

**Tatiana Ivanovna Kaluzhnikova. Traditsionnyi russkii muzykalnyi kalendar' Srednego Urala. Ekaterinburg-Cheliabinsk (Serija "Biblioteka uralskogo folklora," vol. 1). 208 pp. With music.**

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This book opens a new series and is in a certain sense a sensation. Calendar rituals and folklore, which traditionally have been connected with western and south-western Russian regions, have been practically unrepresented by ethnomusicologists of the Urals. Eighty-three songs attached to calendar holidays and widely known to the old-time Russian inhabitants of the Central Urals before Soviet power are included in the present collection. The author, a well known musicologist and folklorist in the Urals, carried out the recording of these rituals and songs in the 1970's and 1980's with the assistance of students from the Ural State Conservatory named after M. P. Musorgsky and of members of the Sverdlovsk District House of Folklore. In the Urals the most well known Yuletide, Carnival, Trinity, and Semik rituals, round dances, and the basic circle of the songs accompanying them have been restored by the author according to recollections of the rural performers and according to archival materials. Description of the calendar holidays has been given both in the author's account and in the stories of the residents of towns and villages in the Urals. Almost all the material is being published for the first time and preserves the main features of the Ural dialect. Within the calendar sections songs have been grouped by their rhythmic structures. In the commentary parallels with the calendar folklore of other regions or Russia are given, first of all the traditions closest to those of the Urals, that is, the Russian North, Povolzhie, Kama, Zaural'e, and Siberia.

Kaluzhnikova's introductory article and her scholarly apparatus are marked by their high level of scholarship and have no trace of provincialism. She characterizes the folklore-ethnographic cycle of the calendar tradition in the Central Urals (pp. 7-25) and the music as one of the "sub codes" in the calendar rituals of the Central Urals (pp. 25-48) in detail. She points out the heterogeneity of the local population and the role of inter-ethnic contacts with the non-Russian peoples of the Urals, proposes a typology of the song structures and their rhythm, distinguishes

mono- and polytextual melodies, and discloses their sexual and age differentiation.

The book contains unique variants of platter songs that are generally rarely met in publications ("Khodit po poliu Il'ia prorok"), of songs for accompanying spring ("Kostroma"), and of round dance songs. There also is an entire section of religious verses (dukhovnye stikhi) and songs that were performed during fasts (pp. 77-83). The stylistic connection of the latter songs with Ukrainian "kants" of the eighteenth century have also been noted. The author has investigated this genre thoroughly in publications from her dissertation in the late 1970s. Masterpieces of rare beauty and preservation appear among the poetic texts.

On the whole the introduction of materials from the Urals into the general Slavic scholarly fund represents a significant fact in the present day process of elucidating local folklore traditions. Next in line is the preparation of the following volume of the undertaken Urals series, which will be dedicated to the traditional wedding of the Central Urals. At the present time Kaluzhnikova is working on the unique riches of its songs and laments.

Translated by James O. Bailey