

CALL FOR PAPERS

**Critical Thinking in Music:  
Theory and Practice  
A Symposium**

October 18–19, 1996

Faculty of Music  
University of Western Ontario  
London, Canada

The Music Education Department of the Faculty of Music, University of Western Ontario is sponsoring a symposium on the nature of critical (and reflective) thinking in music. The purposes of the symposium are to encourage research into critical thinking in music and to provide a forum for researchers, music teachers and other interested parties to meet, to discuss their work, and to consider implications for music teaching and learning.

Papers are invited that (1) define what is meant by critical thinking in music, (2) describe and explain characteristics of critical thinkers in music, (3) address pedagogical concerns such as how critical thinking might be fostered in children, or (4) report on empirical or other research contributing to the understanding of the nature and function of critical thinking in music. Papers that examine critical thinking in music from a sociological/cultural perspective are particularly encouraged.

Persons wishing to have their papers considered for presentation at the symposium should submit a 250–300 word abstract by

**April 1, 1996.**

Send abstracts and requests for additional information to:

Dr Paul Woodford  
Faculty of Music  
Talbot College  
University of Western Ontario  
London, Ontario  
Canada  
N6A 3K7

Tel: (519) 679-2111 x5336  
E-mail:  
woodford@julian.uwo.ca

**Deadline for submission of abstracts is April 1, 1996.**

## 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:

<b>either</b>	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 Abbreviations, acronyms	all forms of racial and gender stereotyping should be avoided. 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 <sub>4</sub> 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
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 Pitt Building, Trumpington Street, Cambridge CB2 1RP  
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 1, March 1996

## CONTENTS

The Contributors	1
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

## BOOK REVIEWS

*Printed in Great Britain by the University Press, Cambridge*

**CAMBRIDGE**  
UNIVERSITY PRESS



0265-0517(199603)13:1;1-B