

the learning and teaching of music (p. 111), and aesthetic creativity is absent in Taiwan school education. Music composition in Hong Kong is about perfection and excellence more than originality.

One can identify with many of the substantive teaching/learning issues facing these four centres due to the same marginal opportunity to learn. There is no single memorable teaching moment described in the text. One must interpret multiple interesting ideas described in each of the four educational situations. Visual arts is often based on Eisner's discipline-based education along with the introduction of pop culture, television, movies and digital technology while, in theory, visual art is based on spirituality and a holistic premise. In music Canto-jazz was native to Hong Kong but peaked in the 1970s. Jazz continues to be important especially in festivals designed to attract visitors. Festivals include the Moon cake–Lantern festival and the festival of the Hungry Ghosts. The humanities provide a basis for elective music in the secondary schools with varied options. Secondary school students are focused on college entrance exams with music taking a back seat. Secondary schools in Hong Kong have 13 learning outcomes that are similar to US voluntary national standards (p. 103). Music examinations are being developed for junior high school although not mandatory. The HKDSE exam in Hong Kong became available in 2012 with an accompanying competency certificate.

After-school programmes remain essential in China with Cantonese often taught in such programmes. In Northeast China, Xibo is known for its diligence, valour, and courage on the battlefield and the accompanying Xibo dancing and singing is incorporated into the music curriculum. Hakka music is used in Southern China by Han Chinese who speak their own dialect.

My impression is that these Asian music educators recognize the need for strong leaders, for teachers who have good ears, and who show their hearts and ideas about music to their students. Transmitting the local culture along with music instruction is best demonstrated by a chapter on choral music. Choral music education is to be based on the ideas of the Chinese general, Sun Tzu. Although this seems a bit of a stretch to this Western reviewer, I realise Sun Tzu's military genius based on the six principles: moral cause, climate conditions, terrestrial conditions, generalship of commanders, organisation and discipline. Four public school choral conductors were interviewed who interpreted these military principles into knowing one's strength, personal beliefs, mission and vision, motivation, administrative support and development. With choral singing one of the major extra-curricular activities in Hong Kong and singing in every curriculum, having guidelines for present weak teachers provides a valid reason for Asians and Western scholars to read this book and to cherry-pick interesting ideas.

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The Musician's Journey: Crafting your Career Vision and Plan by Jill Timmons. Oxford: Oxford University Press, 2013. 166 pp., paperback. £11.99. ISBN 9780199861347.

This is a bold book that aims to offer an inspirational and practical resource for musicians embarking on their careers, or perhaps re-evaluating and making changes in their professional portfolio. Its tone is

emphatically optimistic, and it is suffused with useful information, practical tips, uplifting quotations and stories. It draws on an intriguingly broad set of reference points from ancient philosophies to spiritual texts, contemporary neuroscience to personal experience.

The book is constructed around the business of making things happen as a musician, taking ownership of and moulding a career, and all the creative thinking, planning and hard graft that goes into this. Essentially the structure follows a standard business planning process from vision to implementation, and finishes by offering interesting examples of success. It is unusual, however, in its artistic perspective on the process, not least in pursuing a spiritual focus right from the beginning of the book. This highlights the fundamental importance of developing a vision that is artistically driven, and underpinned by awareness of the values and aims that are most critical to the individual concerned.

A word about “musicians” here – this is really a book targeted towards western classical musicians. It is a shame that this basic assumption is made without any real acknowledgement of the huge range of professional music-making that is current. Equally many of the central ideas expressed here about entrepreneurship will have wide relevance in music. The examples and personal narrative, however, do come for the most part from a classical music context, and may be less interesting for those outside its immediate field.

The first four chapters carefully set out some of the central features of contemporary professional contexts, the need for musicians to work imaginatively and adaptably and to build muscle as music entrepreneurs: ‘the ability to create and sustain a viable career in the music industry’ (p. 10). Timmons explicitly highlights interconnections

between success and working from what really matters to you, and then goes on to underline the practical and rigorous business skills needed to make things happen. This approach should appeal to many artists.

A key quality Timmons considers is openness to change, and Chapter 4 deals specifically with this. She draws on recent research into the neuroplasticity of the brain, and indeed how the musician’s brain offers an interesting model for the ways in which humans are able to adapt to changing environmental factors and diverse stimuli. There is plenty of encouragement to be drawn from this: musicians, through the very nature of their expertise, are well prepared in many ways to be flexible and agile in developing their creative and professional practice. Timmons gathers up the insights at the end of the chapter to state her belief that musicians are more than able to live holistic and transformative lives, particularly when connected to their central ‘source’ and ‘desire’. Some readers may find the language of artistic and spiritual motivation alien (for example: ‘By ‘soul loss’ I refer to that experience of living life without a sense of authenticity’ (p. 11)), but with a bit of translation, the ideas should still resonate.

Chapter 5 addresses the specifics of articulating a vision. Admirably it emphasises that this is not something likely to emerge overnight, rather something that requires time and sustained effort. Timmons’ discussion of fear, this being something that almost inevitably arises as musicians work at career development, is compelling, and most musicians will probably recognise something of their own experience. Chapters 6 and 7 get into the nitty-gritty of turning vision into reality, planning and implementing. The final three chapters are dedicated to individual case studies and a brief look at working in particular areas of classical music, notably higher education. The approach here is

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