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RETHINKING THE STRUCTURAL FRAMEWORK OF CATALOGUES OF COMPOSERS' WORKS: A SYSTEMATIC CLASSIFICATION MODEL**

Abstract: This paper reviews the typology of thematic and non-thematic catalogues of composers' works, focusing on the model established by Ludwig von Köchel and its subsequent methodological reception. While early Greek catalogues followed international standards, challenges emerged in the description and grouping of the fields that works belonged to, and above all in the classification of works within systematic catalogues. With regard to the latter, the relevant literature offers no consistent model. Drawing on archival research and academic instruction, this study rethinks the structural framework of catalogues of works and proposes a flexible systematic classification model.

Keywords: catalogues of works, structural framework, systematic classification model, archival research, academic instruction

Introduction: The Evolution of Catalogues of Composers' Works in Musicology

The evolution of catalogues of works in musicology has mirrored the maturation of the discipline itself, evolving from basic bibliographic tools into

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sophisticated, research-oriented resources. The tradition of cataloguing musical compositions is deeply rooted in European art music and begins in 1862 with Ludwig von Köchel's publication of the catalogue of Mozart's works.[1] This landmark thematic catalogue introduced a scientific approach to numbering and describing a composer's oeuvre, establishing a model for subsequent catalogues. Scholarship on catalogues of works continues to flourish, with Margit McCorkle recognized as a leading authority in the field. She has produced two exemplary thematic-bibliographic catalogues: one for Johannes Brahms[2] and another for Robert Schumann,[3] each employing a detailed analytical typology to document and contextualize individual works.

A significant early contribution to specialized literature regarding the analytical approach to cataloguing a composer's œuvre came from Alexander Hyatt King.[4] In his article "The Past, Present, and Future of the Thematic Catalogue", King underscored the ongoing relevance of thematic catalogues not only for identification and archival purposes, but also as vital tools for performance and scholarship. He championed descriptive consistency, scholarly precision, and the need for adaptation in response to the increasing complexity of musicological research. His work – particularly during his tenure at the British Museum (later the British Library) – was instrumental in professionalising music librarianship and in bridging historical cataloguing practices with modern bibliographic standards. Building on this foundation, Barry S. Brook and Richard Viano published *Thematic Catalogues in Music: An Annotated Bibliography*.[5] The introduction to the volume[6] offers both a critical overview and a comprehensive survey of thematic cataloguing practices. Brook and Viano[7] highlight the evolving function of the thematic catalogue, from a merely descriptive record to an analytical instrument essential for attribution, dating, and contextualization of musical works.

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1 Ludwig von Köchel, *Chronologisch-thematisches Verzeichniss sämmtlicher Tonwerke Wolfgang Amadé Mozarts*, Leipzig, Breitkopf and Härtel, 1862.

2 Margit L. McCorkle, *Johannes Brahms: Thematisch-bibliographisches Werkverzeichnis*, Munich, G. Henle, 1984.

3 Margit L. McCorkle, *Robert Schumann: Thematisch-bibliographisches Werkverzeichnis*, Mainz, Schott, 2003.

4 Alexander Hyatt King, "The Past, Present, and Future of the Thematic Catalogue", *Musical Merchandise Review*, 84, 1954, 10–13, 39–46.

5 Barry S. Brook, Richard Viano, *Thematic Catalogues in Music: An Annotated Bibliography*, Stuyvesant, NY, Pendragon Press, 1997.

6 Barry S. Brook, Richard Viano, op. cit., xv–xlii.

7 Ibid.

Although the description of fields and grouping in catalogues of works – thematic or otherwise – have been discussed in literature, the question of a work's internal systematisation in a catalogue has not received similar theoretical attention; the principles governing the structural classification of works within catalogues remain an issue manipulated by each catalogue compiler and not by scholars on cataloguing methodology. This study addresses that gap by investigating existing models of systematization and proposing a flexible and adaptable framework capable of accommodating diverse compositional oeuvres.

More specifically, the present study surveys selected bibliography on catalogues of works in both international literature and the Greek context, focusing on two structural levels: (a) the description and grouping of fields within each individual work's entry, and (b) the broader systematic classification of works within the catalogue as a whole. The proposed flexible structural framework emerged through archival research as well as its practical application in academic teaching contexts.

Description of Fields and Groupings in Catalogues of Works

As already mentioned, Brook and Viano[8] build upon King's[9] analytical typology for the description of musical works, further developing it while incorporating bibliographic considerations. The tradition of cataloguing musical works in Greek art music follows the broader European practice. The first such catalogue was compiled by Anoyanakis[10] for the works of Manolis Kalomiris. This catalogue is notably concise and does not include analytical fields for each composition. In contrast, the catalogue by Kostios[11] for Dimitri Mitropoulos incorporates many of the descriptive fields proposed by both King[12] and Brook and Viano,[13] although these are not grouped systematically.

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8 Ibid.

9 Alexander Hyatt King, op. cit.

10 Foivos Anoyanakis, *Κατάλογος έργων Μανώλη Καλομοίρη 1883–1962* [*Katalogos ergon Manoli Kalomiri (1883–1962)* / Catalogue of the Works of Manolis Kalomiris (1883–1962)], Athens, Ikaros, 1964.

11 Apostolos Kostios, *Δημήτρης Μητρόπουλος: Κατάλογος Έργων* [*Dimitris Mitropoulos: Katalogos Ergon* / Dimitri Mitropoulos: Catalogue of Works], Athens, Orchestra of Colours, 1996.

12 Alexander Hyatt King, op. cit.

13 Barry S. Brook, Richard Viano, op. cit.

Following this route in Greek literature, in my doctoral dissertation[14] and later in my published *Systimatikos kai Vio-vivliografikos Katalogos Ergon Dimitri Dragataki* [Systematic and Bio-bibliographic Catalogue of Works of Dimitris Dragatakis of Dimitris Dragatakis],[15] I adopt the full set of descriptive fields found in both King and Brook and Viano's typologies, with the exception of those relating to musical incipits, as my catalogue is not thematic. I also introduced a few additional fields inspired by McCorkle's extended analytical approach,[16] particularly those concerning the provenance and physical condition of autographs and manuscripts. Furthermore, I reorganized the descriptive fields into three broader categories,[17] rather than the seven groups proposed by King or the six identified by Brook and Viano. This approach differs from that of McCorkle, who does not group fields into broader categories. My tripartite structure is organized as follows:

A. General Information about the Work
B. Description of the Work's Written Forms
C. Specific Information about the Work

Table 1 presents all typologies mentioned, showing the necessary descriptive fields for each catalogue's entry organized in groups; in the first column according to King's model, in the second as updated by Brook and Viano, and in the third as I applied in my work. This three-column evolution of catalogue field typologies contains both consistently retained fields across researchers – displayed in regular type – as well as modified or newly-introduced fields that are underlined.

Classification of Works in Systematic Catalogues: A Proposed Model

In contrast to the descriptive fields assigned to individual works within a catalogue – which have received considerable scholarly attention, as noted above – the internal classification of the works themselves within catalogues of

[14] Magdalini Kalopana, *Δημήτρης Δραγατάκης: Κατάλογος Έργων* [*Dimitris Dragatakis: Katalogos Ergon* / Dimitris Dragatakis: Catalogue of Works], PhD diss., Athens, National and Kapodistrian University of Athens, School of Philosophy, Department of Music Studies, 2009.

[15] Magdalini Kalopana, *Συστηματικός και Βιο-βιβλιογραφικός Κατάλογος Έργων Δημήτρη Δραγατάκη* [*Systimatikos kai Vio-vivliografikos Katalogos Ergon Dimitri Dragataki* / Systematic and Bio-bibliographic Catalogue of Works of Dimitris Dragatakis], Athens, F. Nakas, 2019.

[16] Margit L. McCorkle, 1984, op. cit; Margit L. McCorkle, 2003, op. cit.

[17] Magdalini Kalopana, 2009, op. cit.; Magdalini Kalopana, 2019, op. cit.

works, whether thematic or otherwise, has attracted little attention in specialized literature. Within catalogues, chronological classification, first introduced by Köchel,[18] has gradually been supplanted over time by systematic classification.[19]

More specifically, the first Greek catalogue of works, compiled by Anoyanakis for Kalomiris in 1964, organizes entries into systematic categories based on musical genre, although these are not grouped into broader structural units. This approach shows a clear correspondence with the internal organisation of Schmieder's *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*,[20] while McCorkle adopts also a similar systematization in both of her catalogues.[21] A significant advancement in Greek catalogue practice came with *Dimitris Mitropoulos: Katalogos Ergon* [Dimitri Mitropoulos: Catalogue of Works], compiled by Professor Apostolos Kostios in 1996, as the first thematic catalogue published in Greek and dedicated to a Greek composer. Notably, it introduced a clearly-defined systematization structure: multiple systematic subcategories, based on orchestration and genre, further grouped into larger categories, resulting in a coherent, structured classification. A comparable bibliographic precedent exists in Kinsky's systematically-organized catalogue *Das Werk Beethovens*.[22]

Building on this framework, my catalogue for Dimitris Dragatakis[23] expanded the internal classification of a systematic catalogue of works. The primary systematic categories, already established in the literature – Instrumental Music, Vocal Music, Miscellaneous Works – were extended to include two additional categories: Stage Music and Electroacoustic Music. Furthermore, the Instrumental Music category was subdivided into two main divisions: (a) Orchestral Music and (b) Chamber Music. In summary, the five (5) main and general categories are divided into a total of twenty-three (23) specialized subcategories.

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18 Ludwig von Köchel, 1862, op. cit.

19 Foivos Anoyanakis, op. cit.; Georg Kinsky, Hans Halm, *Das Werk Beethovens: thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*, Munich, G. Henle Verlag, 1955; Apostolos Kostios, op. cit.; Margit L. McCorkle, 1984, op. cit.; Margit L. McCorkle, 2003, op. cit.; Wolfgang Schmieder, *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*, Leipzig, Breitkopf and Härtel, 1950.

20 Wolfgang Schmieder, op. cit.

21 Margit L. McCorkle, 1984, op. cit.; Margit L. McCorkle, 2003, op. cit.

22 Georg Kinsky, Hans Halm, op. cit.

23 Magdalini Kalopana, 2019, op. cit.

This systematic classification model, originally developed to accommodate Dragatakis' oeuvre,[24] was later applied in the catalogues of Maria Kalogridou[25] (1922–2001) (Kalopana 2024; 2025) and Marco Sofianopulo[26] (1952–2014) (my forthcoming work) evolving with each implementation. Table 2 presents these developments: the second column displays the subcategories inherited from the Dragatakis systematization, while the third and fourth columns show new or renamed subcategories introduced in the catalogues of Kalogridou and Sofianopulo, respectively.

The need for further refinement of the systematization structure became especially apparent through its application in scholarly training. During the course "The Catalogue in Art Music" and the seminar "Documentation of Greek Musical Life" at the Department of Music Studies, National and Kapodistrian University of Athens (academic years 2022–2023, 2023–2024, 2024–2025, 2025–2026), students encountered cases where a composer's oeuvre could not be seamlessly integrated into any pre-existing structure. These discussions in the academic classroom led to a critical reappraisal of the model, as has already been demonstrated in collaborative publications.[27]

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[24] Ibid.

[25] Magdalini Kalopana, "The Life and Work of Maria Kalogridou (1922–2001) as Revealed by the Study of Her Archive: Emphasis on Her London Years (1954–1967)," *Matica Srpska Journal of Stage Arts and Music*, 71, 2024, 179–96; Magdalini Kalopana, "Μαρία Καλογρίδου (1922–2001): βιογράφηση και εργογραφία με έμφαση στην επιστροφή της από το Λονδίνο (1967–2001) [Maria Kalogridou (1922–2001): viografisi kai ergografia, me emfasi stin epistrofi tis apo to Londino (1967–2001) / Maria Kalogridou (1922–2001): biography and ergography, with emphasis on her return from London (1967–2001)," in: Ionnis Foulias, Stamatia Gerothanasi, Theodora Iordanidou, Evanthia Patsiaoura, Chrysa Skarlatou and Evangelia Spyrakou (Eds), *16th Interdepartmental Musicological Conference: "Anniversary musical reflections, analytical considerations and critical reflections"* (Proceedings of the interdepartmental conference under the auspices of the Hellenic Musicological Society, Thessaloniki, 8–10 November 2024), Thessaloniki, Hellenic Musicological Society, 2025, 427–445.

[26] Magdalini Kalopana, "Cultural Interconnections between Greece and Italy: Composers of Greek Diasporas in Trieste (19th–21st Century)", *IMS-RASMB – Series Musicologica Balcanica,* 7, forthcoming.

[27] Magdalini Kalopana, Vasiliki Apostolou, Dimitrios Lampouris, "The biography and the concise systematic catalogue of the works of Dionysios Visvardis", *Kyiv Musicology,* 4, 2025, 185–6; Elena Fiedeldey, Magdalini Kalopana, "Marika Proiou-Gounaropoulou (1904–1965): a recently discovered Greek woman composer. Cataloguing part of her works for voice and piano", *Kyiv musicology*, 5, 2026, 140–159.

The outcome of both teaching practice and research was the creation of a revised, more inclusive systematization structure (Table 2, fifth column). For example, the subcategory 9, "Works for Piano", was eventually renamed "Works for Keyboard Instruments", thereby expanding its scope to encompass all keyboards, with provision for further specification as needed. The subcategory 20, "Works for Instrumental Ensemble, Voices and Tapes", has been redefined as 22, "Works for Tape and / or Various Means", broadening its coverage to include works involving pre-recorded material as well as live sound production using either acoustic or electroacoustic means. However, the most significant internal revisions concern the category of "Stage Music". Here, specific genres such as "Opera" and "Oratorio" have become independent subcategories, while other forms – including operetta, musical, and musical revue – are now grouped under the broader subcategory "Musical Theatre". Minor adjustments have also been made to other subcategories with the aim of formulating their titles inclusively – combining breadth and precision – so that each work can be seamlessly integrated into the classification.

Another characteristic of the proposed model is its adaptability: categories have been provided for every possible work on the basis of genre, instrumentation, or function; however, the addition of further subcategories is strongly recommended wherever deemed necessary (for example, the possibility of further subdividing the keyboard category and that of musical theatre has already been mentioned). It goes without saying that, in the final form of a systematic catalogue of works, categories and subcategories that contain no works are omitted.

The proposed model therefore seeks to integrate musicological practice with broader theoretical considerations of systematic classification. The overall structure is intended to be both adaptable and user-friendly across different ergographies. The proposed Systematic Classification Model of entries in Catalogues of Works is presented in Table 3. Thus, the model aims to serve as both a training tool and a research instrument; a flexible framework for systematically organising catalogues of works, appropriate for academic and scholarly use alike.

Conclusion

This study has highlighted the evolving methodologies underlying the systematisation of catalogues of musical works. While the descriptive fields of individual entries have been extensively theorized, considerably less atten-

tion has been paid to the internal grouping of those fields within each entry. Furthermore, although catalogues themselves reveal a historical shift from early chronological models to systematic classifications, the principles governing the internal classification of works within systematic catalogues remain largely unaddressed in the specialized bibliography.

In the Greek context in particular, the catalogues of Anoyanakis,[28] Kostios[29] and my own[30] reflect a gradual movement towards a more articulated structural framework, both in terms of the internal organisation of descriptive fields and – more significantly – the systematic classification of works as a whole.

The proposed structural framework addresses both the structured grouping of descriptive fields within individual entries and the broader organisational logic governing the placement of works within a systematic catalogue. In particular, the proposed Systematic Classification Model for Catalogues of Composers' Works establishes explicit principles for the internal classification of works – that is, the coherent arrangement of entries into hierarchically-organized categories and subcategories based on genre, instrumentation, or function – thereby ensuring structural consistency across the catalogue as a whole. Developed through archival research and its application in academic teaching, it is designed to function as both a research instrument and a didactic tool, supporting the training of young musicologists in catalogue compilation and bridging practical documentation with musicological inquiry, while reaffirming the catalogue's dual role as a research tool and an essential bibliographic resource.

[28] Foivos Anoyanakis, op. cit.

[29] Apostolos Kostios, op. cit.

[30] Magdalini Kalopana, 2009, op. cit.; Magdalini Kalopana, 2019, op. cit.; Magdalini Kalopana, 2024, op. cit.; Magdalini Kalopana, 2025, op. cit.; Magdalini Kalopana, forthcoming, op. cit.

Table 1: Evolution of Description of Fields and Grouping in Thematic and Non-Thematic Catalogues

Hyatt King (op.cit.)	**Brook & Viano (op. cit.)**	**Kalopana (2009, op. cit.; 2019, op. cit.)**
A. TITLE, AUTHOR DATE	**A. WORK**	**A. GENERAL INFORMATION ABOUT THE WORK**
Conventional title, opus/ identification number	Conventional title, popular/ alternative title, opus/ identifying number	Conventional title, catalogue number
Standard / complete edition		
		Key signature
	Performing forces	Performing forces / variations
Author / other source of text for vocal works	Author/source of verbal text	Author/source of verbal text
Date and place of composition		Date and place of composition
	Duration of each movement	Tempo and bars of each movement
		Commission
		Prize
	B. COMPOSITION AND FIRST PERFORMANCE	
	First performance (place, date, performers, reviews and advertisements)	First performance (place, date, performers, reviews and advertisements)
	Dedication(s)	Dedication(s)
		Duration of the work (autograph, edition, recording)
[no mention]	Discography	Discography (type, title, contributors, label/number, year, liner notes)
B. INCIPITS	**C. INCIPITS**	–
1. For each movement, with number of bars.	For each movement	–
	More than one incipit per movement	
	Total number of measures in each movement	–
	Multi-stave incipits than a single line	–

	Original clefs, tempo and expression markings	–
	Transcription of the original notation, if appropriate.	–
	Citation of titles and sources together with incipits	–
	Vocal disposition / instrumentation if short score is used	–
2. Differences between autograph / primary MS source and standard printed editions.	Differences between autograph / other MS sources and standard printed texts.	–
C. AUTOGRAPHS	–	**B. DESCRIPTION OF THE WORK'S WRITTEN FORMS**
1. Location (shelf or class mark if in a public, permanent collection).	–	–
2. Number and measurement of folios with – in the case of fragments – the number of bars on each leaf.	–	Prototype/photocopy, vertical/ horizontal, page numbers, writing medium, lacing, condition. Type of material (score/part/spartito/ condensed score/transcription/ sketch etc.).
3. Transmission; owners and dates; successive prices.	–	–
D. COPIES	–	
1. Contemporary with the autograph, if containing variants or composer's own markings.	–	Manuscripts by others
2. Later ones, according to importance, especially if autograph is lost.	–	Digital scores
E. EDITIONS	–	
Editions 1. The first edition, with conventional title, wording of title-page number, date of any, imprint and price.	–	Conventional title, wording of title-page number, date, place, page numbers, publisher.

2. Later editions, only if published in the composer's lifetime, and containing changes made by him/her.	–	–
3. Arrangements made by the composer, or others in his lifetime, if containing changes sanctioned by him/her.	–	–
4. Posthumous editions, only if containing changes sanctioned by the composer.	–	–
F. NOTES	**D. NOTES**	**C. SPECIFIC INFORMATION ABOUT THE WORK**
Confined to bibliographic matters, affecting the interaction of any or all of B [Incipits] to E [Editions].	Confine notes to bibliographic issues of textual accuracy.	Verbal text of the work (full) Composer's/others' notes Excerpts from interviews/tributes/ transmissions Press releases Catalogue editor's notes
G. REFERENCES	**E. REFERENCES**	
1. Confined to important passages in the standard biography, in all editions and translations.	Limit references to key passages in standard bibliography and cite only works of genuine merit and originality in any language.	Direct bibliographic references to the works.
2. Books and articles in all languages, confined to those of real merit and originality.	Consider recent scholarly discoveries.	–
	[3. References to contemporary catalogues, both thematic and non-thematic.]	–

Table 2: Comparative presentation of Systematic Classification Models for Catalogues of Composers' Works

CATEGORIES	SUBCATEGORIES	SUB-CATEGORIES	SUB-CATEGORIES	SUB-CATEGORIES
	DRAGATAKIS CATALOGUE	KALOGRIDOU CATALOGUE	MARCO SOFIANOPULO	PROPOSED SYSTEMATIC CLASSIFICATION MODEL
I. INSTRUMENTAL MUSIC **A) Orchestral Music**	**1. Works for symphony orchestra**	☐ Ibid.	☐ Ibid.	**1. Works for symphony orchestra**
	2. Works for string orchestra	☐ Ibid.	☐ Ibid.	**2. Works for string orchestra**
	3. Works for solo instrument(s) and accompaniment (symphony orchestra, string orchestra, instrumental ensemble or a single instrument)	☐ Ibid.	☐ Ibid.	**3. Works for solo instrument(s) and accompaniment**
B) Chamber Music	**4. Works for strings** (any combination of string instruments except subcategories 1 & 2)	☐ Ibid.	☐ Ibid.	**4. Works for strings** (apart from subcategories 1 & 2)
	5. Works for string(s) and piano (Ibid., in combination with piano)	☐ Ibid.	☐ Ibid.	**5. Works for string(s) and keyboard**
	6. Works for wind instruments (any combination of wind instruments)	[no use]	☐ Ibid.	**6. Works for wind instruments**
	7. Works for wind instrument(s) and piano (Ibid., in combination with piano)	☐ Ibid.	☐ Ibid.	**7. Works for wind instrument(s) and keyboard**
	8. Works for mixed ensemble (any combination of instruments – strings, winds, percussion and piano – with a maximum of 9 instruments)	[no use]	☐ Ibid.	**8. Works for mixed ensemble (except subcategories 1 to 7)**
	9. Works for solo piano	☐ Ibid.	Works for solo organ	**9. Works for keyboard instrument(s) (1 or more performers)**
	10. Works for two pianos (2 pianos with 2 or 4 performers)	Works for 1 or 2 pianos and 2 performers	[no use]	[no use]
	11. Works for solo wind or string instruments	☐ Ibid.	Works for polyphonic instruments duets	**10. Works for solo wind, string or percussion instruments**

II. VOCAL MUSIC	**12. Work for solo voice**	[no use]	❐ Ibid.	**11. Works for solo voice**
	13. Works for one voice and piano	❐ Ibid.	Works for one voice and keyboard (piano, organo)	**12. Works for voice(s) with accompaniment by a single instrument**
	14. Works for voice(s) and instrumental ensemble or symphonic orchestra	❐ Ibid.	**Works for voice(s) and accompaniment (instrumental ensemble, symphonic/ chamber/string orchestra, polyphonic instrument)**	**13. Works for voice(s) with instrumental ensemble accompaniment**
	15. Works for a cappella choir	[no use]	**Works for choir (a cappella or accompanied)**	**14. Works for choir (a cappella or with accompaniment)**
III. STAGE MUSIC	**16. Music for theatre**	Opera	❐ Ibid.	**15. Operas**
				16. Oratorios
		Oratorio	Dramma liturgico	**17. Musical theatre works**
				18. Music for spoken drama
	17. Music for dancing	Ballet, Suite	[no use]	**19. Music for dance**
	18. Incidental music	[no use]	❐ Ibid.	**20. Incidental music**
IV. ELECTROACOUSTIC MUSIC	**19. Works for [magnetic] tape**	[no use]	[no use]	**21. Tape (magnetic or digital) works**
	20. Work for instrumental ensemble, voices and tapes	[no use]	Digital tape and various means	**22. Works for tape and/or various means**
V. MISCELLANEOUS:	**21. Early works**	❐ Ibid.	[no use]	**23. Early works**
	22. Various (Transcriptions / harmonisations / arrangements of works by D. Dragatakis by others, works from the composer's music education, mature undated work, theoretical work, lost work, theme written as a gift)	Arrangements, unidentifiable sections of works	Orchestrations, revisions, transcriptions, etc.	**24. Varia** (arrangements, orchestrations, revisions, transcriptions, editing: excluded from other Catalogue's Subcategories)
			Collections of Works – Anthologies	
			Publications' Editing	
	23. Unfinished / sketches	❐ Ibid.	[no use]	**25. Fragments / sketches**

Table 3: Systematic Classification Model for Catalogues of Composers' Works

CATEGORIES	SUBCATEGORIES
I. INSTRUMENTAL MUSIC A) Orchestral Music	1. Works for Symphony Orchestra
	2. Works for Wind Orchestra
	3. Works for String Orchestra
	4. Works for Solo Instrument(s) and Accompaniment
B) Chamber Music	5. Works for Strings (apart from subcategories 1 & 3)
	6. Works for String(s) and Keyboard
	7. Works for Wind Instruments
	8. Works for Wind Instrument(s) and Keyboard
	9. Works for Mixed Ensemble (except subcategories 1 to 7)
	10. Works for Keyboard Instrument(s) (1 or more performers)
	11. Works for Solo Wind, String or Percussion Instruments
II. VOCAL MUSIC	12. Works for Solo Voice
	13. Works for Voice(s) with Accompaniment by a Single Instrument
	14. Works for Voice(s) with Instrumental Ensemble Accompaniment
	15. Works for a cappella Choir
	16. Works for Choir with Accompaniment by a Single Instrument
	17. Works for Choir with Instrumental Ensemble Accompaniment
	18. Works for Voices and Choir with/without Accompaniment
III. STAGE MUSIC	19. Operas
	20. Oratorios
	21. Musical Theatre Works
	22. Music for Spoken Drama
	23. Music for Dance
	24. Incidental Music
IV. ELECTROACOUSTIC MUSIC	25. Tape (magnetic or digital) Works
	26. Works for Tape and/or Various Means
V. MISCELLANEOUS	27. Early Works
	28. Varia (arrangements, orchestrations, revisions, transcriptions, editing: excluded from other Catalogue's Subcategories)
	29. Fragments / Sketches

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Summary

This paper reviews the typology and structural principles of thematic and non-thematic catalogues of composers' works, tracing their historical evolution from the model established by Ludwig von Köchel to their methodological reconsideration in twentieth-century bibliographic scholarship. While early catalogues of Greek composers largely adhered to established international practices, the attempt to document a composer's entire oeuvre in analytical depth revealed significant methodological tensions. These concern two interrelated levels of classification: the definition and grouping of descriptive fields within individual entries, and the broader classification of works within systematic catalogues, i.e. those that do not rely on chronological order or opus-number sequencing. Despite the centrality of these issues, specialized cataloguing literature regards almost exclusively the definition and grouping of descriptive fields within individual entries, a methodological issue further discussed in this paper.

On the other hand, specialized literature offers no theoretical reflection on the principles governing structural classification of the works themselves within a catalogue. In practice, existing solutions on systematic classification tend to emerge case by case, shaped by the compiler's methodological assumptions and the particularities of each composer's output. The preparation of a systematic analytical catalogue of the works of Dimitris Dragatakis, together with concise catalogues of Maria Kalogridou and Marco Sofianopulo, brought these structural questions into sharper focus. Their recurrence in academic teaching contexts further underscored the need for a coherent and adaptable framework. The study therefore proposes a systematic classification model in catalogues of works grounded in comparative analysis and academic practice, conceived as both a research instrument and a methodological tool for the training of young musicologists in catalogue compilation.