FACETED VOCABULARIES
FOR
BYZANTINE MUSIC-RELATED AUTHORITY METADATA

THE RISM-MUSCAT CASE

The Greek RISM OFFICE:

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IAML International Association of Music Libraries, Archives and Documentation Centres

SCOPE OF THE WORK IN PROGRESS

- Optimizing **music discovery** in MUSCAT for the benefit of all music genres

- Demonstrating the imperative need to develop a **Byzantine music-specific genre/form controlled** vocabulary

- Examines possible **genre/form terms implementation scenarios** for Byzantine music in MUSCAT

Definitions

- <u>Genre</u> : "**a class, type, or category, sanctioned by convention**"

- <u>Form</u> as: "**the constructive or organizing element in music**".

Approach of "Byzantine music"

A discrete music genre

As part of the Hellenic traditional monophonic ecclesiastical music

SUBJECT HEADINGS & CONTROLLED VOCABULARIES IN THE MUSIC LIS

- Foundational principles and purposes of:
  - **controlled vocabularies or**
  - **subject headings SH or**
  - **subject access points (SAPs) or**
  - **subject authority records (SARs)**

- **Ensure good authority control practices**
- **Establish:**
  - **uniformity,**
  - **consistency and**
  - **interoperability among various cataloging environments**
- **Serve as retrieval tools**

ETHICS IN CATALOGING PRACTICE & THE GREEK RISM OFFICE

- Some basic principles of integrity in subject cataloging practice:

  1) Objectivity

  2) Neutrallity

- The Greek RISM Office WG examines and anticipates:

  1) Fuller treatment of controlled vocabularies as they evolve in the Muscat cataloging environment
  2) Adequate response to current information description practices
  3) Efficient response to user information needs

- **The Greek RISM Office WG works :**

1) Enable access to Byzantine music manuscripts in an international context
2) The cataloging of the sources is:
   a) realized on a chant level
   b) requires music analysis to provide for the bibliographic and authority metadata related to each work.
3) Necessity to customize Muscat because:
   a) It refers mainly to Western canon musical works
   b) Provides for no "room" for more specific characteristics/attributes of the Byzantine chant repertory
4) Necessity to develop a Byzantine music-related controlled vocabulary
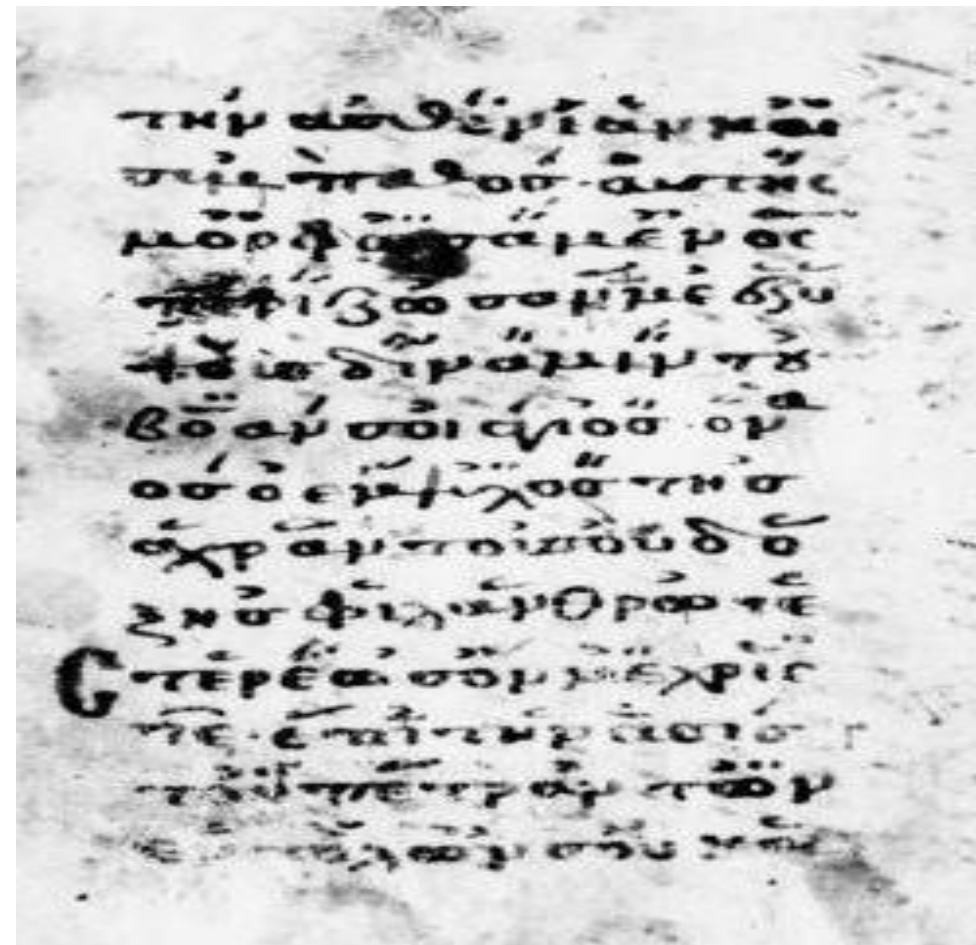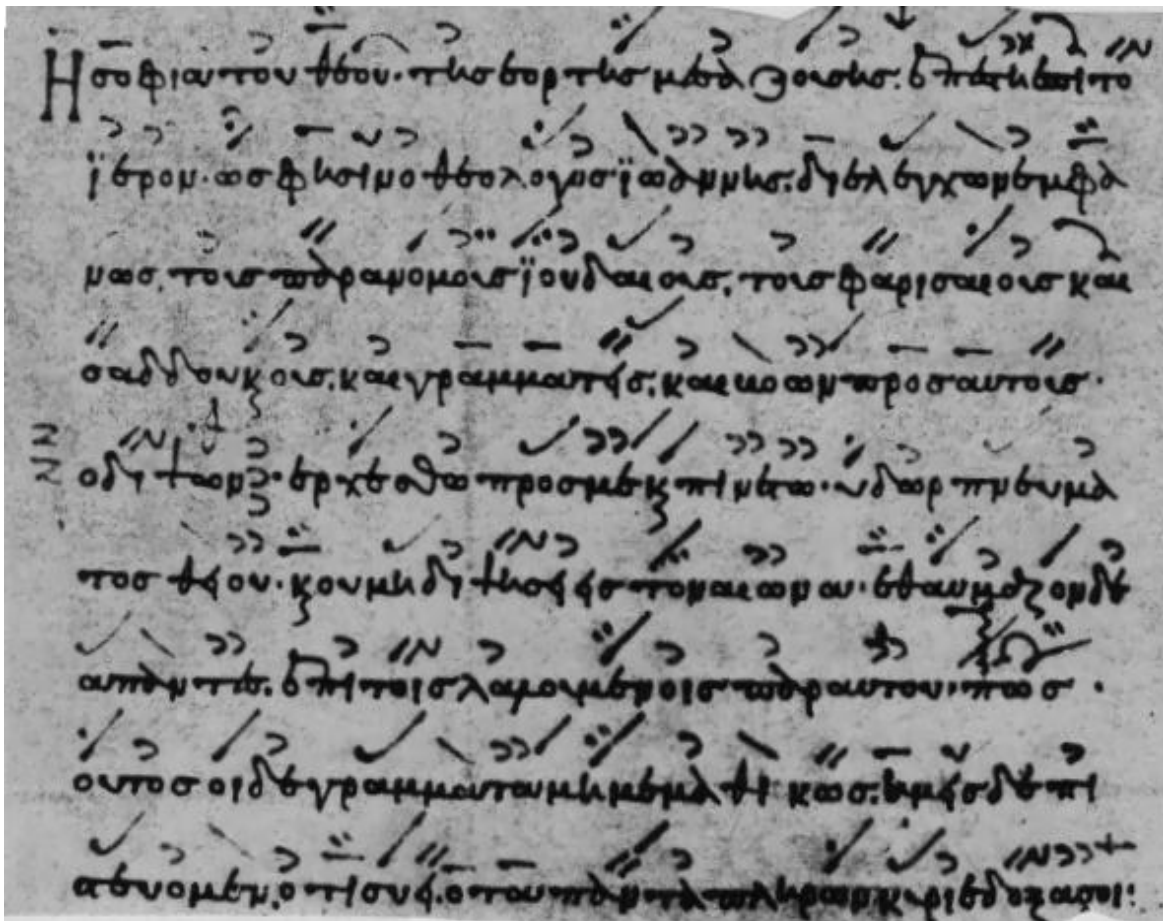
BYZANTINE CHANT NOTATIONS

EKPHONETIC NOTATION
SINAI GR. 215, 9TH C.
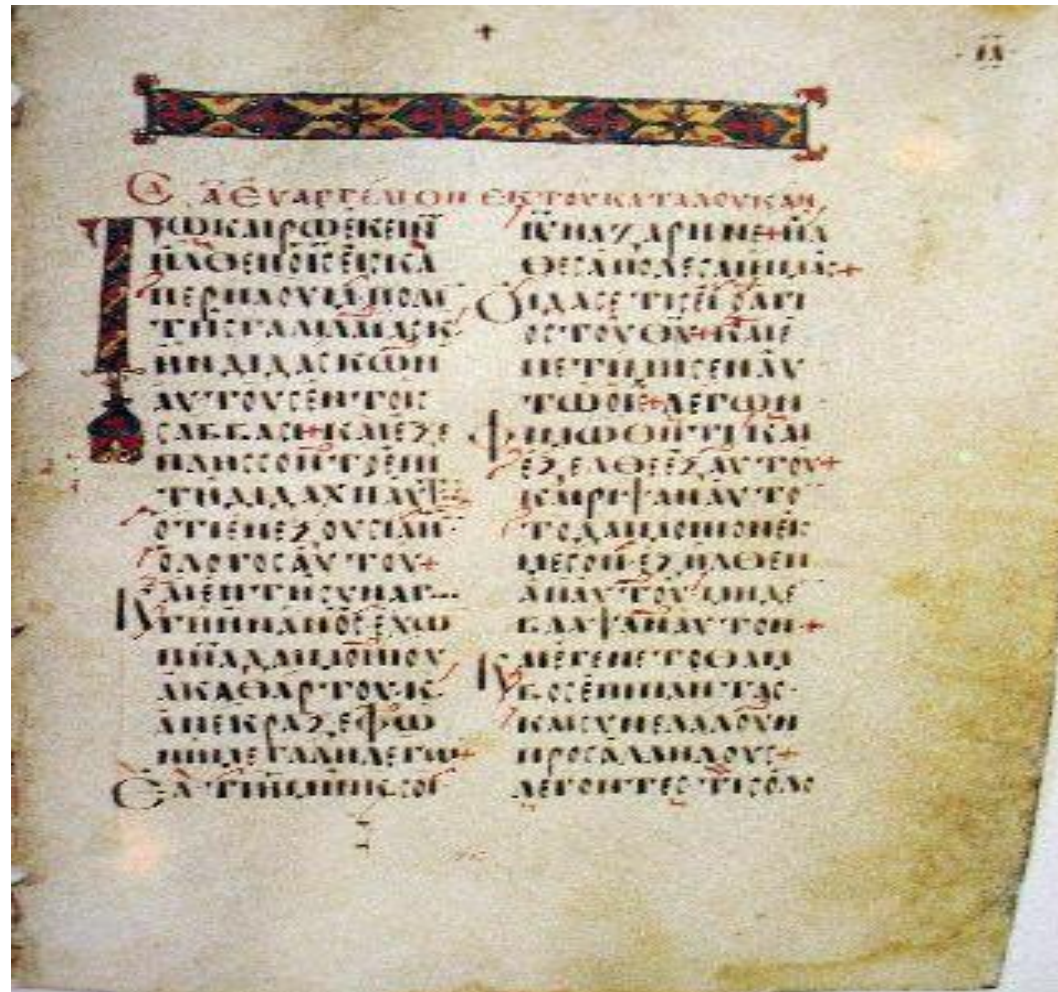
BYZANTINE CHANT NOTATIONS

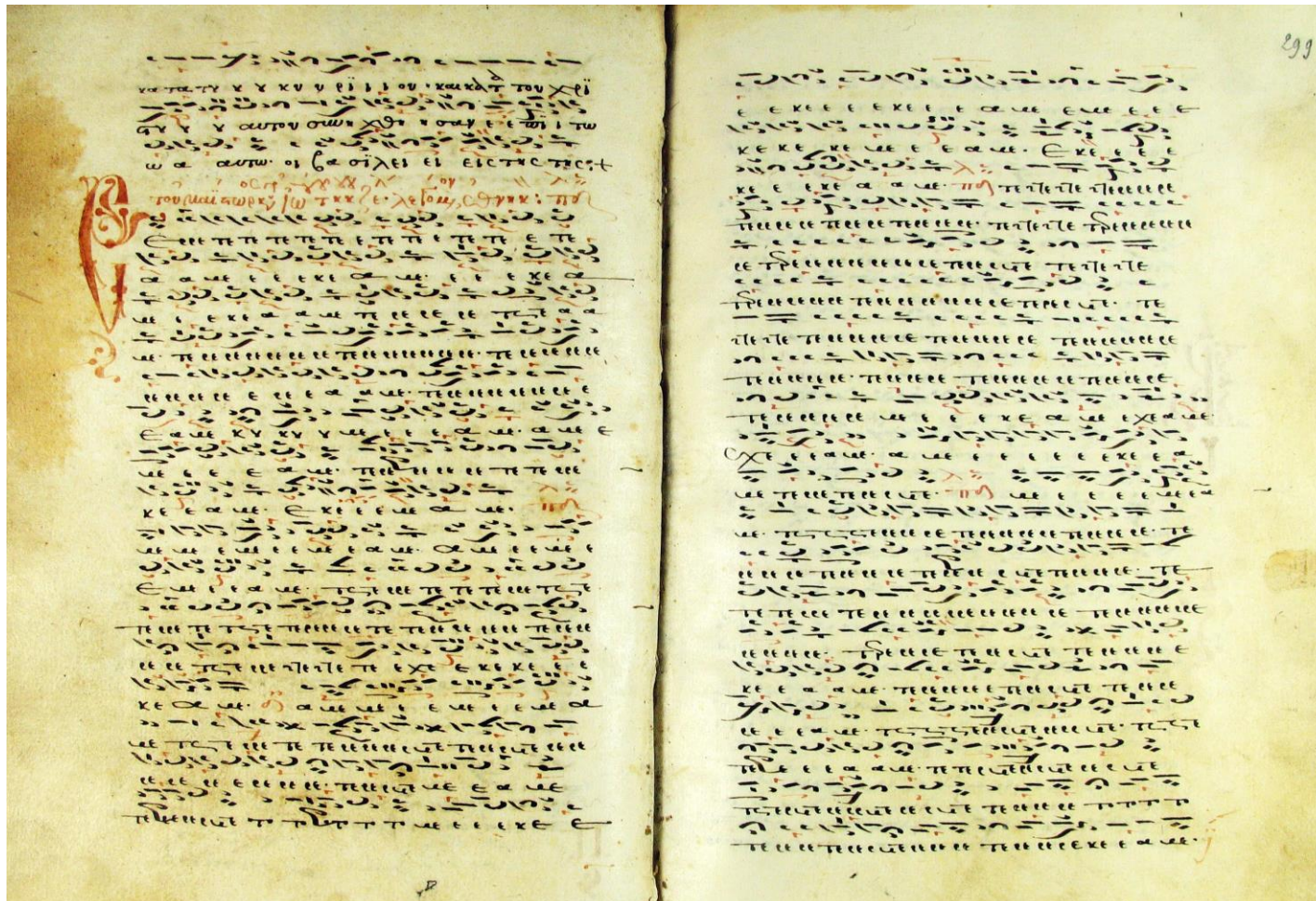## PALEOBYZANTINE NOTATIONS: "CHARTRES" & "COISLIN"

BYZANTINE CHANT NOTATIONS

MIDDLE BYZANTINE OR 'ROUND
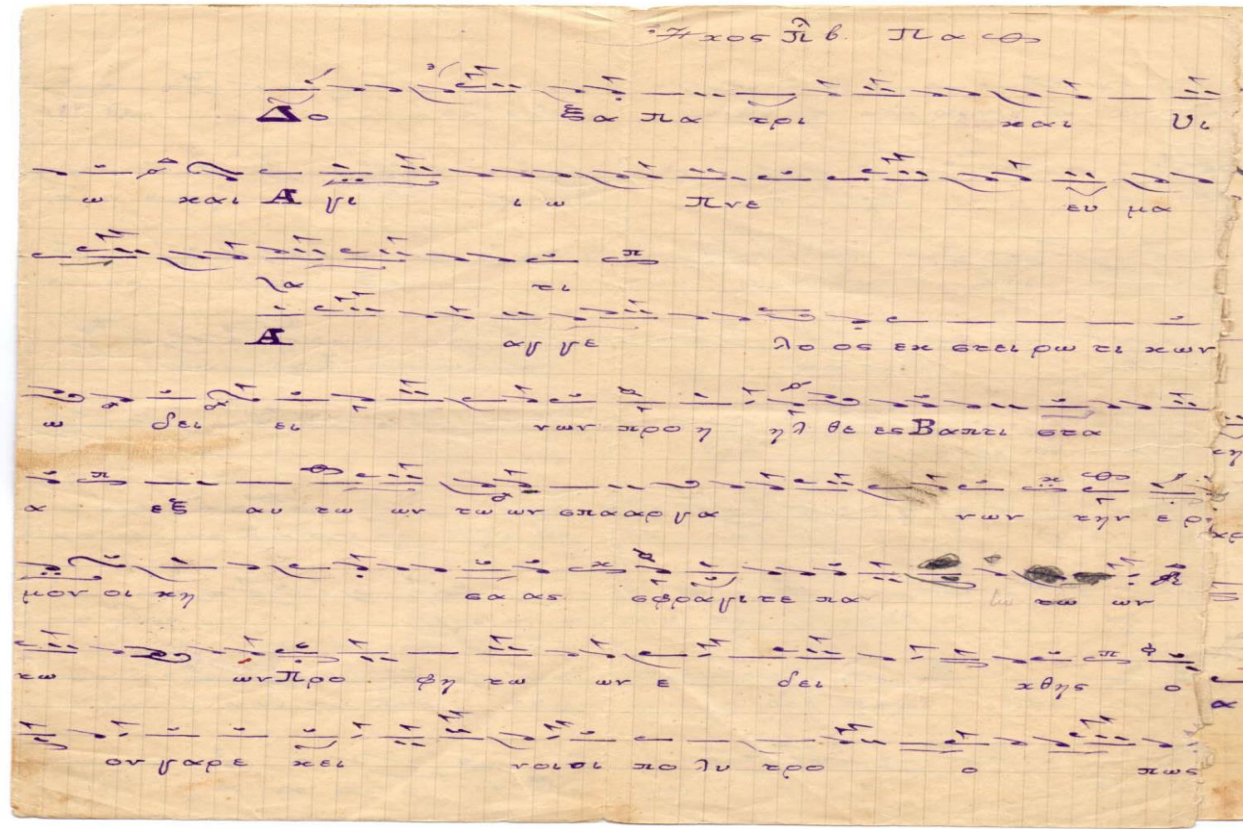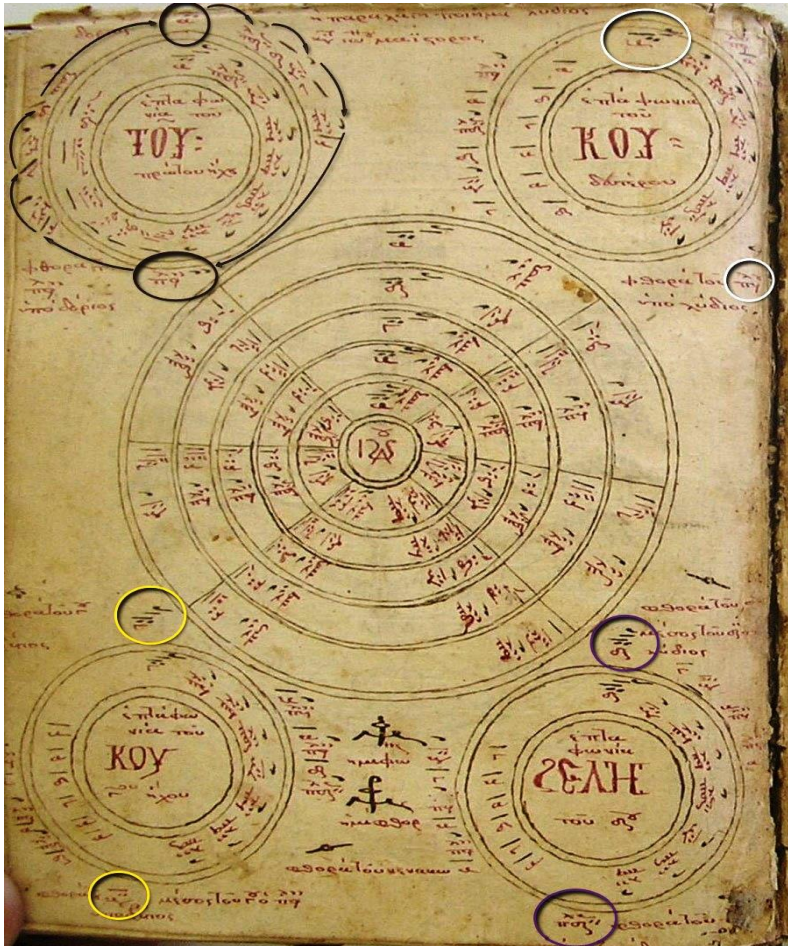### EBE 2406 FF.298V-299R IN 1453

DIAGRAM OF: *OCTOECHOS* (EIGHT MODES)

Ēchos prōtos (First mode of Byzantine music)

Ēchos deuteros (Second mode of Byzantine music

Ēchos tritos (Third mode of Byzantine music)

Ēchos tetartos (Fourth mode of Byzantine music)
Ēchos plagios prōtos (First plagal mode of Byzantine music)

Ēchos plagios deuteros (Second plagal mode of Byzantine music)

Ēchos barys (Third Plagal Mode of Byzantine Music)

Ēchos plagios tetartos (Fourth Plagal Mode of Byzantine Music)

BYZANTINE CHANT GENERA AND SCALE SYSTEMS
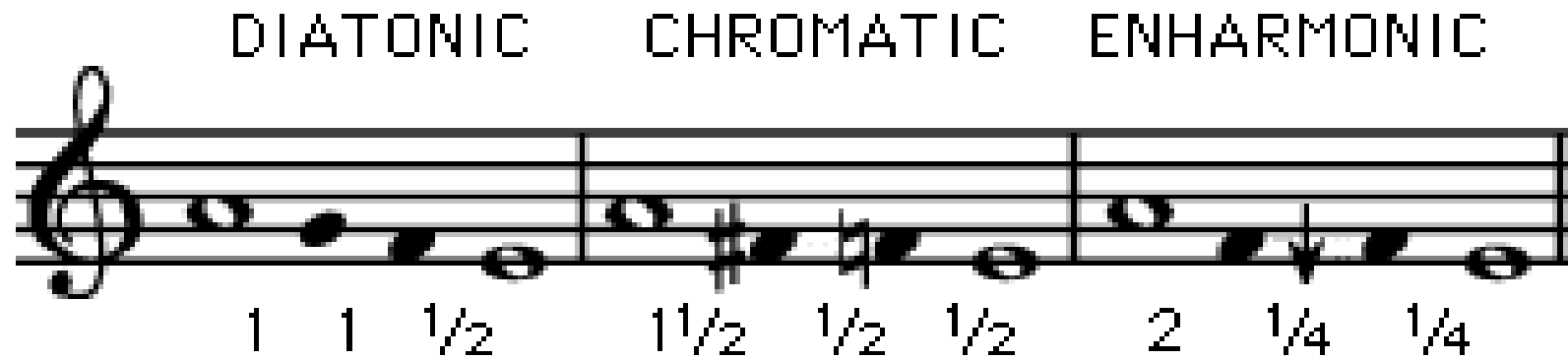
5 steps = Pentachord
4 steps = Tetrachord
3 steps = Trichord

PRESENT STATUS OF RESEARCH CHALLENGES

- **Knowledge of *koinē***

(medieval Greek language that is still in usage in the Greek Orthodox Church)

- **Acquaintenance with the music notations**
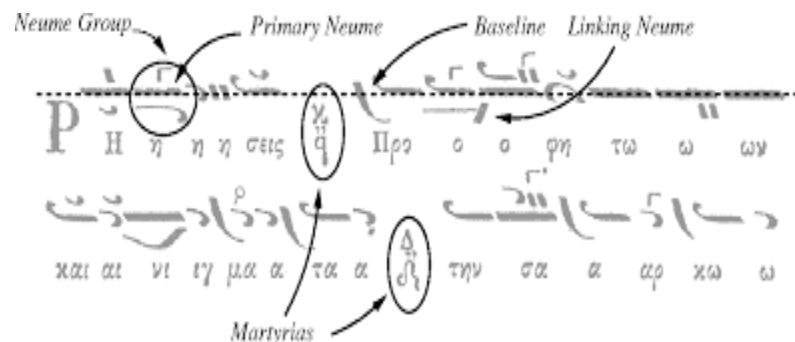
- **Accessibility of the neglected primary sources**

LCSH AND CONTROLLED VOCABULARIES

- (LCSH) usage in:
  - libraries,
  - archives,
  - museums, etc.) and
  - their information systems

- Main goal:
  - "a stable and consistent framework of description to facilitate retrieval through search and discovery"
  - "translating user search terms into the indexing languages used by the systems.".

- **<u>Criticism to LCSH:</u>**

  - **their syndetic structure,**
  - **Their strict syntax**

- **<u>LCSH have handled sufficiently "about-ness"</u>**

  - **what the topic of any given musical resource/item is**

- **<u>LCSH have not handled sufficiently"is-ness"</u>**

  - **what the content of the musical resource/item is, i.e. what the musical work "is".**

1) **Leftovers from the card catalog**
   - **form over medium**
   - **inverted vs direct order**
   - **uniformity vs domain specification**
   - **Etc.**

2) **Equally express and/or suggest or imply both form and genre**
   - *Choruses, Sacred* **(see sh85024773) expresses and/or suggests both form and genre**
   - **Difficulties in reaching a consensus**
   - **Inherent inadequacies**
   - **up-to-date limitations**

1) In 2007 LCGFT is created to:

- Develop a vocabulary separate from Library of Congress Subject Headings-LCSH
- Describe what a resource "is" rather than what it is "about"

2) In 2009 MLA's BCC now CMC established:

- Form/Genre Task Force
- Policy and Standards Division-PSD

- **Field 655** of **MARC 21 bibliographic format**.

Example 1. MARC 21 bibliographic record 655 field

Representation of music bibliographic metadata -

100 1# $a Debussy, Claude, $d 1862-1918, $e composer, $e arranger of music.

245 10 $a Nocturnes ; $b Première rhapsodie pour orchestre avec clarinet principale ; Jeux ; La mer / $c Claude Debussy.

500 ## $a The 2nd work originally for clarinet and piano, orchestrated by the composer.

655 #7 $3 1st and 4th works: $a Symphonic poems. $2 **lcgft**

655 #7 $3 2nd work: $a Rhapsodies (Music) $2 **lcgft**

655 #7 $3 2nd work: $a Arrangements (Music) **$2 lcgft**

655 #7 $3 3rd work: $a Ballets (Music) **$2 lcgft**

LCGFT AND MARC21 AUTHORITY METADATA

Example 1. MARC21 authority record

040__|**a** CaStSMF |**b** eng |**c** DLC |**f lcgft** |**d** CaStSMF |**d** DLC

155__ |**a** Masses

Example 2. MARC 21 authority record

Use of LCGFT in authority music metadata

100 1# $a Tchaikovsky, Peter Ilich, $d 1840-1893. $t Lebedinoe ozero

380 ## $a Ballets (Music) $2 lcgft

400 1# $a Tchaikovsky, Peter Ilich, $d 1840-1893. $t Swan lake

- Most of the terms originate from the LCSH

- While new terms are added "to fill out the thesaurus hierarchy

- To correct bias toward Western classical music in LCSH

- Hellenic music – mostly known as _Greek music_, or

- For the[music] library community the most common LCSH used is "_Music, Greek and Roman_"

- *Hellenic music* "disconstructed" in LCSH syntax:
  - **music form with adjective**
    - implying <u>nationality</u> and <u>geographic subdivision</u>
      - e.g. Songs, Greek,
  - **music form with adjective**
    - implying <u>nationality</u> and <u>chronological subdivision</u>
      - e.g. Songs, Greek (Modern),
  - **genre/form with adjective**
    - implying <u>nationality</u>
      - e.g. Folk songs, Greek.
  - **genre/form with adjective**
  - implying <u>nationality</u> as inverted phrase headings and geographical, general or other subdivision, e.g.,
    - Folk songs, Greek -- Greece
    - Folk songs, Greek (Modern) -- Greece
    - Songs, Greek (Modern) --Texts

- Folk songs, Greek (LCSH) microstructure represents:
    - **Implied genre**, e.g. Folk [music],
    - **Implied form**, e.g. songs
    - Alternative **inverted phrase genre/form** heading,
        - e.g. Folk songs, Greek
    - Alternative **direct phrase genre/form** heading,
        - e.g. Greek folk songs

- **2 suggested TT in direct syntax:**
    - 1st preferred GFT: BT → **Hellenic music**
    - 2nd preferred GFT: NT → **Byzantine music (TT in its own hierarchy)**

Example 4. LCSH "Music Byzantine" authority record

LC control no.:	sh 85088849
LCCN Permalink:	https://lccn.loc.gov/sh85088849
HEADING:	Music, Byzantine
000	00400cz a2200169n 450
001	4739133
005	20120327094447.0
008	860211|| anannbabn |b ana
010	__ |a sh 85088849
035	__ |a (DLC)sh 85088849
035	__ |a (DLC)85818
040	__ |a DLC |c DLC
150	__ |a Music, Byzantine
450	__ |a Byzantine music
550	__ |w g |a Music, Greek and Roman

- Muscat's SHs → in **MARC 21/650 field** and → **in MARC 21 A/150 field.**
- <u>Muscat's SARs</u> include:
  - **TT → 150 field**
  - **Alternate terms (in LCSH known as Variants) → 450 field**
  - **Notes → MARC 21 block of A/fields 667-68X.**

  - **Muscat's SH → standardized RISM term in English, usually in plural form**, or
    - in the case of **non-Western Europe genres/forms**,
      - see **Hellenic and Byzantine music** → both in **local language (here Greek)** and **its transliterated form** as provided by the **ALA-LC Romanization tables** (here also Greek).
  - **Alternate terms** → in different alphabet systems,
    - synonyms, variations, spellings, etc.
  - **Notes** → short descriptions

Example 5. Muscat's approach - MARC 21 authority record
(https://muscat.rism.info/admin/standard_terms/3901623)

TERM	Byzantine music
ALTERNATE TERMS	Βυζαντινή εκκλησιαστική μουσική Εκκλησιαστική μουσική, Βυζαντινή Μουσική, Βυζαντινή Byzantine ecclesiastical music Ecclesiastical music, Byzantine Music, Byzantine
NOTES	CloseMatch http://id.loc.gov/authorities/subjects/sh85088849 CloseMatch http://data.bnf.fr/13319501/musique_byzan

Suggested syndetic structure non MARC implementation scenario

Top Term

Byzantinē mousikē

Scope note

Here are entered works and studies on the traditional monophonic ecclesiastical music of the Orthodoxos Ekklēsia tēs Hellados from the Byzantine period to date.

Non-preferred terms (Variants)

UF Byzantinē ekklēsiastikē mousikē

UF Ecclesiastical music, Byzantine

UF Mousikē, Byzantinē

Broader Terms

BT Hellēnikē ekklēsiastikē mousikē

Related terms

RT Byzantinē kosmikē mousikē

RT Metabyzantinē kai neōterē melopoiia

CloseMatch http://id.loc.gov/authorities/subjects/sh85088849

CloseMatch http://data.bnf.fr/13319501/musique_byzantine/

SUGGESTED SYNDETIC STRUCTURE IMPLEMENTATION SCENARIO

- 155   Byzantinē mousikē|| Byzantine music
- 455   Byzantinē ekklēsiastikē mousikē||Byzantine ecclesiastical music
- 455   Ekklēsiastikē mousikē, Byzantinē||Ecclesiastical music, Byzantine
- 455   Mousikē, Byzantinē||Music, Byzantine
- 555   Byzantinē kosmikē mousikē||Byzantine secular music
- 555   Psaltikē technē||Psaltic art
- 555   Metabyzantinē kai neōterē melopoiia||Meta-Byzantine and modern composition
- 555   Neo-Byzantinē mousikē||Neo-Byzantine music
- 555   Hellēnikē ekklēsiastikē mousikē||Hellenic ecclesiastical music|wg||
- 670   Gerasimos-Sophoklēs Papadopoulos, ed. Anglo-Helleniko glōssari vasikōn Horōn tēs Byzantinēs mousikologias, Athēna: Ekdoseis Fagottobooks & Hergastēriou Byzantinēs Mousikologias, 2020
- 675   N.L.G.
- 675   L.C.
- 680   Here are entered works and studies on the traditional monophonic ecclesiastical music of the Orthodoxos Ekklēsia tēs Hellados from the Byzantine period to date.
- 680   Music idiom developed in Byzantine Empire for the musical setting of Hellenic literary texts of the Christian doctrine. Its main character is purely phonetic and monophonic, transcribed in a Byzantine music-specific neumatic notation.
- 7550_   Music, Byzantine|0http://id.loc.gov/authorities/subjects/sh85088849
- 7550_   Byzantinē mousikē|0MITOSa12307397

- Muscat emphasizes on Western music

- A great many SH are either under-developed or not developed

- They approach or cover *Hellenic music* partially

- The <u>LCSH approach</u> has an overall impact on Muscat's policies regarding
  - "about-ness" and
  - subject authorized access points (SAAPs).
  (The case applies for all non-Western music in Muscat)

CONCLUSIONS AND FUTURE DIRECTIONS

- Focus on the form/genre facet within Muscat

- When and how to align Muscat's SARs with LCGFT

- Benefit for all music form/genres

- Need of consistent faceted vocabularies-related approach

- Need to actively contribute to the enrichment of the LCGFT thesaurus

- Eliminate bias and bad practices through legacy data

- Adopt a more ethical approach in subject cataloging

- Reaching a consensus on 'Hellenic music hierarchy' and 'Byzantine Music'

- Necessity of knowledge and expertise

- Develop SAAPs in MUSCAT

- Optimize MUSCAT's interaction and interoperability

- Plan to handle emerging retrospective issues in MUSCAT

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- See: **https://rism.info/working-groups.html**