

CAMBRIDGE

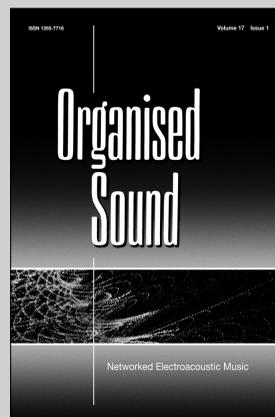
JOURNALS

Organised Sound

Editor

Leigh Landy, *De Montfort University, Leicester, UK*

Organised Sound is an international peer-reviewed journal which focuses on the rapidly developing methods and issues arising from the use of technology in music today. It concentrates upon the impact which the application of technology is having upon music in a variety of genres, including multimedia, performance art, sound sculpture and music ranging from popular idioms to experimental electroacoustic composition. It provides a unique forum for anyone interested in electroacoustic music studies, its creation and related developments to share the results of their research as they affect musical issues. An accompanying DVD is sent to subscribers annually.



Organised Sound

is available online at:
<http://journals.cambridge.org/oso>

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org

in New York:

Phone (845) 353 7500
Fax (845) 353 4141
Email
subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new
material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/oso>



CAMBRIDGE
UNIVERSITY PRESS

Popular Music

Co-ordinating Editors

Allan Moore, *University of Surrey, UK*

Sarah Hill, *Cardiff University, UK*

Popular Music is an international multi-disciplinary journal covering all aspects of the subject - from the formation of social group identities through popular music, to the workings of the global music industry, to how particular pieces of music are put together. The journal includes all kinds of popular music, whether rap or rai, jazz or rock, from any historical era and any geographical location. *Popular Music* carries articles by scholars from a large variety of disciplines and theoretical perspectives. Each issue contains substantial, authoritative and influential articles, shorter topical pieces, and reviews of a wide range of books.

**Popular Music**

is available online at:

<http://journals.cambridge.org/pmu>

**To subscribe contact
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

in New York:

Phone (845) 353 7500

Fax (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/pmu>



CAMBRIDGE
UNIVERSITY PRESS

Twentieth-Century Music

Editors

Robert Adlington, *University of Nottingham, UK*

Julian Johnson, *Royal Holloway, University of London, UK*

Twentieth-Century Music disseminates research on all aspects of music in the long twentieth century to a broad readership. Emphasis is placed upon the presentation of the full spectrum of scholarly insight, with the goal of fostering exchange and debate between disciplinary fields. Individual issues may address a single theme, or encompass diverse topics and musical repertoires of current import. Our reviews section offers agenda-setting responses to newly published work.



Twentieth-Century Music is available online at:
<http://journals.cambridge.org/tcm>

To subscribe contact Customer Services

Americas:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Rest of world:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/tcm>



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

Tempo

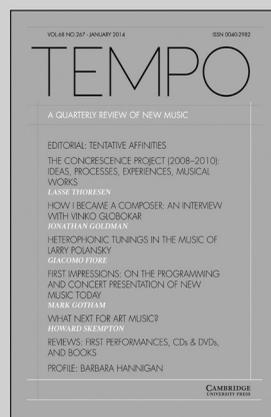
Editor

Bob Gilmore, *Amsterdam, The Netherlands*

Reviews Editor

Juliet Fraser, *London, UK*

TEMPO exists to document the international new music scene while contributing to, and stimulating, current debates therein. Its emphasis is on musical developments in our own century, as well as on music that came to prominence in the later twentieth century that has not yet received the attention it deserves. The articles and reviews cover the new music scene in all its complexity, featuring discussion of compositional trends, performance practices, listening practices, new music contexts and reception histories. TEMPO is sympathetic both to writing about new forms of creative practice (electronic, interdisciplinary, performance-based) and to writing that employs innovative methods of enquiry that differ from the aims of traditional musicology.



Tempo

is available online at:
<http://journals.cambridge.org/tem>

To subscribe contact Customer Services

Americas:

Phone +1 (845) 353 7500
Fax +1 (845) 353 4141
Email
subscriptions_newyork@cambridge.org

Rest of world:

Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org

Free email alerts

Keep up-to-date with new
material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/tem>



CAMBRIDGE
UNIVERSITY PRESS

BRITISH JOURNAL OF MUSIC EDUCATION

BJME is a fully refereed international journal which aims to provide clear, stimulating and readable accounts of contemporary research in music education worldwide, together with a section containing extended book reviews which further current debates. In particular, the journal strives to strengthen connections between research and practice, so enhancing professional development and improving practice within the field of music education. The range of subjects covers music teaching and learning in formal and informal contexts including classroom, individual, group and whole class instrumental and vocal teaching, music in higher education, international comparative music education, music in community settings, and teacher education. Contributors include researchers and practitioners from schools, colleges and universities. Where appropriate, we encourage authors to include supplementary sound files and other multimedia material. These accompany articles in electronic format on Cambridge Journals Online.

Peer review policy: Each manuscript is reviewed by at least two referees, and an editorial decision is generally reached within 8 to 12 weeks of submission.

BJME has been accepted for inclusion in the Thomson Reuters Arts & Humanities Citation Index and the Social Science Citation Index.

Instructions for authors

Detailed instructions for authors can be found on the *BJME* website <journals.cambridge.org/bjme> and are also available on request from the Journal Administrator.

Contacting the Editorial Office

Contributions and subsequent correspondence should be sent to the Journal Administrator:

CORMAC LAMBE *Email: bjme@cambridge.org*

Questions regarding potential submissions or special issues should be addressed to the Editors:

MARTIN FAUTLEY *Email: martin.fautley@bcu.ac.uk*

REGINA MURPHY *Email: regina.murphy@spd.dcu.ie*

Books for review should be sent to the Book Reviews Editor:

KAREN BURLAND *Email: k.burland@leeds.ac.uk*

Submission of an article is taken to imply that it has not previously been published, and has not been submitted for publication elsewhere. Contributors are responsible for obtaining and acknowledging copyright permissions where necessary. Authors of articles published in the journal assign copyright to Cambridge University Press.

Submission of articles by email is preferred. If submission is made by post, four copies of articles and one of reviews should be sent and one retained for proof-reading.

Manuscript preparation

Articles should usually be around 5,000 words long, but shorter research notes or more substantial pieces will be considered where the subject matter warrants it. Authors should provide a word count at the end of each article. The author's name should be given on a separate sheet (see note below) to facilitate the anonymous refereeing process.

An abstract of about 100 words summarising the content of the article, and three to five keywords, should be given immediately below the title and before the main text. A note giving details of any acknowledgements may also be included.

A biography of around 75 words giving the author's name, affiliation, music education and major research interests, etc. should be submitted on a separate cover sheet. Full contact details should also be included on this sheet.

Please consult the detailed instructions for authors (see above) for more information on style and file formatting.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

Printed in the United Kingdom by Bell & Bain Limited

British Journal of Music Education

Volume 31 Number 1 March 2014

CONTENTS

Editorial 1

Articles

Andrew Fowler: Composing and performing in the key stage 3 classroom: a study using multi-trait, multi-method analysis 5

Dan Stowell and Simon Dixon: Integration of informal music technologies in secondary school music lessons 19

Harry Burke: Marching backwards into the future: the introduction of the English creative music movement in state secondary schools in Victoria, Australia 41

Elizabeth Haddon: Observational learning in the music masterclass 55

Paul Louth: There's madness in your method: a philosophical exploration into the thought of Paul Feyerabend and its implications for music education 69

Tim Patston: Teaching stage fright? – Implications for music educators 85

Book Reviews

David Baker: *Musical Creativities in Practice* by Pamela Burnard 99

Laura Mitchell: *Strong Experiences with Music: Music is Much More than just Music* by Alf Gabrielsson 101

Norman Stanfield: *Wind Bands and Cultural Identity in Japanese Schools* by David G. Hebert 103

James Garnett: *Professional Knowledge in Music Teacher Education* edited by Eva Georgii-Hemming 105

Cambridge Journals Online

For further information about this journal
please go to the journal website at:
journals.cambridge.org/bme



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS