

New Books

THIS IS MUSIC SERIES. Books Five and Six. By William R. Sur, Robert E. Nye, William R. Fisher, Mary R. Tolbert. (Boston: Allyn and Bacon, Inc.), 1962.

The authors of the *This Is Music* series have planned a graded program with sequential development of musical understanding and skill with the emphasis always placed on the children's participation and exploration of vital and interesting music. Each book is organized on child interest centers, and the music is related to other areas of instruction giving the classroom teacher a music program integrated with other learnings.

Book Five is centered around our American heritage and explores music contributed by other cultures as well as native to this country. The first section, "Music With Our Friends," is planned to give children pleasure in singing together in the beginning of the school year and review the basic musical concepts that have been presented in earlier books. For the section, "Music of Explorers and Colonists," songs have been selected that will contribute to the understanding of that historical period. Varied experiences are planned to develop skill in hearing and singing simple harmony parts. Principal chords are analyzed and the minor scale reviewed. There is a continued use of percussion instruments and parts are provided for orchestral instruments that children in that grade may be playing. The bass clef is introduced and an explanation is given of the great staff. Music of Bach, Mozart, and Boccherini is included. The section on "Music of a Young Nation" gives a picture of the country as it grew after gaining its independence and includes songs of colonial days. Through the music of Haydn and Schubert, children learn about chamber music, string quartet, art song, and theme-and-variation form. The section on "Exploring Music of the Southern States" has music that represents the growth of the country through the nineteenth century with many songs arranged for two-part singing of varying degrees of difficulty. The colorful story of the West is given through the songs in the section, "Exploring the Music of the Western Movement." Songs of Alaska and Hawaii are included. The form of a symphony is learned through a study of a Dvorak symphony. The section on "Songs of Many Nations" has songs from twelve different countries. Songs for the seasons and special days are found in a section of "Songs for Special Days." In the back of the book helps are given for playing small wind instruments and the ukulele. A chart relating the C scale to the piano keyboard and a picture of the bars of the autoharp are also provided.

Book Six seeks to explain and illus-

trate the development of music through the ages and in national cultures. The music is well within the ability, interest, and needs of children of a sixth grade level and there is continued emphasis on the development of lasting musical values. The first section, "Around the Campfire," has favorite songs for the children to sing for enjoyment, providing a review of previously learned skills and musical knowledge. The section, "For World Understanding," widens the children's horizons through the music from many cultures. An interesting history of music is given in sections on "Music of the Past" and "Music of Our Forefathers." National styles of music from all continents are presented in sections on "Our Neighbors South and North," "Music of Europe," "Music of Asia," and "Music of Africa." Folk dances of various countries and songs in foreign languages are included in these sections and more advanced musical concepts are given. Songs for special days and holidays are found in "Music for Special Days." The final section, "Instrumental Helps," gives the fingering for playing the ukulele and small wind instruments. It is interesting to note that the music in the song material and listening units includes the music of twenty famous composers besides the wealth of folksong material from over the world. The part-songs are attractive and singable for this grade level for special attention has been given to appropriate vocal range with some parts provided for boys whose voices are beginning to change.

+

The format of the books is exceptionally good and colorful illustrations add to the attractiveness of the books. The informational material in the children's books helps to reinforce the work of the teacher. The sections on "Exploring Musical Ideas" are valuable to students and to the teachers.

The Teachers' Editions consist of instructional material combined with the students' books in a spiral binding. They include excellent suggestions for interpretation of the music, suggested procedures and exploration of the rhythmic and melodic aspects of each song. The suggestions are clearly stated and contain a wealth of material for both the classroom teacher and the music teacher. Creative activities have an important part in the entire series. The suggested listening material is interesting and correlated with the song material. The piano accompaniments are in a separate book and are quite easy to play.

The accompaniments are of a high quality and are valuable in the teaching of the songs and the instrumentation of the accompaniments provides interesting listening experiences.

It is the opinion of this reviewer that

the authors of the *This Is Music* series have made a notable contribution to the field of music education with a strong music series that emphasizes children's active involvement in varied musical experiences for enjoyment and the development of basic musical learnings of lasting value.

—GENEVA C. NELSON, Associate Professor of Music Education, School of Music, The University of Michigan, Ann Arbor.

STRUCTURE AND STYLE, The study and analysis of musical forms. By Leon Stein. (Evanston, Ill.: Summy-Birchard Co.), 1962. 266 pp. \$4.80.

ANTHOLOGY OF MUSICAL FORMS. By Leon Stein. (Evanston, Ill.: Summy-Birchard Co.), 1962. 159 pp. \$4.00.

The word "form" has many meanings and several of a possible dozen and a half definitions are appropriate in one way or another to art. When we speak, therefore, of form in music we need to be aware of this possibility. Professor Stein, in his approach to the subject of form, has defined it in the usual sense employed in classes in form and analysis. That is, he conceives the word in terms of the structural elements which are employed by composers and defined by theorists, elements which, singly or in combination, make up the musical construction of a given composition.

Within the framework of his definition, Professor Stein has provided the student with a lucid, comprehensive, and detailed description of the many, varied structures in which music appears. This is presented in a logical and systematic way, and he utilizes those terms most frequently employed by theorists. He trenchantly observes in the introduction to his text, "It is true that the essence of a composition is not found in the factual elements which are revealed by analysis, but it is equally true, paradoxically enough, that it is only after we pass through the gateway of these factual elements that the essence of the work is revealed. In the words of an ancient adage, 'If you wish to understand the invisible, observe with care the visible.'"

There are a number of factors contributing to the strength of this text which the teacher of theory will appreciate; factors which in some ways mark the work as unique in its field. One is Professor Stein's clear-cut acknowledgement of the debt musical structure owes to its past. While it is manifestly impractical to dwell upon the historical development of musical form in a text of this nature, nevertheless, several outlines of such development throughout the various periods of the history of Western Music serve to make clear and vivid this relationship. Another strength is found in the accom-