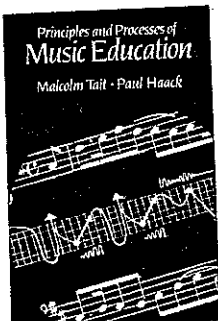


BOOK REVIEWS

Principles and Processes of Music Education: New Perspectives.
By Malcolm Tait and Paul Haack.
New York and London: Teachers
College Press, 1984. 179 pp. Index.
Soft cover, \$18.95.

Principles and Processes of Music Education: New Perspectives is designed for use in introduction to music education, methods, and foundations and principles classes at the undergraduate and graduate levels. "What we have intended," the authors write, "is not so much a different as an expanded, holistic view of music education" (p. xi). The authors have accomplished



their goal by generating a fresh, thoughtful approach to the foundations and principles of music education. The book is divided into two main sections. Part 1, "Principles of Music Education," is composed of three chapters, one on each of the three fundamental components of music education: "Man," "Music," and "Education." The authors cite Plato, Eric Fromm, Christopher Lasch,

Will Durant, and numerous others in their discussions of principles relating to "the essential nature of man, music, and education" (p. 1).

The authors display clear and at times profound reasoning in this part of the book. They select and apply to music education pertinent principles from philosophy, aesthetics, and psychology, although their references to "history" are less convincing due to the lack of attention to specific historical events and trends. The authors are persuasive in their discussions of man's thinking processes, music's physical, formal, and aesthetic properties, and the role of music



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BOOK REVIEWS

and education in the development of human beings. Their assertions that the failure of the human sharing phenomenon in modern times is due to strong competitive societal pressures and to the nature of work in an industrialized society are undoubtedly true, but other factors could be included as well: global over-population, the threat of nuclear holocaust, the accelerating rate of change, commercial advertising, and mass communications systems that make society more aware of its problems are all factors that come to mind.

Part 2, "Processes of Music Education," is composed of four chapters: "Teaching," "Learning," "Planning," and "Evaluation." Processes, which are based on principles, are defined not as products but as "states of becoming" (p. 68).

Some topics covered in the chapter on teaching (Chapter 4) include verbal and nonverbal teaching behaviors, teaching styles, management skills, the role of diagnoses, and teacher "concerns" (technical, conceptual, expressive). It is gratifying to see an emphasis on teacher modeling and rhythmic and melodic syllabizing in this chapter. References to behavior management and special education are important, though brief. Examples of words and phrases from the three teaching vocabularies—professional, experiential, behavioral—are especially useful.

Chapter 5, "Learning," includes subsections on the three learning modes—thinking, feeling, sharing—as well as one on meanings and values. The chapter entitled "Planning" (Chapter 6) may be the most immediately useful chapter in the book. Divided into subsections corresponding to four levels of planning—principles, aims, objectives, experiences—it is quite specific and includes a number of practical examples. The final chapter, "Evaluation," exhorts teachers to be more creative in their evaluation procedures, to evaluate psychological and affective processes and outcomes as well as the perception and performance of tonal-rhythmic phenomena. Subsections deal with

student, teacher, and program evaluation procedures.

Each chapter in this book contains a succinct "Underlying Concepts" section, numerous valuable suggestions for class activities and discussions, and a helpful "Extensions" section that includes relevant quotations, questions, and suggestions for still more activities. Equally welcome is the list of references and readings at the end of each chapter.

This book attempts to synthesize and apply to music education relevant aspects of history, psychology, perception, aesthetics, philosophy, and general methods. To the extent that this is possible, the book succeeds admirably. Malcolm Tait and Paul Haack have produced a book that is meticulously organized and based on clear and logical thinking. All those engaged in music teaching could profit considerably from a careful reading and a thorough understanding of their "holistic" approach to music education.—*Jere T. Humphreys, assistant professor and coordinator of music education, West Virginia University, Morgantown*

BOOK BROWSING

Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies. By Michael Rogers. Carbondale: Southern Illinois University Press, 1984. 223 pp. Index. Hard cover, \$19.95. This book is a survey and evaluation of the teaching styles, techniques, and materials used in undergraduate music theory courses. In the first part, the author presents his views on the purpose and goals of current music theory and discusses the range of philosophical thinking on the subject. Part 2, "Thinking and Listening," covers mind training, music analysis, and ear training. Part 3 recapitulates the book's main points and discusses how they can be practically applied to teaching and the evaluation and design of curriculum. The author states, "Good teaching...to a large extent, consists of recognizing the

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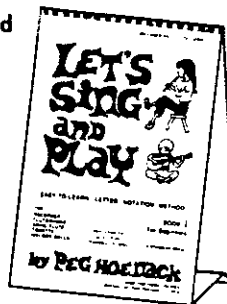
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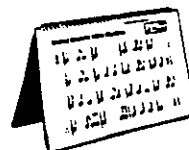
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