

WORKING WITH ETHNIC MUSIC IN A WORK- BASED SYSTEM (VARIATIONS2)

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Overview

- Introduction
- Variations2
- Searching for musical content
- Fitting ethnic music into Variations2
 - ▣ Concept of “the work”
 - ▣ Contributors
 - ▣ Form/Genre
 - ▣ Instrumentation and language
 - ▣ Geographical location
 - ▣ Other information deemed important



Introduction: My Background

By the time I worked on the Variations2 project...

- ▣ Western Art music
 - Degree in violin performance
 - Working on Master's degree in musicology

- ▣ Ethnic music
 - Undergraduate degree in Anthropology
 - Undergraduate and graduate-level courses in Ethnomusicology
 - Performance experience with Scottish/Irish/Cape Breton/Shetland fiddling and music of people living in the Carpathian Mountains

Variations2

- Built upon work done on the initial Variations project
- Major difference with Variations2: separate database and search functions
- Largely based upon information found in MARC records
- System designed primarily with IU's Jacobs School of Music curriculum and music library holdings in mind

Cataloging in Variations2

2002-2007

- ▣ First Variations2 cataloger
- ▣ Initially worked on figuring out how to format non-MARC/AACR2 fields and information, identifying mapping irregularities and additional options, etc.
- ▣ Collection Management Librarian selected a representative group of bibliographic records, which included just a few ethnic music recordings
- ▣ Postponed dealing with ethnic music recordings until the Archives of Traditional Music wanted to look into using Variations2 as a means to distribute recordings digitized for the Sound Directions project

Variations2: Record Types

Variation2 Record Types

- ▣ Contributor
- ▣ Work
- ▣ Instantiation (similar to FRBR Expression)
- ▣ Container (similar to FRBR Manifestation and Item)

Variations2: Container Structures

“Structures” in Variations 2 records

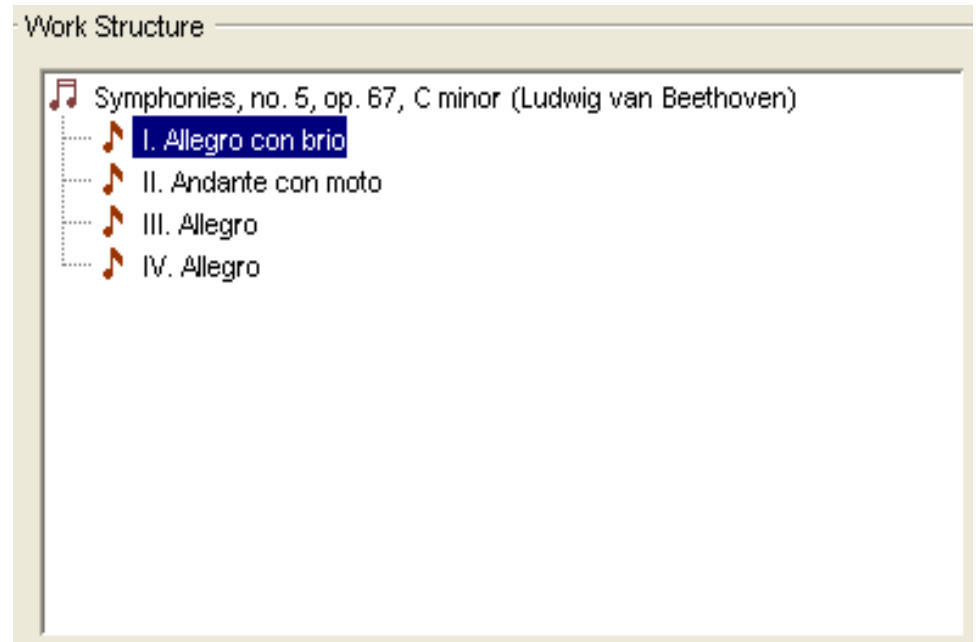
- Container Structure
 - Structure of tracks/entries/works as presented on sound recordings and scores
 - Like a table of contents
 - Purpose: allows one click access to specific contents on a container



Variations2: Work Structures

“Structures” in Variations 2 records (cont.)

- Work structure
 - Structure of individual movements/sections/points of access in a work
 - Purpose: once linked to Container structures, allows access to individual works and/or movements/sections/points of access in a work



The screenshot shows a window titled "Work Structure" with a list of movements for "Symphonies, no. 5, op. 67, C minor (Ludwig van Beethoven)". The movements are listed as follows:

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro

The first movement, "I. Allegro con brio", is highlighted with a blue background.



Searching for Musical Content

Searching for Musical Content

How do people search for musical content?

- Western Art music & Popular music
 - ▣ Works
 - ▣ Contributors
 - ▣ Instantiation and Container record elements

Search Options in Variations2

Basic

File Edit Bookmarks Window Help

Basic | Advanced | Keyword | Browse

Creator / Composer Examples: bach, "Johann Sebastian", moz, faure

Performer / Conductor Examples: bernstein, nbc orch, beatle

Work Title Examples: sonat, sym 94, "symphonies, H.I, 94", hymn

Key **Media Format**

Clear Search

Advanced

File Edit Bookmarks Window Help

Basic | Advanced | Keyword | Browse

Creator / Composer **Other Contributor**

Performer / Conductor **Publisher**

Work Title **Subject Heading**

Recording / Score Title **Key** **Media Format**

Clear Search



Searching for Musical Content

- Ethnic music
 - ▣ Most frequent search elements
 - Geographic location
 - Cultural/Ethnic group
 - Form/Genre
 - Instrumentation
 - ▣ “Second-tier” elements
 - Language
 - Dates
 - Contributors
 - Content/“Works”
- Most of these are aspects of *Expressions*

Search Options in Variations2

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Recording / Score Title Key **Media Format**

Clear Search

Recordings Selected to Test Ethnic Music in Variations2

□ Field Recording

- [Afghanistan, Baluchis, 1976], 1 sound tape reel (field recording housed at the ATM)

□ Commercial

- Blueprint / Natalie Macmaster (Rounder: 11661-7056-2)
- De l'aube à la nuit (Auvidis Ethnic: B 6748)
- Gamelan of Surakarta (JVC:VICG-5263 & VICG-5263-2)
- Instruments de musique du monde (Chant du monde: LDX 274 675 & CM 251)
- Le mystère des voix bulgares. Vol. one (Elektra/Nonesuch: 9 79165-2)
- Sjugurd og trollbrura (Finnskogen Kulturverksted: FiKCD 1958)
- The Garland encyclopedia of world music. Vol. 1: Africa
- The rough guide to Australian Aboriginal music (World Music Network: RGNET 1026 CD)



Concept of “The Work”

Concept of “The Work”

Standard Western Art music

Elements used to distinguish works in the Western Art music culture

- Title: distinctive/form-genre/instrumentation
- Creators: Composers, authors of text
- Representation on paper: scores, thematic catalogs, etc.
- Understanding of performance practice

Concept of “The Work”

Popular Music

Elements used to distinguish works in the Western popular music culture

- Title: distinctive
- Creators: Composers, Lyricists
- Representation on paper: sheet music, chord charts, newspapers/journals, etc.
- Understanding of performance practice



Concept of “The Work”

Ethnic music

Elements used to distinguish works in ethnic music

- Title: ?
- Creators: ?
- Representation on paper: ? – greatest representation through sound
- Understanding of performance practice



Concept of “The Work”

Elements used to distinguish works in ethnic music (cont.)

Title

- Distinctive
 - ▣ ex: Lady Charlotte Campbell’s reel (Robert Mackintosh)

- Descriptive
 - ▣ ex: Hornpipe and reel medley
 - ▣ ex: Baluchi war songs
 - ▣ ex: Love song
 - ▣ ex: Wooden slit-drum (Central African Republic)

- Uncertain
 - ▣ ex: Sajani jaye base kawane nagarwa
 - ▣ field recordings (collection level works?)

Concept of “The Work”

Elements used to distinguish works in ethnic music (cont.)

Creator

Known

- ▣ ex: Lady Charlotte Campbell’s reel (Robert Mackintosh)
- ▣ Question: can collectors/ethnographers be considered creators?

Unknown

- ▣ ex: O’r the moor among the heather (Traditional)
- ▣ ex: Baluchi war songs
- ▣ ex: Love song
- ▣ ex: Wooden slit-drum (Central African Republic)

Concept of “The Work”

Elements used to distinguish works in ethnic music (cont.)

Representation on paper

- Occasionally
 - ▣ ex: published tune books, manuscripts

- For the most part, rare

Concept of “The Work”

Elements used to distinguish works in ethnic music (cont.)

Understanding of performance practice

- Possible
 - ▣ If you have been trained in performance practices associated with the ethnic group, forms/genres , and/or instruments under consideration
 - ▣ If you know of a colleague who has received such training

- For the most part, rare

Concept of “The Work”

Variations2 decision:

- Distinctive titles: create a work record
- Non-Distinctive titles:
 - Create a work record, flagged as “uncertain” in some manner
 - Create a collection-level work record, treating the recording as the work and all selections as lower nodes in the work structure
- Field recordings:
 - Create a collection-level work record



Contributors

Contributors

Standard Western Art music and Popular music

Creators related to works

- ▣ Composer, librettist, lyricist, etc.

Performers

- ▣ Generally identified by distinctive names of individuals or groups

Others

- ▣ Producers, writers of program notes, engineers, etc.

Contributors

Ethnic music

Creators related to works – *if known*

- ❑ Composer, writer of text, etc.
- ❑ Does the culture consider performers as the creators?

Performers

- ❑ Possibly identified by distinctive names of individuals or groups
- ❑ Ethnic/cultural groups
- ❑ People specified as living in a specific geographic region
- ❑ Descriptive statements (ex: girls singing in a school yard)

Others

- ❑ Producers, writers of program notes, engineers, etc.
- ❑ Collector/Ethnographer

Contributors

Variations2 choice:

- Distinctive names: create contributor records
- Non-distinctive names: (1) attempt to address through mixture of instrumentation, form/genre, place of recording and/or (2) describe in a general note



Form/Genre

Form/Genre

In Variations:

- Fields for both subject heading and form/genre entries.
- Created controlled vocabulary lists and hierarchies
- Subject heading field
 - ▣ Based on LCSH headings
 - ▣ Required selection from controlled vocabulary
- Form/genre field
 - ▣ Based on LCSH headings and Amazon.com genres
 - ▣ Other than LCSH, did not look for another ethnic music source
 - ▣ Allowed selection from controlled vocabulary or free text entry

Form/Genre

Western Art music

- ▣ Terms relatively easy to apply
- ▣ Variations2 entries: always selected from controlled vocabulary

Popular Music

- ▣ Broad LCSH terms relatively easy to apply
- ▣ More specific LCSH terms problematic and I was unfamiliar with many Amazon terms
- ▣ Variations2 entries: generally selected broad terms from controlled vocabulary



Form/Genre

Ethnic Music

- ▣ Broad headings relatively easy to apply, if desired
- ▣ Specific form/genre terms often given on item
- ▣ Variations2 entries: almost always direct free text entry of terms presented on item

2 questions:

- Should the term be added to the controlled vocabulary list?
- Where does the term fit in the pre-existing form/genre hierarchy?



Instrumentation and Language



Instrumentation and Language

In Variations2:

- Controlled vocabulary lists
- Based on LCSH and MARC vocabularies
- Must select from list (no free text entry)

Instrumentation and Language

Western Art Music and Popular Music

- ▣ Most instrumentation options and languages were present in the lists

Ethnic Music

- ▣ Instrumentation and languages rarely on the lists
- ▣ Variations² choice: added information in a note.
Discussed changing the manner in which these fields work and expanding lists.



Geographical Location



Geographical Location

Where tracked in Variations2:

- Contributor record: Place of Origin field
- Work record: Place of Composition field
- Container record: Place of Publication field
- Instantiation record: Place of Performance field
- Also subject heading field

All fields allowed free text entry

None were searchable

Geographical Location

Issues specific to ethnic music:

- ▣ Settlements or regions (exact location unclear)
- ▣ “Within the border lands [of several countries]”
- ▣ “Lands of the [ethnic group] people”



Additional Issues Deemed Important

Additional Issues of Importance

Function or Context

- ▣ Variations2 choice: enter as part of a work title, form/genre entry, or in a notes field

Theme/Subject/Topic groupings

- ▣ Variations2 choice: perhaps enter as a note

Provenance statements

- ▣ Library collection, collector, story detailing manner in which item obtained
- ▣ Variations2 choice: enter in a note and/or holdings

Summary

- Able to fit some ethnic music into a work-based environment
- Much information important for ethnic music was
 - ▣ Entered in general notes
 - ▣ Not easily searchable
 - ▣ More expression-level than work-level information
- Great sense of unease in establishing records and entries when unfamiliar with the practices, rules, and vocabulary of the ethnic/cultural group
- Discussed the possibility of a system search function specific to non-Western music



The End