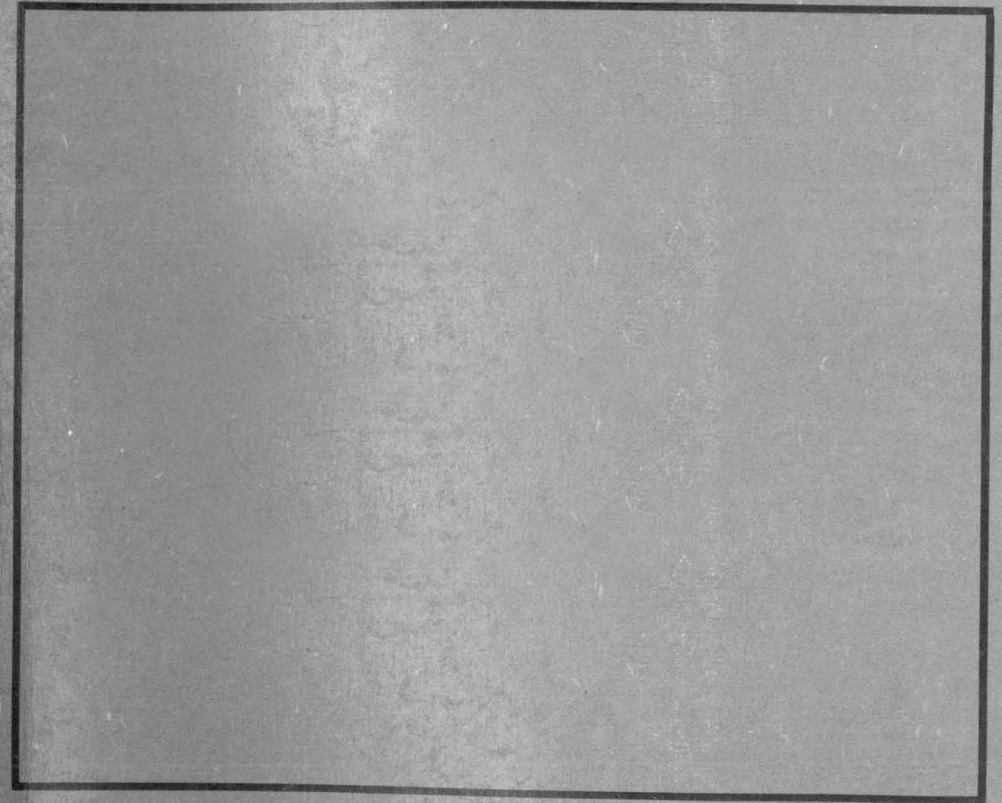


HUNGARIAN SURVEY



FROM THE CONTENTS

The Hungarian Economic Reform and International Cooperation by József Bognár • Relations between Hungary and the Latin American Countries by László Lindner • Danubian Questions by Woldemar Lászlóffy and György Fekete • Modern Hungarian Sculpture by Lajos Németh • Stalky, The Saint and The General by Zoltán Halász • Current Movements in Hungarian Film by László Kamondy

Price: \$1.50 10s. 6d. DM 6.00 Sch 40.00 F 7.50

Born at Budapest, 26 November 1862
 He became an English citizen in 1904
 He died at Kabul 26 October 1943
 A man greatly beloved

Twenty-five years have passed since then. On this occasion Hungarian scholars and scientists pay tribute to the scholar and explorer who, continuing the work of

numerous Hungarians engaged in Oriental studies, contributed so much to human knowledge. In Hungary plans to celebrate the 25th anniversary of Sir Aurel Stein's death include a special session of the Academy expressly devoted to the commemoration of Aurel Stein and, as we mentioned in the introduction, publication of his selected writings.

MUSIC

Lajos Vargyas

Folk Music Research in Four Continents

Almost from the very beginning it was a tradition of folk music research in Hungary that it should extend its scope of inquiry beyond the strict limits of the Hungarian nation. Bartók and Kodály, in their first year of collecting, at the beginning of the century, began to make a study of the music of peoples living within the borders of the same state as the Hungarians. On his earliest collecting expeditions Kodály roamed the regions of what was then northern Hungary, particularly the area of the Hungarian-Slovak language frontier, and, being familiar with the Slovak language, began to collect the songs of both peoples. Only when he saw Bartók's vigorous work in this sphere did he abandon his researches into the national minorities and devote his whole time to the Hungarian heritage and historico-philological comparative studies. Bartók on the other hand, once he had come into contact with the rich heritage of the East European peoples

and the archaic music they preserved, could no longer restrain himself from investigating it. His tremendous Slovak and Rumanian collections were drawn from the material that was available within the frontiers of Hungary at that time, i.e. material to which he had relatively easy access. And because it was interwoven with the Hungarian tradition, it really offered him an opportunity to gain a better acquaintance therewith and could well have stemmed from his interests in this direction. It is also certain that the first steps in this direction were motivated by Bartók's desire to clarify Hungarian problems, as we know from his own words. A definitive statement of his ideas came with his book *Népzénénk és a szomszéd népek zenéje* [Our Folk Music and the Folk Music of the Neighbouring Peoples] published in 1934.

From this however Bartók was led to proceed still further and undertake a full scholarly systematization of the Slovak and Rumanian collections. Here he gives a scholarly description of each, inherently valuable kind of music, thereby founding an East European school of comparative

LAJOS VARGYAS, research worker of the Folk Music Research Group of the Hungarian Academy of Sciences.

music research. One of the last phases of this was the work that he continued in the United States: the notation of Parry's Yugoslav collection and a scholarly investigation of Serbian folk music.

But Bartók went even further, not only territorially, but also in the scope of his investigations relating to Hungary. He collected material in regions far from Hungary, among the Arabs of Biskra, where he was hardly likely to find music that had any links with the Hungarians. Obviously it was not the curiosity of the East European comparative researcher that took him there, but rather the musician responsive to ancient modes of making music, who—once he had come across such music—would seize every opportunity to meet with something similar again. It was pure chance therefore that he struck upon a style which, while having no direct links with Hungarian music, did however lead to the Rumanians of Máramaros, or rather through them to the style of the entire Rumanian people, and thus to problems of East European music. Among the Arabs he found types of songs that corresponded to the Rumanians' *hora lunga* (lengthy song), which afforded a glimpse into the ancient history of this style of singing, whereby he established that the *maqam*, a variant of Arab-Persian melody, was to be found among the Rumanians. In his collections from the music of the Turks of Anatolia he already hoped in advance that he would come across something similar to ancient Hungarian music, since it was clear to Hungarian scholars by that time that the ancient musical style of the Hungarians was Turkish-Mongolian in character.

Thus the clarification of the intercultural connections of Hungarian folk music,

aspects of other folk heritages brought to light in the meantime, and general human and scholarly considerations all had a part to play in confirming that research into folk music should be extended to other peoples, both within the boundaries of the country, and outside.

The Inter-War Period

Was there a continuation of this research during Bartók's lifetime, and especially after his death? Many have asked music folklorists this question in Hungary, often pointedly, as if to call them to account. In replying to the question certain considerations should be taken into account: Bartók's Slovak and Rumanian researches were largely completed prior to the First World War, when there were large Slovak and Rumanian populations in Hungary. After these people became part of Rumania and Czechoslovakia following the Trianon Treaty after the First World War, practically nothing remained of these national minorities in Hungary, so that Bartók himself was in no position to continue his researches among the national minorities. Moreover, the co-operation that had existed prior to the First World War in the publishing of the collected material, a splendid memento of which is embodied in the Bihar collection published by the Rumanian Academy in 1913, also ceased. Between the two world wars Bartók published his books of Rumanian material either at his own expense in Vienna (*Melodien der rumänischen Colinde „Weihnachtslieder“*, 1935), or with the support of German scientific circles (*Volksmusik der Rumänen von*

Maramureş—in the *Sammelbände für vergleichende Musikwissenschaft* volume of 1923). Likewise the publication of the Slovak collection, which he had planned jointly with his Slovak colleagues, was delayed for so long that it was never issued at all between the two world wars, and the first and so far only volume did not appear until 1959.

Even so, scholars of Hungarian folk music did not entirely stop collecting music of the national minorities between the two world wars. There were still two rather large minority groups in Hungary whose folk music was "terra incognita" to scholars, and these were the Germans and the Gipsies. The music of the Germans (Swabians) was well-known from the tremendous collections in Germany, but it was a justified conjecture that a culture separated from the main mass of the main culture and flourishing amongst aliens would preserve more ancient traditions than those that could be found in the mother country. A study of German folk music in Hungary, using scientific methods and equipment, was first undertaken by Imre Kramer, a pupil of Kodály. At the same time he continued his studies in German philology at Budapest University. Kramer began to collect the songs of the Germans in southwestern Hungary with a phonograph, and he published a paper on his material, together with the more interesting melodies (47 songs in all) (*A magyarországi német népdal* [The German Folk Song in Hungary], Budapest, 1933). The German Department of Budapest University published this paper as a doctoral thesis but the greater part of the material remained unpublished.

Between the two wars and during the

early years of the war Imre and Sándor Csenki similarly began with the help of a phonograph to record the musical heritage of the Gipsies. The work of recording was carried on with the machines and cylinders of the Ethnographical Museum, with the support of Professor István Györfy of the University's Department of Ethnography. The actual initiator of the project was the younger of the Csenki brothers, Sándor, who acquired great fluency in the language of the Gipsies, and was thus able to win their confidence to such a degree that he could gain access to their most authentic traditions. His brother, Imre, later the director of the Hungarian State Folk Ensemble, made the phonograph recordings. As the result of their work several hundred folk songs with Gipsy texts were collected on wax cylinders, among them many borrowed Hungarian songs as well; but a major part of them differed in style from the music of the Hungarians and the neighbouring peoples, and thus comprised a genuine Gipsy musical heritage.

As the war dragged on this work was inevitably interrupted, and with the tragic death of Sándor Csenki early in 1945, was for the time being discontinued. Without a collector who understood the language the material could not even be copied, and was thus practically not available to other scholars in the field.

Gipsy Dance Melodies

How did the end of the war affect these endeavours?

The displacement of the German population en masse brought about a transformation in the life of this national minority and

for a long time this change did not favour the investigation of folk music amongst them. In the course of time, however, German scholars themselves embarked on the systematic collection of music amongst German ethnic groups displaced from Hungary and other East European countries and resettled in West Germany. A number of these recordings were put on the market. Henceforth research into the music of the German ethnic group remaining in Hungary was no longer a significant part of Hungarian research work. Naturally this does not mean that since then Hungarian scholars have never written down German songs anywhere: while recording Hungarian melodies in areas with mixed populations, we naturally included the German songs we came across too—the present author having himself gathered some in Baranya and Szabolcs counties—but it was pointless to undertake a systematic and large-scale collecting expedition for them. To preserve the German ethnic group's heritage, the Democratic Federation of German Workers in Hungary has published booklets to popularize their folk songs, the material being for the most part collected by researchers of the Folk Art Institute.

The claim of Gypsy music to folklorists' attention was much more pressing. Nobody outside Hungary would perform this task; at the same time, for a number of reasons it was important as a means towards a better evaluation of Hungarian folk music. Ever since Liszt we have been haunted by the view that the peculiar characteristics of Hungarian music can be traced to Gypsy musicians as performers. We therefore had to acquire an understanding of the Gypsies' own mode of making music in order to be

able either to refute or confirm the view. We also found in a number of instances that among the Gypsies, as the ethnic group living relatively the most primitive way of life, the most ancient elements of original or adopted Hungarian traditions survive. They often preserve characteristics that are hardly, or not at all, to be found amongst the Hungarian peasants. But over and above this, as an ethnic group which promised to be particularly rich in ethnographic material, the Gypsies were a very attractive proposition for research. This was why a successor to Sándor Csenki soon appeared in the person of András Hajdú. First as a composition student, and then as a young composer, he began between 1950 and 1956 to collect Gypsy songs, the success of his work deriving partly from his knowledge of the language of the Gypsies. Within a short time he had collected several hundred songs among tribes from various parts of the country. As a trained musician he did more than record, making a systematic analysis of his material, and determining the distinctly Gypsy characteristics that distinguished it from Hungarian folk music. Unfortunately his material remained unpublished, all that appeared in print being a number of articles describing the style of Gypsy music, first here in Hungary, and from 1956 onward in France, where he went to live. His later writings have appeared there in periodicals concerned with Gypsy studies.

The next step was the publication of a small selection from the material collected by Sándor Csenki, and edited by his brother Imre, under the title *Bazsarózsa* [Peony] in a booklet for the general public.

At the same time, research was stimulat-

ed by the development of the new, vigorous branch of Hungarian folklore studies concerned with folk dances. It was quite obvious that here the Gypsies would be a rich source, not only of their own peculiar lore, but at the same time of the most ancient Hungarian traditions. The dance and its accompanying music reveal the same picture: these non-musician Gypsies provide a peculiar, ancient musical accompaniment to the dancing of their soloists. They sing in a group, without a text, with instrumental figurations and fragmentations of rhythm even to the extent of having their own expression for it, while several members of the group make puffing sounds with their mouths to create a complicated, rolling, drum-imitating rhythm which produces the effect of instrumental music without instruments. This dance music radically differs from the instrumental music played by the Gypsy bands of Hungarian tradition either for peasants, or the gentry in the past, or for urban dwellers today.

At the same time their dance melodies and texts preserved many now extinct, ancient Hungarian traditions that we should look for in vain amongst the peasants. For example, one of the features of sixteenth- and seventeenth-century dance music was that a melody in 2/4 and 4/4 rhythm was also repeated in 3/4 in the "leaping" section of the dance. Historically this section is called "proportio". Vestiges of it have remained, particularly in the melodies of the "stick dance", in which the memory of the often illustrated Hungarian weapon dance is preserved, the so-called *hajdútánc* (heyduck dance). Experts on the dance, (György Martin, Ernő and Ferenc Pesovár, László Vásárhelyi, László Maác and

others) brought evidence of this interesting heritage from all over the country with tape recordings and films running into the thousands. (It should be noted that the Csenki brothers still collected with the phonograph, and sometimes the wax cylinders would melt from the heat generated in the Gypsy huts; whereas András Hajdú wrote down his material by ear, using no recording apparatus.) It was particularly the music recorded in the original which captivated the imagination of both research workers and scholars. Under its influence one of the members of the Folk Music Research Group, Rudolf Víg, took to collecting, and the recordings he made, which are now of studio quality, enabled experts abroad to become acquainted with this strange material. Combining the Gypsy collections of András Hajdú and research material on the dance with his own collection, he can now begin to analyse the several thousand songs on principles worked out by experts in Hungarian music folklore, whereby some system of classification should be achieved.

Research among Peoples along the Volga

Recent years have seen the opening up of great new opportunities outside the boundaries of the country to scholars of Hungarian folk music. This was made possible partly by the country's new political orientation, and partly by the more extensive international cooperation which grew up in the years following the Second World War.

The first large-scale collecting project we initiated as a means of solving Hungarian

problems. Back in 1937 Kodály had already established the Turkish-Mongolian origin of the ancient Hungarian folk music style, and especially its particularly close resemblances to the songs of peoples living along the Volga river. Ever since, we have constantly felt the need for a Hungarian scholar to visit our related peoples of the region around the Volga on the one hand in order to acquaint ourselves with the material they have collected up till now, and on the other hand to collect songs we ourselves found interesting. In 1958 a member of the Folk Music Research Group of the Hungarian Academy of Sciences, László Vikár, travelled to the Soviet Union on a scholarship, and, accompanied by a Finno-Ugrian expert, Sándor Bereczki, visited the Cheremissian people along the Volga and came back with several hundred tape recordings. Vikár was able to repeat his journey on two more occasions with the support of the Soviet Academy of Sciences, and subsequently the Federation of Soviet Musical Artists; first he travelled among the Chuvash people, and then again, with Bereczki, to another region of the Cheremissian language territory. The invaluable advantage of collecting together with the language expert was that the text of each recording could be written down on the spot, in the presence of the singer, with phonetic accuracy, so that the material that was brought home satisfied the most exacting scholarly requirements. Musically the most interesting aspect was that the material included a mass of examples of the style of song with a descending melodic line and pentatonic structure, with a repeat a fifth lower—the style of the most ancient Hungarian songs

—and a number of beautifully rendered songs from the Cheremissians' highly developed vocal culture. This style is without a doubt of Turkish-Mongolian origin, and is prevalent from the Volga to the shores of the Yellow Sea. The Finno-Ugric peoples—such as the Cheremissians—adopted it from their neighbouring Tatars of Kazan, the Chuvash and Bashkir peoples. Vikár's expedition resulted in another new discovery; it turned out that this Turkish style did not prevail over the whole Cheremiss area. In the eastern region, remote from the Chuvash and Kazans, the broad phrasing melodies that transpose a fifth lower give way to melodies of smaller range and without the repetition a fifth lower. Often the same songs are to be found there that in the western part of the territory expand by a fifth transposition to melodies with broad phrases ranging over an octave and a half. There is yet another variety of pentatony in these eastern territories: the anhemitone can be found side by side with the hemitone. (Songs whose scale, for example, is *g-bcde-g*.) It turned out that the pentatonic style repeating a fifth lower with a highly developed melody and broad phrases, which we admired so greatly in the Cheremissian collection, and of which Vikár brought such a rich harvest from both sides of the Cheremiss-Chuvash frontier, is limited to that territory alone. Elsewhere its prevalence gradually decreases. Naturally this shed new historical light on the development of the style and led to a better historical evaluation of the Hungarian parallels.

In May 1966 György Szomjas-Schiffert of the Folk Music Research Group, paid a visit to another people with a related

language, the Lapps in Finland. He succeeded in recording a very archaic singing style which adorned the main notes of the melody with much more complex ornamentation, slides and deviations in intonation, than one could have conjectured from earlier, on-the-spot notations of only the principal notes. The expedition was undertaken partly to clarify a number of Hungarian problems, since the collector had concerned himself with the music of the Finno-Ugric peoples for years in the hope of establishing possible connections. To what extent these newly collected songs contribute to his investigations cannot be determined for the time being.

Research in Mongolia

The third collecting expedition for material connected with Hungarian and related folk music was financed from a non-Hungarian source. The present writer, a member of the Folk Music Research Group, was sent by Unesco to Mongolia in answer to the Mongolian Unesco Commission's request for specialist help with the recording of Mongolian musical material, to be issued with Unesco support. The mission was on the job for not quite two months in the autumn of 1966, in the course of which we made some startling discoveries. We found a peculiar, archaic, and at the same time very advanced song culture marked by striking modes of singing not known anywhere else. In this music there were two outstanding kinds of singing in particular which surprised musicians, ethnomusicologists, and even the general public. One was a manner of singing of an exceptionally great range, the so-called

"long chant", with a highly developed structure, in which the men make use of falsetto notes too. Sometimes the songs cover a range of three octaves, when one of the singers suddenly transposes a section of the song an octave higher. There are a great many people who know how to sing in this manner although the songs, quite apart from their great range, require advanced singing techniques, using vibratos, slides and trills to provide instrumental effect. The other mode, called after the Jew's-harp, is even more surprising. A single performer sings with two voices at once. This technique applies the principle of the Jew's-harp without using the instrument. The harmonics of the ground note, usually produced by the vibrating steel tongue of the Jew's-harp, are produced by varying the size of the oral cavity. The Mongolians discovered how to produce this ground note without instrumental help, by forcing the breath under great pressure through the tensed vocal chords, sustained by a peculiar diaphragm technique. The harmonics of the powerful, droning ground note are achieved by varying the mouth cavity, as if one were playing the Jew's-harp, whereby the singer obtains a high-pitched, whistling, "abstract" melody that differs from the sounds made by the human voice. An indication of the Mongolian singers' physical accomplishments is the fact that they are capable of "singing" in this way while riding on horseback. This musical material—together with many other kinds of interesting vocal and instrumental music—will soon be released to the world on a series of Unesco records.

The question arises how this collection is connected with Hungarian music? First, because the same pentatonic style of

melody—sometimes repeated at an interval of a fifth—exists among the Mongolians as can be found among the Hungarians; second, because elements of the “long song”—though within a smaller range—were still to be traceable in the singing of the oldest Székely singers, and lastly, because one or two melodies appeared to exist in common among the two peoples. Of this kind is a very widespread type known not only from the ancient songs of the Székelys but also from recitations of psalms, which the Church inherited from Jewish liturgical songs. This type of melody exists among the Mongolians in a much looser form, freely varied, but stricter in rhythm and performed in a declamatory style. It is attached to a sung “tale”, i.e. the performance of an epic text. A recording of this in performance, where the traditionally improvised text is recited by one and the same singer, with a traditionally improvised melody and with the same kind of instrumental accompaniment interspersed with instrumental interpositions and instrumental tricks that imitate the neighing and galloping of horses, offers an unforgettable aesthetic experience.

Ethiopia, the Middle East, India and South America

Other commissions from Unesco and other international bodies brought Hungarian folk music specialists to numerous other parts of the world to study general ethnographical and ethnomusicological questions.

One of these commissions was the result of the visit to Budapest of the Emperor

Haile Selassie of Ethiopia. The Ethiopian ruler was fascinated by what he saw and heard of Hungarian folk ensembles, the richness of Hungarian music and dance folklore and the high standard of folklore research. He personally requested the Hungarian government to send dance and music specialists to Ethiopia to teach their methods of investigation and how to evaluate the results. In response to the request two members of the Folk Music Research Group, György Martin, a specialist in the folk dance, and Bálint Sárosi, a musical folklorist, were sent to Ethiopia. In the course of their collecting work they employed a sound film camera placed at their disposal by Unesco. The expedition, which was organized with the assistance of the Emperor and covered about four or five thousand kilometres, took them to 17 localities in eight provinces, where the two men used up some 3,000 metres of film and about 50 hours of tape among 12 different tribes. On the basis of the material they obtained a comprehensive picture of the dance and singing styles of the richly archaic folk art of this multilingual country which may serve as a valuable guide in the analysis of the distinctions between it and similar Mediterranean and Balkan cultures. It also furnishes a basis for the study of the ancient history of dance and music.

A pair of commissions which took two other folk music specialists, Ilona Borsay and Imre Olsvay, both members of the Hungarian Academy's Folk Music Research Group to Egypt—under the terms of an agreement between Hungary and the United Arab Republic—lead directly along the path begun by Bartók. Olsvay, like Bartók, studied the music of the Arabs; he made a survey of the characteristics of

local dialects and Arabic music, which is based on intervals smaller than a semitone. In addition, he began to investigate a field of interest to Hungarians, the musical heritage of the so-called “Magharabs”. These are Arabs of Hungarian descent whose ancestors were taken as prisoners into Egypt and the Sudan at the time of the Turkish occupation of Hungary in the sixteenth and seventeenth centuries. They were all men who married local women, and their descendants gradually lost their religion and language. The strong patrilineal feeling of the Arabs nonetheless meant that each family preserved an awareness of its paternal—Hungarian—descent. In the company of the linguist who discovered the Magharabs, Olsvay had planned a joint expedition to the southern Magharab villages, after he had made the acquaintance of a number of families on a journey southward along the Nile and in Cairo as well. Unfortunately nothing came of the projected expedition, as three months before his fellowship expired, Kodály asked him to return home to take over the editing of the *Corpus Musicae Popularis Hungaricae** after the sudden death of the former editor-in-chief, Pál Járdányi.

Ilona Borsay however extended her one-year fellowship by three months, and was able to support her theories relating to possible ancient Egyptian musical vestiges in the peasant heritage of the fellahs and Coptic church music with her knowledge of Constantinople, Jerusalem and other Middle East centres. Inasmuch as later large-scale comparative investigations confirm the interconnections she has hypo-

thesized, her researches may yield quite considerable results.

It was also Unesco scholarship that helped to send one of our music specialists to India. Zoltán Kodály requested that the man who undertook this expedition, which was offered to the Folk Music Research Group, should be Rudolf Víg, the man who was studying the music of the Gipsies here in Hungary. It has long been common knowledge that the language of the Gipsies originated in India, and the probability existed that the specific musical style here considered to be authentic Gypsy music, which differs from all known East European music, might be found in India as well. Considerable hopes were attached to the expedition, because music research in India had up till then totally ignored folk music proper, particularly the music of the so-called “tribes”—those outside the castes—and had dealt generally only with the music and music theory of high Hindu culture. Víg hoped to get positive results precisely by collecting among the “tribes” and with the help of Hindu guides for a half year (1967–8) he roamed the musically unexplored region of Central India. He recorded exceptionally valuable and entirely unfamiliar folk music material on his collecting journeys, the most important result being that he came across the Gipsies' textless, instrument-imitating mode of singing, which we had not been able to find anywhere else. There is no doubt that both music ethnology and gipsyology are greatly indebted to him for the rich material and fine recordings he brought home.

The last field expedition undertaken by Hungarian scholars abroad which deserves mention in this survey has not yet been

* For the *Corpus Musicae Popularis Hungaricae* see Lajos Vargyas's article in *Hungarian Survey* No. 2 (1967).

completed, its members still being on location. István Halmos, a member of the Folk Music Research Group, and Lajos Boglár, a curator at the Ethnographical Museum, are at present engaged in ethnomusicological and ethnological studies among the Piaroa Indians in the South American jungles of Venezuela, along the tributaries of the Orinoco river. The project was made possible by a scholarship provided by an American-Swedish fund, the Wenner Gren Foundation. A few years ago, Boglár made an ethnological expedition to the Indians of Mato Grosso in Brazil, and in the course of his work he had made tape recordings of their singing and flute playing. Halmos wrote down the music from the recordings and published his findings in several papers. Now in this latest undertaking, Boglár also requested the Foundation to enable Halmos to go with him and assist in the collection of musical material. Their plan was to spend a whole year with the Indians and observe their agricultural activities throughout the cycle of the seasons, and especially study all the rituals connected with them at first hand and in their natural setting. Owing to unfavourable circumstances the duration of their studies unfortunately had to be shortened. The members of the Piaroa tribe whom they visited were hardly engaged in any hunting, and were often so hungry that the collectors felt compelled to share their own meagre supply of tinned food with them. Nevertheless the collectors succeeded in getting quite important results. Outside an Indian hut they managed to record a farewell lament upon the departure of a member of the family to a distant land.

So far only Australia has not been mentioned among the continents visited by

Hungarian music folklorists. But perhaps even here the balance is not altogether negative. Although a musicologist has never gone to Australia from Hungary, the outstanding psychoanalyst-ethnologist and later American university professor, Géza Róheim, did record songs with a phonograph in the course of his researches in Australia and New Guinea, and these phonograph cylinders are still at the Ethnographical Museum of Budapest today. Unfortunately the quality of the recordings is very uneven and their perishable material has considerably deteriorated with time. Even with the aid of modern techniques only a small part of them have successfully been transcribed on to records. An even greater deficiency is the fact that there is practically no information about the source and function of the songs collected. Perhaps the necessary facts are to be found in Róheim's legacy in the United States, and at least the songs with a satisfactory sound quality that have been saved might be incorporated in the Australian ethnological material.

In summarizing the activities of Hungarian folk-music specialists abroad, we find that in recent years their sphere of operations has expanded. And perhaps we may claim with just a touch of pride that the work of Hungarian scholars has stimulated the folk-music research in other parts of the world, for quite often they explored unblazed trails, and even where they did set out on a beaten path, they endeavoured to broaden the path, and with the new material they brought to light, as well as the conclusions they drew from it, they have attempted to promote the international development of this branch of knowledge.

Péter Várnai

Recent Books on Music (1963–1967)

In the following survey of what has happened in Hungarian musicology in the last five years, on the basis of the individual books published, it should be noted at the outset that in the science of musicology, just as in every other field of specialized learning, achievement cannot be measured by publication of books alone. Moreover, with the special instance of musicology we have to go beyond the customary sphere of scientific survey, i.e. the repertory of periodicals: musicology has always given practical evidence of its work in the publications of musical works and complete editions, and in fact, more recently certain aspects of the record industry may be justly included in this category too.

First, however, the institutions of Hungarian musicology require a few words of introduction. The scene of musicological training in Hungary is not the university, but the Budapest Academy of Music. This is where young musicians pursuing a career in the theory of music study under the guidance of Bence Szabolcsi, the eminent

musicologist. Well-known teachers at the Academy are Dénes Bartha, a noted scholar of Haydn, Zoltán Gárdonyi and Lajos Bárdos, who are leading authorities on the theory of music per se, József Újfalussy, who specializes in the aesthetics of music, and others.

The coordination of scientific research is undertaken by the Bartók Archives, which functions within the framework of the Hungarian Academy of Sciences. Its activities embrace research in Hungarian music history, the songs of the labour movement, and naturally studies relating to Bartók as well as the collecting of Bartók documents. The Folk Music Research Group of the Hungarian Academy of Sciences is engaged in research into musical folklore. (Until his death Zoltán Kodály headed the Group.) Apart from this, the music section of the Ethnographical Museum plays a very active role in the investigation of folklore, collecting-expeditions and the scientific processing of data.

Alongside these outstanding institutions considerable work is done within the music history collection of Hungary's national library, the National Széchényi Library, the musical instrument history section of the National Museum, and the musicology

PÉTER VÁRNAI, *music critic, an editor of the Editio Musica Publishing House.*