

at the age of 25, married . . . and died on Aug. 4, 1888, in the 31st year of his life" (pp. 15–16, 18).

The book closes with several useful appendixes: "Chronological Survey of the Major Events in the Life of Béla Bartók," a complete catalogue of the works (including all early ones and all original versions), a complete list of Bartók's writings, a discography (which includes a complete list of recordings made by Bartók), and a bibliography (which is incomplete, omitting many non-Hungarian books and articles). But there is no general index. Similarly the book presents no musical examples and, except for a frontispiece, no pictures.

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FOLK MUSIC OF HUNGARY. By *Zoltán Kodály*. Enlarged edition revised by *Lajos Vargyas*. Translated by *Ronald Tempest* and *Cynthia Jolly*. Translation revised by *Laurence Picken*. New York and Washington: Praeger Publishers, 1971. 195 pp. \$6.50.

Zoltán Kodály was not only one of Hungary's great composers but along with Béla Bartók was responsible for the collection of folk songs which formed the basis for the *Corpus musicae popularis hungaricae*, established in Budapest in 1951. Before his death in 1967 Kodály made extensive notes for a revised version of the first English edition of his classic work of folk-song studies. These changes have been incorporated into the present edition, prepared by Professor Lajos Vargyas, a musicologist and former student of Kodály's. In the notes to this new edition Vargyas tells us that the book includes a large number of new musical examples as well as numerous addenda. Most of the new examples were chosen by Kodály himself. Furthermore, consideration of two recent works which have greatly expanded earlier knowledge of the field of Hungarian folk music (the "laments" volume from the *Corpus musicae popularis hungaricae* and Bálint Sárosi's exposition on instruments in the *Handbuch der europäischen Volksmusik-instrumente*) has added to the facts and interpretations incorporated into this edition.

Kodály wrote, in the preface of the earlier English edition (1960), that this volume should "point the way to greater gains from the comparative study of musical folklore." Such a claim is justified to a greater degree in the newer edition. Subjects discussed include the oldest known tune construction and the use of the pentatonic scale, popular art songs, and the old song traditions. There are also chapters on instrumental music, "laments," children's songs, and the ancient greeting songs (*regős*). The work is amply supplied with musical examples that are carefully analyzed with regard to form, content, and origin. The song texts are also translated into English. There are numerous excellent plates and photographs depicting the various Hungarian folk instruments, both in performance and "at rest."

Although many of the chapters in this new edition repeat facts and theories already known to all who have a scholarly interest in, or general knowledge of, Hungarian folk music, the numerous musical examples and especially the clear English translations make this edition of definite value.

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