

PGCE MUSIC

Section B – Music Contents

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Introduction

The course is designed to prepare students to teach music in today's urban schools. Throughout, there is an emphasis upon the student as a 'musician-teacher', making use of their own skills and understanding to create opportunities for real musical experiences for their pupils. Students are encouraged to test the boundaries of the subject and develop creativity in their own practice as well as in the classroom.

Music technology has a central role to play in today's schools and it naturally forms an important part of the course.

Students will be expected to develop their own musical skills, knowledge and understanding through workshop sessions on listening, singing, instrumental performance, composing, improvisation, arranging and recording.

Most taught sessions will contain some aural training and practical music and will include an activity that can be readily used in the classroom.

David Cross
Music Course Leader

Secondary ITE Teaching & Assessment Calendar 2011-12 Autumn Term (1/2)

	12/9	19/9	26/9	3/10	10/10	17/10
Uni wk	2	3	4	5	6	7
Mon	CS1	CS9	CS17	CS19	CS25	
	CS2	CS10	CS18	CS20	CS26	
Tue	PS1 Children's Rights & Teachers' Responsibilities 10-11 Lecture 11.30-1 Workshop	PS3 Inclusion (1): Patterns of inequality 10-11 Lecture 11.30-1 Workshop	PS5 Inclusion (2): SEN Primary Briefing 10-11 Lecture 11.30-1 Workshop	PS7 Classroom Behaviour (1) 10-11 Lecture 11.30-1 Workshop	PS9 & 10 Carousel of workshops including: (i) Inclusion (3): EAL (ii) Looking after your voice	
	PS2 How Children Learn (1) 2-3 Lecture 3.15-4 Workshop: Set presentation task	PS4 How Children Learn (2) 2-4 Workshop: Planning presentations	PS6 How Children Learn (3) 2-4 Workshop: Presentations on learning	PS8 PebblePad and QTS 2-4 Workshop: ICT	(iii) Peer assessment for Primary Report (iv) Student Voice – what students want from lessons	
Wed	CS3	CS11				
	CS4	CS12				
Thu	CS5	CS13		CS21	CS27	
	CS6	CS14		CS22	CS28	
Fri	CS7	CS15		CS23	CS29	
	CS8	CS16		CS24	CS30	

CS=Curriculum Studies; PS=Professional Studies; IS=Independent Study

Secondary ITE Teaching & Assessment Calendar 2011-12 Autumn Term (2/2)

	24/10	31/10	7/11	14/11	21/11	28/11	5/12	12/12
Uni wk	8	9	10	11	12	13	14	15
Mon	CS31						PS11 Project 1: Medium term planning 10-11.30 Lecture	
	CS32						CS35	
Tue	CS33						CS36	
	CS34						CS37	
Wed	IS							
	IS							
Thu	IS							
	IS							
Fri	IS							
	IS							

CS=Curriculum Studies; PS=Professional Studies; IS=Independent Study

Secondary ITE Teaching & Assessment Calendar 2011-12 Spring Term

	2/1	9/1	16/1	23/1	30/1	6/2	13/2	20/2	27/2	5/3	12/3	19/3	26/3
Uni wk	18	19	20	21	22	23	24	25	26	27	28	29	30
Mon	Bank	CS46	CS52				IS						
	Holiday	CS47	CS53				IS						
Tue	CS38	PS12 Classroom Behaviour (2) 10-11 Lecture 11.30-1 Workshop	PS14 Inclusion (6): SEN 10-11 Lecture 11.30-1 Workshop				IS						
	CS39	PS13 Project 2: Teacher as researcher 2-2.45 Lecture 3-4 Workshop	PS15 Inclusion (7): Planning for inclusion on SE2 2-4 Workshop				IS						
Wed	CS40	CS48	CS54				IS						
	CS41	CS49	CS55				IS						
Thu	CS42		CS56*				IS						
	CS43		CS57*				IS						
Fri	CS44	CS50	CS58*				IS						
	CS45 Submission: Project 1	CS51	CS59*				IS						

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* Additional 'intervention' workshops may run on these days to provide focused support for students with concerns arising from SE1

Secondary ITE Teaching & Assessment Calendar 2011-12 Summer Term

	16/4	23/4	30/4	7/5	14/5	21/5	28/5	4/6	11/6
Uni wk	33	34	35	36	37	38	39	40	41
Mon				Bank Holiday	CS60 CS61			IS IS	CS68 CS69
Tue					PS16 Contemporary education policy 10-11.15 Lecture 11.45-1 Workshop			IS	PS18 Preparing for your NQT year 10-11.15 Lecture 11.45-1 Workshop
					PS17 Portfolio peer assessment 2-4 Workshop			IS	CS70
Wed					CS62			IS	CS71
					CS63			IS	CS72
Thu					CS64			IS	CS73
					CS65			IS	CS74
Fri					CS66			IS	CS75
					CS67 Submission: Portfolio			IS Submission: Project 2	CS76

CS=Curriculum Studies; PS=Professional Studies; IS=Independent Study

TERM ONE

The first three weeks of subject sessions focus on the nature of learning in music and the importance of the music teacher's own practical skills and musicianship in the classroom. Included in these weeks is a 3 day placement in a Primary school. All readings are contained in the course workbook.

1. Introduction.

Singing and performing at the heart of music education. Development of repertoire.

Reading: Music Education before the National Curriculum (Swanwick)

QTS standards: 3, 6, 8, 32

2. The musician as teacher.

Modelling practice. Working in groups. Preparation: Accelerated Learning (Smith), In C (Terry Riley) . Audit of skill levels: identifying strengths and weaknesses

Reading: Is everyone musical? (Sloboda)

QTS standards: 6, 7, 25b, 14, 8, 9, 32

3. Learning in Music

Learning theory and approaches to musical learning.

Preparation: Table of models of artistic and musical development (Philpott)

QTS standards: 10, 14

4. The National Curriculum

Statutory requirements. The teaching of musical literacy.

Preparation: The National Curriculum for Music .

QTS standards: 11, 14, 15

5. Music Technology 1

Introduction: methodologies of learning and teaching using technology

QTS standards: 8, 14, 17, 23, 25a

6. Music Technology 2

Use of Garageband at KS3 and KS4.

QTS standards: 8, 14, 17, 23, 25a

7. Composition and Orchestration

Composition, arrangement and orchestration.

8. Composition and Orchestration

Composition, arrangement and orchestration

9. Tutorials + Performance of compositions, feedback and revision

Tutorials to consider personal targets.

Preparation: Completed skills analysis

QTS standards: 7, 9

10. Tutorials + Performance of compositions, feedback and revision

Tutorials to consider personal targets.

Preparation: Completed skills analysis

QTS standards: 7, 9

11. World Music 1

Introduction to World music. Looking beyond the stereotypes.

Preparation: Identify gaps in current knowledge.

QTS standards: 14, 18, 19

12. Music in Primary schools

Initiatives in Primary music provision

Preparation: National Curriculum for KS1 and KS2

QTS standards: 10, 15

13. Curriculum planning in music – a human rights perspective

The rights of the child and the nature of music. Planning from the National Curriculum

Preparation: The Spiral of musical development (Swanwick)

QTS standards: 10, 11, 12, 15, 22

14. Progression in Music

How does learning occur? Lesson planning

Preparation: The developmental psychology of music (Hargreaves)

QTS standards: 10, 11, 12, 15, 22

15. World Music 2

A visit to the Horniman Museum

QTS standards: 14, 18, 19

16. World Music 3

Independent research time at the Horniman Museum

QTS standards: 14, 18, 19

17. World Music 4

Student presentations

QTS standards: 14, 18, 19

18. Teaching rhythm

Exploring ways of teaching rhythmic notation

QTS standards: 10, 14

19. GCSE Music

Introduction to the syllabus. The advantages and limitations of the course.

The link to KS3 and A level. Assessment of performance.

Preparation: syllabus research for GCSE music.

QTS standards: 11, 12, 13, 15, 22, 24

20. Task analysis and planning

Deconstruction of a range of musical tasks. Ordering of learning.

QTS standards: 10, 11, 12, 15, 22

21. GCSE composition

The link to KS3 and A level. Assessment of composition

QTS standards: 11, 12, 13, 15, 22, 24

22. GCSE listening

The link to KS3 and A level. Assessment of listening – aural and appraisal skills.

QTS standards: 11, 12, 13, 15, 22, 24

23. Assessment and planning

Lesson planning

QTS standards: 10, 11, 12, 13

24. Preparation of Pop and Western Canon presentations

QTS standards: 1, 2, 3, 4, 6, 22, 25, 26, 27, 28, 29, 30, 31, 32

25. Micro teaching (1)

Paired, peer monitored micro-teaching.

QTS standards: 1, 2, 3, 4, 6, 22, 25, 26, 27, 28, 29, 30, 31, 32

26. Micro teaching (2)

Paired, peer monitored micro-teaching.

QTS standards: 1, 2, 3, 4, 6, 22, 25, 26, 27, 28, 29, 30, 31, 32

27. Pop music (1) and Western Canon (1) presentations.

QTS standards: 1, 2, 3, 4, 6, 22, 25, 26, 27, 28, 29, 30, 31, 32

28. Music Technology 3

Use of Garageband at KS3 and KS4.

QTS standards: 8, 14, 17, 23, 25a

29 Pop music (2) and Western Canon (2) presentations.

QTS standards: 1, 2, 3, 4, 6, 22, 25, 26, 27, 28, 29, 30, 31, 32

30. Music Technology 4

Use of Logic and Sibelius at KS3 and KS4.

QTS standards: 8, 14, 17, 23, 25a

31. Micro teaching (3)

Paired, peer monitored micro-teaching.

QTS standards: 1, 2, 3, 4, 6, 22, 25, 26, 27, 28, 29, 30, 31, 32

32. Micro teaching (4)

Paired, peer monitored micro-teaching.

QTS standards: 1, 2, 3, 4, 6, 22, 25, 26, 27, 28, 29, 30, 31, 32

33. Preparation for SE1

The SE1 folder. Classroom management in music.

Preparation: Learning in context – adolescence, the inner city school

QTS standards: 1, 2, 3, 4, 6, 22, 25, 26, 27, 28, 29, 30, 31

34. Academic writing

Project 1.topic review.

Preparation: 1 page draft of subject area for Project 1.

QTS standards: 22,23,24

35. The Professional Portfolio and Project 1

Academic preparation.

QTS standards: 22,23,24

36. Tutorials

37. Tutorials

TERM TWO

The subject sessions are designed to consolidate and extend the skills, knowledge and understanding from Term One. Included in this term is a three-week project, which focuses on a curriculum area to be explored in school (see outline for Project 1 in the handbook). Also, students will gain some experience of post-16 work in music during this term.

38. Choral singing and rehearsal

QTS standards: 6, 7a, 8, 14, 22, 23, 24

36. Instrumental group rehearsal skills

Playing through orchestrations.

Preparation: Revised orchestration/arrangement with parts printed.

QTS standards: 6, 7a, 8, 14, 22, 23, 24

37. Assessment and evaluation in music. Long term planning

Using information and judgments to inform planning..

QTS standards: 11,12, 13, 22,23,24

38. GCSE course planning

Using a syllabus to inform planning.

Preparation: Review GCSE syllabus from SE1 school

QTS standards: 11,12, 13, 22,23,24

39. Music Technology and GCSE composition

Raising marks. Musical targets.

QTS standards: 8, 14, 17, 23, 25a

40. A level Music Technology 1

Introduction. Connection to KS4. Technology requirements

QTS standards: 8, 14, 17, 23, 25a

41. A level Music Technology 2

Creative approach.

QTS standards: 8, 14, 17, 23, 25a

42. Music Technology update and tutorials

Raising standards. More sophisticated use of recording techniques for schools.

Tutorials

QTS standards: 8, 14, 17, 23, 25a

43. Music Technology update and tutorials

Raising standards. More sophisticated use of recording techniques for schools.

Tutorials

QTS standards: 8, 14, 17, 23, 25a

44. Improvisation skills

Development of individual and collective improvisation skills. The link to composition.

QTS standards: 10, 14, 25

45. Careers session

Job applications and interviews.

46. Autonomous learning

A visit to Highgate Woods school to look at autonomous music learning at KS3.

QTS standards: 8, 10, 12, 18, 22

47. Autonomous learning

Continued visit to Highgate Woods school to look at the card system of autonomous music learning at KS3.

QTS standards: 8, 10, 12, 18, 22

48. Preparation for SE2

The SE2 folder. The portfolio. Behaviour management in music.

QTS standards: 1, 2, 3, 4, 6, 22, 25, 26, 27, 28, 29, 30, 31

49. Independent study

Music A level specifications

QTS standards: 15

50. A level Music

Visit to Woodhouse 6th form College to look at A level provision.

QTS standards: 15

51. Rehearsal for Special needs concert

QTS standards: 4, 8, 14, 32

52. Special needs school workshop and concert

QTS standards: 4, 8, 14, 32

53. Special needs school workshop and concert

QTS standards: 4, 8, 14, 32

54. Composition in schools

A through line from yr 7 to A level.

QTS standards: 14,15, 18, 19, 22, 25

55. Independent study

Research presentation on out of school learning.

56. Independent study

Prepare presentation on out of school learning.

57. Cross Curricular workshop

English and Music combined session.

58. Out of school learning presentations

Peer presentations

QTS standards: 4, 6, 7a, 14

59. Out of school learning presentations

Peer presentations

QTS standards: 4, 6, 7a, 14

TERM THREE

The subject sessions are designed to provide further consolidation of skills, knowledge and understanding.

60. SE2 evaluation

Portfolio finalisation

QTS standards: 7, 9, 29

61. The future of Music Education

Developing a vision for the future. Project 2 preparation.

QTS standards: 8, 9, 15, 29

62. Case study on working with other staff.

Peer review of case study .

QTS standards: 7, 9, 29

63. Arranging for recording

Creating arrangements for the studio

QTS standards: 6, 14, 17, 23

64. Recording session 1

Recording and mixing in teams.

QTS standards: 8, 14, 17, 23, 25a, 30, 32

65. Recording session 2

Recording and mixing in teams.

QTS standards: 8, 14, 17, 23, 25a, 30, 32

66. Collaborative study session

Preparing for Project 2 in collaborative groups.

QTS standards: 4, 6, 7, 8, 14, 15, 32

67. Collaborative study session

Preparing for Project 2 in collaborative groups.

QTS standards: 4, 6, 7, 8, 14, 15, 32

68. Independent preparation of Project 2 presentation and assignment

69. Independent preparation of Project 2 presentation and assignment

70. Powerpoint

Developing presentation skills with ICT

QTS standards: 4, 14, 17, 23

71. Planning for the NQT year

Self evaluation and target setting

QTS standards: 7

72. Independent preparation of Project 2 presentation and assignment

73. Independent preparation of Project 2 presentation and assignment

74. Project 2 presentations 1

Presentations of Project 2 findings to peers

QTS standards: 4, 17

75. Project 2 presentations 2

Presentations of Project 2 findings to peers

QTS standards: 4, 17

76. Project 2 presentations 3

Presentations of Project 2 findings to peers

QTS standards: 4, 17

Reading List

You will be recommended readings from some of the books listed below but should use the list to develop your knowledge and understanding of issues in music teaching and education in general. During the course, you will be recommended additional reading and website addresses. All these titles are available in libraries listed on Page B14 and many are in the London Metropolitan University library.

Music Teaching

SADIE, S. (Ed) New Grove Dictionary of Music Macmillan

*ASCHMANN, L. (1997) 500 Songwriting Ideas, Music Books Plus

*SPRUCE, G. (1996) Teaching Music, London: Routledge

*SWANWICK, K. (1988) Music Mind and Education, London: Routledge

*SWANWICK, K. (1999) Teaching Music Musically, London, Routledge

EVANS, J & PHILPOTT, C (Eds). A Practical Guide to Teaching Music in the Secondary School, London: Routledge

GLOVER, J. (2000) Children Composing 4-14, London, Routledge

GREEN, L. (2001) How Popular Musicians Learn, Aldershot: Ashgate

GREEN, L. (2008) Music, Informal Learning and the School: a new classroom pedagogy, Aldershot: Ashgate

HARRIS, R. and HAWKSLEY, E. (1989) Composing in the Classroom, Cambridge: CUP

HUNTER, D. (1999) Developing peer-learning programmes in Music, British Journal of Music

MELLORS, W. (1965) Caliban Reborn, London:Gollancz

MILLS, J. (2005) Music in the School, Oxford: OUP

ODAM, G. (1995) The Sounding Symbol, Cheltenham, Stanley Thornes

PAYNTER, J. (1992) Sound and Structure, CUP

PHILPOTT, C. & PLUMMERIDGE, C (Eds). (2001) Issues in Music Teaching, London: Routledge Falmer

PLUMMERIDGE, C. (1991) Music Education from Theory and Practice, London, Falmer

PLUMMERIDGE, C. (1996) Music Education: Trends and Issues, London: Institute of Education

PRATT, G. and STEPHENS, J. (1995) Teaching Music in the National Curriculum, London: Heinemann

RACE, P. (2000) Group Learning, London: Kogan Page

SAID, E.W. (1991) Musical Elaborations, London: Vintage

SLOBODA, J. (1985), The Musical Mind, Oxford, OUP

SLOBODA, J. (2005) Exploring the Musical Mind, Oxford, OUP

SPRUCE, G. (Ed) (2002) Teaching Music in Secondary Schools: A Reader, London: Routledge Falmer/ Open University

STEVENS, J. (1985) Search and Reflect (copies available from course tutor)

STORR, A. (1992) Music and the Mind, London, Harper

SWANWICK, K. (1994) Musical Knowledge, London: Routledge

Music Education –official government publications

*DfEE / NACCCE (1999) All our Futures, Creativity, Culture and Education,

*DfEE, QCA (1999) Curriculum 2000, London

*QCA (2007) Music: Programme of Study for Key Stage 3 and Attainment Target London, QCA downloadable from <http://curriculum.qca.org.uk>

DFE (1995) Music in the National Curriculum, London, HMSO

SCAA Consistency in teacher assessment 1) Optional tests and tasks KS3
2) Exemplification of Standards Music KS 3

School Curriculum and Assessment Authority (SCAA) (1997) Music and the use of Language in KS1 and 2 and KS 3

Music Education Issues

*GREEN, L. (1997) Music Gender and Education, Cambridge: Cambridge Univ. Press
HARGREAVES, D.J. (1986) The Developmental Psychology of Music, Cambridge, CUP
EVERITT, A. (1997) Joining in: an investigation into participatory music, London: Gulbenkian Foundation

Vocal and instrumental music

CAMPBELL, P.S. (1998) Songs in their Heads, Oxford University Press
DE MALLET BURGESS, T. and SKILBECK, N. (2000) The Singing and Acting Handbook, London: Routledge
HALLAM, S. (1998) Instrumental Teaching –a practical guide to better teaching and learning, Oxford: Heinemann
HISCOCK, C. and METCALFE M (1998) New Music Matters - (11 –14) Oxford: Heinemann
HISCOCK, C. and METCALFE M (1999) New Music Matters –(14 – 16) Oxford: Heinemann
Education Vol. 16:1 (51-63)
MILLS, J. (2007) Instrumental Teaching Oxford: Oxford University Press
POTTER, J. (ed) (2000) Singing, Cambridge University Press

GCSE

BOWMAN, D. and COLE, B. (1989) Sound Matters, London: Schott Ed. Publications
LAMBERT, R. (1997) GCSE Music, Longman Study Guides Harlow: Longman

Music Education History

COX, G. (1993) A History of Music Education in England 1872-1928, Aldershot: Scolar Press
DENNIS, B. (1975) Projects in Sound, London, Universal Edition
DENNIS, B. (1970) Experimental Music in Schools, London, Oxford U.P.
MILLS, J. (2008) Thinking and Making: selections from the writings of John Paynter on music in education, Oxford, OUP
PAYNTER, J. (1982) Music in the Secondary School Curriculum, CUP
PAYNTER, J. and ASTON, P. (1970) Sound and Silence, Cambridge: Cambridge University Press
PITTS, S (2000) a Century of Change in Music Education: historical perspectives on contemporary practice in British secondary school music, Aldershot: Ashgate
RAINBOW, B. (1989) Music in Educational Thought and Practice, Aberystwyth: Boethius Press
SELF, G. New Sounds in Class, London: Routledge

Analysis and Language in Music

LEVINE, M. (1995) The Jazz Theory Book, Sher MusicCo.
*BOWMAN, D. (1993) Analysis Matters, London: Schott
*TAYLOR, E. (1991) The AB Guide to Music Theory (ABRSM)
BOWMANN, D. (1995) Aural Matters, London: Schott
COOK, N. (1996) Analysis through Composition, Oxford University Press
*BEARNE, E. (1999) Use of Language across the Secondary Curriculum, London: Routledge
*COOK, N. (1998) Analysing Music, and Oxford: Clarendon Press
* AB Jazz Aural Tests (1998) (ABRSM) and Jazz Piano books
COOK, N. and EVEREST, G. (1999) Rethinking Music, Oxford:OUP

DUNSBY, J. and WHITTALL, A. (1988) Music Analysis in Theory and Practice, London: Faber Music
MEEK, M. (1991) On Being Literate, London: Bodley Head
METCALFE, M. (1998) Theory Matters – Oxford: Heinemann
PRATT, G. (1998) Aural Awareness, Principles and Practice, Oxford University Press
SCRUTON, R. (1997) The Aesthetics of Music, Oxford: Clarendon Press
TURNBULL, D. (1995) Aural Time, Bosworth
PETTY, K. (1999) The Magnificent I can read music book, London: Bodley Head

Learning and Assessment

*BLACK, P. and William, D. (1998) Inside the Black Box London: King's College London
*GARDNER, H. (1993) Frames of Mind: The Theory of Multiple Intelligences, Fontana Press
APPLE, M. (1997) Official Knowledge, London: Routledge
BUZAN, T. (1989) The Mind Map Book, London: BBC Publications
DANIELS, H. (ed)(1996) An Introduction to Vygotsky, London: Routledge
MURPHY, P. (1999) Learners, Learning and Assessment, London: Paul Chapman Publishing Ltd.
ROSS, M. et al (1993) Assessing achievement in the Arts, Buckingham: Open University Press
SMITH, A. (2000) 4th edition, Accelerated Learning, Stafford: Network Educational Press

General Teaching Books

*CAPEL, S., Leask, M. and Turner, T. (1999) Learning to Teach in the Secondary School, London: Routledge
*DILLON, J. and Maguire, M. (1998) Becoming a Teacher, Open University
BECK, J. and EARL, M. (eds) Key Issues in Secondary Education, London: Cassell
BELL, J. (1999) Doing Your Research Project –Third Edition, Buckingham: Open University Press
BEVERIDGE, S. (1996) Spotlight on Special Needs – learning difficulties, Tamworth: NASEN Pubs.
HARGREAVES, DH. (1982) The Challenge for the Comprehensive School, London: Routledge
HERNE, S., JESSEL, J., GRIFFITHS, J. (eds) (2000) Study to Teach, London: Routledge
MOON, B. and SHELTON MAYES, A. (1994) Teaching and Learning in the Secondary School, London: Routledge
WHITE, J. (1998) Do Howard Gardiner's multiple intelligences add up? London: Institute of Education
MAHALINGAM, R. and McCARTHY, C. (eds) (1999) Multicultural Curriculum, London: Routledge
ARNOT, M., DAVID, M. and WEINER, G. (1999) Closing the Gender Gap, Oxford: Polity

Music Styles and Contexts

CAMPBELL, P.S. (2004) Teaching Music Globally, NY/Oxford, OUP
*CHERNOFF, JM (1979) African Rhythm And African Sensibility Chicago: Chicago Press
GRAY, L. (2009) The No-Nonsense Guide to World Music, Oxford: New Internationalist Publications
*KWAMI, R.M. (1995) 'A Framework for Teaching West African Musics in Schools and Colleges'
MALM, W. P. (1996) Music Cultures of the Pacific, the Near East, and Asia. Upper Saddle River, NJ: Prentice Hall
MAY, E. (Ed) (1980) Musics of Many Cultures, Berkeley: University of California Press

NETTL, B. (1990) Folk and Traditional Music of the Western Continents, Englewood Cliffs, NJ: Prentice Hall

NETTL, B. with RUSSELL, M (Eds) (1998) In the Course of performance: Studies in the world of musical improvisation, Chicago: University of Chicago Press

NICKSON, C (2004). The NPR Curious Listener's Guide to World Music, NY: Perigee Books

*NKETIA, JH Kwabena (1986) The Music of Africa, London: Gollancz

*NOEL, T. (1988) Play Pan Hanley: Trentham Books

BEBEY, F (1997) African Music: A People's Art, Lawrence Hill & Co.

*BROUGHTON, S., Ellingham, M. and Trillo, R. (eds) (1999) World Music, the Rough Guide (Vol. 1 and 2) London: Penguin

BROUGHTON, S. et al (Eds) (2006). The Rough Guide to World Music, Vol 1: Africa & Middle East, London: Rough Guides

CIRCME (1998), Musics of the world's cultures, CIRCME

FARRELL, G. (1990) Indian Music in Education Cambridge: Cambridge Univ. Press

HAYDON, G. and Marks, D. (1985) Repercussions-a celebration of African Music, London: Channel 4 RM Arts

SORRELL, N. (1990) A Guide to the Gamelan, Faber and Faber

WADE, B.C. (2004) Thinking Musically: Experiencing music, expressing culture, NY/Oxford, OUP

WAGNER< Christoph (Ed) (2004) Auge & Ohr/ Ear & Eye: Encounters with World Music Mainz, Schott

WOMAD Exploring music of the world – Heinemann series of classroom projects

Pop music, Blues and Jazz

*BARROW, S. and DALTON, P. (1997) Reggae, the Rough Guide, London: Rough Guides

*GAAR, G. (1993) She's a Rebel London: Blandford Press

*HALL, M. (1996) Leaving Home, a conducted tour of 20th century music, London: Faber

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*OLIVER, P. (1997) The story of the Blues, London: Pimlico

*WARD, B. (1998) Just my Soul Responding- Rhythm and Blues London: UCL Press

CLARKE, D. (1995) The rise and fall of popular music, London: Penguin

CORVACH, J. (ed) Understanding Rock – essays in musical analysis, Oxford University Press

DAVIS, S. (1979) Reggae Bloodlines

GILLETT, C. (1983) The sound of the City: the Rise of Rock an Roll, London: Souvenir Press

KOFSKY, F. (1998) John Coltrane London: Pathfinder

OAKELY, G. (1976) The Devil's Music: A history of the Blues, London: BBC

STROMAN, S. and MICHAEL, R. Creative Jazz Education , London: Stainer and Bell

TAYLOR, T.D (1997)Global Pop: world music , world Markets, London:Routledge

TUDOR, D. (1979) Black Music, Littleton:Colo: Libraries Unlimited

WARNER, S. (1996) RockSpeak! , Blandford

Changing perceptions of Music and Musicians

*BLACKING, J. (1987) A Common-sense view of Music, Cambridge, Cambridge University Press

*SMALL, C. (1998) Musicking, Hanover, London, Wesleyan/New England

BLACKING, J. (1976) How Musical is Man, London:Faber

BYRON, Reginald (1995) Music Culture and Experience –Selected papers of John Blacking London:Chicago Press

HARKER, D. (1985) *Fakesong: the manufacture of British folksong*, Milton Keynes: Open Univ. Press
LEVITIN, D (2007) *This is Your Brain on Music* London: Atlantic Books
MITHEN, S (2005) *The Singing Neanderthals* London: Weidenfeld and Nicolson
SACKS, O (2007) *Musicophilia: Tales of Music and the Brain*, Picador
SAID, E.W. (1993) *Culture and Imperialism*, London:Chatto and Windus
SHEPHERD, J. (1991) *Music as Social Text*, Cambridge: Polity Press
SMALL, C. (1987) *Music of the Common Tongue*, London, Calder Riverrun

Arts and Education

*DfEE / NACCCE (1999) *All our Futures, Creativity, Culture and Education*,
ABBS, P. (ed) (1987) *Living Powers: the Arts in Education*, London, Falmer
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