

synaesthesia, prenatal perception, having a tune 'stuck in the head' and remembering biographically important songs. While such a chapter can barely scratch the surface, its breadth reminds the reader that there are many ways of listening to music. The chapter on 'The User' is also a welcome step back from the traditional focus in musicology on musical works, in favour of 'person-focused' approaches to musical function.

*Psychology for Musicians* is a well-intentioned book that will surely interest inquisitive musicians. Moreover, it surpasses the role of commentary to provide advice to practitioners. The authors' desire to unambiguously deliver practical information is palpable, with the unfortunate side effect that there is little room for critical depth. Consequently, the book is not as scholarly as other work by these reputable authors. This is problematic in view of an introduction that argues the case for scientific rigour, apparently endowing the authors with an objective authority. Nevertheless, the breadth of the book provides a convenient overview of a number of fascinating questions in music psychology. It may raise awareness of the myriad issues concerning musical learning, musical skills and musical roles, to promote further exploration.

### References

- ALEMAN, A., BÖCKER, K. B. E., HIJMAN, R., DE HAAN, E. H. F. & KAHN, R. S. (2003) 'Cognitive basis of hallucinations in schizophrenia: role of top-down information processing', *Schizophrenia Research*, **64** (2–3), 175–185.
- BAILES, F. (2007) 'The prevalence and nature of imagined music in the everyday lives of music students', *Psychology of Music*, **35** (4), 555–570.
- DENORA, T. (2000) *Music and Everyday Life*. Cambridge: Cambridge University Press.
- REISBERG, D. (1992) *Auditory Imagery*. Hillsdale, NJ: Lawrence Erlbaum Associates.
- SLOBODA, J. A. (1986) *The Musical Mind: The Cognitive Psychology of Music*. Oxford: Oxford University Press.
- FREYA BAILES  
MARCS AUDITORY LABORATORIES,  
UNIVERSITY OF WESTERN SYDNEY,  
AUSTRALIA
- Music Education: Cultural Values, Social Change and Innovation** by Robert Walker. Springfield, IL: Charles Thomas, 2007. 321 pp., US \$49.95 paperback. ISBN: 9780398077273

Robert Walker has made a significant contribution to music education and to the furtherance of music in education over the last thirty-odd years. He is a controversial figure and is known for his outspoken views. His latest book, *Music Education: Cultural Values, Social Change and Innovation*, is a wide-ranging and ambitious work which aims to deal with some of the more thorny issues relating to music education in the 21st century. Under the sub-themes: Cultural Values, Social Change, and Innovation, he attempts to cover philosophical arguments about the role, or otherwise, of 'popular' music in education and what he sees as the undermining effect on the curriculum; the origins and background to 'western classical' music; traditions and culture; 20th century music innovations; social strata, psychology; music in the classroom and so forth.

At best the book could be described as a curate's egg. It certainly is a book of two halves with the second, where Walker is on home territory, the better piece of work – although his efforts to draw together 'evidence' to support his thesis towards the end are not convincing. He is secure in his own areas of research in creative work and notation and to some extent in reviewing 20th century works which have significance

for the classroom. In the grandly titled chapter 'Music in the Tumultuous Innovative Twentieth Century' he explores new music, new structures, new notations and electronic music, and for the classroom teacher this section could offer a reasonably concise insight into mainstream innovations. Whether he does it any better than, say, Eric Salzman in the late 60s or the more recent addition by *New Yorker* critic, Alex Ross, is debatable (Salzman, 1967; Ross, 2007). In the area of the music curriculum he summarises various national curricula to highlight the positive and negative influences of contemporary phenomena such as 'popular' music and digital technology. In these areas he mines the curricular and policy documentation of MENC, the UK, South Korea and Russia, although he refers to something called the United Kingdom National Curriculum, which does not exist. In other sections he offers his own critique on Kodály and Orff and on the development of music education in England and the USA. Much of the writing in these sections is sincere and at times witty, particularly when he draws on the work of Cox and Colles and the development of the Curwen system during the latter half of the 18th century.

If only more of the work had demonstrated this level of wit and sincerity. Unfortunately the majority of the text is dogged by what could be described as a 'rant' against 'popular' music – and his definition of this term narrowly encompasses the Beatles, Madonna, Britney Spears, Pink Floyd and other mainstream artists. He chooses to ignore the wealth and richness of many thousands of artists that have contributed to a cultural revolution in the last fifty years. One suspects a lack of knowledge or care for the broader and deeper canon of the multiple strands of rock and progressive fusions which flourish across the globe. He attempts to underpin the essential value of classical music in the

general plan of the education curriculum which he sees as being undermined when set against the rising tide of 'popular' and African–American influenced music since the 1950s, globalisation and digital technological disruption. In a vainglorious, Canutian attempt to turn the curricular tide he actually damages the case for Western European Music by creating an unhelpful and ultimately offensive piece of writing. His views are jaundiced by a mono-cultural lens, setting out to prove that 'classical' music, with its roots in the ancient Greek civilisation, is the higher order muse which addresses the real values and spirit of human aspiration and expression. He sets his mind very firmly against embracing much of the sociological, anthropological or indeed psychological phenomena which influences creative expression in music. Early in the work he denies any role of historical context in shaping Western European Musical composition – 'music is music' and the social and historical milieu in which say Beethoven or Schubert found themselves plays no part in shaping the musical expression – these should be judged on purely musical terms. And yet when discussing 20th century music he recognises the influence of social and political influences on composers at that time. He rejects the sociological appraisal of popular culture by Frith (1998) as irrelevant to the music curriculum but later praises the Russian curriculum for having its roots in the national culture. Likewise, he discounts the role of music in identity proposed by MacDonald *et al.* (2002) – but later contradicts himself.

The most worrying aspect of the work is the limited academic rigour, and the manner in which Walker deals with a very complex arena. He cites a limited set of sources, relying heavily for instance on one of Simon Frith's works, *Performing Rites* (1998), to build his case, ignoring the dozens of books, articles and reviews which Frith has

delivered over the last thirty years. There are too many assertions, without evidenced data or citation, scattered throughout the work to convince the reader that this work is on secure ground. For instance, when dealing with enculturation of young people: 'Many have noticed that children under the age of around nine years are so open to what adults regard as new ideas, that by the time they reach 11 or 12 they have become socialised and indoctrinated by practices and habits of their surrounding culture, especially those associated with the entertainment media.' No reference, no justification, no citation of plausible evidence.

A regrettable attempt to compare a Beatles song with a Schubert Lied exposes Walker's deep resentment and disrespect for the artistic and creative utterances of a fellow musician. John Lennon's 'Imagine' may not be the greatest song ever written but it has caught the attention and sustained interest of millions of listeners since it was written in 1971 and represents a universal statement for peace and reconciliation, whether Walker likes it or not. Comparisons to Schubert's 'Der Liedermann' are surely facile and irrelevant in any discussion about music education, but it is a tactic which Walker adopts to discredit 'popular music' as being inferior to classical: 'Lennon's Imagine merely reinforces the thoughts of the unsophisticated mind, with no reference to the real origins of such thoughts about human unity in religion or philosophy.' While he acknowledges the context for the song as the nuclear disarmament peace movement of the 60s and 70s, he then goes on to dismiss the work and the social conscience of millions of ordinary citizens with the comment that 'In the end, the peace movement, like Lennon's song, led nowhere and achieved nothing concrete of a political nature.' This is not a world that I recognise.

The book is based on Walker's central thesis, 'the big idea', and this is one of the

first pitfalls of which research students are warned: seeking and selecting evidence to support the claim or proposition. His narrow lens enables him to marshal as much of a case to support his view of the world as he can muster: a world where millions of young people over the latter part of the 20th century have been brainwashed and manipulated by marketing forces to invest vast sums of money in 'popular' music while rejecting 'classical' music. The very music which represents 'the rich history of ideas about humanity and our relationships with the world we inhabit, with cosmos and our God, which have motivated western musicians over many centuries, in fact, ever since the original debates about civilized society in ancient Greece'. This reference to 'our God' (p. 22) certainly had this reader beginning to feel a distinct unease, a feeling that grew and expanded across a range of emotions into various stages of incredulity, disbelief and growing anger.

Walker's narrow, limited and divisive approach fails to address the richness and diversity of music today. Music educators have to negotiate the expansive landscape of music available now in the 21st century, respecting all genres including classical, jazz, world and popular music, to create a curricular content, meaningful experiences and a powerful learning environment which meets the needs and aspirations of young people. These issues are too great to dismiss through a narrow vision – teachers and musicians face these challenges every day.

#### References

- DEVINE, T. M. (2000) *The Scottish Nation*. London: Penguin.
- FRITH, S. (1998) *Performing Rites: Evaluating Popular Music*. Oxford: Oxford University Press.
- MACDONALD, R. A. R., HARGREAVES, D. J. & MIELL, D. (2002) *Musical Identities*. Oxford: Oxford University Press.

ROSS, A. (2007) *The Rest is Noise: Listening to the Twentieth Century*. London: Fourth Estate.  
 SALZMAN, E. (1967) *Twentieth Century Music: An Introduction*. New York: Prentice-Hall.

MARK SHERIDAN  
 UNIVERSITY OF STRATHCLYDE, UK

**Music in Educational Thought and Practice** by

Bernarr Rainbow with Gordon Cox.  
 Woodbridge: Boydell Press, 2006. 430  
 pp., £16.99 paperback. ISBN  
 9781843833604

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