

## Book Reviews

**Evaluating Creativity. Making and Learning by Young People** edited by Julian Sefton-Green and Rebecca Sinker. London and New York: Routledge, 2000. Paperback, 239 pp. £17.99.

This book, funded by the Arts Council, is timely in a climate of increased educational assessment. It aims to stimulate debate within and across 'creative' arts subjects, constructing a dialogue around shared concerns to do with evaluation and assessment in the arts. Julian Sefton-Green and Rebecca Sinker do a responsible job as editors in the opening and final chapters which highlight and then make suggestions about the overarching issues discussed in the chapters written by arts professionals. They conclude that arts educators can learn from each other's practice but that there is a need to reconceptualise creative activity and cultural production by young people in order to 'make schools vibrant and purposeful educational environments'. Although the terminology used is appropriate to the subject, it is also accessible to the lay reader. Each chapter is supplied with a comprehensive bibliography, which should be of interest to the specialist as well as those reading outside their field.

The choice of the arts subjects covered by the book is intriguing and brings the reader bang up to date with the post-modernist view of the arts in which media and text have growing influence. The conventional subjects of the visual arts, design and technology, drama, music and English line up alongside the newer areas of media studies and the emerging practice of multimedia and digital arts. Gallery education is represented in a chapter that takes the form of a debate about art education outside the classroom. The editors take the view that notions of creativity and production operate within social and cultural paradigms

that change over time and that the views and interests of young people about their education in the arts, including assessment procedures, are crucial. In this case, it is a shame that the editors have neglected to include a chapter about dance, vital in one form or another to the experience of a majority of young people.

I shall probably be one of the few who read the whole book as it is aimed at an ambitious range of readership, including those involved in primary, secondary, further, higher, gallery and community education. Further, the reader will probably be a specialist in one of the eight subjects covered. This is both the strength and weakness of the book; it courageously confronts the twentieth-century bugbear of the arts – how and what to assess – but in attempting to meet the needs of such a diverse readership may fail to offer enough content to satisfy anybody.

Readers of this journal will target Lucy Green's thoughtful chapter on music. This will have resonance for music educators in higher education as well as school teachers as it also sets the debate within the post-modern context in which students' cultural enthusiasms and musical diversity do not match the traditional music curriculum. In a carefully developed argument she suggests that music educators need to recognise that in making evaluations about music they are judging individual pieces in terms of their 'musical style'. She gives an historical perspective to assessment techniques used in relation to students' performance and composition and concludes that in assessing students' work teachers should be willing to recognise that some styles of music require different levels of 'technical skill, expressivity, originality' etc. from others. Further, she argues music educators need to develop specific criteria for evaluating the diverse styles relevant to young people.

As an art educator I was particularly

interested in chapters one and eight. In chapter one Karen Raney and Howard Hollands ask us to reconsider the role of talk in art education. They give an accurate and economic historical and cultural background to the subject with the concomitant influences on art education. They suggest that in post-modern times art educators are asking students to work to outdated pedagogies, are not involving students in crucial debate about what art is and are failing to question the standards implicit in the term 'quality' used by the National Curriculum. They claim that art educators need to find ways of deepening discussions regarding the judgements made about art and for pupils to develop their own criteria as a result of such talk. This talk, they claim, would exploit the productive tension between art and words, signalling a discourse from one medium to another. They feel that the nature and scope of questions students ask are important and offer interesting and useful examples regarding the type of 'deep-thinking' talk that builds conceptual frameworks. I felt that this perspective was well demonstrated in chapter eight in which Sinker debates with three arts educators working 'at the margins of the formal curriculum': a very interesting read.

John Garvey and Antony Quinlan in their chapter on Design and Technology, like Raney and Hollands, also advocate that talk may assist reflection and aid development. They propose a range of strategies to develop skills of critical awareness of products that will in turn inform students about their own work. Evaluation as a social activity is seen as a process crucial to effective designing and making. The straightforward and economic writing style made this an accessible chapter with interesting case study material from primary schools and initial teacher training, supported by informative background history of the subject.

Primary or secondary teachers will be interested in Muriel Robinson and Viv Ellis's

chapter on English in which they suggest that the National Curriculum's emphasis on form, structure and technical vocabulary has resulted in a low profile for creative writing. The authors argue for a 'process writing' paradigm which they describe as a recursive cognitive process in which children write for an audience and benefit from peer evaluation. They call for better protocols to support teachers in helping pupils evaluate the message, voice and content of their work, protocols that develop a metalanguage to give pupils feedback on how to develop voice and meaning.

John Somers's chapter on drama is a lively read. The issues of whether to evaluate pupils' learning or the drama itself; whether to develop good drama or good pupils; whether to judge the quality of dramatic experience on the pupils or the product, or both, are dealt with fluently and will be helpful for teachers struggling with teaching and assessing the subject. Somers provides a useful definition of the terms 'evaluation' and 'assessment', which might well have been incorporated into the introduction.

The insightful chapter on media studies by David Buckingham, Peter Fraser and Sefton-Green offers the non-specialist a glimpse of the problems of evaluating in this new area. The authors suggest that more clarity is needed about the nature of production in the subject, which aims to develop the conceptual understandings of students. It is on this basis that they are assessed. Further, confusions about 'taste and quality', a legacy from other arts, need to be confronted. They conclude by recommending certain practical changes in the nature of student assignments with more explicit assessment criteria identified and more innovative approaches devised to motivate self-evaluation.

The common issue of the relevance of traditional subject content to students in a post-modern era that surfaces in each chapter comes to a head in Rebecca Sinker's chapter on

multimedia and the digital arts. Sinker justly claims that multimedia as a medium, 'complex constructions of aesthetic, symbolic and narrative conventions', draws on some if not all of the arts and in consequence breaks down and makes exciting links between traditional boundaries. Sinker, in considering the use of information technology in art, identifies that teachers are distinctly nervous of the technology. She suggests that the computer has replaced the camera in the dock and that it is 'accused of inhibiting rather than enhancing creativity'. As co-editor, Sinker usefully recaps pertinent evaluative approaches of the visual arts and media studies before developing her argument through three case studies.

The chapters offer a rich diet, but if readers assume from the title that there would be developed discussion regarding the historical development of models of creativity, its discernible qualities and manifold associated behaviours and characteristics, they will be disappointed. In the introduction Sefton-Green owns that creativity is a 'complex and opaque term' and he might have expanded usefully on this and returned to it with more gusto in his conclusion. This lost opportunity leaves the reader hungry for greater information and insights. For example, he claims logically that self-evaluation is at the heart of the creative process but many arts teachers would have benefited from further discussion about that process. Frustratingly he outlines, only briefly, the unhelpful dualism of 'making' and 'the mind' and the 'cultural' and 'romantic' model of creativity that has dogged creativity but fails to develop this potentially interesting area. Readers similarly disappointed might usefully read Winner (1982) referenced in Somer's bibliography. Perhaps this criticism signals a need for another book on creativity in arts education, which might complement this one?

#### Reference

Winner, E. (1982) *Invented Worlds: the Psychology of the Arts*. Cambridge, Mass: Harvard University Press.

LINDA GREEN

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#### A Century of Change in Music Education:

##### **Historical perspectives on contemporary practice in British secondary school music**

by Stephanie Pitts. Aldershot, Hampshire: Ashgate, 2000. 234 pp. £39.95, hardback.

Pitts has achieved a remarkable feat: she has unscrambled an egg. To discern what was really going on in music classrooms in the past is challenging indeed, but to tease out the thinking underlying the practice; to gauge the relative importance of trends; to present the findings so coherently and elegantly, is a triumph. This account of philosophy and practice in musical education provides what must be the last word on the topic for many years to come.

The book is organised chronologically after some astute scene-setting in an introduction, where Pitts clarifies what she will cover and what she will not. Thus, the teaching of music in primary schools, instrumental teaching services, developments in other countries and much else are largely set aside to leave space for a detailed study of British secondary school music, as the title claims. She might almost have said English instead of British, since events in Wales, Scotland and Northern Ireland are barely mentioned in the book. We set off on our journey in Chapter 1, 'Music education for all: 1900–1930s', where the foundations of contemporary practice will be found. To some, this will be familiar territory, but when a story is told well, it is worth hearing again. Pitts' account of the rise of the so-called Appreciation Movement is nicely

coloured with reference to local realities, 'local' in her case being the city of Sheffield. This is the first of several examples of a broad and scholarly account being brought to life through glimpses of the work of individual teachers, or through interviews with teachers, pupils and others. The events of the thirty years covered in this chapter make for fascinating if somewhat depressing reading. As other historians have done before, Pitts struggles a little to find positive aspects. The Appreciation Movement, however well meant, clearly led to some musical abuse in classrooms: teachers dissecting musical masterpieces to concentrate on form, musical theory, aural training and more. Nevertheless, a trend towards more active music-making is discernible, through the percussion band, the introduction of the recorder and the growth of instrumental tuition generally. Curiously, Pitts does not highlight another profound change: the abandonment of exercises in Tonic Sol-fa in favour of a folksong revival. After all, the National Songbook was the first and only musical textbook to be commissioned and subsidised by central government. While music was struggling in so many schools, some important developments in thinking were taking place. These are highlighted appropriately in this chapter. Yorke Trotter, a visionary and now largely forgotten advocate of practical music-making is a clear favourite of the author. She attributes many fine thoughts to Trotter, including the notion of 'Sound before symbol', but that excellent and too rarely heeded maxim probably originates in the late eighteenth century with Pestalozzi.

The breadth of Pitts' knowledge and vision emerges clearly in the next chapter: 'Tradition and exploration: 1940s–50s'. She reminds us of the excitement generated by the advocacy of Marion Richardson and Herbert Read, mainly in the teaching of English and art; of how child-centred learning, self-expression and creativity became all the rage. She also reminds us of the struthious response of many music educators,

stemming in part from the high levels of success that some were enjoying in strictly 'traditional' practice. Once again, we are taken to Sheffield, where a local teacher, Norman Barnes, taught at King Edward VII School in the same style as he was taught himself. Pitts acknowledges the success of traditional practitioners such as Barnes but seems less sympathetic towards the armchair traditionalists such as Cyril Wynn and Bernarr Rainbow, who wrote books. Their views were essentially elitist in that an insistence on musical literacy and a pretty strict cultural pecking order nurtured talented pupils and allowed, or even encouraged, the others to fall by the wayside.

The tension between 'progressives' and traditionalists grew during the 1960s and 1970s, the topic of the third chapter. Pitts' coverage of this complex period is masterly. She sets the arguments within a broader context, citing examples of *avant-garde* education, the work of A. S. Neill at Summerhill School, for example, as well as *avant-garde* music beyond the classroom. Rightly, she pays close attention to the Newsom Report of 1963 – *Half our Future* – in which music is depicted as a 'Cinderella' subject with poor resources and more than its share of rejection by pupils. She also identifies *Sound and Silence* by Paynter and Aston (Cambridge University Press, 1970) as a revolutionary if frequently misunderstood document. The interest that professional composers such as Paynter, Maxwell Davies and Schafer were taking in music in schools is an important new trend. However, this was the heyday of extreme views, some composers, such as Schafer and Cage, seeing the whole world of sound as a palette for the creation of music, which provoked strong reactions. 'The use of noise to make music', the title of this chapter, neatly encapsulates the reaction of traditionalists but seems not to represent Pitts' own view. For the most part, she remains judiciously detached from the intellectual

dogfights she describes, but occasionally allows us to glimpse where her sympathies lie. The following extract is a rare and possibly unfortunate example of unsupported partiality:

The challenges of reforming music education were far from over, with the teaching profession now caught between a traditionalist stance and a more forward-looking acceptance of modern music and its methods. Half-hearted interpretations of the 'creative approach' were to prove damaging in the following decade, as more reactionary teachers blamed the initial ideas for their own failed attempts to implement them. (p. 85)

The 1970s and 1980s provided little alleviation from the disputes, indeed, they were intensified through an outpouring of philosophical offerings, some of them self-consciously claiming to be 'models of musical learning', the title of Chapter 4. Pitts' summaries of the main publications are brief and astute. She identifies a number of extreme views, most of which receive short shrift. Clearly, she sees little value in the deeply negative utterances of Witkin and Ross, but also expresses doubt about some more widely accepted advocacy. For example, of the well-known 'Swanwick-Tillman spiral', she remarks, 'its main drawback is one of theoretical models in general, in that it seeks to close down debate, rather than encourage new ideas to flourish' (p. 101). *The Arts in Schools* (Gulbenkian Foundation, 1992) meets with her approval, maybe because it avoids extremes and provides elegant arguments for its support for the arts.

Chapters 5 and 6 deal with questions of assessment and the National Curriculum. We learn how the Certificate of Secondary Education and then the General Certificate of Secondary Education (GCSE) came into being. The GCSE examination in particular provided, at last, a permanent platform for the inclusion of composition, and represented official

acceptance of Swanwick's theoretical model for music, based on composing, performing and listening. It could be seen as a reconciliation between progressive and traditionalist views, but Pitts offers no opinion on this. Perhaps she is sensible not to, because the political upheaval triggered by the proposals for music in the National Curriculum, following only a few years after the establishment of the GCSE examination, was remarkable for its intensity and rancour. Pitts concentrates her attention on the Draft Proposals of the Working Party, but her analysis and commentary are misdirected, since draft documents are designed to be knocked about. It is the final Orders that matter. Be that as it may, Pitts locates the nub of the problem: 'Standardisation and development are not easily compatible . . .' (p. 169), she writes, reviving a thought that some wise heads uttered at the time. The *Ten Commandments* provide a good example of the immutability of laws set in stone, and one wonders whether the National Curriculum suffers from similar stasis. Pitts' detailed account of the arguments and counter-arguments, which characterise the framing of the Orders, reminds us of the discord that largely prevailed throughout the twentieth century.

Chapter 7, 'New directions, new perspectives: late 1980s–1990s', offers a little hope. Pitts picks her way through the growing interest in so-called World Music, the increasing use of information and communications technology but, more importantly, the changing tone of advocacy among researchers and others. Rightly, she gives most space to Swanwick and Paynter, but provides neat summaries of the thinking of Odam, Green and many others. Also in this chapter, she analyses the role of school inspections, judging their impact on curriculum development in music. 'The message does not seem to have reached a certain proportion of music teachers, and the inspectors' role, as evaluators, rather than advisers, can play little part in changing this' (p. 198). The 'message', in

this case, seems to be open-mindedness and a determination to make music a wholly practical subject for all pupils. The final chapter looks at Pitts' own contribution as an historian. Her apologia is thoroughly convincing, not least because the volume as a whole bears out the truth of what she writes:

The relevance of this research . . . is in the foundation that it lays for discussion and evaluation, providing an overview of the developments that have led to music education practice at the close of the 20<sup>th</sup> century. (p. 213)

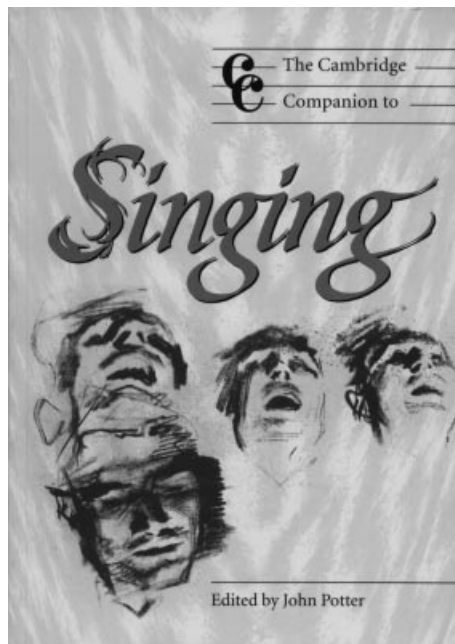
This book *is* relevant. Ultimately, it is more a book of philosophy than of history. Pitts' 'involved detachment', the hallmark of any good historian, permeates every page. She leads readers through a labyrinth that has baffled many others, explaining, comparing and evaluating. She clarifies densely argued publications, such as *The Intelligence of Feeling* by Witkin, and has no fear of challenging the best-established authorities. Having said that, I was a little disappointed that she has allowed herself to be drawn so deeply into the recent convoluted arguments about philosophy, methodology and assessment. Because she uses both of the phrases 'music education' and 'musical education', I thought, for a moment, that she was going to come up with a simple, illuminating conclusion. She didn't. I suggest that the phrase 'musical education' is the clue to a truth of sorts, which could help to reduce the navel-gazing that besets the business at present. A musical education has got to be musical. Do we need to say much more? At £39.95, this book is unlikely to be bought by every student and teacher, but it should be.

WILLIAM SALAMAN

**The Cambridge Companion to Singing** edited by John Potter. Cambridge: Cambridge University Press, 2000. 286 pp. £14.95 paperback; £40.00 hardback.

Everyone can speak, and everyone can sing, so we all have our own idea of what singing actually is. (*Cambridge Companion to Singing*, 1)

*The Cambridge Companion to Singing* is an eclectic selection of writings that embraces a wide range of expert perspectives on singing. The writing team and their specialist topics have been chosen by the editor, John Potter, to create a multifaceted text that celebrates a predominantly Western diversity of singing behaviours in a variety of contexts. Although there is no explicit reference to 'folk' singing, and only one (excellent) chapter on non-Western musics *per se*, the collection attempts a balanced emphasis on both 'classical' and 'popular' singing. This ensures that readers from either tradition (whether performers, listeners, scholars, teachers or the merely curious) can



encounter something new and of interest within each of these principal genres.

The four sections of the book reflect John Potter's belief that 'singing is a sign of the enormous social diversity encompassed by musical activity'. Accordingly, Part I outlines 'Popular traditions' (including rock, rap and jazz); Part II celebrates 'The voice in the theatre'; Part III focuses on 'Choral music and song'; whilst the concluding Part IV details a range of 'Performance practices'. In his introductory chapter, John Potter presents an overview of the book and the essential rationale for its content. In particular, he welcomes the recent 'proliferation of singing styles' (such as found in the performance of early music), not least because these are 'signs that singers are having the courage to break away from slavish adherence to musicological dogma'. This diversity is reflected in the choice of contributors, who embrace professional performers, academics, writers and broadcasters. Of necessity, this diverse range is similarly mirrored in the narrative styles of the authors which, although varied, collectively generate a freshness in the content that derives from an equal enthusiasm for, allied to expertise in, their specialist topics.

Part I, 'Popular traditions', opens with a chapter by John Schaefer titled "'Songlines": vocal traditions in world music'. This is a wonderful musical tour through the Indian subcontinent, Central Asia, Sub-Saharan Africa, Latin America, the Caucasus and south-eastern Europe and Oceania that identifies and celebrates major musical forms and vocal performers. It is extremely rare to find such encyclopaedic information about non-Western singing in one place and Schaefer has expertly mined the contributions to his New York radio station for his many insightful comments. He writes like a master chef, enticing the reader to 'taste' the musical examples at first hand. Next, Richard Middleton's 'Rock singing' chapter reminds us of the false homogeneity

encompassed by the term 'rock' and reveals the rich contrasts in vocal style that continue to be exhibited by rock vocalists, despite their shared 'directness' of approach in performance. The Afro-American and country music roots of rock are explored and traced into current forms (such as indie, art rock, proto-punk and 'mainstream'). The text is enlivened by reference to key vocalists whose performances have both exemplified and shaped the development of myriad sub-genres. Although more scholarly in style, this chapter (as others) exudes expertise and joy in its focus. Similarly, David Toop's chapter on the 'evolving language of rap' delineates the musical parentage provided by hip-hop and doo-wop within the Afro-American oral tradition. He also demonstrates the challenges in attempting to uncover the socio-musical strands that have become woven into this most language-focused vocal genre. Finally, Part I concludes with John Potter's 'Jazz singing: the first hundred years'. Once again, the text is enriched by reference to key performers (such as Armstrong, Sinatra, Holiday, Carter and Fitzgerald) and an explanation of their significance to stylistic development.

Part II's celebration of 'The voice in the theatre' opens with Stephen Banfield's 'Stage and screen entertainers in the twentieth century'. He uses evidence from recordings, film, and written and spoken documentation to illuminate the tensions inherent in any search for 'truth' about how a particular form of vocal music developed. Notwithstanding the academic tendencies of the author, there is much that is accessible and of fascination in the text. He draws examples from 'belt' voice, the male comic, cantorial singing, crooning and classical singing to link social and musical trends across the century, supported by a discography for the more determined reader. In contrast, John Rosselli's two chapters: 'Song into theatre: the beginnings of opera' and 'Grand opera: nineteenth-century revolution

and twentieth-century tradition' rehearse the development of opera singing from the seventeenth century and the rise of identifiable 'schools' of vocal stylistics.

Part III, 'Choral music and song', opens with Stephen Varcoe's 'European art song', an 'essentially German invention' designed for the amateur performer accompanied by a keyboard. He details the development of the solo song genre into the modern practice of song recital, but laments its demise as an amateur pastime. Timothy Day explores 'English cathedral choirs in the twentieth century' and warns against the assumption that tradition implies no change. He provides detailed evidence of how performance styles and interpretation have altered through discussion of some of the key figures and their practices. The introduction of girls into the cathedral choir is the latest example of cultural transfer and transformation in action. The English experience is followed by Neely Bruce's overview of sacred choral music in the USA. Bruce traces the early eighteenth-century roots of such music and relates the struggles to seek an American identity that was unique from the influence of European musical traditions. The result is an illuminating narrative that demonstrates (alongside the other authors in the *Companion*) the interplay between a nation's culture and major social and political events.

Part IV, 'Performance practices', is more of a mixture of writing styles and varies from the anecdotal to the scholarly. Heikki Liimola's 'Some notes on choral singing' is a brief interlude, quite different in style from the preceding chapters, that focuses on the tasks of the choral conductor, such as preparing for rehearsals and 'warming up' the choir. Although of interest, the chapter is really too brief to do justice to the science and art of choral conducting. Similarly, John Potter also provides brief guidance on ensemble singing. Whilst containing much good sense and practical advice, both of these chapters provide

little evidence to support their choice of activities. In style, they hark back to former pedagogical texts that provide 'solutions' based on the authors' (high-quality) craft knowledge. Yet it is difficult for the reader to understand the basis for the advice. Joseph Dyer's chapter reverts to the majority narrative style and provides a detailed and highly thoughtful and scholarly text on the voice in the Middle Ages, drawing on contemporary texts. This is followed by Richard Wistreich's historically based account of the singing technique for pre-Romantic music as seen through the writings of contemporary authors. Both Dyer and Wistreich provide a wealth of detail and are careful not to extrapolate beyond their sources into how such knowledge should inform 'authentic' performance in the twenty-first century. Similarly, Linda Hirst and David Wright's chapter on contemporary vocal techniques focuses on how certain composers and performers have moved beyond the confines of 'bel canto' singing to explore and mine other vocal traditions in the creation of new vocal timbres and performance practices. This is followed by David Mason's sensible chapter on 'The teaching (and learning) of singing' that delineates pedagogical trends since the seventeenth century. He is followed by Felicity Laurence's more exercise-focused text on how best to develop children's singing. Both are thoughtful and will be informative to the non-specialist. Finally, the *Companion* concludes with Johan Sundberg's 'Where does the sound come from?' Sundberg is one of the world's foremost authorities on the science of singing, and this is reflected in his scholarly and challenging text which provides empirical data on how the singing voice actually functions.

Overall, notwithstanding any caveats (of which there are few), this is a 'must buy' text that is likely to continue to delight the reader whenever it is opened. It is a unique compilation, both in its breadth and also in much of its content. John Potter is to be



congratulated, both on the content and also on the choice of authors. Together they provide a wonderful insight into one of humanity's greatest gifts.

GRAHAM WELCH

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**The Historical Performance of Music – an**

**Introduction** by Colin Lawson and Robin Stowell. Cambridge: Cambridge University Press, 1999. 219 pp. £12.95 or US\$54.95, paperback.

This excellent book is a must for anyone who has an interest in historical performance. The preface indicates that the book has been 'written for all those who are interested in historical performance, whether as professional performers, students, enthusiastic concert-goers, discriminating arm-chair listeners or 'modern' players who seek advice as to those matters of style, approach and general technique that combine to make up a well-grounded, period interpretation'. This wide audience and the relatively slim volume might at first lead to the conclusion that the authors have produced yet another superficial introduction to the principles of performing early music. Not at all! The often thorny issues of performance practice are discussed in concise but thorough sections with extremely helpful footnotes encouraging the reader to seek out the original sources and, in so doing, place them in their necessary contexts. The book is eminently readable and suitable for all students from A-level upwards.

The book is divided into six parts. The first, 'Music as history', summarises the history of modernising the past. It looks at the important rewritings by Mozart of Bach and Handel and the enormously influential performances of the same composers' works, given by Mendelssohn in the nineteenth century. It also charts more recent developments and discoveries in the current

historical performance scene. There is an excellent section devoted to the application of primary sources which discusses the evidence that we can glean from surviving instruments and iconographical sources, as well as introducing us to the more familiar world of treatises, taking care to point out that caution is required when examining any historic material. There is also very interesting material on early sound recordings. Whilst modestly claiming in the introduction that the scope of the book does not allow for lengthy debate on the philosophical issues that surround the performance of music from previous ages, every issue that comes under scrutiny is dealt with on the understanding that all music has to communicate to a contemporary audience and that simply reading around the subject and attempting to adopt old performing techniques is not enough. The need to move our listeners is stronger than ever.

The comprehensive nature of the book is evident again when dealing with matters of musical style. Particularly clear and illuminating are the chapters on tempo, articulation and rhythmic alteration. The fourth part on conditions and practices tackles performing pitch, pointing out the often forgotten fact that performing pitch was far from standard and that the current adoption of A = 415 Hz as so-called Baroque Pitch 'is no more than a convenient and over-simplified response to the evidence'. The diagrams of the seating plans of the Turin Theatre Orchestra and concert halls in London and Paris also give us concrete material to enrich our musical experiments.

The authors have given us four case studies; J. S. Bach's *St Matthew Passion*, Mozart's *Serenade for 13 wind instruments*, K361, Berlioz's *Symphonie Fantastique* and Brahms's Second Symphony. Of these studies I found the *St Matthew Passion* the least satisfying. A case study should fill one with the enthusiasm and technical wherewithal to

research other perhaps lesser-known works. It is frustrating to be told that Bach probably conducted the performances with a paper roll without being informed how the authors have reached this conclusion.

Surely it is more important that methods of enquiry are demonstrated rather than spoon-feeding us with facts and supposition. Other aspects of putting on a Passion are well discussed, particularly the section on recitative, and to their credit the authors provide a good summary of the debate that has been raging over the nature and size of the forces to employ. The case studies of the Mozart *Serenade* and Brahms's Second Symphony are quite wonderful. Here is possibly the most convincing evidence in the whole book that a study of the original instruments and performing conditions can transform our view of a work.

Perhaps the most controversial section of all is the final chapter, 'The continuing debate'. Lawson and Stowell take us on a whistle-stop tour of the last twenty years of thought and practice, asking where we are today and what is to become of the Historical Performance Movement. Here it becomes clear that predicting the future is as difficult a task as re-creating the past. They are perhaps a little pessimistic in their view of what has been achieved thus far. Of course our musical environments are often far from ideal but surely the sheer diversity of musical activity that takes place under the banner of 'historical performance' is to be celebrated. In conservatoires today it is no longer acceptable for professors to resist the message of historical performance and, as ever, the quest for knowledge and direct experience comes from the students themselves. This book urges that the challenge of period performance 'is in finding the perfect meeting point of heart and mind, instinct and knowledge'. A good creed for any performer.

LAURENCE CUMMINGS

**Bingo Lingo: Supporting language development through songs and rhymes** by Helen MacGregor with additional material by Kaye Umansky. London: A&C Black, 1999. 64 pp. £19.99.

**A Rhyme in Time: Rhythm, speech activities and improvisation for the classroom** by Doug Goodkin. Miami: Warner Bros. Publications, 1997. 64 pp. \$14.94 (no UK price supplied).

**Everything's Growing and What's the Difference: Songs, activities and music and movement material for 3 to 7 year olds** by Niki Davies. Woodford Green, Essex: International Music Publications Ltd. 48 pp. and 52 pp. £8.95 each volume, including a CD with each.

**Targeting Music: A year-by-year series for teachers in primary schools** by Dorothy Taylor and William McVicker. Ashford, Kent: Schott, 1999. 100 pp. £12.95.

Both *Bingo Lingo* and *Rhyme in Time* are fine examples of the fruitful partnership to be created between music and the development of literacy. As their titles indicate, the authors have used rhymes, some well known, others more obscure, to develop specific skills of literacy. There the similarities end. Goodkin's *Rhyme in Time* is based on the philosophy and teaching style of Orff-Schulwerk, whereas *Bingo Lingo*, as its jaunty cover tells us, is 'supporting



language development with songs and rhyme', and the book does exactly that. Forty-four rhymes matching new words to old tunes are set out on paper two-thirds the size of A4 to make a convenient spiral-bound book. Only words are included in the text, the notation for each tune appearing separately at the end of the book. Ideas for actions are listed beside the words. Subheadings such as 'Playing with sound', 'Rhyme', 'Alphabet', 'Word endings and grammar' show where the focus on learning literacy lies.

This book would be a great asset as an aid to acquiring literacy, but its musical contribution is weaker. While all the rhymes fit the tunes after a few attempts, some do not do so very comfortably, having unexpected emphases which make the songs lumpy. These are small and relatively unimportant details, but they serve to illustrate how some finer musical points have been passed over. Having said that, some wonderfully singable and enjoyable rhymes are included.

Goodkin's *A Rhyme in Time* is arranged in a similar way with an informative introduction, notes for the teacher and notes for the music teacher. The twenty activities are well spaced out on the page with accompanying in-set photographs clarifying the explanations, and subheadings for each activity indicating 'music focus', 'language focus', 'activities' and the like. Following Orff's philosophy, language builds a foundation for rhythm, phrase and form, from which an understanding of the more abstract aspects of music may be built. The notes to music teachers explain the belief that children move from the known language of words to the unknown language of music with children playing an active creative role in the process. At this stage, it could appear that the book is all philosophy with no practical applications. Examination of the activities proves this to be entirely false.

The activities seem to start with fairly predictable and familiar work: doing the actions

for 'One, two, buckle my shoe', for example. However, the ideas quickly become more complex: using body movements and 'body percussion' to explore rhythm, sequencing a steady beat, exploring rhythmic coordination, and using polymetric accents. In 'Whoops Johnny', that well-loved finger rhyme, the simple poem has become a canon, and then a highly complex polyrhythmic activity using the time signatures <sup>3</sup>/<sub>4</sub>, <sup>4</sup>/<sub>4</sub> and <sup>5</sup>/<sub>4</sub> simultaneously. In his comments on this activity, the author reminds the reader that 'once we realise how much is possible with what is close at hand, the energy shifts from product to process'. This sums up the strength of the book. Through exploring and extending all the possibilities of each poem, the collection becomes much more than a mere handbook for teachers of young children, though that in itself is valuable. It sheds new light on familiar and well-tried ideas by widening the boundaries of expectation and possibility. The book is a fine example of how good music education can be. As a primary school class teacher, I want to buy it. As a music educator, I welcome and recommend it.

The two collections of songs, *Everything's Growing* and *What's the Difference* are based on the contrasting themes of 'growing' and 'differences' (or opposites). Each song introduces a situation familiar to young children, emphasising either growth or differences. The songs are notated with simple piano accompaniments, guitar chords are indicated and suggested actions are listed appropriately. The accompanying CD has excellent sound quality, providing tracks with voices and accompaniment as well as backing track alone.

At first glance, this is a very beguiling set of books: the covers are bright, glossy and cheerful, the mention of a CD which includes a backing track always brings a glow to a teacher's cheek, and it appears that these songs will also meet some of the requirements for science in the National Curriculum. However,

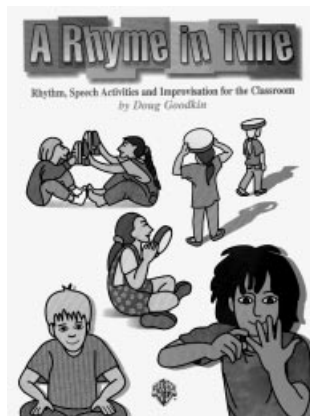


after closer examination, these expectations are not fulfilled. The songs are pretty and well accompanied on the CD, but they do not actually develop any educational purpose. In one song, 'Mummy's tummy' does indeed 'get bigger' (even though 'she's not been eating cream cakes or too much apple pie'), but there is no development either musically (matching the concept of growth to greater volume, for example) or in the subject matter. While there are suggestions for movements and actions, I was disappointed to find 'pretend you are a flower growing up to the sun and unfolding' still ever-present. The flower act is a fine educational tool but it does not constitute expert advice that I would wish to buy. The 'short, easily produced musical', which occupies the final section of the book, requires a licence fee if a teacher wishes to perform it. In summary, this is a well-produced, glossy (albeit rather sickly sweet) song book, which contributes little to music education, though it might provide useful contributions to the repertoire.

*Targeting Music* is the fifth in Schott's year-by-year series. As its title suggests, the volume is designed to equip a teacher for a year's course of music within the context of a full primary series. This particular volume concentrates on vocal and instrumental techniques: reading and writing of staff

notation, music in its historical context, and a musical production. The book is divided into six modules, each containing six lessons. Lesson descriptions have clear subheadings and bullet points indicating how the lesson could be taught. Learning outcomes are shown at the side of the page, and suggestions for assessment are provided at the end of each lesson. A CD of fifty-one short musical excerpts comes with the book.

In the introduction, the authors set the book in the context of the wider series, and discuss some of the issues surrounding formal notation. Whilst acknowledging that 'educators have rightly questioned the dependency upon conventional Western musical notation', the authors suggest that 'the treasures of Western art music do need a fuller understanding'. They have therefore chosen to introduce formal notation into this volume.



It is a book that is lovingly written. From their warm recommendation for the need to care for the voice when singing through warm-up and breathing exercises, it is clear that both authors have years of teaching experience, and that they care about high quality in instrumental and vocal teaching. The whole of the first module is devoted to breathing techniques and warm-up exercises. The activities are broken down into careful teaching steps with many tips and

suggestions to reinforce good practice. The book is heavily reliant on pitched percussion and keyboards, with a strong emphasis on the melodic focus of the music. Activities include working with rhythms leading to writing down the notation, composing using expressive faces as stimuli, and teaching instrumental skills, mostly on pitched percussion instruments.

Despite the confident educational content, there are many basic contradictions in this volume. It is unclear whether it is intended for specialists or non-specialists. The heavy reliance on traditional notation for the songs (none of which is on the CD) means that many non-specialists will be excluded. When I showed the volume to a non-specialist colleague, his response was 'Fine, if you teach me the songs first'. Yet if this is a scheme intended for specialists, there is not enough depth and detail of background to make it anything more than a useful 'ideas book'. In the 'glimpse of world music', explored in lesson 4 of module 5, no background or context to the thirty-second extracts of South American, African or Balinese music is given. Pictures are provided, but the description given does little to move the children any further from the common view: 'This music sounds remarkably different from the sounds we hear at home'. This seeming unease with anything other than Western music is reinforced by small but irritating details: the implication that there is only one type of drum used in African drumming (because the authors do not state that there are more); and the dearth of non-Western music on the CD – only four out of fifty-one excerpts.

The book's strength lies in its solid coverage of basic elements of the more traditional aspects of music in the National Curriculum, with its clear and well-planned set of lessons and modules, and its attention to the skills of teaching. In this volume, at least, the emphasis is placed on passing on the canon of Western music rather than on creating a wider

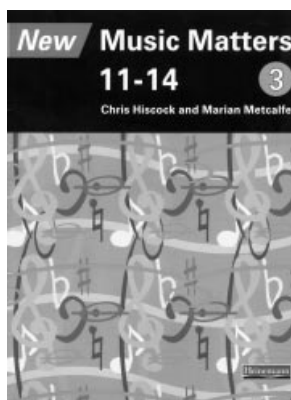
picture of musical education, so it would best suit teachers who share that approach to the subject. Within that kind of teaching environment, this book could play a key part in the scheme of work.

EMILY FELDBERG

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**New Music Matters 11–14 Book 3 (Year 9)**  
Chris Hiscock and Marian Metcalfe.  
Oxford: Heinemann, 2000. Evaluation Pack: £62.50; Pupil Book: £6.25; Teacher's Resource Pack: £21.99; Audio CD: £21.99; CD-ROM: £27.50 (prices do not include VAT).

I reviewed Book 2 of these resourceful materials last year in *BJME* 16:3 and the most helpful thing I can say straight away is that Book 3 well fulfils expectation. *New Music Matters* continues to be a forward-looking publication written by a team with vast practical experience in the classroom, drawing on direct experience of the best practice in maintained schools. The CD-ROM, providing sequencer software files that amplify and extend the printed material, is a helpful resource, written by Andy Murray. It will operate in either Windows PC or Apple Macintosh environments and requires Logic, microLogic or Cubase software to be installed. The PC version of Cubase is also covered but it



has not been possible to version this for Apple Macintosh. The sequencer files and supporting documentation for each project provide a variety of tasks with different learning objectives. Even more helpfully it is referenced to the appropriate step (skills level) of the MIDI sequencing training materials produced by the British Educational Communications and Technology Agency (BECTA) providing support and on-line training to teachers who feel that their skills are inadequate.

The Music CD is packed with a catholic collection of musical examples ranging from Gospel and Country and Western to Monkman. Classic Hit Parade materials find their way in through notated examples, presumably because the fees required for recorded examples are prohibitive. There is an excellent range of music from a variety of world cultures including Indian classical, samba and African Gospel. Shostakovitch, Britten, Beethoven, Purcell and Pachelbel represent the classical scene and Tavener, Glass and Nyman the contemporary.

As in Book 2, the pupils' book is excellently designed and illustrated in full colour with good use made of colour boxes, diagrams and illustrations, making the materials attractive. They are in good-quality paper with a stout card outer binding and should last well in the classroom. I noted and applauded in my review of Book 2 the uncompromising attitude the authors have towards the central part played by traditional music notation in the series. Book 3 builds on this work and introduces score reading, using the Beethoven's fifth Symphony as an example featured in a project entitled 'What is a motif?' The other projects are 'Five

and seven time', 'Ground bass variations', 'Vocal chants', and 'Samba Batucada'.

The Teacher's Materials are all photocopiable and contain a vast amount of practical materials. Included are work-sheets with step-by-step guides building in IT-based work. Each project is prefaced by very detailed and helpful notes, and provides a statement on objectives and assessment, a quick glance summary and blow-by-blow teaching notes.

Perhaps most valuably, there is an extensive preface providing assessment materials with finely detailed and extensive statements of expected outcomes as defined by QCA's latest recommendations. Teachers are encouraged to add their own according to their pupils' needs. Model class project record sheets are provided plus an ingenious flexible mark scheme, enabling progress to be charted across the whole Key Stage. A double-sided pupil record sheet helps to chart each individual's progress.

The increasing bureaucratic demand on teachers is clearly demonstrated here, and these assessment materials provide a workable model for music for which the profession must be extremely grateful. The argument for providing such comprehensive support materials is again quite clear. Small teams of music specialists in secondary schools – the provision for many of our schools is less than two full-time teachers – clearly cannot do everything required in the classroom and fulfil the heavy demands of the extended curriculum without considerable support. *New Music Matters* provides just such support and no teacher should feel at all apologetic in using the support they provide.

GEORGE ODAM