RESOURCES OF MUSIC

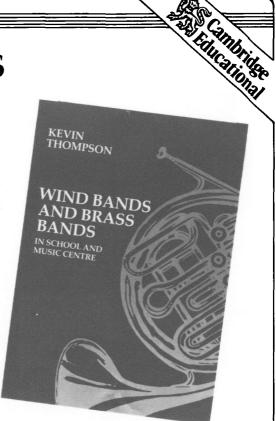
WIND BANDS AND BRASS BANDS

IN SCHOOL AND MUSIC CENTRE

KEVIN THOMPSON

This practical book — the first of its kind — gives helpful advice on how to start a school, college or community band, the choice of instruments, basic organisation, useful seating plans, rehearsal tips, composing and scoring for bands of different sizes.

Additionally, there are innovative approaches to instrumental teaching, new ideas for bringing together classroom and group



instrumental activities, and exciting repertoire suggestions.

228 × 152 mm 128 pp. 35 pp. music 4 line diagrams

0 521 25892 8 0 521 27750 7 Hard covers £8.95 net Paperback £4.50 net

Teachers: if you would like to see an inspection copy of **Wind Bands and Brass Bands in School and Music Centre** (0 521 27750 7) please complete this form and send it to: Home Sales Department, Cambridge University Press, The Edinburgh Building, Shaftesbury Rd, Cambridge CB2 2RU

Name		
School		
Address		
	Post Code	

CAMBRIDGE UNIVERSITY PRESS

Brit. Jnl. of Music Education, 2, 3

BRITISH JOURNAL OF MUSIC EDUCATION

BRITISH JOURNAL OF MUSIC EDUCATION

Editors

PROFESSOR JOHN PAYNTER Department of Music, University of York, Heslington, York YO1 5DD

PROFESSOR KEITH SWANWICK Department of Music, University of London Institute of Education, 20 Bedford Way, London WC1H 0AL

Review Editor

ANDREW PEGGIE 11B Tregothnan Road, Stockwell, London SW9 1JU

Editorial Board

JOANNA GLOVER Bath College of Higher Education
MARJORIE GLYNNE-JONES ILEA Music Centre
ANTHONY KEMP Music Education Centre, University of Reading
BRIAN LOANE ILEA Music Centre
WILLIAM SALAMAN University College, Cardiff
JAMES SLOGGIE Edinburgh

The **British Journal of Music Education** aims to provide clear accounts of current issues and research in progress and particularly to strengthen professional development and improve practice within music education. Editorial policy is to encourage careful reflection on teaching and learning in music and there is no commitment to any particular educational point of view or research style.

The British Journal of Music Education will be of interest to teachers, those concerned with administration in music education and others with an interest in the field.

Articles are invited and, where appropriate, may be of substantial length. Once a year a cassette of music examples will be produced and contributors may wish to take advantage of this to accompany their articles. Illustrations and photographs are welcomed.

Articles should be of interest to teachers of music, clearly written without unnecessary jargon and show evidence of careful and critical enquiry. Potential authors are referred to the notes for contributors (see inside back cover).

© Cambridge University Press 1985

Copying: This journal is registered with the Copyright Clearance Center, 21 Congress St., Salem, Mass. 01970. Organizations in the USA who are also registered with C.C.C. may therefore copy material (beyond the limited permitted by sections 107 and 108 of US copyright law) subject to payment to C.C.C. of the per copy fee of \$05.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0265-0517/85/0000-0003 \$05.00.

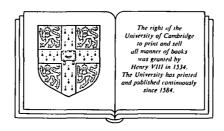
ISI Tear Service, 3501 Market Street, Philadelphia, Pennsylvania 19104, USA, is authorised to supply single copies of separate articles for private use only.

For all other use, permission should be sought from Cambridge of the American Branch of Cambridge University Press.

Subscriptions: British Journal of Music Education (ISSN 0265-0517) is published in volumes of three parts in March, July and November. The subscription price (which includes postage) of volume 2, 1985 is £16.00 (US \$35.00 in USA and Canada) for institutions, £12.00 (US \$25.00 on USA and Canada) or £9.00 for students, for individuals ordering direct from the Press and certifying that the journal is for their personal use. Single parts cost £6.50 net (US \$15.00 in USA and Canada) plus postage. Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publishers: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU. Orders from the USA or Canada should be sent to Cambridge University Press, 32 East 57th Street, New York, NY 10022, USA. Copies of the journal for subscribers in the USA and Canada are sent by air to New York to arrive with minimum delay.

BRITISH JOURNAL OF MUSIC EDUCATION

VOLUME 2 1985



CAMBRIDGE UNIVERSITY PRESS

CAMBRIDGE
LONDON NEW YORK NEW ROCHELLE
MELBOURNE SYDNEY

Published by the Press Syndicate of the University of Cambridge The Pitt Building, Trumpington Street, Cambridge CB2 1RP 32 East 57th Street, New York, NY 10022, USA 10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1985

Printed in Great Britain by the University Press, Cambridge

CONTENTS TO VOLUME 2

TABLE OF CONTENTS BRITISH JOURNAL OF MUSIC EDUCATION

Vol. 2 1985 (Book reviews in italic letters)

NUMBER 1, MARCH 1985

Biographical Notes on Contributors	
Editorial	3
Tim Cain: Teacher as Guide: The Teacher's Role in the Secondary School Music Lesson	5
David J. Cooper: Selection Procedures Used by Peripatetic Instrumental Teachers	19
Janet Mills: Gifted Instrumentalists: how can we recognise them?	39
Michael Stimpson: The Guitar in English Music Education	
Sheila M. Nelson: The Tower Hamlets Project	
Correspondence	95
Information	97
Music for Woodwind	101
General Musicianship, Roy Bennett	
Theory of Music Series, Clifford Bevan	104
Music Theory in Practice, Geoffrey Winters	105
Music-lab, John Forster	107
Music in Practice, Paul Farmer	107
Twentieth-Century Music: a Chronology, Richard Burbank	111
Books Received	114
NUMBER 2, JULY 1985	
Biographical Notes on Contributions	117
George Pratt: Traditional Harmony Reassessed	119
Bruno Raikin: Towards a Better Understanding of Piano Technique	133
J. Neville: Pop music, Preference and Personality	145
Mercédès Pavlicevic: Music as Therapy: Towards an Integrated Experience	153
Grant Bocking: Opting into Music - A Philosophy for the Upper School	159

Andrew Peggie: The Place of Improvisation in Music Education Malcolm Barry: Improvisation: the State of the Art Eddie Prévost: Improvisation: Music for an Occasion Lionel Grigson: Harmony + Improvisation = Jazz			
		Anne Dunn: Music Appreciation Students and their Commitment to Music	195
		The Aesthetic Impulse, Malcolm Ross Theory of Music Series, Clifford Bevan Style and Idea, Arnold Schoenberg	
Listening In, William Salaman	217		
How to Play Bass Guitar, Laurence Canty	218		
Harmony in Action, David Tunley	219		
The Dynamics of Harmony, George Pratt			
NUMBER 3, NOVEMBER 1985			
Biographic Notes on Contributors	223		
Editorial	225		
Roy Terry: Music Education in France	227		
Anne Martin: Music teaching in the first years of schooling in West Germany with particular reference to the state of Nordrhein Westfalen	253		
James Sloggie and James Ross: Music in Scottish Secondary	233		
Schools: Towards a New Vision	267		
I. P. Salisbury: Music Education in European Music Year – and Beyond	279		
Andrew Peggie: The National Festival of Music for Youth as an Index of Musical Activity in Schools and Music Centres in England and Wales	285		
Trevor Wishart: Beyond Notation	311		
Alistair P. Urquhart: European Music Year in Scotland	327		
Notes on the Contents of the Cassette Tape	329		
How to Sing, Graham Hewitt			
The Right Instrument for Your Child, Atarah Ben-Tovim and	331		
Douglas Boyd	333		
Education for Development, Journal of the Faculty of Education,	·. 225		
University College Cardiff, vol. 8/2	335		
Index	339		

Notes for Contributors

- 1a. All contributions (3 copies) and correspondence should be sent to either Editor: Professor John Paynter, Department of Music, University of York, Heslington, York YO15DD, or Professor Keith Swanwick, Department of Music, University of London Institute of Education, 20 Bedford Way, London WC1H oAL.
- **1b.** All material for review, and text of reviews, should be sent to the Review Editor, Andrew Peggie, 11B Tregothnan Road, Stockwell, London SW9 1JU. Only one copy of the review need be sent.
- 2a. Articles should be normally within the range 3,000 –10,000 words, although longer or shorter articles may be accepted by arrangements with the Editors.
- **2b.** Reviews and surveys will have their lengths prescribed by the Review Editor, at the time of commissioning.
- 3. Contributions (articles, review articles, reviews) should be clearly typed on one side of the paper only (preferably A 4 size). All material should be typed double spaced with generous margins. In addition to the three copies submitted (one, in the case of reviews), contributors should keep a further copy of the typescript for correcting proofs.
- 4. Articles should be accompanied by a summary of approximately 100 words, together with information about the position/s held by the author/s and giving full details of any acknowledgements. In long articles, subheadings are encouraged.
- 5. All quotations and references should be identified in the text by author and date to link with the full references listed alphabetically at the end of the article. E.g. in the text, bracketed thus: (Self, 1976); in the alphabetical reference list thus: Self, G. 1976. Make a New Sound. London, Universal Edition.
- 6. The full list of references should be typed, double spaced, on a separate sheet of paper at the end of the article. They must include the names and initials of all the authors cited (arranged in alphabetical order of the authors' surnames) and followed by (in the case of books) the date of publication, the title (underscored), the place of publication and the name of the publisher, or (in the case of articles cited) the date of publication, the full title of the article (not underscored), the name of the journal in which the article appeared (underscored), the volume number, issue number, and page number/s. Reference to an article which appears in a book should be made thus: the author's name, date of publication (in brackets), title of the article (in inverted commas), 'In' followed by author/s name(s) and title of the book (underscored), place of publication and name of publisher. E.g. Pollard, M. (1978). 'Folk Music in junior and middle schools'. In Leach, R. and Palmer, R.,

- Folk Music in School. Cambridge, Cambridge University Press.
- 7. Notes other than bibliographical references should be given only when absolutely essential. These should be referred to in numerical order throughout the text and the number shown as superscript. The notes should then appear on a separate sheet of paper at the end of the article.
- 8. All necessary illustrations should accompany the typescript but should not be inserted in the text. All photographs, drawings and diagrams should be referred to as "figures" and should be numbered consecutively in the order in which they are referred to in the text. A list of captions should be provided on a separate sheet. Photographs should be well-contrasted prints with glossy finish (preferably 10" × 8"), if possible mounted on thin card. Each should have, lightly written on the back with felt-tipped pen, the author's name and the figure number. Authors to whom first-class photographic facilities are not available are encouraged to send both marked contact prints and the negatives under registered cover. Drawings and diagrams should be done in indian ink on strong paper, white card, or good-quality tracing paper.
- 9. A cassette tape of 40 minutes maximum duration will be available once a year, normally accompanying every third issue of the **British Journal of Music Education**. Contributors may wish to avail themselves of this opportunity to present musical examples, even if these refer to articles which have appeared in either of the two previous issues. Recorded material must be submitted in its final edited form (on cassette or open-reel). To facilitate transfer to the published tape, it will be helpful if contributors could ensure that the master tapes are of the highest possible quality. Individual items on the tape should be identified by aural cues which will correspond with a typewritten list. The author's name should be clearly written on each tape and tape box.
- 10. Proofs of all articles accepted will be sent to authors for correction of typographical errors only. Failure to return proofs within the specified deadline may lead to the Editors sending their own corrected proofs to the printer without further reference to the author.
- 11. Twenty-five offprints will be supplied free of charge to authors on publication of a paper. These must be shared in case of joint authorship. Additional offprints may be purchased if ordered at proof stage.
- 12. Authors will be requested to assign their copyright to Cambridge University Press to protect their rights and those of the Journal. Authors are responsible for obtaining any necessary permissions to quote copyright material in their article.

BRITISH JOURNAL OF MUSIC EDUCATION

Volume 2 Number 3, November 1985

CONTENTS

Biographical Notes on Contributors	223
Editorial	225
Roy Terry: Music Education in France	227
Anne Martin: Music teaching in the first years of schooling in West Germany with particular reference to the state of Nordrhein Westfalen	253
James Sloggie and James Ross: Music in Scottish Secondary Schools: Towards a New Vision	267
I. P. Salisbury: Music Education in European Music Year – and Beyond	279
Andrew Peggie: The National Festival of Music for Youth as an Index of Musical Activity in Schools and Music Centres in England and Wales	285
Trevor Wishart: Beyond Notation	311
Alistair P. Urquhart: European Music Year in Scotland	327
Notes on the Contents of the Cassette Tape	329

BOOK REVIEWS

© Cambridge University Press 1985

Cambridge University Press

The Pitt Building, Trumpington Street, Cambridge CB2 1RP 32 East 57th Street, New York, NY 10022, USA 10 Stamford Road, Oakleigh, Melbourne 3166, Australia

Printed in Great Britain by the University Press, Cambridge