

ISME  
1990

INTERNATIONAL SOCIETY  
FOR MUSIC EDUCATION  
XIX INTERNATIONAL  
CONFERENCE

HELSINKI,  
FINLAND

**Theme:** Music Education Facing the Future

**Dates:** August 7-12 1990

**Write to:** Elizabeth Smith  
Administrator ISME  
Music Education Centre  
University of Reading  
Bulmershe Court  
Reading RG6 1HY  
U.K.

**For details on:**

- Membership of the International Society for Music Education
- Subscription to the International Journal for Music Education
- List of ISME Publications
- 1990 Conference leaflet

# Popular Music

Co-ordinating editors: **David Horn**, Director, Institute of Popular Music, University of Liverpool; **Richard Middleton**, Senior Lecturer in Music, The Open University

*The multi-disciplinary 'popular music' journal*

## Why subscribe to Popular Music?

*Popular Music* is a vibrant multi-disciplinary journal which covers all aspects of popular music broadly defined; from Abba to zydeco, from broadside ballads to hip-hop. The results of scholarly work are presented in an accessible form, while at the same time responding to current events.

## Contents

In an exciting format, *Popular Music* contains:

- substantial, authoritative and well regarded articles
- shorter topical pieces
- news
- correspondence and responses to previous articles
- reviews
- booklists – annotated bibliographies of recent publications in the field

## Essential reading for

- teachers and students
- musicologists
- anthropologists
- social historians
- sociologists

**Subscriptions 1990**, Volume 9, January, May and October:  
£22 for individual subscribers; £40 for institutions; airmail  
£9.50 per year extra  
ISSN 0261-1430

To **subscribe**, or for **further information**, please contact:

Journals Publicity Department,  
Cambridge University Press,  
\*FREEPOST, The Edinburgh Building,  
Shaftesbury Road, Cambridge CB2 1BR,  
England  
(\*No postage required if posted in the UK)

 **Cambridge**  
**Journals**

# Interested in Drama?

Two important drama journals from Cambridge!

## New Theatre Quarterly

**New Theatre Quarterly** is the literary forum where theatrical scholarship and practice meet. Its hard hitting articles question prevailing assumptions in the theatre world. **NTQ** follows four independent premises:

- theatre needs a philosophy
- theatre studies need a methodology
- criticism needs a language
- theatre history has contemporary relevance

Features of **NTQ** include interviews, debates, and book reviews. Articles cover Geography, Politics, History, Education – all aspects of life as they relate to the theatrical world.

**Subscriptions 1990**, Volume 6: February, May, August and November: £17 for individuals; £30 for UK institutions; £32 for institutions elsewhere; airmail £10 per year extra  
ISSN 0266-464X

---

"Every college library – every drama department – every student of theatre – every theatre-goer has to subscribe" Eric Bentley

---

---

"... the best theatre magazine I know of in English..." Edward Bond

---

---

"I collect **NTQ**. I use it. I keep having to refer to it." Arnold Wesker

---

---

"We should thank our lucky stars that **NTQ** has been around to stimulate the clapped-out brain cells of the English theatre" Charles Marowitz

---

## Themes in Drama

A beautifully published annual hardback journal – each volume brings together reviews and articles on the dramatic and theoretical activity of a wide range of cultures and periods. Contributions are written by specialists but are interesting and captivating for everyone. Each volume concentrates on a theme of cultural and continuing importance. **Volume 12, 1990**, considers ways in which philosophy and theatre have been related.

**Subscriptions 1990**, Volume 12: March: £20 for individuals; £35 for institutions; airmail £6 per year extra  
ISSN 0263-676X

To **subscribe**, or for **further information**, please contact:  
Journals Publicity Department,  
Cambridge University Press, \*FREEPOST,  
The Edinburgh Building, Shaftesbury Road,  
Cambridge CB2 1BR, England  
(\*No postage required if posted in the UK)

---



**Cambridge  
Journals**

---

## 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:

<b>either</b>	Professor John Paynter Department of Music University of York Heslington YORK YO1 5DD	<b>or</b>	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:

<b>format</b>	<b>for books state</b>	<b>for articles state</b>	<b>for articles in books state</b>	<b>other notes only if essential</b>
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**

list and number consecutively on a separate sheet

### **photographs**

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

### **drawings and diagrams**

use Indian ink and strong paper, white card, or good quality tracing paper

# BRITISH JOURNAL OF MUSIC EDUCATION

Volume 7 Number 2, July 1990

## CONTENTS

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
Adele Drake and Judith Robinson: Music, Microtechnology and Handicapped People	149

## 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*