Three views of the ‘musical work’.
A study of conceptualisations in philosophical, bibliographical and editorial contexts within the Domain of Music.

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Abstract

The author examines a choice of the conceptualisations of the ‘musical work’ within the domain of music in the context of bibliographical control and information retrieval. The study uses the principles of domain analysis proposed by Hjorland (Hjorland 2002) as a framework. The scope is wide and does not claim to be comprehensive. The philosophical and performance related conceptualisations of the musical work are examined with the method of discourse analysis of major writings on the topic. Each analysis is followed by an assessment of its relevance in the context of information organisation and user’s tasks. The phenomenological approach to the mode of being of musical work is examined with its particular applicability to modelling of the bibliographical entities in the domain of music. This is followed by further exploration of the bibliographical control of music and recent developments in FRBR/FRAD framework. The activity of editing music is presented in the context of its relevance to the practice of cataloguing music resources. In the conclusion the author points to the similarities of the activities of editors and information professionals in the context of critically informed choices they need to make when preparing either the text for the purpose of study or performance, or the catalogue record for the purpose of information retrieval. The shift in information organisation towards linked resources and the entities formulated as points of reference (including the main subject of this study – the ‘work’) beyond the library systems into the related resources on the world wide web is highlighted and the possibilities for further research in the context of the ‘work’ are suggested.
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I Introduction

1.1. The purpose of the study.

The purpose of this enquiry is to examine a variety of conceptualizations of the ‘musical work’ developed within the discourses of philosophy, the bibliographical control of music and the editing of musical sources. Each conceptualisation has its own context and purpose, but the vocabulary used in all of them (‘musical work’, ‘text’, ‘performance’ etc.) suggests that the writers intended to examine it within the domain of music. The author will attempt to draw connections between those discourses in order to find attributes and definitions that could potentially help the information practitioner in getting a broader perspective on the topic of the ‘work’.

1.2. Approach and methodology.

The main framework for this project is formed by Hjorland’s domain analysis approach (Hjorland 2002) (two aspects in particular):

- Epistemological and critical studies, with particular interest in the ‘nature of knowledge and epistemological assumptions on the mode of being’ (Hjorland 2002.438) of the main subjects within a domain (in this case – ‘musical work’),
- Studies of terminology and discourse analysis (Hjorland 2002.441) – exploring the discourse communities, the way they communicate and produce literature and the language and terminology they use.

The domain analysis approach to the information chain allows bringing together activities within the domain (e.g. performance, editing, research and scholarship, etc.) and the practice of information professionals in the context of bibliographic control and addressing the user’s tasks. Hjorland’s exploration of the concept theory (Hjorland 2009) strongly influences the study of the discursive communities. The method of discourse analysis guides the study of relevant literature.

The author intends implicitly to explore the possibilities of proliferation of philosophy in LIS and the role of broader conceptualisations in developing a shared understanding of activities within the domain of music.
1.3. Scope and definitions.

Since this project is based on philosophical, library and information science and musical literature (editing music), the author made critical choices to limit the number of sources without necessarily narrowing the scope of the discourse analysis. Therefore the examples from literature are intended to indicate a particular issue rather than aspiring to present a full review of the discussions on the topic. The broadest selection of voices comes from the philosophical analysis of the ontology of the ‘musical work’. The sources come from Anglo-American literature with the exception of Roman Ingarden’s *The Musical Work* (from the collection of essays *Ontology of the Work of Art*), the second English translation published in 1989. The discourse of the bibliographical control of music is represented by two major authors – Richard Smiraglia and Sherry Velucci and a variety of recent writers in scientific journals. The field of editing music is represented by two authors – James Grier and John Caldwell and two editors – Jonathan Del Mar and Dr Peter Horton. Both editors kindly agreed to discuss the topic with the author of this project, sharing their personal experiences and opinions.

The term ‘musical work’ has been used as a concept within the domain by all possible actors within it. As a main point of reference for this paper, it will not be explicitly defined therefore allowing for a variety of voices and ideas to be heard. Other terminology related to music, including ‘editing’ and ‘notation’ have been sourced from the *Grove Dictionary of Music* online version (*Grove Online*).

Phenomenology can be understood in general terms as a ‘description of the objects of experience, [referred by Husserl to as] phenomena’ (Lacey 1986, 175). Budd (Budd 2005) quotes Max Scheler’s take on phenomenology as ‘an attitude [as oppose to a method] of (...) seeing in which one can see (...) or experience (...) something which otherwise remains hidden’ (Scheler 1973.137).

Musical semiology, developed by Jean-Jacques Nattiez, concerns itself with the processes surrounding the ‘material reality of the work’ (Nattiez 1990.15). It is related to semiotics, ‘the linguistic studies of signs and signifiers’ (Nattiez 1990.3).
The discursive communities were identified through examining literature resources. Since the main subjects of interest are ‘musical work’ (in the domain of music, aesthetics and philosophy) and ‘work’ (in the bibliographical context), both terms were used to search the databases of journals and browse the catalogues of music libraries. The immediate inspiration for the project – Roman Ingarden’s phenomenological approach to the ‘musical work’ has been referred to by a variety of writers in the context of philosophy, music theory, analysis and practice, semiology, etc. Some of the literature included in this project has been located through the reference to Ingarden’s study (Nattiez 1990, Ferrara 1991, Treitler 1993, Smiraglia 2001, and others). The identification of major works on the topic of bibliographical control of music resources lead to the discovery of a thriving community of library practitioners concerned with relating the new developments (i.e. FRBR/FRAD modelling of entities and RDA in particular) to the experience and practice of information retrieval in the domain of music (especially in institutional settings). The process of establishing the text of musical work for publishing appears to be one of the least discussed topics in the literature available (only two major recent publications). A closer look at the activity uncovered a thriving and competitive group of practitioners, either working for a publisher or independently.

1.4. Literature review.

There are a number of articles presenting various philosophical approaches, informed and based on a variety of epistemological assumptions. Stephen Davies (1991, 2001), Jo Ellen Jacobs (1990) and Peter Kivy (1993, 1995, 2000) explore the relationship between the performance, the composer’s intentions and the ‘work’. They also consider the possibilities of understanding the composer’s intentions written in the score and mediated through the conventions of the notation. Leo Treitler (1993, 1997) focuses around the problem of establishing of the text of ‘musical work’, considered as a written instruction (in various cases not possible to be determined due to the number of the composer’s sketches). Jerrold Levinson (Levinson 1980) considers ‘musical work’ as an aural phenomenon of sounds organised by the composer. Jacobs’ view of equal value between work and performance is presented as a borderline case, in order to show how a particular logical approach can influence the
formulation of entities (Jacobs 1990). Aaron Ridley’s (Ridley 2003) point on the fruitless search for the mode of being of ‘musical work’ is a challenge to all those philosophers and writers who mix ontology with aesthetics, overlooking the real issue of cultural and social function of the idea of ‘work’. It is worth quoting his opinion that ‘[i]f it is the philosophy of music one is interested in doing, then ontology really is an idle distraction … [and] we should have nothing further to do with it’ (Ridley 2003.220). He leaves an open question: do works change in performance or do they stay the same, with their readings changing overtime, influenced by the performers’ choices.

According to the semiological approach represented by musicologist Jean-Jacques Nattiez (Nattiez 1990), the ‘musical work’ sits between the author and the reader (performer, critic, theorist, listener etc.) and gets interpreted both in the process of writing it and becoming acquainted with it (Nattiez 1990). Nattiez strongly opposes the idea that it is a communication process. As Smiraglia points out, ‘the more a ‘work’ is present in culture, the more it is exposed to reinterpretation’ (Smiraglia 2001.25). This raises a number of questions about the role of the author and how much a performer of musical work can or should seek to understand the composer’s intentions. Some examples of most influential writers (considering their presence in the literature and the controversy their voices raise) have been chosen for this paper, including Richard Taruskin (Taruskin 1995) and Lydia Goehr (2000, 2008).

The phenomenological approach to the mode of being of the ‘musical work’ written in 1928 by Polish philosopher Roman Ingarden from the phenomenological school of E. Husserl (Thomasson 2008) has been widely quoted in philosophical and music analysis related literature. There are two texts of his work translated into English, one translation from Polish by a Polish musicologist Adam Czerniawski and edited by Jean G. Harrell, the other from German (Ingarden had also written it in German) by Raymond Meyer with John T. Goldthwait. The shortcomings of both translations (especially the Polish one) are perhaps the main reason why Ingarden’s approach, even though often cited, still doesn’t get full recognition (Ferrara 1991). From the Information Science point of view, Ingarden’s analysis of musical work is an important examination of the nature of the phenomenon, because it appears to be the source of the multiple discourses and activities within the domain. Its
characteristics can somehow shed light on the complexity of relations within the domain of music. For the purpose of this enquiry, Ingarden’s approach has been compared to other philosophical approaches in order to show the scope and value of it. The study could be expanded into broader domain analysis, which is beyond the scope of this paper. The phenomenological approach, as noted by Budd (Budd 2005) is an ‘attitude rather than a methodology’ (Budd 2005.45). Considering Hjorland’s domain analysis includes aspects of the ‘ontological assumptions concerning the object under study’ (Hjorland 2002.439) and Budd’s argument for the value of phenomenological approach for Information Science (Budd 2005), Ingarden’s analysis can be considered a relevant and valuable conceptualisation for information professionals.

Richard Smiraglia and Sherry Velucci have been writing extensively on the topic of the bibliographical control of music and the concept of the ‘musical work’ in the contexts of information organisation. Velucci analysed the holdings of Sibley Music Library (Velucci 1997) in order to discover and classify the bibliographical relationships among the items catalogued in that particular library. Also, she was an active member of the cataloguing committee of International Association of Music Libraries and Archives, an organisation with strong influence among music librarians. There are three books by Richard Smiraglia that have been particularly influential in the music library community. The history of the bibliographical control of music (Smiraglia 2006) lists and examines literature written in relation to the practice of maintaining a collection of musical resources. He lists multiple examples of literature on similar topics that show no consistent practice and the prevalence of locally developed and unique experiences. His Music Cataloging (Smiraglia 1989) is one of the most important handbooks for specialist cataloguers, presenting a variety of musical resources and the ways of cataloguing it following the AACR2 guidelines. In the context of FRBR/FRAD modelling of entities and the efforts to adjust and possibly change or abandon MARC21 cataloguing, Smiraglia’s book is a source of comparative and historical reference, thanks to his systematic approach, rather than a handbook of current cataloguing practice. Finally, in his book from 2001 Smiraglia examines and compares the conceptualisation of the ‘work’ in order to find a comprehensive understanding, informed by various theories.
(including Nattiez’s musical semiology) that could be used in the formulation of the entities for information retrieval.

A further exploration of writings on the topic of ‘musical work’ influenced the direction of this study. Philosophical approaches operate on the meta-level of the understanding of a phenomenon. The text in music requires more attention than just the assumption that the composer’s writing is the final and only source of the work. The historical distance from the original composing process and the multiplicity of printed editions often published with a commercial aim rather than one based on scholarly research, cause problems when making choices for performance source for musicians and the collection development for librarians. Therefore the enquiry turns to the area of editing music, understood as establishing the text and preparing it for printing. There are two major works on the subject, Caldwell’s *Editing of Early Music* (Caldwell 1995) and James Grier’s *The critical editing of music* (Grier 1996). Both are invaluable sources of theory and practical examples established through years of editing musical resources for a variety of purposes and publishers. Caldwell’s book gives a lot of practical advice, especially when faced with mensural and other early notations. Grier discusses the ‘stemmatic filiation’ (Grier 1996.67), a methodical approach to multiple sources of musical work, aiming to ‘determine as closely as possible the text of an authorial original’ (Grier 1996.67).

The activity of editing, understood as the ‘preparation of music for publication, performance or study, usually done by someone other than the composer’ (*Grove Music Online*) is deeply rooted in the economic discourse of music publishing and explicitly connected with academic, performance and other institutional discourses. It affects and engages with information production and dissemination. It is therefore vital to examine closely the way editors pursue their activity. Aforementioned books by Caldwell and Grier will be set against the comments from accomplished editors – Dr Peter Horton from RCM Library and Jonathan Del Mar, who works with music publisher Bärenreiter on various editions, including the *Symphonies* by L. van Beethoven. The method of discourse analysis allows including the conversations with practitioners as well as the readings of source literature. It is worth mentioning that since editing is a critical activity, requiring personal judgement based on the interpretation of the sources, it bares both the qualities of authorship and interpretation. The editor
has to be more explicit with his intentions than the composer, because his choices affect a text they are preparing. The task of editing often involves working with scores written centuries ago, which were written (composed) in a particular cultural setting (e.g. court, church) or for a specific type performance (dance, ceremony, religious celebration, etc.). It brings forward another question that goes beyond the scale of this project – how much and what kind of information could or should be associated with the ‘work’?

There are particularly strong influences from institutional, social and economic discourses on how the role of the author and the work get reinterpreted. It raises another question, the answer to which requires further study and goes beyond the scope of this paper, if the ‘work’ is a kind of an informational object, constructed through interpretation of data it contains and gathers through activities around it, as one may consider it paraphrasing Luciano Floridi (Floridi 2011) or is it a social and cultural construct, to which one refers in the more informal way, which role has changed and will change according to the reinterpretation. For the purpose of information retrieval an entity needs to be defined by a set of explicit attributes and connected with other entities through defined links in order to be easily found and identified. What comes to the fore of the question of the work is the purpose of the definition. As the reading of a variety of texts on the topic shows, one can often reach a point of doubt on whether the authors are in fact talking about the same phenomenon. Therefore all examples of considerations given to the ‘musical work’ will be approached from the point of view of Information Science – how a particular philosophical approach could be used as an aid to understand more deeply the nature of work and to explain the connections and the multiplicity of information resources in the domain of music. As studying the literature for this paper shows, the nature of ‘work’ has been examined extensively within multiple contexts and there is no single definition of it.

Before venturing into the study, it is important to make a note of two aspects of the domain of music. First is that very often the attributes, definitions or terms used within the domain of music are taken for granted or even left unmentioned for the reader to make his own assumptions based on individual knowledge. Second observation is that every person pursuing any type of activity within the domain of music, from the composer, through the editor, publisher, performer,
cataloguer, listener, analyst etc. performs a critical activity, interpreting and producing information. The information chain is therefore heavily affected by cultural and institutional discourses and by the critical choices of the actors within the domain.

1.5. Brief summary of proceeding chapters.

The opening chapter focuses on the philosophical considerations given to musical work and the domain of music in general. It introduces the multiplicity of voices and conceptualisation of ‘musical work’ in order to assess the possibility of defining ‘musical work’ for the purpose of bibliographic control and information retrieval. It represents a pragmatic approach to the ontologies of musical work. The author seeks to understand in what way the philosophical assumptions on the topic of musical work can help to organise the information resources and how, if any, the ontological assumptions about the nature of musical work influence the activities within the domain (analysis, performance, editing and information organisation). Particular attention is given to the phenomenological approach to musical work, developed by Roman Ingarden. Its relevance lies in the exploratory character of the description of activities and people involved in the domain. Also, the phenomenological approach has been positively assessed as a valuable angle for the study within LIS (Budd 2005).

The following chapter discusses aspects of bibliographical control of music materials and the emerging influence of the IFLA model of entities, the practice of cataloguing and linking the variety of items within a bibliographical universe. The entities are presented briefly, followed by a broader discussion on the topic of cataloguing musical resources as a critical undertaking, depending on the knowledge and skills of the cataloguer. The discussion is based on the study by Sherry Velucci (Velucci 1997), journal articles and the personal experience of the author.

The next chapter explores the theory and practice of editing musical text in the context of establishing a reliable source for further interpretation. The activity of editing is a critical undertaking and plays an important role in mediating between the composer and the performer. The discourse analysis is based on a few important sources of reference (Grier, Caldwell), conversations with editors.
(Jonathan Del Mar and Peter Horton) and the exploration of critical commentaries, published with editions of Beethoven’s *Symphonies* (Del Mar 1997). The process of editing is given an overview, with establishing the influences of institutional discourses (academic, performance, publishing, social, economic and cultural context). Some of the editorial tasks are discussed in more detail, including finding, assessing and choosing the sources for the edition. The establishing of a reliable text that reflects composer’s intentions is one of the most important activities within the domain, considering the strong discourses of performing, education and analysis of works written a hundred or more years ago. It is also connected with the economic aspect of publishing and it therefore allows for the expanding of the domain of music into its more commercial rather than academic and cultural aspects. The new editions of old works appear often for commercial purposes, but at the same time they stimulate research, expand the theory and practice of editing and performance, affect scholarship, etc. They are also closely connected to the discoveries and mapping of sources of texts. As Grier points out, ‘catalogues enable research’ (Grier 1990.52), but a wrongly catalogued resource may not allow for a mistake to be corrected for hundreds of years. The importance of the activity of editing is assessed in the context of bibliographical control within the domain, in the context of the access, creation and critical interpretation of the resources.

The concluding chapter brings together the discussions around the topic of musical work. Based on the framework of domain analysis (Hjorland 2002) and the remarks on the concept theory (Hjorland 2009), the aspects of the domain of music analysed in previous chapters are compared and given a summary. General observations on the issue of conceptualisation and the mode of being of the ‘musical work’ as well as suggestions for further research conclude the paper.
II Philosophical assumptions and analytical approaches to the nature of the ‘musical work’ in the context of information provision.

2.1. Introduction.

The ‘musical work’ has been the subject for philosophical enquiry in the writings of many authors. The aim of this chapter is to present a variety of positions and opinions on the mode of being of musical work, examined in the context of philosophical and aesthetic enquiry. Approaching the entity of ‘musical work’ in a philosophical investigation allows the information practitioner to broaden the understanding of the information chain as well as to explain the multiplicity of resources and a variety of users’ needs.

2.2. The concept of ‘musical work’ in philosophical and aesthetic literature.


At the beginning of his enquiry, Davies (1991) gives an overview of previous ontological studies on musical work. He mentions various positions on the topic. He examines two views of the ‘work’:

- the ‘work’ is still itself even if it is performed on different instruments than the one intended by the composer.
- performance in accordance with exact composer’s prescription would be the necessary condition to identify the work in the performance (Davies 1991.22)

Those two contradicting views have an immense consequence for modelling identities in the bibliographical world. An arranged piece of music would either belong to a ‘work’ family or not, depending on the interpretation of the conditions of identification of the musical work. It is however very narrow view, because it would not take into consideration the intentions of the arranger and the performers towards the original ‘work’. This type of reference points to a strong narrative of ‘performance of works’ with the ‘duty of the performer towards the composer’ (Davies 1991.31). Davies points to the process of
becoming familiar with musical work through examining the score and performances. He examines the relationship between the work and its performances and the nature of that connection. He points to the peculiar role of type of activities within the domain of music, that most of the time are implicit – the activities focused around the performance of musical works and the activities with mainly ‘music-making’ (Davies 1991.31) in mind. Interestingly, despite the almost impossible identification of the ‘musical work’, he states that it is ‘sufficiently complex and stable to become the focus of attention’ (Davies 1991.36). He concludes that the ontology of musical work ‘changes with cultural, sociological, historical and economic circumstances’. Davies’ voice is one of many in the discussion on the validity, reference and the authenticity in performing music to which there is a significant historical distance. He expended his philosophical enquiry into the topic in a monograph from 2001, *Musical works & performances* (Davies 2001). John Butt presents an account of the development, the intellectual and philosophical background of the ‘historical performance movement’ in *Playing with history* (Butt 2002).

Jo Ellen Jacobs (1990)

An interesting view of musical work is presented by Jo Ellen Jacobs (Jacobs 1990). She proposes to look at musical work as equal to performance. The composer is responsible for the organisational part of the musical work, the performers take charge of the ‘sonorous surface’ (Jacobs 1990.75). She opposes the view of the score playing the central role in the ontology of musical work by comparing its role to one of a set of instructions, an architectural plan or a food recipe. She draws an analogy between musical work and the living organism, where the score is an idea is the blueprint for the performance which develops according to the skills of the performer handling the materials similarly to a scientist and is affected by a particular environment (instruments, acoustics etc.) where it develops. This view would be quite impractical it is for the organisation of bibliographical entities in a collection including monographs in printed or electronic form. This view of musical work as equal to performance resonates well with the practice of improvised music, electronic and electro-acoustic music (where each performance and/or its recording is different and the performers are either more recognised than the composers or the composers are than the performers). Its consequence would be that musical
work changes ontologically in time, because every performance brings its new instantiation.

Leo Treitler (1993, 1997)

Leo Treitler’s ontology of musical work refers to the writings of K. Popper and R. Ingarden and it follows an example of the epistemology of compositions of F. Chopin. According to Popper

‘musical composition has a very strange sort of existence (…), neither the score (…) [n]or is it any of the performances (…) it is an object [part of World 3 – ‘the world of the products of the human mind’ (Popper, Eccles 1977, 449)] , which exists, but exists nowhere, and whose existence is (…) the potentiality of its being reinterpreted by the human minds again’ (Popper, Eccles 1977, 449-450)

Treitler points out two generally understood roles of the score – ‘instructing (…) and designating or indentifying’ (Treitler 1993.486). Through the analysis of mazurkas by F. Chopin Treitler points out that sometimes even the composer himself perhaps has been exploring the idea of ‘wholenesness’ by not indicating where to stop playing (the tune can be repeated many times and the performer has to decide when to stop). For the listener however ‘the music stops but does not conclude’ (Treitler 1993.486). This approach to the role of musical score expands its role beyond instructing and identifying the ‘musical work’. The analysis of the individual process of composing, in the particular case of F.Chopin, indicates that the variety of sources left by the composer is perhaps ‘essential to the aesthetic mode of existence’ (Treitler 1993.490). By allowing the variety of edited, not edited or post-edited texts to be simultaneously present, Chopin leaves us with the choices that need to be made in order to perform his music. Apparently ‘Chopin had the opportunity to eliminate [the errors] … but did not do so (Treitler 1993.493). Interestingly, Treitler mentions strong tradition of authority in performance which negates the potentiality and openness of the work possibly intended by the composer. The composer depends heavily on the conventions of notation, editing, publication and performance contemporary to him and he might leave certain things implicit.
Therefore Treitler gives strong priority to historical studies and the discovery and analysis of all possible documents related to a particular work to trace the intentions of the composer.

One does need to refer to historical conditions of the musical activity and the possible intentions to write the score. In some cases, especially with regards to medieval music, the score played only the role of exemplification for particular use by particular group of people. In order to identify the role of the score and/or the performance – identification and/or instruction and/or exemplification one needs to recognise the historical context, in which the particular example was written (its cultural, economic and social circumstances). The editions of works that claim to identify it would need to include all possible versions of a particular work. In conclusion Treitler used the term ‘fluidity’ to refer to musical work, that depends on compositional process as well as on the 'practice and the beliefs of practitioners' (Treitler 1993.494).

Peter Kivy (1983 – 2000)

Peter Kivy wrote an extensive number of essays relating philosophy and music. He explored the nature of music and musical work by examining the phenomena with a rigid philosophical approach. All Kivy’s essays, similar to the writings of Stephen Davies are relevant in the context of the ontology of ‘musical work’. Only a few of his essays have been chosen for this study, due to the limitations of this project.

In his essay from 1989 Kivy picks up two themes: the preoccupation of philosophers with music and the minimal presence of ‘musical masterpieces’ (Kivy 1989.20) in the education of undergraduates. The knowledge of Shakespeare is for him as important as being familiar with Beethoven’s Symphonies. Kivy places the music as an obligatory element of the rounded education in ‘arts and letters’ (Kivy 1989.20).

There are two aspects to the discourse of musical works implicitly present in Kivy’s essay:

- By bringing the ‘arts and letters’ as a reference to academic activities Kivy refers to the issue of validation of music studies (including analysis and musicology) in the academic discourse.
The way he refers to musical works as masterpieces and the choices he makes (Beethoven’s *Symphonies*) implicitly suggests a discourse dominated by certain types of musical works in cultural and social life.

Both of these considerations have strong consequences for the bibliographical control of music. The activities focused around ‘musical works’ result in the production and dissemination of items either used as a reference (scores, parts for performance, recordings etc.) or written and published as a result of study or aesthetic appreciation etc. (a variety of books, articles, papers and journals related to music).

Kivy explores the ontology of the ‘musical work’ in a number of ways. He considers the idea that musical activity in the history of human kind comes from the context, the purpose of dance, march or ritual and it would function as ‘education and tribal initiation’ (Kivy 1989.26). The performance as a whole is a kind of ritual, including the presence and the engagement of the audience. Interestingly, Kivy makes a point against listening to recordings in private, since it ‘deprives the audience of any real sense of what it is like to make music’ (Kivy 1989.27). Incidentally, the study of the relationship between the recording and the ‘work of music’ is beyond the scope of this project. However, it is worth mentioning that there has been a strong interest in the academic analysis of the role and the ontology of recordings and the phonography in general (Brown 2000, Moore 2000). Another criticism expressed by Kivy is aimed towards the discourse of academia, where ‘musical work’ became the focus of analytical activity and it received ‘the content it does not have’ (Kivy 1989.30). He explores the idea of ‘platonism in music’: a logical approach to the relationship between musical work and its performance. ‘Performance is an instance of the work, not a substitute for it’ (Kivy 1983a.37). One refers to a performance when talking about particular ‘musical work’. In order for a performance to ‘truly uncover the work’ (Kivy 1983a.37) it has to be ‘properly formed’ (Kivy 1983a.37). He doesn’t explain the conditions that the performance must contain in order to be qualified as an instance of the ‘work’. He casts a shadow of doubt on ‘the common belief’ of the ‘god-like’ creativity of the artist and the ‘originality’ of the works (Kivy 1983a.40). He places the activity of composing somewhere between ‘discovery and invention’ (Kivy 1983a.39). The role of the artists and
the value of their works 'is not false [but] at least highly exaggerated' (Kivy 1983a.41). A further search of literature uncovered strong discourse among the musicologists and music theorists on the relationship between the work and its composer and the role of an individual in the history of classical music (Strohm 2000, Talbot 2000, Goehr 2000).

Kivy’s considerations upon the subject of musical work could be summarised in a following chain of persons (P) and activities (A):

Composer (P) – discovery and invention (A) - musical work – properly formed instance by the performers (P) – performance (A) (that allows one to get familiarised with the work).

His assumptions are strongly influenced by the central role of the ‘musical work’ in the social, cultural and institutional discourses within the domain of music.

In another essay from the collection of writings on the philosophy of music Kivy addresses the issue of the obligations of the performers towards the composers. By choosing this approach he brings forward the central role of the composer’s activity. His discussion revolves around the issue of intentionality in the composer’s writings and the obligation of the performer towards the composer. Kivy poses two questions– what did the composer intend (and how do we find out about it) and how did the music sound in the composer’s time (Kivy 1988). Through historical research, restoration of instruments and performance practice we are able to acquire some knowledge about what sound the composer had in mind, when he was writing the score. One does also need to bear in mind the notation and publication/ dissemination practices of the time. Kivy investigates the question if we discover the composer’s intentions through the performance or is the performance informed by the initial discovery and understanding of the composer’s intentions. He then explores the idea of obligations towards deceased composers, with regards to their role in the development of classical music. He makes the point that a particular piece of music should be played in a way that the composer intended, even though on various occasions one may be tempted to play it differently, because it would sound better (Kivy 1988.114.). This is quite a controversial view that puts the works and its composers at the centre of the activities in the domain of music. However, what is unclear is the way the intentions are stated, historically
informed performance and study of instruments and notation from particular historical era is the least that the performer should do to be faithful to the composer’s intentions.

In his essay on *How to be authentic* (Kivy 1995) Kivy proposes a framework for the understanding of ‘authenticity’ in a ‘historical’ performance. He refers to:

- ‘faithfulness to the composer’s performance intentions’ (Kivy 1995.6); this could mean access to facsimile editions, critical editions with extensive commentary from the editors, references in any form (including for example compiled editions of composer’s letters) to the works intended to be performed,
- ‘faithfulness to the performance practice of the composer’s lifetime’ (Kivy 1995.6); this can include any research, study, historic information (including newspapers, performance commentaries, etc.),
- ‘faithfulness to the sound of a performance during the composer’s lifetime’ (Kivy 1995.6); this intriguing aspect of historical performance includes the history and development of instruments and performance practices, but also it expands to the theory and practice of conservation and restoration of musical instruments,
- ‘faithfulness to the performer’s own self, original, not derivative or an aping of someone else’s way of playing’ (Kivy 1995.7); this perhaps is the most general remark, connecting the practice and study of musical works and raising the importance of the individual input of the performers in the process of mediating between the composer and listener. It is important not only in the context of criticism. It allows the creation of a framework of reference and resources for musicians in order to inform their artistic choices.

Aaron Ridley (2003)

Ridley expresses strong voice against any considerations given to musical ontology by philosophers. He points out that that type of philosophical activity is ‘completely pointless’; philosophers find in a musical work a ‘chance to go on about identity conditions and related ontological matters [because it is] ... too good to pass up’ (Ridley 2003.208). He specifically mentions Kivy, Levinson and Davies as authors involved in the ontological pursuit, which, in Ridley’s
opinion, were in fact merely ‘ontological backdrop[s] for aesthetic questions’ (Ridley 2003.207). By his questioning of the methods used by various commentators on the topic, he uncovers an interesting issue of the mode of being of the ‘musical work’. A reflective performance of the work may change one’s perception of it; or perhaps it changes the work itself. Towards the end of his essay, Ridley reflects on the role of performance and the discovery of works, stating that ‘performances show us things about works’ (Ridley 2003.219). He sees the role of philosophic enquiry in the area of philosophy of music and leaving the ontological assumptions as speculative and pointless, because the works are only the culturally and socially developed artefacts that emerge from the activity.

2.3. Semiology in the discourse of the ‘musical work’.

Following the expansion of semiology Jean-Jacques Nattiez (1990) introduced it to the discourse of music analysis. Nattiez’s work is perhaps less relevant in the context of music ontology. It is however important to mention it for its methodological approach, reference to communication theory and as an example of the influence of Ingarden’s phenomenology in the broader context of the domain of music.

Nattiez presents a model of the relations between composer, the ‘work’ and the performer (or listener) The ‘poietic process’ refers to constructing the meaning in a creative process (Nattiez 1990.20); the ‘esthetic process’ refers to ‘assigning one or many meanings to the form in the active perceptual process’ (Nattiez 1990.20).

The element with most significance to bibliographic world is the ‘trace’, which is a physical object, in which ‘symbolic form is embodied ... materially in the form ... accessible to five senses (Nattiez 1990.22). In other words Nattiez suggests that the objects of study and appreciation are constantly re-formed and changing in the ‘ethesic’ process which is deeply rooted in the cultural and social environment of the receivers. The semiological approach to musical work goes against the fixed form and meaning of ‘work’. The ‘producer’ negotiates through all available systems of notation (or other forms of expressing his creative activity) in the ‘poietic’ process. The receiver aims his activities towards
recognising and reading the producer’s intentions to the best of his ability and knowledge. In the ‘estetic’ process, ‘the trace’ emerges as a reading that bares both producer’s and the receiver’s intentions. Ultimately the ‘trace’ changes and evolves. In that context, a recording or a score of musical work is a physical trace of activities focused around a ‘musical work’, rather than focused on a full and perfect reading of the composer’s intentions. Richard Taruskin, whose writings have been highly influential in the discourse of ‘period performance’ has been especially critical of performers claiming to perform music the way the composers intended (Taruskin 1995).

Nattiez strongly opposes interpreting his approach as communication theory, because even though it involves an exchange of information (in a form of a score, verbal analysis, acoustic phenomena), the object of the exchange is perceived differently by each person perceiving it (Nattiez 1990.25).

The dominance of ‘work’ in the discourse of music has been challenged by Lydia Goehr (Goehr) in her study *The Quest for voice* (Goehr 1998). By ‘shifting the priority ‘from the content to use’ (Goehr 1998.90) one can focus on the ‘autonomy of persons and their acts’ and the ‘works’ as secondary products. She explores the discourse of academic discussions about music, focusing on the limitations of the language when talking about music, as observed in the writings of Wagner, Hanslick, Rousseau and others.

2.4. Phenomenology and the ‘musical work’.

As mentioned in the introduction, Roman Ingarden’s phenomenological approach to the ‘musical work’ has been referred to by a number of writers in the context of philosophy, semiology and musical analysis. Due to limitations of this project, it occurred to the author of this study that it is possible to present Ingarden’s ideas in the form of a table comparing the entities of the ‘musical work’ and the’ performance’ on the basis of the aspects mentioned in his essay. Ingarden also examines the role of the score in the mediation between the composer, performer and the listener. Ingarden’s phenomenological approach has been assessed by the author of this study (Pietras, unpublished) as a potential inspiration for the analysis of the domain of music. In the context of the philosophical approaches discussed previously, Ingarden’s study appears as an
effort to examine the nature of the phenomenon, rather than the role of the actors and activities within the domain of music. The qualities that ‘musical work’ possesses can potentially explain the complexity of the domain itself.

<table>
<thead>
<tr>
<th>Aspects</th>
<th>Musical Work</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>temporal</td>
<td>Object ‘enduring in time’ ‘not seizing to exists, but seized to be created’ (Ingarden) Brought to life in a definitive time by the creative act of composing</td>
<td>Occurring once</td>
</tr>
<tr>
<td>spacial</td>
<td>No definite location</td>
<td>In a particular space</td>
</tr>
<tr>
<td>acoustic</td>
<td>The acoustic characteristics of timbre are only determined as far as type of instrument, pitch, length and articulation (or less then that) – therefore not fully determined</td>
<td>An acoustic phenomenon</td>
</tr>
<tr>
<td>perceptive</td>
<td>Perception depends on location and subjective attention (of performer and listener)</td>
<td></td>
</tr>
<tr>
<td>cognitive</td>
<td>Simultaneous character (‘order of succession’)</td>
<td>Sequential character (part of it ‘fade away’)</td>
</tr>
<tr>
<td>as an object</td>
<td>Unique entity</td>
<td>Multiplicity of individual objects</td>
</tr>
<tr>
<td>descriptive</td>
<td>Possesses potential qualities</td>
<td>The qualities are apprehended in subjective appreciation</td>
</tr>
</tbody>
</table>

Table 1. Comparison of the attributes of musical work and the performance following Ingarden’s phenomenological approach.
The performance occurs once as a subjective act of the performers and apprehended by listeners. The process of aesthetic reflection follows the listening of successive acoustic occurrences (Ingarden 1989. 25)

The score is referred to by Ingarden as a set of instructions that ‘indicate real processes one must bring about in order to produce in the hearers a certain auditory experiences associated with these, which are presumably similar to the experiences the composer himself had’ (Ingarden 1989.17). It provides intentional access to the work of composer by the active act of interpretation of the signs. However, we can never be absolutely sure if the composer’s intentions have been given full realisation. Therefore what exists is the chain of ‘mental experiences’, from composer’s idea, through him setting the instructions in the form of the score, a performer reading it to his best ability and the listener apprehending through the performance what could be his impression of what the composer intended. Perhaps the most important observation Ingarden makes is the way we commonly refer to the same musical work, surpassing the real complexity of the phenomenon. Ingarden refers to it as ‘the inexactitude of ordinary language’ (Ingarden 1989.17). He urges the reader to go beyond the ‘convenient’ way using the term ‘musical work’ when giving it serious theoretical considerations for the purpose of examining its identity and mode of being.

In the mind of the listener the acoustic data is given ‘a peculiar reflection’ that brings out the ‘formations of higher order’ (Ingarden 1989.20), melody, harmony, rhythm, form etc. This is not however where the apprehension of the musical work in performance ends. It goes beyond the process of reflection and understanding of those acoustic formations. Musical works are not subjective in a sense of a subject’s mental experience. They are ‘objectivities of a special kind’, brought to life by the act of composing and apprehended through performance by the listeners (Ingarden 1989.22).

In the next chapter he moves on to the score, which performs the function of ‘symbolizing certain objects and processes’ (Ingarden 1989.24). Once a printed page is referred to as a score, it gains the qualities of a system of signs, with the qualities of intentionality and functionality attached to it. Its material properties are only a part of its identity. The elements of musical work that are given particular interest in musical analysis (melody, rhythm, harmony) and the
ways of notating it (conventions of key signatures, tempo signatures, bar lines and measurement of notes, etc.) are also mentioned. One does need to take into consideration that Ingarden wrote his work in 1938, emerged in certain musical traditions and discourses. It was based on his own experiences of musical works through live performances. One of interesting ways of interpreting Ingarden is to juxtapose his work with what happened in music later in the 20th century. The composers went beyond classical structures of harmony, melody and rhythm, experimented with the form, performance, electronically generated and recorded sounds, etc. Virtually every characteristic of the musical work, the role of composer, score and performance, discussed by Ingarden has been challenged in the works of the 20th century composers. Ingarden considered elements secondary in the context of apprehension of musical work. It is not absolutely necessary to know and recognise all those elements in order to appreciate particular work. It is however important to recognise and follow the conventions of notation in order to get closer to the composer’s idea in performance and analysis. The score is set of instructions ‘given implicitly’ (Ingarden 1989.25) in notes and words, a medium to express ‘the will of the artist’ (Ingarden 1989.20). The dynamic, rhythmic, harmonic and melodic qualities of the musical work are only represented in the score, but are not a part of the score.

What appears at first as an analysis of the phenomenon itself can be further interpreted in the context of the information chain within the domain of music. The performance and the score are particular instantiations of a work, involving multiple actors and their interpretations of other instantiations. Once the idea of a work leaves the composer’s mind (in writing, performance) it is exposed to all possible interpretations, in notation, performance, analysis, appreciation etc. It can also be reinterpreted by composer (Treitler 1993).
2.5. Discussion on the philosophical conceptualisations of musical work in the context of bibliographical control of music.

There is an important consequence for information retrieval present in Davis’ ontological approach. Since the performers are to adhere to composer’s intentions and the performance has to be on a certain level of technical and intellectual involvement, the issue of validity, reference, intentionality and critical assessment arise with the qualification of ‘the authentic performance’ (Davies 1991.22). The value of performance or a particular text arises through its reception and critical activities around it. The crucial point for the information practitioner would be to identify and present performances in their critical context, with the narrative and the historical context within the discourse; another way of expressing the conflict within the domain would be pointing what a particular expression (performance or printed musical text) is or is not of.

Jacobs’ (Jacobs 1990) view considered in the context of the bibliographical control, would ignore the printed material and would focus on archiving performances. Interestingly, the archivists in IRCAM, Paris, have developed a computer ontology, which allows them to connect information and store the recorded versions of musical works recorded and/or performed and / or composed at the IRCAM studios in any state of its development (Fingerhut 2008). If a musical work as seen by Jacobs were to be described in the form of a bibliographical record, its main entity would be performance, with the date, place and names of performers, as well as the score being mentioned. Jacobs view turns more towards the intentional character of activities with the domain, where each party involved performs certain role with the aim for the ‘work’ to be performed. It is an interesting point in the discussion on the ontology of musical work with strong critical view, written in opposition to consideration giving the primary role to the score. Interestingly, without actually explicitly stating it in her study, Jacobs considers musical work as an entity of potential character, fully developing in the performance,

Treitler’s approach to ontology of musical work offers a vocabulary that resonates with the possible linking of resources in the domain of music. He relates the musical work to the score and the performance, giving the score three possible, not exclusive roles of ‘identification’, ‘instruction’ and/ or
‘exemplification’ that would be recognised through historical analysis of notation and compositional practice. The ‘fluidity’ of musical work is expressed through the possible performances and writings (scores). Treitler’s idea of presenting all possible variations of a composer’s text points to the potential nature of the ‘musical work’. His remark could influence the bibliographical control of music by explicit references to published and unpublished versions of works.

Performance traditions take on a new meaning in the era of recordings, where various interpretations can exist simultaneously and can be compared and historically analysed, forming another discourse within the domain of music and adding another dimension to the mode of existence of musical work. The ontology proposed by Treitler could potentially inspire further studies into the relationship between the ‘musical work’ and its recordings. The recording plays a similar role to printed version, it equals the performance, but it has a different mode of existence and its own historical, cultural, social and economic discourse. Primarily however it does serve the purpose of familiarising oneself with the ‘musical work’. Recordings constitute an important part in the bibliographical discourse. Therefore it could be considered as a third entity, equal to the score and performance. Treitler also offers an insight into the relationship between the ‘concept’ and the ‘practice’ in the domain of music. Concepts develop historically, but also play a regulatory role in communication, the validation of practice and the development of shared understanding. They serve their purpose, while constantly evolving with the practice. The concept of musical work has been historically strongly influenced by the performance practice, as well as economic, social and artistic developments. The ‘musical work’ as we may understand it nowadays, would not have had the same meaning in the past. However, an understanding of the historical context of the work allows current information practitioners to bring together materials associated with it (i.e. historical context), while using the broadest possible meaning of the ‘work’ (Treitler 1993).

In a brief review of the writings of Peter Kivy it is important to point out that his approach to music, performance and musical work is highly influenced by philosophical thinking. He explores the practice, theory and the language of the conversation around music with logical scrutiny, of which an example is his discussion on the topic of ‘authenticity’. Kivy’s inquisitive exploration of the
activities in the domain of music and the implicit suggestion of relative value and contextual aspect of every activity within the domain of music offer an interesting reference for information practitioner.

In his study Roman Ingarden remarks that ‘[n]ot everything which originates in a definite time must be (...) something real’ (Ingarden 1989.35). He examines the phenomenon of the ‘musical work’ through every trace of it, either material (score, performance, elements in analysis) or as an activity pursued by someone with a particular intention focused on the idea of the ‘musical work’ (composers, performer, conductor). Each instantiation of musical work requires involvement of various people who make informed, critical choices based on their knowledge, experience, background, education, perceived gain etc. Therefore each instantiation of musical work is heavily dependent on the discourse surrounding it. The strength of his approach in the context of music organisation lies in uncovering a variety of activities, and actors involved in the discourse of music; the ‘musical work’ itself is the source of that complexity.

In conclusion, as stated previously, the author does not intend to develop a coherent conceptual framework for ‘musical work’. The review of philosophical approaches to the phenomenon shows that music practitioners and information specialists need to communicate their understanding and assumptions for the purpose of the information organisation, resource linking and description, and effective retrieval. Philosophical approach to the mode of being and the function of the concept of the ‘musical work’ allows understanding of the activities in the domain, drawing links between resources and going ‘beyond the score’ (Smiraglia 1994). Information practitioners need to understand the contextual and temporal aspect of musical works in order to provide effective services to users.

The FRBR framework for bibliographical control, with its reference to ‘work’ could potentially influence strongly the practice of bibliographical control of music, especially in the aspect of connecting resources based on description going beyond the catalogue record of a particular item. Therefore in the next chapter the author turns attention to the discourse analysis of recent developments in the bibliographical control practice.
III Bibliographical control of music. Models of entities in the bibliographical universe in relation to conceptualisations of musical work.

3.1. Introduction.

In the previous chapter the discussion evolved around the topic of the mode of being of ‘musical work’ in the context of philosophical enquiry. The study so far led to the open conclusion that philosophical enquiries may be the source of inspiration for the bibliographical control of music. The authors previously cited focused on a number of entities related to ‘musical work’ – the ‘work’ itself, ‘score’, ‘performance’, ‘recording’ and the individuals involved in the discourse of ‘musical work’ – composer, performer, editor (and other), each involved in a purposeful activity on a variety of tasks, with different levels of skill and intellectual involvement. Roman Ingarden’s phenomenological approach bears significant relevance to the effort of mapping the activities within the domain of music, influenced by the nature of the musical work. In particular, the aspect of potential character of the entity that finds a realisation in a variety of activities could serve as an intellectual background for the process of organising musical resources.

In this chapter the topic of changes in thinking about the bibliographical control of music and the recent developments in the modelling of entities and cataloguing practice will be discussed. The discursive community around the topic will be identified and the major writings will be presented, with the explicit choice of literature related to entities and links in bibliographical control of music. Richard Smiraglia’s (Smiraglia 1997, 2001) and Sherry Velucci’s (Vellucci 1997) studies of bibliographical control of music will be followed by FRBR/FRAD models of entities set in relation to cataloguing practices and their relevance in addressing users’ needs. The author of this study has previously explored in detail the current – up to April 2011 - state of developments on the topic of cataloguing works in an unpublished study (Pietras 2010, unpublished).

3.2. Discourse of bibliographic control of music.

The bibliographical control involves producing descriptions, indexing and processing information for the purpose of finding information or locating
particular items in the physical or digital space. The intention of modelling the entities in the bibliographical world would be to ease retrieval and to aid the discovery of relevant information (the relevance would be the criterion applied by the user).

The implication in the study of the ontology of the ‘musical work’ from the previous chapter is that the process of familiarising oneself with musical work is mediated through text and performance (or recording). Therefore effective bibliographical control of these entities embodied in print, in analogue or digital form as a registration of a performance or an edited studio recording, a video registration of a performance etc., stored in physical or virtual space, is necessary. Pursuing the epistemology of musical work, one finds that texts (in the form of manuscripts, scores, editions, annotated editions, notes, letters, electronic formats etc.), performances (and artefacts related to it – programmes, press releases, critical reviews, photographs) and recordings (in various formats, including video recordings) need the contextual setting in order to be properly assessed.

Smiraglia & Thomas addressed the issue of connecting the properties and defining the relations between the bibliographical entities, at the same time avoiding creation of a hierarchy in the article entitled ‘Beyond the score’ (Smiraglia & Thomas 1998). Their assumption is that the bibliographical realm would convey musical domain by drawing the connections between entities. The argument is that the multiplicity of bibliographic formats of items related to music is caused by the purpose they serve (study, performance, parts for the players in a string quartet, etc.). The authors don’t offer any particular solution; rather, the article was perhaps intended to shed light on the practice of cataloguing music in which Smiraglia has been involved as the author of one of the most important text books (Smiraglia 1997). He explored further the idea of focusing the bibliographical control on the works in his other publications (Smiraglia 2001, Smiraglia 2001a).

In 1997 Sherry Vellucci conducted a study of bibliographical holdings of Sibley Music Library at Eastman School of Music, Rochester New York. The selection of materials to study was drawn by sampling bibliographical records and the physical holdings. She was interested in examining types of bibliographical
entities and their bibliographical description. By analysing the categories of relationships between the entities and their records she observed that often the links between entities exist, but are not explicitly defined (Vellucci 1997.32). She based her research on the types of relationships previously analysed in 1987 by B. Tillett in her PhD study of bibliographical relationships framework based on researching Library of Congress database of holdings (Vellucci 1997.239). Vellucci’s study is a valuable point of reference for description and linking the holdings of any music library. However, its findings are based on the holdings of one particular collection, therefore it can’t be treated as representative of other institutional discourses. It is also important to point out that since the study was conducted in 1997 there have been quite a few significant changes in information provision and bibliographical control due to the greater proliferation of OPACs, connection of library holdings with external services and digital holdings, a greater exchange of bibliographical records etc. Nevertheless it is an interesting study, because of its cross-selection of records examined and the discovery of a variety of issues particular to cataloguing music and the functionality of bibliographical description. Major findings of the study include observations that:

- Music materials ‘exhibit high proportion of relationships’ (Vellucci 1997.20)
- Linkages can have various purposes – ‘to identify relationships and to link related bibliographical records’ (Vellucci 1997.252), but are often not explicit.
- The quality and the depth of bibliographical description depends on cataloguing codes, controlled vocabulary used consistently, the knowledge and skills of the cataloguers, technology and formats of records, the agreements within an institution with regards to form and depth of cataloguing procedures.

The bibliographical records become a point of reference for the users searching for a particular type of material to fulfil a specific need. One of the most interesting points with regards to any music library holdings is that in most cases users are interested in a particular item because of its content (a piece of music for an instrument or ensemble in an arrangement or particular edition) and usability (miniature score for study, full score and orchestral parts for
performance, piano reduction of the orchestra, vocal score for the purpose of rehearsal etc.). There is a strong ‘need for performing editions and performing parts’ (Vellucci 1997.251). As Vellucci points out, quite often the musical editions contain additional information, like a list of instruments required, technical requirements, a short history of the piece, notes on the composer, a list of sources used for editing, a short dictionary of musical terms etc. An example of implicit linkage is the ‘uniform title’ listed in the field 240 in MARC21 through which various physical formats of one work (and items with a different title, but containing the same work) are brought together to ease the search for a format of an item. The musical content is referred to on the level of the musical form (sonata, concerto, symphony etc.), the key, instruments and voices required, languages of the text and the approximate duration. In a bibliographical description it is common that if the format of notation is not mentioned, it means that the score is notated using standard Western musical notation symbols.

Reflecting on Velluccii’s study and the practice of music libraries it is worth mentioning that there is a variety of relationships among musical materials that is not present in catalogue records. They have been known to practitioners and often referred to by the users with various levels of prior knowledge. An example of it would be the list of sources used by an editor to prepare a contemporary edition, which will be further discussed in following chapter. Another example is the use of particular edition for performance on a recording available at a library. The record labels usually don’t mention the edition of a score used for a recording, but it might be known through interviews and performance history and practice of a particular conductor or orchestra. It is an important point to mention for two reasons:

- It shows the depth of relations among bibliographical entities. These are a result the multiplicity of activities in the domain of music, from composing, performing, teaching, research to analysis, appreciation, recording and marketing etc. The practice of ‘historical performance’ has been a particularly active area in English, European and American music, resulting not only in the number of performances and editions of early music, but also in the vast volumes of critical appreciation,
theoretical approaches and philosophical undertakings (Kivy, Davies, Taruskin and other authors).

It shows deep relations between the score and the performance and the ‘international scope of music and the music publishing industry’ (Vellucci 1997.251).

One should not forget that in order to facilitate the necessary items for the purpose of performance or study, these items need to go through the process of editing and publishing the score. There has to be a strong, justified need for a publisher to pursue the process of preparing an edition of musical work. The situation with recordings is closely connected with the concert activities of performers. The social and economic aspects of dissemination of music are beyond the scope of this paper. It is however relevant to mention, that the discourse of ‘musical work’ has been argued (Goehr 2001) to be strongly influenced by the external pressure of social, economic and cultural circumstances.

The issue of the importance of musical scores in the context of performance has been closely examined in a study conducted by Megan W. Winget. She intended to examine ‘the interaction and use behaviours of musicians interacting with (...) the score (Winget 2008).1878). She observed and interviewed amateur and professional musicians during rehearsals; she also examined the annotations made on the scores. The research includes a framework of types of annotations and an analysis of the conversations with musicians. A further discussion of this study, including a proposal of digital tool to explore digital annotations on the copies of scores, is beyond the scope of this project. It is however important to note that ‘professional musicians make more annotations than do their amateur counterparts’ (Winget 2008.1887). She also mentions that ‘participants were almost unanimous in their desire to look at the annotated parts [e.g. violin part of a sonata for violin and piano – note from the author] of famous musicians’ (Winget 2008).

Considering the multiplicity of relationships between bibliographical entities, the records and the activities within the domain of music, it is crucial to mention the role of information mediation in the form of systems and the engagement of information specialists in resolving users’ queries. In the context of the domain
of music the issue that complicates the retrieval is the depth of layers of, often implicit, information and the contextual aspect of the use of bibliographical items.

The history of the bibliographical control of music (Smiraglia 2001) shows an interesting pattern of developing local methods of dealing with a variety of materials and perhaps too often, repeating and re-evaluating the practice that has already been successfully pursued somewhere else. One might blame it on the lack of communication and the obscurity of musical collections. It is however important to mention that the organisation of the access to the resources strongly depends on the character of an institution the holdings are within and the professional (or amateur) involvement in study, research and performance by the users of the library.

Further exploration of the topic of music cataloguing practice would be required in order to establish the relations between the practice of information organisation of a collection and the type of institutions and the groups of users it serves.

3.3. IFLA FRBR/FRAD model of entities.

Functional Requirement for Bibliographical Records is a framework for modelling bibliographic entities through grouping the data, first published by IFLA in 1998 (IFLA 1998) and recently updated (IFLA 2009). Its main purpose is to improve the functionality of bibliographic records. The authors refer to basic users’ tasks: ‘to find (subject, title etc.), identify (an entity), select (selection based on user’s criteria) and obtain access’ (IFLA 2009). Perhaps the most interesting aspect of the Report in the context of the study of ‘the work’ is that the authors used ‘entity analysis technique’ (IFLA 2009) - clustering of data into the object of interests for the users and defining relationships between those entities (IFLA 2009). Each entity has a set of important characteristics – ‘attributes’ (IFLA 2009). The entities are – ‘work, expression, manifestation, item, person (and corporate body), object, event, place’ (IFLA 2009). All attributes are derived from bibliographic description; therefore they relate to the bibliographical universe. The level of ‘work’ is based on the ‘commonalities’ between expressions, manifestation and items and it is referred to as ‘the point
of reference’ (IFLA 2009.17). It is worth quoting the definition of work – ‘an
abstract entity; there is no single material object one can point to as the work
…, [it has been] difficult to define the boundaries … therefore bibliographic
conventions may vary culturally’ (IFLA 2009.17). The importance of this
comment translates also into the difference between domains and the specific
cracter of bibliographic resources one encounters in music. The
acknowledgement that the work itself does not exist physically seems to be
more philosophical, social and cultural than the authors intended. It is highly
relevant in the context of the domain of music, as the discussions from the
previous chapter show.

Another value of IFLA’s study is the effort to clarify the terminology, which is
ecessary in the context of online retrieval and the interconnectivity of
resources. The practical aspect of implementing FRBR modelling of entities is
beyond the scope of this study. It is worth remarking that library practitioners
are highly dependent on library systems’ vendors and financial constraints when
considering any implementations of cataloguing codes and practice. Perhaps
the least relevant is its claim to ease the users’ tasks, since it was not based on
user studies. An example of user studies based on the IFLA framework is
described by Pisanski and Zumer (Pisanski and Zumer 2010). As Soichi
Taniguchi (Taniguchi 2002) points out, the FRBR model is based on deriving
the data from an item (which in a way is a current practice) and gives primacy to
the ‘manifestation’ level (i.e. a whole edition of identical copies, with publishing
information) rather than to ‘expression’ level, which in his opinion would be
more relevant to users’ tasks. The terminological and technical aspects of
potential changes have been discussed alreadyin the literature; a selection of it
was reviewed in the author’s unpublished report (Pietras, unpublished).

The author of this project considers that FRBR modelling of entities is very
promising in the context of linked data and for the future of library catalogues in
general. Linking the data related to a particular work, not only within a
catalogue, but from all other sources (electronic resources accessible through
library’s portal and other resources freely available on the web) through defined
vocabulary, clearly identifying ‘the work’ could have huge impact on the
research activities. The aspect of validity of linkages in the context of research
would be the main issue to tackle for information professionals, in order to assure the quality of it.

The study of FRBR/FRAD modelling of entities in the domain of music takes an interesting turn in the context of the user. The already mentioned tasks of searching, identifying, finding and obtaining are quite often very highly specialised. The users know what kind of information or material they want, because it is highly relevant for their professional, academic or other activity. Assessing the domain from the point of view of information provision uncovers a variety of issues with regards to:

- Multiplicity of formats of musical scores,
- Allocation of musical pieces, based on either composer, instrumentation etc.
- Connecting the resources; allowing the pieces to be set against their historical, analytical, critical, technical and performance background.

Further studies are needed to assess the validity of the IFLA entities in the domain of music. It is however quite promising that those models intend to refer to objective information with regards to works (titles, names, dates, places) without losing the context of the influence the work has on the activities in the domain.

3.4. The role of information professional in addressing users’ needs within the domain of music.

The process of organising bibliographical information in order to facilitate retrieval of relevant items or information shows its shortcomings when one is faced with the multiplicity of entities, actors and relations in the domain of music.

The connections in the bibliographical control of music express only the relationship between bibliographical entities within the bibliographical control, influenced by publishing and dissemination, rather than fully expressing the influences among the content of the entities on each other. An example of that would be the relation between the score (‘expression’ level in bibliographic universe) and the performance (also ‘expression’ level). A particular
performance would involve the reading of the score in particular edition (manifestation level) by a particular conductor (item level – the copy of the score with conductor’s markings). In order to explicitly state the connection between the performance and the text captured in a particular recording, the information on the source of the score would need to be provided (because it makes a difference to the overall interpretation of the work). Musicians often claim they can recognise not only a particular conductor in the recording, but also a particular edition used by the orchestra (Winget 2008). The intellectual and artistic engagement with the printed score (conductor) and parts (orchestra members) while performing and/or recording is obvious, but left out in the case of cataloguing practices. Printed music and recordings (‘manifestation’ level) have common features of the work (title/author) embodied in them and these are the only features bringing it together. The activities within the domain of music are influenced and guided by economic, academic, social and cultural discourses. These can be observed in the bibliographical universe by the popularity of certain publications, the status of particular authors, recordings and editions of music, presence of certain repertoire in the performances etc.

The role of the information specialist in the context of bibliographical control lies in recognising the social nature of ‘works’: describing the bibliographic entities in a manner allowing easy access and understanding the complexity of the tasks the users pursue within the domain of music in order to point them to the relevant resources. An example of it is the importance of quoting the name of the editor in the bibliographical description, allowing the users to decide if this particular take on the text of the work is relevant to their task (performance, analysis). Another example is the increasing importance of quoting the printed sources for recordings, allowing the identification of the whole chain of people involved in a particular acoustic realisation of the musical work. Any activity within the domain of music is a critical undertaking and as such causes critical response or analysis on some level. A performance is an interpretation of a text of a work, which then is listened to and critically apprehended by the listener. Each of these activities can be executed on a different level of involvement (e.g. professional or amateur performance, an exam or public concert, listening for pleasure or with the intention of writing a review, etc.). A ‘precise vocabulary’ (IFLA 2010), as the proposed authorities in FRBR model are referred to, groups
the entities of an objective value, i.e. names, dates, titles etc. It does not value any entity over the other (e.g. people and institutions), but it allows the connecting of information about the ‘works’ in the broader context of activities within the domain. It will be up to the users to decide if they find a particular review, analysis, performance or edition relevant, valuable, interesting, inspiring etc. In that context, IFLA modelling of entities promises mapping the connections between people, institutions, concepts, events and places into the relevant form of work, expression, manifestation and item. As Taniguchi (Taniguchi 2002) mentions the IFLA model is still based on the data acquired from the manifestation level, imprinted on the item, therefore the ‘work’ and ‘expression’ are derived entities. The idea of separating the abstract entities and allowing them to function as points of reference can potentially open the possibilities to link books not only on the descriptive, but also the content level. An example would be linking a journal article or performance notes with a particular work or even with an edition of the musical text. It does however require a major change in the cataloguing practice. As Vellucci’s study shows, the level of description and the adherence to cataloguing rules depends on the knowledge and experience of the cataloguer, local needs of the institution and the users, etc.

3.5. Information organisation in the domain of music – towards the framework of effective bibliographic control.

Concepts reflect activities within the domain and allow the organising of knowledge within the domain. In knowledge organisational systems, concepts lose their contextual setting of the domain; therefore it appears as though they have fixed meaning and universal qualities. The analysis of multiple assumptions on the mode of being of musical work shows this concept, central to the domain of music (it is important to mention that it is central in Western Culture) displays a variety of qualities when subjected to the scrutiny of philosophical methods. When developing a systemic approach to bibliographic control (going beyond the bibliographical universe of documents towards linking the data scattered through literature) in order to address users’ information needs, one needs to take into account that ‘musical work’ is open to interpretation by its nature the moment it appears as an idea in composer’s
mind. Each step in the information chain causes the musical work to change, at the same time sustaining the qualities of the individual creation that came to life on particular date, in a particular form (written, recorded or other). As many authors reflect (Smiraglia, Goehr, Talbot and others), the moment it enters the physical reality, it bears the traces of the cultural and social settings of its creator (e.g. notation system, instruments available at particular historical time etc.). Therefore it is critically assessed from the beginning of its existence.

Approaching the domain of music from the point of view of various discourses (social and institutional in particular) reveals the dominance of certain concepts and particular roles over the others (Talbot (ed.) 2001, Goehr 1998). It would appear that the use of ‘work’ as the entity situates the IFLA model in the strong discourse of historical domination of works (rather than composers, styles etc.). There have been concerns raised that the bibliographical authority is not there to answer the question of what is work, because of its complex social, cultural and historical function (Manzanos 2010). It is also interesting that in the literature related to the bibliographical control of music (Smiraglia 2001), ‘work’ has been given a primary position in a broader domain context. However, it would be wrong to treat equally the bibliographical interpretation with the philosophical and analytical assumptions on the mode of being of musical work.

The most obvious reason would be that as much as the bibliographical items play a vital role in the activities within the domain, they do not reflect the whole landscape and the multiplicity of discourses within it. The variety of formats of bibliographical items, tackled with the use of uniform title, in some way reflects the complexity of the activities in the domain (e.g. miniature scores for study, piano reductions for rehearsals, arrangements for a variety of ensembles etc.). The works get performed, discussed, analysed, reinterpreted, edited, listened to, changed, recorded and published etc. Also, the changing social, cultural and economic landscape, especially the proliferation of recordings and the access to digital material (e.g. scores, journal articles, dictionaries, digital editing software, etc.) affects the bibliographical world. The practice of linking the items through explicit and implicit linkages within OPACs has been present for a while (Vellucci 1997). The records made according to ACCR2 rules and to the best knowledge of the cataloguers, link the works within the system and allow the exchange of data among libraries. There is however the need for a broader
opening of catalogue records that would allow the user to search the catalogue and the relevant related materials beyond it at the same time. The study of the effectiveness of a particular library system in fulfilling users’ queries, depending on the input data and the links between the data could be an area of further exploration. The issue of developing new cataloguing practice is the next step for information practitioners.

The next chapter takes the enquiry into the practice of editing music – preparing the scores for publishing. The main aspects of it will be discussed and the relationships between the tasks of the information specialist and the editor will be highlighted.
Establishing the text in the domain of music – the role of the editor.

4.1. Introduction.

In the previous chapter the discussion reached the conclusion that establishing the connection between the information resources in music in order to make it easier to find requires a framework shared by information professionals. Cataloguing musical resources has a long history, but it has been left for quite a while to be dealt with by local librarians; the experiences and discoveries were not shared, which led to a multiplicity of ways of cataloguing. At the same time it is important to note that musical resources are usually gathered for a particular reason; as a historical collection, academic library, score lending library etc. Therefore quite often local solutions work better in one place and possibly not anywhere else. Another crucial observation, made by Smiraglia and Velucci is that cataloguing and information organisation depends on the knowledge, experience, and attention to detail, local agreement and willingness to cooperate of cataloguers. Therefore producing catalogue records is a critical undertaking, similarly editing; the first is related to information about a work, the second is about establishing the text of the work.

The discussion about editing will be guided by the theoretical approach presented by Caldwell and Grier set against the observations of practitioners. The importance of editing should not be underestimated in the wake of computer aided music editing; the choices of the conventions of musical notation, editorial decisions on the choices of sources for music composed centuries ago are made by an editor, according to his best knowledge, abilities and experience. The problems of notation, types of historical resources and the search for it, the choices that performers make when they prefer one edition over the other are just a few interesting areas for study in relation to editing a musical text. However, they are beyond the scope of this project. Two relevant studies will be mentioned below.

James Grier, the author of one of few books on editing music and the author of encyclopaedic definition of editing (Grove Online), discusses the ways of preparation for editing and the scientific attitudes guiding the process while
establishing the text of musical work (Grier 1996). A new edition may be motivated by a variety of reasons: commercial, the end of copyright period, the popularity of particular work and the lack of reliable sources in print, a discovery of new historical source, which may challenge previously established scores, etc. Grier lists four major parts of the process: locating sources, inspection and description, including the history of a particular exemplar, transcription and the gathering of additional information (Grier 1996).

4.2. Theory and practice of editing musical resources.

4.2.1. Locating sources.

This activity requires establishing the presence of all possible sources of the text, in print or as manuscripts (also in the form of microfilm or electronic copy). Caldwell mentions that ‘catalogues enable research’ (Caldwell 1995:50), however it is possible that an item has been given a mistaken identity or two similar manuscripts have been given a completely different description. Internationally recognised catalogue of manuscripts, RISM (RISM 2011) strives to gather information about manuscripts located in various institutions. Jonathan Del Mar (Del Mar, in conversation) refers to the importance of following all possible leads (from composer’s original manuscript, through performance copies, separate voices for performance, supervised copies, annotated copies, first editions – often in numerous and slightly different copies, etc.). In his critical annotations to the edition of Beethoven’s Symphonies (Del Mar (ed.) 1997), apart from listing any significant editorial information, he writes about the process of searching for sources, often leading him through a variety of geographical locations and collections. The importance of accessing the resources, as well as developing strong relationships with librarians and curators can never be underestimated. Del Mar discovered a series of copies of Beethoven’s First Symphony, sold by the National Library in Vienna in 1937, that held a surprise in the form of personal mark from the composer in the copy hold by British Library (Del Mar, in conversation).
4.2.2. The gathering and inspection of musical and historical resources.

In his book Grier makes a statement that ‘the act of composition takes place at a clearly definable time and […] copies attempt to replicate as closely as possible the piece that composer intended’ (Grier 1996.52). A particular edition of a score may be based on a single source, if the editor considers it reliable enough or if there are no other known sources. Del Mar makes an interesting observation that the search for sources may not bring expected results, even though historically there is a reason to suspect that there should have been another source. Symphonies written before 1812 (approximately) by various composers would have had a score that was destroyed soon after the copies of all voices were made for performance, because there was no need for a copy of a score for the conductor (Grove Online). The symphony would have been conducted either by the composer from the basso continuo chair or by the first violinist. Del Mar refers to the possibility of a manuscript of a score of Beethoven’s Symphony given to Czerny, because of a historical reference to it in a letter from Beethoven (Del Mar (ed.) 1997). When preparing an edition based on a variety of sources Grier recommends a method borrowed from literature – ‘stemmatic filiation’ (Grier 1996). It was developed by Karl Lachmann and it is often referred to as a ‘common-error method’ (Grier 1996.62). It is used for historical resources, each referred to as a ‘reading’, where there is a possibility that an original manuscript has been copied numerous times, either by the composer or the copyists. The editor makes a judgement, based on his knowledge and experience, on the quality and the validity of the readings. The highest value is given to a reading that contains an error. The editor must decide if the error is a ‘scribal mistake’ (Grier 1996.62) or has been caused by an intervention of the composer. The branch of the stemma can be followed by the inspection of the sources that share the same error. The assumption is that ‘the error was committed once and then copied into surviving witnesses’ (Grier 1996.62). The sources are put together into a ‘stemma codicum – a family tree’ (Grier 1996.64). Del Mar presents the stemma of the sources for his editions of Beethoven’s Symphonies in all 9 commentaries, remarking that some editions were based on previous, not so carefully prepared editions, therefore baring a lot of mistakes (Del Mar, in conversation). Once a
stemma is established, it can always be challenged if a new, previously unknown or ignored source gets included. Some errors, ‘that are impossible within the stylistic conventions of the work’ (Grier 1996.65) can be recognised only by skilled editors, based on the analysis of the historical context of the composing practice, performance conventions, notation and publishing etc. When inspecting all resources, the editor stays guided by the idea of determining ‘as close as possible the text of an authorial original’ (Grier 1996.67). In some way, the task of editing seems to be an impossible venture of ‘returning to the authorial state’ (Grier 1996.67). In some case the editor may decide to replace ‘the text with another reading that is stylistically more feasible without necessarily restoring the composer’s text’ (Grier 1996.72), a process called ‘conjectural emendation’ (Grier 1996.72). Another procedure, ‘contamination’ allows combining two readings in order to produce a comprehensive version of the text. In extreme cases, publishers request from editors the implementation of modern notation with explicit articulation and ornamentation in order to ease the process of preparation for performance. In other cases, professional performers prefer more open text that allows individual interpretation.

One of the influences in the process of editing can be the consideration given to performance practice. The way a particular musical phrase gets interpreted in performance may influence the markings the editor puts into the text. Grier mentions an editorial practice of an ‘interpretative edition’ which ‘records aspects of the performing style of important performers’ (Grove Online). This way of explicit passing on ‘the tradition of interpretations’ (Grove Online) puts the editing in the cultural and historical context. As the study by Winget reflects orchestral musicians find the scores and voices marked in rehearsals by famous, important conductors highly valuable and relevant to their practice (Winget 2008). This area is beyond the scope of this study. It is however important to mention that the research libraries and special collections of conductors’ memorabilia can provide musicians and editors with thought-provoking stimulus for their own artistic choices.

As conversations with the editors show (Del Mar, Horton, in conversation), they are acutely aware of their critical input and unavoidable interpretation of composer’s intentions in their work. The editors stay actively engaged with the
composer’s ideas and the demands of establishing a text that will be usable, clear and open to interpretations by the performers. It is therefore important to remind ourselves that editing is a ‘critical undertaking’ (Caldwell 1995, Grier 1996), aiming at establishing the text of musical work in a form intended by the composer. Historically ‘works’ seem to be ‘fixed’, but they never are, because they get constantly reread and rewritten. Smiraglia (Smiraglia 2001) observed that the more a work is present in culture, the more it gets published and performed, the more it ‘mutates’ (Smiraglia 2001).

4.2.3. Transcription.

The process of writing an edited score could be guided by the observation that ‘no transcription is objective’ (Grier 1996.58). Preparing an edition from one source requires making crucial decisions with regards to notation. Caldwell discusses in detail the peculiarities of ‘articulation, ornamentation and rhythmic modification [...] and clefs, transposition, key-signatures and accidentals’ (Caldwell 1995.72). Transcribing older notation (e.g. mensural) into modern notation can affect the understanding of the work and potentially change it into something far detached from what composer intended. This problem however goes deeper into the semiotic character of musical notation. Particular editions of older musical works depend on the agreed house styles of publishers (Caldwell 1995, Horton, in conversation), often guided either by the popular demand or scholarly ambitions of the publisher. Caldwell goes as far as pointing out that a skilled editor can change symbols into modern ones without losing the historical context (Caldwell 1995.72). He gives quite a few examples of historically developed elements of style (e.g. of ornamentation), tonality (modes into scales), notation etc. that if misread, can deeply affect the performance and the appreciation of a musical work. Publishing houses may decide to publish an unchanged (graphically—with the use of modern technology) score in order to supply material for historical performance (Horton, in conversation).

4.3. Summary and suggestions for further study.

The choice of ‘editing’ as an aspect of the study of the ‘musical work’ has been strongly motivated by two views of the work:
IFLA’s model of entities, where the level of ‘expression’ is referred to as the ‘text’ and it stays in close relation to ‘manifestation’, which is a full edition of a particular work.

All philosophical approaches discussed in first chapter in some way refer to the ambiguities of musical text, starting with the composer’s idea, the way it is notated, numerous versions of it, corrected or left unchanged.

The editing of musical resources is a process of ‘preparation of music for publication, performance or study, usually by someone other than composer’ (Grove Online). The definition itself points to the web of connections between various discourses, in which editing plays a vital role, because it allows accessing musical material in print (or any other publication format), as a text which will be actively interpreted in the process of performing, analysis, research, aesthetic apprehension, etc. One of the most interesting aspects of editing music is that the editor somehow intends to refer to composer’s idea, but at the same time, by applying his own research and critical understanding of history and style, editor establishes the text, which inevitably bares his personal mark. Both, the editor and the information practitioner perform the critical task of assessing the resources and making choices either in the way they establish the text or describe the resource. Personal preferences, experience and the context (publishing, academic research etc.) of both activities play an important role in the quality and usability of the final product, either an edition of music or the catalogue record. Both activities relay on each other – accurate description of resources (e.g. manuscripts, letters, etc.) allows finding the relevant material that can potentially influence the editorial choices.

Quantitative and qualitative research of the effectiveness of bibliographical description in the context of the editorial practice and in the broader context of performance are just two interesting examples of further studies in the domain of music.

The next chapter concludes the study of the conceptualisations of the ‘musical work’ in the context of philosophical inquiry, bibliographical control of music and editorial theory and practice. General findings are presented and the areas of further study are suggested.
V Towards shared understanding of the ‘musical work’. General findings and suggestions for further research.

At the beginning of this project the author stated that the aims of it are:

- to examine a variety of conceptualizations developed within the discourses of philosophical approaches to musical work, bibliographical control of music and the editing of musical sources.
- to draw connections between those discourses in order to find attributes and definitions that could potentially help the information practitioner get a broader perspective on the topic of the ‘work’.

The author analysed a variety of sources, including monographs, philosophical essays, journal articles, critical commentaries for music editions and conversations with practitioners in an effort to better understand the nature of the phenomenon of ‘musical work’. The general findings are the effect of the reflective analysis of the texts and discourses, as well as an active approach of contextual relevance between the analysed sources and the practice of the information specialist. As mentioned in the introduction, this approach is based on Hjorland’s domain analysis, in particular the epistemological and critical studies, as well as terminology and discourse studies (Hjorland 2002). The general findings relate the philosophical assumptions and the practical aspects of bibliographic control and editing of music resources. The study was guided by the idea of possible shared understanding and the function of the concept of ‘musical work’ within the domain of music. Therefore the findings are presented in a general form (rather than by chapter), reflecting the interconnections within the domain, in the context of the practice of the information professional.

General findings

1. The study of philosophical enquiry into the mode of being of the ‘musical work’ expands the understanding of that concept and the way it functions in the domain of music. In particular, the phenomenological approach allows understanding of the intentionality of the activities related to ‘musical work’, including the development and the function of the concept of the ‘musical work’ in the domain of music.
2. As long as the phenomenon is perceived as open/potential (by pointing to critical activities and people involved in those), the terminology used to define entities, even though it implies fixed existence of the phenomenon, serves solely the purpose of information retrieval. It requires explicit communication between the information specialist and the user in order to find shared understanding.

3. The connection between theory and practice of performance and editing music, the influence of social, cultural and economic circumstances surrounding the act of composition, the conventions of notation, publishing, performance etc. are just a few aspects of contextual information that allows more effective assessment of the users’ query.

4. There is a need for contextual information that would explicitly state the extent and the role of critical involvement (e.g. performance based on a conscious choice of text, instruments, performing tradition etc. versus leisurely music making) of the actors within the domain.

5. Information specialists should be aware of the activities and the context of the domain when addressing users’ needs.

6. Editing music for publishing and cataloguing bibliographical resources are both similar activities, involving critical assessment of the musical resources.

Approaching the domain of music from the point of the functionality or the concept of ‘musical work’ and the role of it in the bibliographical control allowed exploration of a variety of discourses, interconnecting in the context of information organisation. There are numerous possibilities to explore the topic of the role of concepts within the domain. The author would mention a few: the exploration of the conceptualisations shared and developed by music practitioners, the role of the information provision in the development of concepts and practice, the impact of the choice of terminology in the context of effective information retrieval and further examination of bibliographic entities, the development of cataloguing guidelines, the history of the music information organisation (cataloguing and classification) in the context of academic and research practice.
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APPENDIX
Proposal for the dissertation project.

Working title

Three views of musical work – bibliographic entity, document, phenomenon of a potential nature.

Interaction between conceptualisations of musical work in the Domain of Music.

Introduction

This project has a character of evaluation. The author aims to confront various assumptions on the musical work in the light of recent developments of the FRBR entities models. Each definition and the use of it serves a certain purpose – bibliographic control, information retrieval, communication and shared understanding of the musical work within the musical domain. The phenomenological approach to the musical work presented by Ingarden was an inspiration in exploring the communication of that entity within the domain of music.

Each model will be given a short, historical overview to show the sources for reference. The FRBR model of related entities has been chosen because of its current importance and relevance to LIS practice. Musical work as a bibliographical entity has been previously analysed in detail. Therefore this project relates to previous works of R. Smiraglia and S. Vellucci (listed below). Certain elements of Hjordland’s domain analysis will be chosen, in order to relate various models of musical work and to illustrate conversation about it within communities of librarians, editors and philosophers. Editing of music is a critical undertaking, therefore it closely relates to philosophical assumptions about musical work. The choice of editing music was based on the idea that the editors establish the text, which is the base for the document. The project will refer to various examples of historical understanding and importance of musical work. The role of composer will be mentioned in passing and implicitly understood as crucial. This is due to the necessary limitations of this project.
Aims and objectives

The aims of this project are to evaluate and compare the understanding of musical work in the domain of bibliographic control, domain of music and confront these with philosophical assumptions about the musical work, in the context of phenomenological analysis of Roman Ingarden. In a wider perspective this project stays within the domain of music, illustrating the interference of other domains like philosophy, publishing, library and information science that can be brought together in the model of domain analysis introduced by Hjorland.

The objectives of the research are to establish relationships between various theoretical assumptions of the musical work (bibliographical, philosophical and practical). It follows the relations’ mapping developed by Smiraglia in his The nature of a “work”. The bibliographical model of the FRBR will be confronted with other models of work, practical experiences within the domain and phenomenological assumptions of the musical work.

Scope and definition

The scope of the project will cover Aglo - American literature on the subject of bibliographical control, music, editing, performance and recording. However, it is important to mention that references to other geographical areas will be mentioned (France in particular), considering the international character of activities in the domain of music and the aims of IFLA to open bibliographical control tools to international users on the web. The report on activities within the domain of music will be chosen to illustrate the topic of musical work, therefore will not discuss various issues in detail. The role of editors, performers and the audience in the establishment of the musical work and mapping of the domain will be analysed. Other topics not covered include: music taxonomies, FRBR web ontology (defined vocabulary), Library of Congress Subject Headings (or any other controlled vocabulary), the voice and the role of the composer (creativity etc.).
Research context/ literature review

The motivation for the project came from recent developments of cataloguing rules (RDA) based on the FRBR modelling of bibliographical entities. It is a new development, not fully tested in practice and it attracts a lively discussion with regards to an understanding of the ‘work’, in particular in the domain of music. Therefore confronting the bibliographical models with the models from the domain and practice of editors and performers seemed like a valuable project to tackle. There are numerous writings on the issue of ‘work’, therefore it seems important to compare them and attempt to answer the question, if the IFLA FRBR model relates to any previous models and the practice within the domain of music. Personal experience of cataloguing music and studying Information Science in a second language played an important part in focusing interest on the topic. The main topics of interests are those of ‘shared understanding’, ‘derivative use’, ‘ontological assumptions’ and defining terms commonly used within and cross-domain, as well as the interest in the domain analysis as the key to understanding the communication and sources of information.

Initial sources of reference:


Bibliographical control:


Domain of music (cross-domain readings; editing; performance; analysis):

Philosophical assumptions on the musical work:


Other sources include journals: *Knowledge Organization, Journal of Documentation, Notes, Fontes, Journal of Aesthetics*; websites – IFLA/FRBR model etc.

Methodology

This project will be based on literature – monographs, journal articles and online official publications. The domain analysis approaches used for this research are:

- Document studies – theories of document and work, establishing of text, finding shared understanding of terminology with regards to ‘document’,
- Epistemological and critical studies – assumptions on the object of study (the musical work); models of entities,
- Terminological studies concerning the domain of bibliographical control of music (the aspect of ‘shared understanding’ and ‘lost context of information’)
- Communication within and outside the domain of music.

The methodological approach will be literature evaluation – comparison of definitions, paradigms and concepts.
## Work plan

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<td><strong>June</strong></td>
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<td><strong>Reviewing the literature in order:</strong> bibliographic control/ IFLA FRBR; editing, recording and analysis of music; phenomenological approach to musical work</td>
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<td>6th</td>
<td><strong>Further reading and gathering the personal accounts of practitioners (incidental)</strong></td>
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<td><strong>July</strong></td>
<td>4th</td>
<td><strong>Writing introduction and literature review</strong></td>
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<td>18th</td>
<td><strong>Presenting FRBR model in the historical context; writing about definitions of work in bibliographic world.</strong></td>
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<td><strong>August</strong></td>
<td>1st</td>
<td><strong>Writing about philosophical assumptions about musical work (Ingarden’s model, confronted with other writers’ critique)</strong></td>
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<td>15th</td>
<td><strong>The establishment of text in the domain of music – editing, performance, analysis – an account of activities within the domain</strong></td>
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<td>29th</td>
<td><strong>Further writing about the domain of music</strong></td>
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<td><strong>September</strong></td>
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<td><strong>Heading towards conclusion – establishing relationships between definitions of musical work.</strong></td>
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<td>October</td>
<td>Proof reading and presentation</td>
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<td>24th Writing an abstract, clearing up bibliography; printing</td>
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Resources

The research will be based on monographs acquired at various libraries in London (including interlibrary materials obtained through City University Library), journal articles accessed online and conversations with professionals/practitioners within the library and music community, as well as personal experience acquired at the Library of the Royal College of Music.

Ethics

No immediate ethical issues.

Confidentiality

The project does not raise any confidentiality issues on a major scale. Comments from practitioners will be taken into consideration upon their agreement to be included in the work. The conversations will not be the source for the scientific inquiry and will be treated as background information.
The reflection on the dissertation process

My initial intention was to write a study of the domain of music in the context of domain analysis, giving it a phenomenological angle through writings on the musical work of Roman Ingarden (Ingarden 1989). The personal experience of working in a specialised music library and cataloguing music resources gave me a practical assessment of the good intentions of librarians, shortcomings of library systems, the great variety of musical resources and the incredible range of queries from users. When browsing through the literature related to ‘musical work’ I discovered the multiplicity of angles this topic has been analysed already, including, but not limited to social, historic, philosophical, economic, etc. I have chosen to examine the philosophical assumptions in order to see if the phenomenological approach, which I initially thought of as the most relevant, could be contested, expanded etc. Reading philosophical literature was not an easy task; therefore I would consider my study more of a language study than a deeper examination of the validity of certain points of view.

Meeting the editors of world renowned editions of musical works was an unforgettable experience and an opportunity to approach the topic of editing music through their personal practice. Perhaps this is why I arrived at the conclusion that that the practice of cataloguing and editing, both rarely considered in detail, are highly dependent on the critical assessment of the resources, the knowledge and experience of the editor and cataloguer and play such an important role on the domain of music.

The study allowed me to realise that an information practitioner needs to be ‘in touch’ with everything happening within the domain he intends to provide the information for, especially in the context of a library within an academic institution. The ‘work’ as a term used in a variety of context can be misleading and one should define it for local use as explicitly as possible.

I feel that choosing this topic was a great idea in the context of the role of music librarian, a career which I intend to pursue.