



DOing REusable MUSical data

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Rodolphe Bailly, Raphaël Troncy



PHILHARMONIE
DE PARIS



MEANING ENGINES



Ourouk
Conseil
en Management
de l'Information

Gérilico



Laboratoire
Informatique
Robotique
Microélectronique
Montpellier

EURECOM
Sophia Antipolis

Agenda

Morning :

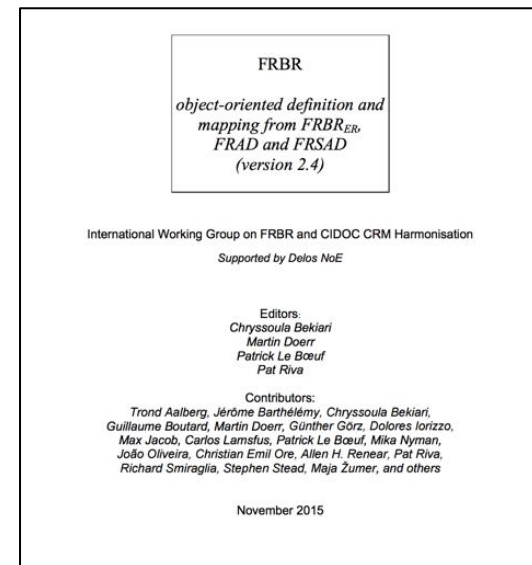
- Project objectives
- Describing music
 - Describing a music score
 - Describing a concert program
 - Describing a concert
 - Describing a CD
- Focus on FRBRoo/DOREMUS data model

Afternoon :

- Controlled vocabularies
- Data conversion
- Data linking
- Data exploration

Project objectives (1/3)

- Improve music description to foster data exchange and reuse
 - We enrich existing data model (ontology): FRBRoo
 - We select and recommend existing controlled vocabularies to describe music
 - We create missing controlled vocabularies



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Project objectives (3/3)

- Study usages, develop application
 - We study music consumption usages
 - We develop a musical recommendation application using the richness and interconnections of the catalogs

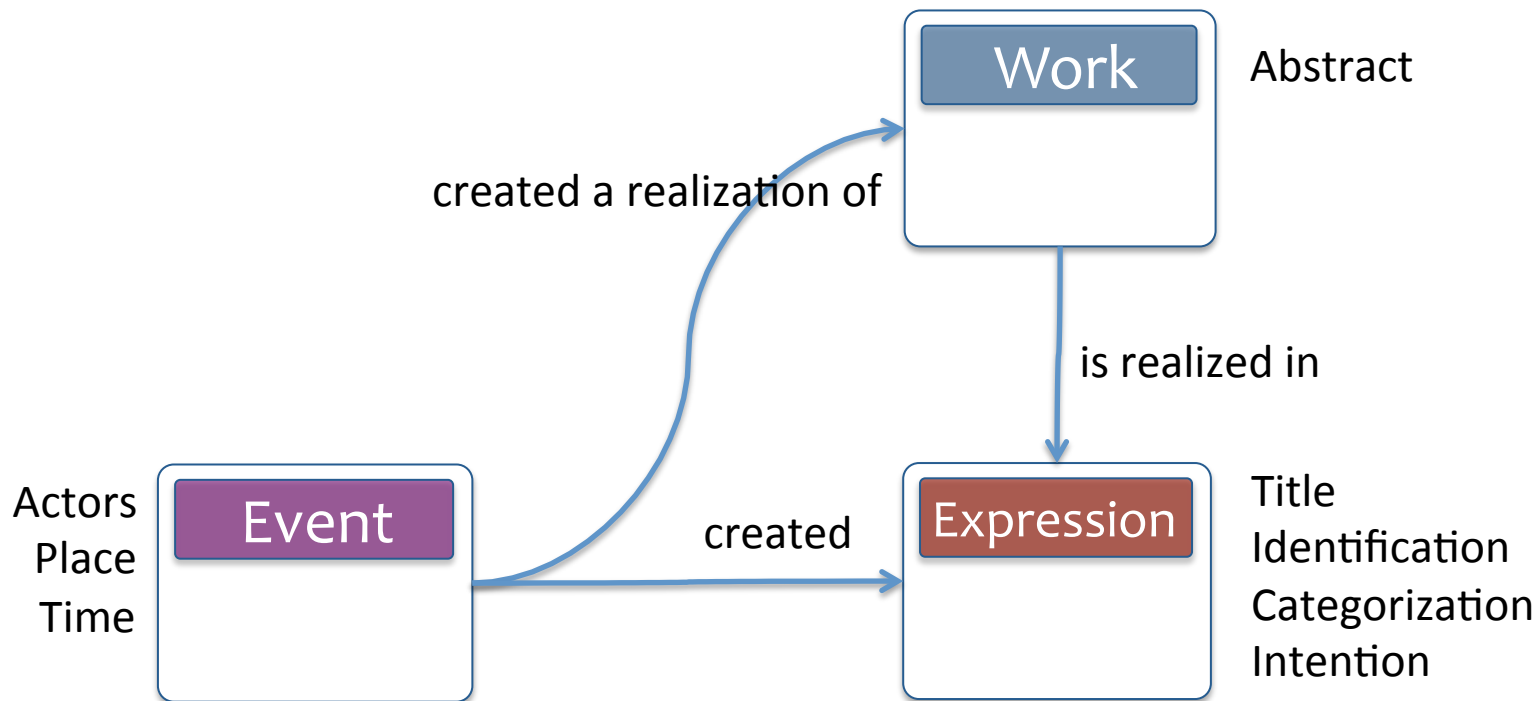


Project scope

- Musical work
 - Musical performance
 - Musical publication
 - Musical recording
-
- All type of musical genres with a focus on traditional and classical music to validate the data model

DESCRIBING MUSIC

Event, Work, Expression



Describing a music score

Fünftes Concert
 für das Pianoforte
 von L. van Beethoven, Op. 73.

3

Erklärung der Abkürzungen: Str. = Streichinstrumente: (Violinen, Violen, Violoncelli, Contrabässe.) Viol. = Violinen, Br. = Violen, V.C. = Violoncelli, C.B. = Contrabässe. Bl. = Blasinstrumente: (Flöten, Oboen, Clarinetten, Fagotten, Hörner.) Fl. = Flöten, Hob. = Oboen, Cl. = Clarinetten, Fac. = Fagotten, Hör. = Hörner, Tr. = Trompeten, Timp. = Trommeln.
 Die von Beethoven beifolgende Punkte sind in dieser Ausgabe mit 'Zu.' bezeichnet: alle über dem Hauptstimmstrich stehenden Punkte einfach mit dem Buchst. 'P' bezeichnet. Beethoven hat nur immer wieder Punkte gesetzt: alle weichen sind zur Deutlichkeit der Pianisten beifolgt von F. Lieth.
 aus dem Druck der Musikverlag's Office in Leipzig

Beethoven concerto no 5 op 73

Background

Beethoven concerto no 5 op 73

Fünftes Concert

für das Piano
von L. van Beethoven, Op. 73.

Allegro. Solo.

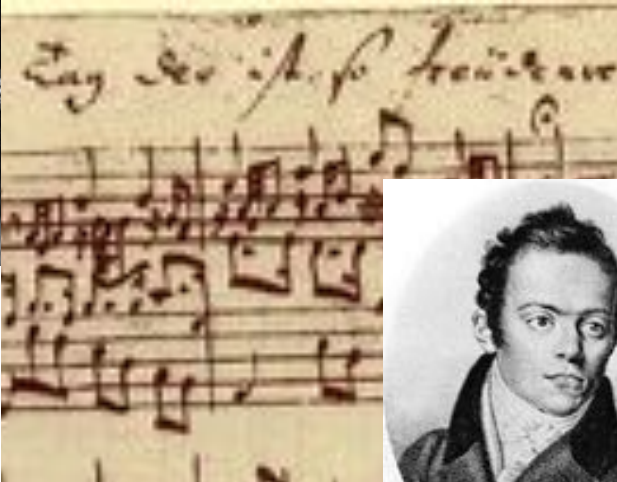
Piano I.

Allegro.

Piano II.

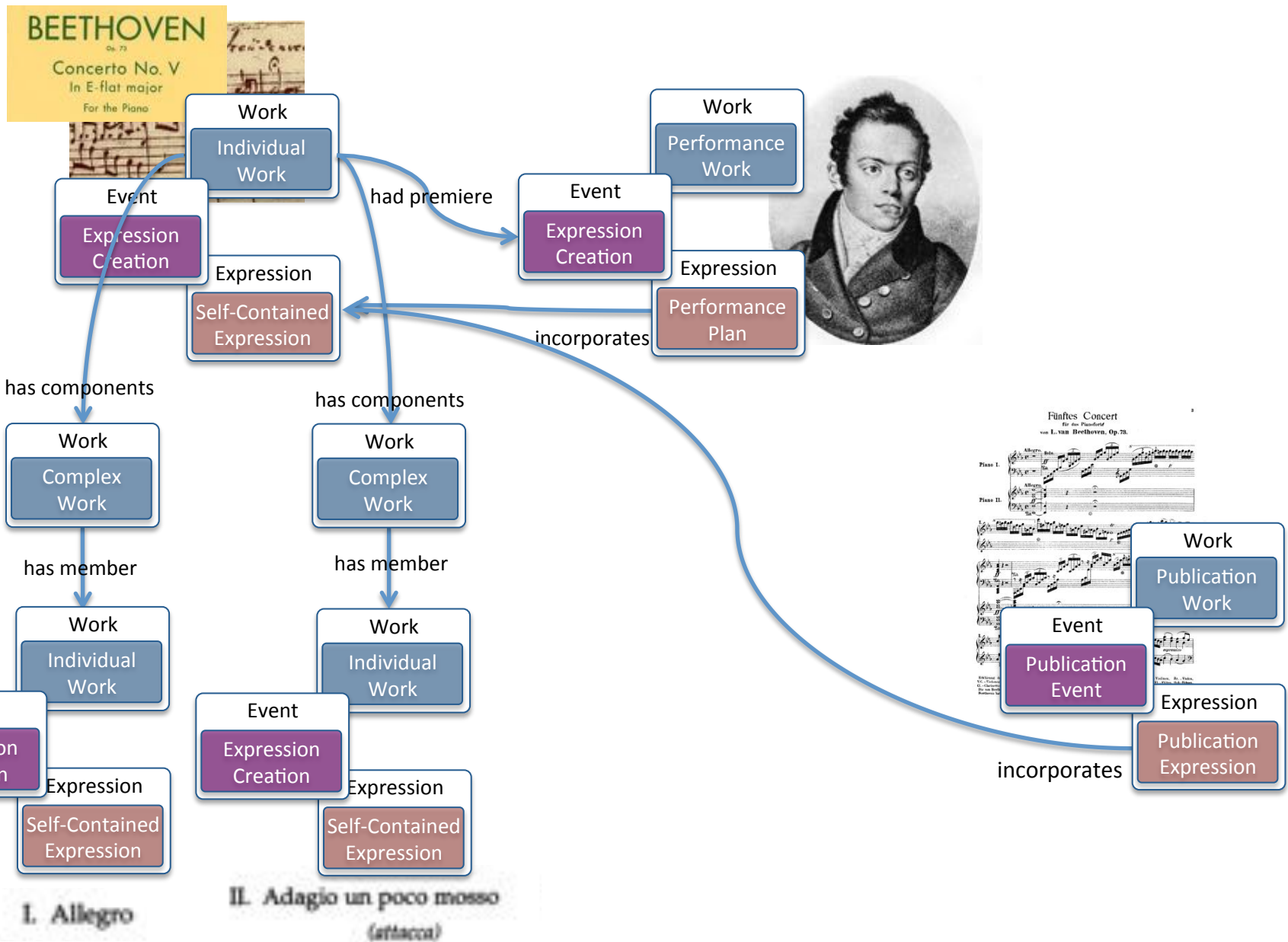
aggressivo

Erklärung der Abkürzungen: Str. = Streichinstrumente (Violinen, Violen, Violoncelli, Contrabassen) Viol. = Violinen, Br. = Violen, Vcl. = Violoncelli, Cb. = Contrabassen. Har. = Harfeninstrumente. Fl. = Flöten, Clarinetten, Fag. = Fagotte, Horn. = Hörner, Tromp. = Trompeten, Timp. = Tümpel, G. = Glocken, Perc. = Percussion, Bie. = Biegeinstrumente. Die von Beethoven bestimmten Plätze sind in dieser Weise mit den Instrumenten besetzt. Beethoven hat nur immer wieder Piano- und Forte-Bezeichnungen angegeben, alle übrigen dynamischen Bezeichnungen sind von F. Liszt.



Created in Vienna, November 11th, 1811, by Czerny at piano,
dedicated to Archduke Rudolf of Austria (1788–1831)

FRBRoo/Doremus representation



Describing a concert program

Président du Conseil d'administration
Jean-Philippe Billarant

Directeur général
Laurent Bayle

Cité de la musique

BEETHOVEN/CHOSTAKOVITCH

Face au pouvoir

Du vendredi 21 au jeudi 27 janvier 2005

Vous avez la possibilité de consulter
les notes de programme en ligne,
2 jours avant chaque concert :
www.cite-musique.fr

Samedi 22 janvier - 20h

Salle des concerts

Ludwig van Beethoven (1770-1827)

Concerto pour piano n° 5 en mi bémol majeur, op. 73

" L'Empereur "

Allegro

Adagio un poco mosso. *Attacca.*

Rondo. Allegro

43'

entracte

Dmitri Chostakovitch (1906-1975)

Symphonie n°12 en ré mineur, op. 112 « L'Année 1917 »

Petrograd révolutionnaire. Moderato-Allegro. *Attacca*

Razliv. Allegro (L'istesso tempo)-Adagio. *Attacca*

« Aurora ». L'istesso tempo-Allegro. *Attacca*

Aube de l'Humanité. L'istesso tempo-Allegretto

40'

Dezső Ránki, piano

Orchestre Symphonique de Budapest

János Fürst, direction

Ce concert est enregistré par France Musiques, partenaire de la Cité de la musique,
et sera diffusé le 1^{er} mars à 10h.

Durée totale du concert (entracte compris) : 1h55

Background



CITÉ DE LA MUSIQUE
PHILHARMONIE DE PARIS

Budapest Symphony
Orchestra playing

Budapest Symphony Orchestra



Janos Fürst
conducting



Deszö Ranki
playing piano



Samedi 22 janvier - 20h
Salle des concerts

Ludwig van Beethoven (1770-1827)
Concerto pour piano n° 5 en mi bémol majeur, op. 73
"L'Empereur"
Allegro
Adagio un poco meno. *Alzaca.*
Rondo. Allegro
47'

extraits

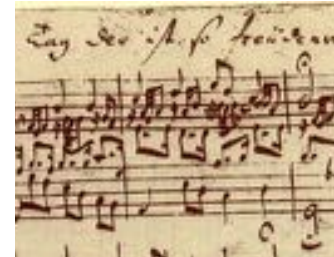
Dmitri Chostakovitch (1904-1975)
Symphonie n°12 en ré mineur, op. 112 « l'année 1917 »
Petrograd révolutionnaire. *Moderato-Allegro. Alzaca*
Ritorn. Allegro (Cantata tempo) *Adagio. Alzaca*
« Auteurs ». Cantata tempo-Allegro. *Alzaca*
Aube de l'humanité. Cantata tempo-Allegretto
40'

Deszö Ranki, piano
Orchestre Symphonique de Budapest
János Fürst, direction

Ce concert est enregistré par France Musique, partenaire de la Cité de la musique,
et sera diffusé le 1^{er} mars à 18h.

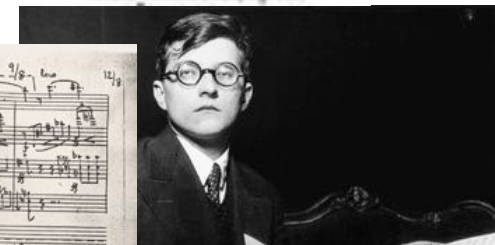
Durée totale du concert (extraits compris) : 1h45

Piano Concerto No. 5
in E-flat Major, Op. 73,
"Emperor"
(1809)

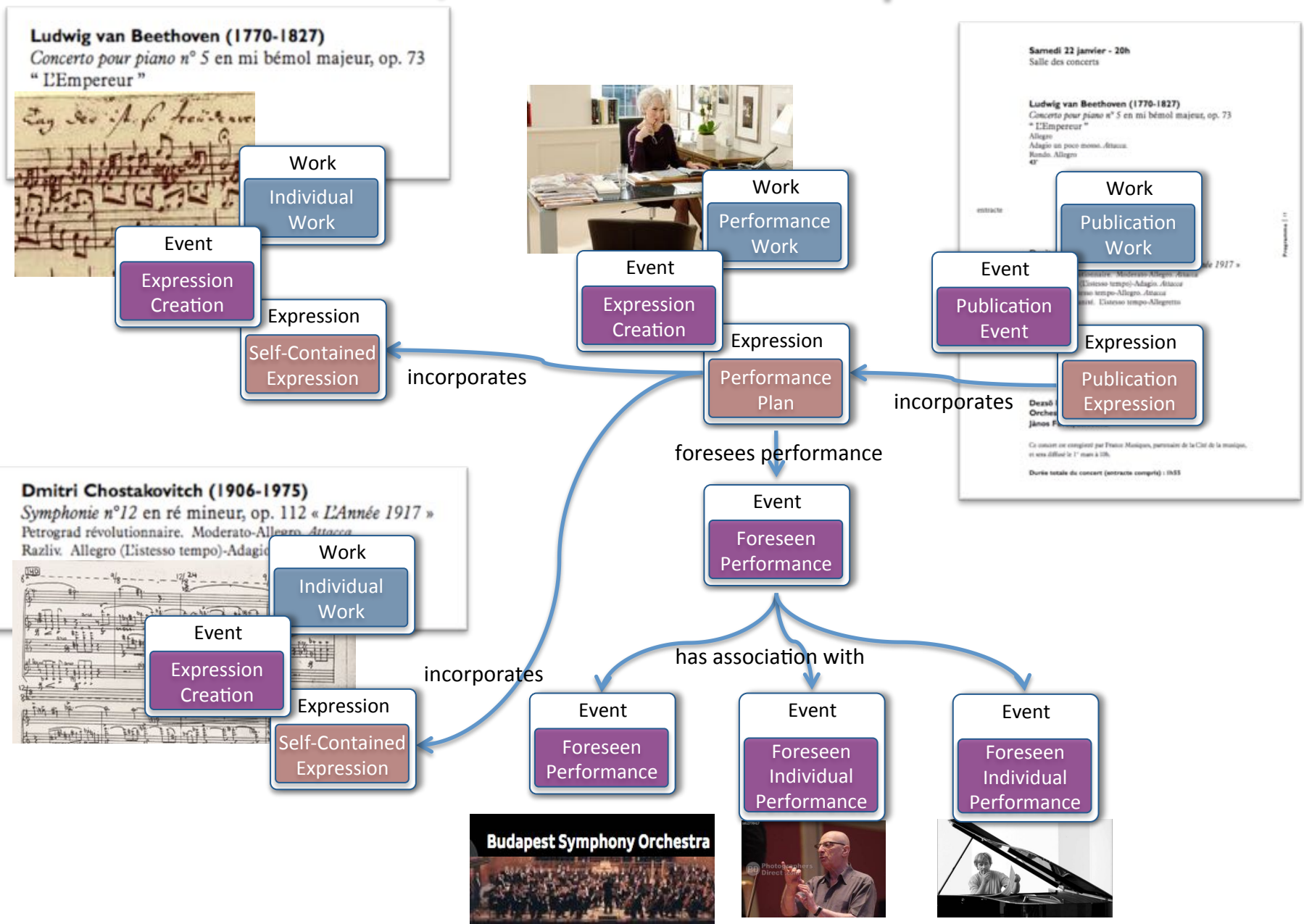


Symphonie Nr. 12
Symphony No. 12
Revolutions Petograd I Revolutionary Petrograd

Dmitri Chostakovitch, op. 112
Dmitri Shostakovich, Op. 112



FRBRoo/Doremus representation



Describing a concert



Background

Piano Concerto No. 5
in E-flat Major, Op. 73,
"Emperor"
(1809)



CITÉ DE LA MUSIQUE
PHILHARMONIE DE PARIS



Janos Fürst



Deszö Ranki

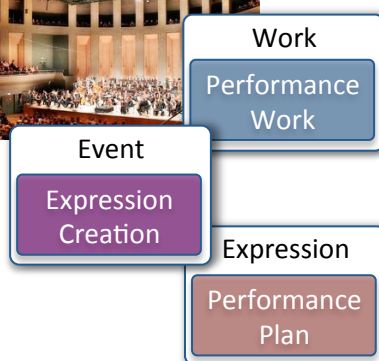
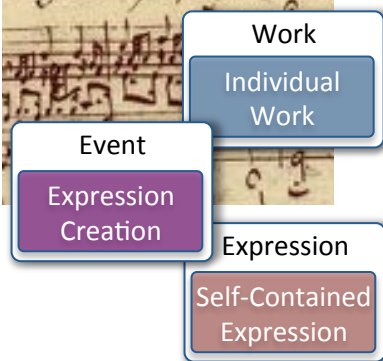
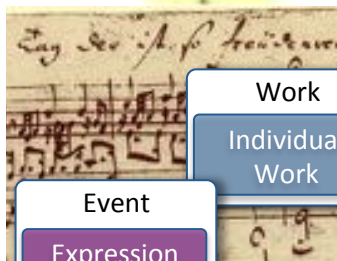


Budapest Symphony Orchestra



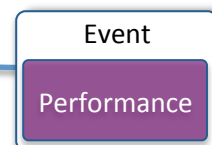
FRBRoo/Doremus representation

Piano Concerto No. 5
in E-flat Major, Op. 73,
"Emperor"

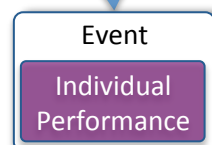
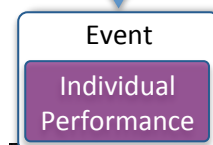
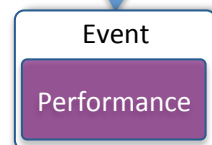


incorporates

performed



consist of



Describing a concert

CITÉ DE LA MUSIQUE
PHILHARMONIE DE PARIS



Background

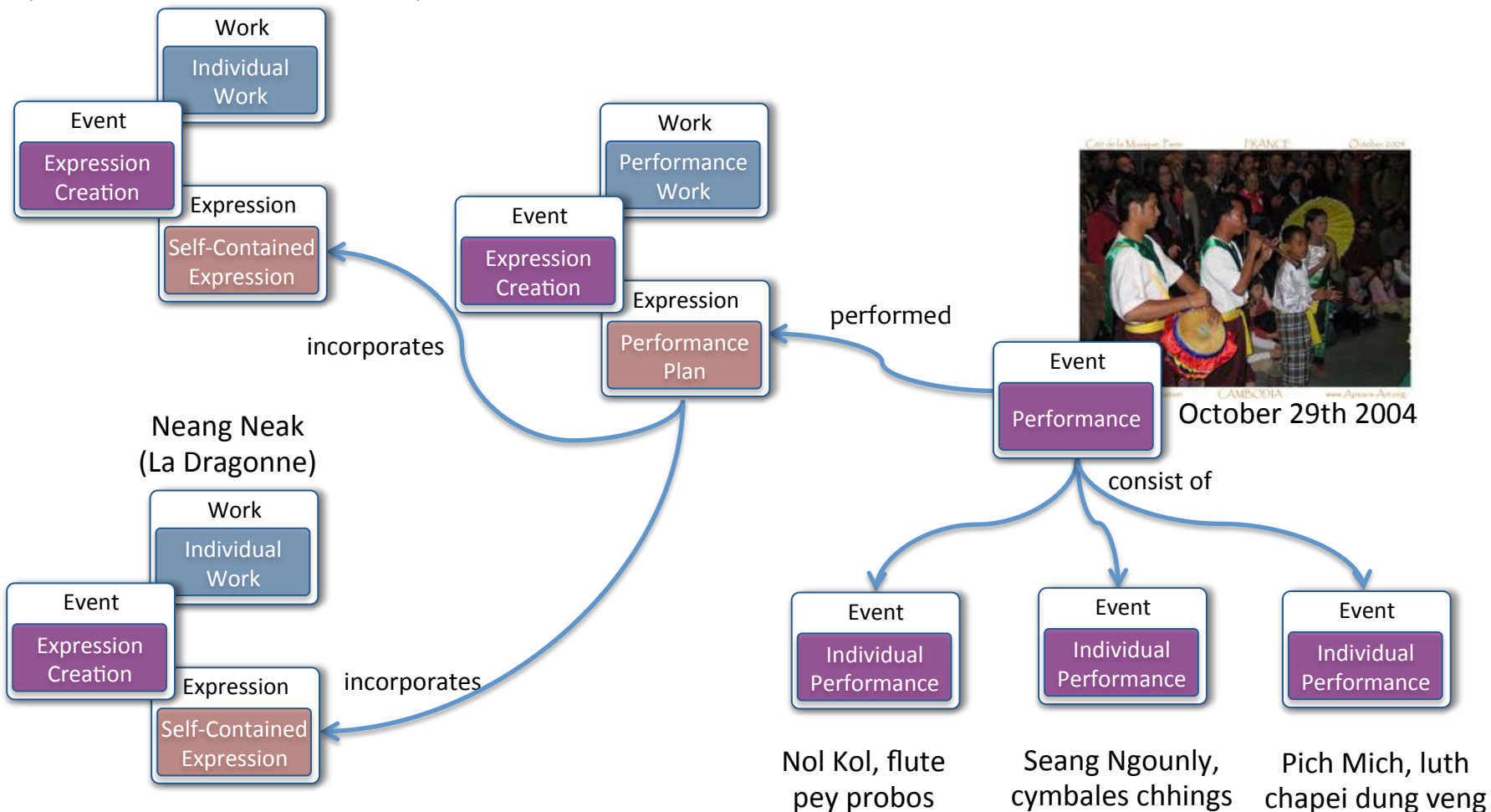
October 29th 2004



FRBRoo/Doremus representation

Mlub Dong

(The shade of the coconut tree)

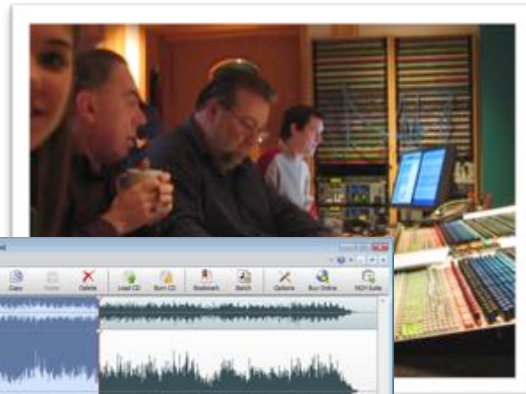


Catalog a CD

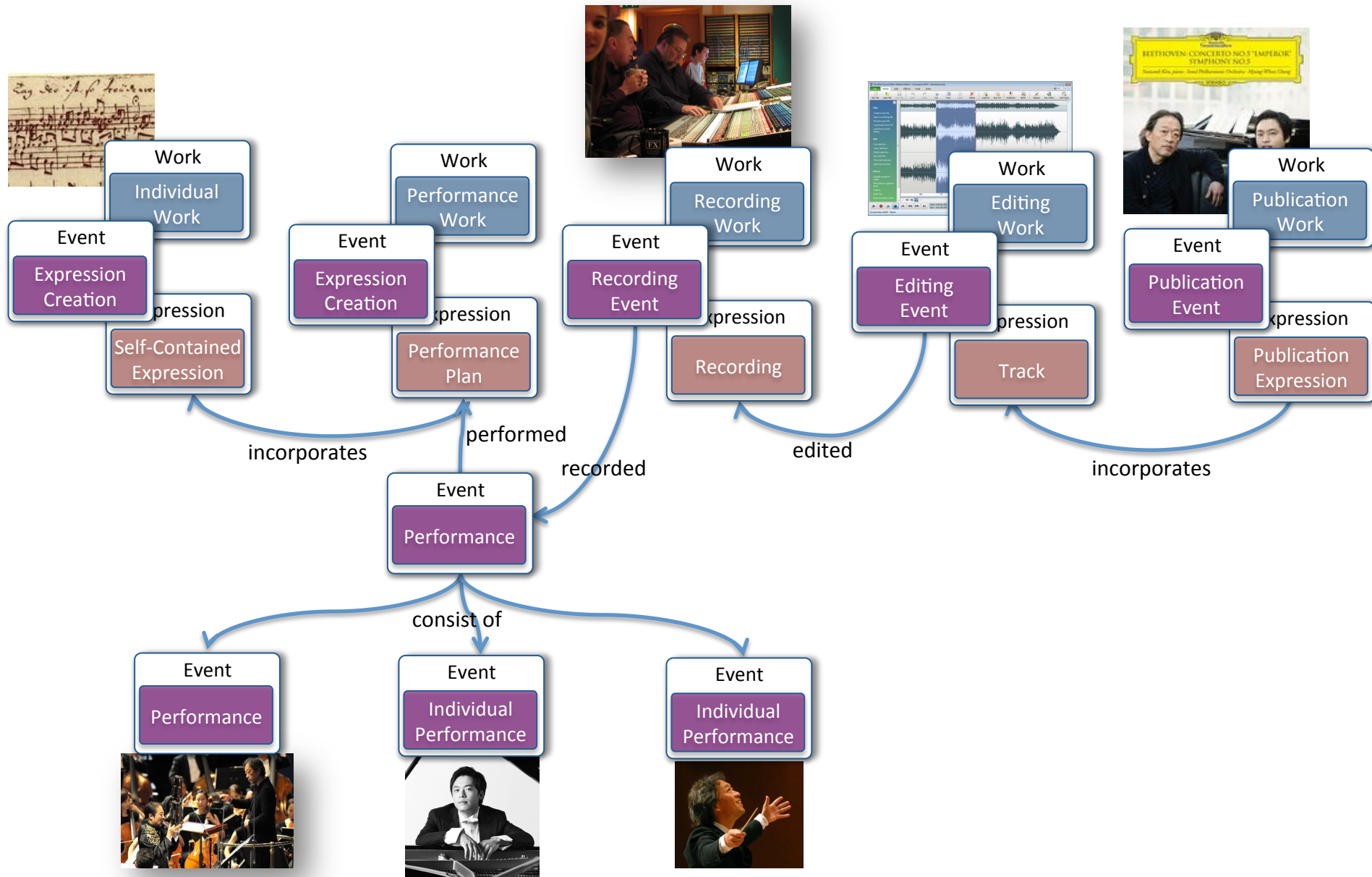


<https://open.spotify.com/track/7bbl74EcM4utHpt9jV716f>

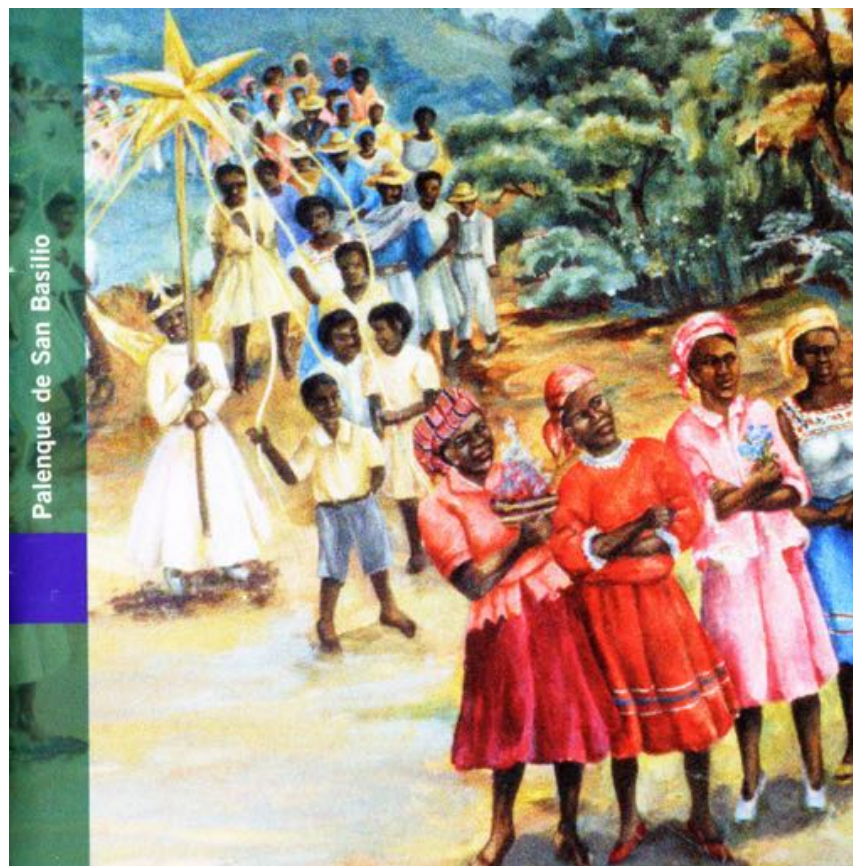
Background



FRBRoo/Doremus representation



Describing a CD



- | | | | | | |
|----|--|-------|----|---|-------|
| 01 | La Gallina [Graciela Salgado], <i>chalupa</i> , Las Alegres Ambulancias | 05:37 | 11 | Me Picó un Mosquito [Graciela Salgado], <i>chalupa</i> , Las Alegres Ambulancias | 06:24 |
| 02 | Maria Antonia [Graciela Salgado], <i>chalupa</i> , Las Alegres Ambulancias | 04:46 | 12 | El Ron Tornillo [Ciquito Valdez], Ciquito et Rosalio Salgado | 01:32 |
| 03 | Tres Golpes na'mas [Traditionnel], <i>bullerengue</i> , Las Alegres Ambulancias | 06:08 | 13 | Sambangolé [Traditionnel], Cha Inés et Dona Pabla | 01:20 |
| 04 | Sambangolé [Traditionnel], <i>Iumbalú</i> , Las Alegres Ambulancias | 05:16 | 14 | Bonita sin Peinar (Sacatri Sacatrá) [Traditionnel], <i>chalupa</i> , Las Alegres Ambulancias | 05:05 |
| 05 | Chant Iumbalú [Traditionnel], Cha Inés et Dona Pabla | 01:15 | 15 | Chua Enguayabao [Traditionnel], <i>chalupa</i> , Las Alegres Ambulancias | 05:06 |
| 06 | Mano Bruno [Traditionnel], Sexteto Monasitos di Benkos | 02:46 | 16 | Adios Mujer (Un piano te traigo) [Traditionnel], Sexteto Monasitos di Benkos | 05:20 |
| 07 | Cortaron a Helena (Rafael Cassiani), Sexteto Tabalá | 04:52 | 17 | Chants de labour [Traditionnel], Sexteto Tabalá | 01:52 |
| 08 | El Mango [Ciquito Valdez], Ciquito | 02:03 | 18 | Marili [Rafael Cassiani], Sexteto Tabalá | 03:57 |
| 09 | Que Jui ta Pasá [Jose Valdez "Palito"], <i>champeta "roots"</i> , Oriki Tabalá | 03:39 | | | |
| 10 | Regobbé [Graciela Salgado], <i>chalupa</i> , Las Alegres Ambulancias | 06:07 | | | |

DURÉE TOTALE 73:13

Enregistrements et texte : Lucas Silva (Colombie, Palenque de San Basilio, mai 1999 ; prise de son : Cesar Salazar). Montage : Philippe Malidin. Photographies : Lucas Silva ; couvertures (R"), cérémonie de Palenque de San Basilio (détail) D.R. ; (V") Las Alegres Ambulancias. Préparation du livret et carte : KAT-von der Lippe.

IE | Palenque de San Basilio
IA | Palenque of San Basilio

OCORA
Radio France



Un portrait musical de Palenque de San Basilio, premier village de Noirs libres du Nouveau Monde : chants des sociétés de femmes, chants de la vie quotidienne et chants funéraires – a cappella ou soutenus par d'intenses percussions – y recomposent une "Afrique nouvelle".

A musical portrait from Palenque of San Basilio, the first settlement of emancipated Blacks in the New World: songs of sisterhoods, everyday songs and funeral music sung a cappella or to vibrant percussion accompaniment – the music of a "new Africa".

C 560187 HM 76

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DDD

ENGLISH • ESPAÑOL

Background

The First Free Africans in America

Spaniards introduced kidnapped African slaves in South America through the Magdalena River Valley. Its mouth is close to the important port of Cartagena de Indias where ships full of Africans arrived. Some Africans escaped and set up Palenque de San Basilio, a town close to Cartagena. ...

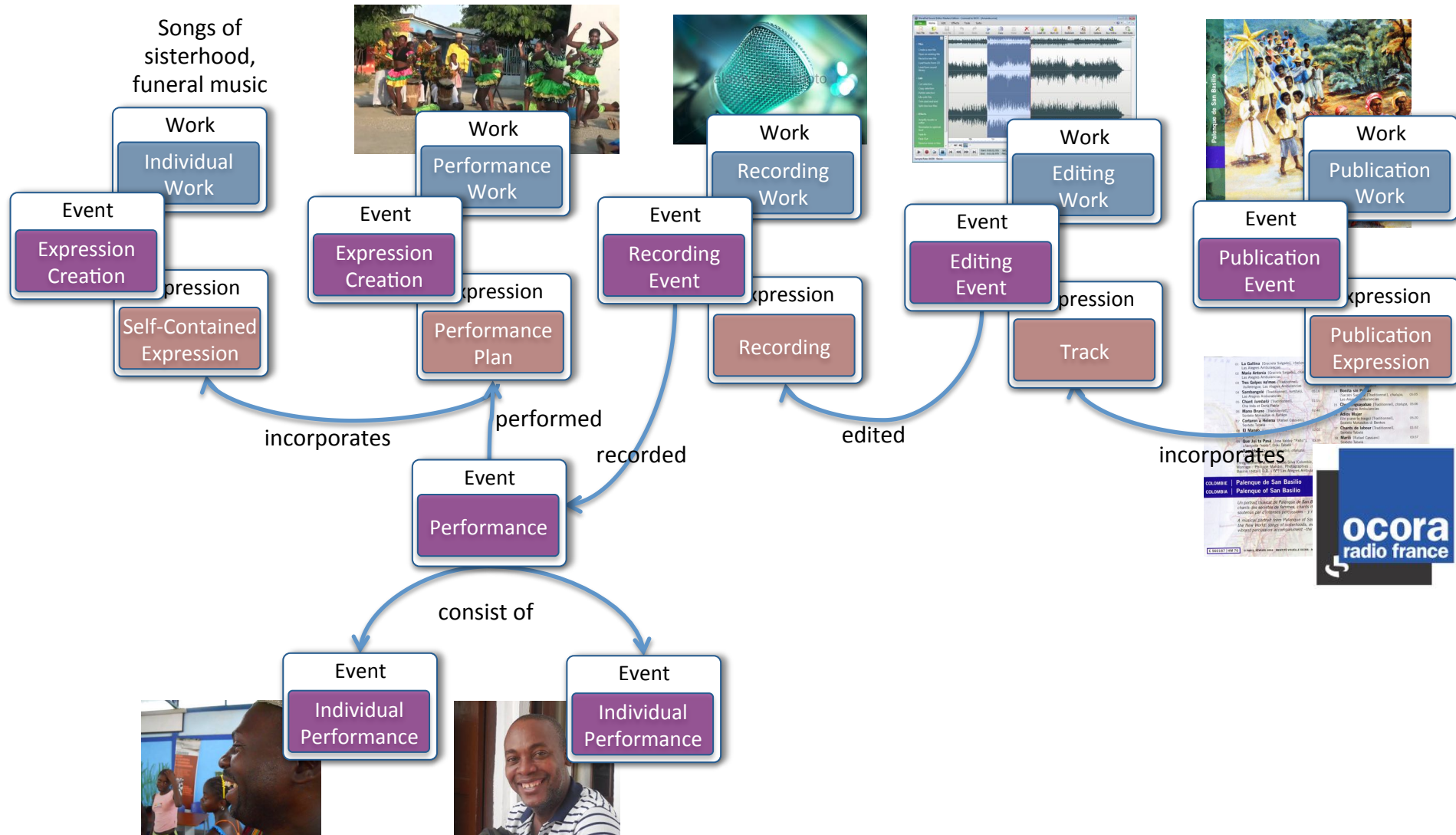


History of Oriki Tabala

The group was born in December 1980 in the community of San Basilio de Palenque. In the beginning the Oriki Tabala performed songs that were put into practice at funerals in Palenque and was taken to the dance in order to continue to retain all their cultural potential.



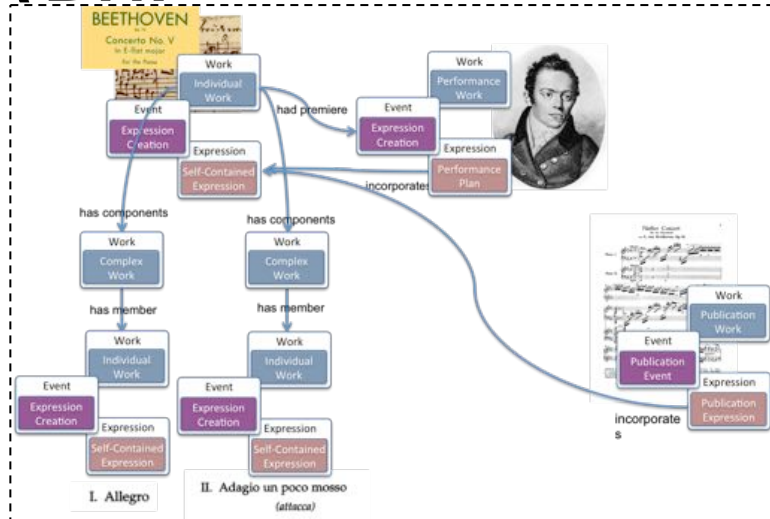
FRBRoo/Doremus representation



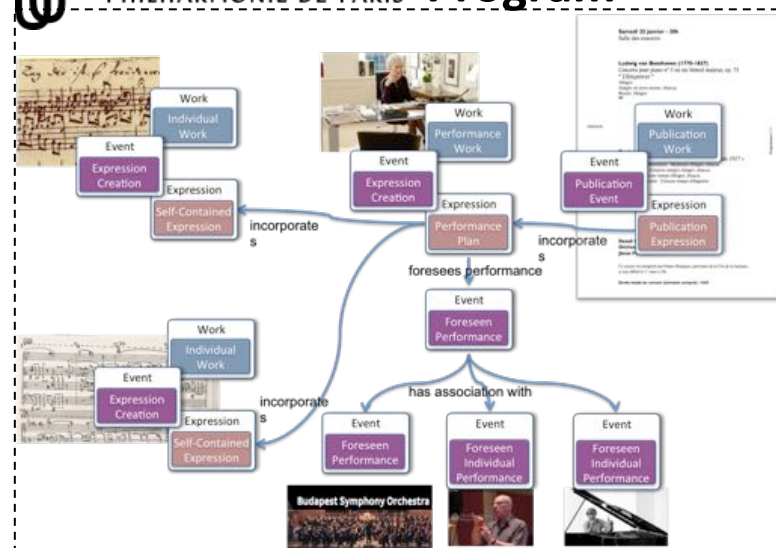
LINKING MUSIC DESCRIPTIONS

Multiple RDF descriptions in the LOD

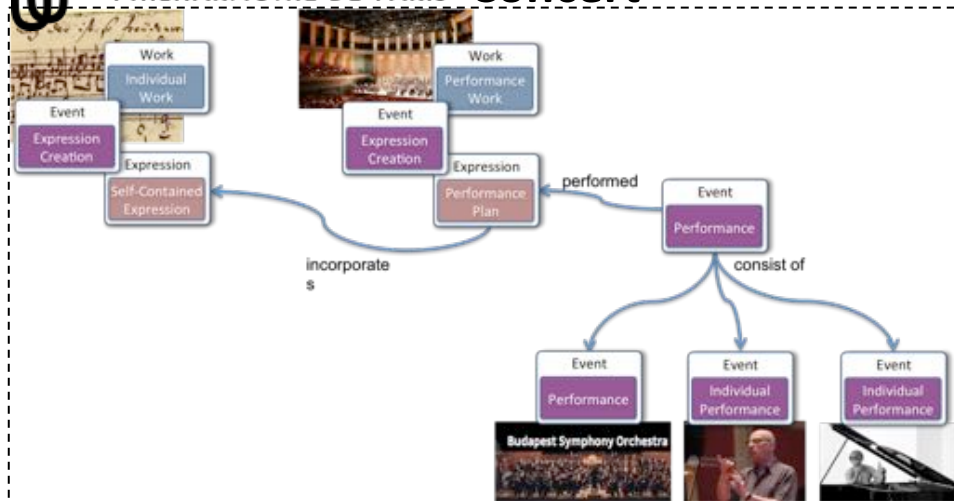
{BnF Musical score



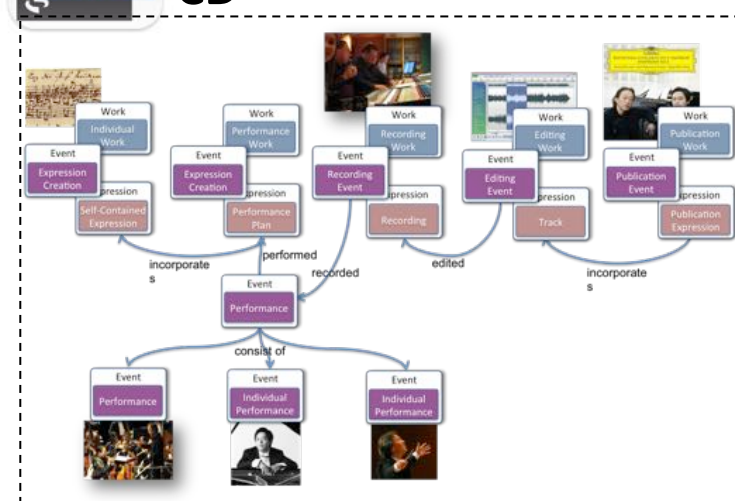
P CITÉ DE LA MUSIQUE PHILHARMONIE DE PARIS Program



P CITÉ DE LA MUSIQUE PHILHARMONIE DE PARIS Concert

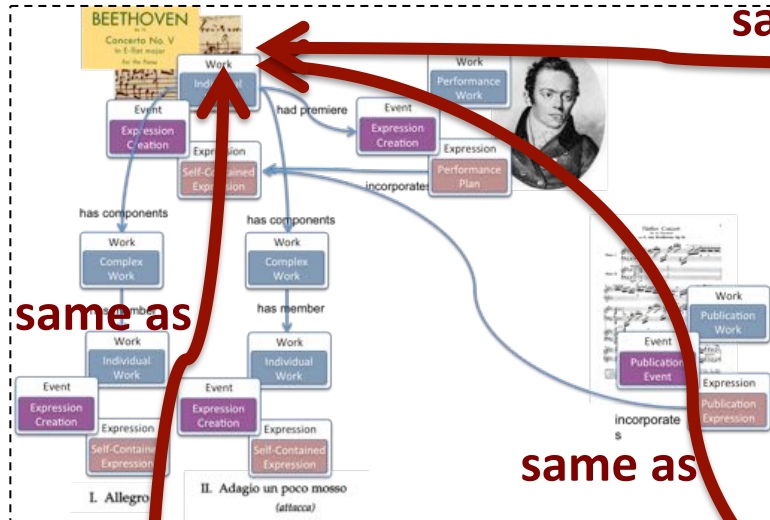


radio france CD



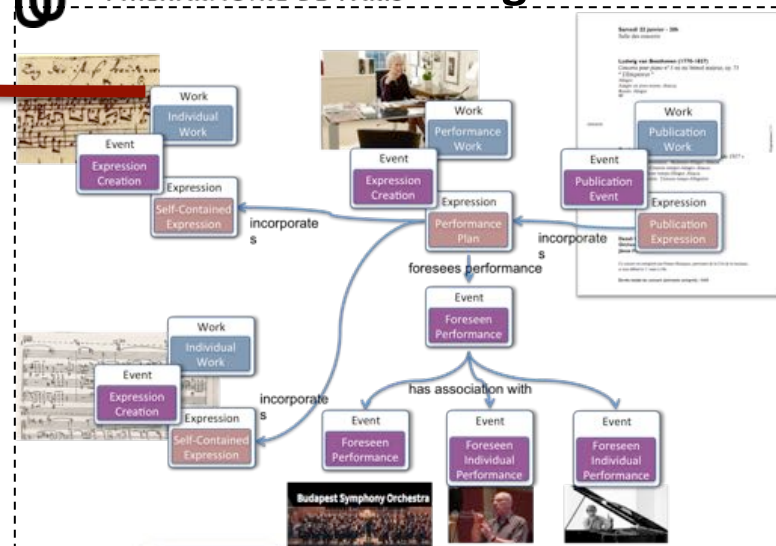
Connect descriptions to build a knowledge graph

{BnF Musical score



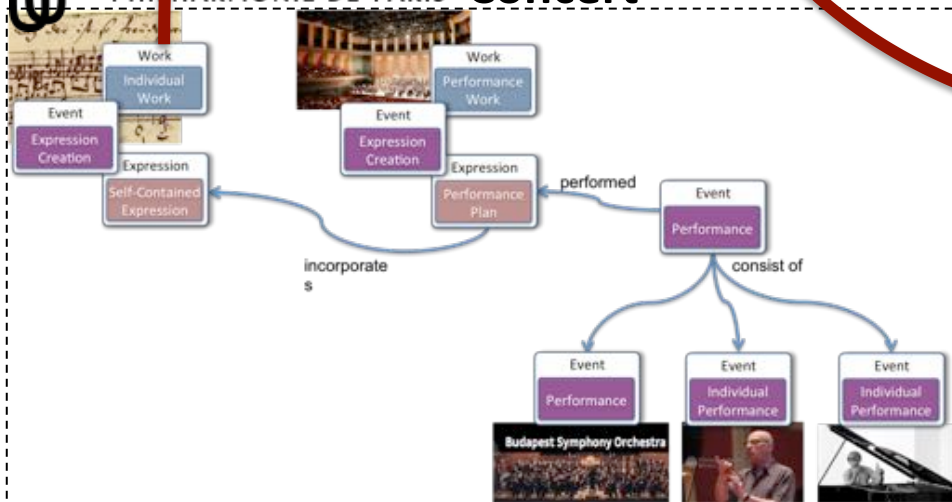
same as

P CITÉ DE LA MUSIQUE PHILHARMONIE DE PARIS Program



same as

P CITÉ DE LA MUSIQUE PHILHARMONIE DE PARIS Concert



radio france CD

