Bibliography

ADORNO, T. W. (1954) 'The Ageing of the New Music' *Telos* 77, Fall 1988, pp.95-116.

AIRY, S. & PARR, J. M. (2001) 'MIDI, Music and Me: Students' perspectives on composing with MIDI' *Music Education Research* 3:1, pp.41-50.

ALTRICHTER, H. (1993) *Teachers Investigate Their Work: An introduction to the methods of action research* London, Routledge.

ARISTOTLE (1955) *Ethics* (trans. J. A. K. Thomson) London, Penguin Classics.

ASSOCIATION OF TEACHERS AND LECTURERS (1999) *The Review of the National Curriculum in England: Response to QCA/DfEE Consultation* London, ATL.

ASSOCIATION OF TEACHERS AND LECTURERS (ATL) (1999b) *Report* 22/3 London, ATL.

ATTALI, J. (1985) *Noise: The Political Economy of Music* Manchester: Manchester University Press.

ATWEH, B., KEMMIS, S. & WEEKS, P. (1998) *Action Research in Practice: Partnerships for social justice in education* London, Routledge.

BAILEY, D. (1980) *Improvisation: Its Nature and Practice in Music* London, Moorland Publishing.

BATESON, M. (1990) *Composing a Life* New York, Penguin.

BEYNON, J. & MCKAY, H. (1989) 'Information Technology Into Education: Towards a critical perspective' *Journal of Education Policy* 4:3, pp.245-57.

BERNSTEIN, B. (1971) 'On the Classification and Framing of Knowledge' in YOUNG, M. (ed.) *Knowledge and Control* London, Macmillan.

BODKER, S. (1996) *Applying Activity Theory to Video Analysis: How to make sense of video data in human-computer interaction* Cambridge, MA, MIT Press.

BONNETT, M., MCFARLANE, A. & WILLIAMS, J. (1999) 'ICT Training in Subject Teaching: an opportunity for curriculum renewal' *The Curriculum Journal* 10:3, pp.345-359.

BOURDIEU, P. (1990) *The Logic of Practice* Stanford, Cal., Stanford University Press.

BRESLER, L. (1991) 'Ethnography, Phenomenology and Action Research in Music Education', *The Quarterley Journal of Music Teaching and Learning* 4:3, pp.5-16.

BRESLER, L. & STAKE, R. E. (1992) 'Qualitative Research Methodology in Music Education', pp. 75-90, in: RICHARD COLWELL (Ed.) *Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference* New York, Schirmer Books.

BRITISH EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY AGENCY (BECTA) (1997) *The Music IT Pack* Coventry, BECTa.

BRITISH EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY AGENCY (BECTA) (1998) *Music Technology in Action* Coventry, BECTa.

BRITISH EDUCATIONAL RESEARCH ASSOCIATION (BERA) (2001) *Mapping Music Education Research in the UK* Southwell, BERA.

BROUDY, H. (1972) *Enlightened Cherishing: An essay on aesthetic education* Chicago, University of Illinois Press.

BROWN, A. R. (1997) 'Changing Technologies, Changing Minds: Taking account of music technologies in the curriculum', *XArt On-line Journal* (http://www.explodingart.com.au/XAOJ12.htm) [accessed on 20/7/99].

BRUNER, J. (1996) *The Culture of Education* Cambridge, Mass. & London, Harward University Press.

BURNARD, P. (2000) 'How Children Ascribe Meaning to Improvisation and Composition: Rethinking pedagogy in music education', *Music Education Research*, 2:1, pp. 7-24.

BURNARD, P. & YOUNKER, B. A. (2001) 'Mapping Pathways: Fostering creativity in composition'. Presentation given at the second *Research in Music Education* conference, University of Exeter.

BYRNE, C. & MACDONALD, R. (2001) 'The Use of ICT in the Scottish Music Curriculum: A focus group investigation of themes and issues'. Presentation given at the second *Research in Music Education* conference, University of Exeter.

CAGE, J. (1968a) *Silence* Cambridge, Massachusetts, M.I.T.

CAGE, J. (1968b) *A Year from Monday* London, Calder & Boyars.

CAMPBELL, C. (1997) 'Hello Miss Chips' *Sunday Telegraph* 12/10/97.

CHANAN, M. (1994) *Musica Practica: The social practice of Western Music from Gregorian Chant to Postmodernism* London & New York, Verso.

COLLINS, D. (1987) 'Inservice: Music, special needs and new technology', *British Journal of In-service Education* 13:3, pp.131-138.

COLLINS, D. (1990) 'Future Issues for Software Development in Music Education', *Musicus* 2:1, pp.87-97.

COLLINS, D. (1992) 'Creativity and Special Needs: A suggested framework for technology applications', *British Journal of Music Education* 9:2, pp.103-110.

COLWELL, R. (1992) *Handbook of Research on Music Teaching and Learning* New York, Schirmer Books.

COMBER, C., HARGREAVES, D. & COLLEY, A. (1993) 'Girls, Boys and Technology in Music Education', *British Journal of Music Education* 10:2, pp.123-134.

CROMPTON, D. (1996) *Evaluation: A practical guide to methods* Edinburgh: LTDI.

CUBAN, L. (1997) in KENNY, JACK, 'Clearing the road to the learning society' *TES Computers Update*, 10/10/97.

DACK, J. (1997) 'Pedagogy and the Studio', *Journal of Electroacoustic Music* 10, pp.10-11.

DACK, J. (1999a) 'The Creative Power of the Machine', *Journal of Electroacoustic Music* 12, pp.30-31.

DACK, J. (1999b) 'Pierre Henry's Continuing Journey', *Diffusion*, Sonic Arts Network, pp. 2-3.

DAHLHAUS, C. (1987) (trans. Puffett, D. & Clayton, A.) *Schoenberg and the New Music* Cambridge: Cambridge University Press.

DAVIS, M. (1989) *Miles: The Autobiography* New York, Simon & Schuster.

DEPARTMENT FOR EDUCATION AND SKILLS (1987) *The National Curriculum 5-16* London: DES.

DEPARTMENT FOR EDUCATION AND EMPLOYMENT (DFEE) (1995) *National Curriculum for Music: Key Stage 3 Programme of Study* London, DfEE.

DEPARTMENT FOR EDUCATION AND EMPLOYMENT (DFEE) (1997a) *Connecting the Learning Society: National Grid for Learning* London, DfEE.

DEPARTMENT FOR EDUCATION AND EMPLOYMENT (DFEE) (1997b) *Preparing for the Information Age: Synoptic report of the education departments' superhighways initiative* London, DfEE.

DEPARTMENT FOR EDUCATION AND EMPLOYMENT (DFEE) (1999) *National Curriculum for Music 2000* London, DfEE.

DEPARTMENT FOR EDUCATION AND SKILLS (DFES) (2002) *Pupils' and Teachers' Perceptions of ICT in the Home, School and Community* London, DfES.

DHOMONT, F. (2002) 'My Cinema for the Ears' (DVD) *Bridge Records Inc*.

DOFFOFF, L. A. (1999) 'Imagining Ourselves as Teachers: The development of teacher identity in music teacher education', *Music Education Research* 1:2, pp.191-208.

DURANT, A. (1989) 'Improvisation in the Political Economy of Music' in NORRIS, C. (ed.) (1989) *Music and the Politics of Culture* London: Lawrence & Wishart.

DUST, K. (1999) 'Motive, Means and Opportunity', *Creativity Research Review* (http://www.nesta.org.uk/lowfat/kdust_rep.html) [accessed on 10/10/01].

EISNER, E. & VALLANCE, E. (1974) *Conflicting Conceptions of Curriculum* Berkeley, McCutchan Publishing Corporation.

EISNER, E. (1982) *Cognition and Curriculum: a basis for deciding what to teach* London, Longman.

EISNER, E. (1985a) *The Art of Educational Evaluation: A personal view* London, The Falmer Press.

EISNER, E. (1985b) *Learning and Teaching the Ways of Knowing: Eighty-fourth yearbook of the National Society for the Study of Education* Chicago, The National Society for the Study of Education.

EISNER, E. (1985c) *Aesthetic Modes of Knowing* Chicago, The National Society for the Study of Education.

EISNER, E. (1987) 'On the Differences Between Scientific and Artistic Approaches to Qualitative Research', *Educational Researcher* 10:4, pp.5-9.

EISNER, E. (1993) 'Forms of Understanding and the Future of Educational Research' *Educational Researcher* 22:7, pp. 5-11.

EISNER, E. (1996) *Cognition and Curriculum Reconsidered* (2nd ed.) London, Paul Chapman.

EISNER, E. (2002) *The Arts and the Creation of Mind* New Haven & London, Yale University Press.

ELEKTRODOME (2002a) 'Soundbeam in Walsall: A report on the Elektrodome composition project at Leighswood School Aldridge, Sept.-Nov. 2002' *University of Reading*, International Centre for Research in Music Education.

ELEKTRODOME (2002b) 'Seasons and Cycles for Soundbeam, Voices and Instruments' Bristol, *Elektrodome Pilot Projects for Group Music-Making in Schools*

ELLIOTT, E. (1985) 'Educational Action Research' in NISBET, J. (ed.) *World Year Book of Education: Research, Policy and Practice* London, Kogan Page.

ELLIOTT, J. (1988) *Education in the Shadow of the Education Reform Act* Norwich, UEA.

ELLIOTT, J. (1990) 'Teachers as Researchers: Implications for supervision and for teacher education', *Teaching and Teacher Education* 6:1, pp.1-26.

ELLIOTT, J. (1991) *Action Research for Educational Change* Buckingham, Open University Press.

ELLIOTT, J. (1998) *The Curriculum Experiment: Meeting the challenge of social change* Buckingham, Open University Press.

ELLIS, P. (1997) 'Creativity in Music Education: The role of new technology', *Journal of Eletroacoustic Music* 10, pp.12-18.

EMI (2002) *Mahler Symphony No. 5* (conducted by Simon Rattle) 7243 5 5738523

ERAUT, M. (1991) *The Information Society - A Challenge for Education Policies? Policy Options and Implementation Strategies* London, Cassell.

FELD, S. (1984) 'Communication, Music and Speech about Music' *Yearbook for Traditional Music* 16, pp.1-18.

FOLKESTAD, G., HARGREAVES, D. & LINDSTRÖM, B. (1998) 'Compositional Strategies in Computer-based Music-making', *British Journal of Music Education*, 15:1, pp. 83-97.

FRITH, S. (1986) 'Art Versus Technology: The strange case of popular music', *Media, Culture and Society* 8:3, pp. 263-279.

FRITH, S. (1996) *Performing Rites: On the value of popular music* Oxford, Oxford University Press.

GABURO, K. (1985) 'The Deterioration of an Ideal, Ideally Deteriorized: Reflections on Pietro Grossi's *Paganini Al Computer*', *Computer Music Journal* 9:1, pp. 39-44.

GARDNER, H. (1991) *The Unschooled Mind* New York, Basic Books.

GLASER, B. G. (1999) *The Discovery of Grounded Theory: Strategies for qualitative research* New York, Aldine de Gruyter.

GREEN, L. (1988) *Music on Deaf Ears: Musical meaning, ideology and education* Manchester, Manchester University Press.

GREEN, L. (1992) 'The Position of Music in the Technical and Vocational Education Initiative (TVEI): A critical appraisal', *British Journal of Music Education* 9:2, pp.152-162.

GREEN, L. (1997) *Music, Gender, Education* Cambridge, Cambridge University Press.

GREEN, L. (1999) 'Research in the Sociology of Music Education: Some introductory concepts', *Music Education Research* 2:1, pp.159-170.

GREEN, L. (2001) *How Popular Musicians Learn: A way ahead for music education* Aldershot, Ashgate.

HARGREAVES, D. (1990) *The Developmental Psychology of Music* Cambridge, Cambridge University Press.

HARLAND, J., KINDER, K., LORD, P., STOTT, A., SCHAGEN, I., & HAYNES, J. (2000). *Arts Education in Secondary Schools: Effects and Effectiveness* Slough, NfER.

HARVEY, J. (Ed.) (1998) *Evaluation Cookbook* Edinburgh, The Learning Technology Dissemination Initiative http://www.icbl.hw.ac.uk.ltdi/cookbook/ [accessed on 20/6/99].

HEBDIGE, D. (1989) *Hiding in the Light*. London, Routledge.

HIGGINS, L. & ROSS, G. (2000) 'ConCussion: A synthesis of old and new technologies', *Music Education Research* 2:1, pp.87-94.

HILLER, L. (1981) 'Composing with Computers: A progress report' *Computer Music Journal* 5:4, pp.7-21.

KUSHNER, S. (1989) *Working Dreams: Innovation in a Conservatoire* Norwich, CARE.

KUSHNER, S. (1991) *The Children's Music Book: Performing Musicians in School* London, Calouste Gulbenkian Foundation.

KUSHNER, S. (1992) *The Arts, Education and Evaluation: an introductory pack with practical exercises* Norwich, Centre for Applied Research in Education.

KUSHNER, S. (1999) 'Fringe Benefits: music education out of the National Curriculum', *Music Education Research*, 1:2, pp. 209-218.

KUSHER, S. (2000) *Personalizing Evaluation* London, SAGE Publications.

KWAMI, R. (1989) 'African Music, Education and the School Curriculum' Unpublished Ph.D thesis, London University Institute of Education.

KWAMI, R. (1996) 'Music Education In and For a Multi-cultural Society' in PLUMMERIDGE, C. (ed.) *Issues in Music Education II*, London University Institute of Education.

LAKOFF, G. & JOHNSON, M. (1980) *Metaphors We Live By* Chicago, University of Chicago Press.

LAMONT, A. (2002) 'Musical Identities and the School Environment' in MACDONALD, R. HARGREAVES, D. & MIELL, D. *Musical Identities* Oxford, Oxford University Press, pp.41-59.

LANGER, S. (1976) *Philosophy in a New Key: a study in the symbolism of reason, rite and art* Cambridge (Massachusetts), Harvard University Press.

LYNCH, O. (1997) in BARNARD, NICHOLAS, 'National Grid is a Virtual Reality' *TES*, 10/10/97.

MAGRITTE, R. (1938) 'La Ligne de Vie' in WHITFIELD, S. (1992) *Magritte* London, South Bank Centre.

MAJOR, L. (2001) *Investing in the Future* Swindon, ESRC.

MANCHESTER METROPOLITAN UNIVERSITY (2002) 'Action Research' in 'MPhil/PhD Research Methods Course: Notes for weekend two' Manchester, Institute of Education, p.15.

MCGINLEY, R. (2001) 'Stockholm Soundscape Project: New directions in music education' in Drever, J. (ed.) *Sound Practice: the 1st UKISC conference on sound culture and environment* Dartington, UKISC.

MCNIFF, J. (1992) *Action Research: Principles and Practice* London, Routledge.

MILLS, J. & MURRAY, A. (2000) 'Music Technology Inspected: Good teaching in key stage 3', *British Journal of Music Education* 17:1, pp.129-156.

NATIONAL ADVISORY COMMITTEE ON CREATIVE AND CULTURAL EDUCATION (NACCCE) (1998) *All Our Futures* London, Department for Culture, Media and Sport/Department for Education and Employment.

NATIONAL ASSOCIATION OF MUSIC EDUCATORS (2000) *Composing in the Classroom: The creative dream* High Wycombe, NAME.

NWEZI, M. (1999) 'Strategies for Music Education in Africa: Towards a meaningful progression from traditional to modern' *International Journal of Music Education* 33, pp.72-87.

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

ODAM, G. (2000) 'Teaching Composing in Secondary Schools: The creative dream', *British Journal of Music Education* 17:2, pp.109-127.

ODAM, G. (2001) 'Research in the Arts: Issues in the development of new and relevant techniques of arts research in music, the arts and arts education', *Music Education Research* 3:1, pp.77-86.

ÖDMAN, P-J. (1992) 'Didactical/phenomenological Aspects of Creative Music Making with the Help of Computers', *Datorer I musikundervisningen*, 11:21, Stockholm, Center for Research in Music Education.

OJUMU, A. (2003) 'Total Respect' *The Observer* 21st October 2003, pp.48-49.

OLDFATHER, P. & WEST, J. (1994) 'Qualitative Research as Jazz', *Educational Researcher* 23:8, pp.22-26.

OFFICE FOR STANDARDS IN EDUCATION (OFSTED) (1999) *Supplementary Materials - Music* London, OfSTED.

PUPIL AUTONOMY IN LEARNING WITH MICROCOMPUTERS (PALM) (1990-1991) *Teachers' Voices series (34 titles)* PALM Project, CARE, University of East Anglia, UK.

PAPERT, S. (1980) *Mindstorms: Children, computers and powerful ideas* London, Harvester Press.

PATON, R. (2000) *Living Music: Improvisation guidelines for teachers and community musicians* Chicester: West Sussex County Council.

PAYNTER, J. (1997) 'Editorial' *British Journal of Music Education* 14:2, pp.107-108.

PAYNTER, J. (2000) 'Making Progress With Composing', *British Journal of Music Education* 17:1, pp.5-31.

PHILPOTT, C. & PLUMMERIDGE, C. (eds.) (2001) *Issues in Music Teaching* London, Routledge.

PESHKIN, A. (1988) 'In Search of Subjectivity – One's Own' *Educational Researcher* 17:7, pp.17-22.

PREVOST, E. (1985) 'Improvisation: Music for an Occasion' *British Journal of Music Education* 2:2, pp.177-86.

QUALIFICATIONS AND CURRICULUM AUTHORITY (QCA) (1998) *Maintaining Breadth and Balance at Key Stages 1 and 2* London, QCA.

QUALIFICATIONS AND CURRICULUM AUTHORITY (QCA) (2000) *The Arts, Creativity and Cultural Education: An international perspective* London, QCA/National Foundation for Educational Research.

REIMAR, B. (1970) *A Philosophy of Music Education* New Jersey, Prentice-Hall.

REIMAR, B. (1994) 'Is Musical Performance Worth Saving?' *Arts Education Policy Review* 95:3, pp.2-12.

ROSS, M. (1980) *The Arts and Personal Growth* London, Pergamon Press.

RUMBOLD, A. (1988) 'Address to the National Association for Education in the Arts'. The National Curriculum: Implications for the arts; Take-up Series No.6, London, NAEA.

SAVAGE, J. (2000) 'No Teacher Development without Curriculum Development' *Continuing Professional Development Update.*

SAVAGE, J. & CHALLIS, M. (2001) 'Dunwich Revisited: Collaborative composition and performance with new technologies' *British Journal of Music Education* 18:2, pp.139-149.

SAVAGE, J. & CHALLIS, M. (2002) 'A Digital Arts Curriculum? Practical ways forward' *Music Education Research* 4:1, pp.7-24.

SCHAFER, P. (1969) *The New Soundscape* Canada, Broadcast Music Inc., Universal Edition.

SCHAFER, P. (1970) *Machines à Communiquer* Paris, Editions du Seuil.

SCHAFER, P. (1977) 'De la Musique Concrète a la Musique Même' *La Revue Musicale* Paris, Richard-Masse.

SCHOENBERG, A. (1967) (ed. Strang, G. & Stein, L.) *Fundamentals of Musical Composition* London & Boston, Faber & Faber.

SCHON, D. (1983) *The Reflective Practitioner* New York, Basic Books.

SCHUTZ, A. (1964) 'Making Music Together' in *Collected Papers II: Studies in Social Theory* The Hague, Martinus Nijhoff, pp.159-78.

SEFTON-GREEN, J. (1999) (ed.) *Young People, Creativity and New Technologies: The challenge of the digital arts* London, Routledge.

SELTZER, K. & BENTLEY, T. (1999) *The Creative Age: Knowledge and skills for the new economy* London, DEMOS.

SELWYN, N. (1999) 'Differences in Educational Computer Use: The influence of subject cultures' *The Curriculum Journal*, 10:1, pp. 29-48.

SELWYN, N. (2002) *Telling Tales on Technology: Qualitative studies of technology and education* Aldershot, Ashgate.

SOMEKH, B., BROWN, E., DAVISON, B. & PRATT, J. (Eds.) (1990) *The Pupil Autonomy in Learning with Microcomputers Project: The Inside Story* Norwich, Centre for Applied Research in Education.

SOMEKH, B. & DAVIES, R. (1991) 'Towards a Pedagogy for Information Technology' *The Curriculum Journal* 2:2, pp.153-170.

SOMEKH, B. (1995) 'The Contribution of Action Research to Development in Social Endeavours: A position paper on action research methodology' *British Educational Research Journal* 21:3, pp. 339-355.

SOMEKH, B. (1997) 'Classroom Investigations: Exploring and evaluating how IT can support learning' in SOMEKH, B. & DAVIS, N. (eds.) (1997) *Using Information Technology Effectively in Teaching and Learning: Studies in pre-service and in-service teacher education* London, Routledge, pp.114-126.

SOMEKH, B. & DAVIS, N. (eds.) (1997) *Using Information Technology Effectively in Teaching and Learning: Studies in pre-service and in-service teacher education* London, Routledge.

SOMEKH, B. (2000) 'New Technology and Learning: Policy and Practice in the UK, 1980-2010' *Education and Information Technologies* 5:1, pp.19-37.

SPRUCE, G. 'Music Assessment and the Hegemony of Musical Heritage' in PHILPOTT, C. & PLUMMERIDGE, C. (2001) *Issues in Music Teaching* London, Routledge.

STAKE, R. (1974) 'Program Evaluation, particularly Responsive Evaluation' in *New Trends in Evaluation* Report No.35 Götenborg, University of Götenborg, pp.1-20.

STAKE, R. (1995) *The Art of Case Study Research* London, Sage Publications.

STAKE, R. (1997) 'The Fleeting Discernment of Quality' in STAKE, R. & MABRY, L. *Advances in Program Evaluation: Evaluation and the Postmodern Dilemma* Greenwich, Connecticut, JAI Press Inc.

STENHOUSE, L. (1967) *Culture and Education* London, Nelson.

STENHOUSE, L. (1975) *An Introduction to Curriculum Research and Development* London, Heinemann Educational.

STENHOUSE, L. (1980) *Curriculum Research and Development in Action* London, Heinemann Educational.

STENHOUSE, L. (1982) *Authority, Education and Emancipation* London, Heinemann Educational.

STENHOUSE, L. (1983) 'Research is Systematic Enquiry Made Public' *British Educational Research Journal* 9:1, pp.11-20.

STENHOUSE, L. (1988) 'Case Study Methods' in KEEVES, J. P. (ed.) *Educational Research, Methodology and Measurement: An international handbook* Oxford & New York, Pergammon Press, pp.49-53.

STEVENS, J. (1985) *Search and Reflect* London, BP/Community Music.

STEVENSON COMMITTEE (1997) *Independent Commission Into Information and Communications Technology in Secondary Schools 1996/1997* (http://rubble.ultralab.anglia.ac.uk) [accessed on 2/2/98]

STOKOWSKI, L. (1932) Address to the Acoustical Society of America (http://asa.aip.org/)

STRAVINSKY, I. (1974) *The Poetics of Music* Cambridge, Mass., Harvard University Press.

STRONACH, I. & MACLURE, M. (1997) *Educational Research Undone: The postmodern embrace* Buckingham, Open University Press.

SUBOTNIK, R. (1996) *Deconstructive Variations: Music and reason in western society* Minneapolis, University of Minnesota Press.

SUCHMAN, L. (2000) 'Embodied Practices of Engineering Work' *Mind, Culture and Activity* 7:1, pp.4-18.

SUDNOW, D. (1993) *Ways of the Hand: the organization of improvised conduct* Cambridge (Massachusetts), M.I.T.

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

SWANWICK, K. (1992a) 'The Arts in Education: Dreaming or wide awake?' University of London, Institute of Education, Special Professorial Lecture, p.22.

SWANWICK, K, (1992b) 'Open Peer Commentary: Musical Knowledge: the Saga of Music in the National Curriculum' *Psychology of Music* 20:2, pp.162-179.

SWANWICK, K. (1992c) *Music Education and the National Curriculum* London, Tufnell Press.

SWANWICK, K. (1994) *Musical Knowledge: Intuition, analysis and music education* London, Routledge.

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

SWANWICK, K. & CAVALIERI FRANCA, C. (1999) 'Composing, Performing and Audience-listening as Indicators of Musical Understanding', *British Journal of Music Education*, 16:1, pp. 5-19.

SWANWICK, K. & LAWSON, D. (1999) Authentic Music and its Effect on the Attitude and Musical Development of Secondary School Students, *Music Education Research* 1:1, pp.47-60.

TAYLOR, P. (1998) 'Institutional Change in Uncertain Times: Lone ranging is not enough', *Studies in Higher Education*, 23:3, pp. 269-279.

TEACHER TRAINING AGENCY (TTA) (1999a) *The Use of Information and Communications Technology in Subject Teaching: Identification of training needs – Secondary Music* London, TTA.

TEACHER TRAINING AGENCY (TTA) (1999b) *Using Information and Communications Technology to meet teaching objectives in secondary music* London: TTA.

THÉBERGE, P. (1997) *Any Sound You Can Imagine: Making music/consuming technology* London, Wesleyan University Press.

TORRANCE, E. P. (1972) 'Can We Teach Children to Think Creatively?' *Journal of Creative Behaviour* 8:2, pp.114-42.

TREACHER, V. (Ed.) (1989) *Classroom Issues in Assessment and Evaluation in the Arts: The results of a collaborative action research project 1986-1988* Reading, Berkshire LEA.

TREACHER, V. (Ed.) (1992) *Behind the Debate: The impact of the National Curriculum in the Arts* Reading, Berkshire LEA.

VARESE, E. (1967) 'The Liberation of Sound' in Schwartz, E. & Childs, B. (eds.) *Contemporary Composers on Contemporary Music* New York, Holt, Rinehart & Winston.

VAUGHAN, M. (1994) 'The Human-Machine Interface in Electroacoustic Music Composition' *Contemporary Music Review* 10:2, pp.111-127.

VISHNICK, M. (2002) 'Electronic and Electroacoustic Music Composition in Contemporary Education' *SAN Journal of Electroacoustic Music* 14, pp.28-35.

VYGOTSKY, L. (1978). *Mind in Society: The development of higher psychological processes* Cambridge, MA, Harvard University Press.

WALKER, R. (2002) 'Case Study, Case Records and Multimedia' *Cambridge Journal of Education* 32:1, pp.109-127.

WATERS, S. (1994) *Living Without Boundaries* Bath, Bath College of Higher Education Press.

WATERS, S. (2001) 'The Musical Process in the Age of Digital Intervention' *Ariada*

WEBER, M. (1930) *The Protestant Ethic and the Spirit of Capitalism* London, Unwin University Books.

WERTSCH, J. V. (1998) *Mind as Action* New York & Oxford, Oxford University Press.

WIGGINS, J. (2001) *Teaching for Musical Understanding* New York, McGraw-Hill.

WIGGINS, J. (2003) Handout from the East Anglian Researchers (EARS) meeting at Homerton College, University of Cambridge.

WISHART, T. (1996) *On Sonic Art* Amsterdam, Harwood Academic Publishers.