

dance, F. M. Alexander Technique, T'ai Chi Ch'uan, Martha Graham concepts, and so forth; "Probing" by Juana de Laban, consisting of speculations on the future of research in dance; and "African Retentions in the Dance of the Americas" by Margaretta Bobo Goines, a preliminary report on studies designed to show the importance of South and Central American influences on Afro-American dance.

*Monograph One* is sponsored and supported by CORD (the Committee on Research in Dance), a group formed in 1965 with about 250 members at present. Dance research, or choreology, is a relatively new field of endeavor, and this book may be the herald of many worthwhile efforts to come. However, future issues need improvement in several areas. (1) The editing should be more rigorous. Not only are there frequent errors in the use of commas, as well as occasional typographical slips, but many sentences could stand rewriting. An example from the preface: "It is our hope that the in-depth approach (though not always conclusive) of the articles presented in *Monograph One* will inspire other adventurous writers to invade areas of their choices and so enrich the field of research study with further scholarship on a broad-sweeping scale." (2) The organization should be more comprehensible. It is now laborously divided into "Part I—Historical, Descriptive and Scientific-deduced Research; Part II—Sociologically-focused Research; Part III—Research in Progress." Since many of the articles are not reports of research at all, but descriptions of activities or speculation, a better division might be: Part I, Dance as culture; Part II, Dance as education; Part III, Probing (articles consisting mainly of theories, experiments in methodology, and contemplations of various kinds).

(3) The binding should hold together. The present book falls apart as one reads it.

Despite these drawbacks, the volume will be of interest to those wishing insight into the possibilities and difficulties of research in dance.—*Meredith Little, Lecturer in Early Music, Stanford University.*

**Folk and Traditional Music of the Western Continents.** By Bruno Nettl with chapters on Latin America by Gerard Behague. Second Edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973; xiii + 258 pp.; 12 plates, 68 musical examples, chapter bibliographies and discographies, index; hard cover, \$6.95; soft cover, \$4.95.

The purpose of this book is to survey the musical cultures of those areas of the world that have come greatly under the influence of Western civilization and have at the same time exerted influence upon all levels of music in Western cultures. This expanded second edition provides more discussion of the role of music in culture than the earlier version and also speaks more fully of the recent developments of traditional music in modern urban cultures, particularly those of the United States. The new edition is specially enriched by the inclusion of an excellent new chapter on Latin American music and additional information on the Caribbean by an established specialist on those topics.

Chapter I "Folk and Tribal Musics in Their Cultural Setting," will prove especially useful to teachers for its sensitive and succinct discussions of oral tradition, the genesis of folk music, and the role of folk music as a national expression and a source of historical and cultural information

and understanding. The annotated bibliography that follows each chapter is a special value in this case as it provides many sources for general folk music information that teachers often require.

Chapters 2 and 3, "Studying the Style of Folk Music" and "The General Character of European Folk Music," are not greatly changed from their first edition nor is the fourth chapter, on the Germanic peoples, except for a few refinements of general statements. The sixth chapter, on romance language areas, is equally similar. They all are suitable, though one wishes that the discographies and bibliographies had been updated.

The seventh chapter, "Black African Music," is changed with additional material on the musical instruments and the functions of music and references to some of the newer studies in the field along with newer discography. There is also some updating in the eighth chapter, on American Indian music, though the text is little changed. This is not necessarily a pejorative statement, as Nettl's earlier special field was American Indian music. The new Chapter 9, on Latin American folk music, by Behague, is a long-needed and welcome addition and brings the first new musical examples to the book as well as an excellent bibliography and discography. The tenth chapter, on Afro-American folk music in North and Latin American, by Nettl and Behague, is equally rich in new writings, particularly in the Latin American area, and may prove most useful to teachers seeking such materials. Finally the last chapter, on folk music in modern North America, brings in the names of folk singers popular in the 1960's though no attempt is made to keep up with the fast-moving market of modern folk recordings.

Nettl's book remains one of the few

such items available at a reasonable price for classroom or educational reference purposes. One need not be surprised to find the basic values of the first edition, particularly in the European area, relatively unchanged. The significant additions in the western hemisphere and, to a lesser extent, the African materials makes this second edition well worth a new purchase and further education use.—*William P. Malm, Professor of Music, University of Michigan, Ann Arbor.*

**Studies in the New Experimental Aesthetics: Steps Toward An Objective Psychology of Aesthetic Appreciation.** Edited by D. E. Berlyne. Washington, D.C.: Hemisphere Publishing Corporation, 1974; viii + 340 pp.; hard cover.

Berlyne attempts to bring together in this volume reports of completed research on the meaning of aesthetic stimuli, which he calls psychological aesthetics or the "new experimental aesthetics." The book reflects the philosophy of Berlyne; half of the chapters are written or coauthored by him and all of the studies were completed by persons associated with him in the psychology department of the University of Toronto. Berlyne somewhat facetiously terms his workshop the Laboratory of Aplopathematic and Thelematoscopic Pneumatology. This turns out, interestingly, not to be a misnomer; the focus of the book is to provide some data for unraveling the determinants of hedonic processes and to take a closer look at the concept of hedonism as a part of aesthetic behavior.

Twelve major studies are reported. Some of these studies involve two or three experiments. These experiments usually consist of short, one-shot