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**FOR THE SIXTH WORLD  
CONGRESS OF SOCIOLOGY**

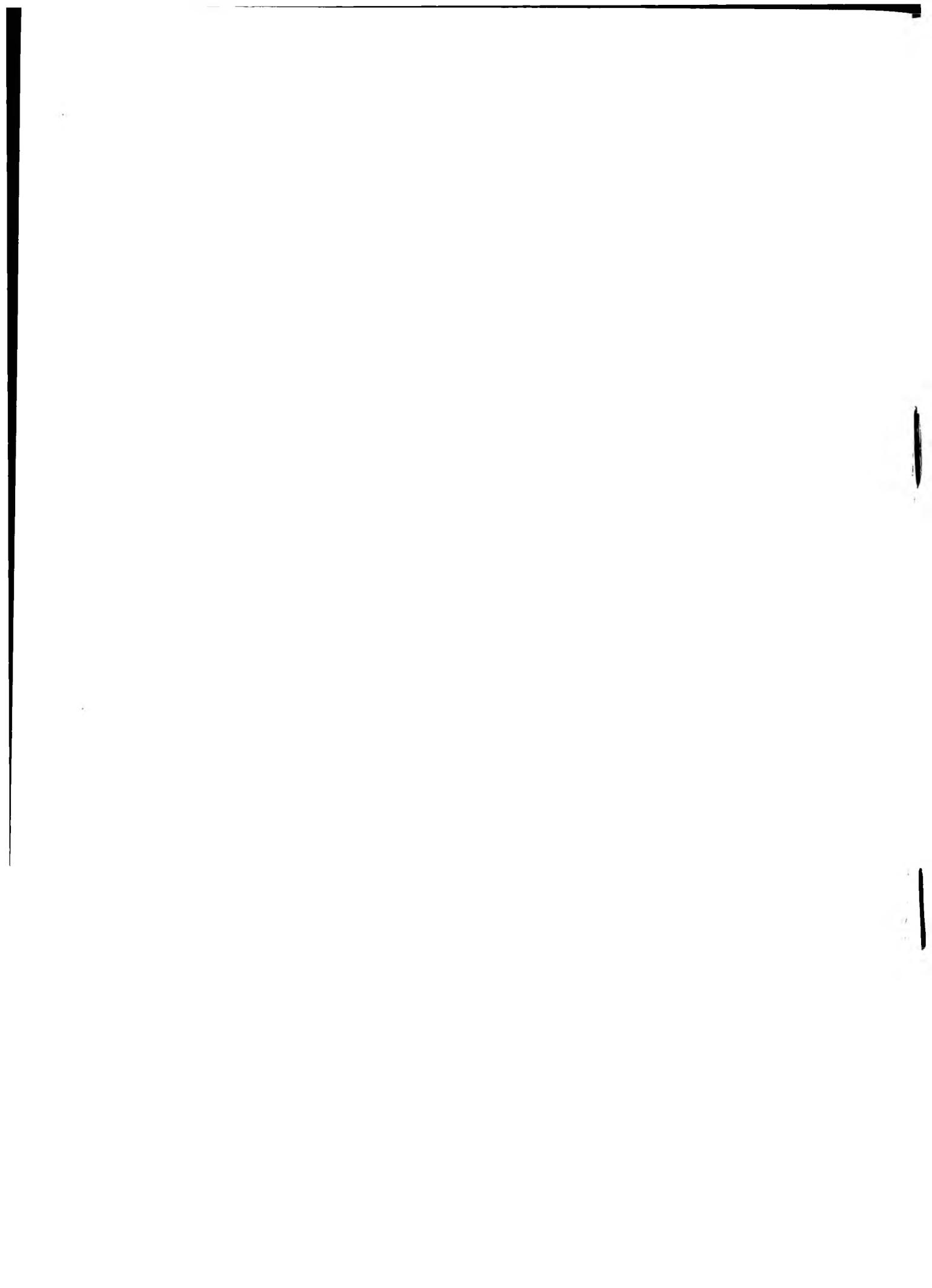


**IN EVIAN**

Ágnes Losonczi:

Social Characteristics of  
Apperception of Music

**BUDAPEST 1966**



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SOCIAL CHARACTERISTICS OF THE RECEPTION OF MUSIC

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Music, though seemingly remote from the major trends of the society, still carries in itself the multiplicity and complexity of human relations. It is so not merely because of its aesthetic essence, but also for the fact that music is a specific signalling system accessible almost to anyone in one way or another, as being, besides speaking, the most general form of communication among people. Music provides a special key to the understanding of various formations, trends and relations of the society if we regard music not only in itself and make a start not from the analysis of major compositions and their aesthetic hierarchy of value, but if we turn away from the illusions of the past towards the reality of today and instead of moving from music towards society we observe the manifold forms and ways of musical existence in the society. Human relation to arts and so to music is not simply an ability for aesthetic perception. It may be that too, but not exclusively and primarily so. The development of the ability for aesthetic perception is also a result of social components, while the formation, cause and explanation of these components is only provided by the society and its movements. Human relations to arts characteristically demonstrate in what way man is related to himself, his society and the outside world. This relationship is more characteristic than the everyday human relations in the society owing to the fact that art comprises the essential correlations of life in higher concentration, in an accentuated and strained manner.

The engagement of art or its lack of engagement, i.e. the way in which it perceives, conceives, interprets or conveys, uncovers or covers up, obscures or reveals the world, etc. offers a wide choice to the people so that they could select from among variously represented "realities", moods,

pictures or events what they accept and feel as their own, what they need most. Everything which precedes, determines or modifies this decision is primarily of social character.

Music has a specific place among arts. Its signalling system of representation, conveyance and expression is a joint product of the societies of past centuries and its special logic can be understood only within its own given framework. It cannot be expressed by the conceptual system of the speech allowing only fragmentary and imperfect explanations and hardly if any transponability. Music has a wide range of expression, since every time the strata of every society created for their own use an appropriate system of musical communication adopting from the past or passing on what they felt to meet their needs of expression or communication.

We mentioned here "communication" because besides speech it is the music which provides possibility or means to most people to express themselves and to communicate with others. Consequently it is not some kind of receptive role which makes music important in the society but the aptitude of man to preserve, recall and reproduce melodies. It is, therefore, not merely the function of leisure time, not only a separate masterpiece, it does not require a special ability under or above a certain level like drawing or acting, but it is an elementary possibility of expression for relatively many people.

The technological revolution extraordinarily increases the presence of music in the society. Its diffusion by mechanical means eliminates distances both in space and time. It brings music to one place from faraway points of the space. It embraces and pours life into the history of music, provides accessibility to the music literature of old times and assures the presence and obtainability of the products

of the history of music. The recording of music gives possibility to repeat and live over the great musical moments of the past. The relation of man to music and its past reveals and reflects also the relation to his own past. On the other hand, the musical "choice" extraordinarily expanded by technical development offers everyone a possibility on a much wider scale to select music which is close to his mood, education level, world outlook, etc. Works brought about by the needs and demand of various strata of societies in the past become present for the contemporary differentiated society. These are the main causes why music tells so much to the sociologist researching the society, in other words: active melody and musical recalling ability - as socially established ability - and communication possibility; many-sidedness and multiplexity in music by the extension of the possibilities of space and time; a special method and diversity of expression and communication which includes the characteristic features of various social phenomena, conditions of relations; the development of the musical expressive and perceptive ability of people, an ability which reacts upon the needs and requires musical expression and communication.

Is this "much" not little? Does the chosen reality correspond to the dazzling multitude of the above mentioned possibilities, and what social explanation can be given for the way of actual correspondence?

During our factual sociological research of three specifically different strata of the present Hungarian society /industrial workers, rural peasantry and highly qualified intellectuals of the capital/ we have examined all these questions. We have carried on a series of surveys and observations according to the following viewpoints: the intensity of musical demand and the content of musical need from the angle of the functions maintaining this need.

Secondly, the content of musical choice with special regard to the transition from the aesthetically worthless to the aesthetically valuable. Thirdly, the determining role of personality structure and its correlations in supporting intellectual-artistic trends.

The direction and the core of this research had to be modified according to various strata, though certain general viewpoints ran through all the surveys. Among the rural population the research was focussed on the function, among the industrial workers the formation of aesthetical consciousness was given priority; while among urban intellectuals the research of the correlation between attitude and arts dominated. In this lecture we should like to bring up several roughly outlined ideas about the function of music and to pick out some characteristic facts concerning the present function of music in rural communities.

#### The Starting Point

In our surveys so far we have started not from completely established artistic forms from which to conclude to the social conditions but without any previously fixed aesthetic values we have striven for getting an answer from the requirements of the movements of society as to what circumstances give rise to and what function maintains these basic artistic requirements, irrespective of the fact that they are met by real artistic values. We have left behind the traditional aesthetic system of value in the musical perception which considers the masterpiece as the only meaning and only justification of musical existence and regards the function of artistic pleasure to be the only essential musical function. This attitude rejects all the other musical functions and takes into account the entertaining, work-accompanying, recreative, etc. character of music only as

necessary evil which is alien to the essence of music or is a necessary stage in the prehistory or initial development of music.

Sociology based on the audience of musical masterpieces is out of hand not only because it would lead us to a narrow section of society but also for the fact that it would result in the distortion of the actual sphere of musical activity and in narrowing its influence onto wrong direction. Of course the aesthetic value does not always mean a unidirectional function of artistic pleasure. Works of identical aesthetic value may have quite different functions, while various aesthetic values may have the same function.

The musical requirement is built on the human activities that are connected to the creation of its existence and are justifying the birth of arts in general, i.e.

the endeavour to make the environment convenient, favourable and pleasant. This process, as activity, brings about the artistic product and explains the artistic pursuit. Another endeavour is

to get acquainted with the world and to make it acquainted with others by recapitulating and recreating it in the interest of accommodation to and easing of life. It is connected to the

third basic endeavour which is to express all the impressions, experiences, ideas and concerns that are generated in man by the outside world.

The transformative, cognitive and expressive function of art appeared in various ages in many form, laying stress on this or that side, according to the specific features of arts. These trends of the functions based on requirements differentiate the social existence of music and its everchanging importance.

The very meaning of its existence is given by the endeavour to promote the most important activity of man and to take part in the transformation of the world or at least in exerting influence on it. /Wizardry, religion/

In the establishment of social relations its task has been to unite people, to coordinate and direct their ways to one another or to pave the common road of the collectives in the interest of common aims.

When it comes to all, man is given a possibility to strengthen or unfold himself by expressing his ego so as to gain strength for carrying on, to gain strength for new efforts. The requirement which brought about and maintains music is being directed towards both the objective outside world, the human relations around man and the man himself. So it is to serve, foster and promote all the connections that unite man with others and the outside world.

#### 1./ Outward Forms and Utilization Effect of Music

One group of the phenomena which meant the first stage in our actual researches is the objective presence of music /both listening and active music playing/ on which to observe and measure the nature as it exists, the place and form of its existence, its utilization and finally its social characteristics.

There is hardly any sphere of rural life where in some way or another music would not appear. Work; the need for songs arises during the traditional performance of work. Home: nowadays it means first of all the radio as connected to the conditions of recreation, amusement and reproduction of strength needed for the continuation of work and also to the duty of doing work at home. Church: it means the common devotion transmitted also by music to the supernatural power to win its benevolence and favour. There are also the oc-

casions of collective, social events driving away tiredness and tension. The cultural centre provides conditions for making use of newly won leisure-time possibilities, and also for artistic pleasure and active artistry. Within and beyond this range the incomparable, emotional reviving power of music offers possibility for self-expression and for living over again happenings of the past. The elementary need for musical communication and understanding lives upon both the preservation of the traditional way of life and custom, and on the adoption of the custom of the new way of life. It is maintained by the fact that its expression and understanding is easily accessible to the average people in the country. The question is how people exhaust the above-mentioned musical possibilities. This is the first group of phenomena which indicates, according to our presumption, through the sensitive signalling system of music the movements, transformation and changes in the lower layers of society.

We have made sociological surveys in three villages. The sample of the musical survey comprised 600 people. One of the three villages was highly industrialized, the other of completely agrarian nature, while the third constituted the transition between the two villages. We report now on musical appearance in two villages: in the industrial /I/ and in the agrarian /A/ village. We have chosen three viewpoints: optimal utilization, partial utilization and total disregard of the given musical possibilities which allows us to draw a conclusion as to the importance of various places and opportunities.

Utilization Ratio of Musical Possibilities in the  
Industrialized and Agrarian Villages /In Percentage/

	Work		Church		Working Place		Place of Amusement		Cultur- Centre al	
	I	A	I	A	I	A	I	A	I	A
Optimal Utiliza- tion	89	82	16	44	39	32	13	9	9	8
Partial Utiliza- tion	4	8	32	26	35	31	31	20	44	29
Total Dis- regard	1	1	44	27	23	28	46	63	41	56
No Answer	6	9	8	3	3	9	10	8	6	7

The essential difference between the industrialized and agrarian villages lies in the requirement of church music and in the strongly different utilization of amusement places. The utilization of the cultural centre is the same, but we may observe great differences in the disregard and in the partial utilization. There is no particular variation in the need for music during work, the requirement average is very great among rural people /between 30 and 40%/. This striking difference induced us to set out on this track and search for the deviations first of all with regard to the differences among the villages, strata and people and the nature of work they perform. Fundamental differences among the deviations from the average are particularly demonstrated with those social factors where ration numbers register the place in the distribution of work. Among them especially conspicuous is the deviation pointing to the level of qualification in the work done.

We cannot afford now to profoundly examine the creative character of all the determining factors, therefore we should like to dwell on two factors: the age groups from among the

demographic factors and the distribution ratio of the unqualified and qualified physical workers and the intellectuals according to the level of their work. Since the most striking difference can be seen in the "utilization" of church music and the music of the amusement places, this time we shall research only them.

Church Music	Unqualified Worker	Qualified Worker	Intellectual
	i n p e r c e n t a g e		
Optimal Utilization	31	10	4
Disregard	30	59	73

By age groups:

Church Music	0 to 25	26 to 35	36 to 45	46 to 55	56--
	i n p e r c e n t a g e				
Optimal Utilization	17,6	17,8	21,9	27,3	39,7
Disregard	52,7	46,5	42,9	24,7	26,5

It can be stated undoubtedly that in inverse ratio to the rising trend of qualified work, the importance of the church and of church music among musical occasions is on the decline. The priority of church music is mostly manifested among the unqualified unskilled workers, the oldest age groups and the least educated strata.

The same is demonstrated by the distribution according to school qualification. With the rise of education level there is a downward tendency and finally the negation of the need for church music devotion. This is the case of the village churches where masterpieces of church music do not occur

and church music has no considerable artistic or aesthetic function/. The explanation is virtually a commonplace: the higher the qualification level of the work is, the less is the importance of the magic-cultic, religious and devotional mediation of music. The lower the level of knowledge needed for work is and the lower the education of people to acquire knowledge is, all the more stronger is the emotional content of musical need, the need for church music and the tendency to find absolution and purification in this way which offers them a most important meaning of music.

Similar conditions are to be found in the field of school qualification, though not as significant as in the case of the differences in work qualification. The need for church is successively on the rise with the decrease of the completed school years. Since generally it is the youth who are expected to do their work with higher proficiency, it is required from them to obtain higher education and that is why our system offers them opportunity to learn. We should not also forget a characteristic feature of the age that devotion and the need for church has always been considerably deeper among elder people, while the importance of secular amusements and secular music is in natural unity with the attitude of youth.

It is worth of turning attention to the music of the amusement place in the sense that it means a need stemming from a definite mode of life. It is typically the urban form of amusement for people, mostly workers, going up to town, which form is opposed not only by the older peasants but in a peculiar way also by intellectuals, by people doing mental work. This phenomenon furnishes evidence of the urbanization of the stratum which recently left the country for the city and lost its contact with rural conditions. By position:

Music for Amusement	Unskilled Worker	Skilled Worker	Intellectual
	i n p e r c e n t a g e		
Optimal Utilization	12.2	22.0	13.0
Disregard	53.0	38.0	42.0

by age group:

Music for Amusement	0 to 25	26 to 35	36 to 45	46 to 55	56-
	i n p e r c e n t a g e				
Optimal Utilization	28.4	13.2	12.3	9.1	7.2
Disregard	25.7	46.5	47.4	55.8	70.0

Not so clearcut though very convincing explanation can be given for the music which is promoting and stimulating work. If we examine this musical function by age groups or work qualification there cannot be observed such a tendency as in the former case, moreover a characteristic polarization can be seen. This polarization points for example in the direction of the most qualified and the least valuated working level. According to qualification it is required by people partly of the highest and partly of the lowest school education. Without giving full explanation for the phenomenon it can be stated that music has a greatest part in promoting work where intellectual absorption is relatively low or where it is predominant. Consequently it plays a role in the collective work and in developing the zeal of work, in the work performed at the same rate under identical circumstances /e.g. agrarian manual work/, when there are no other rhythmic sounds which would be different or deviating from those of the work. That is where joint singing plays a role which is explained

by the working conditions and possibilities and also by the need to overcome the monotony of the working process and the physical tiredness, and to divert attention. Naturally the music needed for spiritual work is of individual character, it is not the active singing but the passive listening which is dominant; its task is not to divert attention but on the contrary to help, direct, and focus attention on the work, by helping to collect and clear up ideas in the background of consciousness while mental process is going on.

## 2./ Conclusions

If the occurrence of music with regard to its utilization is to be measured on a scale, we get the following picture:

0.8	
0.7	Home
0.6	
0.5	
0.4	
0.3	
0.2	
0.1	Working Place
0	
- 0.1	Church
- 0.2	
- 0.3	
- 0.4	
- 0.5	
- 0.6	Amusement Place
- 0.7	Cultural Centre
- 0.8	

This scale characteristically indicates the grades of the utilization of music. If we disregard the conspicuously most positive "utilization degree" /music at home/, the very presence of the work and church, their central position on the scale becomes striking. /It is even so when in the precedings the tendency of relative usage has also indicated the future of both musical forms. /They are two outward forms, two characteristic roles of music which have been not

only actively and effectively functioning since music exists, but even the origin of music is being claimed to have been found in them, namely in the magic role of music and in the connection between music and work. This musical appearance might be included in the group which stresses the active function of music, i.e. the activity in the interest of changing the world, in the interest of making the environment more convenient. Of course, the magic belief in the natureforming strength of music has been changed in content. Once music ruled even over the elements - since the primitive man almost felt in himself the realization of its unlimited power - but now the magic appearance of music can only be found in the villages in children's games and nursery rhymes. /Which is rather of demographic than of sociological interest. /Yet its magic spell is more definitely felt in the expression of the mystery of fateful great events /Birth, marriage, death/, especially among the social strata that live under more closed social conditions and have been less affected by urbanization, or among those who have in many respect caught up with development, but their resistance to the new still manifests itself in their clinging to old suppositions and traditions, in their maintenance and handing down of old traditions. But it belongs, too, to the realm of church rites.

From magic religion has taken over if not the rule over the objective frightful forces of the outside world, but at least the need for influencing and winning them and for this purpose it makes use of music as its medium. Like christianity which has built its new rites on many a pagan custom, so also the magic function of music has been softened to religious rite. Man is becoming more independent of nature, his defenselessness has become less severe, so there is a continuous change in the relations between man and the outside world as demonstrated by the roughly outlined examples and manifested in the need for church music. Man becomes conscious of his ability to shape a part of his world. His work and his knowledge conquer what seemed unconquerable before. Yet one must

know how to deal with the Incomprehensible, Inconceivable Power, how to approach to it. And music is given the role to undertake a mediatory function in currying favour and help with the supernatural power. And while it formed this connection, it has also planted the elevating feeling of common defenselessness and herd-consciousness into the masses thus providing the powers in this world with a means of easier rule.

All that "serves" only indirectly the transformation of the world; in the interest of a direct action the function of music as stimulus to work comes into the fore. Work justifies and develops the need for music. It is the music of the work which helps man in his deeds, activates him and facilitates his activity. The music of the work becomes important when man appeals no longer to the powers beyond or above him, but to himself and his companions. It facilitates the series of actions necessary to keep up life, man adapts it to his own rate and accommodates himself to its rhythm.

Besides conquering, taming and appeasing the outside world, music also facilitates the task of making the forms of social existence and coexistence favourable. The role of the music is first of all to co-ordinate these social forms. The dissolving and unifying unidirectional active force justifies the social need for music. The power of music over human emotions lies in its suitability for dissolution and unification, in the promotion of accommodation and living together and in assuring human preparedness for the next stage of life.

The functions and outward forms enumerated so far all prove that music is required in the villages only when it is in some actual connection with other spheres of human activity. We have not mentioned yet the role of music that is built on conscious "artistic pleasure". The creation of the masterpiece and the emergence of artistic pleasure has been based on the

condition that with the increase in productivity the distribution of work should rise to a level where such people could emerge from the society who live only for the art and by the art and where the separation of the creator, performer and listener has already been realized. The suitability for artistic pleasure could not come about among peasant who have been just freed from serfdom.

The technology of agrarian physical labour was of such a low level which determined the whole way of life, and even a few decades ago there was still no separation of the creator, performer and audience in the villages. In this field no change occurred until the last twenty years. The democratization of education became a central task in the objectives of our socialist state. It became a direct task of the state apparatus to bring the values of art to the classes and strata taking part in the production. In order to eliminate the education monopoly of the former ruling classes and to bring about the democratization of culture, it was decisive to organize production on a higher level. It is necessary so that the classes and strata, which had until now no access to education, could educate themselves in their newly won leisure time and could take into their possession the artistic values produced by human societies. It resulted in the appearance of music as artistic pleasure in the villages, quite separated from direct involvement in everyday life. This means the lowest degree of the scale, yet its existence is still a success.

The outward forms of the functions and their relative effect depend on the systems of custom and traditions as expressed in the ways and forms of life. Though they are naturally exposed to the changes in the mode of life and follow these changes, it is still characteristic of their persistence that they often survive the requirement in which they actually originated. We may observe the co-existence of artistic,

musical functions clinging to new and old habits, we can see movements of everchanging intensity and value and their dynamism in transformation.

To understand it better, we must examine the heritage of the characteristic contradictions of historical development in Hungary. Though in certain respect the rural people of Hungary live today under the most progressive social conditions of the 20th century and are in possession of the most advanced technical facilities, they have preserved and still maintain century-old ways of production and norms of behaviour. Besides the most advanced social, productive and human phenomeny and systems of value, there are such superstitions, beliefs and views surviving and developing which can be traced back to the past four or five thousand years. Among the agricultural production methods we may find the technology of archaic work as well as the existence of the most up-to-date labour processes; in the field of ownership /where the real dominant forms are those of the public ownership/ various forms of the small-peasant ownership are existing partly in reality, partly in the experiences of a recent past. As a result of development the dissolution of peasant communities and the process of urbanization, the rural communities undergo a change. The patriarchal character of the family is being replaced by new, looser family communities, the closed rural society by a more open rural community. As we can state that there exist systems of intertwined and often antagonistic habits and traditions, so we can find also the musical equivalents of these habits, the occurrences and changes of the outward forms of music that are in integral connection with these customary systems. That is why all the outward forms of musical function produced in the course of history can be found, the magic or cultic phenomena as well as the presence of the functions of hte most up-to-date mechanical music.

### 3./ Subjective Motivations of Musical Need

On the previous scale we have undertaken a research of the subjective causes, motivations of musical need. We wanted to have a clear picture on what needs are aroused by music /as previously outlined/ and vice versa, on what subjective needs music is based. From the content analysis of a word-for-word recording of free replies given in a series of projective tests we have concluded to the dominant motives that primarily determine and most profoundly characterise musical need. During the analyses of the replies the different motivation types comprising the dominant causes could be ranked into clearcut categories. All kinds of questions about the presence of lack of music, form and content of musical experiences, the understanding of musical expression, etc. have formed rather meaningful and unambiguous types of fundamental needs. On the basis of these analyses we have set up the following groups /in the sequence of importance of the whole sample/:

Recreation as a dominant need when music is expected to give first of all repose, relaxation, refreshment, lessening of tensions and freer pastime to drive away boredom and dullness. /In the full sample it appeared as the most needed task of music. - 18.5 %/

In comparison with the former group the dominant need for facilitating work and life is different in the sense that it is not distraction or relaxation what is expected from music, but the promotion of living, the support of the process of activities. People do not search for an expression or musical echo of their own feelings but in a certain way they possess a broader range of musical needs. /17.7%/

In the order of importance the next group is dominated by the need for emotional self-expression: The people in this group regard music important because they feel from it the expression of their own feelings as they never can, never

dare or never want to express. This need also arises when they expect from music to reinforce their existing feelings or when they hope to get rid of their burdensome emotions. In other words they expect to find, recognize and express themselves and also the feelings which live in them, inspire them and make life more colourful. /15.9%/

Perhaps the simplest need is the endeavour to create atmosphere. People in this group generally mean by that what might be called good mood or merriment and they expect as a principal task of music to spread gaiety. /12.6 %/

The musical need in support of escape is quite contrary to the need for emotional self-expression because it is not the self-expression sought for, but the opportunity to forget troubles and life, to live over something else which is far from here and different from our everyday life, existence and troubles. /8.4%/

The aesthetic need as a dominant need is of a very low proportion in the sample /4.4%/ . It reflects the enjoyment of aesthetic quality as the very essence of music.

The cohesive need, i.e. the need for music in the interest of creating collectivity has only a very slight occurrence of negligible quantity. It is worth of mentioning just because it is one of the most important tasks of music to create collectivity. But the very essence of music and its practical appearance is so inseparable from this aim that it very rarely occurs as a definite requirement /2.4%/ .

The tendency of dominant needs /in percentage/:

By age groups:	0 to 25	26 to 35	36 to 45	46 to 55	56-
Recreation	28.0	21.0	17.0	13.0	12.0
Work Facilitation	13.0	22.0	17.0	14.0	21.0

/The tendency of dominant needs /in percentage/://cont./

By age groups:	0 to 25	26 to 35	36 to 45	46 to 55	56-
Expression of Emotions	19.0	15.0	17.0	15.0	16.0
Atmosphere-Creation	8.0	4.0	11.0	19.0	15.0
Escape	7.0	10.0	12.0	18.0	8.0
Aesthetic Need	5.0	4.0	3.0	8.0	3.0
Cohesive Need	3.0	1.0	2.0	5.0	2.0
Miscellaneous	4.0	8.0	4.0	2.0	8.0
No Cause	13.0	14.0	15.0	14.0	13.0
Total:	100.0	100.0	100.0	100.0	100.0

By position /qualification/:

	Skilled Worker	Unskilled Worker	Intellectual	Household
Recreation	15.0	30.0	22.0	17.0
Work Facilitation	21.0	17.0	27.0	11.0
Expression of Emotions	14.0	20.0	15.0	20.0
Atmosphere Creation	13.0	8.0	4.0	10.0
Escape	11.0	3.0	-	14.0
Aesthetic Need	7.0	4.0	4.0	2.0
Cohesive Need	2.0	1.3	4.5	1.0
Miscellaneous	4.0	8.0	13.0	7.4
No Cause	13.0	10.0	9.0	16.0

By school qualification:	Primary School					
	Univ. Acad.	Sec. School	Vocational Courses	8 yrs.	6-7yrs.	less than 5 yrs.
Recreation	20.0	26.0	25.0	24.0	15.0	10.0
Work Facilitation	33.0	21.0	19.0	16.0	17.0	20.0
Expression of Emotions	6.0	18.0	19.0	18.0	18.0	10.0
Atmosphere Creation	6.0	5.0	8.0	7.0	10.0	23.0
Escape	-	3.0	2.0	8.0	13.0	6.0
Aesthetic Need	-	5.0	2.0	6.0	5.0	5.0
Cohesive	7.0	3.0	2.0	3.0	1.0	4.0

There is no possibility for detailed analysis. It is, however, worthwhile to call attention to some points at issue. It is to be observed that according to various social determinants what need takes the first place and when; and how the other dominant needs behave in that relation. An interesting point is the occurrence of two antipodal requirements, i.e. the need for music to facilitate work and living in contrast with the need for emotional self-expression. When e.g. the need for emotional expression takes the third place among the average and the facilitation of work is the second in the order of requirements then e.g. in the field of the differences in school qualification emotional self-expression is required most by the least educated groups, while the university or academy graduates need musical self-expression the least. In this very same group people of the highest education feel a need for facilitating their work and life /36 %/ and regard it more important /university and academy graduates/ than the most frequented recreation requirement. The difference is explained without doubt by the emotional role of the music and of the

more functional conception. This consideration is supported by an other grouping of social factors where position, i.e. the qualification level of the work determines the order of needs and their respective importance. In the group of intellectual workers it means the predominance of the work facilitating requirement over all the other definitions.

The assistance of music in escaping from worries and troubles may be utilized as a characteristic indicator of the content of relationship of various social strata to work, life and society. This function of music is exceedingly high in the group of the less educated, e.g. among household members who have no profession and live enclosed without any perspectives or among the unqualified physical workers /especially among those mostly occupied in the agriculture/. This musical need, i.e. the escape from life and from inner emotions completely disappears and is not included in the group of graduates and does not show any significant deviation in the group of "skilled workers".

Recreation seems to be a "modern" requirement. It has no outstanding role among people living on wages or salary, in the qualified workers' group, in the largest group embracing people of primary and secondary school education, among workers of industrial enterprises and in the age group of the youngest. The need for relaxation is stronger among the urbanized elements of rural population than the need for music at work or life /which is primarily required by intellectuals/ and it is stronger than the need for musical self-expression or the need for the music of escape from life which still survives among agrarian uneducated, unqualified and mostly elder people.

#### 4./ Conclusions

It is clear that music takes an active part first of all in the regeneration of the forces of life, in the formation

of social orientation and adaptability and as a subjective need it seems to be most important. In shaping the relations between the man and the world it is the society and the relations at work coming into the fore, as it is the nature of the work even in any other respect which is of decisive importance in reaction. Whereas the importance of magic-religious musical conveyance shows a declining tendency, the social relations come into the fore, work, as transformation and activity, and the need for emotional self-expression become dominant.

Among the musical roles directed to the outside world, to the communicative social relations and to the subject with the aim of expression, conveyance and relaxation, it is the latter two roles coming into prominence: the communicative and subjective roles. The conflict between man and nature is being diverted to the conflict of man and society and to the man himself. This is the conflict which music has to express, dissolve or cover up by its means.

It is a question of the expressed content and not that of the function that conflicts are expressed or covered up, as it does not belong to the social functions of music either in what way it reflects the world. As a matter of fact, the reflection of the world is not the end or function of art, but its result. No matter what the initial aims and outward forms of the music are, the way in which it fulfills its role and expresses, shapes and stresses something is a reflection of the world either intentionally or unintentionally, since it is its only possible outward form, notional and substantial method. In its tridirectional social role /formation of the outside world - magic-work -; its communicative role in shaping social cohesion - joint programs, expression of community, joint activities and amusements, atmosphere creating, etc. -; self-relaxation in the direction of the subject - self-expression, lessening of tension, introspection - / adequately or inadequately but in similar way it

reflects various phenomena of the world. Its qualitative judgement is a specific field of aesthetics.

Our functional interpretation must be separated from the functional interpretation of music. In our opinion it is an outward form of music, since in music there are three specific outward forms. The first - as could be previously seen - is connected to some actual activity of life, takes part in it, promotes it in its own way or plays a mediatory role in its interest. In any case it is linked to some kind of action, activity.

The second is when music appears only in itself: both aim and result are directed to an independent work of art; it is aesthetic quality in itself, an occurrence which interprets its whole existence in itself and is separate from any direct assistance of the process of living, it acts only indirectly.

In the third form music does not play any leading or subsidiary role in the activities of life, only it helps with a stronger expression of some other art or some other communication, it supports some other forms of reflection or communication.

The first form is generally called functional music, the second is aimed at artistic pleasure and the third at an accompanying role. The way of birth does not decide life. The accompanying music can reach the level of independent aesthetic quality. Independent aesthetic quality may become functional music and the work of art may turn into accompanying music. Though each form was brought about by some actual human requirement, in the course of its existence it is not excluded that it abandons the original functional form and, restored to an independent life, it also fulfills other requirements than the one in which and for which it existed. This thought applies to the development of functions also in a broader substantial sense.

A wide range of works and genre is suitable for filling up various functions as proved also by our rural surveys. While the function on the one hand actually presents a picture of the social life of music, of its connection to the customary systems, traditions, etc., it cannot, however, give an approximately correct picture of musical life itself. By raising this second question we undertake the task of making tangible all the uncertain and unsolved problems left behind by functional analysis. In this way we can wade in deeper waters in the direction of musical occurrences which are characteristic of the society, towards content corresponding to the function. So after having acquainted with the functions producing needs we must acquire sociological knowledge of the character of the utilized works and genres, we must learn about the social life of aesthetic values and the characteristic social marks of aesthetic consciousness. It was, however, already the second stage of our researches.

