E-LAUTEdb: Database conventions

Content:

1. General description and methodological foundations of the overall conceptual framework

The E-LAUTEdb (www.e-lautedb.at) is designed for a comprehensive interdisciplinary documentation of secular music and text entries found in sources from the German-speaking regions prior to 1600. This database constitutes a central tool of the E-LAUTE project and was developed within the framework of, and specifically for, E-LAUTE. The publicly accessible E-LAUTE platform hosted by the Austrian National Library derives all its components from the database with the exception of the actual edition files (music notation, texts, audio recordings) and extended research texts. That is, the database provides all bibliographical and codicological information, as well as specific research data in the fields of source studies and organology, musicology, performance practice, and German studies. The database's carefully structured system allows for each individual entry, whether textual or musical, to be fully attributed. All entries possess, among other identifiers, project-specific IDs corresponding to our new indexing of the complete edited corpus. These IDs, which are individually assigned to each entry, serve as the technical reference for assigning entries throughout the entire project (including the actual edition materials in the form of edited texts, music notation, and audio recordings). The logic and overall conceptual framework of E-LAUTEdb are thus deeply embedded in the structure of the entire edition and in our editorial processes. (The design of, for example, MEI/TEI headers is inseparably linked to the database.)

The concept underlying the database is interdisciplinary and oriented towards synergy. Although E-LAUTEdb is currently accessible only to the E-LAUTE team, the database has been designed in such a way that other projects may, if required, be integrated and may export selected material from E-LAUTEdb. At present, work on the database is divided between the disciplines of German studies and musicology.

The logic of the database is based on the principle of the 'open text', i.e., the analysis of each entry is informed by its potential multiple transmission and multifunctionality. Each individual entry

– whether a text, a vocal or instrumental music entry, a complete text or 'musical piece', or a fragment or sketch – is therefore recorded, on the one hand, across sources and as an autonomous unit, and on the other [hand], analysed in parallel as part of, and within the context of, its respective source. This method enables a different analytical approach to the material, as all parameters of text and music entries can be entered independently into the registers of the database. No predetermined relationship is imposed upon the content corpora – that is, the actual music and textual material, text incipits and titles, definitions of genre, type, function, etc. (see the register overview below). Multiple titles and incipits may correspond to a single music or text entry; conversely, multiple entries of different kinds may share the same title. The same applies to other parameters, such as genre or type: the same music or text entry may be defined as one genre in one instance, and as another genre or a type in a different instance. It may be an unclassifiable fragment, or a self-contained 'piece' or complete text under the same text incipit or title. Moreover, the internal relations within a given definition – for example, between 'genre/type' and 'subgenre/subtype' – are varied and flexible, and do not constitute a fixed schema in the sense of a rigid systematic subdivision. This methodological approach thus constitutes a dismissal of cataloguing practices that treat a 'work' as possessing a single title or incipit and assign it to a single genre or type.

It is also important to us that individual sources and entries are analysed within the framework of their respective source. However, our perspective differs: we consider each individual entry within the entire corpus of sources as multifunctional, proceeding from the general (multiple) transmission to the specific variant, rather than the reverse. The individualisation we apply to each entry is context-dependent and includes only those properties that the entry exhibits within the context of the source. The analysis of an individual entry is therefore not adapted to the standardised model of describing a 'work', whether musical or textual.

2. Structure of the E-LAUTEdb. Function of the fields and applicable guidelines for the entries.

2.1 Registers

In order to represent the overarching and complex interrelations within E-LAUTEdb, and to allow for multiple selections across individual sources, fifteen registers have been implemented. Below is a brief description of each register, including its functions and the methodological guidelines governing the selection and spelling of terms.
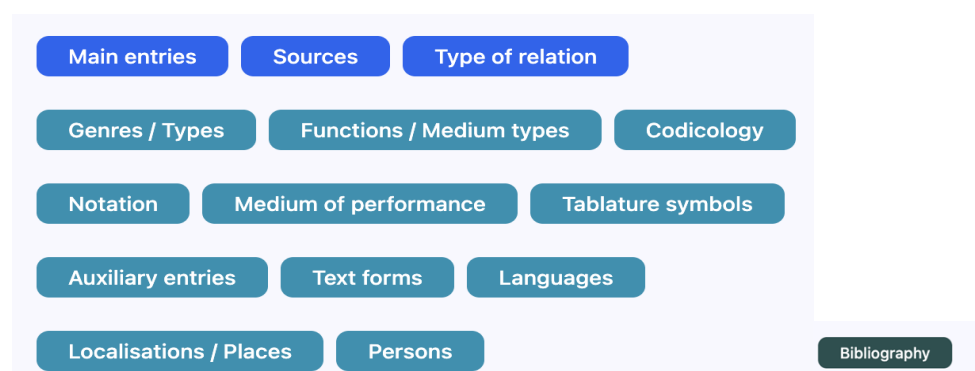
Main entries

This register contains the incipits or titles of *all entries* from *all sources* (texts, music, images) that are of content-related relevance and are assigned a unique ID within the E-LAUTE project (for IDs, see **3.2**). Paratexts and commentaries of scribes referring to a 'main entry', however, are not recorded as 'main entries'. The decisive criterion is the substantive relation between entries; the question of whether entries were created at a later stage or by different hands is of secondary importance.

Entries are made in two columns: **Text incipits / Titles in the source** and **Uniform title**. **Text incipits / Titles in the source** contains incipits or titles from the sources in their original spelling. The transcription standards follow our conventions for the editing and presentation of German-language texts within the framework of E-LAUTE (for the full document, see 'Transcription and edition policies: German texts' under 'Use'). This means that incipits and titles from the source are, as a rule, reproduced in the original spelling; in particular, the use of ⟨u⟩, ⟨v⟩ and ⟨w⟩ as well as ⟨i⟩, ⟨j⟩ and ⟨y⟩ follows the spelling of the source. Variants such as ⟨ai⟩, ⟨ay⟩, ⟨ei⟩, ⟨ey⟩ are rendered as found and not standardised. The character 'ß' is reproduced as in the original. For the sake of improved readability and simplified data entry, certain deviations from the transcription policies are applied in specific cases:

- Square brackets […] are used to indicate additions by us, necessary to supplement missing text. The latter include, on the one hand, additions to 'main titles' or references to tripla variants, as in '[Cosi mi guida amore] S[ecun]da Pars', 'Húpfaúff [Tripl]'; and on the other hand, entries that lack a title or are abstract, such as [untitled], [margin bottom: fragment], or [table: mensural values 1]. In such cases, the boundary with semantic evaluation of content becomes fluid and overlaps with the 'Uniform title' (see below).
- Original line breaks and virgulae in incipits and titles are not retained.
- Different forms of ⟨s⟩ and ⟨z⟩ (long s, tailed z, etc.) are normalised and consistently rendered as ⟨s⟩ and ⟨z⟩.
- Capitalisation generally follows the source, but in incipits and titles only the initial letter is capitalised.
- Variant representations of umlauts or diphthongs using dots, hooks, or superscript *e* and *o* are rendered using a simple acute accent (´): 'Ach húlff mich leidt', not 'Ach hūlff mich leidt'. A *ÿ* is rendered as *y*: 'Der stadpfeyffer tancz', not 'Der stadpfeÿffer tancz'.
- Abbreviations (nasal strokes, Tironian *et*, etc.) are silently expanded.
- Text incipits and titles in this first column are, where possible, transcribed *in full* from the original. Particularly long lines may, however, be reasonably abbreviated at editorial discretion, especially where the line contains information on persons or musical practice that belongs in other fields of the database.

Under **Text incipits / Titles in the source**, only incipits or titles as they appear in the source are recorded, without making any initial decision as to whether a given entry is identical to another found in a different source, whether it belongs to a particular 'piece' or to a 'genre/type', etc. These are, at this stage, primarily linguistic identities (see below under 'Uniform title'). In order, however, to record the identity of an incipit or a title beyond its orthographic form – which varies considerably in sources from the 15th and 16th centuries – a 'Uniform title' is established. This serves to aggregate the various spellings of an identical wording.

At this stage, the focus lies primarily on purely linguistic identity (see below: 'Uniform title'). However, in order to register the identity of a title or incipit beyond its orthographic form — which varies considerably in sources from the fifteenth and sixteenth centuries — a 'Uniform title' is created. This serves to consolidate the various spellings of the same wording.

TEXT INCIPITS / TITLES IN THE SOURCE	UNIFORM TITLE
- Ach gúter - Ach gútter gsel - Ach gutter gsell - Ach gútter gsell	Ach guter Geselle

Uniform titles are thus suggested standardised titles by which users can search (in addition to the original titles or incipits). We distinguish the following categories of uniform titles:

1) *Titles or text incipits without music as well as titles or text incipits of text-based musical entries* (such as songs, madrigals, chansons, etc.);
2) *Titles of entries without a textual basis* (such as dances, music ex-tempore forms and exercises, etc.).

Ad 1): Uniform titles are derived from the texts or textual sources. German-language texts are strictly normalised according to the rules of standard New High German orthography and grammar.
The following rules apply in detail:

- As with the more recent section of the RSM, we standardise according to the Duden norm of contemporary German. Words are rendered phonetically and orthographically in modern High German (but not translated).
- Forms such as 'nit' and 'stat', 'geet', 'stuond' are adapted in both pronunciation and spelling to contemporary norms, i.e. 'nicht', 'steht', 'geht', and 'stand'. We do not create modernised spellings for historical phonological features that were not (or differently) represented in writing. That is, we do not insert double vowels or lengthening *h*, but instead adopt the modern standard form directly.
- In inflected word forms, the inflectional ending is adjusted to modern High German, with the *-e* in unstressed syllables added or omitted as appropriate.
- Capitalisation follows the conventions of contemporary standard German.
- *No* punctuation (commas) is added.
- Completely unintelligible words that cannot be phonetically resolved are retained in the spelling of the source. In such cases, if a uniform title exists in established catalogues (RISM, *Senfl Catalogue*, etc.), it is adopted.
- Similarly, in cases of highly unclear or only tentatively decipherable forms, no standardisation is applied; the transcription is retained.
- Text incipits are abbreviated to a meaningful length (typically no more than five words), unless a different version has already been established.
- In cases of strongly varying titles where a concise form is commonly used in scholarly or practical contexts (and likely to be searched by users), the uniform title is reduced to a substantive core. For example, 'Elseleyn', 'Elslein liebes Elslein', 'Ilseleyn', 'O Elselein liebstes Elselein' are subsumed under the uniform title 'Elslein'.

The spelling of French, Italian, and Latin incipits and titles follows the norms of the Choral Public Domain Library (CPDL)[1] and generally corresponds to the spelling found in the source texts used. In cases of uncertainty, the original spelling has also been retained in the uniform title. For French titles, the *Catalogue de la Chanson Française à la Renaissance*[2] is additionally consulted. Italian titles (e.g. from the collections of Spinacino and Capirola) are compared with titles from *Le Corpus des Luthistes*.[3]

Ad 2): For titles without a textual basis, the principle of the core term applies:

- We generally follow *Grove*, but do not translate regionally specific terms. 'Der ander hoff dantz' and 'Der hoff dantz' are assigned the uniform title 'Hoftanz', not 'dance'. The typology of the various dances is preserved in such uniform titles. For this reason, elaborate titles such as 'Báttler tantz' or 'Ein gúete[r] danntz Der petler' are also reduced to a typologically uniform title – in this case 'Bettler Tanz' – rather than being rendered simply as 'dance'.
- Language variants of similar core terms or synonyms are represented in separate uniform titles. For example, 'Präambulum', 'Präambel' and 'Priamel' are treated as distinct uniform titles, even if used synonymously.
- Abstract or untitled entries are, as in other cases, placed in square brackets […].

The alphabetical ordering of all text incipits and titles is based on the uniform titles. The full-text search covers all fields.

Sources

This register lists all sources together with bibliographical information, including alternative shelfmarks (for printed editions), as well as URL references to RISM, VD16, *vdm*[4], and, where applicable, other databases and websites containing relevant information and research findings. We distinguish three types of title entries in the source: **Title**, **Alternative title** (visible in edit mode under the pencil icon), and **Short title**.
Title records the original titles from the sources in their original spelling. Where possible, we align the spelling of titles with *vdm* and *Brown*[5]. If no such reference is available, a commonly used title is placed in square brackets […]. This also applies to partbooks where the title page refers only to a single voice part: e.g. '[Liederbuch] Tenor' or '[Liederbuch des Arnt von Aich] Altus'.
Alternative title contains an abbreviated and commonly used variant of the title (which users may search for).
Short title provides a practical abbreviation of the title. This facilitates citation but does not overlap with the source's ID identification (see below in **2.2**).
All different copies of a source, or related sources such as partbooks belonging to the same set, are recorded as separate sources, even if they share a shelfmark. (The relationship between sources is documented in their IDs and in the processing of individual entries under 'Related_entries'; see below.)

---

[1] https://www.cpdl.org/wiki/index.php/Main_Page

[2] http://ricercar-old.cesr.univ-tours.fr/3-programmes/basechanson/index.htm

[3] http://ricercar-old.cesr.univ-tours.fr/3-programmes/EMN/luth/pages/liste.asp

[4] https://vdm-sbg.eu/db/music_prints.php

[5] Brown, Howard M., *Instrumental Music Printed before 1600: A Bibliography*, Cambridge (Mass.)/London: Harvard University Press 1965.

When working with the fields **Author / Editor (print)**, **Place of printing**, and **Publisher**, we use two forms consistently: the original and a normalised version. The editorial policies outlined above also apply here.

Type of relations

This register lists terms describing the type of relation in which main entries may stand. Each type of connection is defined – for example, between partbooks, fragments, vocal models and intabulations; between various instrumental models and their elaborated variants; or between parts of larger compositions or texts, including relations such as pre-dance and post-dance, etc. 'Concordances' are, for practical reasons, defined in a separate table. (There is no register titled 'Concordances' or 'Related entries', as these refer to already recorded main entries and can only be defined within the context of specific sources, which will be added to the database at a later stage.)
Here too, we generally follow *Grove*, without translating regionally specific or well-established non-English terms. We aim to use English terminology as consistently as possible. German terms are only used where no adequate or established English equivalents exist.

Genres / Types

This register collects the designations of genres and types of entries. The two-level distinction between 'Genre/Types' and 'Subgenres/Types' enables us to represent differentiated and flexible relations, which may occur on various definitional levels, for example:

1. In the specific generic sense: 'dance' ('Genre') – 'chiaranzana' ('Subgenre'); 'passamezzo' ('Genre') – 'passamezzo antico' ('Subgenre'); 'song' ('Genre') – 'love song' ('Subgenre'), 'drinking song' ('Subgenre'), etc.
2. In a broader typological sense: 'instructional text' ('Type') – 'instruction for the lute' ('Subtype'); 'image' ('Type') – 'mensural theory (ligature)' ('Subtype'), etc.

Didactic entries – such as lute diagrams, tables of mensural notation, etc. – are also recorded under 'Genre/Type', as they represent entries whose function can be classified under a 'Genre/Type', in this case 'didactic instructions' or 'didactic texts'.

Functions / Medium types

This register records the function, type of social implementation or transmission, or the composition of the sources. It refers exclusively to the characteristics *of the sources themselves*, *not of the individual entries*: 'Lehrbuch' (instructional book), 'Liederbuch' (songbook), 'Mischhandschrift' (composite manuscript), 'Streuüberlieferung' (dispersed transmission), 'Tabulaturbuch' (tablature book), 'Fragment', 'Chorbuch' (choirbook), 'nicht kategorisiertes Buch' (uncategorised book), 'nicht kategorisiertes Heft' (uncategorised booklet), 'nicht kategorisiertes Fragment' (uncategorised fragment), etc.

Codicology

This register records terms relating to paper characteristics (formats, paper sizes), watermarks, and the expand of the manuscript, as well as any possible regional attribution of paper production

(as a comment), together with all references to *WZIS*[6], *WZMA*[7], the Binding Database[8], and other (secondary) sources. This register also includes binding types and their decorative elements, with corresponding references to the relevant literature.

Notation

All notational systems and types used are recorded here, including a brief description. E-LAUTEdb employs a range of abbreviations (see the list of abbreviations in the file 'Abbreviations' under 'Use').

Medium of performance

This register lists proposed scorings, whether instrumental, vocal, or mixed. Instruments and voices may be further specified by additional characteristics such as tuning or vocal range. The categorisation is hierarchical and includes the number of performers ('solo', 'duo', etc.), the type of medium ('instrumental' or 'vocal'), as well as the specific features of the individual medium (e.g. instrument tuning or vocal register).

(The register 'Medium of performance'' is currently under development – as of May 2025.)

Tablature symbols

This register collects designations for various tablature symbols along with illustrations, classified according to their function: 'typical' refers to frequent symbols found across multiple sources; 'non-typical' refers to unique or rare symbols. These include all types of musical signs: actual fret and string symbols, performance-related signs (e.g. fermatas, crosses as reference marks, unusual rests), as well as graphical elements related to musical components (e.g. *finis* signs, wavy lines, dots, strokes, etc.). Drawings placed near the tablature systems – such as an image of a lute – are instead recorded as 'Auxiliary entries'.

(The register 'Tablature symbols'' is currently under development; ideally, it will later allow linking to new MEI encodings of these symbols. – As of May 2025.)

Auxiliary entries

All entries that do not qualify as main entries and do not receive individual IDs in the sources – paratexts, brief comments of any kind, sententiae, drawings, images, etc. – are recorded in this register.
Entries are made in two columns: **Text incipits / Titles in the source** and **Transl. / cf. / comment**. Their types are additionally listed under **Auxiliary entry types**.
Text incipits / Text in the source: This column records 'auxiliary entries' from the source in accordance with the guidelines for **Text incipits / Titles in the source** as outlined in the register **Sources** (see above).
Transl. / cf. / comment: Translations, concordances, and comments on textual and visual auxiliary entries are intended not only to aid in understanding the material, but also to provide thorough contextualisation of these auxiliary elements within their historical and cultural milieu.

---

[6] https://www.wasserzeichen-online.de/wzis/index.php

[7] https://www.wzma.at/

[8] https://www.hist-einband.de

For this purpose, both modern/later and contemporary translations, commentaries, parodies, contrafacta, and annotations in German, English, or Latin are considered. This also explains the need for differentiated references to secondary sources – namely, those up to 1600 and those after 1600.

Auxiliary entry types: The type or genre of the entry is defined here separately, though without yet being directly linked to the entry itself from the **Auxiliary entries** field. This connection will be made later in the contextual framework of each individual source. The project's linguistic conventions remain in force (see above).

Text forms

This register documents textual forms. Definitions follow a two-tiered structure, as in the register 'Genres/Types': 'Text forms' serve as overarching terms, and 'Form types' as subordinate terms or definitions. The higher- and lower-level terms are maintained here as separate registers, without yet being logically linked to one another. Metrical schemes are recorded under 'Form types', with each line specifying the number of stresses, rhyme pattern, and cadence; individual lines within a scheme are separated by vertical bars (| or ||).

Languages

This register collects designations and comments on the language of all types of text and music entries.

Localisations / Places

For the recording of geographical localisations, we follow (by analogy with the registers 'Main entries' and 'Auxiliary entries') two principles:

1. the spellings found in the sources ('Alternative labels') and
2. the normalised variants ('Label').

Normalisation follows the standards of *GeoNames*.[9] Each localisation is assigned its own attribution under 'Localisation types', such as 'city', 'country', 'region', etc. In contrast to all other multi-level registers, all normalised 'main designations' ('Labels') are already fixed in this register to a specific 'Localisation type', e.g. 'Augsburg (city)', 'Wien (region)', etc. Square brackets […] are used for inserted designations that are missing from the source but are verifiable, such as a printing location that is absent from the original but can be identified through research.

Persons

In this register, we record (analogously to the registers 'Main entries' and 'Auxiliary entries'):

1. the names as they appear in the sources ('Name in the source'),

---

[9] https://www.geonames.org/

2. normalised name variants ('Name') as well as known dates ('Dates') and references to external databases and encyclopaedias essential for the identification of individuals: *GND*[10], *NDB*[11], *ADB*[12], *RAG*[13].

Normalisation follows the conventions of the *GND*. A separate field ('Functions of persons') lists possible roles associated with recorded individuals: 'author / editor of print', 'composer', 'publisher', 'related person', 'scribe', 'text author', etc.

By 'composers' or 'authors' of texts, we refer to historical individuals 1) whose authorship of entries is historically documented and recognised as such in musicological or German study scholarship. In music, this includes figures such as Ludwig Senfl as the composer of certain vocal models. 2) We also refer to historical individuals as 'composers' or 'authors' of texts if they are cited as such in the sources, particularly in 16th-century prints, and if their names were used in the 16th century as identifiers of authorship (e.g. Francesco da Milano in German lute tablature collections). In all other cases, these individuals are categorised as 'scribes' or 'intabulators' (where verifiable), as their functions are often historically or codicologically unclear or ambiguous. The database allows for multiple differentiated roles per person, such as 'scribe', 'owner', 'publisher', 'collector', or other combinations. It should be noted that 'authorship' in German lute tablatures or textual sources – unlike in, for example, Italian music prints – is not a function inherently tied to a name. Hans Judenkünig, for example, is not a 'composer'. Our metadata – particularly the MEI header or TEI header for each piece – corresponds to this historically grounded attribution model in the database, since all roles of involved persons must be recorded for the purpose of sustainable reuse of the respective MEI or TEI file. (see 'MEI conventions' as well as our MEI and TEI files, where applicable.)

Bibliography

This register does not differ fundamentally from other bibliographical tools.

(This register is currently under development – as of May 2025. The structure of the bibliography is currently being reviewed and standardised according to *New Hart's Rules: The Oxford Style Guide*.[14] Citation follows these rules and is given in abbreviated form. At present, full references are still visible. The bibliography will be significantly expanded over the coming months.)

2.2 Source processing

The source processing mode is accessed via the **Go to source** button.

In the expanded menu, two additional tools of the E-LAUTEdb are accessible: 1) sources can be edited (in **editorial mode**, via the pencil icon button on the right); 2) the overview tables displaying

---

[10] https://www.dnb.de/DE/Professionell/Standardisierung/GND/gnd_node.html

[11] https://www.deutsche-biographie.de

[12] https://www.deutsche-biographie.de

[13] https://rag-online.org

[14] *New Hart's Rules: The Oxford Style Guide*, ed. by University Press, Oxford University Oxford, Oxford University Press, Incorporated, 2014. *ProQuest Ebook Central*, https://ebookcentral-proquest-com.uaccess.univie.ac.at/lib/univie/detail.action?docID=1732020.

the complete content of the currently selected individual source can be viewed in the **'solar system'** (via the sun icon button on the right; see below under **2.4**).

Editorial mode

This table allows the contents of an *individual source* to be edited. All information from the registers is now selected and supplemented with the specific details relevant to the *respective source*. A distinction is made between information that pertains to the source level only and information relating to individual entries within that source (for individual entries, see **2.3**).
The *source level* (accessible via the pencil icon) allows for the description of 'Contents', 'Localisations_Places', **'**Functions_Medium_types'**, '**Codicology',
and 'Bibliography'. All fields, except 'Contents', follow a similar structure: each row contains a designation selected from the relevant register, which may then be further specified ('Description') or commented upon ('Comment') in relation to the source being edited. Multiple rows (ADD ROW) and thus multi-level or hierarchical descriptions are possible. From this point on, all such information is permanently linked to the source and maintained in the database as part of its attributes.

In 'Contents', individual entries from the register 'Main entries' are selected via the field 'Text incipits / Titles in the source'. The normalised variants always appear in round brackets (…) in *the same row*, attached *to each respective variant in its original spelling*. Each selected entry is assigned a project-specific ID (next column). IDs are generated according to the guidelines of the E-LAUTE project (see below). In 'Cont.[ent] Type', a general indication is given of the nature of the entry: a text only ('text'), an entry containing graphic or visual elements ('img'), a tablature ('tab'), a music entry with vocal lines with or without text ('voc'), or other ('oth'). This selection is required to enable search functions by entry type.

The new and original foliation and pagination are recorded in two separate fields, following the pattern '14v–15r' for folios and '14–15' for pages. Tablature systems are noted where applicable, e.g. '4v_1–4' indicates fol. 4v, lines 1 to 4. 'Orig. n.' refers to original numbering of entries, such as the original numbering of songs in a printed song collection. References to indexing in established older catalogues are also included, for example: Brown (following the pattern: Brown_Brown'sNumber, e.g. 'Brown_3'), or *Das Tenorlied* (e.g. 'TL1,5.3'). In Section, gatherings are recorded. As the database operates with complete entries, only gatherings that occur at the beginning of an entry are documented — and only if explicitly marked. That is, unmarked gatherings are not reconstructed in square brackets […] and gatherings not located at the beginning of the entry are not recorded.

A music-note symbol indicates whether an E-LAUTE audio recording of the entry is available in our repository.

ID (Conventions):
for prints:
- <first three letters of a name>_<Brown shelfmark>_<n+E-LAUTE entry number within the source>, e.g. Jud_1523-2_n00; Jud_1523-2_n09 for Judenkünig's print of 1523.
- <first three letters of a name>_<year(s)>_<abbreviation of the voice part>_<n+E-LAUTE entry number within the source>, e.g. AvA_1514-1515_T_n00, AvA_1514-1515_T_n22 for the songbook of Arnt von Aich, Tenor, 1514–1515, nos. 00 and 22.

for manuscripts:
- <complete shelfmark of the manuscript>_<n+E-LAUTE entry number>, e.g. A-Wn_Mus.Hs._41950_n05 for Blindhamer's lute tablature, no. 05.

As long as a manuscript or print has not yet been reviewed and numbered by the E-LAUTE team, an 'x' (standing for 'provisional number') is inserted after 'n', followed by a number already present in the source. If no such numbering exists, folio or page numbers are included in the ID after the 'x', e.g. CH-Bu_F.X.24_B_nx12 (existing older numbering = 12) or CH-Bu_F.X.24_B_nx12r (no numbering present, therefore fol. 12r).

2.3 Processing of individual entries

Individual entries within a source can be accessed via the button with the three blue lines on the right-hand side of each row in the 'Contents' section. When expanded, the area appears in brick red. *The entry currently being edited is displayed in the top bar: Text incipits / Titles in the source (Uniform title) + ID, including the source-specific number*.

All remaining fields are function as follows: under 'Label', an appropriate term is selected from the corresponding register ('Genre_Types','Persons', etc.; see the menu bar in the example

above). This term may optionally be further specified or commented upon in the adjacent fields. One or more variants can be added to a selected 'Label' via additional rows (ADD ROW, centre). In the separate field on the right ('Subgenre/Subtypes'), any subordinate terms selected for a given main term ('Label') are displayed (see example above: 'exercise in the intabulation'). Multiple subordinate terms can also be selected for each main term (ADD ROW, far right). Activated rows are highlighted in green in the left-hand fields. 'Label to copy' serves as an input aid and allows users to keep track of entries already stored in the database (in the example above, the entries for 'Wo soll ich mich hinkehren'). The system, of course, only 'sees' entries that have already been entered into the database.

Fields of particular importance, especially in relation to the specific characteristics of the repertoire, are **Concordances** and **Related_entries**.
Concordances: In the case of concordances, the system accesses the list of all entries from the register 'Main entries' *via the source editing tool* under 'Text incipits / Titles in the source' – i.e. with IDs, 'Cont.Type', and folio references already assigned to each entry (see example below). This is because we are not interested in concordances as abstract titles, but rather as concrete entries in specific sources. This also means that all concordant entries must be assigned IDs, even if they are not directly processed within E-LAUTE. In other words, both the source and its contents must have been edited beforehand. (For this reason, provisional IDs containing 'x' have been introduced.)

From a methodological perspective, 'Concordances' are handled in E-LAUTEdb in a manner similar to 'Uniform title'. The classification of an entry as concordant or non-concordant – i.e. whether it is recorded under the field 'Concordances' or under 'Related entries' (see below) – depends primarily on its type and the corresponding methodological approach. In defining 'Concordances', we distinguish between two types of entries:[15]

---

[15] This approach is informed by recent research in the field of medieval German studies and reflects certain developments in tablature research. In the field of German studies, particular reference may be made to the article by Cordula Kropik: 'Texte in Auflösung?: "Diskordanzen" in der anonymen Liebeslyrik im späten Mittelalter', in: *Spielformen des Lyrischen im späten Mittelalter*, ed. by Jens Haustein and Dorothea Klein, Wiesbaden: Reichart Media Library, 2023, p. 1–20. In musicological research on tablature, there remains considerable uncertainty regarding the terminological and semantic use of the term 'concordance'. This

1. *Text-based entries* (such as songs, chansons, etc.) and *texts*
2. *Entries without textual models* (such as dances, musical ex-tempore forms, exercises, etc.)

Ad 1): For text-based entries and texts, concordance is defined in a broad sense. All entries that are similar enough to be perceived as 'the same piece in another source' are considered concordant. The category of 'similarity' includes: 'identical', 'nearly identical', 'variant', 'with minor deviations', and 'highly varied', regardless of medium (text or music) or scoring (music). As text and music are treated as a unit, entries lacking music and entries lacking text can also be considered concordant – if, for instance, both are assumed to represent the same song (e.g. 'Wo soll ich mich hinkehren' in a textless intabulation and in a printed source without music). The degree of textual and musical concordance is noted under 'Comment'.

Ad 2): For entries without textual models, the degree of identity between the entries is decisive. If the entries are 'identical' or 'nearly identical' – such as two versions of the 'Pavana alla Veneciana' – they are considered concordant. However, if, for instance, only the same harmonic formula is recognisable – such as in two *passo mezzi antico* – the entries are not concordant, but instead classified under a shared genre/type, e.g. 'dance' – 'passo mezzo antico'. Concordant entries should be recognisable as identical or nearly identical contributions. Otherwise, the relation between entries should be reflected either through shared genre/type classifications or through 'Related entries' (see below).

In **Cont.Type** – [voc], [tab], or [text] – the database indicates the type of entry in question (see **2.2** above on 'Cont.Type'). Analytical details on each concordant entry are recorded in the 'Comment' field.

Related entries: This field records relations between entries that correspond to the categories defined in the register 'Type of relations' (see above, **2.1**), including relations:
- between fragments
- between parts (e.g. pre-dance and post-dance, or Part I, Part II, etc., including 'dialogue part')
- between voice parts (e.g. voice parts belonging to a song in different partbooks)
- between vocal models and intabulations, subdivided into 'vocal model (possible)' and 'vocal model (presumed)'
- between an instrumental model and its elaborated variant within the same piece (e.g. a two-part version of a dance and a more complex, possibly highly ornamented, three- or four-part variant of the same entry intended as a didactic exercise)
- the same entry in different editions of a print
- between an entry and texts referring to it, e.g. Judenkünig's 'Priamel' (music) and the didactic text explaining the piece. This applies only where both entries – such as the musical piece and the explanatory text – qualify as 'Main entries' and therefore each have

---

often leads to individual decisions and definitions. Methodologically focused contributions include those by Joachim Lüdtke. He has drawn attention to the fact that the definition of 'concordance' in lute music depends on the genre or type of music and on its historical reception; see Joachim Lüdtke, *Die Lautenbücher Philipp Hainhofers (1578-1647)*, Göttingen: Vandenhoeck & Ruprecht 1999, p. 141. However, he tends to consider only identical or nearly identical pieces as concordant: 'Intabulations had to be recognisable as the same arrangement by matching in pitch structure and all other details of the treatment of the model', *ibid*. This applied to dances, but not to preludes, where, according to Lüdtke, 'the liberties taken with a given piece were apparently quite extensive', *ibid*.

an ID. ('Auxiliary entries', such as short sayings or performance-related comments, *do not* receive IDs and are recorded separately; see below)
- that fall under 'contrafacture' or 'contrafacture model'
- between text entries and vocal music entries, where it should be indicated that the music survives without text or the text without music.

In certain cases, 'Related entries' are also recorded as 'Concordances', e.g. when a concordant entry can be identified as a vocal model. However, if the relation does not concern a similar piece in another source, but, for example, voice parts within a partbook set, it is recorded only under 'Related entries'. Using ADD ROW, multiple categories may be selected and comments may be added for each relation. As in 'Concordances', the rows under 'Text incipits / Titles in the source to copy' serve purely as an editorial aid: all entries associated with the selected title/incipit (e.g. 'Wo soll ich mich hinkehren') are displayed from the database. These may be moved into the active, publicly visible rows above. However, entries shown in the assistance rows must have already been recorded at least once in the database as 'Concordance' or 'Related entry'.

2.4 'Solar system': internal overview tables

The overview tables accessible via the 'solar system' serve:
1. as a tool for internal use in the project, and
2. as the basis for the 'Database Search' on the E-LAUTE ÖNB (Austria National Library) platform.
   To access an overview table, click on the 'sun' icon (right-hand side).

(*The Database Search* on the ÖNB platform is currently under development – as of May 2025.)

The 'solar system' can be used, depending on the desired overview categories, in any part of the database at the levels of 'Register' and 'Source description' (but not in the editing of individual pieces). Within the registers, it is possible to display where a given entry appears throughout the entire database, including all attributions such as sources, genres, forms, concordances, etc. Attributes can be activated or deactivated to refine or simplify the search. Full-text search and filtering are possible at any time.

For example, in the register 'Main entries':

One has to click on the sun icon to get to this screen (see the next page):

To access an overview of an individual source, use the 'sun' icon next to the desired source in **Go to sources** (brick red), as shown in the example below: Judenkünig's print of 1523. All characteristics of the source can be expanded or collapsed.

By expanding the 'Content' (the first in light blue), one accesses a complete summary of a piece, including all attributions such as genres, forms, concordances, etc. These attributions can be

activated or deactivated, allowing the search to be refined or simplified. Full-text search and filtering are also available at any time.

This example shows the expanded entry for 'Wo soll ich mich hinkehren':

| Genres_Types | Persons | Auxiliary_entries | Concordances | Related_entries | Notation_type | Medium_of_performance | Text_forms | Language | Bibliography |

▼ Wo soll ich mich hin keren ich armes (Wo soll ich mich hin kehren)
Jud_1523-2_n10 — tab — 18v — [12v] — Brown_1

▼ Genres_Types

Label	Description	Comment	Subgenres / Subtypes
exercise	a2 (TB), not embellished		exercise in the intabulation
song			
intabulation			literal intabulation

▼ Concordances

Text incipits / Titles in the source	Comment
Wo sol ich mich hin keren [tab] D-B_Mus.ms._40588_n17	text: only inc.; music: [in progress]
Wo sol ich mich hin keren [tab] Jud_151-1_n40	text: only inc.; equal; music: a2 (TB) becomes a3 (DTB), not embellished
Wo sol ich mich hin keren [voc] Forster_1540_A_nxy	text: 1 st.; music: slight mel. difference at the beginning of the 2nd line, rhythm matching; likewise - at the end of the second phrase of the 2nd line: e instead of f; last clausel in B instead of d.
Wo sol ich mich hin keren [voc] Forster_1540_B_nxy	text: 1 st, music: beginning of 1st and 3rd line, e instead of es, end of first line and centre of 3rd line SB f instead of MM f,e; beginning of 2nd line G instead of g, MM dc instead of SBd; centre of 2nd line G instead of B
Wo sol ich mich hin keren [voc] Forster_1540_D_nxy	text: 1 st; music: beginning of 2nd line: different mel. turn in clausel
Wo sol ich mich hin keren [voc] Forster_1540_T_nxy	text: 1 st; music: [in progress]
Wo sol ich mich hin keren ich thumes brüderlein [text] BR_1531_n27	text: 11 st.
Wo sol ich mich hin keren ich thumes brüderlein [text] BR_1533_n37	text: 11 st.
Wo sol ich mich hin keren ich thumes brüderlein [text] BR_1574_I_n37	text: 11 st.
Wo sol ich mich hin keren ich thummes brüderleyn [text] BR_1536_n37	text: 11 st.
Wo sol ich mich hin keren ich thummes brüderleyn [text] BR_1537_n37	text: 11 st.
Wo sol ich mich hin khern [tab] PL-WRk_352_n029	text: only inc.; fats identical with slight differences in melody, not embellished
Wo soll ich mich hinkeren [voc] CH-Bu_F.X.21_T_nxy	text: 1 st.; music: equal in T
Wo soll ich mich hyn kóren [voc] EBIDr-WoSollIch_c.1510_n01	text: 11 st.; music [in progress]
Wo soll Ih mich ich kheren Ih armes Brúederlein [tab] Yale_tab_n07	text: only inc.; music: not embellished, [in progress]
Wu sol mich hin keren ich armes brüderlein [tab] Ger_1532-2_n071	text: only inc.; music: [in progress]

▼ Related_entries

Text incipits / Titles in the source	Voices	Type of Relation	Comment
Wo sol ich mich hin keren [tab] Jud_151-1_n40		reworking model	Jud_1523-2_n10 a2 (TB) becomes a3 (DTB)
Wo sol ich mich hin keren [voc] Forster_1540_B_nxy	B.	vocal model (possible)	Slight differences in the Tab.
Wo sol ich mich hin keren [voc] Forster_1540_T_nxy	T.	vocal model (possible)	Slight differences in the Tab.
Wo soll ich mich hyn kóren [voc] EBIDr-WoSollIch_c.1510_n01		vocal model (presumed)	intabulation of TB; correspond exactly to EBIDr-WoSollIch_c-1510_n01, incl. including repetition of section aa at the beginning; M = M in the tablature; transp.

▼ Notation_type

Label	Comment
GLT-4	

▼ Medium_of_performance

Label	Comment
Instrumental accompaniment (possible)	
**Renaissance lute, 6 course (in A)	

3. Technical specifications and responsibility

The database reflects the project's data management strategy and adheres to the FAIR principles.[16]

Further technical specifications:
- Laravel 10
- PHP 8.1
- MariaDB 10.4

Responsibility:
- Technical development of the database: Alla Gorbach
- Concept: Kateryna Schöning, Cordula Kropik, Marc Lewon & the E-LAUTE DB team
- Text-related database conventions: Cordula Kropik, Stefan Rosmer
- Music-related database conventions: Kateryna Schöning & the E-LAUTE DB team
- Hosting, versioning, and implementation at the Austrian National Library (ÖNB): ÖNB – Christoph Steindl, Martina Bürgermeister & the E-LAUTE team;

---

[16] Mark D. Wilkinson et al., 'The FAIR Guiding Principles for scientific data management and stewardship', in: *Scientific Data* 3 (2016), DOI: 10.1038/sdata.2016.18.

E-LAUTE team at TU Wien, coordinated by Andreas Rauber;
David M. Weigl at the mdw – University of Music and Performing Arts Vienna

(July 2025)