

**BRITISH
JOURNAL OF
MUSIC
EDUCATION**

BRITISH JOURNAL OF MUSIC EDUCATION

Editors

PROFESSOR JOHN PAYNTER *Department of Music, University of York, Heslington, York YO1 5DD*

PROFESSOR KEITH SWANWICK *Department of Music, University of London Institute of Education, 20 Bedford Way, London WC1H 0AL*

Review Editor

ANDREW PEGGIE *4 Colchester Avenue, Manor Park, London E12 5LE*

Editorial Board

JOANNA GLOVER *Bath College of Higher Education*

MARJORIE GLYNNE-JONES *Tower Hamlets Inspectorate*

ANTHONY KEMP *Music Education Centre, University of Reading*

BRIAN LOANE *Sunderland Polytechnic*

KEITH SEDGEBEER *Wolverhampton LEA*

JAMES SLOGGIE *Edinburgh*

DOROTHY TIPTON *Christ Church College, Canterbury*

The **British Journal of Music Education** is now established in the field as a key publication, nationally and internationally. The aims of the **BJME** are to provide clear, stimulating and readable accounts of curriculum development and research in music education. Editorial policy is to encourage careful reflection on teaching in schools, colleges and studios.

Articles are invited from those in any way concerned with music education, and, where appropriate, can be of substantial length, though shorter contributions are also acceptable. Potential authors are referred to the notes for contributors (see inside back cover).

Usually once a year a cassette of music examples accompanies the Journal and contributors may wish to take advantage of this. Photographs and other illustrations are welcomed.

© Cambridge University Press 1990

Copying: This journal is registered with the Copyright Clearance Center, 27 Congress St., Salem, Mass. 01970. Organizations in the USA who are also registered with C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of US copyright law) subject to payment to C.C.C. of the per copy fee of \$5.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0265-0517/90 \$5.00+ .00.

ISI Tear Sheet Service, 3501 Market Street, Philadelphia, Pennsylvania 19104, USA, is authorised to supply single copies of separate articles for private use only.

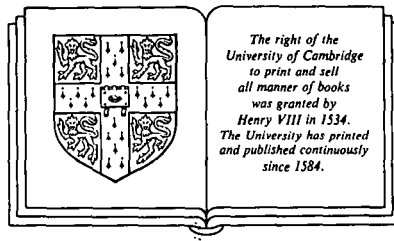
For all other use, permission should be sought from Cambridge or the American branch of Cambridge University Press.

Subscriptions: *British Journal of Music Education* (ISSN 0265-0517) is published in volumes of three parts in March, July and November. The subscription price (which includes postage) of volume 7, 1990 is £29.00 in UK £33 elsewhere, (US \$52.00 in USA and Canada) for institutions, £19.00 (US \$33.00 in USA and Canada) for individuals ordering direct from the Press and certifying that the journal is for their personal use. £15.00 (US \$25.00 in USA and Canada) for students. Single parts cost £12.00 net (US \$20.00 in USA and Canada) plus postage. Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publishers: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU. Orders from the USA or Canada should be sent to Cambridge University Press, The Journals Department, 40 West 20th Street, New York, NY 10011, USA. Second class postage paid at New York, NY, and at additional mailing offices. POSTMASTER: send address changes in USA and Canada to *British Journal of Music Education*, Cambridge University Press, 110 Midland Avenue, Port Chester, New York, NY 10573. Copies of the journal for subscribers in the USA and Canada are sent by air to New York to arrive with minimum delay.

BRITISH JOURNAL OF MUSIC EDUCATION

VOLUME 7

1990



**CAMBRIDGE UNIVERSITY
PRESS**

Cambridge

New York Port Chester Melbourne Sydney

Published by the Press Syndicate of the University of Cambridge
The Pitt Building, Trumpington Street, Cambridge CB2 1RP
40 West 20th Street, New York, NY 10011, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1990

Printed in Great Britain by the University Press, Cambridge

CONTENTS TO VOLUME 6

TABLE OF CONTENTS BRITISH JOURNAL OF MUSIC EDUCATION

Vol. 7 1990
(Book reviews in italic letters)

NUMBER 1, MARCH 1990

The Contributors	1
Editorial	3
Stephanie Cant: Women Composers and the Music Curriculum	5
Patricia Shehan Campbell: From Cage to Glass: Lessons for the Late Twentieth Century	15
Shirley Marx: A Zimbabwean mbira: a Tradition in African Music and its Potential for Music Education	25
Lesley Flash: Changing perceptions of music with Reception children	43
Margaret Barrett: Music and Language in Education	67
<i>Music Education in the US: Contemporary Issues edited by Terry Gates</i>	75
<i>Topics for Music Teachers by Keith Stent</i>	76
<i>Aa is for Aesthetic: Essays on Creative and Aesthetic Education by Peter Abbs</i>	77
<i>Music All the Time by Wendy Bird and Elizabeth Bennett</i>	79
<i>Musicals for Young People (survey)</i>	80

NUMBER 2, JULY 1990

The Contributors	87
Gordon Cox: The Legacy of Folk Song: The Influence of Cecil Sharp on Music Education	89
Gordon Dalgarno: Improving on What is Possible with Hearing Aids for Listening to Music	99
Jane Southcott: A Music Education Pioneer – Dr Satis Naronna Barton Coleman	123
Richard Addison: Parents' Views on their Children's Musical Education in the Primary School: A Survey	133
Gloria Toplis: Playing by Ear: A Classroom Activity	143
Adèle Drake and Judith Robinson: Music, Microtechnology and Handicapped People	149
<i>Music File, vols 1, 2, 3 (various editors)</i>	161

<i>Popular Music in England, 1840–1914: A Social History</i> by Dave Russell	162
<i>The Simplicity of Playing the Violin</i> by Herbert Whone	163
<i>The Ill Tempered String Quartet</i> by Lester Chafetz	164
<i>Unlocking Your Voice: Freedom to Sing</i> by Esther Salaman	165
<i>The Singer's Interpreter: Claire Croiza's Master Classes</i> edited by Betty Bannerman	167
<i>Piano Music Surveyed</i>	167
<i>Teach Yourself the Piano</i> by King Palmer	168

NUMBER 3, NOVEMBER 1990

Biographical Notes on Contributors	171
Liz Gilbert: Aesthetic Development in Music: An Experiment in the use of Personal Construct Theory	173
Lucy Green: The Assessment of Composition: Style and Experience	191
Bernarr Rainbow: The Kodály Concept and its Pedigree	197
Laurence Lepherd: Glasnost and Perestroika in Russian Soviet Music Education	205
Marjorie Glynne-Jones: UK Council for Music Education and Training	213
Keith Swanwick: Planning for the Unpredictable: Opening address, UKCMET Music Education Conference, Huddersfield 1989	215
Anthony Kemp: Kinaesthesia in Music and its Implications for Developments in Microtechnology	223
Keith Stubbs: The Role of Music in a Balanced Arts Curriculum	231
Janet Ritterman: Music History – On the Decline?	239
Tim Cain: Some Principles and Problems connected with INSET Provision in Music Education	249
Jo Glover: Understanding Children's Musical Understanding	257
Christopher Kite: Training Music Students for a Career in Instrumental Teaching: A Conservatoire's Point of View	263
Roger S. Jarvis: Teacher Training for the Future: A Northern Ireland Perspective	269
Paul Gouge: Music and Profoundly Deaf Students	279
Notes on the Contents of the Cassette Tape	283
<i>Music and the Arts in the Community: The Community Music School in America</i> by Robert F. Egan	285
<i>Music in Between</i> by Tony Haynes	286
<i>A Level Music: A Workbook of Questions</i> by Trevor Webb	287

<i>Heritage of Music edited by Michael Raeburn and Alan Kendall</i>	288
<i>Studies in Music Education, Nos. 3 and 4 edited by D. F. Sell</i>	289
<i>Books Received</i>	291

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 Department of Music University of York Heslington YORK YO1 5DD	or	Professor Keith Swanwick Department of Music University of London Institute of Education Bedford Way LONDON WC1H 0AL
---------------	--	-----------	---

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

Andrew Peggie, 4 Colchester Avenue, Manor Park, London, E12 5LE

SUBMITTED ARTICLES AND REVIEWS	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.
	Length	normally between 2,000 and 10,000 words.
	Format	typed in double-spacing on A4 or equivalent, one side only, with generous margins and consecutively numbered pages.
	Abstract	about 100 words should be submitted summarizing the contents of the article. A note giving biographical details and a note giving details of any acknowledgements should also be included.
	Copies	3 copies of articles and one of reviews should be submitted and one retained for proof-reading.

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 forty 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 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 A4 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 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

BRITISH JOURNAL OF MUSIC EDUCATION

Volume 7 Number 3, November 1990

CONTENTS

Biographical Notes on Contributors	171
Liz Gilbert: Aesthetic Development in Music: An Experiment in the use of Personal Construct Theory	173
Lucy Green: The Assessment of Composition: Style and Experience	191
Bernarr Rainbow: The Kodaly Concept and its Pedigree	197
Laurence Lepherd: Glasnost and Perestroika in Russian Soviet Music Education	205
Marjorie Glynne-Jones: UK Council for Music Education and Training	213
Keith Swanwick: Planning for the Unpredictable: Opening address, UKCMET Music Education Conference, Huddersfield 1989	215
Anthony Kemp: Kinaesthesia in Music and its Implications for Developments in Microtechnology	223
Keith Stubbs: The Role of Music in a Balanced Arts Curriculum	231
Janet Ritterman: Music History – On the Decline?	239
Tim Cain: Some Principles and Problems connected with INSET Provision in Music Education	249
Jo Glover: Understanding Children's Musical Understanding	257
Christopher Kite: Training Music Students for a Career in Instrumental Teaching: A Conservatoire's Point of View	263
Roger S. Jarvis: Teacher Training for the Future: A Northern Ireland Perspective	269
Paul Gouge: Music and Profoundly Deaf Students	279
Notes on the Contents of the Cassette Tape	283

BOOK REVIEWS

© Cambridge University Press 1990

Cambridge University Press

The Pitt Building, Trumpington Street, Cambridge CB2 1RP

40 West 20th Street, New York, NY 10011, USA

10 Stamford Road, Oakleigh, Melbourne 3166, Australia

Printed in Great Britain by the University Press, Cambridge

BRITISH JOURNAL OF MUSIC EDUCATION

Volume 7 Number 3, November 1990

CONTENTS

Biographical Notes on Contributors	171
Liz Gilbert: Aesthetic Development in Music: An Experiment in the use of Personal Construct Theory	173
Lucy Green: The Assessment of Composition: Style and Experience	191
Bernarr Rainbow: The Kodaly Concept and its Pedigree	197
Laurence Lephert: Glasnost and Perestroika in Russian Soviet Music Education	205
Marjorie Cilyrne-Jones: UK Council for Music Education and Training	213
Keith Swanwick: Planning for the Unpredictable: Opening address, UK(M)E Music Education Conference, Huddersfield 1989	215
Anthony Kemp: Kinesthesia in Music and its Implications for Developments in Microtechnology	223
Keith Stubbs: The Role of Music in a Balanced Arts Curriculum	231
Janet Ritterman: Music History: On the Decline?	239
Tim Cain: Some Principles and Problems connected with INSET Provision in Music Education	249
Jo Glover: Understanding Children's Musical Understanding	257
Christopher Kite: Training Music Students for a Career in Instrumental Teaching: A Conservatoire's Point of View	263
Roger S. Jarvis: Teacher Training for the Future: A Northern Ireland Perspective	269
Paul Gouge: Music and Profoundly Deaf Students	279
Notes on the Contents of the Cassette Tape	283

BOOK REVIEWS

© Cambridge University Press 1990

Cambridge University Press

The Pitt Building, Trumpington Street, Cambridge CB2 1RP

40 West 20th Street, New York, NY 10011, USA

10 Stamford Road, Oakleigh, Melbourne 3166, Australia

Printed in Great Britain by the University Press, Cambridge