

## Authority control in the field of the music: names and titles

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### Music: a global language

*Published music (also called musica practica, sheet music, musicalia) are printed works but of a special kind just as are maps, incunabula and art prints. They are printed music and music is an independent language to itself which uses musical notation as its written expression. This independence of music is clearly expressed in writing and printing (Code International de catalogage de la musique, vol.1, 1957, p. 25).*<sup>1</sup>

The independence of music from other languages is self-evident as far as instrumental music is considered, but even in presence of other languages, as in the case of vocal or operatic music. Music itself is so powerful that the message it carries can be transmitted and understood without any knowledge of the text. Music's main feature is being performed.

While literary works disseminate primarily within the boundaries of a national culture and gain international attention through translations into other national languages, musical works don't need any alteration to spread out from the local dimension to a worldwide one. The history of western music is based essentially on this phenomena. The expansion of Italian music in the Renaissance, the Baroque and the Romantic eras has spread well over Europe; operas by Verdi or Puccini are performed in Japan or Latin America as they are in Italy. It is not compulsory to translate the literary sung text from the original language into the local language, as audiences appreciate the music performance as the 'core' event. Ludwig van Beethoven's ninth symphony has just been declared by UNESCO a heritage of all the humanity. We all know its hymn to joy by heart, but would the text without music have reached the same popularity?

Parallel to the worldwide dissemination of music is the dissemination of musical documents, presenting some typical characters that differentiate it from the dissemination of literary documents. Music notation is a much more complicated and expensive process than text writing, thus music manuscripts have been widely used until the mid-20th century and are now large part of materials preserved in libraries. Written music is the starting point for performance, thus it preserves the original composition as well as adaptations for different performances, as the various versions of an opera exemplify clearly: the score and the orchestral parts needed for theatre performances, the vocal score for practising or the piano arrangement for playing at home.

In any case the text tells us very little about the performance itself. For a long time information about performances and performers has been available through secondary sources, like concert programs, newspaper reports, librettos. With the advent of sound recording, this became in short time so popular that nowadays "music" is intended, generally speaking, primarily as a recorded piece of music than as a musical text.

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<sup>1</sup> *Code International de catalogage de la musique / Association Internationale des bibliothèques musicales. Commission internationale du Code de catalogage. – Frankfurt, C.F. Peters, 1957-1983. – 1. Fanz Grasberger, Der Autoren-Katalog der Musikdrucke, 1957; 2. Code restreint compiled by Yvette Fédoroff, 1961; 3 Rules for full cataloguing compiled by Virginia Cunningham (1971); 4. Rules for cataloguing music manuscripts compiled by Marie Louise Göllner (1975); 5. Le catalogue des enregistrements sonores rédigé par Simone Wallon, Kurt Dorf Müller, avec la collaboration de Yvette Fédoroff and Virginia Cunningham (1983).*

Thus compelled by the circumstances, music librarianship recognised by the mid-20th century the need to focus the cataloguing process on all kinds of documents preserving music and information about musical events, regardless of the materials, and developed international repertoires, reference tools and standards.

### **Music: kind of materials**

*In addition to collecting and conserving, the music library has the task of making works available. Since music demands hearing, the use of a mute catalog is not enough. It must be made possible for the work to be heard by means of a musical instrument or machine. Phonograph records and magnetic tape recordings, especially enlarge the field of the music library as their systematic collection, also must be considered. [...] The realm of the music library includes the preservation of musical works, research into the origin and the nature of the music and consideration of the problems of performance. Therefore the problems of cataloguing embrace music literature, librettos, program notes, published music and manuscripts, records and magnetic tape recordings, pictorial reproductions, photocopies and microfilms (Code..., vol. 1, p. 13-14)*

The list of different kinds of documents involved in the music field quoted from the *Code Internationale de catalogage de la musique* (1957) may be updated with the electronic resources. A musical text is nowadays available also into digital form, either as a digital text (written with a specific music editor) or as an image file. A sound recording may be analogue or digital and sound itself may be encoded or synthesized in different formats.

In the chapter *Cataloging problems*, the code divides music related materials into eight classes (A-H), identifying for each class specific issues and recalling in several instances the different national cataloguing traditions. A brief summary may well introduce the authority control issues:

books on music, as well as manuscript documents and letters do not require special cataloguing rules in what concerns author and subject cataloguing;

music periodicals, which also don't require special treatment, should be abstracted and indexed;

librettos and concert programs, appearing like books, are primary sources for music performances, local history and biographic research. They need therefore access not only by title and by text author, but also by composer, performers and other related names;

printed music is usually classified in music libraries by medium of performance and/or musical form, thus control on such access points is essential;

music manuscripts share most issues with printed music, adding the music incipit as a key to identify anonymous works;

sound recordings cataloguing is peculiar in what concerns their physical description;

iconographical documents (portraits, music instrument drawings, *mises en scène*, etc.) need access by subject.

### **Facing the problems of authority control in music**

Authority control on music materials focuses on two different group of problems:

common access points like names have to fulfil specific needs of users interested in music;

terms identifying and giving access to the musical content such as the uniform title have to be introduced and controlled.

### **Names**

The importance of controlled access by names in music is increased by the fact that music titles are often not distinctive. The number of names to be retrieved for each publication, the identification of

a person and the unique of form of the name are the main issues related to music bibliographic records:

names to be retrieved are not only those bearing responsibilities on the publication like authors (composers, lyricists, editors, arrangers) and publishers but also those related to the performance (singers, players, dancers, conductors, ensembles, impresarios,...) and even dedicatees. Therefore the number of names to be linked to each record may be very large;

names of persons active at an international level have different accepted forms in different national authority files and pose issues of transcription and transliteration;

sovereigns and nobles, very often dedicatees of musical works, need to be accessible through all the forms of their name and all the associated qualifications they had during their life;

names of persons known to music repertoires may have different accepted form than those accepted in general repertoires;

professional musicians often belong to the same family, thus the risk of homonymy is very frequent and music sources are not always self-evident;

names of persons active at a local level, or as music amateurs, are seldom enough documented in local and in music reference tools.

Here follow some practical examples:

***Händel – issue: one man, more names***

Georg Friedrich Händel (1685-1759), born in Germany, had such a success in London that Anglo-American repertoires consider him an “English composer of German birth”<sup>2</sup> and call him George Frideric Handel, while the German authority files lists him as Händel, Georg Friedrich<sup>3</sup>.

The problem is common to musicians and artists of all eras who had international careers: Giovanni Battista Lulli – Jean-Baptiste Lully (1632-1687) as well as Orlando di Lasso – Roland/Orlande de Lassus (1530/32-1594).

***Āĵkovskij – issue: one name, different alphabets***

The problem of the transliteration and transcription of names can be well illustrated by the following example, taken from various OPACs and reference tools:

×ĉĕĀ ĉĕĕĕĕ, ĩ ĵ, ĉĉ Ē ĕĕĕ÷

Cajkovski, Petr I.

Ēĵkovskij, Peter Iliĕ (Treccani)

Ēĵkovskij, Pĕtr Iliĕ (DEUMM, MGG2, Dizionario Treccani)

Chaikovskii, Petr Il'ich

Chaikovski, Petr Il'ich [Unicode, British Library]

Ciaikowski, Pietro [Schmidl, cross reference]

Tchaikovski, Piotr Ilitch

Tchaikovsky, Piotr Ilyitch [Encyclopédie de la musique]

Tchaikovsky, Peter

Tjajkovskij, Pjotr

Tschaikowsky, Peter Iljitsch

Tschaikowsky, Pjotr Iljitsch [MGG]

Tsjaikovskij, Peter Iljitsj [Bibsys]

The number of variants may rise consistently, posing cataloguing and technical issues. Which are the variant forms needed to get all available information and which are the mistakes to be cleaned and avoided? How do authority files written in different alphabets dialog? The Unicode standard proposes a solution for the transliteration of non-Latin characters, but, as a paradox, by now the Unicode form used by the British Library give access to no results in a meta-OPAC search.

***Rossini – issue: one man, which name?***

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<sup>2</sup> *The new Grove Dictionary of Music and Musicians*, 2. ed. edited by Stanley Sadie; executive editor John Tyrrell. – London, Macmillan, 2001, sub voce Handel (vol. 10).

<sup>3</sup> See the corresponding authority file record of the Deutsches Musikarchiv in Berlin at <<http://pacifex.ddb.de:7000/SET=2/TTL=1/PPN?PPN=310084954>>.

Rossini, Gioachino (1792-1868) is the form of the name chosen by the Italian national database Musica within the national library service SBN. The form was chosen on the basis of updated music reference tools.<sup>4</sup> On the other hand the authority file of names of the SBN - Libro Moderno chose the form Rossini, Gioacchino. Discrepancy have therefore to be solved and selection criteria established.

***Johann Strauss – issue: two men, one name?***

Composers' names are not always fully indicated in musical sources; the intervention of a specialist having access to a full lot of bibliographic material is crucial, as in the case of Johann Strauss father (1804-1849) and son (1825-1899) or the case of Pietro Carlo (1772-1817) and Pietro Alessandro (1728-1804) Guglielmi, father and son, who wrote music of similar genre and are quite often mentioned on the sources without their second name. Not to mention the Bach family who counts some 89 musicians within its members.

***Ferdinando IV – issue: noble titles***

Sovereigns and nobles, which titles may vary during the life, were often sponsors, honourees or dedicatees of musical works. Ferdinando 1., king of the Due Sicilie (1751-1825) was previously king of Naples under the name of Ferdinando 4., and as such he received dedications of cantatas and operas. Variant forms help in creating appropriate links, in this case

Ferdinando <re di Napoli ; 4. ; 1751-1825> as variant form of

Ferdinando <re delle Due Sicilie ; 1. ; 1751-1825>

***Pompeo Litta – issue: one man, more activities.***

“Local” composers, first of all chapel-masters of church music, have often an obscure yet abundant production that does not appear in repertoires. Music amateurs, whose production is often preserved as manuscript music or as self-made/self-financed prints, may be very little documented in the music field but they may be well known in other scholarly environments:

Count Pompeo Litta (1781-1852) is renown for his studies on genealogy. Is he the same Pompeo Litta who composed or transcribed music and to whom several music works were dedicated? Only local studies or direct investigations sometimes help disambiguating the names.

To summarize main needs of musicians and music researchers, two issues have to be underlined:

an extensive use of dates and qualification is desirable not only to disambiguate recognized homonyms, but also to avoid that the same form of the name refers to different persons in the future; names of persons active in different fields should be uniquely identified through the co-operation of specialists of the different fields.

## **Music content-related access points**

Music libraries have constantly to fulfil specific searches like the following:

to find music of the 20th century for a group of four wind instruments, including a clarinet and an oboe

to find German sacred music for soprano, flute and continuo

to find the parts of the C major concert for piano and orchestra by Mozart

to find the original sources (printed or manuscript) of the sonata RV22 for violin and continuo by Antonio Vivaldi

to know if the scoring of a work by Karlheinz Stockhausen is suitable for a certain ensemble

to know how many wind instruments are requested to play Felix Mendelssohn-Bartholdy's first symphony op. 11

to discover new symphonies for one's ensemble including two oboes, two horns and strings – and what about adding also one flute?

to find an arrangement for flute and piano of a concert

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<sup>4</sup> The Italian reference tools is *Dizionario enciclopedico universale della musica e dei musicisti*, edited by Alberto Basso, Torino, UTET, 1983-1990, in 8 volumes and 1 appendix.

to find arrangements for horn and piano of some works by Beethoven  
to find sources of a work of dubious attribution.

It is self-evident that search by content elements is as crucial as the search by author and title. Since the title on the document does not fully identify the content, music cataloguing uses the uniform title frequently and extensively. Issues of authority control on music are thus related to the elements of the uniform title: filing title, medium of performance, musical form, opus number, thematic catalogue number, key, arrangement statement. Studies aiming at an international agreement on uniform titles for music developed since the 1950s.<sup>5</sup>

Titles of instrumental works generally consist of a generic term. The term *Sonata* refers to thousands of works; *Sonata for piano* also, *Sonata for piano in D major* refers certainly to less works, but even the addition of the author's name - *Sonata for piano in D major by Wolfgang Amadeus Mozart* - is insufficient to identify a single work. Descriptive cataloguing faced this issue in 1991 in the second revised edition of the ISBD (PM) standard:<sup>6</sup>

*1.1.2.5 The title proper can include statements about the key, numbering, date of composition, and medium of performance, when the title, exclusive of these statements, consists of a generic term:  
String quartet no.1, A major, op. 18*

*Sonate en ré majeur, opus 3, pour violon*

Cataloguing rules agree that in the uniform title generic terms be given in the language of the cataloguing agency. A *symphony* is thus presented as a *symphonie*, or a *sinfonia*. A *violin concert* becomes a *Violinkonzert* or a *Concert für Geige*, a *concerto pour le violon*, a *concerto per violino*, a *Koncert pre husle*. Dialogue among cataloguing systems and OPACs ought to be organised.

Issues presented by musical forms, medium of performance and key have been faced with the creation of coded fields in several MARC formats, which overcome the language problem. Ongoing projects focus on the following extant issues:

to define a more complete, controlled and internationally agreed set of terms for musical forms;

to establish codes for medium of performance defining more precisely and at different levels individual instruments and voices, groups of soloists and ensembles and the complex relations among them;

to create specific access points in OPACs to retrieve the stored information;

to develop an exchange format based on the most detailed existing sets of codes.

*The need to have a unique identifier, as a part of the uniform title, is solved by the thematic catalogue number: Opus number vary. Titles often differ. The use of different languages will frequently confuse the identification process. Using references thematic index numbers will solve most problems. Many major libraries have established thematic catalogue numbers as most useful component of music uniform titles (Brook-Viano, 1997, xxix). This element however is available only for those relatively few composers for which research tools are published.*<sup>7</sup>

Music incipit has been recognised in many cases as the unique way to identify works contained in music manuscripts. International guidelines on music incipit cataloguing has been outlined in the *Code International de catalogage de la musique*.<sup>8</sup> Music incipit data can be introduced into an automated system both as an image or as an encoded set of data, but only in the latter case data are available for indexing and searching. Codes such as the *Plaine & easie code* or the *DARMS code*, have been adopted. The largest existing automated catalogues containing music manuscripts, RISM (Répertoire International des Sources Musicales) and SBN use the *Plaine & easie code*. The inter-

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<sup>5</sup> *Code International de catalogage de la musique*. vol.1, 1957, p.36-45; vol.2, 1961, p.45-46; vol.3, 1971, p.28-34; vol.4, 1975, p.24-26

<sup>6</sup> ISBD (PM): International Standard Bibliographic Description for Printed Music. – 2. Rev. Ed. recommended by the Project group on ISBD(PM) of the International Association of Music Libraries, Archives and Documentation Centres (IAML), approved by the Standing Committees of the IFLA Sections on Cataloguing and Information Technology. – München : Saur, 1991.

<sup>7</sup> Barry S. Brook and Richard Viano, *Thematic catalogues in music*. 2. ed., Stuyvesant, NY, Pendragon Press, 1997 (Annotated reference tools in Music, 5).

<sup>8</sup> *Code International de catalogage de la musique*. vol. 4, *Rules for cataloguing music manuscripts*, 1975, p.29-31.

action between an encoded incipit and the corresponding sound file is the most recent issue of the research in the field, developed by ongoing projects like the Archivio Digitale Musicale Veneto (ADMV), aiming at defining standards and necessary metadata for a meta-OPAC search, involving sound recording, bibliographic and image records.<sup>9</sup>

### **The international activity of music librarians on authority control**

Authority control issues were first posed in music at the in the nineteenth century with the publication of reference tools like current international music bibliography *Handbuch der musikalischen Literatur oder allgemeines systematisch geordnetes Verzeichniss der in Deutschland und in den angrenzenden Ländern erschienen Musikalien* by Whistling and Hofmeister (published 1817-1940, referring to publication of the 1785-1940 period). This first international repertoire was followed by international catalogues of sources the *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* by Robert Eitner (1877), and the *Bibliothek der gedruckten weltlichen Vokalmusik Italiens aus den Jahren 1500-1500* by Emil Vogel (1892) and by bio-bibliographical repertoires like the *Biographie universelle des musiciens et bibliographie générale de la musique* by François Joseph Fétis (1835-1844), the *Historisch-biographisches Lexicon der Tonkünstler, welsches nachrichten von dem leben und werken musikalischer Schriftsteller* by Ernst Ludwig Gerber (1890-92), only to mention the most important ones.

The International Association of Music Libraries, Archives and Music Documentation Centers, founded in 1951, supports the authority control with its own activities and through projects promoted in co-operation with the International Musicological Society.

In 1957 IAML promoted the publication of the *Code international de catalogage de la musique*. Five volumes, published between 1957 and 1983 were devoted to different materials (printed music, music manuscript, sound recordings) as well as to full cataloguing rules.

The international projects, founded in the second half of the 20. century and well known as R-projects, developed research on printed and manuscript historical musical sources (the *Répertoire International des Sources Musicales*, RISM, 1952 onward), on current bibliography of scholarly writings on music and related disciplines (the *Répertoire International de Littérature Musicale*, RILM, 1966 onward), on iconographic materials related to music (the *Répertoire International d'Iconographie Musicale*, RidIM, 1971 onward), on indexing music periodicals (the *Répertoire International de la Presse Musicale*, RIPM, 1987 onward). Published at first as printed volumes and subsequently in e-format as a CD-ROM,<sup>10</sup> three of the four historical international projects already shifted to the same online platform, making for the first time available multiple kind of information in a single search.<sup>11</sup>

IAML supported authority control research at annual conferences by promoting specific Working groups and by a timing information on ongoing projects. Project groups on ISBDs (PM and NBM, active to 1987), the Project group on authority structure for uniform titles (active to 1990), the Working group on uniform titles for music manuscript collections other than liturgical (1991-95),<sup>12</sup>

Following active Working groups will meet at the 2003 IAML conference in Tallin:

Sub-commission on UNIMARC. Chair: Massimo Gentili-Tedeschi (Ufficio Ricerca Fondi Musicali, Milano). Active as a working group in the 1980s and re-established in 1999, in 2002 undertake

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<sup>9</sup> AMDV see <<http://marciana.venezia.sbn.it/admv.htm>>

<sup>10</sup> RISM *Musikhandschriften nach 1600: CD-ROM*, 9. ed., München, Saur, 2001. First edited as CD-ROM in 1996; RILM *MuSe: Music Search*, NISC, first edited as CD-ROM in 1996.

<sup>11</sup> RILM <<http://www.rilm.org>>, RISM <<http://rism.stub.uni-frankfurt.de>> and RIPM <<http://www.nisc.com/ripm/default.htm>> are available by NISC. RILM is also available in OCLC Firstsearch.

<sup>12</sup> Working group on Uniform titles for Manuscript Collection other than liturgical. Reports by Mireille Geering in «*Fontes Artis Musicae*» 40 (1993), n.1 , p. 57; n. 2, p. 151-152; 41 (1994), n. 2, p. 207-208; 42 (1995), n.2, p. 184-185.

the task, which IFLA appointed to IAML, to maintain the lists of Unimarc codes for the fields on musical forms and on medium of performance.

Working Group on the Exchange of Authority Data. Chair: Brenda Muir (National Library of Canada, Ottawa). At its first meeting in 2002 the working group, state the aim at considering and evaluating extant and in-progress authority standards.<sup>13</sup>

Working Group on the Indexing of Music Performances. Chair: Rupert Ridgewell (British Library, London). Meeting for the first time at the 2003 annual conference, the working group will focus on the co-ordination of projects, organisations and scholars currently indexing performance information and on developing a data structure and online database for indexing performance information found in a variety of primary source documents.

Among the projects presented at the annual conferences it is here worth mentioning those which developed a multi-lingual authority control:

Switzerland: the Swiss national sound archive developed since 1997 a multilingual cataloguing virtual music module in VTLS based on MARC. The module maps music requirements into data structures and implements multilingual authority control allowing translating all authorities keeping track of the variations of the term in every language;<sup>14</sup>

Japan: a specialised system for music has been more recently developed by Kunitachi College of music within the LS/1 system. It meets international standardisation of MARC and is provided of authority databases capable to manage multiple languages and alphabets. A unique tri-layer structure of the record attempts to express the relationships between entities in a catalog.<sup>15</sup>

International co-operation on music authority control is pushed forward also within the maintenance of existent standards. In order to allow a fuller exchange of data between specialized cataloguing systems, proposals to update or to create new UNIMARC fields have been recently submitted to the Permanent UNIMARC Committee of IFLA by several countries (Italy, France, Lithuania). Proposals have the aim at allowing a more precise access to bibliographic records through controlled codified access fields. Suggested proposal are analytically described in the Appendix.

## Future perspectives

The aim of this paper is to demonstrate that authority control activities in music require specific competences, reference tools and structures. Local level research is as essential as the international co-ordination of activities. Future needs are to increase available resources to sustain the tasks that have to be faced, supporting the co-operation among libraries, research institutes and scholars. Planning of special projects – as the maintenance of one composer's bibliographic records, or the maintenance by relator code as publishers or performers – will be crucial for an efficient deployment of resources and to improve a positive feedback from users.

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<sup>13</sup> The Working Group on the Exchange of Authority Records was first proposed by Sherry Vellucci.

<sup>14</sup> *The development of the VTLS/Virtual music module and multilingual cataloguing.* (Stefano Cavaglieri, Swiss national sound archive, Lugano, Switzerland), IAML conference, Genève, 2 September 1997.

<sup>15</sup> *Multi-lingual online catalogue system: LS/1 library system at the Kunitachi College of Music.* (Mari Itoh, Aichi Shukutoku University, Nagoya, Japan), IAML conference, Berkeley 7 August 2002.

## Appendix

Table of proposals submitted to the Permanent UNIMARC Committee of IFLA (2000-2001)

Field	Name	Proposal description
036	Music incipit	New field for the description and coding of incipit in music manuscripts
105	Coded data field: Language material, monographic	New codes added to include music, religious texts and librettos
125	Coded data field: Sound recordings and music	New codes added to include different formats of music presentation, a subfield added to code multiple formats; field definition extended to include music manuscripts
128	Coded data field: Form of composition and key or mode	Full revision of codes for the form of composition, a subfield added to codify key or mode; subfields for the description of medium of performance moved to a new field (145)
140	Coded data field: Manuscript and antiquarian – general	New positions and codes added to include manuscripts data: watermark, illustrations and support material
141	Coded data field: Manuscript and antiquarian - copy specific attributes	New positions and codes added to include data related to the manuscript: state of preservation, stitching, composite, copy/autograph, binding
145	Coded data field: Medium of performance	New field allowing a fuller coding of ensembles, instruments, voices and other performers
210	Publication, distribution, etc.	Field definitions extended to manuscripts
321	External indexes/abstracts/references note	Field extended to include bibliographic citations in monographs
620	Place and date access	Field modified to allow access by place and date of performance/recording