Workshop

"The Quotable Musical Text in a Digital Age:
Modeling Complexity in the Renaissance and Today"

David Fiala (CESR/Université de Tours)
Richard Freedman (Haverford College, USA + CESR/Université de Tours)
Raffaele Viglianti (MITH, University of Maryland)

Complete Abstract

Workshop Plan and Materials available here:

https://sites.google.com/haverford.edu/crim-project/crim-mei-2019

The allusiveness of musical discourse is so fundamental to the Western tradition that it is hard to imagine a work that does not in some way make reference to some other composition, type or topic. Indeed, music that refers to other music has been a constant in the European tradition of the last 1000 years. Thanks to the advent of new technologies for encoding and addressing symbolic music scores, we can now begin to explore these complex cultures of citation with both new scope and precision. MEI scores (and their users) can be at the center of these developments.

Audiences

The session is aimed at musicologists, music theorists, and digital scholarship specialists who want to think about the quotable digital text (how to do it), and while also thinking about the need for technologies of open annotation and the semantic vocabularies that will make them legible across projects. Participants will learn how to use some new tools to make portable musical citations (of any combination of notes in any MEI file, anywhere on the internet) and to recall them as meaningful extracts of MEI (complete with highlights) that can be rendered with tools like Verovio or saved for other transformation or study. And together we will take some first steps to define ontologies for musical analysis that will permit us to preserve and share such information in the context of Linked Open Data, specifically according to the Web Annotation Data Model (also known as: Open Annotation).

> **Note**: some of the Linked Open Data concepts explored in this workshop intersect with those considered in the *Tutorial on Linked Data and Music Encodings*. Organizers of the two workshops plan to have the two sessions meet jointly for the last two hours of the workshop day. During the joint meeting we will discuss the lessons learned, experiment with the development of ontologies and linked data, and set the stage for the future collaborations. These are long-range prioirities for many of us, and we will continue the discussion both during the MEI conference itself, and through our usual modes of collaboration.

The Plan

I. The first 45 minutes will be spent with some up-close work with the recently-developed Enhancing Music Addressability standard as we use it in a project devoted to some 16th-century counterpoint: Citations: The Renaissance Imitation Mass. We'll dive into the musical concepts we've developed for the project, and explain some of the research questions we are hoping to answer. Participants will learn some fundamental musical schemes and patterns heard in the repertory (see https://bit.ly/2Caf48N). They will also learn how models and Masses are connected through an equally systematic set of Relationship Types (see https://bit.ly/2UHfiv1). They will then use the CRIM interface and Citations Engine to build up some basic observations of their own, surrounding them with analytic and other metadata in the process. They will also see how such relationships become both part of our data base and also a "durable analytic claim." (Those interested to explore these kinds of assertions in advance can see a sample here: https://crimproject.org/relationships/135/ [complete with rendered and highlighted MEI], or represented in JSON format here: https://crimproject.org/relationships/135/?format=json).

II. The next 45 minutes will be spent showing how anyone can adapt the EMA system for projects of their own, whether as part of a database, or as part of a portable system for addressing complex musical patterns as they are encoded in MEI files (and other structured systems of representation). Participants will learn how the EMA system can be used with Verovio and OMAS (the Open MEI Addressability Service) to return valid MEI (with selections marked for highlight or other transformation).

III. In the last portion of the workshop we will turn to the problem of what we are calling Ontologies for Music Analysis and Style Description. If quotable texts of the sort considered in the first parts of our session are to be useful and discoverable across many projects, we will need standards by which our claims (who made them and what they might mean) can be preserved in structured forms. For thoughts on these we turn to vocabularies that have been created by colleagues at RILM and RISM, or by our colleagues in the visual arts (in the Getty Vocabularies, or the ICONCLASS system, for example).

During this last segment of the workshop, we will also combine forces with those who have been busy throughout the day in the *Tutorial on Linked Data and Music Encodings*. Together we will begin to formulate specific Linked Open Data and Open Annotation assertions, using examples from CRIM, and from other projects or repertories that users will bring from their own work in analysis, commentary, and editing. Together we will start some shared Google documents that can preserve the collective wisdom on how to make the best use of all of these standards in our work with MEI, and beyond.

Some standards and resources:

- Open Annotation: http://www.openannotation.org/
- Linked Open Data: http://linkeddata.org
- RILM Vocabularies (for style and structural analysis)
- Music Ontology: http://musicontology.com/
- Getty Vocabularies as LOD: https://www.getty.edu/research/tools/vocabularies/lod/index.html
- ICONCLASS: http://iconclass.org/