

Book Reviews

Handbook of Music Therapy edited by Leslie Bunt and Sarah Hoskyns. Hove: Brunner-Routledge, 2002. 357 pp, £40, hardback.

When I trained as a music therapist 15 years ago people's response was often 'A music *what?*' Things are very different now: most people are aware of what a music therapist does, and an increasing number of young musicians see it as a career path. Many people in related fields such as music education and music psychology benefited considerably from Leslie Bunt's pioneering 1994 general text *Music Therapy: An Art Beyond Words*, which gave a fair-minded overview of a then rapidly developing professional territory. Between 1994 and now music therapy has become a State Registered profession in the UK, introductory courses about it are popular amongst music undergraduates, and it has an increasing profile in academic circles. Also very different is music therapy's international arena, spurred on, as in so many disciplines, by globalising technologies. This has made British music therapists more aware that, although they have been pioneers in many ways, their tradition stands within an international picture which includes a broad sweep of ways of practising, and ways of theoretically modelling, what music therapy is, and what music therapists do.

As a result of these developments in the last decade, the music therapy bookshelf is also becoming increasingly crowded, with a range of specialist books and recently a rash of general textbooks on the subject, of which Bunt and Hoskyns's *Handbook of Music Therapy* is one. So who is this book written for? Who might find it useful? What does it add to Bunt's 1994 text?

The title 'handbook' could give a clue, although this was evidently not Bunt and

Hoskyns's choice – this book slots into a series of handbooks on the arts therapies published by Routledge. However, given that it *is* marketed as a handbook we could perhaps expect certain things: that its likely market would be practitioners of the 'craft' of music therapy (students in training, working music therapists) for whom it would present a fairly comprehensive and up-to-date overview of the subject, as well as addressing matters of practical importance to them. Non-music therapist readers could use it as an up-to-date review of the current music therapy scene.

Having read Bunt and Hoskyns's book I'm not sure that 'handbook' (as outlined in the previous paragraph) is an accurate descriptor for the potential reader, or whether it delivers on a comprehensive overview. It's true, the book *does* attempt comprehensiveness in its structure of four parts: Background and Context; Clinical chapters (giving narrative and theoretical accounts of the main areas music therapists currently work in – the pre-school child; autism; learning disabilities; neurology; forensic psychiatry and dementia); Training; Professional Life. And much of the material in these chapters is authoritative, well written, engaging and dependable. It provides a reliable if rather narrow body of knowledge for a student training as a music therapist on one of the seven current training courses in Britain. It will give them a handy introduction to the history and personalities of British music therapy and its ways of working, and it will help them tackle many of the problems they will face as novice music therapists in British clinical contexts. But on a current count this limits the market of the book to about 50 people a year. Is this what the authors planned? If so, they certainly have not planned well to make their fortunes from it!

Though it may be true that many textbooks have multiple authors, this book further adds to their multitude. Alongside the two co-editors is a set of British music therapy experts who write on their specialist clinical areas as guest chapter authors. Then there is another group of pop-up voices in the text who comment on the book's content, their views derived, I presume, from interviews. It is explained that these four commentators all trained in 1974, making them representatives of the second generation of British music therapists – trained, that is, by the British pioneers (Juliette Alvin and Nordoff & Robbins). These dedicated people (and we can include in this roll-call the two main authors of the text) have set up the current training courses in Britain, and have midwived the professional and disciplinary development of the profession (including its recent State Registration) and generally taken it from early adolescence to . . . what?

I mention this lifespan analogy as this was something Leslie Bunt intriguingly introduced in his 1994 book, when he suggested that music therapy was approaching mature adulthood. Almost ten years later we might ask which age of music therapy the *Handbook of Music Therapy* is portraying? And perhaps, more interestingly, which age in the lifespan does its vision and voice derive from?

These questions led me to think of the differences in the music therapy world since Bunt's (1994) book. Although there is clear proof of goals achieved and knowledge affirmed, it is certainly harder today, in the 'global market' of music therapy, to claim 'music therapy is defined as so-and-so, is done this way, and you should think about it as follows'. My feeling, however, is that Bunt and Hoskyns's book tends to do just this, with rather too little of the growing metatheoretical sensitivity (and therefore cautious relativity) that has characterised much recent literature in music therapy (I'm

thinking here particularly of Brynjulf Stige's recent and highly acclaimed book *Culture Centered Music Therapy* (2002), which provides a timely caution to the middle-aged tendency to see its knowledge as timeless and placeless).

What the *Handbook of Music Therapy* actually gives us is a freeze-frame of a particular British tradition of music therapy spanning the last 30 years, taking us from pioneering days to a measure of consolidation and assuredness. As a historical document it will be a valuable summing-up of the second generation of music therapy in Britain, presented through a variety of voices, outlining the characteristic features of this tradition – active musical improvisation coupled with 'therapy thinking' derived from an eclectic sampling from the British tradition of psychoanalysis. It is an effective portrait of a project partly achieved, a collected wisdom of the second generation of music therapists in Britain.

This book is fond of metaphors and images. Some images are literal: one of the charming aspects of the book is its series of lovely line drawings, mostly of gates and doors, depicting one of the central metaphors of the *threshold*. Music therapy as both practice and discipline is often characterised as a threshold between worlds – for clients and therapists alike, music's power allows a crossing over into other experiential worlds.

Bunt and Hoskyns also muse on how the profession is now moving across the threshold of the century, asking where music therapy will end up next. Even in its 'Endnotes', however – purporting as they do to look forward – the book is short of actual suggestions as to where music therapy's future territory might be. This reticence is strange given that in recent years there have been very strong hints within the international music therapy movement that music therapy is on the brink of a new

generation, with new practices and theoretical perspectives coming in, tilting a 21st-century music therapy towards a more community-centred practice (Community Music Therapy) based upon a more culture-centred theory; of a movement finding a revitalising expansiveness coming from a more global and metatheoretical perspective which chimes in with similar currents in musicology and the sociology of culture. But you would guess little of this from this book.

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Research In and For Higher Music Education: Festschrift for Harald Jørgensen, edited by Ingrid Maria Hanken, Siw Graabraek Nielsen and Monika Nerland. Oslo: Norwegian Academy of Music, 2002. 221 pp, Kr. 150, paperback.

This volume, written in celebration of the 60th birthday of Harald Jørgensen of the Norwegian Academy of Music in Oslo, takes its title from Jørgensen's own work: a paper entitled 'An Agenda for Research in and for Institutions for Higher Music Education' presented at the Raime-symposium in 2001.

Jørgensen's commitment to such research is shown through his two articles published in the *British Journal of Music Education*. The first (Jørgensen, 2000) considers who – teacher, student or institution – is responsible for a higher education student's instrumental learning. This article should be compulsory reading for anyone who is proposing to work in a conservatoire or university department of music. It challenges the comfortable view that the parts of publicly funded higher

education that take place in an instrumental studio are a private matter between teacher and student. The second article (Jørgensen, 2001) is equally provocative. It reports a scientific investigation of the dogma that children must start learning instruments early (preferably while they are still in nappies). Scientific investigations are rare in this sort of field. The dogmatists frequently cite Menuhin or du Pré as examples that prove their case, and overlook the hordes of children who are put off learning to play an instrument forever by an unsatisfactory early experience, and the successful professional musicians (sometimes including themselves) who started learning their instrument in their teens, or later. Jørgensen found that an early start only works if one gets good teaching. Good teaching is an advantage at any age.

One of the roles of this Festschrift was that of birthday present, and one imagines that Harald Jørgensen was well pleased with it. But what does this Festschrift do for those of us who were not at the party? In particular, does it, like the Festschrift written in celebration of Arnold Bentley's 75th birthday (Kemp, 1988), consist of articles that we may want to refer back to over many years?

One of the two articles that I expect to refer back to most frequently is Hildegard Froehlich's piece on instrumental practice as rite and ritual, in which she addresses why musicians sometimes find it difficult to become socialised as teachers. This forms a thought-provoking addition to the recent – mainly psychological – literature on practice. The other is Geir Johansen's article on change – in particular, how teachers respond to change that is imposed on them nationally, or by their managers. He rightly reminds us that change happens anyway – without national or managerial initiatives – and that teachers often take on only the surface features of changes that are imposed on them, without altering the essence of their approach.

There are also plenty of other interesting articles. Andreas Lehmann's research note on the negative relationship between effort and enjoyment in deliberate practice found among the students of one institution deserves to stimulate a raft of further research: as well as comparing the results in different institutions, this may, for example, tease out whether students find practice 'unpleasant' or 'unappetising', and which of the shades of meaning of 'effort' students associate negatively with practice. One of the studies of students' self-regulated learning that Siw Graabræk Nielsen describes includes research in six different Norwegian institutions, and so it takes account of the learning culture of several institutions. Einar Rusten whets our appetite for his forthcoming doctoral thesis with one of several case studies of music as a cultivating force. The article by Even Ruud on music as a cultural immunogen is fascinating, and left me reflecting on the ways in which I, and others, exploit the health-giving powers of music. I particularly enjoyed the case study of a retired professor of theology who has used singing throughout his life to cure his asthma, and when working through various professional and personal problems. Monika Nerland and Ingrid Maria Hanken address the difficulties of persuading instrumental students to contribute to course evaluation in a way that is routine in other subjects, because of the particular closeness of the relationship between an instrumental teacher and their student, although this is an issue that some other conservatoires have recently tackled constructively. Frede Nielsen's article interested me particularly because of his assertion that instrumental teaching in higher education in Denmark is not a profession: it is difficult to think of a category of teaching that would not be considered a profession in the UK. Bengt Olsson argues for 'insider' research that addresses didactic issues to be

supported by 'outsider' research that checks for 'blind spots'.

Other chapters, while enjoyable, left me with residual frustration as to what they did not contain. Alf Gabrielson tantalises us with talk of a music psychology textbook, written by Jørgensen, that centres on the experience of music – but the more linguistically challenged of us may never read it, as it is written in Norwegian. Susan Hallam's formidable review of the literature on performance anxiety lists over 90 references: small wonder that the descriptions of some articles give the briefest hint of their content, and that profound articles sometimes come over as banal. Thorolf Krüger's clever analysis of the 1917 issue of the *Music Supervisors' Journal* as discursive text left me wanting to know more about the 'music and talking machine *Victrola*' on which it focused. What did *Victrola* do, what did it look like, and how did it work? The polarity between curricular music as a subject in its own right, and as a servant of broader educational aims, that Øivind Varkøy outlines seems a little over-egged to me, but this could just be because I am not fully familiar with the curricular situation in Norway.

The editors of this Festschrift intended that it should 'inspire teachers and students of higher music education to reflection, discussion and investigation'. Certainly, it provides plenty of food for thought. One sign of its success would be if an even more comprehensive volume were produced a few years hence.

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Music with the Under-Fours by Susan Young. London and New York: RoutledgeFalmer, 2003. 139 pp, £14.99, paperback.

In this book Susan Young draws upon her own considerable experience as an early years music educator and researcher to 'contribute to an understanding of what is best, where music is concerned, for very young children' (p. 6).

The introduction and opening chapter set out the key issues and tensions in early years music education. The middle chapters unfold chronologically across the age range from pre-birth and birth to four-year-olds, whilst at the same time ranging across a variety of areas in musical development. The final chapter considers the role of reflective practice. There are useful key headings and subsections throughout with bullet-pointed agendas at the start of all but the first two chapters which assist easy access. From the outset an unnecessarily cumbersome style is avoided through the streamlining of the terminology by referring to 'children', 'carers' and 'practitioners'. This gives the reader confidence in Young's approach throughout the text.

The book acts as a starting point in a process of developing models of good practice in music with young children. More specifically, the ways that young children initiate and engage in music are unpacked in detail. Central to Young's approach is that the adults involved in the lives of the very young need to develop ways of observing and responding to the musical utterances and

explorations of the children. There is a clear recognition of the roles of care-givers and parents at the earliest stages of musical experience. The critique of the common practice in music that focuses upon adults and what they will introduce to the children is well considered. The author rightly and explicitly sets out to turn the system around so that the child's actions and interests are the foundation upon which their musical activity and engagement derives.

The book throughout is grounded in the 'ordinary' environments and small musical opportunities that are the mainstay of young children's musical experiences and learning. Young's valuing and celebration of these 'ordinary' small-scale activities make for a compelling argument. Most adults who have young children or work with them will recognise the moments that are described, moments which if handled sensitively and built upon gradually develop real long-term learning and understanding. Helpfully, the reader is provided with an analysis of the issues derived from these moments. This is important as, for too long in music education, it has been the bigger showy and adult-led performances that have been celebrated. Young children clearly do not derive the same benefit from these activities. As the author states, 'scaled down versions of the usual workshop format, children's performance or educational "lesson" are unlikely to fit the bill' (p. 9).

The concept of 'mutuality' is a very helpful one for the reader to use in understanding the author's underpinning philosophy to music with young children. This approach echoes the work of Vygotsky, through engagement in the Zone of Proximal Development, and Bruner's scaffolding for the young child through the support of adult intervention. The author's decision to use her raw data in a variety of ways guides the reader to an understanding of her central ideas. Two

examples will illustrate the richness of this approach.

In 'Semi-guided music play sessions' (p. 72) there is what could at first be thought a lengthy description of a session. However, the author then uses this description to highlight the key features and proceeds to discuss the issues raised by this analysis. It is a very powerful way of 'digging down' into an observation of a session which can be read at various levels and accommodates a range of audiences with diverse starting points and experiences in music with young children. As the description is so detailed and rich the reader is drawn into the session and is guided through the understandings that the writer has gained from researching it. The story brings the text to life. In the second example Young uses dated field-notes spanning a period from March to May to chart the singing development of a young child. She then guides the reader through the child's singing development in that period and the learning that takes place. This is then taken forward to suggest 'strategies to support song learning' (p. 98).

The final chapter logically brings the reader to possibilities for developing 'reflective practice'. This raises interesting issues about how one observes and initiates music experiences with children. It provides ways that allow others to investigate their own practice systematically. This chapter very usefully mirrors other significant writing in the field of reflective practice (Ghaye & Ghaye, 1998).

This book is a welcome addition to the literature in early years music education. It comes at an important time in the development of music with very young children. With the government agenda firmly fixed upon the development of early years education there is a clear concern with ways of supporting real learning opportunities for the under-four age group. Too many books

have been written which emphasise what adults will do musically with children. However, this book fills a need for an understanding of music with the under-fours, grounded in what children actually do musically. We need to observe them initiating, inventing and responding to music.

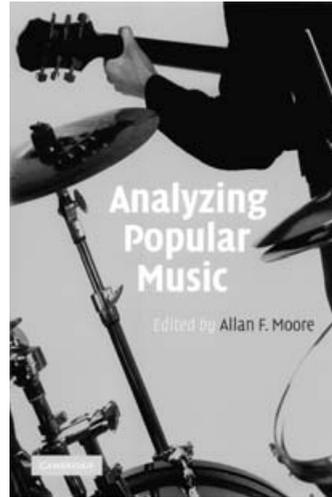
This is a refreshing book, written with a wide audience in mind. I warmly recommend it.

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Analyzing Popular Music edited by Allan F. Moore. Cambridge: Cambridge University Press, 2003. 270 pp, £40, hardback.



Until the last 20 years or so it would have been rare to encounter the analysis of popular music, either in the university classroom or in the musicological literature. *Analyzing Popular Music* joins three other recent books with similar focus: Richard

Middleton's *Reading Pop* (2000), Covach & Boone's *Understanding Rock* (1997) and Walter Everett's *Expression in Pop-Rock Music* (2000). Earlier analytical books on pop exist (e.g. Wilfrid Mellers's 1965 monograph on the Beatles), but it is only recently that analysis of popular music has become an accepted strand of research (the reasons for pop's absence from academia do not warrant rehearsing here). Pop raises many problems and challenges for the process of analysis, and it is the book's focus on these issues that I take to be its main contribution.

Anyone expecting a practical guide to the analysis of popular music will be disappointed since *Analyzing Popular Music* suggests that there can be no single analytical method. This is amply illustrated by the range of approaches and genres that are represented in the ten essays and the editor's introduction. Allan Moore's introduction (like that by Richard Middleton in *Reading Pop*) is an excellent contribution to the debate surrounding the analysis of pop. After contextualising the book within the study of popular music, Moore points out that the inclusion of pop within the syllabus raises questions as to how pop should be taught and studied, concluding that it cannot simply be treated like any other genre and subjected to the same techniques. The study of popular music raises difficult issues for its analysis: it questions the notion of the authority of the composer, or even the idea that there might be a single composer responsible for the creation of the pop 'text', and questions the status of the text as a unitary 'object'. This is the theme with which the book closes, with Martin Stokes's problematisation of analysis and his vision of a form of analysis that is focused on the everyday and the performative.

The book conceives of analysis as 'interpretation', where it is the experience of music that is subject to interpretation.

Chapters in the book adhere to the same tenets: that music's meanings are not fixed; that meanings have to be investigated with reference to individuals who hold them; and that meanings can be specified by close attention to the differences between sounds. The closest the book comes to offering explicit guidance in the analysis of pop is in Robert Walser's 'ten apothegms and four instances', which offer a general strategy rather than a method: 'a more anthropological conception of culture in popular music studies, a stronger sense of history . . . and a conception of analysis that is self-reflexive about methods and goals' (p. 38). However, some chapters do provide clear examples of particular analytical approaches, such as Dai Griffiths's engaging exploration of lyrics in song, which provides an excellent foil to Simon Frith's provoking article 'Why do songs have words?' (1988).

As a whole the chapters work well in the range of music and types of 'text' they investigate: from Tin Pan Alley to House, including television and film music, and from sound recording to the experience in a club. Some chapters are more explicit than others in pointing the way towards a form of analysis not bound to an (often imaginary) score, unspecified recording/performance or to compositional authority as the object of analysis. For example, Rob Bowman presents a comparative analysis of different performances of the song 'Try a Little Tenderness'. He argues that meaning inheres not in musical structures but in performance practice, and therefore that definitions of 'the composition' and 'the composer' so central to copyright law and financial rights are inappropriate. Chris Kennett questions the reliance of analysis upon an assumption of attentive listening, investigating instead the 'creation of texts from listening'. As part of this he presents a fictional account of the experience had by three different people in an everyday listening experience, and one

can't help but wonder why he didn't report some real ethnographic research into listening experiences. Two other papers also hint at the move away from conceptions of the object of analysis as a text: Robyn Stilwell's account of the music/sound to *The X-files* traces changes in compositional practice across both the television series and the film score, and Stan Hawkins attempts to analyse a House track as a musical experience rather than as a 'text'. John Covach's analysis of music-stylistic references in 1970s New Wave is perhaps the most conventional in this respect, although it does present his idea of 'musical worlding' – a new term for the familiar idea that any new musical experience a listener may have is influenced by their previous musical experiences.

The political and economic context of pop, and its relevance to analysis, is best illustrated in the chapters by Allan Moore and Adam Krims. While Moore presents a sophisticated account of how the music of Jethro Tull is a response to modernity, Krims argues that musicology needs to go beyond Adornian critique (now inappropriate to modern capitalism) to a non-Adornian Marxism and illustrates this via changes in two forms of rap, which, he argues, the idea of 'resistance' is unable to theorise.

When reading edited collections, I often find myself wondering whether the collection functions as a book, or whether the chapters could just as well be published as articles in appropriate journals. In this case, there is a definite advantage to the presentation of these essays alongside each other. Although most would fit within musicological journals, there is enough consistency of approach that something is gained by reading them alongside each other. In particular, the fairly wide range of music covered by the collection allows similarities (and sometimes differences) of underlying aims and methods of analysis to

emerge more clearly and foregrounds the process of analysis.

The diversity of approaches represented in the book could make it a useful collection for tertiary-level students and researchers alike. It does not provide a practical guide to analytical methods, but it does provide a useful overview of current approaches to, and issues in, the analysis of popular music. Much like Middleton's *Reading Pop*, the book would function well within undergraduate-level popular music or music analysis modules, where individual chapters could be used as case studies. In addition, the debates that many of the chapters raise regarding the role of analysis and the status of the popular text are central issues for anyone carrying out analysis of this repertoire themselves. Comparing this book to its nearest rivals: whereas *Reading Pop* provides an excellent resource of articles spanning a 20-year period, the smaller number of chapters and more consistent approach presented in *Analyzing Popular Music* provide a focused (although a necessarily less rich) snapshot of analysis of this repertoire. It points the way towards a more contextualised and reflexive practice of analysis.

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Composing Matters by Patrick Allen. Oxford: Heinemann, 2002. Teacher's Resource File, 123 pp, £24.50, paperback; Pupil book, 64 pp, £6.99, paperback. Audio CD-ROM, £24.99.

All those connected with secondary school music will be familiar with Heinemann's ubiquitous Music Matters series marketed as a complete scheme for teaching music at Key Stage 3 (KS3: 11–14 years) and for the General Certificate of Secondary Education (GCSE). Recently, however, Heinemann have offered a range of textbooks that focus on developing specific areas of the music curriculum in their catalogue. *Composing Matters*, along with other texts such as *Performing Matters*, *Theory Matters* and, of course, Patrick Allen's other justifiably popular works, *Singing Matters* and *Developing Singing Matters*, are all part of this group.

Composing Matters is a course in composing for KS3. It aims to promote 'activity, creation and discovery' by developing composing 'physically, aurally and emotionally' (Teacher's Resource File, p. 4). It provides opportunities for students of all abilities and prior learning. Composing is integrated with performing and listening, by developing composing through playing, singing, listening, imitation and improvisation. Projects are designed for students to compose using percussion, keyboards, voices, their own instruments and ICT.

The layout of the material is clear and attractive. Each project in the Pupil Book is set out as a double-page spread, combining text, pictures and graphics effectively. The CD-ROM comprises MIDI, audio and video files which provide backing tracks and background material for the projects. The Teacher's Resource File provides notes on the audio tracks and a play list of MIDI examples. Backing tracks for composing exercises are provided as both MIDI and

audio files, and these present a useful resource for individual and whole class structured improvisation and exploratory work. Unfortunately, there is no score of music on the MIDI files, which means that teachers will have to extrapolate a score using the appropriate software if they want students to read the music they are working with. The video clips present three endearingly amateurish silent films for Project 25, 'Music for Film'. Despite trying the video clips on different computers, I found that they did not run smoothly, although they can be imported into a programme that supports MIDI and AV material such as Cubase AV.

The Teacher's Resource File is well written and informative. Each project is set out with clear aims focusing on the development of composing skills, use of particular aspects of compositional technique and links with appraising and performing skills. Activities within each project are clearly sequenced and appropriate prior learning is clearly indicated, including comments on which projects within the book are interrelated.

The course is structured as 25 projects, starting with developing fundamental composing skills in structured exercises and progressing on to projects that allow the student more freedom to develop advanced skills of hypothesis and critique. Although not explicitly stated, it is clear that these projects are written with progression to GCSE in mind, organised as they are around similar areas of study to those found in the GCSE specifications. There is no time limit set for the duration of each project although it is evident that some projects have the potential to be extended over several lessons. Within the general progressive plan particular projects are linked, focusing on using specific musical elements and compositional devices.

Later projects challenge students to take greater responsibility for making decisions in

the problem-solving process. This is illustrated by the strand of projects that focus on music and image, a popular topic area for composing at KS3 and GCSE. In Project 12, 'Music and the Media (1)', students compose short clips of music to accompany a TV quiz show. They are given a very specific brief and required to compose music in 5–40 second bursts, and appraise how music is used in this context in film and TV. In Project 14, 'Music and the Media (2)', students are challenged to compose short, descriptive pieces as TV themes. Teaching focuses on directing students to brainstorm how they can exploit convention to achieve particular effects and facilitate their planning of the structure of their pieces. In Project 25, 'Music for Film', students compose music to accompany three given silent film clips. Students are challenged to determine the musical structure from the content of the film, and to investigate ways of integrating sound effects and descriptive music.

The Teacher's Resource File presents a concise summary of key points in teaching composing, and is the most valuable part of this publication. Allen identifies the importance of games and warm-up activities to provide a clear aural focus to the lesson and to introduce key social and musical skills. He outlines mirroring and copying activities for getting started which build trust, sensitivity, confidence and imagination. Students should be encouraged to develop skills in using the medium in which they are working, focusing on exploring timbre, dynamics and expression through improvisation. Vocal warm-ups 'release inhibitions, give permission to make all sorts of sounds, and define boundaries, prepare and warm up the voice for singing and chanting, model possible vocal sounds or melodic ideas' (Teacher's Resource File, p. 103).

Allen argues that teachers should use formative assessment throughout projects in

order to structure work and to make students aware of their own progress. The importance of using formative assessment to facilitate students' increasing understanding of how to critically appraise their work is highlighted. Allen provides a script for self- and peer evaluation of work in draft and for assessment of completed pieces that has clear links with the commentaries that students are required to write for their GCSE composing coursework. He further explains how to set short-term formative targets in composing which focus on developing the key composing skills for each task; time management for achieving short-term goals within lessons; challenging students to achieve high-level work; using performing and notation skills in composing; and using positive behaviour management strategies to ensure students remain motivated and on-task. He further suggests the teacher should use the results of formative assessment to review the progress of a composing project. Teachers should be flexible about reorganising composing tasks to take into account different rates of progress among students and provide additional guidance and support for those who are not making the progress that was originally predicted.

Composing Matters is an attractive and well-structured set of projects for teaching composing at KS3. Although I would have preferred the discussion of methodologies in teaching composing to have been more extensive, *Composing Matters* contains more analysis of teaching composing than most composing textbooks currently on the market. The text is approachable and informative, and combines some good advice about the practicalities of organising composing in the classroom with commentary on ways of using formative assessment to facilitate long-term development of problem-solving skills in composing. Learning in composing is

integrated with other aspects of musical learning by emphasising the importance of developing musicianship skills in students. The warm-ups and games suggested in the Teacher's Resource File are a practical way of developing the operational skills in the medium without which students cannot make progress. The CD-ROM provides some useful backing tracks for composing

exercises that are easily imported into sequencing software, although the video clips are perhaps not of the highest quality. This publication is a useful addition to the teacher's library.

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