

focused on the US context, but many of the issues are pertinent across the world in countries with developed higher education systems.

The case studies offer a suitably diverse set of success stories. One issue that could be highlighted more clearly is the emergent and iterative nature of creating vision, planning and making things happen, particularly in contemporary situations. The process is so often messy: reality modifies the plans, experience feeds back into and transforms the vision, and changing landscapes create unexpected opportunities and challenges. Managing the flux and uncertainty of this professional experience is integral to success, and traditional concepts of planning need to be responsive to emergent experience and ideas. Elements of this are implicit in this book, but it might nevertheless be possible to come away with a naïve idea that a linear process of creating a vision, planning and implementing is feasible.

Throughout the book there are plenty of references to other publications and resources, a number of them generic rather than specific to music. These are often classic texts (for example, Bolles' *What Colour is Your Parachute*) that every musician should access. There are also a number of checklists, particularly in chapters 6 and 7, that will be useful. These are similar to those in other resources on career development and business planning, but will certainly support readers here in grounding their ideas and ensuring they have thought through choices and practical issues.

A couple of small things may be slightly frustrating: right at the start of the book Timmons talks about a 'life of service' and of the importance of being 'called to our own destiny and that of the collective' (p. 1). It would have been interesting to see these ideas of service and collective endeavour explored in greater depth. Ultimately the

focus does seem to be largely on individual career development and success. In addition some of the evidence used to underpin the arguments is relatively old, for example statistics about the number of small businesses in the USA dating from 2009, but this is a small matter – the argument itself remains valid.

Overall, however, the book seems to combine an approach that is personal in style, one that shares the author's own journey as a musician whilst offering a practical guide to building a vision and implementing a plan. As such it is distinctive and may particularly help readers to build their confidence in setting out on a path as a cultural entrepreneur. It is perhaps less detailed than some texts in setting out reflective exercises to follow, or in providing examples of different stages of planning and implementing things. Other texts mentioned in this book, however, will do exactly that, and in this sense there is an extensive resource on offer here.

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Women Music Educators in the United States:

A History by Sondra Wieland Howe.

Lanham, MD: The Scarecrow Press, 2014.
335 pp., hardback. £54.95. ISBN
9780810888470.

This comprehensive survey of the history of music education in the USA is told through the stories of women who studied, taught, performed and wrote about music. It covers the colonial and revolutionary period, expanding opportunities in the late 19th century, the public school programmes and community music in the 20th century, and

finally to developments post World War II until the present. The book is enhanced by a fine selection of photographs, providing a visual record of this history.

In Antebellum America (1790–1860), musical ‘accomplishments’ continued to be important for middle-class women through to the early 19th century. They were encouraged to play ‘appropriate’ instruments such as the piano, guitar and harp. Whilst most private music instructors were men, teaching gradually became a more acceptable career for women. Significantly, Howe makes the point that whilst men were frequently called ‘professors’ and were involved with instrumental music, women were called ‘lady teachers’ and taught mainly vocal music.

For most of the 19th century music in the home centred around pianos and small organs. Howe provides an intriguing symbol of the close association between women musicians and domesticity in the 1860s; the combination sewing machine and melodeon in the shape of a parlour sideboard. It comprised two pedals, one to operate the sewing apparatus and one to pump the organ, so that the lady of the household could combine household chores and musical interests. It even spawned its own periodical first published in 1880: the *Musical and Sewing Machine Gazette*.

After the Civil War there were more opportunities for middle-class women to obtain training in music. Consequently, by the late 19th century women comprised a significant percentage of musicians and music teachers; 43% according to the 1880 census. However only a minority were in leadership roles in schools. In 1885 the US Bureau of Education surveyed 96 schools with reference to the instruction of vocal music: of the 107 individuals styled ‘chief music teacher’, only 26 were women.

During the period between 1900–1945 several prominent women music educators with international reputations came to the fore. Particularly influential were Frances Elliott Clark (1860–1958), Satis Coleman (1878–1961), Ruth Crawford Seeger (1901–1953) and Frances Densmore (1867–1957). Their contributions to music education were notable: Clark was an authority on the use of the phonograph to teach music to school children and became Director of the Victor Education Department; Coleman pioneered a creative approach to music making through her work at the progressive Lincoln School in New York, culminating in her doctoral dissertation and book *A Children’s Symphony* (1931); Crawford Seeger, a distinguished modernist composer, meshed the values of progressive education with the urban folk revival movement and authored the influential collection *American Folk Songs for Children* (1948); Densmore, a pioneer ethnomusicologist devoted to the music of many Native American tribes, provided materials to help music educators understand Indian traditions.

In the last part of the book, dealing with music education post-1945, Howe pinpoints the influence of the ‘new methodologies’ pioneered by Dalcroze, Orff, Kodály and Suzuki, much in evidence after the Second World War. Although pioneered by men, women were very involved in the development and expansion of these ideas in the USA. For example, the New York Dalcroze School of Music, the first official Dalcroze training school in the USA, was founded in 1915 by Suzanne Ferriere, assisted by Marguerite Heaton. A founding member of the American Orff-Schulwerk Association was Grace Nash, who influenced Orff teaching in the USA from 1960 until 1990. Katinka Dániel was

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.