have a positive impact on young people but, in the case of the young people involved in this project, the actual process itself. The increase in their self-esteem proceeds not just from the success of the lessons but also from their relationship with the researchers and teachers on something approaching equal footing. They take full part in deciding both the focus of the learning and the teaching strategies to be employed. The researchers and supporting teachers from the departments give no ground to the ages and relative inexperience of the young teachers. One is struck by how the demands made upon the students in terms of the concepts and ideas they are asked to engage with, and the autonomy they are granted, are similar to those of adults on initial teacher training courses. That they are able to cope with these demands is clear both through the quality of their teaching (based on feedback from pupils) and the depth of their reflections. In the pupils' analysis of the teaching of the students there is much to learn about what children consider to be good teaching.

It is clear that all the teachers directly involved in the project provided a supportive and secure context for the student teachers. It is also clear that, for many, being involved in the project had a significant impact on their own practice, particularly in terms of reconceptualising their relationship with their classes. The music teacher speaks memorably of how his involvement in the project had caused him to reassess his relationship with the pupils from that of himself as 'the artist, the resource, the live music maker' to one where he sees 'the whole class as a resource. Each class is a dynamic resource' (p. 71).

This is a stimulating and inspiring book which I thoroughly recommend. It says more about the potential of the arts to have a positive influence on the wider learning of young people than any over-hyped 'Mozart effect'.

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Music Psychology in Education by Susan Hallam. London: Institute of Education, University of London, 2006. 281 pp, £17.99, paperback. ISBN 0854737162

This book provides a concise summary of research in music psychology which has been selected for its relevance to music educators. The chapters address different areas in musical development and understanding, as follows: music, the brain and learning; early development; musical ability; listening, appraising and responding to music; composing and improvising; learning to play an instrument and develop vocal skills; learning through practice; motivation and musical identity; assessment; teachers and teaching; and the impact of music through life. As a whole, the book has greater emphasis on issues relating to instrumental music education and the music specialist, with detailed coverage of areas closest to Hallam's own expertise such as learning to play a musical instrument and practising. Even chapters which seem more applicable to the classroom, such as those on composing and improvising and on motivation, include the professional within their scope (for instance, studies of expert jazz improvisers, or research into motivation to pursue instrumental tuition). In each area there is a synthesis of selected research findings, with commentary on major debates. Each chapter concludes with educational implications, some of which have relevance to the developing musicians themselves, some for their teachers, some for their families and a few for the broader contexts of music education.

A book addressing the implications of research in music psychology should be of considerable interest to music educators. Yet summarising an entire field concisely is an ambitious undertaking, and although this initiative is welcome, it has some limitations. I focus here on two major issues of relevance to music educators: the status of the field of music psychology itself, and the process of translating research into pragmatic educational terms.

Hallam describes the field of music psychology as 'well established' and dates its foundations back to 1883, with the publication of the earliest musical ability test by Stumpf. While there certainly are precursors of the field in the late 19th century, such as Helmholtz's *The Perception of Tone* (1863), most music psychologists would locate the beginnings of the modern discipline in the mid-1950s, with the publication of Meyer's *Emotion and Meaning in Music* (1956) and Robert Frances's *La Perception de la Musique* (1958). Over the past 50 years, the discipline has slowly grown into an internationally recognised endeavour, with dedicated journals (*Psychology of Music*, *Music Perception*, *Musicae Scientiae* and *Psychomusicology*), conferences (e.g. International Conference on Music Perception and Cognition) and societies (e.g. Society for Education, Music and Psychology Research, Society for Music Perception and Cognition, European Society for the Cognitive Sciences of Music). Postgraduate courses and research opportunities in music psychology now exist worldwide, and the 2006 International Conference on Music Perception and Cognition attracted over 500 different research presentations.

Reflecting this recent expansion, the majority of references in the extensive 82-page bibliography of this book are no older than the 1970s, with most dating from the 1990s and 2000s and a small number 'in press'. However, as a 50-year old discipline, music psychology is still developing its research base and there are many significant debates still to be had over fundamental issues. The concise nature of this book limits it to glossing over some of these. For example, the topic of musical ability is raised in a number of different chapters, but at no point is it possible to conclude whether differences in musical ability are due to genetics, learning, or an interaction between the two. Similarly, the structure, nature and function of brain responses to music is still very unclear, and thus while it can be accepted that there are differences in people with different musical backgrounds, music psychology itself cannot yet engage with the details of how, why, and whether these are of significance. Given that many such important issues in music psychology are still being hotly debated, the field is not yet sufficiently well developed to be able to provide the neat answers that music educators may need or desire, so the aim to provide a synthesis seems over-ambitious at this stage in the development of the discipline.

Nevertheless, the kind of research taking place in music psychology, for instance into aspects of musical development and progression, musical understanding, the influence of others on musical taste, the process and trajectory of learning a musical instrument, and so forth, rightly should have implications for music education. Moreover, since many music psychology researchers often only place their own research in a somewhat limited practical context, there is a need for a more integrated approach (cf. Mills, 2005). How can the gap between these two fields usefully be bridged? Earlier work (see e.g. Hargreaves, 1986 and Lamont, 2002 for general education and Williamon & Thompson, 2004 and Miklaszewski, 2004 for instrumental teaching) had focused on

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the need to explain underlying concepts (such as musical development) or details of research methods and methodology in order to translate these implications into practice.

Hallam's strategy for bridging the gap is to list a set of educational implications after each chapter, drawing directly and specifically on the research findings she summarises. For example, she states that Weiner's work on attributions of success and failure shows that failure attributed to stable factors such as lack of ability will lead to an expectation of continued failure. The educational implication drawn is that if failure occurs it should thus be attributed to specific circumstances, such as not practising, rather than to lack of ability. Taking these implications literally, the reader could generate a fairly long checklist of practical educational strategies. Examples of these include: learning takes time; practice is important; motivation is necessary; making links with home experience is important; all children should be encouraged to participate in music making at an early age; students should be facilitated to become independent learners; and practice should be thoughtful. In order to make best use of this book music educators will still need to translate these into the contexts of their own practice – for example, considering why a given pupil is failing is just as important as giving them positive feedback and highlighting the circumstances underlying their failure – and experienced educators may not find much new here to change their practice.

Where the research is more ambiguous and the implications are less clear, it is harder for readers to judge how to use the findings. For example, following research findings relating to the malleability of musical ability Hallam argues that if resources are limited, only motivated children should be given the opportunity to learn music. As most of the research is presented in a very succinct manner, it is harder for readers to judge such arguments. While a full presentation of research methods and findings is clearly beyond the scope of a short volume, important details such as ages of children and national contexts of research are frequently omitted, research is summarised very briefly, and the reader is at times left with a sense of uncertainty. The specialist teacher will find more detailed research evidence in Hallam's earlier book on *Instrumental Teaching* (1998), and the wide-ranging volume by Davidson (2004); the classroom teacher will find a more educationally focused and practically relevant approach to music education and psychology research in Mills (2005) as well as in the wealth of books aimed more specifically at a music education audience (e.g. Philpott & Plummeridge, 2001).

A final point is that this book is strangely silent about culture and context, especially in relation to music education itself. Much of the research reviewed draws on specific performance traditions such as the US school system or private instrumental tuition in the UK, the general music classroom receives less attention, and there is very little mention of any non-formal learning situations, yet none of this is set out explicitly. Clearly specific educational systems are subject to rapid change, and it would be unwise to base a book around something as capricious as the current English National Curriculum, for example, but by remaining silent Hallam implicitly prioritises issues relating to Western classical music and to the instrumental tradition. As a consequence, this book admirably fulfils its objective of covering key issues in the field of music psychology which are of interest to the Western classical instrumental teacher. It also provides useful summaries of aspects of musical learning and development which will be of relevance to the generalist, and may be so to educators working in non-Western or non-classical traditions.

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Growing Up With Jazz: Twenty Four Musicians Talk about Their Lives and Careers
by W. Royal Stokes. Oxford: Oxford University Press, 2005. 242 pp, £17.99, hardback. ISBN 0195159276

Jazz writings of the last 30 to 40 years, whether academic or populist, have tended to focus attention on the big name players. For a music that seems to continually struggle at the margins (profit and otherwise) and is full of unsung heroes, this heavy concentration of writing about the few is rather unrepresentative of jazz life for the many. While there are some well known musicians featured in this book, it is refreshing to come across a work that largely documents and celebrates players whose working lives remain just below the radar.

Growing Up With Jazz is constructed almost entirely through interviews with a cross section of jazz musicians. Royal Stokes has authored a number of books about the music as well as writing for jazz periodicals and broadcasting on jazz radio in the States. His knowledge of and deep affection for jazz are clear throughout this latest book in which he presents the stories of 24 musicians and their very different journeys through the music. His particular interest lies in the musicians' early development and the subsequent nature of their daily working lives. Most of the interviews were conducted at some time over the last ten years though some material is drawn from correspondence and the interview with drummer, Art Blakey (the single 'top ten' celebrity in the book), comes in the form of a radio broadcast from 1977.

The chapter headings resist an easy chronology, and instead reflect the way in which the stylistic eras of jazz are re-presented to audiences by new generations of players. The author distinguishes three groups of player, 'Keepers of the Flame', 'Modernists' and 'Visionaries and Eclectics', for each chapter. This was a pragmatic division no doubt but one that seems a little arbitrary and I am not convinced that this was the most effective way of steering a narrative through these interviews. Of course, the thematic development of a book based on interviews can go in many possible ways. Twenty years previously, Ira Gitler in his classic, *Swing to Bop* (1987), conducted a large number of interviews to construct a picture of the music in transition in the 1940s. These interviews

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