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Indiana University
Variations2 Digital Music Library Project

CONTROLLED VOCABULARIES

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There are two types of Controlled Vocabularies:

CV Type 1

Controlled vocabularies that use outside agencies as a source of records or rules:

- Uniform name (OCLC, AACR2)
- Uniform title (OCLC, AACR2)
- Dates (OCLC, NG, etc.)
- LCSH (LC)
- Class number (Class M, LC Classification Schedule)

CV Type 2

Local controlled vocabularies that will be designed specifically for this system, even though some of them may draw on existing models:

- Music Thesaurus (genre/form/style)
- Contributor roles
- Languages
- Geographical places
- Keys
- Instrumentation
- Notation
- Document Description (Type, Format, Physical Description)

The system should support the following mechanisms for handling these controlled vocabularies:

For CV Type 1

- Download appropriate information from the existing MARC records
- Allow the cataloger to expand the vocabulary by adding new data based on AACR2, LC, or other rules known by the cataloger (the system does not need to enforce those rules)
- Once the data (e.g., a uniform contributor name) is entered into the system, all subsequent entries should be consistent across the records; therefore the system could enforce this by displaying the existing record to the cataloger ("guessing" it when the cataloger begins typing??)
- If there is a change in outside standards (e.g., LCSH) that affects existing records, there should be a mechanism for changing the appropriate records globally.

For CV Type 2

- Store complete vocabularies designed for the system and display them to the cataloger so that s/he can choose the right term for a new record
- Allow the cataloger to expand the vocabulary by adding new terms to the existing ones (should be done/validated by a higher level cataloger)
- Allow for global changes or updates

CONTRIBUTOR ROLES

Based on *MARC Relators, Sources Description Conventions Codes (LC)*

(<http://lcweb.loc.gov/marc/relators/re0001.html>)

Modified to match the goals of the system.

QUESTIONS FOR DISCUSSION

- Do the contributor roles below indeed belong to the entities in which they are listed (work, instantiation, container)?
- Are the descriptions appropriate?
- Are there some roles missing?
- The following contributors are directly related to music:
 - Composer
 - Performer (group)
 - Performer (type of voice or instrument)
 - Musician

CONTRIBUTOR ROLES (39 total)

Role	Record(s)*	Description
Actor	I	Use for the person who principally exhibits acting skills in a musical or dramatic presentation or entertainment.
Arranger	W, I	Use for the person who transcribes a musical composition, usually for a different medium from that of the original. In an arrangement the musical substance remains essentially unchanged.
Attributed name	W, I, C	Use to relate an author, artist, etc. to a work for which there is or once was substantial authority for designating that person as author, creator, etc. of the work.
Censor	W, I, C	Use for the censor, bowdlerizer, expurgator, etc., official or private.
Choreographer	W, I	Use for the person who composes or arranges dances or other movements (e.g., "master of swords") for a musical or dramatic presentation or entertainment.
Composer	W	Use for the person who creates a musical work, usually a piece of music in manuscript or printed form.
Conductor	I	Use for the person who directs a performing group (orchestra, chorus, opera, etc.).
Copyright holder	W, I, C	Use for the person or organization that holds the copyright.
Dancer	I	Use for the person who principally exhibits dancing skills in a musical or dramatic presentation or entertainment.
Dedicatee	W, I, C	Use for the person or organization to whom a book, manuscript, score, etc., is dedicated (not the recipient of a gift).
Director (stage, lighting, costume, etc.)	W, I	Use for the person who is responsible for the general management of a work or who supervises the production of a performance for stage, screen, sound recording, lighting, video, costume, or other types of directing. If there is a specific type of design indicated, provide this type in the parentheses, e.g., "Director (lighting)."
Distributor	I, C	Use for the agent or agency that has exclusive or shared marketing rights for an item.
Editor (series)	I, C	Use for the person who prepares for publication a work not primarily his/her own, such as by elucidating text, adding introductory or other critical matter, or technically directing an editorial staff. If the person prepares a series, use "Editor (series)."
Engraver	I, C	Use for the person responsible for engraving.
Illustrator	I, C	Illustrator of print publication types. Use for the person who conceives, and perhaps also implements, a design or illustration, usually to accompany a written text.
Librettist	W, I	Use for the writer of the text of an opera, oratorio, etc.
Licensee	W, I, C	Use for the original recipient of the right to print or publish.
Licenser	W, I, C	Use for the signer of the license, imprimatur, etc.
Lithographer	I, C	Use for the person who prepares the stone or plate for lithographic printing, including a graphic artist creating a design directly on the surface from which printing will be done.

Lyricist / poet / text writer	W, I	Use for the writer of the text of a song, such as poet, etc.
Mixer	I, C	Use for the person responsible for balancing and controlling the dialogue, music, and sound effects on a recording, motion picture, etc.
Musician	W, I	Use for the person who performs music or contributes to the musical content of a work when it is not possible or desirable to identify the function more precisely.
Performer (group)	I	Use for various performing groups such as --Instrumental players such as orchestra, quartet, various chamber groups, etc. --Group of vocalists such as choir and other vocal combinations --Mixed group players including both instrumental and vocal performers
Performer (type of voice or instrument—controlled?)	I	Use for the person who principally exhibits singing skills or plays an instrument or instruments in a musical or dramatic presentation or entertainment. For vocalists, follow with the voice type(s) in the parentheses, and for instrumentalists follow with the name of his/her instrument(s). For example, "Performer (baritone)" or "Performer (harp)."
Photographer	I, C	Use for the person or organization responsible for taking photographs, whether they are used in their original form or as reproductions.
Printer	C	Use for the person or organization who prints texts, whether from type or plates.
Producer	I, C	Use for the person who is responsible for the making of a motion picture, including business aspects, management of the productions, and the commercial success of the work.
Provenance (collector / donor) Better label needed	W, C	Use for the person who has brought together material from various sources, which has been arranged, described, and cataloged as a collection. The collector is neither the creator of the material nor the person to whom manuscripts in the collection may have been addressed. Also use for the donor of a book, manuscript, score, etc., to its present owner.
Publisher	I, C	Use for the organization responsible for the publication of the materials.
Recording engineer	I, C	Use for the person who supervises the technical aspects of a sound or video recording session.
Screenplay	I	Use for the person responsible for script play (e.g., motion picture screenplay, dialog, spoken commentary, etc.)
Sequencer	I, C	Use for the person responsible for sequencing.
Speaker (commentator / narrator)	I, C	Use for the person who provides interpretation, analysis, or a discussion of the subject matter on a recording, motion picture, or other audiovisual medium. Also use for the speaker who relates the particulars of an act, occurrence, or course of events.
Transcriber	W, I, C	Use for the person who prepares a handwritten or typewritten copy from original material, including from dictated or orally recorded material.
Translator	W, I, C	Use for the person who renders a text from one language into another, or from an older form of a language into the modern form.
Writer of accompanying material	W, I, C	Use for the person who writes significant material, which accompanies a sound recording or other audiovisual material.

*Note: W=Work, C=Container, and I=Instantiation

CONTRIBUTOR ROLES **DISCARDED FOR NOW**

Role	Associated Records	Description
Adapter	W, I	Use for the person who: 1) Reworks a musical composition, usually for a different medium 2) Rewrites novels or stories for motion pictures or other audiovisual medium.
Animator	I	Use for the person who creates animation.
Annotator	C, I	Use for the person who writes manuscript annotations on a printed item.
Artist	W, I, C	Use for the person (e.g., a painter) who conceives, and perhaps also implements, an original graphic design or work of art. For book illustrators, prefer <i>Illustrator</i> . UF

		Graphic technician
Associated name	C	Use as a general relator for a name associated with or found in an item or collection, or which cannot be determined to be that of a Former owner or other designated relator indicative of provenance.
Author of Afterword	C, I W	Use for the person or corporate body responsible for an afterword, postface, colophon, etc. but who is not the chief author of a work.
Author of Introduction, etc.	C, I, W	Use for the person or corporate body responsible for an introduction, preface, foreword, or other critical introductory matter, but who is not the chief author.
Bibliographic antecedent	W	Use for the author responsible for a work upon which the work represented by the catalog record is based. This may be appropriate for adaptations, sequels, continuations, indexes, etc.
Binder	C	Use for the person responsible for binding or binding design.
Book designer	C	Use for the person or firm responsible for the entire graphic design of a book, including arrangement of type and illustration, choice of materials, and process used. UF Designer of book
Book producer	C	Use for the person or firm responsible for the production of books and other print media, if more specific contributor role names are not desired. UF Producer of book
Bookjacket designer (Remove—not essential for the purpose of our system?)	C	Use for the person responsible for the design of book jacket. UF Designer of bookjacket
Bookplate designer (Remove—not essential for the purpose of our system?)	C	Use for the person responsible for the design of bookplate. UF Designer of bookplate
Bookseller	C	Use for the person responsible for book sale
Calligrapher (Remove—not essential for the purpose of our system?)	C	Use for the person responsible for copying or engrossing.
Cartographer (Remove—not essential for the purpose of our system?)	C	Use for the person responsible for making maps.
Client (Remove—not essential for the purpose of our system?)	C	Use for the person or organization for whom another person or organization is acting.
Collaborator (replace with Co-Composer?)	I, W	Use for the person or corporate body that takes a limited part in the elaboration of a work of another author or that brings complements (e.g., appendices, notes) to the work of another author.
Collotyper (Remove—not essential for the purpose of our system?)	C	Use for the person responsible for collotype.
Compiler	W, I?	Use for the person who produces a work or publication by selecting and putting together material from the works of various persons or bodies.
Composer (Remove—not essential for the purpose of our system?)	C	UF Typesetter
Conceptor	W, I?	Use for the person or corporate body responsible for the original idea on which a work is based, this includes the scientific author of an audio-visual item and the conceptor of an advertisement.
Consultant	I	Use for the person called upon for professional advice or services in a specialized field of knowledge or training.
Copyright claimant	C, I, W	Use for the person listed as a copyright owner at the time of registration. Copyright can be granted or later transferred to another person or agent, at which time the claimant becomes the copyright holder.
Corrector	C	Use for the corrector of manuscripts, such as the scriptorium official who corrected the work of a scribe. For printed matter, use Proofreader.
Costume designer	I	Use for the person who designs or makes costumes, fixes hair, etc., for a musical or

		dramatic presentation or entertainment.
Dedicator	C, I, W	Use for the author of a dedication, which may be a formal statement or in epistolary or verse form.
Delineator (Remove—not essential for the purpose of our system?)	I	Use for the person or organization executing technical drawings from others' designs.
Depositor	C	Use for the person or organization placing material in the physical custody of a library or repository without transferring the legal title.
Designer	C, I, W	Use for the person or organization responsible for design if more specific designer roles are not desired.
Donor	C, I	Use for the donor of a book, manuscript, etc., to its present owner. Donors to previous owners are designated as Former owner or Inscrber.
Draftsman (Remove—not essential for the purpose of our system?)	C, I	Use for the person who prepares technical or mechanical drawings. UF Technical draftsman
Dubious author	W	Use for the person or corporate body to which authorship has been dubiously or incorrectly ascribed.
Editor (Series)	C, I	Use for the person who prepares a series for publication by elucidating text, adding introductory or other critical matter, or technically directing an editorial staff.
Expert	C, I	Use for the person in charge of the description and appraisal of the value of goods, particularly rare items, works of art, etc.
Facsimilist	C, I	Use for the person or body that executed the facsimile.
Former owner	C	Use for the person or organization who owned an item at any time in the past. Includes those to whom the material was once presented. The person or organization giving the item to the present owner is designated as Donor.
Funder	C, I	Use for the person or agency that furnished financial support for the production of the work.
Honoree	C, I	Use for the person in memory or honor of whom a book, manuscript, etc. is donated.
Illuminator	C, I	Use for the person responsible for illumination.
Lender	C	Use for the person or organization permitting the temporary use of a book, manuscript, etc., such as for photocopying or microfilming
License Assignee	W, I, C	Use for the person or organization to whom a license for printing or publishing has been transferred.
Organizer	C	Use for the person or association responsible for the organization of the conference, concert, etc.
Owner	C	Use for the person or organization that currently owns an item or collection.
Patron	I, W	Use for the person responsible for commissioning a work. Usually a patron uses his or her means or influence to support the work of artists, writers, etc. This includes those who commission and pay for individual works.
Plate maker (Remove—not essential for the purpose of our system?)	C	Use for the person responsible for plate making.
Production personnel	I	Use for the person who is associated with the production (props, lighting, special effects, etc.) of a musical or dramatic presentation or entertainment.
Reviewer	C	Use for the person or corporate body responsible for the review of book, motion picture, performance, etc.
Script writer	W	Use for the person responsible for script writing.
Set designer	I	Use for the person responsible for set design.
Technician	C	Use for the person who renders technical details of the materials.

LANGUAGES

MARC Code List for Languages (LC)
<http://www.loc.gov/marc/languages/>

For V1, the list of languages indicated in the MARC Code List for Languages is sufficient.

GEOGRAPHICAL PLACES

MARC Code List for Geographic Places (LC)
<http://www.loc.gov/marc/geoareas/>

Also, MARC Code for Countries (LC)
<http://lcweb.loc.gov/marc/countries/>

Also, MARC Code for Geographic Areas
<http://lcweb.loc.gov/marc/geoareas/>

Also, the Geographic Names Information System
<http://mapping.usgs.gov/www/gnis/>

For V1, the format for geographical names is the following:

Place(s) smaller than country, e.g., city, province, state, etc.	(Country name and anything larger than country, e.g., region, continent, etc., as necessary for world music)
Bloomington, Monroe County, IN	(USA)

Places larger than country will only be entered if necessary (e.g., in the case of world music, when country name is not sufficient).

KEYS

Each key requires the following syntactical parts:

Letter Names	Accidentals	Scales/Modes
A	b	MAJOR
B	bb	MINOR
C	#	OTHER (Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian Pentatonic Gypsy Whole-tone Octatonic, etc.)
D	##	
E		
F		
G		

To accommodate migrating (progressing) tonality (as in Mahler symphonies), there should also be the following combinations:
C MAJOR-F MINOR

To accommodate lack of any one defined scale foundation:
Only pitch level (capital letter), e.g., C

INSTRUMENTATION

MARC Codes for instruments and voices (048 Field)
<http://www.library.yale.edu/cataloging/music/marc048.htm>

NOTATION

<http://www.grovemusic.com/shared/views/article.html?section=music.20114>

(The New Grove article on Notation)

I have been looking at some literature on notation (including the New Grove), and came up with the following conclusions.

Since there is a tremendous variety of a notation types AND many of them are mixed, it seems unfeasible to create a very elaborate classification that would include types like Palaeo-Frankish notation. Therefore, we need to have some broad notation criteria that would accommodate the major notation types and would be easy to determine for the cataloger.

There seem to be two main criteria for identifying the type of notation:

- Geographical (could be only 2 categories: Western and Non-Western)
- Chronological (could include some century ranges)

The only problem with this approach is that it doesn't accommodate some common notation names like modern, tablature, square, black/white, proportional notation, etc. Also, sometimes the chronology is unclear. In that case, maybe another approach should be taken. Within the most general geographical categories (Western vs. Non-Western), there could be some more specific but still general notation types (such as the ones that I mentioned above).

Also, how would we deal with the non-Western notation since the country of origin would be very important? Would it be sufficient to include that country together with the "Non-Western" identifier?

The following classification is based on the New Grove discussion of the Western notation (<http://www.grovemusic.com/shared/views/article.html?section=music.20114.3>)

The first two levels could actually be used for classification purposes.

WESTERN

I. Plainchant

1. Early notations, 9th–11th centuries

- French and German notation including St Gallen and England
- The Spanish peninsula
- Italian notations
- Palaeo-Frankish notation
- Breton notation
- Messine (Lorraine, Laon) notation
- Aquitanian notation

2. Pitch-specific notations, 11th–12th centuries

- Alphabetic notations and dasia signs
- The introduction of the staff
- Central and southern Italy, including Rome and Benevento
- North Italy, including Milan
- Normandy, Paris and other French centres, England and Sicily
- Messine (Metz, Lorraine, Laon) notation
- French-Messine mixed notation
- Cistercian notation
- The Rhineland, Liège and the Low Countries
- South Germany, Klosterneuburg, Bamberg
- Hungary
- German-Messine mixed notations in Germany and central Europe
- The Messine notation of Prague
- Cistercian and Premonstratensian notations in central Europe

3. Pitch-specific notations, 13th–16th centuries

- Square notation
- Gothic notations
- Esztergom, Prague and Wrocław

4. Printed notations

II. Polyphony and secular monophony to c1260

1. Aquitanian polyphony, c1100–c1200
2. Pre-modal rhythmic notations
3. Modal rhythmic notations
4. Organum purum, modus non rectus and irregular modes
5. English practice

6. Mensural notation before Franco
7. Polyphonic and monophonic conductus
8. Secular monophony

III. Polyphonic mensural notation, c1260–1500

1. Franconian notation
2. French 14th-century notation
3. Italian 14th-century notation
4. Late 14th-century notation
5. English 14th-century notation
6. 15th-century notation

IV. Mensural notation from 1500

V. Alphabetical, numerical and solmization notations

1. Keyboard tablatures
2. Tablatures for plucked string instruments
3. Tablatures for other instruments
4. Vocal notations

VI. Non-mensural and specialist notations

1. 20th-century non-mensural notation
2. Musical shorthand
3. Notation for the blind

Detected criteria for notation classification:

- Chronology (periods)
- Geography (countries, provinces, etc.)
- Pitch specific vs. pitch not specific
- Sacred vs. secular
- Vocal vs. instrumental
- Mensural vs. not mensural
- Texture (monophonic vs. polyphonic)

NOTATION SUMMARY

Western	Non-Western
<ul style="list-style-type: none"> • Common practice notation • Other notations <ul style="list-style-type: none"> ○ Neumatic ○ Square ○ Modal ○ White Mensural ○ Black Mensural ○ Tablatures ○ Shape note ○ Alphabetical ○ Numerical ○ Solmization ○ 20th-century ○ Shorthand ○ Braille (won't be possible) 	<ul style="list-style-type: none"> • List the country of origin in parentheses