BRITISH JOURNAL OF MUSIC EDUCATION

VOLUME 15 1998



Published by the Press Syndicate of the University of Cambridge Cambridge University Press The Edinburgh Building, Cambridge CB2 2RU, United Kingdom 40 West 20th Street, New York, NY 10011-4211, USA 10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1998

Printed in the United Kingdom at the University Press, Cambridge

CONTENTS OF VOLUME 15

TABLE OF CONTENTS BRITISH JOURNAL OF MUSIC EDUCATION

Vol. 15 1998 (Book reviews in italic letters)

NUMBER 1, MARCH 1998

The Contributors	1
Editorial	3
Martin Gellrich and Richard Parncutt: Piano technique and fingering in the eighteenth and nineteenth centuries: bringing a forgotten method back to life	5
Stephanie Pitts: Looking for inspiration: recapturing an enthusiasm for music education from innovatory writings	25
Sarah Maidlow: The experiences, attitudes and expectations of music students from a feminist perspective	37
Betty Hanley: Gender in secondary music education in British Columbia	51
Ruth Wright: A holistic approach to music education	71
Göran Folkestad, David J. Hargreaves and Berner Lindström: Compositional strategies in computer-based music-making	83
John M. Cooksey and Graham F. Welch: Adolescence, singing development and National Curricula design	99
Music, Gender, Education by Lucy Green	121
The State of the Arts in Five English Secondary Schools by Malcolm Ross	122
Analysis Through Composition of the Classical Style by Nicholas Cook	124
The Science of Music by Robin Maconie	125
Performing Music-Shared Concerns by Jonathan Dunsby	126
Indirect Procedures: A Musicians Guide To The Alexander Technique by Pedro de Alcantara	127
Melodic Intonation, Pychoacoustics and the Violin by Janina Fyk	129
NUMBER 2, JULY 1998	
The contributors	133
Editorial	135
Akosua Obuo Addo: Melody, language and the development of singing in the curriculum	139
Elizabeth Oehrle: Challenges in music education facing the new South Africa	149
Malcolm Floyd: Missing messages: lessons from Tanzania	155

Robert Kwami: Non-Western musics in education: problems and possibilities	161
Elizabeth de Lowerntal: Curricular innovations in traditional music: a case study of Zimbabwean music teacher education	171
Richard Okafor: Popular music in Nigeria: patronising attitude or benign complacency?	181
Mothusi Phuthego: The identification of needs for the provision of in-service training in music education in Botswana	191
Trevor Wiggins: Teaching culture: thoughts from northern Ghana	201
The Garland Encyclopedia of World Music by Ruth Stone	211
Music, Education and Multiculturalism – Foundations and Principles by Terese Yolk	213
The Aesthetics of Music by Roger Scruton	216
Joining In: An Investigation into Participatory Music by Anthony Everitt	218
Singing Matters by Patrick Allen	219
Curriculum Bank Music Key Stage Two/ Scottish Levels C–E by Emily Feldberg and Elizabeth Atkinson	221
Fanfare by Tim Cain	221
Glock Around the Clock: Simple Ideas for Tuned Percussion in the Classroom by Jane Sebba	221
Ket Stages 1 and 2: Signposts to Music by Judith Lougheed	221
Sounds Musical: Key Stage 2 Music by Pauline Adams	221
The Essential Guide to Jazz Styles for Keyboard by Christopher Norton	225
Microjazz for Absolute Beginners for piano or keyboard by Christopher Norton	225
The Microjazz Collection 1 Level 3 for piano or keyboard by Christopher Norton	225
Classroom Small Band Jazz by Richard Michael	225
NUMBER 3, NOVEMBER 1998	
The Contributors	229
Editorial	231
ISME Conference, Pretoria, South Africa, 19-26 July 1998	235
Gordon Cox: Musical Education of the Under-Twelves (MEUT) 1949–1983: Some aspects of the history of post-war primary music education	239
Malcolm Ross: Missing solemnis: reforming music in schools	255
Peter Cope: Knowledge, meaning and ability in musical instrument teaching and learning	263
Sue Cottrell: Partnerships in the classroom	271
Chris Naughton: Free Samba: A music and cultural awareness project for	287

Charles Byrne and Mark Sheridan: Music: a source of deep imaginative	
satisfaction?	295
Colin Durrant: Developing a choral conducting curriculum	303
Between Old Worlds and New: Occasional Writings on Music by Wilfrid Mellers	317
The Arts Inspected – Good Teaching in Art, Dance, Drama, Music by Gordon Clay, John Hertrich, Peter Jones, Janet Mills and Jim Rose	318
Orchestral Performance: A Guide for Conductors and Players by Christopher Adey	319
Singing and Imagination: A Human Approach to a Great Musical Tradition	
by Thomas Hemsley	321
Music Worldwide by Elizabeth Sharma	322
European Festivals: Songs, Dances and Customs from around Europe by Jean Gilbert	322

The Professional Forum for Teachers of Music

PROVIDING

- Contacts for all who teach music Regular Journals
- ❖ 48 hour annual conference ❖ INSET Courses ❖ Area curriculum meetings
 - ❖ Regional Meetings ❖ Membership benefits and discounts
 - An opportunity for you to let your voice be heard!

1999 Annual Full Subscription ~ £27.00

(reductions for retired members and for pre-payment/direct debit)

Please contact the M.M.A. Administrator for details:

Mrs. V. Aldous-Ball,
Three Ways, Chicks Lane, Kilndown, Cranbrook, Kent, TN17 2RS.

NOTES FOR CONTRIBUTORS

The prime aims of the Journal are that articles should be of interest to teachers of music and show evidence of careful and critical enquiry.

Contributions and correspondence should be sent to:

Dr William Salaman
79 North Crofts

Nantwich Cheshire CW5 5SO or Dr Piers Spencer School of Education

School of Education
University of Exeter
Heavitree Road
Exeter EX1 2LU

Material for review and review copy should be sent to:

Dr William Salaman, 79 North Crofts, Nantwich, Cheshire, CW5 5SQ

SUBMITTED ARTICLES AND

REVIEWS

Length normally between 2,000 and 10,000 words.

Format when an article has been accepted for publication, the author is

strongly encouraged to send a copy of the final version on computer disk (Apple Macintosh or IBM compatible p.c.) together with two hard copies of typescript, giving details of the wordprocessing software used (Microsoft Word, Word or Word Perfect). However, the publisher reserves the right to typeset material by conventional means if an author's disk proves unsatisfactory. All hard copy to be double spaced on A4 or equivalent, one side only, with generous margins and consecutively numbered pages. Author's name should be given on a separate sheet (see Biographical note below) to facilitate the anonymous refereeing process. A word count should be

included.

Abstract about 100 words; summarizing the contents of the article; should be

typed immediately below the title and above the main text. A note giving details of any acknowledgement should also be included.

Biographical o

note Copies of c. 75 words giving author's name, postal address, affiliation, principal publications, etc. should be submitted on a separate cover sheet. 2 copies of articles and one of reviews should be submitted and one

retained for proof-reading.

Language writing should be clear, and jargon free; subheadings are helpful in

long articles.

Stereotyping all forms of racial and gender stereotyping should be avoided.

Abbreviations, should be given in full at their first mention, bearing in mind that the readership of the journal is an international one, thus;

Postgraduate Certificate in Education (PGCE).

It is hoped that writers will take the opportunity to present musical examples on tape. Usually a cassette tape is produced once a year, normally following the third issue of the Journal. It will have a maximum duration of ninety-two minutes and may refer to articles in each of the issues.

SUBMITTED Type cassette, open-reel, or DAT.

Quality the highest possible to facilitate transfer.

Content in final edited form.

Examples should not be numbered on the tape; a written numbered list of

items, with timings, should be provided.

ACCEPTED Proof
ARTICLES

TAPES

Proofs writers have the opportunity, with a given deadline, of correcting

essential factual errors and any printer's errors.

AND REVIEWS Copyright writers are responsible for obtaining necessary permissions to quote

copyright material; writers will be requested to assign their copyright

to Cambridge University Press.

Offprints 25 free offprints are supplied to writers of published articles, these

being shared between joint authors; further offprints may be

purchased if ordered at proof stage.

QUOTATIONS AND REFERENCES

Please identify these in the text by author and by date in brackets, e.g. '(Holmes, 1981)', and list all references alphabetically by surname on a separate sheet at the end:

format	for books state	for articles state	for articles in books state	other notes only if essential
type in double- spacing on A ₄ or equivalent	surname, initials publication date (in brackets) title (underlined) place of publication publisher	surname, initials publication date (in brackets) full title (not underlined) journal title (underlined) volume number issue number page number(s)	author's name publication date (in brackets) title (in quotes) 'in' editor's name book title (underlined) place of publication publisher	number consecutively number in superscript list on separate sheet at end

Please note:

'Eds'

without point

'&'

for joint authors and in publishers' names

FOR EXAMPLE

ALVIN, J. (1975) Music Therapy. London: John Clare.

BOYD WILLARD L. (1984) 'Music: basic education'. In Donald A. Shetler (Ed), The Future of Musical Education in America, vol. 3, pp. 321-7. Rochester, NY: Eastman School of Music Press.

HOLMES, M. (1981) The secondary school in contemporary western society: constraints, imperatives, and prospects. Curriculum Inquiry, 15, 1, 7-36.

Howe, I. (1985) 'A plea for pluralism'. In Beatrice & Ronald Gross (Eds), The Great School Debate, pp. 361-2. New York: Simon & Schuster.

SCHERER, K. R. & EKMAN, P. (Eds) (1984) Approaches to Emotion. Hillsdale, NJ: Erlbaum

& Associates.

ILLUSTRATIONS

captions photographs drawings and diagrams use Indian ink and strong paper, use well-contrasted black and list and number consecutively as Figures on a separate sheet white prints, preferably white card, or good quality portrait style no smaller than tracing paper text width (143 mm) with glossy finish; lightly put writer's name and figure number on the back in pencil

© Cambridge University Press 1998

Cambridge University Press

The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU, United Kingdom 40 West 20th Street, New York, NY 10011-4211, USA 10 Stamford Road, Oakleigh, Melbourne 3166, Australia

BRITISH JOURNAL OF MUSIC EDUCATION

Volume 15 Number 3, November 1998

CONTENTS

The Contributors	229
Editorial	231
ISME Conference, Pretoria, South Africa, 19-26 July 1998	235
Gordon Cox: Musical Education of the Under-Twelves (MEUT) 1949-1983: Some aspects of the history of post-war primary music education	239
Malcolm Ross: Missing solemnis: reforming music in schools	255
Peter Cope: Knowledge, meaning and ability in musical instrument teaching and learning	263
Sue Cottrell: Partnerships in the classroom	271
Chris Naughton: Free Samba: A music and cultural awareness project for teacher trainees	287
Charles Byrne and Mark Sheridan: Music: a source of deep imaginative satisfaction?	295
Colin Durrant: Developing a choral conducting curriculum	303

BOOK REVIEWS

Printed in the United Kingdom by the University Press, Cambridge

CAMBRIDGEUNIVERSITY PRESS



0265-0517(199811)15:3:1-6