Digital Humanities in Early Music Research I

Session I

Early music databases, encoding, analysing and OMR

5–6 March 2020

Thursday 4–7 p.m., Friday 9 a.m.–6 p.m.

Akademické konferenční centrum, Husova 4a, Praha 1

<u>Thursday 5 March</u>   Presentations

<u>4–4:50 p.m.</u>

Cantus Index *and* Cantus Database*: evolution, compatibility, analytical tools*

(Debra Lacoste, University of Waterloo, Canada)

It is both exciting and rewarding to launch a new research project, but many decisions must be made that can be complicated and sometimes unclear, especially to musicologists venturing into the field of Digital Humanities. Debra Lacoste will share her experiences of managing the *Cantus Database for Latin Ecclesiastical Chant* and the *Cantus Index Catalogue of Chant Texts and Melodies* and provide practical tips for musicologists and collaborative IT partners to harness current technologies and explore early music research in the digital age.

discussion

<u>4:50–5:40 p.m.</u>

Databases and analytical tools for chant transmission

(Jennifer Bain, Dalhousie University, Halifax, Canada)

Jennifer Bain will describe the *Canadian Chant Database*, a new tool being developed for studying the transmission of chant beyond Europe from the seventeenth to the twentieth centuries. This database includes both pre-1600 manuscripts and books printed in Europe that were brought to Canada, books printed in Europe specifically for Canadian dioceses, and books printed in Canada for Canadian usage, some in Latin and some in Indigenous languages. The challenges of dealing with this variety of sources will be discussed (indexing templates, language issues, and ethical issues), as well as the importance of providing a model for these kinds of non-European chant databases. Jennifer Bain will also discuss processes for using digital tools for melodic analysis of chant, by searching for contrafacts and by searching melodies for stylistic and/or modal markers.

discussion

- - - - - *coffee break* - - - - -

6–6:40 p.m.

Optical Music Recognition (OMR) for manuscripts: process and programming, tools

(Ichiro Fujinaga, McGill University, Montréal, Canada)

The overall goal of the Single Interface for Music Score Searching and Analysis (SIMSSA) project is to develop a workflow for creating an infrastructure for a musical data discovery system. Currently, we are developing an Optical Music Recognition (OMR) technology for neume notation that converts the images of music manuscripts to a computer-readable format and makes them available via a website (Cantus Ultimus). This will make music manuscripts searchable online in the way we can now search text (e.g., Google Books).

final discussion

Friday 6 March   Workshops

9–10:30 a.m.

Workshop I: *Fragmentarium and the Cantus Database* - uploading ms fragment images and entering metadata for the artefacts

- - - - - *coffee break* - - - - -

10:45–12:15 a.m.

Workshop II: *The Music Encoding Initiative (MEI) and neumes* – the basics of encoding and the potential for musicologists (chant, polyphony, and more)

- - - - - *lunch* - - - - - -

2:15–3:45 p.m.

Workshop III: *What to do with the data?* - analytical tools, comparative technologies, and processing results

- - - - - *coffee break* - - - - -

4–5:30 p.m.

Workshop IV: *Editing Computer-Generated Data* – online applications and practical considerations

- - - - - *end of session I* - - - -