A New Conceptual Model for Musical Sources and Musicological Studies

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OBJECTIVE & MOTIVATION

The model provides a framework for the **digital annotation and comparison** of music in various files and formats. It shows how portions of digitized data can be identified, selected, labelled, and compared.

This model aims to assist musicologists in creating and organizing **research commentary involving multiple sources** and is currently in development for use in the *Beethoven in the House* research project.
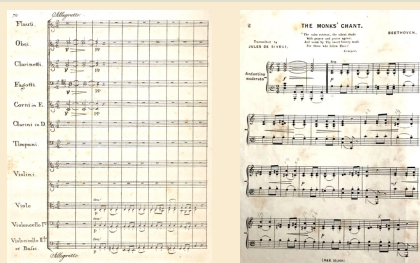
Left: First page of the original edition of L. van Beethoven's 7th Symphony, 2nd movement (A-Wn SH.Beethoven.387 MUS MAG). **Right:** First page of J. Roeckel's arrangement for piano solo of the same music (D-BNba C 92 / 50).

REQUISITES

Comparing two (or more) different versions of a certain work in digital format requires not only the **availability and addressability** of the sources, but also the existence of structures that **link related musical content and categorize** the transformations occurred between the diverse presentations of the music. With these structures in place, **the research process itself can be performed and recorded** using the Web Annotation standard.

OUR CONCEPTUAL MODEL

Musicological Objects
- Relationship
- Commentary
- Observation

Musical Objects
- Musical Idea
- Musical Material
- Extract
- Selection

Evidence Objects
- Reference
- Resource

➔ **Commentary**: complex comparison that presents hypotheses, makes historical or analytical reflections and/or connects the materials with external references.

➔ **Relationship**: simple text remark noting a commonality, a substitution, an addition or a deletion between two or more Musicological Objects.

➔ **Observation**: simple descriptive text remark used to label Musical Objects or to present one of their relevant features.

➔ **Musical Idea**: abstract entity that refers to the musical thought behind a recurring musical structure, such as a theme or a motiv.

➔ **Musical Material**: abstract entity that refers to the musical concept behind an Extract (such as a passage, phrase or fragment) and which is primarily used to group analogous/parallel moments in distinct versions of a musical work that have a particular feature.

➔ **Extract**: collection of various instances of a musical feature or passage, usually by combining Selections of different source materials.

➔ **Selection**: complete set of Universal Resource Identifiers (URI) for the individual components of an Extract, be that a single resource, or multiple resources derived from a single source of material, such as a set of orchestral parts.

➔ **Reference**: places or regions within a Resource which are also identified using URIs.

➔ **Resource**: complete documents or files of source materials which can be unambiguously identified using a URI.