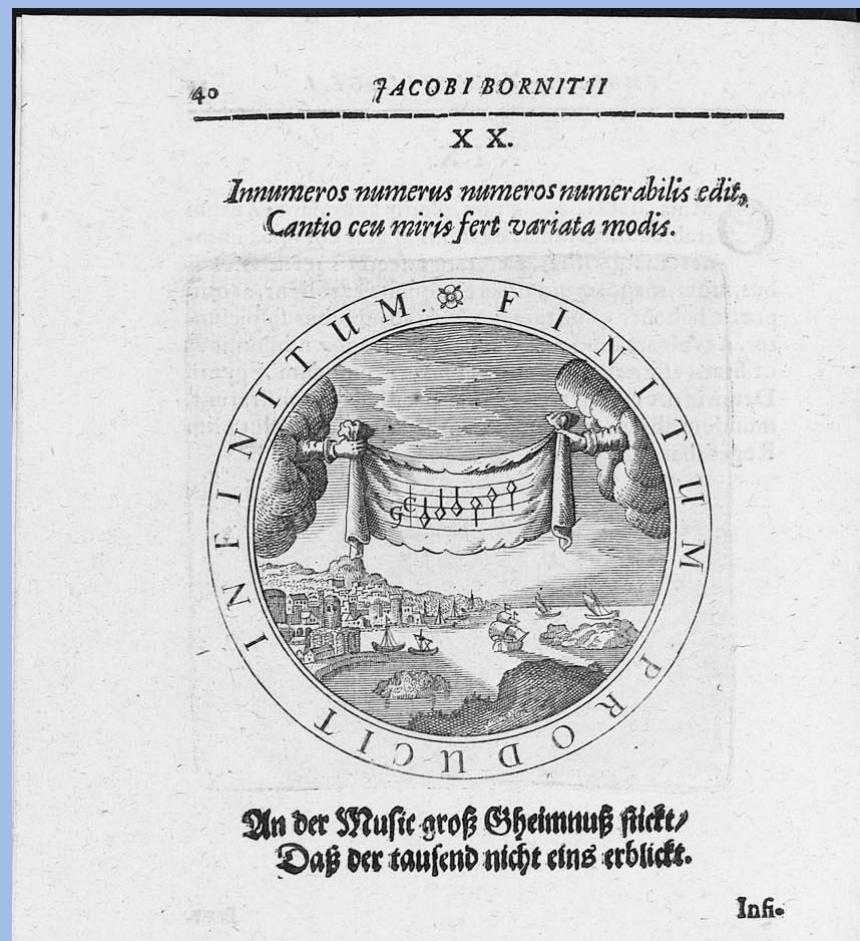


Das Digitale Bild im Dialog

IIIF and Music

Cristina Urchueguía
Andrew Hankinson
27. October 2020



The relationship of music to images

- > Music notation can be transmitted surrounded by images.

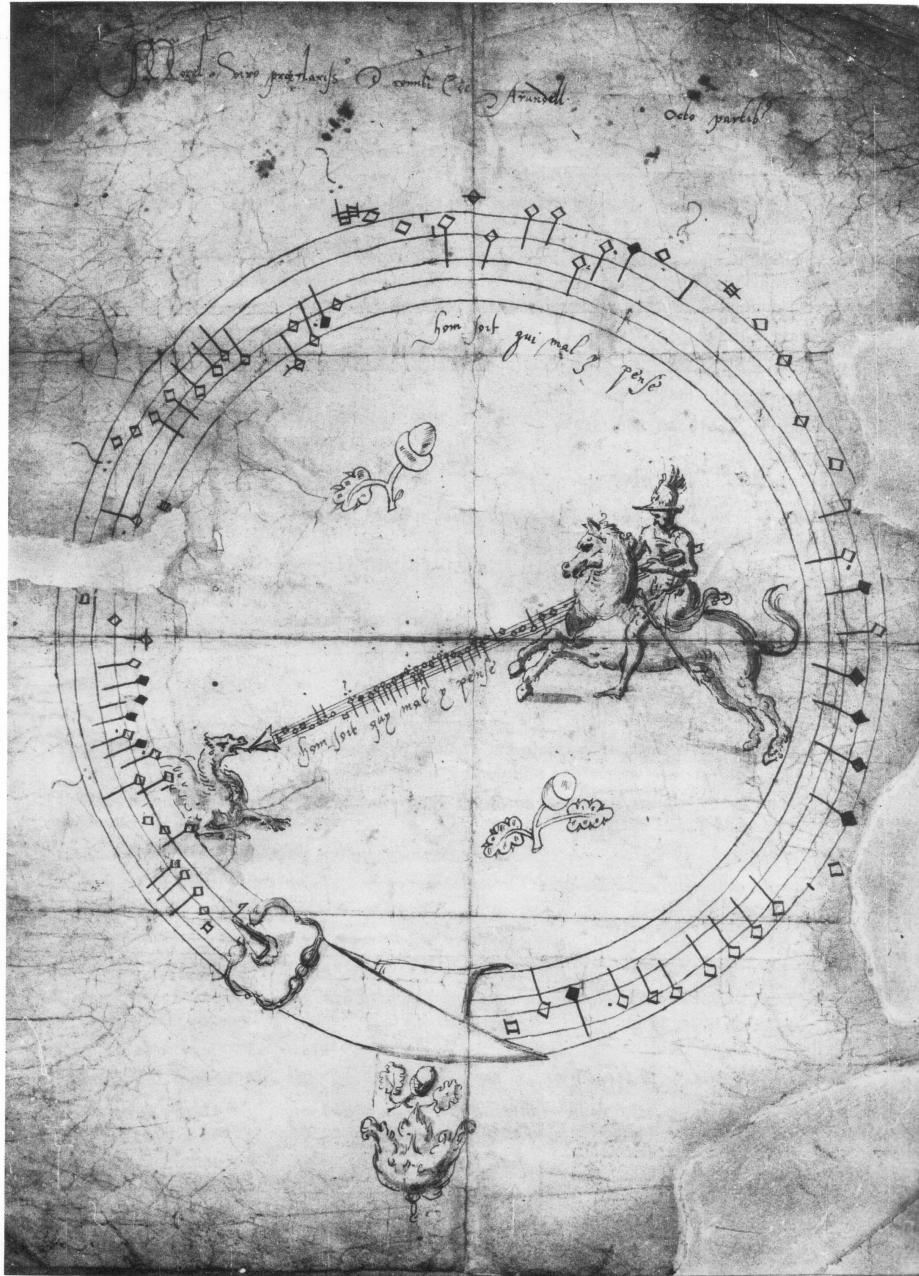


Chigi Codex. ca. 1500

11. November 2020

The relationship of music to images

- > Music notation can be transmitted surrounded by images.
- > Music notation can be included in images and include them at the same time.



This page appears sideways, with the top to the left, in the original manuscript.

London Royal 8G vii

The hymn of the Order of the Garter

ca. 1560

The relationship of music to images

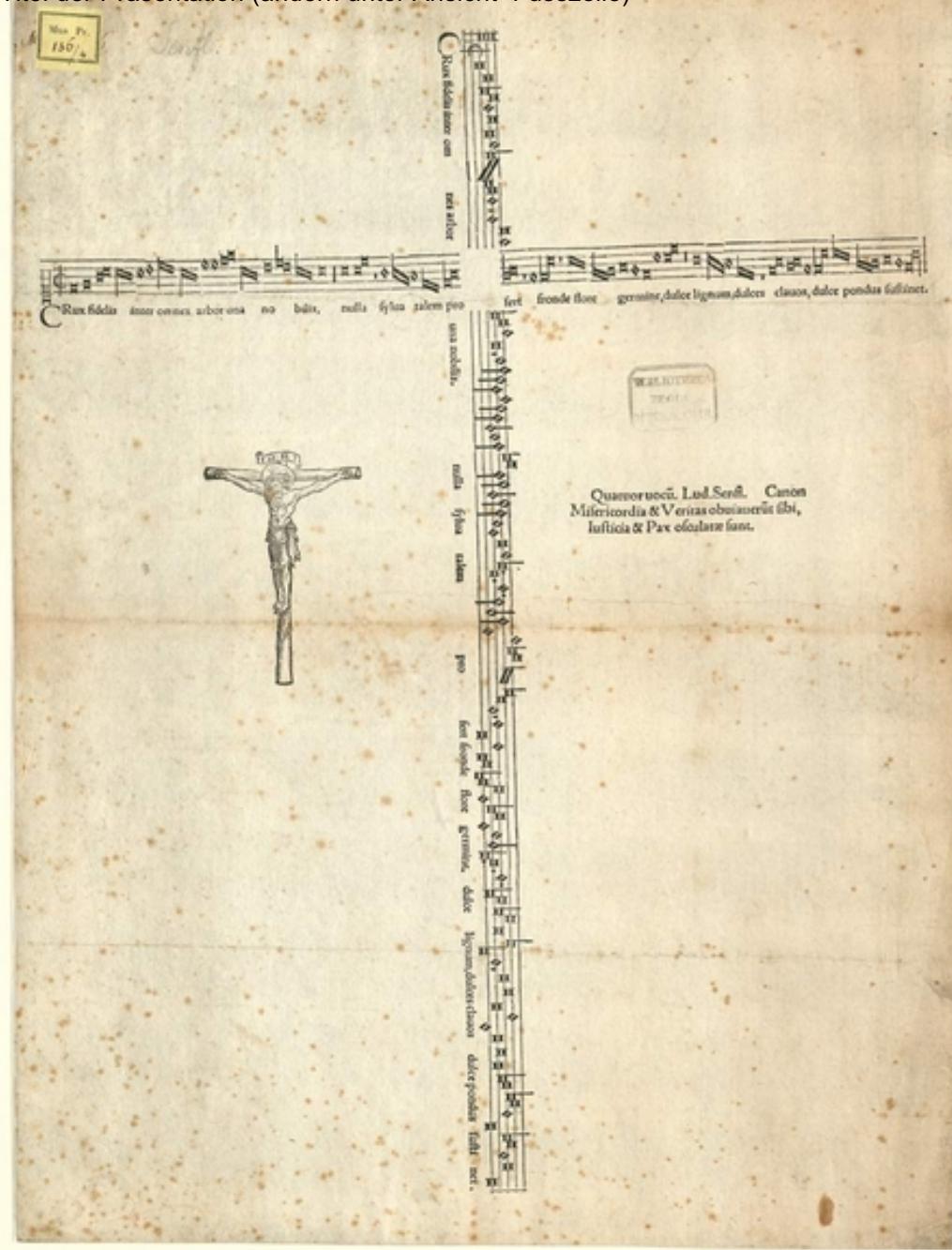
- > Music notation can be transmitted surrounded by images.
- > Music notation can be included in images and include them at the same time.
- > Music notation can be an image.



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Baude Cordier
Belle bon sage, ca.
1390



Ludwig Senfl, ca. 1540

The relationship of music to images

- > Music notation can be transmitted surrounded by images.
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- > Music notation can be an image.

These instances are not the norm but exceptions.

- > BUT the most important link is that

music notation is a **hybrid** semiotic system that consists of the combination of discrete letterlike signs with graphic items.

The meaning of the note depends on its position in the stave and the type of sign. But it can be transformed by the slur.

A musical score for piano in es-Moll (E-flat major). The title 'Alla cappella' is at the top. The score consists of two staves: treble and bass. The treble staff starts with a forte dynamic (f) and a quarter note. A red arrow points from the text above to this note. The bass staff begins with a half note. Slurs are present on both staves, connecting groups of notes. The score continues with various dynamics like piano (p) and different note patterns. The page is numbered 11 at the bottom right.

Abb. 1: Johann Nepomuk Hummel, Prélude es-Moll op. 67 Nr. 14 (vollständig).

The meaning of the slurs depends on its length and position in respect to the notes.

The relationship of music to images

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These instances are not the norm but exceptions.

- > BUT the **most important** link is that

music notation is a **hybrid** semiotic system that consists of the combination of discrete letterlike signs with graphic items.
Sometimes musical signs may even be ambiguous in terms of semiotic appertaining.

Semiotic ambiguity

Sharp is a so called *accidental* that heightens the pitch half a tone, but here it also refers as image of a cross to the lyrics (Kreuz) and enriches the symbolic texture.



Mimicry

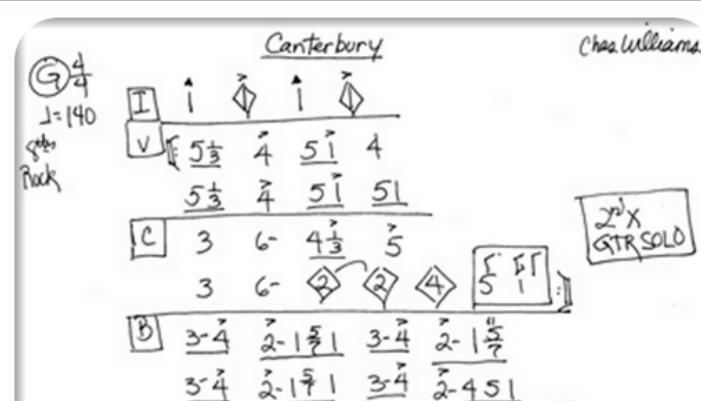
Telemann
Gulliver Suite

Liliputaner are composed with tiny notes

Der Grosse
Brobdingnag
sounds with big
note.

The image shows two pages of a musical score by Telemann from his *Gulliver Suite*.
The top section, labeled "Lilliputische Chaconne.", features two violin parts (Violino 1. and Violino 2.) and a basso continuo part (Cembalo/Basso). The notation uses small note heads, characteristic of the "Liliputian" style mentioned in the text. The tempo is indicated as "ad pag. 29".
The bottom section, labeled "Brobdingnagische Gigge, mit 2 Violinen, ohne Bass.", consists of two violin parts and no basso continuo. The notation uses large note heads, characteristic of the "Brobdingnag" style mentioned in the text. The tempo is indicated as "ad pag. 32". Both sections are in common time (indicated by a 'C').

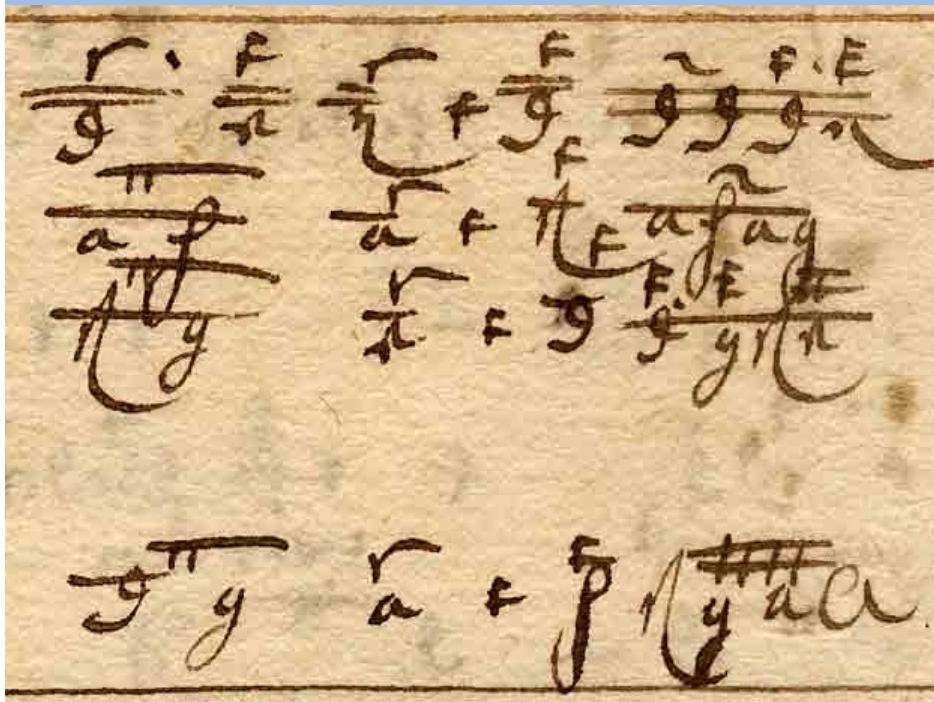
There are hundreds of different notations in history. Samples since 117 a.Ch.



-101---10-01---101---10-01---
0----2----2--0-0---2----2-----
-----0-0-----0-0-----

000-000-0--0---0010-----0-----

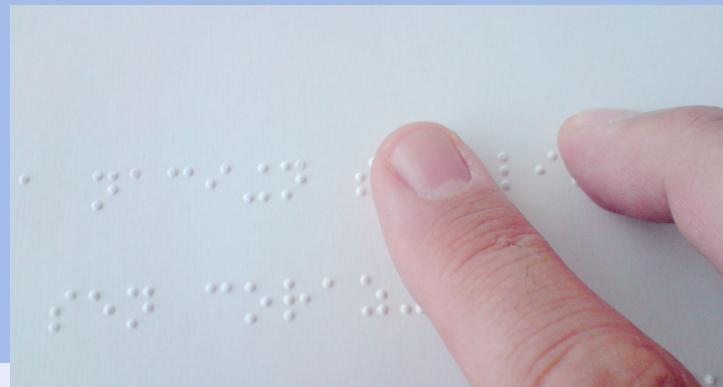
There are hundreds of different notations being used simultaneously.

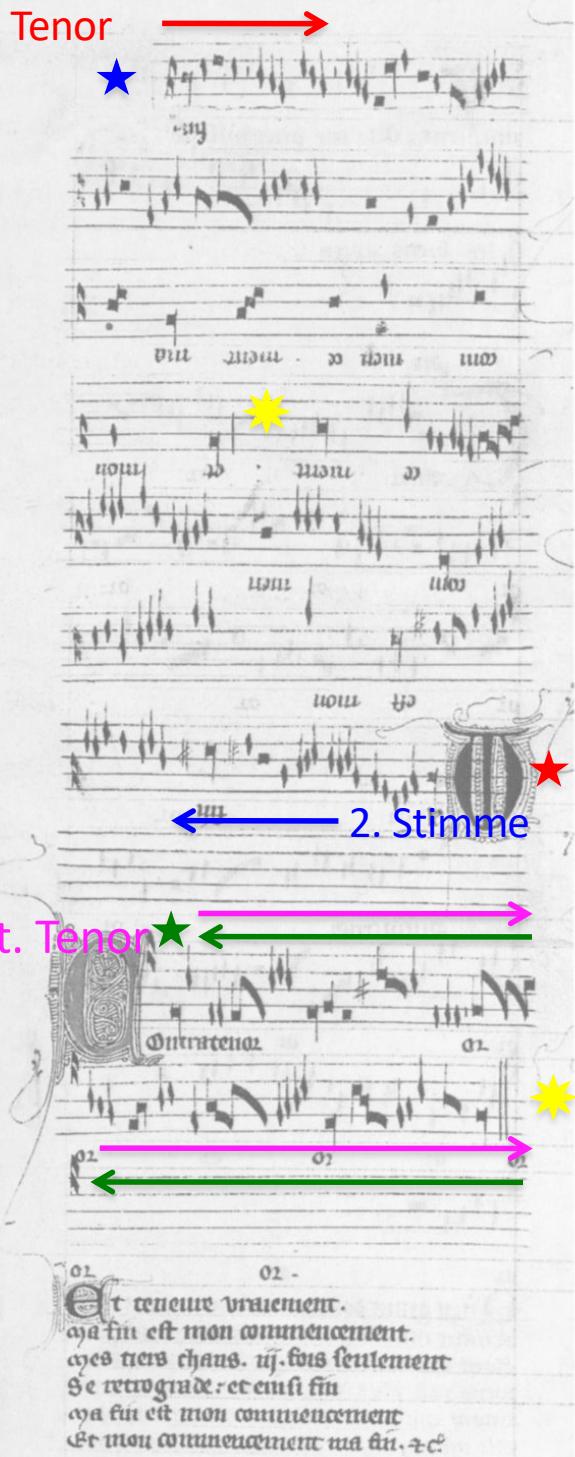


Franz Tunder: Sinfonia
German Organ tablature



Braille Musiknoten





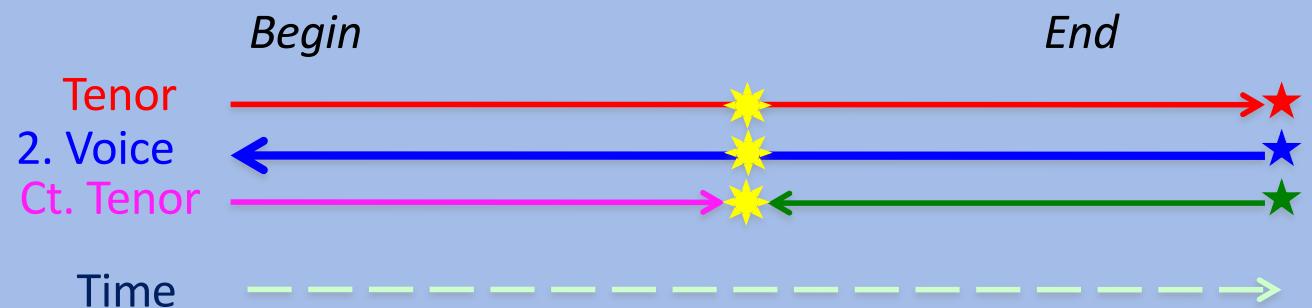
Notation is highly dependant u^b on location.

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Guillaume de Machaut
Ma fin est mon commencement
 vor. 1377
 Paris Bibliothèque Nationale
 Fonds français 22546

Ma fin est mon commencement
 Et mon commencement ma fin
 Est teneüre vraiment
 Ma fin est mon commencement.
 Mes tiers chans trois fois seulement
 Se retrograde et einsi fin.
 Ma fin est mon commencement
 Et mon commencement ma fin.

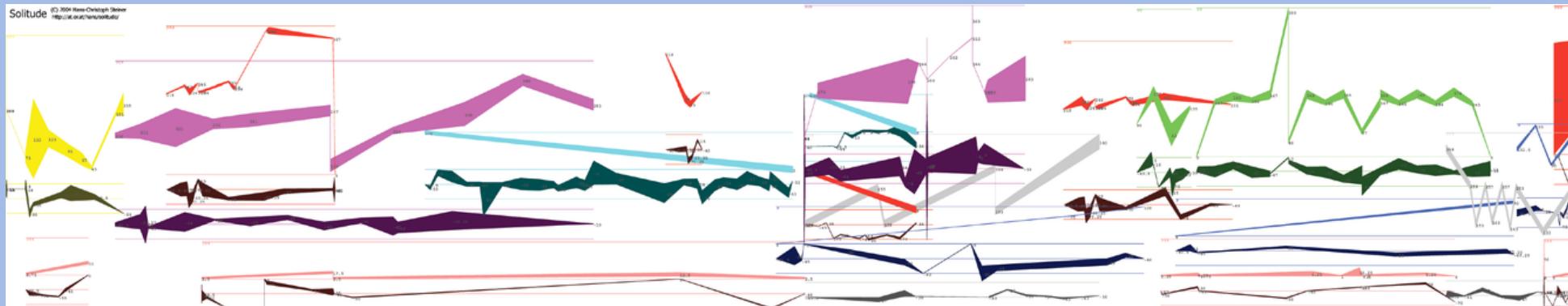
Mein Ende ist mein Beginn
 Und mein Beginn ist mein Ende
 Der Tenor ist wie er steht.
 Mein Ende ist mein Beginn
 Die dritte Stimme nur dreimal
 Dreht sich um und endet.
 Mein Ende ist mein Beginn
 Und mein Beginn ist mein Ende



What about sound in the digital era?

Bits and bytes can be „transmuted“ into any kind of expression.

Digitalizations creates a permeable membran between sound, image and notation.



Hans-Christoph Steiner's score for *Solitude*, created using Pure Data's data structures.

And music notation has been used as image in the visual arts.

Moritz von Schwintdt
Katzensymphonie
1886



How can IIIF contribute to the digital use of music taking into consideration the specificity of musical Notation as semiotic hybrid, historical changing, manifold?