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 <**cambridge.org/bme**> 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* ALLY DAUBNEY *Email: alison.daubney@googlemail.com* 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 and Assessment.

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 Great Britain by Bell & Bain Ltd, Glasgow

British Journal of Music Education

Volume 40 Number 1 March 2023

CONTENTS	
----------	--

	• •	•
	itor	
LU	шл	la

Alison Daubney and Martin Fautley: Editorial 2023	1
Articles	
Kirsty Devaney: Investigating how composing teaching and assessment in English secondary school classrooms reinforce myths about composers and their creative practices	3
Jacob Thompson-Bell: Student-centred strategies for higher music education: using peer-to-peer critique and practice as research methodologies to train conservatoire musicians	20
Erin MacAfee and Gilles Comeau: Teacher perspective on music performance anxiety: an exploration of coping strategies used by music teachers	34
Jihae Shin: Examining a collaborative community amongst music student teachers in Korea	54
Joris Cintéro: Making sense of democratisation: a case study about extracurricular music workshops in France	66
Andrea Sepúlveda-Ortega and David Magnitzky-Vargas: How do teachers of primary school approach the music assessment in Chile? Differences and similarities between professors' experience and ministerial guidelines	80
Joseph Thapa and José A. Rodríguez-Quiles: Evaluation of the Early Childhood Music Education project's influence on the development of 3- to 5-year-old children in Andalusia, Spain	96
Mignon van Vreden: Creating a musical for pre-schoolers in South Africa as pedagogical praxis for a tertiary music education module	109
Julie Digby: Is music on the wane? A small mixed methods study exploring musical learning in the school reception class in the East of England	124

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



