

FRBR, WEMI & Music

[Music Cataloging at Yale](#) [1] ? [RDA](#) [2]

Note: this page was created with music cataloging in mind.

<p>FRBR [3]</p>	<p>Functional requirements for bibliographic records is a conceptual model (an abstract depiction) of the bibliographic universe to describe entities, relationships, and attributes (i.e., metadata). It is separate from any cataloging or display standards, although currently ISBD [4] punctuation is used in many RDA bibliographic records.</p> <p>FRBR breaks the bibliographic universe into entities and relationships:</p> <p>Entities: Group 1 entities: (work, expression, manifestation, and item (WEMI)) represent the products of intellectual or artistic endeavor. Group 2 entities: (person, family and corporate body) are responsible for the custodianship of Group 1's intellectual or artistic endeavor. Group 3 entities: (subjects of Group 1's or Group 2's intellectual or artistic endeavor) include concepts, objects, events, and places.</p> <p>Relationships: Relationships depict the link between one entity and another in order to navigate the universe represented in a catalog.</p> <p>Equivalent relationships: ° share the same intellectual or artistic content as realized through the same mode of expression ° exist between exact copies of the same manifestation of a work or between an original item and reproductions of it, so long as the intellectual content and authorship are preserved. ° examples include reproductions such as copies, issues, facsimiles and reprints, photocopies, and microfilms.</p> <p>Derivative relationships: ° comprise a range of new expressions, such as translations, different performances, slight modifications and editions that are new works related to some original work. ° exist between a bibliographic work and a modification based on the work. ° examples include: » editions, versions, translations, summaries, abstracts, and digests » adaptations (new works based on other works) » genre changes » new works based on the style or thematic content of the work</p> <p>Descriptive relationships: ° exist between works and new works describing, critiquing, evaluating, or reviewing those works ° examples include reviews, annotated editions, casebooks, commentaries, and critiques of an existing work.</p> <p>See also The Application of FRBR to Musical Works [5] by Christopher Holden</p>
<p>WEMI</p>	<p>Works, expressions, manifestations, and items are entities that have attributes and relationships with other entities, including other works, expressions, and manifestations. "Work" and "Manifestation" and "expression" deal "item" deal with</p>

	<p>with intellectual or physical artistic activity and characteristics content</p> <p>A work is realized by by an expression, which is embodied in a manifestation, which is exemplified by an item.</p>	
<p>Work:</p>	<p>an abstract idea or distinct intellectual creation that is created by a person or corporate body</p> <p>"A work is defined as a 'distinct intellectual or artistic creation,' is an abstract entity in that it does not require more resources as they are multiplied through translation, abridgment, revision, or any other process.</p> <p>Attributes of a work: title, date, identifier (if it has one), intended audience, form of work, medium</p> <ul style="list-style-type: none"> ◦ Author or composer is not an attribute for work or expression, because such information is not inherent in the work itself <p>Die Zauberflöte by Mozart and J.S. Bach's Goldberg variations, apart from all ways of expression</p> <p>When do you have the <i>same</i> work and when do you have a <i>different</i> work?</p> <ul style="list-style-type: none"> • Same work: processes applied to a resource result in another resource realizing the same work <ul style="list-style-type: none"> ◦ translations, abridgements ◦ revisions, new edition, illustrated editions ◦ reprints, exact reproductions, facsimiles • Different work: processes applied to a resource resulting in a resource realizing a different work <ul style="list-style-type: none"> ◦ change of genre, parodies ◦ annotated editions, adaptations (i.e., for children, to different literary form, to different media) ◦ reviews, evaluations, criticism, and dramatizations 	
<p>Expression:</p>	<p>the fulfillment or realization of that idea through words, sound, image, etc. that is realized by an expression</p> <p>"An expression is an intellectually/artistically concrete entity, being the realization of a work through a particular medium</p> <p>expressions, for example, the expression encompasses the words, sentences, and paragraphs</p> <p>Attributes of an expression: title, form, date, language, type of score (musical notation), medium</p> <p>Expressions may be related by being realizations of the same work. As the notation used to represent the work changes, the expression changes</p> <p>Work: Die Zauberflöte by Mozart</p> <p>Expression 1: original composer's score</p> <p>Expression 2: July 27, 1949 performance by the Konzertvereinigung Wiener Staatsopernensemble</p> <p>Translations, revisions, arrangements, and performances of a work are considered expressions</p> <p>When do you have the <i>same</i> expression and when do you have a <i>different</i> expression?</p> <ul style="list-style-type: none"> • Same expression: <ul style="list-style-type: none"> ◦ same intellectual content = same expression ◦ reprint editions, simultaneous publications • Different expression: <ul style="list-style-type: none"> ◦ any change in intellectual content = new expression ◦ revised, second, etc., editions 	
<p>Manifestation:</p>	<p>the physical embodiment (i.e., publication) of an expression of a work that is produced by an expression</p> <ul style="list-style-type: none"> ◦ a publication of an expression is called a manifestation <p>Attributes of a manifestation: title, statement of responsibility, edition, imprint (place, publisher, date)</p> <ul style="list-style-type: none"> ◦ For sound recordings: playing speed, groove width, kind of cutting, tape configuration, kind of recording <p>Music can be performed, but only when it is recorded is there a manifestation</p> <p>Work: J.S. Bach's Goldberg variations</p>	

		<p>Expression: June 10, 14-16, 1955 performance by Glen Gould Manifestation 1: the recording on a phonograph record Manifestation 2: a re-release on a compact disc Manifestation 3: a digitization on an MP3 file</p> <p>When do you have the <i>same</i> manifestation and when do you have a <i>new</i> manifestation?</p> <ul style="list-style-type: none"> • Same manifestation: changes to an item that occur after production and release do • Different manifestation: changes to the physical specifications resulting in new ma <ul style="list-style-type: none"> ◦ formatting changes (e.g., typeface, font size, or page layout) ◦ physical carrier changes, (e.g. impression onto a CD rather than a vinyl rec
	<p>Item:</p>	<p>the actual copy of the manifestation that expression takes that is owned by a person or co ◦ It is the only absolutely concrete entity in the FRBR model An item can consist of several distinct physical objects, such as a box set of CDs, or two s</p> <p>Each copy of Music & Arts 1995 pressing of the recording of Die Zauberflöte by Mozart Ju Each copy of Sony Classical's 2005 release of the June 10, 14-16, 1955 J.S. Bach's Goldb</p> <p>Attributes of an item: provenance, location, condition, access restrictions, identifier (if it has</p>

Source URL: <https://web.library.yale.edu/cataloging/music/frbr-wemi-music>

Links

- [1] <http://web.library.yale.edu/cataloging/music>
- [2] <http://web.library.yale.edu/cataloging/music/rda>
- [3] http://en.wikipedia.org/wiki/Functional_Requirements_for_Bibliographic_Records
- [4] http://en.wikipedia.org/wiki/International_Standard_Bibliographic_Description
- [5] <https://doi.org/10.17615/0vzc-kn74>