

Dartington College of Arts, Totnes, Devon

MUSIC FOR SPECIAL NEEDS – A ONE TERM COURSE

Each Spring Term Dartington offers a One Term Course especially intended for music tutors, advisory teachers and classroom teachers who wish to develop further expertise both in their work with children and in INSERVICE TRAINING – i.e. LEA school-based or teachers' centre courses. The course is also appropriate for advisers and teachers from overseas.

Through workshops, seminars and practical sessions with children, participants explore activities drawn from Orff-Schulwerk, Music Therapy practice and other sources. Other activities include: work with micro-tech instruments, Gamelan, Jazz workshop and movement.

It is intended that participants will also have some involvement with Dartington's annual Easter weekend course which is

essentially geared towards school music specialists and classroom teachers who work with Special Needs children. Both courses provide opportunities for some long term planning of INSET (Inservice Education for Teachers) programmes which are very much the concern of LEAs in the UK. This INSET concept is also of interest to overseas educators.

Dartington College of Arts has enjoyed a long involvement with music education through its Regional Courses for Secondary Music Teachers, its Diploma and B.Phil (Ed) course, and the Carnegie-sponsored *Music for Slow Learners* project. Dartington also serves as a centre for a wide range of arts provision, including undergraduate courses in Theatre and Art, and Access and Post-graduate possibilities.

Early applications should be made to: The Course Tutor, Music for Special Needs, Dartington College of Arts, Totnes, Devon TQ9 6EJ Tel 0803 862224.

For B.Phil and M.Ed courses for teachers in Creative Arts contact Exeter University, Faculty of Education, Northcote House, Queen's Drive, Exeter EX4 4QJ.

Salford College of Technology
DEPARTMENT OF PERFORMING ARTS AND MEDIA STUDIES

Europe's First

BACHELOR OF ARTS IN BAND MUSICIANSHIP (CNA)

Applications are now being received from candidates who wish to enter the BA degree course in the Autumn of 1988.

Full details are given in the college brochure 'Music Courses' available from:

**The Admissions Tutor, Department of Performing Arts and Media Studies,
Salford College of Technology, Adelphi Building, Peru Street, SALFORD M3 6EQ.
Telephone: 061-834 6633**



Salford College of Technology

Notes for Contributors

1. All contributions (3 copies) and correspondence should be sent to either Editor: Professor John Paynter, Department of Music, University of York, Heslington, York YO1 5DD, or Professor Keith Swanwick, Department of Music, University of London Institute of Education, 20 Bedford Way, London WC1H 0AL.
2. All material for review, and text of reviews, should be sent to the Review Editor, Andrew Pegg, 11B Tregothnan Road, Stockwell, London SW9 1JU. Only one copy of the review need be sent.
3. Articles should be of interest to teachers of music, clearly written without unnecessary jargon and show evidence of careful and critical enquiry. Writers should avoid all forms of gender and racial stereotyping.
4. 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.
5. Reviews and surveys will have their lengths prescribed by the Review Editor, at the time of commissioning.
6. Contributions (articles, review articles, reviews) should be clearly typed on one side of the paper only (preferably A4 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.
7. 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.
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9. 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.
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12. 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.
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BRITISH JOURNAL OF MUSIC EDUCATION

Volume 5 Number 2, July 1988

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BOOK REVIEWS

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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