

# MUZICA TRADIȚIONALĂ ÎN POLITICA EDITORIALĂ A AUDIOVIZUALULUI DIN REPUBLICA MOLDOVA

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## *Traditional Music in the Editorial Policy of Broadcasting in the Republic of Moldova*

In recent decades, the role of music in radio and television broadcasts in the Republic of Moldova, as part of cultural communication, has been wrongly and inexplicably reduced, being eclipsed by other audiovisual productions. Although it is known that electronic media represents the most powerful and instantaneous means of mass communication, the means of the spiritual formation, of the perception of the cultural realities and events, of promoting the behavioral models, of musical works of art, in general, a means of the put in value the artistic heritage of the country. At the same time, this institution contributes to the creation and dissemination, often on a commercial basis, of the culture of masses. The situation becomes paradoxical: in spite of the fact that after 1990 in Eastern European countries, including the Republic of Moldova, the monopoly of the electronic media is gradually liquidated or diminished, appear several private television and radio stations, including those specialized, cable television, recently Internet online television. Still, there may not be omitted the changes in recent years when, along with diversification of radio and television channels, appear the first television and radio stations.

In the media landscape of teleradio in the Republic of Moldova, the national network of production and dissemination of traditional music is limited, being made of such posts as Moldova 1, Euro TV Chisinau (recently EuTV), Noroc TV, Busuioc TV, Radio Moldova 1, Radio Moldova International, Radio Noroc, Radio Sanatatea, Vocea Basarabiei and other.

The analysis of the scale and proportion of the musical programmes at the radio and television broadcast stations at which have access the viewers of the Republic, denote that the offer on the media market to the left side of the Prut, first of all, aims at the quantity of musical productions, while the qualitative dimension of continues remains to be problematic and questionable.

Without the intention to generalize, there is a manifest tendency of the producers of broadcasts to limite the folk music programs to a restricted number of categories, showing undue preference on some and being, equally unjustified, neglectful of others, a fact that reveals ignorance of the ethnic music functions and her authentic virtues. In such case, the pleading for a limited number of musical categories should mean and a pleading for quality, originality and sensitivity of productions. This, however, is precisely missing in music programs aired on radio stations and on television screen of channels in Moldova. The editorial policy of the electronic media reduce the general framework of emission for the musical creations, whose artistic virtues are limited to a primeval delight and to induction of hedonistic feelings. In conditions when the music education in secondary education was reduced to one hour per week, one of the few