

In her letters from the Canadian backwoods of the 1830s, Anne Langton (*The Story of Our Family*, 1881) admitted that she was writing so that others might have "some sort of notion of what this world of ours is really like." Maryanne's letters of the 1880s fulfil the same purpose for the world of Western Canada. We are the beneficiaries of her legacy.

Grace Lane's editing of these letters is a welcome addition to pioneering literature, providing the seldom-glimpsed views of a young girl. This is an effective and appealing way of arousing present day teenagers' interest in the origins of their country's history.

The book is well set out, with a clear, uncluttered, appearance which is enhanced by simple, yet bold, illustrations by Douglas Johnson. What a pity though that there is no page numbering. What a disadvantage to anyone who attempts to put the book to classroom use, or to review it!

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## Music at Home and in School

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*Second Song Book*, Lucile Panabaker. Illustrated by Pat Dacey. Peter Martin Associates Ltd., 1975. 60 pp. \$6.50 hardcover.

*To Listen, To Like, To Learn*, Barbara Cass-Beggs. Photographs by Ian Wilson. Line drawings by Susan Fothergill. Peter Martin Associates Ltd., 1974. 170 pp. \$12.00 library binding, \$6.95 paper.

Today parents and educators realize that music is an important part of every child's education. Indeed, recognition of music as an integral part of the child's "self" has come to us through the research and studies of leading child psychologists. Observers not trained as educators or psychologists recognize the child's innate love of music and his desire to express this through song and movement. A mother sings a lullaby to soothe her new baby; a toddler claps happily to rhythms; youngsters toss balls and skip to songs and rhythms they themselves create as a natural response to play.

Great advances have been made in bringing children and music together through teaching methods—both privately and in schools. The media, both radio and television, offer some imaginative and constructive

programmes. Leisure hours in the home can be spent listening to records and cassettes. Well planned children's concerts, school visits by musicians—all help in educating future audiences, arousing children's interest in music or stimulating them to become music-makers. Much is owed to the special contributions in the field of music education made by Carl Orff, Zoltan Kodaly, Emile Jacque-Dalcroze and Shinichi Suzuki.

What about books? Music publishers and publishers of children's books have also moved with the times and are producing a wide variety of informative, stimulating and well illustrated books. Two welcome additions in the field of Canadian music books are Lucile Panabaker's *Second Song Book* and Barbara Cass-Beggs' *To Listen, To Like, To Learn*.

Lucile Panabaker's *Second Song Book* falls into the category "Books with Music". This collection of thirty songs should prove to be very helpful to pre-school teachers, kindergarten teachers, parents and those people working with children in a play or learning situation. The songs (all in English) for young children included in this book might aptly be called "modern folk songs". They sing of the "young folk". Of the thirty songs included in the book "At the Carwash", "I'm Going to the Barber's" and "Niagara Town" are three examples of songs rooted in the child's experience. There are songs about "Me", for example, "The Baby Song" and "Little Canadian Child-e-o". "See the Snow" and "The Merry Merry Month of May" are two songs about the seasons. Many simple songs which invite improvisation of words and movements are given. "Big People Song" is one such open-ended example. A few suggested verses are given as a starting point, allowing children to catch on to the particular idea of the song and to take over. In this case Sandy wants to be a fireman and Jackie, who happily is a girl, wants to be a doctor. Creating songs together in this manner is suitable for home or school and offers fun for those long car trips.

Melodies and words to each of the songs are simple and particularly suitable for pre-school and kindergarten children. All melodies are written in the treble clef allowing the inexperienced musician either to lead easily without accompaniment or to add accompaniment if desired. The words and music illustrated with Pat Dacey's appealing, child-like black and white line drawings (I loved the Green Frog and the Great Big Tree, to name only two) are clearly printed on one page with suggested verses, expression and actions appearing on the opposite page. The coil spine allows for easy page turning and prevents bothersome falls from the music stand or piano. Tunes are appealing to the ear; words are well chosen. For the parent or teacher who needs a new, refreshing approach to the music period, this well-designed book offers original themes which should appeal to all two to six-year-old children. Lucile Panabaker, whose *First Song Book* appeared in 1968, reveals once again her sensitive understanding of children and of the role creative and happy music can play in their lives with this *Second Song Book*.

*To Listen, To Like, To Learn* falls into the category "Books for Music Making". Books in this category for the very young are designed to stimulate children to action and to creative expression through music and movement. Parents and teachers should welcome this new book by

Barbara Cass-Beggs. The author brings to her knowledge of music and her expertise in teaching young children. The book is directed to Canadian parents and teachers in nursery schools and kindergartens who are non-specialist musicians", and its aim is to draw attention to some of the tested methods of teaching music and to suggest ways of interesting young children in it.

The book is divided into sections representing the different aspects of music: Rhythmic Movement and Percussion, Singing and Melody Making, Musical Expression, Dynamics and Form, Experience in Musical Symbols. Music relating to the text can be found within the chapter to which it refers except in the case of long extracts, which form a complete section at the back of the book. Where songs are accompanied, the accompaniments are easy and where unaccompanied, chording for piano, guitar or autoharp is included. As many English and French Canadian folk songs as possible are included "in the belief that children should know their own songs as soon as possible". In general the material is not classified according to age, attesting to the writer's belief in the varying musical ages of children.

Chapters 1 – 3 provide background information leading up to the sections devoted to methodology. The advantages of a young child's involvement in music are set forth. The child's ability to enjoy both making and listening to music and the need on the part of parents and teachers to "catch" this ability is stressed. Only then can the child "listen, like and learn". Chapter 3 offers practical considerations, dealing with such matters as equipment and class structure, which should be taken into account before teaching begins. Helpful sample lessons for the teacher are outlined.

Sections dealing with the various aspects of music are clearly written and easily understood. Black and white photographs and line drawings illustrate the many instruments. Through these chapters the author brings the child from a first experience with simple rhythms, movement and the use of percussion instruments to the appreciation of sounds and of his own voice, and finally to a more advanced stage of musical expression and to the writing of music. In each case, clear examples of methodology are presented.

Supplementary lists of records to be used at school or at home, an Index to titles and to the first lines of songs, and an excellent bibliography add the valuable dimension of a reference book to this work.

For parents, educators, and indeed for all those interested in the musical training of young children these two books are an important and valuable addition to the home, classroom or library.

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