Musikwissenschaft multimodal, vernetzt und divers: Zwischen Best Practice und Utopie

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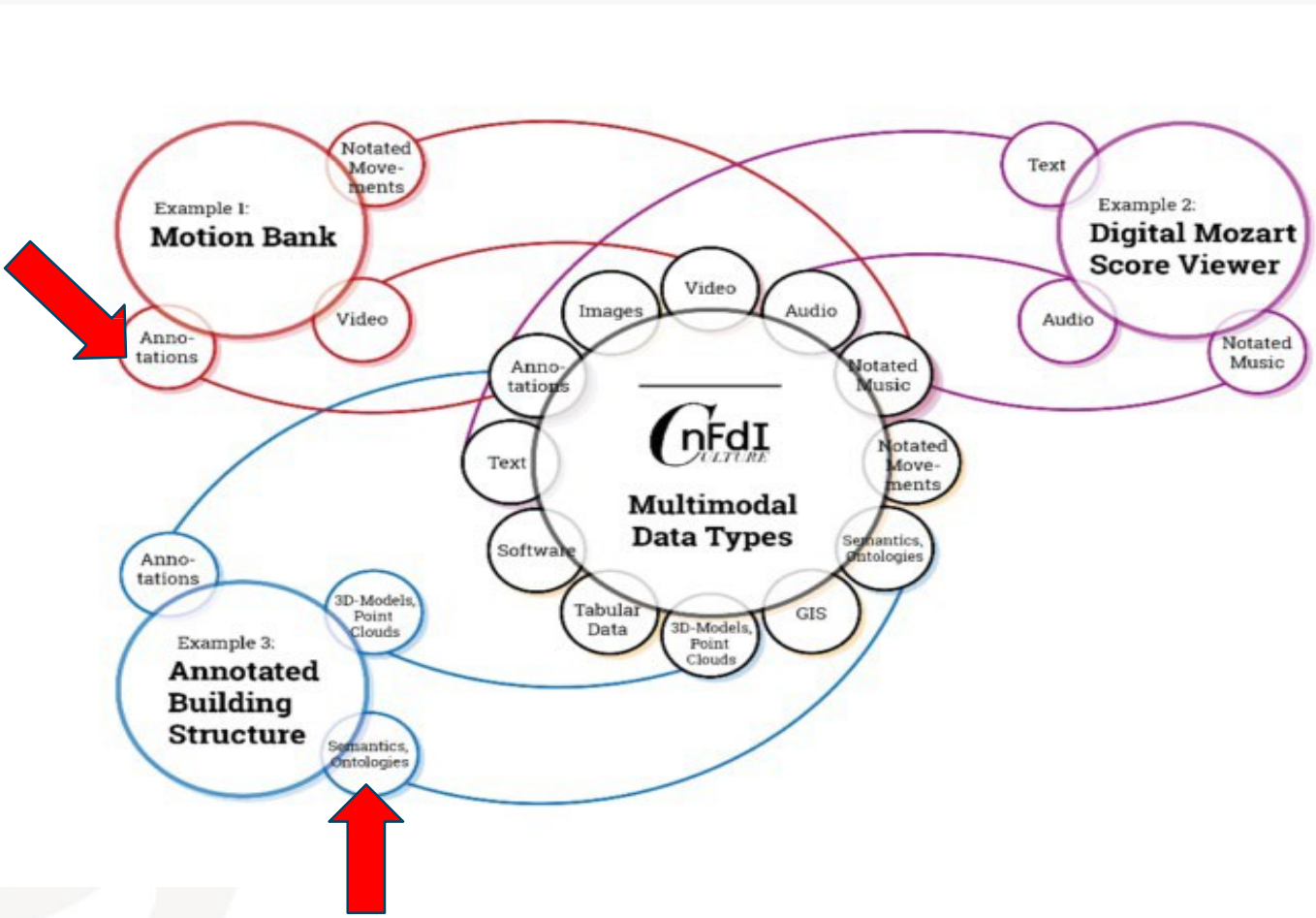
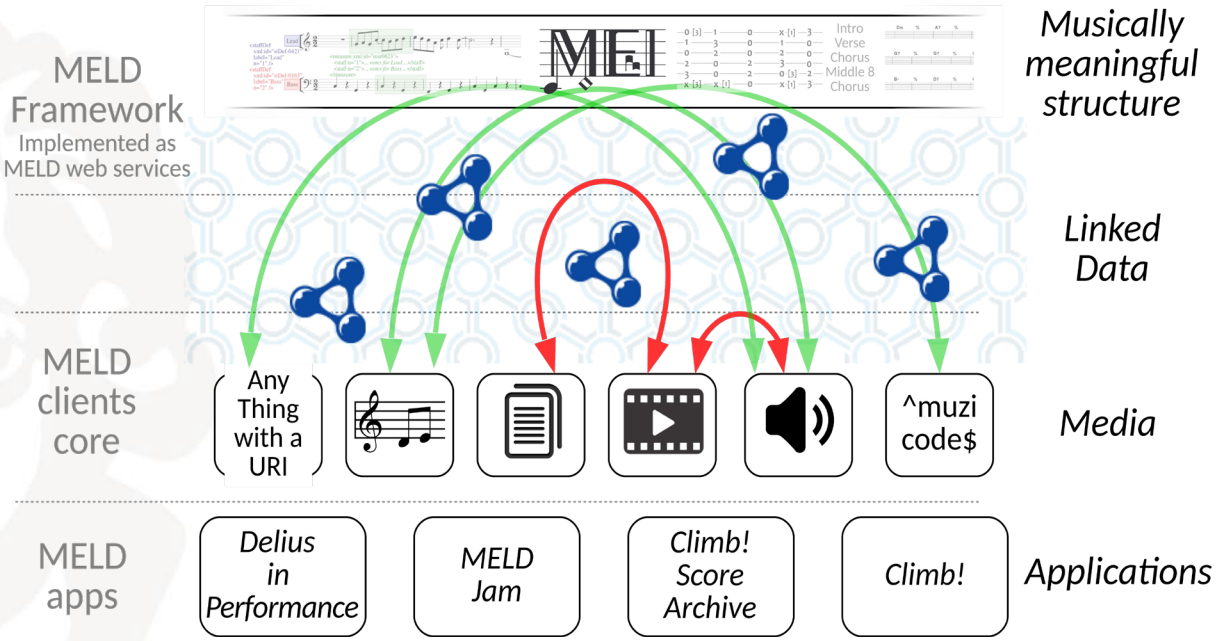
NFDI4Culture Plenary
4.2.2021
Online

Multimodal Data Types



https://nfdi4culture.de/index.html, letzter Zugriff am 3.2.2021

Abbildung aus: *David Lewis, David M. Weigl, Joanna Bullivant, and Kevin R. Page. 2018. Publishing musicology using multimedia digital libraries: creating interactive articles through a framework for linked data and MEI. In Proceedings of the 5th International Conference on Digital Libraries for Musicology (DLfM '18). Association for Computing Machinery, New York, NY, USA, 21–25. DOI:https://doi.org/10.1145/3273024.3273038*



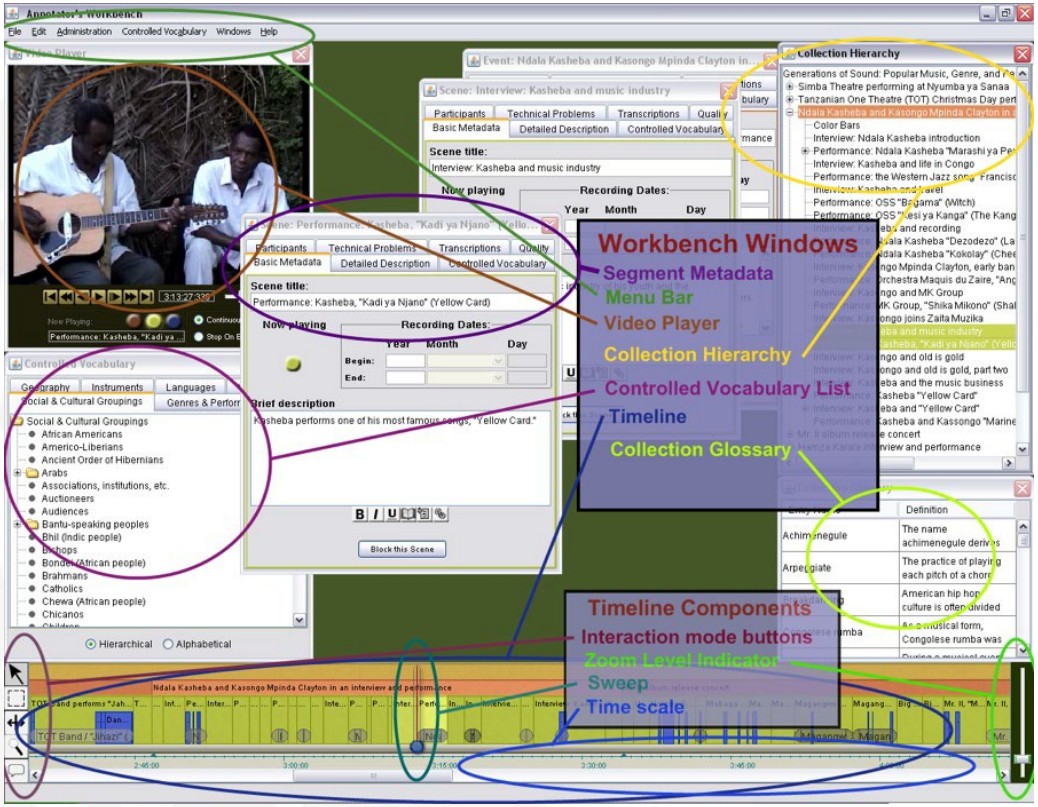
Here we describe the use of MELD for publishing multimedia musicology articles as web applications in which musically-meaningful relationships are mapped to the interactions a user experiences when moving between digital resources such as text, audio, video, and notation. We motivate our work with an enhanced interactive article studying the performance of works by Frederick Delius, and demonstrate our framework's suitability for this situation by implementing a MELD application integrating TEI text, IIIF-served images, MEI notation and recordings of audio and video. We describe the semantic annotations which underpin this realisation, and how they relate the user experience of moving between this content to the musicological argument being marshalled. Through this example we illustrate how connecting diverse media types using musically-meaningful semantics can support a richer form of publication, beyond the current state of the art.

(Lewis et al. 2018)

MUSIKWISSENSCHAFT
MULTIMODAL, VERNETZT
→ und DIVERS?

Best Practice in der Musikethnologie

Repositorium EVIADA (Ethnographic Video for Instruction and Analysis Digital Archive), Indiana University



VORTEILE:

- Open Access nach Registrierung
- Referenzierung von Videosegmenten gegeben (URL)
- Kontrolliertes Vokabular
- Schnittstellen zu Bibliothekskatalogen
- Forschende annotieren das Material selbst gegen Honorar
- Begutachtete Publikation eines Datensatzes

NACHTEILE:

- Kein integrer Sammlungskorpus, sondern nur Video

Abbildung: Eviada Annotator‘s Workbench (Quelle: Älge, Barbara 2019, *Forschungsdatenmanagement in der Musikethnologie*, Universitätsverlag Hildesheim und Olms Verlag, S. 61, Bildrechte: Alan Burdette)

- 60 personengebundene Sammlungen im *Ethnomusicology Archive* der UCLA and der University of Washington
- Jede Sammlung als Korpus: Audiomaterial, Videomaterial, Fotos, Feldnotizen, Korrespondenzen und weitere Ephemera
- Open Access nach Registrierung

Screenshot aus: https://www.ethnomusicology.amdigital.co.uk/, produziert am 11.2.2021

EOPAS - EthnoER online presentation and annotation system

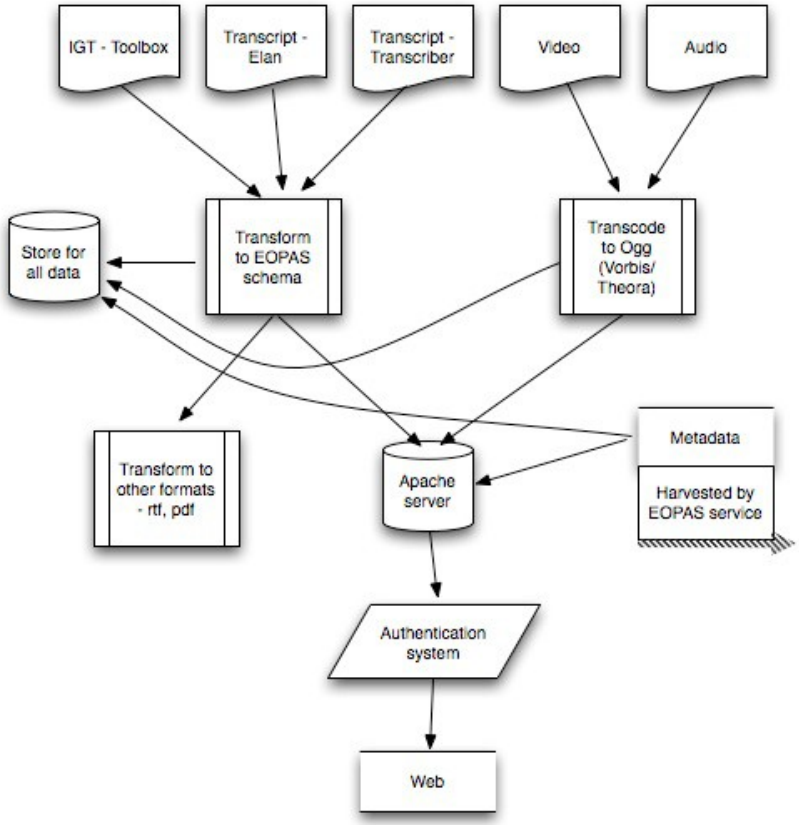
Sharing access and analytical tools for ethnographic digital media using high speed networks

Preparation of an open-source streaming server with time-aligned text: towards a distrib international language museum using EOPAS, the EthnoER online presentation and annotation system.

Chief investigators

Assoc. Professor Nick Thieberger, Professor Rachel Nordlinger, Cathy Falk (Music, the University of Melbourne), Steven Bird (Computer Science and Software Engineering, the University of Melbourne), Linda Barwick (PARADISEC, University of Sydney)

Grant type



„The project aims to promote standards for description, media formats, rights management and annotation to promote interoperability between collections and re-usability of ethnographic research data by researchers as well as cultural heritage communities."

Quelle: https://arts.unimelb.edu.au/school-of-languages-and-linguistics/our-research/research-projects/eopas, letzter Zugriff am 3.2.2021

"…perhaps the mainstream profession is turning away from the notion of archives and archivists as unequivocal custodians, authority figures, and de facto gatekeepers of the historical record and moving toward an archival praxis that is collaborative, empathetic, and more fully self-aware of its limitations and strengths."

(Becerra-Licha zit. in Fargion 2019)

"Of course archives are about conservation and preservation, but the postcustodial approach invites us to explore these acts in relation to content rather than physical artefact, and in relation to sustainability of knowledge in/of the content."

(Aus: Janet Topp Fargion*. "Archiving in a post-custodial world: an audiovisual perspective." *Ethnomusicology: Global Field Recordings*. 2019. Zugriff am 28.01.2021. http://www.ethnomusicology.amdigital.co.uk/Explore/Essays/ToppFargion) *britische Musikethnologin und ehem. Kuratorin der World and Traditional Music Sammlungen der British Library's Sound Archives

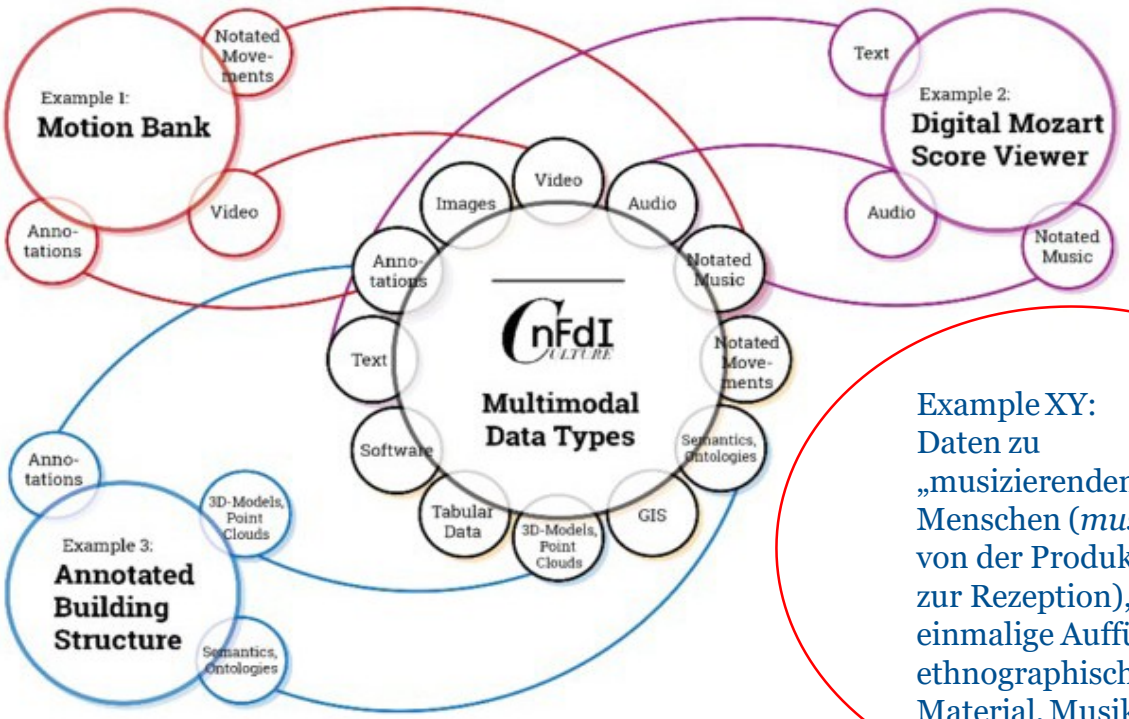
"To democratise heritage curation" (siehe das Projekt *Decolonizing Southeast Asian Sound Archives (DeCoSEAS),* Holland-Frankreich-UK Konsortium, mehr Information hier)

Best Practice aus wessen Sicht? → Einzelner Forscher*innen, Archivwesen, Source Communities oder Fachdisziplin?

Wie divers kann eine Musikwissenschaft im Rahmen von NFDI sein? Was ist aktuell möglich?

→ Musikeditorische Projekte und

→ Music Information Retrieval Projekte: Historiography of Musical Form through MIR (B. Kutschke und T. Baumann, Salzburg), Ethnographic Sound Recordings Archive (R. Bader, Hamburg), Computational Ethnomusicology (F. Scherbaum, Potsdam)



Example XY:
Daten zu „musizierenden“ Menschen (*musicking:* von der Produktion bis zur Rezeption), einmalige Aufführungen, ethnographisches Material, Musiksysteme*

„[*Song in the Sumatran Highlands*] is a digital project that helps reimagine the ways ethnomusicological knowledge is shared and moves us closer to the sensorial worlds of performance […] rich in visual and audiovisual multimedia, explanatory and interpretive text, annotated song texts, visualizations, and maps in order to model the sonic, visual, and spatial epistemologies of *saluang*, a West Sumatran vocal genre” (Jennifer Fraser via Emailliste der Society for Ethnomusicology am 8. Januar 2021 (Einverständnis eingeholt)).

*Definition „Musiksystem” in Baumann, Max-Peter, 1981, „Aspekte zum Problem der musikologischen Ethnographie”, in Baumann, Max-Peter (Hg.), *Musikologische Feldforschung,* Hamburg: Wagner, S. 12-36 , hier S. 16