

British Journal of Music Education

Volume 11 1994

Notice to Subscribers

Please note that no audio examples accompanied the articles in this year's volume of the journal and there is therefore no free cassette.

For further enquiries contact: Journals Marketing Department, Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge, CB2 2RU, UK. Tel: +44 (0)1223 325806 Fax: +44 (0)1223 315052



CAMBRIDGE
UNIVERSITY PRESS

**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

DAVID ALLSOBROOK

University of Wales College of Cardiff

ANDREW CRESSWELL

Boldon Comprehensive School, South Tyneside

JOANNA GLOVER

Bath College of Higher Education

MARJORIE GLYNNE-JONES

Freelance Inspector and Consultant

ANTHONY KEMP

University of Reading

ROBERT KWAMI

Northern College, Aberdeen

BRIDGET ROBINSON

Chair of the Schools of Music Association

WILLIAM SALAMAN

Chester

KEITH SEDGEBEER

Wolverhampton LEA

International Advisory Board

GRAZIELA CINTRA GOMES

Portugese Assoc. of Musical Education

WILLI GUNDLACH

University of Dortmund, Germany

ALDA OLIVEIRA

Director of the Music School, Federal University of Bahia

BENGT OLSSON

School of Music and Musicology, Göteborg University

NICO SMIT

Koninklijk Conservatorium. The Hague

DAVID SMITH

Kingston, Ontario, Canada

ELLEN URHO

Sibelius Academy, Finland

YU WAKAO

Hiroshima University

DAVID WALKER

The Aaron Copland School of Music, CUNY

ANDRZEJ WILK

Music Academy, Cracow

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).

Photographs and other illustrations are welcome.

© Cambridge University Press 1994

Subscriptions: The subscription price which includes postage (excluding VAT) of volume II, 1994 is £42.00 (US \$67.00 in USA, Canada and Mexico) for institutions, £26.00 (US \$43.00 in USA, Canada and Mexico) for individuals and £20.00 (US \$35.00 in USA, Canada and Mexico) for students ordering direct from the Press and certifying that the journal is for their personal use. Single parts cost £15.00 net (US \$24.00 in USA, Canada and Mexico) plus postage. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered subscribers should provide their VAT registration number. 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, Canada or Mexico should be sent to Cambridge University Press, The Journals Department, 40 West 20th Street, New York, NY 10011-4211, USA. Second class postage paid at New York, NY, and at additional mailing offices. POSTMASTER: send address changes in USA, Canada and Mexico to *British Journal of Music Education*, Cambridge University Press, 110 Midland Avenue, Port Chester, New York, NY 10573-4930. Copies of the journal for subscribers in the USA, Canada and Mexico are sent by air to New York to arrive with minimum delay. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo. *British Journal of Music Education* (ISSN 0265-0517) is published in volumes of three parts in March, July and November.

**BRITISH
JOURNAL OF
MUSIC
EDUCATION**

VOLUME 11

1994



**CAMBRIDGE
UNIVERSITY PRESS**

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 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1994

Printed in Great Britain by the University Press, Cambridge

Copying: This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923. Organizations in the USA who are also registered with the 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 0265-0517/94 \$5.00 + 00.

Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions.

ISI Tear Sheet Service, 3501 Market Street, Philadelphia, Pennsylvania 19104, USA, is authorized 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.

CONTENTS OF VOLUME 11

TABLE OF CONTENTS BRITISH JOURNAL OF MUSIC EDUCATION

Vol. 11 1994
(Book reviews in italic letters)

NUMBER 1, MARCH 1994

Biographical Notes on Contributors	1
Dorothy Lawson, Charles Plummeridge and Keith Swanwick: Music and the National Curriculum in Primary Schools	3
Hamish Preston: Listening, Appraising and Composing: Case Studies in Music	15
Colin Durrant: Towards a Model of Effective Communication: A Case for Structured Teaching of Conducting	57
Information	77
<i>A History of Music in England, 1872–1928 by Gordon Cox</i>	79
<i>Some Approaches to Research in Music Education edited by Anthony E. Kemp</i>	80
<i>Teaching Music in the Primary School edited by Joanna Glover and Stephen Ward</i>	81
<i>Teaching Popular Music by Peter Dunbar-Hall</i>	83
<i>A Guide to Music Around the World by Peter Dunbar-Hall and Glenda Hodge</i>	83
<i>A Guide to Rock 'n' Pop (2nd Edition) by Peter Dunbar-Hall and Glenda Hodge</i>	83
<i>Children's Songs from the Torres Strait Islands collected and edited by Frank A. York</i>	83
<i>Three Folksongs from the Torres Strait Islands collected and arranged by Frank A. York</i>	83
<i>Music and Family Life by Alison and Michael Bagenal</i>	84
<i>Music Therapy in Health and Education edited by Margaret Heal and Tony Wigram</i>	85
<i>The Concise History of Music by Gerald Abraham</i>	87
<i>Synthesizer Performance and Real-Time Techniques by Jeff Pressing</i>	88

NUMBER 2, JULY 1994

Biographical Notes on Contributors	91
David Peacock: Stages in the Development of Tonal Thinking in Compositions by Young Composers	93
Paul Terry: Musical Notation in Secondary Education: Some Aspects of Theory and Practice	99

Mari Shiobara: Music and Movement: the Effect of Movement on Musical Comprehension	113
Julia Winterson: An Evaluation of the Effects of London Sinfonietta Education Projects on their Participants	129
J. Mark Halstead: Muslim Attitudes to Music in Schools	143
Kyoko Koizumi: Creative Music Education in Japan during the 1920's: The Case of the Elementary School Attached to Nara Women's Higher Teachers College	157
Information	163
<i>Aural Matters: A Student's Guide to Aural Perception at Advanced Level by David Bowman and Paul Terry</i>	165
<i>First Assignments in Music by David Tutt</i>	167
<i>Sound Inventions (Teacher's Video) by Richard McNicol</i>	168
<i>Making Music with the Young Child with Special Needs by Elaine Streeter</i>	169
<i>A First Guide to the Orchestra by Alan Blackwood</i>	169
<i>New Ways with Old Rhymes by Alison Hedger</i>	170
<i>Sonsense Nongs Chosen by Michale Rosen</i>	170
<i>Going Places by Jan Holdstock</i>	170
<i>Folksongs from Ireland arranged by Ronald Corp</i>	170
<i>Spirituals of the Deep South arranged by Ronald Corp</i>	170
<i>Folksongs from the Caribbean arranged by Ken Bolam and Peter Gritton</i>	170
<i>Showkits 1 and 2: Robin, Henry by Pamela Wedgewood</i>	170
<i>Crusade by Philip and Jo Astle</i>	170
<i>Music of West Africa by Trevor Wiggins</i>	172
<i>Music of the Caribbean by Michael Burnett</i>	172
<i>Music Builder: Music Arranging in the Classroom by David Jenkins</i>	173
<i>Blue Flute, Blue Clarinet, Blue Saxophone, Blue Trumpet by James Rae</i>	174
<i>Improvise Microjazz for Alto Saxophone and Piano by Christopher Norton</i>	174
<i>Clarinet Folk-Weave by Gordon Lewin</i>	175
<i>The Flautist's Collection edited by Paul Edmund-Davies</i>	175
<i>Various Albums for wind ensemble</i>	176
<i>Women and Music: A History edited by Karin Pendle</i>	177
<i>Women in Music by Aelwyn Pugh</i>	177

NUMBER 3, NOVEMBER 1994

Biographical Notes on Contributors	179
Andrew Peggie: A report of a National Conference for Head Teachers, Education Officers, Governors, Parents, Teachers and Heads of Music Services organised jointly by Music for Youth and the Music Education Council	181

Janet Mills: Music in the National Curriculum: The First Year	191
Margaret Barrett: Music Education and the Primary/Early Childhood Teacher: A Solution	197
William Salaman: The Role of Graded Examinations in Music	209
Roland Persson: Control before shape – on mastering the clarinet: A case study on commonsense teaching	223
Jonathan Stephens: Metamorphosis: Creative and Integrated Teaching Methods in European Music Education	239
<i>ABC of Aural Awareness Book 1</i> by Roy Wilkinson and Maria Chen	249
<i>Fundamental Activities</i> by Kate Baxter	250
<i>Rehearse, Direct, Play: A Student's Guide to Group Music-Making</i> by William Lloyd and Paul Terry	252
<i>The Fine Art of Repetition: Essays in the Philosophy of Music</i> by Peter King	253
<i>Disciplining Music: Musicology and its Canons</i> edited by Katherine Bergeron and Philip V. Bohlman	253
<i>The Missouri Harmony</i> compiled by Allen D. Carden	254
<i>Various piano anthologies</i>	255
<i>The Johnstone Flute</i> by Robert Johnstone	257
<i>Every Pianist's Dictionary</i> by Fanny Watermann	258
<i>Man and Music, volumes 3, 4, 8</i> (various editors)	258
<i>Various musicals for children</i>	259

PSYCHOLOGY of MUSIC

CONTENTS

- | | | |
|--|-----|---|
| Ian Bartlett and
Dominic Saker | 95 | A Cumulative List of Dissertations from Britain
and Ireland Relevant to the Psychology of
Music, 1915–1994. |
| Karen Smith,
Lola Cuddy and
Rena Uptis | 117 | Figural and Metric Understanding of Rhythm. |
| Joyce Eastlund
Gromko | 136 | Children's Invented Notations as Measures of
Musical Understanding. |
| John Aggleton,
Robert Kentridge
and James Good | 148 | Handedness and Musical Ability: A Study of
Professional Orchestral Players, Composers,
and Choir Members. |
| Bruno Repp | 157 | On Determining the Basic Tempo of an
Expressive Music Performance. |
| Jamie Dyce and
Brian O'Connor | 168 | The Personalities of Popular Musicians. |
| Jacqueline Nubé | 174 | Research Note: Beta Blockers and Musical
Perception. |
| Ian Cross | 178 | Review of <i>Gluing Tones</i> , edited by Johann
Sunberg. |

The journal of the Society for Research in
Psychology of Music and Music Education

Vol. 22, No. 2, 1994

ISSN 0305-7356

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	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. 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 acknowledgements 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 (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 1994

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 II Number 3, November 1994

CONTENTS

Biographical Notes on Contributors	179
Andrew Pegg: A report of a National Conference for Head Teachers, Education Officers, Governors, Parents, Teachers and Heads of Music Services organised jointly by Music for Youth and the Music Education Council	181
Janet Mills: Music in the National Curriculum: The First Year	191
Margaret Barrett: Music Education and the Primary/Early Childhood Teacher: A Solution	197
William Salaman: The Role of Graded Examinations in Music	209
Roland Persson: Control before shape – on mastering the clarinet: A case study on commonsense teaching	223
Jonathan Stephens: Metamorphosis: Creative and Integrated Teaching Methods in European Music Education	239

BOOK REVIEWS

Printed in Great Britain by the University Press, Cambridge

CAMBRIDGE
UNIVERSITY PRESS



0265-0517(199411)11:3;1-M