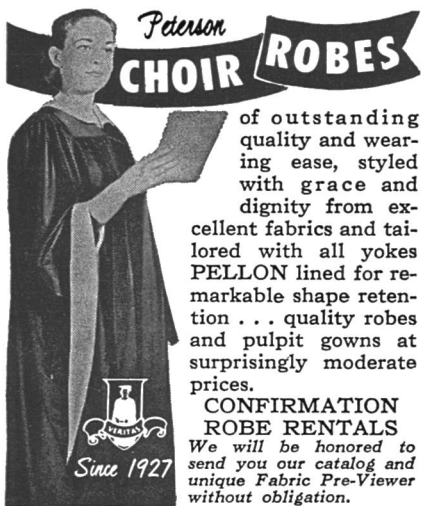


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While any handbook of this type will reflect the individual training of its author and will cause some discussion on various points within each section, the over-all concept is outstanding. The only failing, which will probably be adjusted in future printings, is the five pages of corrections listed in the back of the book.

—AARON SCHMIDT, *associate professor of music, Austin Peay State College, Clarksville, Tenn.*

**MUSIC RESEARCH HANDBOOK.** By Hazel B. Morgan in collaboration with Clifton A. Burmeister. (Evanston, Ill.: The Instrumentalist), 1962. 110 pp. \$3.50.

Hazel B. Morgan and Clifton A. Burmeister each have made many valuable contributions to the world of music education during their careers, and their most recent product, the present *Music Research Handbook*, will certainly earn them an especially warm place in the affections of all young thesis writers — and of their advisors too. In this work the distinguished authors have succeeded in discussing with great clarity and logic most of the special problems that confront the beginning researcher. The book tells him what to do when discouraged, how to get along better with his advisor (advisors are given some good advice about getting along with students), how to take notes, how to prepare an outline, even how to compute a coefficient of correlation and other standard statistical measure. There are sample footnotes galore, sample tables and graphs, lists of scholarly periodicals and encyclopedias and other library resources. Careful and detailed instructions are given with regard to the final typing of the research report and even to what weight of paper should be used for the original typescript and for the carbon copy.

Every college professor who serves as a thesis advisor eventually compiles a check list of typical errors of usage, grammar, and punctuation to be found in student papers. The *Music Research Handbook* gives a welcome sample of such errors and thus will free advisors to deal with more individualized matters of content and style. Chapter VI deals with the particularly vexatious problems of sampling and collecting data by questionnaire and by personal interview. If the lessons so well presented are properly taken to heart, many music educators can expect to receive shorter and more precise queries through the mail than has unfortunately been the case in the past. If there is a weakness in the Handbook of any kind, it is perhaps this special attention given to a research technique that needs de-emphasis rather than anything else. However, the questionnaire, no matter how misused in the past, serves a perfectly legitimate function, and so a discussion of how best to use it can probably do no harm.

In short, the authors have attempted to provide the thesis writer with a complete *vade mecum* to guide his every step from the time he first begins to think about a topic until the moment he pre-

sents his bound thesis to the faculty. Since they have succeeded very well, the book will undoubtedly enjoy wide usage. It will be particularly valuable as a textbook for introductory courses to graduate study in music education. To a more limited extent, since it is wholly directed in content and spirit to music educators, it will also be useful to students in other fields of music.

—ALLEN P. BRITTON, *Associate Dean, School of Music, University of Michigan, Ann Arbor.*

**SERIAL COMPOSITION AND ATONALITY.** By George Perle (Berkeley, Calif.: University of California), 1962. 154 pp. \$5.00.

“Today,” explains the author in the preface to this book, “it is no novelty to find the modern jazz artist improvising on a tone row, the young music student writing a twelve-tone piece for his composition class, the choreographer converting a twelve-tone classic into ballet music.” It is high time, therefore, for this widely accepted inheritance from the early part of the twentieth century to be more clearly understood and Mr. Perle, without any special exhortation, goes about explaining its technical procedures and compositional functions in as comprehensive and lucid a manner as one is likely to find.

The book opens with an explanation of the basic tenets of “Tonality, Atonality, Dodecaphony.” In succeeding chapters Mr. Perle discusses “Free Tonality,” “Nondodecaphonic Serial Composition” and from an examination of representative works selected chiefly from the music of Scriabin, Bartok, Stravinsky, Schoenberg, Berg, and Webern, goes on to describe the technical processes of these composers and provides the reader with a scholarly and critical digest of their various methods of composing. The book contains many illustrative examples and closes with an index to basic definitions and one on specific compositions related to the material in the text.

**RUDIMENTS OF MUSIC.** By John Castellini (New York: W. W. Norton and Co.), 1962. 239 pp. \$4.95.

Bearing the subtitle “a new approach, with application to the keyboard,” this text written for adults has grown out of attempts at Queens College to relate the study of music fundamentals to a musical context. In the present work the author provides “(1) an exposition of what is often called the ‘language of music’; (2) the historical background of this; (3) an introduction to the technique of piano playing; (4) a body of songs that can serve for work with school children and various community groups.” The ground covered is familiar—meter, rhythm, notes and rests, major and minor scales, intervals, chords and their inversions, musical terms. To these have been interspersed in supplementary chapters within the text an application of the materials presented to the piano keyboard with the result that this text consistently emphasizes using and doing. Mr. Castellini’s book is abundantly illustrated with mu-