RDA IN THE WIDER WORLD

FOCUS GROUP ON MUSIC

Damian Iseminger, Chair, RSC Music Working Group
11 August 2016
SCHEDULE

I. Introductions (5 minutes)

II. Overview of RSC Music Working Group (5 minutes)

III. FRBR-LRM, Music, and RDA (20-25 minutes)

IV. Beyond Western Art Music (25-30 minutes)

V. Drafting Recommendations (25-30 minutes)
RSC MUSIC WORKING GROUP

Originally formed November 2012 as RDA Music Joint Working Group

Early 2014 was re–formed as the JSC (now RSC) Music Working Group
RSC MUSIC WORKING GROUP

Assists the RDA Steering Committee in the revision and development of instructions for describing music resources
Identify solutions and ways forward for the description and access of music resources
RSC MUSIC WORKING GROUP

Proposals Developed

- Simplification
- Logic and Clarification
- Additions
- Deletions
- Removing Access Point “Bias” from Recorded Elements
FRBR-LRM, MUSIC, AND RDA

From Work to Expression
  • Medium of Performance
  • Key
  • Representative Expression Attributes

From Work to Nomen
  • Preferred titles
  • Numeric Designations of Musical Works

Aggregates

Extensibility
FRBR-LRM, MUSIC, AND RDA

DISCUSSION
BEYOND WESTERN ART MUSIC
STRENGTHS AND WEAKNESSES OF FRBR FOR MUSIC MATERIALS

Variations/FRBR Project (Riley, 2008)

• Applied FRBR modeling to the Variations digital library

• Definition of “work” flexible, based on the type of work
STRENGTHS AND WEAKNESSES OF FRBR FOR MUSIC MATERIALS

Variations/FRBR Project (Riley, 2008)

- **Art music**
- **Jazz**
  - The tune is the work
  - Performances of the tune, no matter how widely diverging, considered expressions of the same work
- **Popular**
  - The song is the work
  - Performances of the song are expressions of the same work
- **World and Non-Western Music**
  - Questions of work boundaries had to be determined on a case-by-case basis
  - Criteria considered included cultural group “responsible” for the work, location, and context of the performed work
STRENGTHS AND WEAKNESSES OF FRBR FOR MUSIC MATERIALS

Variations/FRBR Project (Riley, 2008)

• Expressions
  • Weakness for performing arts materials
  • Performance of an arrangement contains multiple expressions
  • Inherent in all performances
  • Modeled in FRBRoo, but not modeled in FRBR-LRM
STRENGTHS AND WEAKNESSES OF FRBR FOR MUSIC MATERIALS

Variations/FRBR Project (Riley, 2008)

- World and Non-Western Music
  - Model as FRBR Entities or Entity Attributes
    - Geography
    - Culture
    - Event
    - Function
STRENGTHS AND WEAKNESSES OF FRBR FOR MUSIC MATERIALS

Ethnic Music (Liew, 2006) and (Hunter, 2009)

- First Tier Attributes
  - Geographic location
    - Place of origin of contributors
    - Place of origin of a song
    - Place of performance
    - Place of publication
  - Ethnic group
    - Can be thought of as fulfilling the role of “creation”
  - Form/Genre
  - Instrumentation
STRENGTHS AND WEAKNESSES OF FRBR FOR MUSIC MATERIALS

Ethnic Music (Liew, 2006) and (Hunter, 2009)

• Second Tier Attributes
  • Language
  • Dates
  • Contributors
  • Works
“I suppose it is tempting, if the only tool you have is a hammer, to treat everything as if it were a nail.”—Abraham Maslow, *The Psychology of Science* (1966)
FRBR AS MASLOW’S HAMMER

Resource Description is Reflexive (Weissenberger, 2015)

- It reflects the culture doing the description
- Conceptual models are reflexive of the modelers and the culture from which they came.
- FRBR is reflective of the values and ideas of Western library practitioners
FRBR AS MASLOW’S HAMMER

Imposing Ideas and Values

• Schmidt (2012) argues that from a FRBR perspective, jazz performances should be considered new works. Anecdotal evidence suggests otherwise.

• Performances of traditional Irish fiddle music are often highly personalized interpretations of traditional tunes. Performers do not see themselves as creating a new work. The tune is the work (Weissenberger 2015).

• Plains Indians see themselves as vessels for music and do not ascribe any ownership to their music (Weissenberger 2015).
Respecting the music of a culture means that the description of that music must reflect that culture.

Internationalization of RDA will require conceptual flexibility in order to produce faithful resource representations.
DISCUSSION
DRAFTING RECOMMENDATIONS
SOURCES CONSULTED


LRM-E2 Musical Work

LRM-R2 is realized through

LRM-R24i was transformed into

LRM-RXX has arrangement (subclass of LRM-R2)

LRM-R2 is realized through

LRM-E3 Representative Expression

LRM-R25 was derived into

LRM-E3 Performance + Arrangement

LRM-R31 has part

LRM-R2 is realized through

LRM-E3 Performance