

Archiving Music Based in Oral Tradition: The Klezmer Archive Project



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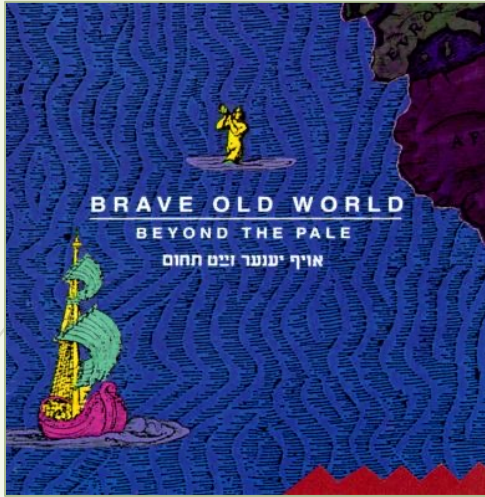
About Klezmer Archive Project

- The Klezmer Archive Project aims to create a universally accessible, useful resource for interaction, discovery, and research on all available information about klezmer music.
- A resource for Jewish music studies, corpus studies, computational musicology, and library sciences.
- A locus for engagement with and between members of the Klezmer and Yiddish language communities.
- A space to document and share the knowledge of culture bearers, and to welcome newcomers to the community



**NATIONAL
ENDOWMENT
FOR THE
HUMANITIES**

*This project has been made possible
in part by the National Endowment for the
Humanities: Democracy demands wisdom.*



“A song is the past, present, and future, because all that is life is in these songs. Right now my songs are the present, but they are the future as well - your future. Your children will also sing these songs, and you'll tell them that once there was an Aunt Bronya, and she sang songs like this!”

— Bronya Sakhina
Liner Notes “Beyond the Pale”

Documenting Music of Oral Tradition

“the descriptive metadata templates describing physical objects do not favor the digital archiving of intangible heritage and orality.”

— Emese Ilyefalvi, 2018 p. 24

Who Is It For If It Is Not Also For Us?

“It is important, therefore, in the 21st century that humanists be versed in content creation so that they can treat them with adequate source criticism, since the data generated and retrieved by computer programs must be used and interpreted by a researcher just as critically and rigorously as a historian ...



Or Culture Bearer

Musician or community member or ...

would with material retrieved from an archive or other repository. The data is never passive, and data production is an active process in the digital paradigm (Rieder – Röhle 2012; Jockers 2013; Kokas 2016:412; van Es – Schäfer 2017).

— Emese Ilyefalvi 2018



Metadata Groups

To open the “Black Box” of a musical item, the archive needs to collect and connect robust metadata that will help users navigate to requested items/topics, facilitate serendipitous search, and to document the knowledge of community members.

- Group 1: Traditional Catalogue information about an item
- Group 2: Corpus-specific metadata and Tune-specific musical formulas.
- Group 3: Relationship or “Semantic” metadata
- Group 4: Commentary and Discussion

There is no Single Story: Many Narratives Can & Should Co-exist

מאמרו פירק ראשון ברבות

מאמרו

במאמרו הראשון, פירק ראשון, מציג את תפיסתו של הרב הראשי של מדינת ישראל, הרב יצחק אייזיק ווייס, על חשיבותה של תורה ומצוות. הוא מדגיש את חשיבותה של התורה כמקור הרוחני והאתי של עם ישראל, ואת חשיבותה של מצוות כדרך החיים והעשייה של עם ישראל. הוא מציג את תפיסתו של הרב הראשי של מדינת ישראל, הרב יצחק אייזיק ווייס, על חשיבותה של התורה כמקור הרוחני והאתי של עם ישראל, ואת חשיבותה של מצוות כדרך החיים והעשייה של עם ישראל.

מאמרו

המאמר מציג את תפיסתו של הרב הראשי של מדינת ישראל, הרב יצחק אייזיק ווייס, על חשיבותה של התורה כמקור הרוחני והאתי של עם ישראל, ואת חשיבותה של מצוות כדרך החיים והעשייה של עם ישראל. הוא מדגיש את חשיבותה של התורה כמקור הרוחני והאתי של עם ישראל, ואת חשיבותה של מצוות כדרך החיים והעשייה של עם ישראל.

ציאות השבת פרק ראשון שבת

ציאות

השבת היא יום קדוש ונבחר, ויש להקדיש לה את היום. היא יום של מנוחה ושל שמחה, ויש להקדיש לה את היום. היא יום של מנוחה ושל שמחה, ויש להקדיש לה את היום. היא יום של מנוחה ושל שמחה, ויש להקדיש לה את היום.

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Building For a “Talmudic” Approach

- HuNI has been designed to support the underlying precepts of humanities research, especially **complexity, contestation, and connection**. Multiple interpretations of relationships – including conflicting ones – can be represented. **Connections do not have to be “right” or “authoritative”, or even logical**. User-generated links can be as creative and complex and nuanced and contrary as the multitude of HuNI users themselves. HuNI also enables – and indeed actively encourages – other users to contest these links and provide alternative interpretations of how entities in the graph are connected.

— Toby Burrows & Deb Verhoeven, P. 1

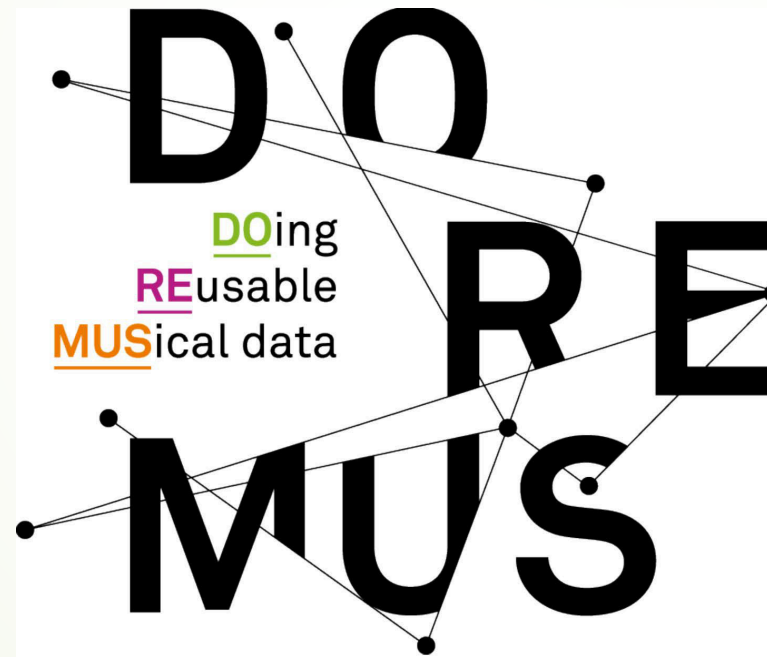
Tools & Frameworks

Networker by
Infoloom



infoloom.com

DoReMus
CIDOC CRM/FRBRoo



doremus.org

HuNI: Humanities
Networked Infrastructure



Humanities Networked Infrastructure

<https://huni.net.au>




“..... wish there was a way to somehow organize all the posts AND comments here.”

— Ilya Shneyveys

Documenting a Facebook Thread


Networker experiment to capture and connect related musical items mentioned in the thread.

Documenting Tunes Identified on a Facebook Thread

 shared a link. November 25, 2021 · 🌐

Can anyone think of interesting examples of tunes that have been constructed from pieces of other tunes (and do such tunes appear in Beregovski's collections) ? Not medleys but tunes in their own right.

For example , I was told that Brandwein created the 'Terk in America' from the traditional Uskadur melody (which I believe has a long and complex history including roots in Turkey, Greece, Macedonia, Albania, Bosnia, Serbia, Bulgaria, Arabian etc) and added the part of Chasen Senem, which I know from the playing of Joseph Moskowitz . Was this of his own invention or was he playing an already familiar arrangement?





YOUTUBE.COM
Chasen senem - Joseph Moskowitz, Max Yussim
Cimbalom Joseph Moskowitz, Piano Max Yussim Label Name/Nu...



👍❤️😮 16 51 Comments

👍 Like 💬 Comment ➦ Share 🏆 Award

Klezmer
ARCHIVE
project

  we are connected 🥰👍 1


Like Reply Award Share 13w

  The first part of Chasen Senem is a variant of both Sephardic and Crimean Tatar melodies (whichever came first), as was discussed earlier this year somewhere on this forum (wish there was a way to somehow organise all the posts AND commen... See more


YOUTUBE.COM
Música sefardí - Por que llorax blanca niña

Like Reply Award Share 13w 🙏👍 4

↳ 5 Replies


 I think this piece is also such a case:

Like Reply Award Share 13w


 <https://www.youtube.com/watch?v=01kvrg4sPf8>

YOUTUBE.COM
Mishka Ziganoff - Galitzianer Chosid (classic klezmer accordionist)

Like Reply Award Share 13w 👍 1

 Ah yes! True! I get it, thx for that 😊


Like Reply Award Share 13w

 Although Ziganoff is clearly combining two separate tunes here (as opposed to integrating a melody or part

recording: "First song called in Crimean language " Uchma da Kargam " «Don't fly Crow «... See more


YOUTUBE.COM
Крымские эскизы, соч. 9: IV. Плясовая...

Like Reply Award Share 10w 👍 1

 And speaking of the "Terk" section of Chasen Senem - I didn't find the exact source of it, but this motive could be distantly related (although four notes is probably not enough to say for sure) - from 1:30 at this link: <https://www.youtube.com/watch?v=...> See more


YOUTUBE.COM
Tigran Chukhajian - Leblebiji Hor-Hor...

Like Reply Award Share 10w 👍❤️ 3

 another selection from the same operetta. I still doubt that it's related to Chasen Senem/Terk in Amerika, but does have that descending line.. <https://www.youtube.com/watch?v=S9FVWVBLrkc>

YOUTUBE.COM
Leblebici Horhor Ağa - II - Orfeon Orkestrası - 1911

Like Reply Award Share 1w

 and btw here's the middle section of



Goal: Use Networker to document musical items & connections mentioned in this thread.

Outcome: preliminary extension of DoReMus & HuNI frameworks to conceptualize key concepts for documenting Music of Oral Tradition (MoOT).

Attempted to Document

- Musical Items referred to
- Identified metadata topics
- “Expressions” of individual Performances
- Thread commentary on each musical item
- Thread interaction between commenters

Thread Stats

Thread Topic: Can anyone think of interesting examples of tunes that have been constructed from pieces of other tunes (and do such tunes appear in Beregovski's collections)? Not medleys but tunes in their own right.

43 Relevant Comments

13 Commenters

Media (Output) Formats

Mentioned:

78 rpm, Casette, Reel-to-Reel, CD, YouTube, Tune Book, Operetta, Symphonic Work,

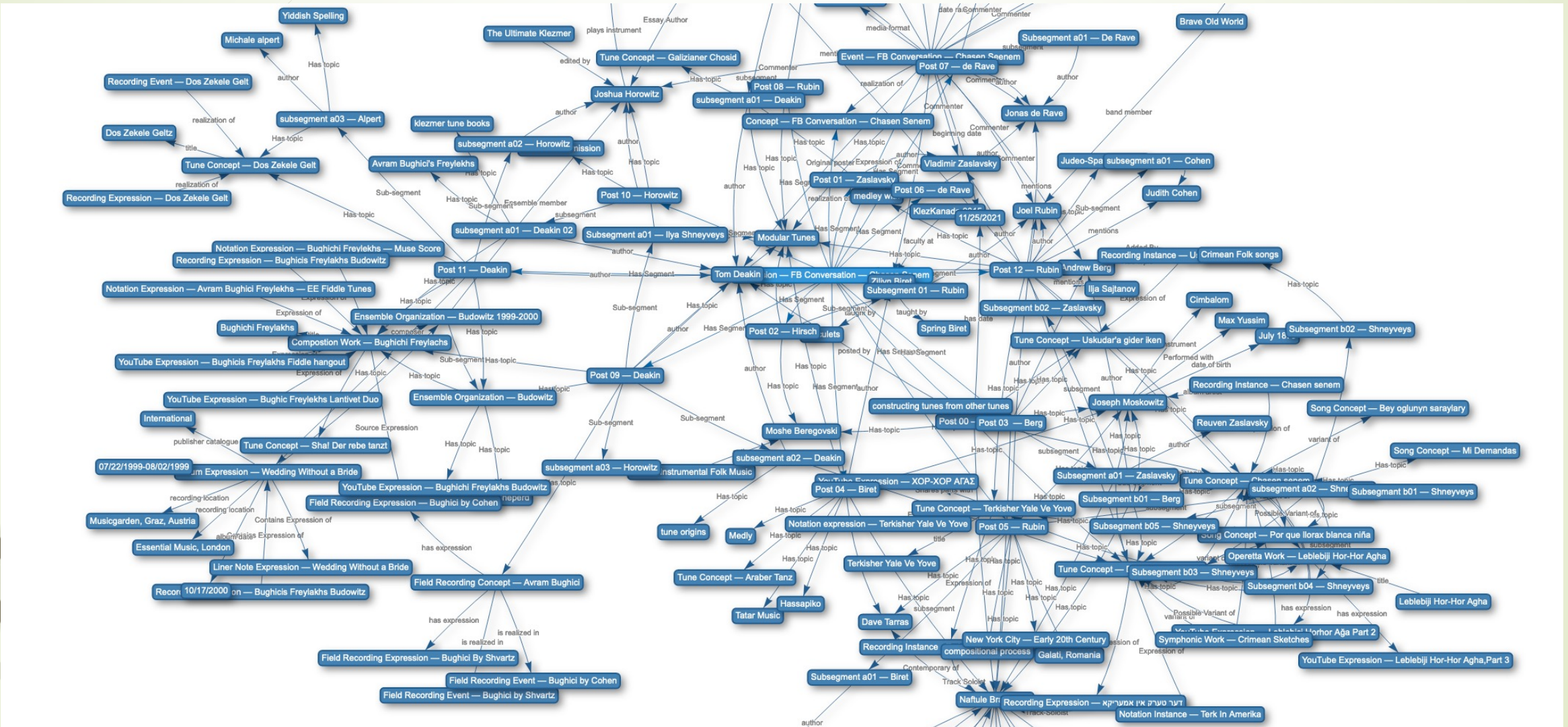
"Variant Of"

- ▶ Terk In Amerike—Klezmer
- ▶ Chasem Senem—"Turkish"
- ▶ Uskudar'a gider iken—Ottoman Turkish
- ▶ Crimean Sketches, Op 9: IV—Crimean Tatar
- ▶ Плясовая "Хайтарма"—Crimean Tatar
- ▶ Leblebici Hor-hor Ağa Pt. II—Ottoman Turkish
- ▶ Leblebiji Hor-Hor Ağa Pt. III—Ottoman Turkish
- ▶ Por que llorax blanca niña—Sephardic

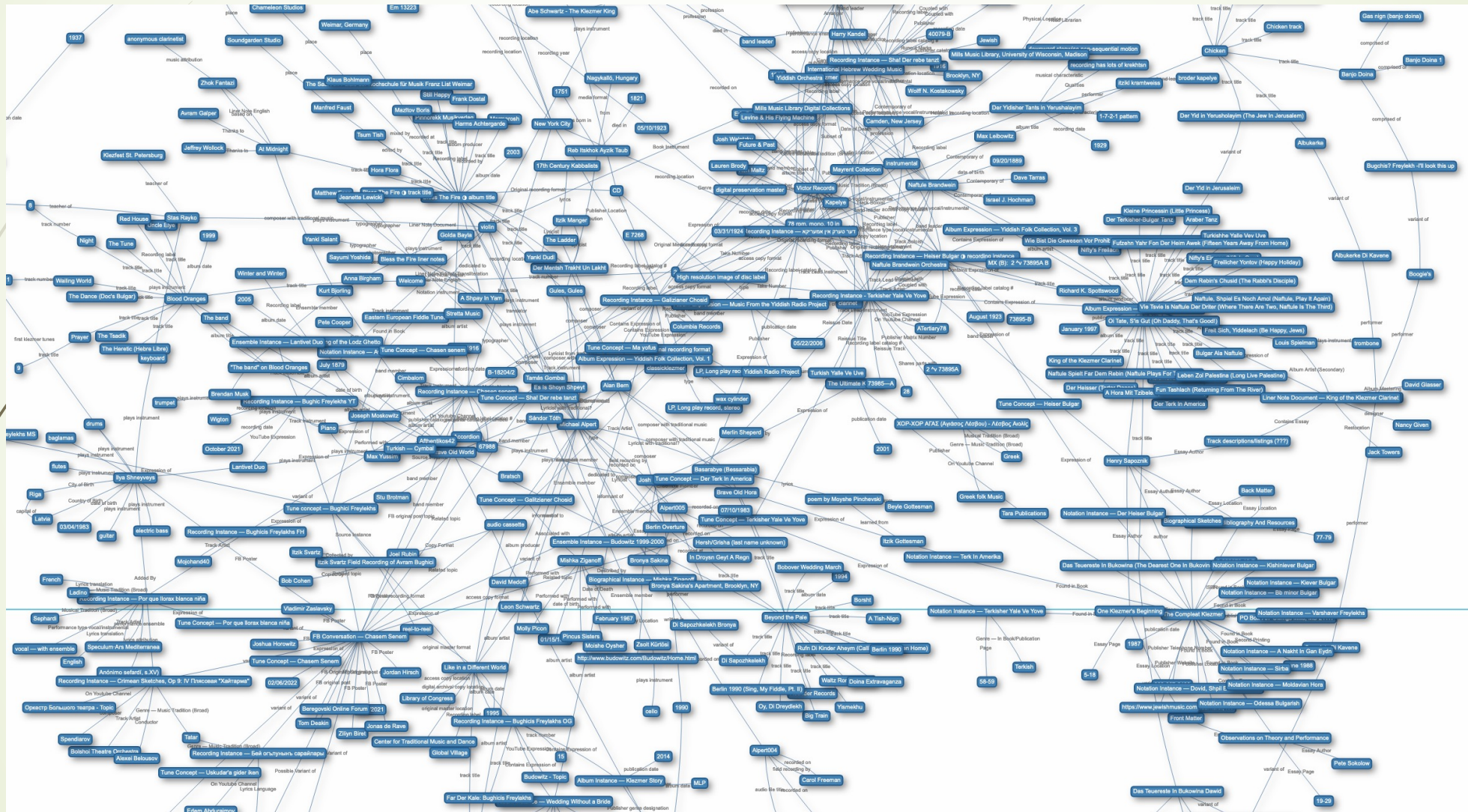
"Related Tune/Topic"

- ▶ ΧΟΡ-ΧΟΡ ΑΓΑΣ—Greek
- ▶ Sha! der rebe tanzt, Dus zukele gelt, Galitzianer Chosid, Terkisher Yale Ve Yove
- ▶ Bughici Freylekhs—Klezmer
- ▶ Bughici Field Recording—Moldavian

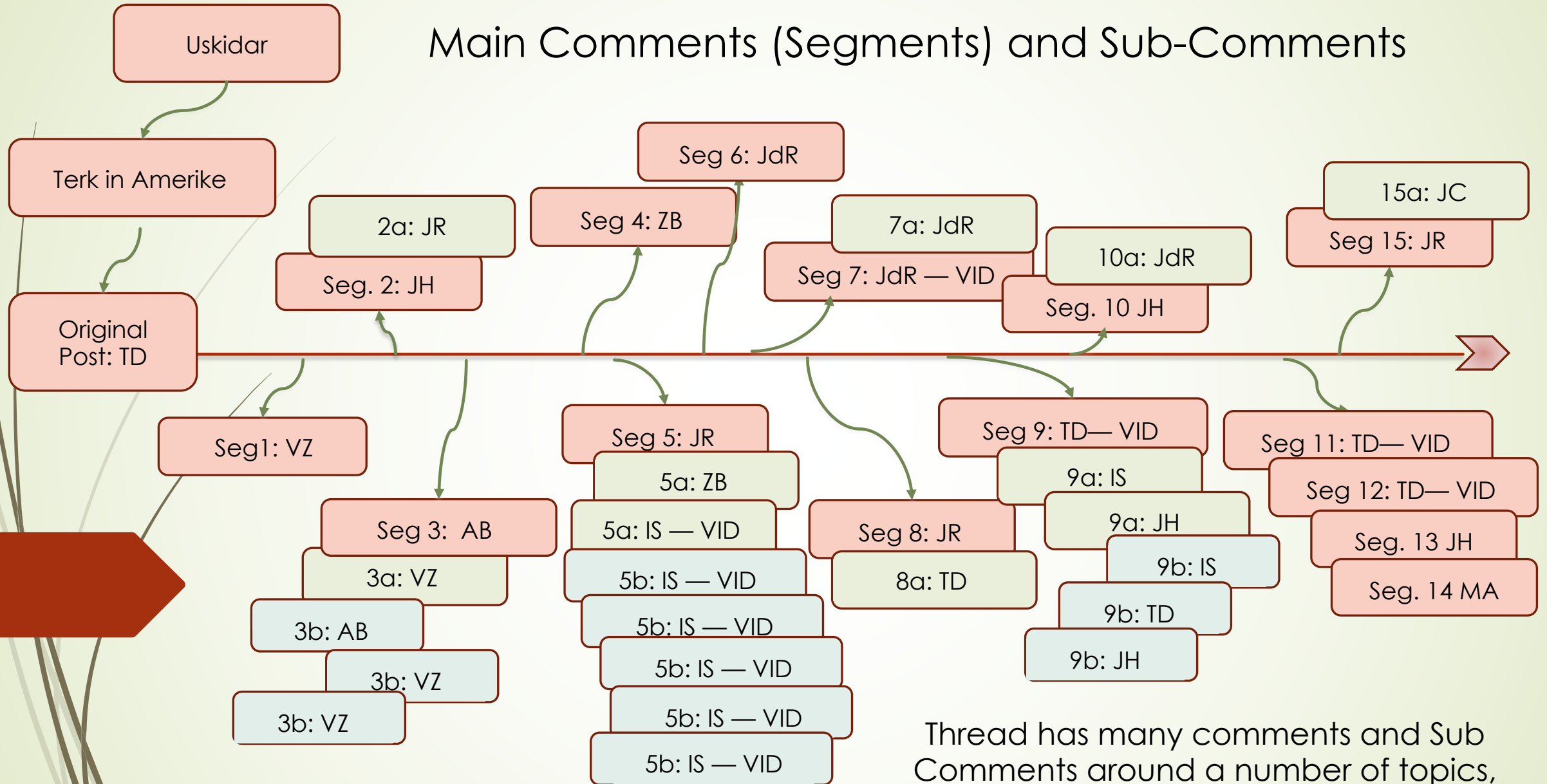
Networker View — FB Conversation



Networker View — Our Graph So Far

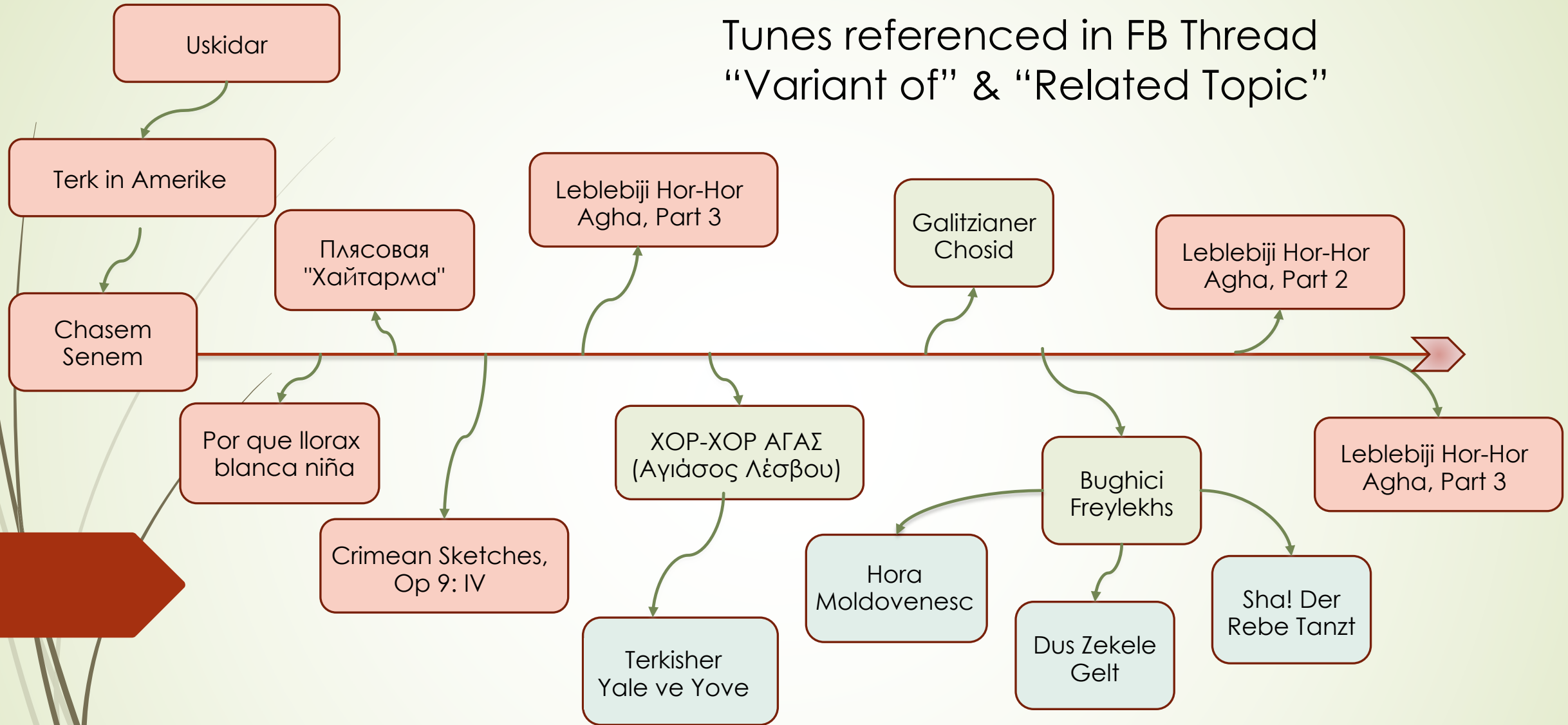


Main Comments (Segments) and Sub-Comments



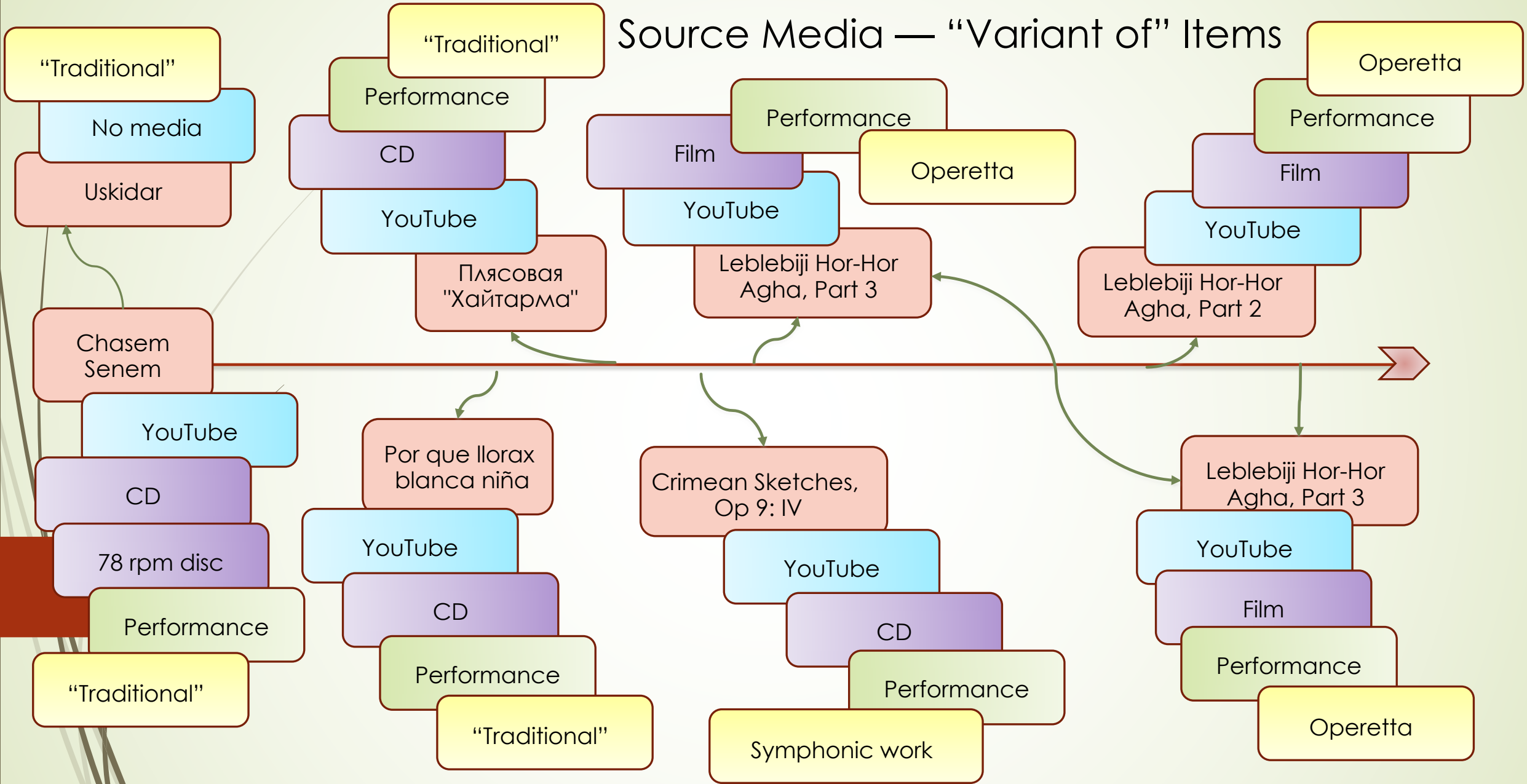
Thread has many comments and Sub Comments around a number of topics, including video references

Tunes referenced in FB Thread “Variant of” & “Related Topic”



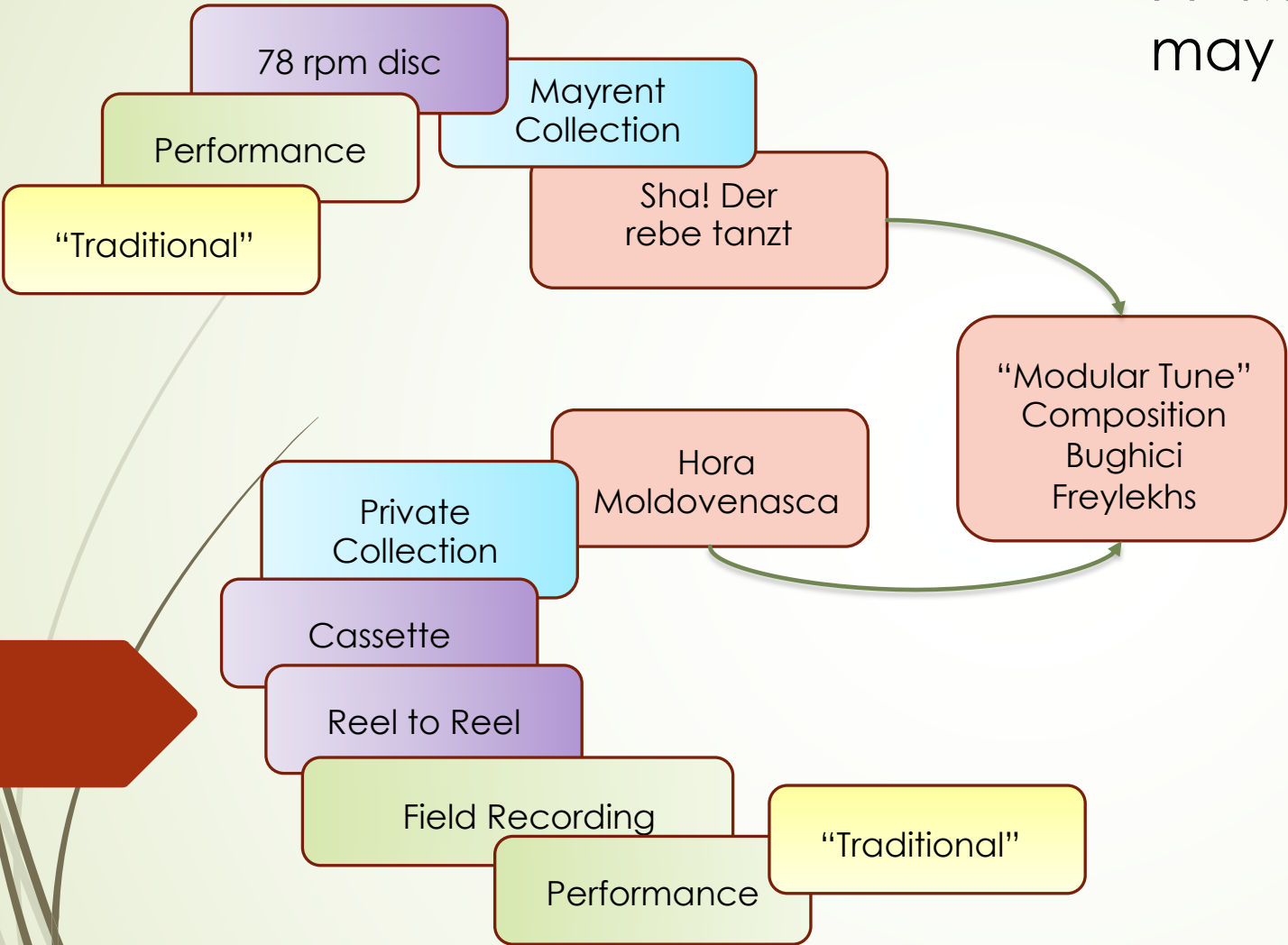
Thread splits into two branches: a) “variant of” Chasem Senem (red), and b) “Related topic” other tunes that show evidence of “Modularity”(green/blue).

Source Media — “Variant of” Items

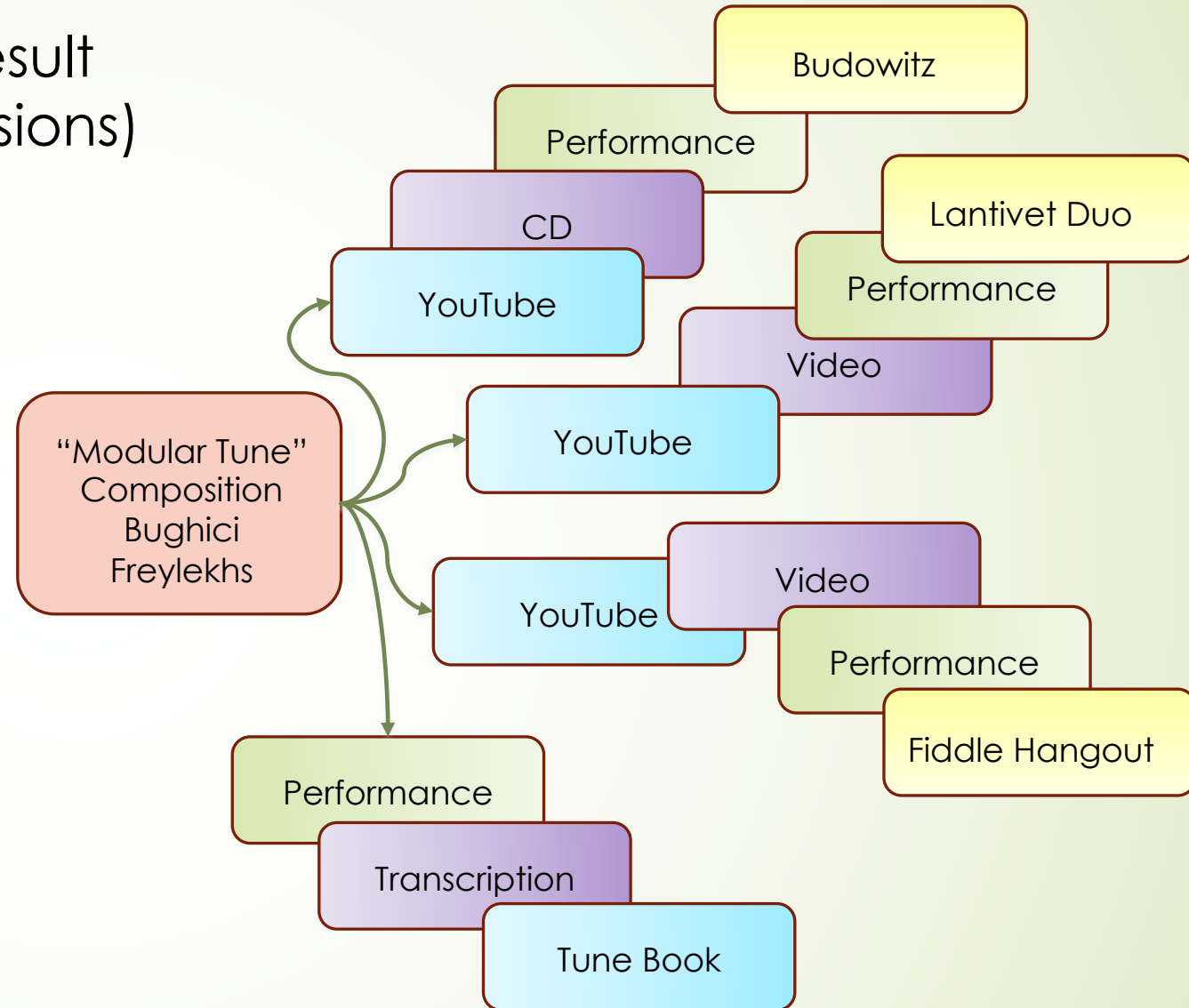


All of these events, outputs, media, & works can be documented

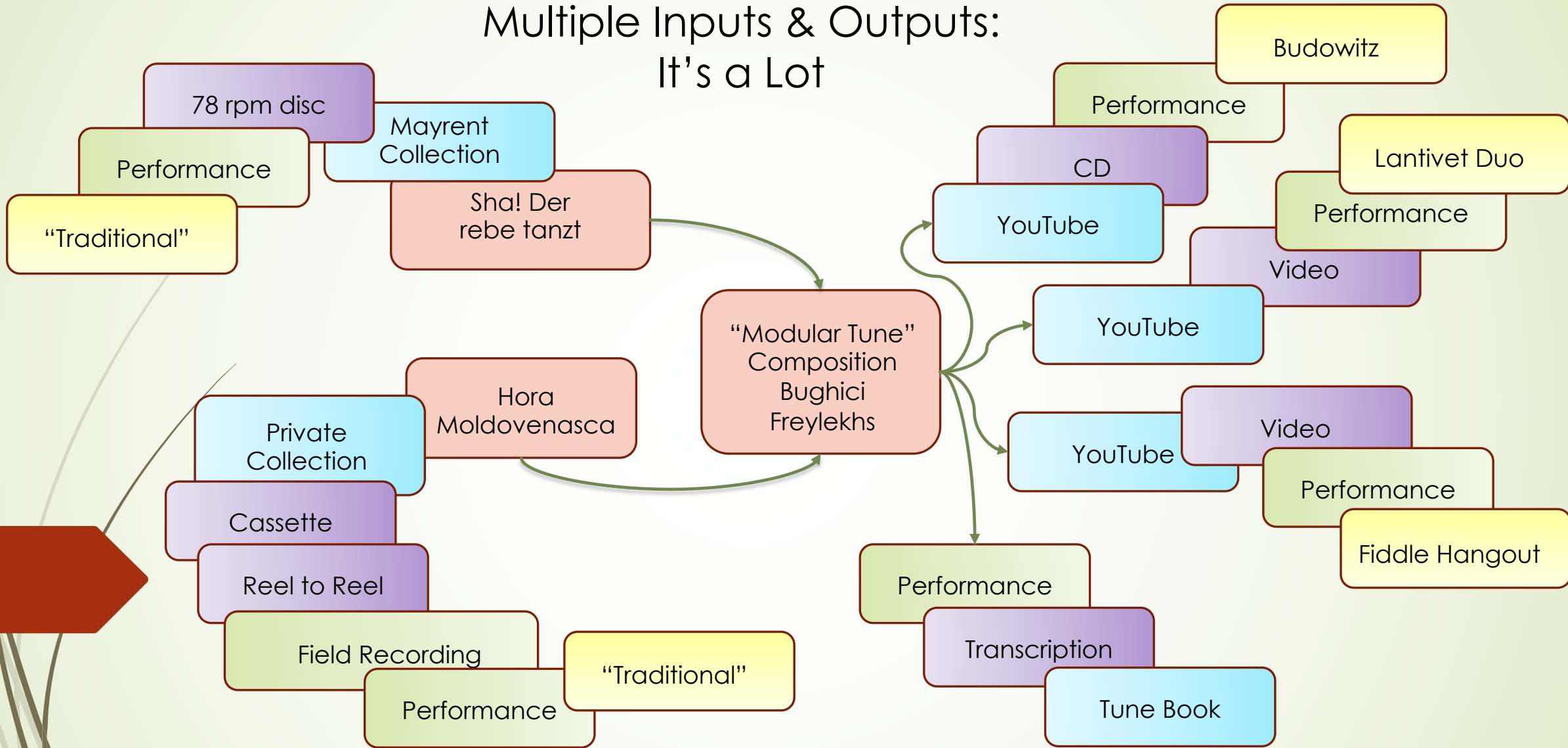
A "Modular Tune" composition
may derive from many sources
& formats



One Composition can result
in many Versions (Expressions)

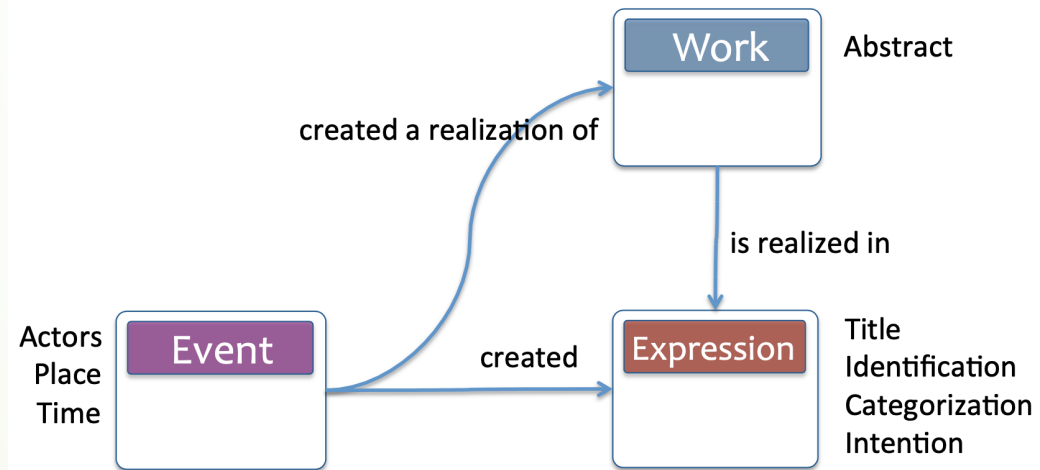


Multiple Inputs & Outputs: It's a Lot



DOREMUS Concepts

Event, Work, Expression



Doremus Concepts

Work

The sums of concepts which appear in the course of the coherent evolution of an original idea into one or more expressions that are dominated by the original idea.

- Individual Work
- Publication Work
- Performance Work
- Container Work
- Recording Work

Expression

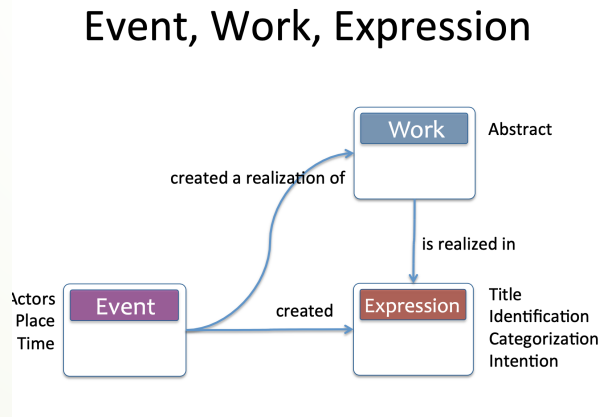
intellectual or artistic realization of work in the form of identifiable Material *or* immaterial objects

- Recording Exp.
- Publication Exp.
- YouTube Exp.

Event

An event, meeting, or period that has a definable date(s), actors, & location

- Meeting Event
- Concert Event
- Recording session (Event)
- Field Recording (Event)
- Lesson/Conversation (Event)

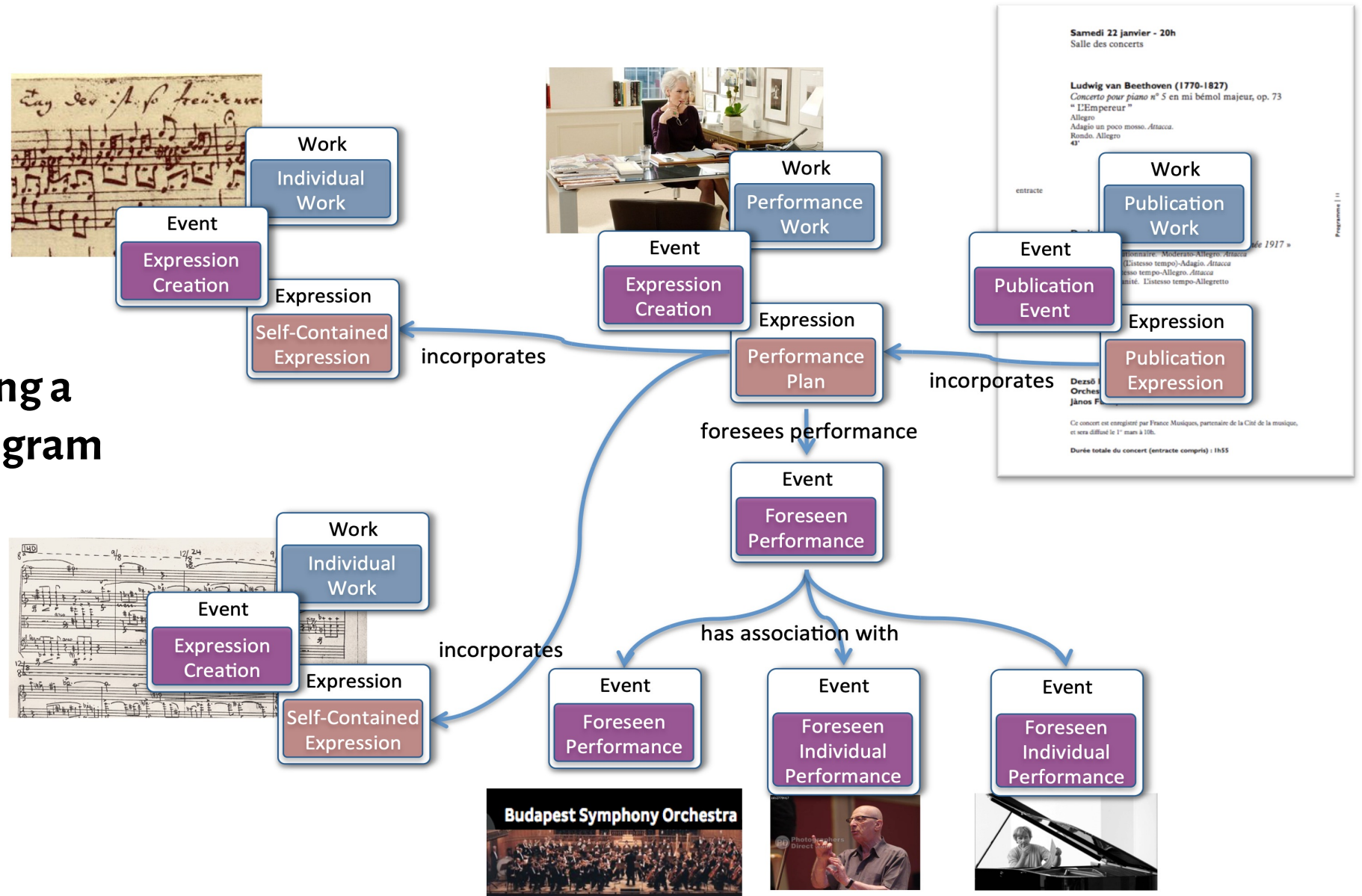


Within the data structure, e.g. in Networker, individual labels for these concepts are arbitrary but identifying.

Adapted from: DoReMus FRBRoo

FRBRoo/Doremus representation

Documenting a Concert Program





DoReMus + HuNI Concepts

What is a “Work?”

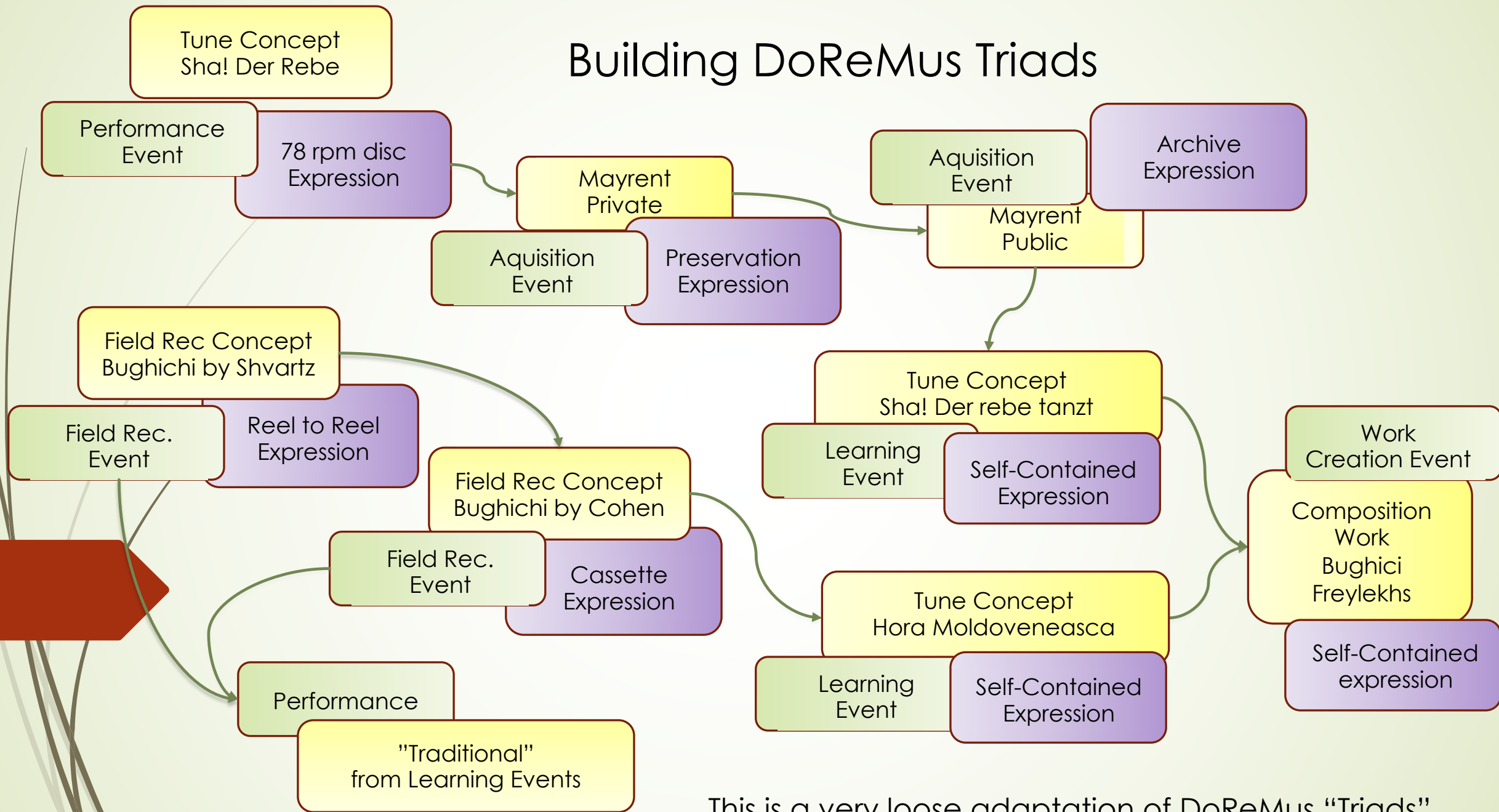
The sums of concepts which appear in the course of the coherent evolution of an original idea into one or more expressions that are dominated by the original idea.

Four of the HuNI entity classes (Work, Organization, Concept, Event) can be considered as “Works” a la DoReMus

HuNI

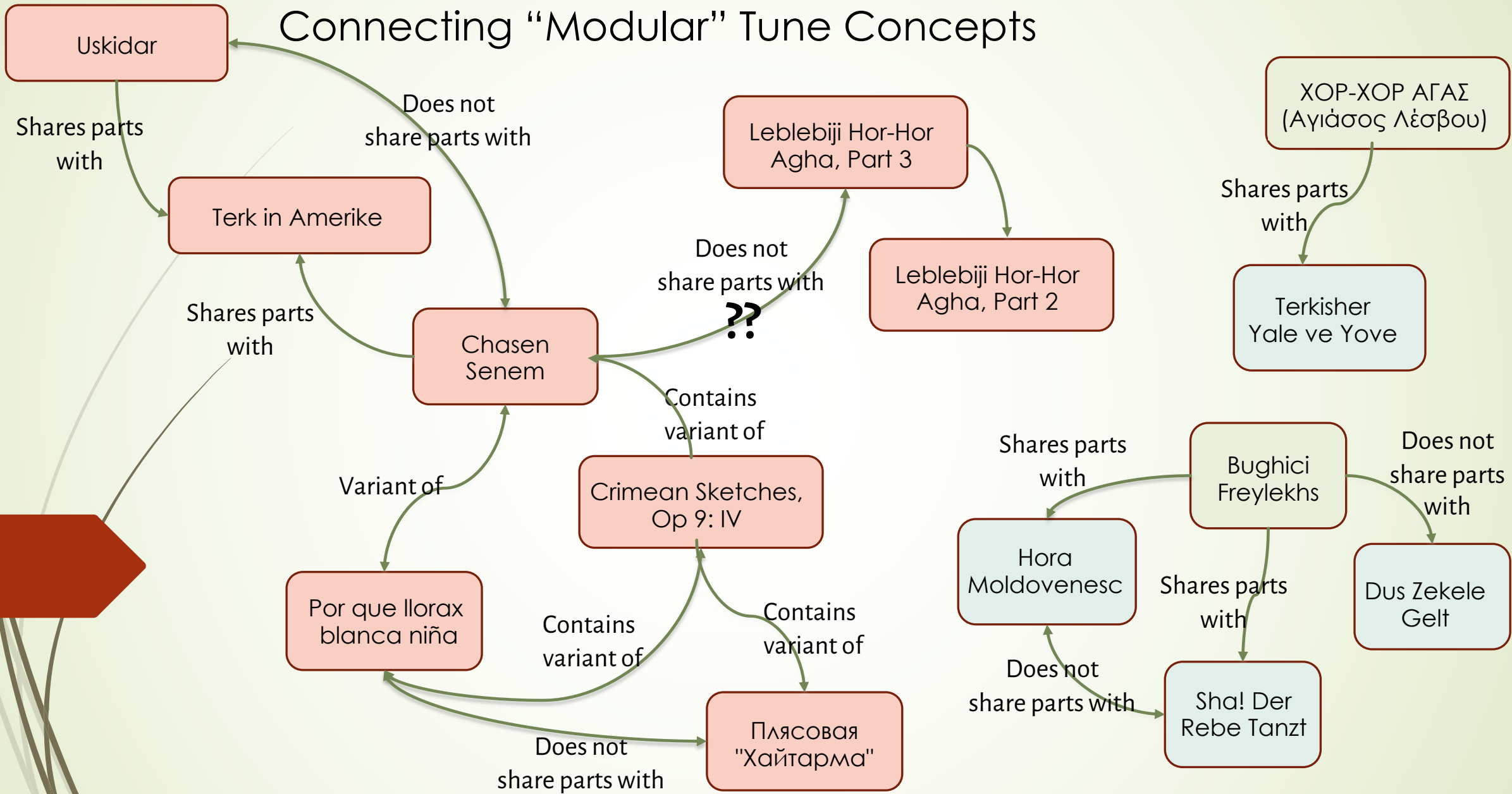
- Work
- Organization
- Concept
- Event
- Place (??)
- Person (??)

Building DoReMus Triads



This is a very loose adaptation of DoReMus "Triads"

Connecting "Modular" Tune Concepts





DoReMus + HuNI + MoOT Concepts

Individual Work

- Known Composer or Agreed Attribution
- Identifiable Composition “Event”
- Identifiable History of various degrees of certainty
- Implies hierarchy of future expressions

Tune Concept

- Many “Variant of” expressions
- Doesn’t necessarily have known composer (though it can)
- Can represent many variant of expressions without hierarchy

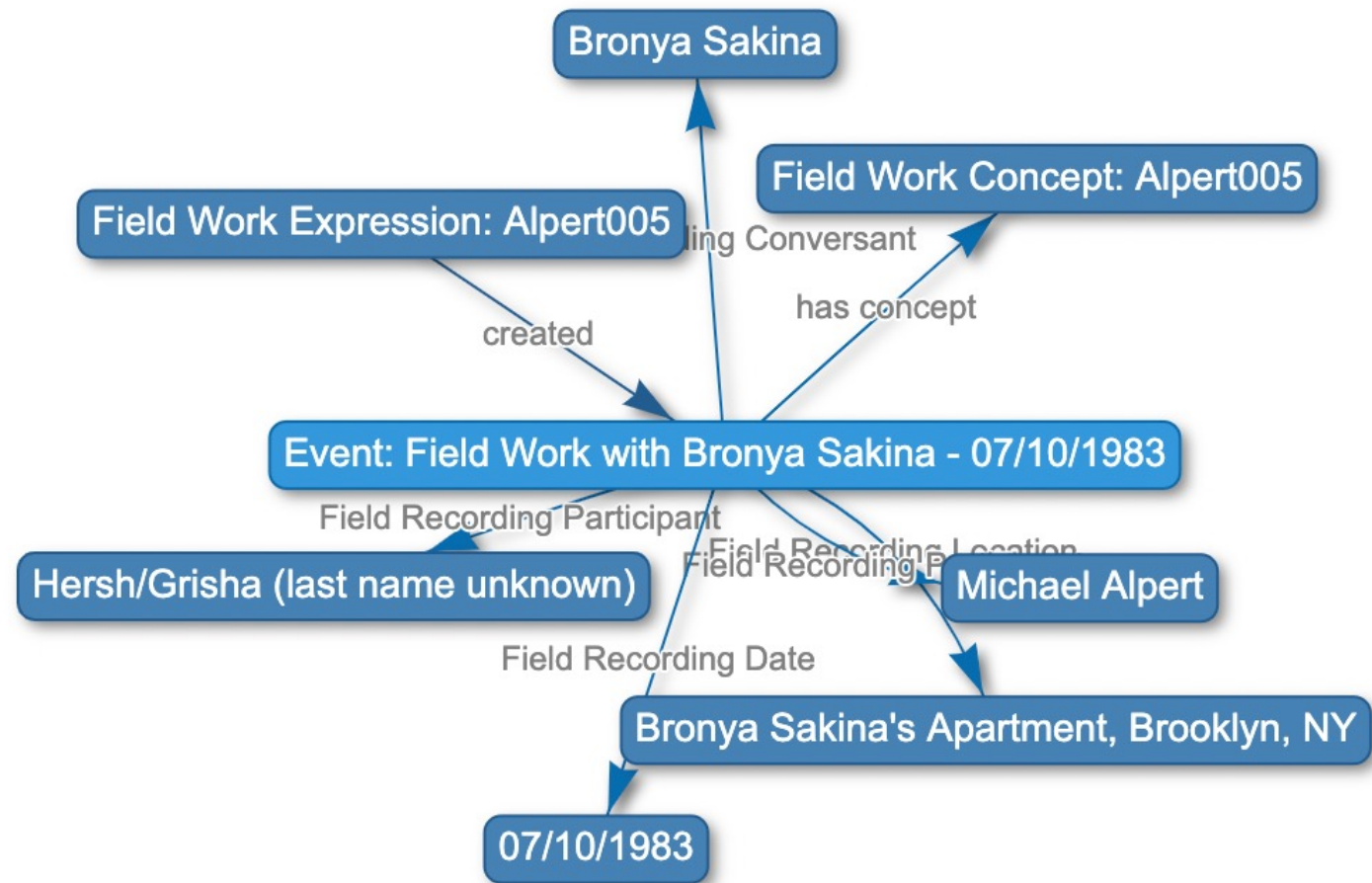
In both cases, the same definition obtains: The sums of concepts which appear in the course of the coherent evolution of an original idea into one or more expressions that are dominated by the original idea.



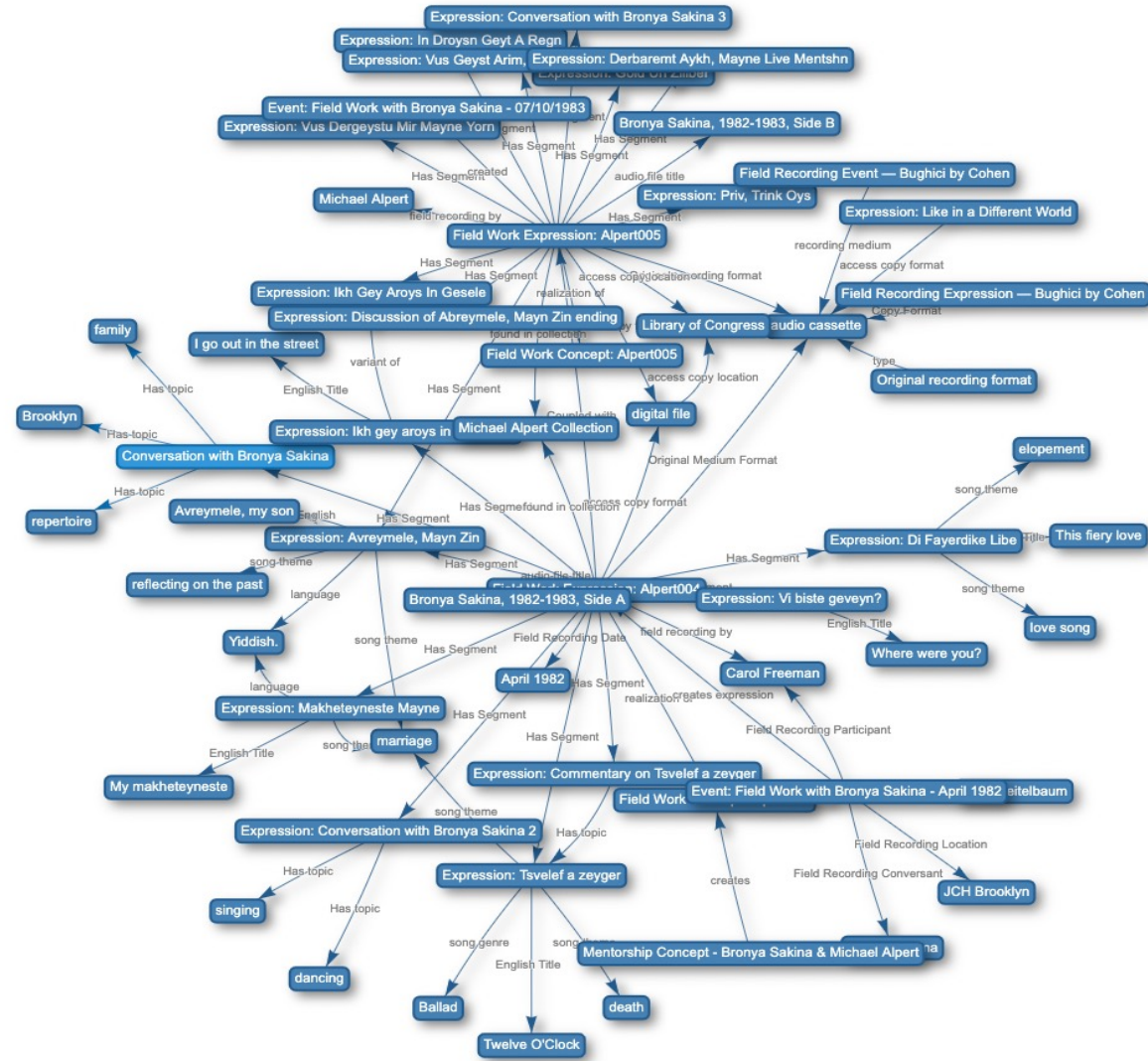
Documenting a Field Recording: Bronya Sakina & Michael Alpert

- Name Variants: Bronya Sakina, Brayne Sakina, Brayne Zubók
- Birthdate: November 7, 1910
- Birth Location: Golovanevsk, Podolia Gubernia, Russian Empire. (Today in Ukraine.)
- Yiddish: Olvanisk, Ukrainian: Holovanivsk.
- Other places lived: Odessa 1930-1940, Tashkent 1940-1980, Brooklyn 1980-1988.
- Death Date: December 1988
- Death Place: New York, NY

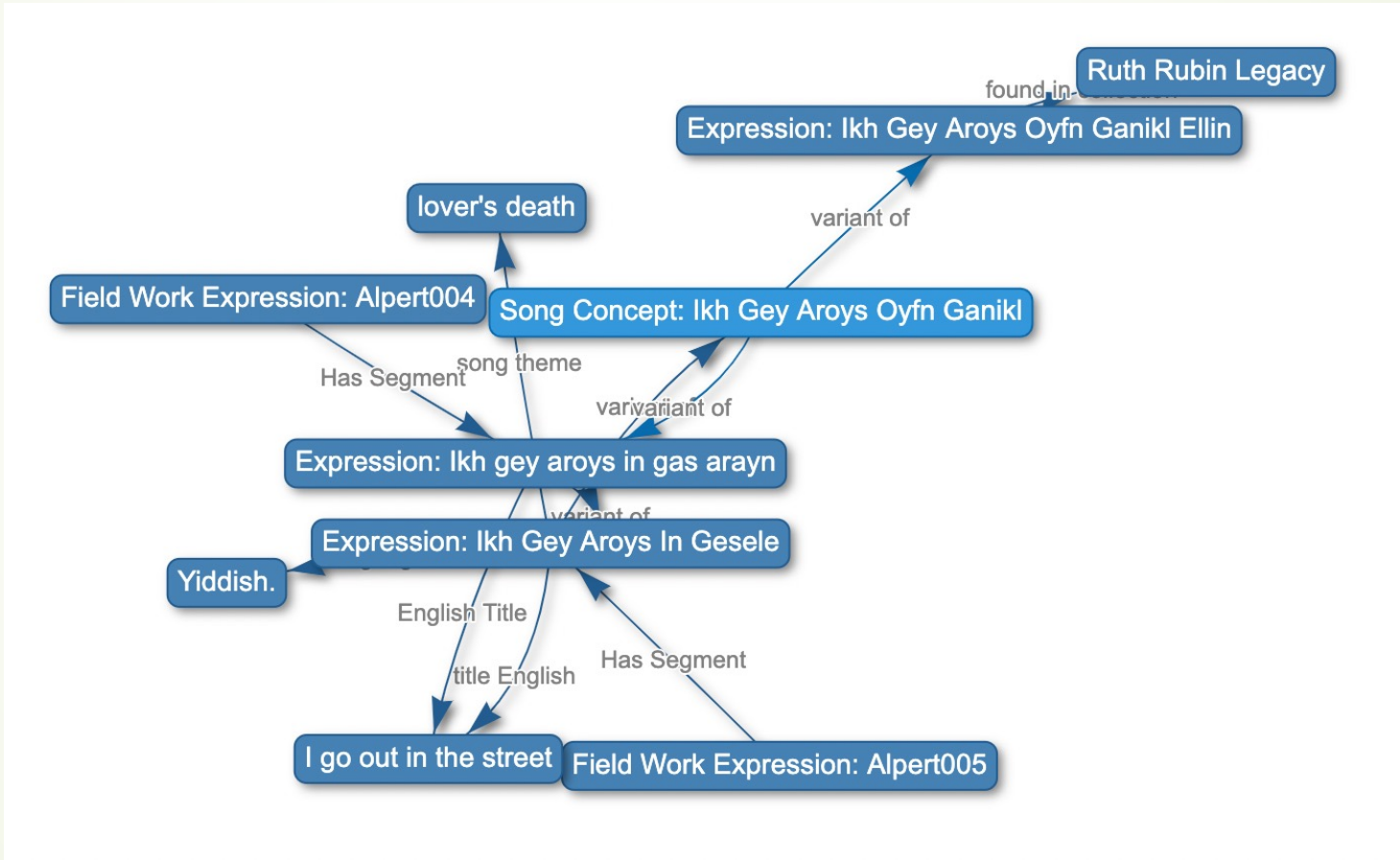
Field Work "Event" 07/10/1983



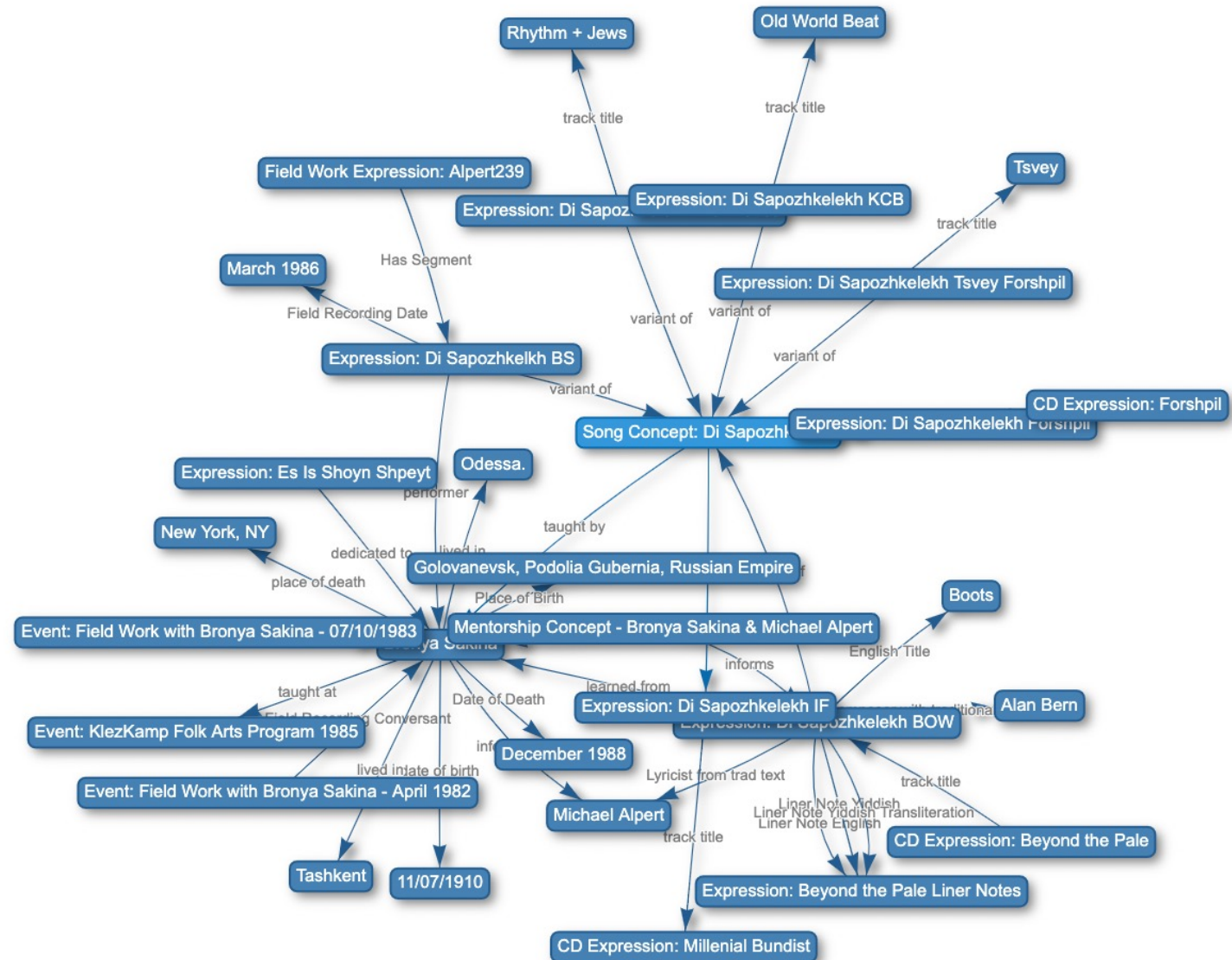
Conversation Segments, Complex 2



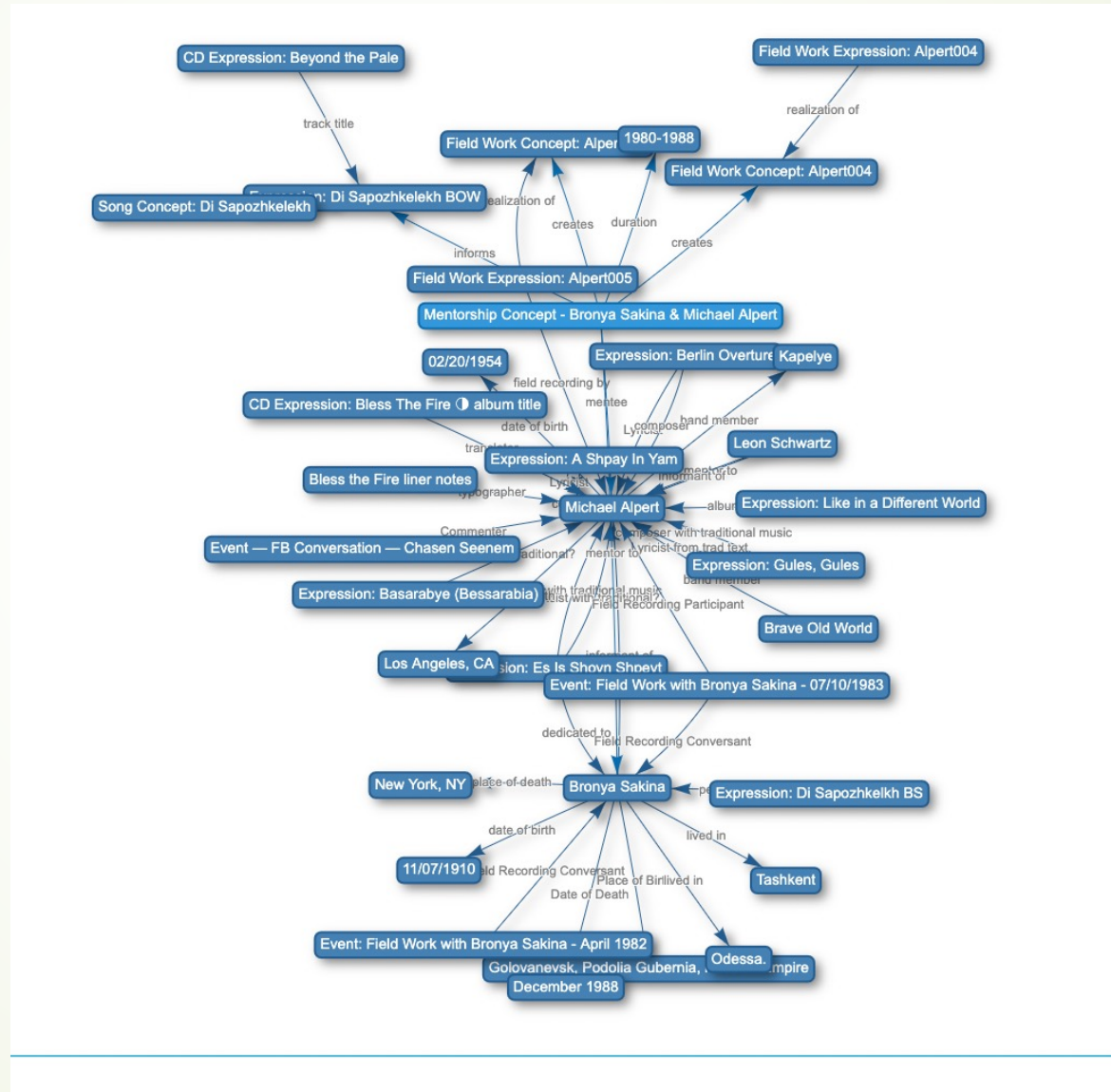
Ikh Gey Aroys Variants



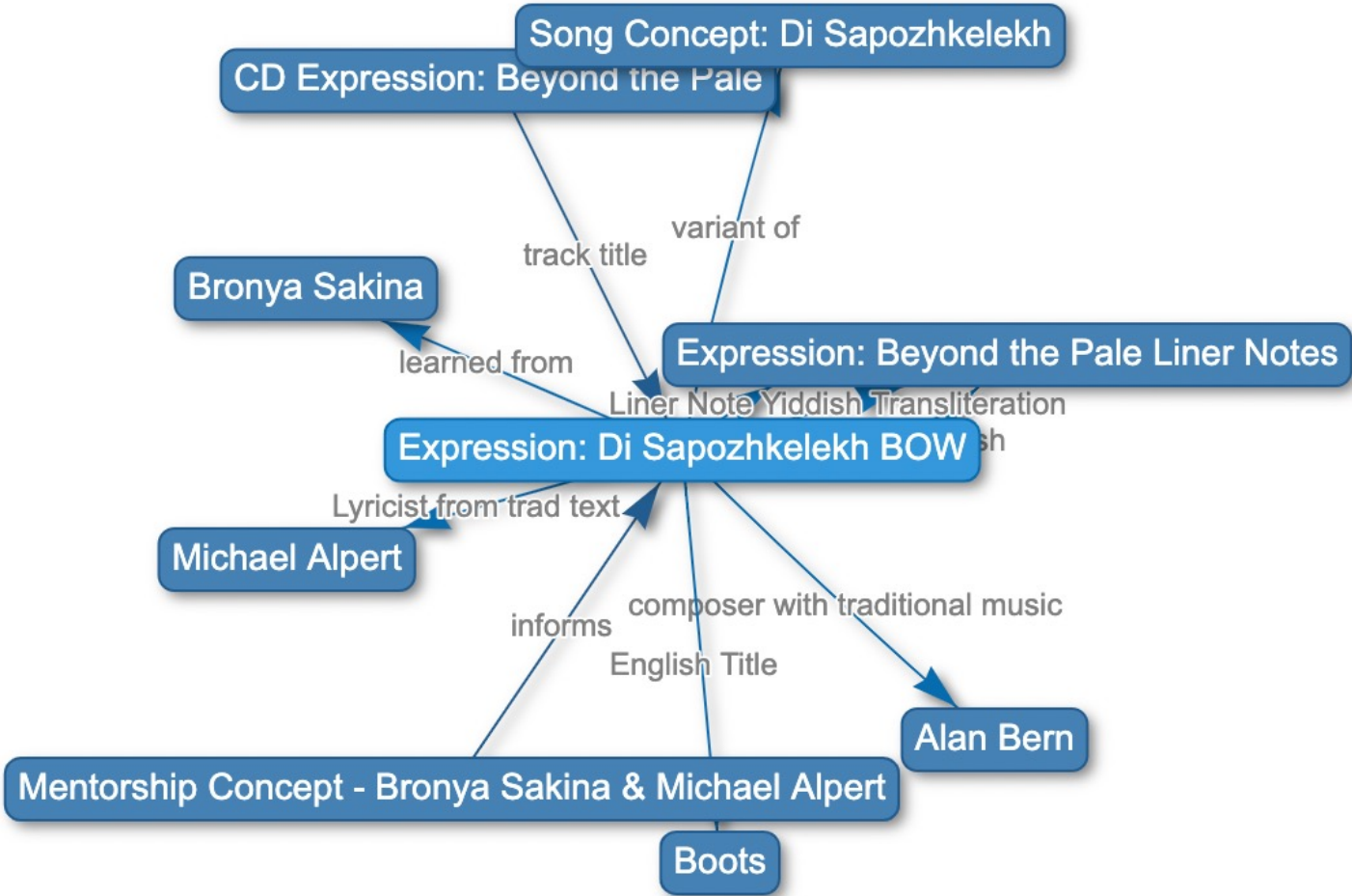
Song Concept Di Saposhkelekh Simple

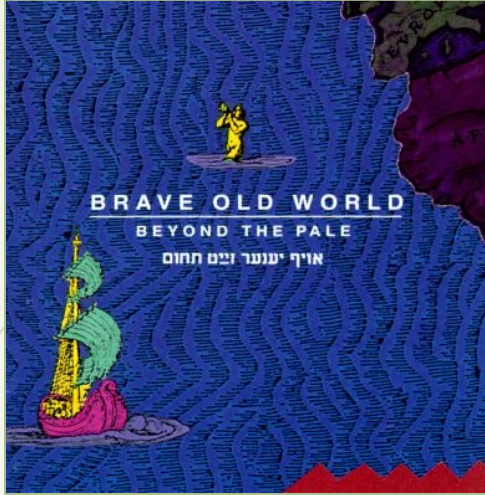


Mentorship Concept - Bronya & Michael Simple



Di Saposhkelekh BOW simple





“A song is the past, present, and future, because all that is life is in these songs. Right now my songs are the present, but they are the future as well - your future. Your children will also sing these songs, and you'll tell them that once there was an Aunt Bronya, and she sang songs like this!”

— Bronya Sakhina
Liner Notes “Beyond the Pale”

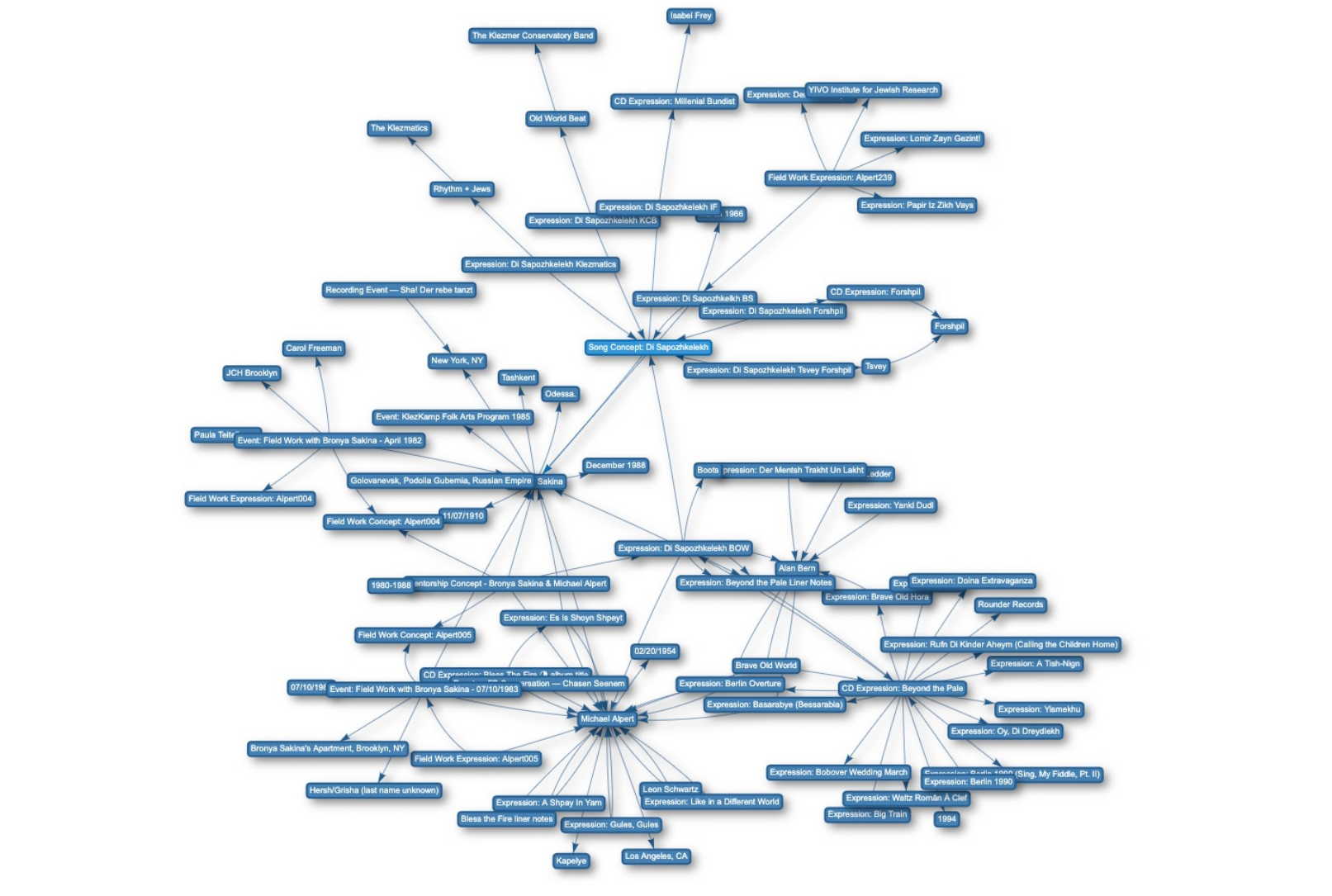
Documenting Music of Oral Tradition

“the descriptive metadata templates describing physical objects do not favor the digital archiving of intangible heritage and orality.”

— Ilyefalvi, p. 24




Song Concept Di Sapozhkelekh Complex






DoReMus Extensions

- ▶ “Tune Concept” — “Work”
 - ▶ Field Recording — Commercial Recording
 - ▶ Relationship Concept — teaching, mentoring, learning
 - ▶ Organization Concept — e.g. band in phases
 - ▶ Workshop Concept — particularly results of interactions for which we have no actual specific documentation (e.g. recordings, notes, etc.) only human memory.
- 



Looking to the Future

- ▶ Temporality in FB thread/ conversations is critical for conveying meaning – networker is not particularly satisfying in the way it represents this (even though the data is accurately and usefully stored/organized).
 - ▶ Human-added connections are a core value necessity for a living oral history project/archive.
 - ▶ In web-based interfaces of these kinds of projects, the ability to filter on certain kinds of relationships is critical for drawing meaning out of the data and to facilitate serendipitous discovery within the tool.
 - ▶ Design thinking is essential: UX research in all phases.
- 



Bibliography



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- Ilyefalvi, Emese. "The Theoretical, Methodological and Technical Issues of Digital Folklore Databases and Computational Folkloristics." *Acta Ethnographica Hungarica* 63, no. 1 (June 2018): 209–58. <https://doi.org/10.1556/022.2018.63.1.11>.
- Verhoeven, Deb, and Toby Burrows. "Building the Australian Knowledge Graph: HuNI (Humanities Networked Infrastructure)," n.d., 8.



Stay in Touch — We'd Love to Hear from You!

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- ▶ Christina Crowder — christina@klezmerinstitute.org
- ▶ Klezmer Archive — klezmerinstitute.org/klezmer-archive/
- ▶ Kiselgof-Makonovetsky Digital Manuscript Project — klezmerinstitute.org/kmdmp/