The History of Music Education In Ontario: A Comparative Study

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# Table of Contents

The Introduction of music into the Ontario School System ........................................ 3

The Voice, Method and Medium for Music Education ............................................. 4

The Instrument, Method and Medium for Music Education ............................... 8

Ontario Music Curriculum in 2012 ........................................................................ 11

Teacher Education ................................................................................................. 12

Nationalism and Imperialism in Music Education .................................................. 15

Religion in Music Education .................................................................................. 17

Music Education and its contribution to Nationalism and Judeo-Christian Values in Ontario and Canada ................................................................. 19

Analysis of Incidence of Music Education in Ontario ........................................ 21

Has music education progressed or regressed in Ontario? ................................. 23

Glossary .................................................................................................................. 25

Annotated Bibliography ......................................................................................... 27
Music education evolved and adapted in response to changing practices of the Ontario school system. At the turn of the twentieth century music was taught in schools, in the military, in churches, and community organizations. This paper examines the introduction of music to the Ontario school system first through vocal instruction and later through instrumental instruction. Our research indicates that music education played a role in the development of a Canadian/Judeo-Christian identity; this continued through much of the twentieth century, but saw a decline as we neared the twenty-first century. As a result of political and economic factors we have seen a drastic shift in government focus in relation to the arts. Has music education progressed or regressed as a result of these factors? In addition to examining the methods and mediums in which music was taught in Ontario schools we attempt to answer this question.

**The Introduction of Music into the Ontario School System**

Music education in Ontario during the nineteenth-century was at most times inconsistent and sparse. A common theme in music education was that there were few institutions and organization other than military bands and church choirs that advocated for the value of music and arts education.\(^1\) This would be true for the much of the nineteenth century until the labours of few music educators came to fruition.

In rural schools music was not emphasized as much as core subjects such as agriculture, mathematics, and literacy. Curriculum reflected the needs of the economy. In these areas agriculture and the Industrial Revolution had a strong influence on a community’s economy. In urban areas music education was more accessible. Music

\(^1\) Paul Green, and Nancy Vogan, *Music Education In Canada a Historical Account.* (Toronto, ON: University of Toronto Press, 1991), 45.
education was intended to facilitate cultural growth and personal interest. Even in the areas where music education was available, qualified music teachers were in short supply. When music was taught, its purpose was used to supplement opening and closing exercises as well as examinations. The forms in which it was taught were *rote-singing* and instruction in music theory.²

The specialists that existed in Ontario at this time dedicated their efforts to creating *choral* societies. If not for the efforts made by local music educators and Dr. Egerton Ryerson, first Superintendent of Education in Canada West, music education would have taken much longer to integrate into Ontario schools.³ Ryerson saw the value in incorporating vocal music into the classroom. He viewed public school as a means for promoting middle-class ideals. In addition, he recognized the opportunity of music education to cultivate loyalty and patriotism in Canadian life.⁴

**The Voice, Method and Medium for Music Education**

The introduction of music into the school system faced many challenges. These challenges included the absence of qualified music teachers, and the absence of a music course in some schools, and ineffective methods of teaching. To include music as a component of education for the public sector, Ryerson sought an instructional method that would be effective in the context of nineteenth-century Ontario. This method would be the John Hullah system.

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³ Green and Vogan, 48.
⁴ Fenwick, 49.
John Hullah’s method used fixed do. Hullah’s method incorporated the diatonic ladder to give a visual of the placement of scale degrees (see figure 1.) The Hullah method focuses on the development of music literacy as well as recognizing the intervallic relationships between pitches and scale degrees. This system was difficult for inexperienced teachers and students to grasp. As music instruction occurred sporadically and the complex nature of the Hullah method, students grasp of music was impeded. Students needed to be heavily immersed in this system in order to gain musical literacy.

Figure 1. The diatonic ladder.
Many Ontario music educators faced difficulty with the Hullah system, they sought to find a more effective method of musical instruction. With the introduction of Alexander Cringan as the superintendent for the Toronto Public Schools in the 1880s there was a shift in musical instruction.\(^5\) Cringan advocated for the use of John Curwen's method. Curwen's method was adapted from the *The Norwich System*, created by Sarah Ann Glover. This became the *tonic-sol-fa* method.\(^6\) It consisted of the syllables of 'do, re, mi, fa, sol, la ti, do' in addition to *staff* notation. (See Figure 2.) The *tonic-sol-fa* method focused on developing the basics of intervallic relationships between *pitches*, singing ascending and descending *scales*, and vocal technique. This system made it easier for music educators to transmit musical ideas to their pupils through the use of hand signals. These hand signals represented *tones* and *rhythm*. (See Figures 3 and 4.) The *tonic-sol-fa* method would help music education in Ontario take a step forward.


\(^6\) Green and Vogan, 52.
The majority of Ontario’s music classes emphasized vocal training, as outlined by Curwen’s method. Very little attention was given to matters of theory or musical appreciation. T. Maskell Hardy, author of *How to Train Children’s Voices*, proved that many music educators valued vocal production. Hardy’s book was used as a resource in the Normal School Training program for teachers. Hardy’s focus was on teaching music instructors the importance of vocal *tone*. This was done by examining the ideas that children need to sing softly to produce a natural *tone*, must learn how to breath properly, particularly from their diaphragm, and must be placed within their proper *register*. It is

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7 Ontario Ministry of Education, *First Year Course for Interim First Class, Second Class, and Kindergarten Primary Certificates*, (Tornoto, ON: Herbert H. Ball, 1931), 17.
clear from the amount of information being circulated on vocal training that the training of children’s voices was prominent in the Ontario music class.

As outlined above vocal music was the predominant medium of music education in the Ontario school system, particularly in the early twentieth century. As music education evolved there has been a large shift in the mediums used. Instead of only focusing on vocal training music education now incorporates instrumental instruction. This is done through orchestra, wind ensemble, guitar ensembles, jazz bands and other compilations.

**The Instrument, Method and Medium for Music Education**

Instrumental music education did not develop in Ontario schools until the mid twentieth century. This delay was due to the cost of purchasing and maintaining instruments. In addition, there were few teachers trained to teach instrumental music in the public school system.\(^9\) Therefore, instrumental music instruction began outside of a traditional Ontario public school system.

At the turn of the twentieth century, instrumental music education was provided by different organizations across Ontario. One example of this is The Royal Conservatory of Music (RCM) in Toronto. Edward Fisher founded the RCM in 1886. He served as the first principle and music director. It officially opened in September 1887 on the corner of Dundas and Yonge Street in Toronto. By 1897 the conservatory had grown considerably and moved to a bigger location at College Street and University Avenue to accommodate

\(^9\) Fenwick, 64.
the size. The RCM developed its own curriculum for music, which was fully supported by the Ontario Department of Education.

Instrumental music instruction was also provided by the military.

Before the First World War there were only two official artillery bands in Canada. One was The Royal Canadian Horse Artillery Band, formed in 1905. It was stationed in Kingston, Ontario. The other artillery band was located in Quebec.

Members of these bands were educated through summer training programs and camps during military training sessions.

Figure 5, depicts the Royal Canadian Horse Artillery Band in 1909, at Petawawa summer Camp. The band was made up of only 21 musicians and the bandmaster Alfred Light, all of

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who are shown in the photograph. At the start of the First World War, many other military bands were created. In addition, many different units across Ontario unofficially formed their own bands.

Community bands provided another way to access an instrumental music education. Community bands formed at different periods all across Ontario. The Newmarket Citizen's Band is an example of a community band that was formed in 1872. Figure 6 depicts Newmarket Citizen's Band in 1900.

By the 1920s, instrumental instruction in metropolitan centres became part of afterschool activity. This instruction came from organizations outside of the public system, but held at the schools themselves. One organization that provided these services is The Canadian Bureau for the Advancement of Music. This organization instituted a group or class piano program in different school boards, instruction was provided by private music teachers. Instrumental music became an extra-curricular activity and increasingly popular during the 1930s.

It was not until after the Second World War, that instrumental music classes could be seen in the public school system. By 1948, there were 78 orchestras and 47 bands reported in the public school system of Ontario. This statistic is only for the secondary school system as in the elementary school system it was only an extra-curricular activity, if provided at the school at all. Vocal instruction was still the main form of music education at the elementary school level. Later on, music instruction at the elementary level began to incorporate Carl Orff's method of musical instruction. Carl Orff, a German composer best

\[\text{\textcopyright 12 Ibid, 19.}\]
\[\text{\textcopyright 14 Fenwick, 19.}\]
known for his work as a composer and as a music pedagogue. He developed his elemental music instruction method in the 1920s. This included rhythmic exercises, using a variety of percussion instruments, and the introduction of the recorder and xylophones. His method emphasized imitation, exploration, improvisation and composition.\(^{15}\)

**Ontario Music Curriculum in 2012**

Currently, music education at the secondary level is heavily focused on performance. However, students are required to learn other aspects of music such as music theory, history, appreciation, composition, technological advances in music, music production and career opportunities. This is reflected in the Ontario Curriculum guide.\(^{16}\) It is possible for teachers to cover all of these elements through performance in all mediums such as vocal, instrumental, orchestral, jazz, keyboard and guitar. At the elementary level music curriculum is intended to provide students with a creative outlet. Through this students are able to communicate their ideas and feelings, as well as learn to identify and solve problems.\(^{17}\) This clearly articulates the evolution of music pedagogy, its move from utilitarian to experiential learning.

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**Teacher Education**

In comparison, from the early twentieth century to the current day, teacher-training programs in music have changed drastically and have taken on a larger role in Faculties of Education. Music instruction in Ontario for teachers began when James P. Clarke was appointed to the Toronto Normal School in 1847, as their music teacher. Before this occurrence there was no formal music training for teachers. Until this point, music education in Ontario schools was left up to the discretion of the individual teacher, principal or area supervisor. The next step in music instruction was when Alexander Cringan moved to Toronto and was appointed music director for the city schools of Toronto. Cringan was the music director at the Toronto Normal School from 1901-1913. As stated above, Cringan was a strong supporter of the Tonic Sol-fa system. Cringan created a series of manuals using the Tonic Sol-fa system for teacher education.

![Image of a detailed lesson plan]

**Figure 7. Detailed lesson plan.**

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These manuals were known as, *The New Educational Music Course*, and came in three volumes with a Teacher’s Handbook.\(^{19}\) Crigan’s Teacher Hand book covers topics such as quality of *tone*, the best position for singing, singing with pupils, learning by imitation, manual signs, tune, and time.\(^{20}\) The handbook goes chapter by chapter through the sequence of *The New Educational Music Course* and gives detailed lesson plans, as seen in Figure 7. *The New Educational Music Course* series was seen as the standard textbook for over 40 years.\(^{21}\)

Teacher training in music instruction took a back seat to other subjects in Ontario Normal Schools, even after the introduction of a standardized textbook for music. In 1931, the only course for training in music in the normal schools was for vocal music. The vocal music course covered topics such as, systems, notation, vocal physiology, tune, time, ear training, voice culture, and songs. Teachers needed no prior knowledge in music to take the course. If a teacher candidate felt that they were not capable of singing they could be excused from the class, but still have to take the written examination. There would be a letter accompanying their certificate that they had not taken the practical component of the music course.\(^{22}\) Teacher training was limited to the field of vocal training. There appeared to be little training in music theory or the history of music and no training in instrumental music until 1949.\(^{23}\) Many of the Normal School teachers felt that there was not enough time

\(^{19}\) Kailmann, 186.
\(^{21}\) Kailmann, 186.
\(^{22}\) Ontario Ministry of Education, *First Year Course for Interim First Class, Second Class, and Kindergarten Primary Certificates*, (Toronto, ON: Herbert H. Ball, 1931), 16-17.
\(^{23}\) Fenwick, 28.
to instruct teacher candidates on essential music background knowledge. These Normal School teachers felt that their graduates were “only superficially equipped to carry out instruction in music”. Often the music teacher within a school was not trained at a Normal School. Many schools would hire local musicians, such as church music directors or private music instructors. This meant that the school music teacher often had very little training or experience in classroom structure and management. Music teacher training in the early 20th century focused on vocal music and never delved any further into the field.

Music teacher training programs have become more regulated in the 21st century. In order to gain acceptance into a Faculty of Education you often need a degree in music, or at least five university credits in the subject of music. Teacher candidates can be accredited in either vocal or instrumental music. Unlike the turn of the twentieth century, there is a larger emphasis on requiring teachers to have prior knowledge in their subject, specifically in music. This only applies to teacher candidates wishing to teach at the secondary level. For teacher candidates wishing to teach music at the primary and junior level no prior knowledge is needed. In fact, within a Faculty of Education a teacher candidate can graduate and be able to teach music without ever having taken a music class. In order to gain a Bachelor of Education you need to take two credits in the arts, choosing from art, drama and music. A teacher candidate can easily choose to never take music and still be qualified to teach music in the classroom.

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Teacher education in music has changed drastically from the early twentieth century to the twenty-first century. The curriculum has been expanded to include theory, history, composition, conducting, and instrumental music. Currently in faculties of education prior knowledge of music is required in order to gain admittance to a teacher-training program. However, for teachers in the elementary school system there are strong parallels between the teacher training practices of early twentieth century and the twenty-first century. In the past and present, elementary schoolteachers need very few qualifications or instruction in music to be a music teacher. In some cases elementary school teachers received more training in music in the early twentieth century than they receive today. This is because the vocal music course was mandatory for all teacher candidates in the early twentieth century.

Nationalism and Imperialism in Music Education

At the turn of the twentieth century, music education was introduced into the school system. As stated earlier, Egerton Ryerson, Chief Superintendent of Education for Canada West recognized the need development of vocal music education in 1849. Educators recognized the value of teaching music. Music was seen as a vehicle for emphasizing spirituality, experiencing beauty, providing an outlet for self-expression and to provide a positive use of leisure time. Music education was not readily available in all Ontario schools. This was due to the lack of expertise in the province and in addition to this curriculum reflected the needs of the economy emphasizing skills that would further

28 Fenwick, p. 11.
29 Ibid, 6.
industrialization. Therefore, music education was present though it did not play a comprehensive role.

As music became prevalent in education, it evolved into a tool for developing Canadian nationalism, furthering Judeo-Christian values, and assimilation. In Neil McDonald’s article *Canadianization and the Curriculum: Setting the Stage, 1867-1890*, he states:

> Although the discussion of “Canadianization” in educational historiography usually focuses on the ethnic immigrant, it is in the wider context of the political socialization of youth that the issue must be analyzed. Essential to accepting this broader framework is the knowledge that the belief in the power of the school to politically socialize youth was a firmly held as it was promoted in Nineteenth Century Canada... Politicians and educators alike consistently supported policies whose underlying assumption was that the political beliefs, attitudes, and knowledge of youth would mirror and shape the future of the country.  

There is evidence of Canadianization with in the music curriculum in Ontario. Nationalism, Judeo-Christian values, and the bias towards assimilation are evident in the section of repertoire. Students were taught music that glorified the country, and it’s role in the Common Wealth, in addition to being taught religious music in school. This music contributed to the political socialization of youth.

Many of the songs that are explored in Cringan’s *The Educational Music Course* are nationalistic or imperialistic. For instance, one song children would be expected to learn in school is title the *Maple Leaf*. The lyrics are as follows:

> In the days of yore the hero Wolfe Britain’s glory did maintain,  
> And plated firm Britannia’s flag,  
> On Canada’s fair domain, Here may it wave,  
> Our boast, our pride, and joined in love together

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30 Green and Vogan, 51-63.
With Lily, Thistle, Shamrock, Rose, The Maple Leaf forever.
The Maple Leaf our emblem dear, The Maple Leaf for ever!
God save our King, and heaven bless The Maple Leaf forever.\textsuperscript{32}

This song clearly articulates the concept that Canada is a product of Britain and we share this love of Britain with countries such as Scotland, and Ireland. In addition, it promotes the idea of a prosperous Canada. There are many more nationalistic and imperialistic songs in \textit{The Educational Music Course} such as, \textit{O Canada, God Save the King, Rule Britannia, Our Native Land, Our Fatherland, The Land of the Maple, Canadian Boat Song, and May God Preserve Thee, Canada}.\textsuperscript{33} Therefore we can infer that many of the song choices within a music class in the early twentieth century would have been infused with nationalistic and imperialistic ideologies.

The Ministry of Education clearly valued the nationalist ideals that were being articulated in music courses across Ontario. This is evident when the Ministry of Education reported the number of Gilbert and Sullivan \textit{operettas} being performed in Ontario schools. The Ministry does not refer to any other musical performances in their annual reports.\textsuperscript{34} Gilbert and Sullivan \textit{operettas} are filled with imperialistic ideals. In performing these \textit{operettas} students were being instilled with imperialistic views.

\textbf{Religion in Music Education}

At the outset of the twentieth century, music played a role in religious education within the classroom. Overtime these attitudes changed. Using evidence from the late

\textsuperscript{32} Cringan, \textit{The Educational Music Course}, 42.
\textsuperscript{33} Ibid, 1-171.
nineteenth and early twentieth centuries, this section examines ways in which music was used as a tool for developing religious values in the classroom.

Religion played a role in public education for much of the twentieth century. In the very beginning of the introduction of music education to the Ontario school system, it is clear that music education was to play a role in religious instruction. As a Methodist minister...
Egerton Ryerson saw music as an opportunity to enforce Christian values. Ryerson saw vocal instruction as a way to improve the quality of Church singing.\(^{35}\) It is because of religion that we have music education in Ontario.

Religious ideals are evident in the repertoire used in public schools. There are many examples of this in Crigan’s *The Educational Music Course*. This book was issued by the Ontario Education Department. From this we can infer that religious ideals may not have always been explicitly stated but were implied through the repertoire selection. *The New Educational Music Course* contains thirty-four religious songs, such as, *Jesus Bids Us Shine, The Lord is My Shepherd, Doxology, Sanctus, Easter Hymn, Christmas Hymn*, as well as morning and evening sung prayers.\(^{36}\) Figure 8, provides an example of the religious music taught in schools.

Religious education was an important course in Ontario public schools. One of the mediums for religious education was singing. When a child sings a hymn it is much easier to comprehend and memorize. This helped students to internalize religious ideals. Passages are easier to learn because they are provided in a rhythmical language that children find easier to grasp. In addition many students viewed singing as a fun activity therefore cooperation was at its peak. Singing also aided in comprehension of emotion that was conveyed in hymns and passages. The musical line assists students to internalize the emotional content of a passage.\(^{37}\) Singing lead to a wide variety of hymns being utilized in religious public school courses.

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\(^{35}\) Green and Vogan, 49.


Music Education and its contribution to Nationalism and Judeo-Christian Values in Ontario and Canada

Music education has been effected over the twentieth and twenty-first centuries by both political and economic factors. Political factors or politics has affected the content of music curriculum, while economics has affected the emphasis of music in the curriculum. These factors have lead to a devaluation of music in education. From what know about music and the skills it provides, this trend towards the diminishing role of music in education is a mistake.

During and after the war years, the world experienced many changes reflecting the intense nationalism that was prevalent during the Second World War. Musical composition itself reflected these changes in its development throughout the twentieth century. One example of this was Serialism. A new generation of composers believed that if a new and better world was to be created out of the ashes of the Second World War, a fundamentally new and different kind of music was to be created. This move away from nationalism changed music curriculum greatly with the move to political correctness, and away from nationalistic and religious indoctrination. Music curriculum evolved in Ontario over the twentieth and twenty-first centuries, to represent the cultural and religious diversity of the student body. These changes could have also impacted funding for music education, as government may be less inclined to fund programs that do not fit within their political agenda. Even Canadian Prime Minister Stephen Harper has stated, “...ordinary people don’t

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care about arts funding.” His $45 million cuts to arts and culture funding reflect his and his Party's view of the value of music and art.\textsuperscript{39}

Curriculum has always reflected the needs of the economy. Historically, pragmatism has been followed when setting the curriculum. Currently the Canadian and world economies are heavily focused on technology. Therefore, science and mathematics are strongly emphasized in schools. Music education has suffered as a result of this. Students are persuaded to choose technology related courses over music and art.

Jim Garrison and Alven Neiman state:

learning, believing, and knowing are an intimate part of doing and feeling. Educators ignore these intimate relationships at their peril.\textsuperscript{40}

Playing music is beneficial to the learning process. Music provides students with a positive outlet for self-expression; it helps to develop creativity, critical thinking and problem solving skills. In addition, music helps develop mathematical skills as well as aiding in literacy. Despite all of this, it is undervalued. With the economic uncertainty we now face, skills such as creativity, critical thinking and problem solving are marketable. Ontario should provide more music and art classes, not less.

\textit{Analysis of Incidence of Music Education in Ontario}

Figure 9, outlines the number of elementary and secondary schools with music education programing in Ontario. It includes the number of teachers certified to teach music. We chose to include information from varying years to outline the variances.

The 1917 Report of the Minister of Education does not provide us with the information on the number of elementary and secondary schools with music education programing, or the number of qualified music teachers. However, it does include the number of students enrolled in music programs in each city or township across the province. In 1917, Canada was participating in the First World War, this annual report includes a list of teachers who were injured and killed in the war as well as a list of teachers who enlisted.\(^{41}\) We deduce that the Ministry of Education was heavily focused on supplying schools with teachers, and not necessarily focused on programing. In addition, as stated earlier, the instrumental music instruction course in the Normal Schools was not introduced until 1949.

The reports from 1961 to 1964 show that the number of schools with music programing does not align with the number of schools in Ontario. From this, we know that not all schools in Ontario had music education programing. We also see that elementary schools that offered a music course did not always have a qualified music education instructor. As stated previously this aligns with the view that teacher candidates in the primary/junior divisions do not need to be qualified to provide music instruction. At the secondary level it is noted that there were almost two qualified music teachers for every music course being offered. The reports from 1965, 1966 and 1981-82, do not include information on the number of schools that have music programs. This lack of information could convey a lack of enthusiasm by the Ministry of Education, for music education.

\(^{41}\) Ontario, Department of Education, *Report of the Minister of Education Province of Ontario For the Year 1917*, (Toronto, ON: A.T. Wilgress, Printer to the King’s Most Excellent Majesty, 1918), 12-23.
Has music education progressed or regressed in Ontario?

Over past two centuries the quality of music education in Ontario has greatly increased. However, political and economic factors have lead to a lessened emphasis on arts in the Ontario school system. Therefore, it appears that the quality of music education has progressed while the value placed on music has regressed. In particular at the secondary level music teacher training has been implemented and expanded throughout the twentieth century. While at the elementary level there is no longer a requirement for

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<td>1,102</td>
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<tr>
<td>Number of Certified Music Teachers in Secondary Schools</td>
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<td>424</td>
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teachers to have any prior experience in music education. The governments apparent under appreciation of music and the arts has also lead to their under appreciation of a teacher’s mastery of their subjects. How can students ever experience self-mastery in a music classroom when their teachers are not equipped with the prior knowledge to elevate their students to this level?
Glossary

Band – a group of musicians organized for ensemble playing.

Bandmaster – bandleader; especially: a conductor of a military or concert band.

Choral – of, composed for, or sung by a choir.

Diatonic – involving only notes proper to the prevailing key without chromatic alteration.

Fixed do – a system of reading music in which C is called “do”, D is called “re”, etc., irrespective of the key in which they occur.

Guitar – a flat-bodied stringed instrument with a long fretted neck and usually six strings played with a pick or with the fingers.

Instrument – a device used to produce music.

Jazz – American music developed especially from ragtime and blues and characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often-deliberate distortions of pitch timbre.

Keyboard – a bank of keys on a musical instrument (as a piano) that usually consists of seven white and five raised black keys to the octave.

Operetta – a usually romantic comic opera that includes songs and dancing.

Orchestra – a group of musicians including especially string players organized to perform ensemble music.

Percussion – a musical instrument sounded by striking, shaking, or scraping.

Piano – a musical instrument having steel wire strings that sound when struck by felt-covered hammers operated from a keyboard.

Pitches – the degree of highness or lowness of a tone.

Recorder – any of a group of wind instruments ranging from soprano to bass that are characterized by a conical tube, a whistle mouthpiece, and eight finger holes.

Register – the range of tones of a voice or an instrument.

Rhythm – the aspect of music composition concerned with periodical accent and the duration of notes.
Rote- singing – songs that are written in musical notation.

Scale – an arrangement of all the notes in any system of music in ascending or descending order.

Serialism – music based on a series of tones in a chosen pattern without regard for traditional tonality.

Staff – a set of five parallel lines on which a note is placed to indicate its pitch.

Tone – a musical or vocal sound, especially with reference to its pitch, quality, and strength.

Tonic-sol-fa – a system of notation used especially in teaching singing, with do as the keynote of all major keys and la as the keynote of all minor keys.
Annotated Bibliography

Primary Sources:

Written


Cringan explains how music teachers should implement the tonic sol-fa system into their classrooms and suggests specific activities. The handbook was used as the standard textbook for over 40 years. This source will be used to examine what music teachers learned in Normal School.

Cringan, Alex T. *The Educational Music Course*. Toronto, ON: Canada Publishing Company Limited, 1907.

Cringan create a source of material to be used in the music classroom using the Tonic Sol-fa system. This text was the standardized textbook in Ontario music classrooms for over 40 years. It will be used to showcase national and imperialistic ideals found in a music classroom.


This is a manual on the how to train children's voices. It outlines some of the key concepts that were used and continue to be used in vocal training. This source was used to illustrate the importance of vocal production in the early twentieth century.


This is a document that was provided to public schools in Ontario. It outlines the regulations for religious education in public schools. This source was used to explain how music was used to support religious education in the classroom.


These are the annual reports of the Minister of Education, done by the order of the Legislative Assembly of Ontario. They were used to supply statistics regarding the number of music programs available in schools. In addition, the reports from 1961-64, provided a number of Gilbert and Sullivan Operettas performed in Ontario Schools. We inferred that because of the imperialistic agenda of these operettas, the government was promoting its own imperialistic ideals.

Ontario Ministry of Education, *First Year Course for Interim First Class, Second Class, and Kindergarten Primary Certificates*, (Toronto, ON: Herbert H. Ball, 1931), 16-17.

Examines the Normal School course for music in 1931. This source was used to examine what teacher candidates were learning in their music course in the 1930s. It provides a list of topics, as well as a list of further resources and accommodations if the teacher candidate is unable to complete the course.


These documents provide teachers with an outline of the Arts curriculum in Ontario. For the purposes of our research we used these as a snapshot of what music education looks like in Ontario currently.


Outlines a series of exercises and activities for music courses in the early twentieth century. Used to showcase activities that occurred in the music class in Ontario.


Explains the requirements for current applicants to all Faculties of Education across Ontario. This will be used to explore the differences between prior requirements to become a music teacher from today and the turn of the 20th century.

Queen’s University. “Consecutive Primary-Junior Degree Requirements.”
http://www.queensu.ca/calendars/education/Consecutive_Primary_Junior_Degree Requirements.html. (accessed November 2, 2012.)

States the exact degree requirements for teacher candidates enrolled at Queen’s University Kingston in the consecutive Primary - Junior Program. It is an accredited website of Queen’s University. This website will be used to explore current day requirements for music teachers.
Images


Figure 2. Tonic-Sol-Fa Method Example. From: Cringan, Alex T. *The Educational Music Course*. Toronto, ON: Canada Publishing Company Limited, 1907.

Figure 3. Finger-Signs for Time. From: Cringan, Alex T. *Teacher’s Hand Book*. Toronto, ON: Canada Publishing Company Limited, 1889.

Figure 4. Manual Signs of Tones in Key. From: Cringan, Alex T. *Teacher’s Hand Book*. Toronto, ON: Canada Publishing Company Limited, 1889.


Figure 7. Detailed Lesson Plan. From: Cringan, Alex T. *Teacher’s Hand Book*. Toronto, ON: Canada Publishing Company Limited, 1889.

Figure 8. Religious Songs. From: Cringan, Alex T. *The Educational Music Course*. Toronto, ON: Canada Publishing Company Limited, 1907.


Secondary Sources:


This book describes an account for major developments in the history of Canadian schooling up to the start of the First World War. Through investigating national and provincial studies on education, Axelrod concludes that the economic and social pressures that arose from the Industrial Revolution strongly impacted the role of schooling in Canada. Stating schooling was meant to respond to the needs of the marketplace.

This article refers to comments made by Prime Minister Stephen Harper during the 2008 federal election campaign, and the reactions to said comments from the leaders of the opposing political parties. It states that Stephen Harper believes the average Canadian does not have an opinion about funding for the arts.


This book looks at the music curriculum and different ways of instructing music for the use of music teachers in Canada. It looks at both vocal and instrumental instruction in schools in Canada, but more specifically on music curriculum and instruction in the elementary level.


Hungarian Ethnomusicologist Kodaly, scared for his countrymen’s lack of musical heritage, collected and recorded folk songs and constructed an music education method that could be implemented in the public schools of Hungary.


Music education in Ontario had many inconsistencies throughout the late nineteenth century. Although there were guidelines for proper vocal techniques and methods, they were not often implemented in music education. Not all schools had functional music programs.


This paper attempts to illustrate a pragmatic paradox through an examination of Pierce, James and Dewey. It states: “The ethos of pragmatism is extremely open, tolerant and accommodating; it evades attempts to totalize it in to a single dogmatic vision.”


Green and Vogan explore the history of music education on a province-by-province basis. This source is reliable because it is a reviewed and accredited work. The source will be used to examine the role of instrumental music in education, variances in music teacher training and the influence of the economy on curriculum development.

Kailmann describes music in all forms that occurred in Canada from 1534-1914. This source is reliable due to the funding and research that went into the project. The source will be used to examine how music teacher training was accomplished at the turn of the 20th century.


This journal looks at the overview of the history of military bands in Canada from approximately 1900 to 1980. It looks critically at the purpose of military bands and how they were used and created. Kopstein explains all the different ways military bands in Canada were used including being used for various ceremonies, going on tours and ways of recruiting Canadians into the military.


This article analyzes the “Canadianization” of the curriculum, within the wider context of the political socialization of youth rather than the usual focus of the educational historiography, which is assimilation of the ethnic immigrant. In examining educational mandates of the Canadian provinces, McDonald concludes that the “Canadianization” shaped the political attitudes of the Canadian youth towards the ethnic immigrant.


McGee explores a general realm of music’s development in Canada from the time of New France to 1984. This is a reliable source as it is written by a music history academic and has been reviewed. This source will be used to examine the origins of teacher training in music.

Newmarket Citizens' Band. “Newmarket Citizens’ Band Welcome”.

This website is used to promote the Newmarket Citizen’s Band into either joining the band or going to the community band’s concerts. Part of this website shows the history of the band as it is one of the oldest community bands in Canada as it is 140 years old. The website provides lots of historical pictures of the band from 1872 when the community band was created to the present.

This article outlines the impact of progressive education in Canada and the role of ‘new-education’ through examining the reports on education from across the country. Patterson suggests that the extent of the change in education was superficial, and that it reflects the rhetoric of the period rather than that of actual classroom behavior of Canada’s teachers and students.


This website is used to promote music education through The Royal Conservatory of Music (RCM) by taking lessons and examinations. Part of this website includes the history of the RCM, which is stated in a timeline, explaining important historical events for the RCM.


This book looks more specifically of vocal music taught in Canadian schools by looking at different ways of instruction and study. This book focused mainly on vocal music rather than instrumental music. Russell gives examples of simple tunes that would be used as a way of instructing a vocal music class. There is only a small section in the book explaining instrumental instruction.


This book describes and analyzes the development of the school system of the province of Ontario in the first century following the retirement of chief superintendent of schools, Egerton Ryerson. It outlines the array of changes that occurred throughout the development of the Ontario school system. Stamp indicates that educational decisions were influenced by cultural, social and economic policies. He concludes that schools were “to follow, not to lead.”