followed to the letter. He claimed, “I don’t ask for my music to be interpreted, only to be played” (p. 144).

As one who plays and admires Ravel’s music, I enjoyed reading the history of their composition, yet I found myself hungering for deeper insight into the man. What were his daily habits? What were his fears? Why did he give up performing? Was he ever loved and in love, and did that matter to him? Even though the music, in the end, speaks volumes, a brighter light cast on the man himself would have made for a more satisfying reading experience.

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Although music teachers may have functional knowledge of technology and its application, the ability to establish pedagogy for implementing technology within a student-centered classroom is just beginning to be explored among music educators. Jay Dorfman’s Theory and Practice of Technology-Based Music Instruction provides a framework for implementing technology-based music instruction (TBMI) within authentic music learning environments for both music technology and traditional music classrooms.

The author states that “the most prominent music pedagogies have features in common that inform the new pedagogy of TBMI, and we should learn from the success of these approaches as we develop technology-based methods that will lead students to musical ends” (p. 21). Dorfman supports the spirit of this statement by establishing thorough pedagogical, theoretical, and philosophical aspects that have influenced TBMI, thus making this a resource that preservice teachers, in-service teachers, and administrators can learn from and reflect on as technology continues to evolve over time and become an essential component within 21st-century music classrooms.

The strength of this resource occurs in the suggested tools and techniques involved in the pedagogy of TBMI. Through various qualitative case studies surveyed from a wide range of music classrooms, novice and seasoned in-service teachers will find this resource to be representative of the current music classroom landscape. These vignettes provide authentic stories of how teachers base their music teaching using technology in physically diverse classroom settings while providing the rewards and challenges associated with incorporating technology and fulfilling curricular needs of the students in K–12 schools. As an additional result, the author provides twenty-two technology-based learning activities observed during these case studies, which includes observed procedures and analysis/commentary for projects in composition, performing, improvising, listening, music theory, musicology, and music teaching.

As someone who is interested in designing a technology-based music class, the author provides strategies for fostering creativity through technology, environmental setup of a lab, dispositions associated in working with nontraditional students, and establishing a well-paced learning environment that engages each student through a cyclical and multilayered learning process. While the field of music education continues to stress the importance of reaching curricular legitimacy, this text does not falter in providing TBMI standards and assessment strategies. Furthermore, postsecondary schools with an established technology course or investigating the possibility of designing a technology course dedicated to training
preservice music teachers may find the chapter on teacher preparation relevant for critically evaluating how a teaching training program can provide models for technology integration.

Dorfman has done an exceptional job in gathering all of the theoretical, philosophical, research-based, and practical content and arranging it into a well-organized and fluid reading experience for individuals ranging from students enrolled in teacher training programs to experienced teachers and administrators. The “Items for Discussion” at the end of each chapter makes this an essential resource to incorporate in any music education technology-training course. This textbook has much to offer the study of technology in music education and should join the circle of established resources dedicated to music teaching pedagogies.

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UKE Can Do It!

Philip Tamberino offers a good introduction for music educators considering the addition of ukuleles to their curriculum. This book is based on Tamberino’s own experiences starting a ukulele program in a public elementary school in New York. Tamberino notes that because ukuleles have not been widely used in music education, the lack of established practices or materials is the largest obstacle for music teachers looking to incorporate this instrument into their music programs.

Uke Can Do It! is organized into two parts. The first part of the book covers the basics for an educator to learn to play ukulele as well as the logistics of program start-up. Tamberino clearly spells out the differences and benefits of ukulele sizes and then offers sound advice on how to choose a good instrument. The rest of his information on playing technique is limited.

He includes a few helpful diagrams/illustrations of playing position and an overview of the various methods of tuning. However, this information is covered in most ukulele method books and is also readily available from many websites. The biggest strength of this first section lies in the suggestions for program startup. Tamberino’s “top 10 talking points” (p. 34) help in formulating a pitch for any audience. He also offers several suggestions on obtaining funding for instruments, how to select student instruments, and keeping instruments safe.

The second part of the book focuses on the use of ukuleles in the classroom. Music educators already experienced in group instrument instruction will find this information repetitive since many of his suggestions are not ukulele-specific. Tamberino offers a brief overview of maintenance and repairs (pp. 49–51), but the lack of details combined with the easy access of online video tutorials challenge the inclusion of this section. Tamberino’s chapter on technical sequence is the most useful in this section. This chapter outlines the order of acquisition of strumming, picking, and fretting skills before going on to define each individual skill. Any music teacher creating a ukulele curriculum would be well advised to keep this section of the book handy as a reference while compiling other materials to use with students. Tamberino finishes this section of the book with ideas on how to use ukuleles in the classroom to support music literacy, ear training, improvisation, and more. The final chapter, focused on performances, provides valuable hints regarding chord substitutions and choosing/arranging repertoire. The appendices include a list of one- and two-chorde songs and several chord charts geared toward a beginner.

Tamberino’s book is by no means a comprehensive guide to a school ukulele program. It barely skims the surface of ukulele technique and upkeep, requiring the music educator to seek out additional resources in these areas. However, given Tamberino’s purpose for writing, this book is spot on. Tamberino includes just enough information for a music educator to gain an understanding of the benefits and challenges of a ukulele program and to begin the process of obtaining instruments and building a curriculum.

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