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**Music in Educational Thought and Practice** by

Bernarr Rainbow with Gordon Cox.  
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Bernarr Rainbow's impressive scholarly achievement encompasses the significant events in the history of European music education from 800 BC. From the outset, Rainbow focuses the work on English music education whilst incorporating European influences. This major opus marries breadth of vision with meticulous research. Rainbow writes engagingly and with enriching illustrations interspersed throughout the text. The original omission of a list of the illustrations has been addressed in this new edition and the sources of many identified. *Music in Educational Thought and Practice* traces, in 17 chapters, the continuous and interrelated development of music education from its Greek and Roman beginnings, through the Middle Ages, renaissance and reformation, to the modern era encompassing the industrial revolution, the introduction of music into compulsory schooling and the twentieth century. In the first edition of this book, Rainbow's overview of school music (1945–1985) was included as an Appendix. This has been superseded in this new edition by the addition of three chapters by Cox. In a review of the first edition, Britton (1991) pointed out the richness of the intellectual delights that Rainbow offered, remarking on his candour in addressing the challenges that face music

educators. Cox has continued in this vein with his chronicle and observations of music education in the UK in the past three decades.

Peter Dickinson provides an Introduction to this new edition which includes a biography of Bernarr Rainbow (1914–1998). Historians of music education must always be grateful to Rainbow for his *Classic Texts in Music Education* which provide original and significant texts in music education with informative and critical introductions to direct the reader. Many of the original volumes were included in Rainbow's personal collection, largely now housed in the Institute of Education at London University. As an historical source these texts, and Rainbow's other publications, should be among the first ports of call for researchers and will continue to generate enquiry.

Cox's timely revision wisely makes few changes to the original despite more information being now available on a number of the topics considered by Rainbow. Cox instead adds three chapters to bring the book into the 21st century. The chapters consider The Experimental Seventies, The Optimistic Eighties, and From the Nervous Nineties Towards 'A Long Overdue Renaissance.' An introductory chapter to Cox's additions reasserts the UK focus and explains that he will address five fundamental issues in music education: significant developments in music education in recent decades; recent writing centred on the question 'What is wrong with school music?'; the siege mentality that developed around symphony orchestras; new challenges to school music concerning popular and world musics; and the effect of changing governmental policy on school music.

Cox identifies a number of issues that seem perennial in music education – many of which remain unresolved today. For

example, in the 1970s the notion of 'integrated arts' and the inclusion of compositional activities and group activities created tensions, particularly amongst those who wished to maintain a more traditional curriculum. In the 1980s Cox acknowledges the contrast between the notion of optimism and the industrial climate in which school music existed. This is explored through a consideration of the umbrella organisation, the UK Council for Music Education and Training (UKCMET). The discussion captures the dilemma of the 1980s – how to maintain and expand school music education in a time of contraction in the sector. This was a period of rich debate about the role of music in schools. More questions that have not been satisfactorily resolved are raised, such as the assessment of aesthetic endeavours, what music notation should be taught, the integration of the arts, and importantly, whether music should continue in schools at all. The centrality of the UK scene means that little reference is made to influential ideas from the USA. For example, although the spiral curriculum model is mentioned, the Manhattanville Music Curriculum Program is not. However, in any text boundaries must be maintained and omissions will, of necessity, occur.

Cox continues with a description of the development of the National Curriculum and the place of music within it. Too many of the solutions found by music educators in this decade seem to be ways around the challenges to effective school music education and finding ways to survive in a time of crisis. The *Nervous Nineties* extends to 2004 and ranges from the place of music in the National Curriculum to the Music Manifesto. Furious debate concerning the inclusion of music in the National Curriculum surrounded the political oversight of its development. As elsewhere, music educators in the UK witnessed the creation of music curricula that were

simplified so that they could be easily understood and implemented by non-specialist teachers. This underscored the debates about whether music should be taught by generalist or specialist teachers, the competing expectations of primary and secondary school music, the differences between classroom instrumental music, and the role of extra-curricular music. The discussion of the National Curriculum shows a number of its flaws and the bleak situation for school music at that time.

The book concludes positively, with Cox citing Howard Goodall's announcement of a 'long overdue renaissance' in music education. Cox offers four hopeful developments: teachers and pupils value music and want it included in schooling; the Music Standards Fund has halted the decline in instrumental teaching via music services; the Youth Music Trust (National Foundation for Youth Music) targeting young people in need of music-making opportunities; and the Music Manifesto (DfES, 2004) which endeavours to 'join-up' policies on music education. The Wider Opportunities pilot projects in schools are placing music high on the government's political and educational agendas with the commendable aims that all primary school pupils who want to should be able to learn a musical instrument. Cox's revision and extension of Rainbow's seminal text is timely and should be compulsory reading for all music educators.

### Reference

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