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# Editorial

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In this issue contributors take up a wide range of interests and write from very different professional settings.

Elizabeth Oehrle draws on the perspectives of educators and ethno-musicologists to support her view that music has many virtues in terms of intercultural education. These include broadening our outlook on the world's peoples. As she says, it is a way of moving "towards a culture of tolerance".

Vic Gammon writes in direct response to the article by Malcolm Ross in the *BjME*, Volume 12, Number 3. Dr Gammon gives a lively and comprehensive answer to Ross' provocative question "what is wrong with school music?". Although accepting that there may be some substance to the general thrust of Ross' argument, Vic Gammon is inclined to disagree on certain major points and draws upon different kinds of data to justify an alternative and more positive view of the effectiveness of music education in schools.

The article by Tim Howell on musical analysis invites us to consider analysis as a "quest for understanding, a process of rationalisation". While stressing that it is important to begin with an intuitive response to a piece of music, Tim Howell reviews existing frameworks for analysis and gives examples of ways in which this process can feed back into the experience of listeners.

Yo Tomita and Graham Barber give us an up-date on the implications of micro-technology for piano study in higher education. This specialised application of new technology will be of particular interest to instrumentalists. In contrast, Charles Byrne takes us back to a time before such technology and explores the educative possibilities of the well-established device of pattern and echo in teaching in secondary schools.

In Volume 13, number 1, we published an article by Desmond Hunter and Michael Russ on peer assessment in performance studies. The article in this present issue by Mike Searby and Tim Ewers complements the earlier publication by examining peer assessment of composition in higher education in their own institution. They come to the conclusion that peer assessment helps to make students and staff more aware of important issues and has encouraged an attitude of reflection which they will take with them beyond graduation day.

Substantial reviews of recently published texts on music teaching and related activities are also included and we believe that readers will find in the issue a great deal to stimulate thought and a number of challenging ideas which will linger in the mind and, hopefully, make their contribution to professional practice.

Keith Swanwick