

## 036 MUSIC INCIPIT

### Field Definition and Scope

This field contains data describing the musical incipit for music in partially coded form.

This field is widely used to identify music manuscripts but it can be applied for printed music or other music resources as well (sound recordings, etc.).

### Subfields & Occurrence

Field/Subfield	Field/Subfield Name	Repeatability	Occurrence
036	MUSIC INCIPIT	R	O
a	Number of Work	NR	MA
b	Number of Movement	NR	MA
c	Number of Incipit	NR	MA
d	Voice/Instrument	NR	MA
e	Role	NR	O
f	Movement Caption/Heading	R	O
g	Key or Mode	NR	O
m	Clef	NR	MA
n	Key Signature	NR	O
o	Time Signature	NR	O
p	Musical Notation	NR	O
q	Comments (free text)	R	O
r	Codified Note	NR	O
t	Text Incipit	R	O
u	Uniform Resource Identifier (URI)	R	O
z	Language of Text	R	O
2	Source	NR	MA

### Indicators

Indicator	Value	Description
1	#	blank (not defined)
2	#	blank (not defined)

### Subfields Description

#### \$a Number of Work

A two-digit code indicates the work to which the incipit refers, if a set of compositions (e.g. six sonatas) is entirely described in a single record, without the use of pieceanalytic level records. If the record describes only one work use "01". Mandatory. Not repeatable.

E.g. An incipit describing the second sonata of a set of six: 036 \$a = 02

#### \$b Number of Movement

A two-digit code indicates the movement within a work to which the incipit refers. If the work has only one movement use "01". Mandatory. Not repeatable.

E.g. An incipit describing the third movement of a symphony: 036 \$b = 03

#### \$c Number of Incipit

A two-digit code distinguishes different incipits referring to the same movement. If there is only one incipit for a movement use "01". Mandatory. Not repeatable.

E.g. In an aria needing an incipit for the instrumental introduction and one for the vocal part the two incipits will have respectively 036 \$c = 01 and 036 \$c = 02

**\$d Voice/Instrument**

The voice or instrument coded in 036 \$p. Mandatory if 036 \$p is present. Not repeatable.

**\$e Role**

The name of the character singing the incipit coded in 036 \$p. Not repeatable.

**\$f Movement Caption/Heading**

Caption or heading of the movement, as it appears on the source. Repeatable.

**\$g Key or Mode**

The key or mode of the movement, if applicable. Use capital letters A-G to indicate major keys, lowercase a-g to indicate minor keys, “x” for sharps and “b” for flats, numbers 1-12 for gregorian modes. Not repeatable.

**\$m Clef**

Three-character code. Use capital “F” or “C” or “G” to indicate the clef shape, then “-” as separator, then number 1-5 to indicate the clef position on the staff, starting from the bottom line. Use “+” as separator to indicate mensural notation. Mandatory if 036 \$p is present, otherwise void. Not repeatable.

E.g. to indicate the bass clef 036 \$m = F-4

**\$n Key Signature**

Use “x” to indicate sharps and “b” to indicate flats, followed by capitals F,C,G,D,A,E,B or B,E,A,D,G,C,F respectively to indicate sharpened or flattened notes. Not repeatable.

E.g. an incipit in A major with three sharps: 036 \$n = xFCG

**\$o Time Signature**

The time value or mensuration sign reported on the staff is transcribed with a symbol (c, c/, c., o, etc.) and/or a number (3, 2, c3, etc.) or a fraction (4/4, 12/8, etc.). Not repeatable.

**\$p Musical Notation**

Use the notation symbols of Plaine & Easie Code or DARMS code to transcribe the first notes of the selected staff. Not repeatable.

**\$q Comments (free text)**

Free-text note. Repeatable.

**\$r Codified Note**

A one-character code indicates a comment note. Use “?” to indicate a mistake in the incipit, not corrected, “+” to indicate a mistake in the incipit, corrected, “t” to indicate that the incipit has been transcribed (e.g. from mensural notation). Not repeatable.

**\$t Text Incipit**

The literary text (if present) as it appears on the source. If the source has multiple texts each one is transcribed in a separate occurrence of 036\$t. Repeatable.

**\$u Uniform Resource Identifier (URI)**

A Uniform Resource Identifier (URI), such as a URL (Uniform Resource Locator) or URN (Uniform Resource Name), serves as a standardized string that identifies a resource and provides electronic access via internet protocols. This allows for automated retrieval or interaction with the resource in a consistent manner.

Subfield \$u may be repeated only if one location of the digital object has multiple identifiers (URIs) or if the digital object has multiple locations.

## \$z Language of Text

Coded identification of the language of the incipit. Use if text is different or may be misinterpreted from 101 Language of the Resource. When the subfield is repeated, the order of language codes should reflect the extent and significance of the languages within the work. If this is not possible, enter the language codes in alphabetical order. Code “mul” may be entered when a large number of languages applies in the subfield. For codes use ISO 639-2 (see [Appendix A](#)). Repeatable.

## \$2 Source

A code that specifies the system used to code the musical notation.

A two-character code indicates the code used to transcribe in \$p. Mandatory if 036 \$p is present. Not repeatable.

pe = plaine & easie code

Available online at [http://www.iaml.info/files/plain\\_and\\_easy\\_code.pdf](http://www.iaml.info/files/plain_and_easy_code.pdf)


da = DARMS code

Beyond MIDI : The Handbook of Musical Codes / edited by Eleanor Selfridge-Field. – Cambridge, Mass. [etc.], MIT Press, 1997. –xviii, 630 p. : mus.; 24 cm. ISBN 0262-19394-9.

Also available on line at <http://www.ccarh.org/publications/books/beyondmidi/online/darms/>

Note: graphic images are not available.

## Examples

EX 1
036 ##\$a01\$b01\$c01\$dS\$fAria\$ge\$mC-1\$oc\$p'2B4B8BB/4G8GxF4FF/4xA8AA4.At8B/4B\$tRei d'impuniti eccessi\$2pe
Coding of the following incipit: 1.1: Aria, S

Rei d'impuniti eccessi
EX 2
036 ##\$a01\$b01\$c01\$dvl1\$fScena. Largo\$mG-2\$nbBEA\$oc\$p8{'C+8(3{CDEFG};5)}8{GC}{,nB'G}4(-)"/2G+6{GnB"C"E}6{DCAG}\$2pe
036 ##\$a01\$b01\$c02\$dS\$fSara\$fScena. Largo\$mC-1\$nbBEA\$oc\$p=5/4-"6C3CC6DEgF6CC8-6ED/q8D4C8C'nB"4D-/2-/tChi per pietà mi dice il figlio mio che fa\$2pe
036 ##\$a01\$b02\$c01\$dvl1\$fAria. Allegro\$mG-2\$nbBEA\$oc\$p6{'EDEF}{GABG}{EDEF}{GABG}/{ 'C'BAG}{FEDC},4B-/2pe
036 ##\$a01\$b02\$c02\$dS\$fSara\$fAria. Allegro\$mC-1\$nbBEA\$oc\$p2-/2-"4.F8D/gC'8BB4-2(-)/=2/"2E'G/"4.C'8A4F-/Fq8B4A8GF/\$tDeh parlate che forse tacendo\$2pe
Coding of the scena ed aria Deh parlate che forse tacendo by D.Cimarosa.
EX 3
036 ##\$a01\$b01\$c01\$d1st violin\$fAndante\$mG-2\$nxFC\$so4/4
\$p4-8'A/{6'DA}gG{6F3ED}{6EB}gA{6G3FE}8F4D8C/{6DA}\$2pe
036 ##\$a01\$b02\$c01\$fAllegro\$gD\$so4/4
036 ##\$a01\$b03\$c01\$fAllegretto\$gD\$so3/4
Coding of C.A.Campion's trio for 2 violins and bass in D major in three movements.
EX 4

036 ##\$a01\$b01\$c01\$dOb. 1\$mG-2\$nbB\$oc\$p RE 9S(( 8)) 9(( 8 9 8)) 9E( 6) 7( 6S( 5)) / 4S(( 3 2 3))  
 /\$u<http://www.classicalarchives.com/cgi-bin/n.cgi/6/jsbbrc11.mid>\$2da:

DARMS coding and URL of MIDI source of J.S.Bach's Brandenburg Concerto nr.1 BWV 1046, 1st oboe part



K Oboe 1 \$

!I1 !G !K1- !MC,12@Ob. 1\$ RE 9S(( 8)) 9(( 8 9 8)) 9E( 6) 7( 6S( 5)) / 4S(( 3 2 3)) /

## History

2005	New field.
2024	Update \$u.