



Interactive presentation

<http://focusky.com/umvhg/epkg/>

Polina Proutskova, Anja Volk, Peyman Heydarian, George Fazekas

From Music Ontology to Ethno-Music-Ontology

Introduction - The Music Ontology



Figure 1. 1988 conceptual model. The shape and/or shading denoting a variable have a role throughout this paper in indicating roles and/or effects of the 1988 variables.



Figure 2. A fragment of the Wiki Ontology. Key concepts and selected properties describing the music production workflow, showing the Gold hours.

Research questions

- Is the Music Ontology capable of representing the demands of non-Western musical traditions?
- What are the gaps that the Music Ontology fails to model?
- Can or should the Music Ontology be generalised to encompass many (or all) musical traditions?
- What are the limits of such generalisation?

Folk song research
on the Dutch Folk
Song Archive



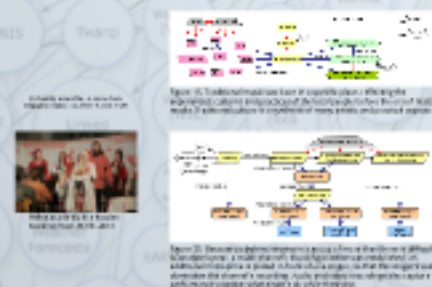
Figure 1. *Staphylococcus aureus* isolated from food samples and its antibiotic resistance.

Persian classical music -
contemporary composition
and performance



【答案】 C

Russian traditional music -
reconstructive performance

[illegible]

World music - personal collections and playlists



Figure 10: Workgroup members' overall competitive strategy each used for information and different management strategies (top), information and management strategy (middle), and information and management strategy (bottom).

Discussion

The Music Ontology (2006) FRBR group 1 consists of 14 case studies, modelling the process of performance documentation from bipartitions over Manifestations to Items (Figs. 4, 5, 8, 9). It is also well suited, in combination with the Timeline and the Event Ontologies, to document musical events (Fig. 6, 10).

Cultural contexts

Our researchers demonstrate how social and cultural heterogeneity may be important in the development of language, and suggest that the process of language development may be more complex than previously thought. The researchers suggest that the process of language development may be more complex than previously thought. The researchers suggest that the process of language development may be more complex than previously thought.

Musical characteristics

These different components of the approach are represented in the diagrams and are specific for each culture or tradition, and represent the different priority in the complexity and nature of modelling. In fact, for example, in neuroscience, one tradition may be interested in dynamical models, and in particular, models and dynamical systems are modelled in the form of maps (Fig. 1), but not in the form of other types of maps. Therefore, it is important to realise that models represent different traditions, separately, or in combination with others, choosing a subset of the model relevant for the way they

Relationships within or between repertoires

tributaryship, vassalage, and suzerainty are crucial to some cultures and contrast the order and imbalances of states in Pendergast's model (p. 6). To the relationship between states in a full-scale state society (p. 13), they are less important in other cultures, like Pendergast's village model. Thus, tributary relationships, such as between state societies or states, are of interest for comparative research. Such relationships will differ between cultures, and there still is the issue for development of the village society model.

Conclusion

The Music Ontology is a very useful standard to implement for the domains of musical cultures other than Western classical and popular music. However, its further generalisation seems to offer few advantages, since cultural contexts, musical characteristics, intra- and inter-repertoire relationships are mostly culture specific: small domain specific extensions would be more useful than trying to build one big generic ontology.