

## INCLUSION AND EXCLUSION. THE ROLE OF THE ROMANIAN ROMA MUSIC IN INTERNATIONAL RELATIONS

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### ABSTRACT:

THE AUTHOR OF THIS ARTICLE EMPHASIZES THE CATEGORY OF MUSICIAN ROMA SINCE THE VERY FIRST HISTORICAL RECORDS MENTIONING THEM. THE MUSICIAN JOB IS PRESENTED AS A BASIC PROFESSION. ROMA MUSICIANS HAVE BEEN AND CURRENTLY STILL ARE REPRESENTATIVE FOR THEIR ORIGINATING ETHNICITY. OVERT TIME, THEY HAVE SUCCEEDED IN TURNING THIS PROFESSION INTO AN ELEMENT OF ETHNIC IDENTITY AND PRIDE. THIS IS ARGUED BY THE PRESENCE OF THE MUSICIAN ROMA AROUND ALL SOCIAL CATEGORIES, CLASSES AND AMONG ALL THE POPULATIONS THEY CAME INTO CONTACT WITH. FROM THIS PERSPECTIVE, IT IS VERY INTERESTING TO APPROACH THE ASPECTS RELATED TO THE EVOLUTION OF HISTORY, ECONOMY AND DEMOGRAPHY SPECIFIC TO THIS ROMA CATEGORY STANDING OUT THROUGHOUT HISTORY.

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**KEYWORDS:** ROMA, ROMA MUSICIAN (FIDDLER), SANJAK, ETHNIC IDENTITY, HISTORY.

### INTRODUCTION

“[...] the ingenious gypsy, who is both a blacksmith and a musician”<sup>3</sup> Nicolae Iorga.

In order to understand the specificity of this Southeastern group, it is necessary and essential to synthesize the role and social situation of the musician Roma, by conducting a historical incursion. The relationship between the Roma music and the Roma ethnics is important due to the fact that music in itself is a piece of a puzzle which is representative of building of a collective and individual identity.

The individual identity and the characteristics of social groups are the result of a process of interpretation undergoing changes based on the relationships with the others, along with personal experiences. Such interethnic relations, expressed over time are subject to a cultural,

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<sup>3</sup> Nicolae Iorga, *Istoria poporului Românesc*, [A History of Romania], (The Scientific and Encyclopedic Publishing House: Bucharest, 1985), 184

social, historical and geographical context causing them. The practices and social and cultural relations allow people to become acquainted in the situation in which they are part of a group belonging to a particular place, historical time, as well as the values underlying it.

From the very beginning of their journey into the world in search of a better life, the Roma have been able to discover in music a way to survive and to be appreciated. In Romania (including the Republic of Moldova), this profession, generally practiced by the Roma, is called (*lăutărie*) fiddler music and its practitioners, (*lăutari*) fiddlers.

In the Romanian<sup>4</sup> provinces, the Roma fiddlers have become, over time, militants for the image of the Roma ethnicity within the society, as well as for the promotion, preservation and evolution of the Romanian culture through the presence of the Roma music groups/bands in the cultural environments of the intellectual families. If the Roma musicians had not been purposeful and persistent, the history of the Romanian culture would have probably been different.

The emphasis of the Romanian fiddlers as well as of the Roma musicians everywhere over the years has been done through the historical recordings drafted by the secretaries of kings, rulers, baron families and by foreign travelers in documents presenting the Roma musicians' type or organization and taxation, the part they played at historical events, the experiences and memories resulting from their visits or transits across the territories in which they established themselves. The dual character and the perfect combination between the Romanian folklore, and not only, with the history of the Roma in the Romanian principalities is worth mentioning, as the folklore specific to the areas where they had settled, is preserved and spread across mostly by the Roma, especially in the south eastern part of Europe.

Through music, the Roma managed to ensure a way of life for themselves. In time, the Roma minority, together with the music played by this profession's active members, is faced with the marginalization phenomenon and the process of adapting and changing its entire structure. These changes, caused by certain historical events, triggered an evolution of both the population and the specific professions of the Roma ethnicity, by transitioning from the coloured tents to the sedentary life specific to the embracing communities, to the royal courts, monasteries and baron mansions, later making it to the institutionalized environment (army, schools), public spaces and up to the great scenes of the most famous festivals around the world.

All the professions developed by the Roma represent a pool of specific and adapted knowledge, reflected in the services provided to the population they come into contact with. The freedom of practice is an ethnicity-specific element which neither has a user manual, nor a written recipe for the final result. Simultaneously, the Roma music includes characteristics of the *ethnic consciousness* (territorial, cultural, linguistic, religious, related to rituals, race, anthropology, psychology, etc.), of *ethnic identity*: biological, racial (bloodline roots), territorial and climatic (historical territory) as well as *socio-cultural* characteristics (the history of its people, the ethnic symbols of culture and religion, etc.) that were created during the historical and cultural development of the community in question<sup>5</sup>.

Structured in five sections, this paper is the analysis of a bibliography based on the history of the Roma ethnicity, with emphasis on the relevant aspects regarding the music played by the Roma over time, in political national and transnational contexts, followed by economic

<sup>4</sup> Flavius Cristian Mărcău, „Central and Eastern Europe – necessary stages of democracy construction”, *Research and Science Today*, No. 2(8)/2014, November 2014, 93-102

<sup>5</sup> Elena Barbu, *Identitatea etnică și conștiința etnică în condițiile consolidării societății civile [Ethnic identity and ethnic consciousness in strengthening the civil society]*, online [https://ibn.idsi.md/ro/vizualizare\\_articol/20543](https://ibn.idsi.md/ro/vizualizare_articol/20543), accessed on 21.04.2019.

changes with repercussions on the ethnic cultural and identity dynamics, as well as on the connection between the performance and power of the Roma musicians and their lifestyle. Everything the Roma people do is within their minds.

## 1. ROMA MUSIC

The beginnings of the Roma history is closely related to their musical talent observed in all the historical documents. However, physical anthropology and ethnology are yet to clarify the originating place of the Roma migration towards Europe and the reasons behind it.<sup>6</sup>

Nonetheless, the legends are still those standing at the foundation of the Roma history, of which we mention the one dating back to 950. This states that the Persian monk Bahram Gur, who ruled until 483, was faced with a problem regarding the people's welfare. The problem was that the inhabitants of the empire couldn't enjoy music due to a very small number of those practicing it. Finding out about the existence of a nomad Indian tribe which had music as a main occupation, the monk asks the Indian sovereign for 12 000 *luris* (the name of the tribe members) to entertain his people. The legend says that they were granted land and livestock by the king to work and settle in those places. After receiving their gifts, with the passage of time, the members of the tribe refused to work the land and, as a result, were banished by King Bahram Gur<sup>7</sup>. The name of *luris* survived in Persia and Central Asia as *lulis*, which leads to considering these deported musicians as the ancestors of the Roma outside India<sup>8</sup>. This version is written by the classical Persian poet called Ferdusi, in his book *Shah Nameh – The Book of Kings*, published in 1010. Historically speaking, this story corresponds to the time when India was attacked by the *White Huns* and the northern part of India was under the rule of the Sassanid dynasty, which may explain the forced migration of the Roma ancestors<sup>9</sup>.

Roma music sums up the elements acquired over time while travelling from India to Europe, gaining diversity and inventiveness. The adaptability feature is found in the fact that this music is listened to both by the rich and the poor, as well as of the foreigners who are keen to knowing their cultural and identity elements.

## 2. ROMA MUSICIANS IN THE OTTOMAN EMPIRE

The assumption that the Roma originated in the North western part of India is accepted by most researchers, this concept underlying the theory which states that the Roma approached three different roads after migrating through Persia/Iran:

- The first wave migrated towards the Balkans through Constantinople/Istanbul, from where they travelled towards central and western Europe;
- The second wave of immigrants opted for the Muslim area, more precisely through Palestine, Egypt, Northern Africa, and from there they reached Spain and southern France;
- The third wave reached Armenia and spread to the Caucasus<sup>10</sup>.

One of these waves passed through Anatolia, the Asian part of Turkey, on its way to Europe. The Turkish authorities relocated them to Rumelia/The Balkan Peninsula. The area

<sup>6</sup> Viorel Achim, *Țigăni în istoria României [Gypsies in the Romanian history]*, (The Ecylopedic Publishing House, Bucharest, 1998), 9-10.

<sup>7</sup> <https://ro.wikipedia.org/wiki/Romi>, accessed on 21.04.2019.

<sup>8</sup> Lev Tcerenkov, Stephane Laederich, *The Rroma*, (Schwabe & Company GmbH, 2004 Vol 1), 14-16

<sup>9</sup> Lev Tcerenkov, Stephane Laederich, *The Rroma...*, 17

<sup>10</sup> Lev Tcerenkov, Stephane Laederich, *The Rroma...*, 87-88

was called Thrace at the time and was seen as the Roma area. They contributed to the reconstruction of the area, providing human resources for the Ottoman army, together with the other locals. In Villayet-Rumelia, in 1475, under the leadership of Mehmed II, the Roma were tax payers and subsequently, they were registered in registers.

*“Suleiman the Magnificent adopted a special law in 1530 for the Roma to settle in Rumelia. The Ottoman records defined the Roma population in terms of age, employment and marital status to receive regular taxes. The Roma’s social status and dignity preserved their ethno-cultural characteristics, the nomad lifestyle and the traditional professions and managed to better express their identity towards medieval Europe.”<sup>11</sup>*

The Roma freely moving within the Ottoman Empire paid a tax called *haraci*, while those working for the army: the military musicians, armorers, gun powder makers organized into service groups, also called *sanjaks*<sup>12</sup>, were exempt from such payments.

Even if the guild system in the Ottoman Empire was legislated in 1773, the fiscal register of the Ottoman Empire from 1522 to 1523 registered the Roma as people carrying out several professions, including the musician one.

The traveler Evlia Celebi (historian, geographer, born in Istanbul<sup>13</sup>) mentions the Roma in the guild list. The 10th guild mentions 70 people, among whom bear Roma (namely “bear trainers”). The 15<sup>th</sup> guild is made up of 300 horse traders (all men), rich individuals with stables accommodating 40-50 Arab horses; most of these traders being Roma. The *Roma musicians* were part of the 43<sup>rd</sup> guild comprised of 300 people<sup>14</sup>, which confirms that the Roma musicians were integrated as well-known craftspeople. The 45<sup>th</sup> guild included the actors, artists, mimes, and dancing boys. This guild had 12 subdivisions, the first of which consisted of 3000 people, most of them only Roma men. They were represented by a specific flag, which, in time, becomes an ethnic identity element<sup>15</sup>.

Even if the guilds were an organized way of taxing the population in the time of the Ottoman Empire, and the Roma population had a few prohibitions, their general situation was far superior to that in the other European countries, because the Roma were much better organized, they established stable and tax-paying communities, just like the rest of the population, and those who failed to comply with the tax system became slaves.

### **3. ROMA MUSICIANS IN THE HABSBURG AND HUNGARIAN TERRITORY**

The 14<sup>th</sup> century has few documents on the Roma, but the 15<sup>th</sup> century brings a lot of information about them in general, including that about the Roma musicians<sup>16</sup>.

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<sup>11</sup> Marushiakova, E. and V. Popov 2001. Gypsies in the Ottoman Empire, p.2, apud.

<http://www.errc.org/roma-rights-journal/the-perception-of-gypsies-in-turkish-society>, accessed on 21.04.2019.

<sup>12</sup> Jean Perre Liegois, *Romii in Europa [The Roma in Europe]*, (the Council of Europe Information Office in Bucharest, 2008), 20

<sup>13</sup> According to [https://ro.wikipedia.org/wiki/Evliya\\_%C3%87elebi](https://ro.wikipedia.org/wiki/Evliya_%C3%87elebi), accessed on 12.05.2019.

<sup>14</sup> According to <https://rm.coe.int/imperiul-otoman-fise-de-informare-despre-istoria-romilor/16808b1942>, accessed on 12.05.2019.

<sup>15</sup> Lev Tcerenkov, Stephane Laederich, *The Rroma...*, 91

<sup>16</sup> Lev Tcerenkov, Stephane Laederich, *The Rroma...*, 99

On the Hungarian territory, the Roma stood out as ironsmiths and musicians and received special benefits. Thus, the Roma musicians are mentioned in 1489 in the city of Buda through a payment to the Roma who played the lute in front of Beatrice de Aragon, the wife of Matei Corvin, on the island of Csepel, south of Budapest<sup>17</sup>; in May 1525, 2 florins were paid to the pharaohs (Roma) who played the *zither* for the king at the royal race; in 1543, after Ferdinand of Habsburg took over a part of Hungary, the Roma are mentioned in a letter from Queen Isabella to the Court of Vienna, in which the excellent quality of the Egyptian musicians is mentioned, being believed as they were descendants of the pharaohs<sup>18</sup>.

The musician profession is embedded in the Habsburg authorities' well-established gradual policy to assimilate the Roma and turn them into good citizens. This initiative takes place after the middle of the 18<sup>th</sup> century during the reigns of Empress Mary Theresa and her son, Joseph II, being applied to the Roma from the Hungarian kingdom that encompassed western Romania and the principality of Transylvania.

The empress' son, Joseph II continues the policy started by his mother, publishing, on September 12<sup>th</sup> 1782, an order regarding the Roma in Transylvania, *De Reagulatione Zingarorum*, which, among its stated provisions, stipulates the practice of music by the Roma only when there is no work available, followed by the *Hauptregulatio* ordinance on October 9<sup>th</sup> 1783, which stipulates: the prohibition of living in tents, the distribution of children of 4 years and older in neighbouring houses, the prohibition of nomadism, the prohibition of horse ownership with the purpose of selling them, the punishment with 24 club blows for eating carrion, the prohibition of marriages between the Roma, banning of beggary, forcing children to attend schools, the Roma would receive land to handle agriculture, those abandoning their homes will be brought back, the Roma houses will be numbered and they will have to adopt the clothing and language of the villages in which they settle<sup>19</sup>.

Aspects of this policy were also encountered in Sagh, in the Timisoara area in 1814, when the English researcher Richard Bright meets five or six Roma families which were highly talented in terms of music, but were trading horses and tobacco. These occupations contributed to their status, placing them well above the Hungarian peasants<sup>20</sup>.

The measures proposed during the reign were mainly destined to affect the travelers, and less those sedentary, nonetheless, the results were rather weak, considering their severity and harshness. Moreover, the sedentary Roma benefitted from tax privileges. These privileges are mentioned for five such sedentary Roma musicians named Ferenc, Janos, Lacko Bakos, Laszlo Boromi and Lazlo Tinka. They were registered as having been granted *litteras privilegiades* privileges from Count Ferenc Esterhazy, exempting them from taxes<sup>21</sup>.

I mention the fact that in Bucovina, at the end of the 18<sup>th</sup> century, the Emperor of Austria, Joseph II, issued on June 19<sup>th</sup>, 1783 the abolition of the gypsy slavery in the province as a lot of Roma were grouped around monasteries and baron courts<sup>22</sup>.

<sup>17</sup> According to <https://www.scribd.com/document/260852643/Angus-Fraser-Tiganii#p.134>, accessed on 26.05.2019

<sup>18</sup> Lev Tcerenkov, Stephane Laederich, *The Rroma...*, 135.

<sup>19</sup> Viorel Achim, *Tiganii în istoria României [Gypsies in the Romanian history]*, (The Encyclopedic Publishing House, Bucharest, 1998), 70-71

<sup>20</sup> Richard Bright, *Travel from Vienna through lower Hungary/ Travels from Vienna through lower Hungary with some remarks on the state of Vienna during the congress in the year 1814*, (Cambridge University Press, 2012), 187-189

<sup>21</sup> Gilliat-Smith, B.j. An Eighteenth Century Hungarian Documents. *JGLS*(3)4:2, 1963, PP.50ff, apud. Lev Tcerenkov, Stephane Laederich, *The Rroma...*, 137

<sup>22</sup> Dimitrie Dan, *Etnii Bucovinene [Ethnicities in Bucovina]*, Mușatini Publishing House, Suceava 2012, according to the [http://www.dragusanul.ro/wp-content/uploads/Etnii\\_bucovinene.pdf](http://www.dragusanul.ro/wp-content/uploads/Etnii_bucovinene.pdf) website.

#### 4. THE ROMA MUSIC IN THE ROMANIAN PRINCIPALITIES BEFORE THE 19<sup>TH</sup> CENTURY

In Romania, the remarks on the Roma musicians were present since 1495, mentioning Mircea Purcel, the zurla player<sup>23</sup> who lived in the village of Nănești de Gherghești, in the Vaslui area. This area will stand out through the appearance of the Manoi village, comprised of Roma fiddlers who had learnt to play brass band instruments. During the period of Roma slavery, the slaves who were skilled in the professions they practiced, including musicians, were given in exchange of services made or to be made as a token of appreciation and gratitude to consolidate friendship relations or acts of recognition.

The Roma fiddlers seemed to have had a special status due to their talent of entertaining the Romanian people, but their lives and fates still depended on the families they were settled with. This aspect was recorded in Moldova in 1570, when Stoica the fiddler and his wife, together with Tîmpa the fiddler and Ruste are used by rulers Bodgan Voda and Mircea Voievod as part of their beneficences<sup>24</sup>. The music played by the Roma was part of a cultural mix represented at the rulers' weddings by princely and Turkish trumpeters, making up the Moldavian or Wallachian military band together with the Turkish one.

The princely music was composed of native music played by Roma fiddlers and foreign music (Turkish) played by the Turks.

The specific lilt of the Roma music is highlighted in 1652, at the wedding of Vasile Lupu's second daughter, where:

*“...Timuș a savage man from the steppe...came out of his state of apathy only when the fiddlers started to play...it was only then that he started to cheer...and ordered the Cossacks to dance, who then rumbled, like cattle in the mud...”<sup>25</sup>*

Another way of standing out was using their voices, as their lyrics reached the hearts of the party participants. Their repertoire was that of the peasants, including songs of sorrow, outlaw songs, lamenting over their slavery hardships, but also folk and court dances. Even though the ballad is specific to the fiddlers, it's still them who carry on the Romanian tradition of national Romanian dances during weddings, a form of perpetuation of the Romanian nation's history. The lyrics about the courageous deeds of national heroes played by the Roma fiddlers made them ever present around the Romanian rulers and barons at times when they prided themselves with the history and bravery of the people.

The Hungarian chronicler Szamoskozy, together with Bethlen Farkaș state that Mihai Viteazu entered Alba Iulia accompanied by his Roma fiddlers who wrote and sung their original Romanian ballads to praise war victories<sup>26</sup>.

The fiddlers' payment for playing at a baron's wedding could go to as high as 8 *thalers* according to a 1700 writing. Economically, the Roma were kept as slaves for a period of 500 years as their obligations (mandatory work and payment of dues/taxes) increased the wealth of

<sup>23</sup> C.Bobulescu, *Lăutarii noștrii [Our fiddlers]*, Jean Ionescu & Co National Printing House, Bucharest, p.39

<sup>24</sup> Viorel Cosma, *Figuri de lăutar [Fiddler figures]*, (The Musical Publishing House of the Union of Composers of the Romanian People's Republic, Bucharest, 1960), 14

<sup>25</sup> C.Bobulescu, *Lăutarii noștrii [Our fiddlers]*, (Tip.Națională Jean Ionescu & Co, Bucharest), 86

<sup>26</sup> I.Sîrbu, „ Ist.lui Mihai Vodă Viteazul” [The history of Mihai the Brave] II.p.339 apud,C.Bobulescu, *Lăutarii noștrii, [Our fiddlers]* (Jean Ionescu & Co National Printing House, Bucharest), 67

barons and rulers. Goldsmiths were at the top of taxed professions, while the musicians ranked 3<sup>rd</sup> in a total of 8 skills. Ruler Mihai the Brave stated that his income was also completed by the gypsies' taxes<sup>27</sup>.

In terms of both enhancing the image of the ruler and capitalizing on the musical talent, as well as strengthening collaboration relation between influential individuals, the Roma musicians were sent to various parties where several personalities of the Great Powers were present. Such a moment was recorded in 1819, when ruler M.G. Suțu sent a fiddler orchestra to a ball in Chisinau to play for Emperor Alexander I of Russia. His appreciation and amazement with the orchestra was particularly represented by the fact that he spent a considerable amount of time next to it, charmed by the way in which the fiddlers played the songs without using scores and how they interpreted national songs, finally rewarding them with 1000 rubles<sup>28</sup>.

In 1740, a fiddler orchestra led by Ioan Nedelcu was at the court of tsarina Ana Ivanova, in Petersburg. In 1774, Field Marshal P.A. Rumianțev asks the Wallachian divan for the Ivăniți brothers playing the kobza and Stancu, the flute player<sup>29</sup>.

The moment of recognition as a profession takes place with the emergence of the fiddler guilds around 1786, these being the ones who played the folk repertoire. The guilds appeared due to the fact that the fiddlers had a representative leader. It was due to these guild that they were able to acquire their redemption through payment or gain their freedom via the state laws<sup>30</sup>.

Gradually, under the influence of oriental music, the Roma fiddlers would also add new elements to the structure of folk music, imposing their own style. With time, the fiddler music would replace the Turkish music that was no longer a preference of the young, due to the fact that its specific oriental elements were assimilated into the traditional songs. The Roma were hence successful in adopting a new style of interpretation, making the transition to the western music.

The Roma musicians are witnesses to a change of the upper class that replaces traditional dances with the western ones, having thus to learn new repertoires to meet the demands of the environment in which they were active. Musicologist Viorel Cosma notes that the Romanian peasants in Transylvania and Banat were the promoting the traditional Romanian music, while in Wallachia and Moldova, this was a matter for the Roma<sup>31</sup>.

## 5. ROMA MUSICIANS IN THE EUROPEANIZATION PROCESS

The European civilization made its presence felt in the Romanian principalities with the growth in the number of Romanian youths attending the renowned European schools. The role of the French and Italian officers, as well as of the immigrants who arrived after the French Revolution is highly important in the evolution of the Romanian society's life, as they became teachers in the baron's homes and educated the new generation in the European spirit, teaching piano, violin or foreign languages.

The end of the 18<sup>th</sup> century and the beginning of the 19<sup>th</sup> were characterized by numerous theater and opera performances given by the foreign theater groups (French, Italians,

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<sup>27</sup> G.Potra, *Contribuții la istoria țiganilor [Contributions to gypsies' history]*, Mihai Dascal Editor, (Bucharest, 2002), 63-64

<sup>28</sup> Melania Boțovan, George Pascu, *Hronicul Muzicii Ieșene [The Chronical of Iasi Music]*, (Noel Publishing House, Iași, 1997), 35

<sup>29</sup> Viorel Cosma, *Figuri de lăutar...*, 16-17

<sup>30</sup> Viorel Cosma, *Figuri de lăutar...*, 15

<sup>31</sup> Viorel Cosma, *Figuri de lăutar...*, 11

Germans). The society was focusing on creating modern national culture and art. In this respect, the Roma fiddlers took part at revolutionary events underlying the beginning of modern history, from 1821, during the revolution and the Battle of Dragasani, where the battalion was led by the gypsy music of baron Constantin Golescu from Colintina<sup>32</sup>.

The change in the Roma's image begins with the liberal ideas of ruler Grigore IV Ghica who, at his arrival in Bucharest on November 6<sup>th</sup>, 1822, was accompanied by 200 well-dressed gypsies. This event was recorded by Kreuchely-Schwertberg, the Prussian consul at Iasi, in a letter addressed to the Prussian consul at Constantinople<sup>33</sup>.

With a futuristic mindset, the scholar Dinicu Golescu founded a boy's boarding school with free education, giving thus access to any social category, including slaves. In 1825, he also financially supports the musical education of a group of 12 Roma musicians, with the help of a musician brought from Sibiu. The latter was supposed to teach them the western style chamber music, as well as the way in which an orchestra was organized. The fiddler orchestra was comprised of 2 violinists, 2 flautists, two clarinetists, an oboist, a flute player, 2 trumpeters, a hammered dulcimer player and a drummer<sup>34</sup>.

The education of Roma fiddlers, but not only, becomes thus a priority as the access of members of the lower social classes to all social environments was conditioned by knowledge through education. The adaptation to the new musical trend of the Roma fiddlers is highlighted by two descriptions dating from 1847.

The first is an important account in the history of the Romanian music culture, which mentions the great pianist Frantz Liszt, who, while on his way to Odessa, has three concerts in the Romanian principalities, one being held at the Copou Theater in Iasi. This is when he meets the fiddler orchestra bands of the famous Barbu Lăutaru of Iasi<sup>35</sup>, Nicolae Picu from Cernăuți, and the Hungarian fiddler orchestra bands led by Bela Karoly from Debrecen and Laci Pocsy from Sighet. Following the audition of the Roma fiddlers' music, Liszt composed the Romanian Rhapsody<sup>36</sup>.

The second description dates back to 1874 and belongs to the German writer Wilhem de Kotzebue who states that fiddlers Barbu Lăutarul and Angheluță successfully complemented the European bands in theater shows and performances<sup>37</sup>.

We notice that these impressions are presented along those relating to the Vienna orchestra concerts conducted by Johann Strauss, the son.

Embedded in the Romanian principalities people's traditions, the Roma music becomes indispensable, even if it undergoes a fast modernization process. There is a division between the rural and urban music that takes place, which only confirms the fact that the repertoire they preserve, approach and develop is highly diversified, managing to address all social layers. In this respect, we mention a writing from March 6<sup>th</sup>, 1852 which includes the report of archbishop Constantin Vrabie from Bîrlad, in which he asks the leader of the church for the dead to be

<sup>32</sup> N.Iorga, *Izvoarele contimporane asupra mișcării lui Tudor Vladimirescu [The contemporary sources of Tudor Vladimirescu's movement]* apud. G.Potra, *Contribuții la istoria țiganilor [Contributions to the gypsy history]*, Mihai Dascal Editor, (București,2002),124

<sup>33</sup> *Doc.Hurmuzachi vol X* apud. G.Potra, *Contribuții la istoria țiganilor [Contributions to the gypsy history]*, Mihai Dascal Editor, (Bucharest,2002), 124

<sup>34</sup> Octavian Lazăr Cosma,*Hronicul Muzicii Românești [The chronicle of Romanian Music]*, The Musical Publishing House,Vol.III, (Bucharest, 1975), 3

<sup>35</sup> Octavian Lazăr Cosma,*Hronicul Muzicii Românești [The chronicle of Romanian Music]*, The Musical Publishing House,Vol.III, (București, 1975), 205-209

<sup>36</sup> Octavian Lazăr Cosma,*Hronicul Muzicii Românești...*, 208-209

<sup>37</sup> Melania Boțovan,George Pascu, *Hronicul Muzicii Ieșene [The chronicle of Iasi Music]*, (Noel Publishing House,Iași, 1997), 37



buried with the music of the fiddlers. The locals' requests, considering that this was allowed<sup>38</sup> in larger cities like Galati, Tecuci, Focsani, proves the fact that the Roma music became part of the Romanian culture, which further consolidates the aspect of traditional music. Folklore studies carried on by musicologists have also highlighted the role and style of the Roma fiddlers.

Caudella, a Romanian musicologist, son of Francisc Caudella, who came from Vienna and settled in Iasi to teach music to the barons' children, concludes after the analysis of the musical language that one of the scale underlying the Romanian folk music is the minor gypsy scale<sup>39</sup>.

As we have mentioned at the beginning of this analysis, the foreigner refugees in the Romanian principalities managed to instill ideas of freedom and generosity through the ideas they had acquired in the West. These were the seeds planted in the educated young people's minds which led to the idea of liberating the Roma from the slavery they've been living under for over 500 years. Thus, in 1844 the Moldavian ruler Mihai Sturdza frees the Roma enslaved by barons and monasteries, a gesture is very well received and appreciated by the educated young people, as well as by the western European states. On December 22<sup>nd</sup>, 1855, the Commonwealth Divan adopted the abolition of slavery. On February 20<sup>th</sup>, 1856, the law on the emancipation of the Roma in the Wallachian Principality is issued<sup>40</sup>.

## CONCLUSION

We can state that music is running through the Roma's veins, but there are exceptions. They also managed to make a living from music, maybe even...to avoid having to work...as the legends or certain voices around us say. But it is clear that, from the very beginning, the Roma music managed to find a place at the courts of the great emperors, rulers, barons and even peasants.

Their repertoire incorporated over time the characteristics of the culture they came into contact with, creating new styles of musical interpretation which have been and still are subjects of study in the great contemporary music schools.

The fiddler music, especially that performed by the Roma, earned its place next to the classical one through technicity, spontaneity, feeling and the genre-specific improvisation. This means of adaptation can also be attributed due to the context of the profession, under the public's and client's pressure who must be satisfied with the service paid. This music has a historical connotation in Romania for the areas in Moldova and Wallachia, where this profession was attributed to the Roma slaves. In Transylvania, an area less targeted, the music remained more in the peasant's care and less in that of the Roma, who practiced it in smaller numbers given the policies adopted in the time of the Austro-Hungarian Empire. I concluded that the music played by the Roma created a bond of coexistence between the Romanian people, the Ottoman, Russian and Austro-Hungarian Empires. The Roma musicians managed to alleviate the pain of the Romanian peasant with the help of the *doina* and ballads, most probably coming from their personal feelings and experiences. The music played by the Roma experienced a paradox in the sense that it was considered to be profane. We only refer here to the character of the music played the Romanian Roma, which must not be confused with the

<sup>38</sup> C.Bobulescu, *Lăutarii noștrii [Our fiddlers]*, Jean Ionescu & Co National Printing House, Bucharest, p.124

<sup>39</sup> Melania Boțovan, George Pascu, *work quote.*, 142

<sup>40</sup> Viorel Achim, *Țigăanii în istoria României [Gypsies in the Romanian history]*, (The Encyclopedic Publishing House, Bucharest 1998), 95-97

specific gypsy music or Romanian music, precisely because of its multiethnic background (Hungarians, Saxons, Serbians, Poles, Ukrainians, Hutsuls, Jews, Bulgarians, Turks, Russians, Tatars, Romanians).

As the musician profession was the most attractive in a limited range of occupations available for the Roma, music became closely associated with the Roma identity and their lifestyle. This aspect allows us to draft the idea that in Romania, the Roma musicians had a significant contribution both in developing and preserving the Romanian people's national identity, as well as that of the Roma ethnics.

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