

involved with the Kodály concept of music education for over sixty years, and worked on creating a Kodály curriculum for American children using American folk songs. Many women have had long careers teaching the Suzuki approach, notably Margery Aber who studied with Suzuki in Japan and developed the first American Suzuki Summer Institute in 1971.

In her Postlude, Sondra Howe tackles the problems of discrimination. Certainly there was blatant discrimination in the earlier periods where women were denied positions in symphony orchestras, in some band organisations, and on university faculties. More subtle discrimination ensured that women were encouraged to teach younger children but not high school students, singing but not band, and were restricted in the musical instruments they might play. Hidden discrimination occurred when women were not encouraged to become leaders in all organisations, and when they lacked mentors in all specialities of music teaching. But discrimination still exists in many areas of the professional lives of women music educators. One concerns the leadership of high school bands and marching bands. It appears that male conductors continue to recruit and mentor directors who are like themselves. Howe's message to women in music teaching is on the need to reflect on the subtle areas of discrimination that may hinder their progress toward reaching their goals.

In reading the book I wondered what these women music educators actually thought and felt about their work. Howe does admit that her focus is upon the 'activities' of women music educators, but that it was difficult to find the 'viewpoints' of women throughout history. This is reflected in her reliance upon published primary sources and secondary works, rather than archival research. It leads to a descriptive

rather than an analytical approach. Future research might well probe into what comprised the fundamental beliefs, motivations and working lives of women music educators.

*Women Music Educators in the United States: A History* is a foundational reference text in the field, with its encyclopaedic range of topics including the contribution of women to music in churches, music in schools, music and music education organisations, and music in higher education, to name but a few. It is a worthy testament to Sondra Howe's assiduity and to her dedication to this field of historical research.

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**Active Ageing with Music: Supporting Wellbeing in the Third and Fourth Ages**

by Andrea Creech, Susan Hallam, Maria Varvarigou and Hilary McQueen. London: Institute of Education Press, 2014. 184 pp., paperback. £24.99. ISBN: 9781782770299.

This book is a timely and thoughtful contribution to the growing interest in music, wellbeing and 'positive ageing', and is carefully organised to have appeal and relevance to a wide readership. Researchers will find the thorough reviews of literature and clear presentation of methods helpful; workshop leaders and community musicians will benefit from the many practical suggestions, which are supplemented by an online handbook by the same team of authors; and anyone interested in reflecting on the role of music in their lives or those of older people that they know will be fascinated by the narratives and analysis that permeate the book.

Writing about 'older people', particularly when it is done by the 'younger people' who typically research and publish on these topics, brings great risks of patronising or 'othering' the participants. Here, the inclusion of participants' stories in text boxes throughout the book help those voices to leap from the page, so providing a good sense of co-produced research (even if there could have been greater clarity at times in the labelling of which participant or project was being cited). There is also rare and welcome recognition that many older people have had rich musical lives before retirement – including Edith, aged 80, who is a member of four choirs (p. 92), and Clarissa, aged 77, who has played and taught the piano all her adult life (p. 97), both of whom have decided views on the qualities they expect from a musical director and the high standards and expressive meaning-making they seek in their musical activities. These perspectives, alongside those of participants for whom group music-making is primarily valued for the fun and sociability it offers, and the chance to reminisce, help to demonstrate the full range of musical benefits for older people. The inclusion of a chapter on intergenerational learning also illustrates the relevance of this area of practice and research to much wider music-making contexts, though the point could have been made more strongly that the lifelong pathway of musical involvement from childhood to retirement deserves to be better supported at earlier stages as well as through projects of the kind reported here.

The extensive research that underpins this book includes an interesting variety of case studies, spanning musical genres and activities in different locations of the UK: it is a slight pity that these are not more closely analysed for differences between approaches and aims, with a tendency to talk about

'music' generically which risks over-simplifying the evidence. The authors are not afraid to tackle the less successful aspects of musical provision in the third and fourth ages, however, and devote a chapter to 'barriers', considering everything from the communication of information to the arrangement of furniture. Along with the chapter on 'facilitating', this gives the book a strongly practical focus which adds to the sense that the research aims not just to study older participants, but to improve their musical prospects.

An impressively thorough literature review introduces each chapter and gives a good account of how far research has progressed in understanding the values and uses of music, particularly for older participants, and also shows where the gaps remain, including on the attitudes and attributes of effective workshop leaders. The concluding chapter offers a cautious reminder that much of the research in this area is small scale and as yet insufficient to justify large investment in programmes of music for older people. However, as is so often the case for other areas of music education, the individual narratives are rich and compelling, and we should perhaps have greater confidence in looking for trends amongst these stories rather than seeking quantitative 'proof' of musical benefits. After all, as the authors conclude, this topic is one that affects us all: 'As we prepare for old age and support our families, friends, and wider community members who have reached the Third and Fourth Ages, it is incumbent upon us all to listen and respond to the stories of older people who have experienced the benefits that music-making offers' (p. 159).

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