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L. VARGYAS

Folk Music Research in Hungary

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Folk Music Research in Hungary

by

L. VARGYAS

In the history of Hungarian folk music research each of the two world wars marked the end of an era. The first, from 1905 to 1919, was devoted to intensive collecting and preparatory activity. In the time between the two world wars the first important scientific works were born: the Transylvanian Collection — a classification by musical elements — by BARTÓK and KODÁLY (1923), a fundamental descriptive analysis of Hungarian folk songs by BARTÓK (1924; it appeared also in German in 1925 and in English in 1931); a summary of Bartók's comparative research work (1934; in German in 1935, in French in 1936); finally, a summary by Kodály (1937; second edition: 1943). The first village monographs made their appearance and a bulky publication revealed the music of the Hungarians of Moldavia. Folk music was gradually becoming a public necessity and to satisfy the need, popular collections were published bearing titles such as "101 Folk Songs, 102 Folk Songs" etc. In fact, these found their way into school instruction with the *School Song Collection* by KODÁLY and KERÉNYI (1943). — The death of Béla BARTÓK at the end of the Second World War put a stop to this type of development.

A glance at folk music publications on book-shelves that have appeared in the course of the last fifteen years will convince anyone that development has not ceased, in fact, it has taken on greater impetus. During those fifteen years twice as many ethnomusicological works have been published than in the preceding era altogether: 15 in fifteen years — 8 in forty.

The most important among these works, undoubtedly, is the series representing the complete edition of Hungarian folk music; it is to be regarded as the centre of Hungarian folk music research.

BARTÓK and KODÁLY submitted a plan to the cultural authorities for the publishing of a collected edition of the folk songs as far back as

1913; the Academy decided then to "set aside" a certain sum for this work (1934), but up to the end of the War the question did not get beyond the preparatory stage. Today already five bulky volumes mark the results and bear witness to the extensive financial support which the state devotes to the cause of folk music research. The work is going on under impressive conditions: a group of twenty persons, among them twelve scientific collaborators, is working on the publication. Originally the work was begun in a small room at the Academy, with hardly enough accommodation for the two collaborators: Kodály and Kerényi, not to speak of storage space for material. Since then an independent *Academy Research Group* has been entrusted with the work; this Group has adequate premises, a laboratory of its own, tape recorders, motor-cars and an imposing budget. The volumes already published give evidence of an enterprise which is unequalled, except by the large-scale task in progress on the collected edition of German folk songs (*Deutsche Volkslieder mit ihren Melodien*). But there it is the texts that are being published — together with their melodies insofar as these are available and not the complete material, just 1—2 patterns, 8—10 in the larger groups of variants; only a listing of data reports on the rest of the variants. True, the absence of the complete material is compensated by the large-scale comparative elaboration of the first ballad volumes. But the *Corpus Musicae Popularis Hungaricae*, aiming at completeness from the musical point of view, is considered unique due to its imposing proportions.

While establishing the foregoing with pride, and being also aware that in its scientific requirements this series far preceded the works other nations have published so far, still we must report on a certain amount of practical and theoretical concern that had arisen in connection with certain volumes.

Regarding the pace of publishing the volumes, anxiety was already expressed before the appearance of the first volume. The "Új Zenei Szemle" (New Musical Review) opened a discussion on the subject (Ujfalussy, Járdányi, Vargyas) whereupon the first volume appeared in 1951: *Gyermekjátékok* (Children's Games) with songs. The following volumes appeared successively at two-year intervals: *Jeles napok* (Calendar Customs) in 1953, the first part of the *Lakodalom* (Wedding Songs) in 1955, this section was only completed in 1956, thus in the third year. The fourth volume: *Párosítók* (Matchmaking Songs) left the press three years later, in 1959. If we estimate the remaining material only at twenty volumes, we would still have to reckon with further sixty years proceeding at this pace, — in other words, the present generation would hardly

see the complete work. It is obvious that with proper organization this preparatory work can be considerably reduced and those volumes that follow the musical system will hardly require so much work, so that they can appear one after another at a rapid pace.

With the third volume, however, a much more serious problem arose, the question of system. In our older collections, and abroad even today, the musical material is arranged according to the types of the texts: in the order of ballads, love songs, soldiers' songs, ceremonial songs and the like, and the melodies belonging to them follow one another in utter confusion. Even identical variants cannot be easily picked out from an extensive collection, but it is completely impossible to determine and find the types and the musical characteristics of such kind of musical material.

Previously it was regarded as a great achievement of Hungarian folk music research that it evolved a classification method according to musical characteristics and thereby laid the foundations for scientific elaboration. Everybody expected the application of this method also to the complete edition in consideration of the large amount of material involved. But the volumes of the *Corpus Musicae Popularis Hungaricae* were not begun with folk songs proper, but with special kinds of songs, with those associated with customs, that differ from the mass of folk songs. That solution — following Soviet examples — was once decided upon at a conference of the interested experts at the recommendation of B. SZABOLCSI. The "Customs songs" were then understood to comprise such types as represent a separate style: children's songs, *regös* (regosh) songs and dirges. When publishing these in a separate volume we have not departed from the principle of musical order, even though the songs are apparently grouped on the basis of one or the other popular custom. Because when we say "dirge" for the sake of simplicity, we are thinking of a certain musical type, the numerous similar melodies which, adapted to improvised prose texts, vary loose motives mostly on the lower five-six tones of the major scale, where they repose in irregular succession on the second and first grade.

It cannot, therefore, be regarded as a deviation from the musical principles we all hold if the first volume of the series contained the "Children's Songs". In fact we thought it of special advantage that JÁRDÁNYI had devised such a clever system of grouping this material, never classified before, that its types, characteristics were clearly outlined and the heterogeneous material, the loose forms became comprehensible to everybody.

The above-said partially holds good also in regard to the songs in the second volume: "*Calendar Customs*". Although strictly speaking only the *regös* songs show a similarly clear tendency of separation, a large part of the "Nativity Play Songs" does not; in fact, the traditional character of one or another of these song types may even be doubted; the grouping within the various songs of tradition is not so successfully done as in the first volume either, — still the overwhelming part of the material published here likewise separates from the proper type of folk songs.

A new situation arose with the third volume. There is no question any more of a separate style of song. For the ceremony of the wedding in our country there does not exist any specific type of song; the most varied folk songs clung to it, depending on the fact whether — by chance — the texts of these songs were connected with a wedding or not. In this way — on the one hand — melodies from various parts of the musical system were included in the volume, — on the other hand — certain variants of the same melody were sometimes also considered just because the text happened to be about the wedding, but at another time, the variant was not included, because it had a different text. In other words, the classification was transferred from the music to the text which meant that we reverted to the theoretical principle of systematization valid before the appearance of BARTÓK and KODÁLY.

In order to eliminate this frequently debated contradiction, a certain compromise was arrived at in preparing the volume of the "*Match-making Songs*". A discrimination was made between songs which belonged there only through one or another of their variants. These "chance match-makers" were not included, only reference was made to them. However, the material regarded as folk songs proper was isolated from nonfolk songs. This differentiation may appear peculiar in a folk song publication and is an indication to the effect that the publication which is being compiled on the basis of folk customs seems to be displaced in another direction too: it has been shifted from the serial publication of existing folk songs in the direction of the serial publication of customs that go hand in hand with the music. And if the musical material, discovered and most enthusiastically collected, of these folk customs is largely a precipitation of modern musical tendencies, then it is that material which also found its way into the publication. It was in the course of compiling the volume of "*Match-making Songs*" that all this became obvious; in order to observe the original aim, that type of material was separated and published in the form of a small score or a reference.

It became, therefore, apparent that the continuation could not be based on folk customs; the publishing of folk songs proper in a musical order was not to be delayed. (The fourth volume is obliged to refer in advance to melodies whose place in the series has not yet been determined).

The solution was provided by the further reorganization of the work. The musical classification and the publication of folk song proper will be started and continued parallelly with the publishing of further volumes about customs. Thus two volumes will be published at a time, thereby speeding up publication on the whole. At last, the dirges will be included in the material of folk customs in view of their representing the most typical and most important type among the "songs of custom". (The remaining songs of custom, as well as the songs referring to trades, (guilds) night watchmen and the like, are of no particular importance in folk music).

All this became possible through the rationalizing of the organization of the Research Group. A separate smaller group consisting of young people to be headed by JÁRDÁNYI and engaged in classifying and publishing the melodies, will work out the final principles of publication. We are looking forward with great expectations to the new typology, which in addition to the musical elements used up to now — cadences, formulae of rhythm and form, range etc. — will make use of new criteria: the relationship of parts of tunes to each other, the characteristics of the melody. If we succeed in eliminating contradictions and developing a system in detail, in reconciling the requirements of dictionary-like usability with the need for keeping the types and variants consistently together, then we shall have advanced beyond results achieved hitherto, and realized the principles of a system that will be valid for a long time to come.

It is gratifying that B. RAJECZKY has also joined the Group and will already co-operate in the editing of the volume of the dirges. We expect him to build up an apparatus for the comparative study of the musical material. We are also certain that from now on the publishing work will proceed at increased pace, in keeping with correct conceptions and exact philological methods. It is hoped that owing to the foreign-language introduction and explanations of the volumes, hence scholars abroad will better appreciate the results attained here, which are commensurate with the high standard of Hungarian folk music research and the generosity of state support.

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In importance, the volumes of the *Corpus Musicae Popularis Hungaricae* are followed by some works that are linked to the name of L. LAJTHA: three Transylvanian collections of songs of the regions *Szék-kenyerüszentmárton*, *Szék* and *Kőrispatak*, as well as the wake songs of the county *Sopron*. While the sung tunes of the first two record the hitherto practically unknown archaic musical dialect of the *Mező*-country (revealed since then to a greater extent by the researchers of the Institutul de Folclor at *Kolozsvár* — *Cluj* —), the instrumental material, the mode of notation and publishing of the second and third book are of pioneering significance, both nationally and internationally. The notation of the performance of instrumental folk ensembles, the complete score of a number of repetitions based on Hungarian experience in notation would, in itself, be enough to ensure first-rate significance for these volumes. But the collected material in itself also represents great value. The ensemble of *Szék* is a modally harmonizing gipsy band, reminding us of 16th and 17th century composed music, — the collection of *Kőrispatak* is an even more archaic, primitively heterophonic polyphony, where the ornamented melodic lines developed independently of each other provide the "heterophony" with particularly hard dissonances. And their melodies preserve the entire richness of the old Hungarian dance music from the "*lassú*" (= slow) related to the dirge, up to pieces of the "*verbunkos*" era. The mode of playing also preserves many features of the performance style of the *verbunkos*.

The notation of this richly ornamented, polyphonic instrumental performance is the most differentiated one that Hungarian folk music research has produced up to now. (Here we must mention the collaboration of RAJECZKY, whose contribution was of considerable assistance in producing the volumes). Such a degree of notation, where even mathematical calculations were required to record the delicateness of rhythmic divergencies raises the question: has there not possibly prevailed some subjective quality in the complex subtleties that were thought to be heard? Does not the striving towards the apprehension of objective reality become subjective of its own accord beyond certain limits? Notwithstanding these considerations, the volumes of scores so far (and probably for a long time to come) may be considered as unique accomplishments in international folk music research.

The wake-songs of *Sopron* again, represent the discovery of some other traditional material. The ancient church folk songs which have survived with the funeral customs represent a very rich historical song treasure, which also deserves great attention from the standpoint of

music history. The form in which this material appears raises other questions. Are the singers not influenced by the collector's scientific conception — for example in respect of rhythm — or is he himself not influenced by his own knowledge of melodies, particularly in his research concerning relics of old Hungarian musical styles? That is a danger which can be avoided by every collector only with the greatest caution, — yet undoubtedly it is our foremost task to study this type of musical material.

Two other publications may be added to this type of material. One of them presents the melodic treasury of the *Csángó* (tshango) people of Moldavia who were resettled in Transdanubia; this publication was compiled by P. DOMOKOS and B. RAJECZKY. The first volume has appeared so far, mainly with dirges in Rajeczky's excellent notation; the second volume is in the press and the third is under preparation. The second publication worth mentioning here is a booklet by L. VARGYAS about ancient songs of *Kiskunhalas*. Whereas the *Csángos* represent our most archaic ethnic group in music too today, the region between the Danube and the *Tisza* rivers has led in social development. The booklet is concerned with the most archaic melodies of this least archaic region and makes an attempt at circumscribing the musical dialect of the Great Plain and its significance in Hungarian folk music.

A publication on the music of another Hungarian Great Plain region appeared in the series of the Library of the Ethnographical Society: a monograph by I. HALMOS on *Kérszemén*, a village in *Szatmár* county. This is already the third musical village monograph so far prepared about a Hungarian language territory. Through this task Hungarian folk music research has solved a problem which outside of Hungary was only raised by BRĂILOIU as late as in the 1930's, but its realization was seen only in his posthumous book (*La vie musicale d'un village*. Paris, 1959). In our country KODÁLY mentioned the problem in 1937 in his preface to *A magyar népzene* (Folk Music of Hungary); VARGYAS realized it in 1941, and JÁRDÁNYI in 1943. Unfortunately, apart from some single examples of melodies, the musical material of this work, too, is available in manuscript form only. Recently it was planned that the *Néprajzi Közlemények* (Ethnographic Publications) would issue the song material of the musical monographs in a series of booklets. The old material of Vargyas's collection has been published already (No. 2–3, 1960).

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Besides the first publications of source value, need for a summarizing selection also arose, to contain the foremost types and the best of the melodies that became known up to then, together with a summary of the research results. This need brought into existence a new edition of KODÁLY's study entitled: *A magyar népzene* (Folk Music of Hungary), supplemented by the anthology of Vargyas. Although the collection contains data published for the first time, still we cannot say that it presents a complete and proportionate picture of the whole of Hungarian folk music. That may be attributed to the conditions the editor received when he accepted the commission, which was to rely mainly on the material of BARTÓK, i. e. his *A magyar népdal* (Hungarian Folk Song) and on the work *Erdélyi Magyarok* (Hungarians of Transylvania) by BARTÓK and KODÁLY, and publish only a few new-style melodies, since the popularizing booklets had already acquainted the general public with a good many of them. Consequently, too many Transylvanian songs were included in the selection and not always the best existing variant for one or another song, and that compared to its significance the new style was not sufficiently represented. In fact, some not quite authentic forms of songs from the School Song Collection were included in it, which it published on the basis of artistic adaptations. The new edition of the collection, therefore, must be revised accordingly. The fact, however, that we have been able to publish our songs already grouped according to types and origin on the basis of research until now, has excited envy in expert circles abroad.

Among the publications of a purely essay character, first place is taken by the German edition of KODÁLY's treatise *A magyar népzene* (Folk Music of Hungary), partly supplemented by new material (1956). That translation was long overdue. BARTÓK's studies were immediately available to foreign readers too, but that work by KODÁLY which represented the latest summary of the results of Hungarian folk music research up to then, had not been accessible to the circles of experts abroad since 1937. Particularly important for foreign scholars is to learn about the parallels between Hungarian tunes and those of the related peoples, to be able to study the old style and its origin and to be shown the elements of composed music in our folk songs from various epochs.

Two volumes of studies are attached to KODÁLY's summary, which are prominent among works of another nature: the Kodály Memorial Book (*Kodály Emlékkönyv*) of 1953 and the Bartók Memorial Book (*Studia Memoriae Bela Bartók Sacra*) issued by the Ethnographical Society in 1956.

The Kodály Memorial Book included the studies of composers, musicologists and ethnomusicologists. The Bartók Memorial Volume was issued with the participation of nineteen representatives of international ethnomusicology (and seven Hungarian authors), with articles in German, French, English and Russian, — and it saw two more editions. (The latest one by order from Gt. Britain, all in English). The success of this experiment showed that Hungarian ethnomusicology can step out of its language isolation, and it is for us to assume certain organizational tasks in the field of international folk music research, if for nothing else, for our excellent publishing facilities. It was gratifying to establish that BARTÓK's name and the prestige of Hungarian folk music research were able to unite the folk music scholars of East and West, and in addition to the scientific value of the volume, that fact was greatly appreciated abroad.

The picture would not be complete if we did not mention the numerous popularizing booklets which appeared since the liberation and transmitted the folk music to the masses of the people: the continuation of a series begun with 101 and reaching 111 dance tunes, then the new "Flower Series" (folk song booklets published with titles like "Peony", "Rosemary" etc.), ballad booklets, regional collections issued by county and town councils, the publications of the Institute of Folk Art, among them guides to collecting, and finally, the folk song publications of the various nationalities. These all give evidence of increasing interest in the folk song and of the understanding on the part of the authorities and publishing houses alike.

The results of folk music research, however, do not appear in folk music publications only, but also in musicological and other works of a related character. The *A magyar zenetörténet kézikönyve* (Handbook of Hungarian Music History) the summing up of B. SZABOLCSI's research work as prepared with the large-scale inclusion of the material and results of musical folklore; his *A melódia története* (History of Melody) is largely a musical ethnology; in his volume *Népzene és történelem* (Folk Music and History) he discusses expressly folk music themes too, and in his publications on the dance music of the 16th and 17th centuries the drawing of parallels with folk music is a constantly recurring theme. The musicological publications that present material have two aspects in the same way. RAJECZKY provides his collection of *Melodiarium Hungariae Medii Aevi* (Hymns and Sequences) with song indices for folk music research, in order to facilitate a comparison of the medieval Hungarian Gregorian trend with the folk song. D. BARTHA's publication on "Pálóczi—

Horváth" is at least as much a folk music publication, as it is music history and the same need not even be stressed in connection with the *Arany János népdalgyűjteménye* (Folk Song Collection of János Arany) which KODÁLY prepared for the press. All these publications were called into existence at least as much by the wish for folk music research, as by the claim of the history of music. In literary history VARGYAS's book on verse rhythm made use of the lessons of folk music material and at the same time also discussed specific folk music questions.

We cannot judge either the many-sidedness or the publishing facilities for our folk music research purely on the basis of books. The short studies that appeared in periodicals are at least as important. The number of periodicals where articles with folk music themes have appeared, is not small. From a musical aspect the annual volumes of *Zenetudományi Tanulmányok* (Studies in Musicology) are to be mentioned, as well as the *Új Zenei Szemle*" (New Musical Review) formerly; furthermore, there were available the Publications of Department I of the Academy, and with respect to ethnography, the "Ethnographia", the "Néprajzi Értesítő" (Bulletin of the Ethnographic Museum), the "Néprajzi Közlemények" (Ethnographic Publications), a foreign-language publication, the "Folia Ethnographica", which was succeeded by the "Acta Ethnographica". This enumeration also shows — we constantly experienced it ourselves — that there is hardly any work that does not soon appear in print, in fact, more than one publication is being prepared on commission, which means that the publishing facilities bring it into existence. Naturally, it is also evident that our colleagues have things worth while to be published. The significance of the aforesaid still increases if we draw a parallel with the publishing activity abroad. COIRAULT, in his book on the development of the French folk song complains how long he had to wait for the publication of his manuscript, but finally, his friends contributed the necessary funds to have it published. The West German *Jahrbuch für Volksliedforschung* has published only one single number — No. 8 — since the war. In volumes 1—3 of the Yearbook of the *Institut für Deutsche Volkskunde* it was RAJECZKY's and VARGYAS's studies that represented folk music, which fact was separately emphasized by a critic of the Journal of IFMC (XI, 112, 1959 and X, 89—90, 1958). BELYAYEV published his manuscript, written in 1926, in English and Russian in the Bartók Memorial Book. The attraction of the Bartók Memorial Book was due to no small extent to these publishing conditions.

A comparison with foreign countries directs attention to yet another external feature of our folk song publications, namely to the beauty of

the printed notes. According to the process worked out in our country the cliché drawings are printed with previously prepared lead moulds, they are not drawn. By this process flawless prints of notes are obtained in comparison to which the music supplements of the otherwise more lavish foreign publications fall far behind. The external appearance of our publications, therefore, is worthy of the standard of their contents.

The situation in respect of researchers is similar to the possibilities of publishing. We have the greatest number of folk music researchers in the world. The twelve research workers of the Academy Group have eight assistants; besides, there is another group working under the direction of L. LAJTHA, which is engaged chiefly in the preparation of folk music records and assists in the collecting work and the notations. The Folk Music Department of the Ethnographic Museum consists of three folk music researchers. Apart from these there are three more colleagues on the museum staff who are wholly or partly working in the musical field. Some other colleagues, who hold teaching or other posts, are also doing active research work. Beside such a staff, the *Bucharest Folklore Institute* or the *Polish State Folk Art Institute* seem insignificant, not to mention other states. If we take into consideration in addition that in our neighbouring countries, for example in Rumania there also live Hungarian researchers, who edited the "Csángó folk songs and ballads" and numerous popularizing folk song booklets, moreover if we think of BARTÓK's recently published books beyond our borders: his Southern Slavic notations (United States) and his Slovak collection published in Bratislava not long ago — then we may truly say that we are now reaping the harvest of forty years' work in folk music research.

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The situation is not so uniform if we evaluate the domains cultivated by our researchers; beside broad interest in general, the shortcomings and the tasks still to be accomplished step into the foreground. There also exist less studied branches of our folk music, so for example, instrumental music. VARGYAS alone examined the effect of bagpipe music on sung and fiddled dance melodies extending right up to certain pieces of *verbunkos* character, although the rich instrumental song material for violin, the shepherd's pipe and the bagpipe would deserve more attention. The reviving dance research also sets new tasks for us: the simultaneous examination of music and dance, and the separate problem of dance melodies. Such problems have been revealed to the public so far in the work entitled "*Somogyi Táncok*" (Dances of Somogy).

This work, at the same time, proved to give new stimulus to the investigation of the musical dialect. In the course of collecting the Somogy dance music, it was discovered that within the great Transdanubian territory there is an archaic South-Transdanubian (Somogy—Zala) area, for which a few generally widespread ancient songs are characteristic. Szabolcs—Szatmár county proved to be similar. From among the Hungarians in Rumania, attention has now been focussed on new regions instead of the Székely people, such as: Moldavia, Mezőség and the region along the Maros river (JAGAMAS reported on these in the Bartók Memorial Book).

But it is not enough to point out the regional and musical styles of our folk songs and publish them in the "Corpus Musicae Popularis Hungaricae"; they must be introduced in sound too. It is most regrettable that the series reaching 125 up to the end of the War, has only been continued with records of instrumental ensembles, and that we have not a single recording of such representative types of our folk music as *regös* songs. But even those we have records of, are for the old speed, and mostly there is but a single museum specimen left. We must continue the series as long as there remains something to be recorded and the micro-groove new edition of the old records is a task that cannot be postponed! In this sphere we have fallen far behind the western states.

The most neglected theme of our research is the question of instruments. Since the war only MANGA (bagpipe) and AVASI (hurdy-gurdy) have dealt with the problem. Here too we are less advanced than other countries.

In the comparative work, the investigation of the folk music of the Eastern related peoples is the most prominent. In his more recent editions of "Folk Music of Hungary" KODÁLY presented additional pentatonic comparisons besides his earlier ones; B. SZABOLCSI processed the Chinese and Mongolian data, L. VIKÁR brought new material from Chinese and Cheremis study tours. In connection with the non-pentatonic music of the related peoples, B. C. NAGY and L. VARGYAS have further developed SZABOLCSI's earlier Obugrian-Hungarian comparisons. Most recently P. SZŐKE embarked upon the bold task of portraying the internal history of development of the Cheremis and Vogul-Ostyak folk song from the known, very meagre material. Despite the interest devoted to the subject we still cannot say that we have a clear picture of our Finno-Ugrian or Turkish-Tartar relatives' music. The solution can be achieved by on-the-spot collections only. V. DRÓSZEGI's Siberian Shaman song recordings and L. VIKÁR's Cheremis recordings have broken the ground; we trust

that there will be a possibility of continuing this work and that the recordings will soon become available in notation for study.

The study of the specific music of the gipsies represents a new branch of research. In this respect the brothers CSENKI have done pioneering work. So far a small booklet only of their collection has been published. Research in this respect was carried on regularly and with scientific thoroughness by A. HAJDU, from whose important collection and the publications that have appeared so far, there are beginning to appear the characteristics of specific gipsy music. The dance researchers have also collected a great many gipsy dance tunes and other gipsy musical material. Not long ago R. VIG, a member of the Academy Folk Music Research Group, took up this kind of collecting work.

There is no continuation to BARTÓK's East European comparative research work, apart from greatly scattered melodic comparisons; this is very regrettable because newly published, and even unprocessed old Polish, Slovak, Yugoslav and Rumanian material offers a source for research. Our experts are not familiar enough with the old collections and have not drawn the new publications into their sphere of investigation either. More recently papers published by VARGYAS, RAJECZKY and DOMOKOS on West and East European parallels of certain songs have broken the ice. "European musical ethnology" can be based only on the organized processing of the musically unclassified publications of the various nations. The material accumulated so far must be classified musically by establishing a Central Catalogue of European Folk Music. Only we can accomplish this task: it is in Hungary that we have the necessary experience and an adequate number of experts. Professor WIORA emphasized that abroad this work was expected of us. To accomplish it would also be in the interest of seeing our own problems clearly: in recent times from all the sides of Europe there are emerging styles that have so far been regarded as expressly "eastern", pentatonic styles with transposition of the melody sections to the interval of fifth, fourth (along the Mediterranean Sea, among the Danes) and ABBA form sol-pentatonic melodies (among the English emigrants of the Appalachians); it would be just as well to investigate this question, as there are many signs that the phenomena regarded as eastern are only eastern variants of old European or Eurasian style characteristics.

In the sphere of the research in music history relations, the publication of great collections presents new possibilities (the collected edition of Gregorian chants and the volume of 16th century songs in the Anthology of Old Hungarian Poets). But RAJECZKY's articles on the relation-

ship between the Gregorian chant and the folk song have already been aimed at exploiting the possibilities. Among the theoretical questions it was rather the tonality problems that occupied the attention of our researchers: theory of scale systems (AVASI, BÁRDOS), tonality structure of melodies (JÁRDÁNYI) and rare modal forms in Europe (VARGYAS). The discussions of AVASI on the harmonies of the bands of Szék, of RAJECZKY on the modes of folk ornamentation and performance, and the article by VARGYAS dealing with collective creative work by the community, indicate the interest for various theoretical questions. Though even this is a step forward, we hope that through the solution of problems regarding collection, typology and systematization, increasingly more energy and interest will be released for investigations to arrive at similar, more remote conclusions.

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