

Frank Churchley and Joan Haines. *Sound Beginnings*. Basic Goals in Music Series. Toronto: McGraw-Hill of Canada, 1967. pp. 237. \$5.75. Charts and Teachers' Guide, \$12.00.

Though it is the fifth publication in a new Canadian series,\* *Sound Beginnings* is really the first volume and deals with the fundamentals of musical experiences. It encourages the music teacher to develop the natural gifts with which most of us were born.

In this book, Professors Churchley (University of Saskatchewan) and Haines (McGill) employ the use of physical movement and singing — since rhythm is a dynamic force, how better can the young child experience this mobile power in time and space than by using his own instruments of body and voice? *Sound Beginnings* includes songs chosen from many lands as well as several that have been especially composed in Canada. Generally, the flow of the words follows the natural speech of childhood and is well knit to the melody. The tunes are easy to transpose if necessary and they have been given pleasing accompaniments for piano and, in some instances, for autoharp as well. Children themselves will soon find the latter instrument intriguing and within their grasp for their first introduction to harmony.

In the Preface — a concise statement of purpose — and throughout the carefully planned text, the authors have communicated simply and delightfully

their program for music-making during the first two years of school. They have drawn widely from the principles of Emile Jaques-Dalcroze, the Swiss composer and educator who introduced a new system of ear training, rhythmic movement and improvisation with voice and instruments. They have also applied some of the techniques of the Orff Method as it relates to the pentatonic scale and percussion. Their original contribution, however, shines out in the organization and flexibility of their material, their helpful understanding of the teacher's needs and their insights into young children's feelings and abilities.

No limit is set to the creative effects of the children's own devising so that the threshold of notation may be reached and the possibility of music-making established. Teaching charts accompany this book and the illustrations by James Watling show all the sincerity and vigour of childhood. They are alive with humour. Mr. Watling reminds us — as do the authors — that we can neither impart nor absorb musical knowledge without the involvement of the whole self.

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\*For a review of the others in the series, see the *McGill Journal of Education*, Spring 1967, pp. 88-9.