

Lloyd Slind and Frank Churchley. *Basic Goals in Music* Toronto: McGraw-Hill of Canada, 1964-1965, Books 4, 5, 6 and Teacher's Guides.

By tradition, music books for use in Canadian schools have been collections of songs. A system for reading vocal music has been included in some books along with the songs, or it has been a separate part of the music programme. Regardless of the arrangement, the purpose was the same — to perpetuate the great choral tradition inherited from various parts of Europe. The parlor song-fests, the community choral groups, and the church choir have been nourished and supported by the song approach carried on in the schools.

With the arrival of radio, record-player, and television, the situation for the music teacher has become more complex. The number of musical activities available has increased considerably in the last forty years. Modern electronics have made listening to music a recreation for millions. Interest in playing a wide variety of instruments has grown astonishingly. In addition, there is an expanding body of contemporary music to be heard and understood. The list of challenges to the music educator could be expanded enormously, but the mention of just these few may serve to illustrate the need for an ap-

proach in music education which will develop a broader degree of musical literacy and discrimination.

The authors of the series, "Basic Goals in Music," have made an effort to come to grips with the problems of designing a music course for children living in the present musical environment. They state their approach by saying:

In this book and throughout the series, lively songs become the medium through which students explore such aspects of music as melody, rhythm, form, harmony, history, sight reading, and the playing of instruments. Imaginative lessons encourage individual creativity and the making of music. The songs themselves come from many lands and include a substantial number of current Canadian folk songs, as well as themes from the works of outstanding traditional and contemporary composers. (*Basic Goals in Music 4* — preface)

This admirable statement of purpose and substance is further expanded in a section entitled "Presenting a Balanced Programme," in the Teacher's Guide to Book 4. Here the authors say:

A balance is required in instrumental activities as it is in vocal activities. Music lessons that become just recorder classes or classes in some other instrument are as lopsided as a narrow vocal approach. Always remember that you are not teaching singing, recorder, piano, or auto-harp. You are correlating all these experiences to present children with the totality of the art of music. (p. 5)

The series presents song material with apparent consideration for what children instinctively like to sing. Many ideas for music listening are also included and suggestions are provided for supplementary material to aid in preparing lessons. At present it is impossible to evaluate the system of music reading because the first books are not yet published.* However, the theoretical concepts presented appear most noteworthy. Much attention is given to the playing of classroom instruments, simple uses of the piano, for example, are given in considerable detail and additional materials are suggested for such instruments as the recorder. The texts contain a great many suggestions for teachers, the Teachers' Guides provide even more. The latter should prove extremely useful to both the music educator and the classroom teacher. It would seem however, that the classroom teacher may require some assistance in the interpretation of these instructions since some degree in musicianship is needed to understand the terminology and methods.

In the areas of Canada where the music class is an extension of the choir rehearsal, the basic concept of this series will present a problem. One aspect of this problem for all of us, is that of making the transition from one era to another, trying to preserve that which is good from the past and absorbing the new

things so essential for the present. The choral approach of the past served the needs of the past exceedingly well, but present musical habits indicate an increased need for more experience in listening to music, a greater knowledge about music and composers, and the opportunity to play a variety of instruments with a knowledge of some of the theory involved. The authors of *Basic Goals in Music* are to be commended for being the first Canadians to publish a series in which the texts provide materials for a comprehensive modern approach to music education.

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*Note: Book 1 is expected by March, 1967—Ed.

Jean Gu henno. *Jean-Jacques Rousseau*, New York: Columbia University Press, 1966. Two volumes, 460 and 316 pp., \$23.00.

Vitam Impendere Vero, to submit one's life to the test of truth is a rigorous undertaking, but one that fired the conscience of Jean-Jacques Rousseau throughout most of his checkered career. This two-volume biography, written in 1962 by the distinguished French writer,