# CAMBRIDGE

# **JOURNALS**



# Tempo

#### Tempo

is available online at: journals.cambridge.org/tem

#### To subscribe contact Customer Services

#### in Cambridge:

Phone +44 (0)1223 326070 Fax +44 (0)1223 325150 Email journals@cambridge.org

#### in New York:

Phone (845) 353 7500 Fax (845) 353 4141 Email subscriptions\_newyork@cambridge.org

#### Editor-In-Chief

Calum MacDonald, Gloucestershire, UK

Tempo is the premier English-language journal devoted to 20th-century and contemporary concert music. Literate and scholarly articles, often illustrated with music examples, explore many aspects of the work of composers throughout the world. Written in an accessible style, approaches range from the narrative to the strictly analytical.

Price information is available at: journals.cambridge.org/tem

# Free email alerts

Keep up-to-date with new material – sign up at journals.cambridge.org/register

For a free online sample visit: journals.cambridge.org/tem



# **BRITISH JOURNAL OF MUSIC EDUCATION**

#### **Instructions for Authors**

The *British Journal of Music Education* is a fully refereed international journal which aims to present clear and stimulating research on all aspects of music education.

## **Contacting the Editorial office**

Editorial correspondence, including manuscripts for submission, should be addressed to:

The Journal Administrator, Alison Buckler, Faculty of Education and Language Studies, Stuart Hall Building,

The Open University, Milton Keynes MK7 6AA, UK

Email: A.S.Buckler@open.ac.uk

Book reviews should be sent to:

Dr Stephanie Pitts, Department of Music, University of Sheffield, 38 Taptonville Road, Sheffield S10 5BR, UK Email: s.e.pitts@sheffield.ac.uk

Articles must not previously have been published or be submitted simultaneously for review elsewhere. Contributors are responsible for obtaining and acknowledging copyright permissions where necessary. Authors of articles published in the journal assign copyright to Cambridge University Press.

## **Manuscript preparation**

Articles should usually be around 5,000 words long, but shorter research notes or more substantial pieces will be considered. Authors should provide a word count at the end of the article. All hard copy must be typed double spaced on A4 or equivalent, with generous margins and numbered pages. The author's name should be given on a separate sheet to facilitate anonymous refereeing.

An **abstract** of 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 acknowledgements should also be included. Author's name(s), postal address(es) and affiliation(s) should be submitted on a separate cover sheet, together with a 75-word **biographical note** outlining principal publications and relevant achievements/experience.

Writing should be clear and jargon free; subheadings are helpful in long articles. All forms of racial and gender stereotyping must be avoided. The journal has an international readership, so all abbreviations and acronyms should be given in full at their first mention, and school years/pupil ages clearly defined.

### **Quotations and references**

Within the text give author, date and page in brackets, e.g. '(Paynter, 1992: 33)', and list all references alphabetically by surname on a separate sheet at the end. Please note: 'Eds' without point; '&' for joint authors or publishers. **For books:** surname, initials, publication date (in brackets), title (in italics), place of publication, publisher. **For articles:** surname, initials, publication date (in brackets), full title (not in italics), journal title (in italics), volume number, issue number, page number(s). **For articles in books:** author's name, publication date (in brackets), title (in quotes) 'in' editor's name, book title (in italics), place of publication, publisher.

#### Illustrations and musical examples

All non-text material should be of the highest quality possible for reproduction. Photographs and diagrams should be numbered consecutively as figures and listed on a separate sheet. These may be line drawings or photographs. Electronic files of figures should ideally be saved as TIFF or EPS files and scanned images done at a minimum of 320 dpi. Musical examples and video are also welcomed for inclusion in the electronic journal and on the CD that is published every two years. These should be supplied on DAT, CD or cassette with a list of items and timings.

### The review process

Submitted articles will be sent out to two reviewers and a decision (accept/revise/reject) reached by the editors, usually within three months. Articles accepted must then be submitted on disk, conforming to the journal's house style. The preferred word processing packages are Word or WordPerfect in either PC or Macintosh format and the preferred graphics package is Freehand. Authors will be sent proof copies, at which stage typographical or factual errors only may be changed. Twenty-five free offprints are supplied to writers of published articles, to be shared between joint authors.

More detailed instructions for authors are available on request from the editors, or on the BJME website: journals.cambridge.org/bme

Printed by Bell & Bain, Glasgow, UK.

# **British Journal of Music Education**

# Volume 26 Number 1 March 2009

# **CONTENTS**

The Contributors	
Editorial	
Symposium Report	
Pamela Burnard and Gary Spruce: Teacher research: Making a difference in music education A one-day symposium to celebrate 25 years of the <i>British Journal of Music Education</i>	
Articles	
Liora Bresler: Research education shaped by musical sensibilities	;
Chee-Hoo Lum: Musical behaviours of primary school children in Singapore	2
Antonia Ivaldi and Susan O'Neill: Talking 'Privilege': barriers to musical attainment in adolescents' talk of musical role models	43
Elizabeth Haddon: Instrumental and vocal teaching: how do music students learn to teach?	57
Wai-Chung Ho and Wing-Wah Law: Sociopolitical culture and school music education in Hong Kong	7
Steve Cooper, Crispin Dale and Steve Spencer: A tutor in your back pocket: reflections on the use of iPods and podcasting in an undergraduate popular music programme	8.
Book Reviews	
David Baker: Instrumental Teaching by Janet Mills	99
Martin Fautley: Learning to Teach Music in the Secondary School, 2nd edition edited by C. Philpott & G. Spruce	100
Angela Major: <i>The Pop Composer's Handbook</i> by Bruce Cole and <i>Music Composition Toolbox</i> by Matthew Hindson, Damian Barbeler & Diana Blom	103
Simone Krüger: <i>The Musical Human: Rethinking John Blacking's Ethnomusicology in the Twenty-First Century</i> edited by Suzel A. Reily	100
Piers Spencer: Musicophilia, Tales of Music and the Brain by Oliver Sacks	109

# **Cambridge Journals Online**

For further information about this journal please go to the journal website at: **journals.cambridge.org/bme** 

