I.1 Scholar's Tagging

The scholar tags music segments according to a series of parameters relative to the systematic musicological analysis of the music. To begin with, a predefined set of such parameters is proposed to the tagger: the *code name* of the segment, its *structural type*, its *mode*, its *range*, and its *tonic* (these parameters are to be analyzed in a following paragraph). In order to choose upon this set, we were based on the experience we obtained from the *Research Programme "Thrace"*[i], where we had the chance of archiving, transcribing and analyzing numerous instrumental and vocal music recordings from Thrace and Eastern Macedonia provinces of Northern Greece. However, each scholar/tagger is free to add any analysis parameter that thinks necessary.

I.1.1 Segmentation

The scholar, who follows the methodology proposed here, is supposed to segment the music piece into units, each one corresponding to a music segment. It should be made clear that there are no standards for choosing the music segments and perform the segmentation. The segmentation reflects the personal view of the specific scholar and could be based on different criteria, such as the analysis on the transcription of the piece or the 'acoustic memory' of repeated music segments as he/she listens to the piece.

I.1.2 Tagging Metadata and Encoding

Each analysis parameter is considered to be a unique *tagging layer*. For every segment, the scholar fills each tagging layer with data, which are the tagging metadata. All data are encoded, in order to obtain a viable tagged collection ready for input in a searchable database. The proposed tagging layers are the following:

Code Name: In the first layer, the segment is tagged with a special code name. The name refers to the functionality of the segment inside the music piece, in terms of appearance and sequence. For example, an original segment has an original name, where a varied segment has a name that is a varied form of the original name. Table I shows the encoding used.

Table 1: Encoding for tagging layer *Code Name*

Code	Explanation
1, 2, 3...	Code name of an original music segment
1a, 1b...	Slight variations of segment 1 (mainly in ornamentation)
1.#	Segment 1 that evolves to a passage towards the next segment
1#, 2#...	A music segment that acts as a passage
1_#	A segment that can be considered either as the original music segment 1 or as a passage
1!, 2!...	Problematic segment, e.g. due to performing error

Structural Type: In the second layer, the segment is tagged for indicating whether its structural type is considered as motivic or is characterized by melodic unfolding. Table II shows the encoding used

Code	Explanation
M	Motivic music segment
U	Music segment that is characterized by Melodic Unfolding

Mode: In the third layer, the segment is tagged with special symbols indicating the mode. We follow Spyros Peristeris' system (1968), which, in turn, is based upon the Experts' Committee Recommendations of UNESCO (1952). Table III shows the encoding used.

Table 3: Encoding for tagging layer *Mode*

Code	Explanation
c.dtn, d.dtn, e.dtn...	Diatonic mode of c, d, e...
c.oli, d.oli, e.oli...	Oligotonic mode of c, d, e...
c.anh, d.anh, e.anh...	Anhemitonic mode of c, d, e...
d.chA, d.chB...	A chroa of the diatonic mode of d, B chroa of the diatonic mode of d...
!	There is no specific mode (e.g. In the case of pedal notes)
e.dtn_#	Diatonic mode of e in the beginning and then modulation
c.Maj, d.Maj...	c major, d major...
c.min, d.min...	c minor, d minor...
c.chr, d.chr...	Chromatic mode of c, d...
c.min_d.chr	Begins in c minor and ends in d chromatic
c.maj|c.dtn	Can be considered either as c major or as c diatonic
out	Part of the recording (especially in the beginning or at the end) that is excluded from the analysis

Range: In the fourth layer, the segment is tagged with the lower and higher in pitch notes used in the main melodic line. The octave is indicated as well (a4=440 Hz). Table IV shows the encoding used.

Table 4: Encoding for tagging layer *range*

Code	Explanation
c4_g4	Melodic line ranging from c4 to g4
c+	c sharp
c-	c flat

Tonic: In the fifth layer, the segment is tagged with an alphabetical symbol, indicating the tonic, as well as the octave. Table V shows the encoding used.

Table 5: Encoding for tagging layer *tonic*

Code	Explanation
c5, d5,…	The tonic is c5, d5,…

I.2 Informant's tagging

A scholar is supposed to tag following specific musicological criteria, such as mode, tonic, etc. On the contrary, a native informant may or may not follow these criteria, depending on his knowledge of music theory and/or his fancy. It is reasonable to expect different kind of information from a peasant bagpiper than from a professional musician who knows music theory; the latter is supposed to share technical 'codes' with the scholar, while the former is rather expected to provide extended comments. In both cases, since the informants are bearers of an *emic* way of perceiving the music

phenomenon, it is interesting to tag whatever they think is necessary for their perspective; Hence, an informant's tagging may indicate a sequence of music segments related to a specific musician or a special context, or even segments borrowed from another area or another instrument's repertoire. It is also possible to be a bearer of a 'mixed way' of conceptualizing the music phenomenon, combining technical elements from music theory with the native's perspective. In every case, the scholar is given the chance to approach music through the informant, as well as the informant through music.

I.2.1 Segmentation

As in the case of the scholar, each informant is expected to follow his own criteria of segmentation. These criteria are more likely to be experiential than technical. Contrary to the scholar's logic, who is supposed to proceed to the tagging after completing the segmentation (which is done following technical criteria), a native informant is more likely to be lead from his empirical knowledge (which is supposed to be codified in the tagging layer) in order to proceed to the segmentation.

I.2.2 Tagging Metadata and Encoding
It is not suitable for a non-standardized tagging outline to have a predefined tagging parameter set, as in the case of the scholar tagger group. Empty layers are provided to the informant, who can add free text as tagging metadata. He may, as well, establish a special parameter set using special layers. He may, as well, use some (or even all) of the scholar's layers.

I.3 Scholar's and Informant's Synergy
Through *Parataxis* project a researcher may work autonomous. On the other hand, *Parataxis* may favor the collaboration of two or more taggers, who can comment and argue on what they hear simultaneously. In other words, tagging may become an interactive procedure, through which human relation can be improved, hence benefiting an ethnographic view of the human-music relation.

[i] *Research Programme "Thrace"* (1995-2004) was an inter-disciplinary project of the Lilian Voudouri Music Library of Greece, dedicated to the research of the music tradition of Thrace and Eastern Macedonia provinces of Northern Greece. A large multimedia database was developed, where music recordings, interviews, photos and videos were stored. Access to the database is free after subscription, follow URL: http://epth.sfm.gr