiveness Based on Personality and Presence

Ferrell: What is it about her that created a desire in you to imitate her?
2: I would love to have the knowledge that she has and to be able to give it out as she does. I would love to have the courage that she displays in her life. I’m sure that I would never have that. I do not know where that came from. She has developed that. . . . Her bravado, her ability to stand in front of people and just speak what she believes, and very, very well. Her ability to mingle with people; it doesn’t matter whether they are famous or a nobody; she just loves people. It is a wonderful thing to see.

Ferrell: Is there anything about her presence or personal appearance that symbolizes her status?
3: She is a grand dame. . . . In one’s lifetime, how many times does a person have a chance to work with an icon? . . . She is just interesting to be around. And I don’t use the word interesting flippantly. . . . I always learn something when I am around Katinka.

Ferrell: What do you think makes Katinka Dániel influential?
4: Her enthusiasm. Her drive to impart her knowledge. Her willingness to share. Her energy to do it as often and as much as she can. Her drive and her excitement she has about learning herself. It is really such a great influence on people.
4: When Katinka walks in you just know that she is taking over. . . . I try to be much the same. I mean I walk into the room and I don’t think there is any doubt about who the teacher is.

5: Katinka is a very dynamic and fiery personality. She is very strong and she is very opinionated. Part of that is that she is sure she is right, and I certainly agree with that. She is forceful. She is definite; there is no gray area; it is either black or white with her teaching. She is very definite about what she says and she seldom changes her mind.

7: Katinka is a very social person. She has a very high social IQ. She is upbeat and fun to be with. She is interesting to be around. She is interesting to travel with because she knows so much about the destination and the routes. She may never have driven a car a day in her life, but she could navigate you anywhere. She does have persuasion; I won’t say manipulative. She has a lovely way of drawing people, catalyzing people to do things and go places and to do things with her.

Ferrell: Does she influence people through attractiveness?
7: I would redefine it as (rather than attractiveness) the inviting or the charisma of what she has to say or teach about.

Ferrell: Is there anything about her presence or personal appearance that symbolizes status?
The polyester dresses? I think she comes across with a feeling of her status. She has a certain air of “I am right and you are wrong.” It comes from the European heritage. I think, in part, from being an upper class family and that old European way. Yet, it is just a part of her. I think it is good and it happens. I’ve noticed in the last five years since I’ve been an administrator that the way I carry myself is different. I think it comes with responsibility and leadership.

**Ferrell:** From what does Dániel derive her authority?

I think it is her knowledge and experience. She has confidence in what she has done and what she knows is right. That confidence just emanates out of her. The way she speaks. I mean just wearing that polyester dress has a certain amount of authority. Better not yield to fashion. She doesn’t yield to anything except that which is important (cheese, chocolate, and bread!).

**Ferrell:** What do you think makes her influential?

When her husband was still alive, I referred to them affectionately as the cyclone and the zephyr. . . . Everybody who ever heard that phrase and who knew Katinka (even those who never met her husband) could never make the mistake; they knew who I was talking about and which one was which. . . . I said many times that when Katinka walks into a room (long before we used the word charisma) she moved papers. If you didn’t hold on to the papers they would rustle. . . . She is not a pompous woman. . . . We use the word charisma now. . . . It is a little bit like Michael Jordan in basketball; some of them might as well walk off the court. What is the point of battling this guy when he could make the moves he makes? Katinka has something of that presence, and charisma is the word we use today. That is the best word, but I believe the word cyclone applies; that’s my word for her.

**Ferrell:** Is there a conscious desire to comply with her requests?

This is the first time it has ever crossed my mind: I would love to see her given controls of a bulldozer filling in a culvert on the side of a highway.

Katinka is a very unusual person and her experiences in Hungary during the political upheaval and her knowledge about human nature and people has definitely influenced me.

**Ferrell:** Do you think maintaining friendship with Katinka is important?

With Katinka, yes. I don’t think it is necessarily important with all teachers.

**Ferrell:** Why Katinka?

Because I never met anyone like her before. She was a very unique, valuable person. You don’t meet a lot of people like Katinka.

**Ferrell:** What makes her valuable?

She really cares about people. She has always seemingly cared about me, cared about my life. . . . She has always sort of been the grandmother I have never had.

**Ferrell:** Do you think she is persuasive in dealing with people?

Yes. She is very charming, very colorful, and very likeable. She is funny, and
I think people get a kick out of her. She also can be very opinionated. You know where you stand with Katinka.

Ferrell: What is it about who she is that gives her the power to control people?
20: I think it is a personality. I’ve thought about this before. What is it about Katinka that I would go to the ends of the earth for? I can’t quite put my finger on it, and I’m very curious myself.
Ferrell: And this is what this paper is about. Why do people do that?
20: She is a very rare person.

Dániel’s Personal Values of Excellence and Convictions Regarding Teaching

2: She believes in reaching for the highest goals in everything. We all learned that from her: You only accept excellence in your teaching and you expect it of the children. As I said, we all learned that from her. Excellence is our goal.
2: I think that in our teaching, anytime we teach and we are not sure about it, we call her or try to see her on whether we are doing this right. As far as looking into her life and what she has gone through, she has never allowed that to deter her from her high standards of life and her way of always looking past the circumstances to when they are over. “It is going to be like this, and I am going to do this,” she would say.
2: I perceive her as being a very strong person that no one could make budge from what she believes or what she wants to do. She is a very strong person.

4: I think that also I have to speak to the fact that some find her difficult. When I say difficult, she is demanding. She expects people to do things the right way, so she tends to be somewhat critical, and people take it personally rather than seeing that she isn’t being personal about it. She just wants the method or the sequence or the concept to be taught correctly. So there are some people who get their feelings easily hurt.

4: Her ideologies and philosophies are the fact, the beliefs of Kodály. She espouses those—that music is for everybody. Everybody has the right to be musically literate, and that it is our responsibility as music teachers to help train children to be musically literate, that life without music is a life that has less purpose in it—or enrichment. I think that she lives it and does it all of the time. Music is a major portion of her life, certainly her children’s lives and her grandchildren’s lives. It has gone down the generations.

Ferrell: What do you think makes her influential?
5: Her love for children and her love for music. The only thing that has kept her at this is the conviction that somehow this is going to help children to become more
human, more malleable, and more sensitive to life. So I'd say her love of children combined with her love of music; she puts the two together into this wonderful teaching-learning package.

10: She doesn’t suffer fools gladly, and she does not like poor teaching.

12: I think she settles for nothing but the best. She strives and thinks every teacher should strive for the highest possible musicianship and that they should strive for that in their children, students. She is relentless in that pursuit and accepts no excuses. It is frightening if Katinka says, “I am going to come and see your class and watch you teach.” Most people die. . . . Well, she does it with only the best intentions. . . . She feels like if she doesn’t tell us, who will?

Ferrell: Does she exhibit respect for people?
12: I think so, but it is in her own way on her own terms. Again, it has to do with her background, coming from a European perspective (particularly early 1900 attitude). She has certain standards when she judges people. If you have used your brain to its full capacity, then you are judged as good. If you don’t and you are lying around doing what you are not supposed to do (or not what she thinks you are supposed to do) then you will be at the bottom of the pile. It doesn’t matter if you are a bricklayer or a college professor; you need to be performing at the top of your ability. I don’t think she has any tolerance for anything else.

Ferrell: In what ways could Dániel change a person’s actions if she wanted that person to act differently?
12: I don’t know. I don’t think she really has much power when it comes right down to it. People run away from her.
Ferrell: People run away from her because?
12: Basically, I see her as applying her own high standards to everyone else. If the person wants to do and strive for it, they will do very well with her. If the person doesn’t want to do that, then they generally run away. They will avoid her.

Ferrell: What makes her influential?
16: She is a person who has the finest ethics that I know. She has had a passion for music all of her life. She has such great enthusiasm it is contagious and others are drawn to listen to what she has been doing for all of her life with this Kodály matter. She is the one who brought it to the United States. . . . Her own enthusiasm. Her own very, very pointed desire to see children learning music, singing music, sight reading music, playing games according to the Kodály method and she doesn’t accept “no.” If she can’t solve a problem one-way, she is instantly on to another. That is good training for life in general. You go over or under, around or through; try something else and you will succeed. She is a survivor.
Ferrell: What is Dániel’s reputation?
16: She is known as a survivor. She will not give up. If she is unhappy with someone, she tells them and that is fine. She is 89 now and I sense as she gets...
older she is more certain that she has to make sure that what she believes gets passed on because this is her life’s work.

Ferrell: Is there anything about her that created in you a desire to imitate her?  
16: Yes. Her enthusiasm. Her desire to be right in everything she presents. If she says something is wrong, she goes back and makes it right so you know that she is giving you her best.

Attractiveness Resulting from Daniel’s Life Experiences.

4: When she talks about her life experiences, she may be able to be persuasive to change people’s attitudes about certain things or to see something in a different way. Again, she brings life experiences to that situation. My observation when I see her talking to people who do not know her well, and she shares with them events and people, I think they walk away with “My goodness what an interesting person she is.” Perhaps their first attitude is, “What a darling old lady,” but by a few conversations and listening to what she is about, their attitude may change.

Ferrell: What comes to mind in regard to respect?  
4: The fortitude that she displays. Having lived the life that she has lived. Having experienced the events in her life. My perception is that a lesser person would have crumbled and fallen apart. She has looked upon every challenge straight in the face and pulled herself up and gone to the next step. In spite of things that would take an ordinary person down, she continues to function. . . . Not thinking just of herself. She is not a selfish person. She is always giving to others. I am so privileged to have that kind of attention from this person. How can one not respect somebody who takes life by the horns and says, “I’ve been hurt but I am going to go on in spite of this.” For somebody in their eighties who is still concerned about the music education of children deserves to have every bit of honor and respect that we can give her.  
Ferrell: The respect afforded her is predicated on…  
4: Her life.

Ferrell: Do you think her approach [to interpersonal relations] has anything to do with her Hungarian background?  
5: Yes, it does. I think it has to do with her Hungarian background, but I think it has to do more with the sufferings this woman has had. She had to be a fighter in order for her to even survive. I ask, what would I be like or what would we be like, if we had to endure some of that? In that sense you make allowances because you know it’s that struggle to survive that sometimes comes out as harshness when she doesn’t even mean that. In her heart, she is gentle and for others.

Ferrell: What comes to mind in regards to the word respect?  
6: It is even more than the word respect that I have for her. It is whatever the next word might be because of what she has been able to do with all the problems and
tragedies she has had in her life, and she has been able to overcome that, and I just respect and admire her so much for that. Having come to this country and having turned music education around in so many places all over the country and all over the world. I don’t know of anybody that has a Christmas card list like she does, hundreds of people, and she has that many friends.

Ferrell: Is there anything about her that created in you a desire to imitate her?
10: That’s kind of a tough one because she just sort of grows on you. You realize that the more you listen to her . . . her stories for one thing. I would say to her, “Katinka, that is a story I’ve never heard before. Why is it in all the years that I’ve known you I am still finding out new things?” I think I kind of like to emulate that when I teach. To tell these stories, to share that so that they have a picture of who she is, and not only that, but who I am. I don’t think that is ego driven; I just think it is the sum of all the parts that come together.

Ferrell: Do you perceive of Dániel as exhibiting expertise or showing technical competence as a music teacher?
16: Oh yes, very much so. She was training in Hungary to be a concert pianist, of course. Through the war and the horrible conditions that were there, she and her husband became separated and she was put in prison, but always, always music was there in her head. Her fingers are gnarled. They are not straight fingers if you look at them. They are twisted because she was made to work on road gangs over there. They would bring her into the prison station and clean her up when visitors were coming because they were so proud that they had her as a prisoner there. Her husband managed to miss being under the Russians. He was on a concert tour.

Dániel’s Ideologies and Philosophies

Ferrell: Can you describe Katinka Dániel’s ideologies or philosophies?
2: She has very, very high ideologies. She is definitely a Christian. She never misses Mass on Sunday. She lives what she believes and she does not mind speaking exactly what she believes no matter what the situation is. She of course, being under the communist party for so long in Hungary, despises communism. She speaks of that very clearly.

Ferrell: Can you describe Katinka Dániel’s ideologies or philosophies?
6: Well, I think she is a very religious person, a very spiritual person. I think she has great faith and trusts God for all she has been through. I think whatever her philosophies and ideologies are, they’ve worked for her very well. I’m not sure what all of them are because I think a lot of them are hidden in the Hungarian past that she has. I think her ability to adapt to the United States has made us all respect her for whatever she is. Even though we understand that it is sometimes different than our own. I can’t really elaborate on that because I’m not exactly sure what she believes. She is a complex person.
Ferrell: Describe Dániel’s ideologies or philosophies?
7: Philosophically she is a very devout, spiritual person. She is a Catholic and has always been a very devout person. She suffered greatly politically, so I think politically her philosophy tends to be fairly conservative. Her philosophy, say esthetic, is that art, music, literature should be beautiful, to uplift and to enjoy and to enhance.

7: She has affected my attitudes because she thinks very globally and she may be conservative, but she is also extremely aware and well read. For instance, politically she does not believe what she reads in [individual] newspapers. She gets several different newspapers from Europe. She is extremely aware of what goes on politically and ideologically and has some very strong convictions about that. But she has also lived some of that history. So for me, that gives her even greater effect to what she says.

Ferrell: Describe Dániel’s ideologies or philosophies?
11: I think she is a very person-oriented individual. She likes people. She is very social. She likes to learn. Even at her age now she is not averse to learning something new. It is amazing that she loves to travel. Even as she’s gotten older that did not deter her. She would figure out a way to go. Which leads to, I think, helping a person as a teacher become a better teacher because you see other people either in the teaching field doing the teaching or in a workshop or class giving you input. She is open to that. I think she sifts that through and then tries to put that into the music education she has taught all her life. That would be, of course, that music is for everyone. I think that kind of overrides everything in her life.

Ferrell: Describe Dániel’s ideologies or philosophies?
15: I think she is not afraid. I mean she quotes Kodály and talks about Kodály because she knows that we are interested, and I think she is just as influenced by him and just so excited about his ideas and philosophies that she wants to make sure more and more people are aware of that. When you listen to her, it doesn’t seem like these are Katinka Dániel’s ideas. This is what she believes because she admires Kodály, and she has tried Kodály’s ideas, and she believes in Kodály’s ideas, and so she has adopted them for herself, and “Here I will show you. I have taught what he said and it works and it is great and, therefore, I continue to say that and I continue.” So she is just reinforcing and doing a nice job.

Ferrell: Have any of her ideologies or philosophies had an effect on your beliefs or attitudes?
15: Just what I said before: That high standard of excellence not to worry about, just to say, “This is what you need to be able to do and how you are going to get there.”

Ferrell: Describe Dániel’s ideologies or philosophies?
17: I’m sure philosophically she has a profound commitment to Catholicism. . . . If there was a conservative streak in her or a rightist streak in her compared to the
communist left—that is all political jargon—she could be very liberal in her personal relationships with people that some other people didn’t like. . . . She is open that way about people and yet she can come down on you hard about something else that she disagrees with, and you want to leave the room or you wanted to slink down between the boards of the chair. You didn’t know whether and how to disagree because she was giving her time. Not the workshops for which she got paid, but my time with her… I didn’t pay her.

Ferrell: Have any of her ideologies or philosophies had an effect on your beliefs or attitudes?

18: One of the many that impressed me when I first met her was her great love of children, that she really delighted in working with children. I have been inspired by that and try to make music a joyful experience for the children.

Ferrell: Describe Dániel’s ideologies or philosophies?

19: Children should learn American folk songs and the great classical music compositions before they are taught solfege or sequencing. (If they cannot be taught good music and to sing it well, then there isn’t a point to teaching any of the other things. Another thing that is important is that a sequence should be followed, and she is very opinionated in what that sequence should be. I happen to agree with her and that is one of the reasons I’ve continued to work with her for so long (or studied under her for so long). She has a very high priority that the children learn the classical tradition and that the literature they are taught is not just pop and rock or commercial traditions. Like Kodály had said, only the best should be used for our children. I would say that is the predominant attitude that she promotes. I would say perhaps that is one of the overarching things that we communicate to our kids, appreciation of the great heritage of classical literature.

Attraction Based on Association to Famous Pedagogues and Musicians

Ferrell: What is Dániel’s reputation?

2: Amongst us on the West Coast, she is our guru. Anything she says goes. Whatever she says. If she calls us, we come… Her reputation with the greatest of musicians in the country is very, very high, very good. She has been called by some of the greatest musicians to, “please,” just come to their concerts. She would be introduced and honored.

2: She is so knowledgeable and … she is a very giving person. She has known some of the greatest of the composers like Bartók, Kodály, and Dohnányi and so on, and when you have studied at a place like the Liszt Academy and have been trained as she has and have known these people, it makes us realize that we are receiving the finest training possible.

3: Katinka has a very respected position in the Kodály movement in the United States. She is a direct link to the source of development of this approach, even to
Mr. Kodály himself, and she was a young colleague with Jenő Ádám and others who were influential and instrumental in developing this approach that we now know as Hungarian-based music education. It is because of those relationships and because of her unique point in life of having lived and taught in Hungary (pre-communism, of course) and the ability to be able to share that knowledge in the United States that places her among a very, very small number of people who are so skilled and who have such a vast knowledge of the development of this approach from its inception.

4: She shares a knowledge of people first hand that most teachers never will have. 
Ferrell: What do you mean by knowledge of people?
4: Of famous artists and composers. . .She met them; she knew them personally, and she had them in her home when she was a young person. She brings this to her teaching and enriches it in ways that most other people hope to have it.

4: I’ve always thought that she is a treasure, partly because of the history she brings to us, and the people she has known throughout her life. She is a living connection to Zoltán Kodály; a living connection to Dohnányi and to so many people that were from her country. That alone is enough to make her a national treasure.

Ferrell: What do you think makes her influential?
18: Her vast knowledge of the subject area and her experience. The fact that she is very close to the source, having known Kodály and Bartók as a child.

Dániel’s Experience in the Kodály Approach

Ferrell: What do you think makes Dániel influential?
5: What makes her influential is the reality of what she does. Her teaching is not an artificial or fake approach to music education. It is something that is very real, very concrete, and she has the right kind of personality to deliver the material and to make the material convincing.
5: Attractiveness in the sense that I was attracted to the logic and common sense of what she was telling me in terms of teaching.

Ferrell: What is it about her that brings about compliance?
9: People are intimidated by what they don’t know. They think she knows something wonderful, and they want to be led to be able to understand it as well.

9: She has a good product to talk about. The Ádám way of doing Kodály works. It’s exciting and she is also an evangelist for the topic, so her presentation also makes people notice her.

Ferrell: Is there anything about her methods that have had a personal effect on you?
I think the fact that she was willing to continue working with a curriculum that she adapted to this country using the example songs of our culture, and continue working with it until she felt it was workable at any level. It was this constant refinement. . . because of maybe things she learned . . . or experiences she had. It was not dead in the sense of “This is it and that is what we do,” which so often can happen.

Ferrell: What do you think makes her influential?

Just that she is everywhere. She was there at the beginning. She is the one that the people I look up to kept on referring to when I first got to see her. When I see her and what she has written—all the books that she has put together of her ideas. She is at all the conventions, national. She is with the Kodály people a lot. Her presence is always there. She always takes leadership roles. I assume when someone asks her to do a clinic about something, she agrees to do that. She is totally dedicated to bringing this to the United States.

The Role of Physical Appearance on Dániel’s Influence

Ferrell: Is there anything about her presence or personal appearance that symbolizes her status?

I think Katinka takes care of herself very well and presents herself very well. I think she is a humble person in that she can accept the handicaps that she has and can make light of them. She is not embarrassed in public if her hand shakes [from Parkinson’s Disease] or whatever. To me that is something to be emulated. She is comfortable with herself so she always seems like she is in control even though she may be a little frailer. She is in control and she keeps herself well. She makes a nice presentation.

Ferrell: Is there anything about her presence or personal appearance that symbolizes her status?

No. I think everyone could misread her from the word go. . . .Generally speaking, I don’t think so. Again, she is who she is and you take her as she comes. She can present herself very attractively at times and at other times her physical appearance, for example, just doesn’t matter worth a damn. So I would say generally no.

Ferrell: Is there anything about her presence or personal appearance that symbolizes her status?

I think for her status is not important. But she was always very neat. She always had her hair done because her husband wanted it, and he wanted it colored (dyed) because she was completely white. That was just a weekly thing. . . . I would say [she is] never overdressed. [She is] respectful to her own person, to the students and the teachers that she was working with.
Ferrell: Is there anything about her presence or personal appearance that symbolizes her status?
14: She looks like kind of a peasant woman, but she is not. Her mother looks like a queen. She has paintings of her [mother] in her home and they are definitely aristocracy. She never says those words, but her stature—she’s got short, stocky fingers; she is a short, stocky woman; she dresses in a comfortable way that suits her. She never wears pants. She always wears dresses, maybe skirts and blouses sometimes. . . . I just think of her as a hard worker. She doesn’t look like a queen sitting off in the corner with her underlings doing all the work. She personally landscaped her garden, which is up a hill. She goes down to the garden every day and still works. She hauls down bags of cement. She is a strong woman. She loves it. She spends hours down there.

Ferrell: Is there anything about her presence or personal appearance that symbolizes her status?
17: The great color she has. Probably from working in the garden. Of peasant stock, solid frame. If I met her under different circumstances and did not know a lot of European women of her age when I met her, I probably would have said she’s a peasant. But she immediately had the status of somebody that I could respect because of what she had been through.

Ferrell: Is there anything about her presence or personal appearance that symbolizes her status?
18: Yes. She is a well-dressed woman who takes pride in her personal appearance. She looks like a professional. I think she prefers women to wear skirts instead of pants on appropriate occasions. I knew a couple of times I was going to see her that I put on a skirt, scarf and some pearls.

Factors Serving as Contraindicators of Attractiveness

2: I’m sorry to tell you that there are those who, for reasons I do not know, do not have positive feelings about her, perhaps because of jealousy or misunderstanding. On the whole, I would say that she is very much admired for all that she has done in bringing this method to the United States.

4: I’ve also become aware of the fact that there are some who feel that she is somewhat insignificant. I think this tends to be geographic. People who really know Katinka and have worked with her extensively recognize what she has brought to the world of music education. She put together American songs in the right order, in a sequence that can be done in the classroom. I’m sometimes stunned that other people don’t recognize the gift that she has given to us.

Ferrell: What is Dániel’s reputation?
6: Well among those people whom she has taught, it is great. People respect her; they love her, and they understand that she is different, but they accept her as
having been a true friend and helper of American musicians. I don’t know, but there are probably some people that don’t feel that way. I think there is a lot of jealousy connected with her expertise and her knowledge and her experience in Hungary with the method and how much she’s done, and she’s also managed to write the great methodology books.

Katinka Dániel is known in many ways. Some people are very intimated and frightened by her because of her knowledge and her forwardness, her impatience. She is feared by some and revered by others. The ones who fear her usually are, my perception is, musicians that are perhaps insecure in their own experience or their own talent. They are intimidated by someone who gives them a hard time about what they know or don’t know. Those that revere her just see her through her actions of giving, and giving concerts, and teaching people one on one or in small groups, or in her writing that she does. They revere her.

Until people truly understand why she behaves the way she does and why she could be so didactic--always right--“This is it and everyone else is wrong.” That comes across to people sometimes in such a way that it ruffles them the wrong way and therefore her credibility just kind of stays at a stagnant level until you get to know her. There are people that have followed her around the country to take classes from her.

When the Hungarian government acknowledged her important role and publicly lauded her and gave her its most prestigious medal [She was awarded the Golden Cross of Merit by the Republic of Hungary in 1993], it helped restore a sense of balance in her life. . . .You have to understand that for many years she was persona non grata in this country. She was avoided by the visiting Hungarians as well as by anyone with whom they interacted, and that hurt her deeply because that is not how she started. So once the Hungarian government made it ok to speak to her and approve of her, then all her former colleagues were coming around and saying, “We were told that we were not allowed to speak to you.” . . . We made it our role to protect her and support her and counter any negativity when it came up. And really I think the world today for her is a very different place.

Ferrell: Can you expand on the prejudices or biases that you were talking about?
12: For instance, she has certain ideas about government. She has certain ideas about how people should respond.
Ferrell: To?
12: To education. She is very conservative, I suppose. I would interpret it as conservative, very much like some of my ancestors. You know she is going to say, “Oh the communists--I hate them.” I just have to look at that and say that is how Katinka sees these people. She had frightening experiences as a young person. I can overlook anything that might be offensive to me, because I have not had those experiences. But there are many people in this world who cannot overlook them, cannot see the forest because of the trees.
Ferrell: So they hold it against her because she carries this with her? They are not interested in studying what she has to teach?
12: Exactly, and I think there is some jealousy. That would come up for some people. For other people, they look at her materials (which have not been revised for thirty-five years) and make assumptions. If you look at those materials without listening to her, then you could very well interpret them in a very different light. Her [early] books include politically incorrect texts/songs, for example, that are about Indians—you know, “One Little, Two Little, Three Little Indians.” It was the time. There are some very poor choices of song material. . . . Pioneers are always caught in that.
Ferrell: There were no folk song collections then like we have to draw on, so she had to modify songs to fit in some cases. She doesn’t use some of those things anymore.
12: No, she doesn’t. She also relied on the teachers in her classes to share appropriate materials with her. Even though we were music teachers, many of us were ignorant of our own heritage at that time. If we were in another country at that time, we would probably do the same thing.
12: I think there are strong, important people in this approach who would just as soon keep her at that level; they don’t want to have to deal with it.
Ferrell: She is easier to push aside in that way?
12: Absolutely. Otherwise they would have to look carefully at what they did themselves.

Ferrell: Is there anything about Dániel that you have consciously avoided adopting because that was the way she did it?
13: No. Except maybe her harshness about people who don’t like her. She is very vehement about people that don’t give her her due. This happens only when we are at national conferences when she gets mad because people claim they have the only method and she thinks she has the only one. You forgive her for that. You learn from whoever your master teacher is.
Ferrell: Why do you forgive her?
13: Because I respect her so much and she has given so much to us that we have changed our lives.

14: Her personality can sometimes be overbearing. I know everybody doesn’t feel as friendly as I do. I know she has made enemies. She is very, very frank.
Ferrell: Why do you think she is so frank?
14: She says what she thinks. She has no bones about it. She is not tactful.
Ferrell: Why do you think that is?
14: I think that is just the way she is. That is her personality.
Ferrell: Do you think when she says something that is frank, she is trying to put somebody in their place, or do you think her motives are different?
14: No, I think she is just frankly telling it as she sees it. I don’t think she is trying to be better than anybody else. I don’t think she is trying to put people down. I think she may want to help educate people. Many times her opinions are influenced by feelings that she has.
Ferrell: What kind of feelings?
14: They could be political. She’s gone through some very difficult times that none of us could really imagine. If you get into communism or even mention [a well known folk singer].
14: She doesn’t like the liberal left wing because she has experienced incredible hardship and pain and persecution and torture. I mean she has had all her fingers broken. I don’t know if they were broken or it was just doing …
Ferrell: Were broken or severely damaged?
14: They were broken, but I don’t think they were physically tortured broken. You know what I mean? Broken by working in building the roads under communism.
14: What I’ve learned is that although I disagree with her violently on many subjects (I’ve kind of learned this with my mother), those are the subjects that I don’t get into with her. I love her very deeply, and I build on the friendship and the things we have in common and the things we like. I don’t argue and argue to the death (bilingual education and stuff). I prefer to stay away from them because we have been through them once or twice and nothing changes.
Ferrell: You’ve just learned to drop it?
14: Her opinion is not going to change based on fact. She’ll listen and remembers faithfully what you’ve said. She has a mind that is amazing.

Ferrell: Did you adopt any of Dániel’s ideologies or philosophies as a result of her influence?
17: I adopted her teaching that I learned. I was patient with her, because I had no right to be impatient with her criticism of the communists, and her conversation with me and others around me was peppered with such comments. . . . I said to myself—look you have no right; you have never been upset by their behavior. I spent thee weeks over there and they treated me nicely because I was one of those Americans they wanted to stroke. I said I have no right to criticize this woman and so I listened, and some of it went in one ear and out the other, except that I knew this was a woman deeply hurt. . . . And I wasn’t separated from my [spouse] for eleven years. I never had to raise two children while my spouse was in another country with virtually no hope, etc. I had no right to judge, and I did not.

Expertise/Expert Power

Expert power is based on the attribution of superior knowledge or ability held by the influencer.270 Every interviewee attributed some portion of Dániel’s influence to expertise. Receiving emphasis was Dániel’s mastery of pedagogy and the Kodály method, including such factors as her work with curriculum, folksong material, and the

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270 French and Raven, 1959, 156; Raven, 1974, 174-76.
fact that she was a “first source” for the American Kodály method. Also important were various elements of her teaching. Considered interesting but of less importance was her knowledge of, and interest in, a variety of topics.

Included among the contraindicators of expertise indicated by the participants was Dániel’s conviction that Jenő Ádám created the only authentic Kodály curriculum. Also mentioned was insufficient vocal skill that resulted in the inability to provide a vocal model for her students. Problems arising from cultural differences included factors such as an insufficient knowledge of the inner workings of the American classroom, language difficulties, mannerisms that are perceived by some Americans as being harsh and lacking diplomacy, and a lack of sensitivity offered to the older beginner or to students who are not intrinsically motivated toward academic achievement.

**Expertise Based on Kodály Pedagogy**

**Ferrell:** What makes Dániel influential?

1: Her abilities and creativity as a teacher...centered around curriculum development. Her ability to look at the scope of what we want to teach and how to bring it to our students, no matter what age they are. Her ability and understanding of developing a timeline flow for the curriculum for the school year. This has definitely had an influence on me as a teacher.

1: As my ability to analyze folk songs developed, I realized that some of her materials contained contrived melodies and or rhythms. Some of the songs don’t sound or “feel” like traditional American folk songs. Because of her desire to bring the Kodály methodology or concept to the United States, she began to research and analyze folk song materials needed to develop an American Kodály curriculum. Her contribution to the collection and analysis of traditional American children’s folk song, nursery rhyme and game is one of the greatest influences she has had on me.

2: Because of her expertise, she is extremely influential.

**Ferrell:** Does she exhibit any special knowledge as a teacher?

2: Knowledge? Probably more than anybody else in the method, I would say. I’m sure there is no one that knows the method better than she does.

**Ferrell:** Does she exhibit any special skill as a teacher?
2: I think she exhibits what she has learned, but I do not think it is natural for her. I think that she demonstrates what she has learned, but I don’t think it comes naturally to her.

3: [She has] expertise in that she is a direct link to the development of an effective approach to teaching music education in Hungary and has been instrumental in transposing much of that knowledge into the development of techniques here in the U.S.

9: [Daniel exhibits expertise or shows technical competence] in the Ádám method...knowledge of how to teach Ádám Kodály...[and] she has excellent musicianship. . . . Her sequencing and organization of material was an early guide for me to understand sequencing. . . . The idea of a sequential curriculum came from her.

Ferrell: Do you think Dániel has had an influence on you?
10: Definitely, yes.
Ferrell: In what way?
10: I think that she has such a broad grasp of the whole Kodály concept that even when I was fighting it as a much younger teacher, I eventually came around to understanding the ideas she was trying to put across.

Ferrell: Was it Katinka or Kodály that won you across?
10: I’d been exposed to Kodály quite a while before I had ever met Katinka. So I knew a bit about it through reading the Choksy books and taking workshops, but until I started certification with Katinka I really didn’t have as clear an idea of the concept [as when] I met with her and studied from her. The influence is immeasurable.

Ferrell: What do you think makes her influential?
10: I would say that she was such a strong student of Jenő Ádám and she knew intimately what it was that he tried to put across in the message (not Kodály, but Ádám). The more I learned how Kodály provided the general philosophy and the idea about music education, the more I realized that Jenő Ádám actually put the message together. Katinka has taken that exactly as he tried to do it for Hungarian children, at the same time understanding that each nationality, each country has its own folk music expression and that what would work for a child in Hungary wouldn’t necessarily work for a child in the United States. This was a very critical factor.

10: This is very important. With the older children she says, forget the ta-titis. You get them to choose the word they want to use. Have them use taco. They all like tacos. So that shows again her flexibility.
Ferrell: That is also Orff by the way.
10: Yes, it is. And she will use Orff ideas. And she loves the incorporation of Orff as long as it is an adjunct to what we are teaching and not a take over.

Ferrell: Is there anything about her that created in you a desire to imitate her?
I think working with her and seeing the success that she was getting and what she was able to pull from the children. . . . I could see the results in the classroom. It was just astonishing to me that two half-hours a week for classroom instruction and what was being produced.

Ferrell: Do you perceive of Dániel as using expertise to influence you?

I: Definitely. She certainly affected me in the fact, I mean I was awed that here was this lady in this country for so few years and knew so much about our country and our folk songs and our heritage. And then she continued to learn. . . . There was a continuation. So her expertise was not stagnant.

Ferrell: Does Dániel exhibit any special skill as a teacher?

I: I think it is really in her knowledge, what she knows, and just sharing it. She doesn’t have any of the techniques that we have now, as far as working in groups and all of the modern techniques; she doesn’t exhibit much of that. She simply has this great knowledge base to share and people instantly recognize it as something very, very special. Something beyond what other people have. This is not fake or phony. She has all of this information and she just shares it. She puts it right there on the table. I think there are people who would not study with her because they want to have all the little bells and whistles. But people who are really interested in teaching the approach recognize that she is such a treasure trove of information. They just go to her like bees to honey.

I: I just respect the fact that she studied American folk songs in order to teach in America and didn’t try to teach Hungarian songs that we wouldn’t have ever used.

Ferrell: What do you think enables her to exert control over other people?

I: Her knowledge and experience. She absolutely knows what she is doing.

Ferrell: Is there a conscious desire to comply with her requests?

I: Yes, because you are thoroughly sold that this is the way to go.

Ferrell: What if you are not?

I: Those people drop out, and they have.

Ferrell: Would you comply with what she asks?

I: I would try because I respect her so much.

Ferrell: Do you think she has the right to ask you to comply with her requests?

I: Oh, yes. You’ve signed on to her way of teaching.

Ferrell: So you feel like you have made a commitment to her.

I: Not her so much, but her way of teaching.

Ferrell: What is it about her that brings about this compliance?

I: Her absolute knowledge of the subject. Her competence.

Ferrell: Does Dániel influence through expertise?

I: Absolutely. She is so thoroughly knowledgeable about everything that she is just constantly teaching. At the same time she is willing to learn from other people and appreciate what she sees when she comes to see somebody else doing a workshop.

Ferrell: Do you think Dániel has had an influence on you?
Yes. She really cuts to the chase on what we describe as the Kodály concept. I think she showed what it was like in Hungary. . . . Now I see other people using it, and I see how she used it and then how it’s been adapted for the United States. I’ve seen her at workshops and conventions talking about how she taught her piano students. She would give techniques and ideas and tips, and I would go, “That is so obvious. Why didn’t I think of that?” I just think her ability to be clear and concise to cut through to things that are just basic good pedagogy.

Ferrell: Does she exhibit special skill as a teacher?

I was in her garden in Santa Barbara in 1970 around Easter time for about two weeks. She said to me, “[Name], you know the modes?” I said to Katinka Dániel, “I am a full professor, but I did not come here to pretend that I know something that I don’t. Katinka, teach me the modes.” In five minutes, in a process you may be privy to, using the Do pentatone and the La pentatone, I understood without even doing hand signs (which I knew already). I understood the modes in a flash.

Expertise in Teaching

It has been my observation that in her work with students in certificate programs, she always had the ability to turn a teaching situation or an error in a teaching situation into something positive by being flexible in the responses to the students at a given moment.

Ferrell: In what ways could she change a person’s attitude if she wanted to?

By quickly showing a half dozen ways to do things better.

Ferrell: Do you perceive of Dániel as exhibiting expertise or showing technical competence as a music teacher?

Yes, definitely. She, in her younger days, did a lot more singing then she does now. Everything was very musical. I had an occasion to hear her students and to observe her teach piano; it is just marvelous what she gets out of the children.

Ferrell: Does she exhibit any special knowledge as a teacher?

I think Katinka innately has knowledge of the psychology of children. I think she knows how children learn. She is able to apply that to everything she does with children and her teaching of music.

Her knowledge as a teacher is, I think, founded, or grounded I should say, in discovery learning, in a discovery method, that children should be prepared and then led to discover new knowledge. She is wonderful at doing that.

I see the brilliance of her materials and her teaching and it is something that feels very good and natural to me, and it is something that I try to emulate.
Ferrell: Is there anything about her abilities as a teacher that has affected you?
10: I would say that her attention to detail, her ability to have such a
discriminating ear has made me listen to myself when I sing, when I sing intervals
especially, and I used to be in fear and trembling to have to do this in class. The
fact that she could hear and know immediately if someone was doing something
correctly or not. I also know that she can put things in such a way that it can turn
you around in your ideas and thinking. I did a demonstration when I had been
teaching maybe three or four years and she came; it was during a workshop at my
school. I decided in my arrogance that I was going to teach this first grade class a
new concept in the middle of the workshop, which meant that I had to be very
careful that I did it thoroughly because I didn’t want to fall short of her
expectations.

Ferrell: That was brave.
10: It wasn’t brave. I think it was arrogance. I wouldn’t ever do it today. So I
taught them Do. Bless their little hearts, they had music every single day so they
got it. Afterwards, she said to me “Ja, good, good. Your kiddies are so wonderful;
however, never would I use that song for a concept though.” . . . I was just very
fortunate that they got it, but I will tell that to students when I’m teaching Level
One because I think it’s important to share with them that everyone makes these
mistakes and that this is how you learn. She has such a grasp on that…

Ferrell: Were you successful in adopting or using any of her techniques?
10: Yes. The previous example is just one little idea of how I thought I could
choose my own concept song without really understanding what was necessary in
that song. And she helped us through this. She would say, “You cannot use that.”
When she talked about pentatonic intervals, I know that in my teaching at the
college certification level, that is one thing that I hear her voice coming through
me, “Awful, awful, awful. Your kiddies will compose much better than that.” I
use different words though. . . .We needed her to do that. It is just remarkable to
me that she has so much at her fingertips.

Ferrell: Does she exhibit any special knowledge as a teacher?
11: I would say her whole manner is an organized presentation. . . .She knew what
she wanted. She kind of knew how to get it out of our children. . . .I don’t know
where she got the bag of tricks, but she would come up with so many ideas or
different ways to pull the responses from the children, and their reaction and how
to work with a child. . .

Ferrell: Do you perceive of Dániel as exhibiting expertise or showing technical
competence as a music teacher?
12: I think she is one of the best. I can go to her, even though she is [almost] 90
years old now, and I can say I am having trouble teaching children how to do thus
and so. She has thought it through. She has a step-by-step process and says, “Oh,
this is the way we do it. She can lay that out (and I consider myself to be quite an
experienced, knowledgeable teacher) but she just amazes me. Every time I go to
her, there is always more. We learn much more than we could ever possibly
record.
Ferrell: What do you think makes her influential?
17: It was because she was on task. She had a focus. She could be personable but she could bring you back to focus or keep you focused. There was very little small talk during times of learning, relatively little. It was on task.

Ferrell: Is there anything about her abilities as a teacher that has affected you?
19: It is in some ways difficult to separate her teaching abilities from her personality because in many ways they are one and the same. She so much focuses on her teaching and this mission of music education; this intensiveness of purpose is infectious and causes many of her closest friends and students to adopt this mission of music education.

Ferrell: Does she exhibit special knowledge as a teacher?
20: Her knowledge of children and how they learn seem to be an innate part of who she is. Her knowledge of music education methodology and how best to bring that to the children is also obvious to anyone who knows her. Her knowledge of music in general makes her an invaluable teacher.

Expertise Based on Knowledge of a Variety of Topics and Interests

7: Katinka has had a profound influence on me. Mostly, the inspiration that I get from her knowledge and the sharing of her knowledge that she gives so much to other people. I’m always inspired by what I learn about life when I’m with her, not just music.
7: Katinka’s influence has especially been when in conversation or when other issues come up and she is just so knowledgeable about them and shares with everyone, and it just inspires me to go out and learn it if I don’t know it. Her favorite phrase use to be, “Vat; don’t you know this?” I would always admit no, but I would certainly scramble to learn it. That is a great gift, I think. . . . .Her knowledge of literature and geography is far beyond the average person. For me, I give her so much respect for that.
Ferrell: Is there anything about her that created in you a desire to imitate her?
7: Yes. It’s just her whole being--being a whole human just as the Kodály philosophy or Kodály as a humanist embraced the idea of the whole man being cultured, knowing about art, music, literature and being a balanced individual. That is what I love about Katinka, that she is a very balanced individual. She can deal with every day life and the everyday mundane details. And yet she soared with her students in teaching them and leading them to great heights with their own talents and in their own art.

12: She is politically minded. . . . I think she understands the world and world politics and how politics effects and relates to education. She doesn’t see education as something separate; it is a part of life.

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Ferrell: What do you think makes her influential?
14: Her knowledge, for one thing. She is just exceedingly knowledgeable about many things, especially influential to us about music because that is the field we meet her in.

Contraindicators of Expertise

The following subsections present interviewees’ comments describing characteristics or factors that, to varying degrees, are looked upon as contraindicators of Dániel’s expertise.

Vocal Skill

Ferrell: Do you think there are areas as a teacher in which she is not competent?
8: Yes.
Ferrell: Such as?
8: Vocal.

9: Well, she can’t sing in tune because she has had an operation on her thyroid. She is not able to sing in tune physically because of her age, too. . . . I never knew her when she hadn’t had that problem. She would always apologize. She doesn’t know a whole lot about the vocal model of children. She just doesn’t really pay attention to that in her teaching; it’s all musicianship training as far as literacy but not paying attention to good vocal health.

13: Not particular singing herself, because she is not a great singer or easy to have children to sing with her (she realizes that), but as a role model in appreciating children and being able to teach them.

17: When I would hear her and when I would hear some of the teachers in Hungary, I was appalled at how low they sang. Not when they were singing with children, because they used their tuning forks and would pitch correctly, but when they would sing as a model, I was appalled at how low they would sing. Katinka has a voice which probably regularly comes in too low. She doesn’t use her singing voice. She did not use it a lot with me.

Cultural and Educational Differences. Pfeffer emphasizes the importance of social similarity, i.e., the tendency to like those who resemble us and are from the same social category or group, and he lists social similarity as one of the key factors of
“liking.” Roloff writes that persons from within a culture share a greater number of habits, values, and rules of conduct than do members outside the target’s culture. A result of social similarity is that we are more empathetic and thus more likely to influence and be influenced by those who are in some way similar to ourselves.

Ferrell: Do you think there are areas as a teacher in which she is not competent?  
3: That is a difficult question. The reason I say it is difficult is because Katinka began her teaching in her earlier life in an entirely different school structure than has been developed in this nation. As a consequence, I detect times when she still works within the earlier mode of her experience. As a consequence of that experience, I think that sometimes there are limitations of her knowledge as to the inner workings of the way one was to teach within the school system in the United States. There are different sets of circumstances under which teachers must now work, as opposed to when she worked as a young teacher in Hungary. This is not to say that she has not taught well in the U.S. She certainly has.

6: I think it has been hard in the United States for people of a different culture to understand her way of teaching. Sometimes it’s negative and people feel put down, and that is not what she is doing. It is just the Hungarian way.

Ferrell: Does she use positive statements?  
11: I would say she began to do more of it. Initially she came from an educational system where everybody did what the teacher said. America was not that way. . . . Initially she was much harder in that sense, but she did change. I think she knew she had to change because she was getting this input not just from myself, but other people that she was with in workshops and courses, and so on, where she taught, and people would give her input. I think that changed her. Definitely [in a few years] she was different. . . . People who see her now and work with her closer see a difference.

Ferrell: Do you think there are areas as a teacher in which she is not competent?  
13: Well, I would say probably modern techniques in education in general. She is an older person and was trained in Europe. She has learned a lot just by her studies in this country and her work with teachers all these years.

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271 Pfeffer, 213-214.  
272 Roloff, 1995, 117.  
**Language Difficulties**

3: I have a tendency to be selective with my words when I talk with Katinka. The reason is that I learned a long time ago her use of the English language at times is not as affluent as one would have had they grown up in this country. She was reared with a different background, a different perspective, and a different lifestyle. Although she has been in this nation close to fifty years now, I guess, there are still characteristics and uses of words that sometimes may or may not have the same meaning to her that one would expect them to have. I do not make this comment to be critical of her; it’s just an observation. I tend to be a bit careful of my selection of words to her because I want the meaning of our conversations to be clearly understood.

4: She did a workshop for us, and I think that those of us who knew her best wanted everything to be perfect for her. We wanted everybody to appreciate her and understand what she was doing. But the bottom line was there was a portion of the [workshop participants] that did not [appreciate her] because they couldn’t process through her accent.

11: She is a very charming lady. The heavy accent was something for me to get accustomed to. I was not able to understand her at all times, but her pleasantness overcame an awful lot of barriers in the fact that she knew where she was going and what she wanted to do with the music classes.

13: It is hard to understand her Hungarian accent. You constantly have to process everything in your mind to understand what she is saying.

**Interpersonal Skill**

Ferrell: Is there anything about Dániel that you have consciously avoided adopting because that was the way she did it?
2: I am more careful about what I say to people and care about whether that offends them or not. She is not at all concerned about whether it offends anyone or not. But that is her personality.

Ferrell: Do you think there are areas as a teacher that she is not competent?
4: I would hate to label her not competent, but perhaps maybe I have a sensitivity to the older beginner. When I say beginner, I’m talking about adults who do not have a musical background. She doesn’t have a tremendous amount of patience working with these people. She does better with people who are already musically skilled. That is, she is trying to teach the teaching method rather than fundamentals. I’m sure from watching the videos of her as a younger teacher that she was very good with children in processing the sequence. With age, there is a lack of understanding that the twenty-year-old who is a beginner is the same as the five-year-old beginner, but we cannot talk to them quite the same way.
I think her credibility... has lessened a little bit because there is a defensive posture that has gotten stronger over the years. In that sense there is a sometimes-negative reaction from people because the gentleness is lost in a sometimes harshly stated approach. Some people just can’t separate that from who she is.

She very much has always seemed to prefer some of her male students.

Ferrell: Do you think there are areas as a teacher in which she is not competent?

I think she is probably best with students who want to learn. I am not sure that students who are not interested from the get go would learn from her. Not everybody can learn from her.

She hasn’t really gotten into national or statewide political work in the Kodály organization. I think she has stayed where she is interested most and where she has the most to offer. She doesn’t get along well with people... Her approach is to tell it like it is. There is no visible effort to try and calm the other persons down or see it from their side. Diplomacy is not there... But in general her initial response to people is “Why do you do it like that?” A diplomatic person would say, “Let’s talk about it.”

Trustworthiness

Trustworthiness is “a desire to respond to an influential person’s requests because one believes that the influential person has another individual’s best interest in mind and is sincere and truthful in his or her intent.” It is the belief that the power holder is truly in possession of the knowledge and is telling the truth, as opposed to trying to deceive the subject. Interviewees stated that Dániel is trustworthy with responses ranging from “One hundred percent” to “I think she is as long as you understand why she does what she does.”

Ferrell: Is she trustworthy?

Absolutely. She is there for her students all of the time. She will be in your corner. That to me is a sign of trust. Once Katinka loves you—that is it.

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274 Dugger, 172.

275 French and Raven, 1959, 156; Raven, 1974, 174-76.
Ferrell: Would you comply with what Dániel asks?
7: Yes. Because she has never asked me to do something that wasn’t correct or was inappropriate. . . . She is trustworthy, so therefore that may influence people because they see her as definitive and unwavering in her beliefs. That is a very comforting thing because you always know where you stand with her.

Ferrell: What in her makes you want to maintain a friendship with her?
10: I think it is her affirmations and to me she is very honest. If she didn’t think I was doing something right, . . . “You didn’t do this right” or whatever, and “You could have done this better.” She is honest and at the same time in the next breath she’d say, “You did a good lesson.” I think for me her honesty was wonderful. Some people would try to (I don’t want to say manipulate), but they try to influence you to do their way, but she wanted you to do the right thing with her guidance from her perspective. That, I think, is fantastic.

Ferrell: Do you think she has the right to ask you to comply with her requests?
10: Does anyone have the right to expect that you would comply? . . . I’ve never found that she has asked me to do something that I am not capable of doing. . . . She is very careful. She looks and she sees that person is right for this thing; “I am going to ask them to do it.” But I don’t think she does it indiscriminately, and I don’t think she does it often.

Ferrell: Is she trustworthy?
11: Absolutely. I think for herself, she’s gone through plenty in her own personal life and therefore she’s not going to try to play games. She is not manipulative. She is straightforward, which sometimes can be a little hard to take some days. In the end she is the way she is because she wants to help people. I think that is a big part of her personality, to help--besides disseminating the information that she does. In that sense, I think she is trustworthy.

Ferrell: Do you think she has the right to ask you to comply with her requests?
14: If she asks me to do a favor for her I would be happy to do it. So, of course. Ferrell: Why?
14: Because if she wants me to do something that I can do, she asks me because she thinks I can do it.

Ferrell: Is she trustworthy?
17: Of course, she is. Ferrell: Does she influence through trustworthiness?
17: That has been running through the whole interview. I trust her because she doesn’t seem to be trying to manipulate you, but rather to share with you—there it is, “I believe in this; I think you should. I have a strong belief that this will work best for the children, and I hope you are hearing me.”

Ferrell: Is she able to control or manage other individuals?
I think it is more managing what she is teaching. I don’t think managing other people would be part of it. When Sister Lorna and I were being told, “You must organize,” she wasn’t telling us what to do to start something like MKMEA for her purposes. She was hell bent for the purpose of the movement. You must do this. But it was for the best of motives.

Ferrell: Does trustworthiness play into her influence?

18: Yes, I trust Katinka to want to make me the best possible teacher that I can be. I trust her to be influential in bringing that out in me.

Ferrell: If she tells you she is unhappy with something, what is her motive behind that?

20: To make you a better teacher.

Credibility

Credibility, as it is used in this study is a factor of trustworthiness. It is the perception that Dániel is honest, truthful, consistent, dependable, sincere, and that she is authentic (i.e., Dániel is what she says she is). Interviewees stated that they base their perceptions of Dániel’s credibility on the following: her Hungarian training, a broad array of experiences, consistency in her values, willingness to change, a lifetime of accomplishments, and a lifetime of scholarship and searching for new ideas. One interviewee said, “She is a true teacher. She has lived the life that we are trying to emulate.”

Ferrell: How would you rate her credibility?

2: One hundred percent.

Ferrell: What is her credibility based on?

2: Her credibility as far as the method is concerned--who has better? Who has come from the Liszt Academy. . . and then came over here and did the publishing she has done, which has been an incredible thing…What she has taught has proven to work over and over again. . . . Her personal credibility is quite amazing. When she says she is going to do something, she does it. . . . She always lives up to whatever she says.

3: How would I rate her credibility? I certainly think that within the realm of teaching this philosophy she is highly credible. She is a “first-source,” an “original-source,” for this teaching approach. I will also say at the same time that
there are others who have taken the same basic precepts who have better adapted those precepts to the teaching of children in this nation simply because they have faced a different set of teaching circumstances than Katinka has. By the same token, I think that she is a virtual monument when it comes to being a fundamental source for the development of this philosophy in this nation. Without doubt, Katinka is an icon.

Ferrell: How would you rate her credibility?
4: Extremely high. She has a bias about certain issues, but no matter what she tells you, it is consistent all of the time because she has lived it. . . . It is the truth as she sees it all of the time and it doesn’t waiver or vary.
Ferrell: What is her credibility based on?
4: Oh, her experiences, almost always her experiences in certain situations.

Ferrell: What is it about her that brings about compliance?
5: I think she is a sincere person, so even though she may come on heavy with what she is asking, there is a sincerity about what she is doing. There is a clearness in her eye. There is something about her that lets you know (whether you agree or not) she is sincere.

Ferrell: How would you rate her credibility?
10: I think amongst the people that know her the best, it is very high. I know she makes mistakes. I know she has done some things that are probably not entirely kosher. She would take peoples’ materials and they would suddenly appear in her books. . . . And Sister Lorna was the one that said, “Katinka, you can not do this. You have to credit where you got this from.” So as she got on in her publishing, she would do more of that and acknowledge people.
Ferrell: If she exhibits credibility what is it based on?
10: I think it is a lifetime of scholarship. She never stops searching. She never stops collecting. She is always trying to find new materials and new ways of doing things. Again, this is the other side of the coin. She’ll come across someone doing something in a workshop and she’ll love it, and suddenly it will be in one of her books. I’m not saying she does it deliberately, it's just a case of this is a wonderful idea.
Ferrell: Let’s share it with everybody else?
10: Yes. So I think in doing this she does become creditable because of the fact that she doesn’t stop looking for things.

Ferrell: What is her credibility based on?
11: I think it is the fact that she is a perpetual student. Nothing is written in stone for her. She may have written books and put out workbooks, but that is
not the end. Things don’t end with that. She continues to increase her knowledge in search for new ideas.

Ferrell: How would you rate her credibility?
12: The top because of a number of reasons. One: Her contacts in Hungary. Two: What she has done in her life and the places she has presented and the people she has influenced. She has letters from Lois Choksy and letters from John Feierabend and all the people she’s influenced. Not only does she prove it by her demeanor in what she has to say but also by what she has in her little notebooks.

Ferrell: Can you give that to me in condensed form?
12: A lifetime of accomplishments.

Ferrell: If she exhibits credibility what is it based on?
14: She received the highest declaration that a civilian could receive from the Hungarian government within the last ten years. I would say they certainly recognize her credibility. That has shown even more, if anybody else needed to know, that she is valued by her own country as well as by America. . . . And you know everybody in her country doesn’t feel the same way because, as she has pointed out many times (and this is political), the people that left – left. The people that stayed, especially the younger ones, were raised in the communist environment. It was a very different upbringing and very different philosophy of everything.

Ferrell: How would you rate her credibility?
15: High. I can’t think of anything she would say that I wouldn’t believe. She lived it. She lived through some really tough times and came back and said, “This is what I need to be doing. No matter what ever happens to me, I am going to come out of this; I am going to come through this, and I am going to keep teaching.” She really is a true teacher. . . . She has lived the life that we are trying to emulate. She has been there and she is gracious enough to take us poor souls and explain to us how you do this.

Ferrell: How would you rate her credibility?
16: A+

Ferrell: What is her credibility based on?
16: It is based on the variety of life experiences that she has had. Born in a privileged society (almost like a young princess) and scheduled to be a concert pianist and then in just a few days her town overrun. She found herself in prison. She kept with her this hardness inside: “I will survive, my children will survive, and we will be together someday.”
Additional Means of Influence

Influence through the Positions of Role Model and Authority Figure

Most interviewees indicated that Dániel holds the positions of role model and authority figure for them and others. Some felt she is aware of her roles and that she consciously utilizes them to influence her associates for the purpose of perpetuating her teachings based on Jenő Ádám’s curriculum. But others expressed the belief that Dániel is unaware of her roles and the potential power that can accompany them, and that she does not intentionally rely on these roles to influence her students and colleagues. Almost all interviewees commented that Dániel’s motives are rarely self-serving and that the underlying motivation for her actions is based on her perception of what is best for the music education of children and for Kodály teacher education.

Most interviewees acknowledged that they have modeled some character trait or teaching technique on her example, or that they have observed that other people have adopted traits. Most agreed that her influence as a role model is unintentional, even, according to one, subliminal. Most interviewees credit her with widespread influence, but some limit influence as a role model and authority figure to those who follower her tenets.

Influence through the Position of Role Model

Ferrell: Does she act as a role model by which she unintentionally has an influence on you?

2: Yes. I don’t think she even thinks about being influential. If you would mention it to her, in fact, I did one time, “You know you’ve changed my life.” I complimented her on something and she pooh-poohed it to say, “It is only because I am well trained and the people helped me, and that is what I am trying to do for you.” It is very hard for her to accept a compliment; it embarrasses her. . . . Everybody looks up to her, and they just want to do what she wants them to do.
and be like that as much as possible. Not that everybody wants to be a Katinka Dániel; that’s not true. Nobody is that.

Ferrell: Is there anything about her that created in you a desire to imitate her?
3: I could not be definitively accurate to say that I imitated her. I certainly adopted a lot of her basic teaching philosophy, and I’ve learned a tremendous amount from owning and reading through materials in her books. Obviously, as I said a while ago, her teaching relationships were developed in another school culture, and as consequence, adaptations have to be made to many of those techniques in order to meet the teaching needs in this country. So from that standpoint, yes, I have imitated some of the things that she did. But being the pragmatic person and the pragmatic teacher that I am, I have taken those techniques that best worked for the situation and moved from there.

These comments do not reduce the importance of her position and the things that she has developed in the approach to teach others about this philosophy of teaching. We never totally adopt another person’s teaching precepts as our own. We mold those precepts that we learn into our own philosophical needs and within our teaching.

Ferrell: Is there anything about her abilities as a teacher that has affected you?
4: As a role model, yes. I would certainly want to be as enthusiastic about the subject matter as she is, and caring about my students as much as she does. Once you are a Katinka student you are always a Katinka student, no matter how old you get or how advanced in your career you progress. I think that is an incredible characteristic she demonstrates. I also wish that I had the mental processes that she must have had in doing all of the work she has done. She is such a great saver of every fact that she runs across. She is a true archivist. She keeps everything for proof. I think that is a tremendous gift that she has. I wish I thought in that way and could process ideas and facts the same manner that she does.

Ferrell: Does she act as a role model by which she unintentionally has an influence on you?
4: I don’t know how one could have such a strong personality in your life and not be influenced by that person. Again, I don’t think there is anything conscience on her part doing this. I think it is what we pick up, those of us who know her or know people like her, we want to emulate the best parts of them.

Ferrell: Have any of Dániel’s ideologies or philosophies had an effect on your beliefs or attitudes?
5: Yes, definitely. She has inspired me to serve in the best way that I can because I saw her model this. I wanted to imbibe some of these things in my own life both personally and professionally. . . . I was questioning the whole music education field at one point, because I did not have a sense of direction as to what made for good teaching. She definitely solidified that, gave me the confidence, and that made me into a better teacher.
Ferrell: Is she or has she been a role model?
5: Oh, yes. No question about it. After I met her, I consistently tried to measure up to be the kind of teacher she was. She was my role model in terms of how music education should be taught.
5: Being a role model means I want to emulate her? Well, I'm not thinking of it that way at this point. . . . I return to the same statement: I cannot touch her as an educator. She has been unintentionally a role model for me just in the way I have been able to watch her teach. At that point when she is teaching, she is not thinking of being a role model. It is unintentional, but I am affected and say I would like to be able to do that.

Ferrell: Is there anything about her that created in you a desire to imitate her?
7: Yes. It’s just her whole being, being a whole human just as the Kodály philosophy or Kodály as a humanist embraced the idea of the whole man being cultured, knowing about art, music, literature and being a balanced individual. That is what I love about Katinka, that she is a very balanced individual. She can deal with every day life and the every day mundane details and yet she soared with her students in teaching them and leading them to great heights with their own talents and in their own art.

Ferrell: Does she act as a role model by which she unintentionally has an influence on people?
8: One hundred percent, yes.
Ferrell: You previously said that this applies to those people that are submissive to her?
8: Absolutely. You have to worship her and she would give you everything that she has. In that sense, she is really honest.

Ferrell: Is she or has she been a role model?
9: Early on in my first…years she was my role model.
Ferrell: Does she serve as a role model for other people?
9: Does she? To a fault, yes. She has a loyal following.
Ferrell: Do you think Dániel has had an influence on you?
9: Early on she did.
Ferrell: In what ways?
9: She was my first introduction to the Kodály approach.
Ferrell: Has she had an influence on you since then?
9: I think I moved on.

Ferrell: Is there anything about her attitude toward authority that has affected the way you use your authority as a teacher?
10: Again, it’s an historical perspective. I have heard her talk about her teachers with the greatest admiration, which is warranted when you consider who some of her teachers were. I think what I pick up from that is, again, we are a sum of the parts of many different people, many different teachings. I am who I am because
of her, because of other friends and teachers that I’ve had. . . . I think that model
does come from her.

**Ferrell:** Is she or has she been a role model?

**12:** Absolutely. She is a mentor-teacher of the highest standard. I think she is a
role model in her generosity, in her mentoring spirit, and her approach to
teaching. But not for everybody.

**Ferrell:** Is there anything about her that created in you a desire to imitate her?

**12:** I think her intensity, her knowledge, her willingness to share were very
attractive to me. Her vast knowledge. Her incredible ability to remember things. .
. . She keeps things. She knows every session that she has presented (where it
was, what the title was, what she presented).

**Ferrell:** Does she act as a role model by which she unintentionally has an
influence on you?

**12:** I think that would be unavoidable.

**Ferrell:** Does she act as a role model by which she unintentionally has an
influence on you?

**13:** Absolutely. Her work ethic. Her care about detail. She doesn’t have a
typewriter or computer or anything like we have to use. She laboriously has
written out everything over the years. . . . I have almost all of the classes I ever
took with her on tape, a drawer full of them.

**Ferrell:** Is there anything about her abilities as a teacher that has affected you?

**15:** I guess it is like any role model that you have; I mean when you are teaching
and sometimes they come to mind--how they would do something, how they
would present something?

**Ferrell:** So it’s “How would Katinka do it?”

**15:** Yes. How would Katinka do that? She didn’t even stop to think whether or not
we were going to be able to do these bizarre things she was going to ask us to do
in solfege. She asked us to do things I’ve never been asked to do before. She
didn’t think about so much of what our ability level was; she thought (it seemed
to me she was thinking) “Here is what you need to know, and here is what you
have to learn how to do if you are going to do this.” So her standards are really
high and she doesn’t wait around to see if you are going to catch up. She just goes
for it. I really admire it. It all made sense. I wish I had learned this thirty years
ago. . . . No question. I just admire her no-nonsense/this is music/this is how you
make musicians/and this is how you get to the soul of it all. These are the things
that the children need to know in order to become independent musicians. Don’t
dilly-dally; get up there and teach.

**Ferrell:** Does she act as a role model by which she unintentionally has and effect
on you?

**15:** Absolutely. You tell me she is eighty-nine years old. When I see her she is
always dressed beautifully. She is always manicured, coifed. She is always
together. She is always interested in what is going on around her. She always has
something interesting to say. She is just a part of the musical society and she is just there. It is her presence. You are never too old to being doing this. She is setting a great example. We should all be doing this into our eighties. . . . She has inspired all of us that hard work is a good thing.

15: She is fearless and that is a good role model to have.

Ferrell: Does she act as a role model?
16: Very much so. I have used her techniques. Probably, if other people had been watching, they would have seen that I was using some mannerisms, too.

Ferrell: Is she or has she been a role model?
19: Yes. By seeing her get very excited about communicating how to teach, one becomes excited about it oneself. And then that transfers into how one also teaches. I would say her charisma definitely becomes infectious. . . . Enthusiasm, love, and excitement begets enthusiasm. . . . Usually when you see her excited about what she is doing and she has such conviction of purpose in her speech, again that tends to convince another person to go in that direction. She tends to channel people simply by her excitement.

Influence through the Position of Authority Figure

Ferrell: Is she an authority figure?
3: Yes. She helped lay a foundation of Kodály-based teaching for this country. Others have taken those ideas and have gone in many different directions for developing teaching precepts, but she is a person that is rooted in the development of this approach. Because of that position, she is a fountain of information that very few people can produce.

Ferrell: Is Dániel an authority figure?
4: Absolutely.

Ferrell: From what does she derive her authority?
4: She has lived it. So many people haven’t lived it; they have only read about it. She lived the life, she has gone through the whole process herself. She just shows so much direction and focus in what she has done and that is how she gets her authority.

Ferrell: Is Dániel an authority figure?
5: Yes, she is. She is an authority figure in terms of her music teaching and the way she relates to people. I never get the feeling that she is not on top of things. I would say in that sense, when she is with people she is the dominant figure.

Ferrell: Is Dániel an authority figure?
11: For me, yes. From my perspective yes, because as I was working with her I was looking up to her to guide me with this because I had to philosophically
change my thinking from [another] method, which was very similar but not that
organized. So yes, she would be an authority figure in the music education area.
. . . When she gets up to speak, she is speaking with authority and with the fact
that she has done research. She has delved into the issue.

Ferrell: Is she an authority figure?
12: Yes. She has the knowledge and we are the students. We are life-long learners
in her purview. I don’t know of anybody who has managed to become her teacher.
That sometimes happens--the student becomes the teacher. I think she would be
thrilled to have that happen at some level. I don’t think any of us has risen to the
challenge.

Ferrell: Is she an authority figure?
15: Yes. Her devotion to what she believes in. She just doesn’t compromise
needlessly. It is not that she is unwilling to compromise; she just doesn’t see the
need for it. I think there are people who could convince her. I think she has really
tried it and tried it and tried it, and she knows: “What I do works for me and for
my students. You’ll try it and if you want to try something else, fine. There is no
need to compromise.”

1.

Ferrell: Is she an authority figure?
19: In her field she is a very high authority figure. In terms of Kodály she is the
source material. Of all of the people who are authority figures in Kodály, she has
the most people who are out there professionally who have been recognized as
being great teachers.

Ferrell: From where does she derive her authority?
19: Success and her authority in terms of the Kodály approach in being trained by
Jenö Ádám, and having Kodály and Jenö Ádám go through her materials at her
home in Santa Barbara. Of all the Kodály materials in the United States, hers is
the only material that Jenö Ádám and Kodály approved. So that sort of sets her
apart as the authority for what would be the purest form of the Kodály method in
the United States.

Influence through Expressions of Authority. Interviewees stated that Dániel’s
bases of authority include: her Hungarian background, knowledge and teaching
experience, status, demeanor, reputation, her American Kodály curriculum, and her
position as a teacher. She exercised her authority through authoritative statements,
observation and criticism, persistence, and by drawing followers into what one
interviewee called her “camp.” Most agreed that Dániel is considered a disciplinarian to
varying degrees and that she is demanding. One participant stated that Dániel charms and
leads but that she also disciplines with an iron fist. Some said they do not consider her
controlling, but many conform to her adamant message to teach with excellence. One
interviewee explained that guilt was the motivating factor to fulfill Dániel’s requests,
explaining that the guilt resulted from a sense of obligation to Dániel.

It was said that Dániel does exercise authority in order to achieve her goals but
that she does not have the right to expect a change in behavior based on her influence and
that she does not have the power to change a person’s actions unless that person is
predisposed to change. Interviewees observed that she applies her own high standards to
everyone else, yet she is non-confrontational when challenged, and those who are non-
compliant generally avoid her.

Unfavorable responses to Dániel’s authority, as described by interviewees, were
in reference to her belief that there is one approach to teaching the Kodály method in the
United States and that her forcefulness bars potential discussion of other approaches to
teaching Kodály. One interviewee described her as having a martinet’s manner.

Ferrell: From what does she derive her authority?
2: Her knowledge and her great effort that she has put into bringing this method
about for us in America, and we all appreciate and admire that so much. You just
couldn’t count the hours, the days, in putting together this method for Americans.
When you think of all the hours, first of all she had to learn the language, and then
to learn the American folk songs, do all the research to learn these folksongs and
then to put them in order so that they could be used for the concept teaching is
amazing. Then to teach the method that works so beautifully (which I had never
heard of; I learned so much from her). I never knew how to make out a lesson
plan until I took the Kodály method. To learn how people learn by the
preparation-presentation-practice, which is so incredible. The lesson plan itself,
how to reinforce all the concepts, how to prepare, which is the most important.
How to present, and then how to practice. It just gave me the whole skeleton with
all the flesh on it that I needed.
Ferrell: In what ways could she change a person’s actions if she wanted that person to act differently?

3: By persistence.

Ferrell: Any particular techniques?

3: She is driven by determination. She doesn’t take “no” for an answer—at least not lightly.

4: Her attitude is: This is what we are about; this is what we are going to do. So she is very matter of fact. The attitude is that she doesn’t expect anybody to be a discipline problem and so, therefore, they are not.

Ferrell: What methods does Dániel use to motivate people?

4: I think most of us that have been in the situation where she is the teacher; I think we want to get those little pearls of wisdom. We are already self-motivated when we attend class. I think that she is just like any good teacher who comes in and is no nonsense. It is just a given that she is in charge and we are going to do what she wants us to do. I don’t think there is any manipulation whatsoever; it is just a fact.

4: I know adult students who would absolutely fold if Katinka frowned at them. It wasn’t so much that she was frowning at them as much as she was frowning at the way they were doing something in the teaching process. They would become so distraught over this. . . . I, on the other hand (probably because I came to this a little bit older than some of the others) never saw that as a control mechanism or trying to manipulate me. I just saw that as somebody who is older and wiser and knew better than I did.

Ferrell: Does she use authoritative statements?

5: Yes, she does. Frequently. The paragraphs are punctuated. . . . When I questioned something, she would say, “I know that this is the way this should be done.”

Ferrell: From what does she derive her authority?

5: I think she derives her authority from a conviction that she has from inside herself. I think she gets her authority also simply because (and I’ve had to say this again and again) she’s had to learn how to come out of tough times. So she has been determined, and that determination often translates into being determined in what she does and being determined of getting other people to agree with what she does. Then, of course, part of her authority is that she does have a wonderful relationship; I think she sincerely loves people. She has a good relationship with higher powers, whatever you want to call it. . . . I think that all gives her an assurance and when she is assured, she is authoritative.

5: Maybe her strong suit is also her weakest suit in that she is so sure she is correct that sometimes it is difficult to feel that there is perhaps another way of arriving at the same point. I think that is often the case with us. Our weakness is our strength and vice versa.
8: I think a lot of people are very thankful for her to help them out because she is very helpful with her students. Really. She charms; she leads them through her material, which is not a bad material, you know. But then she gets carried away of being almost like a queen or something.

Ferrell: What is Dániel’s reputation?
8: Her reputation is a wonderful teacher and supportive for the person who she finds submissive.

Ferrell: Is there anything about her attitude toward authority that has affected the way you use your authority as a teacher?
8: Absolutely. How not to use it.

Ferrell: Is she a disciplinarian?
8: Probably, yes. She comes from old German Bible school, so yes.

Ferrell: How does she impose her discipline?
8: With totalitarian iron fists.

Ferrell: Is there anything about her methods of discipline that you would not adopt?
8: Yes.

Ferrell: Such as?
8: I think her discipline is probably very dry. Demanding is fine, but to be totalitarian, I don’t like that.

Ferrell: Is she able to control or manage other individuals?
9: Absolutely. She is able to control a whole bunch of people, the ones that believe that she is the gospel. She has disciples.

Ferrell: What is it that she uses to manage them?
9: She is a strong personality. She speaks in absolute terms as if she has the truth.

Ferrell: How does she impose her discipline?
9: Just her strong will. . . . She doesn’t give respect to others. She demands it from them. She believes that she is the one that is to be respected and has no use for you if you do not give her that respect. . . . She is very demanding. You can see that in the videotapes. The very direct way that she talks to students. She has sort of a martinet’s manner about her.

10: She has a natural authority in her knowledge and her background.

Ferrell: In what ways could Dániel change a person’s actions if she wanted that person to act differently?
10: Tact is not her middle name, or her first name, or her last name. I don’t know that she has the capacity to take someone and say, “Now, I really feel you are doing this wrong. I suggest that you try it this way.” Her way of handling something (and I’ve heard her say this many times) is, “You can teach what you want. You can throw in this and throw in that and throw in the other, but don’t call it Kodály.” So in that respect, I don’t see her as really being interested in trying to change.
I have seen her back down when people have challenged her. Maybe she felt it was not worth a fight, but perhaps they may have changed their opinion just because she didn’t make it a confrontation.

Ferrell: In what ways could she change a person’s actions if she wanted that person to act differently?
12: I don’t know. I don’t think she really has much power when it comes right down to it. People run away from her.
Ferrell: People run away from her because?
12: Basically, I see her as applying her own high standards to everyone else. If the person wants to do and strive for it, they will do very well with her. If the person doesn’t want to do that, then they generally run away. They will avoid her.

Ferrell: Does Katinka influence through legitimate authority?
16: Yes. She knows what she knows, and she knows how she wants to explain it. Like a general—a general doesn’t need to justify his power. He just walks in the room and everybody clicks their heels together.

Ferrell: What gives her authority?
17: Her knowledge and the assurance in which she disseminates it.
Ferrell: Does she use authoritative statements?
17: Yes. When you learn that Ádám Jenő was her teacher and learn of his status and that she was his pupil, then you are going to listen because this is the guy that Kodály fingered to work out Kodály’s ideas in the schools.

Influence through Verbal Communication

The findings suggest that Dániel’s principal tool for influencing her associates is direct verbal communication. She also relies on the written word in the form of publications and hand written letters, but this is overshadowed by her use of person-to-person discourse, with face-to-face dialogue serving as her most effective medium. This is despite the fact that most of the interviewees have registered problems in understanding her heavy Hungarian accent.

Respondents described Dániel’s verbal communication style as honest, forthright, and blunt. Her needs and desires are frequently conveyed through direct request, and her criticisms are articulated fearlessly, succinctly, and without hesitation. Because Daniel’s
approval and praise are not offered frivolously, they are considered genuine and therefore more valuable.

Not all interviewees felt an obligation to comply with her requests or criticisms, but most concurred that they would at least consider what she had to say, because that they believe she would never make a suggestion that was beyond their abilities and that they felt that her intentions were always in their best interest.

Ferrell: By what method or means does Dániel communicate what she wants?
2: She asks for it and she gets it. That is just it. She doesn’t try by any other devious means; she just lets people know what she needs.

Ferrell: By what method or means does Dániel communicate what she wants?
4: She just tells people. She is very direct. She tells you what she thinks should be going on and she is very forthright. She doesn’t pull punches. I don’t think that she knows how to be manipulative or undermine anything. She just outright tells you . . . With her forthrightness, she really does get across what she wants.

Ferrell: Do you think Dániel is persuasive in dealing with people?
4: Yes.
Ferrell: In what ways?
4: She will buttonhole them. No one terrifies Katinka. If anything, people are more terrified of her, but no one terrifies Katinka. She just goes right up to them and tells them the way it is. It can be intimidating to some, but it works with other people who are self-assured in their own position.

Ferrell: By what means does Dániel communicate what she wants?
5: Well, she is not shy to speak. I would say that is her strongest suit. She is very blunt. She simply says it the way she sees it. She also does that in writing. If there is something concerning her, she will write it out just the way she would speak it. I would say that the communication is always very forthright--there is nothing covert about the communication.

Ferrell: When she asks you to do something, does she use persuasion or manipulation?
7: I think she just does it through a request. If I would say I just can’t do it, I’m too busy. It wouldn’t be anything negative.

Ferrell: When she exhorts a person to change something, does she use persuasion or manipulation?
10: Neither. She just says, “Change it.”
Ferrell: By what method or means does Dániel communicate what she wants?  
10: Directly. If she wants you to do something she will tell you. If you are in a classroom situation, in a workshop situation, she is not always very clear in her instructions because her mind has so much in it that you don’t always understand first time around what it is she wants you to do. But she will expect that you follow through on something and she will say “OK, you do this; you do that; now we put it all together.”

Ferrell: Does she use authoritative statements?  
10: Yes. I would say. Authoritative statements in order to get someone to do something. It’s more often a delegation: “You will do this.”

Ferrell: By what means does Dániel communicate what she wants.  
12: She writes you a letter. She tells you to your face. She is not talking behind your back without telling you first.

Ferrell: If she asks you to do something, does she use a form of persuasion or manipulation?  
13: No. She just strongly asks and then she is busy with her own things and doesn’t keep after you with phone calls or anything.

Ferrell: By what method or means does Dániel communicate what she wants?  
15: She is just a very direct person. She doesn’t sashay around the bush. “This is what I need. Here is what you should do. Let us do it this way.” It is a very direct approach. It is non-threatening.

Ferrell: By what method does she communicate what she wants?  
16: She plain flat out asks you. If you could do it, she is delighted and she’ll treat you to a Hungarian lunch or something. If you can’t do it, she is not angry with you; she just understands.

Expressions of Displeasure, Disapproval, or Discipline. Some of Dániel’s associates said she uses criticism and negative statements to express displeasure and disapproval and to influence her associates to fall in line with her values. Interviewees noted that some have intentionally changed their behaviors in order to avoid her expressions of displeasure. One commented, “I think any discipline she imposes is based on her approval or disapproval, and that is something the disciplinee either fears or strongly desires.”
One respondent said she felt no need to change any behavior because she was already in agreement with Dániel. But others explained that a lack of compliance could result in the loss of status with Daniel, and that loss was looked upon as highly undesirable.

Though several interviewees said Daniel’s no-holds-barred communication style was something they chose not to emulate, they explained that said they, nevertheless, often defer to her authority. This is because they believe that the reasoning behind her communication style is the desire to help them become better teachers and to perpetuate her curriculum.

Ferrell: Have you felt a need to change any of your actions or attitudes because you wanted to avoid her displeasure?
2: Oh, yes. There have been times when perhaps I personally have not taught as she would like me to. I want to find out immediately what is missing. I do not like her displeasure. Not that I have experienced much of that, but there have been times. She has never come out and said, “You are not doing this right,” but she will talk around it and I get her message. I try to change whatever it is that isn’t making her happy.
Ferrell: Any pressure?
2: Oh, no. Just, “You are going to do it.” She didn’t ask.

Ferrell: Is she a disciplinarian?
2: Yes. I wouldn’t say she is a disciplinarian with the teachers, but I know she was a strong disciplinarian, having watched her films with the children. They knew that they had to obey. Of course, it was a Catholic school and they knew that anyway, but she really expected it of the children and she got it.

Ferrell: Have you felt a need to change any of your actions or attitudes because you wanted to avoid her displeasure?
5: Yes. There are times when I would like to be more candid with her, but I am not because it isn't worth the emotional turmoil on her part or on my part. So there are things that I simply don’t relate, although I would like to.
Ferrell: Is she a disciplinarian?
5: No. She may try to correct you verbally, but I’m not sure as a disciplinarian. I’ve never felt that there were punishments attached to what she was doing. She verbally tries to discipline sometimes, but I don't think I would say she’s a disciplinarian. I think that is all part of her authoritative vent that she has.
Ferrell: What do you think of her methods of discipline?
5: She was very strict with the discipline in the classroom. She was very authoritative, which I think is probably very European. She is the professor and these are the students. She would check it immediately if there was anything that she felt was out of order. But the thing is her discipline consisted of the way she ran the class. She ran a very tight class. There was no room for sitting around daydreaming because she moved from one thing to another very rapidly so the students basically were with her, and I think they enjoyed everything she did in the classroom.

Ferrell: Is she a disciplinarian?
7: I don’t see her as a disciplinarian in most settings. I have witnessed her piano teaching and have seen her express disapproval and annoyance with lack of practicing effort as a disciplinary measure, where I wouldn’t say she has meted out discipline other than disapproval or annoyance with lack of practicing or inability to do something as she is trying to teach.

Ferrell: How does she impose her discipline?
7: I think any discipline that she imposes is based on her approval or disapproval. And that is something the disciplinee either fears or strongly desires.

Ferrell: Can you carry the words approval or disapproval a little further?
7: Her discipline is imposed by whether she approves or disapproves of what is going on and it is not so much a disapproval as perhaps just a surprise that someone wouldn’t want to do it in a better way.

Ferrell: What do you think of her methods of discipline?
7: I think with her piano students, I’ve seen her be very hard nosed with her students, demanding more, demanding perfection. Again, verbally and with approval and disapproval, but also using many different techniques of imagery and imitation and demonstration in her teaching. As far as in other settings, I haven’t seen that.

7: The only effect on me of any methods of discipline would be based on her approval or disapproval and her incredulous [reaction] as to whether someone has never been exposed to something or not, or doesn’t know something or has never heard of something or has never read something.

Ferrell: Is she a disciplinarian?
10: I’m sure she would have been [a disciplinarian] in her native country and in her home setting as a teacher simply because that was the way she was raised. However, I have never seen her be anything other than warm and encouraging with little children, for example, when she has observed my classes. In the preschool classes, she would talk to the children; afterwards she would love them. You didn’t see that European disciplinarian in her at moments like that.

And with the classes we took from her, she would never stop and say, “Stop talking.” First of all, most of the people didn’t talk, but if there was rumbling going on, for example if we couldn’t understand what she was saying and someone would raise their hand and say, “Could you please repeat that? We
aren’t sure what you are saying.” She would respond, “Oh, my goodness gracious, we will do that again.” Well, you don’t see that as being disciplinarian.

Ferrell: Is she a disciplinarian?
11: Yes, I would say she is.
Ferrell: How does she impose her discipline?
11: She has expectations and she lets you know right away. . . . She had definite expectations. Definite ways of singing. . . . Definite ways to write on the board. Definite ways to handle work papers. . . . or whatever.

Ferrell: How does she impose her discipline?
12: I think it is swift and fast and very verbal.
Ferrell: By what means, verbal?
12: She will just say “You are not right; it is wrong; do not do that anymore.” . . . Very direct.

Ferrell: How does she express her displeasure.
12: Oh, with me she would just run up and say, “We don’t do it that way; we don’t. What are you doing?” She just tells me. There is no subtlety. Right in front of every single teacher in the whole world standing there. I’ve watched her lay other people out.

Ferrell: In what ways could she change a person’s actions if she wanted that person to act differently?
13: I would say, again, critiquing what she sees and making suggestions. If someone is doing it the wrong way, she will tell them. Oh, I don’t think she’ll let too much slip by. She wants excellence. We all do.

Ferrell: Have you felt a need to change any of your actions or attitudes because you wanted to avoid her displeasure?
13: No. I just thoroughly agree with the way she goes.
13: Either you do it the right way, or if you don’t you have no status. Poor teaching is low on the totem pole.
Ferrell: Is she a disciplinarian?
13: She is too busy teaching her subject. She doesn’t have to be. We are adults.

Ferrell: Is she a disciplinarian?
16: Yes. With the tone of her voice and her look. I have seen her unhappy with people who have decided they will do something else and she was really hoping they would do what she wanted done. She can scowl.
Ferrell: Is there anything about her methods of discipline that you would not adopt?
16: I am not Katinka. I have my own methods of discipline, but I have never heard her raise her voice. Maybe in other people’s presence or certain situations, but I haven’t heard her. She seems to pitch her voice lower and harden her look and maybe her hands clinch and you know you want to rethink that point again.
Ferrell: What do you think of her methods of discipline?
16: I think they are just fine for her. They may not be the way I would handle it, but I am not Katinka and I don’t have her background. We have come to know what pleases her and what doesn’t please her, and you take your chances.

Ferrell: Is she a disciplinarian?
17: She is disciplined. . . . I never saw her with children in a way that said, “Look, I’m in charge here.” Something must have been broadcast to the children that here is a person from another country that is giving a very special thing. . . . In the workshops where, of course, I was a sponge along with all the other people . . . I was trying to take advantage of learning as much as anyone else. . . . I never saw her chew anybody out. I don’t remember anything that sounded like “Now listen, you are wrong.” Never heard anything like that.

Ferrell: Why do you think she didn’t have to do that? What is it about her?
17: We use the word charisma now.

Ferrell: What do you think of her methods of discipline?
17: Her knowledge is her method.

Criticism/Negative Statements.

Ferrell: What is it about her that brings about compliance?
1: She is Hungarian. I think in the U.S. there is a cultural difference on how our brains are programmed. I really think that is some of the basis for misunderstanding. My experience is that Hungarians in English will say, “You must do this,” when actually what they mean is “I think it really would be a good idea to do this.” I think it is that interpretation and how the person receiving her command, whether they perceive it as a command to comply or whether it is a request. So in my opinion, the basic difference is culture, how she was raised, and how we were raised, the language, voice inflection, etc.

Ferrell: Is there anything about her abilities as a teacher that has affected you?
2: Yes. I’ve learned ways that I think I would not do from her as a teacher. I would not be so abrupt as a teacher. Let me express some of my feelings of her as a teacher to us as adults. She is very outspoken. No matter what the situation is or to whom she is speaking, she speaks her mind and lets the chips fall where they may. That was rather shocking to all of us at first because we had never studied with anyone like that. But we learned to love her and get to know her. We were not nearly so embarrassed when she would put us down by saying such things as, “Oh, my third graders can do this and you can’t.” As we learned to know her we just laughed about it, but at first it was very difficult. However, I knew that you just do not teach that way in America. The children would not be able to stand it.

4: I think that also I have to speak to the fact that some find her difficult. When I say difficult, she is demanding. She expects people to do things the right way, so she tends to be somewhat critical and people take it personally rather than seeing
that she isn’t being personal about it. She just wants the method or the sequence or the concept to be taught correctly. So there are some people who get their feelings hurt easily.

Ferrell: In what ways could Dániel change a person’s actions if she wanted that person to act differently?

8: To yell at her. To attack.

Ferrell: In what ways could she change a person’s attitude if she wanted to?

8: She would say that person is an idiot and not listen to her. That’s all.

Ferrell: Does she use persuasion?

8: Oh, absolutely.

Ferrell: Can you describe it?

8: She has certain steps to try to persuade you. Step 1: she starts to pursue you, then [step 2] perhaps raising her voice, making sure you understand. Step 3, she is yelling, then, “Just get out of here.” She has certain degrees of persuasion.

Ferrell: In what ways could she change a person’s actions if she wanted that person to act differently?

9: She would scold them. I’ve been scolded a number of times by her.

9: Different people have different ways of dealing with children. I couldn’t be the kind of personality that she is in front of children, so I would not integrate those ideas into my presentation.

Ferrell: Does she use negative statements?

10: One of my favorite examples was this brilliant class I was in. . . . there were so many accomplished musicians in that class. . . . Half of the class had never taken Level I but came to study Level II because of her (Katinka’s) reputation. There were church organists, choir directors, composers, people with comprehensive music backgrounds whose understanding of music was wonderful. Here we were, composing pentatonic melodies as required in the Level II workbook. After the first five or six students had sung their examples, Katinka slammed her fist on the table and exclaimed, “Awful, awful, awful! Not a pentatonic melody anywhere. Never would your kiddies write like this!” In the shocked silence that followed, a couple of brave, intrepid souls tried to explain that there were no half steps anywhere in any of the compositions. “Ja, but that does not make it pentatonic. All your compositions are major, major--all SOL-MI-DO. All tonic chords and patterns. Pentatones have their own special intervals.” Oh, that was one of the big epiphanies for me! I deal with this every year when I teach and I share that experience of “Awful, awful, awful” with students who are grappling with the concept of pentatonic melodies and intervals. We may have felt it was harsh, but of course she was absolutely correct.

And another experience with the same class had us all feeling quite incompetent. We had to create an exciting four-beat rhythmic pattern incorporating all the wonderful new rhythms from Level III: syncopas, dotted rhythms, sixteenth notes. “Now,” says Katinka, "We do a relay. We go around the
room and clap the rhythms.” So far, so good. We could all do that! Life was not to be that simple, however. “At the same time, sing ‘Black Sheep.’” Now this was not the version we all knew but a southern U.S. song, “Black, sheep, black sheep, where d’you leave your lamb,” and not one of us knew it. Well, the first few students struggled with it and then it simply broke down. Again, we were in a state of shock, and all I could think was that we had a room full of exceptional musicians and if they couldn’t do it, then who could? It was a very sobering moment. We all felt like the non-musicians who are asked to clap an ostinato and sing “Mary Had a Little Lamb.” And Katinka wasn’t angry. She was demanding excellence of us. “This is what your children have to do. If you cannot do it, your children cannot do it!”

Ferrell: Are you successful in adopting or using any of her techniques?
10: Yes, I am. I thought I could choose my own concept song without really understanding what was necessary in that song. And she helped us through this. She would say, “You cannot use that.” I know that in my teaching at the college level and certification level that I hear her voice coming through me, “Awful, awful, awful. Your kiddies will compose much better than that.” I use different words though.

Ferrell: Do you think Daniel has had or has concern for you?
13: Oh, yes. She appreciates people who have faithfully been using the method. She is very critical; she doesn’t think some are very good teachers. She appreciates the fact that they have hung in there all these years.

Ferrell: Why do you think she doesn’t think they are good teachers?
13: She is very strong on people being talented and smart. I don’t feel like she thinks we are all really those things. I’m just faithful and have carefully tried to use her materials and her philosophy.

Ferrell: Do you think her critical nature makes people feel less intelligent?
13: It does for me. I cannot speak for other people.

Ferrell: Do you think this is disempowering?
13: Yes. I used to come home from methodology classes upset. Solfege was difficult for me, like geometry in high school. Everything else was easy. But I thoroughly endorsed it and made it my own, and I keep on learning.

Ferrell: Is there anything about her methods of discipline that you would not adopt?
13: Her harsh European style didn’t work with me. At the same time I felt like it was a generational thing. She is much like my mother who is of that same generation, so I forgave her.

Expressions of Encouragement, Approval, and Praise

According to interviewees, Daniel’s expressions of encouragement come not
in the form of hollow flattery, but by conveying the belief that someone is capable of
accomplishing the task or fulfilling the goal, by showing an interest in a person’s career
and in their life. One felt Daniel was more generous with her encouragement during her
younger years, but another has observed that it has increased as she has mellowed
through time.

An interviewee pointed out that Dániel is capable of both giving and withholding
praise. Some said she is generous with her encouragement and that her expressions of
approval will “just come bubbling out” when she is pleased—“Million thanks.” On the
other hand, it was said that she does not have infinite patience and does not offer
Pollyanna-like encouragement, but because she proffers approval and praise modestly,
her statements are considered genuine and valuable and serve as strong motivation to
comply with her influence.

Encouragement:

Ferrell: Does she use encouragement?
2: Yes. I guess not so much by telling you are wonderful, but just by letting you
know that she believes that you can do something is encouraging.

Ferrell: Does she use encouragement?
4: Yes. If she thinks somebody should do something for their own good, she will
certainly encourage them to do that. She will try to help as much as she can.
Ferrell: What if a person doesn’t recognize that it is for their own good, but she
thinks it is for their own good?
4: I think she would certainly, at that point, try to convince them. . . . She will be
in your corner helping you all along the way. Again, giving you what might be
very strong criticism for your work because it isn’t as good as it should be. But
she will help you go the direction you need to go.

Ferrell: Does she use encouragement?
5: She did in the early years.
Ferrell: Does she use positive statements?
5: Not recently.
Ferrell: Does she use encouragement?
6: Yes.
Ferrell: Does she use positive statements?
6: Yes.

Ferrell: Does she use encouragement?
8: I think so. Yes.
Ferrell: With you?
8: No. Absolutely not.

11: She has a goal; it’s out there, and that goal is of such primary importance to her. Also, her beliefs that every one of us has gifts--God given gifts that we need to use. I think she encourages people that she gets to know better than in a one-way workshop to go out there and develop your talents; you develop your gifts.

Ferrell: Does she use encouragement?
11: Oh, yes. She is very strong on encouraging. Also, if she had an individual person doing something and they kind of faltered, then she would ask another student near that person to help them and encourage them to keep trying. If they had a handicap, like someone who was totally uncoordinated, she did not belittle the person. Encouragement was used very much so.

Ferrell: Is she able to control or manage other individuals?
12: From what I have seen, she has done it through trying to get them to reach to their highest capabilities and hopefully that would fit in with her designs.
12: It’s subtle. Yes, I think she is very encouraging.

Ferrell: Does she use encouragement?
15: I think so, in her own way. It is not like Pollyanna type of encouragement--“You are wonderful.” You would not get a compliment if it were not deserved. It is totally genuine and therefore more valuable.

Ferrell: Does she use encouragement?
18: Oh, yes. I think she really encourages you to give your best effort, be prepared, so that you can live up to your potential and be the best possible teacher that you can.
Ferrell: How do you know she is being encouraging? What does she do?
18: She shows an interest in you. You know she is there for you. You know she will always be available professionally and personally to you. If you want to run a lesson plan by her or bounce off an idea or whatever, Katinka is there for you. She is very generous with her time to her students.

Ferrell: Does she use encouragement?
19: Yes. With me it has been in a familial way. Almost like a mother. I think she has sort of adopted me . . . and we became close friends. I used to fill her in on all the grand details of what I was doing. So for me the encouragement has been
familial. Even with new students who just come to her workshops, she still tends to be very familial and encouraging for what she perceives to be the right direction for them.

Ferrell: What methods does Dániel use to motivate people?
20: She appeals to their better self. She makes you feel that you can do it. She is very encouraging. You feel like she gives you all the tools to use and then kind of kicks you out of the nest. . . . but first gives you all of the background. She is very supportive all along as you are growing and developing.

Ferrell: Does she use encouragement?
20: Yes. Verbal encouragement. Telling you specifically what you have done and why she is very happy with you.

Approval and Praise:

Ferrell: Have you felt a need to change any of your actions or attitudes because you wanted to avoid her displeasure?
6: Oh, I think so--when I teach under her.
Ferrell: Do you want to elaborate?
6: I want her approval. That is different than displeasure. I want to do better than I ordinarily could when I’m working with her or under her or for her, because I respect her and want to do the best that I can.

Ferrell: How does she express encouragement?
7: By the use of praise and understanding for what the task or what the situation is.

Ferrell: Does she use positive statements?
7: Yes, she uses positive statements. . . . I’ve seen more of this as she’s gotten older and perhaps mellowed a little bit more, that she will praise and compliment people where maybe twenty years ago she might have been more verbally critical.

Ferrell: What methods does she use to motivate people?
10: I have seen her look at a student and say, “This student is a wonderful teacher.” She spoke so highly of [Name]. She had said, “[Name], you are a magnificent teacher. You are organized. You do this, this and this.” And then the rest of us felt really jealous. . . . So the motivation you feel from her approval is “I’ve done something right.” That means a great deal for her to acknowledge that. And when she does it publicly, makes me feel really good.

Ferrell: Does she use methods of motivation?
12: Sure. I think she is capable of withholding praise and giving praise. For those who are susceptible (and I am certainly one of them), we like to be praised.

Ferrell: What does it mean to receive praise from Katinka?
12: To not be criticized.
Ferrell: Does she use positive statements?
12: Not in the phony artificial way (“21 ways to say ok”), but she will listen, “[Name] that is fantastic.” It will just come bubbling out of her when indeed in her opinion it was well done.
Ferrell: Does it carry extra weight with the fact that she doesn’t do it that often?
12: Well, of course. Definitely.

14: Oh, she is very generous with her praise. “Million thanks!” She says that very often. She is very appreciative of what people do for her because people help her all the time.
Ferrell: Does she empower you?
14: Yes. She has given me praise and complimented me.
Ferrell: Does she use positive statements?
14: Very much so. For example, in my own personal case, . . . We had a program to include the different things we had learned. At the end, later that day, she said to me, “I am so glad you are teaching this. I am very, very happy that you are teaching this.” I felt wonderful.
Ferrell: Does it carry extra weight coming from her?
14: Oh, sure. It is the only reason.

Ferrell: Does she use positive statements?
15: Oh, yes. By telling you when you’ve done a very good job or to thank you.
15: If I could do something she thought was good, I thought I’d done something amazing. I would feel that anybody really wants her approval.
Ferrell: Does the fact that it’s coming from her carry extra weight?
15: Oh, yes. If she thought I did something good, I must have been amazing that day.

Expectation, Motivation, Kindness, Persuasion, Rewards

Other means through which Dániel influences her associates include: expectation; motivation; kindness, concern, and generosity; and respect. An interviewee explained, “She doesn’t just hope; she expects it.” Others said her ability to motivate results from such factors as her “unbounded assertiveness,” enthusiasm, energy, and affirming statements.

Dániel was frequently described as gracious and generous. Interviewees provided details of high levels of personal and professional concern for her students, protégés, and colleagues, which she expresses through invitations, cards and letters, phone calls,
assistance in job searches, and many days of free one-on-one Kodály pedagogy lessons in
her home. In return, most students, protégés and colleagues involved in this study
indicated a desire to repay her generosity with expressions of gratitude and loyalty.

Influence through Expectation

Ferrell: You said that Dániel told you that you were able to teach this, and you
said that then you succeeded. What about her helped you do that?
2: I knew she expected it of me, and she also had confidence in me.

7: [In Hungary] there is the high quality and the high level of civilized cultured
behavior that she was always surrounded by. In that respect, she expects a high
level of conduct, behavior, as a teacher.

Ferrell: Is there a conscious desire to comply with her requests?
10: Yes. . . Because I think if she were to ask something of me (and she has) it is
because in her mind, what I am able to give is adequate and she wants it. Who am I
to refuse that? So, yes. And Katinka says, “[Name of interviewee], you will do
[a specific activity]. You are very good with [this skill].” So I did. . .

10: I would say that when she trusts that you will do the best job that you could,
not only is she empowering you, but she is using that as a way of having you
fulfill what she wants you to do.

Motivation

Ferrell: What methods does Dániel use to motivate people?
3: Unbounded assertiveness.
Ferrell: Have any of her methods of motivation had an effect on you personally?
3: Good teachers always motivate students. I recognize that quality in her
approach to teaching.

Ferrell: What methods does Dániel use to motivate people?
5: Well, she is very convincing. She is a fine teacher. Even at this age she has
some ideas that I think are wonderful. So I think the method she uses is she shows
what can be in music education. She is a master at knowing how to convince
people that this methodology and this philosophy is the way to go. But it’s
because she does such a good job presenting it.

7: I think her methods of motivation are unconscious to her. I think she just, for
me, she just motivates me because she is so inspiring, by her knowledge, her
experience, and her sharing. I keep coming back to that, but that’s what really always motivates me.

Ferrell: What methods does Dâniel use to motivate people?
9: Her enthusiasm. Her energy. Her product. She can show videotapes of kids doing things, when she worked with [Sr. Lorna] and Mary Carol or David Falconer, that inspires people; it motivates people. They want to achieve what goals she is demonstrating is possible.

Ferrell: What methods does Dâniel use to motivate people?
15: Just honesty, the facts, good background. She talks about the people and what they were doing. It is not Katinka Dâniel’s philosophy. She’s looked it over and found some things and tried them, and she believes in them and she’s cranked out some good musicians. “If you want to crank out some good musicians, do what I did.”

Ferrell: What is it about her that brings about compliance?
16: Desire to please her.

Ferrell: What methods does Dâniel use to motivate people?
18: She motivates people through her energy, her dynamic personality, her enthusiasm, through her obvious love of the subject material and her passion for music and education.

Influence through Expressions of Kindness, Concern, and Generosity

2: She is gracious to open her home to anyone. She has had people there from Europe that have stayed weeks and months at a time and she served them. Talk about being a servant, she certainly is that.
2: She is a people person.

Ferrell: Do you think Dâniel has concern for you?
2: Yes, certainly, if she didn’t have concern for me she wouldn’t have spent the time with me that she did. If she didn’t have concern for me, she wouldn’t have been so wonderful to me when [a tragic event happened in my life].
Ferrell: So she took a personal concern, not just professional.
2: That’s right. She always does. I don’t know of anybody that she has not taken a personal concern for that has sought out her friendship and teaching.
Ferrell: How else does she show this concern?
2: By being concerned. Always asking about you. With me, she will call me and invite me to things, and encourage me to reach higher, to do more than I had done in the past. And then as I said, expect it. She doesn’t just hope--she expects it. I guess I have to say in that way she is a good teacher because that does get results.

Ferrell: What is it about her that brings about compliance?
Her determination to see people excel. I think she displays concern for all of those she touches in her life. There has been a great deal more development of my relationship with her over the years because I’ve seen her at several conferences; I have spoken with her on the telephone; I’ve sent her a book . . . because she did not have [that] one in her collection. I have received Christmas cards from her and have corresponded with her at various times over the years. I’ve never yet, however, had an opportunity to visit in her home.

Ferrell: Do you think Dániel had or has concern for you?

Yes. She is very good about letting people know that she cares about them.

Ferrell: How did she express her concern?

She was certainly in my corner when I was job hunting, making sure that she could be of any assistance to me. She was always there for me. She would call and talk to people if she thought it would be helpful. She would write letters for me. She keeps me on her Christmas card list. . . . She’ll call at times if she is concerned about something. You just know that she is thinking about you and that she cares.

Ferrell: What is it about her that brings about compliance?

She is not a selfish person. She is always giving to others. I am so privileged to have that kind of attention from this person.

Really, I think it is the fact that she is not really that demanding. People just want to do things for Katinka.

Ferrell: Why do they do that for her?

Because she has given so much of herself. She just gives. She does not give because she feels responsible but because she truly loves the subject. When you have somebody like that in your life, who gives so much, you feel like it is a privilege to be able to give back something. Katinka doesn’t make inordinate demands of people, but when she does ask you to do something for her, I just find that people open their hearts and their homes and everything to her, because she is so giving herself. You know you just want to give this person back because she has given you so much.

Ferrell: Do you think Dániel has concern for you?

Oh yes, I think she has great concern for me. Yes, definitely. She is keeping in touch with me now more than she had been a few years ago. Yes, I would say she is concerned for me, for my health. She is concerned how things are going with the music teaching. I would say yes, she has concern for me.

First of all, she is a very warm human being. She is very religious. I think her religious identity is part of the driving force of why she feels compelled to do what she does. She is very sincere about everything. She is very determined. I would say that her philosophy is that she wants to help people. There is no question about it. She wants to serve people in her own way through the music. I would say her personal philosophy and her philosophy for teaching are really
identical. I would not separate them. She has a love for children, she has a love for people, and she’ll do everything she can to help the children and the teachers that she works with.

Ferrell: How does she express this concern?
6: Very verbally and very much in remembering everything that you say, and trying to help, from that way of knowing who you are. But she just does that with everybody. She just has so many friends. Her concern is for anybody that is especially hurting. Or for children. She shows that concern in her teaching, too. She would come … when I was teaching in [City] and teach a class for me and show me how to do it. The concern for children that she has is just astounding. I just couldn’t believe the rapport that she had with them and they with her. It’s a real love, a spiritual love that radiates.

Ferrell: How does she express concern?
7: She calls me on the telephone. She writes me notes. She is interested in every part of my life or my children’s. She invites me to events or concerts or parties that she has.

Ferrell: Is there a conscious desire to comply with her requests?
7: Yes. I find that it is just because I love her so much. I love to be involved in what she is doing. She has given me so much (knowledge-wise) and taught me as a teacher, so I can never repay that. So anything she asks me I am more than happy to do.

Ferrell: What is it about her that brings about compliance?
7: I think people want to please her because, again, she gives so freely of her own knowledge and helps so many people. She is a very giving person. She will arrange a concert for a young pianist. She will open her home up to people when they have a need. When she has a need, if she has a need, people are usually very willing to comply.

Ferrell: How does she express concern for you?
9: She was kind and interested and supportive. . . . I think those are gestures that she felt good about me.

10: I think the thing that amazes me the most is her generosity of spirit. She is a very demanding teacher. I don’t always agree with how she approaches students. She has very little patience for students she feels are poor. But at the same time I have seen her give of herself immeasurably to any student who asks for her help. That to me is a remarkable skill. And she never asks for a dime.

Ferrell: Do you think maintaining friendship with her is important?
11: Oh, yes. She write a number of times during the year. Sometimes she’ll scold me. Sometimes she’ll say, “I like that idea.” We do still share. It is not an enormous amount of correspondence, but the certain specialties that I write to her and she writes back. Sometimes it is a really long letter. . .
Ferrell: Do you think Dániel has concern for you?
11: Oh, yes. If I say anything on a personal level, when she writes back that is always her first comment. She is very concerned health-wise, work-wise . . . and she should talk about my workload.
11: She is always wanting to share things, little things, her flowers or whatever she made, or something like that.

Ferrell: Do you think Dániel has concern for you?
12: She absolutely does. She says it openly. She writes it to me. That is something she has started doing in the last few years. For me, I read approval and encouragement in subtle ways. Many people need to see much more outward expressions, but just by the fact that she gives me her time, I know that she values me.

Ferrell: What is her legacy?
12: It is multi-faceted. Her dedication. Her generous spirit. Her mentoring spirit. Her publications. Her mentoring spirit will live on in her students. She is not sure. I doubt if she really trusts that, but it will live on long after the books are gone. That extremely generous spirit will remain. If somebody needed a new house and did not have the means of getting it, and she had the means of providing it, she would provide it.

Ferrell: Do you think maintaining friendship with her is important?
13: Yes. I like the fact that I can call her when I need to.

Ferrell: Describe Dániel’s ideologies or philosophies?
14: She believes in music for everyone. She believes in giving her absolute most that she can and has energy to whomever asks her. She freely counsels people by phone. She freely gives whole classes if they would come up to her house. She’ll teach them the whole thing for free. We say, “Katinka, no, no, no.” . . . The philosophy is to share what knowledge she has freely. She really does it to this day.

Ferrell: Is she or has she been a role model?
14: Very much so. By her willingness to share, more than anything. I don’t think I am as willing as she is to teach the classes for free. She gives and gives and gives. She constantly donates to the KASC scholarship fund because she really believes in it. She frequently does not accept money for work that she does. Just her untiring enthusiasm.

Ferrell: Is there anything about her that created in you a desire to imitate her?
14: Again, (I am smiling), it’s just her exuberance and enthusiasm and tremendous love for people and tremendous love for her subject and music. I mean she loves people. She has more best friends then you can ever, ever believe. It is always “My best friend” you know. . . . They are all over the world and they really are her best friend for that moment.
Ferrell: What is it about her that brings about compliance?
14: Because of her willingness to give to others, anyone who knows her well knows that is just an integral part of her makeup. Because of that, others, including me, feel they should give equally, maybe not equally, but if she asks for something, asks a favor or...I mean more often she asks for an opinion. . . .When I give to her, it is more of a giving back. It is an acknowledgement of what she does. It is a response to her willingness to give and her generosity.

Ferrell: How does she express concern?
15: I don’t think I’ve ever witnessed her showing concern for people as individuals, such as “You poor thing.” Nothing like that. And I don’t think that is really what she needs to be doing. I don’t think that is an important part of her role in our society of music educators. She cares for us as “You are music teachers; therefore, I care very much that you are the best music teachers possible, so I am going to do whatever I could to make you good music teachers.” That is what she really cares about, not “You broke your toe.”

Ferrell: Do you think Katinka has concern for you?
17: I think she loves me, but I don’t think she loves me as much as I love her.
Ferrell: How does she express her concern?
17: She writes these lovely notes in January right after she gets her Christmas and birthday card, then I get a handwritten (of course) note after her birthday. She thanks me and tells me how much she appreciates all that I’ve done for her. I have a hard time swallowing that, because all I’ve done is express my love and gratitude from time to time.
Ferrell: Do you think maintaining friendship with her is important?
17: I think it is vital.

Ferrell: Have there been instances in which she has exhorted or appealed to you to do something she wanted?
18: She has appealed to me to visit her in Santa Barbara. . . . She’s been very persuasive and also has been very gracious in opening up her home. Katinka brings people together.

Ferrell: How does she express concern?
18: First of all, she has kept a correspondence. She has kept me on her Christmas card list and dropped me notes. I know whatever I tell Katinka, she will be interested, concerned and offer advice. . . . She really cares about people. She has always seemingly cared about me, cared about my life. . . .She has always sort of been the grandmother I have never had.

Ferrell: Do you think Katinka has concern for you?
19: Yes. She constantly wants to know what I am doing professionally and personally and has always made herself available to help—to the point of actually flying to [City] and observing my classes and choirs. . . . Katinka also calls me on a regular basis and simply asks me how things are going and what’s happening
and gives me her advice. Again, outside of her workshops, she has a personal interest in seeing that her students and friends are successful.

Ferrell: What is it about her that brings about compliance?
19: I think Katinka has a love for students and friends. She adopts them into a sort of family, and that creates a mutual familial love and respect from her students and friends. What do you say--you get more with honey? . . .I mean she’ll go to a class, and at the end she will say that they have a standing invitation to come to her home and work with her more. What teachers do you know who will do that?
Ferrell: What do you think of her methods of discipline?
19: She expects you to have good self-discipline, but she won’t force you to do it. You could tell if you don’t have good self-discipline she becomes disappointed so in that sense you don’t want to disappoint her. When she adopts you (she sort of adopts her class in a family relationship), the students sort of adopt her and they don’t want to disappoint her. And so it is out of a mutual respect that she gets this self-discipline.

Respect

7: Respect--Katinka deserves high levels of respect. She respects other people. She has mellowed over the years as far as any criticism of others, or perhaps surprise that others do not know something or do not have knowledge, or have never been exposed to knowledge. She is to be respected and she does respect others.

Ferrell: Would you think she is a respected or a respectful person?
8: No. She is not a respectful person, but she is respected by her students.
Ferrell: If she generates respect what is it predicated on?
8: Because she is the first person they are exposed to--to this wonderful thinking derived from [the idea that] with music everything is possible. She is one of the first persons who started to do this. I think she is the first person, and I think she is kind of taken away with that, galloping away.

Ferrell: In what ways could she change a person’s actions if she wanted that person to act differently?
11: Before you could change a person’s actions, there has to be a relationship between the two people—a positive relationship. No way could she change a person if it were negative, if there weren’t the respect. In a sense, I was opposed to some of the things she was telling me when I first started. I could not understand it. It took me [a few] years to work with her before I could see her point, why she wanted me to be convinced of this type of music education. . . . Her conviction of what she was doing was right and always for the good of the children made a difference. . . . [The sort of relationship we had] makes the difference. That develops a respectful relationship.
Ferrell: In what ways could she change a person’s attitude if she wanted to?

11: One of the things she always appealed to (and I’m thinking of children and probably even adults) when we were not always—well, now we are aware of our country and our heritage, but sometimes that was not an issue. “You are lucky to be in a free country” would be one of her statements. You do not know how lucky you have it to go out and buy pencils or whatever. So I see that she did have an effect on some of the children.

Ferrell: What comes to mind in regards to the word respect?

18: I have tremendous respect for her, for her life experiences, and for her contributions. I think she, in turn, has respect for people’s lives and their input and the contributions they are making. So it is a mutual respect.

Ferrell: What comes to mind in regards to the word respect?

19: I have a very high respect for Katinka as a person, as a professional and as a mentor. I respect what I see her do. She also shows her respect to her students in the same ways. I have seen while she wants to communicate the pure Kodály method, she is the first one to concede that it won’t work for certain people in certain situations, and she then is willing to respect them enough to tell them that.

Ferrell: And why would you comply with her requests?

19: Out of respect.

Ferrell: What comes to mind in regards to the word respect?

20: I think in terms of her respecting other people, she will very much give respect to those who deserve it, and maybe not have time for those who don’t.

Ferrell: And what determines who deserves it or not?

20: Their integrity.

Ferrell: If she generates respect, what is it predicated on?

20: She receives respect because of her experience, her intelligence, and her judgment. She is respectable.

**Persuasion**

Opinions varied regarding Dániel’s use of persuasion. Some interviewees said she uses persuasion intentionally, overtly, and effectively, while others commented that she possesses other, more resourceful means that eliminate the need to resort to persuasive tactics. The interviewees approached the topic of persuasion from a variety of connotations; some viewed it as constructive while others looked upon it with disdain.

One who felt Dániel is highly persuasive and that her persuasiveness is an asset described her as “cyclonic.” Others that viewed this characteristic as a detriment called it
a “controlling persuasion” and said that she uses it “to a fault.” Another respondent
qualified the word persuasion by pointing out that Daniel’s application of persuasion is a
subtle behavior used to convince someone of the value or worth of something.

The observation was made that Dániel’s persuasiveness emanates from her
personality and her convictions. It was said that she has no need to persuade because her
associates recognize that she would never make a request that is not in their best interest,
also because she states her needs and desires in a forthright manner.

Ferrell: Is Dániel persuasive?
1: I think it would be… a controlling persuasiveness. . . . When I think of
persuasive, I want to love people into what I have. I want to give them the joy of
the knowledge, of wanting the Kodály concept. I think there are times that
Katinka does carry that off, but there are times when it is a harsher persuasion.
1: I think if she wanted the person to act differently it would be more of a power
play, the harsh parent more so than the loving parent.

Ferrell: How does she persuade a person to do something?
2: She usually doesn’t have to. She asks or tells you. Usually it does not take
persuasion, because we want to [do it].
Ferrell: Would you comply with what she asks?
2: If at all possible, yes, because I love her and I respect her.
Ferrell: In what ways could she change a person’s actions if she wanted that
person to act differently?
2: I’m not sure that she would be that good at that. I think she just speaks and
people do it. If someone refuses, she probably wouldn’t even try to persuade.

Ferrell: Do you think Dániel is persuasive in dealing with people?
3: Absolutely. When she sets her mind to do something, she will find a way to get
it done. It may be by a gentle chiding or it may be a more forceful figurative arm
twisting, but she is persuasive.
Ferrell: Can you give me more information?
3: She has a passion for what she is doing and radiates that passion in her
persuasive enthusiasm.
Ferrell: Does she use authoritative statements?
3: When Katinka speaks about music education, it’s an authoritative statement,
period.

Ferrell: Does she use persuasion?
5: No. I don’t feel she has with me.
Ferrell: Do you think Dániel is persuasive in dealing with people?
5: I think she is persuasive particularly with people who have no acquaintance with what she teaches. In other words, she is very persuasive in her workshop, in her teaching. I think again some of her persuasiveness is seen as overbearing when she feels people are not following exactly what she tells them to do. But she doesn’t mean this.

Ferrell: How is she persuasive with people?
6: She is able to communicate in such a way that she usually gets those things done. In a way, persuasive. . . . That’s another part of the magic thing. . . . She seems to have a vision for things and with her personality, just with herself, she just gets it done. She very seldom asks for help.

Ferrell: Does she use persuasion?
7: Depends on how you define persuasion. Again, I think it is a fairly subtle behavior to try and convince someone of the value or the worth of something she is trying to show or teach. . . . It is a positive thing. I don’t see her as being overbearing and trying to persuade someone that her way is correct or not. She offers it; if it is accepted, that is fine and if it is not accepted that is fine also.

Ferrell: Does she use persuasion?
7: Katinka is a very social person. She has a very high social IQ. She is upbeat and fun to be with. She is interesting to be around. . . . She does have a persuasion. I won’t say manipulative. She has a lovely way of drawing people, catalyzing people to do things and go places and to do things with her.

Ferrell: Do you think Dániel is persuasive in dealing with people?
9: To a fault. Some people are persuaded and glad they were persuaded. To others she continues to try to be persuasive, and people find themselves in very uncomfortable positions. If you are unable to be persuaded, she becomes ugly.

Ferrell: Does she use persuasion?
10: I have seen her back away from students that absolutely do not want to do anything. She will not push them.
10: I really don’t think she is the kind of person who tries to make people believe in what she believes.

Ferrell: Does she use persuasion?
11: Well, she works at it. She wants to convince you that what she is doing is correct and it’s being done for a reason. I would say persuasion is a good word. Persuasion is what she had to do with me to have me understand that [the method I had used before meeting Katinka] was one way and what she was teaching me was more comprehensive.

Ferrell: Do you think Dániel is persuasive in dealing with people?
12: She either is or she isn’t.
Ferrell: Can you explain that?
If people want to learn from her, she is very persuasive. If they don’t want to learn from her, she can’t do a thing with them. I don’t think she has a lot of tricks up her sleeve to bring around people who are not quality people (according to her).

Ferrell: Have there been instances in which she has exhorted or appealed to you to do something she wanted?

Yes.

Ferrell: Did she use persuasion or manipulation?

I would say my response would be guilt. Anything Katinka would ask me to do would be something I would feel in the bottom of my stomach that I should do. If she would say to me, “[Name], you should start a program there; you should do thus and so,” I would feel that she is right—I should. For me it would be a guilt response.

Ferrell: When she says “should,” where do you think it is coming from?

It’s coming from her deep desire, belief, that it should be done. In order to see this method spread, she has to have disciples that will do it for her. She has given a life to this. I think the real shakers and movers in this world really do lean heavily on other people; they have to. You cannot do it alone. Those of us who don’t accomplish as much are often trying to do it all ourselves.

Ferrell: Do you think Dániel is persuasive in dealing with people?

Yes. She can talk a steady stream of facts, past experience, and knowledge of things, and doesn’t seem to forget it at all. It is totally incredible.

Ferrell: Does she use persuasion?

She might explain, I guess. She is very willing to have people take it or leave it. She doesn’t force-feed at all. If they want to use it, fine; if they don’t, fine. She is very light. It is not “This is the method that I learned, and this is the method that I am teaching you, and this is the method you will use.” She is absolutely not authoritarian like that. She is just very light about it.

Ferrell: Do you think Dániel is persuasive with dealing with people?

I think so. Most of us, because of her reputation, are ready to listen to what she has to say. We are ready to accept what she has to say. When she says something that seems new, it is “Oh, my gosh; that is better than what I’ve been doing.” . . . I already respected her before I saw her. So then you were really curious to meet her. I already knew she had done a lot of work. . . . People come to her to find out the answers. . . . She is persuasive because she has answers to questions, and her answers work. They are one of maybe many ways things can be done, but I don’t need a lot of answers. I just need something to work.

Ferrell: Does she use persuasion?

Cyclonic.

Ferrell: Do you think she is persuasive in dealing with people?
17: She is a cyclone. She is intimidating, but she is intimidating in such a way that you don’t resent her. You realize you are under the thumb of a person who is convincing and so you are going to listen to her. You may have your slight little disagreements later on, but right now you are a sponge.

Ferrell: Because?

17: She is giving, and you know she knows what she is talking about.

Ferrell: Her motives?

17: Musical. A grandmother, of course.

Ferrell: Does she use persuasion?

18: Yes. Consciously or unconsciously. I don’t know if she is always trying to be persuasive. It is not a calculated persuasiveness just by who she is and what she stands for. She is fun and makes you laugh with her cute little Hungarian accent. It all kind of goes together in a package and it is very persuasive. . . . She is very charming, very colorful, and very likeable. She is funny, and I think people get a kick out of her. She also can be very opinionated. You know where you stand with Katinka.

Ferrell: Do you think she is persuasive in dealing with people?

20: Absolutely. I think she is one of the few people that when she wants something to happen, she can make it happen.

Ferrell: How does she do that?

20: She does it through positively influencing people, building their character up, seeing the best in them, and somehow persuading them to see her point of view. . . . By first gaining their trust, then making intellectual sense.

Ferrell: Does she use persuasion?

20: Yes, but I think persuasion is too weak of a term for her.

Ferrell: What would be a good term for her?

20: She emphatically expresses her opinion. Persuasion to me is kind of weak.

Rewards/Coercion/Manipulation

Reward power is dependant on the magnitude of the subject’s perception that the power holder has the ability to mediate rewards toward him. This depends not only on the power holder’s ability to administer positive factors, but also on the power holder’s ability to remove negative ones. Coercive power is based on the subject’s belief that the power holder has the ability to dole out punishment in case of failure to conform to the influence attempt or that the powerholder has the capability of withholding resources.
needed or desired by the subordinate.\textsuperscript{276} French and Raven originally put these two bases in terms of material rewards and punishment, e.g., the manager’s ability to promote or fire a subordinate. It later became clear to them that potential approval, love, acceptance, and liking could be considered commodities representative of rewards and that disapproval, hate, rejection, and dislike could be forms of punishment. The writers state that these personal rewards and coercions are as powerful as impersonal ones.\textsuperscript{277}

Interviewees were not in agreement as to whether Daniel is coercive or manipulative. Answers ranged from “No” and “She just outright tells you” to “She makes people feel afraid…because she is powerful.” Participants again viewed her motives as constructive: “She really works hard to get you to reach your capacity…”

Respondents were in general agreement that Dániel does not use rewards, promises, threats, or force to obtain compliance, stating that she does not need to resort to these means and needs no gimmicks. Examples of rewards were said to come in the form of a confirming smile, or the comment “good job,” or a personal little gift offered as a “thank you.”

\textbf{Ferrell:} Is Dániel manipulative?
\textbf{5:} I think she can be. She can be on occasion, particularly if she feels resistance from somebody.
\textbf{Ferrell:} Can you elaborate?
\textbf{5:} I think she sometimes makes people afraid—for several reasons. Afraid because she is powerful. If there is something she doesn’t like, she’ll say it, whether she says it to five or fifty or five hundred--she’ll say it. So people covet their reputations. But those of us that have been “around the block” can be persuaded by the wonderful things that she has done, and we can say, “Well, I’m just going to overlook that part, and I’m going to love her anyway.”

\textbf{Ferrell:} What do you think enables her to exert control over other people?

\textsuperscript{276} French and Raven, 156; Raven, 174.

\textsuperscript{277} Raven, 174.
I think the forcefulness of her personality. I don’t know how else to put it. She is a very forceful personality, which brooks no argument.

Ferrell: Does she use manipulation?
7: I don’t really see that in her. I know her in many settings . . . She is so moral and honest and upright and trustworthy, that she would never even consider.

9: Again, I don’t think she knows she is manipulating, but she has natural behaviors that are manipulative.
Ferrell: Such as?
9: Positive reinforcement, negative reinforcement, and in the classroom paying attention to the people that are giving her what she wants.

Ferrell: Is Katinka Dániel manipulative?
10: That is a difficult question to answer. I think all of us at times are manipulative. I’ve really not seen it in Katinka. I know that she has deliberately said things, but it hasn’t been in a passive-aggressive way where I think manipulation takes place. For example, at the International Kodály Society (IKS) Conference in Hartford, she almost had [an argument with another Hungarian]. What I saw her trying to do was inject her ideas and her passion for Ádám who she felt was being slighted. I don’t think that was manipulation unless she felt she had the public forum and she was going to use it.

Ferrell: Is she manipulative?
12: Not in those ways [through threats or promises]. She really works hard to get you to reach your capacity, which I think is part of a teacher’s bounden duty to try and get the students to reach their potential, and some of us resist. Now if you want to call that manipulation, so be it, but I don’t call it manipulation.
12: I think in the same way that any person who has strong goals they want to achieve is manipulative.
Ferrell: How is that?
12: She has to have disciples who go forth.
Ferrell: How does she persuade people to do that?
12: Through guilt.

Ferrell: If she exhorted or appealed to you to do something, did she use persuasion or manipulation?
17: I don’t think manipulation is part of her mentality, because I don’t think she schemes. I really don’t. I just think she is just so full, not of herself, but of what she has to offer, that it’s like: here comes the train, and you either go on board when she stops or it will go on by. No, I don’t think she is a schemer, because I think she has so much bitterness left over from what she was not allowed to do and the years of separation and the reunion and so forth. . . . I wouldn’t call it manipulation—I would call it absolute need on her part to be used. And it has been vital to take Lorna [Zemke] through what she took her through at San Roque [School]. She said to me one time, “I give my time here. I have my freedom. It is
quite enough.” So I think the phrase “to be used” is an absolute necessity for her. She had to escape and go through all she did and be reunited with Ernö and start in Santa Barbara. Then she had Lorna fall into her lap the way she did. I cannot believe for a moment that Katinka entertained the thought, “I will use Sister Lorna for my purposes for my personal growth.” No. I think every moment of her time was, “Sister Lorna, I will use her to put to work what we must do here.”

Ferrell: If she asks you to do something, does she use persuasion or manipulation?
19: I never feel that she is forcing me to do something against my will. Usually when she asks you to do something you want to please her simply because she is asking you. Usually when she asks you to do something professionally, it is something for your own benefit. Her motivation is always very charitable.
Ferrell: Is Katinka manipulative?
19: In the sense that any teacher manipulates the way that they present their classes and their presentations to students and manipulate the activities that happen in the classroom. But is she manipulative? I do not see that. She has tried to guide her students in certain directions but it is always in a positive manifestation.

Influence through Rewards, Promises, Threats, or Force

Ferrell: Does she use rewards to obtain compliance?
3: Do not all teachers use rewards to obtain compliance? Good teachers--yes. It may be a smile. It may be a pat on the shoulder. It may be simply saying “good job.” Or it may be a short series of comments on how somebody has accomplished whatever the task was.
Ferrell: Does she use threats to obtain compliance?
3: Not to my knowledge, other than in a friendly bit of encouragement.

Ferrell: Does she use rewards to obtain compliance?
7: No. No gimmicks, no rewards.
Ferrell: Does she use threats to obtain compliance?
7: I’ve never heard her threaten anyone.

Ferrell: Does she use threats?
8: I don’t know. She certainly is intimidating.

Ferrell: Does she use rewards or threats to obtain compliance?
9: Yes, positive reinforcement, sure. Negative reinforcement. Both.
Ferrell: Does she use threats to obtain compliance?
9: I’ve never been threatened by her.

Ferrell: Does she use rewards to obtain compliance?
12: I think in the traditional European sense, if she is pleased. For instance, I brought her to [City] and we had [many] students walk in the door. She was very
pleased, so she gave me a little gift (a trinket or whatever was valuable to her) and it meant a lot to me. You could say to a certain extent she is rewarding good behavior. I think it does give her great pleasure to have someone else bring students those kinds of things.

Ferrell: Does she use rewards up front as a teaser or a carrot?

12: Probably. She has learned to work with people in this country, and I think they did that a lot in the old country as well. Things like: “If you come today to my house, I will feed you a nice dinner, and you can stay and see the ocean”—things like that. It would be hard to separate that from good manners and good hospitality. But those things are also rewards, but I don’t think they last very long with anybody who really isn’t interested.

Ferrell: Does she use threats?

12: Not to me. I don’t see that as a threat—“You must do this; you must do that.” A threat would be, “I will take away or tell somebody you can’t have that job.”

Ferrell: Does she use promises, “If you do this, I’ll do that”?

12: I’ve never seen her do anything like that. She is not manipulative.

Ferrell: Does she use rewards to obtain compliance?

14: She asks people for what she wants. She doesn’t couch them, and she doesn’t make them, and she doesn’t threaten them. She just asks if she wants something.

Ferrell: Is there some kind of emotional reward that she might give them?

14: Oh, she is very generous with her praise, “Million thanks.” She says that very often. She is very appreciative of what people do for her because people help her all the time.

Ferrell: Does she use threats?

15: I have never witnessed a threat. I would be surprised. She might have some disdain, but not a threat.

Ferrell: Does she use rewards to obtain compliance?

18: No, but if she likes you she is more generous in spending time with you. I mean you know who Katinka likes and who she doesn’t.

Ferrell: Does she use threats to obtain compliance?

18: I have never seen that.

Ferrell: Does she use rewards to obtain compliance?

19: I would say that with her students she has used rewards, say like chocolate with her piano students. She has a lot of rewards that she builds in. Again using her piano students, she will have a pizza party at the end of the year. Many of the rewards are really those that the student also creates. For instance, when a student performs at a recital, there are many personal rewards. When you play for an audience. When they play for the piano guild they get high ratings, so those are rewards. Her rewards are out of love, not a bunch of bribes.
Influencing Change through Teaching Techniques and Publications

Interviewees generally felt that Dániel’s teaching plays a vital role in her influence. One interviewee explained, “When you have ownership of something…your attitudes automatically change. . . .She changes attitudes all of the time…by giving them ownership in the ability to do something.” On the topic of classroom management, one of Dániel’s associates said, “She was very authoritative…. She is the professor and these are the students. . . .She didn’t broker any type of misbehavior.”

It was also stated that Dániel’s publications are important to her influence in the Kodály community. Comments were made that her pedagogy books contain logical, detailed information and practical ideas. Evaluations of the materials ranged from “not ground breaking” to “encyclopedic” and “an incredible gift.” Some interviewees use her transparencies and books regularly, whereas others use them as references. There was general agreement that Dániel’s early publications are in need of re-editing and updating but that they served an important role in the early years of American Kodály.

Influence Emanating from Dániel’s Teaching

Ferrell: In what ways could she change a person’s attitude if she wanted to? I think in the terms of teaching, she is about the business of changing attitudes about music by giving them the ability to take ownership of the literacy skill itself. I think before one is literate in whatever they are doing (whether it is reading English or reading music), you may always be working with negative attitudes. But when you finally gain that skill, whatever it is, the ability to do something, it means you have taken ownership of it. When you have ownership of something, I think your attitudes automatically change because it is your gift, your ability at that point. So in terms of teaching, I think that is how she changes attitudes all of the time—by giving them ownership in the ability to do something, whether it be to play an instrument or sing a song or decipher a musical score.
Ferrell: In what ways could she change a person’s actions if she wanted that person to act differently?

15: I am looking at it as a student-teacher situation. She persuades people just by telling them or demonstrating what she thinks is the right way and talking about her philosophies. In those group settings there is not a lot of interaction. It is not “Here is my idea,” and she goes, “Oh no, you are wrong.” She isn’t doing that. I don’t think she has time, and I don’t think she needs to do that. People come to her to find out the answers.

Ferrell: Is there anything about her methods of discipline that you would not adopt?

19: You can’t be a clone. One of the things that she wants is for every teacher to show their individuality and creativity. Just the fact that we are different people, we use different approaches.

The Influence of Dániel’s Publications

Ferrell: Have Dániel’s publications had an effect on you?

1: They have had a great deal of effect. The idea of using transparencies in the classroom instead of just handouts. The transparency idea opened up a brand new avenue for classroom management for me in that those publications gave me the right to make those transparencies. Over the years I still use her transparencies.

I have often wondered why a lady that wanted to have so much influence in the United States did not update what she originally put out. . . . Her credibility, I think, would be above average. I am basing that on the development of her curriculum. She had very little to work with when she was developing it. Consequently, some of the materials are contrived. As far as I know, she has not revamped her curriculum. It is the same publication as back in the early eighties. . . . But all in all, her energy at the beginning was wonderful. . . . Again, talking about the curriculum, the credibility is that foundation she gave us at the beginning. But then again it starts to crumble because it has never been updated.

Ferrell: Is there anything about Dániel’s publications that has had an effect on you?

2: Oh, my goodness.

Ferrell: Unnecessary question?

2: Well, in this situation it is, because it is what we followed from the very beginning. They are incredible. Her publications, one book is [equivalent to] two, three, or four other publications. There is so much in them. It is very exciting to look forward to the next one. I hear she is planning a fifth level. Unreal.

3: I’ve learned a tremendous amount from owning and reading through materials in her books. . . . At times over the years I have looked at some of her published materials, reviewed them, realized that some of the songs and applications were very worthwhile for teaching and that others were a little more limited because of
my teaching situation or because those materials may have been published several
decades ago. Even the best authorities in this country will see materials change
over a period of time. I do McGraw-Hill, McMillan, and all of the publishers
release new book series over eight to ten year periods. It is an adaptation and an
ongoing process to find a better way and more succinct way to be definitive in
teaching.

Ferrell: Is there anything about Dániel’s publications that has had an effect on
you?
4: Yes, just that they are so complete. For what has been, and I’m not saying that
they cannot be improved, but the fact that the materials are just there for you.
That is just an incredible gift that she has given us. . . . They are almost foolproof,
if one really takes it step by step. . . . I think her books will be her legacy--and the
contents of her filing cabinets. . . . The fact that she has also brought the ability to
apply American music to the Kodály methodology and give us her wonderful
books makes her an incredible national treasure to us.

Ferrell: Is there anything about Dániel’s publications that has had an effect on
you?
5: Oh, yes. We use them here at the school. Right now I am teaching Level Two,
and I have her book. I look at it every time before I go ahead and teach it. Yes,
there is no question about it. It overlaps with my teaching. Not that it guides my
teaching; it no longer does that, but it is kind of a check on my teaching.
5: I would say probably her strongest suit is her organizational skills. She
organizes the musical material in such a logical way that you cannot find any
loopholes in what she writes or in the way that she teaches. Nothing is left to
chance.

Ferrell: Is there anything about Dániel’s publications that has had an effect on
you?
7: I am amazed at her logic and her organization of her materials. Not necessarily
evidenced in some of her earlier publications, which could use a revision and she
would like to revise. But I am amazed at her facility and knowledge of the
material and how to present it and how to sequence it and the vast quantity of it.

Ferrell: Is there anything about Dániel’s publications that has had an effect on
you?
8: I don’t know too much about it. I browsed through, and I read, and I did see a
videotape; that’s all. I just want to say: nothing ground breaking. But these are
good materials.
Ferrell: Based on your earlier comments, here’s what I understand you to be
saying: Her books are good; they have good ideas in them, but they are not to be
used as the bible.
8: Yes. It’s one of “step one,” and then read it and you can get out a lot. But it’s
not the one.
Ferrell: Is there anything about Dániel’s publications that has had an effect on you?
10: Yes. I think what I find is the immense wealth of information. Having said that, one of these days I would like to have the Level One book and the workbooks re-edited. And poor Katinka, she had the sisters at San Roque School proofread all the rhythms, because I’m sure you are aware that there is no 6/8 meter in Hungarian music. And so she would do triplets; do everything in 2/4 and not understand the nature of the songs she was using. And there are inconsistencies and rhythmic errors. I also think that the workbooks are not child-friendly for American school children, and I think they could be done much better. But having said that, I don’t see that there is anything in the books that doesn’t have incredible value.

Ferrell: What is Dániel’s reputation?
13: It is worldwide. She’s just been everywhere. Her published works have had a big impact on music education. . . . I just don’t think they are appreciated by people who haven’t had a direct contact with her though, sometimes.
Ferrell: So you think she needs to teach her own materials so that people know what is going on in them, or do you think her materials are self-explanatory?
13: Yes, that is true. Her methodology books are so great and her workbooks, all of the books. . . . I only meant that I think people are reluctant to buy them unless they’ve seen somebody using them.
Ferrell: Is there anything about Dániel’s publication that has had an effect on you?
13: They are marvelous. They are exactly what I use. I haven’t found anything better, and that is just the way to go.

Ferrell: Is there anything about her publications that has had an effect on you?
15: I think foremost, the three levels of books she wrote with the transparencies. Just getting into those things, we talk about transitions and how to set up a lesson to have some flow in this sequence. These lovely transparencies, very attractive. All her books have really--I’ve changed them, but they are the core idea. I will look at them and think that is really a great idea, and now I will just change something here to fit me. Yes, I’ve really used that when I didn’t know where to start. I just pick this stuff up and go for it. This makes sense after you get going. You go, “Oh, I get it. I got the idea, and I got the hang of it now.” And then you take the training wheels off and go more on your own. What she gave me was a great set of training wheels.
15: She wrote the book. When she was teaching us she was using her books. Well, that is pretty well prepared.

Ferrell: Is there anything about her publications that has had an effect on you?
19: Her publications are almost like definitive works. They are like the encyclopedia on these different levels, specifically her methodology books. Yes, if you use her books, first of all, there is always much more than you could ever use in them, so you yourself grow as a musician and you are always discovering new things in her publications.
Summary of the Characteristics and Means through which Katinka Dániel Influences in Her Students, Protégés, and Colleagues

The question addressed by this chapter was: According to the perceptions of twenty students, protégés and colleagues of Katinka Scipiades Dániel, what are the characteristics and means that enable Dániel to influence her associates to modify or change their behaviors or attitudes in the context of interpersonal relationships? Upon analyzing the data according to the procedure outlined in Dugger, several characteristics and means were identified, including the following: legitimate authority, attractiveness, expertise, trustworthiness, verbal communication, and others.

Legitimate authority, “the perception that an individual has an acknowledged right, by virtue of a role position, to expect deference from other individuals,” was found to be one the principal factors contributing to Dániel’s influence. Her reputation and recognition by the profession served as primary elements of legitimate authority, and status and her role as teacher also drew a number of responses. According to the interviewees, Daniel’s age was not a contributing factor of legitimate authority.

Attractiveness is “a willingness to respond positively to the request of an influential person because one admires and respects that individual’s personal qualities and, as a result, wants to attain the influential person’s approval.” Under the heading of attractiveness, interviewees placed greatest emphasis on Dániel’s presence and personality. Also contributing to her attractiveness were the high value she places on excellence in teaching, her character and integrity, her link to the founders of the

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278 Dugger, 143.

279 Dugger, 148.
Hungarian method, and her direct experience with the method while she lived in Hungary.

Also mentioned by respondents were the stories Dániel tells of her life experiences both in Hungary and United States, especially the stories describing her years behind the Iron Curtain. The study’s participants also noted that Dániel’s personal and professional philosophies and ideologies contributed to her attractiveness, as well as her connection to famous musicians and pedagogues, and her experience with the American Kodály method. Physical appearance drew positive responses from the interviewees, but it was not considered a contributing factor to her influence.

Every participant acknowledged that Dániel’s expertise plays an important role in her ability to influence her students and colleagues. Her mastery of Kodály pedagogy, her development of curricula, her research and analysis of folksong material, and the fact that she was a “first source” for the American Kodály movement, were described as contributing factors. Considered interesting, but of least importance to her influence was Dániel’s knowledge of a variety of topics outside the field of music education.

Almost every interviewee discussed factors that serve as contraindicators of Dániel’s overall expertise, including what some described as insufficient vocal skill and the inability to provide a vocal model for her students. Problems arising from cultural differences included inadequate knowledge of the inner workings of the American classroom and mannerisms that are perceived by some Americans as being harsh and lacking diplomacy. One participant felt that Dániel gives preference to her male students and another said she prefers teaching only gifted, highly motivated students.
Interviewees indicated that direct verbal communication is the principal means through which Dániel conveys her goals and requests, information and education, support and acceptance, and approval and praise. It is also through verbal communication that she expresses criticism, disapproval, displeasure, and discipline. Respondents described Daniel’s communication style as forthright, honest, and blunt. Her desires are frequently communicated through direct request, and her criticisms are communicated succinctly, fearlessly, and without hesitation.

Some interviewees noted that they have intentionally changed behaviors or attitudes in order to avoid Dániel’s expressions of displeasure and to earn her approval. One interviewee maintains a distance from Dániel because that person disagrees with her no-holds-barred manner of communicating disapproval. On the other hand, others indicated they felt no need or obligation to change their behaviors because they had no fear of reprisal from Dániel.

Many said her forthright, blunt honesty and criticism were characteristics they chose not to emulate. Nevertheless, most concurred that they would at least give an ear to any suggestions Dániel might offer, because they believe she would never make a suggestion that was beyond their abilities or a comment that was not in their best interest. Most believed the motivating force behind Dániel’s communication style is her desire to see her associates achieve the highest proficiency in teaching as possible, thus for the most part, most interviewees chose to look past her directness and, instead, focused on her motives and goals with the frequent result of willing compliance.

Dániel’s forthright communication style was counterbalanced by what was often described as unusually high levels of kindness, concern, generosity, and hospitality. And
most interviewees commented that they eagerly comply out of a sense of gratitude, that
doing something for her is equivalent to giving something back. All agreed that Dániel
serves as a role model and authority figure, and most acknowledged that they have
modeled some character trait or teaching technique on her example or that they have
observed that others have exhibited characteristics that appear to have been inspired by
Dániel or based on her model. Participants said that Dániel’s approval and praise serve as
strong motivation to comply with her requests because, according to some, the fact that
she offers them infrequently makes them genuine and thus more valuable.

Interviewees said Dániel exercises her authority through authoritative statements,
observation and criticism, persistence, through her teaching, and by drawing followers
into what one called her “camp.” Most agreed that she is considered a disciplinarian to
varying degrees and that she is demanding. One interviewee commented that Dániel
charms and leads but that she also disciplines with an iron fist. Some did not consider her
to be controlling, but one interviewee explained that guilt was the motivating factor to
fulfill Dániel’s requests, explaining that the guilt resulted from a sense of obligation to
Dániel, that Dániel did not consciously set out to create feelings of guilt in order to
motivate her followers to concede to her wishes.

Other participants made the following observations: Dániel overtly exercises her
authority to achieve her goals; she does not have the right to expect a change in behavior
based on her influence; she does not have the power to change a person’s actions or
attitudes unless that person is predisposed to change; she applies her own high standards
to everyone; she has a martinet’s manner; those who are non-compliant generally avoid
her; and she is non-confrontational when challenged. A small number of the study’s
participants responded unfavorably to what they said was Dániel’s conviction that there is only one authentic approach to teaching the Kodály method in the United States, and they felt this conviction bars potential discussion of other modes of Kodály education. Also mentioned was what one interviewee called her.

Participants placed high value on the following factors of Dániel’s influence: expectation; motivation; kindness, concern, generosity; and respect. Interviewee number two explained, “She doesn’t just hope; she expects it.” Dániel was frequently described as gracious and generous, and interviewees provided details of the high levels of personal and professional concern she has expressed toward them through invitations, cards and letters, phone calls, assistance in job searches, and many days of free one-on-one Kodály pedagogy training sessions in her home.

Opinions varied regarding Dániel’s use of persuasion. Some said she is intentionally and overtly persuasive while others felt that other characteristics and means supersede the need to revert to persuasive tactics. Dániel’s ability to win people to her way of thinking emanates from her personality and her convictions, and interviewees trusted that she would not request something that was not in their best interest. They pointed out that Dániel’s use of verbal communication often eliminates the need for persuasion or manipulation because she simply states her requests in a forthright manner.

Interviewees were not in agreement as to whether Dániel is manipulative. Answers ranged from a straightforward “No, she is not,” to “She makes people feel afraid…because she is powerful.” Respondents were in general agreement that Dániel does not use rewards, promises, threats, or force to obtain compliance, that she does not need to resort to these characteristics and has no need of gimmicks. It was said that
Dániel rewards come in the form of a confirming smile, the comment “good job,” a personal little gift offered as a “thank you,” or inclusion in her extensive Christmas card list. Loss of status in Dániel’s eyes was mentioned as a highly undesirable outcome that could result from a lack of compliance or from demonstrations of poor teaching.

Interviewees cited Dániel’s teaching and publications as two important contributing factors of her influence. Comments were made that her pedagogy books contain logical, detailed information and practical ideas. Evaluations of her materials ranged from “not ground breaking” to “encyclopedic” and “an incredible gift.” There was general agreement that her early publications are in need of re-editing and updating but that they served an important role in the early years of the American Kodály movement.

All interviewees agreed that Dániel is capable of influencing behavioral and attitudinal changes to varying degrees. Some credit her with far reaching influence, while others believe her influence is limited to those people who closely follow her tenets. All cited characteristics and means they believe enable Dániel to influence her associates, and all agreed that the motives for her actions stem from her firm beliefs that the music education of America’s children must be of the highest caliber.
CHAPTER 6
THE EFFECTS OF KATINKA DÁNIEL’S INTERPERSONAL INFLUENCE

The second research question was: According to the perceptions of twenty students, protégés and colleagues of Katinka Scipiades Dániel, what changes in behaviors or attitudes do they attribute to their relationships with Dániel? Upon analysis of the data, it was determined that the greatest effect of Dániel’s influence was on the participants’ teaching, but the degree of her impact varied from small changes in the activities and techniques they used in their teaching to complete transformations of teaching style. Examples of factors affected by Dániel’s influence included curriculum development, lesson planning, scope and sequence, and classroom management.

The effects of Dániel’s influence through her position as role model and through her ideologies and philosophies were also described as important. Among her values and philosophies that have most affected individuals are her belief in a strong work ethic and her conviction that anything less than excellent teaching is unacceptable.

Dániel affected changes in the direction of individuals’ careers by introducing neophytes to the Kodály method, by introducing those who had studied with other instructors to her Ádám-based curriculum, and by influencing a small number to teach teacher-education courses. A number of individuals stated that Dániel empowered them as teachers because for several reasons: the level of training they gained from studying with her insured that they were highly prepared as teachers; she gave them a great deal of time, sometimes for free, and she provided them with sincere encouragement and praise.
Some explained that the fact she exhibited confidence in them convinced them of their ability to succeed. Others said she set the standard high and they felt compelled to meet her expectations.

Based on interviewees’ comments, the effect of Dániel’s publications ranged from those who used her publications only as a reference to those who completely based their teaching on the step-by-step process lined out in her curriculum. Interviewees credited her books as being thorough and detailed, and some believed her publications will serve as her legacy.

Participants placed high value on the effects Dániel has had on American Kodály music education, using such descriptors as cornerstone and describing her reputation as worldwide. Despite the interviewees’ perception that Dániel has had extensive influence on United States music education, the results of the interviews indicated that this factor contributed less to change in individuals than did other factors.280

The Effects of Dániel’s Teaching Methods and Techniques on Selected Students, Protégés, and Colleagues

The degree to which the participants of this study modeled their teaching after that of Katinka Dániel varied from those who loosely followed her example and used her publications as references, to those who used her curriculum as a template into which

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280 Format for the following text: The interview process resulted in many interviewee comments that went beyond the topics covered by the questionnaire. The reader will, therefore, find that in the text these comments are not preceded by questions, yet they do pertain to the heading or subheading under which they appear.

It should be noted that this research is qualitative, not quantitative. On occasion, a single answer or comment made by an interviewee pertains to more than one question or topic and is, therefore, repeated in the text under both topics. Multiple answers by one interviewee frequently appear under one sub-section because different points regarding that sub-topic were made at different times during the interview. A line-break appears between the two comments to indicate this separation in time or that different aspects of the same topic are being presented.

In some cases, representative portions of interviews or representative portions of answers are presented in the text. The complete interviews can be found in Volume II of this study.
they inserted their own ideas, and to those who molded their teaching on her step-by-step model.

Examples of comments regarding methodology included the following: “I adopted all of the concepts in everything, but I bring my own creativity... I bring my own personality to the interpretation of those methods.” “I modified them to fit the populations where I have taught.” “I am always changing, and I am always adding; that is my nature. I continue to add in her things. She is a genius and...when you go to a genius there is always something new.”

Examples of comments referring to classroom management included: “There is never a dull moment. It is always very interesting or exciting; she has you involved all the time.” “When Katinka walks in you just know that she is taking over. I try to be much the same... I am the voice of authority in my classroom.”

Ferrell: Is there anything about her methods (the word method can be interpreted many ways for Kodály teachers) that have had a personal effect on you?
1: In developing curriculum, how to look at curriculum... Her abilities and creativity as a teacher... centered around curriculum development. Her ability to look at the scope of what we want to teach and how to bring it to our students, no matter what age they are. Her ability and understanding of developing a timeline flow for the curriculum for the school year. This has definitely had an influence on me as a teacher.

Ferrell: Is there anything about her methods that have had a personal effect on you?
2: Yes. When she does her classes and workshops, there is never a dull moment. It is always very interesting or exciting; she has you involved all the time. When I started doing workshops I always looked back how Katinka would do it. Those were some of the things that I remembered, that she involved the class and also there were times you could sit back and listen to her wonderful stories and yet they were always good. It wasn’t just a waste of time. So yes, I would certainly have to say I looked to her for that.

Ferrell: Do you think maintaining friendship with her is important?
Oh, it’s very important. I do not know of anyone that has influenced me as much as she has. That is a very strong statement, but it is true. She has been such an important person in my life, much more than I am important to her – I am sure.

Ferrell: Can you expand on that?

2: Well, I think back to the beginnings when I knew her. I think I was a good teacher, but I did not have the method. When I was introduced to this method I gained so much self-confidence because I had something to work with. I was able to use my natural ability. Although I always said as a young person, the last thing I would ever want to do is be a teacher. But I absolutely loved it because I was successful, and she was the reason I was successful. The hours she would give me for nothing, just “Come up and I’ll help and spend the day with me.”

Ferrell: From what does she derive her authority?

2: Her knowledge and her great effort that she has put into bringing this method about for us in America, and we all appreciate and admire that so much. You just couldn’t count the hours, the days, in putting together this method for Americans. When you think of all the hours, first of all she had to learn the language, and then to learn the American folk songs, do all the research to learn these folksongs and then to put them in order so that they could be used for the concept teaching is amazing. Then to teach the method that works so beautifully (which I had never heard of; I learned so much from her). I never knew how to make out a lesson plan until I took the Kodály method. To learn how people learn by the preparation-presentation-practice, which is so incredible. The lesson plan itself, how to reinforce all the concepts, how to prepare, which is the most important. How to present, and then how to practice. It just gave me the whole skeleton with all the flesh on it that I needed.

Ferrell: Do you think you were successful in using any of her techniques?

2: Very much so. I hesitate to say I was very successful, but I was. I was successful because the children were successful. The children were successful because I taught this wonderful method and I took it very seriously. I loved it and I enjoyed it. She was an answer to a prayer for me because I was really looking for a method that I could use where by my children would really be independent musicians. She brought that to me.

Ferrell: Is there anything about her that created in you a desire to imitate her?

3: I could not be definitively accurate to say that I imitated her. I certainly adopted a lot of her basic teaching philosophy, and I’ve learned a tremendous amount from owning and reading through materials in her books. Obviously, as I said a while ago, her teaching relationships were developed in another school culture and as consequence, adaptations have to be made to many of those techniques in order to meet the teaching needs in this country. So from that standpoint, yes, I have imitated some of the things that she did, but being the pragmatic person and the pragmatic teacher that I am, I have taken those techniques that best worked for the situation and moved from there.
These comments do not reduce the importance of her position and the things that she has developed in the approach to teach others about this philosophy of teaching. We never totally adopt another person’s teaching precepts as our own. We mold those precepts that we learn into our own philosophical needs and within our teaching.

4: My teaching has certainly changed. My point of view about teaching has changed tremendously.
4: I think I am a better teacher for having taken the course, not necessarily because of Katinka’s influence particularly as a teacher, as a model teacher for me, but strictly through what she has contributed to the method.
Ferrell: What do you mean by “What she has contributed to the method”?  
4: By the way that it is so clear when you finally get into how to teach with the materials. By taking it apart in small segments and adding or layering the experiences. Using the sequential way of teaching, I think she had the ability to derive the smallest simple concept then show how to get the responses you really want from children or from students out of this. In all of the teaching methodology I had up until that point, I don’t think anybody was as clear as Katinka had been.

4: When Katinka walks in, you just know that she is taking over... I try to be much the same. I mean I walk into the room and I don’t think there is any doubt about who the teacher is.
Ferrell: Have you adopted any of her methods?
4: Yes. In terms of trying to keep the pacing of my class going so that no one has any time to get bored or fall apart. I am the voice of authority in my classroom, which is teacher directed. While we may do discovery method or at least hands on, there is no doubt as to who is in control.

Ferrell: Have you adopted or tried to use any of her techniques?
5: I have used all of her techniques. Everything that I have seen her do and have learned from her in some manner. I have used them all.
Ferrell: Have you modified them in any way?
5: Yes, I have. I modified them to fit the populations where I have taught. I think that is about the best way to put it.
Ferrell: Do you think you were successful in adopting or using any of her techniques?
5: Definitely. Extremely successful. Yes.
5: I’ve tried to use as many as I could all the time. I keep learning every time I’m with her. I keep learning more and understanding more about the concept.

Ferrell: Have any of her methods of motivation had an effect on you personally?
5: Yes, I think so. I think that I have picked up, not her style, but I think I had picked up the intent of how she organized materials. I think I teach it in a different way, but the skeleton of what I do has been inspired by Katinka, by watching her
teach. I had imbibed her whole organizational schema of how to teach. I teach to my personality, but she definitely has been the catalyst for that.

Ferrell: Is there anything about her methods of discipline that you would not adopt?
9: No. I actually think maybe I teach like she does—at a very fast pace. I think I do exactly the same thing.

Ferrell: Is there anything about her methods that have had a personal effect on you?
9: Yes. Sequencing, structure, folk music . . .

Ferrell: Is there anything about her abilities as a teacher that has affected you?
9: Early on, her sequencing and organization of material was an early guide for me to understand sequencing.
Ferrell: Have you adopted or tried to use any of her techniques?
9: I probably have adopted some . . . Have I adopted or adapted Katinka’s things? . . . I have done both. I have integrated by adopting some of the Adam’s techniques into my teaching as she shared with us, and I also have adapted. Probably more adaptation than adoption.

Ferrell: Is there anything about her methods that have had a personal effect on you?
10: Yes, I’d have to say that everything she has done has had a personal effect on me. I hear her voice in my teaching, so that has to be a personalized thing because she obviously had some impact on me and it is coming out in my teaching.

Ferrell: Is there anything about her abilities as a teacher that has affected you?
10: I would say that her attention to detail, her ability to have such a discriminating ear has made me listen to myself when I sing, when I sing intervals especially, and I used to be in fear and trembling to have to do this in class. The fact that she could hear and know immediately if someone was doing something correctly or not. I also know that she can put things in such a way that it can turn you around in your ideas and thinking.

Ferrell: Did you adopt any of Dániel’s ideologies or philosophies as a result of her influence?
10: Certainly, again pedagogically yes. I would say yes, because I just felt she had such a handle on it. It didn’t happen overnight; it took me years of teaching. I think when I was able to go through all six levels and complete the sequence, once I had done it I got the whole picture and then I felt all right.

Ferrell: Is there anything about her abilities as a teacher that has affected you?
12: I attempt to copy her as much as possible.
Ferrell: What about her do you attempt to copy?
I attempt to copy her step-by-step sequence, her generosity to other people, her way of laying out materials, her way of explaining things to a class, her methods of presentation. The way I present things to a class is very similar to what Katinka did.

Ferrell: Have you adopted any of her methods?
I2: I have adopted her processes, her teaching, her teaching sequences, and her teaching techniques as far as how to present something step by step.
Ferrell: So you are talking primarily curriculum, methodology.
I2: Methodology, I have her ideals. Her goals were mine anyway. I had already adopted that through Lois Choksy, who is a taskmaster beyond belief. That was already a part of me. Her personality is just not mine.

I2: I have copied her language even, her techniques to the letter to make them work for me. When I first started working with her I tried every one of her ideas in her books with the students. I called her up and said this doesn’t work, how do you do it? I took her methods procedures and went for it. I still use her transparencies. . . . It works just as well for college students. That is solid stuff.

I2: I am always changing and I am always adding; that is my nature. I continue to add in her things. She is a genius and . . . when you go to a genius there is always something new. I strive for that in my teaching—that each day I can offer my class something new. But that is very difficult, especially when you start to get some very bright professors in your classroom. I can never be Katinka, but I think I have been a pretty good steward.

Ferrell: Have you adopted or tried to use any of her teaching methods?
I4: Absolutely. Yes. I have tried, close to my best, to really try and follow the methodology because it is sequential. I do believe that is the best way to go. I can never say that I’ve been satisfied with how well I’ve done, Every year I try to do better and better. The solfège I definitely follow.

F: Do you think you were successful in adopting or using any of her techniques?
I4: I have felt moderate success in my own personal teaching. I’ve never felt I’ve achieved as much as I should have.

Ferrell: Have any of her methods of motivation had an effect on you personally?
I5: Yes. I brought that up before, but: just go for it, just demand. Do your homework and find out what needs to be happening and make it happen.

Ferrell: Is there anything about her attitude toward authority that has affected the way you use your authority as a teacher?
I5: Maybe. I just don’t accept any whining and complaining. If they are having a tough time, say, “Ok, lets go back and do this exercise.” Your job as a teacher is to figure out what can we do to bring us back up to speed here. Maybe we’ve
gone too far too fast. I’ve heard her say that more than once. And Sister Lorna--this is more her thing. If you see that they are frustrated, look at the sequence, do your homework, figure out what they are missing and why they are stumbling here and back up. I think that is what she would do to. But you have to know the music and sequence of teaching music in your particular culture. And then you will find out you are a pretty good diagnostic technician and you could probably do those things but don’t let them get away with it. Say, “Yes you are frustrated; let’s try this; lets do this; now lets come back.”

Ferrell: Don’t lower the standards?
15: Yes, don’t lower the standards, but you do have to sometimes be creative.

Ferrell: Is there anything about her that created in you a desire to imitate her?
17: Not imitate. I was not a twenty-year-old at her feet. I was already [mature with a family]. It never occurred to me to be an imitator of--but a respecter of. That would be a better phrase, because I could take off on those rhythm syllables for instance.

Ferrell: Is there anything about her methods that have had a personal effect on you?
18: Her methods have served to motivate me to know my craft well, to have enthusiasm and energy for teaching, and to have passion for teaching. Also, to be well prepared.

Ferrell: Do you think Dániel has had an influence on you?
20: Absolutely. She has stimulated an interest in me to become the best teacher possible, to always strive to find the best way to do something and to have a positive approach to children.

Dániel’s Influence as a Role Model

Almost all the participants in this study referred to Dániel as a role model with the majority commenting that her professional example has served as a source of influence.

No one said they believed Dániel consciously places herself in the position of role model.

One interviewee said, “I don’t think her primary motive is to be a role model, but I do think her primary motive is to get people to understand the value of the system and to encourage them to do it to the best of their ability.” When another interviewee told Dániel “You’ve changed my life,” Dániel responded, “It is only because I am well trained and the people helped me, and that is what I’m trying to do for you.”
Examples of the factors identified by interviewees as being sources of Dániel’s influence as a role model were: her convictions, generosity, mentoring spirit, approach to teaching, intensity, knowledge, and her willingness to share. An interviewee said, “She is a true teacher. She has lived the life that we are trying to emulate.” Another explained, “I admire her no-nonsense/this is music/this is how you make musicians/and this is how you get to the soul of it all.”

It was stated, “We are a sum of the parts of many different people, many different teachings. I am who I am because of her, because of other friends and teachers that I’ve had.” Another described her thusly, “She is fearless and that is a good role model to have.”

1: . . . Early in my Kodály relationships, going to conferences and as a bystander just watching her interact with people, how she did that. Taking the images and models I thought were positive and applying those to my approach to people professionally has helped.
Ferrell: Have you adopted any of her methods?
1: As far as approaching people, this goes back to the eighties, approaching people with a smile, eye contact, handshake, yes.

Ferrell: Does she act as a role model by which she unintentionally has an influence on you?
2: Yes. I don’t think she even thinks about being influential. If you would mention it to her, in fact I did one time, “You know you’ve changed my life.” I complimented her on something and she poopooed it to say, “It is only because I am well trained and the people helped me and that is what I am trying to do for you.” It is very hard for her to accept a compliment; it embarrasses her.

Ferrell: Is she or has she been a role model?
2: Oh, heavens yes, in many ways. . . We all look to her as a role model, those of us who have gained our knowledge of the method from her. In many ways, for instance her energy is unbelievable for women her age. We all look at that and say, “Why can’t we keep up with her?” And we are all twenty years younger.

Ferrell: In what ways could she change a person’s attitude?
2: Not through persuasion, I think, again, her whole being, everybody looks up to her, and they just want to do what she wants them to do and be like that as much

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as possible. Not that everybody wants to be a Katinka Dániel; that’s not true. Nobody is that.
Ferrell: It that too high a goal? 2: It sure is.

Ferrell: Is there anything about her abilities as a teacher that has affected you? 4: As a role model, yes. I would certainly want to be as enthusiastic about the subject matter as she is, and caring about my students as much as she does. Once you are a Katinka student you are always a Katinka student, no matter how old you get or how advanced in your career you progress. I think that is an incredible characteristic she demonstrates. I also wish that I had the mental processes that she must have had in doing all of the work she has done. She is such a great savor of every fact that she runs across. She is a true archivist. She keeps everything for proof. I think that is a tremendous gift that she has. I wish I thought in that way and could process ideas and facts the same manner that she does.

Ferrell: Is there anything about her abilities as a teacher that has affected you? 6: Yes. I’ve used her as a model. Ferrell: Can you elaborate on that? 6: It’s made me understand from a person who is not born in America, that this is a worldwide thing. Much bigger than she and I are in our relationship. Her ability to pass on, model what she believes have caught me very definitely and have inspired my life, caused me to become successful, as she has shown me how to be. It’s kind of hard to say because it’s been such a tremendous influence on my life I can hardly separate what I do now from what she’s taught me because that’s where its come from.

Ferrell: Is there anything you would like to add? 6: She is probably the most amazing person I’ve ever known and has influenced my life more than anybody except my parents. I have a great love and feeling of appreciation and thankfulness that I’ve known her. Whatever we could do while she is still alive to thank her and let her know how much we appreciate her, she deserves it. I’m just so thankful to Katinka and to God for how they’ve worked in my life to further music education and singing and all the jobs I have had.

Ferrell: Is she or has she been a role model? 6: Yes, she is and she has been. I respect her greatly. I would like, when I grow up to be like her, especially to keep going, to have the courage and the dedication to what she is doing and the importance of it. . . Yes, just by being who she is.

Ferrell: Is there anything about her that created in you a desire to imitate her? 7: Yes. It’s just her whole being, being a whole human just as the Kodály philosophy or Kodály as a humanist embraced the idea of the whole man being cultured, knowing about art, music, literature and being a balanced individual. That is what I love about Katinka, that she is a very balanced individual. She can deal with every day life and the every day mundane details and yet she soared
with her students in teaching them and leading them to great heights with their
own talents and in their own art.

Ferrell: Does she act as a role model by which she unintentionally has influence?
7: Yes . . . She is a role model for many and I don’t think she is consciously trying
to be a role model. She is just being herself. It is others around her that see her
and appreciate her and see what she offers and who she is and that becomes that
person’s role model, but she doesn’t do that consciously.

Ferrell: Is there anything about her attitude toward authority that has affected the
way you use your authority as a teacher?
10: Again, it’s an historical perspective. I have heard her talk about her teachers
with the greatest admiration, which is warranted when you consider who some of
her teachers were. I think what I pick up from that is again, we are a sum of the
parts of many different people, many different teachings. I am who I am because
of her, because of other friends and teachers that I’ve had. And so when I know
that she has acknowledged people that have influenced her, it is a subtle
confirmation in that you would do the same thing. And I know I do because you
know I’m not ego driven in this. I’m very willing to say that there are many
people that have influenced me. I think that model does come from her.

Ferrell: Does she act as a role model by which she unintentionally has an
influence on you?
10: I would say yes. I don’t think her primary motive is to be a role model, but I
do think her primary motive is to get people to understand the value of the system,
and to encourage them to do it to the best of their ability. And so in that respect,
yes.

Ferrell: Does she act as a role model by which she unintentionally has an
influence on you?
11: Yes, I think some of it is her personality though. She comes off as a person
that definitely knows what she is talking about, not just in that area, but in many
areas. Not just in music. That is a part of who she is.
Ferrell: What do you think enables her to exert control over other people?
11: Her convictions. She has strong convictions. She has a goal; it’s out there,
and that goal has such primary importance to her. Also, her beliefs that every
one of us has gifts--God given gifts--that we need to use. I think she encourages
people that she gets to know better than in a one-way workshop to go out there
and develop your talents; you develop your gifts. She has given the example as
someone who has really given her life to developing her gifts and sharing them.

Ferrell: Is she or has she been a role model?
12: Absolutely. She is a mentor-teacher of the highest standard. I think she is a
role model in her generosity, in her mentoring spirit, and her approach to
teaching. But not for everybody.
Ferrell: Is she a role model intentionally or indirectly?
Both. I think she is beginning to grieve because she sees her life ending and this whole thing will stop. I’ve seen her go through different changes over the twenty-five years that I’ve known her. I seem to see that now; it could be my own perception.

Ferrell: Is there anything about her that created in you a desire to imitate her?

I think her intensity, her knowledge, her willingness to share were very attractive to me. Her vast knowledge. Her incredible ability to remember things. I, of course, cannot remember half of what I’ve learned in my life. Katinka seems to be able to remember everything.

She really does remember an awful lot. She keeps things. She knows every session that she has presented (where it was, what the title was, what she presented).

Ferrell: Does she act as a role model by which she unintentionally has an influence on you?

I think that would be unavoidable.

Ferrell: Does she act as a role model by which she unintentionally has an influence on you?

Yes. I don’t think she intentionally acts as a role model, but yes, of course, she does act as role model.

Ferrell: You said she is persuasive and convincing. By what means is she convincing?

By example. By knowledge and teaching.

Ferrell: Is there anything about her abilities as a teacher that has affected you?

I guess it is like any role model that you have, I mean when you are teaching and sometimes they come to mind, how they would do something, how they would present something.

Ferrell: So it’s “How would Katinka do it?”

Yes. How would Katinka do that? She didn’t even stop to think whether or not we were going to be able to do these bizarre things she was going to ask us to do in solfege. She asked us to do things I’ve never been asked to do before. She didn’t think about so much of what our ability level was, she thought (it seemed to me she was thinking) “Here is what you need to know and here is what you have to learn how to do if you are going to do this.” So her standards are really high and she doesn’t wait around to see if you are going to catch up. She just goes for it. I really admire it. It all made sense. I wish I had learned this thirty years ago.

Ferrell: Is she or has she been a role model?

Absolutely. No question. I just admire her no-nonsense/this is music/this is how you make musicians/and this is how you get to the soul of it all. These are the things that the children need to know in order to become independent musicians. Don’t dittle-dally; get up there and teach.
Ferrell: Does she act as a role model by which she unintentionally has an effect on you?
15: Absolutely. You tell me she is eighty-nine years old. When I see her she is always dressed beautifully. She is always manicured, coifed. She is always together. She is always interested in what is going on around her. She always has something interesting to say. She is just a part of the musical society and she is just there. It is her presence. You are never too old to be doing this. She is setting a great example. We should all be doing this into our eighties. . . . She has inspired all of us that hard work is a good thing.

Ferrell: How would you rate her credibility?
15: High. I can’t think of anything she would say that I wouldn’t believe. She lived it. She lived through some really tough times and came back and said, “This is what I need to be doing. No matter what ever happens to me I am going to come out of this; I am going to come through this, and I am going to keep teaching.” She really is a true teacher. . . . She has lived the life that we are trying to emulate. She has been there and she is gracious enough to take us poor souls and explain to us how you do this.
15: She is fearless and that is a good role model to have.

The Effects of Dániel’s Ideologies and Philosophies on Selected Students, Protégés, and Colleagues.

Most respondents indicated that they have been influenced by Dániel’s ideologies and philosophies, including her strong work ethic and high values. One interviewee stated, “I think she tries very hard to let people know that there is a goal of excellence that must be obtained in order to do the job we need to do for the children.” Another said, “I don’t think until I encountered Katinka and the method of teaching music that I was quite as enraptured with the idea of music literacy for everybody. I have taken that one on myself and I really truly believe that every child should be musically literate.” Another: “Her philosophy of music has broadened mine enormously. . . . I couldn’t begin to separate her philosophy and the Kodály philosophy because she taught it to me, so it is interlinked.”
Ferrell: Have any of her ideologies or philosophies had an effect on your beliefs or attitudes?
4: I don’t think until I encountered Katinka and the method of teaching music, that I was quite as enraptured with the idea of music literacy for everybody. I think I have taken on that one myself and I really truly believe that every child should be musically literate. In my teaching, I try to make sure that even the non-music majors know how important music is, so even though their influence may be minimal, they would be supportive of children having music. I have always felt that music should be for everybody, but I think by taking it one step further that they all need to be musically literate. [That] is what really Katinka has made me aware of.

Ferrell: Did you adopt any of her ideologies or philosophies as a result of her influence?
7: I may have adopted or it may be part of my heritage also. Her example of sharing her knowledge is something I find that I do with others also. I think that is an important cultural, a Hungarian cultural, thing. . . we all have benefited from. I have other teachers, Hungarian teachers who also gave me so much, just as she has. . . . It seems to be a Hungarian way--older generations.

7: She has affected my attitudes because she thinks very globally and she may be conservative but she is also extremely aware and well read. For instance, politically she does not believe what she reads in [individual] newspapers. She gets several different newspapers from Europe. She is extremely aware of what goes on politically and ideologically and has some very strong convictions about that. But she has also lived some of that history. So for me, that gives her even greater effect to what she says.

Ferrell: What methods does Dániel use to motivate people?
11: I want to say something that may sound a little strange. She gave the children a respect for their country. I think that was one of the primary things, that in today’s society we have something else that happened last fall to think of [referring to the attack on the World Trade Center in New York City on September 11, 2001], but they were kind of flippant about what it meant to be an American, to live in the land of the free. That really was a primary thing for her. If the class was unruly or they didn’t want to cooperate, she would say, “You don’t know how good you have it here, and you should be so happy and so let’s try this together or lets see if we could work together on this.”

Ferrell: Does she act as a role model by which she unintentionally has an influence on you?
13: Absolutely. Her work ethic. Her care about detail. She doesn’t have a typewriter or computer or anything like we have to use. She laboriously has written out everything over the years. . . . I have almost all of the classes I ever took with her on tape--a drawer full of them.
Ferrell: Did you adopt any of Dániel’s ideologies or philosophies as a result of her influence?
14: Certainly. Her philosophy of music has broadened mine enormously. She was really my first Kodály teacher, and I took her for several classes. I couldn’t begin to separate her philosophy and the Kodály philosophy because she taught it to me, so it is interlinked. If I went someplace else and heard someone else--God forbid.

14. She has influenced me in just really working hard and trying to do your best. She is so generous with her time and talent and humble at the same time.

Ferrell: Have any of her ideologies or philosophies had an effect on your beliefs or attitudes?
15: Just what I said before: That high standard of excellence not to worry about, just to say, This is what you need to be able to do and how you are going to get there.”

Interviewees’ Perceptions Regarding the Effects of Dániel’s Publications and Materials

Examples of the respondents’ comments regarding Dániel’s publications included the following: “The transparency idea opened up a brand new avenue for classroom management…” “She’s written it all out. All you have to do is follow it and try to figure out how to apply it to your teaching situations.” “She’s been basically a one-woman machine putting her books together and the materials, making sure that materials are in the right sequence.” “I’ve really used that when I didn’t know where to start. I just pick this stuff up and go for it. This makes sense after you get going. . . . And then you take the training wheels off and go more on your own. What she gave me was a great set of training wheels.”

Ferrell: Have Dániel’s publications had an effect on you?
1: They have had a great deal of effect. The idea of using transparencies in the classroom instead of just handouts. The transparency idea opened up a brand new avenue for classroom management for me in that those publications gave me the right to make those transparencies. Over the years I still use her transparencies. I still tell my students at the university level that the transparencies are wonderful. My graduate students ask, “Where did you get this?” and “Where did you get that?” And well, I say “Katinka Dániel.”
Her contribution to the collection and analysis of traditional American children’s folk song, nursery rhyme and game is one of the greatest influences she has had on me. I still recommend her materials to my college students with the understanding they take a look at it, see whether they think certain song material is authentic or contrived. But her materials were definitely my foundational materials. I’ve got every one of her books. She influenced my beginnings and understanding of curriculum development.

Ferrell: Is there anything about Dániel’s publications that has had an effect on you?
4: Yes, just that they are so complete. For what has been, and I’m not saying that they cannot be improved, but the fact that the materials are just there for you. That is just an incredible gift that she has given us.
4: I think her books will be her legacy--and the contents of her filing cabinet.

Ferrell: What role did her influence play in that, if any?
4: I just think that knowing her and recognizing what a treasure she is, in the fact that she has been basically a one-woman machine putting her books together and the materials, making sure that materials are in the right sequence. I was just so impressed with her I wanted to see if I couldn’t at least be able to work with them myself. I certainly had experiences with other people in my life, and while I may have learned something from them, I did not take it to heart and make it really one of my goals.

Ferrell: Is there anything about Dániel’s publications that has had an effect on you?
5: Oh, yes. We use them here at the school. Right now I am teaching grade two, and I have her book. I look at it every time before I go ahead and teach it. Yes, there is no question about it. It overlaps with my teaching. Not that it guides my teaching; it no longer does that, but it is kind of a check on my teaching. If that makes sense.
Ferrell: As a reference?
5: A reference, that is it.

Ferrell: Is there anything about her administrative abilities that has had an effect on you?
7: Yes. Her incredible organization of vast quantities of materials. Her organizational level is amazing in all the different areas that she writes or collects or analyzes.
7: I think I’ve been successful at using her materials and her techniques and the outstanding sequence that she’s developed with the materials that she has developed. Yes.

Ferrell: Is there anything about Dániel’s publications that has had an effect on you?
14: Definitely. She’s written it all out. All you have to do is follow it and try to figure out how to apply it to your own teaching situations.

Ferrell: Is there anything about her publications that has had an effect on you? 15: I think foremost, the three levels of books she wrote with the transparencies. Just getting into those things, we talk about transitions and how to set up a lesson to have some flow in this sequence. These lovely transparencies, very attractive. All her books have really (I’ve changed them), but they are the core idea. I will look at them and think that is really a great idea, and now I will just change something here to fit me. Yes, I’ve really used that when I didn’t know where to start. I just pick this stuff up and go for it. This makes sense after you get going. You go, “Oh, I get it. I got the idea, and I got the hang of it now.” And then you take the training wheels off and go more on your own. What she gave me was a great set of training wheels.

Ferrell: Did you adopt any of Dániel’s ideologies or philosophies because of her influence? 19: When I became familiar with her writings, some of her methodology books, I started using some of them when I was teaching. Although I didn’t know how to use all of them, I adopted a high respect for them as I was experimenting with them. That led me to meet Sister Lorna and then Katinka.

Ferrell: Would you comply to what she asks? 19: I think I do in many ways; simply by teaching with her materials is in a very direct way compliance.

Ferrell: Is there anything about her abilities as a teacher that has affected you? 20: I feel that I use almost everything that she has taught me, most of which is published in her manuals. I studied with her personally, and then have spent hundreds of hours pouring over the manuals, figuring out exactly what she means by things.

Ferrell: Is there anything about her publications’ that has had an effect on you? 20: I use everything she has written, so yes. In terms of my professional life I use her publications as my framework.

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Interviewees Credit Dániel’s Influence for the Redirection of Their Lives, Jobs, or Careers

Some participants in this study credited Dániel’s influence for the redirection of their jobs or careers, and even their lives in general. For some novices, change took place when she introduced them to the Kodály method. For some who had studied Kodály with other instructors, change took place when Dániel introduced them to her methods based
on the Jenô Ádám curriculum. A few chose to teach Kodály teacher-training courses because of Dániel’s example. Others said their lives changed in more personal ways, such as changes in their values.

Ferrell: Do you think Dániel has influenced you?
2: Very much.
Ferrell: In what way?
2: Well, in many ways, for one my life changed after she introduced the Kodály method to me because my profession was enriched and honed to a level I never thought possible. Also her life and her life style and all that she has gone through and still maintained her integrity and her love of teaching was an influence on me. She is constantly reaching out to people to help them. She would invite me and others to her home just to give free time to help us as we were learning this method. She has been a positive influence on me in many ways as far as both profession and her personal character.

4: I have to say my wanting to go ahead and teach teacher-training classes of the levels is certainly because of Katinka.

5: Oh, she has had a tremendous influence on me. I would not be doing what I am doing today if she had not taken me under her wing and mentored me.
5. I was questioning the whole music education field at that point, because I did not have a sense of direction as to what made for good teaching. So she definitely solidified that, gave me the confidence, and I think made me into a better teacher.

Ferrell: Is there anything about her that created in you a desire to imitate her?
6: Yes, I think it was because I saw in her what I had been seeking; what I had been looking for, which was a way to teach children music in a very concrete academic way. I didn’t know and I had never seen such a wonderful curriculum. I’d searched for and I’d tried to make my own, so when I saw her and saw her tapes (videos) I realized she had the answer and I tried to imitate that.

Ferrell: Do you think Dániel has influenced you?
10: Yes, I got my job in [City] when she called me and said, “[Name], I have a wonderful job for you in [City] and the children will have every day music.” Now I already had a job teaching in [another location]. Two days prior to her call, I had done a music in-service for the teaching staff and had been told that funding had been cut for consultants. However, I could apply for an emergency credential that they would help me with, etc. etc. I didn't want to leave this position. “But [Name], this will be wonderful for you and it is a private school, and they want a Kodály teacher.” . . . She prevailed. And I had a most rewarding professional association there for the next [several] years.

Ferrell: Is Dániel an authority figure?
For me, yes. From my perspective yes, because as I was working with her I was looking up to her to guide me with this because I had to philosophically change my thinking from [another] method, which was very similar but not that organized. So yes, she would be an authority figure in the music education area.

Ferrell: Do you think Dániel has had an influence on you?
12: Very definitely she has.
Ferrell: In what ways?
12: It was through hearing her at a national Orff conference that I realized there was someone in the country who really knew how to work with the process and how to accomplish these goals step by step. When I heard her speak I knew I wanted to study with her. Of course, I have used her materials ever since I studied with her. Though I had a Kodály certificate and had studied with some very fine people, she changed forever the way that I organized my materials and taught my students.

Ferrell: Did you adopt any of Dániel’s ideologies or philosophies as a result of her influence?
13: Very much so. I wouldn’t have been involved at all if I hadn’t known her or her students.
Ferrell: So it was primarily Katinka that got you into Kodály?
13: Yes. I studied with her for all three levels of certification and ever since.

20: I was looking for a job and there was one that would pay me very little. But her opinion was that it was going to be an excellent opportunity and that I should take it. I did take it.
Ferrell: And did it prove to be a good opportunity?
20: Yes, she was right. It was a perfect opportunity to learn how to sharpen my reaching skills.

Dániel’s Ability to Empower Students, Protégés, and Colleagues

Interviewees were asked if Dániel empowered them, if she instilled confidence to go forward with what she had taught them, and most of the interviewees said she made them feel competent and qualified as teachers. According to some respondents: “I have confidence because of what she taught me. . . . I knew she expected it of me and she also had confidence in me. . . . She spent a lot of time with me. . . . She doesn’t just hope—she expects it.” Another said, “She is the one that took me by the hand and led me down this path and gave me the confidence to do what I am doing. No question about it; she has
empowered me.” Yet another, “Whenever I’m with her I always learn something new about life or something that I didn’t know that she knew. She is a very inspiring. She inspires me to want to learn more and to do better.”

Ferrell: Does she empower you as a teacher?
2: Yes. I have confidence because of what she has taught me. I’ve tried it and it works. I feel that is empowerment.
Ferrell: You said that Dániel told you that you were able to teach this, and you said that you then succeeded. What about her helped you do that?
2: I knew she expected it of me and she also had confidence in me.

Ferrell: Does she empower you as a teacher?
3: If empowerment means to give one encouragement or authority within the realm of teaching, I think her enthusiasm and her unbounded energy, along with her assertiveness, would go far toward empowering people to want to be better teachers.

Ferrell: Does she empower you?
4: Yes. In trying to give you the skill or the ability—that always gives you empowerment, when you can take ownership of something. If you can get up and do the teaching correctly and follow the sequencing correctly, you’ve got the power.

Ferrell: Does she empower you as a teacher?
5: She has empowered me. She is the one that took me by the hand and led me down this path and gave me the confidence to do what I am doing. No question about it, she has empowered me.

Ferrell: Does she empower you?
6: Yes. I would say so. She makes me a better person.

Ferrell: Does she empower you?
7: Oh, yes. . . . She empowers me with the understanding and the appreciation that what I am doing or what I’m following in her method or in her teaching or in her style is very solid musically and very solid pedagogically. . . . Whenever I’m with her I always learn something new about life or something that I didn’t know that she knew. She is very inspiring. She inspires me to want to learn more and to do better.

Ferrell: Does she empower you?
10: Yes, [by] the very fact that she has been such a support for me over the years and will always make me feel good about what I am doing, especially with the early childhood things. I know that if I shared something with her she would just be thrilled about that. She would say, “[Name] you must write a book.”
Ferrell: Is there a conscious desire to comply with her requests?
10: Yes... Because I think if she were to ask something of me (and she has) it is because in her mind, what I am able to give is adequate and she wants it. Who am I to refuse that? So, yes. And Katinka says, “[Name], you will do [a specific activity]; you are very good with [the skill needed for that activity].” So I did [what she suggested].

Ferrell: Does she empower you?
11: Oh, yes. I would say even yet. Every time she writes, it is always an encouragement to continue to do something, “You are good; you’ve done well.”

Ferrell: Does she empower you?
15: Yes. Anybody who knows who she is says, “Oh, I got to study with Katinka Daniel.”

Ferrell: Does she empower you?
18: Yes. When I am around her I am very proud to be her friend. I appreciate that she recognizes me and knows me. It makes me feel good about myself and my relationship with her.

Ferrell: Does she build confidence in you?
18: She always makes me feel like I am a person worth knowing and that I am a fun to be around.

Ferrell: Does she empower you?
19: Yes. She gives you a lot of springboards which you can leap off of and go in any direction that you want. So even though she has lots of suggestions, they are almost always open ended, so the results from one person to another vary based on their own individual personalities.

Ferrell: Does she empower you?
20: Yes. I have had the wonderful opportunity of having her like me. She is very positive to me. She sees me as someone who is very organized and directed and a good musician and she supports all of that about me. I so appreciate that, because teachers work in a kind of vacuum and you don’t get a lot of other input. I invited people to come and watch me teach when I was a new teacher. She came to observe me and supported me so well that I felt like I was almost a changed person.

Ferrell: What is her effect on you?
20: I feel like she has shaped who I am professionally and personally as well. I’m a different person because of Katinka, different in a very positive way, particularly in how I view myself and my teaching.
Interviewees’ Perceptions of Dániel’s Influence on American Kodály Education

Interviewees were in agreement that Dániel has had an impact on American Kodály education. Respondents said that her reputation is worldwide, that she helped lay the foundation of Kodály-based teaching for this county, that she has first-hand knowledge of this approach, and that though others have also been influential at getting Kodály into the schools, Dániel is the greater authority because she studied with the creators of the Hungarian method. An interviewee explained, “She built a family, a community, a kind of network throughout the country.”

Ferrell: Is she an authority figure?
3: Yes. She helped lay a foundation of Kodály-based teaching for this country. Others have taken those ideas and have gone in many different directions for developing teaching precepts, but she is a person that is rooted in the development of this approach. Because of that position, she is a fountain of information that very few people possess.

Ferrell: Does Dániel act as a role model by which she unintentionally has an influence on you?
3: Yes…What greater authority is there in the United States who has first-hand knowledge for this approach than Katinka? The only other person that might approach that, in my opinion, is [another Kodály pedagogue]. Although [the other person] has been very influential and has been very instrumental in getting this approach into schools in this country and influencing people, it is my observation that Katinka is a greater authority because she grew up and was a student of these folks who developed the approach and a colleague of many of the other great teachers that have come out of Hungary or who are still living there.

Ferrell: What do you think makes her influential?
6: I think it is her dedication to what she believes in and to the Kodály method. Because of that, she has been able to pass her vision on to other people.
Ferrell: What comes to mind in regards to the word respect?
6: It is even more than the word respect that I have for her. It is whatever the next word might be because of what she has been able to do with all the problems and tragedies she has had in her life, and she has been able to overcome that, and I just respect and admire her so much for that. Having come to this country and …having turned music education around in so many places all over the country and all over the world. . . . She has built a family, a community, a kind of network.
throughout the country that people are all looking up to her and wanting to do that.

Ferrell: What is Dániel’s reputation?
13: It is worldwide. She's just been everywhere. Her publish works have had a big impact on music education.

Ferrell: What is her reputation?
15: Her reputation is the cornerstone. She is the one who really has stayed the whole course of the United States introduction to the Kodály movement.

Ferrell: Do you think Dániel is persuasive with dealing with people?
15: [Katinka would say,] “This is how it needs to be, and it is not negotiable. This is how we teach. We have the sequence we’ve spent a lot of time figuring this out. Kodály and Bartók spent a lot of time analyzing. They figured it out for the Hungarians. Bob Perinchief and I spent a lot of time figuring it out for you Americans. Sister Lorna and I figured ....” She has spent a lot of time with a lot of important people figuring it out and saying, “Ok now, Americans, this is how it is different for you, but some of the stuff is still the same. This is how it needs to be because your language is different than the Hungarian language. You have the 6/8 meter. Our rhythms are different. The way we speak is different and so you take the music of the mother tongue and define your sequence from that.” She is constantly changing herself in ways she perceives are important changes. She doesn’t say that is the way it has always been and that is the way it will be. She is always flexible.

Ferrell: What effect has she had?
16: She is a pioneer. She came to the country barely knowing English and she came up with the Kodály method in American music in English and worked with Sister Lorna. It is changed music methodology. Every college should have some courses.

Ferrell: What is the effect of Katinka Dániel on American music education?
18: That she has trained generations of Kodály educators. She helped make Kodály-inspired materials and methods assessable to educators and has been at the vanguard of the growth of music education in the United States throughout the world.

Ferrell: Is there anything you would like to add?
18: Just the profound effect I think Katinka has had on music education through her teaching, materials, and research. Katinka has dedicated her life to binging the Kodály philosophy and methodology to American students. Her influence on those of us who have been fortunate enough to know her both professionally and personally has been a blessing. We have all had good teachers, but there have been some teachers who have affected us in a very unique and profound way. Katinka is one of those special people.
You know that obviously Sister Mary Carroll and Sister Lorna wouldn’t be doing what they were doing at Silver Lake with the Kodály program had it not been to Katinka’s influence. And Sister Lorna’s charisma is in many ways a younger version of Katinka’s. You can actually see Katinka in Sister Lorna. Also Sister Lorna has influenced many people, and in that sense Katinka’s influence is there, too.

Ferrell: What effect has Katinka had on American music education?  
19: Her effect is that if anybody could make a splash, she certainly made a big splash in that many lives were affected directly and indirectly. Directly she has been all over the United States doing workshops on the Kodály method for use in the classroom and on using the Kodály methodology to teach piano. So from the thousands of educators who have gone to her workshops and taken materials and used and adapted them in their own situations, at least part of their effectiveness was due to the works of Katinka. Then, of course, the publications have extended her influence again to anybody who has used them with their students. These publications were not used just by people who went to her workshops. An example is I used her materials before I got to know her or Sister Lorna. Her piano students have achieved high results and many of them are teachers now also. I would say in these ways she is a very high influence, a very strong beacon who represents and promotes this type of music education.

Ferrell: What is the effect of Katinka Dániel on American music education?  
20: I think it may be limited to the Kodály circle but I don’t know that for sure. Within that circle, which includes thousands of educators, there are probably very few that haven’t heard her name, and probably hundreds who consider her as a personal mentor.

Dániel’s Legacy

Interviewees were asked, “What is Dániel’s legacy?” Some responses had to do with practical factors, such as her publications or teaching methods: “Her legacy is her wonderful materials, all of her books that she has written for us to use for years and years. . . . I am tremendously grateful to her for being my master teacher and for setting such a high standard for us in our profession.” Others described her adaptation of the Hungarian music education method for use in the United States: “She has brought the Kodály Method to America. She has spent a good portion of her life adapting it, learning American songs so that she could adapt it to American children, and has spent the
majority of her life making this method known to Americans. . . . Her legacy is more and more people hopefully benefiting from her knowledge. . . .” Others provided more humanistic answers: “Her legacy is multi-faceted. Her dedication. Her generous spirit. Her mentoring spirit. Her publications. Her mentoring spirit will live on in her students.”

One interviewee spoke metaphorically: “I guess you could call it the tree of knowledge in which she is the main root. To help people become musically literate. . . . That is her legacy. She has lit the torches of thousands of people to go out and teach like she did.”

2: Her legacy is her life, the witness of her life that she leaves to us. Of a life that has been at both ends of the spectrum. To be brought up in a well-to-do home, lost it all, suffered through having a baby in the street during the winter time [during the war in Budapest], being separated from her husband and telling him to go ahead and remarry if he wants [he did not], through the underground. All of these kinds of things, her life and how she has taken these challenges that she has had in her life and then came out victorious in them simply because she refused to allow that to be anything except a strengthening thing for her, is a wonderful legacy to see. I often think if we ever go through in our country some of the things she has gone through or anything similar, I wonder how we would do. . . .Her stories are endless. What does that say about her? That is a legacy to pass on.

2: As far as we’ve been able to see from her in the over thirty years, and I say “we” I’m talking about four or five of us, such a commitment to bringing music education, helping us as teachers to know how to teach so that children can become literate musicians and to find the happiness that you have in being independent musicians is her legacy to us. This is what I love about the whole method--how the children become independent musicians. . . . Her influence has been amazing in these areas.

8: Her legacy may be a large number of people; [she] planted a seed and that seed is really growing.

10: I think her legacy is her willingness to adapt the method for the American school children and the incredible amount of energy and effort that she put into doing that. When you look at the Ádám books, these tiny thin little volumes, and then compare them with her levels 1, 2, 3 and 4, you understand the magnitude of the work that she has done.

11: I think her legacy is the fact that she came to this country from a country that was in bondage and allowed herself to become free and then to pass on what she knew and how she had worked in Hungary in the music education
field. Also, the fact that she wholeheartedly put herself into understanding our culture and using our materials and organizing them in a teachable manner. . . . I would just say she is a marvelous person. I don’t think I’ve met a person like that, except Sister Lorna, that has so much vision. I think both of them have such a vision. They have clear goals and they go at them 200%. What they believe in, what they are convinced of, they both go for. They influence other people just by their person, their exuberance, their excitement, their interest. I think I would have to say of Katinka — Outstanding.

12: [Her legacy] is multi-faceted. Her dedication. Her generous spirit. Her mentoring spirit. Her publications. Her mentoring spirit will live on in her students. She is not sure; I doubt if she really trusts that, but it will live on long after the books are gone, that extremely generous spirit will remain. If somebody needed a new house and did not have the means of getting it and she had the means of providing it, she would provide it.

13: Her legacy is her wonderful materials, all of her books that she has written for us to use for years and years. . . . I just am tremendously grateful to her for being my master teacher and for setting such a high standard for us in our profession to feel that it is really worth doing under impossible situations that we have and still do it.

Ferrell: What is Dániel’s reputation?

13: It is worldwide. She's just been everywhere. Her publish works have had a big impact on music education. She is extremely credible for it.

Ferrell: What is her legacy?

14: She has brought the Kodály Method to America. She has spent a good portion of her life adapting it, learning American songs so that she could adapt it to American children, and has spent the majority of her life making this method known to Americans and certainly in Hungary it was known already. I do think her legacy is more and more people hopefully benefiting from her knowledge whether she is here or not here.

Ferrell: What is her legacy?

15: I think her legacy is the Kodály philosophy, because this was his idea, this was his thinking, that pulled it together. He did this for the Hungarians, and any culture could do this for themselves. Her legacy is saying, “Look at me; I’ve lived this and I’m bringing it to you, showing you how to do this same kind of thing, bringing highest quality music expertise to your children so they will grow up to be wonderful musicians (if that is what they want to be) or however you want to go with it. If you think this is great and if you want to go to Zimbabwe and do this, you can do the same thing there.” I think her legacy is to say this can happen anywhere.

Ferrell: What is her legacy?
I guess you could call it the tree of knowledge in which she is the main root. To help people become musically literate, to be able to sing in tune, which most people now day feel that they can’t, yet they can if you the teacher follow her ideas. That is her legacy. She has lit the torches of thousands of people to go out and teach like she did.

Ferrell: What is her legacy?

A woman separated from her husband for years of her marriage was able through the great stroke of fortune of an international leader to come to this country. Because she now saw her husband reunited in a good musical position she felt free to try to do her thing. Her legacy includes the stroke of fortune that had Sister Lorna standing next to her and meeting Kodály at Stanford University and Sister Lorna saying I want to know more about it, and Katinka saying, “I will teach you.” Not asking Kodály if it was okay. Not asking her husband but turning on that moment. Her legacy is pushing two non-wannabees (Sister Lorna and me) into leading roles in creating the first organization [MKMEA] one year before OAKE was created, one year before IKS was launched.

Ferrell: MKMEA preceded OAKE by at least one year.

We were at the head of the parade.

Ferrell: What is her legacy?

I could write a dissertation on that. Contributing to Katinka’s legacy is the wealth of materials that she is going to leave for generations of students to benefit from. She was at the vanguard of the adaptation of the “Kodály method/pedagogy” from Hungarian materials into the American folk song adaptation. Katinka’s legacy will live through the knowledge that she has imparted to her many students who have gone on to be teachers. Hopefully, that legacy will be passed on to their students. Her legacy will be her enthusiasm, love, passion, and dedication to music and education that she passed on to her students.

Ferrell: What is her legacy?

Her many students who are now professionals in the field. So the many lives that she has affected and who are now affecting other lives and also the materials out there that she has written and published continue to affect both teachers and students. She is just now finishing her last book on teaching advanced levels of Kodály. . . . I would say her legacy is not only her materials but also in the people she has directly influenced and who now influence other lives. I would say that is a pretty big legacy.

Ferrell: What is her legacy?

I believe she is leaving a philosophy that you should never expect less from yourself than what you are capable of. Always expect the highest standards for yourself, as a person and as a teacher. That will rub off on the children.
Summary of the Effects of Katinka Dániel’s Influence

The information received from the respondents suggests that Dániel’s greatest influence manifests itself through her teaching methods and techniques, but the degree of influence based on her teaching varied from participant to participant, with some indicating a high degree of influence and others stating that they only loosely follow her example. Dániel’s influence through her position as role model and through her ideologies and philosophies were also described as important. Based on the interviewees’ comments, Dániel’s influence through her publications, her impact on the redirection of interviewees’ careers, and her ability to empower her students and protégés were also described as having affected change. And finally, though valued as important by the respondents, Dániel’s impact on American Kodály music education played a lesser role in marking change on the individuals involved in this study that the factors addressed above.
CHAPTER 7
SUMMARY, CONCLUSIONS, DISCUSSION, AND RECOMMENDATIONS

Summary

Katinka Scipiades Dániel served as a leader in the North American Kodály movement from the early 1960s, and many of her associates who have gone forward to become influential in American music education credit some aspect of their success to her. She was involved in numerous Kodály teacher training programs and organizations, and her work has been widely recognized in the Kodály literature and through the presentation of awards. Dániel formulated the first comprehensive sequential American Kodály elementary school curriculum based on Jenö Ádám’s methodology, and she subsequently published a number of Kodály pedagogic materials based on her curriculum.

Though Dániel has been highly visible in the American Kodály community for four decades, her most important legacy may well be her influence on individuals who themselves have risen to various positions of leadership in music education. Heading Dániel’s list of protégés was Lorna Zemke who under Dániel’s mentorship earned the first Master of Music and Doctor of Musical Arts degrees awarded in the United States with Kodály emphasis and who later created the Silver Lake College (Manitowoc, Wisconsin) Kodály teacher training program.
Since then, Dániel has encouraged success in students and protégés that have risen to positions of influence, including past-presidents of the Organization of American Kodály Educators, Lorna Zemke, Pamela Wade, John Feierabend, and 2002 president-elect Katherine Hickey. Those who have been recognized by OAKE awards include OAKE Outstanding Educators Pamela Wade, Martha Rosacker, and David Falconer. Zemke received the OAKE Outstanding Achievement Award in 1985 and the OAKE Lifetime Achievement Award in 2002.

Purpose and Questions

The number of people who attribute some degree of their success to Dániel raised the question of what characteristics and means those people believed enabled her to contribute to their success, as well what they perceived to be the results of her influence on them. The purpose of this study was, therefore, to investigate the characteristics and means of Katinka Dániel’s interpersonal influence through the perceptions of selected students, protégés, and colleagues, and to study the behavioral and attitudinal changes Dániel’s associates attribute to her influence as manifested through person-to-person relationships.

The questions addressed by this study were:

(1) According to the perceptions of twenty selected students, protégés and colleagues of Katinka Scipiaades Dániel, what were the characteristics and means that enabled Dániel to influence her associates to modify or change their behaviors or attitudes in the context of interpersonal relationships?
According to the perceptions of twenty selected students, protégés and colleagues of Katinka Scipiades Dániel, what changes in behaviors or attitudes did they attribute to their relationship with Dániel.

Methodology

A case study design was chosen as the research method for this investigation of interpersonal influence, and the interview process was selected as the principal data gathering method. Telephone interviews were conducted with twenty persons who have either studied with Dániel in a classroom setting or on an individual basis, who have associated with her in a professional capacity, or whom she has mentored.

A structured interview questionnaire was employed to control for investigator bias. The responses that resulted from the interviews were evaluated to determine and select only those answers that most appropriately addressed the research questions and to eliminate nonessential material. Those statements that were determined to be similar in nature (e.g., those describing Dániel’s personal characteristics and means of influence) were extracted from the interviews and grouped together to form a database as an expedient means of comparison. Another analysis was then conducted using each group of extracted statements to find: (1) the personal characteristics and means to which the interviewees attribute Dániel’s ability to influence attitudinal and/or behavioral changes and (2) the attitudinal and/or behavioral changes made by the interviewees that they attribute to her influence. Direct quotations were employed to substantiate each of these factors.
The research data for this study was then organized into two chapters, with Chapter 5 reporting the personal characteristics and means to which the twenty interviewees attributed Dániel’s ability to influence attitudinal and/or behavioral changes, and Chapter 6 presenting the attitudinal and/or behavioral changes made by the interviewees that they attributed to her influence.

The findings and conclusions of this dissertation were based on the interviewees’ perceptions and recall, and some risk may be involved when dealing with the interpretation of what people say they did, what they remembered, or what they perceived as truth.\(^1\) Also, during the interview process, participants often perceived different questions emanating from the same words; a single question often drew unrelated responses from different interviewees, or one word would evoke a variety of connotations. Despite these limitations, the interviewees’ perceptions provided a way to obtain data revealing characteristics and means they believed contributed to Dániel’s influence, and behavioral changes they described as having resulted from her influence.

**Summary of Findings: Characteristics and Means of Dániel’s Interaction with Others**

Attractiveness proved to be the principal characteristic through which Dániel influenced her associates in the context of person-to-person relationships, and this

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was followed by legitimate authority, then expertise. Though it was described as important, trustworthiness played a lesser role in contributing to Dániel’s influence.

**Attractiveness.**

The factors contributing to Dániel’s attractiveness as cited by interviewees included her knowledge, confidence, drive, passion, courage, bravado, intensity, enthusiasm, willingness to share, dynamic fiery personality, presence, charisma, and humility. Also included were such factors as high social intelligence, the ability to speak her opinion in front of both large and small groups, confidence in what she accomplished, and the way she expressed herself verbally. Descriptors included “a walking historian” and “a grand dame.”

Interviewees’ responses suggested that Dániel’s ideologies and philosophies contributed to her attractiveness. Her convictions included the belief that music education for children must be of the highest quality, because she felt such education would help children become more human, malleable, and sensitive. Interviewees said she accepted no excuses for providing children with less than the highest quality of music education, and that she set the standard high for both herself and her colleagues, which caused some to respect her and others to consider her demanding and difficult.

Interviewees said Dániel judged any person who worked consistently at their highest level to be acceptable; otherwise, they would be “at the bottom of the pile.” Some recipients of her judgment indicated that it was sometimes difficult to listen to
such critical evaluations, but they believed the motives behind her acceptance or rejection was the desire to encourage them to excel. A small number of participants disagreed with Dániel’s conviction that Jenő Ádám’s curriculum was the only authentic version of the Hungarian method, and for those people, this characteristic decreased her attractiveness and caused them to adopt approach avoidance behaviors. Some interviewees described a number of their own philosophical, political, and spiritual beliefs than ran counter to Dániel’s, but rather than adopt avoidance behaviors, they took on adaptive behaviors that allowed them to continue their relationship with her while retaining their own beliefs.

Dániel’s accounts of her life experiences, especially the events that took place during the years she was separated from her husband by the Iron Curtain, served as contributors to her attractiveness and often played roles in forming a bond between her and many of her followers. Several interviewees referred to these events and said they were inspired by her ability to survive during extremely adverse conditions. An interviewee commented, “A lesser person would have crumbled.” Another said, “I am privileged to have that kind of attention from this person. How can one not respect somebody who takes life by the horns and says, ‘I’ve been hurt but I am going to go on in spite of this.’”

Still important but contributing less to Dániel’s attractiveness was her connection to famous Hungarian musicians and pedagogues. One interviewee described her as a “direct link to the source.”
Dániel’s experience in and contributions to the development of American Kodály also served as factors of attraction. Interviewees said they valued her as the first, or one of the first, to bring the Hungarian method to the United States and that they appreciated the work she did in adapting that method for use in this country. One participant explained, “I already respected her before I saw her.”

On the other hand, interviewees pointed out that Dániel has been a controversial figure for the past four decades and has accrued detractors for a variety of reasons. They attributed the controversy in part to their belief that some people were intimidated by Dániel’s knowledge, forwardness, and frankness. One said she was feared by some and revered by others.

**Legitimate Authority.**

The data suggested that legitimate authority was the second most important base of power through which Dániel influenced the participants of this study, and under that heading the sub-categories of reputation, image, and recognition by the profession were among the factors contributing to her influence.

Interviewees often generalized about what they perceived to be Dániel’s reputation among the American Kodály community, and one of the images they frequently described was that of a pioneer of American Kodály education and a member of the early American Kodály elite. Most participants indicated that she deserved deference and consideration because of that image and because of her high level of achievement within the profession. Some used descriptors such as
“renowned” and “guru,” but a small number did not place her in such high esteem and said felt no obligation to defer to her influence on the basis of her image or accomplishments. A few indicated that they often followed Dániel’s guidance without question, but others said they weighed her recommendations against their own value systems before deciding whether or not to adopt them.

Interviewees accredited Dániel’s status to the following: her connection to the originators of the Hungarian method, her Hungarian roots and lineage from minor Hungarian aristocracy, her role as a founder of American Kodály, and her position in the American Kodály community. Respondents were not in agreement as to the degree status played in Dániel’s influence or whether she intentionally relied on status to attain her goals. Contradictory statements were made that: (1) she was unaware of her status and did not rely on it, and (2) that she was aware that she was “world famous” and took full advantage of the power afforded her by that status.

Additional factors contributing to Dániel’s authority included: her knowledge and teaching experience, her demeanor and strong personality, her Ádám-based Kodály curriculum, and her role as teacher. She also derived authority based on her personal convictions and her endurance during uncommonly challenging life events. Interviewees said Dániel exercised her authority through authoritative statements, persistence, observation and critique, and through her teaching style and teaching techniques.

Some interviewees felt Dániel was not controlling, but others agreed that she could be demanding, that she could take on the role of disciplinarian, that she spoke
in absolute terms, and that she often refused to accept “no” as an answer. One respondent described her as having a martinet’s manner, and another explained that she “charms and leads” but that she also “disciplines with an iron fist.” One interviewee observed that Dániel was non-confrontational when challenged, but others described occasions when they had seen her take the verbal offensive regarding issues she considered important.

Dániel demonstrated a high level of authority in her classes, and it was said that she ran a “tight class” and retained what an interviewee described as European authoritativeness: “This is the professor; these are the students.” One participant commented that the lesson learned from Dániel’s attitude regarding authority was “How not to use it,” adding that to be demanding was acceptable, but to be totalitarian was not. This interviewee commented that Dániel did not give respect--she demanded it. Conversely, others pointed out that though she demanded a great deal from her students, she earned the respect they gave her.

Dániel’s role as teacher served as a source of legitimate authority with some respondents expressing a willingness to comply with her solely because she was their teacher. Others felt it was what she brought to the role (e.g., experience and expertise) that caused them to comply, not merely the intrinsic authority of the position itself. It should be noted that all the participants in this study were music teachers, and thus it is assumed that they would exhibit positive leanings toward the role of teacher.
Expertise.

Participants were in agreement that Dániel’s expertise played an important role in her influence. The largest number of responses to this topic pertained to Dániel’s expertise in pedagogy and her mastery of the Ádám-based Kodály curriculum. Most respondents described her expertise at formulating pedagogy and organization as outstanding. An interviewee who currently holds a high position in the field of music education made the point that the idea of a sequential Kodály curriculum originated with Dániel.

One individual described Dániel as “a walking library” and a “first source” of American Kodály education. Several of her associates were impressed by the fact that within only a short time of her immigration to the United States, she had gained extensive knowledge of this country and its heritage, that she had studied American folklore and folk songs for the sole purpose of teaching them to Americans, and that she has continued searching out new knowledge throughout her life.

Interviewees expressed high regard for Dániel’s expertise in teaching, with one describing her as a born teacher. It was also said that she exhibited expertise in the psychology of children and how children learn. Dániel was described as a person who embraced the idea of educating the whole person in culture, art, music, literature, and history, and that she promoted the concept of the balanced human being. Her level of general knowledge was so broad, that according to a number of interviewees, she often expressed surprise when a friend or colleague was unable to converse about such topics as geography, literature, politics, history, or multitude of
other subjects. But her surprised reaction often resulted in positive influence, because it served as inspiration to investigate the topic in question.

Insufficient vocal skill and the inability to provide a vocal model for her students were described as a contraindicator of Dániel’s expertise. Interviewees gave a number of reasons they perceived to be the cause of her lack of vocal skill; nevertheless, several said this characteristic detracted from her expertise in a music education method based on the voice.

Factors associated with social dissimilarity were also cited as contraindicators of expertise. Problems arising from Dániel’s cultural dissimilarities, according to interviewees, included an inadequate knowledge of the inner workings of the American classroom, language difficulties, and mannerisms that were perceived by some Americans as harsh and lacking diplomacy.

Trustworthiness.

Respondents stated definitively that Dániel was trustworthy and that her trustworthiness was exhibited through concern and respect for people. Associates credited her with integrity and honesty, and they remarked that she never broke a confidence. Her forthright honesty was valued by many, and interviewees said that though her feedback and critiques could sometimes be difficult for them to hear, most believed she was sincere in her desire to help them improve as teachers.

Dániel’s credibility was attributed to her Hungarian training, her broad array of experiences, consistency in her values, a lifetime of scholarship and
accomplishment, a continuous search for new ideas, and a willingness to change. One respondent said, “She is a true teacher. She has lived the life that we are trying to emulate.”

Additional factors contributing to Dániel’s influence.

Dániel’s positions as role model and authority figure served as important means of influence. There was general agreement that Dániel did not intentionally seek out the position of role model, but some felt she was aware of and utilized the power that emanated from that role. Nevertheless, most agreed that her motives for using that type of power were altruistic and not for self-promotion. Two interviewees said they did consider her a personal role model.

Some of the factors that caused interviewees to look at Dániel as a role model and authority figure included: her personal strength and endurance through challenging life events, courage and dedication, enthusiasm regarding the subject matter, her direct no-nonsense approach to teaching, her strong image (“When she talks, you listen.”), her accomplishments, and vast knowledge and experience. Other factors that were mentioned included her balanced life, mental processing skill and memory, tireless learning and production of materials, strong convictions, work ethic, care about detail, high standards, presence, intensity, fearlessness, generosity, mentoring spirit, her ability to keep going, and concern for her students. One who considered Dániel a role model said the goal was to measure up to the standard she
set. It was said that the question Dániel’s followers often asked was, “How would Katinka do that?”

Despite language difficulties, direct verbal communication served as the principal conveyance of Dániel’s influence. Respondents described her communication style as forthright, honest, a polite request rather than a demand, and European-like. It was through this medium that she communicated support, acceptance, requests, and goals.

Although Dániel was described as opinionated, almost all interviewees said she was not manipulative and had no need to be manipulative, because if she desired change, she simply said, “Change it,” or “You are not right; it is wrong. Do not do that anymore.” She used this direct verbal style to impart disapproval, displeasure, criticism, and discipline, which interviewees said she put forth fearlessly, succinctly, and without hesitation.

Her discipline style was described as “swift and fast and very verbal,” and a small number of individuals said they have intentionally altered their actions or attitudes to avoid her displeasure. Several indicated that they did not wish to lose status in Dániel’s eyes, which they believed could happen if they were to exhibit poor teaching or to express a lack of compliance.

According to some, Dániel’s occasional no-holds-barred style of criticism was one characteristic they chose not to emulate. The comment was made that no one terrified Dániel, but some were terrified by her. An interviewee said that in the early years, Dániel’s teacher-training students felt that her scolding and critical
comments were shocking, but as the students grew to know her better, their understanding and acceptance of her discipline style grew.

Not all interviewees felt an obligation to comply with Dániel’s requests or criticisms, but most concurred that they would at least consider what she had to say, stating that they believed she would never make a suggestion that was beyond their abilities or not in their best interest. On the other hand, some participants pointed out that Dániel tended to be especially critical of those whose innate and/or acquired teaching skills fell short of her high standards and that her criticism tended to disempower some who fell into that group. Interviewees said Dániel seldom or never used threats or force, but she was described as intimidating because of her high values and blunt communication style.

Most respondents said that whether Dániel’s means of influence were viewed as positive or negative, whether they were intentional or unintentional, her motives were seldom looked upon as self-serving. Rather, the motivation behind her actions were perceived as stemming from her ideal that children must receive the highest quality of music education, and in the eyes of some, the end justified the means.

Dániel’s associates indicated that expectation was an important element in her ability to motivate. According to one, “She doesn’t just hope; she expects it.” Participants placed high value Dániel’s gestures of confidence in them and said her assumption that they would accomplish a task empowered them to live up to her expectations. As one said, “In her mind, what I am able to give is adequate and she wants it. Who am I to refuse that?” Dániel’s trust in her associates evoked trust from
them, and this manifested in their desire to prove that her evaluation of them was accurate. Other factors identified as contributing to Dániel’s ability to motivate included the use of affirming statements, her enthusiasm, energy, honesty, and “unbounded assertiveness.”

Encouragement was another means that played a part in Dániel’s influence. She encouraged her associates to become better musicians, better teachers, and better people, and she directed them to tasks and goals she thought would serve their best interest. She encouraged through her words, by her physical presence at meetings and conferences, and by regularly observing her teacher-education students as they worked in their own classrooms.

Respondents said Dániel’s compliments, encouragement and praise were genuine and highly valued, that she never gave an undeserved compliment, and that her praise was not of the Pollyanna variety. Some interviewees indicated that Dániel did not have infinite patience, that she used encouragement modestly, and that she was capable of giving praise as well as withholding it. One described Dániel’s form of praise as an absence of criticism.

Interviewees frequently described Dániel as kind, considerate, fair, accepting, gracious, and generous, and according to statements made by most participants, she exhibited what was described as a motherly or grandmotherly-style of nurturant behavior. The factors of kindness, concern, generosity, and hospitality proved to be highly endearing, and interviewees expressed high levels of regard for Dániel that, though not hagiographic, did include deep expressions of gratitude, devotion,
loyalty, and love. Most participants spoke of Dániel in some degree of personal terms, even describing their relationships with her as familial, and several described her as a maternal figure. Others who said their relationships with her were strictly professional still included expressions of endearment, and even those interviewees that did not count themselves among Dániel’s admirers included positive descriptors for her in this category. Several said they felt it was a compliment when Dániel demonstrated an interest in them, when she asked them to do something for her, or when she conveyed the belief that they were capable of performing a task or achieving a goal.

Respondents frequently made reference to high levels of personal and professional concern Dániel expressed for them through letters, cards, phone calls, invitations, assistance in job searches, home-cooked Hungarian meals, and many days of free one-to-one Kodály pedagogy training. When needed, she went to greater lengths by inviting people to stay in her home, sometimes for extended periods. One of the most treasured symbols of acceptance into Dániel’s very large circle of friends, and mentioned by several individuals, was having their name included in her extensive, international, hand-signed Christmas card list.

Most interviewees indicated that Dániel was responsive to their needs and that her motives behind her acts of generosity and hospitality were not viewed as subversive or manipulative, and not conducted for the purpose of ingratiation—although ingratiation was a frequent outcome. These gestures were perceived to be natural characteristics of her personality that, according to one interviewee, may
have been rooted in her Hungarian upbringing. Regardless of Dániel’s intentions, her gestures of generosity created a strong bond with many of her associates and an enduring sense of loyalty and gratitude from them. They often responded with an eagerness to comply with her requests and desires, with an inclination by some to align their values with her values, and by the desire to repay her with acts of generosity: “When you have somebody like that in your life who gives so much, you feel privileged to be able to give something back.”

One of Dániel’s colleagues believed that the single philosophy that served as the foundation for her value system was her desire to help and to serve people. Awareness of this philosophy and a high degree of respect were among the reasons Dániel’s associates accepted her influence in the face of what some considered negative traits. As one interviewee observed, a positive relationship must exist between two people before one can induce change in the actions of the other, inferring that if respect for Dániel did not exist, her influence efforts would have fallen short.

Interviewees were not in agreement as to whether Dániel used coercion to obtain her goals. Some said they were never recipients of any act of coercion because Dániel simply stated her wishes outright, which eliminated the need to resort to any sort of pressure.

Opinions also varied regarding Dániel’s use of persuasion, but a disparity in the connotations of persuasion seems to have contributed to the wide variety of responses. Some said she had no need to resort to overt persuasive behavior because
other characteristics and means (e.g., the use of direct verbal request) superseded the need for her to resort to use this tactic. Other respondents were adamant that Dániel was quite skillful and intentional in her use of persuasion. One long-time friend described her affectionately as not merely persuasive, but “cyclonic.”

Some described Dániel’s use of persuasion as controlling, overbearing, and harsh, and one interviewee said she used persuasion to a fault. On the other hand, others said she was not authoritarian or overbearing, that she did not accompany advise with undue pressure, and that she did not force-feed. It was said that Dániel’s persuasiveness emanated from her convictions and personality, from a charisma that allowed her to draw people to her, a charisma that catalyzed people to do things for and with her. A former student observed that other students seemed receptive to Dániel’s teaching before ever meeting her, which eliminated any need for her to use persuasion: “People come to her to find the answers. She is persuasive because she has the answers to questions, and her answers work.”

The Effects of Dániel’s Interpersonal Influence as Perceived by the Interviewees

The interviews suggest that the greatest effect of Dániel’s influence was on her associates’ teaching, but the degree of that influence ranged from (1) those interviewees who completely molded their teaching on her model, to (2) those who used her model and methods as a template into which they inserted their own ideas, to (3) those who loosely followed her example and used her publications only as references. For example, one interviewee explained, “I attempt to copy her step-by-
step process, her way of laying out materials, her way of explaining things to a class, her methods of presentation. The way I present things to a class is very similar to what Katinka did.” But according to another, “I am always changing and I am always adding. She is a genius and when you go to a genius there is always something new.”

Interviewees cited the following factors of Daniel’s teaching as having influenced their own teaching: curriculum development, lesson planning, planning of scope and sequence, organization of materials, sequencing, attention to detail, development of a discriminating ear, use of folk music, and classroom management. One participant expressed an appreciation for how Dániel taught her materials by breaking concepts into small segments and adding or layering the experiences back into a sequential format. Another said Dániel’s teachings provided “the whole skeleton with all the flesh on it.”

As stated above, most of the participants referred to Dániel as a role model. A long-time friend said that when she told Dániel, “You’ve changed my life,” Dániel discounted her power to influence any person to such a degree by responding, “It is only because I am well trained and the people helped me, and that is what I’m trying to do for you.” But another interviewee’s comment put the power back into Dániel’s hands by declaring, “Her ability to pass on and model what she believes has caught me very definitely and has inspired my life [and] caused me to become successful.”

Some of Dániel’s teacher training students were influenced by her skill at classroom management: “There is never a dull moment. It is always very interesting
or exciting; she has you involved all the time.” “When Katinka walks in you just know that she is taking over. I try to be much the same. I am the voice of authority in my classroom.”

Most respondents indicated that they have been inspired by Dániel’s work ethic and philosophy of music education. Commenting on her work ethic: “I think she tries very hard to let people know that there is a goal of excellence that must be obtained in order to do the job we need to do for the children.” Regarding her philosophy of music education: “I don’t think until I encountered Katinka and the method of teaching music that I was quite as enraptured with the idea of music literacy for everybody. I have taken that one on myself, and I really truly believe that every child should be musically literate.”

According to interviewees, the effects of Dániel’s publications ranged from those associates that used her publications only as starting point to those who completely based their teaching on the step-by-step process lined out in her curriculum. Some expressed the belief that her publications will serve as her legacy. Examples of respondents’ comments regarding the effects of Dániel’s publications and teaching materials included the following: “The transparency [for use with overhead projectors] idea opened up a brand new avenue for classroom management.” “She’s written it all out. All you have to do is follow it and try to figure out how to apply it to your teaching situation.” “She’s been basically a one-woman machine putting her books and materials together, making sure that materials are in the right sequence.” “I’ve used [her materials] when I didn’t know where to
start. I just picked her books up and went for it. This makes sense after you get going. And then you take the training wheels off and go more on your own. What she gave me was a great set of training wheels.”

A number of interviewees were adamant that their career paths changed direction because of Dániel’s influence. One explained, “My life changed after she introduced the Kodály method to me, because my profession was enriched and honed to a level I never thought possible.” For some who studied with other Kodály instructors prior to working with Dániel, change took place when she redirected them to her Ádám-based curriculum. Strong influence can be seen in those associates who chose to follow in her path as a Kodály teacher-training instructor.

Interviewees were asked if Dániel empowered them, and most responded that she made them feel competent and confident in their skill as Kodály teachers, because most were convinced she had provided them with a solid foundation in pedagogy, and because they felt she had given them a significant amount of time, encouragement, and praise. Dániel’s high standards inspired many of her students to work toward meeting her expectations. One said, “Whenever I’m with her I always learn something new about life or something I didn’t know she knew. She is a very inspiring. She inspires me to want to learn more and to do better.” As one of her protégés explained, “She is the one that took me by the hand and led me down this path and gave me the confidence to do what I am doing. No question about it; she has empowered me.”
Interviewees placed high value on Dániel’s impact on American Kodály education, but based on the results of the interviews, this factor appears to have contributed less to her impact on individuals than did other factors. Respondents commented that her reputation was worldwide, that she helped lay the foundation of Kodály-based teaching for this county, that she had first-hand knowledge of this approach, and that though others have also been influential in promoting Kodály in the schools, Dániel was described as the greater authority because she studied with the originators of the method.

The findings suggest that elements of Daniel’s influence on the participants of this study will continue into the future. Interviewees were asked, “What is Katinka Dániel’s legacy?” Some responses dealt with practical factors, such as her publications or teaching methods: “Her legacy is her wonderful materials, all of her books that she has written for us to use for years and years. I am tremendously grateful to her for being my master teacher and for setting such a high standard for us in our profession.” Others described her adaptation of Ádám’s Hungarian method for use in the United States: “She has brought the Kodály method to America. She has spent a good portion of her life adapting it, learning American songs so that she could adapt it to American children, and has spent the majority of her life making this method known to Americans. Her legacy is more and more people hopefully benefiting from her knowledge.”

Others provided more humanistic answers: “Her legacy is multi-faceted. Her dedication. Her generous spirit. Her publications. Her mentoring spirit will live on in
her students.” One interviewee spoke metaphorically: “You could call it the tree of knowledge in which she is the main root. To help people become musically literate… That is her legacy. She lit the torches of thousands of people to go out and teach like she did.” One explained, “She built a family, a community, a kind of network throughout the country.” Another: “She planted a seed and that seed is really growing.”

Conclusions

Two images of Katinka Dániel emerged from this study, and two sets of influence mechanisms precipitated those images that supported aspects of influence research emerging from the social sciences. The first very business-like image emanated from Dániel’s professional relationships in the teaching-classroom setting, and the second, an almost maternal image, came out of her personal relationships with her students, protégés, and colleagues. Descriptions and reactions to Dániel differed from one interviewee to another, because each participant in this study saw her through a personal value system. Nevertheless, a number of patterns emerged.

According to the findings, the primary characteristics and resources through which Dániel influenced her associates in the professional setting fell under the following headings identified by French and Raven and other researchers in the social sciences:

(1) attractiveness,

(2) legitimate authority,
(3) expertise, and
(4) trustworthiness.

Under each of these headings, almost every interviewee described both positive and negative aspects of this complex woman, but praise, respect, and gratitude dominated their discussions of both her professional and personal images.

In discussing Dániel’s professional life, interviewees indicated that verbal communication served as her principal conveyance of influence. Researchers have written that verbal communication skills are critical to one’s ability to influence others, and though interviewees described language difficulties, Dániel’s forthright, honest verbal communication played a key role in her ability to influence her associates in person-to-person transactions. She used it for expressing criticism as well as for extending support and acceptance, the latter of which are described by Dillard as relational resources.

Most participants said they believed Dániel had no need to be manipulative or underhanded because she made her desires and needs known through direct request, which according to Savard is one of the three strategies rated highest for

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3 Dillard, 46-7.
probability of success and lowest for personal cost. (The other two strategies in this category are to make the target feel good and to reason with the target).\(^4\)

Most participants were convinced that her motives and actions were sincere, unselfish, and in their best interest. Mentioned many times during the interview process was her unwavering commitment to providing music education of the highest quality to America’s children, especially as it was taught through her Ádám-based Kodály curriculum. Interviewees indicated that they believed this conviction served as the basis for her decision-making and mannerisms in the professional setting.

French and Raven categorize acceptance and praise as rewards, and they classified rejection, disapproval, dislike, and criticism as forms of punishment, placing both categories under what they call reward and coercive power.\(^5\) The findings suggest that Dániel’s high standards attracted some people to her and drove others away. Those who joined in her commitment and attempted to meet her standards were accepted into her large circle of devoted followers and were motivated by her personal example and teaching. Those who disagreed with her teaching methods, who did not join in her commitment, or who made no attempt to

\(^4\) Savard. 158-59.

\(^5\) Raven, 174.
measure up to her model either adopted approach avoidance behaviors\textsuperscript{6} or were rejected from her favor. Though French and Raven classify disapproval and rejection as punishment,\textsuperscript{7} it was impossible to determine conclusively if punishment served as the motive behind any of Dániel’s actions because interviewees did not use the word punishment in conjunction with rejection. Nevertheless, Daniel’s application of rejection might be construed as a roundabout form of punishment.

Participants said that Dániel seldom or never used threats, which coincides with Savard’s finding that in his study the use of threats accounted for a low frequency of influence attempts, accounting for only one to two percent regardless of whether the target was a superior, coworker, or subordinate.\textsuperscript{8}

Interviewees commented that Dániel did use criticism and scolding in her early teacher-training classes, which her students found shocking at first, but as the students grew to know her, their perception and acceptance of her discipline style changed. Roloff writes that we like people who bring us good news and dislike those who bring us bad news,\textsuperscript{9} but whether news is good or bad resides in the eye of the


\textsuperscript{7} French and Raven, 156, Raven 174.

\textsuperscript{8} Savard, 156.

\textsuperscript{9} Roloff, 1995, 117.
beholder. Dániel’s associates saw her criticism as bad until they became aware of her intentions, which cast new light on what she was offering them. When their perceptions of her criticism changed (when it was seen as being for their ultimate benefit), so did their perceptions and evaluations of Dániel.

The second image that emerged from this research dealt with the more personal side of Dániel, and it is that image that seems to have created an even closer, even more loyal following, a side that transformed students, protégés, and colleagues into devoted friends. This image came into focus during the interview process as participants continually discussed topics that ventured beyond the professional realm, and as they repeatedly used descriptors such as maternal, kind, concerned, generous, considerate, and charitable, all of which are categorized by Kilmartin and Strong as nurturant behavior.10

Interviewees described many instances when they were recipients of Dániel’s kindness, generosity, and Hungarian hospitality. Even some who reported that they have been put off by her directness, softened when they described the many times she expressed interest in their personal lives and careers, or the times they visited her home or received a Christmas card from her.

Kilmartin and Strong explain that nurturant behavior is focused on supporting the other person and establishing the kind of relationship in which the target feels

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comfortable and would be likely to take an active role in completing the task at hand without emphasizing a difference in status. Dániel’s nurturant behavior clearly served to motivate many of her associates to participate with her in numerous activities and projects. According to statements made by most of the participants in the current study, she exhibited what was described as a motherly or grandmotherly-style of nurturant behavior.

At one point during the interview process, a participant expressed curiosity regarding “why so many people would go to the ends of the earth” for Dániel, and based on the answers supplied by that respondent and by many others, the answer seemed to lie in the fact that most of the interviewees referred to Dániel in endearing terms. In answering the questions for this study, several participants described some off-putting characteristic, then in the next sentence or soon after said they would do anything for Dániel and that they would go to any length to avoid disappointing her.

One of the most treasured and most frequently mentioned symbols of Dániel's approval and acceptance was to be included in her extensive Christmas card list. This and similar other gestures fit into Savard’s strategy called “making the target feel good.” According to Pfeffer, one of flattery’s more subtle but effective

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12 Savard, 166.

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forms is in the act of being responsive and attentive to others, especially when the attention is coming from someone of higher rank.\textsuperscript{13} Roloff says that when attention is expressed by someone of higher status or rank, it conveys the flattering impression that the subordinate’s feelings are important enough to be of concern to the superior.\textsuperscript{14}

Savard found that the influence strategy of “make the target feel good” often [at least inadvertently] results in ingratiating,\textsuperscript{15} and this strategy is among the strategies rated highest for probability of success and lowest for personal cost. Regardless of Dániel’s motives, interviewees frequently indicated that attention from her made them feel good, both about her and about themselves,\textsuperscript{16} which frequently resulted in what was described as a deep sense of gratitude and loyalty toward her.

Pfeffer and Strong and Claiborn state that reciprocity is the ubiquitous principle of liking, which is built on several factors including:

\textsuperscript{13} Pfeffer, 213-214.


\textsuperscript{15} Christopher J. Savard. The Effects of Self-efficacy, Target Status Level, and Target Resistance on Influence Strategy Selection and Agent Persistence (Ph.D. diss., University of Alabama, 1989), 158-59.

\textsuperscript{16} Savard, 158-159.
(1) compliments and flattery (we like people who like us and who express positive sentiments toward us); 

(2) factors that make us feel good (we like people who bring us good news and dislike those who bring us bad news);\textsuperscript{17} and 

(3) we like those who are friendly toward us and those who evaluate us positively.\textsuperscript{18}

Pfeffer says “liking” is an important determinant of interpersonal influence because it involves reciprocity.\textsuperscript{19} Researchers write that relationships are reciprocal by nature, especially when the influence of one person over another is a factor of the interaction. The influencer’s behavior in an interaction can be considered an attempt to influence the target to act in such a way as to fulfill the influencer’s needs.\textsuperscript{20} But the target must aid in the fulfillment of the agent’s need. For this to occur, the influencer must, in some way, also fulfill the target’s needs; otherwise, the target

\textsuperscript{17} Pfeffer, 213-214, 219-220.


\textsuperscript{19} Pfeffer, 213-214.

may terminate the relationship.\textsuperscript{21} Cialdini writes that reciprocity adds an interpersonal obligation to the reasons for complying, while liking adds interpersonal incentives to the mix.\textsuperscript{22} Interviewees’ comments suggested that for those relationships with Dániel that were reciprocal, those in which both sides of the interpersonal equation benefited, the relationship endured, in some cases for decades. On the other hand, those relationships in which reciprocal benefits with Dániel ultimately diminished or ceased were either discontinued or the interviewee decreased involvement with her.

Strong and Claiborn point out that we dislike those who evaluate us negatively,\textsuperscript{23} but contradicting this statement was the fact that several interviewees cited instances when Dániel was critical of them, yet they continued to express devotion to her. One said that Dániel’s criticism made the interviewee feel disempowered, yet this person has, nevertheless, remained a loyal follower for decades. Perhaps, Dániel’s motives, which were often described as being for the good of the target, outweighed the emotional impact of her criticism. Liking was, therefore, a key factor in Dániel’s ability to influence her associates, because the

\textsuperscript{21} Kilmartin, 1988, 2; Strong & Claiborn, 1982, 32-33.


targets of her influence liked enough of her characteristics and resources to be willing to participate in her influence transactions and to accept her influence, though it could potentially include criticism.

Dániel’s position as role model often afforded her what French and Raven call referent power. This is based on the target’s identification with the powerholder and takes place when the target uses another person or group as a frame of reference by which he or she evaluates some aspect of him or herself.24 The effects of referent power are compliance to the influence of the powerholder and effort by the target to align his or her values with those of the powerholder. The desire to obtain the influencing person’s approval may cause the target to adopt values, attitudes, and behaviors similar to those of the person they are trying to emulate.25 Most interviewees acknowledged that they have modeled some character trait or teaching technique on Dániel’s example or that they have observed that others have made changes ranging from the modification of single characteristics to major life changes.

This act of adopting the values or characteristics of the powerholder under the influence of referent power requires trust that the powerholder possesses skills perceived to be superior to the target, and that the powerholder’s intentions are

24 French and Raven, 1959, 156; Raven, 1974, 174-76.

25 Tedeschi, Schlenker, and Bonoma, Conflict, Power, and Games: 46-47.
focused on the target’s best interest. The adoption of some of Dániel’s values served to increase the similarity between Dániel and each associate that adopted her values, which in turn increased the strength of Dániel’s influence and the recipient’s receptivity to it.

A contradiction was found by this research regarding the concept of social similarity, which has been emphasized by a number of researchers as an important factor of influence. Pfeffer includes social similarity as one of the factors upon which liking is based, and Roloff says that persons from within a culture share a greater degree of habits, values, and rules of conduct than do members outside the target’s culture. Thus, a greater degree of compliance can be anticipated between parties of similar backgrounds than can be expected between persons from contrasting cultures. Though Dániel’s cultural dissimilarities contributed to the characteristics categorized as contraindicators of expertise, they seem to have detracted only minimally from her acceptance by most of her associates. The reason for this may have been that a number of other means and characteristics counterbalanced her cultural dissimilarities. If that is true, interviewees’ comments conveyed that none of

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26 French and Raven, 1959, 156; Raven, 1974, 174-76.

those means and characteristics was utilized as the result of a conscious, intentional, premeditated plan--Dániel simply did what came naturally to her.

One such means that presented itself early on was the concept of attracting followers to the powerholder by focusing attention on a common goal.28 A premier goal for Dániel, one that ultimately united many American music teachers behind her, was the dispersal of her Ádám-based Kodály curriculum to America’s school children.

Another factor that caused some to align with Dániel was the perception of a common enemy.29 Interviewees frequently described strong feelings of sympathy and empathy toward her regarding the events that took place while her family was divided by the Iron Curtain. As interviewees spoke of their respect for her ability to survive during those struggles, several described the Communist-controlled Hungarian government as if it were their own enemy. Though none of the interviewees ever lived through events of the same magnitude as Dániel’s, several spoke of her experiences, and the government and people behind them, as though they were speaking of a common enemy and as if they shared a common history with Dániel. According to Pfeffer, a common enemy can serve as a contributing factor of

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liking, which is a precursor for person-to-person influence.\textsuperscript{30} In this case, it appears that some of Dániel’s associates vicariously took on the common enemy as a result of their empathy for her, and this has served to strengthen their relationship with her.

Miller, Kozu, and Davis discuss shared experiences (e.g., some past event) as being associated with perceived similarities with another person, and this is associated with empathy and sympathy.\textsuperscript{31} Hungarian-born Dániel had few natural social similarities with her early American associates, so her accounts of her life events seem to have set the stage for the perception of social similarity. Dániel’s accounts of her life history created empathy and liking from most of her associates, and this in turn increased their receptivity to her influence, even if the shared experiences were shared only through emotions and perceptions.

Some interviewees also described as adversaries the Americans who aligned with the early Kodály teachers brought to the United States from Communist Hungary to conduct workshops, Americans who, according to interviewees, shunned Dániel as the Hungarians had been instructed to do. Several interviewees spoke in Dániel’s defense as they criticized what they perceived to be her detractors, with some describing her adversaries as if they were their own. Thus, the perception of a common enemy may have contributed to deepening their relationship with her.


protecting Dániel from the pain of rejection by Americans who aligned with the Hungarian Communists, her close associates may have vicariously adopted her enemies as their own, again demonstrating the theory of the common enemy as serving as a bonding agent.

A different sort of factor that may have attracted followers to Dániel was what Galbraith describes the sycophantic effect, in which the individual who has access to the instruments of power has a natural attraction for those who wish to share her influence, to live in her shadow. Interviewees made no clear indication that this was their rationale for associating with Dániel, but comments were made that connections to her often served to enhance their own professional image.

Galbraith discusses symbols of status as a means of identifying those in power. Based on comments made by interviewees, Dániel did not display symbols of power in her personal appearance, but she did exhibit symbols indicating status in her home. These included mementos from her travels, gifts from friends and students, and numerous family artifacts, portraits, and heirlooms that connected her to her roots in the Hungarian upper class. She also created an extensive personal archive, a room lined with filing cabinets that contained papers and records spanning her forty years of teaching in the United States. This archive could be classified as a

32 Galbraith, 1983, 42.

33 Galbraith, 42-45.
symbol of her status in that it served as an accounting and validation of over four decades of work.

A factor that served to increase Dániel’s status and to solidify her position in the American Kodály community was her proximity to the originators of the Hungarian method. This link endowed her with the power of association and provided legitimacy as a Kodály expert, which coincides with Gardner’s statement that proximity to power is itself a source of power.34

Dániel was described as one who was often surrounded by friends and admirers, which may have served as a form of status symbol. McAdams, et al, found that those in power are more often in groups of four or more, which makes the powerholder more visible in a crowd than if they were in a dyadic relationship.35

McAdams et al, also state that high-power individuals of both genders have a tendency to conduct friendships in an manner of agent-client relationships, thinking of this type of relationship in terms of opportunities to take on dominant, controlling, organizational roles. In this agentic mode, relationships are pursued in terms of power. The role of mentor was a frequent one for Dániel, evidenced by the number of interviewees that described her as their mentor and by the direct role they said she played in their careers and in the careers of many other students and protégés.


Most of the participants said they have been visitors in the Dániel home, and several reminisced about the many long conversations they had with Dániel as they ate her home-cooked Hungarian meals or sat with her in her terraced garden. This supports Pfeffer’s statement that various kinds of pleasure tend to produce liking, which is why he says donations are solicited over dinner or during an enjoyable social event.

Pfeffer says an implication of liking is the technique of working through friends or mutual acquaintances to influence third parties. This is successful because people are more likely to feel warmly toward acquaintances whose attractiveness or reliability has already been vouched for by others they trust. It is the reason networks of business and social relations are useful in exercising interpersonal influence.\textsuperscript{36} Dániel did not only work through friends and networks; interviewees described her as the very center of a Kodály network that spans the country.

According to Kipnis, interpersonal influence can take place when the powerholder has access to and control of resources that are needed or valued by others, including the ability to reduce uncertainty and ambiguity for the target.\textsuperscript{37} According to some interviewees, Dániel’s curriculum served as a powerful resource, and its step-by-step methodology removed uncertainty and ambiguity from their

\textsuperscript{36} Pfeffer, 219-220.

\textsuperscript{37} Kipnis, 83.
teaching. For this to take place, it was necessary for those persons to trust that she truly possessed the knowledge and ability she said she possessed.38

Discussion

The social sciences have produced a vast body of literature on influence research that provided a sturdy foundation for the current investigation, and the availability and application of that literature to this dissertation underscores the fact that research on influence is applicable and relevant to music education. This study brought terminology such as social similarity, liking, empathy, and reciprocity out of that literature and created awareness that such concepts cross the boundaries of social sciences and music education. It suggests that humanistic qualities such as social similarity, liking, empathy, and reciprocity, are worthy of consideration as educators evaluate how to strengthen their own influence in the context of teacher-student relationships.

Among other issues, this dissertation looked at four variables (legitimate authority, attractiveness, expertise, and trustworthiness). Attractiveness (defined as a willingness to respond to an influential person’s requests because one admires and respects that individual’s qualities and, thus, wants to attain his or her approval) was described as Dániel’s principal base of influence. This was followed by legitimate

authority. Expertise and trustworthiness were described as important, but according to interviewees’ perceptions played lesser roles.

It should be noted that the findings and conclusions of this dissertation were based on the interviewees’ perceptions and recall, and some risk may be involved when dealing with the interpretation of what people say they did, what they remember, or what they perceive as truth. Also, during the interview process, participants often perceived different questions emanating from the same words; a single question often drew unrelated responses from different interviewees, or one word would evoke a variety of connotations. Despite these limitations, the interviewees’ perceptions provided a way to obtain data revealing characteristics and means they believed contributed to Dániel’s influence, and it provided information regarding behavioral changes they described as having resulted from her influence.

The use of open-ended questions proved fruitful because it allowed the interviewees the freedom to contribute information that might have been missed by a more restrictive type of questioning procedure. It encouraged them to communicate comfortably and freely, which often resulted in unsolicited anecdotes and opinions that came to light as they let their thoughts and conversation wander. For example, the conversation of several participants ventured to the effects the Hungarian Communist Party had on Dániel’s life, and potentially on the American Kodály movement. But because the principal focus of this research was on Dániel’s life, further information regarding the possible effects of the Hungarian government on the early Kodály movement was not pursued.
The conclusions seemed to point to additional areas of interest. The responders seemed to indicate that a teacher who makes strong academic demands and sets high goals for her students would most likely retain their respect. But for this to happen, the students must admire and respect the teacher; they must trust that she has the expertise she says she has and that they perceive that she is focused on their best interest. This research interviewed twenty successful students and associates of only one teacher who currently teaches short summer courses. Nevertheless, its conclusions raised the question of what impact university student evaluations may have on some professors’ ability to make such academic demands of their students. Does this process cause some professors to decrease the depth of their teaching and lessen their demands in the hope that their students will reciprocate by rewarding them with the high scores required to retain their teaching position? If so, what effect does that have on the quality of education in individual classrooms and in the university community in general? Or, as this study suggests, is it possible to teach at great depths and make heavy academic demands of the students, and in turn earn high praise from them?

Recommendations for Further Study

This dissertation was conceived from the point of view that all teacher-student and mentor-protégé relationships include elements of influence. I chose to look into this topic because of the importance of influence in these relationships. Areas to which the study of influence might be applied include the influence of
middle and high school choral, band, or orchestra directors, or the influence of those who teach applied lessons in high school or university settings. Or a study might look at cross sections of music educators, such as all types of high school music teachers. Each of these settings offers a potentially different set of conditions, and therefore potentially different teacher-student relationships, in which influence may occur. Influence research might be used to look at the interplay between students in music performance organizations.

This study focused on what characteristics and means contributed to Dániel’s influence, but it did not go into what diminishes or negates a teacher’s influence. Also, the results of this dissertation did not determine whether the level of a teacher’s influence can be changed. For example, with appropriate information at hand, can a teacher intentionally strengthen factors of attractiveness or change the students’ perception of her expertise or trustworthiness?

Studies have been conducted that have attempted to compare the Kodály method and Orff-Schulwerk, but a comparison of the influence of Kodály and Orff teachers might reveal new information about the two methods, perhaps that the two types of teachers are equally influential or that one is more influential, and possibly more effective, than the other.

As information was collected for Dániel’s biography, the question arose regarding what effects, if any, the politics of the Hungarian Communist government had on the early American Kodály movement. Was Dániel’s story unique? Were other Hungarians who immigrated to the United States during that period shunned by
the Communist Hungarians that were brought to this country to teach Kodály classes—or by their American contemporaries? What effects beyond the importation of pedagogy have other countries had on American music education?

A review of the methodology used in this dissertation suggests procedures that might be improved upon in future research. This was a single-case study approach that focused on one subject, one Kodály teacher, which prohibits the generalization of its findings and conclusions to any person or group beyond those involved in this project. It is, therefore, recommended that a multiple-case study methodology be considered for future studies. This qualitative research looked into attractiveness, legitimate authority, expertise, and trustworthiness from the viewpoints of twenty interviewees. Therefore, future research might look at these variables from a quantitative perspective to determine if the importance this study placed on them would be supported beyond chance.
APPENDIX A

PUBLICATIONS BY KATINKA DÁNIEL


Videotapes:

Dániel, K. and M. Kopecky. 1973. *Demonstration on various routines in teaching with the Kodály approach, grade one through six at Ran Roque School, Santa Barbara, California.*


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APPENDIX B

INTERVIEWS FOR PILOT AND MAIN STUDY

Alphabetical listing of persons who served as interviewees for this study:

Gloria Blacka
Diane Doron
John Feierabend
James Fields
Susan Gerling
Katherine Hickey
Jo Kirk
Dorie Knapp
Mary Carol Kopecky
Paul Lindblad
Marjorie Lowe
Wendy March
Robert Perinchief
Martha Rosacker
Marilyn Sousa
Joy Nelson
Gabor Viragh
Pamela Wade
Jeanette Young
Sister Lorna Zemke
Dear ________________,

I am working toward my doctorate through the University of North Texas in Denton, and I am in the process of writing a dissertation on interpersonal influence that Katinka Dániel may have had on her students, protégés, and colleagues. This project came about as the result of my knowledge of Mrs. Dániel as part of the American Kodály community and her connection to the Kodály teacher-training program at Silver Lake College in Manitowoc, Wisconsin. The impact of her influence for the past forty-one years has played a vital role in the proliferation of Kodály in the United States, and it seems appropriate to investigate how one person can make such an impact on American music education. To date, nothing has been written about Mrs. Dániel’s influence on her students, protégés, and colleagues in a formal or scholarly sense.

As a means of gathering data for this dissertation, I am interviewing people who studied with her, were mentored by her, or worked with her on the professional level in the field of Kodály education. I would very much like to include you among the participants of this study. If you agree, I would like to conduct a telephone or face-to-face interview with you concerning your relationship with Mrs. Dániel and whether you think she had an influence on you.

All interviews used for the biographical section of this study will be cited, and your name will appear with the information you provide. All data gathered regarding Mrs. Dániel’s influence will be numbered and will be identified in the data section only by number. Your name will not be connected with the answers you provide to the questionnaire so that your privacy and your ability to answer freely will be protected. Short biographies of every participant will be provided in the Appendix, but these will not be connected to their assigned interview number.
I am enclosing a release form, which needs to be signed and dated, stating that you give me permission to use the information obtained from the interview and that it could be placed in the archives of the Organization of American Kodály Educators at the University of Maryland for verification of this study and any possible future research. I can assure you that nothing embarrassing concerning you or any other person will be discussed. Please also find enclosed a list of the general areas from which the questions will come. This may prove helpful in allowing you to prepare your thoughts. Feel free to call or e-mail me if you have any questions.

Finally, it would be helpful if you could let me know possible times and dates when you could be available to talk with me. I am available to conduct phone interviews at various times seven days a week, but weekends, including Fridays, are preferred if travel is involved. Our conversation could potentially run as long as an hour. Once I have an idea of possible times and dates, I will call you to set up an appointment.

I am finding this project fascinating and hopefully pertinent to present day and future music educators. This dissertation is the second of its type; the first was conducted by Richard Dugger in his study of band director Boh Makovsky of Oklahoma State University. By studying the actual characteristics and methods by which significant people in our profession affected other persons, it is hoped that this information will help us to better understand how we ourselves influence people.

This study has been reviewed and approved by the UNT Committee for the Protection of Human Subjects (940/565-3940).

Thanking you in advance, I am:
Sincerely,

René Ferrell, Assistant Professor of Music
California State University, Bakersfield
(h) 661-663-8193
JRFferrell@aol.com
8717 Heely Court
Bakersfield, CA 93311

Faculty Advisor: Dr. Darhyl Ramsey
940-565-3749
Department of Music Education
College of Music
University of North Texas
Denton, Texas 76203
Informed Consent Form

Name of Interviewee ______________________________________

I hereby give my consent to René Ferrell to conduct the following interview to gain knowledge concerning Katinka Dániel. I also give and grant to René Ferrell and the University of North Texas and/or the Archives of the Organization of American Kodály Educators, as a donation, the tapes and transcripts incurred as a result of this interview for such scholarly and educational purposes as René Ferrell and UNT or OAKE shall determine.

I have seen or heard a clear explanation and understand the natures and procedure of the following interview. I understand that the interview to be performed is investigational and that I may withdraw my consent at any time during the course of the interview without prejudice or penalty. With my understanding of this, having received this information and satisfactory answers to the questions I have asked, I voluntarily consent to be part of this research study.

_________________________________
Name of Respondent

_________________________________
Address of Respondent

René Ferrell _______________________
Name of Interviewer

8717 Heely Court
Bakersfield, CA 93311 ________________
Address of Interviewer

__________________________________
Date of Agreement

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Information Regarding the First Round of Interviews

I am contacting you to request your participation in the interviews that will provide the data for the final section of my dissertation. The questions are modifications of questions used by Richard Dugger for his 1992 dissertation at the University of North Texas on the topic of influence in college band education.

The questions cover such topics as:
Katinka Dániel’s influence on you and other people.
Her teaching, knowledge and skills.
Her ideologies and philosophies.
Her reputation.
Her persuasiveness.
How she motivates and influences others.
How she communicates what she wants.
The influence of her publications.
January 23, 2003

Dear ____________,

Thank you for contributing to my research on the influence of Katinka Dániel.

Please read the quotations for NUMBER __ in the following pages. These are the quotes from your interview that now appear in my dissertation. You may notice that minor alterations may have been made to your wording in order to transform the spoken word to written text. Please initial each quote that accurately reflects what you said in your interview. Circle any quotation that does not reflect what you said and write the word delete and your initials in the left margin. Then please read and sign page two of this letter and return all pages in the stamped self-addressed envelope that accompanies these materials.

Your complete interview (minus small talk, information that might identify you, and material I felt did not deal directly with the topics of this research) appears in Volume Two of this dissertation under separate cover from the main text. In that volume, your interview is identified by the same number you see above. Only you and I know that number.

A list of the twenty interviewees appears in the appendix of the main text. This list is alphabetical and does not reflect the random number I assigned your interview. No information about you other than your name appears in that list. Please sign your name below indicating whether I have permission to include your name in the appendix.

René Ferrell has my permission to list my name in the appendix.____________________

René Ferrell does not have my permission to list my name in the appendix.____________

All cassette recordings and transcripts will be stored in the Music Building of California State University, Bakersfield.

The defense of this dissertation will take place in the very near future. Please return these materials to me as soon as possible, and accept my gratitude for taking the time to help with this project. If you have any questions, please e-mail or call me.

Best wishes,

René Ferrell
[redacted information]
René Ferrell provided me with an explanation of the nature and procedure of the interview she conducted. I have read the excerpts from that interview that are included in her dissertation, and I voluntarily consent to have the attached approved excerpts included in Volume One of her dissertation and the complete interview included in Volume Two.

I also give and grant to René Ferrell and the University of North Texas, as a donation, the cassette tapes and transcripts incurred as a result of this interview for such scholarly and educational purposes as René Ferrell and UNT shall determine.

Name of Interviewee

Address of Interviewee

René Ferrell
Name of Interviewer

Address of Interviewer

Date
APPENDIX C

INTERVIEW QUESTIONNAIRES

Interview Questionnaire – Pilot Study

1. Describe your relationship with Katinka Dániel.

2. Do you think Dániel has had an influence on you?
   If so, in what ways?

3. What do you think makes her influential?

4. Do you perceive of Dániel as exhibiting expertise or showing technical competence as a music teacher?
   In what ways?

5. Does she exhibit any special knowledge as a teacher?

6. Does she exhibit any special skill as a teacher?

7. Is there anything about her abilities as a teacher that has affected you?

8. Have you adopted or tried to use any of these techniques?

9. Do you think you were successful in adopting or using any of her techniques?

10. Do you think there are areas as a teacher in which she is not competent?

11. Describe Dániel’s ideologies or philosophies?

12. Have any of her ideologies or philosophies had an effect on your beliefs or attitudes?

13. Had you already been exposed to any of the ideologies or philosophies Daniel may have espoused before becoming associated with her?

14. Did you adopt any of Daniel’s ideologies or philosophies as a result of her influence?

15. What is Dániel’s reputation?

16. Is she or has she been a role model?

17. Is there anything about her that created in you a desire to imitate her?
18. Do you think maintaining friendship with her is important? Why?

19. Do you think Daniel had/has concern for you?
    If so, how did/does she show this concern?

20. How would you rate her credibility?

21. If she exhibits credibility, what is it based on?

22. Is she trustworthy?
    If so, how?

23. What comes to mind in regard to respect?

24. If she generates respect, what is it predicated on?

25. Do you think Dániel is persuasive in dealing with people?
    If so, in what ways?

26. Have there been instances in which she has exhorted or appealed to you to do something she wanted?
    If so, was this in the form or persuasion or manipulation?

27. In what ways could she change a person’s actions if she wanted that person to act differently?

28. In what ways could she change a person’s attitude if she wanted a person to act differently?

29. Is she able to control or manage other individuals?
    If so, what do you think enables her to exert control over other people?

30. Is there a conscious desire to comply with her requests? Why?

31. Have you felt a need to change any of your actions or attitudes because you wanted to avoid her displeasure?

32. Does she use rewards to obtain compliance?

33. What methods does Dániel use to motivate people?

34. Have any of her methods of motivation had an effect on you personally?

35. Is there anything about her presence or personal appearance that symbolizes her status?
36. Would you comply to what she asks?

37. Do you think she has the right to ask you to comply with her requests? Why?

38. What is it about her that brings about compliance?

39. Is Daniel an authority figure?
   Where does she derive her authority?

40. Does she have the right to ask you to do something or to change a behavior because of who she is?

41. Do you feel compelled to do as she requests because of her position of authority as a teacher?

42. Is there anything about her attitude toward authority that has affected the way you use your authority as a teacher?

43. Is she a disciplinarian?

44. How does she impose her discipline?

45. Does she use threats to obtain compliance?

46. What do you think of her methods of discipline?

47. Is there anything about her methods that have had a personal effect on you?

48. Have you adopted any of her methods?

49. Is there anything about her methods of discipline that you would not adopt?

50. Is Dániel manipulative?
   If so, how?

51. Is there anything about Dániel that you have consciously avoided adopting because that was the way she did it?

Authorities in the field of social science have identified six personal characteristics or resources as being used by one person to influence another person. Do you perceive of Dániel as using any of them to influence you?

52. Expertise
53. Attractiveness
54. Status or Legitimate authority
55. Control of resources used to threaten or reward
56. Trustworthiness
57. By what method or means does Dániel communicate what she wants?
58. Does she use persuasion?
59. Does she use authoritative statements?
60. Does she use threats?
61. Does she use promises?
62. Does she use manipulation?
63. Does she act as a role model by which she unintentionally has an influence on you?
64. Is there anything about Dániel’s publications that have had an effect on you?
65. Is there anything about her administrative abilities that have had an effect on you?
Interview Questionnaire – Main Study

1. Describe your relationship with Katinka Dániel.

2. Do you think Dániel has had an influence on you?  
   If so, in what ways?

3. What do you think makes her influential?

4. Do you perceive of Dániel as exhibiting expertise or showing technical competence as a music teacher?  
   In what ways?

5. Does she exhibit any special knowledge as a teacher?

6. Does she exhibit any special skill as a teacher?

7. Is there anything about her abilities as a teacher that has affected you?

8. Have you adopted or tried to use any of these techniques?

9. Do you think you were successful in adopting or using any of her techniques?

10. Do you think there are areas as a teacher in which she is not competent?

11. Describe Dániel’s ideologies or philosophies?

12. Have any of her ideologies or philosophies had an effect on your beliefs or attitudes?

13. Had you already been exposed to any of the ideologies or philosophies Daniel may have espoused before becoming associated with her?

14. Did you adopt any of Daniel’s ideologies or philosophies as a result of her influence?

15. What is Dániel’s reputation?

16. Is she or has she been a role model?

17. Is there anything about her that created in you a desire to imitate her?

18. Do you think maintaining friendship with her is important? Why?

19. Do you think Daniel had/has concern for you?  
   If so, how did/does she show this concern?
20. How would you rate her credibility?

21. If she exhibits credibility, what is it based on?

22. Is she trustworthy?
   If so, how?

23. What comes to mind in regard to respect?

24. If she generates respect, what is it predicated on?

25. Do you think Dániel is persuasive in dealing with people?
   If so, in what ways?

26. Have there been instances in which she has exhorted or appealed to you to do something she wanted?
   If so, was this a form of persuasion or manipulation?

27. In what ways could she change a person’s actions if she wanted that person to act differently?

28. In what ways could she change a person’s attitude if she wanted a person to act differently?

29. Is she able to control or manage other individuals?

30. What do you think enables her to exert control over other people?

31. Is there a conscious desire to comply with her requests? Why?

32. Have you felt a need to change any of your actions or attitudes because you wanted to avoid her displeasure?

33. Does she use rewards to obtain compliance?

34. What methods does Dániel use to motivate people?

35. Have any of her methods of motivation had an effect on you personally?

36. Is there anything about her presence or personal appearance that symbolizes her status?

37. Would you comply to what she asks?

38. Do you think she has the right to ask you to comply with her requests? Why?
39. What is it about her that brings about compliance?

40. Is Daniel an authority figure?

41. Where does she derive her authority?

42. Does she have the right to ask you to do something or to change a behavior because of who she is?

43. Do you feel compelled to do as she requests because of her position of authority as a teacher?

44. Is there anything about her attitude toward authority that has affected the way you use your authority as a teacher?

45. Is she a disciplinarian?

46. How does she impose her discipline?

47. Does she use threats to obtain compliance?

48. What do you think of her methods of discipline?

49. Is there anything about her methods that have had a personal effect on you?

50. Have you adopted any of her methods?

51. Is there anything about her methods of discipline that you would not adopt?

52. Does she empower you?

53. Is Dániel manipulative?  
   If so, how?

54. Is there anything about Dániel that you have consciously avoided adopting because that was the way she did it?

Authorities in the field of social science have identified personal characteristics or resources used by one person to influence another person. I’m going to go through them one by one. Please tell me if you perceive of Dániel as using any of them to influence you?

55. Expertise
56. Attractiveness
57. Status
58. Legitimate authority
59. Control of resources used to threaten or reward
60. Trustworthiness

61. By what method or means does Dániel communicate what she wants?
62. Does she use persuasion?
63. Does she use authoritative statements?
64. Does she use threats?
65. Does she use promises?
66. Does she use manipulation?
67. Does she use encouragement?
68. Does she use positive statements?
69. Does she act as a role model by which she unintentionally has an influence on you?
70. Is there anything about Dániel’s publications that have had an effect on you?
71. How do you perceive of Dániel as an administrator?
72. Is there anything about her administrative abilities that have had an effect on you?
73. What is Dániel’s legacy?
74. Is there anything you would like to add?
APPENDIX D

JENŐ ÁDÁM

Ádám, Jenő: (1896-1982) Hungarian composer, conductor, and teacher. Ádám studied composition under Zoltán Kodály at the Liszt Academy of Music and later taught at that school. From 1935, together with Kodály, he worked to reform music teaching in the lower and middle schools and developed his curriculum while teaching Hungarian school children. His publications include: *A skálától a szimfóniáig (From the Scale to the Symphony, Budapest, 1943); Szó-mi (Singing Textbooks for Elementary Schools, ((Budapest, 1943–6, with Zoltán Kodály); Módszeres énektanítás a relatív szolmizáció alapján (Systematic Singing Teaching Based on the Tonic Sol-fa, Budapest, 1944; Eng. trans., 1971 as Growing in Music with Movable Do); Énekeskönyv (Singing Book, Budapest, 1947–8, 3/1998, series for elementary schools, with Zoltán Kodály).*325

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