of the indispensable practical aspect" (351).

Ora ga chanoyu (1932) by Takahashi Yoshio Sōan is a real discovery. Sōan strongly advocates creative freedom, using the term *shumi* (individual inclination). He thus resists the ideological overburdening of tea on the one hand and the one-sided emphasis on formality on the other. He appeals to common sense and an innate sense of the aesthetic that clearly reflects Zen thought (353–64). A short presentation of Tanizawa Tetsurō's *Cha no bigaku* (1945) and Hisamatsu Shin'ichi's *Cha no seishin* (1948) rounds off the successful review.

Hennemann, unfortunately, has a somewhat ponderous style, with sentences that are often too long and complex. At times his German translations are imprecise — the word *fragrance*, for example, should be used instead of *incense* in connection with *kōdō* (the art of fragrance), and his explanation of *mushin* as "a nonsubstantialized viewing of no-mind" (295) is more confusing than illuminating. Important aesthetic terms like *yūgen, kirei-sabi*, and *mononoaware* are neither translated nor explained. Similarly, a note on the term *kaminazuki/kannazuki* (the "godless tenth month") is missing (94, 96) — according to legend, the gods gather at the Izumo Shrine during the tenth month and are therefore absent from the rest of the country. The derivation of names ending in *ami*, as in "Noami," is incorrect (58). *Ami* is not derived from the invocation "Namu Amida Butsu," but from the practice in the Ji sect of monks always taking "Amidabutsu" as the second part of their names; "Amidabutsu" was later abbreviated to *ami*. Hon'ami Kōetsu was a follower of the Hokkeshū (note 103). On page 232 the author mentions "one instructional poem" by Rikyū about flowers that are to be avoided at tea gatherings, whereas the original mentions two *kyōka* (comic tanka poems). Although the glossary-index is very useful, the lack of an overall index makes it hard to access many facts that are valuable for the cultural historian but that do not belong to the art of tea per se.

But this does not detract from the excellent work done by Horst Hennemann. This extensive and reliable book is sure to become an indispensable source not only for researchers on the art of tea, but also for anyone interested in Japanese art and cultural history as well as in cultural research in general.

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IZUMI KEN 和泉 健. *Onkai to Nihonjin: Wakayama-ken no warabe uta kenkyū* 音階と日本人——和歌山県のわらべうた研究 [The Japanese and musical scales: Studies of children's songs in Wakayama Prefecture]. Kyoto: Yanagihara Shoten, 1995. 283 pages. Maps, photographs, tables, musical examples, diagrams. Hardcover Yen 3,200; ISBN 4–8409–0091–4. (In Japanese)

Few countries in the world have outpaced Japan in the collection and publication of children's songs (*warabe uta* わらべ歌). Time and again Japanese scholars, educators, musicians, and poets have turned to this genre to learn more about what they believed to be their own musical and literary roots. Today many Japanese cities, prefectures, and universities have some kind of "children's song research group" dedicated to recording, compiling, preserving, and researching the *warabe uta* of their area. Publishers have responded to the national fascination with children's songs by issuing volume after volume of *warabe uta* texts and melodies (e.g., ASANO et al. 1981–91; MACHIDA and ASANO 1962) or more frequently simply texts (e.g., KITAHARA 1974). From HONJŌYA Masaru's bibliography (1982) one learns that thousands of studies of children's songs have been published in journals and books during the last few decades.

Wakayama Prefecture, which lies slightly south of the Kyoto-Osaka area, is in this way no exception. Here, too, children's songs have received much scholarly attention, most recently by Izumi Ken, who has produced almost two dozen articles on the subject over the past seven years (for a listing of Wakayama *warabe uta* research see pages 21–28 of the book under review). Izumi's *Onkai to Nihonjin* draws upon and synthesizes the results of many of these earlier studies. The result is a highly detailed musicological treatment of children's song found in one area of Japan.

The title, which translates as "The Japanese and Musical Scales," promises more than mere data, however, and reflects the impasse in which many scholars of children's songs find themselves. Once the work of collecting and transcribing the songs is finished, what is one to do with them? In most cases the *warabe uta* transcriptions are simply published as ethnographic "raw data," leaving the problem of analysis to someone else. Izumi does not take this easy way out. Instead he chooses to use the material as a means of discerning whether the focus on "Western music" in Japanese schools has caused the Japanese to lose their native musical sensibilities.

Izumi focuses on the scales used in Wakayama children's songs. His analysis of scale structure depends largely on KOIZUMI Fumio's pioneering work in the late 1950s and 1960s (1958, 1969). Pitches are analyzed by grouping them in "tetrachords" (three pitches, the lowest and highest outlining a perfect fourth). Two or more tetrachords may be stacked on top of each other to form scales. Such a method avoids many of the ethnocentric pitfalls associated with more traditional models of scale analysis. New problems, however, do arise. Analyses of songs that outline a perfect fifth (77) or that use three adjacent pitches (241) are anything but elegant. In songs using only two pitches (e.g., 132, 238–40) Izumi must assume the existence of a missing third pitch that would fill out the tetrachord.

Songs of a less traditional type include those that use the so-called *yonanuki* scale (a major or minor scale with the fourth and seventh degrees missing) and major or minor Western scales. Deciding which scale or tetrachord is used is often difficult, and in some cases all but impossible (as in songs that include only two pitches). The author's reasoning occasionally becomes circular, as when, in an attempt to prove the prevalence of traditional scales, he analyzes melodies using the Koizumi paradigm, postulates missing "traditional" pitches, then looks at the resulting complete scale and concludes that it is indeed traditional.

Nevertheless, most cases are fairly clear-cut, and Izumi's analytical model shows that the majority of traditional Wakayama children's songs do not outline, say, major or minor triads, as would be the case for many American or Western European children's songs. Izumi discovers that despite the "crimes" (2) of Western music education, "the Japanese" (actually, the Japanese children of Wakayama Prefecture) have managed to retain much of their Japanese musical sensibility, or at least their preference for traditional scales. Wakayama children's songs are found to be solidly anchored in Japanese tradition, i.e., Japanese music before the introduction of Western music in the Meiji period (1868–1912). This point will hardly come as a surprise to anyone who has ever heard Japanese children at play. As KOIZUMI has already reported, Japanese children are not the most avant-garde musicians in their society (1969).

So far, so good. Izumi runs into trouble when he tries to generalize from Wakayama children to "the Japanese." Especially in the introduction, where he explains the importance of *warabe uta* research, he makes claims that are either unsupported (and insupportable) or simply trivial. One learns, for example, that "Japanese musical sensibilities will unconsciously appear in [Japanese musicians'] performances of Western music," or that Western music was created by peoples "whose climate and natural surroundings and musical sensibilities are completely different from those of the Japanese." Such statements and many others make it clear that Izumi's musical world is divided into two irreconcilable camps: supporters of the "Western music" that has been thrust upon the Japanese (by Education Ministry bureaucrats, who, one must not forget, are also Japanese); and supporters of Japanese music as exemplified by Wakayama Prefecture children's songs. At key points in his argument, and

for reasons that are political rather than musicological, Izumi forgets that neither Japanese nor Western music is so clearly defined that, for example, American children's songs may not also outline the three notes of a tetrachord (making them virtually indistinguishable from the scales of Japanese tunes). He also overlooks the considerable historical and regional variation in Japanese music as well as the fact that Japanese music has been subject to foreign influences since time immemorial.

One may thus easily agree with Izumi that children's songs are worth taking seriously and that such songs tell us something about certain traditions. Nor will many wish to quarrel with him that Japanese music is underrepresented in the Japanese higher education system (although I would argue that twentieth-century noncommercial music, and ethnomusicology in general, suffer similar neglect). But Izumi is entirely unconvincing when he presents reasons for the malaise of Japanese music education or when he offers solutions to what he sees as the problem. Like so many other Japanese musicologist-ideologues ensconced in their academic ivory towers, he erroneously views teachers of foreign "classical music" as the primary enemies of tradition, rather than the Japanese commercial mass media. Izumi claims that "many [Japanese] children dislike music because they have had a foreign, extraneous musical structure forced upon them," when the unfortunate fact is that Japanese children quite readily fall in love with Western-style pap written by hacks of the Japanese music industry. It is entirely naive to think that the problems facing Japanese tradition can be solved in the elementary school classroom. Harping on the sublimity of Japanese tradition and hiring more people to teach it may heighten feelings of nationalism and patriotism, but as long as the commercial music industry (and by extension the Japanese corporate structure) remains intact such an approach is merely a smoke screen that covers up the real crisis.

From Izumi's detailed analyses one can learn something about the gradual changes that have occurred in the traditional children's songs of a small sliver of the nation. This in itself is valuable, and one must thank him for providing highly accurate and abundant data. What one cannot find in his book, despite the imposing title, is a politically responsible discussion of "the Japanese people" or the problems that plague Japanese traditional music. The proper consideration of such matters, as important as they are complex, requires much more than an appeal to the entirely ideological notion of "scales that are at the basis of an ethnic group" (3).

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