
Editorial

The range of concerns embodied in this issue appears on the surface to be without any common focus. Robert Kwami attempts to answer the question 'what is African about African music?' and to test the answer in action research. Yehezkel Braun is exercised by an old problem – the teaching of traditional harmony – while Sue Kendall begins to analyse the essence of Pestalozzi and Froebel on behalf of music educators. Michael Taylor describes aspects of his structured curriculum, complete with a system of profiling the work of his pupils and a helpful categorisation of learning outcomes. Timothy Jones takes a hard look at the idea of children as composers and raises the concept of 'craftsmanship' as of fundamental importance for music education.

Each writer brings a distinctive methodology to the field: philosophical analysis, participant observation, musical analysis, curriculum studies and historical investigation are all evident in this issue.

Yet, there are common threads to be teased out by the sympathetic reader. One of these is a shared concern to improve the practice of music education. Another is a willingness to respond to the work of others, a sense of professional exchange and sharing. A third strand, no less important than the others, is a commitment to what Timothy Jones calls, 'a product which is widely regarded to be of special value and quality', and Yehezkel Braun, 'the immense fun of contemplating the infinite variety of music in a masterpiece'. We need not stay only at the level of the masterpiece but look for musical quality in *all* the settings known to music teachers, promoting a sense of doing things well, responding positively to *musical* behaviour, wherever we find it. As Michael Taylor says: 'Care and recognition of achievement is so vital to the human spirit.' One achievement we look for is the triumph of insight into music itself and this is not the exclusive prerogative of a musical minority but a basic human right.