

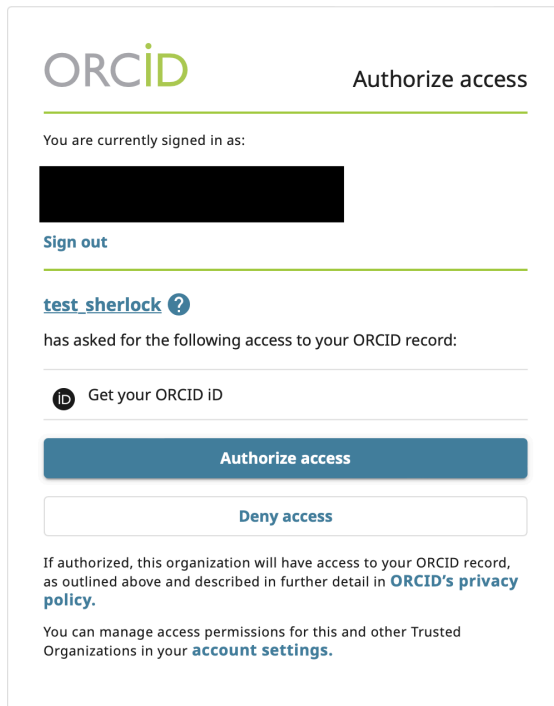
# Tonalities

## User evaluation and user scenarios: February 2024

Thank you for taking a few moments to evaluate the *Tonalities* annotation interface, developed at IReMus. On [this page](#), you will find everything you need to know about the interface: a general presentation, information about our team, further presentation videos, bibliographic references, a list of deliverables produced as part of the Polifonia project, links to Github repositories, and a list of improvements made in version 2 of the interface as a result of the first user survey.

### Login, score presentation and project creation

- Navigate to <https://data-iremum.huma-num.fr/tonalities/> and login with your ORCID account. If you don't have an account, please create one [here](#) and click on "Authorize access" as shown here after.

The image is a screenshot of the ORCID authorization page. At the top left is the ORCID logo, and at the top right is the text "Authorize access". Below this, it says "You are currently signed in as:" followed by a blacked-out username. There is a "Sign out" link below the username. A horizontal line separates this from the next section, which says "test\_sherlock ?" in blue. Below that, it says "has asked for the following access to your ORCID record:". There is a small ORCID icon and the text "Get your ORCID ID". Below this are two buttons: a blue "Authorize access" button and a white "Deny access" button. At the bottom, there is a paragraph of text: "If authorized, this organization will have access to your ORCID record, as outlined above and described in further detail in ORCID's privacy policy." and another paragraph: "You can manage access permissions for this and other Trusted Organizations in your account settings."

- Once signed in you should see this:

**Polifonia**

## Tonalities<sup>2.0</sup>

This interface leverages web technologies to grasp how distinct theoretical viewpoints bring to light different, sometimes conflicting musical properties; confront different interpretations; and, ultimately, provide documented and authored analyses of musical pieces. To this end, Tonalities (a) makes use of theoretical models, which (b) can be associated with arbitrary selections on the score and (c) lead to critical analyses through collaborative approaches.

The interface addresses the following challenges:

- select different models, corresponding to different theoretical and analytical viewpoints
- select every item on the score (verticalities, groups of notes, etc.) at any level of granularity
- create arbitrary selection trees through nested selections, edit a selection or add/remove elements (including other selections)
- associate concepts derived from the models with these analytical elements
- comment on the analytical annotations
- compare the annotations made on the same score either by different users or on the basis of different models

It thus becomes possible to grasp how distinct theoretical viewpoints bring to light different — sometimes conflicting — musical properties; to confront different analytical interpretations; to look “inside” both theories and works; to understand how both evolve in time in relation to each other; and ultimately to provide an argued, documented and authored modal-tonal classification of musical pieces.

**Recent projects**

**My analytical projects**  
View recent analytical projects

**Available scores**

Search score by title...

Dufay Josquin Zarlino Bach Fontanelli  
Hellinck Lechner Willaert

**Je languis en piteux martire**  
Guillaume Dufay

**C'est bien raison de devoir essaucier**  
Guillaume Dufay

**Resvelons nous resvelons amoureux / Alons en bien tos au may**  
Guillaume Dufay

**Je me complains piteusement**  
Guillaume Dufay

**Mon chier amy, qu' avés vous empensé**  
Guillaume Dufay

**Unde veniet auxilium mihi?**

No score selected, start by selecting one in the list or drag MEI file here

- Select the score *I' vo piangendo* by Gioseffo Zarlino and create a new analytical project. To do so:
  1. Use the search feature on the left-hand side of the screen to navigate to the score *I' vo piangendo* by Gioseffo Zarlino.
  2. Next, create a new project by clicking on the “plus” icon in the top right-hand corner of the screen.
  3. You'll then be prompted to name your project. To assist us in collating user responses, please use the following naming convention: "surname\_tonalites\_evaluation".

**Recent projects**

**My analytical projects**  
View recent analytical projects

**Available scores**

Search score by title...

Dufay Josquin **Zarlino** Bach Fontanelli Hellinck Lechner  
Willaert

**I' vo piangendo**  
Gioseffo Zarlino

**Analytical projects for I' vo piangendo**

Jj  
4 annotations

Cadence\_video  
13 annotations

Christophe\_Mode\_Finalis  
12 annotations

Redondance  
3 annotations

Jj1  
8 annotations

**Create new analytical project**

- Please evaluate the following features:

<a href="#">Interface</a> features	Please chose among the following grades: 1 = very satisfied 2 = satisfied 3 = moderately satisfied 4 = neutral 5 = dissatisfied	Please explain why
Login protocol		
Presentation of the scores		
Project creation		
Logout protocol		

## User scenario 1: G. Zarlino, *I' vo piangendo*, a nested cadence annotation

- Please watch [this short explanatory video](#). It gives an overview of the steps you'll perform in the next task.
- Navigate to measures 22–23 on page 3 of the score using the navigation feature (in the centre of the interface at the top). Note that the interface may appear slightly differently to the way it does in the video (colour schemes, etc).
- The steps you'll need to perform are listed in the left hand column of the table below. You can, of course, refer back to the video, following along with Christophe as he performs each step.
- Before you begin, note the time, or better yet, use a stopwatch.
- We *love* feedback, so when filling in the table, please take a moment to explain *why* you gave the result you did.

<a href="#">Interface</a> features	Please chose among the following grades: 1 = very satisfied 2 = satisfied 3 = moderately satisfied 4 = neutral 5 = dissatisfied	Please explain why
a. Annotate the cadence at bars 22–23 by using the <i>Formalis</i> concept		
b. Within the cadence, associate the bassizans line with the <i>Bassizans_b</i> concept.		

c. Within the bassizans line, add the following concepts: <i>Antepenultima</i> , <i>Penultima</i> and <i>Ultima</i> .		
d. Add a comment of your choice		
Report the time required to accomplish the task		00:00

20

Canto  
- se di me non bas - si e - sem - - - pi. Tu

Alto  
non bas - - - si e - sem - - - pi.

Tenore  
- le, Per dar for se di me non bas si e sem

Quinto  
dar for se di me non bas si e sem pi.

Basso  
for se di me non bas si e sem pi.

Zarino, *I' vo piangendo*, mm. 20–23, with cadence annotation.

## User scenario 2: J.S. Bach, *Fugue I in C major*, BWV 846.2

- Please watch [this short explanatory video](#). It gives an overview of the steps you'll perform in the next task.
- Navigate to the score *Fugue I in C major* by Bach.
- Take a look at this video, following along with the steps shown in the left-hand column of the table below.
- Again, have a stopwatch ready to record how long it takes you to complete the task.
- Fill in the table below:

<a href="#">Interface</a> features	Please chose among the following grades: 1 = very satisfied 2 = satisfied 3 = moderately satisfied 4 = neutral 5 = dissatisfied	Please explain why
a. Annotate the Exposition of the fugue (bb. 1–7)		

b. Assign the «Exposition» concept from the list of theoretical concepts		
c. Select the 3 Episodes (bb. 7–14, 14–19, 19–24) in the fugue, and assign the «Episode» concept		
d. Select the Coda (bb. 25–27) of the fugue, and assign the right concept		
e. Export the data (CIDOC format)		
Report the time required to accomplish the task		00:00

## User scenario 3: personalised model

- Apply your personalised model to a score of your choice.
- Evaluate the procedure by answering the following questions:

<a href="#">Interface</a> features	Please chose among the following grades: 1 = very satisfied 2 = satisfied 3 = moderately satisfied 4 = neutral 5 = dissatisfied	Please explain why
a. Are your theoretical concepts easy to find?		
b. Are you satisfied with the procedure for creating an analytical annotation?		

## Overall evaluation

1. What do you like most about the interface?  
A:
2. What do you like least about the interface?  
A:
3. Please name any important features that are missing in the interface.  
A:
4. What is your feedback on the organization of the annotation interface and on the annotation tools:
  - a. In what ways is the interface more efficient than the traditional process?  
A:

- b. In what ways is the interface deficient or lacking?  
A:
- 5. Do you have any suggestion(s) for improving the interface?
  - a. ergonomics?  
A:
  - b. features?  
A:
  - c. intuitiveness/clarity?  
A:
- 6. Do you have any other suggestions?  
A:
- 7. How likely are you to recommend the interface to a friend or colleague? Please, tell us why.

Very likely	Likely	Neutral	Unlikely	Very unlikely