

teacher's artistry?', which led him to the (working) definition that 'the artistry of the music teacher lies within the extent to which he can use his musical competences in "immediate" teaching situations' (p. 204). The definition emerged from an operational, three-dimensional model of real-time musical teaching actions that the author developed. The three dimensions of the model were: *action* (prepared, un-prepared, routinised, unprepared non-routinised), *communication* (verbal, non-verbal, musical) and *instruction* (modelling, scaffolding, coaching, fading). The author's 'contribution is a warm appeal to think of music teachers as professional entities, and not as two separate professionals united in one body (the musician and the teacher)' (p. 204).

To conclude, this book will serve as a rich resource to all musicians involved in education, but particularly to music teachers interested in music's multiple roles in today's society. The book will also appeal to readers who enjoy examining studies that embrace a qualitative research paradigm. The editors have done a great job in presenting different European viewpoints, which are undoubtedly of great value to European and non-European colleagues (students and teachers) in departments of music, performing arts and education around the world.

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Composing Our Future: Preparing Music Educators to Teach Composition

by M. Kaschub & J. P. Smith. Oxford University Press, 2013. 377 pp., paperback. £22.50. ISBN: 978-0-19-983229-3.

The target audience for *Composing Our Future: Preparing Music Educators to Teach Composition* is clear from the outset. 'This book is designed to address the difficult topic of teaching music composition in today's schools' (p. 19). A key word in the title is 'preparing' rather than 'teaching', implying that a certain amount of groundwork needs to be done in order to enable successful teaching and learning of composition. It also demonstrates that the book's focus is not solely pedagogy but takes a much wider viewpoint; it is not so much a 'how to' book but rather an 'if you want to, then firstly you need to' resource. Another key question posed by the title comes from the words 'our future'; if this book is to be of any use to music educators, does it sit firmly in the 21st century?

The first inkling that Smith and Kaschub do indeed look to the future comes in the introductory section, where they write of three shifts in experience (p. 4). The second of these, the area of 'experiential context', is

particularly relevant in that engagement with composing is increasingly independent of performance skills. If serving or trainee teachers need convincing that they can and should teach composing, they are advised to refer particularly to this first section (pp. 7–10); the focus on understanding both the product and process of music through composition and reference to Smith and Kaschub's previous research will undoubtedly persuade them.

After the introductory section (1), the book is divided into six further sections; 2 – Foundations and futures, 3 – Model practices in teaching composition, 4 – Composition and technology, 5 – Composition in university courses, 6 – Strategic administrative practices for including composition in music education, and 7 – The conclusion. Almost all the contributors are lecturers and professors in various higher education institutions in the USA, which in itself presents some different viewpoints. For example, Janice Smith's Chapter 15, 'Pre-service teachers in urban settings' might have teachers and teacher educators in the UK groaning inwardly, as they read that she wants to broaden the definition of composition, but is still examining the noun, rather than the verb 'composing' which has been the focus of the UK National Curriculum for more than 20 years. In a review of Smith and Kaschub's previous book, *Minds on Music: Composition for Creative and Critical Thinking* (2009), Martin Fautley (2010) addresses some of the differences between the UK and US systems of music education and whether these might affect the teaching of composing, so there is no need to reiterate those here.

Each section of the book starts with an introduction from the editors which allows the reader to quickly gain an insight into the focus of the section and the individual

chapters within it. Each chapter has a very specific focus; some also have notes in addition to the reference list, which enables the reader to locate what they are looking for or to move on if that section is less relevant. Many chapters present the results of personal research, providing concrete and practical examples with which serving teachers may easily identify.

Many of these examples are located in section 3 (chapters 5–10), especially Chapters 8 and 9. It is good to see a whole chapter on 'Guiding composition in choral settings' (Chapter 9) as this is often a forgotten area, despite the fact that everyone – whether in school or university – has a voice. This chapter might have been more relevant for the 21st century if it had focused on singing more broadly. Are there still too many people – music educators among them – who, on hearing you say you are interested in music, ask 'What do you play?'

Similarly useful is Chapter 7, focusing on those gifted in composing, which offers food for thought for any teacher who defines their gifted pupils by how well they perform. Many of the scenarios in this chapter could be applied to all learners, so teachers could ensure they are advancing the most able whilst also catering for the less proficient. The same is true for the ideas discussed in Chapter 10, 'Composition and students with special needs'. Although there are differences in labels and laws between one country and another, the same principles can be applied in many settings, for example how catering for learners with SEN can be applied to all.

The focus on composition and technology in section 4 is to be expected in any book which purports to be relevant to our future. Again there are wider principles to be learnt and applied in these chapters (11–13) rather than concentrating on the use

of specific technologies which may be out of date even before this review is read. It is particularly rewarding to hear in Chapter 11 that teachers will still be useful in the future (!) especially in understanding and supporting composing. Many will agree with the author that technology is 'still just a tool' (p. 209) rather than an end in itself, but it also has a wider role, for example, immediate playback, lack of reliance on performing ability or parents' financial support, which could be problematic if concentrating solely on instruments when composing. Serving teachers may recognise some aspects of the 'critique sandwich' (p. 217) which, provided it does not become too formulaic, is good advice and a strategy which trainee teachers might successfully adopt.

Two other interesting discussions in this section focus on mentoring in composing (Chapter 12), common already in the training of teachers and easily transferable so that trainee teachers are composing mentors, and the obstacles to composing (Chapter 13). Mentoring guidelines are provided (p. 217) with some advice on lessons learnt (p. 219). The section on 'obstacles to composition' (p. 229 – still that noun!) can be applied to almost any type of composing almost anywhere, and exploring the 'practices of eminent composers' (p. 230) might fit particularly well with the new 2013 version of the UK National Curriculum.

Sections 5 and 6 may be regarded as dealing with longer-term aims as they focus on the types of curricula in a variety of institutions and how these might be managed and advanced. Although these are necessarily different from one country to another, they have a useful message. For example, Chapter 14, 'Composition in International Settings', may broaden our idea of composing, looking at each group (Mexico, Japan, USA, China) to show not only how these are similar but also how

different communities might work together, so that the act of composing can be cross-cultural, whether the resulting composition is recognisably 'Japanese-sounding' or not.

The final paragraph in the final chapter, 'Composing our Future' seems initially to be rather negative: 'Ultimately the goal is to be doing the best we can' (p. 354), which sounds rather defeated and deflating, but the continuation of that same sentence, 'with what we have and have acquired' (p. 354) might give more hope, especially to those serving teachers who have spent time and effort, possibly unrewarded, in trying to build their students' ability to compose.

In summary, there is much for trainee and serving music educators to take from this book, whether the practical examples directly into the classroom or the higher-level issues which might change long-term practices and policies. Good teaching of composing is good teaching of composing, whatever the ability, context or level. We should not necessarily take issue with the photograph on the front cover which, apart from the laptop, may confirm many stereotypes about student composers. Instead, let us return to Kaschub and Smith's introductory chapter, specifically the final paragraph on p. 8 which starts, 'Teachers *can* help students to become better composers'; and later, 'Teachers need preparation that expands their own compositional capacities as well as provides models and practice in guiding compositional work with students' (p. 8). If only all serving and trainee music teachers read and implemented this one paragraph, highlighting compositional capacities and music's principal relationships, composing in schools really would be in the 21st century and we would indeed be 'Composing our Future'.

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A History of Singing by John Potter and Neil Sorrell. Cambridge: Cambridge University Press, 2012. 349 pp., hardback. £78. ISBN 9780521817059.

In the introduction to this scholarly volume, the authors unequivocally state that it represents 'a history of singing, not *the* history'. This is not merely false modesty on their part, as the main reasons for this are clearly explained in their opening paragraphs. Firstly, the impossibility of encompassing sufficient content to represent a 'comprehensive history of all the singing in the world' is recognised. Secondly, there is also the impossibility of being at all certain of any historical detail regarding performance style or singing technique, especially with reference to vocal tone and choral blend, which must obviously be a matter for conjecture in the pre-recording era. Thirdly, the difficulty of achieving a universally agreed definition of what actually constitutes 'singing' is acknowledged. This means that there exists the additional challenge of deciding which aspects of vocal performance should be included in such a history. For the purposes of this book, a relatively inclusive definition of singing has been applied, with very interesting results.

The book is divided into three main sections. Part One is entitled 'Imagined Voices' to reflect the fact that any commentary regarding the voices of earlier

singers, their vocal technique, and indeed very early repertoire, must be largely based on speculation due to the aforementioned lack of recording technology. Part Two, 'Historical Voices', describes the 'genesis of the Western classical tradition'; the emergence of the soloist and the primacy of the lyrical text; the rise of the virtuoso soloist as a cultural icon; and the '19th-century revolution', which partly came about due to the loss of the castrato voice, the rising popularity of more conventional male voices, and the changing roles of female singers in society. Part Three describes the advent of the recording studio and the revolutionary changes this ushered into the world of singing. In this section a wide spectrum of vocal styles and musical genres are covered, including the role of the Jewish cantor; Indian classical music; jazz, swing and 'crooning'; rock and roll; 20th century classical singing; chanson, cabaret and the avant-garde. The book finishes with a celebration of singers and songs of the non-English speaking world, including descriptions of Fado and Flamenco; Mongolian overtone singing; the folk songs of the former Soviet bloc; the popular songs of South America; the traditional music of Africa and Australia; the globalisation of Bollywood; and some of the exciting fusions that have resulted from the colonisation and urbanisation of various communities around the world. Throughout the book, the chronological development of singing as an art form and the changing conventions of vocal performance are placed, as far as possible, within the relevant socio-political, geographical and cultural context.

The authors point out that much of the documented research into the worldwide phenomenon of singing is in the English language, and that Western viewpoints have therefore often predominated. However, they also indicate that histories of vocal