

ABSTRACTS AND KEYWORDS

**“NEW PERSPECTIVES FOR FOLK MUSIC ARCHIVES”:
THE EXPERIENCE OF THE ETHNOARC EUROPEAN PROJECT**

KATHARINA BIEGGER

Problems and Promises of the Digital Age for Archives

Archives, as a society's repositories of cultural history, have an obligation to open their holdings to the public, in particular to scholars who are devoted to study and promote their contents. Modern information technology provides excellent tools to make access easier. However, to transform the traditional archive into a digital one is a laborious, challenging and costly process. This is particularly true for ethnomusicological archives whose objects are old, fragile, and preserved in very diverse media formats, which makes digitizing, processing and presenting the data so challenging. The article describes in more detail how a collaborative multinational EU project (ethnoArc – Linked European Archives for Ethnomusicological Research) was developed that helped the Institute for Ethnography 'Constantin Brăiloiu' in Bucharest to implement a new internal database, to put in place a state-of-the-art production chain for the digitization, and to create a web-based interface for the four ethnomusicological archives participating in the project.

CHRISTIAN FUHRHOP, RAJU VAIDYA

Technical Challenges Providing Tools for the ethnoArc Project

The authors of the paper implemented a set of tools to allow researchers to check out ethnomusicological databases and collate their search results. Providing these tools presented a number of technical challenges, some specific to the project, some being more generally applicable. The paper documents these challenges and the methods used to address them.

LAURENT AUBERT

The Geneva Legacy of Constantin Brăiloiu

In 1944, Constantin Brăiloiu was appointed by Eugène Pittard, Director of the Ethnographic Museum in Geneva, in order to establish the International Archives of Folk Music (AIMP – Archives internationales de musique populaire). The intention was to gather folk and traditional music from all over the world, including Brăiloiu's own recordings made in Romania. From 1951 until his death in 1958, Brăiloiu also published the *World Collection of Recorded Folk Music*, a series of forty 78rpm records, which was the first folk music collection of this type ever published under the auspices of UNESCO. AIMP stopped all kinds of activities for about 25 years after Brăiloiu's death. However, since 1983, a new team has been working on enlarging their archives and publications, including the contributions of many leading ethnomusicologists. Apart from this activity, a process of digitalization and electronic catalogue of all the archives was also set up in 2005. As the field of the discipline has changed under the influence of modernity and globalization, the question of what to include and what

to leave aside is today crucial as far as the purpose of ethnomusicological research, archives and publications is concerned.

MAURICE MENGEL

The Challenge of Technology: Ethnomusicological Archives in the Past and Present

This article combines the history of ethnomusicological archives with a discussion of technological challenges, past and present. The article highlights the development of the Phonogram-Archiv in Berlin (now part of the Ethnological Museum in Berlin) situating it in the general development of ethnomusicological archives. The article attempts to explain the importance archives had for the institutionalization of ethnomusicology and why their importance waned in the second half of the 20th century. It also suggests how archives could re-claim some of their importance by making use of the current technological developments related to the Internet. By employing these new possibilities, archives could attract a larger audience and convey ethnomusicological issues to a broader audience.

RICHTER PÁL, PÁVAI ISTVÁN, MÓRO CZ ANDRÁS

Folk Music Archives on the Way of Publicizing

The Folk Music Archives at the Institute for Musicology (ZTI) preserves circa 18,000 hours sound recordings of folk music and audiovisual recordings of folk dance, including the phonograph cylinders of the Museum of Ethnography, the majority – about 70% (12,000 hours) – digitized. One of the most important tasks – beside the proper storage and retrievability – is to enter the data about field collections and sound recordings into a computerized database. This work began in the early nineties with the data processing of the closed and the so-called historical systems separated from the rest of the material, then after the unification of the earlier data input methods, in 1999 we created an interactive and dynamic Internet website-system that provides a database in which the main types of old Hungarian folksongs are searchable by their musical attributes and acquisitional and geographical details. The database system developed especially for folklore archives (Folklore Archiving System) is integrated with a thesaurus, a hierarchical structure of keywords which is maintained by the cataloguists themselves. The metadata system uses innovative features to allow high level, realistic cataloguing. As a result of recent developments, there are several interfaces to provide access to different subcollections of the database through the Internet or provide access points to external systems such as ethnoArc. The uploading of different part-units and part-databases has started with the Bartók-system, and we aim at making the whole collection available to researchers and for the general public as well. ZTI's database system aims detailed, scientific level of metadata processing while providing convenient search tools for both scientific users and the greater public.

NICOLAE TEODOREANU, COSMIN RENTEA

Informatization of the Funds of the Folklore Archive in Bucharest

The paper describes the steps taken since 2000 by the Sound Archive of “C. Brăiloiu” Institute for Ethnography and Folklore in the process of *digitizing* its sonorous funds and of creating its correspondent electronic *database*. This process was included from the very beginning in the Institute's plan of academic fundamental research and, supplementary, was supported by different national and international collaboration projects, among which the European Project *ethnoArc* (2006-2008) was the most significant one. *ethnoArc* focused on creating one common, portable and flexible interface for distributed field collections from four different ethnomusicological archive sources, enabling the access of the international scientific community to their catalogues. For this purpose, *ethnoArc* provided some software and services like: *DB Manager*, a software for *data management* and *ethnoMARS*, a *search*

engine over the interconnected archives, tools which have been available as open-source since the end of the project. For Bucharest Archive, the project yielded an electronic database with a complex, exhaustive structure, reflecting a multi-layered digital archive, as well as a set of procedures and workflows, which will regulate all future IT and digitization activities in the Institute's Archive.

LAURA LEONTIUC

Correlations Between Traditional European Music and Art Music

During time several classifications of the musical phenomenon were made. Less known are those made by Romanian musicologists and ethnomusicologists Liviu Dănceanu (*Introduction to the Epistemology of Music*, 2003), Speranța Rădulescu (*Musical Landscapes in Romania in the 20th Century*, 2002) and Valentin Timaru (*Dictionary of Musical Terms*, 2004). Considering the inspiration composers take from traditional music there are some questions that the study tries to answer. The first question is how many types of composers can be identified? The second is which are the methods used by composers and the third question is how do they use this methods. Concerning this third aspect the article contains examples of folkloric genres as seen by some composers. It also contains information about the genres, which was made available through the ethnoMars engine.

FLORINELA POPA

From Traditional Romanian Music to the New Folkloric Music (1900 -1960)

The aim of this paper was to emphasize the possibilities (and limits) of documentation and research offered by ethnoMars. As documentation source on traditional Romanian music I consulted Bela Bartók and Constantin Brăiloiu collections in the ZTI, and also in the AIMP archives. Where *new folklore* is concerned, I used the documentation found in the IEF digital archive. I've tried to approach this topic by emphasizing the "novelty elements" which appear in the so called *new folkloric music* and which are considered different from the traditional music. Along with a comparative look over the two kinds of music, I considered necessary a correlation of the way the *new folklore* of the 1950s is reflected in collections and studies of that time with the existing data in the IEF digital archive (although this data could be incomplete). The main points which I refer to are: I. The concepts traditional music vs. *new folkloric music*; II. Methodological aspects of peasant/new folk music research; III. Typologies of performers; IV. A stylistic description of *new songs* (traditional genres vs. the genres of *new folklore*; the thematic or the Socialist realism content of the *new song*; rhythmical and melodic features of the *new song*).

ANCA STERE

Documents about Collectivization Stored in International Folkloric Archives

The *new folkloric songs* represent an interesting and important phenomenon with deep social and cultural effects. Its importance in the Romanian area led my research supported by the *ethnoMars* search engine to approaching from this point of view – namely, the creation of the texts conveying ideological messages – the other regions which used to be under the political influence of or belonged to the Soviet Union, namely Bulgaria, Hungary, former Yugoslavian countries, Czech Republic, Slovakia, Armenia, Azerbaijan, Russian Federation, Ukraine, Moldavia, Uzbekistan, etc. Therefore, I took the opportunity of using the above mentioned search engine to look for items reflecting the communist ideology within the four archives, *Archives Internationales de Musique Populaire* - Switzerland (AIMP), *Ethnological Museum Berlin - Department for Ethnomusicology* - Germany (EMEM), *Institute of Musicology of the Hungarian Academy of Sciences* - Hungary (ZTI), "*Constantin Brăiloiu*" *Institute of Ethnography and Folklore* - Romania (IEF). First, the search engine was used to

find names of all the countries in the area where collectivization was imposed (or even only attempted to be imposed), without considering the time criterion. Then, when receiving the results wanted from each archive, the search was refined, by introducing the second criterion – *time period* – thus reducing the number of results obtained so far. The third step was focused on finding out the names of the pieces in order to tell the pieces on communist ideology-related themes from those which were recorded in the same period but were conveying different messages. The results obtained using ethnomars show that the folkloric creations conveying ideological messages represented a method of spreading and imposing the communist ideas not only within the Romanian borders but also in other countries under the Soviet influence.

FREE PAPERS

IZALY I. ZEMTSOVSKY

A MODEL FOR A REINTEGRATED MUSICOLOGY

Twentieth-century musicology is divided. Its reintegration is a mission for the twenty-first. The domains we need to integrate include musicology (with all its historical and theoretical branches), ethnomusicology, and anthropology (with all its approaches -- historical, sociological, cultural, biological and psychological). The last is the key, because the most effective way to integrate all music-centered disciplines would be the "anthropologization" of musicology: in other words, its transformation from a text-oriented discipline to one oriented toward human culture. The prefix *ethno* ought eventually to be recognized not as a contentious term, but as a universal category for all fields in the humanities. To ensure equality in the process of reintegration, we must add it to the theoretical base of all music studies. This is the best way to achieve a synthesis of musicology and anthropology. The key concept for such a synthesis is *ethnohearing*. This term is introducing here to denote the way we inevitably perceive and make music according to our own auditory experience. Ethnohearing, which is a foundation of music-ethnic identity, belongs to all of us as *ethnophores* and therefore can be a unifying force in music studies rather than a badge of difference. **Keywords:** Ethnohearing, Intonatsiya, Ethnomusicology, Musicology, Anthropology.

MARIN CONSTANTIN

SOCIO-ECONOMIC ASPECTS OF ARTISANSHIP AMONG THE ETHNIC MINORITIES IN THE 2000s ROMANIA

The article is concerned with the social and economic process of the folk artisanship among the ethnic minorities of Hungarians, Turks, and Croats in contemporary Romania. Ethnographic information is provided on the peasant artisans' professional framework (private workshops), as well as on their crafts development under socialism and in times of market economy in Romania. Similarly considered are the relationships that the craftsmen engage with the ethnographic museums and the national centres for the conservation of folk culture. Analysis and interpretation in this text contribute to the understanding of craft specialization in relation to the economy and culture of minority ethnic groups in Romania.

Keywords: Artisanship, Handicraft, Ethnic Minorities, Rural Life.

ION H. CIUBOTARU

CATHOLICS OF MOLDAVIA AND THE UNIVERSE OF THEIR TRADITIONAL CULTURE

This paper is the sketch of an ample monographic study which surveys all the components of traditional civilization and spirituality in the Moldavian catholic villages and in connection with the folklore and peasant civilization in Romania. First, our attention concentrates on the rural settlements, architectural structures, foundation rituals, and ancient conceptions at the heart of the household microcosm. Then follows the presentation of the folk holiday outfits. All the genres and species of the folk literature and music follow, making these pages an almost complete surveys of the common heritage that prove the Romanian origin of all Catholics in Moldavia. **Keywords:** Ethnicity, Identity, Catholics, Moldavia, Hungarians, Csángó, Folk Customs, Folklore.

MARIA BÂTCĂ, LIGIA FULGA

ARCHAIC ELEMENTS WITH THE ROMANIANS IN THE SERBIAN BANAT: CEREMONIAL HEAD-DRESSING

The target group of fieldwork done in Voivodina (Serbia), in 2004, 2007 and 2009 was the Romanian community in Toracu Mic, Iancaid, and Clec villages. These Romanians identify themselves as “Transylvanian Romanians” or “Crișan Romanians”, in accordance with their provenance zone – Criș Valley, Transylvania. They were colonized here in the south by Empress Maria Tereza, in 1765-1767. In the Serbian Banat there also are other Romanian groups: Banatians and Oltenians, named like that after the places they originally came from. Each of these groups came with their specific, traditional costume, dressing codes and implements, hair-dressing included. For a long time, members of these various communities did not mingled, kept marriage links only among members of the same groups, a fact that was decisive in keeping over the time the authentic folk costume which they brought to Voivodina. The topic of this paper is the hair-styling and head-dressing, discussing the whole bunch of garments, of women belonging to Transylvanian Romanians in Serbian Banat. We also stress on elements of archaic mentality, as well as on the functions and meanings of these components of the peasant dressing codes. Together with the other dressing pieces, the hair-styling and head-dressing represent a mark of identity, a symbol of identification, an icon of recognizance, of belonging to their ethnicity. **Keywords:** ethnicity, identity, hair-styling, head-dressing, folk costume, Romanians, Transylvania, Serbia, Voivodina, Banat

BOOK REVIEWS

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