

KENNETH I. BRAY: HIS CONTRIBUTION TO MUSIC EDUCATION

by

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Abstract

This historical study documents the life, career and numerous contributions made to music education by Kenneth I. Bray (1919 -) since 1950. A framework of historical information into which Bray's activities have been placed is included so that the evolution of music education in Ontario, with emphasis from 1935 to the present, is also documented.

Bray's formative years at Belleville Collegiate, his service with the RCAF in World War Two, and his teaching positions in the District of Muskoka, at Riverdale Collegiate and the Ontario College of Education in Toronto, and at the University of Western Ontario in London are discussed. Bray's involvement with OMEA, CMEA and ISME is examined. The growth of the Kodály approach in Canada is discussed, and its influence upon Bray. Individuals who strongly influenced Bray are discussed. These include Ross Hunter, Richard Johnston, G. Roy Fenwick, Dawson Woodburn and Ilona Bartalus.

Keywords: Kodály, OMEA (Ontario Music Educators' Association), CMEA (Canadian Music Educators' Association), ISME (International Society of Music Educators), RCAF (Royal Canadian Air Force), music education

Dedication

This work is dedicated to my husband, Kent, and to our three children, Andy, Jay and Colleen. Your constant patience, support, love and encouragement have guided me through this project to its completion. I can't thank you enough.

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CHAPTER 1

INTRODUCTION

The career of Kenneth I. Bray (b. 1919 -) as composer, arranger, performer, teacher and Professor Emeritus of the Faculty of Music, the University of Western Ontario, has spanned more than fifty years. While perhaps best known for band and orchestral arrangements of *O Canada* and as co-author of the music theory and history textbooks *For Young Musicians*, Volumes One and Two, Bray has produced numerous works of vocal and instrumental music for every level of school musician—from songbook series for use in primary grades to choral and instrumental arrangements performed by select ensembles like the Amabile Youth Choir and the London Youth Symphony Orchestra.

This historically based study, presented chronologically in six chapters, traces the life of Kenneth Bray and documents specific contributions he has made to music education during each phase of his career, as school teacher, university professor, composer, arranger and author.

Justification For This Study

Existing literature has examined the history of music education in Ontario from a variety of perspectives. The evolution of music in the province as a whole has been documented by G. Roy Fenwick, E. M. Tait, G. C. Trowsdale, and in the work of J. Paul Green and Nancy Vogan.¹ Additional research by Gregg Bereznick, Linda Jones and Jeffrey Brown² has investigated the development of music programs in specific urban locations within the province. Diana Brault has traced the growth of Ontario's professional music

¹G. Roy Fenwick, *The Function of Music in Education: Incorporating a History of School Music in Ontario* (Toronto: Gage, 1951). E. M. Tait, "The Growth of Music in the Schools of Ontario, with a Short Account of the Music Past and Present in the Other Provinces in Canada" (B. Mus. dissertation, University of Toronto, 1952). G. C. Trowsdale, "A History of Public School Music in Ontario" (D. Ed. dissertation, University of Toronto, 1962). J. Paul Green and Nancy Vogan, *Music Education in Canada: A Historical Account* (Toronto: University of Toronto Press, 1991).

²Gregg Bereznick, "Instrumental Music in the Public School System of London, Ontario: A History 1920-1963" (M. Mus. thesis, University of Western Ontario, 1994). Linda Jones, "Vocal Music in the Public Elementary Schools of London, Ontario, 1865-1984" (M. Mus. thesis, University of Western Ontario, 1992). Jeffrey W. Brown, "Public School Music in Hamilton Ontario, 1853-1963" (M. A. thesis, University of Western Ontario, 1989).

teachers' association³ while numerous studies have examined the contributions to music education made by such influential individuals as G. Roy Fenwick, Arnold Walter, Leslie Bell and Keith Bissell.⁴

Brault, in "A History of the Ontario Music Educators' Association (1919-1974)," specifically recommends that "biographical studies of the careers and contributions of leading music educators, past and present" be undertaken for further research.⁵ Kenneth Bray, whose name Brault includes in a list of "music educators whose names have appeared with some frequency in these pages," is one such leader in Canadian music education

³Diana Brault, "A History of the Ontario Music Educators' Association (1919-1974)" (Ph. D. dissertation, University of Rochester, 1977).

⁴Trudy R. Bradley, "G. Roy Fenwick (1889-1970): His Contribution to Music Education in Ontario" (M. Mus. thesis, University of Western Ontario, 1981). Elaine Braun Seiffert, "Arnold Walter: His Contribution to Music Education in Canada (1946-1968)" (M.Mus. thesis, University of Western Ontario, 1980). Jocelyn Ryan-Wiggin, "Leslie Richard Bell: his life and contribution to music in Canada" (M. Mus. thesis, University of Western Ontario, 1989). Marianne Irvine, "Keith Bissell: His Life, Career, and Contribution to music education from 1912 to 1976" (M. Mus. thesis, University of Western Ontario, 1981).

⁵Brault, "History of OMEA," 583.

whose life and career warrants close examination.⁶

Bray is one of few music educators with classroom experience at the elementary, secondary and post-secondary levels. As well, he has produced an unusually wide variety of compositions and arrangements for school use and, as co-author, has collaborated on a number of projects including the well-known theory textbooks *For Young Musicians*, Volumes One and Two, the instrumental series *Solos for Schools*, and the four volume song series, *Reflections of Canada*. As president of the Ontario Music Educators' Association (1959-60), president of the Canadian Music Educators' Association (1973-77) and president of the Kodály Institute of Canada (1979),⁷ Bray has also made important contributions to the music teaching profession at both provincial and national levels. Because of the nature of his training, professional experience and the quantity of musical and educational material which he has published throughout his career, a study of Bray's life and contribution to music education will be an important addition to existing research.

While Bray himself has not yet been the focus of an historical research study, he has been cited as a source of information for a

⁶Ibid., 344.

⁷*The Encyclopedia of Music in Canada*, 2d ed. (1991), s.v. "Bray, Kenneth," by Wallace Laughton.

number of theses, including the work of Trudy Bradley and David Cunningham.⁸ Cunningham, in particular, notes that Bray was one of the few educators certified through both the Summer Course for Supervisors of Music and through the Ontario College of Education. Bray, he considers, was “a prime force in the early stages of academization of the subject.”⁹

In addition to accomplishments as a teacher, Bray has also published numerous compositions, some of which have been documented in the *Encyclopedia of Music in Canada*. Both editions of this encyclopedia also contain articles authored by Bray.¹⁰ He, along with G. Roy Fenwick, Mary Stillman and Dawson Woodburn, co-authored the songbook series *Music For Young Canada* (Grades 3 to 8), and was involved in the development of an experimental curriculum which utilized an adaptation of Kodály principles in a Canadian

⁸Bradley, “G. Roy Fenwick.” David Cunningham, “Influences on the Instrumental Music Curriculum in Ontario: 1945-1987” (M. Ed. thesis, University of Western Ontario, 1988).

⁹Cunningham, “Influences on Instrumental Music,” 117.

¹⁰*Encyclopedia of Music in Canada*, 2d ed. s.v. “Bray, Kenneth.” In the first edition of *Encyclopedia of Music in Canada*, Bray was cited as the sole author of “School Music,” while in the second edition, this topic was credited to Bray, J. Paul Green and Nancy Vogan. Bray also contributed the citation “Solmization” which is found in both editions of the *Encyclopedia*.

context. This project led to the publication of *The New Approach to Music* (primary) in 1969 and *The New Approach to Music* (junior division) in 1972 by the Ontario Institute for Studies in Education.¹¹ Bray, with Nancy Telfer, Gerhardt Wuensch and Jean Anderson, contributed numerous arrangements to the four volume song series *Reflections of Canada*, edited by John Barron. This series was named winner of the National Choral Award from the Association of Canadian Choral Conductors “as the most outstanding publication in recent years.”¹² Bray has also published numerous band and orchestral arrangements including *O Canada, God Save the Queen and The Star-Spangled Banner* (1956,1957), *Nine Hymn Tunes* (1964), and edited *Fifteen Hymn Tunes* (1958). These works have been performed by amateur and professional ensembles alike.

This study, which traces Bray’s life and documents the particular contributions made in each distinctive phase of his career, will build upon the existing research of those who have studied Ontario’s music education programs, its professional music teachers’ association, and the careers of numerous influential individuals, while further documenting the development of music

¹¹Countryman, “Selected Song Series,” 162.

¹²*Frederick Harris Music Catalogue*, (Oakville: Frederick Harris Music, 1991-92), 29.

education in Ontario up to the present time as seen through the career of Kenneth Bray.

An Overview of Kenneth Bray's Life and Career as a Music Educator

It was during his initial training as a teenager at Belleville Collegiate and Vocational School in the 1930s that Kenneth Bray first played tuba, gained some experience on snare drum, and began his first efforts at writing arrangements of popular tunes for a small dance band. From 1938 to 1940 Bray taught music, largely at the elementary level, as an itinerant music supervisor in the District of Muskoka. His training and certification for this teaching position were obtained through the Summer Course for Supervisors of Music offered by the Department of Education in Toronto and London.¹³

During World War Two, Bray served in Canada and Britain with the Royal Canadian Air Force as both bandsman and arranger. Following his five and a half years of service, Bray was accepted for entrance to the University of Toronto's Bachelor of Music program—the first Canadian degree program designed to train school music teachers. Bray graduated in 1949 (as a member of its first graduating class), and thereafter attended the Ontario College of

¹³K. I. Bray, Personal Interview, 19 June 1995.

Education.

Hired by the Toronto Board of Education to teach music at Riverdale Collegiate in 1950, Bray subsequently published arrangements of *O Canada and God Save the Queen* (1956), *Fifteen Hymn Tunes* (1958), and began work with Bruce Snell on the music theory and history text *For Young Musicians*. All of these publications grew from material first used in his own classroom. It was also during this time at Riverdale Collegiate that Bray became active in the Ontario Music Educators' Association (hereafter called OMEA) as secretary-treasurer (1955-58), vice-president (1958-59) and president (1959-60).¹⁴

In 1961, the first edition of *For Young Musicians* appeared. That same year, Bray was appointed head of the music department at the Ontario College of Education (hereafter called OCE) with a cross-appointment teaching bassoon at the Faculty of Music, the University of Toronto. During his tenure at OCE, Bray continued to participate in OMEA activities, but also became involved with the Canadian Association of University Schools of Music (CAUSM) and the Canadian Music Educators' Association (hereafter called CMEA). While serving as editor of the CMEA magazine *The Canadian Music Educator* from 1963-69, Bray found time to prepare *For Young Musicians Volume*

¹⁴Brault, "History of OMEA, " 614-617.

Two (1967), the elementary songbook series *Music for Young Canada* (1967 and 1969),¹⁵ as well as numerous other band and choral arrangements for publication. It was also during this period that Bray gained personal experience with Kodály's philosophy of music literacy through contact with a number of visiting Hungarian music teachers.

In 1969, Bray was appointed associate professor at the University of Western Ontario's Faculty of Music, where he taught classes in music theory, ear training and sight singing, double bass, bassoon, clarinet and orchestration. Responsible for the establishment of the course "Comparative Studies in Education" and "for introducing a Kodály emphasis at the University of Western Ontario,"¹⁶ Bray remained active in the CMEA, serving as its president from 1973-77.¹⁷ Important publications from his university tenure were workbooks to accompany both volumes of *For Young Musicians* (1972,1974), and the eleven volumes of *Solos for Schools* (1978, 1979,1980, 1981) written in collaboration with

¹⁵*Encyclopedia of Music in Canada*, 2d ed., s. v. "Bray, Kenneth."

¹⁶John Barron, ed., *Reflections of Canada* (Oakville: Frederick R. Harris, 1985), "About the Composers."

¹⁷*Encyclopedia of Music in Canada*, 2d ed., s. v. "Bray, Kenneth."

J. Paul Green.

Since his retirement in 1984, Bray has continued to write and publish material for use in school settings. Individual choral pieces such as *Song of the Deer* (1986) and *She's Like the Swallow* (1990), both written for the Amabile Youth Choir, have been published. The collections *Pine Tree Gently Sigh* (1985), *The Raftsmen* (1986), *'Twas in the Moon of Wintertime* (1986) and *Reflets du Canada: Arrangements du folklores Canadiens* (1991), from the song series *Reflections of Canada*, edited by John Barron, also feature numerous arrangements by Bray.

This detailed study of Kenneth I. Bray's life and career is an important addition to the existing research available concerning Ontario's music education history. As teacher, author, arranger, composer, and leader of numerous professional organizations, Bray's contribution to music education is comparable to that of Keith Bissell, Leslie Bell or G. Roy Fenwick. Further, while tracing his career, this investigation not only sheds light on the reasons behind the wide variety of work which Bray has published, but also provides insight into the evolution of the music education system of Ontario as seen through the career of a pivotal figure in its development.

Organization

Chapter 1 Introduction

Chapter One introduces this historically based study which traces the life and career of Kenneth Bray. Justification for this study includes a review of literature which has examined the history of music education in Ontario. Bray's numerous contributions to music education are presented, along with an overview of his life and career.

Chapter 2 Formative Years (1919-1950)

Chapter Two discusses Bray's musical training and growth. Included is information concerning his secondary school experiences, university program and teacher training. Specific reference is made to several influential teachers, including Ross Hunter, George Maybee, and Richard Johnston. The two years in which Bray travelled through Muskoka as an itinerant music supervisor prior to World War Two are examined, as are his years as a bandsman in the Royal Canadian Air Force during World War Two. His war experiences in particular are shown to have had a direct impact upon his subsequent work as a performer, teacher, composer and arranger.

Chapter 3 Riverdale Collegiate (1950-1961)

Chapter Three concentrates on Bray's experience as a teacher of Music and English at Riverdale Collegiate in Toronto and the resulting publications dating from that period of time. Band and orchestral arrangements like *Fifteen Hymn Tunes* and *O Canada and God Save the Queen* which grew from performance material written for use in the Riverdale music program are examined, as are the music theory and history text *For Young Musicians*, Volume One, first published at this time. As well, the "democratic" (rather than elitist) philosophy of music education, prevalent at Riverdale under the leadership of department chairman Dawson Woodburn, is discussed. Woodburn's influence upon Bray and his subsequent approach to music education is also examined.

Chapter 4 Ontario College of Education (1961-1969)

Within this chapter, emphasis is placed on works produced by Bray and the projects with which he was involved while an associate professor of music at the Ontario College of Education. Important publications from this time period, such as *For Young Musicians*, Volume Two and the songbook series *Music for Young Canada* (Grades 3-8) are examined. In addition, particular attention is paid to the increasing influence of the Kodály philosophy on music education in Ontario and on Bray specifically. His contact with Hungarian

teachers trained in the Kodály method during his tenure at OCE is discussed, as is his involvement with the development of an experimental curriculum which applied Kodály's approach in a Canadian setting. This curriculum was later published by the Ontario Institute for Studies in Education in two volumes of *The New Approach to Music*.

Chapter 5 The University of Western Ontario and Beyond (1969-1997)

Chapter Five discusses Bray's teaching experiences at the University of Western Ontario and includes the introduction of programs influenced by Kodály principles at the Faculty of Music. Choral publications such as the *Reflections of Canada* series (1985, 1986, 1991), and the instrumental series *Solos for Schools* produced by Bray and Green (1978, 1979, 1980, 1981) are outlined. Bray's most recent projects, including the revised edition of *For Young Musicians, Volume One* published in 1995, and the accompanying student workbook and teacher's answer book are examined.

Chapter 6 Summary and Conclusions

Chapter Six discusses the various contributions Bray has made to music education, endeavours to explain reasons for the great

variety in the materials produced by Bray between 1950 and the present, and in summary, clarifies emerging patterns in Bray's work, including his belief in Kodály's goal of music literacy. The chapter concludes with implications and recommendations for further research.

CHAPTER 2

FORMATIVE YEARS (1919-1950)

In order to more effectively understand Kenneth Bray's contributions to music education, it is important first to briefly summarize the evolution of music teaching within Ontario's school system, so that Bray's life and career experiences may be placed in that larger context.

Music Education in Ontario Prior to 1935

Teacher Training

The study of music in Ontario schools was initiated 1846, when Egerton Ryerson as Chief Superintendent of Education issued a program of studies which included instruction in vocal music. It was Ryerson's intention, however, that classroom teachers rather than specialized music teachers would provide this musical training. As a result, music was taught to all prospective elementary teachers at the Toronto Normal School commencing in 1848.¹ Over

¹*Encyclopedia of Music in Canada*, 2d ed. (1991), s.v. "School Music," by Kenneth Bray, J. Paul Green and Nancy Vogan.

the next eighty years, seven additional Normal Schools were opened at various locations throughout the province, with music included in each institution's course of study. The University of Toronto's Faculty of Education, established in 1907, also offered musical training as part of its program but on a more limited basis. It was not until the Faculty of Education became the Ontario College of Education in 1920 that "a course in vocal music was offered to candidates for the high school certificate [i.e., to those planning to teach at the secondary level] for the first time."²

In addition to the music instruction offered to prospective teachers during their initial training, a Summer School of Music was first arranged for the summer of 1887 through the office of the Ontario Minister of Education, because it was felt there was "a scarcity of competent teachers."³ It was expected that each school

²G. Roy Fenwick, *The Function of Music in Education*, 10-11. This book was a thesis initially authored by Fenwick to fulfil requirements for a Doctor of Music degree. It begins with his philosophy of music, and includes chapters on the development of music in Ontario schools from 1847, teacher training, teacher supervision, and the course of study to be followed. Fenwick also gives information on voice training and sight singing, and lists solo and choir materials suitable for use in Music Festivals. Further analysis of this volume is found in Bradley, "G. Roy Fenwick," 100-101.

³*Reports of the Minister of Education, 1887* as cited by Fenwick in *Function*, 12.

offering music should send a representative to this course who would then become “qualified to teach classes in the schools and conduct local classes for teachers.”⁴ Forty-eight teachers took advantage of this opportunity, but this program was not repeated again until 1913 when a course in practical music, theory and methods was offered to twenty-eight teachers through the University of Toronto. In 1918, the Ontario Department of Education assumed responsibility for these courses which, with the exception of the years 1941 to 1944, were offered in the Toronto location from that time forward.⁵

A second summer school of music opened in London, Ontario in 1930, because enrolment was rapidly increasing. Despite the fact that both locations had a total enrolment of 1010 students in 1939, the London summer school closed in 1940.⁶

Methodology

While the number of teachers receiving some measure of music instruction was increasing into the 1930s, a controversy regarding

⁴Ibid.

⁵Fenwick, *Function*, 12-13.

⁶Ibid., 13.

the methodology used to teach vocal music in schools was developing. Disagreement arose between teachers advocating the John Curwen method of tonic sol-fa notation from Britain (which, in its purist form did not use regular staff notation), and others who instead favoured the staff notation method which was popular in the United States.

In 1898, Alexander Thom Cringan⁷ had introduced to Ontario schools a songbook series entitled *Educational Music Course*, based upon Curwen's tonic sol-fa. Cringan issued a revised edition of this book in 1907 which he later used in his teaching at the Toronto summer music courses. While the tonic sol-fa method was never formally approved as policy by the Department of Education of the Government of Ontario,⁸ some instructors such as P. G. Marshall and Whorlow Bull continued to use materials based on the sol-fa method for a number of years while teaching at the Department of

⁷Cringan was a teacher of music in Toronto for forty-four years and served as principal of the Department of Education's summer music courses in Toronto from 1913 until his death in 1931. In 1919, Cringan was appointed on a part-time basis as provincial inspector of music, and was that same year named the first president of the Department's Music Section.

⁸Bradley, "G. Roy Fenwick," 11-13.

Education's summer music courses.⁹

As music educators began exploring methodologies from the United States which advocated use of standard staff notation for vocal music instruction, the tonic sol-fa approach gradually lost favour. One Ontario educator, Harry Hill,¹⁰ produced a text for teachers-in-training entitled *School Music: Its Practice in the Classroom* which advocated the use of the "Song Method" as "The

⁹Bradley, in "G. Roy Fenwick," 47, states P.G. Marshall was the principal of the summer music course in Toronto from 1935-1941. Brault, in "History of the OMEA," 196, states that while Marshall was principal, he made use of the text he had written called *New Canadian Song Series*. This series was based on Curwen's sol-fa system but used standard staff notation rather than special sol-fa notation. K. I. Bray, in a personal interview 19 June 1995, recalled Whorlow Bull as a teacher of sight singing at the Summer Music Course held in Toronto in 1938. "He was an old musician with white hair and a white handle-bar moustache. He walked up and down during sight singing—of course tonic sol-fa"

¹⁰See Hazel A. Brookes, "Harry Hill: His Life and Contribution to Music Education in Ontario," (Unpublished M. Mus. thesis, University of Western Ontario, 1979).

New Approach”¹¹ to music teaching. In addition, Hill edited a widely-used songbook series called *The Singing Period*.¹² Based upon the American “song approach,” Hill’s songbooks used standard, rather than sol-fa, notation.

Department of Education Initiatives, 1919

The year 1919 represented a turning point for music education in Ontario, as the result of two particular government initiatives. First, as requested by John Waugh, Chief Inspector of Schools for Ontario, music educators met in Toronto in April of 1919 to discuss the formation of an association of music teachers.¹³ From this meeting on 22 April 1919, the Music Section of the Ontario Educational Association (known as the OEA) was formed. Thirty

¹¹In an explanation of the “Song Method,” Hill states: “Why not teach the child music in the way in which he is taught his native language? Let him learn many songs by imitation, songs about those things which interest a child at that age, and let him sing for the joy of singing. Then when an adequate background of pleasurable experiences has been built up we have some foundation upon which to build.” Harry Hill, *School Music: Its Practice in the Classroom*, revised and enlarged ed. (Waterloo: Waterloo Music, 1939), 7.

¹²Harry Hill, *The Singing Period*, Books 1-7, (Waterloo: Waterloo Music, 1938).

¹³Fenwick, *Function*, 13.

years later, the Music Section became known as the Ontario Music Educators' Association.¹⁴ Secondly, to further encourage the growth of music in schools, the Provincial Department of Education that same year established a series of grants "awarded to school boards which offered music instruction and also to teachers who had completed the summer courses."¹⁵ According to G. Roy Fenwick, these grants "soon had an effect upon the quantity as well as the quality of music teaching in the schools,"¹⁶ for the amount granted to teachers and school boards rose dramatically over time. While \$2,507.96 had been paid in grants in 1922, this amount had increased to \$34,242.71 in 1936, and by 1940, \$122,859.46 in total was paid as grants to teachers and school boards in support of teacher

¹⁴In April of 1949, the Music Section, while remaining for a time affiliated with the Ontario Educational Association, became known as the Ontario Music Educators' Association. This transition is documented in detail in Brault, "History of the OMEA."

¹⁵Bradley, "G. Roy Fenwick," 31.

¹⁶Fenwick, *Function*, 15.

training in music.¹⁷

There appears however to be some discrepancy regarding the actual number of music teachers and supervisors in Ontario at this time. Green and Vogan report that between 1925 and 1930 the number of music teachers and supervisors (i.e., itinerant music specialists) rose from 79 to 219, while Bradley states that there were only 187 music teachers out of a total teacher population of 20,000 in the province of Ontario for the school year 1929-30.¹⁸

Music In Belleville, Ontario

In 1921, two years following the implementation of the special government grants, comments made by Alexander Thom Cringan to the Music Section suggest that these grants were rather slow to produce results: "very few places east of Toronto [employed]

¹⁷Fenwick, *Function*, 15-16. Because of the increasing expenditure, the grants to teachers were discontinued in 1940, but the amount of grant money paid to school boards did not change. The number of school boards offering music according to Department policy continued to increase, however. By 1945 the grants to school boards offering music rose to \$137,436.34.

¹⁸Green and Vogan, *Music Education*, 245. "Report of the Minister of Education for the Year 1930," cited by Bradley, "G. Roy Fenwick," 32.

qualified supervisors or teachers of music.”¹⁹ At the Music Section’s 1922 convention, however, it was reported that music had been added to the curriculum in Belleville and Kingston during that year.²⁰ While unclear as to whether this statement was made with reference to the teaching of music at the elementary or secondary level, it does nevertheless indicate that by the time Kenneth Bray attended school in Belleville in the early 1930s, music was already established in the city’s school system.

Kenneth Bray: Early Years (1919-1938)

Kenneth Ira Bray, eldest son of Gordon Bray and Effie Gibson Bray, was born in Chaffey Township, District of Muskoka, Ontario, 24 February 1919.²¹ For the Bray family, “music was a part of . . . life.” As Kenneth Bray recalls, “I can’t remember a time when we didn’t go on a trip, a car trip or something like that, when we didn’t sing. Music was always a part. We did a lot of singing . . . it’s right

¹⁹A.T. Cringan, *O.E.A. Yearbook and Proceedings of 1921* as quoted in Bradley, “G. Roy Fenwick,” 33.

²⁰Brault, “History of OMEA, ” 75.

²¹*Encyclopedia of Music in Canada*, 2d ed., s.v. “Bray, Kenneth.”

from the beginning of my earliest memories.”²²

Recognizing that he was musical, Bray’s parents arranged for him to begin piano lessons at age four.²³ He continued the study of piano throughout his childhood, but it was not until his teenage years that Bray was first exposed to concert band instruments at Belleville Collegiate Institute and Vocational School in Belleville, Ontario, where his family moved in the early 1930s.

Belleville Collegiate Institute and Vocational School

The music program at Belleville Collegiate Institute and Vocational School (hereafter called Belleville Collegiate), was begun under the direction of Ross Hunter in 1930, the same year in which the new school building was opened.²⁴ At the Glee Club’s “Minstrel Show and Concert” 29 November 1930, the school was presented with twenty-one band instruments as a gift from the Kiwanis Club of Belleville. In reply to this gift, the school’s principal, P. C. MacLaurin promised that a band would be formed, and that this new

²²K. I. Bray, Personal Interview, London, Ontario, 27 June 1995.

²³Ibid.

²⁴*The Elevator* (Belleville: Belleville Collegiate Institute and Vocational School, Easter, 1930), 9.

program would have “his whole hearted [*sic*] co-operation.”²⁵

If, in the school year 1929-1930 there were only 187 music teachers out of a total teacher population of 20,000 in the province of Ontario,²⁶ then Belleville Collegiate Institute and Vocational School was among a small minority of schools in the province offering music within the curriculum at that time.

Ross Hunter

Ross Hunter, the supervisor of music at Belleville Collegiate from 1930-1939, was born in Harrowsmith, Ontario in 1889. He received most of his musical training in the United States, studying violin under William H. Hyde and vocal music with John G. Stephenson in Buffalo, New York.

In addition to his duties at Belleville Collegiate, Hunter was also organist and choirmaster of St. Thomas Anglican Church in Belleville, director of a Boys' Band sponsored by the Belleville Kiwanis Club, conductor of the YMCA's Men's Festival Chorus, and bandmaster of the Marmora Citizens' Band and the Hastings and Prince Edward County Regimental Band. Hunter also performed as a

²⁵*Ibid.*, 18.

²⁶“Report of the Minister of Education for the Year 1930,” cited by Bradley, “G. Roy Fenwick,” 32. At this time there were reportedly 7,706 schools in Ontario. Also see footnote 17.

violinist in an ensemble named the “Quinte Trio” and sang bass in the male quartet, the “Radio Four.” Hunter was a published composer as well. Among his works were a piano piece entitled, “A Little Snow Flurry” and several violin solos, string trios and quartets, all published by the Theodore Presser Company.²⁷

During the 1930s, music was an integral part of life at Belleville Collegiate as witnessed by the existence of a wide variety of performing ensembles, including orchestra, choir (called the Glee Club), junior and senior bands, and a bugle band.²⁸ All of these ensembles were offered by the music department under Ross Hunter’s supervision.

The school’s orchestra was particularly active, performing daily at morning assemblies. In 1935, it was reported that “The selections that the orchestra has for the past year presented to us at the regular morning assembly are no longer a novelty, but an extremely popular feature of the morning exercises.”²⁹ The instrumentation for the eighteen-member orchestra that year

²⁷The *Elevator* (1930), 19.

²⁸*Ibid.* (Spring 1932), 54-55. This contains a report stating that the Cadet Corps band was started during the school year 1931-1932 by Ross Hunter.

²⁹*Ibid.* (1935).

consisted of five violins, one string bass, one clarinet, one tenor saxophone, three trumpets, two horns, two trombones, one tuba (played by Bray), percussion and piano.³⁰ The orchestra also played an important role within the community, visiting the area's elementary schools on a regular basis. During the 1933-34 school year, the orchestra regularly performed forty-five minute recitals on Friday afternoons in the various public schools of Belleville.³¹

By 1938, however, the orchestra appears to have been replaced by concert bands since the 1938 edition of the school's yearbook contains no photograph nor any mention of the orchestra. Instead, the performing ensembles active at this time included the twenty-four member concert band, the junior band (which listed forty-five

³⁰While the article in *The Elevator* (1935), that accompanies the orchestra's photograph states: "The players are all boys of the school," the ensemble's pianist was Dorothy Croft, the only girl. The previous year (1934), instrumentation was apparently quite similar, although only two saxophones, a euphonium and one trumpet were visible in the photograph. Included in that seventeen member ensemble were two girls.

The yearbooks do not include any reproductions of orchestra concert programs, but according to the 1934 yearbook: "The collegiate orchestra is one of our most valuable organizations. As an outgrowth of the school band it has contributed greatly to our pleasure and has given us an appreciation of good music that we could not have learned in any other way. The great composers have been represented on its programs and every performance is most creditable." (1934), 21.

³¹Ibid. (1934), 22.

players), and the thirty-three voice Glee Club of which Ken Bray and his future wife Helen Smith were members.³²

Ensemble performance at Belleville Collegiate was very important but by no means the sole focus of the school's music program. Vocal and instrumental performance was balanced with theory and listening opportunities.³³ Orchestra members were also encouraged to conduct, as suggested in the 1935 issue of *The Elevator*. "Learning to direct an orchestra is one of the requisites for a successful musician of today, and every one of them has lead [sic] [the orchestra] now."³⁴

Kenneth Bray at Belleville Collegiate

Bray attended Belleville Collegiate from 1932-1938 during which time he participated in choir, orchestra and numerous bands.³⁵ Before being permitted to join the school's band or orchestra, however, he was first required to participate for one year in the cadet corps drum and bugle band. Bray played snare drum in

³²*Ibid.* (1938), 32.

³³K. I. Bray, Personal Interview, 27 June 1995.

³⁴*Elevator* (1935).

³⁵*Elevator* (1941- 42), 18.

the bugle band for one year before being accepted into the school concert band and orchestra in which he played tuba, the instrument to which he had been assigned in music class.³⁶

According to Bray, Ross Hunter was “a good teacher, a real musician” from whom he “learned so much . . . about music in schools.”³⁷ As illustrated in this study, the balance of listening, theory and performance presented in Hunter’s classroom contributed significantly to the way in which Bray later approached the teaching of music throughout his career.

One particular teaching tool devised by Hunter made a strong impression on Bray. To assist students’ understanding of scale structure, Hunter constructed a large wall chart of the piano keyboard under which he placed slides representing the tone and semi-tone interval patterns of the various major and minor scales. The scale pattern would be placed on a ledge at the bottom. Hunter would then “slide this along the ledge, and [students] could see from a keyboard point of view, if you started on Eb, how that [particular scale] would all work out.”³⁸ A registered patent on this device

³⁶K. I. Bray, Personal Interview, 27 June 1995.

³⁷ibid.

³⁸ibid.

was held by Hunter. Later, Hunter transferred ownership of this patent to Bray.³⁹ Interestingly, when Bray was preparing the first edition of *For Young Musicians* (1961), his music theory text for school use, he considered including a small cardboard version of this chart with the text. Unfortunately, because of financial considerations, it was not feasible to incorporate this innovation.⁴⁰

Ross Hunter also encouraged Bray's first attempts at writing and arranging. He allowed Bray the use of the school's music office as a work area and offered advice about manuscript preparation.

Kenneth Bray's first arrangements were of popular tunes intended for a small school dance band in which he played. Consisting of three or four saxophones, two trumpets, a trombone, piano, bass and drums, this group performed Bray's earliest arrangements and for a period of time played together professionally as "The Commanders." In this ensemble, Bray played piano. For another dance band known as "The Commodores," which he later joined while still in high school, Bray played tuba and the string bass. This latter instrument he learned at this time without formal

³⁹Based on the contents of a letter in the possession of K. I. Bray (undated).

⁴⁰K. I. Bray, Personal Interview, 27 June 1995

instruction.⁴¹

By 1934, Bray was invited by Ross Hunter to join the Argyle Band as a tuba player. Hunter, in addition to his school duties, served as director of the Hastings and Prince Edward County Regimental Band ⁴² (known as the Argyle Light Infantry Military Band or “The Argyle Band”) which was part of the Hastings and Prince Edward County Regiment in Belleville. The Argyle Band, regarded as a performing group of high standards, was considered the rival of Belleville’s Municipal Band. The Municipal Band, unlike the Argyle Band, was financed through municipal taxes,⁴³ and its players were paid for their performances. Although Hunter discouraged students from performing with the Municipal Band, Bray did play with them occasionally because he would be paid.

George Maybee

While attending Belleville Collegiate, Kenneth Bray became acquainted socially with organist George Maybee, who proved to be another strong influence during his formative years.

⁴¹K. I. Bray, Telephone Interview, 10 September 1996.

⁴²*The Elevator* (1930), 19.

⁴³K. I. Bray, Personal Interview, 27 June 1995.

George Maybee was born in Madoc, Ontario in 1913 and died in Kingston, Ontario in 1973. Maybee studied in Canada under Healey Willan and in Britain at the English School of Church Music. While Maybee later became a high school music teacher in Kingston and co-ordinator of music and the arts for the Frontenac County Board of Education,⁴⁴ it was during his tenure as organist and choir director at Christ Church Anglican Church in Belleville that he became friends with Bray and his future wife Helen Smith.

Kenneth and his brothers sang in Maybee's church choir and, for a time, Bray studied organ with him. Perhaps because of the twenty-four year age difference between Hunter and Maybee, Bray considered Maybee "more modern" in his approach to music than secondary school teacher Ross Hunter.⁴⁵ Maybee's influence may also have allowed Bray to be accepted into his first Department of Education Summer Music Course which was required before he could begin his first teaching position in Muskoka in 1938. As Bray relates, "he may have gone to bat for me."⁴⁶

Following Bray's graduation from high school in 1938, he was

⁴⁴Ibid., s.v. "Maybee, George," by Anthony Whittingham.

⁴⁵K. I. Bray, Personal Interview, 19 June 1995.

⁴⁶Ibid.

hired as an itinerant music supervisor in the Muskoka District townships of Medora-Wood and adjacent townships of Bala, Port Carling and Milford Bay, where he remained for two years.⁴⁷ It was during this time that Bray first encountered G. Roy Fenwick, Director of Music for Ontario.

G. Roy Fenwick

In September of 1935, G. Roy Fenwick was named Director of Music for the Ontario Department of Education, an event which would prove significant for music education in the province as a whole and for Kenneth Bray in particular. As Fenwick relates in *The Function of Music Education*, in 1935, (the same year he was named Director of Music), "the Department of Education decided that a Music Branch should be opened to co-ordinate the music already being taught in the schools, and to endeavour to provide instruction in music to all pupils in the Ontario school system."⁴⁸

Consistent with this mandate, Fenwick believed that "music education in schools was aimed at the general student, and the goal

⁴⁷Each of these townships operated separate school boards. Bray taught in their schools, and was paid by the school boards according to the number of classes he visited in each jurisdiction.

⁴⁸Fenwick, *Function*, 17-18.

was to be enjoyment in participation and the overall appreciation of music.”⁴⁹ Furthermore, Fenwick advocated the implementation of a music program balanced so that four aspects of music would be addressed: the “recreational, social, art, and language.”⁵⁰ He maintained that music activities must not only be enjoyable, thus encouraging continued participation, but that reading and listening skills must be developed as well. “There should be a careful division of time devoted to making music, reading music, and hearing music.”⁵¹ In order to assist in the provision of this balanced program, new courses in music were issued by the Department of Education.⁵² The music curriculum for elementary schools appeared in 1935. A secondary program followed in 1937.

It is interesting to note, however, that as early as 1930—well before the distribution of Fenwick’s new music curricula—Ross Hunter was providing a balanced program of performing, listening,

⁴⁹Bradley, “G. Roy Fenwick,” 100.

⁵⁰Fenwick, “A Balanced Music Program,” in *Education: A Collection of Essays on Canadian Education* Volume 2, 1956-1958, (Toronto: Gage, 1959), 57.

⁵¹Ibid., 58.

⁵²G. Roy Fenwick, “The Luxury of Looking Back,” *Canadian Music Educator* 7/2 (Jan/Feb 1966) : 36.

and theory⁵³ to the music students of Belleville Collegiate.

Although Hunter had no formal affiliation with G. Roy Fenwick or the Music Section of the Ontario Educational Association, he was certainly exposed to the prevailing approaches to music education through his attendance at the Summer Music Courses offered by the Ontario Department of Education.⁵⁴ Quite probably the design of Hunter's balanced music program was influenced by his Summer Music Course experiences. As a result, Hunter's Belleville Collegiate music program effectively anticipated the curricular approach advocated by G. Roy Fenwick as Director of Music for Ontario from 1935 onward.

Fenwick, in his role as Director of Music for the province, travelled widely to rural school boards to appeal for music's placement in their curricula.⁵⁵ To those school boards complying with his request to teach music according to Department of Education specifications, grants were issued.⁵⁶ Fenwick would then

⁵³K. I. Bray, Personal Interview, 27 June 1995.

⁵⁴K. I. Bray, Telephone interview, 10 September 1996. G. Roy Fenwick stated that the Department of Education conducted summer music courses from 1913 onward. *Function*, 13.

⁵⁵Bradley, "G. Roy Fenwick," 41.

⁵⁶*Ibid.*, 42.

assist the implementation of the music programs by locating local musicians to serve as itinerant music supervisors [i.e., specialists] and by helping them develop a course of study for the schools of the area. While classroom teachers were technically responsible for delivering the music program, it was the music supervisor's job to oversee and support the implementation of the music program through regularly scheduled visits to each classroom.

Fenwick also encouraged his music supervisors to improve their teaching qualifications. Attendance at the five-week Summer Music Courses offered by the Department of Education not only allowed music supervisors to obtain teaching certification but also, upon completion of their certification, to receive a grant from the Department of Education.⁵⁷

District of Muskoka, Ontario (1938-40)

Townships of Medora-Wood, Bala, Port Carling and Milford Bay

Immediately following his graduation from Belleville Collegiate at age 19, Bray was appointed itinerant music supervisor for the united townships of Medora-Wood and several other neighbouring townships in the District of Muskoka, Ontario. This

⁵⁷*Ibid.*, 42. For further information regarding the grant structure, see Bradley, 75-76.

was his first teaching position. However, Bray was not yet a certified teacher and was expected to attend the summer music course offered through the Department of Education⁵⁸ prior to the beginning of school in the fall of 1938. At this time he chose to attend the summer music school located in Toronto.

The Summer Music Course in Toronto

P. George Marshall who was "well known for his choral work, [and for his] involvement with the O.E.A.,"⁵⁹ served as principal for the summer music course in Toronto from 1935-1941. That program, which was extended from two to three summers in 1936,

ran five days a week for five weeks with courses offered in training for elementary vocal music teachers, secondary vocal music teachers and instrumental music teachers. Both vocal and instrumental covered topics such as methods, conducting, music appreciation, ear training and sight singing, but the instrumental program also gave instruction in arranging.⁶⁰

Instructors at this time included Whorlow Bull, the head of music for the Windsor school board who taught sight singing with

⁵⁸A detailed explanation of the summer school program, regulations, etc. can be found in Bradley, 47-55.

⁵⁹*Ibid.*, 36, 47.

⁶⁰*Ibid.*, 48. Fenwick, *Function*, 29.

the tonic sol-fa method, Leslie Bell who taught choral techniques, and Martin Chenhall, Bandmaster for the Toronto Board of Education who initiated the instrumental music program.⁶¹

Bray took classes in both vocal and instrumental music techniques.⁶² Vocal music was offered in the morning followed by instrumental methods in the afternoon. The fee structure also encouraged participation in both courses: one course cost \$10.00 while both could be completed for \$15.00.⁶³ Significantly, because Bray chose the instrumental music course, he gained his first experience with clarinet and flute: “I’d played trombone and tuba in school, but the woodwinds—I hadn’t had anything to do with them before the summer courses.”⁶⁴

At the completion of this first summer course, Bray moved to the town of Port Carling in the District of Muskoka, where he lived and worked for the next two school years.

⁶¹Brault, “History of OMEA,” 207. Bradley, “G.Roy Fenwick,” 55.

⁶²K. I. Bray, Personal Interview, 27 June 1995.

⁶³Bradley, “G. Roy Fenwick,” 52.

⁶⁴K. I. Bray, Personal Interview, 19 June 1995.

Bray as Itinerant Music Supervisor

In his position as music supervisor in the District of Muskoka, Bray travelled to ten different schools in Medora-Wood Townships. He was also responsible for teaching music in small communities like Port Carling, Milford Bay and Bala.⁶⁵ Bray routinely taught in two schools every morning followed by two different schools in the afternoon, spending one hour in each classroom.⁶⁶ Although Bray was primarily visiting elementary level classrooms, his experience extended into some of the area's secondary schools where he taught grade nine students as well.

Bray's assignment encompassed a number of rural, one-room schools. Commuting from one school to another was not always easy. Many area roads were not paved. As a result, several schools could not be reached in bad weather.

During this time, Bray was also approached to teach piano lessons privately. He was able to include these lessons at the end of

⁶⁵Bray was responsible for the supervision of music in five school rooms operated by the Milford Bay school board (three classrooms in the town of Milford Bay as well as one-room schools in Brackenrig and Brandy Lake), two school rooms for the Port Carling board, and one school for the Bala school board. For a time he also taught in the community of MacTier.

⁶⁶K. I. Bray, Personal Interview, 19 June 1995.

his day as he travelled back toward his home in Port Carling. In addition, he performed with the Bracebridge Community Band, playing trombone for the two years he lived and worked in the Muskoka area.

During the first year of this assignment in Muskoka (1938-39), Bray presented a program of vocal music. Because school pianos were either unreliable or non-existent, he accompanied student singing with a small accordion that he carried with him from school to school. While teaching some songs by rote, Bray was also “teaching them how to read.”⁶⁷ As well, Bray carried with him his own wind-up, 78 R.P.M. gramophone and recordings in order to implement a listening program in the classrooms.⁶⁸ The provincial course of study for music appreciation, issued to teachers in 1938, included a list of topics, a demonstration lesson, references and lists of appropriate recordings with which to teach music appreciation. Bray used the only recordings then available for Canadian school use, the R.C.A. Victor Records for Canadian

⁶⁷The accordion used by Bray was known as an 80-bass accordion. A standard accordion, known as 120-bass, had one hundred and twenty bass buttons to be played with the left hand while the melody was played on the keyboard with the right. An 80-bass accordion was much smaller and lighter because it had only eighty bass buttons for the left hand to play. Ibid.

⁶⁸Ibid.

*Schools.*⁶⁹

Whether in response to the province's course of study and to the approach to music education advocated by G. Roy Fenwick at this time, or due to his own experience of school music, Bray was clearly attempting to provide his students with a balanced music program.

G. Roy Fenwick, throughout his career, had strongly advocated the benefits of music festivals which he considered a means to "acquaint the parents with what was going on, and to give the children an incentive to improve their work and the satisfaction of displaying their skills."⁷⁰ In keeping with this idea, Bray organized a music festival near the end of his first school year in Muskoka District (1938-39). He invited his friend and mentor George Maybee to adjudicate the students' performances. The second year, Bray invited G. Roy Fenwick, Director of Music for Ontario, to adjudicate. Bray had met Fenwick the previous summer while attending the

⁶⁹Bradley, "G. Roy Fenwick," 70. According to Bradley, G. Roy Fenwick had instituted a Music Appreciation Course in 1938 which provided teachers with reference lists, appropriate topics and a demonstration lesson. Teachers then used the *R.C.A. Victor Records for Canadian Schools* when presenting "music appreciation" lessons. Bradley continues, "The records were divided into categories such as music for pattern songs or for quiet listening." (70).

⁷⁰G. Roy Fenwick, "A Message to the 'Also-Rans,'" *The Canadian Music Educator*, 3/4 (May-June, 1962) : 34.

Summer Music Course in London.

The Summer Music Course in London

In the summer of 1939, Bray attended the second year of the Department of Education's Summer Music program. Unhappy with some of the teaching methods he had encountered at the Summer Music Course in Toronto the previous summer, Bray chose this time to travel to the London, Ontario location where G. Roy Fenwick served as principal. Among the instructors there were Jack Dow⁷¹ and Don Wright,⁷² both of whom taught instrumental music.⁷³

⁷¹Jack Dow (1912-1984) taught music in schools in Ottawa and Toronto before being named head of music at North Toronto Collegiate, a position he held from 1946-58. He taught summer music courses for the Ontario Department of Education for twenty-five years. *Encyclopedia of Music in Canada*, 2d ed., s.v. "Dow, Jack," by Wallace Laughton.

⁷²Don Wright (1908-) was born in Strathroy, Ontario. From 1940-46, Wright was director of music for London schools. Subsequently, he served as manager of the London radio station CFPL from 1946-56. At that time he was conductor of choirs which performed regularly on Canadian Broadcasting Corporation (CBC) radio. In 1957, he moved to Toronto where he composed for television commercials and film. He is also known for his work published for school use, which included *Youthful Voices* (three volumes, Gordon V. Thompson, 1945, 1949, 1954) and *Pre-teen Song Settings* (Gordon V. Thompson, 1961). *Ibid.*, s.v. "Wright, Don," by Mark Miller.

⁷³Bradley, "G. Roy Fenwick," 55.

Feeling that this program offered at the University of Western Ontario was “much more enlightened . . . much more modern in the best sense of the word,”⁷⁴ Bray completed the second and third years of the summer music course (1939 and 1940) in London, rather than returning to the Toronto location.

Bray’s second year in Muskoka (1939-40) proved similar in experience to his first, with one exception. The second year he returned bringing with him a large number of flageolets; small, metal instruments similar to recorders.⁷⁵ Having faced the problem of the changing voice during his first year, Bray decided that the addition of some instrumental music might help circumvent this difficulty, for “if they weren’t comfortable singing, perhaps they could play.”⁷⁶

The previous year Bray had arranged Christmas carols and other songs for use in his classrooms. With the introduction of instrumental music into his program, he was forced to adapt his arrangements so that the flageolets could be included in class performances. Because the flageolets were pitched in the key of D,

⁷⁴K. I. Bray, Personal Interview, 19 June 1995.

⁷⁵Both instruments have six finger holes, but the flageolet has no thumb hole.

⁷⁶K. I. Bray. Ibid.

combined groups of singers and instrumentalists would perform in the key of D, regardless of the key in which the song was written. At other times, singers and instrumentalists would simply perform different verses, with a modulation to the key of D for the flageolets.

The flageolets proved beneficial to the music program in several ways. They encouraged the participation of those students hesitant to sing because of adolescent changing voices. Bray also considered these small metal instruments an ideal introduction to instrumental music.⁷⁷

Although the teaching position in the Muskoka District was to be the shortest held by Bray, his experiences would nevertheless prove significant. From his personal perspective, this position “helped me a great deal in sorting things out, in thinking [through] what I’d done almost subconsciously before.”⁷⁸ It is also interesting to observe that in his first situation as a teacher, Bray

⁷⁷ibid. While there are a number of comparisons that can be drawn between the flageolets and some members of the woodwind family, Bray was pleased to discover a strong similarity between fingering patterns on the flageolet and the flute, oboe and clarinet. Particularly, the six-finger pattern used to play low D on flageolet was like that of the clarinet’s fourth-line D as well as the flute and oboe fingerings for D written below the staff.

⁷⁸ibid.

put into effect the kind of balanced music program he, himself, had experienced as a student under Ross Hunter. Bray's basic understanding of the nature of school music, apparent at this time, would form the foundation of his approach to music education throughout his career.

Royal Canadian Air Force (1940-46)

In August of 1940, having completed his second year of teaching in Muskoka as well as his third and final summer course session, Bray travelled to Kingston, Ontario, where he enlisted in the Royal Canadian Air Force (RCAF). Deciding to train in an area other than music, but medically unfit for air crew, Bray entered the service as a ground crew wireless operator.

From Kingston, he was sent to the RCAF Manning Depot located at the Canadian National Exhibition grounds in Toronto. There, he encountered some former Belleville school friends who were members of the RCAF Trenton band. Because he was known to them as a competent tuba player, Bray was asked to play with the Trenton band for the length of the Canadian National Exhibition that summer.

Although still designated to train as a wireless operator, Bray continued playing tuba in Toronto and later Montreal, before finally being posted to Rockcliffe airfield (now Vanier) near Ottawa. Here he was forced to choose between training as a wireless operator or

becoming a permanent member of the Air Force band instead. He chose to remuster as a bandsman. When it was learned that Bray had gained some experience on clarinet through the Department of Education's Summer Music Courses, he was moved from tuba to clarinet.

In June of 1941, Bray was granted permission to marry Helen Smith. The Brays were married 21 June 1941 in Christ Church Anglican Church, Belleville, the same church in which Bray had sung as a high school student, and where George Maybee was still church organist.

In 1943, actor Robert Coote was also posted to Rockcliffe, and was placed in charge of organizing shows to entertain those serving in the Air Force.⁷⁹ Bray and violinist friend Maurie Hyman were subsequently loaned to this Air Force entertainment unit and were asked to write and arrange music for its first show, called *Blackouts*. Following its first performance in Ottawa, the show was sent on tour, eventually travelling overseas to play in England and

⁷⁹Coote was an English stage and film actor who came to Canada where he joined the RCAF in 1942 . He was best known for having portrayed Colonel Pickering in the original Broadway production of *My Fair Lady*. Ted Barris and Alex Barris, *Days of Victory* (Toronto: Macmillan, 1995), 159.

Europe until 1945.⁸⁰

Bray and Hyman also wrote and arranged the score for the second RCAF show, called *All Clear*. This time, however, they were able to include some of their own original songs including “All Clear,” “What a Gal-What a Guy,” “He Gave Me His Wings,” and “Airman From the West.”⁸¹

The third occasion for which Bray and Hyman collaborated was an “all-girl” show called *The W. Debs* (referring to the Women’s Division of the RCAF), written for eleven WD’s (Women’s Division members) and two male pianists.⁸² The two pianists who were sent overseas to accompany the show in 1944 were Bray and Neil

⁸⁰*Ibid.*, 160.

⁸¹*All Clear* : *Music from 2nd. R.C.A.F. Show*, n.d. See Appendix N.

⁸²Barris, *Days of Victory*, 162.

Chotem.⁸³ The show “was designed to travel in one bus and one truck for props, etc.”⁸⁴ Bray toured with this company throughout Great Britain for one year until being posted to RCAF Headquarters in London. There, Bray was named staff arranger for the Air Force

⁸³Neil Chotem was born in Saskatoon, Saskatchewan in 1920. He joined the RCAF in 1942, and subsequently with Ken Bray, travelled and performed as a two-piano team. From 1955-60, Chotem took part in the CBC radio series, “Music from Montreal” as pianist, conductor and arranger. He also taught orchestration, arranging and composition at a number of Canadian Universities, including the University of Montreal and McGill. *Encyclopedia of Music in Canada*, 2d ed., s.v. “Chotem, Neil.” Chotem was one of a number of composers called upon by the National Film Board to compose film scores for them. As well, Chotem appeared as a performer in the Canadian film *Whispering City (La Fortress)*, playing *The Quebec Concerto* by Andre Mathieu. Louis Applebaum, “Film Music,” in *Aspects of Music in Canada*, Arnold Walter, ed. (Toronto: University of Toronto Press, 1969), 69, 175.

⁸⁴Hazel MacDonald quoted in Barris, *Days of Victory*, 162.

Central Band Overseas under RCAF bandmaster Martin Boundy.⁸⁵

In addition to his responsibilities at RCAF Headquarters in London, Bray was also hired as arranger for some British Broadcasting Corporation (BBC) radio broadcasts. He was subsequently hired as music director for three separate broadcast series on the BBC, each of which lasted for thirteen weeks.⁸⁶

While writing for the RCAF entertainment unit and for the well-respected orchestral musicians who performed for the BBC

⁸⁵Martin Boundy (b. 1911-) was born in Southwick, Durham England but came to Canada in 1923. As a young man in Stratford, Ont., Boundy studied organ and played trumpet, trombone and euphonium with the Salvation Army Band. He was supervisor of music for schools in Tillsonburg, Ont. from 1933-39. In 1941, Boundy enlisted in the RCAF. Posted to Ottawa, he became the first permanent conductor of the Central Band of the RCAF. Bray 's first meeting with Boundy occurred in Ottawa at this time.

In 1942, Boundy was appointed music director for the RCAF overseas. While in Britain, Boundy's band performed fifty-five concerts aired on the BBC. *Encyclopedia of Music in Canada*, 2d ed., s.v. "Boundy, Martin," by Philip Downs.

Following World War Two, Boundy came to London, Ontario, where he was named supervisor of instrumental music for the London Board of Education in 1946. He later was hired as supervisor of instrumental music by the London Separate School Board, a position he held from 1959-1969. Subsequently, Boundy served as Music Director of Fanshawe College in London from 1969-78. Lisa J. Gardi, "The History of Music Education in the London and Middlesex County Roman Catholic Separate School Board, 1858-1994." (M. Mus. thesis, University of Western Ontario, 1996), 53-54.

⁸⁶K. I. Bray, Personal Interview, 22 June 1995.

broadcasts, Bray learned much about refining his manuscript, for the players would make suggestions about the ways in which parts should be written for their instruments. On one occasion, for example, his cellists complained of difficulty reading parts he had written exclusively in bass clef. As a result of their suggestions to make use of tenor clef when writing for the high cello range, Bray then became acquainted with the use of C clefs, something he had not used previously in his writing.⁸⁷

According to Bray, these professional experiences contributed significantly to his development as a musician, writer and teacher.

I started to see how [the performers] looked at it. All of these things came together in me, as an overall musician, and so this is reflected in the books [e.g., *For Young Musicians*], it's reflected in what I conducted in my orchestration classes, [because I] insisted on neat manuscript.⁸⁸

Before Bray travelled overseas, there had been some discussion about creating an Air Force bandsmen's school under the

⁸⁷Ibid.

⁸⁸Ibid.

direction of John Weinzweig,⁸⁹ but this program never came to fruition. Bray's contact at this time with Weinzweig did, however, have a lasting influence. Weinzweig's approach toward ear training and sight singing was a different and more serious approach than any to which Bray had previously been exposed. This made him even more convinced of "the importance of musicianship."⁹⁰

University of Toronto (1946-49)

Following World War Two, the Department of Veterans' Affairs offered servicemen returning to Canada various opportunities by means of government programs. One of these provided a month's university tuition payment for each month of military service. Although Bray was offered the position of director of music for the

⁸⁹John Weinzweig (1913-) was born in Toronto, Ontario. He studied at the University of Toronto from 1934-37 with Healey Willan and Sir Ernest MacMillan, among others. Weinzweig served in the RCAF from 1943-45, during which time he encountered Bray. Weinzweig was appointed to the University of Toronto Faculty of Music in 1952. Jean-Marie Beaudet in "Composition," in *Music in Canada*, ed. Ernest MacMillan (Toronto: University of Toronto Press, 1955), 61.

⁹⁰K. I. Bray, Personal Interview, 22 June 1995. Although Bray later wanted to study composition with Weinzweig, this never occurred.

Belleville school system upon his return from overseas,⁹¹ he chose instead to take advantage of the opportunity to attend university. Although his five and a half years in the RCAF qualified for far more, he requested only to enrol in the new three-year Music Baccalaureate (hereafter called Mus. Bac.) program offered by the Faculty of Music at the University of Toronto.⁹² This program, the first of its kind in Canada, led to a degree called Mus. Bac. in School Music (renamed music education in 1953) and was designed “to provide a more extensive and specialized training for teachers.”⁹³

Sir Ernest MacMillan was dean of the University of Toronto’s Music Faculty at this time. However, much of the administration and planning for this new degree in school music was left to Arnold Walter.⁹⁴ Walter patterned this new program after the American university models of Juilliard and Eastman schools of music which provided students with “both the practical and the theoretical

⁹¹K. I. Bray, Telephone interview, 10 September 1996.

⁹²K. I. Bray, Personal Interview, 22 June 1995.

⁹³*Encyclopedia of Music in Canada*, 2d ed., s.v. “University of Toronto.”

⁹⁴Green and Vogan, *Music Education*, 357.

aspects of music education.”⁹⁵

In this new Mus. Bac. program that was “tailor-made for school music teachers,”⁹⁶ students received vocal music training from well-known choral director Leslie Bell and instrumental music from Eastman School of Music graduate, Robert Rosevear.⁹⁷ Richard Johnston, another Eastman graduate, joined the teaching faculty in 1947.⁹⁸

Upon graduation from this program, students attended the Ontario College of Education (OCE) to obtain their teaching qualifications so that they would be certified as “high school specialists in vocal and instrumental music.”⁹⁹ To coincide with

⁹⁵ibid.

⁹⁶K. I. Bray, Personal Interview, 19 June 1995.

⁹⁷Bradley, “G. Roy Fenwick,” 57. Rosevear (1915-) joined the Faculty of Music at the University of Toronto in 1946 and retired as professor emeritus in 1978. Throughout his career he also taught at Department of Education Summer School courses, was president of the OMEA in 1949-50 and became chairman of the American Bandmasters Association Foundation in 1985. *Encyclopedia of Music in Canada*, 2d ed., s.v. “Rosevear, Robert,” by Patricia Shand.

⁹⁸Green and Vogan, *Music Education*, 357.

⁹⁹Fenwick, *Function*, 20.

the graduation of the first Mus. Bac. class in 1949, OCE had for the first time, offered a course in instrumental music teaching.¹⁰⁰

When Bray enrolled in the Mus.Bac. program at the University of Toronto in 1946, he entered the Music Faculty as a piano major. Because of a serious injury to his hand which occurred soon after his return from the war, he was forced to change his major instrument. It was at this time that he switched to bassoon.

In his first year at the University of Toronto, Bray was assigned bassoon as a minor instrument. By graduation at the end of third year he had acquired enough facility to perform his final recital on bassoon and was able to complete the performance requirements for his conservatory grade ten as well.¹⁰¹

During the first year of the Mus. Bac. program, Bray again encountered G. Roy Fenwick. Those enrolled in the Mus. Bac. program formed an undergraduate society, of which Bray was elected president. Although the undergraduate society had not previously been in existence, the students chose to involve Fenwick in their activities by naming him the society's past president.¹⁰²

¹⁰⁰Ibid., 11.

¹⁰¹K. I. Bray, Personal Interview, 22 June 1995.

¹⁰²K. I. Bray, Personal Interview, 19 June 1995.

In order to earn extra money to support his family during his university studies,¹⁰³ Bray taught music on a part-time basis at Upper Canada College for two years.¹⁰⁴ Prior to Bray's hiring, Arnold Walter had held this teaching position establishing a choral program in the elementary level preparatory (prep) school and a recorder program at the secondary level. Bray, however, was asked to initiate a wind instrumental program at both elementary and secondary levels of the College. Travelling to the school several times a week to work in the afternoons, he was responsible for teaching the entire student body during the first year. In the second year, however, he restricted his assignment to the College's elementary level preparatory school.¹⁰⁵ By that time, Bray had been chosen to serve as one of two teaching assistants to theory professor and composer, Richard Johnston at the University of

¹⁰³The Brays' daughter Bonita was born in May 1944. Their son David joined the family in April 1950, just prior to Bray's graduation from the Ontario College of Education.

¹⁰⁴*Reveille*, (Toronto: Riverdale Collegiate, 1961), 39.

¹⁰⁵K. I. Bray, Personal Interview, 28 July 1995.

Toronto's Faculty of Music.¹⁰⁶

Richard Johnston

Richard Johnston (1917-1997), for whom Bray marked papers and taught sight singing classes as a teaching assistant at the University of Toronto, proved to be a significant influence on Bray's later career.¹⁰⁷ Born in Chicago, Johnston became a naturalized Canadian citizen in 1957. He taught music theory at the University of Toronto from 1947-68. A strong proponent of folk music, Johnston, together with Edith Fowke, published several song collections, among them *Folk Songs of Canada*.¹⁰⁸

Johnston, who was very interested in music education issues, was a founding member of the Canadian Music Educators' Association and president of the Ontario Music Educators' Association (1958-59). While director of the Royal Conservatory of Music, Toronto (RCMT)

¹⁰⁶Gordon Joselyn, another member of Bray's class at the University of Toronto, was the other student chosen as Johnston's teaching assistant. K. I. Bray, Personal Interview, 25 July 1997.

¹⁰⁷*Ibid.*, 19 June 1995.

¹⁰⁸Fowke, Edith and Johnston, Richard, *Folk Songs of Canada* (Waterloo: Waterloo Music Company, 1954).

summer school (1962-68), Johnston supported courses teaching the approaches of Carl Orff (starting in 1962) and later, Zoltan Kodály.¹⁰⁹

Johnston was very interested in the work of Orff, and lectured on "The North American Folk Song in Orff's Music for Children," at the CMEA convention held in Halifax, Nova Scotia, in 1963.¹¹⁰ His focus began to change the following year, though, after he had travelled to Hungary in March 1964. At that time, Johnston spent a month observing the usage of Kodály's methodology in a number of Budapest schools and discussed what he had seen with Kodály himself.¹¹¹ Johnston, "the first representative of a Canadian institution to observe the Kodály approach,"¹¹² subsequently wrote of his observations in the January-February issue of *The Recorder* (1965) and in the spring issue of the *Canadian Music Educator*

¹⁰⁹*Encyclopedia of Music in Canada*, 2d ed., s. v. "Johnston, Richard."

¹¹⁰Green and Vogan, *Music Education*, 337.

¹¹¹Lois Choksy, "Foreword," *Kodály and Education III*, Richard Johnston, ed. (Willowdale: Avondale Press, 1986), vii.

¹¹²Green and Vogan, *Music Education*, 338. *The New Approach to Music-Primary Division*, vii.

(1965).¹¹³

In the summer of 1965, Johnston introduced courses in the Kodály method at the RCMT summer school, and soon after at the University of Toronto's Faculty of Music, where the principles of Kodály's approach were integrated into sight singing classes. When Johnston moved to the University of Calgary as dean of its Faculty of Arts (1968-73), he initiated similar programs there.¹¹⁴ He later served as editor-in-chief for a number of projects, among them *Folk Songs North America Sings* (1984, Caveat) and *Kodály and Education* (three volumes, 1986, Avondale).

Through Richard Johnston, Kenneth Bray was first introduced to Kodály's approach to music teaching, an interest Bray would later pursue in depth.

Ontario College of Education (1949-50)

In 1949, following his graduation from the University of Toronto, Bray entered the Ontario College of Education (OCE) to complete his teaching certification. As previously documented, Bray

¹¹³At the time Johnston's article was published, Bray was editor of this journal.

¹¹⁴Green and Vogan, 338-339. *Encyclopedia of Music in Canada*, 2d ed., s.v. "Kodály Method."

already possessed his music supervisor's certificate earned through the Department of Education's three-year summer course program. As a result, upon graduation from OCE in 1950, Bray became one of the few educators to be certified through both the Summer Course for Supervisors of Music and through the Ontario College of Education.

At the completion of his year at OCE, Bray was hired to teach Music and English at Riverdale Collegiate in Toronto.

Summary

Each distinct phase of Kenneth Bray's formative years provided him with performing, writing, and teaching opportunities which over time accumulated to form the foundation upon which his career in music education was built. From his initial piano lessons at age four, through to his years of study at the University of Toronto, Bray gained personal performing experience on a wide variety of instruments. The ensembles at Belleville Collegiate and the Argyle military band introduced him to snare drum, tuba, trombone and string bass. Later, during the three sessions of the Ontario Department of Education's Summer Music Courses, Bray learned flute and clarinet, the latter of which he played in the RCAF band in Ottawa. Finally, at the University of Toronto, he switched to the bassoon, the instrument with which he has most recently been

identified.¹¹⁵

Bray's years of service with the RCAF were particularly significant because they resulted in numerous opportunities for him to write and arrange music specifically for professional performers. As well, the feedback from these professionals regarding his work afforded him insight into techniques required to successfully write for strings. As a result, by the time Bray began to teach music at Riverdale Collegiate, he was not only familiar with the capabilities of both band and orchestral instruments, but also had the writing and arranging experience necessary to produce the arrangements first published during his tenure at Riverdale.

¹¹⁵See *Encyclopedia of Music in Canada*, 2d ed., s.v. "Bray, Kenneth." Bray taught bassoon at the University of Toronto (while an associate professor at OCE) and at the University of Western Ontario. As well he has performed professionally with the London Woodwind Quintet and the London Symphony Orchestra (Orchestra London Canada).

CHAPTER 3
RIVERDALE COLLEGIATE (1950-1961)

Prior to Kenneth Bray's assignment to the music department at Riverdale Collegiate in 1950, changes had occurred within Ontario's school system which resulted in the rapid expansion of secondary school music programs within the province. To accurately place Bray's career at Riverdale into proper perspective and to clarify an understanding of the state of music education within the province at the time, some background information and a brief explanation are required.

Secondary School Music in Ontario
Prior to 1950

Early directives from the Ontario Department of Education regarding music teaching had focused primarily on music at the elementary level and, by 1924, music had become an obligatory

subject in Ontario elementary schools.¹

In contrast, it was not until 1920, when the University of Toronto's Faculty of Education became known as the Ontario College of Education, that a course in vocal music was offered to those planning to teach at the secondary level.² Furthermore, it was 1927 or 1928 before music was officially included as a subject for study at the secondary level. Music first appeared "on the list of Ontario departmental examinations for middle school," at that time.³ But secondary-level music programs did not begin to grow across the province until several government initiatives had been implemented.

¹Green and Vogan, *Music Education*, 245. Bradley, however, suggests that music was mandatory in elementary schools at an even earlier date. She reports that when summer school for music teachers was first offered in 1887, at the same time, music was made mandatory in Ontario schools, and that its teaching would be enforced. "G. Roy Fenwick," 29-30.

²Fenwick, *Function*, 10-11. Regarding the Ontario College of Education, Green and Vogan more specifically state: "Secondary school training was centralized in 1920 when faculties of education at Queen's University and the University of Toronto were superseded by the Ontario College of Education." Green and Vogan, 278.

³Green and Vogan, 268. At this time, secondary schools were considered to have three divisions: lower school (grades 9 and 10), middle-school (grades 11 and 12) and upper school (grade 13). To enter high school, one needed to first pass entrance examinations. Further examinations followed at the end of each division in order to continue on to the next.

The first of these initiatives involved a change in government funding. Available from 1936, this funding allowed instrumental music to be taught as a shop subject in vocational schools. It was felt that playing an instrument provided “as satisfactory manual training as [did] other types of shop work.”⁴ Coinciding with this new funding, the Ontario Department of Education made available to teachers a course in instrumental music as part of the Summer Music School in Toronto (1936). The following year, an instrumental course was also offered to those studying at the London location.⁵

The next factor in the growth of secondary school music was the government regulation of 1937 that required grade nine students to choose music or art as an optional subject. This was followed in 1938 with the announcement that a general course of grade ten music involving singing, music appreciation and theory would be an option available to students. Furthermore, in 1943, a province-wide grade thirteen music course was introduced, thereby extending the

⁴Alan Smith, “A Study of Instrumental Music in Ontario Secondary Schools during 1954-55” (M. Mus. thesis, University of Toronto, 1956), as quoted in Green and Vogan, *Music Education*, 262, 354.

⁵ Fenwick, *Function*, 38.

study of music throughout the secondary grades.⁶ The following year, a revised course of study appeared. These new courses were supported by another system of grants, established in 1945, which extended funding for music to all types of secondary schools. Where previously music had only been approved for vocational schools, this new funding allowed academic high schools to offer music programs as well.⁷

Accompanying the additional funding for music programs in 1945 was the appointment of Major Brian McCool to the provincial Department of Education's Music Branch as Assistant Director of Music for Ontario.⁸ The new government grants, when considered in combination with McCool's appointment, were particularly

⁶Green and Vogan, *Music Education*, 269, 344.

⁷Ibid., 354. Brault, 381.

⁸Brian S. McCool(1901-1982) was born in London, Ontario. Prior to military service in World War Two, McCool taught English, and classical languages at various schools in Toronto. He was later named head of music at Harbord Collegiate in Toronto where he remained from 1928-39. Following distinguished service during the war, for which he was named MBE, McCool was appointed assistant director of music for Ontario in 1945. He served as the vice-principal of the Summer Music School from 1945-49, and its principal from 1956-70. In 1959, McCool was named director of music for Ontario, a post he held until 1968. *Encyclopedia of Music in Canada*, 2d ed., s.v. "McCool, Brian," by Wallace Laughton.

significant for music in Ontario's high schools because McCool was assigned specifically to secondary schools.⁹

McCool was also instrumental in establishing a program called the Ontario Department of Education Concert Plan which funded concerts in small communities by "young, rising artists," professional ensembles and some school groups. Under this program, which operated from 1946, ensembles like the Barrie Collegiate Band, the North Toronto Collegiate Orchestra and the Riverdale Collegiate choir toured the province in an effort to promote music in the secondary schools.¹⁰

Statistics quoted by G. Roy Fenwick in *The Function of Music in Education* give some indication of the extent of the changes to secondary school music programs which took place after 1945. Only seventeen secondary schools had offered a course in music in 1935. By 1949, however, music was an option for grade nine students in 311 schools, a figure which represented seventy-seven percent of

⁹Fenwick, *Function*, 18.

¹⁰Green and Vogan, *Music Education*, 356. Bradley, "G. Roy Fenwick," 62. Green and Vogan report that this program operated until 1952. Bradley, however, citing the *Music Report* of the Minister of Education for 1958, states that, by 1958, "the Concert Plan had provided twelve hundred concerts throughout the province," thus implying that the Concert Plan was in effect until that date.

Ontario's secondary schools. While these statistics do not indicate whether the music programs were offered as instrumental, vocal, or general music, Fenwick does clarify our understanding somewhat by further reporting that 268 choirs, 78 orchestras and 47 bands were operating in Ontario secondary schools in 1948.¹¹

Other factors beyond the scope of the Department of Education also contributed significantly to the growth of music as a secondary school subject at this time. Rapidly following the 1945 appointment of McCool to the Music Branch and the extension of financial support to all secondary schools, the University of Toronto, in 1946, initiated its aforementioned Bachelor of Music (Mus. Bac.) program, the first university degree program designed specifically to prepare high-school music teachers (see Chapter Two).

As well, following the end of World War Two, a large number of military musicians (like Bray) who had "experienced at first hand

¹¹Fenwick, *Function*, 19. It was previously reported that a 1937 directive from the Department of Education required music or art be chosen by grade nine students. However, the statistics regarding the numbers of schools offering grade nine music in 1949 quoted by Fenwick do not explain why this earlier directive was not followed universally, nor specify where in the province music was not offered. Fenwick states that 70 collegiates, 156 high schools, 70 continuation schools and 15 vocational schools were offering grade 9 music in 1949-50, and that this represented seventy-seven per cent of all secondary schools in the province. One can only surmise that music was not available in all of Ontario's vocational schools or secondary schools in rural areas at that time.

the importance of music in the war effort,”¹² returned home to Canada. Because of the swiftly expanding number of music programs within Ontario, these veterans were welcomed by school boards as experienced musicians and teachers. Many earned their teaching certification attending the Department of Education’s summer school courses.¹³ Others chose instead to train as high school music teachers and entered the University of Toronto’s new Mus. Bac. program. Those enrolled in the university program, however, were only granted their teaching certification once an additional year at OCE had been completed. (Bray was a member of this first graduating class and completed the required year at OCE, despite the fact he had already completed his certification in music through the Department of Education’s summer school courses. As previously noted, Bray is one of the few music educators certified through both the Summer Course for Supervisors of Music and through the Ontario College of Education.)

While 1946 marked the implementation of the University of Toronto’s Mus. Bac. program, it was also the year in which

¹²*Encyclopedia of Music in Canada*, 2d ed., s.v. “School Music,” by Kenneth Bray, J. Paul Green and Nancy Vogan.

¹³*Ibid.*

instrumental music was introduced as an optional subject at North Toronto Collegiate. Although the music program offered at Barrie Collegiate was established several years earlier,¹⁴ North Toronto's program was considered "a landmark in the annals of school music in Ontario,"¹⁵ because its experimental program treated music "like any other subject."¹⁶

Music at North Toronto Collegiate

At North Toronto Collegiate in 1946, instrumental music was introduced as an optional subject in an experimental program initiated by the school's principal.¹⁷ As noted above, while North

¹⁴Green and Vogan in *Music Education*, 271, state that W. A. Fisher at Barrie Collegiate had organized an orchestra at that school in 1939 but by the next year he had shifted the program's concentration to wind instruments. Music was offered as an optional subject, meeting four periods per week. Students provided their own band instruments with the exception of percussion and tuba, which were owned by the school.

¹⁵Green and Vogan, *Music Education*, 355.

¹⁶Brian S. McCool, "Instrumental Music in Ontario Schools," *Canadian School Journal* 26, no. 7-8 (July-Aug. 1948), 267 as quoted in Green and Vogan, 354.

¹⁷*ibid.*, 271.

Toronto's program was not the first instrumental music program found in Ontario's secondary schools, it was nevertheless so successful "that it became the prototype in a widespread expansion of the subject over the next three decades."¹⁸

At North Toronto, music like other optional subjects, was scheduled for forty-five minutes daily and its mark was included as part of the individual student's overall academic average. To enter the music program at North Toronto, candidates were "selected on the basis of high academic achievement and a simple aural test administered in grade eight."¹⁹ As students progressed through the grades, their enrolment was governed by several factors: class size, the instrumentation balance required by the school's orchestral ensembles, and academic achievement (an overall average of 65 per cent in grade nine was required to advance to grade ten). As a result, only the very best wind players were allowed to continue in the music program beyond grade ten.²⁰ While in Kenneth Bray's opinion, "the North Toronto school had the greatest orchestra

¹⁸ibid., 355.

¹⁹ibid.

²⁰ibid.

program, the best in the province, maybe the best one in Canada,"²¹
 the nature of its program "from its inception had carried overtones
 of elitism."²²

In contrast, when Bray joined the music department at Riverdale Collegiate in 1950, he discovered that the music program under Dawson Woodburn, "was just the opposite." Riverdale's music program, unlike North Toronto, "took everybody . . . we felt it was more democratic."²³

Of the University of Toronto's first class of nineteen Mus. Bac. graduates, only Leonard Dunelyk²⁴ and Kenneth Bray were hired to teach in Toronto. Two positions were to be filled at that time—one

²¹K. I. Bray, Personal Interview, 21 June 1995.

²²Green and Vogan, *Music Education*, 355.

²³K. I. Bray, Personal Interview, 21 June 1995.

²⁴An acquaintance of Bray's from military service, Dunelyk had been hired as a part-time, itinerant violin teacher by the music department of the Toronto Board of Education in 1949. The following year he joined the staff at North Toronto Collegiate where he taught strings. Dunelyk also organized a string course for the Department of Education which brought George Bornoff to Toronto from 1958-1960. In 1962, Dunelyk was appointed as an inspector and string consultant by the Ontario Department of Education. Green and Vogan, 361, 364. Bradley, 65. *Encyclopedia of Music in Canada*, 2d ed., s.v. "School Music."

music teacher was required at North Toronto Collegiate while the other was needed for Riverdale Collegiate. Bray later discovered that it was the “flip of a coin” which placed Leonard Dunelyk in North Toronto’s music department and Bray with Dawson Woodburn at Riverdale Collegiate.²⁵

Had Bray been placed at North Toronto Collegiate, he may have developed an elitist point of view. As a result of his appointment to Riverdale Collegiate, however, he adopted Woodburn’s inclusive, democratic philosophy of music education—a philosophy which complemented the balanced approach to music teaching which Bray had earlier demonstrated as itinerant music supervisor in the District of Muskoka.

Dawson Woodburn, who served as Bray’s department head at Riverdale for seven years, would prove to exert a lasting influence upon Bray and his personal philosophy of music education.

Riverdale Collegiate

Dawson Woodburn

Dawson Woodburn (1906-1981), first chairman of the music department at Riverdale Collegiate, was a graduate of the University of Western Ontario (Bachelor of Arts), the London Teachers College

²⁵K. I. Bray, Personal Interview, 21 June 1995.

and New York University (Master of Arts).²⁶ Like Bray, Woodburn's first teaching experience was that of an elementary teacher in rural Ontario schools. Woodburn, however, had also taught in elementary schools in Toronto. There, he directed choirs and started one of the first string orchestras in Toronto's public school system.²⁷

Following his service with the Canadian army in World War Two, Woodburn initiated the music program at Riverdale Collegiate in Toronto. Riverdale's "extensive music department" offered "vocal and instrumental classes in the timetable as well as extra-curricular ensembles both at junior and senior levels."²⁸ During Woodburn's tenure as department head at Riverdale, he was responsible for the choirs which "achieved national recognition."²⁹ Over time, Riverdale's music department expanded to include James

²⁶"The Spotlight . . . on Dawson Woodburn," in *The Recorder* 8/2, (Nov. Dec. 1965) : 7.

²⁷*Encyclopedia of Music in Canada*. , 2d ed., s.v. "Dawson E. Woodburn," by Barclay McMillan. One location in which Woodburn taught prior to Riverdale was at Niagara Street Elementary School in Toronto. K. I. Bray, Personal Interview, 25 July 1997.

²⁸Green and Vogan, *Music Education*, 345.

²⁹*Encyclopedia of Music in Canada*. 2d ed, s.v."Dawson E. Woodburn."

Robbins who directed the bands, and Kenneth Bray who led the school's orchestras.³⁰

In 1957, Woodburn followed principal William Bailey to a new assignment at Lawrence Park Collegiate, at which time Bray became Riverdale's music department chair. Woodburn remained at Lawrence Park until being named as the first music instructor at Althouse College of Education (now known as the Faculty of Education, the University of Western Ontario) in 1965. At Althouse, Woodburn taught strings, winds, percussion, and choral methodology until his retirement in 1971.³¹ At the same time, Woodburn served as conductor of various choral ensembles at the University of Western Ontario's Faculty of Music (1965-70).³² According to Green and Vogan, Woodburn's "strong presence [at the University of Western Ontario] . . . was largely responsible for an expansion of music education in the southwestern part of the province."³³

³⁰Green and Vogan, *Music Education*, 345.

³¹*Encyclopedia of Music in Canada*, 2d ed., s.v. "Dawson E. Woodburn."

³²*Ibid.*, s.v. "University of Western Ontario," by J. Paul Green.

³³Green and Vogan, 345.

During the 1950s and 1960s, Dawson Woodburn “became a dominant voice in the Ontario Music Educators’ Association,” serving as its president in 1962-63.³⁴

Later, while Professor of Methodology in Music at Althouse College, Woodburn, along with Kenneth Bray, G. Roy Fenwick and Mary Stillman, co-authored the songbook series *Music for Young Canada*, (volumes three to eight), published in 1967 and 1969 by W. J. Gage. Following his retirement, Woodburn also prepared *Teaching Singing: A Handbook for Elementary and Secondary Schools* which was published by the Faculty of Education, the University of Western Ontario, shortly after his death in 1981.³⁵

Music at Riverdale Collegiate

Although Woodburn was regarded as having particular expertise in the area of choral music, he believed strongly in the importance of offering both vocal and instrumental music to

³⁴Green and Vogan, *Music Education*, 345. *Encyclopedia of Music in Canada*, 2d ed., s.v. “Dawson E. Woodburn.”

³⁵This information is noted on the book’s back cover. Dawson Woodburn, *Teaching Singing: A Handbook for Elementary and Secondary Schools* (London: Faculty of Education, the University of Western Ontario, 1981).

students. As a result, when Bray joined the music department at Riverdale Collegiate in 1950, its program consisted of vocal and instrumental classes which were scheduled into students' timetables, with a number of junior and senior ensembles operating as extra-curricular activities.³⁶

In keeping with Woodburn's "democratic" philosophy of music education, Riverdale, unlike North Toronto, had no entry requirements to screen students prior to their acceptance into its music program. Bray recalls that soon after his arrival at Riverdale, he and Woodburn calculated that more than two thirds of its student body were taking music.³⁷

An important feature of Riverdale's music program was its curricular balance. "Performance was not everything, right from grade nine."³⁸ Theory, history, and listening, in addition to performance, were integral to the program at each grade level. Furthermore, as students progressed to the upper grades, the academic portions of the program formed an increasingly important

³⁶Green and Vogan, *Music Education*, 345.

³⁷K. I. Bray, Personal Interview, 21 June 1995.

³⁸*Ibid.*

part of their assessment, while the weight placed upon their performance decreased. The result of this carefully planned, balanced curriculum was that Riverdale's music department produced well-rounded music students.³⁹

Riverdale's balanced program in fact, complied with Department of Education requirements (dating from 1944) which stipulated forty per cent of class time should be devoted to listening activities, with another forty per cent spent in singing or playing. The remaining twenty per cent was allotted to theory and sight-reading.⁴⁰

Because Dawson Woodburn had taught at the Ontario Department of Education's music summer school for many years, it

³⁹Terence Bailey, Personal Interview, 6 August 1997. Terence Bailey (b. 1937 -) was born in Toronto. He graduated from Riverdale Collegiate, and was among Kenneth Bray's first grade nine music students in 1950. Bailey earned a B. Mus. (Toronto) in 1958, a Master of Fine Arts (Princeton) in 1960 and a Ph. D. (Washington) in 1968. He is a musicologist who has specialized in Gregorian chant. Bailey taught at the University of Saskatchewan and at the University of British Columbia before being appointed to the music history department of the University of Western Ontario in 1974. *The Encyclopedia of Music in Canada* 2d ed., s. v. "Bailey, Terence," by Gordon K. Greene.

⁴⁰Fenwick, *Function*, 60. Green and Vogan, *Music Education*, 366.

is not surprising that the design of his program closely followed Fenwick's guidelines. Furthermore Bray, as a student, had also been exposed to Fenwick's philosophy of balance within the music curriculum. The reader will recall that Fenwick had served as principal of the Department of Education's Summer Music Course in London where Bray was enrolled during the summers of 1939 and 1940. (see Chapter Two)

In 1954, the Ontario government released revised curriculum guidelines for which Dawson Woodburn, along with G. Roy Fenwick, Leslie Bell and Harvey Perrin were responsible.⁴¹ These new guidelines did not officially increase the time previously allotted to performance but did specify that "the performance of music is, above everything else, the most important activity that can be carried on in the name of music in any curriculum."⁴² By 1956, Alan Smith reported that many individual teachers had increasingly stressed the performance aspect of their music programs, with the result that students were being selected for special talent. Class

⁴¹Brian McCool, as quoted in Brault, "A History of the OMEA," 381.

⁴²*Courses of Study: Music, Grade 9, 10,11,12 and 13*, (Ontario: Department of Education, 1954), 5, as quoted in Green and Vogan, 366.

time was often used for ensemble rehearsal, while “musical knowledge classes” were “virtually abandoned.”⁴³

Some secondary school programs, like those at North Toronto Collegiate and Barrie Collegiate, were known to be performance-oriented. But the “compromise program” at Riverdale continued to offer a balance between performance and the “listening, the historical and the theoretical aspect” of music.⁴⁴ In this way, Riverdale’s music program maintained the guideline requirements of the Ontario Department of Education. This was an exception to the practice of the time, nevertheless.

Kenneth Bray at Riverdale Collegiate (1950-1961)

When hired at Riverdale, Bray was assigned to teach grade nine English and only a few classes of music, including choral (vocal) classes, and one or two instrumental classes.⁴⁵ Although he was

⁴³Smith, “A Study of Instrumental Music in Ontario,” 206, as quoted in Green and Vogan, *Music Education*, 366.

⁴⁴Terence Bailey, Personal Interview, 6 August 1997. Kenneth I. Bray, D. Bruce Snell and Ralph Peters, *For Young Musicians*, Volume 2 (Waterloo: Waterloo Music Company, 1971), v.

⁴⁵K. I. Bray, Personal Interview, 21 June 1995.

initially unhappy with the large amount of English he was to teach, Bray later came to value the knowledge he gained from this experience (as detailed later in this chapter).

Prior to Bray's arrival at Riverdale, both vocal and instrumental classes had been offered. Initially, the instrumental classes resembled an orchestra, grouping strings, winds and percussion together.⁴⁶ During Bray's tenure at Riverdale, the instrumental classes became streamed so that strings, brass and woodwinds eventually operated as separate class groupings.⁴⁷

New students were required to choose one of art, vocal or instrumental music before enrolling in grade nine at Riverdale. For those choosing music, no entry examination was required. Bray, however, did administer three sections of Carl Seashore's *Measures of Musical Talent* test to incoming students in order to develop a musical profile of new pupils, and to assist him with instrument assignment. These tests were used with the support of the school's administration on the understanding that no student would be

⁴⁶“At first [Dawson Woodburn] taught instrumental music in a composite class of strings and winds but this program grew to the large and excellent program still associated with [Riverdale].” From “The Spotlight . . . on Dawson Woodburn,” in *The Recorder* 8/2 (Nov. Dec. 1965) : 7.

⁴⁷K. I. Bray, Personal Interview, 8 July 1997.

excluded from choosing music on the basis of test results.⁴⁸

In addition to his classroom responsibilities at Riverdale, Bray conducted a number of extra-curricular ensembles. These ensembles included the school's orchestra, a junior-level choir of mixed voices, and the concert band.⁴⁹ Bray arranged private lessons for some deserving instrumental students at Riverdale. He contacted several private teachers who came to the school to teach.⁵⁰ As well, he worked alongside Woodburn to produce a number of school shows and operettas, many of which Bray wrote or arranged. One school production featuring music arranged by Bray was an operetta called "Snow White," based upon the Walt Disney film.

At Riverdale, assemblies were a regular part of school life in which the music department was expected to participate. At these assemblies, a band, orchestra, or some other ensemble from the

⁴⁸ibid.

⁴⁹K. I. Bray, Personal Interview, 8 July 1997. In April 1953, at the fourth OMEA convention, "Conductor Kenneth Bray led the Riverdale Collegiate Band in concert and then allowed his instrumentalists to serve guest clinician Joseph Bergeim for the latter's Band Workshop." [Bergeim was the co-author of the *Boosey and Hawkes Band Method*.] Brault, "History of the OMEA," 272.

⁵⁰Terence Bailey, Personal Interview, 6 August 1997.

music department, would regularly perform *O Canada* and *God Save the Queen*. In addition, the assembly programs included the singing of hymns accompanied by the band. But appropriate arrangements of this material were difficult to obtain. Bray, drawing upon his years of professional writing and arranging experience with the Royal Canadian Air Force, began to write his own arrangements for band, orchestra, and choir to provide his students with this required repertoire.⁵¹

Early Arrangements for Band and Orchestra

Bray's first instrumental publications from this period were *O Canada and God Save the Queen* (1956) and *O Canada, God Save the Queen and The Star-Spangled Banner* (1957). Bray also edited the collection *Fifteen Hymn Tunes* (1958), which included the work of Robert Cringan, Jack Dow, Harvey Perrin and Bruce Snell as well as three arrangements by Bray.⁵² In each case, Bray's publications

⁵¹K. I. Bray, Personal Interview, 19 June 1995.

⁵²Bray's contributions to this collection were: "The Lord's My Shepherd (Crimond)," "O Valiant Hearts," and "Breathe on Me, Breath of God." Bray, as editor of *Fifteen Hymn Tunes*, included the following information in the conductor's score: "This selection contains fifteen hymns which were mentioned most often in a poll of leading music educators across Canada."

grew from material he had first prepared for use in Riverdale's school assemblies.

When arranging a hymn for performance by Riverdale's orchestra, for example, Bray found a four-part version in a standard hymnal for source material. He then began to orchestrate, considering first each instrument's sound quality, range and function within the ensemble in vocal terms. (See Table 1) Soprano and alto parts would be assigned to violin, flute, oboe and trumpet. Horn, viola and trombone were given alto and tenor lines. The bass line was written for bassoon, bass clarinet, trombone, tuba, cello and double bass. Percussion was generally limited to timpani and glockenspiel which, on occasion, would be assigned to play a melody line along with the flute.

One instrument which received special treatment, however, was the clarinet. Because the soprano line was already assigned to other high-range instruments like flute, oboe and trumpet, Bray felt that the addition of the clarinet to that grouping could shift the ensemble's voicing out of balance. As a result, when scoring for orchestra, he generally assigned the first clarinet the alto part, and the tenor line to the second clarinet. When scoring for band, however, the clarinet's function was seen in a different light; second and third clarinet were assigned soprano and alto roles, while the first clarinet was given the tenor line, written an octave

TABLE 1

The Orchestral Choir⁵³STRINGS

<i>Soprano</i> violin	<i>Alto</i> viola	<i>Tenor</i> cello	<i>Bass</i> bass
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OR

first violin	second violin	viola	cello and bass
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WOODWINDS

<i>Soprano</i> piccolo flute clarinet oboe	<i>Alto</i> clarinet English horn	<i>Tenor</i> bassoon	<i>Bass</i> bassoon contra- bassoon
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BRASS

<i>Soprano</i> trumpet	<i>Alto</i> French horn trumpet	<i>Tenor</i> trombone French horn	<i>Bass</i> tuba
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⁵³Kenneth I. Bray and D. Bruce Snell, *For Young Musicians*, vol. 1 (Waterloo: Waterloo Music Company, 1973), 133-139.

higher.⁵⁴ In this way, the first clarinet part assumed the role of descant or fauxbourdon within the instrumental choir.

Bray's orchestration formula, much of which is explained in *For Young Musicians, Volume Two* (see Tables 2 and 3),⁵⁵ ensured that winds and strings were written as balanced, individual "choirs." Regardless of whether the whole ensemble or each individual choir was performing, the resulting sound would be balanced. This also allowed Bray, as conductor, greater flexibility during performance, since the accompaniment for each verse could be varied simply by using different instrumental combinations.

When completing an arrangement for his students, Bray copied each part onto a stencil from which duplications would be made. Generally, separate stencils for C, Bb, and Eb instruments would be prepared, often with several parts included on each sheet. This was done so that the ensemble's balance could be adjusted during performance simply by instructing the students to play either line appearing on their sheets.⁵⁶

⁵⁴K. I. Bray, Personal Interview, 19 June 1995. Bray, Snell and Peters, *For Young Musicians*, vol. 2, 111-112.

⁵⁵K. I. Bray, Personal Interview, 21 June 1995.

⁵⁶K. I. Bray, Personal Interview, 19 June 1995.

TABLE 2

An Example of K.I. Bray's
Orchestration Formula for the Orchestral Choir⁵⁷

	Woodwinds	Brass	Strings
Soprano (8va)	flute		violin 1
Soprano	oboe	trumpet 1	violin 1
Alto (8va)			violin 2
Alto	clarinet 1	horn 1 (1&3) trumpet 2	violin 2
Tenor	clarinet 2	horn 2 (2&4) trombone 1	viola
Bass	bassoon	trombone 2 (bass tb)	cello, bass
Bass (8va basso)		tuba	

⁵⁷ Bray, Snell and Peters, *For Young Musicians*, vol. 2., 111.

TABLE 3

An Example of K.I. Bray's
Orchestration Formula for the Band Choir⁵⁸

	Woodwinds	Brass	Saxophones
Soprano (8va)	flute		
Soprano	oboe, clarinet 2	trumpet 1	alto 1
Alto	clarinet 3	horn 1(1-3), trumpet 2	alto 2
Tenor (8va)	clarinet 1		
Tenor		horn 2 (2-4) trombone 1	tenor
Bass	bass clarinet, bassoon	trombone 2 (bass tb)	baritone
Bass (8va basso)		tuba	

⁵⁸Bray, Snell and Peters, *For Young Musicians*, vol. 2, 112.

Early Choral Arrangements

In addition to the material arranged for band and orchestra, Bray produced a quantity of choir arrangements, often at Dawson Woodburn's request.⁵⁹ The majority of these arrangements were not published. One choral work completed by Bray which was published during this period of time was *Annie Laurie* (Gordon V. Thompson, 1957). This unaccompanied, four-part piece was performed by the All-Provincial High School Choir under Woodburn's direction, at the 1957 OMEA Convention's Wednesday Evening Concert, 24 April 1957.⁶⁰ Bray's choral arrangements of *O Canada and God Save the Queen*, also published by Gordon V. Thompson, did not reach publication until 1965, several years after he had left Riverdale.

Whether for band, orchestra or choir, all of Kenneth Bray's earliest publications developed from arrangements originally written with a specific purpose—for use in his personal teaching situation at Riverdale. Similarly, the textbook *For Young Musicians*,

⁵⁹*Ibid.*, 21 June 1995.

⁶⁰Brault, "History of OMEA," 304. This piece was arranged with optional settings for the second and third verse. Words for all three verses appeared below the music for verse one. The director chose, instead, to use the optional settings which were significantly different from that used in the first verse.

first published in 1961, grew from Bray's desire to create music theory and history material appropriate for use in his own classroom.⁶¹

For Young Musicians

As previously mentioned, when Kenneth Bray joined the staff at Riverdale Collegiate, he was assigned to teach several more classes of English than music. Unhappy with this arrangement, he initially threatened to transfer, but eventually reconsidered. A number of years later, however, while department chairman, he again threatened to leave Riverdale. This time, ironically, it was because he was told he could no longer teach English.⁶²

Bray had come to value the portion of his teaching assignment devoted to English during his years at Riverdale. He had found that working with students in an educational setting other than music allowed him a better understanding of those with whom he had contact in his music program. Even more significantly, though, he felt that "in learning how to teach [English] . . . [he] learned how to

⁶¹Kenneth I. Bray and D. Bruce Snell, *For Young Musicians* vol. 1, (Waterloo: Waterloo Music Company, 1961).

⁶²K. I. Bray, Personal Interview, 21 June 1995.

teach music.”⁶³

Bray and his fellow University of Toronto graduates, as a result of the training received at OCE, were certified to teach other subjects in addition to music.⁶⁴ The English curriculum, however, was initially new and somewhat unfamiliar to Bray. As a result, lesson plans for his English classes required a much different thought process than did his planning for the music program. Bray felt that the step-wise preparation he found necessary to successfully deliver English lessons forced him to reconsider the way in which he was presenting material in the music room. “From having to rethink all of the English [program] step by step . . . I learned to go back to music that way, too . . . how to approach it in very slow steps in some kind of a logical manner. And out of that came *For Young Musicians*.”⁶⁵

As part of Riverdale’s balanced music program, Bray taught music history and theory to his students. Feeling most comfortable when able to provide his class with a text from which to work, Bray used a variety of publications. However, none of these commercially

⁶³Ibid.

⁶⁴Green and Vogan, *Music Education*, 360.

⁶⁵K. I. Bray, Personal Interview, 21 June 1995.

available texts proved appropriate for use in his classroom. Bray became frustrated with this situation and decided to write a book that would meet his needs and those of his students.

The outline of *For Young Musicians* was drafted over a period of time, including the specific material Bray wanted the book to cover, and the order in which the material would be presented. As well, he planned an unusual format for the text: a series of three “layers” in which each topic would be presented in increasing levels of difficulty. As the text explains, “Part A is elementary work, Part B is intermediate work, and Part C is work for advanced students or for added interest.”⁶⁶ The purpose for this format was “two-fold: a) to present material that could be adapted to fit any graduated course of study; b) to confine each specific topic to one chapter only so that the student will have a complete body of information in one place for purpose of reference and review.”⁶⁷

Kenneth Bray was actively working on this project by 1955, but found it difficult to make much progress for a number of reasons. At that time, he was not only responsible for his growing family and his teaching position at Riverdale, but he often played

⁶⁶Bray and Snell, *For Young Musicians* vol. 1, vi.

⁶⁷Ibid.

professional engagements in Toronto, had begun work on his Master of Music degree at the Eastman School of Music, and was secretary/treasurer of the OMEA (from 1955-58). Realizing that he needed assistance, Bray approached his colleague Bruce Snell for help, proposing that they collaborate to complete this project.⁶⁸

Snell, with whom Bray had performed professionally, taught music at Oakwood Collegiate, a secondary school located in a different area of Toronto.⁶⁹ Snell shared Bray's belief in the importance of providing students with a balanced music program. In Snell's opinion, a music program required:

a sound curriculum: a balanced programme of performance and analysis in all their phases, a reasonable distribution of time for the practical and the theoretical . . . well-graded repertoire of the best quality music . . . [and] time for the historical and theoretical aspects of our subject so that our

⁶⁸K. I. Bray, Personal Interview, 21 June 1995. Bruce Snell was head of the music department at Oakwood Collegiate in Toronto while they wrote *For Young Musicians*. He later transferred as head of music at Humber College in Toronto. Subsequently, Snell was named Vice-Principal of North Toronto Collegiate. *For Young Musicians*, vol. 1 and 2, (1961,1967).

⁶⁹Snell had hired Bray as celeste player for the pit orchestra of a production called "Salad Days." This production was performed first at Hart House and later at the Crest and Royal Alec Theatres in Toronto during the mid-1950s. K. I. Bray, Personal Interview, 21 June 1995.

students develop a love of music through understanding.⁷⁰

Kenneth Bray and Bruce Snell met weekly during the school year as well as working through summers to prepare the text. In order to ensure that the book's material was presented in a way that would be suitable for use in a high school classroom, each took sample lessons to his own school and taught the lessons using their plans. They would then meet to compare and evaluate results. Only after a number of revisions, each of which was pilot-tested in their classes, were they convinced that the material was suitable for the text.⁷¹

In Bray's opinion, when the final manuscript of *For Young Musicians* was submitted for publication, it was "different and better" than his original plan had been because of the collaborative process of testing and re-evaluating he and Snell had employed throughout its preparation.⁷²

⁷⁰D. Bruce Snell, "A Crisis? A Challenge!" in *Canadian Music Educator* 7/3 (Mar. Apr. 1966) : 44-46.

⁷¹K. I. Bray, Personal Interview, 21 June 1995.

⁷²*Ibid.*

For Young Musicians, Volume One: Contents

The material chosen by Bray and Snell in *For Young Musicians, Volume One* presented students with “the language, the vocabulary and the history of music.”⁷³ More specifically, students were introduced to musical rudiments such as pitch and time values of notes and rests. Included also were the piano keyboard and detailed chapters on clefs, rhythm and metre, scales, intervals and form. Explanations of musical terms and symbols as well as information regarding instruments and composers completed the program. (For a more complete summary of the contents of the text, see Tables 4 and 5.)

At the end of each section, Bray and Snell included exercises to be completed by the student as well as review pages entitled, “Things to Remember.” The review took the form of a concise restatement of the information presented in the preceding pages. As well, with the exception of the final chapter (Composers), review exercises covering the entire chapter were included at the chapter’s end. These final review exercises used the same layered format as the chapters which they followed. For example, if only the most basic information (i.e., section A) of a particular chapter had been covered in class, the student would then complete only the review

⁷³Bray and Snell, *For Young Musicians*, vol. 1, v.

section pertaining to section A material. In this way, teachers and students could make use of this same text book over a period of years, with the more complex material taught as the student moved through the educational spiral.

According to Brian McCool, who wrote the introduction to *For Young Musicians*, Volume One, Bray and Snell's work included "all the basic aspects of school music necessary for the course prescribed by the [Ontario] Department of Education except for practical playing and singing."⁷⁴ The material presented in *For Young Musicians*, Volume One was, in fact, remarkably similar to the secondary school music course described by G. Roy Fenwick in *The Function of Music in Education* in 1951:

In secondary schools . . . attention should be given to an intensive study of the human voice, the piano and organ, and the instruments of the modern symphony orchestra. The course should also include rhythm, melody, harmony, form, style, biography, and history in the sense of sympathetic acquaintance with the lives of composers and manners and feelings of different communities, nationalities, and periods.⁷⁵

But, a review of *For Young Musicians*, Volume One from *The Recorder* (May 1962) suggested that not all topics required in the

⁷⁴Brian S. McCool, "Introduction," *For Young Musicians*, vol.1 , iii.

⁷⁵Fenwick, *Function*, 60.

TABLE 4

For Young Musicians, Volume One: Summary of Contents

CHAPTER TITLE	CHAPTER CONTENTS
1. The Foundations of Music	-includes definitions of time and pitch values of notes; rests and the piano keyboard
2. Clefs	<u>Part A</u> - great staff; treble and bass clefs; leger lines <u>Part B</u> -alto and tenor clef; transposition between clefs <u>Part C</u> -soprano, mezzo-soprano and baritone clefs
3. Rhythm and Metre	<u>Part A</u> -definitions of rhythm, metre; simple metre <u>Part B</u> -compound metre; changing simple and compound metre; grouping notes rhythmically <u>Part C</u> -syncopation and unusual rhythms
4. Scales	<u>Part A</u> -definition of scales; major scales;key signatures; cycle of fifths; finding keynote from key signature <u>Part B</u> -key signatures in alto and tenor clefs; ancient, harmonic and melodic minor scales <u>Part C</u> -degree names; tonic minor, chromatic, whole-tone and pentatonic scales; church modes

TABLE 5

For Young Musicians, Volume One: Summary of Contents (continued)

CHAPTER TITLE	CHAPTER CONTENTS
5. Intervals	<p><u>Part A</u>-defines intervals; numerical and qualifying names; major, minor, diminished, perfect intervals</p> <p><u>Part B</u>-consonant and dissonant intervals; inversion of intervals; writing intervals above and below given notes; intervals in tenor and alto clefs</p> <p><u>Part C</u>-writing intervals enharmonically; simple and compound intervals; inversion of compound intervals</p>
6. Form	<p><u>Part A</u>-definition of form; repetition; contrast; cadence; melodic phrases; binary and ternary form</p> <p><u>Part B</u>-form in orchestral music, choral music, and keyboard music</p>
7. Musical Instruments	<p>-introduction to acoustics; tone production of instruments, human voice; band and orchestra instruments-description of range, sound quality, function in the ensemble</p>
8. Terms and Signs	<p>-terms-volume, tempo, style</p>
9. Composers	<p>-biographical sketches of composers; chronological chart of musicians and historical figures</p>

secondary school music program were included in this volume. The unnamed author of the article stated: "there are a few obvious omissions, which the authors were well aware of from the onset, but they have plans to include them in volume two along with more form and history."⁷⁶ More specifically the author stated:

there is no presentation of intervals or resolution of dominant sevenths. If volume one contained slightly less on modes, there should be sufficient room for the inclusion of the few remaining and required topics necessary to cover the present Secondary School Music Course. . . . This is a minor criticism when one considers the wealth of well-organized material and graded exercises that are offered.⁷⁷

The guidelines put forth by the Ontario Department of Education for secondary school music programming closely

⁷⁶"Review of *For Young Musicians* " *Recorder* 4/4 (May 1962) : 13-14.

⁷⁷*Ibid.* Another review of the text was written by Leslie Bell and published in the *Canadian Music Educator* 3/1 (Nov-Dec 1961): 56. That review was less flattering than the one later published in *The Recorder*. Bell criticized the format of the text, stating that "Some of the methods of approach are a bit unorthodox. For example, the tie and the double dotted note are both introduced before pitch is even discussed." He was also critical of the treatment of form, history and orchestral composers contained near the end of the text. Bell stated, "Compared to the thorough handling of the theoretical content, the treatment of these three important subjects seem rather superficial. Perhaps it is the intention of the authors to rectify this situation in further volumes of the series."

resembled the material presented in first volume of the text *For Young Musicians*. Nevertheless, the choice of topics was not patterned after government policy. Rather, *For Young Musicians* grew from Bray's desire to give his students a balanced music education. The text was designed to include the material which he had deemed necessary to provide students with a solid and logically programmed foundation in music theory and history. This academic background, he felt, was essential to balance the performance experienced by students both extra-curricularly and in music class.⁷⁸

Master of Music Program, Eastman School of Music

Following his graduation from the University of Toronto in 1949, Bray had decided to pursue a further degree from the Teachers College of Columbia University. He prepared all the necessary documentation and was accepted into the program in 1950 but, because of his son's arrival into the family that same year, chose to postpone his studies.

Two years later (1952), Bray enrolled in the Master of Music (in Music Education) program at the Eastman School of Music in Rochester, New York. He chose to attend Eastman rather than

⁷⁸K. I. Bray, Personal Interview, 25 July 1997.

Columbia because many of the professors with whom he had studied at the University of Toronto were Eastman graduates. Furthermore, Eastman's program required that approximately one quarter of a student's credits were to be earned through performance on a principal instrument, a fact which Bray found appealing. As a result, Bray studied at Eastman for four summers where he was able to perform on bassoon for credit.

The program in which Bray was enrolled consisted of several wide-ranging music courses, including conducting, theory, music history, performance on minor instruments, applied lessons on his principal instrument (bassoon), and music education. In addition, Bray performed in the summer orchestra conducted by Frederick Fennell, and with a chamber ensemble which consisted of Bray on bassoon, Keith Girard on flute, and Everett Gates on clarinet.⁷⁹

Vincenzo Pezzi was Bray's principal instructor on bassoon. Pezzi had been the solo bassoonist of the Rochester Philharmonic in addition to his duties as instructor at Eastman. Bray also studied

⁷⁹Keith Girard was a graduate of the University of Toronto's Music Faculty who played flute in the Toronto Symphony Orchestra for a number of years. Everett Gates was principal violist with the Oklahoma Symphony Orchestra, and was pursuing his Doctoral degree while Bray was studying in Rochester. Gates, for whom clarinet was a minor instrument, wrote many of the arrangements played by the trio. K. I. Bray, Personal Interview, 25 July 1997.

bassoon with Edward Kirk for a time. At Eastman, Bray played flute as a minor instrument under Joseph Mariano,⁸⁰ and took other minor instrument courses in oboe, French horn, cello and string bass.

Of particular interest to Bray at that time were the required music theory, history and education courses in which he was enrolled. Bray's theory course made use of *The Contrapuntal Harmonic Techniques of the 18th Century* by Allen Irvine McHose,⁸¹ a book which consisted primarily of detailed analyses of the music of Johann Sebastian Bach. Bray found this book to be particularly influential on his writing style.⁸² In music history, Bray's survey course studied the stylistic progression of music from monophony to polyphony. Music education, though, was not treated as a single

⁸⁰Bray recalled that *Syrinx* by Debussy was the required test piece for this flute minor course.

⁸¹Allen Irvine McHose, *The Contrapuntal Harmonic Techniques of the 18th Century* (New York: Appleton-Century Crofts, 1947). It is worthy to note that this was Bray's second encounter using the same text. During his first year of study at the University of Toronto, Bray's theory teacher, Thomas Canning, had used the McHose book as the text for the first-year Mus. Bac. theory course. The book had not yet been published and so Canning had taught the course using proofs of the text's manuscript. K. I. Bray, Personal Interview, 8 July 1997.

⁸²K. I. Bray, Personal Interview, 8 July 1997.

subject, but rather consisted of three separate sections.

Under Professor Larsen, who was responsible for the program's music education courses, Bray studied statistics, took part in seminars where music education issues were discussed, and examined Seashore's *Psychology of Music*.⁸³ The in-depth study of Seashore's work, combined with Bray's personal experience with Seashore's *Measures of Musical Talent*, made a strong impact on Bray. As mentioned previously in this chapter, Bray subsequently used three sections of Seashore's test to develop a musical profile of grade nine students arriving at Riverdale.⁸⁴

Bray graduated from Eastman in 1957, having earned a Master of Music degree (in Music Education).

Other Professional Activities While at Riverdale

In 1960, Kenneth Bray was named to the Advisory Board of the National Youth Orchestra of Canada as a representative of the

⁸³Carl Seashore, *Psychology of Music* (New York: McGraw-Hill, 1938).

⁸⁴The Seashore tests had been administered as an entry requirement to Eastman's program.

CMEA.⁸⁵ As well, while teaching at Riverdale, Bray found time to play bassoon, piano and celeste professionally in the Toronto area. He performed with the Toronto Symphony Orchestra, played on a free-lance basis for CBC radio broadcasts and other commercial engagements, and played in the pit orchestra of a number of musicals. These included "Salad Days" (noted above), and various Gilbert and Sullivan productions such as those performed by the Eaton Operatic Society and at Victoria College in Toronto.⁸⁶

Ontario Music Educators' Association

In 1949, the University of Toronto produced its first class of Mus. Bac. graduates. That same year, the Music Section of the Ontario Educational Association (OEA), became known as the Ontario

⁸⁵"At the Winnipeg Convention [20-23 April 1960], it was decided that the CMEA should become associated with the newly formed National Youth Orchestra of Canada. Mr. Bray was appointed CMEA's representative to the organization." Editorial comments by Leslie Bell preceding "A Report on the National Youth Orchestra," by Kenneth . I. Bray in *Canadian Music Educator* 2/2 (Dec 1960) : 13.

⁸⁶K.I.Bray, Telephone Interview, 7 July 1997. The Gilbert and Sullivan productions at Victoria College were conducted by Godfrey Ridout.

Music Educators' Association.⁸⁷ Many of the University of Toronto's music graduates, upon entering the teaching profession, became active within this organization through workshop presentations, or by bringing school ensembles to perform at OMEA conferences. Some graduates, like Bray, eventually assumed leadership roles within the OMEA.

Kenneth Bray and the OMEA

When Kenneth Bray first became active in the OMEA in the early 1950s, Ontario's music educators had been voicing a desire to increase the amount of Canadian content in OMEA workshops and concerts for some time. In discussing an "All Canadian Concert" performed at the 1952 OMEA convention, Brault noted that criticism resulting from the music chosen for performance in the previous year's concert had caused Robert Rosevear to suggest that in future, "Canadian publishers and composers be used whenever possible and that guest conductors from the United States be made aware of the Canadian publications available."⁸⁸

Brault's discussion of the 1953 OMEA convention made note of

⁸⁷See Brault, "History of the OMEA," for details regarding this transition.

⁸⁸Robert Rosevear, as quoted in Brault, 266.

a concert which was described as “Canadian ‘through and through.’”⁸⁹ Her report also contained the first documentation of Bray’s involvement with the OMEA. He conducted the Riverdale Band during the convention in April of that year.⁹⁰

In Brault’s study of OMEA events from 1954, no mention was made of Canadian content in the convention’s annual concert. She did note, though, that the OMEA was at the time attempting to contact Canadian publishers and composers to encourage the “publication of new music expressly written for the classroom.”⁹¹ Subsequently, at the 1955 convention, the OMEA executive was reported to have formed a committee to “investigate the possibility of writing a

⁸⁹Lloyd Queen as quoted in Brault, 270. Brault indicated that Queen’s comment referred to Canadian content in the works performed in the OMEA convention concert, and that guest conductors Lansing MacDowell and Harvey Perrin were both from Ontario.

⁹⁰Brault, “History of OMEA,” 272. See Chapter 3, footnote 45.

⁹¹Ibid., 279.

textbook for Grade Thirteen Music.”⁹² Kenneth Bray, who had been elected secretary-treasurer of the OMEA for the first time at that same convention, was also appointed to the grade thirteen text committee. Perhaps the activity of this committee provided Bray with some incentive to complete his own theory textbook. As discussed earlier in this chapter, Bray had begun to actively work on the manuscript of *For Young Musicians* by 1955.

The OMEA events of 1956 as documented by Brault contained no specific comment regarding Canadian content. But, for Kenneth Bray, who continued to serve as OMEA secretary-treasurer that year, 1956 was significant on a personal level; his arrangements of *O Canada* and *God Save the Queen* were published in that year for the first time.

In Diana Brault’s synopsis of OMEA events in 1957, reference was made to the annual OMEA convention concert where “Canadian

⁹²*Ibid.*, 287. Brault noted that at the sixth OMEA Convention in April of 1955, Bray along with Alex Morris and Ward McAdam were reported to have been part of committee struck by the OMEA executive to investigate the possibility of writing a textbook for Grade Thirteen Music. Annual Departmental exams were given to all for Grade 13 music students in the province from 1944 until 1967. Only a ‘minority’ of Ontario students wrote these exams, however, because far more “elected instead to ask for equivalent standing granted on the basis of their practical and theoretical certificates from their private music studies.” Brault, 525.

content was high.”⁹³ Brault suggested that this comment was made as a result of the number of choral works performed that were written or arranged by Canadians. Included on that program was Bray’s previously mentioned arrangement of “Annie Laurie,” published by Gordon V. Thompson that same year.⁹⁴

In 1958, as discussed earlier in this chapter, *Fifteen Hymn Tunes* (Gordon V. Thompson), was published. That year, Bray completed his final term as secretary-treasurer of the OMEA. He was subsequently elected vice-president for 1958-1959. Near the end of this latter term, Bray and other members of the OMEA executive attended a convention of the Music Educators National Conference (hereafter called MENC) in Buffalo, New York, where a number of Canadian educators actively participated in the conference activities. Two “shows” which featured performances by Ontario student groups were presented at the conference, for which G. Roy Fenwick was Master of Ceremonies. Bray served as chair of these events, in place of the ailing Richard Johnston.⁹⁵

⁹³Brault, “History of OMEA,” 304.

⁹⁴Ibid.

⁹⁵“The O.M.E.A. in Buffalo,” *Recorder* 1/3 (March 1959) : 30. This convention took place in January 1959.

For several years a group of Canadian music educators, many of whom were heavily involved with OMEA, had been attempting to form a national association of music educators in Canada which would be similar to the American MENC.⁹⁶ On 1 April 1959, that Canadian organization, the Canadian Music Educators Association (CMEA), was formed. A special concert was held to celebrate the formation of the national CMEA at the provincial OMEA conference in April 1959. Bray was acclaimed OMEA president for 1959-60 at that same conference.⁹⁷ As well, he became a member of the CMEA's original council at that time (serving as a provincial representative from Ontario), although he did not serve on the CMEA executive until

⁹⁶At the MENC Conference in Atlantic City in 1957, Bradley states that there was "a move to create a national group of music educators in Canada. . . . At this conference a group of fifty Canadian educators, including Fenwick, discussed the need for a Canadian and not just an Ontario Music Education Association (OMEA). The formation of a national association, the Canadian Music Educators' National Conference (C.M.E.N.C.) was initially Leslie Bell's idea." Bradley, "History of OMEA," 79. She further reports, "The name of the national organization became the Canadian Music Educators' Association (C.M.E.A.)." Bradley, "G. Roy Fenwick," 80.

⁹⁷Brault, op. cit., 315, 320. Brault reports that all officers for 1959-60 were acclaimed to their positions.

several years later.⁹⁸

During Bray's term as OMEA president, he was responsible for "spearheading activities" for the association.⁹⁹ In his contributions to "The President's Corner" found in each issue of *The Recorder*, Bray wrote reviews of the various OMEA workshops he personally attended. He also made use of that forum to express his strong opinions regarding the importance of music education. For example, in his final "President's Corner" in 1960, he was voicing his concern that "the influence of music in many of our schools [was] so limited."¹⁰⁰ This problem, he felt resulted from many factors including the significant financial expense required to implement and maintain new instrumental music programs in the schools, and "the increasing interest in mathematics and the

⁹⁸In a paper presented at the CMEA conference in Kingston, Ontario in 1985, Allen Clingman stated that "the people who got it [CMEA] all started were Les Bell, . . . Ken Bray, . . . and many others." Allen Clingman, "'The First Fifteen Years' (Or How The Music Research Council Began)," *Canadian Music Educator* 27/4 (1985): 35. Also see *Canadian Music Educator* 1/2 (Nov 1959): 1.

⁹⁹K. I. Bray, "The President's Corner," *Recorder* 1/4 (June 1959): 3.

¹⁰⁰K. I. Bray, "The President's Corner," *Recorder* 2/3 (April 1960): 3.

sciences [that seemed] to have had an adverse effect on purely cultural subjects.”¹⁰¹

For 1960-61, the time which also marked Bray’s final year at Riverdale (and the first publication of *For Young Musicians*), Bray remained on the OMEA executive as its past president. Significantly, at the OMEA general meeting held 19 April 1960, an amendment to its constitution was passed forming a board of past presidents of the OMEA. It was the OMEA executive’s plan that past-presidents would be members of this advisory group for a period of five years following their term as president.¹⁰² Bray, representing the Past Presidents’ Association, presented five recommendations to the next OMEA Joint Executive Meeting held in May 1961. Among these proposals were: “a request that a history of the O.M.E.A. be compiled . . . an audacious proposal that the OM.E.A. seek independence from the O.E.A. [which did not] become a reality until 1974 . . . [and that] a

¹⁰¹Ibid.

¹⁰²Brault, 327.

yearly seminar” be instituted.¹⁰³ In Brault’s opinion, the formation of the Past Presidents’ Association was “one of the most significant developments of 1960-61” for the OMEA.¹⁰⁴

Inter-relationship between OMEA and Bray’s Publications (1950-61)

As documented above, Bray’s involvement with OMEA activities grew steadily throughout his years at Riverdale (1950-61). It would appear that as his level of involvement with OMEA increased, the number of works he was submitting for publication grew as well.

Two factors seemingly contributed to the number of publications produced by Bray during his time at Riverdale. First, Bray recognized a need for performance and theoretical material that would be appropriate for his own students’ use. Drawing upon the professional writing and arranging experience he had gained during his service with the Royal Canadian Air Force, Bray was able to produce numerous works for band, orchestra and choir, all of which were used in Riverdale’s music program. But, at the same

¹⁰³Brault, 340-341. Brault reported that two symposia resulted from this final proposal. These were “Symposium I: The Renaissance,” held at the University of Toronto in January 1968, and “Symposium II: The Baroque,” was held at the University of Western Ontario in January and February 1970. Ibid.

¹⁰⁴Brault, 340.

time, the OMEA was calling for more Canadian content in its workshops and concert presentations, and for Canadian-authored materials designed for school use. It is not surprising, then, that as the OMEA was repeatedly drawing its members' attention to their concerns regarding the importance of Canadian content that Bray began to make his contribution to music education through the publication of his earliest works.

Summary

The music program at Riverdale Collegiate prior to Kenneth Bray's arrival in 1950 had been established by Dawson Woodburn and offered both vocal and instrumental music. Riverdale's music program was unlike the "elitist" music program at North Toronto Collegiate that placed strict admission requirements on its students. Instead, because of Woodburn's more inclusive, democratic philosophy of music education, all interested students were accepted into Riverdale's music program.

Bray and Woodburn together developed a program which offered students a balance of performance combined with theory, history and listening opportunities. This programming followed the curriculum guidelines produced by the Ontario Department of Education at that time. By the mid-1950s, many music educators had begun to place more emphasis on the performance aspect of their

programs, almost to the exclusion of theoretical studies.

Riverdale's balanced program appeared unusual in comparison.

Green and Vogan note that this shift towards a performance-oriented program was short-lived. Following the launch of Sputnik in 1957, educators in the United States and Canada began to critically examine the purpose of education in their respective nations. As a result, music educators "out of political expediency, attempted to balance performance-oriented programs by providing content in history, theory, and music literature."¹⁰⁵ However, "these endeavours to refine and balance curricular programs were not embraced by all teachers,"¹⁰⁶ with the result that performance remained the focus of many programs. Throughout the decade at Riverdale, however, while others were moving away from, and then reverting to, a balanced approach to music education, Kenneth Bray and his colleagues remained true to their commitment to balanced and comprehensive musicianship.

From a personal and professional standpoint, the eleven years Kenneth Bray spent at Riverdale Collegiate in Toronto proved to be extremely full and productive. On a personal level, Bray and his wife

¹⁰⁵Green and Vogan, *Music Education*, 367.

¹⁰⁶*ibid.*

Helen were raising two young children, Bonita and David, during these years. Professionally, while teaching music and English on a full-time basis at Riverdale, Bray played many professional engagements in Toronto, completed his Master of Music degree, and became increasingly active in OMEA activities. His first arrangements for school use were published, and he also continued work on the manuscript for *For Young Musicians* in 1961.

All of Bray's earliest publications, whether for band, orchestra or choir, grew from arrangements originally written for use in his personal teaching situation at Riverdale. It would seem that his involvement with the OMEA and the growing concern regarding Canadian content in Canadian schools coupled with the expressed need for music suitable for high school players, may have influenced Bray to submit his works for publication at that time.

CHAPTER 4

ONTARIO COLLEGE OF EDUCATION (1961-69)

Transition From Riverdale

As documented in Chapter Three, Dawson Woodburn transferred from Riverdale to Lawrence Park Collegiate in Toronto in 1957. Kenneth Bray was named chair of Riverdale's music department at that time. Working at Riverdale under Bray as music chairman were James Robbins, who conducted the concert bands, and Ralph Peters, the vocal music teacher. Robbins had been a member of the music department for some time prior to Woodburn's departure. Peters, a Riverdale graduate, had been a grade thirteen student and was choir accompanist for Dawson Woodburn during Bray's first year at Riverdale. Peters was hired by Bray as the department's vocal music specialist.

Later, when Bray left Riverdale to accept his appointment at OCE, Peters became head of music at Riverdale and eventually was named the school's vice-principal.¹ (A discussion of Peters' involvement with the preparation and publication of *For Young*

¹Bray, Snell and Peters, *For Young Musicians*, vol. 2, i.

Musicians, Volume Two is provided later in this chapter.)

During Bray's last year at Riverdale (1960-61), the school's music department was very active. Under James Robbins, the band performed in a number of school assemblies and participated in the Toronto Kiwanis Music Festival, while Ralph Peters conducted several choirs at Riverdale, including junior and senior mixed choruses. Junior and senior girls, as well as senior boys, also performed as separate choirs. Many of these vocal groups earned first place awards and scholarships at the Kiwanis Music Festival that year. In addition, numerous choir members, under the direction of Bray and Peters, were involved in the production of an operetta entitled, "The Emperor's New Clothes."²

Bray, as director of Riverdale's orchestra, conducted students in several performances, including competition in the Kiwanis Festival. This was followed by an invitation to participate in that year's "Stars of the Festival Concert." Students also took part in the Secondary School Concert at Massey Hall in January of 1961 in which they "had the privilege of accompanying the massed choir in

²"R.C.I. Band," "Senior and Junior Choir Report," "Musical Awards," and "The Emperor's New Clothes," in *Reveille*, 43-45. In the same issue, the report of "The Riverdale Collegiate Orchestra," it was stated that twenty orchestra members had participated and that the operetta was performed for three nights at the end of November, 1960.

the Hallelujah Chorus, under the direction of Mr. Harvey Perrin [Director of Music for the Toronto Board of Education].”³

By 1961, Bray had been teaching at Riverdale for eleven years. During the four years in which Bray acted as music department chairman at Riverdale (1957-61), he had been particularly active as a member of the OMEA’s executive and within the newly-formed CMEA council. Bray’s view of music education in Ontario broadened as a result of his involvement with these professional organizations so that he began to seek other avenues for his personal and professional growth. When the opportunity arose, Bray accepted the position of associate professor in charge of music at OCE.

Changes in Music Education

The year 1959 marked significant changes in music education in Ontario. G. Roy Fenwick, who had served as Director of Music for Ontario since 1935, retired and Brian McCool, formerly the assistant director of music assigned to the secondary schools of the province was named Fenwick’s replacement. As well, on 1 April 1959 the

³“The Riverdale Collegiate Orchestra,” in *Reveille*, 43.

Canadian Music Educators' Association (CMEA) was formed.⁴

Changes affecting other aspects of music education in Ontario began to occur in the early 1960s as well. In September of 1961, the music education program offered by the University of Toronto originally as a three-year course was extended into a four-year program. That same year, a second Ontario university—the University of Western Ontario—instituted a music education program in London. In 1961, a three-year Bachelor of Arts with Music Options was offered at the UWO, as well as a four-year Bachelor of Arts with Honors Music Education.⁵

The Ontario Department of Education's Summer Music School

⁴Brault, "History of OMEA," 320. Further information regarding this can be found in *Recorder* 2/3 (Apr 1960). Also see Chapter 3.

⁵Brault, 358. The source of this information was an article written by Brian McCool, published in *The Recorder* 4/1 (Sept 1961) : 11. McCool stated that "the University of Western Ontario initiates this year a similar Mus. Bac. Course for school music, based along lines corresponding to the sister course at the University of Toronto." A survey of *University of Western Ontario Arts and Sciences Calendars* for 1960-63 suggests that this information is correct. In 1961-62 the B. A. with Honors Music Education appeared for the first time. This however, contradicts a statement made by J. Paul Green: "School music courses were introduced in a new B.A. program in 1962; this program was phased out in 1964, at which time the B.Mus. was offered in several specialized fields . . . [among them] music education." J. Paul Green, *Encyclopedia of Music in Canada*, 2d ed., s. v. "University of Western Ontario."

course which was the alternate route to certification for music teachers remained virtually unchanged at that time. G. Roy Fenwick, who as Director of Music for Ontario had trained and certified a large number of music teachers through the Summer Music courses, had long defended this method of teacher training. Fenwick had maintained that the five-week summer course was adequate training for someone with a strong musical background. Furthermore, in his opinion, students educated through a university or conservatory program were less prepared to deal with classroom methods in music than those who had been trained by way of the summer courses.⁶

Bray's appointment to the Ontario College of Education in 1961 was perhaps significant in that he represented an amalgamation of the two opposing methods of teacher training. As previously documented in Chapter Two, Bray was one of the few music educators certified through both systems. His training, coupled with extensive professional experience in both elementary and secondary classrooms, provided him with a broad, yet practical perspective as he began to train prospective secondary school teachers at OCE.

⁶Bradley, "G. Roy Fenwick," 57.

Kenneth Bray at the Ontario College of Education: (1961-69)

When Kenneth Bray accepted the position as head of the music department at OCE in Toronto in 1961, he was named associate professor. He received a cross-appointment teaching bassoon at the Faculty of Music of the University of Toronto at about the same time. Although Bray had left his position at Riverdale Collegiate “with regret,” he considered his new position as head of the music department at OCE an opportunity to raise “the calibre of music teaching and [increase] the influence of music in the province.”⁷

At OCE, Bray was responsible for the one-year program which would certify graduates from the University of Toronto’s music education program (and later, graduates from the University of Western Ontario) to teach music in Ontario’s secondary schools. In addition to his teaching duties, Bray’s responsibilities included the placement and evaluation of students in practice-teaching situations.

For a student to be accepted into the program at OCE, a balanced undergraduate music degree was required. Ideally, a student should have studied voice and choral techniques, sight singing and ear training, music history, theory and conducting, as well as, performance on a principal instrument. Bray felt it was

⁷“Mr. Bray,” from *Reveille*, 39.

necessary for his student teachers to have had university training in a broad spectrum of musical areas if they, in turn, were to provide a balanced music program to their secondary school students.⁸

If a university graduate applied for admission to OCE but was denied entry because his undergraduate program did not contain the required balance of courses, the student could still earn teaching certification through the Ministry of Education's summer music courses.

As noted before, Bray had attended the summer courses himself (and had taught them prior to his appointment to OCE). He knew the strength of the summer program lay in the intensive pedagogical training as well as the opportunities for students to perform in large choral and instrumental ensembles. Nevertheless, he felt that this method of teacher training by itself was unsatisfactory, because it allowed little opportunity to develop a philosophy of music education or research skills. At the same time, Bray recognized the weaknesses inherent in the OCE certification program. While OCE students were exposed to the scholarship which was lacking in the summer courses, his OCE students suffered because they were unable to participate in the large-group performances which were integral to the summer program.

⁸K. I. Bray, Personal Interview, 19 June 1995.

As an alternative approach, Bray proposed to combine the two certification programs, thereby drawing upon the strengths of each. However, his proposal would have resulted in the addition of a fourth summer before teachers could receive certification through the Ministry's summer music courses. Bray's submission was considered by the administration of both OCE and programs of the Ministry of Education, but no changes were made to the existing structure.⁹

Over time, Bray grew increasingly dissatisfied in dealing with students for only a single year. In the secondary school setting, he had been able to see students grow and mature as they moved toward graduation. In his position at OCE, Bray's contact with students for a single year offered him little continuity, or opportunity, to see their development.¹⁰

Despite his personal feelings while employed at OCE, Bray became involved in several important projects and activities and was active in various musical organizations. He also produced a number of publications during his tenure there. The remainder of

⁹Ibid. 27 August 1997.

¹⁰K. I. Bray, Personal Interview, 19 June 1995.

this chapter examines Bray's other professional activities, including his growing interest in the methodology of Kodály.

Publications

Band, Orchestra and Choir

During Bray's tenure at OCE, a number of his works were published including several arrangements for band, orchestra and choir. Some, like Bray's band arrangement of Bobby Gimby's *Canada*, were completed in connection with Canada's centennial year celebrations. Others found their origins in the arrangements Bray had completed for his students at Riverdale.

One instrumental arrangement, published in 1964, can be traced to Bray's years at Riverdale. *Nine Hymn-Tune Settings* was a collection of arrangements for band or orchestra, (i.e., separate band and string parts were available). In an advertisement for this work which appeared in the *Canadian Music Educator*, the following information was given by the publisher, Gordon V. Thompson Ltd. :

- lower keys for general unison singing
- simple straightforward harmonies
- phrases marked and lettered
- alternate settings, descants, fauxbourdon
- special 1st and 2nd clarinet parts for use when performing with orchestra
- 1st and 2nd violin parts are written in octaves and may be played divisi or only upper or lower parts
- string, woodwind or brass choirs may be used separately

since each one presents complete harmony within itself. Thus you can vary instrumentation from verse to verse.¹¹

It cannot be confirmed that these particular arrangements had been used by students during Bray's years at Riverdale. Nevertheless, the statements made by the publisher illustrate that Bray was still closely following the model he had initially used in the works written for his Riverdale students.

The next works published by Bray were four-part choral arrangements of *O Canada and God Save the Queen* which appeared in 1965. These were prepared in the same keys as Bray's earlier band and orchestral versions so that vocal and instrumental ensembles could perform the anthems together. This publication was followed by an arrangement for band of *Canada: A Centennial Song* by Bobby Gimby, that appeared in 1967. Subsequently, Bray produced an arrangement for band and optional SATB choir of *A Place to Stand (Ontar-i-ar-i-ar-i-o)*¹² and *Two O Canada Fanfares* for brass choir

¹¹ *Canadian Music Educator* 6/2 (Jan-Feb 1965) : 47.

¹² *Canadian Music Educator* 9/4 (Sept-Oct 1968) :14. This song, *A Place to Stand*, had been used as the theme for the Academy Award winning film of the same name, and was featured in the Ontario Pavilion at Expo 67.

and percussion, both of which were published in 1968 (see Appendix B). *Two O Canada Fanfares* was commissioned for and performed at the CMEA-OMEA Centennial Convention in London, Ontario.¹³ The last publications from Bray's years at OCE were a four-part choral arrangement and a band version of another song by Bobby Gimby called *The New Generation*. These compositions were published in 1969.

For Young Musicians, Volume Two

As discussed in Chapter Three, the first volume of *For Young Musicians* had been published in August 1961 immediately prior to Bray's first year at OCE.¹⁴ Before he had left Riverdale, however, he had begun work on the second volume of the text which was published by Waterloo Music in 1967.

By the time Bray began work on the second volume of *For Young Musicians*, Bruce Snell was no longer teaching music and had been named a superintendent of education in the Toronto system. As a

¹³This information formed part of an advertisement for the Gordon V. Thompson Publishing Company in *The Recorder* 10/4 (June-July 1968): 2.

¹⁴By 1987, *For Young Musicians*, Volume One, had been printed twenty-two times. Bray and Snell, *For Young Musicians*, vol. 1, ii.

result, Snell's involvement with the development of the second volume was limited. Instead, Bray approached Ralph Peters to assist in the preparation of the text. With Bray's move to OCE, Peters had been appointed Riverdale's music department chair. Thus, Peters was in a position to field-test material for the new text in his high school classroom. Using a collaborative method similar to that originally used by Bray and Snell during the planning stages of Volume One, Bray and Peters devised lesson plans which were then tried in Peters' classes at Riverdale. Bray also made some experimental use of material from the text in his classes at OCE, but the bulk of the trials prior to publication were completed by Peters at Riverdale.¹⁵

The historical and theoretical material covered in volume two of *For Young Musicians* was more advanced than that found in volume one, because it was intended for use in the upper levels of secondary music programs. Harvey Perrin, then director of music for the Toronto Board of Education and author of the introduction to the text, suggested that the new text could be valuable to teachers designing music courses for the higher grades of secondary school. Specifically, Perrin stated Volume Two could "be a helpful guide in planning the practical instrumental or vocal work carried on in the

¹⁵K. I. Bray, Personal Interview, 21 June 1995.

school.”¹⁶ The authors, themselves, wrote that “use of this material [would] greatly assist the teacher . . . in achieving his aim of producing musically literate students through a *total* [authors’ italics] music programme.”¹⁷

The “total music programme” of which the authors speak is further explained as: “artistic performance . . . judiciously integrated with the listening, the historical, and the theoretical aspect of music in all classes, instrumental and vocal.”¹⁸ In the first volume of *For Young Musicians*, Bray and Snell had only alluded to the balanced music program which formed the basis of their philosophy of music education: “We do not believe that performing in a good choir, orchestra, or band—important as that is—represents the whole value of music in the schools.”¹⁹ With the publication of the second book, however, came a more clearly articulated expression of this philosophy of comprehensive musicianship based upon a balance

¹⁶Harvey D. Perrin, “Introduction,” in *For Young Musicians*, Vol. 2, iii.

¹⁷Bray, Snell, and Peters, “Foreword,” in *For Young Musicians*, Vol.2, v.

¹⁸Ibid.

¹⁹Bray and Snell, *For Young Musicians*, vol. 1, v.

between musical performance and theoretical studies.

For Young Musicians, Volume Two : Contents

Volume two of *For Young Musicians* was designed in a layered, three-level format very similar to the original text and built upon the rudiments to which students were introduced in book one. New material covered in this text included transposition, chords, harmony, ornaments, and score reading. Other topics such as terms and signs, form, and composers, all of which had been introduced in volume one, were treated in an expanded form in the second volume. In the chapter dealing with form, for example, the authors provided titles of listening examples which would illustrate the various musical forms under discussion in the text.

Music history received a greatly expanded treatment in the second volume. The introduction to music history provided in the first book was a ten-page listing of concise biographical material on major composers followed by a chronological chart entitled "Musicians Through the Ages." In *For Young Musicians, Volume Two*, the chart, "Musicians Through the Ages" was retained, as were the alphabetically arranged biographical sketches of major composers. Both, however, were enlarged and provided more detail. As well, a new chapter called "Milestones in History" was included. This contained period by period descriptions of music history from

antiquity up to the twentieth century. Such topics as serial music, electronic music and jazz were discussed in the latter portion of this section. (For a more complete summary of the contents of the text, see Tables 6 and 7.)

The first volume of *For Young Musicians* had been “enthusiastically received and [was] widely used in elementary schools, secondary schools, and private studios.”²⁰ The second volume of the text was similarly received: “This is an excellent contribution to music education; young musicians will be richer for it.”²¹ Many music teachers have considered both volumes of *For Young Musicians* to be textbooks “which no high school music students should be without . . . There just is not a foreign textbook comparable to this.”²² The Ontario Ministry of Education endorsed the use of *For Young Musicians, Volumes One and Two* for over twenty years; both were listed as texts approved for use in Ontario’s

²⁰Glenn Mallory, “Review of *For Young Musicians, Volume II*,” *Canadian Music Educator* 9/3 (May-June 1968) :23.

²¹*Ibid.*, 25.

²²Alfred Garson, “Editorial,” in *Canadian Music Educator* 13/3 (Spring 1972) : 2.

TABLE 6

For Young Musicians, Volume Two: Summary of Contents

CHAPTER TITLE	CHAPTER CONTENTS
1. Transposition	<p><u>Part A</u>-transposing clef to clef; open and close score; raising melodies</p> <p><u>Part B</u>-lowering melodies; accidentals in transposition; transposing instruments</p> <p><u>Part C</u>-finding keys; major, minor keys; melodies written without key signatures</p>
2. Chords	<p><u>Part A</u>-melody and harmony; triads; construction and explanations of various triad forms including inversion;</p> <p><u>Part B</u>-dominant 7th chord; includes various voicings and inversion of dominant 7th</p>
3. Harmony	<p><u>Part A</u>-chords and harmony; building triads on major scale; analysing triads; theory of chord classification; joining triads (i.e., voice leading)</p> <p><u>Part B</u>-resolution of dominant 7th in major and minor; figuring dominant 7ths</p> <p><u>Part C</u>-cadences; non-harmonic tones (i.e., passing tone, neighbouring tone, suspension, appoggiatura, pedal)</p>
4. Ornaments	<p>-appoggiatura; acciaccatura; mordent; turn; trill; slide</p>

TABLE 7

For Young Musicians, Volume Two: Summary of Contents (continued)

CHAPTER TITLE	CHAPTER CONTENTS
5. Terms and Signs	-terms: volume, tempo, style; terms used in string, piano music
6. Score Reading	<u>Part A</u> -the score- full, vocal and piano (includes some same pages); explanation of common French, German and Italian terms found in scores; discussion of clefs <u>Part B</u> -transposing and non-transposing instruments; octave and tonal transpositions; <u>Part C</u> -orchestration (includes chart description of Bray's own orchestration formula: See Chapter Three, Table 2 and 3); explanation of instrument ranges
7. Musical Form	-principals of form; includes minuet and trio, rondo, theme and variations, sonata form; counterpoint and contrapuntal forms (eg. canon, fugue, etc.) -forms of orchestral and vocal music (eg., baroque suite, overture, concerto grosso, folk songs, art songs, mass, opera,etc.)
8. Milestones in History	-includes summaries of: Ars Antiqua, Middle Ages, through to Contemporary music (i.e., serialism, jazz)
9. Composers	-biographical sketches of composers;chronological chart of musicians and historical figures

schools from 1968-1991.²³

Music For Young Canada

Plans for the elementary songbook series *Music For Young Canada* originated in the late 1950s. At that time, a representative from the W. J. Gage Publishing Company requested that Mary Stillman, a music teacher from Etobicoke, Ontario, create a series of songbooks based upon her work in Etobicoke's schools. Others involved in this project were G. Roy Fenwick, Dawson Woodburn and Kenneth Bray.²⁴

The series was envisioned as comprehensive and "was to encompass grades I to XII."²⁵ As well, the expected date of publication was to be 1967 in order to coincide with Canada's

²³Both volumes of *For Young Musicians* were listed in the Ministry of Education's *Circular 14* until 1991. At that time, the Ministry document included the texts on a list of materials that were "out of date and/or out of print." The heading "Men Who Wrote Music" (in the chapter "Composers") was at that time considered gender-biased language which contributed to the deletion of the texts from *Circular 14*. Ontario Ministry of Education, *Circular 14* (Toronto: Ontario Ministry of Education, 1991): xvii. James White, Personal Interview, London, Ontario, 10 May 1995.

²⁴Bradley, "G. Roy Fenwick," 97.

²⁵*ibid.*

centennial year. Only two volumes, those for grade three and grade four, were published by this target date. Grades five through eight appeared in 1969, while the material for the remaining grades, although prepared, never reached publication.²⁶

In her study, "An Analysis of Selected Song Series Textbooks Used in Ontario Schools, 1846-1965," June Countryman provides an analysis of the *Music For Young Canada* series. Countryman notes that at the time the series was being written, no government guidelines for elementary music courses, other than the *Program of Studies* issued in 1937, were available. It seems reasonable to conclude that the content of a series like *Music For Young Canada* was more dependent upon the philosophies and experiences of the series' authors, than recent government policy.

Countryman's examination of this songbook series was performed in conjunction with her analyses of three other series all authored by Canadian music educators and published at approximately the same time. These included: *Songs for Today* by Garfield Bender, Keith Bissell, Edwin Fergusson, Harvey Perrin and June Stratton, with Richard Johnston serving as editor-in-chief (Waterloo:1959-1969); *Songtime* by Vera Russell, Lansing MacDowell, John Wood and Charles Winter (Holt, Rinehart and

²⁶Ibid., 97-98.

Winston:1963-1968); and *Basic Goals in Music* by Lloyd Slind and Frank Churchley, with Joan Harries and John Murray (McGraw-Hill:1959-1969). The second editions of grades 4, 5 and 6 of this latter series were co-written by Earle Terry (then coordinator of music for the Board of Education for the City of London), and published at a later date.²⁷

In Countryman's opinion, each of these series, "to a greater or lesser extent, [was] a graded collection of songs with no specific methodology."²⁸ She further reported that several of the series, including *Music For Young Canada*, made use of tonic sol-fa syllables and Curwen time names.

Countryman noted that each of the series contained a number of Canadian folk songs and that of the four, *Songs for Today* and

²⁷Richard Johnston, G. Bender, K. Bissell, E. Fergusson, H. Perrin, and J. Stratton, *Songs for Today, Kindergarten-Grade One, Volume Two, Volume Three, Volume Four, Volume Five, and Volume Six* (Waterloo: Waterloo Music Company, 1959-1969). Vera Russell, Lansing MacDowell, John Wood, and Charles Winter, *Songtime, Books Two to Six* (Toronto: Holt, Rinehart and Winston, 1963-1965). Lloyd Slind and Frank Churchley, *Basic Goals in Music, Books 4, 5, and 6* (Toronto: McGraw-Hill, 1964). Earle Terry, Lloyd Slind and Frank Churchley, *Basic Goals in Music Second Edition, Book Four: Whales and Nightingales; Book Five: Sailors and Sunshine; Book Six: Follow the Wind* (Toronto: McGraw-Hill Ryerson, 1975).

²⁸Countryman, "Selected Song Series," 165.

Music For Young Canada were “particularly rich collections, containing a great deal of authentic folk material from all over the world.”²⁹ The *Music For Young Canada* series also included a feature not found in the other series. Each of the first four volumes (Grades 3-6) included a collection of “Concert Songs.” The authors had intended these songs to be used as material for music festivals or concert situations.

Of the four series included in her analysis, Countryman felt that only *Basic Goals in Music* provided “a complete music program, with listening lessons, theory lessons, recorder playing activities and enrichment ideas provided.”³⁰ In her opinion, the program presented in *Music for Young Canada* was not a balanced one. When considering the previous projects with which Bray was associated, this would appear atypical. Indeed, upon examination of the various levels of *Music for Young Canada*, it is evident that the authors did, in fact, attempt to provide a measure of balance in their program. Song material does constitute the majority of the texts. However, instrumental performance was included in each volume through added percussion, melody bell or autoharp parts. Historical

²⁹Ibid., 166.

³⁰Ibid.

information can be found in most grade levels of the series as well. For example, *Music for Young Canada 3* included sections on the life and work of Mozart and Handel. *Music for Young Canada 4* contained biographical stories about Bach, Haydn, Brahms and Schubert, as well as musical examples (both vocal and instrumental) of each composer. Biographies and music of Beethoven, Schumann and Grieg were included in *Music for Young Canada 5*, while Chopin, Mendelssohn, and Bizet received similar treatment in volume six of *Music for Young Canada*. *Music for Young Canada 7* included time-line charts marking significant historical events in Canadian history compared with musical events which occurred in Europe during the same time period.

Many volumes of the series also incorporated information about orchestral instruments. For example, *Music for Young Canada 3* described percussion (rhythm band) instruments. Similarly, the strings were briefly explained in book 4, the brass family in volume 5, and the woodwinds in book 6. As well, suggestions for listening examples were included in several volumes.

Music for Young Canada, while primarily a song series, provided more than “a graded collection of songs,” as Countryman has concluded. *Music for Young Canada* supplied students with songs for sight reading and performance, rhythmic and tonic sol-fa drills,

as well as some background material and suggestions for listening. These components in combination added a measure of depth to students' musical understanding. Although not intended to stand alone as a balanced program, *Music for Young Canada* did provide a rich source of material for use in the performance portion of a balanced elementary vocal music program.

Music For Young Canada –Contents

The title pages of *Music For Young Canada*, (Volumes 5-8) include the phrase, "Arrangements by K. I. Bray, unless credited otherwise in the text." Bray, in addition, prepared piano accompaniments for each volume. These were to be published separately at a later date or included with a separate republication of the concert songs included with each volume. These accompaniments, however, were never published.³¹

The various volumes of *Music for Young Canada* contain numerous folksongs from Canada and the rest of the world. However, Bray and each of his colleagues also composed a number of original songs for the series. The publisher was concerned that the series not appear to primarily feature work composed by the authors alone.

³¹K. I. Bray, Personal Interview, 19 June 1995.

As a result, many pieces were submitted under pseudonyms.³² (For summaries of Bray's contributions to *Music for Young Canada*, see Appendices E-J.)

Two pieces which Bray composed during the preparation of *Music for Young Canada* were later published separately. *White Butterflies*, based on a poem by A. C. Swinburne, was originally written as an exercise to illustrate enharmonics and the whole-tone scale. In 1968 it was published by Gordon V. Thompson as a solo for soprano voice. *A Christmas Folk Song* with words by Lizette Woodworth Reese appeared in *Music for Young Canada 6* as a unison song. It was published later by Gordon V. Thompson as a four-part (SATB) choral arrangement.³³

June Countryman concluded that the *Music for Young Canada* series was similar in many respects to the three other songbook series published during the same time period. She also stated that of these three series, *Music for Young Canada* alone was omitted from *Circular 14*, the Ontario Ministry of Education's annual listing

³²In Bray's case, any material authored by a composer with the initials H. S. was in fact composed by Bray. He chose these pseudonyms because their initials were those of his wife, Helen Smith.

³³No date of publication appears on this work.

of material approved for use in Ontario's schools.³⁴ However, an examination of these Ministry documents shows that all volumes of *Music for Young Canada* were, in fact, included on *Circular 14* from 1968 until 1979.

Bray's Involvement With Professional Organizations
(*OMEA, CMEA, CAUSM*)

OMEA and CMEA

As previously documented (see Chapter 3), Bray had been an active member of the OMEA during the 1950s. This culminated with his election as OMEA president for 1959-1960. By the fall of 1961, when Bray's duties at OCE began, he had already completed his term as past-president of OMEA (1960-61). Bray's name does not appear again among the list of OMEA executives until 1970-73, when he was named to the OMEA Past Presidents' Council.³⁵ This noticeable lack of activity with the OMEA executive during his years at OCE may have been the result of Bray's rapidly increasing involvement in the

³⁴Countryman, 167.

³⁵Brault, "History of OMEA," 620-621.

CMEA organization.³⁶

Several factors contributed to Kenneth Bray's growing interest in the CMEA. While secretary-treasurer and vice-president of OMEA in the late 1950s Bray had observed the activities which led to the formation of the national organization for music educators, the Canadian Music Educators' Association (CMEA). As president of the OMEA, Bray also became a member of the first CMEA council. (Both Bray's election to the OMEA presidency and the celebration of the formation of the CMEA took place at the OMEA 1959 convention.)

The following year, Bray attended a conference of the Music Educators National Conference (MENC) held in Atlantic City, New Jersey.³⁷ Shortly thereafter, Bray was appointed to the Ontario

³⁶Even though Bray had no official tie to the OMEA executive while he served at OCE, he did continue to participate in OMEA workshops and conventions. Brault documented several such occasions: Bray spoke at the OMEA Convention in 1962 on "Attainments Prior to University Music and Teachers' College Courses in Music" (Brault, 354). In November of 1965, Bray presented a clinic on bassoon playing at the All-Ontario Workshop (384-385), while in 1966, he spoke at a General Meeting of the OMEA regarding the Creative Arts Committee (which later led to the *New Approach to Music* (380). In 1967, Bray was chairman of the "Dominion Night" Concert held during the OMEA/CMEA centennial convention in London (403).

³⁷An account of this conference, written by Bray, appeared in the OMEA's *Recorder* 2/4 (June 1960).

College of Education which was, at that time, the only institution in Ontario through which secondary school teachers could receive certification (i.e., Bray realized that he was assuming responsibility for preparing virtually every prospective secondary school music teacher in Ontario).

This chain of events, when considered together, demonstrates that Kenneth Bray's vision of music education had broadened from beyond that which his previous experience at Riverdale had allowed. As OMEA president and later as associate professor at OCE, Bray's perspective had evolved from that of a secondary school music teacher into that of an educator who represented the interests of music teachers for the entire province of Ontario.

Another factor that encouraged Bray's involvement with CMEA related to its affiliation with the International Society for Music Education (hereafter called ISME).³⁸ Bray's interest in international music education activities was increasing during his tenure at OCE. Because of the CMEA's relationship with ISME, Bray gained closer

³⁸In 1951, Arnold Walter prepared a proposal for an international congress for music education which would be affiliated with UNESCO. This proposal led to the formation of ISME which held its first meeting in July 1953. At this time, Walter was elected president of ISME. Elaine Braun Seiffert, "Arnold M. Walter: His Contribution to Music Education in Canada, 1946-68," (unpublished M. M. thesis, University of Western Ontario, 1980), 37-39.

contact with the work of music educators from around the world. For an number of years, particularly during his tenure at the University of Western Ontario (see Chapter 5 for more about Bray's activities at the UWO), Bray participated in ISME.

From 1963-69, Bray served as editor of the CMEA magazine *The Canadian Music Educator*. According to an article written by Keith MacMillan in 1969, the CMEA's "most useful project is its quarterly magazine, *The Canadian Music Educator*, which does provide a specialized national forum and communication link."³⁹

While editor of the journal, Bray submitted many thought-provoking editorials in which patriotic views were often expressed. For example, in one editorial published in 1963, Bray discussed the importance of Canadian music teachers speaking out on the issue of choosing the Canadian national anthem.⁴⁰ Similar feelings of patriotism also appeared in 1965 as Bray explained his aims for the *Canadian Music Educator*. "By Canadian we mean everything that will conspire to make our country grow in stature, in importance, and in

³⁹Keith MacMillan, "National Organizations," in *Aspects of Music in Canada* (Toronto: University of Toronto Press, 1969), 312-313.

⁴⁰*Canadian Music Educator* 5/1 (Oct-Nov 1963): 5.

solidarity; this means we take an intense interest in our country's flag (which we now have) and a truly *national* anthem (which as yet we have not)."⁴¹

Bray was often very outspoken on music education issues about which he had strong feelings. In an editorial from 1967, he questioned the validity of "creativity in music education" as presented in a workshop featuring Murray Schafer. In "True Confessions . . . or 'Pardon me, my prejudice is showing!' " Bray stated that he had been troubled by the push to include creativity in the music curriculum for a long time. "Within such a limited span of time available for music in the curriculum, just how can real creativity be any more than superficially fostered without sacrificing performance standards and course content?"⁴² He then criticised Murray Schafer's presentation, saying "His preamble at the conference seemed weak . . . and I cancelled my classes to listen

⁴¹K. I. Bray, "Here and There," in *Canadian Music Educator* 7/1 (Oct-Nov 1965) : 6. *O Canada* was proclaimed Canada's official national anthem by Governor General Edward Schreyer in 1 July 1980. *Ontario Ministry of Education Policy Memorandum 20*, 1981.

⁴²K. I. Bray, "Comment," in *Canadian Music Educator* 9/2 (Jan-Feb 1968): 45.

to this!"⁴³

Bray also spoke out about other issues which were confronting music educators through the 1960s. One particular problem about which Bray wrote on a number of occasions was the division he perceived among music educators. The concern was that the profession had no clearly stated or unified purpose for music in schools.⁴⁴ (A discussion of this particular editorial appears later in this chapter.)

Bray was also anxious to "spread the gospel" of music to students at all levels.⁴⁵ For example, in November 1966, Bray was named chair of the CMEA committee on Student Membership. That committee recommended that attempts be made to raise the profile of the CMEA on Canadian university campuses by a) encouraging student membership in CMEA by granting membership for \$1, b) contacting music education instructors at university and teacher-training institutions to encourage student membership, and

⁴³ibid.

⁴⁴K. I. Bray, "Editorial," in *Canadian Music Educator* 8/1 (Oct-Nov 1966), 6.

⁴⁵K. I. Bray, *Canadian Music Educator* 7/1 (Oct-Nov 1965) : 6.

c) sending bundles of the CMEA journal, the *Canadian Music Educator* to participating institutions so that copies could be distributed to student members.⁴⁶

When Bray resigned his post at OCE in 1969, he also left his position as editor of the *Canadian Music Educator*. During his subsequent tenure at the UWO, Bray served as president of CMEA for two consecutive terms (1973-77).

Canadian Association of University Schools of Music (CAUSM)

While professor at OCE, Bray also became involved with the Canadian Association of University Schools of Music (CAUSM).⁴⁷

This association was formed in 1964 under the chairmanship of Arnold Walter, who was serving as Dean of the Faculty of Music, the University of Toronto at that time. By 1967, seventeen post-secondary institutions, all of which offered degrees in music, were members of this organization.⁴⁸ Bray attended the 1967 CAUSM

⁴⁶*Canadian Music Educator* 8/4 (May-June 1967) :16-17.

⁴⁷This organization was later known as Canadian University Music Society (CUMS).

⁴⁸Keith MacMillan, *Ibid.*, 312.

conference as a representative of the University of Toronto Faculty of Music and was named chair of the CAUSM curriculum committee which produced the association's policy paper, *Standards* (1969). This publication set out standardized requirements for students enrolled in these degree-granting schools of music.⁴⁹ In 1971, the *Canadian Association of University Schools of Music Journal* published an article authored by Bray entitled, "A Successful Adaptation of Kodály's Music Education Principles."⁵⁰ This article explained in detail the experimental adaptation of Kodály's methodology with which Bray became involved while at OCE. The project, which resulted in the publication of two volumes of *The New Approach to Music* (1969, 1972), will be discussed in detail later in this chapter.

The Rise of International Influences in Music Education Orff and Kodály

According to Green and Vogan, Canadian music educators in the

⁴⁹*Encyclopedia of Music in Canada*, 2d ed., s. v. "Bray, Kenneth."

⁵⁰K. I. Bray, "A Successful Adaptation of Kodály's Music Education Principles," *Canadian Association of University Schools of Music Journal* 1/1 (1971): 48-58.

late 1950s and early 1960s became aware of the work of international music educators like Carl Orff and Zoltan Kodály, with the result that “profound developments in elementary school music took place.”⁵¹ At the same time, ISME began to emerge as a voice which made “music educators throughout the world more aware of developments in other cultural settings.”⁵² In order to more clearly understand the impact of these new methodologies upon music teaching in Ontario and the career of Kenneth Bray in particular, a brief description of each is required.

Orff Schulwerk

Carl Orff’s approach to music education centered around his belief that “music, movement, and speech are inseparable” and that together they formed a concept he called “elemental music.”⁵³ Further, because he believed that a child’s musical development roughly corresponded to the growth of music history, his pedagogical

⁵¹Green and Vogan, *Music Education*, 334.

⁵²*Ibid.*, 335.

⁵³Beth Landis and Polly Carter, *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály and Orff* (Washington: Music Educators National Conference, 1972), 71.

sequence introduced children to rhythm first, followed subsequently by melody and harmony. Speech patterns, movement, singing, improvisation, and performance on instruments like xylophones and metallophones were important elements in the implementation of the Orff approach to music education.⁵⁴

The work of Carl Orff was first introduced in Canada in 1955 by Doreen Hall, who was later named lecturer in elementary music education at the University of Toronto's Faculty of Music. Through arrangements made by Arnold Walter, Hall had travelled to Germany the previous year to study with Orff and Gunild Keetman. Shortly after her return, the first English translation of the *Orff-Schulwerk*, (known as *Music for Children* ⁵⁵) was published by Arnold Walter and Doreen Hall.

In the summer of 1962, the University of Toronto offered a summer course for teachers entitled: "Carl Orff: Music for Children" which ran from 23 July to 3 August. For this course, Orff himself

⁵⁴Arnold Walter, "Carl Orff's Music for Children," in *The Eclectic Curriculum in American Music Education* by Landis and Carder, 162-165.

⁵⁵Carl Orff and Gunild Keetman, *Music For Children*, English adaptation by Doreen Hall and Arnold Walter (Mainz: Schott's Sohne, 1956-61). In this translated version, some of Orff's original text was directly translated; other portions were replaced with Mother Goose rhymes and folksong material. *Eclectic Curriculum*, 102.

was listed as principal speaker and consultant.⁵⁶ The next year, Richard Johnston lectured in Halifax, Nova Scotia on “The North American Folk Song in Orff’s Music for Children.”⁵⁷ Diana Brault noted that an increased number of references to Orff had appeared in *The Recorder* by 1963, suggesting that the Orff method was rising in profile.⁵⁸

Richard Johnston then travelled to Hungary in March of 1964 where he observed the use of the Kodály approach in a number of Budapest schools. When Johnston returned to Canada, he wrote of his observations in the OMEA’s *Recorder* 7/3 (Jan-Feb 1965) and in the *Canadian Music Educator* 6/3 (Mar-Apr 1965).

The publication of these articles marked a shift in Richard Johnston’s personal interest from the work of Orff toward the methodology developed by Kodály and his followers. In “Music Education in Hungary: Some Observations,” which appeared in the *Canadian Music Educator*, Johnston initially acknowledged his respect for the work of Orff: “I am one of those persons who believe

⁵⁶Advertisement by the University of Toronto Faculty of Music in *The Recorder* 14/3 (Mar 1962) : 18.

⁵⁷Green and Vogan, *Music Education*, 337.

⁵⁸Brault, “History of OMEA,” 371.

in Carl Orff as a composer and educator. I believe that his *Music for Children* is historically and musically correct.”⁵⁹ Johnston was critical nonetheless that Orff had “never discussed the teaching of music reading”⁶⁰ in *Music for Children*.

In his article, Johnston made a number of comparisons between the methodologies developed by Orff and Kodály and mentioned that in both, scale-building begins with “the minor third which is derived from the primitive chanting and name-calling of children.”⁶¹ He then explained the enthusiasm he felt for the work done in Hungary’s music education system and included in-depth descriptions of many observations he had made during his stay in Budapest.

The opinions and perceptions included in both of the above-mentioned articles published in 1965 by Richard Johnston presented Canadian music educators with an introduction to the Kodály approach. Thereafter, acceptance of Kodály’s methodology appears to have grown rapidly in many areas of Canada. It subsequently

⁵⁹Richard Johnston, “Music Education in Hungary: Some Observations,” in *Canadian Music Educator* 6/3 (Mar-Apr 1965) : 17.

⁶⁰Ibid.

⁶¹Ibid., 17-18.

exerted such influence on music education that June Countryman remarked, "it was the Kodály method that became the chief influence on developments in elementary music education after 1965."⁶² By 1990 the Kodály concept was "the most widely used systematic approach to the teaching of school music in Canada."⁶³

Kodály Approach

The Kodály approach to music education was first established in Hungary in 1950. At that time, the first Singing Primary School was opened in Kodály's birthplace of Kecskemet, Hungary. Eight years later, at the 1958 ISME convention, the Kodály method was introduced to music educators by Hungarian educator Jenő Adam. Adam was a close associate of Kodály and was the first to express Kodály's methodology in written form. The original pedagogical sequence used in the Kodály approach "was a result of Adam's

⁶²Countryman, "Selected Song Series," 161.

⁶³*Encyclopedia of Music in Canada*, 2d ed., s. v. "Kodály method." The book, *Reflections on Kodály* (1985), contains essays written by music educators from around the world who have made use of the Kodály method including a number from different locations in Canada. These are: Lois Choksy (Calgary, Alberta); Mae Daly (Ottawa, Ontario); Alastair Highet (Nanaimo, British Columbia); Connie More (Victoria, British Columbia); Kaye F. Pottie (Halifax, Nova Scotia).

work.”⁶⁴

Hungarian music teachers continued to lecture on the Kodály method at two subsequent ISME meetings. When the ISME convention met in Budapest in 1964, Kodály addressed delegates of the conference. It was shortly thereafter that Canadian music educators were made aware of the Hungarian approach, primarily as a result of the work of Richard Johnston.

Johnston’s visit to Hungary in 1964, led to his bringing “Kodály, with his message of universal music literacy, to Canada.”⁶⁵ Upon Johnston’s return from Hungary, he began to disseminate information regarding Kodály’s methodology in several ways. In addition to the articles published in the *Recorder* and *The Canadian Music Educator* and the introduction of courses in the Kodály method at both the RCMT summer school (1965) and the University of Toronto’s Faculty of Music, Johnston also presented clinics to teachers on Kodály methodology, one of which was presented at an OMEA workshop held in Toronto on November 6,

⁶⁴Beth Landis and Polly Carter, *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály and Orff* (Washington: Music Educators National Conference, 1972), 65.

⁶⁵Lois Choksy, “Foreword,” *Kodály and Education III*, vii.

1965.⁶⁶

According to Green and Vogan, “Johnston’s interest in Kodály influenced Harvey Perrin, director of music for the Toronto school board.”⁶⁷ Together, Perrin and Johnston visited Hungary in 1966, and later they worked with Kenneth Bray and others to develop a curricular adaptation of Kodály’s methodology which was published as the two volumes of *The New Approach to Music* (1969, 1972).

In addition to the work begun by Johnston, other factors contributed to the rising profile of the Kodály method of music teaching in Canada. In July 1965, Erzsebet Szonyi, an assistant to Kodály, came to lecture on the Kodály method at the École Normale de Musique in Montreal.⁶⁸ Two years later Szonyi returned to Canada with a choir to perform at Expo 67 and tour the province of

⁶⁶Kenneth Bray was listed as a bassoon clinician at the same event. Brault, 378.

⁶⁷Green and Vogan, 339. Perrin and Johnston wrote an article about this month-long visit entitled “Highlights from Hungary.” This was published in *Canadian Music Educator* 7/3 (Mar-Apr 1966) : 27-34.

⁶⁸Erzsebet Szonyi was at that time “dean of the Liszt Academy’s choir conducting (Music Education) Faculty.” Denise Bacon, in *Reflections on Kodály* Laszlo Vikar ed. (Budapest: International Kodály Society, 1985), 16.

Quebec.⁶⁹ During the summer of 1965, another Kodály associate, Paul Balogh, lectured in Kodály methodology during teacher workshops offered by the University of British Columbia, Vancouver.⁷⁰ In October of that same year, Arpad Darasz presented a clinic on Kodály methodology at an OMEA workshop held in Toronto. At the same workshop, a film “illustrating Kodály’s educational work” was premiered.⁷¹

Even more significantly, Zoltan Kodály was invited to Toronto in July 1966, at which time he received an honorary doctorate from the University of Toronto. While in Toronto, Kodály gave several lectures and observed some of the courses presented at the RCMT’s summer school which made use of the Kodály approach.⁷² Following

⁶⁹*Encyclopedia of Music in Canada*, 2d ed., s. v. “Kodály method.”

⁷⁰Paul Balogh was also to speak at a special lecture-recital held in Vancouver to celebrate the centennial anniversary of Jan Sibelius. Balogh was Sibelius’ official biographer. From an advertisement: “Teachers’ Workshops - UBC,” in *Canadian Music Educator* 6/3 (Mar. Apr 1965) : 6.

⁷¹“The Provinces Report, in *Canadian Music Educator* 7/1 (Oct-Nov 1965) :12-15.

⁷²*Ibid.*

his visit to Toronto, Kodály travelled to Interlochen, Michigan where he attended the seventh ISME congress meeting.⁷³

Kenneth Bray met Zoltan Kodály in 1966 during his stay in Toronto. As an associate professor at the University of Toronto, Bray “was able to march in the procession”⁷⁴ when Kodály received his honorary Doctor of Music degree. Bray recalled, “I was so thrilled to meet him.”⁷⁵

Kenneth Bray and the Kodály Approach

While Bray was initially introduced to the work of Kodály through Richard Johnston, he was also aware of the work of American Mary Helen Richards, whose *Threshold to Music* methodology was based on the “Kodály system.”⁷⁶ Both Bray and Richards presented workshops at the 1965 CMEA convention in Banff, Alberta in April of that year.

⁷³Green and Vogan, 339.

⁷⁴K. I. Bray, Personal Interview, 19 June 1995.

⁷⁵Ibid.

⁷⁶Cyril Mossop, “Come to the 1965 Calgary-Banff C.M.E.A. Convention,” *Canadian Music Educator*, 6/1 (Nov Dec 1964):19.

But it was Bray's personal introduction to Zoltan Kodály in Toronto in 1966 which became a turning point in Bray's career. This meeting inspired Bray to learn more about Kodály and the methodology he and his followers had developed. Bray soon came to realize that the systematic approach Kodály used to teach music reading skills, combined with his ultimate goal of music literacy, exemplified the beliefs about music which Bray had himself held throughout his career. Bray later stated: "There was a real structure to the Kodály system as practised in Hungary. And, the more I found out about it, the more comfortable I felt with it, the more it appealed to me, the more I realized that this was what I was after all along."⁷⁷

Following Kodály's visit to Toronto in 1966, an influx of Hungarian teachers had come to Canada to present courses sponsored by institutions like the University of Toronto and the Ontario Ministry of Education. Bray, in his position at OCE, had contact with a number of these Hungarians including Anna Hamvas, Helga Szabo, Katalin Forrai and Ilona Bartalus.⁷⁸

As well, numerous Kodály-based workshops were being offered

⁷⁷K. I. Bray, Personal Interview, 5 July 1995.

⁷⁸Ibid.

at OMEA and CMEA conferences. Many of these were documented in both *The Recorder* and *The Canadian Music Educator*. In March 1967, for example, at the joint OMEA/CMEA convention held in London, Arpad Darazs, a Hungarian who was teaching at Columbia University's Teachers' College, presented a clinic entitled "The Kodály Method of Teaching Vocal Music."⁷⁹ Later that same year at the All-Ontario Workshop of the OMEA held in Toronto, Darazs presented two more workshops, one of which was "The Application of the Kodály System for Choral Training."⁸⁰

Because of the rapidly growing interest in Kodály methodology at that time, many Canadian educators began to consider ways in which the Hungarian program could be adapted for use in Canadian schools. A ten-part CBC radio broadcast series on the "Kodály Approach" was aired in early 1969. This program was intended to "help teachers to initiate techniques of the Kodály Method."⁸¹ Another project resulted in the production of two volumes of *The New Approach to Music*, first published in 1969. Although Bray was

⁷⁹Brault, "History of OMEA," 400.

⁸⁰ibid., 418.

⁸¹Lloyd Thompson, "Ontario School Music Broadcasts," in *Recorder* 11/3 (May 1969) : 21.

not named among the principal authors of these books, he was nevertheless “very heavily involved” in this project during his latter years at OCE.⁸²

The New Approach to Music

The curriculum guides, *New Approach to Music-Primary Division* (1969,1970) and *New Approach to Music-Junior Division*, (1972) described in detail an elementary-level music course of study in which Kodály’s principles were adapted for use in a Canadian school setting. This project, however, did not originate from a desire to incorporate Kodály’s methodology into Canadian schools. Instead, the programs were designed in response to a number of problems identified by Ontario music educators in 1965.

At that time, a Creative Arts Committee established by the Ontario Curriculum Institute (now defunct), surveyed Ontario’s teachers to determine their opinions regarding the state of arts education in the province. As a result of that survey, a Music Sub-Committee, of which Bray was Chairman, was appointed to study the

⁸²K. I. Bray, Personal Interview, 19 June 1995. Bray is acknowledged on page viii of the *New Approach to Music-Primary Division*. “Special acknowledgements to Kenneth I. Bray and David C.M. Smith for contributions to the original manuscript.” Bray is also listed as chairman of the music sub-committee.

problems which had been identified. These problems were primarily concerned with “the status of music in the school program, with standards of achievement at different grade levels, and with the musical education of the classroom teacher.”⁸³

Coinciding with the music sub-committee’s search for ways in which to approach the above-mentioned concerns was the growth in influence of Kodály’s methodology in Ontario, as documented previously. By the time the *New Approach to Music-Primary Division* reached publication in 1969, five of the ten sub-committee members had travelled to Hungary to “become more conversant with the basic principles and techniques of the [Kodály] system,” which had “produced such outstanding results in the music programs of the schools and teachers’ colleges of that country.”⁸⁴

The music sub-committee members believed that “the nature of the music experience in the beginning years [was] of vital importance to progressive development throughout the succeeding

⁸³K. F. Prueter, in *New Approach to Music-Primary Division*, developed by Ontario Institute for Studies in Education (Toronto: Holt, Rinehart and Winston, 1972), vii. In 1967, the project came under the auspices of the Ontario Institute for Studies in Education.

⁸⁴*Ibid.*

years.”⁸⁵ They proposed to create a new approach to music education which “would make possible a much earlier understanding and use of music symbols.”⁸⁶ In order to achieve this goal,

Elements similar to those which had proved to be so successful in the Hungarian schools were incorporated in pilot courses adapted to the needs and background of Canadian children. These pilot courses were planned in considerable detail for the guidance of the primary teacher who, in most cases, has a limited education in music [a hold-over from Egerton Ryerson’s original plan—see Chapter Two], and whose time is fully occupied in preparing daily programs in several subjects.⁸⁷

Through the summers of 1966 to 1968, committee members developed pilot programs for each of the first three years of school. Each level was subsequently “tested and evaluated in a number of experimental classes in several school areas, [then] revised and used in other classes in the same areas.”⁸⁸ However, in his report concerning this experimental process, Bray noted that the study’s

⁸⁵ibid.

⁸⁶ibid.

⁸⁷ibid.

⁸⁸ibid. The schools involved in this experiment were from the Metropolitan Toronto school boards of East York, North York and Scarborough.

evaluation results were “largely of a subjective nature . . . [and that] a comparison of musical progress in the pilot classes with that of other classes was not carried out in the approved, scientific ‘control-group’ manner.”⁸⁹

When results of this experiment were evaluated by committee members and participants, all “testified to the success of the principles and techniques of the new approach.”⁹⁰ Bray, however, identified some areas of failure within the pilot project which could be rectified through revision. Specifically, he felt that:

the songs selected must be more comprehensive, more carefully ordered, more representative of Canada, and more suitable for Canadian children; the listening programme needs revision; the teacher needs much more help and more special training to become competent and confident in teaching this new approach.⁹¹

When *New Approach to Music-Primary Division* was published in 1969, the music sub-committee expressed its hope that the curriculum project would continue to be “extended progressively

⁸⁹Bray, “Successful Adaptation,” 57.

⁹⁰*New Approach to Music-Primary* , vii.

⁹¹Bray, “Successful Adaptation,” 56.

into the subsequent years of learning.”⁹² The second volume of the series, *New Approach to Music—Junior Division* was published in 1972. But, despite the fact that these texts were “widely circulated and well accepted across Ontario . . . [the documents] received little official recognition from the Ontario Department of Education.”⁹³ The two volumes of the *New Approach to Music* were never included in the Ontario Ministry of Education’s Circular 14. As Countryman stated: “Nothing further . . . happened with this project.”⁹⁴

A number of factors may have contributed to the demise of this Kodály-based experimental curriculum. The issue of teacher training, dating back to Egerton Ryerson’s original plan for music education devised in 1846, is one element to consider. As documented in Chapter Two, Ryerson intended that music in elementary school would be taught by classroom, rather than specialist, teachers. The members of the music sub-committee realized that this situation, over 120 years later, was still a reality

⁹²*New Approach to Music-Primary* , vii-viii.

⁹³Bray, “Successful Adaptation,” 49.

⁹⁴Countryman, “Selected Song Series,” 164.

in Ontario's schools. They had planned their curriculum in great detail so that even teachers without an extensive music background could still implement the Kodály-based program.

But, as the reader will recall, even Bray had commented that teachers involved in the pilot project required "much more help and more special training"⁹⁵ to improve the delivery of this new curriculum. In order for this document to have been properly implemented in Ontario's elementary schools, radical changes in teacher training would have been necessary. Only with more music specialists, rather than generalist, classroom teachers employed to deliver elementary music programs would the *New Approach to Music* curriculum have had more success.

An even more powerful factor in the project's undoing may have been provincial government restructuring which occurred in 1965. Prior to that date, all music curriculum documents were centrally written and distributed through the office of Ontario's Director of Music (i.e., G. Roy Fenwick and Brian McCool). In effect, all music programs in Ontario at that time were based on a common music curriculum.

In 1965, responsibility for curriculum development was given

⁹⁵Bray, "Successful Adaptation," 56.

to the individual school boards within the province.⁹⁶ As a result, the commonality previously found in Ontario's music programs disappeared as individual school boards began devising and implementing music programs of their own. Countryman suggested that for this reason, the use of the Kodály approach in Ontario became "a completely localized phenomenon."⁹⁷

A third factor may also have had a negative impact on this project. According to Kenneth Bray, at the time the *New Approach to Music* was being developed (1966-68), music educators as a group were unable to agree upon a common philosophy of music education. He suggested that these obvious divisions and tensions among music teachers were to the detriment of the profession.

In an editorial in the *Canadian Music Educator* (Oct-Nov 1966), Bray outlined the various positions adopted by music educators that he had observed. These included:

the 'bandwagon' people—those that, for some reason or other, advocate as a panacea for all our ills the complete adoption of the techniques developed so skilfully by Orff, Kodály, or Suzuki for the children of their countries. Think of those who would limit the experience of our students to Broadway show music, to Gilbert and Sullivan, or even to Bach (there aren't many of

⁹⁶Countryman, 164. As well, in January 1965, the Department of Education became the Ministry of Education. Brault, 552.

⁹⁷Countryman, 164.

the latter.) Think of those who would restrict the experience of our students to music of 'proven merit,' thus cutting them off entirely from the current streams in serious contemporary composition or in jazz.⁹⁸

In Bray's opinion, music educators at that time needed to put aside their differing opinions and instead, assert "a definite statement of what [they were] trying to accomplish in school music."⁹⁹ This, he thought, would require teachers to agree, in principle, on common objectives for music education along with guidelines by which to achieve established goals.

The Ontario government's policy of placing curriculum development in the hands of individual school boards may also have contributed to this division among music educators. With such diversity found among music curriculum guidelines in Ontario's school system, there was little chance that music educators would form the united front for which Bray called.

The problem of lack of focus in music education seems to have extended beyond Ontario. As documented in the *Encyclopedia of Music in Canada*, "discrepancies have abounded even between one

⁹⁸K. I. Bray, "Editorial," in *Canadian Music Educator* 8/1 (Oct-Nov 1966), 6.

⁹⁹*Ibid.*, 7.

school and another, not only in a single province but also within the same school board, even though national organizations such as the CMEA and CUMS [Canadian University Music Society, formerly known as CAUSM] have attempted to set minimal standards.”¹⁰⁰

Similar curricular projects were being written and implemented in other locations in Canada while the *New Approach to Music* was being developed.¹⁰¹ But, for the numerous reasons cited above, the Kodály-based curriculum provided by both volumes of *New Approach to Music* was not universally adopted in Ontario.

Summary

When Kenneth Bray initially accepted the position at OCE in 1961, there were only two avenues available for the certification of secondary school music teachers. These were the aforementioned one-year program at OCE, and the Ontario Department of Education’s Summer Course for Supervisors of music. In accepting the placement at OCE, Bray represented a unique perspective because he

¹⁰⁰*Encyclopedia of Music in Canada*, 2d ed., s. v. “School Music.”

¹⁰¹In the summer of 1969, Canadian Kaye F. Pottie along with Katalin Forrai and Aniko Hamvas designed a primary and grade one curriculum based on Kodály’s principals for use in Halifax, Nova Scotia. Kaye F. Pottie, in *Reflections on Kodály*, 181.

was one of the few music educators certified to teach music through both systems. Bray proposed a blending of the two methods of certification which would draw upon the strengths of each, but this modification was not accepted, and no changes were made.

At OCE, Bray had insisted upon a balance of undergraduate music courses as prerequisite for students entering his program. This was to ensure that they, as secondary school music teachers, would be able to provide their students with a balanced music program. In this way, Bray's central belief in comprehensive musicianship and balance within school music appeared again, as it had in both of his previous teaching positions. Similarly, the Foreword of *For Young Musicians*, Volume Two, published during Bray's term at OCE, contained a clearly articulated description of this balanced program.

Over time, Bray became increasingly dissatisfied with his position at OCE. He was disappointed that he was unable to make modifications to the methods by which teachers received their training. This was compounded by his frustration with the lack of continuity inherent in the operation of a one-year program. Perhaps as a result, he became involved in many projects and activities external to OCE. These included *For Young Musicians*, Volume Two (1967), the songbook series *Music For Young Canada* (1967, 1969), and the experimental curricular project which led to the publication

of the *New Approach to Music* (1969,1970,1972). Unfortunately, this latter project was never approved for use in Ontario's schools by the Ministry of Education.

At the same time, Bray served as the editor of *Canadian Music Educator* (1963-1969) and chaired the CAUSM committee which produced the document *Standards* (1969). A number of Bray's arrangements, including *Nine Hymn Tunes* (1964), a choral version of *O Canada and God Save the Queen* (1965), and *Two O Canada Fanfares* (1968) also reached publication during his tenure at OCE. Bray was introduced to Kodály's methodology and to Kodály personally. His growing interest in the Kodály approach would follow him from OCE to his subsequent appointment as associate professor at the University of Western Ontario's Faculty of Music in 1969.

It is apparent that during the eight years in which Bray served as head of music at OCE (1961-1969), the number of projects and publications in which he was involved far outnumbered his production during his Riverdale years. It is also interesting to note that the kinds of publications dating from both positions were significantly different. While Bray had been at Riverdale, the publications he produced were primarily derived from material written for use in his own secondary school classroom. Publications from his time at OCE, however, included works like the *New Approach to Music* and the song series *Music for Young Canada*. Both

of these were conceived as materials for teachers' use, and as a result, would prove a valuable resource for his student teachers at OCE. As well, his involvement with organizations like CMEA provided a model of professional behaviour for his OCE students.

CHAPTER FIVE
THE UNIVERSITY OF WESTERN ONTARIO AND BEYOND
(1969-1997)

As documented in the previous chapter, Kenneth Bray had become increasingly unhappy with his position at OCE. In 1969, he was presented with the opportunity to join the University of Western Ontario's Faculty of Music as associate professor. He accepted this new position, and moved his family from Toronto to London that summer.

In order to accurately place this appointment into the context of Bray's entire career, a brief explanation of the origins and development of the Music Faculty at the University of Western Ontario (hereafter known as the UWO) is required.

The UWO Faculty of Music

College of Music

The Faculty of Music to which Bray was appointed in 1969 had been functioning as part of the UWO in London for a number of years. The university first offered music courses for credit in 1943. Two years later, with "financial assistance from the A. E. Silverwood

Foundation," a Music Teachers' College was established in London.¹

The primary purpose of this college was to train private music teachers.

When the Music Teachers' College merged with the Faculty of Arts and Science in 1956, the degree of Bachelor of Arts with Music Options was offered for the first time.² The following year the music college, along with the Western Ontario Conservatory of Music, left the university's main campus to be housed in a mansion purchased for them by the A. E. Silverwood Foundation.³ The mansion, located on Waterloo Street North, became known as the Silverwood Building and served as home for both the music college

¹*Encyclopedia of Music in Canada*, 2d ed., s. v. "University of Western Ontario," by J. Paul Green.

²*ibid.* A short history of the University of Western Ontario (1878-1978), contained in the booklet *Faculty of Music, 1978-80*, instead states the date at which the Music Teachers' College became a "college within the Faculty of Arts and Science" as 1953. University of Western Ontario, *Faculty of Music 1978-80*, (London : University of Western Ontario, 1978), 7.

³The Western Ontario Conservatory of Music became affiliated with the University of Western Ontario in 1942. At that time, its offices were moved to a location on the university's main campus. *Encyclopedia of Music in Canada*, 2d ed., s. v. "Western Ontario Conservatory of Music," by Lenore Crawford and J. Paul Green. *Faculty of Music: 1978-80*, 7.

and Western Ontario Conservatory from 1957-1972. Clifford Poole, principal of both college and conservatory at that time, remained in that position from 1957-1960.⁴ Poole was replaced by Clifford von Kuster as principal of the college in 1960. By the next year, the college became known officially as the College of Music.⁵

⁴Clifford Poole (1916 -) was born near Manchester, England, and brought to Canada as a child. He was a well-known concert pianist in the Toronto area prior to World War Two. During the war he served in the RCAF. Both before and after the war, Poole taught at the Toronto Conservatory of Music (1938-41 and 1943-48). In 1948 he moved to London where he taught for both the Western Ontario Conservatory of Music and the Music Teachers' College at the University of Western Ontario. *Encyclopedia of Music in Canada*, 2d ed., s. v. "Poole, Clifford."

⁵Clifford von Kuster (1921 -) was born in Turtleford, Saskatchewan. A pianist who earned his Bachelor of Music degree from the University of Toronto in 1949, von Kuster studied with a number of teachers including Clifford Poole and taught at the Music Teachers' College in London from 1952. He followed Poole as principal of the college in 1960. Von Kuster was named the first dean of the Faculty of Music in 1968, a position he held until 1973. At that time he resigned as dean but continued to teach piano privately at the Faculty. Following his retirement in 1986, the recital hall in the Faculty of Music was renamed von Kuster Hall in his honor. *Ibid.*, s. v. "von Kuster, Clifford," by Philip G. Downs. *Faculty of Music: 1978-80*, 7.

Faculty of Music

According to J. Paul Green, "Major developments took place 1960-73 during Clifford von Kuster's term, and the college developed at an unprecedented rate."⁶ In the academic year 1961-62, a new Bachelor of Arts with Honors Music Education degree was offered by the College of Music. (That program will be discussed in more detail later in this chapter.) Three years later, that degree program was replaced by the Bachelor of Music (B. Mus.) degree. In September of 1964 the B. Mus. degree was offered for the first time as a four-year (honors) program in the varied areas of performance, theory and composition, music history and music education.⁷

The awarding of the first Bachelor of Music degrees in 1968 coincided with the renaming of the College of Music to the Faculty of Music. The faculty's Master of Music programs were established the

⁶*Ibid.*, s. v. "University of Western Ontario," by J. Paul Green.

⁷University of Western Ontario, *College of Music Outline of Courses 1964-65* (London : University of Western Ontario, 1964), 2. In the second year of the Bachelor of Music program (1965-66), it was reported that 120 music majors were enrolled. George Proctor, "The Bachelor of Music Degree in Canada and the United States," in *Canadian Music Educator* 7/2 (Jan-Feb 1966) : 27.

following year.⁸ Student enrolment continued to increase, which in turn required additional full-time faculty and an expansion of library resources. The flourishing music faculty quickly outgrew its existing facilities at the Silverwood Building. As a result, a new Faculty of Music Building was constructed. This building was erected on the university's main campus adjacent and connected to Talbot College. The new Music Building opened in 1972.⁹

Music Education at UWO

According to J. Paul Green, who served as the faculty's music education department chair from 1969-79, "the majority of undergraduate students at the faculty have specialized in music

⁸*Encyclopedia of Music in Canada*, 2d ed., s. v. "University of Western Ontario," by J. Paul Green notes that the first Master of Music courses were offered in 1968. However, in a report published in 1969, Green stated, "The Faculty of Graduate Studies at the University of Western Ontario in London is introducing masters' programmes in music commencing in the 1969-70 academic year." *Canadian Music Educator* 10/2 (Jan-Feb 1969) :45. A survey of the *University of Western Ontario Academic Calendars* and supplemental course outlines published for the College (Faculty) of Music from 1968-70 appears to support the information contained in this latter-named report by Green, rather than the dates supplied by the aforementioned citation from the *Encyclopedia of Music in Canada*.

⁹*Encyclopedia of Music in Canada*, 2d ed., s. v. "University of Western Ontario." The writer entered the first year of the B. Mus. program in the fall of 1972.

education, a program for which Western has earned an enviable reputation throughout Canada.”¹⁰ The origins of music education at UWO can be traced from the Music Teachers’ College in 1945. However, it was not until well after the college had moved to the Silverwood Building that courses in school music were offered to undergraduate students.

The first courses in school music available at UWO were included as options within the Bachelor of Arts with Music Options program from 1956-1961.¹¹ In that program, students were required to complete a full complement of arts courses in order to earn the Bachelor of Arts degree. Any music options were pursued

¹⁰Ibid. J. Paul Green (1929-) was born in Sydney, Nova Scotia. He is a graduate of the University of Toronto (1954 Mus. Bac.) and the Eastman School of Music (1959 M. Mus., 1974 Ph. D.). Green was department chairman at T. L. Kennedy Secondary School in Mississauga, Ontario from 1955-65 before being appointed to the University of Western Ontario’s Faculty of Music where he taught a variety of music education courses at both graduate and undergraduate levels. Green, along with Kenneth Bray, authored the instrumental series, *Solos for Schools* (1978-81) and, with Nancy Vogan, published *Music Education in Canada: A Historical Account* (1991). J. Paul Green retired from his position at the University of Western Ontario in 1994. *Encyclopedia of Music in Canada*, 2d ed., s. v. “Green, (James) Paul.”

¹¹Donald McKellar, Telephone Interview, London, Ontario, 7 September 1997.

as additional courses. Those options included piano lessons taught by Clifford Poole and his wife, Margaret Parsons Poole, and a music history course instructed by Alfred Rosé.¹² The school music courses which were offered as music options were a choral methods course with Earle Terry,¹³ and a course in instrumental music

¹²Alfred Rosé (- d. 1975) was the nephew of Gustav Mahler. He had served as assistant conductor of the Vienna State Opera and worked with both Richard Strauss and Puccini before his arrival at the University of Western Ontario in 1946. Rosé joined the teaching faculty of the Music Teachers' College at that time and remained actively involved with the Faculty of Music until immediately prior to his death in 1975. Rosé was responsible for the institution of an Opera Workshop at the UWO. The Gustav Mahler/Alfred Rosé Room in the Music Library was named in honour of Rosé's contributions to the Faculty of Music. Dennis Beck, "Down Through the Ages . . . ," in *Ensemble* (1978), no page number.

¹³*Encyclopedia of Music in Canada*, 2d ed., s. v. "University of Western Ontario." Earle Terry (1912 -) was born in Toronto, Ontario. He served as music director for the Board of Education for the City of London from 1947-1977. Terry is the author of eight elementary music textbooks and was well-known as conductor of the female chorus, the "Earle Terry Singers" (1948-75). *Ibid.*, s. v. "Terry, Earle," by Gordon K. Greene and Mabel H. Laine.

taught by Donald McKellar.¹⁴ Both of these courses were scheduled once a week.

As noted above, a four-year course leading to the degree of Bachelor of Arts with Honors Music Education was introduced at the College of Music in 1961. The new B.A. program was similar to the previous Bachelor of Arts with Music Options in that the Honors Music Education degree also required students to complete a full Bachelor of Arts program.¹⁵ However, the newer program was “designed to prepare students for teaching both Vocal and Instrumental Music in the High Schools,” and like the University of Toronto’s Mus. Bac. program, would lead to the teaching certification

¹⁴Donald McKellar (1926 -) was born in St. Thomas, Ontario. He earned a Mus. Bac degree from the University of Toronto in 1950 and thereafter taught secondary school music in Ottawa for five years. In 1956, McKellar was hired by the Board of Education for the City of London as the first teacher of a secondary school music program in the city. That year, McKellar initiated the music program at Wheable Secondary School (now an Adult Education Centre). In 1961, McKellar received a Master of Music degree from the Eastman School of Music in Rochester, New York. Shortly thereafter he joined the staff at the College of Music as the founding chair of the Music Education department. Donald McKellar, Telephone Interview, 7 September 1997.

¹⁵Thirty hours of arts courses were required to complete a full B. A. program at that time. Ibid.

program offered at OCE.¹⁶

Within the structure of the new program, students were required to participate in a performing ensemble and were provided with private studio lessons on their major instrument. Both of these performance features were unique to the music education program at the UWO at that time. In addition, Earle Terry and Donald McKellar continued to present vocal and instrumental methods courses similar to those offered within the B. A. with Music Options program. Through the 1960s, McKellar assumed leadership of both the music education program and instrumental ensembles. He later served three terms as Associate Dean of the Faculty of Music and, for one year, sat as acting Dean of the Faculty.¹⁷

In September of 1964, as previously documented, the former B. A. with Honors Music Education program was replaced by the

¹⁶University of Western Ontario, *College of Music Outline of Courses 1963-64* (London : University of Western Ontario, 1963), 2. As discussed in the previous chapter, the University of Toronto had extended its Mus. Bac. program from three to four years in 1961. The four-year B. A. Honors Music Education degree was also offered at the UWO for the first time that year. The B. A. Honors Music Education degree first appeared in the University's *Arts and Science Calendar* for 1961-62 on page 66.

¹⁷Donald McKellar, Telephone Interview, 7 September 1997.

various B. Mus. degree programs at the UWO. This new program was designed so that all students would enrol in a common first year. Not until their second year would students choose their area of specialty (i.e., performance, music history, theory and composition or music education).¹⁸

The College administration acknowledged that, regardless of whether or not B. Mus. graduates specialized in music education, there was a strong possibility that they would eventually become school music teachers. As a result, the B. Mus. program was designed with this possibility in mind: "To protect the standards of teaching in the schools we have included choral training in every music program so that all students will be capable of conducting a choral program in the schools."¹⁹ Only music education majors "[would] be qualified to teach instrumental music" though, because of the specific instrumental music methods training which formed a

¹⁸*College of Music Outline of Courses 1964-65, 2.* There were also two other options available to music students at that time. The College of Music offered a four-year, Bachelor of Arts with Honors Music degree, and a three-year, Bachelor of Arts with General Music Options degree. The distinction between these programs, it appears, was that the B. Mus. program was "designed as a suitable basis for graduate work," (2).

¹⁹*College of Music Outline of Courses 1964-65, 2.*

part of that program.²⁰

For those enrolled in music education, a variety of specialized courses were offered. These included Instrumental Music Education, Choral Music Education and a Seminar in Music Education.²¹

For the next few years, the music education programs offered at the College of Music remained very similar. One small, but notable addition appeared in the course description for the Music Education Seminar in 1966. That year, for the first time, the course was to include discussion of “the psychology of the musical mind [and] tests and measurements of musical ability.”²²

By 1968, the newly-named Faculty of Music was expanding rapidly to accommodate increasing enrolment. In order to meet students’ needs, a number of additions were made to the existing facilities at the Silverwood Building. As well, numerous new professors were appointed to the teaching staff shortly

²⁰Ibid.

²¹The Instrumental Music Education course included “lectures on the history and aims of school instrumental music,” while the Choral Music Education course included a discussion of the “Psychology and philosophy of school music.” Ibid., 15.

²²*College of Music Outline of Courses 1965-66*, 20.

thereafter.²³ Kenneth Bray (bassoon, music education and theory) and Deral Johnson (choral methods)²⁴ were among those appointed to the UWO Faculty of Music in 1969.

The addition of new faculty to the music education department coincided with some important changes made to its programming in 1969. As documented previously, the Faculty's Master of Music programs were first offered at that time. As well, changes appeared within the B. Mus. music education program. Originally, the program was designed as training for secondary school music teachers. In 1969, however, the music education program was expanded. The

²³From 1967 to 1971, student enrolment had grown from 146 to 282 full-time students. As well, eighteen new staff members were added to the Music Faculty's teaching complement in 1968. Dennis Beck, "Down Through the Ages . . . ," in *Ensemble* (London: Faculty of Music, the University of Western Ontario, 1978), no page number.

²⁴Deral Johnson (1926-) was born in Roosevelt, Oklahoma. He studied in Kansas and Colorado where he earned a B.A. (1949) and an M. A. (1953). Johnson taught vocal and instrumental music for fourteen years at the elementary and secondary levels in Kansas and Texas. Thereafter, he taught choral techniques at the university level in both Colorado and Nebraska before joining the Faculty of Music at the UWO in 1969. Johnson formed the Faculty of Music Singers upon his arrival, and conducted this award-winning ensemble from 1969-89. Johnson retired from the Faculty of Music in 1991 as professor emeritus. *Encyclopedia of Music in Canada*, 2d ed., s. v. "Johnson, Deral," by Mabel H. Laine.

secondary-level preparatory courses remained in place, but new courses which lead to music teaching at the elementary level were also made available.

Following the common first year, a prospective elementary music teacher could, for the first time in 1969, choose courses in Child Voice, Communication in Music, and Comparative Studies in Music Education.²⁵ These latter two courses in particular were programs through which the work of Zoltan Kodály was introduced at the UWO. These courses and the ensuing emphasis upon Kodály methodology in the elementary music education program at UWO will be examined later in this chapter.

From 1969 until the Faculty of Music moved to its new facilities on campus in 1972, increasing student enrolment was supported by an expansion of programs offered by the Faculty. For example, a new three-year degree program, the Bachelor of Musical Arts (B. Mus. A.) was introduced in 1970. That program, like the elementary option for music education majors, was designed “expressly for the individual intending to enter elementary school

²⁵University of Western Ontario, *Arts.Music.Science.Social Science*, 1969-70 [Academic Calendar] (London: University of Western Ontario, 1969), 74-75.

teaching who wants university training in music.”²⁶ But the three-year B. Mus. A. program, unlike the Bachelor of Music with Honors Music Education degree, was not designed to provide a basis for further study at the graduate level. Instead, Teachers’ College graduates who had been certified as elementary teachers without benefit of a university degree, could choose to enrol in this course to upgrade their teaching qualifications.

By 1973, shortly after the move to the Music Building had been completed, Donald McKellar reported that the new facility housed “more than 400 undergraduates and several dozen graduate students . . . [as well as] 37 full-time teachers and many part-time instructors.”²⁷

The Music Education Department by that time had developed “an outstanding choral program augmented by specialists from Hungary for systematic offerings in the Kodály approach to music teaching. A specialist teacher in Suzuki string techniques” had also been appointed to the faculty.²⁸ As well, McKellar noted that the

²⁶*Canadian Music Educator* 12/1 (Autumn 1970) : 13.

²⁷Donald McKellar, “Western’s music facilities among most progressive in Canada,” in *The Music Scene* 270 (Mar-Apr 1973) : 10.

²⁸*Ibid.*

Music Theory and Composition Department included “a number of very active composers . . . [who were] beginning to have an impact on the Canadian music scene.”²⁹ Kenneth Bray’s name was among those composers listed by McKellar.

Kenneth Bray at the University of Western Ontario (1969-84)

When Kenneth Bray accepted the appointment of associate professor at the UWO in 1969, the Faculty of Music was still housed off-campus in the Silverwood Building. There, Bray taught double bass, minor instrument classes of strings and winds, bassoon (on an individual basis), theory, the Child Voice and the Comparative Studies in Music Education courses.³⁰ It was particularly suitable that Bray was assigned to teach these elementary-level music programs, since he was the only faculty member at that time who had taught music in elementary classrooms. For a number of years, Bray also coordinated the sight singing and ear training program for all second-year music students.

By the academic year 1975-76, Bray had been named full

²⁹Ibid.

³⁰K. I. Bray, Personal Interview, 22 June 1995. The Child Voice course was a study of the unchanged and changing voice.

professor and had taken on some different responsibilities. In addition to his continued work in the music education department and with individual bassoon students, Bray was also serving as mentor for a number of student chamber ensembles and teaching orchestration to third and fourth-year students.³¹

Composer Nancy Telfer, who earned a B. Mus. degree from the Faculty of Music in 1979, requested during her last year of study to be paired with Bray as his private composition student. Telfer stated that through Bray she learned the “practical craft of composition,” and that he had provided her with a “solid philosophy regarding the integrity and aesthetics of composition.”³² As documented later in this chapter, numerous works by Telfer were also included in the four volumes of the song series *Reflections of Canada*.

Bray sat as acting chair of the music education department at

³¹The 1975-76 *Academic Calendar* was the first and only time in which “Chamber Music” was listed as one of Bray’s responsibilities. Bray served as mentor (and musical director) for a number of chamber ensembles for several years prior to the above mentioned date. The writer performed in a woodwind quintet under Bray’s guidance from 1972-74.

³²Nancy Telfer, Telephone Interview, 30 November 1997.

the UWO for the academic year 1980-1981.³³ Upon his retirement in 1984, Bray was named Professor Emeritus of the University of Western Ontario.

During Bray's tenure at the UWO, he actively participated in performing ensembles both on campus and in the community, while preparing a number of items for publication. These included the workbooks designed to accompany both volumes of *For Young Musicians* (1972, 1974) and the *Solos for Schools* series written in collaboration with J. Paul Green (1978, 1979, 1980, 1981). At the same time, Bray served as president of CMEA for two consecutive terms (1973-77) and as president of the Kodály Institute of Canada (1979). This latter appointment was significant in that many of Bray's teaching experiences, while at the UWO, were linked to his continued interest in the Kodály approach to music teaching.

To further clarify Bray's involvement with these varied areas, the remainder of this chapter examines each in greater depth, with particular attention given to his continued encouragement of Kodály-based activities at UWO. Some information regarding Bray's activities subsequent to his retirement in 1984 follows. A summary

³³Bray had on one other occasion filled this same position. For the year 1970-71, while J. Paul Green was on leave, Bray served as acting chair of the Music Education Department. K. I. Bray, Telephone Interview, 14 August 1997.

of Bray's activities at the UWO Faculty of Music concludes this chapter.

Publications

For Young Musicians: Workbooks

The first publications produced by Bray during his tenure at UWO were the workbooks designed to accompany both volumes of *For Young Musicians*. These were published by Waterloo Music in 1972 and 1974. While the original textbooks had been completed in collaboration with other music educators, the workbooks were authored by Bray alone.

Each volume of the workbook was similar in construction. The original order of topics found in the corresponding texts was retained. Reproductions of all exercises found in the texts as well as sufficient manuscript for the students' answers were included in each. Correct answers were also provided, but for the first volume of the workbook, these were only available from the publisher in a separate form. For the workbook accompanying volume two, the answer key was incorporated into the workbook itself. Of these two workbooks, volume one appears to have been particularly well received. It had entered its eighth printing by 1987. The workbook for volume two has only been printed once (1974).

Solos for Schools

The most extensive publication project with which Bray was associated during his tenure at UWO was the instrumental series *Solos for Schools*, written in collaboration with J. Paul Green. Comprised of eleven separate solo volumes and piano accompaniments, this series was published by Gordon V. Thompson over four years, (1978-81).³⁴

Bray and Green had long been acquainted prior to Bray's arrival at UWO's Faculty of Music, and each was very familiar with the work of the other. Once they became colleagues at the Faculty of Music, Bray and Green often worked together because they agreed on "just about everything."³⁵

The idea for *Solos for Schools* originated with J. Paul Green, and developed from projects he had assigned to students enrolled in his Music Education Seminar course. Students had first discussed ways in which educational materials could be sequenced to facilitate musical skill development. They were then challenged to find examples of real music which were to be sequenced into a

³⁴The eleventh volume of the series, for percussion, was not written by Bray and Green. This book was written instead by Robert Hughes.

³⁵K. I. Bray, Personal Interview, 22 June 1995.

series for young players to “parallel what [is done] in a class band method.”³⁶

Realizing that carefully sequenced materials for beginning instrumentalists would be valuable to classroom teachers for use as student test pieces, exams and solos, Green approached Bray to join him in this project. Together they devised the series format which they envisioned as graded collections of solo pieces for young performers. A solo book for each concert band instrument along with a separate piano accompaniment book was planned.³⁷

Beginning first with the clarinet book, Bray and Green chose melodies they felt would be appropriate, characteristic, and within the playing capabilities of an inexperienced clarinettist. The solo pieces were then arranged in order of increasing difficulty and a scope and sequence chart constructed to illustrate the range and technical ability that would be required of the player. The piano accompaniments were then completed, prepared by both Bray and Green. The clarinet solo collection and piano accompaniment book were published in 1978. Similarly designed collections for flute, trombone/baritone and trumpet (i.e., solo and accompaniment books)

³⁶J. Paul Green, Telephone Interview, 14 December 1997.

³⁷K. I. Bray, Personal Interview, 22 June 1995.

were also published that same year.

In 1979, the volumes for oboe and French horn were published followed by the tuba book in 1980. The bass clarinet, Eb alto clarinet and saxophone books and the volume for bassoon all reached publication in 1981.

Solos for Schools, although intended primarily for use by young instrumentalists in a school band program, have been used in a variety of situations since their publication. Bray, himself, used the bassoon book in minor instrument classes at the UWO.³⁸ The London Kiwanis Music Festival for a number of years has also listed the various volumes of *Solos for Schools* as a source of performance material for instrumentalists entering first and second year of playing classes (i.e., students who have played their concert band instruments for only one or two years).³⁹

The Ontario Ministry of Education has also endorsed the use of this series in the intermediate divisions (grades 7-9) of Ontario schools. All volumes of *Solos for Schools* have appeared in the

³⁸ A course outline dated 1986 (and in the writer's possession) written by Bray's successor, David Haward, also lists the bassoon book of *Solos for Schools* as a source of repertoire for young players.

³⁹The 1997 London Kiwanis Music Festival Syllabus continues to list *Solos for Schools* among test piece choices.

Ministry's *Circular 14* (1991,1992).⁴⁰

Solos for Schools: Contents

Each issue of *Solos for Schools* is constructed in a similar manner, with a scope and sequence chart located at the beginning of every solo book. However, there is little musical repetition in the various volumes. For each instrument, Bray and Green carefully considered the particular technical difficulties encountered by young players before choosing melodic material that would be appropriate for that instrument. As a result, the material for each instrument is different.

Each solo book contains some pieces that are based on folk material (from Canada and around the world). The authors attempted to incorporate a variety of musical styles within each volume and, in the later volumes, some original compositions by Bray and Green can be found. In Bray's opinion, those books published last were "more thorough . . . more artistically done"⁴¹ than the earlier ones.

Although *Solos for Schools* has been approved for use in Ontario's schools and has been used for a variety of purposes in the

⁴⁰Ontario Ministry of Education, *Circular 14* (Toronto: Ministry of Education, 1991), 83-84.

⁴¹K. I. Bray, Personal Interview, 22 June 1995.

community at large, at the time of writing (1997) the series is out of print.⁴²

Encyclopedia of Music in Canada

The first edition of the *Encyclopedia of Music in Canada* was published in 1981 and was followed by a second edition in 1991. The citation "Bray, Kenneth," appeared in both editions. As well, his name appears as a contributor to both.

Bray submitted the article "School Music" to the first edition, which was published during Bray's tenure at UWO. Bray's report summarized the growth of music in schools across the country. In addition, he expressed concern that "on the whole, little consensus on the part of Canadian teachers as to the objectives or the philosophy of school music except in the most general, fundamental terms" had been achieved.⁴³ Bray later recalled receiving "many criticisms for [his *Encyclopedia*] article," but he maintained that

⁴²In 1995, the Gordon V. Thompson company was purchased by Warner/Chappell Music Canada. This information is based upon a photocopied letter from Warner/Chappell (in the possession of the writer) dated 8 May 1995. The series *Solos for Schools* went out of print after this date.

⁴³*Encyclopedia of Music in Canada*, (1981), s. v. "School Music," by K. I. Bray.

this lack of agreement has been “to the disadvantage” of the whole profession.⁴⁴

When the second edition of *Encyclopedia of Music in Canada* was published in 1991, Bray’s article was enlarged and updated by J. Paul Green and Nancy Vogan. Bray’s original opinion was not quoted in the subsequent article, although a similar, but greatly expanded idea was expressed:

Serious unanswered questions continued to preoccupy the collective mind of the Canadian school profession. Uncertainty and differences of opinion exist, not only as to curricular problems such as choral versus instrumental instruction or what constitutes ‘good’ or ‘bad’ music, but also in professional concerns: the length and the kind of training required of music teachers-in-training, the function and relative importance of the classroom and the specialist music teacher, the ‘professional musician’ who is becoming a teacher and the professional teacher who is learning about music⁴⁵

Bray also authored the article “Solmization,” found in both editions of the *Encyclopedia of Music in Canada*. Solmization was defined as the term used to indicate “the use of syllables instead of letter-names, numbers or other designations for the seven tones of

⁴⁴K. I. Bray, Personal Interview, 22 June 1995.

⁴⁵*Encyclopedia of Music in Canada*, 2d ed., s. v. “School Music,” by Kenneth Bray, J. Paul Green and Nancy Vogan.

the diatonic scale.”⁴⁶ Specifically, Bray discussed the two methods of solmization used in Canada: solfege, or “fixed doh,” and the tonic sol-fa system which has also been called “movable doh.” Bray also noted the use of tonic sol-fa as an important component in the Kodály approach which has so strongly influenced music education in Canada in recent years.

Bray's Professional Activities While at the UWO

Bray as Performer

From his arrival in London in 1969 until 1975, Kenneth Bray played bassoon with the London Symphony Orchestra (now Orchestra London Canada). Thereafter he continued to perform on bassoon and contrabassoon on a free-lance basis with that orchestra, as well as the Kitchener Symphony Orchestra, the Windsor Symphony Orchestra and the International Symphony based in Sarnia/Port Huron. During his first year at the UWO, Bray along with George Van Ostrand

⁴⁶Ibid., s. v. “Solmization,” by K. I. Bray.

formed the London Woodwind Quintet.⁴⁷ This ensemble performed at the university and for elementary school children in the surrounding area for several years. Bray produced a number of arrangements for this ensemble.⁴⁸

Bray has also been a member of the London Concert Players Orchestra since its formation in 1982. This professional orchestra has performed regularly with the London Fanshawe Symphonic Chorus and the Gerald Fagan Singers, all under the direction of

⁴⁷*Ibid.*, s. v. "Bray, Kenneth." George Van Ostrand was appointed to the Faculty of Music in 1968, where he taught clarinet and saxophone to individual students, as well as woodwind instrumental classes for music education majors. Van Ostrand retired from the university in 1997.

⁴⁸In an article published in the *London Free Press*, Bray along with Van Ostrand and three other musicians were pictured performing at a London elementary school in March of 1970. This group continued to perform together for a number of years. The writer observed a school performance by the London Woodwind Quintet at White Oaks Public School in London, in 1978. "Instruments themselves get attention," by Lenore Crawford, *London Free Press*, 7 March 1970.

Gerald Fagan in London.⁴⁹

It is significant that Bray continued to perform professionally on bassoon throughout his tenure at UWO. His performance activities, combined with his active teaching role, allowed him to model for his music education students the dual role of teacher/performer. As discussed above, from the institution of the Bachelor of Arts with Honors Music Education program in 1961, private studio lessons and participation in ensembles were among the requirements for all UWO music education students because the Faculty's administrators believed strongly that music teachers should also be performers. Bray's performance and teaching activities, therefore, provided a clear illustration of the ideal after which the UWO's music education program was patterned.

Kenneth Bray and OMEA

Following his arrival at the UWO, Bray continued to be an active member of several professional organizations including the OMEA, the CMEA and ISME. As documented previously, Bray had been most active in the OMEA during his Riverdale years, completing his term as OMEA past-president during 1960-61. For the second time,

⁴⁹Marlene Fagan, Telephone Interview, London, Ontario, 20 August 1997. Marlene Fagan is the manager of these performing ensembles.

Bray was named to the OMEA Past Presidents' Council in 1970. This marked his first official tie to the OMEA executive since 1961.⁵⁰

During the three years in which Bray served on this council (1970-73), he contributed an article, "Relating Woodwind Fingerings," to *The Recorder* (14/2, December 1971). On another occasion when a controversy erupted over comments made by OMEA president Ron Holland in 1972, Bray along with two other past-presidents of the OMEA (Donald McKellar and Jim Maben), expressed strong opinions regarding the inappropriateness of the president's actions (see *The Recorder* 15/2 December 1972). In *The Recorder*, Bray chastised two different OMEA presidents for "promoting divisive tendencies when we in music education [were] in such dire need of consensus and of working together, provincially, federally, and internationally in order to promote our common cause: the art of music."⁵¹ Following the publication of these letters of criticism, the Past Presidents' Council moved unanimously to impeach Holland, but when this motion was taken before the OMEA Executive Council,

⁵⁰Brault, "History of OMEA," 620-621. He had previously served on this council following his term as OMEA president in 1959-60 [see Chapter Three].

⁵¹K. I. Bray, "Letters to the Editor," *The Recorder* 15/2 (December 1972) : 47-48.

it was not accepted.⁵²

It is interesting to observe that the comments contained in Bray's letter to the editor were reminiscent of other previously documented remarks (noted above and Chapter Four) made by Bray. Through three decades (i.e., *Canadian Music Educator* (1966), *The Recorder* (1972) and *Encyclopedia of Music in Canada* (1981)) Bray expressed similar concern that music educators were divided in purpose. When one also considers the above-quoted opinion expressed in the article "School Music" (*Encyclopedia of Music in Canada*, 2d ed., 1991), it appears that, in Bray's opinion, little has changed in that regard.

Bray's appointment to the OMEA Past Presidents' Council terminated in 1973. He has had no further official ties with the OMEA executive. In 1994, at the OMEA conference held in London, Bray was named an honorary life member of OMEA in recognition of his contribution to music education in Ontario.

Kenneth Bray and CMEA

During his tenure at UWO, Bray remained very committed to the CMEA, serving as CMEA vice-president from 1971-73 and subsequently as its president for two consecutive terms (1973-77).

⁵²Brault, 482.

While Bray was president, a number of important changes occurred within CMEA. In 1974 the CMEA was granted “charitable, non-profit organization designation” by the federal government.⁵³ By 1977, two CMEA-sponsored councils, “Our Music Research” and “Teacher Education” were functioning and the *Canadian Music Educator*, the CMEA’s official journal, became a bilingual publication.⁵⁴

Bray’s official ties to the CMEA executive concluded following his service as past president for 1977-79. Bray was named an honorary life member of the CMEA in 1986 and a continuing essay contest for undergraduate music students, sponsored by the CMEA, was named in Bray’s honor in 1993. First-place winners are presented with a scholarship. All winning competitors also receive a certificate and have their essays published in the *Canadian Music*

⁵³K. I. Bray, “The President’s Palabra,” in *Canadian Music Educator* 15/2 (Winter 1974): 2.

⁵⁴K. I. Bray, “The President’s Palabra,” in *Canadian Music Educator* 18/3 (Spring 1977) : 4.

*Educator.*⁵⁵

It is significant that Bray continued his involvement with both OMEA and CMEA during his tenure at UWO. As an active member of both organizations, Bray presented music education students with a model of professional behaviour—an educator committed to his own students while actively attempting to raise the profile of music education in Ontario and the rest of Canada.

Kenneth Bray and ISME

When Bray's second term as CMEA president was completed, he joined the group of educators assembled to organize the Thirteenth International ISME Conference held at the University of Western Ontario in London, 12-20 August 1978.

J. Paul Green had originally proposed that the UWO host the 1978 ISME Congress when he had attended the 1972 ISME Conference held in Tunisia. Green's invitation was accepted the following year,

⁵⁵*Canadian Music Educator* 36/2 (Fall 1994): 5. The reader will recall from Chapter Four that in 1966, Bray had been named to the CMEA committee charged with developing a larger student membership at the university level. Because Bray was interested in promoting the CMEA to university music students, this essay contest, named in his honour, is particularly fitting.

and planning began soon thereafter.⁵⁶ A number of UWO faculty members participated in the plans for the ISME conference. Among them were Donald McKellar who served as conference co-chair and Kenneth Bray who was chair of the committee responsible for Physical Arrangements at the conference.

Bray's other contribution to this conference took a musical form. An unpublished piece arranged by Bray was performed by the Central High School Choir from Newfoundland during the ISME conference. This was an arrangement of *Ode to Newfoundland* by Sir Hubert Parry which Bray produced especially for this event.⁵⁷

The 1978 ISME conference in London was not the first ISME conference which Bray had attended. Prior to that time, he had travelled to ISME conferences held in Perth, Australia (1974) and Montreux, Switzerland (1976).

Kenneth Bray and the Kodály Concept of Music Education

During his time at UWO, many of Bray's teaching experiences

⁵⁶Lansing McDowell and John Barron, "Musical First for U.W.O.," in *Ensemble* (Spring 1978), no page number.

⁵⁷Program for Thirteenth International ISME Conference at the University of Western Ontario, London, Canada (15 August 1978), 107.

were linked to his continued interest in the Kodály approach to music teaching. As noted in Chapter One, Bray was responsible “for introducing a Kodály emphasis at the University of Western Ontario.”⁵⁸ This emphasis was accomplished in a number of ways. First was the introduction of the Comparative Studies in Music Education course, designed for prospective elementary music teachers and initiated by Bray upon his arrival in 1969. Comparative Studies in Music Education examined “the materials and procedures in music education. The work of Kodály, Orff and Suzuki [was] selected for more intensive work.”⁵⁹ The study of eurhythmics as developed by Emile Jacques-Dalcroze and the “composer in the classroom,” (i.e., the work of Murray Schafer and Peter Maxwell-Davies) were also examined.⁶⁰

Bray was also responsible for the second-year students’ ear training and sight singing program for several years. During that time he incorporated sight singing materials written by Kodály, such

⁵⁸John Barron, ed., *Reflections of Canada*, “About the Composers.”

⁵⁹K. I. Bray, Personal Interview, 5 July 1995. University of Western Ontario, *Arts.Music.Science.Social Science*, [Academic Calendar] 1969-70, 85.

⁶⁰K. I. Bray, Personal Interview, 27 August 1997.

as *333 Reading Exercises*.⁶¹

As well, Bray continued to promote the Kodály-based project which had lead to the publication of *The New Approach to Music*. Although his official involvement with this project ended with his appointment to the UWO Faculty of Music in 1969, the reader will recall that Bray's article "A Successful Adaptation of Kodály's Music Education Principles," was published in 1971. This research also formed the basis of a paper presented by Bray at the ISME conference held in Perth, Australia in 1974.⁶²

Bray also attended the First Kodály International Symposium held at Holy Names College in Oakland, California in August, 1973. At this symposium, Bray was listed among those "Serving with Delegates as Reactors."⁶³ The participants who acted in this capacity served as panel moderators and reacted to the various presentations. In a reproduction of the Symposium program, Bray's

⁶¹Zoltan Kodály, *333 Reading Exercises*, Revised ed. (London: Boosey and Hawkes, 1972). K. I. Bray, Personal Interview, 19 June 1995.

⁶²K. I. Bray, Telephone Interview, 14 August 1997.

⁶³Sr. Mary Alice Hein in *Reflections on Kodály*, 88.

name appeared as reactor to four separate presentations.⁶⁴

Bray's only "first-hand, hands-on" experience with Kodály's work in Hungary occurred in early 1976.⁶⁵ At that time, he and his wife Helen travelled to Budapest where they planned to remain for his six-month study leave. It was Bray's intention to research and then write about his observations of the Hungarian system of music education. Unfortunately, many of the schools which he planned to visit were closed because of an epidemic of influenza. Although he was able to complete some school visits, the extent of his research was curtailed because of the school closures. His planned writing was never published.⁶⁶

In 1979, Bray was named president of the Canadian Kodály

⁶⁴Specifically, these sessions were: Lois Choksy's presentation on "Problems of Incorporating the Kodály Method into American Systems of Education," "Applications of the Kodály Concept: The Childrens' Choir," "The Kodály Concept in the Virgin Island Schools," and "An Experience with Kodály in a Normal School of Music." Ibid., 88-93.

⁶⁵Ibid.

⁶⁶K. I. Bray, Personal Interview 5 July 1995, and Telephone Interview 14 August 1997.

Institute.⁶⁷ In October 1989, Bray was presented with a plaque by the (renamed) Kodály Society of Canada which named him as “a pioneer.” This was in recognition of his continued efforts as an advocate for the Kodály approach to music education.

Bray’s involvement in activities related to the Kodaly approach served to raise the profile of the Kodály concept of music education at the UWO Faculty of Music. But perhaps the most important factor in the growth of Kodály emphasis at the UWO was the arrival of visiting professor Ilona Bartalus in 1970. Bartalus, a graduate of the Liszt Academy in Hungary, came to the Faculty of Music at the UWO as a result of Bray’s prior contact with her in Toronto.

Ilona Bartalus at the UWO

Following Kodály’s visit to Toronto in 1966, there was a flurry of activity involving both Canadian and Hungarian music educators. A number of Canadians, the first of whom was Richard Johnston, travelled to Hungary to observe first-hand the Kodály method which was employed in their school system. There was at the same time, an influx of Hungarian teachers travelling to Canada to present introductory courses in the Kodály method at institutions such as

⁶⁷The Kodály Institute of Canada was founded in 1973 by Mae Daly. It later became known as the Kodály Society of Canada. It produces the journal *Alle Breve*.

the University of Toronto and for the Ontario Ministry of Education. Kenneth Bray, in his position at OCE, became acquainted with a number of Hungarian music teachers. Among these Kodály specialists was Ilona Bartalus, a teacher for whom Bray developed great respect.

Before her arrival in Canada, Bartalus had taught at the Liszt Academy for four years. There, she had been appointed “leading teacher” and had “amassed a tremendous amount of successful teaching experience in the classroom and on Hungarian Radio and Television.”⁶⁸ Bartalus was brought to Toronto in 1969, where she presented a special summer course in Kodály methodology offered through the Ontario Ministry of Education and at the Royal Conservatory of Music in Toronto.⁶⁹ Bray met Bartalus at that time, and made arrangements for her to teach at OCE in the fall of 1969.

However, during the summer of 1969, Bray left OCE in Toronto to become an associate professor at UWO’s Faculty of Music. Because of his prior arrangement with Bartalus, he suggested that she be brought to London instead. She joined the Faculty of Music as

⁶⁸*Canadian Music Educator* 12/1 (Autumn 1970) : 13.

⁶⁹Mae Daly, in *Reflections on Kodály* (Budapest: International Kodály Society 1985), 51. *Canadian Music Educator* 12/1 (Autumn 1970) : 13.

visiting professor soon after Bray's arrival.

When Ilona Bartalus came to UWO, she was listed as a member of both the Music Education and Theory Departments at the UWO.⁷⁰ Among her responsibilities were the Communication in Music course and the sight singing and ear training courses for first-year students. Together, she and Bray provided ear training and sight singing programs for first and second-year students which incorporated Kodály's sight singing materials. Thus, students were provided with a two-year program based upon Kodály methodology.

The Communication in Music course was initially described as "an exploratory course in rhythmic movement, instrumental activities and listening techniques . . . related to the development of the child. Attention [was] given to special areas of creativity."⁷¹ While the course description made no specific mention of Kodály, with the arrival of Ilona Bartalus in 1970, the Kodály method became the primary focus of that course. This emphasis was not officially acknowledged until the 1975-76 academic year when the

⁷⁰That information was contained in a type-written memo contained in a copy of *The University of Western Ontario Faculty of Music 1971-72*, located in the Faculty's main office in Talbot College.

⁷¹University of Western Ontario, *Arts.Music.Science.Social Science*, [Academic Calendar] 1969-70, 85.

phrase, “including special training in the Kodály method” was added to the course description contained in that year’s *Academic Calendar*.⁷²

In addition to her responsibilities at the Faculty of Music, Bartalus also taught elementary students at Broughdale Elementary School, located near the Silverwood Building. University students enrolled in the Comparative Studies in Music course were often taken by Bray to observe Bartalus working with the younger pupils. Once the move to the new music building had been completed in 1972, these observations were discontinued.⁷³

Diana Brault reported that, at the March 1971 convention in Toronto, Bartalus presented a “demonstration with a group of London school children [that] was praised by Kay Bennett for the skill with which the children handled the ear-training exercises in identification of pitches and chord formations as well as their musical responses in improvization and the singing of orchestral

⁷²University of Western Ontario, *Academic Calendar 1975-76*, (London: University of Western Ontario, 1975), C-17.

⁷³K. I. Bray, Personal Interview 5 July 1995, and Telephone Interview 14 August 1997. Broughdale is no longer an elementary school in the London Public School Board system. At the time of writing, the building was used by the London Hebrew Day School.

themes of Mozart.”⁷⁴ Those children were Bartalus’ students from Broughdale Elementary School.⁷⁵

Further evidence of Bartalus’ activity as clinician was noted by Brault. Bartalus was named “featured clinician” at the OMEA London Workshop held in October 1971.⁷⁶ Other sessions at that workshop were “Combining Orff and Kodály,” and “Use of Kodály Method in Teaching a Reading Song with Voice and Recorder.”⁷⁷

Because of restrictions imposed by the Hungarian government, Bartalus was only allowed to remain in Canada for limited periods of time. As a result her name, and that of her husband, bassoonist Gabor Janota, appear sporadically in the *UWO Academic Calendar* between 1970 and 1980.

The duration of Bartalus’ initial stay at the UWO was from 1970 until the completion of the 1972-73 academic year. She then returned to Hungary for one year before rejoining the UWO Faculty of Music in 1974. She remained in London for several years after.

⁷⁴Brault, 454.

⁷⁵K. I. Bray, Personal Interview, 27 August 1997.

⁷⁶Brault, 457.

⁷⁷Brault, 457.

Immediately prior to the start of the ISME convention in 1978, Bartalus and two other Hungarian teachers (Miklos Takacs and Laszlo Vikar) presented a summer program in Advanced Kodály Method at the UWO Faculty of Music. This was designed as an undergraduate course which could be taken for credit; course work was completed the day before the conference was to start.⁷⁸ At the ISME convention itself, six Kodály sessions were offered. Ilona Bartalus served as chair for all six presentations.⁷⁹

In 1980, Bartalus published a collection of Canadian folksongs, *Sing, Silverbirch, Sing* (Jeffrey L. Stokes, ed., Boosey and Hawkes, Canada). Comprised of both Teachers' Edition and Student Workbook, the collection included twenty-five folksongs which Bartalus had analysed using the method employed by "Hungarian scholars, chief among them Kodály and Bartok."⁸⁰ She maintained "that a European approach . . . applied to another continent's repertoire [was] not at all odd, for the themes and truths of folksong are not just

⁷⁸*Canadian Music Educator* 19/2 (Winter 1978) : 27.

⁷⁹*Kodály Envoy* 5/1 (July 1978) : 9.

⁸⁰Ilona Bartalus, "Author's Preface," in *Sing Silverbirch Sing*, workbook edition, ed. Jeffrey L. Stokes (Willowdale: Boosey and Hawkes Canada, 1980), 5.

international, but indeed universal.”⁸¹

Bartalus remained at the UWO Faculty of Music until 1980. After that time, her name no longer appeared in the university’s *Academic Calendar*. Following her departure from the UWO Faculty of Music she continued to serve as clinician in various locations across Canada. By 1990, Bartalus was teaching theory at the Victoria Conservatory of Music in Victoria, British Columbia.⁸²

Kodály at the UWO after 1980

Bartalus’ influence at the UWO Faculty of Music appeared most notably in the content of the Communication in Music course. This course has continued to be offered annually since her departure. As mentioned above, Bartalus also initiated an additional level of Kodály training through the summer course, “Advanced Kodály,” which was first offered in 1978. Similar summer programs have been offered occasionally through the Faculty of Music, most recently in the summers of 1989-1992.

⁸¹Ibid.

⁸²*Encyclopedia of Music in Canada*, 2d ed., s. v. “University of Western Ontario,” by J. Paul Green, and “Victoria Conservatory of Music,” by Brian N. S. Gooch.

From 1980 until 1987, the Kodály-based courses initiated by Bartalus were continued by Ann Osborn. Osborn had presented the pilot course in Kodály methodology at the Royal Conservatory of Music in Toronto for Richard Johnston in 1965.⁸³ When Bray retired from the Faculty of Music in 1984, Osborn also became responsible for the Comparative Studies in Music Education course.⁸⁴ She was succeeded in 1987 by Amanda Montgomery who accepted responsibility for the same courses (i.e., Communication in Music and Comparative Studies in Music Education). Montgomery remained at UWO until 1993.

During Montgomery's tenure, the Advanced Kodály course was renamed The Kodály Method (in 1989). That year, a summer certification program was made available in Kodály methodology (levels one and two). During the summers of 1990-92, three levels of Kodály certification (Kodály Concept I, II, and III) were offered

⁸³Ibid., s. v. "Kodály Method," by Marcell Corneille and Lois Choksy.

⁸⁴A copy of the course outline for Comparative Studies in Music Education from 1986-87 which is in the writer's possession, names Osborn as the instructor for the course that year.

through UWO's Faculty of Music under Montgomery's direction.⁸⁵

When Montgomery left the Faculty of Music in 1993, she was not replaced due to financial restraints at the university. The summer school programs were discontinued. Comparative Studies in Music Education, while remaining in the course descriptions contained in the university's *Academic Calendar*, has not been offered since Montgomery's departure.

Since 1993, Brenda Zadorsky has instructed the Communication in Music course at the Faculty of Music. Zadorsky, a graduate of the UWO Faculty of Music, has been employed by the London Board of Education as a music consultant and a classroom music teacher. She is also co-director of the award-winning Amabile Youth Choir (for whom Bray has written several arrangements).

Comparative Studies in Music Education and Communication in Music were first offered at the UWO in 1969, coinciding with Bray's appointment as associate professor. From that time, there has been a period of over twenty years (1969-1993) in which numerous Kodály-based programs were offered to music students at the

⁸⁵*University of Western Ontario Academic Calendar* (1980-95). Brochures for the "Kodály Summer Certification Programs" (1989-1992) produced by the Faculty of Music, the University of Western Ontario. In 1990, three levels of certification were made available. At that time the course that had been renamed "The Kodály Method" in 1989 became known as Kodály Concept I.

Faculty of Music. As noted above, for several years during Amanda Montgomery's tenure, as many as five courses involving Kodály methodology were available during a particular academic year.

It would appear though, that since Montgomery's departure in 1993, there has been a substantial decrease in the number of Kodály-based courses available at the UWO. From 1993, Communication in Music has been the only course offered to prospective elementary-level music teachers which has maintained a Kodály emphasis. Regardless, it is reasonable to conclude that Kodály-based programs, introduced at UWO through the work of Kenneth Bray, have remained a consistent part of the Faculty of Music's music education program from 1969 to the present.

Kenneth Bray, Professor Emeritus (1984 -)

Kenneth Bray retired from the UWO the Faculty of Music as Professor Emeritus in 1984. Almost immediately upon retirement he began work on a number of significant projects. These included several individual choral publications, as well as the four volumes

of the *Reflections of Canada* series edited by John Barron.⁸⁶

Reflections of Canada was a project developed by Barron because “there was very little Canadian part-song material for use in our elementary and junior high school, material that was relatively easy to sing yet of high quality.”⁸⁷ Gerhard Wuensch, Nancy Telfer and Kenneth Bray were individually approached by Barron to contribute choral arrangements to his proposed collection of Canadian folksongs.

Under Barron’s direction, each of the above-named composers contributed a number of compositions to the four books in the *Reflections of Canada* series. Comprised entirely of Canadian folksongs, the texts were published by Frederick R. Harris from 1985-1991.

⁸⁶John Barron, Director of Music for Middlesex County and co-director of the Amabile Youth Choir, had been Bray’s student at OCE. Barron was a strong proponent of the Kodály method and had studied the Kodály concept in Hungary. As music director for Middlesex County, Barron also initiated a Kodály-based curriculum in the county schools. In 1983, the Hungarian government presented Barron with a medal in recognition of his many years of service to music education. “I’d like to teach the world to sing” by Chris Dennett, *The London Free Press*, 6 June 1983, A 11.

⁸⁷John Barron, “Introduction,” in Kenneth I. Bray, Nancy Telfer and Gerhard Wuensch, *Pine Tree Gently Sigh*. Edited by J. Barron. Vol. 1: *Reflections of Canada*. (Oakville: Frederick R. Harris, 1985), vi.

The first and largest collection, *Pine Tree Gently Sigh* (1985), was a volume of forty-five songs presented in two-part form. According to Barron, Zoltan Kodály's *Bicinia Hungarica* was the model for these arrangements. The second book, *The Raftsmen* (1986), contained thirty-five three-part arrangements which were also "modelled on the folk-song arrangements of Zoltan Kodály and his associates in Hungary."⁸⁸ It is noteworthy that this volume was dedicated to Ilona Bartalus. These volumes were followed by *Twas in the Moon of Wintertime* (1987), a collection of thirty vocal arrangements in four parts. For this latter text, Gerhard Wuensch was replaced by Jean Anderson as a contributing composer. That collection also presented arrangements of Canadian folksongs, but its preface and introduction do not make reference to a specific Hungarian model as did the earlier books. The final edition of the series was the French-language text *Reflets du Canada* (1991) which consisted of two- and three-part vocal arrangements of French-Canadian folksongs.

Lois Choksy, a professor of music at the University of Calgary and author of *The Kodály Context* (Prentice Hall, 1981) and *The Kodály Method* (2d ed., Prentice Hall, 1988), strongly advocated the

⁸⁸John Barron, "Introduction," in Kenneth I. Bray, Nancy Telfer and Gerhard Wuensch, *The Raftsmen* Edited by J. Barron. Vol. 2: *Reflections of Canada* . (Oakville: Frederick R. Harris, 1986), vi.

use of these texts stating, "I believe that this book and its companion volumes 'Pine Tree Gently Sigh' and 'Twas in the Moon of Wintertime' should be in the hands of every secondary school student in Canada."⁸⁹ All four volumes of *Reflections of Canada* have met Ontario government approval. All have appeared on the Ontario Ministry of Education's *Circular 14*. Bray later stated that he was "very pleased to be included" among the composers of this "tremendous series."⁹⁰

As a result of his work with Barron for *Reflections of Canada*, Bray also produced several individual choral arrangements including *Song of the Deer*, with English words by Carne Bray (Frederick Harris, 1986) and *She's Like the Swallow* published by Leslie Music Supply in 1990. These arrangements were both written for the Amabile Youth Choir.

Bray felt a particular affinity for the Chippewa melody which evolved into the arrangements *Song of the Deer*. He produced one version with his own words which was published as part of the *Reflections of Canada* series [*Song of the Deer Dancing in The Raftsmen* (1986)]. Two other vocal arrangements which

⁸⁹Lois Choksy, "Preface" in *The Raftsmen*, v.

⁹⁰K. I. Bray, Personal Interview, 28 June 1995.

incorporated English words written by his brother Carne Bray were also completed by Kenneth Bray. One was the above-mentioned *Song of the Deer* (SSAA) which was dedicated to the Amabile Youth Choir and their directors John Barron and Brenda Zadorsky. The second composition (Frederick Harris, 1986), was a mixed, four-part choral arrangement (SATB). Bray has also produced an unpublished arrangement of this composition for woodwind quintet.⁹¹

Another major project undertaken by Bray following his retirement from the UWO Faculty of Music was the revision of *For Young Musicians, Volume One*. Before this project reached completion, however, Bray was faced with the loss of his wife. Helen Bray, to whom he had been married for fifty-one years, passed away in September of 1992. Bray was devastated, and found it difficult to work for a long period of time

The revised edition of *For Young Musicians: a handbook Volume One* (Waterloo Music Company) reached publication in 1995. The revision was completed in collaboration with two practising music educators from the London area, Linda Wharton and Richard Wood.

⁹¹K. I. Bray, Personal Interview, 28 June 1995. Bray has also produced an arrangement of *The Swallow* for woodwind quintet which is based upon his choral composition (mentioned above). This quintet version is part of a composition entitled *Seaboard Songs* which has been recorded by the Aeolian Winds.

While the revised edition remained true to Bray's philosophy and his original, three-layered design, there were some specific changes made to the content of the text. In the revised edition, the original order of chapters was retained, but some chapters were renamed. As well, added to the discussion of the instruments of the orchestra is a section dealing with the concert band. More suggestions for listening examples have been included in the revised edition and additional contemporary composers, like Andrew Lloyd Webber, can be found. The authors also included more Canadians in the alphabetical listing of composers found in the revised edition of *For Young Musicians*. Bray has also prepared a workbook and separate answer booklet (both published by Waterloo Music) to accompany the newly-released revision. These both appeared in published form in 1996.

At present, a revision of the second volume of *For Young Musicians* is under discussion. However, work has not yet begun on this project.

From 1982 to the present, Bray has been responsible for the music at the UWO's June Convocation ceremonies. Each spring he has contracted players to perform in a brass ensemble for this event. Bray has produced numerous arrangements for this large brass ensemble, several of which have been published by Eighth Note Publications in Markham. These publications include Bray's

arrangements of *Prelude in G Minor* by Rachmaninov and the Scherzo from Symphony No. 7 by Bruckner, both published in 1996. Bray has also prepared numerous other works for publication by the same company. These include arrangements for woodwind and brass quintets as well as other compositions for large brass ensemble.

As documented above, since Bray's retirement from the UWO in 1984, he has continued to produce a variety of material, most of which has been intended for use in school music programs.

Summary

When Kenneth Bray joined the UWO Faculty of Music in London in 1969 the Faculty was beginning a rapid expansion. New music education courses designed to train elementary-level music specialists (i.e., Child Voice, Comparative Studies in Music Education and Communication in Music) were introduced by Bray upon his arrival. Through those initial programs and the subsequent arrival of Kodály specialist Ilona Bartalus in 1970, a long-standing relationship with the Kodály approach to music education was initiated at the UWO Faculty of Music.

During Kenneth Bray's previous tenure at OCE he had become very active in the CMEA. Although no longer editor of the *Canadian Music Educator*, Bray served as CMEA vice-president from 1971-73 and president from 1973-77 while maintaining his teaching

responsibilities at UWO. As a representative of the university (and the CMEA), Bray participated in the First International Kodály Symposium in 1973, presented a paper at the ISME convention in Australia in 1974, and travelled to Hungary during his study leave in 1976. Bray also authored the workbooks to accompany both volumes of *For Young Musicians* (1972, 1974) during that period.

Bray was actively involved in the planning of the Thirteenth ISME Conference held in London in 1978. The following year he was named president of the Kodály Institute of Canada. During this time Bray and J. Paul Green began work on the instrumental series *Solos for Schools* (1978, 1979, 1980, 1981). As well, Bray prepared the articles on School Music and Solmization which have been included in both editions of the *Encyclopedia of Music in Canada* (1981, 1991).

Named Professor Emeritus of the UWO upon his retirement in 1984, Bray has maintained his association with the university by continuing as musical director for its Spring Convocations. Through his numerous contributions to the *Reflections of Canada* series (and the separately published choral pieces derived from that series), Bray has further supplemented the choral repertoire available for use in Canadian schools. As well, through the revised edition of *For Young Musicians*, Volume One (and its accompanying workbook), Bray has provided Canadian schools with contemporary, Canadian-authored music theory and history material necessary to provide

music students with a balanced music curriculum.

CHAPTER SIX

CONCLUSION

This historically-based study has examined the life and career of Kenneth I. Bray in an endeavour to document and analyse the numerous contributions he has made to music education since 1950. In order to clarify the reader's understanding of Bray's various contributions to music education, it has also been necessary to present a framework of historical information into which Bray's activities have been placed. As a result, this study has not only documented Bray's career specifically, it has also examined the evolution of music education in Ontario, with a particular emphasis on the time period extending from 1935 to the present.

This study concludes with a discussion of the varied areas in which Bray has made specific contributions to music education in Canada. Possible reasons for the great variety of materials produced by Bray between 1950 and the present are suggested and emerging patterns in Bray's work, including his belief in Kodály's goal of music literacy are discussed. Implications and recommendations for further research are presented thereafter.

Bray's Contributions to Music Education

Bray's contributions to music education have varied in form as he has moved through the various stages of his career, but several recurring patterns may be observed. These patterns may help to clarify the underlying reasons for the eclectic nature of Bray's contributions to music education.

Bray as Teacher

At the heart of Bray's work in the classroom has been his consistent belief that balance in music education is of utmost importance. This conviction began with his initial experience of school music in Belleville under Ross Hunter and was further strengthened through his affiliations with G. Roy Fenwick and Dawson Woodburn. Bray's fundamental belief in balanced music education not only guided his teaching in Muskoka and at Riverdale, but it was also the inspiration for the texts *For Young Musicians*, Volumes One and Two (and the recently revised edition of Volume One). These texts have influenced countless music students and teachers in Ontario alone, since both original volumes were approved for use in Ontario's schools from 1968 until 1991. Furthermore, both volumes of *For Young Musicians* have been used extensively in schools across Canada.

While serving as university professor at OCE and UWO, Bray

continued to advocate balance in music education. At OCE, he insisted that his students (i.e., prospective secondary music teachers) had obtained a balanced musical training before they were accepted into the OCE certification program. This increased the likelihood that student teachers would be better prepared to provide a balanced program in their own secondary school music classrooms.

It was during Bray's tenure at OCE that he first became aware of the Kodály concept of music education. Bray soon came to realize that Kodály's ideal of "universal music literacy" was a clearly articulated expression of Bray's own belief.¹ From that time forward, much of Bray's work began to reflect the philosophy upon which the Kodály concept of music education is based. As an advocate for the Kodály method, Bray (while at OCE) became involved in a Kodály-based experimental curriculum which formed the basis of the curriculum documents *The New Approach to Music—Primary and Junior*.

Bray's service at OCE was not without disappointments. Bray made several attempts to bring significant change to the structure of music education in Ontario that were unsuccessful. For example, his proposal to amalgamate OCE's one-year certification program with the three-year summer course offered by the Ministry of

¹Lois Choksy, in *Kodály and Education III*, vii.

Education was not accepted. As well, the above-mentioned experimental curricular project with which Bray was involved experienced little success beyond Bray's own writing (1971) and his presentation to ISME (1974). *The New Approach to Music*, which grew from that project, was never officially approved or promoted by the Ontario Ministry of Education. As a result, its influence on music teaching in Ontario has been negligible. The songbooks, *Music for Young Canada*, also written and published during Bray's OCE years, were well-constructed and approved for use in Ontario schools for several years. Regardless of the series' quality, it was never reprinted by the publisher and, as a result, has had limited use in Ontario's schools.

As professor at the University of Western Ontario in London, Bray continued to advocate the Kodály approach in his teaching. Bray incorporated Kodály's materials into the sight singing program for second year music students, and included a study of the Kodály approach in the Comparative Studies in Music Education course. Bray also participated in the First Kodály International Symposium in 1973 and served as President of the Canadian Kodály Institute in 1979. His suggestion to bring Kodály expert Ilona Bartalus to UWO's Faculty of Music was particularly significant for the UWO in that, together, Bray and Bartalus established a Kodály emphasis in London which continued for many years.

Bray as Composer and Arranger

This study has illustrated that the compositions and arrangements produced by Bray throughout his career have been aimed at a wide range of levels of ability and for an unusual mixture of both vocal and instrumental ensembles. It is clear that as Bray's teaching situations changed, so did the material which he prepared. In essence, all of Bray's publications for band, orchestra, and choir arose from a specific need for performance material. Whether written to fill a need he had perceived in his own classroom or to provide material "for school band, school orchestra [or] choir," Bray has produced compositions and arrangements "whenever [he] had a purpose . . . was commissioned or asked to do things."²

It is of interest that many of the compositions completed by Bray since 1967 have found their inspiration in Canadian folk music. The songbook series, *Music For Young Canada*, the instrumental series *Solos for Schools* and the four volumes of *Reflections of Canada* all contained a substantial number of arrangements based upon Canadian folk melodies. Bray particularly credited Richard Johnston, Dawson Woodburn and the work of Zoltan Kodály for exposing him to the beauty of folk music.

²K. I. Bray, Personal Interview, 21 June 1995.

Bray's Involvement with Professional Organizations

Throughout Bray's association with the various professional organizations for music educators (i.e., OMEA, CMEA, CAUSM), he has, countless times, been placed in a leadership role. He has chaired various committees, organized concerts and presented workshops. These activities, in addition to his six-year term as editor of the *Canadian Music Educator* have served to support and encourage the continued growth of music education in Canada. As a university professor responsible for training future music educators he has also provided an excellent role model in that he has consistently and actively promoted his profession. His continued involvement in these varied professional associations has allowed him to remain current with regard to the most important issues confronting the field of music education.

Bray as Author

During his career as a music educator, Bray has written a wide variety of materials. He has authored and co-authored text books and songbooks for school use (*For Young Musicians* Volumes One and Two, Volume One (Revised Edition), four volumes of *Reflections of Canada*, six volumes of *Music for Young Canada*). Bray served as editor of *The Canadian Music Educator* for six years. This journal

has been called the CMEA's "most useful project."³ In addition to this significant service to music education in Canada, Bray has also submitted numerous articles to *The Recorder*, *The Canadian Music Educator*, *CAUSM Journal* and the *Encyclopedia of Music in Canada*. In many cases, Bray has been extremely outspoken on issues about which he has had strong feelings. Bray states, "right or wrong, whether you agree with me or not, I must tell you how I feel."⁴ This candour appeared in many of the articles which he has written. As this study has shown, he has questioned the validity of "creativity in music education" as presented by Murray Schafer in a workshop held in Toronto in 1967 and, on several different occasions, has spoken of the dissension and lack of common purpose he has perceived among music educators. For similar comments in the *Encyclopedia of Music in Canada* (1981), he received considerable criticism from his colleagues.

Bray has been repeatedly outspoken regarding the importance of raising the profile of music education in the community. For example, when stating his goals as editor of the *Canadian Music*

³Keith MacMillan, "National Organizations," in *Aspects of Music in Canada*, 312-313.

⁴K. I. Bray, Personal Interview, 21 June 1995.

Educator Bray wrote:

Much remains to be done before music becomes the integral part of the Canadian educational system that it deserves to be and must be. It is the task of our magazine to do everything in its power to spread the gospel of music and to use every means possible to improve music and the status of our profession—right across Canada.⁵

Bray rarely wrote of his own accomplishments. When an article in the *Canadian Music Educator* presented a discussion of compositions commissioned for performance at the OMEA/CMEA Centennial Convention (in 1967), no mention was made of the fact that Bray had also been commissioned to write *Two O Canada Fanfares* for that same conference.⁶ Each fanfare was performed at the two major concerts held during the Centennial Convention in London.

Bray's particular strength as an author has been his ability to communicate clearly and effectively to his intended audience.

⁵K. I. Bray, *Canadian Music Educator* 7/1 (Oct-Nov 1965) : 6.

⁶The two compositions that this article discussed were: *When Age and Youth Unite* by Godfrey Ridout, text by Claude Bissell (Gordon V. Thompson 1967) and *Four Fantasias on Canadian Folk Themes* for orchestra and for band by Robert Fleming (unpublished). *Canadian Music Educator* 8/3 Mar-Apr 1967 : 58-62.

Whether his work was authored to provide young children with detailed information about the language or history of music, to raise the profile of music education in Canada, or to encourage or prod music educators into action, Bray has made a significant contribution to music education in Canada at each of these levels.

Summation

Kenneth Bray has made significant contributions to music education through his music, his writings and his personal contact with students and fellow music educators. Because Bray has produced arrangements suitable for students at all levels of performance proficiency, his body of work provides a rich source of musical material for use in school at every level and for a wide range of vocal or instrumental combinations. His work as an author has not only provided music teachers with “one of the most significant publications”⁷ for school use (i.e., *For Young Musicians*), but through articles published in *The Recorder* and *The Canadian Music Educator*, Bray has regularly promoted the cause of music education in Canada as well. As a teacher, his personal contact with students has shown him to be caring, capable of communicating with students of virtually every age, and committed to providing them

⁷Donald McKellar, Telephone Interview, 7 September 1997.

with the very best education possible.

It is perhaps the comments contained in Bray's final "President's Corner" from *The Recorder* 2/3 (Apr 1960) which best symbolize his personal beliefs as a music educator, the goals for which he has consistently aimed throughout his career, as well as his hopes for the future of his profession:

Speaking as a teacher, I believe that in the rush and turmoil of school activities we tend to underestimate the impact of real musicianship and quality music on the young inquiring minds of our students. We owe it to them to give as wide and as rich a musical experience as possible. . . . Is there anything you and I can do which will have a direct and immediate effect on the influence our subject exerts? I believe there is. We must never lose sight of our aims and objectives . . . our duty is to provide for as many students as possible an enlightening experience in music; to acquaint our students with the vocabulary and the history of our subject; to help them cultivate a discriminating taste for the best in music which composers of every age have left us; to instil in them a new understanding of, and an insatiable appetite for music⁸

Recommendations for Further Research

The following recommendations are presented with a view to extending the research begun in this study.

1. A history of the Faculty of Music at the University of Western Ontario should be completed. At present there are few

⁸K. I. Bray, "The President's Corner," *The Recorder* 2/3 (April 1960): 3-5.

sources of information which accurately list faculty members or yearly course offerings. The university's *Academic Calendars* are a rich source of information, but because of early printing deadlines, staff changes for a particular year may not appear if the change occurred after the calendar had gone to the publisher. As well, the listings of courses offered in the Calendars is not entirely accurate. Furthermore, as many long-serving faculty members retire from teaching service, first-hand knowledge of the UWO Faculty of Music's early history becomes increasingly difficult to access.

2. The Kodály approach to music education as it is used in Canada deserves further study. There appear to be few investigations which have examined the use of the Kodály approach as implemented in Canadian schools. This present study has provided preliminary documentation of the spread of Kodály's methodology in Canada. Further research might include a detailed study of the origins and development of the Kodály method across Canada. An examination of the various post-secondary programs in Canada which have provided training in the Kodály method would be beneficial, as would a discussion of the various Kodály-based curricula which have been developed for use in Canadian schools. Biographies of individual educators who have been influential in the spread of the Kodály concept of music education in Canada should

also be completed.

3. A detailed history of the Canadian Music Educators' Association should be completed. At present, the only sources of information which specifically document the growth and development of the CMEA appear to be articles by Garfield Bender and Allen Clingman, published in the *Canadian Music Educator*. Just as Diana Brault's study of the history of Ontario Music Educators' Association has offered to this writer (and many others) a solid foundation of information upon which to build, a comparable history of the CMEA would serve as a similar basis for numerous other studies.

4. A detailed study of music education in Ontario from 1965 onward should be completed. As discussed in this study and several others, a dramatic change in the organization of Ontario's education system in 1965 shifted the responsibility for music curriculum design from a central, government agency to the individual school boards within the province. This government policy has had a direct effect on the ways in which music education has been offered in Ontario from that time forward. An examination of music education (of both the elementary and secondary levels) in Ontario from 1965 onward would therefore appropriately extend the research begun in the present study.

5. Throughout the 1950s and 1960s, there was a growing

interest among Ontario's music educators in using greater Canadian content. An analysis of the Canadian content of materials used in Ontario's schools from 1950 onward could be completed, exploring the use of Canadian folksong material in music composed for school use. The body of vocal and instrumental music written in conjunction with Canada's Centennial year (1967) is also worthy of examination.

Appendix A

Selected Published Choral Works of Kenneth I. Bray

Original Compositions

Bray, Kenneth I. *A Christmas Folk Song*. Words by Lizette
Woodworth Reese. Toronto: G. V. Thompson, N.D. [SATB]

_____. *White Butterflies*. Words by A. C. Swinburne. Toronto:
G.V. Thompson, 1968. [solo soprano]

Arrangements

Bray, Kenneth I. *O Canada and God Save the Queen*. Toronto: G. V.
Thompson, 1965. [choral SATB]

_____. *She's Like the Swallow*. Toronto: Leslie Music Supply,
1990. [HC 41122. Written for Amabile Youth Choir].

_____. *Song of the Deer*. English words by Carne Bray. Oakville:
Frederick Harris, 1986. [HC - 6017 SATB].

_____. *Song of the Deer*. English words by Carne Bray. Oakville:
Frederick Harris, 1986. [HC - 6018 SSAA. Dedicated to
Amabile Youth Choir].

Gimby, Bobby. *The New Generation*. Arranged by Kenneth I. Bray.
Toronto: Leeds, 1969. [SATB]

Scott, Lady John. *Annie Laurie*. Arranged by Kenneth I. Bray.
Toronto: G. V. Thompson, 1957. [SATB]

Collections or Series

Bray, Kenneth I., Fenwick, G. Roy, Stillman, Mary E., & Woodburn, Dawson E. *Music for Young Canada 3*. Toronto: Gage, 1967.

_____. *Music for Young Canada 4*. Toronto: Gage, 1967.

_____. *Music for Young Canada 5*. Toronto: Gage, 1969.

_____. *Music for Young Canada 6*. Toronto: Gage, 1969.

_____. *Music for Young Canada 7*. Toronto: Gage, 1969.

_____. *Music for Young Canada 8*. Toronto: Gage, 1969.

Bray, Kenneth I. with Telfer, Nancy and Wuensch, Gerhard. *Pine Tree Gently Sigh*. Edited by J. Barron. Vol. 1: *Reflections of Canada*. Oakville: Frederick R. Harris, 1985 . [2 part vocal]

_____. *The Raftsmen*. Edited by John Barron. Vol. 2: *Reflections of Canada* . Oakville: Frederick R. Harris, 1986 . [3 part vocal]

_____. *Reflets du Canada: Arrangements du folklores Canadiens*. Edited by J. Barron. from *Reflections of Canada* . Oakville: Frederick R. Harris, 1991. [2 and 3 part vocal]

Bray, Kenneth I. with Telfer, Nancy and Anderson, Jean. *Twas in the Moon of Wintertime*. Edited by J. Barron. Vol. 3: *Reflections of Canada*. Oakville: Frederick R. Harris, 1987 . [4 part vocal]

Fowke, Edith and Glazer, Joe. *Songs of Work and Protest*. Arrangements by Kenneth I. Bray. New York: Dover Music, 1973.

Appendix B

Selected Published Band and/or Orchestral Works of Kenneth I. Bray

Bell, Leslie. *They Call it Canada (But I Call it Home)*. Toronto: G. V. Thompson, 1965. [Arrangements for two, three, and four-part choruses by Leslie Bell. Band and orchestra accompaniments by K. I. Bray available on rental.]

Bray, Kenneth I., ed. *Fifteen Hymn Tunes*. Toronto: G.V.Thompson, 1958. [Arrangements by Kenneth I. Bray, Robert Cringan, Jack Dow, Harvey Perrin and D. Bruce Snell.]

_____. *Nine Hymn Tunes*. Toronto: G. V. Thompson, 1964.

_____. *O Canada and God Save the Queen*. Toronto: G. V. Thompson, 1956.

_____. *O Canada, God Save the Queen and The Star-Spangled Banner*. G.V. Thompson, 1957.

_____. *Two "O Canada" Fanfares*. Toronto: G.V. Thompson, 1968. [For Brass choir and percussion. Commissioned for CMEA-OMEA Centennial Convention, 1967.]

_____, and Green, J. Paul. *Solos for Schools*. Flute solo and piano accompaniment books. Toronto: G.V. Thompson, 1978.

_____. *Solos for Schools*. Clarinet solo and piano accompaniment books. Toronto: G. V. Thompson, 1978.

_____. *Solos for Schools*. Trombone/baritone solo and piano accompaniment books. Toronto: G. V. Thompson, 1978.

_____. *Solos for Schools*. Trumpet solo and piano accompaniment books. Toronto: G. V. Thompson, 1978.

- _____. *Solos for Schools*. Oboe solo and piano accompaniment books. Toronto: G. V. Thompson, 1979.
- _____. *Solos for Schools*. French horn and piano accompaniment books. Toronto: G. V. Thompson, 1979.
- _____. *Solos for Schools*. Tuba solo and piano accompaniment books. Toronto: G. V. Thompson, 1980.
- _____. *Solos for Schools*. Bass clarinet solo and piano accompaniment books. Toronto: G. V. Thompson, 1981.
- _____. *Solos for Schools*. Bassoon solo and piano accompaniment books. Toronto: G. V. Thompson, 1981.
- _____. *Solos for Schools*. Eb alto clarinet and saxophone solo and piano accompaniment books. Toronto: G. V. Thompson, 1981.
- Bruckner, A. *Scherzo from Symphony No. 7*. Arranged by Kenneth Bray. Markham: Eighth Note Publications, 1996.
- Gimby, Bobby. *Canada*. Arranged by K. I. Bray. Toronto: G. V. Thompson, 1967.
- Morris, Richard and Claman, Dolores. *A Place to Stand (Ontar-i-ar-i-ar-i-o)*. Arranged by Kenneth Bray. Toronto: G. V. Thompson, 1968. [For band with optional SATB choral]
- Quilter, Roger. *Non Nobis Domine*. Arranged by Kenneth Bray. Toronto: Boosey and Hawkes, 1969. [Music by Roger Quilter, words by Rudyard Kipling. For SATB chorus with band accompaniment. "Parts on Hire"]
- Rachmaninov, S. *Prelude in G Minor*. Arranged by Kenneth Bray. Markham: Eight Note Publications, 1996.

Appendix C

Selected Unpublished Works for Band/Orchestra or Choir
of Kenneth I. Bray

Bray, Kenneth I. "Carols Olde and New." Commissioned by London Youth Symphony Orchestra, 1973.

_____. "Children of the World." Commissioned by London Youth Symphony Orchestra, performed December 9, 1979.

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Appendix E

Music for Young Canada 3 (Gage,1967) :
Contributions by Kenneth I. Bray

<u>Page</u>	<u>Song Title</u>
32	Fun; author of words unknown; melody by Harl Sumner*
40	My Flower Garden; words and melody by Lewis Yover*
54	Bundles; words by John Farrar; melody by K. I. Bray
76	The Robin's Nest; author of words unknown; melody by K. I. Bray
83	Sleepy Head; author of words unknown; melody by K. I. Bray
90	Boats; words by Rowena Bastin Bennett; melody by Henry Silverwood*
92	I'd Like to be a Lighthouse; words by Rachel Field; melody by Harl Sumner*
140	Natural History: nursery rhyme; melody by K. I. Bray
162	Tormickel, Tiemickle; words by William Straiton; melody by K. I. Bray

This volume contains unison pieces only.

*Written by K. I. Bray under this pseudonym

Appendix F

Music for Young Canada 4 (Gage,1967):
Contributions by Kenneth I. Bray

<u>Page</u>	<u>Song Title</u>
5	Thanksgiving Time; words and melody by Harl Sumner*
15	November; words by George McNabb; melody by K. I. Bray
152	The Chameleon: words by Sir Alan P. Herbert; melody by K. I. Bray
166	A Book; words by Adelaide Love; melody by K. I. Bray
172	Adventure; words by Harry Behn; melody by K. I. Bray
174-175	A Peach of a Pair: 1) Jean; 2) Peter words by William Straiton; melody by K. I. Bray

This volume contains unison writing. There are some canons included.

*Written by K. I. Bray under this pseudonym

Appendix G

Music for Young Canada 5 (Gage,1969):
Contributions by Kenneth I. Bray

<u>Page</u>	<u>Song Title</u>
8	Thanksgiving; words by Margaret Munsterberg; melody by Harl Sumner*
121	Ding! Dong! ; words adapted by Henry Silverwood* from the German words of Gertrud Trenktrog; melody by Herman Stephani [not a pseudonym used by Bray]
169	The Puzzled Centipede; author of words unknown; melody by K. I. Bray
176	Little Senorita; words by Charles Divine; melody by K. I. Bray
182	Ted the Turtle; words by William Straiton; melody by K. I. Bray
196	Goblins; words (incomplete and slightly altered) by William Straiton; melody by K. I. Bray

“Arrangements by K. I. Bray unless credited otherwise in the text.”

This volume contains unison and two-part arrangements.

*Written by K. I. Bray under this pseudonym

Appendix H

Music for Young Canada 6 (Gage, 1969):
Contributions by Kenneth I. Bray

<u>Page</u>	<u>Song Title</u>
16	Bugle Sounds; words by Henry Silverwood;* traditional melody
43	The Bells; words (slightly altered) by William Straiton; melody by K. I. Bray
89	A Christmas Folk-Song; words by Lizette Woodworth Reese; melody by K. I. Bray
104	Sing, Sing, Merrily Sing; words and melody by K. I. Bray
178	In Africa; words (incomplete and slightly altered) by William Straiton; melody by K. I. Bray
188	Work; words by Richard Le Galleinne; melody by K. I. Bray

“Arrangements by K. I. Bray unless credited otherwise in the text.”

This volume contains unison, two and three-part arrangements. All songs are written in the treble clef.

*Written by K. I. Bray under this pseudonym

Appendix I

Music for Young Canada 7 (Gage, 1969):
Contributions by Kenneth I. Bray

<u>Page</u>	<u>Song Title</u>
94	Winds A-Blowing; words by May Justus; melody by K. I. Bray

“Arrangements by K. I. Bray unless credited otherwise in the text.”

This volume contains unison, two and three-part arrangements. Several unison songs are written in the bass clef. The two and three-part songs are written for various voice combinations. (i. e. soprano I, soprano II; soprano, alto; soprano, alto, alto-tenor)

Appendix J

Music for Young Canada 8 (Gage, 1969):
Contributions by Kenneth I. Bray

“Arrangements by K. I. Bray unless credited otherwise in the text.”

This volume contains unison, two, three, and four-part arrangements. Several unison songs are written in the bass clef. The two, three and four-part songs are written for various voice combinations. (i. e. soprano I, soprano II; soprano, alto; soprano, alto, alto-tenor, and soprano, alto, tenor, bass)

Appendix K

Reflections of Canada (Frederick Harris, 1985): Volume One
Pine Tree Gently Sigh - 45 Two-Part Arrangements
Contributions by Kenneth I. Bray

<u>Page</u>	<u>Song Title</u>
2	Whistle Daughter Whistle
3	An Ojibway Lullaby
4	Haul on the Bowline
10	Land of the Silver Birch
16	Lukey's Boat
17	Jamais On N'a Vu (Never Have You Seen)
28	Squid-Jiggin' Ground
34	An Iroquois Lullaby
35	Monte Sur un Elephant (Climb Up on the Big Elephant)
42	The Bird Rocks
54	Ah! Si Mon Moine Voulait Danser (Oh! If My Monk Would Dance with Me)
60	'Way Up the Ucletaw
64	Un Canadien Errant (Once a Canadian Lad)
66	The Stormy Scenes of Winter

Appendix L

Reflections of Canada (Frederick Harris, 1986): Volume Two
The Raftsmen - 36 Three-Part Arrangements
Contributions by Kenneth I. Bray

<u>Page</u>	<u>Song Title</u>
11	The Bonny Labouring Boy
20	Bonhomm' Bonhomm'
24	Song of the Deer Dancing
31	The Little Old Sod Shanty
50	Johnny Went Down in the Bucket
62	Les Raftsmen (The Raftsmen)
66	The Old Polina
72	A True Lover Of Mine
74	Green Bushes

Appendix M

Reflections of Canada (Frederick Harris, 1987): Volume Three
Twos in the Moon of Wintertime - 30 Four-Part Arrangements
Contributions by Kenneth I. Bray

<u>Page</u>	<u>Song Title</u>
1	I's the B'y
6	The Old Chisholm Trail
22	En Roulant Ma Boule (Roll the Ball)
28	The Morning Dew
33	Vive la Canadienne!
40	Mary Ann
47	The Gypsy Daisy
66	Homeward Bound
76	The Pride of Glencoe
80	Barbara Allen

Appendix N

Samples from RCAF Shows "Blackouts" and "All Clear"

- 1 "Airman's Prayer," arranged by Ken Bray
- 2 Title Page "All Clear," Music from 2nd RCAF Show
- 3 "All Clear," Words by Bryant Fryer, Ken Bray and Maurie Hyman
Music by Ken Bray and Maurie Hyman
- 4 "He Gave Me His Wings," Words and Music by Ken Bray and
Maurie Hyman
- 5 "Airman from the West," Words and Music by Ken Bray and
Maurie Hyman

ARRANGED BY
CPL. KEN GRAY

AIRMEN'S PRAYER

MUSIC BY P/O WISHART CAMPBELL
WORDS BY W/C G. L. CREED
AUTHOR OF "FOR FREEDOM"

PI - LOT OUR DI - VINE AND LORD OF ALL ON HIGH
SET THOU OUR COURSE WHOSE TRUST IS LAID ON TREE
FA - THEE AND FRIEND IN. WHOSE AL - HIGH - TY NAME!

THINE ARE THE STAR - BY SQUA - DONS OF THE SKY!
ON WE THOU WHO DI - CATE TEST ALL E - TER - NI - TY
DE - DI AND FRIEND V OUR LIVES TO FREE - DONS FLAME,

LEAD US WHOSE WINGS FOR FREE - DONS SAKI NOW SOAR IN TO OUR
THROUGH CLOUD AND SUN - SHINE. THROUGH THE DARK - EST NIGHT GUIDE THOU OUR
BLESS NOW OUR WINGS AS ON THROUGH SPACE WE WEND BLESS US V WHO

HEARTS THY FAITH AND COUR - AGE POUR -- ON HEAR OUR PRAYER
WINGS WHO BAT - TLE FOR THE RIGHT --
TO THY CARE OUR SOULS COM - MEND --



WORDS
 W. J. Hymans
 Sgt. Ken Bray
 Sgt. Maurie Hymans

All Clear
 From the RAF Show "All Clear"

MUSIC
 Sgt. Ken Bray
 Sgt. Maurie Hymans

The musical score consists of several systems, each with a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The vocal line is in a single treble clef. The lyrics are written below the vocal line.

You may think that life is dreary when the

air-raid siren goes, it may make you sad and weary when you have to go to bed; but

all your cares will van-ish and your troubles dis-a-pear, the sun will start to shine a-gain, when the

signal sounds all clear. — All Clear the black-outs done, —

Additional markings in the piano part include *rit.*, *and.*, and *temp.*

Words & Music
Sgt. Ken Bray
Sgt. Maurice Hymar
Slowly

He Gave Me His Wings

From the
R.C.A.F. Show
"All Clear"

with I re-

member the day Jack won his wings, they had a parade, a

band and things. I knew he was proud he had reasons to be, but

I was so thrilled when he pinned them on me. — He gave me his

allegro

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The tempo starts as 'Slowly' and changes to 'allegro' near the end of the piece. The key signature has one flat (B-flat major or D minor).

Words & Music
Sgt. Ken Bray
Sgt. M. Hyman

Airman from the West.

From the R.C.A.F.
Show "All Clear"

Moderato

The musical score consists of seven systems, each with a vocal line and a piano accompaniment. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The piano part starts with a dynamic marking of *f*. The second system contains the first line of lyrics: "day at Man-ning De-pot in the mor-ning, A cor-poral had some ro-tis out on drill,— A". The third system contains the second line of lyrics: "bunch of five-day air-men who were wat-ching, could see the cor-poral's eff-orts were for". The fourth system contains the third line of lyrics: "nil,— A fine body of men they shout-ed loud-ly 'Is there a-ny so-dy here from the". The fifth system contains the word "readily" above the vocal line. The sixth system contains the word "cresc." above the piano accompaniment. The seventh system concludes the piece.

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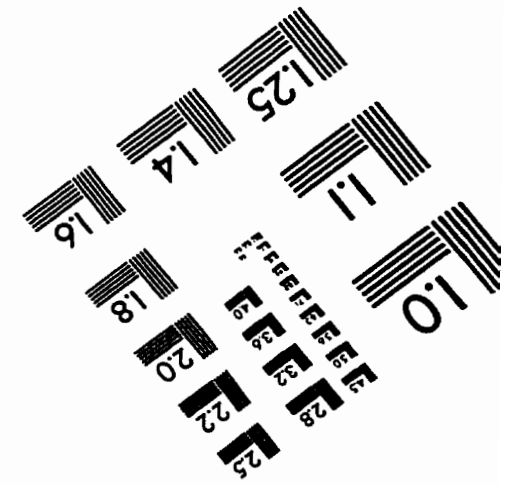
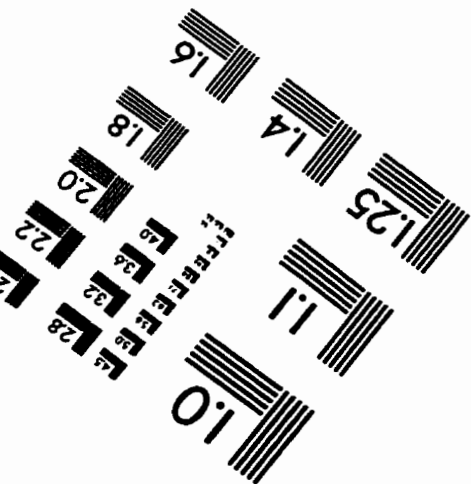
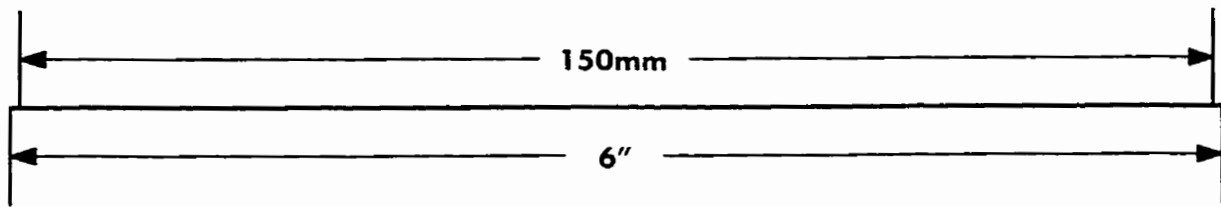
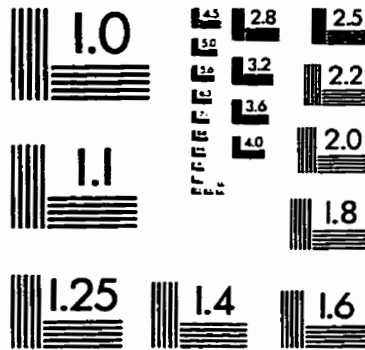
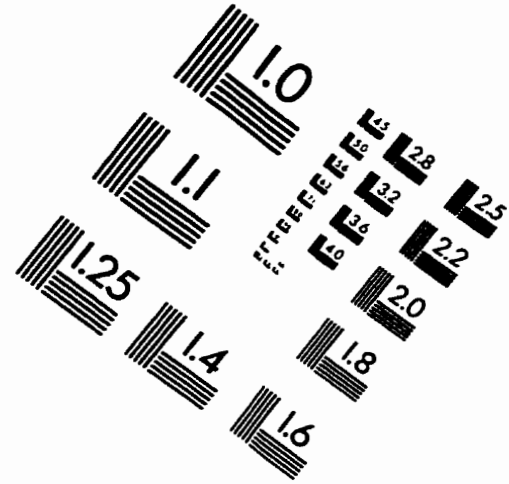
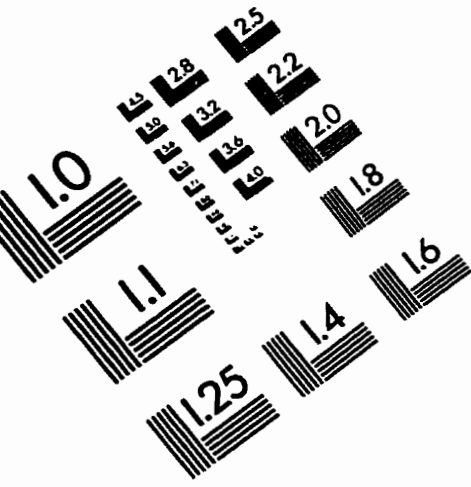
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