around the practice as it is conceived and not the way it is presented in this book. It is also a practice that would have great benefits for individual and ensemble teaching where a teacher is able to keep a close eye on what is happening and provide the necessary 'help' and encouragement. As a classroom teacher, though, it is less straightforward. Green writes: 'If working in a context where you are required to formally identify learning outcomes, aims and objectives, lesson structure, and so on, it is possible to do this by breaking down the activities into component parts, designating them with an appropriate label, observing what students are doing, and identifying it as a learning outcome.'(p. 68). I leave it to you as readers to decide where that leaves you in respect of the standards/competences that we in the UK are expected to identify in our trainee teachers and practice routinely in the classroom.

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Contextualized Practices in Arts Education: An International Dialogue on Singapore
edited by Chee-Hoo Lu. Singapore: Springer, 2013. xxxviii + 452 pp., hardback. £90. ISBN 978-9-8145-6054-2.

Energetic, passionate, inspiring, Lum's book is without question an impressive contribution to current understandings of Singapore's arts education scene. Progressing through fifteen Parts, the book embraces perspectives on music, theatre and dance, digital storytelling, band directing, free improvisation and flow, among other topics. Its covers primary school settings and work with more senior pupils, as well as situations highly pertinent to those undertaking their own teacher training. As this suggests, there is a lot on offer here, with the Singaporean setting acting more as common ground than geographic limitation.

The structure is innovative too. Most Parts begin with a target chapter, which is followed by an exegetical commentary from a second author, often based outside Singapore. Finally, there is a dialogue between the author(s) of the target chapter and that of the commentary. I would have liked to learn more about the process(es) that underlay the generation of these materials. For instance, were the sets of further reflections hashed out face to face, or generated over months through email or phone exchanges – are these thoughts transcribed from the moment of live debate, or carefully composed and edited dialogues? Did authors get to choose their own respondent? Are these debates between strangers or arguments between colleagues? For a book that emphasizes contextualised understanding, there is scope to apply that critical focus to its own structure.

It is difficult to pick favourite chapters from the book, as they strike out in such diverse directions. I suspect many readers will find personal resonances throughout, and I would imagine that the volume could work well as something to dip into regularly, reading a few pages, almost at random before heading out to teach oneself. As a wind player and former orchestral tutor, the chapter on wind band directing was particularly fascinating to me, perhaps in part due to the scale and complexity of operation sustained by the musician in question. Elsewhere, there is highly effective use of testimony from students, as in the chapter on 13–17-year-old students' views of dance as part of PE. Here, the students' comments show just how difficult it is for them in the context of school education to conceive of dance as dance. Instead, and

even while acknowledging that dance offers a vehicle for personal enrichment and is a staple of youth culture, students describe it as non-strenuous, for girls, or as a potential distraction.

If I have some criticisms to offer, they are mostly related to the final finish. The writing is sometimes clunky. Here's Lum introducing Part II of the book: 'It suggests that teacher control (read levels of freedom), confidence and competence, which goes beyond skill sets, are at the heart of an engaged creative music making endeavour and posits a closer look at local music teacher education that has often favoured a more structured pedagogical perspective anchored within a perceived necessity on having a foundation of an Anglo-American Western classical music tradition' (pp. xiv–xv). That's quite a lot to take on in a single breath. Or, a tiny matter: the inclusion of errata pages at the end seems odd (these are concerned with word order in Chinese names). It would have been far preferable to correct the articles themselves – knowledge in music education isn't produced at such a speed that production of the publication itself need be unduly rushed.

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Music and Familiarity: Listening, Musicology and Performance edited by Elaine King and Helen M. Prior. Farnham: Ashgate, 2013. 316 pp., hardback. £65. ISBN: 978-1-4094-2075-0.

The range of investigative approaches represented by the contributions contained in King and Prior's *Music and Familiarity*, and the variety of musical behaviours discussed, emphasise the relevance of this edited collection to current music psychology research. In an introductory chapter, the editors identify a lack of books or journals specifically devoted to the topic of music and familiarity. They note that the contributions within their book 'expose contemporary theoretical and empirical approaches to familiarity in relation to listening, studying and performing music' (p. 4). The collection provides insight into conceptual and methodological matters relevant to the study of a variety of areas of musical engagement and the individual contributions address diverse topics including: listening behaviours and preferences; ensemble performance and practice; clinical uses of music; and music education. However, the collection as a whole is also valuable for its contribution towards a broader understanding of familiarity itself.

The editors' introduction provides a thoughtful summary of several important issues surrounding the idea of familiarity, notably: the limitations of considering familiarity and unfamiliarity as opposing poles on a dichotomous scale; the relationship between familiarity and liking; and the need to recognise that various modes of interaction with music may promote increased familiarity. Stobart raises some similarly engaging issues in a stimulating chapter which considers presuppositions of otherness associated with musics that differ from the hegemonically determined familiar and which cites the novelty, but also potential perceived threat, associated with the unfamiliar. King and Prior contend that their collection 'is securely bound together by [this] overall theme of familiarity' (p. 7) and the organisational strategy employed throughout the book helps to minimise any disjunction between the individual contributions. The volume is divided into three overarching sections relating to the types of musical engagement discussed in