

THE REGISTRATION OF SONGS IN THE *INFOLK* DATABASE: A VIRTUAL NETWORK OF FOLK SONG ARCHIVES IN AUSTRIA

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The folk song archives in all of Austria's provinces are in charge of large collections of songs and melodies from a research period dating over one hundred years. To make these useable and accessible, a comprehensive archiving system and scholarly registration of the complete collections had to be created on the basis of musical-poetical figures, text- and music genres, functions, and occasions. The Virtual Network of Folk Song Archives in Austria enables access to all the catalogues of the connected archives with their unique and specific regional collections, and establishes documentary evidence of the great variety of songs and melodies associated with Austria.

Keywords: *cataloguing of songs, database, folk song collection.*

Arhivi ljudskih pesmi v vseh avstrijskih zveznih deželah skrbijo za velike zbirke pesmi in melodij, pridobljene v raziskavah iz več kot stoletnega obdobja. Da bi bile uporabne in dostopne, morata biti izdelana celovit arhivski sistem in znanstvena registracija vseh zbirk na podlagi glasbeno-poetičnih figur, besedilnih in glasbenih zvrsti, funkcij in priložnosti. Virtualno omrežje ljudskih pesmi v Avstriji omogoča dostop do vseh katalogov med seboj povezanih arhivov, skupaj z njihovimi edinstvenimi in posebnimi regionalnimi zbirkami, in s pomočjo dokumentov predstavlja veliko raznolikost pesmi in melodij Avstrije.

Ključne besede: *katalogiziranje pesmi, podatkovna baza, zbirka ljudskih pesmi.*

This article presents the Virtual Network of Folk Song Archives in Austria, which was developed by the Austrian Folk Music Society with the support of the Ministry of Education, Science, and Culture and the Austrian Science Fund.¹

The last couple of years have brought a new focus on and recognition of folk culture, and not only in Austria or Europe – indeed, all over the world discussions have taken place initiated by UNESCO in preparation for the Convention for the Safeguarding of Intangible Cultural Heritage. This Convention aims to promote cultural diversity in such domains as oral traditions, language, performing arts, and rituals. One of the many possibilities for preserving intangible cultural heritage is to draw public attention to its existence and to publish information about it. Archives are required to make the catalogues of their holdings accessible. Only if one can find information about documents easily and quickly – such as on the Internet today – will they remain in everybody's memory. For this reason, the Austrian

¹ As it was presented at the symposium, the first part of this article, written by Michaela Brodl, describes the development of a virtual network throughout the period of folk song research in connection with the program "Das Volkslied in Österreich." The second part, prepared by Nicola Benz, presents the structure of the IT-supported registration of folk songs through examples.

National Library has transferred all of its card catalogues to databases and opened these to the public. As a result, the database of the Archive of the Austrian Folk Music Society already includes the special collections of Kotek and Zoder.

FOUNDATION OF THE ARCHIVE

One should start at the very beginning, in 1904, when the idea was put into effect to collect all folk songs, melodies, and dances from all parts of the Austro-Hungarian monarchy. All these treasures were to be accessible to the entire world, and they were to be published in several volumes [Pommer 1912: 3]. In a way, this was the starting point of systematic folk music research. At that time only a small number of individual collections had been established, such as those of Josef Sonnleithner in 1819 [Schmidt 1969: 11] and Erzherzog Johann [Bein 1910: 17].

The folk song archives in all of Austria's provinces have safeguarded a large number of songs and melodies collected during more than one hundred years of research. The great variety of documents includes manuscripts and autographs, printed material such as books and sheet music, audio recordings (historical as well as recent), and images. Creating a unique archiving system suitable for all those items presented a great challenge.

After some decades, when the results of successful research carried out by many scholars had found their way into regional archives, there was a great necessity to establish a center in order to bring together copies of all these songs for analysis and comparison. This led to the foundation of the *Zentralarchiv des Österreichischen Volksliedwerkes* (The Central Archive of the Austrian Folk Song Project) in 1955, which has been part of the Austrian National Library since 1994.

As a result, it seemed important to develop a standardized archiving system useful for all: each contributor was to follow the same guidelines for registering the songs, melodies, and dances that are safely preserved in the archives. We owe this standard documentation to Gerlinde Haid, now head of the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts in Vienna. As general secretary of the Austrian Folk Music Society in the late 1970s, she developed an information system for the folk music archives in cooperation with a large team of contributors, researchers, and scholars.

THE INFOLK MANUAL

In 1991 the manual *INFOLK – Informationssystem für Volksliedarchive in Österreich* (INFOLK: Information System for Folk Song Archives in Austria) [Haid 1991: 81–216], edited by Dorli Draxler and Maria Walcher, was published under Haid's supervision. This

manual provides rules and guidelines as well as registration criteria to be applied to forms and content, arranged through professional cooperation.

As will be shown, one can see how many parameters were defined to enable a proper analysis. The main point is the unmistakable structure of field contents. Each piece of information must be placed into a proper field. The advantage of a database is clearly the open range of fields in contrast to a paper index card, which is rather limited. However, the structure of such a system demands clear guidelines and definitions of all individual field contents. An individual field must be devised and provided for each piece of information.

IT expert Lukas Deutsch, Annemarie Gschwantler – who was working at the Archive of the Austrian Folk Music Society at that time – and I carried out the transfer from the written manual to the database between 1994 and 1996 with the support of the Austrian Science Fund. A hierarchical structure was built to show the exact connections between documents without the need to enter any information a second time. At this point templates for printed materials, autographs, images, and audio recordings were created as well as content-related templates for songs, melodies, poems, dances, persons, and institutional bodies.

This program was applied at most archives of folk music societies as well as at the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts in Vienna and the German Folk Song Archive in Freiburg im Breisgau.

THE NETWORK

At the end of 1999 the Ministry of Education, Science, and Culture commissioned the Austrian Folk Music Society to create a “Network of Information on Folk Culture in Austria”: anywhere in Austria it should be possible to look for documents relating to intangible cultural heritage. This was intended to help preserve them in order to make information accessible on the Internet.

It was a demanding task until the present solution was arrived at. Within four years, Nicola Benz successfully put all the existing databases belonging to our society onto the Internet by transferring them to the professional library program BIS-C 2000 (devised by Dabis); the necessary changes and additions were made together with Leopold Kugel. Thanks to the efforts of many collaborators at the connected archives, the number of songs, melodies, dances, books, audio recordings, persons, and institutional bodies is increasing day by day. Needless to say, without the help of so many individuals this network of databases would not be nearly as efficient. As a result, this network has now become a reasonably comprehensive collection of metadata, providing answers for many different questions such as those asked by musicians and singers, researchers, and teachers as well as journalists and persons active in cultural events of any genre.

These independently organized databases, under the care and responsibility of each institution, are catalogues containing information on all documents available in the respec-

tive archive. Joint training and meetings of all participants guarantee a uniform input. Each piece of information is keyed directly into a server, which is part of a virtual private network protected against any attack from outside.

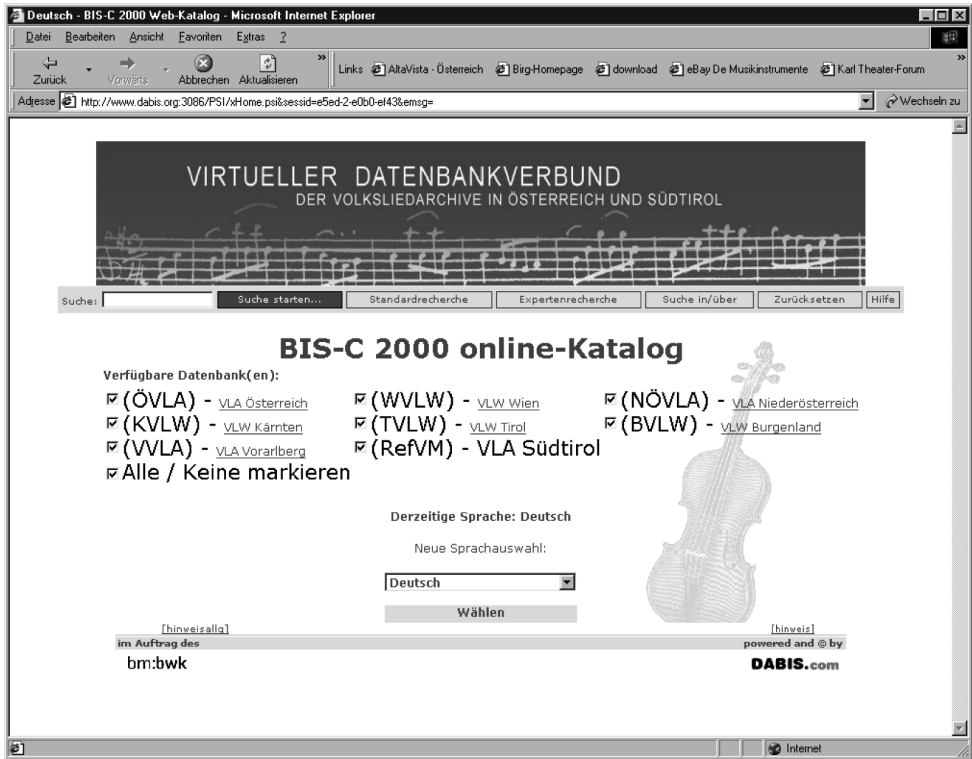


Figure 1: Front page of the Virtual Network of Folk Song Archives in Austria and South Tyrol.

Now for the first time this virtual network is helping scholars with their research throughout the country, and it is possible to access all the catalogues of the connected folk song archives in Austria and South Tyrol. At any PC with Internet access anywhere in the world, one can look up a certain song and obtain an answer immediately. One can search in all databases or just in a single one, and one can also choose between searching for a song, a book, or an audio recording. At the moment this database includes the catalogues of the archives of the provinces of Burgenland, Carinthia (Germ. *Kärnten*), Lower Austria (Germ. *Niederösterreich*), Tyrol, Vorarlberg, and Vienna (Germ. *Wien*) and the Archive of the Austrian Folk Music Society, as well as that of the Department of Folk Music at the Institute of Music Education in German and Ladin in Bolzano (South Tyrol, Italy). Because each archive with its regional focus holds unique and outstanding collections, only the entirety of all archives guarantees a comprehensive overview of musical and poetical expressions, an “open sesame” for a people’s cultural memory. Highly productive field research in particular

has resulted in a large number of documents of individual memory being collected, sorted, and properly registered. The manuscripts of field researchers and informants are kept as an important basis of the rich content in these catalogues. This network makes cooperation easier and helps with source research, and looking for certain songs and melodies takes remarkably little time now.

DIGITIZATION

Because our archive houses not only written documents but also unique audio recordings from field research, such sources must be saved from loss through deterioration as well. One way is to publish them and put them into catalogues so that they can be found by anyone. Another way is to preserve only the content, and not the medium, which is prone to decay. In addition, one needs equipment to be able to listen to the special songs and melodies. Therefore a project was undertaken to explore the digitization of audio recordings. In cooperation with the Audiovisual Research Archive (*Phonogrammarchiv*) of the Austrian Academy of Sciences and the Austrian Mediathek at the Technical Museum, 78-rpm shellac discs were transferred to digital. We cannot go into the details of this process, but I would like to point out that in this database it is possible to connect the metadata of a document with any other file, which can be a .wav file, an image, or even a Word document. This allows to access the digitized sound file or the image, such as the label of a 78, the cover of a CD, or even a digitized photo or autograph, directly from the registration sheet. It is also possible to read the complete list of contents of tape recordings. Thus, there are many possibilities for using this database, even if not all of these options have yet been implemented completely. It is desirable to fill the database with a large amount of information because one can only find what has been captured in this structure.

THE *INFOLK* DATABASE: DOCUMENT MANAGEMENT

The document management for the Infolk database (based on the “BIS-C 2000 Bibliotheks-Informationssystem” system by DABIS.com) is a very complex system. It contains all types of documents that can be found in folk music archives. It has been developed following the rules of libraries and rules of scholarly research.

The folk music archives in Austria contain the following types of documents: print documents, audio recordings, films, manuscripts and autographs, and images. A special template is created for each type of document. For daily work in the archive, answering questions about songs and melodies, it is necessary to catalogue not only the title of a book but also the titles of articles, songs, melodies, poems, dances, games, fairy tales, etc., and images. Therefore specific forms for every part are needed. There is one for articles, one

for songs, melodies, and poems, one for dances and games, one for fairy tales, and one for images. These registration sheets can be connected with any document and are included. It is therefore possible to see the content on the record of a book or the content on the record of a CD immediately.

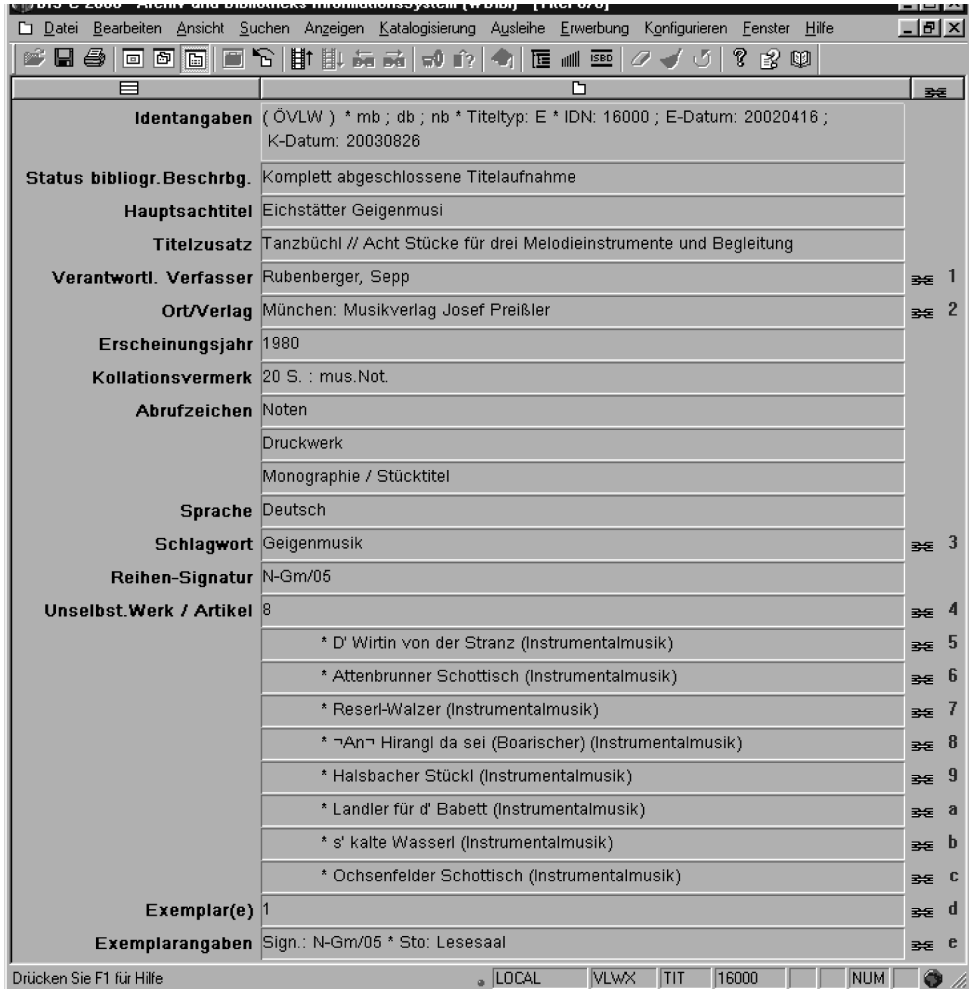


Figure 2: Record of the book: Rubenberger, Sepp: *Eichstätter Geigenmusi. Tanzbüchl. Acht Stücke für drei Melodieinstrumente und Begleitung* (Eichstätter Violin Music. Dance Book. Eight Pieces for Three Melody Instruments and Accompaniment). Munich, Musikverlag Josef Preißler, 1980.

The ability to search all types of documents is an important advantage of this database. One can decide to look only for audio recordings or printed documents, or for any document in general.

Every application sheet is also connected to card indices. These are small databases of

persons, groups, keywords, instruments, genres, locations, customs, and elements of dance. These specific pools are coordinated with the record of the title. This standardized use of terms facilitates the search. These records also have generic terms and categories. For example, in the card index of locations the name of a village, the name of the region, and the name of the province are registered in relation to one another. With the link to the location, one find documents if asking for a region. The pool for persons includes information about the biography of a musician or an informant. Each person can also be linked to the pool for locations, groups, and instruments. The same method works with the groups. Any information available about a group is noted here and is related to the instrumentation genre, the card index of the instruments, and the pool for locations.

Section	Value	Icon
Identangaben	* kl ; nb ; sb * IDN: 160 ; E-Datum: 20010710 ; K-Datum: 20040330	
Person/Ansetzung	Liebleitner, Karl	
Geschlecht	Männlich	
Wohnort	Mödling	1
Geburtsort	Korneuburg	2
Geburtsdatum	29.09.1858	
Sterbeort	Mödling	3
Sterbedatum	10.04.1942	
Körperschaft	Wiener Singakademie // Deutscher Volksgesangverein <Wien> [Chorleiter/in] // Liederkranz Mödling [Chorleiter/in] // Männergesangsverein Favoriten [Chorleiter/in]	4
Biogramm	Knochentuberkulose, Lehrmeister in Musik war der Chordirigent der Stadtpfarrkirche Anton Stark, Lehrerbildungsanstalt in Wien (3. und 4. Jahrgang); 1876 Unterlehrer im 10. Bezirk; 1874 Mitglied der Wiener Singakademie; 1876 Mitglied des MGV Favoriten; 1884 Chorleiter des MGV Favoriten; Chorleiter 1892 des Deutschen Volksgesangvereins in Wien; 1900 Übersiedlung nach Mödling; Ehrenchormeister und Ehrenmitglied des Deutschen Volksgesang-Vereines Mödling; Ehrenmitglied des Deutschen Volksgesang-Vereines Baden;	
Seitenverzeichnis	88	5
Anz. Titel	75	6

Figure 3: The record of a folk music researcher. The record shows information about the biography of Karl Liebleitner. This record is linked to 75 titles (publications, songs, etc.) and to 88 records in the index of the *Jahrbuch des Österreichischen Volksliedwerkes*. Further on it is linked to the following groups: Wiener Singakademie, Deutscher Volksgesangverein (Vienna), Liederkranz Mödling, Männergesangsverein Favoriten. His position is shown in brackets.

THE CARD INDEX FOR THE GENRES

The *INFOLK* guidelines distinguish between four genres that describe melodies, lyrics, instrumentations, and dances. Each term in these genres is precisely defined. Three of these genres are presented here: songs, melodies, and poems.

The melodies genre is divided into two subgenres: vocal music and instrumental music. Each term has an exact definition established in the *INFOLK* manual.

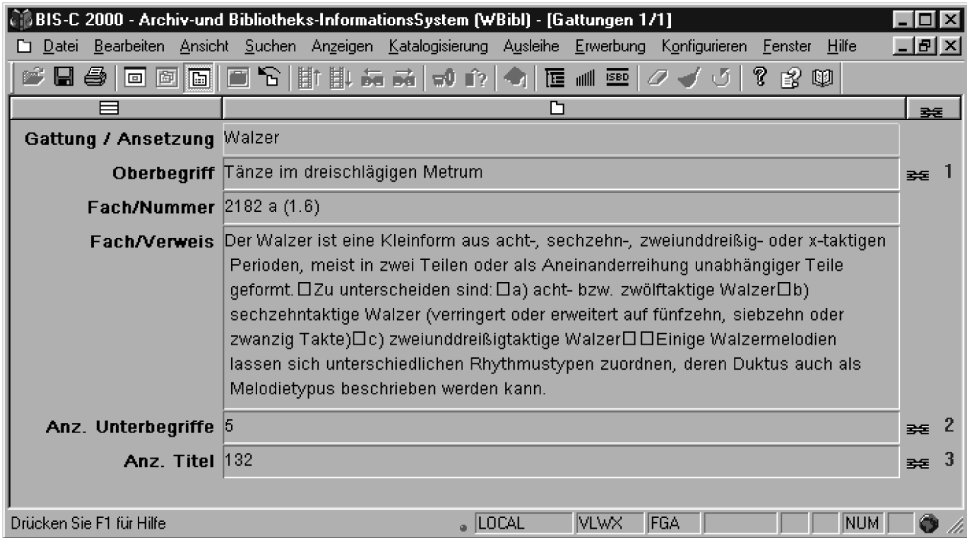


Figure 4: Record from the *Walzer* ‘waltz’ genre. 132 titles are connected with this term. The “chain 2” leads you to the 5 subtypes.

There are two subgenres of songs: secular songs and religious songs. Secular songs include three types subdivided into form, function, and content. Religious songs include 30 types.

The genres of instrumentation are also divided into genres for instruments and for voices. Currently there are 23 terms with types for the instruments genre. For example, the number 2183 (2.11.) is *Geigenmusik* (the genre for violin instrumentation). This includes the definition of the term *Geigenmusik* and six additional types. The definition reads as follows: *As necessary, at least one violin as the instrument carrying the melody. Usually there are two violins and a double bass. There may be other instruments that carry the melody as well as accompany.*

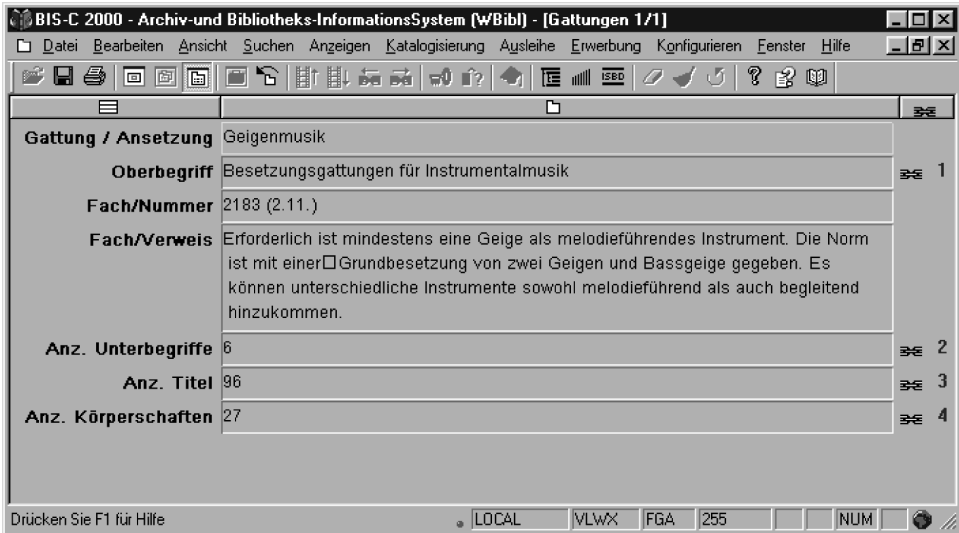


Figure 5a: The form for the instrumentation genre.

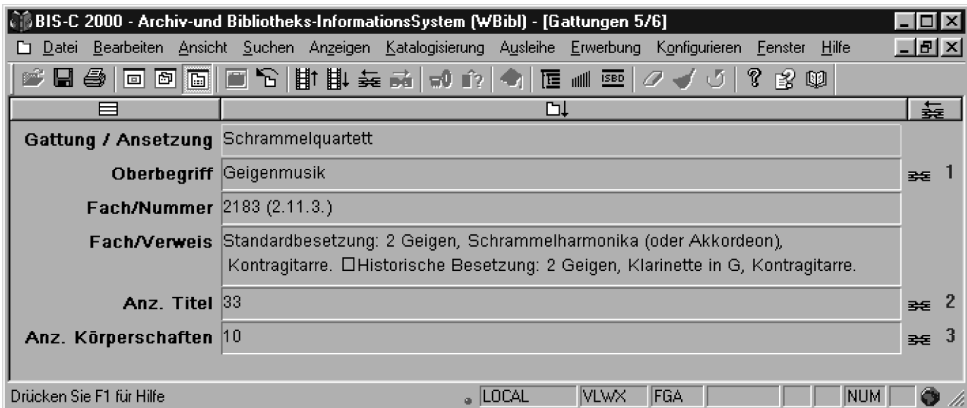


Figure 5b: The form for the instrumentation genre.

THE FORM FOR SONGS, MELODIES, AND POEMS

In this database one can connect the form for songs, melodies, and poems with the form for print documents, audio recordings, films and manuscripts, and autographs. Therefore all the songs, melodies, and poems are put together in one card index. By requesting the code "LI", one searches only in this card index. With the help of the first part of the data sheet, one can identify which document the song can be found in.

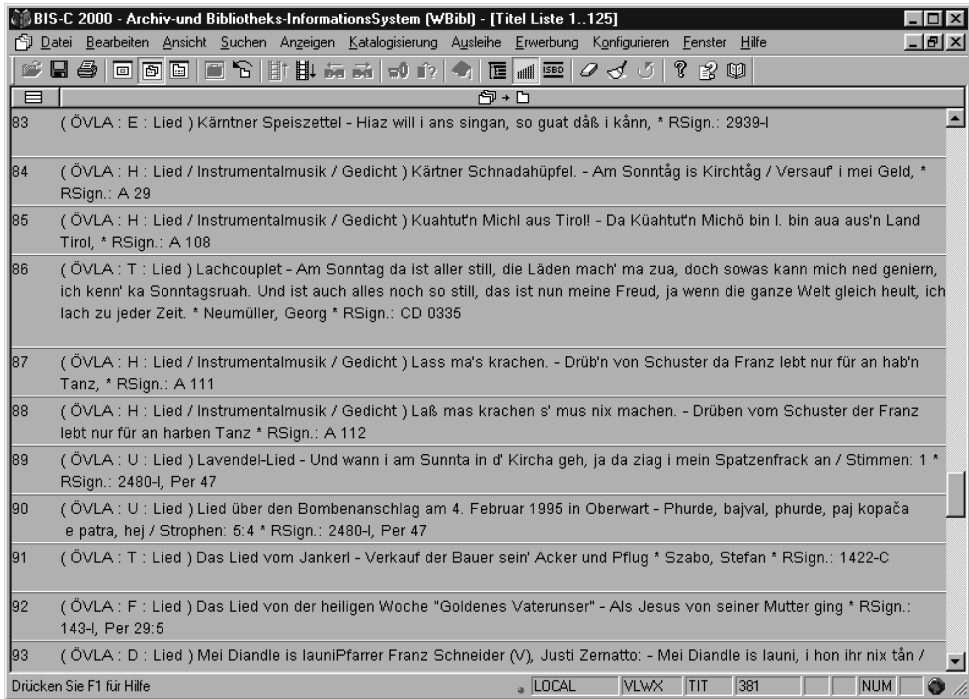


Figure 6: List of hits: Searching for a song containing the word *Sonntag* 'Sunday' only in the ÖVLA pool.

First the official seal of the archive is shown. The single-letter codes are: "E" = *Einbändiges Druckwerk* (monograph), "H" = *Handschrift* (manuscript), "T" = *Tondokument* (audio recording), "U" = *Unselbständiges Werk* (article), "F" = *Fortlaufendes Werk* (periodical), and "D" = *Bandaufführung* (volume of a journal). The title, incipit, number of verses, and voices follow.

DESCRIPTION OF FIELDS

Field	Description
IN verknüpft:	To start, this connects the song with the document it is located in.
Reihen-Signatur:	The song receives the same shelf mark as the document.
Seite(n):	Number of page in a book
Position:	Number of position
Laufzeit / Zeitangabe:	Duration of song (in minutes)
Hauptsachtitel:	The title exactly in the way it is written in the document
Sachtitel / Haupteintrag:	Standardized title, because identical titles are rarely found for folk songs

Field	Description
Liedanfang:	Incipit of the song
Refrain:	Incipit of the refrain
Strophen /Gesamttext:	Incipit of each verse. The goal is to note the entire text of the verse. This is very important for the search, because many people remember only a few words. Many songs have verses that change place in a song. The sequences of verses depends on the singer. The angular brackets help indicate the number of the verse in this version.
Normierter Hauptsachtitel:	Standardized title of the song. The spelling of the Austrian dialect is characterized by great variety. One also finds many different expressions – for example, for the word ‘girl’. To find all the songs about a girl, however, one has to standardize these words.
Normierter Liedanfang:	Standardized incipit of the song
Normierter Refrain:	Standardized incipit of the refrain of the song
Normierte Strophen:	Standardized verses of the song
Melodie:	If a melody exists, one chooses between “nd” (<i>Notendruck vorhanden</i> ‘music available’), “nfr” (<i>Notenfragment vorhanden</i> ‘music fragment available’), “nh” (<i>Notenhandschrift vorhanden</i> ‘manuscript available’), or “ninc” (<i>Notenincipit vorhanden</i> ‘incipit available’). If there is no melody, this field stays empty.
Objekt / Incipit:	Link to a picture or a sound file, if available
Ordnungszahl / Nummer:	Numbers corresponding to the melodic accents following the method of Walter Deutsch
Verfasser / Beteiligte:	Link to the pool for persons. All authors, composers, arrangers, collectors, recorders, etc. are entered in this field. The function is given in angular brackets.
Körperschaften:	Link to the pool for the groups
Opus / Opuszahl:	Number of the opus of a composer
Musikgattungen:	Link to the pool for the music genre
Textgattungen:	Link to the pool for the text genre
Brauchform/ Veranstaltung:	Link to the pool for customs and events
Nebeneintragung Ort:	Link to the pool for locations. The locations of recording, production, and origin are distinguished. The information is given in angular brackets.
Zeitangaben:	Time of recording
Trad. Funktion:	Traditional function. Songs are often recorded during an interview outside the traditional surrounding.
Quelle:	Source of a song or melody
Fußnote:	This field is free for notes such as “The beginning of the song is missing,” “The song is not complete,” or “The singers pause after the second verse.”
Inhalt / Annot. / Protokoll:	Note for anything that does not fit into another place
Motiv:	Motif of the song
Strophen / Zeilen:	Number of verses and lines – e.g., 3:4
Sprache Zusatz:	Further information regarding language – e.g., Carinthian dialect (<i>käntnerisch</i>) or Vienna dialect (<i>wienerisch</i>)
Melodieverweis / Angabe:	Pamphlets include references “to sing to the melody of X”. This is the place to note the name of the original melody.

Field	Description
Besetzungsgattung:	Link to the pool for instrumentation genre
Instrumente:	Link to the card index for instruments. Each instrument is entered in a separate field.
Stimmen:	Number of voices – e.g., 2 : FM. This coding indicates two voices, one female and one male.
Beteiligte Personen:	Link to the pool for persons. Informants are entered in this field. The angular brackets contain information about their function.
Ausführende:	Link to the pool for persons. Performers are entered in this field. The angular brackets contain information about their function.
Ausführende Körperschaft:	Link to the pool for groups
Sonstige Angaben:	Description of the form of this piece of music – e.g., AA, BB, A, CC
Ton- und Taktart:	The key and time signatures are noted here
Sprache:	Language of the song
Abdruckzeichen:	This code (e.g., “LI”) aids the search for songs. Thus, one can also choose between <i>Lied</i> (songs), <i>Inst</i> (melodies) and <i>Gedi</i> (poems). If a song is on an audio recording, the sign “to” helps locate it there.

BIBIS-C 2000 Bibliotheks-Informationssystem (WBIB) - [Titel 2/46]

File Bearbeiten Ansicht Suchen Anzeigen Katalogisierung Ausleihen Erwerbung Konfigurieren Fenster Hilfe

Bib-Sigel: OVLW* nb * Titeltyp: L* IDN: 26651 ; E-Datum: 18.03.2003 ; K-Datum: 07.03.2005

Status bibliogr. Beschrbg. Komplette abgeschlossene Titelaufnahme

IN verknüpft 1: ; 02

38 Lieder und zwei erotische Geschichten ; 02

Liedanfng Z'nacht war i in Böhmen drin, hab schöne Madln g'sehn

Strophen / Zeilen 3

Titelphrase / Stimmen 2

Verfasser Beteiligte Benz, Nicola [Aufzeichner] ; Werner, Herbert [Aufzeichner] ; Benz, Nicola [Transkribent/Text]

Ausführende musik. Besetz. Pfleger, Alois [Gesang] ; Gringinger, Adolf [Gesang]

Nebeneintrag Ort Hintenberg [Aufnahmeort]

Textgattung(en) Scherzlied [Textgattung] // Couplet [Textgattung]

Besetzungsgattung(en) Männerzweigesang [Besetzungsgattung] // Zweigesang [Besetzungsgattung]

Refrain Aber i bin a Unglückskind für mi is koane b'stimmt,
aber lieber verderb'n als einspännig sterb'n

Position Nr. 2

Zeitangaben 05.01.2003 [Aufnahmedatum]

Laufzeit / Zeitangaben 8.43-10.14

Reihen-Signatur DAT 0323

Abdruckzeichen Lied
Lied / Instrumentalmusik / Gedicht
Tondokument

Sprache Deutsch

Strophen / Gesamttext Z'nacht war i in Böhmen drin, hab schöne Madln g'sehn.
Hab' i mi fein rasiert, Haar mit Pomad' eing'schmiert.
Hab'n s' glaubt i bin varruckt, hab'n 's mi Zeitung druckt.
War i nit glei' davon, hätt'n 's mi in Irennhaus 'toan. [Strophe 1]

I nehm 's ja eh nit g'nau, i mecht' a jede Frau.
A Schwarze aus Afrika, wann i s' griak mag i s' a.
Brunzt oane goar ins Bett, zweng dem war i a net g'schreckt.
Glaubst leicht des macht ma was, i hab ja so gern nass. [Strophe 2]

Z'nacht bin i in da ... drob g'wean, vora drei'Woche.
Is a feiner Herr dort g'wes'n hat goar a so g'sprocha.
Er hat sich auf des Sofa g'legt ist bei da Nacht a'g'fahr'n.
In ... hat er d' Uhr noch g'stohn nocham sans goar wordn. [Strophe 3]

Drücken Sie F1, um Hilfe zu erhalten. LOCAL VLWV TIT 26651

Figure 7: Completed datasheet for a song collected during field research in 2003.

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VPIS LJUDSKIH PESMI V PODATKOVNO BAZO *INFOLK*: VIRTUALNO
OMREŽJE ARHIVOV LJUDSKIH PESMI V AVSTRIJI

Arhivi ljudskih pesmi v vseh avstrijskih zveznih deželah skrbijo za velike zbirke pesmi in melodij iz več kot stoletnega raziskovanja. Da bi bile uporabne in dostopne, je bil pogosto zahtevan celovit arhivski sistem. Ko je bila Gerlinde Haid generalna sekretarka Österreichisches Volksliedwerk, je prepoznala potrebo po rešitvi tega vprašanja in je v sodelovanju s številnimi raziskovalci in znanstveniki razvila tak informacijski sistem za ljudsko glasbo, ki bi bil uporaben tako za glasbenike in pevce, ki iščejo določeno melodijo, kot tudi za raziskovalce, študente, založnike, kulturne delavce in sodelavce radia, ki se ukvarjajo z ljudsko glasbo.

*Znanstvena registracija celotnih zbirk mora biti narejena na osnovi glasbeno-poetičnih figur, besedilnih in glasbenih zvrsti, funkcij in priložnosti. V delovni skupini se je bilo potrebno odločiti za standardizacijo kot obvezno osnovo registracije gradiva. Po izdaji priručnika *INFOLK – Informationssystem für Volksliedarchive in Österreich* so leta 1994 začeli s prenosom teh načrtov v*

podatkovno bazo. Nekaj let se je ta podatkovna baza uporabljala v različnih vejah ljudskopeseških arhivov v Avstriji. To so bile posamezne in nepovezane podatkovne baze. Danes so te baze povezane v Virtualno omrežje arhivov ljudskih pesmi v Avstriji in na Južnem Tirolskem, ki ga sofinancira ministrstvo za šolstvo, znanost in kulturo. Že dobro leto lahko vsakdo od koder koli v Avstriji najde informacije o pesmih in melodijah na medmrežju, s tem da pogleda v register, ki vsebuje več kot 90.000 pesmi in melodij, 20.000 tiskovin, vključno s članki, 33.000 oseb in skupin, 5000 slik in 5000 avdiodokumentov.

Omrežje omogoča dostop do vseh katalogov med seboj povezanih arhivov z njihovimi edinstvenimi in posebnimi regionalnimi zbirkami in na osnovi gradiva prikazuje veliko raznolikost pesmi in melodij Avstrije. Več pesmi kot je vključenih v katalog, več jih je mogoče najti in ponovno uporabiti ter na nek način tudi ohraniti, če verjamemo krilatici, da bodo drugače pesmi izumrle.

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