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ALL KINDS OF MUSIC, three volumes, teacher's notes and three tapes, by John Paynter  
Oxford University Press, 1976 (total price £22.00)

HILARY BRACEFIELD

This attractive series of books and mono tapes (stereo reel to reel tapes and cassettes are also available) is not quite what one would expect from one of the authors of *Sound and Silence*, which has proved such an admirable flashpoint in the explosion in 'creative' music in schools. It seems a slightly defensive attempt to show that Paynter's ideas don't just consist of what I heard one teacher calling 'mucking around banging things and saying it's music' (actually quite unfair!) but that he believes in many different forms of making music and wants to show that the results achieved working through *Sound and Silence* can come by other means as well.

The aims as stated in the Introduction in the teacher's book (p.1) are laudable enough. The course is to provide 'experience of music in many different styles' and in particular is 'concerned with the uses to which music is put, and what it is that music has to say to us about living, about other people (and ourselves), relating its forms and structures to the circumstances which produce them. What matters is not only that music should be good but that it should be good for its purpose. Paynter goes on to say that *All Kinds of Music* is trying 'to provide a basis for the development of sensitivity and discrimination in relation to sounds and musical patterns', and quite rightly points out that it is only a basis, a springboard: the teacher using the series should find that it will lead to all sorts of interesting and profitable projects.

What, then, are the kinds of music that Paynter offers? Book 1 is entitled *Voices* and includes sections on folk music, carols, songs

about heroes, industrial songs and the blues. There is some information on playing the guitar, and projects include writing accompaniments and actual songs before the book suddenly launches into new ways of making vocal music, with Cathy Berberian's *Stripsody* and some other modern pieces to perform. In Book 2, *Moods and Messages*, Paynter is concerned with music's effects on our feelings. He introduces advertising tunes, music which was written to evoke particular responses in us, national songs and well known tunes, and leads on to projects on writing folk music and playing graphic scores. A long section on playing the tin whistle seems in the nature of an interlude. Book 3, *Sound Machines*, is concerned with instruments and appears the least well thought out of the three books. It intends to encourage group playing of instruments and the arrangement of well known and original tunes for the group and includes ludicrously small sections on learning to play the trumpet, cornet, and clarinet and written instructions without photographs or tape examples on making a whistle pipe. Rhythmic patterns are taught, and in the modern section, at the end as usual (will the pupils get suspicious?) found instruments, prepared pianos and tape music are all discussed.

The books move from the 'known' (music and sounds that the pupils hear around them in the home and street but may not consider worth listening to) through their own experience of singing, playing and imitating this music to the 'unknown' (the hearing and playing of modern experimental music). What is largely left out (except for two examples on Tape 3 and a number of the mood examples, notably by Britten and Copland, on Tape 2) is what we still call 'classical' music of all periods. Of course it can be argued that it is well covered enough in other schemes and is already in the teacher's repertoire, but a look back at the course's aims may lead to the conclusion that classical music has neither usefulness nor relevance for our children today, and that is a pity. Paynter actually says in the introduction (p.8) that he wants children to think and explore like composers. He sets them to compose fairly simply in the style of advertisers, folk singers and film music writers, but nowhere does he suggest, either by notes or by musical examples for listening, the higher peaks of the great composers. Although teachers can find musical examples themselves that may enhance the ideas of Paynter's course, I really would like to have discovered how Paynter himself would weave such music into his course.

What does appear in the course has no doubt been thoroughly tested by the author in many schools, but problems can always arise when an author and his colleagues inevitably get so close to their material that they don't foresee problems that a teacher coming fresh to the books will find. Teachers are warned that they certainly will not be able to pop on the first tape and distribute the books. They will have to do their homework first by listening through the whole tape with the notes and plan their own strategies very carefully. If this is done I think a lot of good work will come out of the course's use. Paynter makes a number of suggestions for group work. Inexperienced teachers and those who haven't done much creative work will have to step warily here, and few of us will be able to afford several sets of each tape as suggested!

I have some grumbles. Most of the taped examples are very short, particularly on the *Voices* tape. An example of a folk singer recorded by Percy Grainger is cut off before one has adjusted to the sound, Steeleye Span sing one verse and chorus of an eight-verse song before disappearing in the middle of a note, and *all* of the risqué *Sick Man Blues* should surely be there for full effect. Paynter wants children to sing or play along with the tapes, but hardly an example is allowed to reach its end. Certainly the sources of most are given, but the teacher can't go out and buy all of them, and I couldn't help wishing that some of the instrumental and theoretical instructions had been left out instead. The teacher's book is rather unhelpful about many of the more esoteric items. The Yorkists perhaps forget that people well known to them might not be to a teacher in Walsall or Yeovil, who hasn't time to do extra research on such a wide variety of topics and has a right to expect that the handbook will do it for him. In Book 1 more help could have been given on blues and jazz and the actual singers. A good bibliography on the industrial songs shines out against the blankness on other topics.

While it is good to have music and scores from Luciano Berio, Henry Cowell, Simon Emmerson, Paul Patterson, Robert Sherlaw Johnson and Trevor Wishart, for example, many teachers would welcome, for their own interest, some information about these composers and their works. Even the features on Britten and Copland could have done with some filling out in the teacher's book. There are some slips: 'Maria' was absent from my Tape 3, Example 5; in the same tape in Examples 6-8 the notes played are down a tone from those printed, though it is not explained why; in Example 31 the piece is played in the key of G and shown in the key of C, not very helpful for children making an arrangement and then playing it with the tape.

All in all I can see that with good teacher preparation and follow-up, this course will provide thought-provoking material for most age groups which will make pupils use their ears more closely, help them to create their own music and introduce them to some of the composers working today. But it doesn't cover *all* kinds of music and must not be considered as the complete course for a year's work. I would dip into the books as my own inclinations led me, and I think that is what their author intended.

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