Musical memory of the world

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MIR for Non-Western musics

New MIR tasks
- Find distinctive musical features specific to a music tradition or a given collection
- Automated annotation of general musical features
- Classification according to cultural origin
- Cultural context is essential for search and analysis, thus combined content+metadata strategies

infrastructural drawbacks
• Restricted access to recordings
• Complicated proprietary rights situation
• Low online visibility of catalogues
• No interoperability, no established metadata standards for cataloguing

Data infrastructure in ethnomusicological archives

Ethnomusicological archives build a systematic, well documented repository of music recordings, covering all regions of the world. They are what is left of our musical memory, since many oral music traditions are fading away due to changing environments, languages and cultural influences.

What they preserve
Audio/video recordings of music, interviews and environments on all kinds of media
Still images
Field notes
Players for different media formats
Books and periodicals on music and culture
Crafts, domestic and religious objects, brought from field trips
Music instruments

Different retrieval strategies
- No composer / Artists unknown
- Main criterion: cultural origin
- Other: geographic location, language, context / social function (e.g. specific ritual)

Infrastructural drawbacks

<table>
<thead>
<tr>
<th>Archive</th>
<th>Items</th>
<th>Hours (incl. commercial)</th>
<th>Original collections</th>
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</thead>
<tbody>
<tr>
<td>Berlin Phonogram Archive</td>
<td>&gt;1.000</td>
<td>&gt;100,000</td>
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<tr>
<td>Library of Congress, Archive of Folk Culture</td>
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Amount of recordings in leading ethnomusicological archives

Thanks: Michael Casey, Sven Macholl, Michela Magas, Maurice Mengel, Deniza Popova