
region, naturally represent a separate style. The tetratonic-pentatonic melodies moving in the low register show by their very nature very long *do-re-mi* motions. Vikár gives as an example melody No. 199. In such songs it is easy to recognize the relationship with the tetratonic-pentatonic region of the Zobor region (Zs*eik *a*st *s*ál*o*n-bá*nó*m — "What I only repent" — e.g. No. 27).

Side by side with these la-tetartomic songs the tetrartonic known from the songs of the Gyimes and Moldavia region is also present (which may be summarized as *sol-la-do’-re*).

On rhythm Vikár comes to the important conclusion that the overwhelming majority of the songs are in taut *gíszeto*, though within this the permanent alternation of various duple and odd-numbered beats is also characteristic. Only the Chuvash groups still living as a national minority among other peoples have such a rhythmic style where the first three lines of the melody move in the upper registers, and then suddenly the fourth line virtually leaps down to the low basic note with a fourth or two subsequent fours (Nos 314—315, 319, 340, 346, 345—349). This frequently occurs in songs ending at *ré* (Nos 173, 176—178). Sometimes the lines or songs end with fourth (third) cadences with a dotted rhythm that are so characteristic of Hungarian melodies, too (Nos 173, 175, 285, 297, 316 and 340).

Vikár summarizes the musical qualities of the songs in a separate chapter, according to their stock of notes, form, melodic line and number of syllables, and also the deviations in musical dialects. He gives a summary useful to Hungarian research workers of the previous Chuvash collections and folksong publications; his survey of the Hungarian research work done on Chuvash folk music may also be of use to Chuvash experts and foreign research workers in general. He also summarizes the genres of Chuvash folksong, for the most part on the basis of Chuvash collections, since his own material offers relatively few examples of the genres that are connected with specific occasions. Such songs seem to be dying out, although it is possible there are more that collection work has yet to unearth. On the other hand, the examples featuring in his own collection do not indicate musical differences among the various genres. The specific texts relate to visiting relatives and include songs bewailing the singer’s fate. (These latter ones are rough equivalents to Vogul-Ostyak ‘fate songs’.)

Vikár also describes the syllabic structure of the lines, which mostly have seven and eight syllables or combinations of the two. There are also peculiar ‘lengthened’ lines, such as frequently occur in Hungarian songs, with their ten-syllable lines: *Piroz alman ne gurulj, ne gurulj, Kisangyalom, ne buzulj, ne buzulj* and similar ones.

Gábor Bereczki presents a stylistic and poetic description of the texts. This, and a look at the text translations, has revealed that a characteristic of the lyrical songs is the use of two parallel pictures (one from nature and one from the life of man) which is also well known from Hungarian folk songs, and whose eastern relationships have been known ever since Gábor Lékó’s comparative study. Bereczki points out that the text lines show a quasi iso-syllabic structure, that is, the strophe is made up of lines of by-and-large similar length, but with a greater or lesser fluctuation of syllables within the lines, e.g. 7—7—8—7. So they have reached approximately the stage of developing a restricted structure of line and strophe which Hungary had reached by the end of the 15th century. Another similarity with old Hungarian poetry is that they prefer to use stave-rhyme, and what end-rhymes there be, are rhyming suffixes at most.

Bereczki also provides necessary information on the Chuvash language and questions of the origin and history of the Chuvash.

After outlining the method and course of the collection work, Vikár describes the system applied in publishing the songs. He has transposed the songs to a common do, which we consider to be more appropriate in the pentatonic style than transposing to the common closing note (even though the songs ending with *do* and *ré* have thus come much higher than those ending with *sol* and *la*; in the case of these latter, however, the transposition makes the stylistic inter-relationships much clearer). Still, there remains the question of whether it was correct also to apply the Bartókian numbering of 1—VII and 1—8 to the common do. Ever since Bartók I has always meant the closing note, since every melody is transposed to the common closing note. With Vikár I always means *la*, so that the closing note of the songs ending with *do* is *ba*, that of the ones ending with *ré* is 4, etc. Thus we always have to transpose both the cadence formulae and the compass markings as well. (On the other hand, those who become familiar with this system now can easily orient themselves on the basis of the given series of figures, if the same number always signifies the same note.)

The arrangement within the volume itself might perhaps have been more effective if it had been done not according to the number of lines or according to the cadences (and what is more, starting out from the principal cadence), but according to the compass; this would have enhanced the main similarities in style and type. In the present order the ‘line of development’ ranging from the primitive tetrartonic songs to the descending or fifth-repeating songs with a broad compass, doubles back on itself several times.

Beyond what we have said in connection with the tetrartonic songs, a closer Hungarian relationship can come into question only with one melodic type: Nos 289—290 are of the same structure as our song *Stétes vízen kekeny palló* and its relatives; they are not such direct variants of them as those seen in Kodály’s parallel, but they reveal the widespread in the melodic family or melodic structure.

Mention should also be made of a similarly distant relationship, which is also a kinship of melodic structure rather than of actual melody. Songs with a *so* base and a narrow range of notes including a variable third, may have a peculiar supplement of the minor sixth (e.g. Nos 65—70, 94—96, 113, 180 and 225), which resembles the Hungarian songs with an ‘acoustic
souls', that also have an acoustic-
Phrygian fluctuation. The similarity is
enhanced by the fact that the vocal
range of such songs ranges from the
note under the closing note (or from the
basic note) to the seventh, as in the
most characteristic Hungarian songs
(e.g. Kótéja Pt 370, or Mogyolak, meg-
halok Pt 473). Here too, there are no
close melodic variants. (On the other
hand, with us this melodic type occurs
more frequently in the region where the
la-tetranote songs have also survived
in the Zobor-region.)

All in all, the volume presents highly
valuable material in a musical notation
and phonetic transcription of an
exactness unequalled in Chuvash folk
music notation. The musical order, rich
indexes, and exact English and Hungarian
translations that the volume con-
tains make the material easy to handle
in research work, the first steps in which
have been taken by the authors them-
theselves in their analytical studies. And
even if the volume does not make the
use of former collections superfluous, as
they may also contain more archaic
material, it well represents Chuvash
folklore and provides a reliable survey
of it. It is in all respects an accomplish-
ment with which the two research
workers have greatly furthered the
knowledge of the folklore styles of the
Volga-region, and which has brought
us another step nearer to clarifying the
problems in the prehistory of Hungarian
music.

Lajos Varjovszky

Whose Music? A Sociology of Musical
Languages. John Shepherd – Phil
Virden – Graham Vulliamy – Trevor

"If it is art, it is not for all, and if it
is for all, it is not art" (A. Schoenberg).
"The blues is the truth" (Lightnin' 
Hopkins). "Something's happening, and
you don't know what it is, do you, Mr.
Jones?" (Bob Dylan). These are the
mottoes of the book written by a music-
sociologist, two sociologists and a com-
poser. Both the professional composition
of the authors and the selection of the
mottoes give rise to "great expecta-
tions" in the reader of a conception in
which most problematic questions of a
wide spectrum are promised to be an-
swered, or at least, thrown a new light
on; musical value and its social recep-
tion, folklore and political radicalism,
more generally, the democratization of
musical praxis in society.

As it has been stated by so many
thinkers from the nineteenth century
onwards, the source of all "evil" has
been the advent of the industrial civil-
ization. It developed a rational, deter-
ministic approach in scientific thinking
and applied it to all phenomena of
reality. This epistemological method
permeated not only the sphere of the
industrial world sense covert in a whole
embracing mental attitude affecting
even the workings of senses. Shepherd
introduces the category of "industrial
world sense" as opposed to the "pre-
literate" one, the latter characterizing
primitive societies. All the differences
in the sensation and the consciousness
of the two types of societies are grasped
in and originated from one important
factor and it is the media through which
information and social experience are
obtained, stored up and distributed.

In pre-literate societies the basically
aural-oral channels of communication
require from man an immediate response
and a direct involvement in everyday
reality. Conversely, with the advent of
literate societies the possibilities of
storing the information had enormously
increased. Literacy put an emphasis on
the visual at the expense of the auditory.
The visually coded knowledge and
ideologies of the succeeding legimina-
tions, however, made a more distanced
and critically based attitude possible
together with the emergence of a histor-
ic sense separate from myth.

The authors of this book distrust the
concept of "progress" since it belongs
to the vocabulary of industrial conceit.
Thus, when analyzing the effects of
literacy on the formation of a historical
sense and of a critical dialectic approach
to society Shepherd tends to underline
the negative developments of this
process. Literacy, especially printing,
divided from the immediate reality of
face-to-face communication, much en-
hanced the gap between sign and mean-
ing, and as such contributed to the
dualities of form and content, subject
and object, inner and outer reality,
characteristic of the industrial world
sense.

But what has all this to do with mu-
sic? If this world sense indicates a rigid
gap between content and form, message
and media, relata (easily observed ele-
ments) and relationship, and, what is
most, given priority to the first members
of the pairs, musical aesthetics must
indeed be inadequate to its subject;
in music relations are dominant over
relata, and its subject and object can
hardly bear a metaphysical separation
if they can be discussed apart at all.
Shepherd finds that current aesthetics
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