

**BRITISH
JOURNAL OF
MUSIC
EDUCATION**

VOLUME 13

1996



**CAMBRIDGE
UNIVERSITY PRESS**

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 1996

Printed in the United Kingdom at the University Press, Cambridge

CONTENTS OF VOLUME 13

TABLE OF CONTENTS BRITISH JOURNAL OF MUSIC EDUCATION

Vol. 13 1996
(Book reviews in italic letters)

NUMBER 1, MARCH 1996

The Contributors	I
Editorial	3
Janet Mills: Starting at Secondary School	5
Christopher Naughton: Thinking Skills in Music Education	15
Trevor Wiggins: The World of Music in Education	21
Carol Richards and Roy Killen: Preservice Music Teachers: Influences on Lesson Planning	31
Patricia Gane: Instrumental Teaching and the National Curriculum: a Possible Partnership?	49
Desmond Hunter and Michael Russ: Peer Assessment in Performance Studies	67
<i>Teaching Music in the National Curriculum by George Pratt and John Stephens</i>	79
<i>Music Education in International Perspective Australia by Laurence Lepherd</i>	81
<i>Music Education in International Perspective—National Systems by Laurence Lepherd</i>	81
<i>Sounds Topical by Jan Holstock and Christine Richards</i>	82
<i>Lively Music 7–9 by Wendy Hart</i>	82
<i>Listening To Music—Elements by Helen MacGregor</i>	82
<i>African Classical Music and Griot Tradition by Tunde Jegede</i>	83
<i>Cycle of Reckoning by Tunde Jegede</i>	83
<i>Asian Festival Songs (Urdu). A Collection of Occasional Songs for Use throughout the Year</i>	83
<i>Comprehensive Musical Analysis</i>	85
<i>Harmonic Function in Chromatic Music</i>	85
<i>Music for Life: Aspects of Creative Music Therapy with Adult Clients by Gary Ansdell</i>	86
<i>Just Before Jazz—Black Music Theatre in New York 1890–1915</i>	88

NUMBER 2, JULY 1996

The Contributors	91
Editorial	93

Elizabeth Oehrle: Intercultural education through music: towards a culture of tolerance	95
Vic Gammon: What is wrong with school music? – a response to Malcolm Ross	101
Tim Howell: Musical Analysis: Back to Basics?	123
Yo Tomita and Graham Barber: New technology and piano study in higher education: getting the most of Computer-Controlled Player Pianos	135
Charles Byrne: The use of pattern and echo in developing the creative abilities of secondary school pupils	143
Mike Searby and Tim Ewers: Peer assessing composition in higher education	155
<i>Performing and Responding</i> by John Howard	165
<i>Music Matters 14–16</i> by Marian Metcalfe and Chris Hiscock	165
<i>Music File Series 7</i> by Michael Burnett	165
<i>Teaching Music</i> by Garry Spruce	168
<i>Why Are You So Nervous? The Anatomy of Stage-Fright</i> by Alan Soloman	171
<i>The Musical Temperament. Psychology and Personality of Musicians</i> by Anthony E. Kemp	173
<i>The Musical Idea and the Logic Technique, and the Art of its Presentation</i> by Arnold Schoenberg	175

NUMBER 3, NOVEMBER 1996

The Contributors	179
Editorial	181
Angela Major: Reframing curriculum design	183
Jenny Hughes: 'How strange the change from major to minor' musical discourse and musical development	195
Makoto Nomura: Follow children's music!...the fundamental idea	203
Philip Priest: General Practitioners in Music: Monitoring Musicianship Skills Among Intending Secondary Teachers	225
Chris Harrison and Linda Pound: Talking music: empowering children as musical communicators	233
Christopher Pilsbury and Philomena Alston: Too fine a net to catch the fish? An investigation of the assessment of composition in GCSE Music	243
Julia Winterson: So what's new? A survey of the education policies of orchestras and opera companies	259
Notes on the contents of the cassette tape	271
<i>Music File Series 8</i> by Michael Burnett	273
<i>Sounds of Music</i> by Professor George Odam, Joan Arnold and Alison Ley	273
<i>Texan Jazz</i> by Dave Oliphant	275
<i>Gamelan: Cultural Interaction and Musical Development in Central Java</i> by Sumarsam	277

<i>Knowing Music, Making Music: Javanese Gamelan and the Theory of Musical Competence and Interaction</i>	277
<i>Images. The piano music of Claude Debussy by Paul Roberts</i>	279
<i>Music for Piano. A Short History by F. E. Kirby</i>	279

Announcement

Music, Education and Gender Conference July 4th – 6th 1997

Bath College of Higher Education

The organisers are seeking papers on gender and/or sexuality in relation to music education. The terms of the debate are to be interpreted broadly, including issues relating to girls and boys, women and men involved in learning or teaching any kind of music – classical, jazz, popular, traditional, music of any era and any part of the world. The educational setting may be formal or informal, individual or group, from nursery to university, inside or outside any institutional context.

Central questions will include how gender and/or sexuality feature in music educational practices and how they are constructed, perpetuated or challenged through music education. Interpretations of these questions and relevant alternative perspectives will also be welcomed.

Papers should be approximately 20 minutes long.

Abstracts of c. 200 words should be sent by January 13th 1997 to:

Dr Lucy Green
Institute of Education
University of London
Bedford Way
London WC1H 0AL, UK.
Tel. 0171 612 6740. Fax. 0171 612 6741

Further conference details from:

Jo Glover
Bath College of Higher Education
Newton St Loe
Bath BA2 9BN, UK.
Tel. 01225 873701. Fax. 01225 874438
e-mail jglover@bathhe.ac.uk

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 one of the Editors:

either	Professor John Paynter	or	Professor Keith Swanwick
	Department of Music		Department of Music
	University of York		University of London
	Heslington		Institute of Education
	YORK YO1 5DD		20, Bedford Way
			LONDON WC1H 0AL

Material for review and review copy should be sent to the Review Editor:

Dr William Salaman, 79 Northcrofts, 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.) <i>together with</i> the hard copy 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. Manuscript to be typed in double-spacing 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.
	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 note	of c. 75 words giving author's name, postal address, affiliation, principal publications, etc. should be submitted on a separate cover sheet.
	Copies	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, acronyms	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 TAPES	Type	cassette or open-reel.
	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 ARTICLES AND REVIEWS	Proofs	writers have the opportunity, with a given deadline, of correcting essential factual errors and any printer's errors.
	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 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 (<u>underlined</u>) place of publication publisher	surname, initials publication date (in brackets) full title (<u>not underlined</u>) journal title (<u>underlined</u>) volume number issue number page number(s)	author's name publication date (in brackets) title (in quotes) 'in' editor's name book title (<u>underlined</u>) 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
list and number consecutively as Figures on a separate sheet	use well-contrasted black and white prints, preferably portrait style no smaller than text width (143 mm) with glossy finish; lightly put writer's name and figure number on the back in pencil	use Indian ink and strong paper, white card, or good quality tracing paper

© Cambridge University Press 1996

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

BRITISH JOURNAL OF MUSIC EDUCATION

Volume 13 Number 3, November 1996

CONTENTS

The Contributors	179
Editorial	181
Angela Major: Reframing curriculum design	183
Jenny Hughes: 'How strange the change from major to minor': musical discourse and musical development	195
Makoto Nomura: Follow children's music!...the fundamental idea	203
Philip Priest: General Practitioners in Music: Monitoring Musicianship Skills Among Intending Secondary Teachers	225
Chris Harrison and Linda Pound: Talking music: empowering children as musical communicators	233
Christopher Pilsbury and Philomena Alston: Too fine a net to catch the fish? An investigation of the assessment of composition in GCSE Music	243
Julia Winterson: So what's new? A survey of the education policies of orchestras and opera companies	259
Notes on the contents of the cassette tape	271

BOOK REVIEWS

Printed in the United Kingdom by the University Press, Cambridge

CAMBRIDGE
UNIVERSITY PRESS



0265-0517(199611)13:3;1-E