

BRITISH JOURNAL OF MUSIC EDUCATION

BJME is a fully refereed international journal which aims to provide clear, stimulating and readable accounts of contemporary research in music education worldwide, together with a section containing extended book reviews which further current debates. In particular, the journal strives to strengthen connections between research and practice, so enhancing professional development and improving practice within the field of music education. The range of subjects covers music teaching and learning in formal and informal contexts including classroom, individual, group and whole class instrumental and vocal teaching, music in higher education, international comparative music education, music in community settings, and teacher education. Contributors include researchers and practitioners from schools, colleges and universities. Where appropriate, we encourage authors to include supplementary sound files and other multimedia material. These accompany articles in electronic format on Cambridge Journals Online.

Peer review policy: Each manuscript is reviewed by at least two referees, and an editorial decision is generally reached within 8 to 12 weeks of submission.

BJME has been accepted for inclusion in the Thomson Reuters Arts & Humanities Citation Index and the Social Science Citation Index.

Instructions for authors

Detailed instructions for authors can be found on the *BJME* website <journals.cambridge.org/bjme> and are also available on request from the Journal Administrator.

Contacting the Editorial Office

Contributions and subsequent correspondence should be sent to the Journal Administrator:

CORMAC LAMBE *Email: bjme@cambridge.org*

Questions regarding potential submissions or special issues should be addressed to the Editors:

MARTIN FAUTLEY *Email: martin.fautley@bcu.ac.uk*

REGINA MURPHY *Email: regina.murphy@spd.dcu.ie*

Books for review should be sent to the Book Reviews Editor:

KAREN BURLAND *Email: k.burland@leeds.ac.uk*

Submission of an article is taken to imply that it has not previously been published, and has not been submitted for publication 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.

Submission of articles by email is preferred. If submission is made by post, four copies of articles and one of reviews should be sent and one retained for proof-reading.

Manuscript preparation

Articles should usually be around 5,000 words long, but shorter research notes or more substantial pieces will be considered where the subject matter warrants it. Authors should provide a word count at the end of each article. The author's name should be given on a separate sheet (see note below) to facilitate the anonymous refereeing process.

An abstract of about 100 words summarising the content of the article, and three to five keywords, should be given immediately below the title and before the main text. A note giving details of any acknowledgements may also be included.

A biography of around 75 words giving the author's name, affiliation, music education and major research interests, etc. should be submitted on a separate cover sheet. Full contact details should also be included on this sheet.

Please consult the detailed instructions for authors (see above) for more information on style and file formatting.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

Printed in the United Kingdom by Bell & Bain Limited

British Journal of Music Education

Volume 32 Number 2 July 2015

CONTENTS

Editorial

- Martin Fautley and Regina Murphy: Difficult questions in music education 119

Articles

- Jennie Henley: Prisons and Primary Schools: using CHAT to analyse the relationship between developing identity, developing musicianship and transformative processes 123
- Michele Biasutti, Sarah Hennessy and Ellen de Vugt-Jansen: Confidence development in non-music specialist trainee primary teachers after an intensive programme 143
- Anna Ehrlin: Swedish preschool leadership – supportive of music or not? 163
- Adele Teague and Gareth Dylan Smith: Portfolio careers and work-life balance among musicians: An initial study into implications for higher music education 177
- Ken Rea: What classical musicians can learn from working with actors: Conceptual and pedagogic foundations and outcomes of bringing musicians to integrate in a drama training environment 195
- Anne-Marie L. Czajkowski and Alinka E. Greasley: Mindfulness for singers: The effects of a targeted mindfulness course on learning vocal technique 211

Book Reviews

- Noola Griffiths: *Music in our Lives: Rethinking Musical Ability, Development and Identity* by Gary E. McPherson, Jane W. Davidson, & Robert Faulkner 235
- Diana Harris: *Hear, Listen, Play! How to Free Your Students' Aural, Improvisation, and Performance Skills* by Lucy Green 236
- Jonathan P. J. Stock: *Contextualized Practices in Arts Education: An International Dialogue on Singapore* edited by Chee-Hoo Lu 238
- David Ireland: *Music and Familiarity: Listening, Musicology and Performance* edited by Elaine King and Helen M. Prior 239

Cambridge Journals Online

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



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS