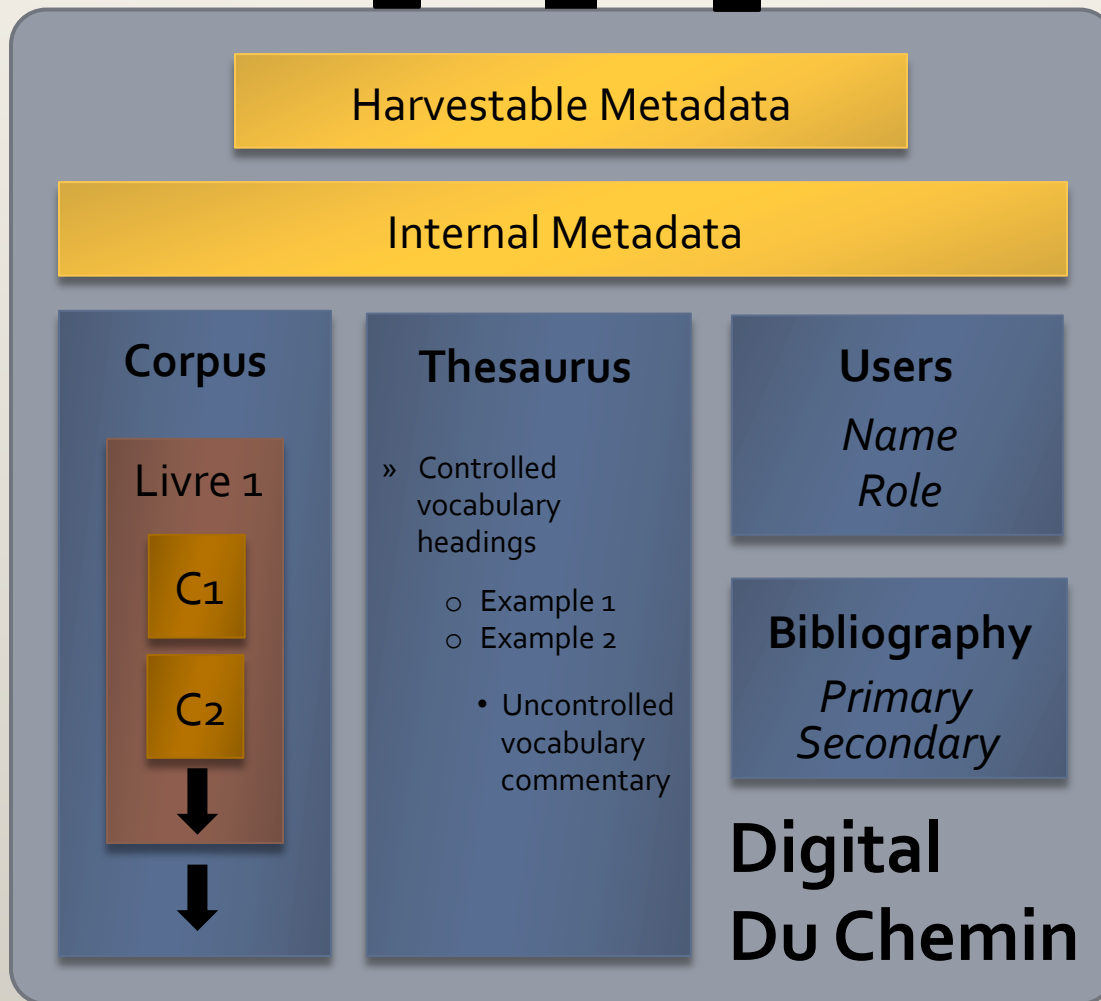


Digital Du Chemin

(Brief) Thoughts on Discoverability and Organization



Harvestable Metadata

What descriptive granularity do we want to achieve? Who are our users, and how will they find us?

- Is it enough to describe that the printer was Nicolas Du Chemin?
- Would it be helpful to have Peter Schubert as subject?

How do we achieve this?

- Is one XML file sufficient? Robot inclusion/exclusion?
- If we make our metadata available to external aggregators/catalogs, do we need authority control?
- Is it appropriate to have a digital archive?

Livre 1

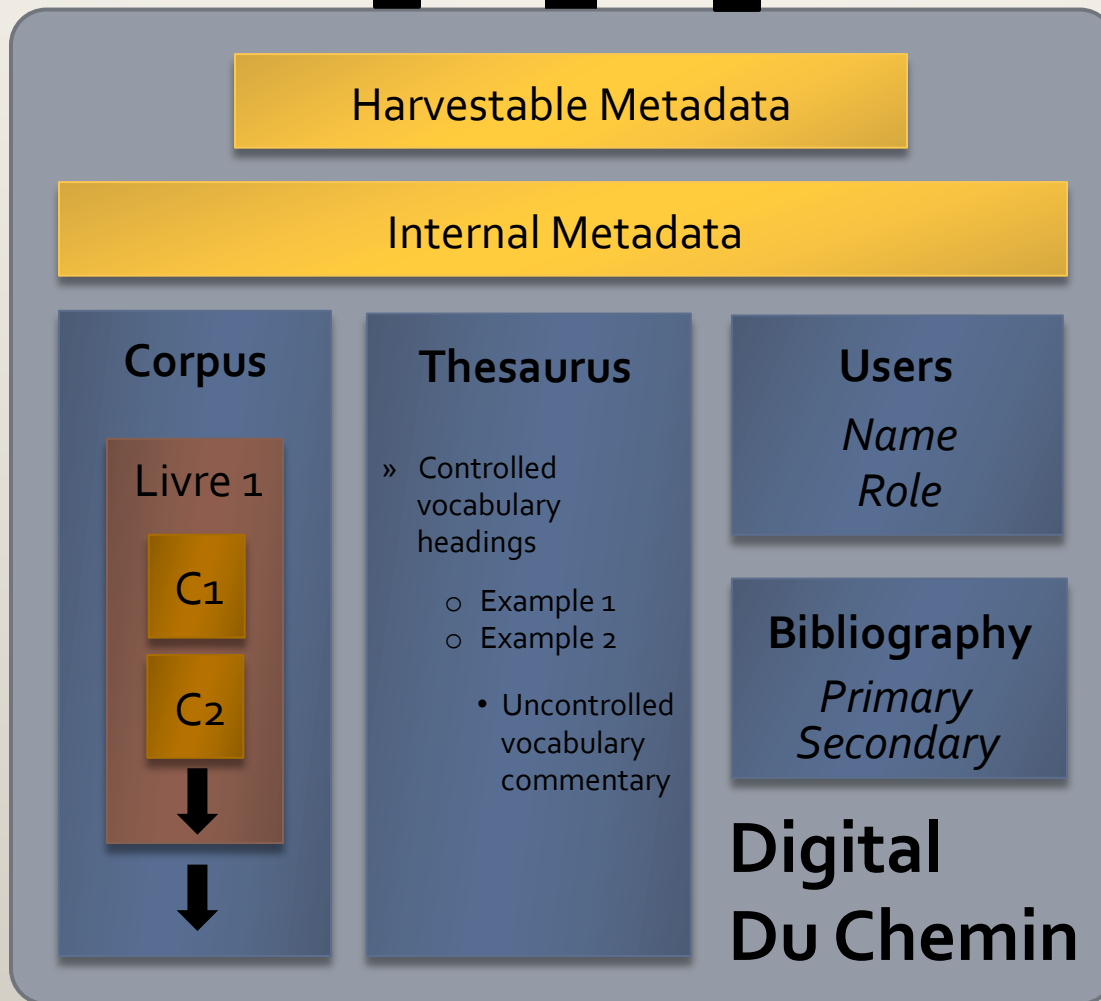
C1

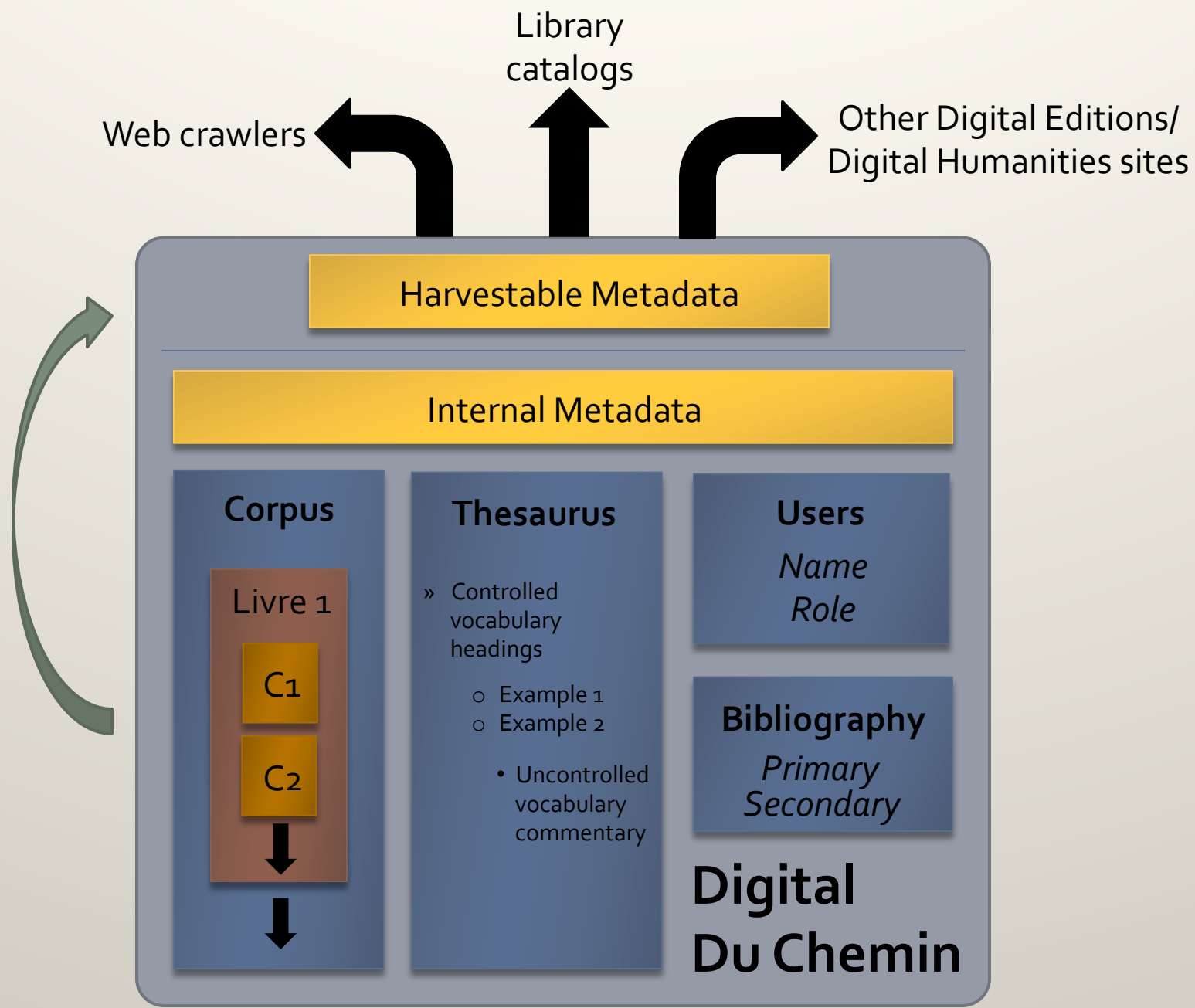
```
<title>Digital Du Chemin</title>
<date>2012</date>
<url>http://duchemin.haverford.edu</url>
<author>Richard Freedman</author>
<author>Philippe Vendrix</author>
<description>Focusing on a neglected but important
repertory of polyphonic songs from mid-sixteenth-
century France...</description>
```

<title>

ouvelles à quatre

n>





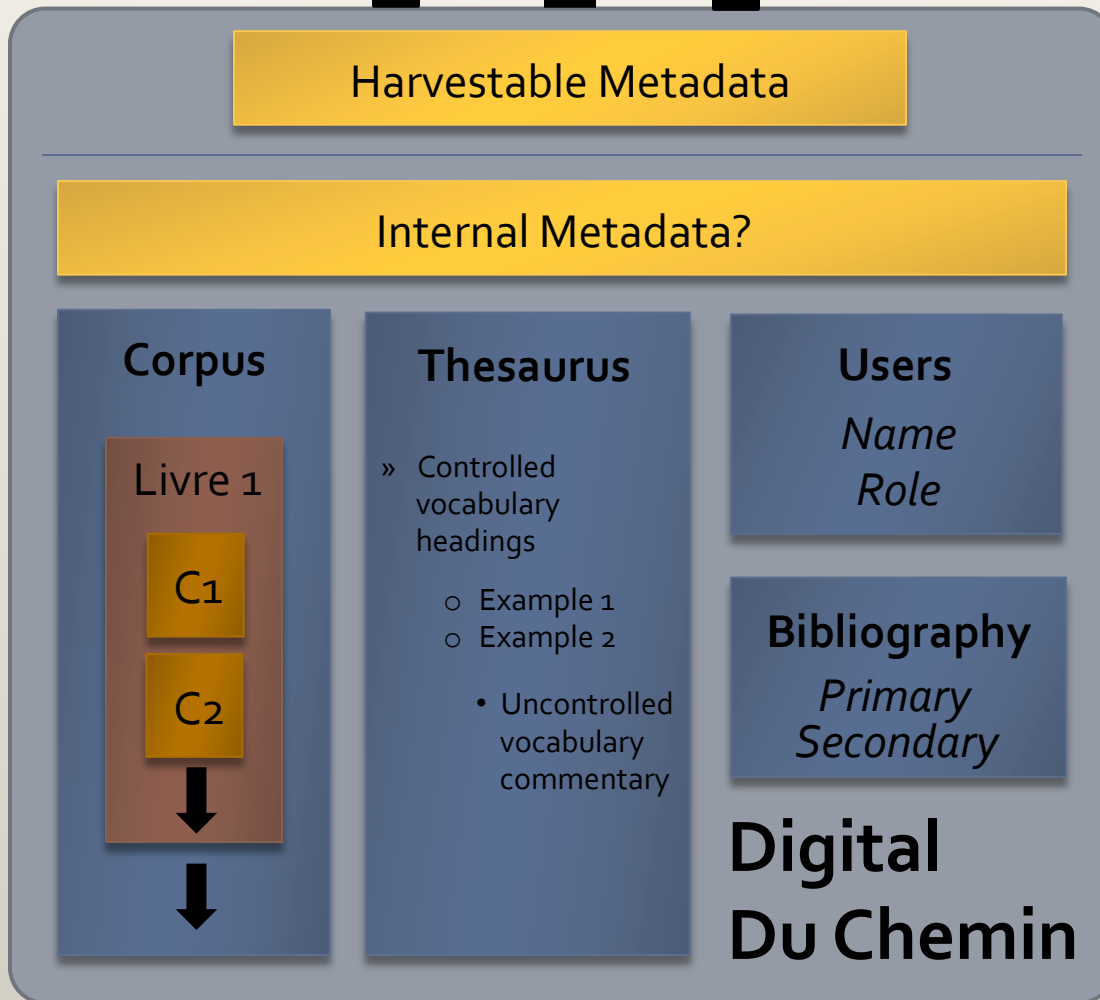
Internal (Meta)data

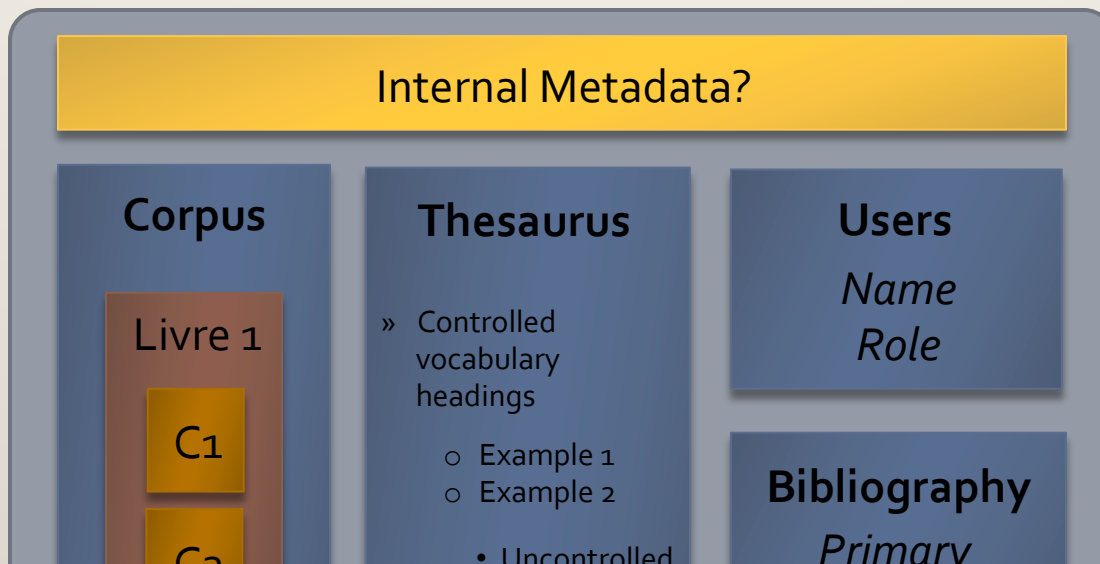
How does our internal metadata need to be stored in order to be searched?

- Is each MusicXML file with a fleshed out <meihead> sufficient? Or would the <meihead> contain minimal metadata and then refer to central relational XML file(s)?

Until MusicXML, music data and music metadata could not be encoded in a common language

{a specific linguistic system (e.g., English) ≠ graphical notation of sound}





Internal search
(XQuery?)



Thesaurus

Controlled Vocabulary – mutually accepted and used terms for description

Examples of codified subject schemes

- Library of Congress Subject Headings:
 - Music--France--16th century
 - Music--France--16th century--History and criticism
 - Music--France--16th century--Philosophy and aesthetics
 - Music theory--France--Early works to 1800
 - Popular music--France
- Library and Archives Canada's Répertoire des vedettes-matière:
 - Chansons françaises (ancien français)--Histoire et critique

What we need

Music theory--France--Early works to 1800--cadential patterns--final phrase--phrygian--
between superius and tenor--resolve to C

Thesaurus

Imitation/Counterpoint

Free imitation

Non-imitative Duo

Imitative Duo

Modular

Periodic entries for imitative entries

At unison/octave

Stacked canon

Cadence

“Regular”

to A

to B

to C

to D

.

.

Inverted

Displaced

Phrygian

Irregular

*Incomplete

*Avoided

Accompaniments

Parallel

3rds

6ths

10ths

3/5

Romanesca

Sequence

3rds

4ths

Homorhythm

Etc.

Thesaurus

Externally discoverable via harvestable metadata

Organizable by metadata, data & controlled vocabulary

`<composer>Godart</composer>`
`<title>J'ay le fruit desirée</title>`
(Metadata)

Cadence, inverted, superius, tenor, to C
(Controlled vocab)

"I used this as the basis for my reconstruction of..."
(Uncontrolled vocab)

Internally discoverable via data/metadata (XQuery?)

The image shows a musical score snippet with three staves. The first staff has a red box around measures 14 and 15, with a red arrow pointing to a note in measure 15. The lyrics 'men - ter,' are written below the notes. The second staff continues the melody. The third staff also has a red box around measures 14 and 15, with a red arrow pointing to a note in measure 15. The lyrics '- - men - ter,' are written below the notes.

(Data)