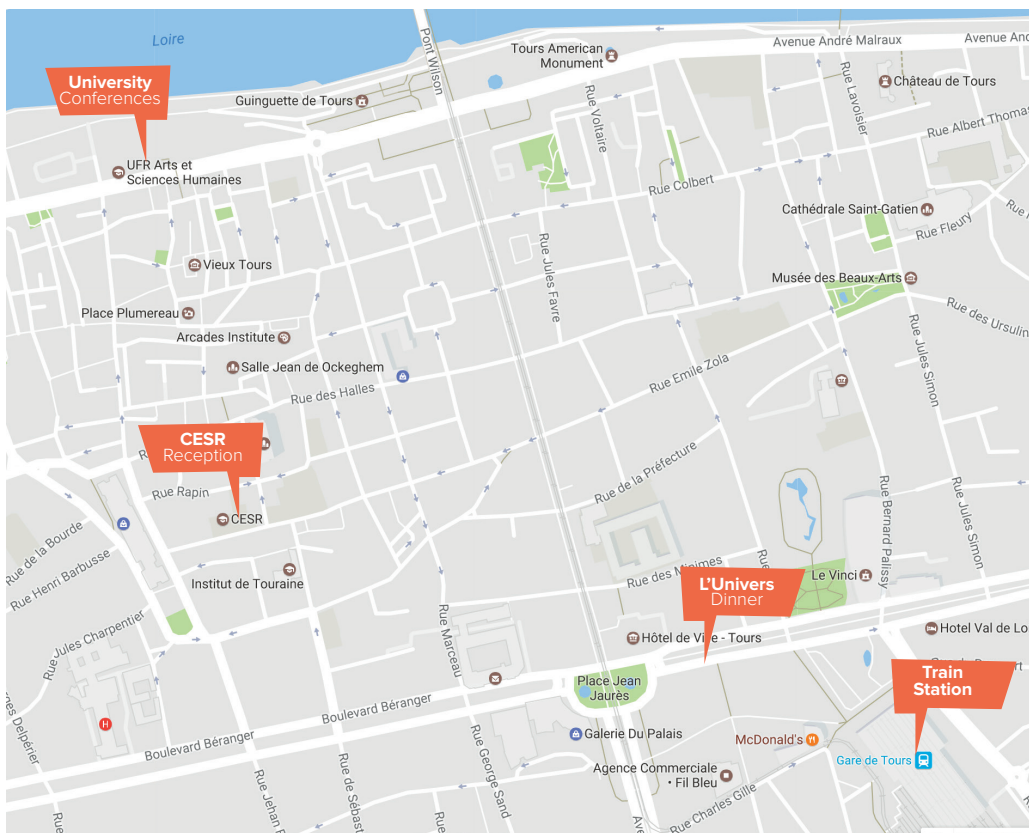




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**PROGRAMME**

MEC 2017



**University of Tours - Door Z**  
Rue des Tanneurs - 37000 Tours

**Centre d'études supérieures de la Renaissance (CESR)**  
8, rue Rapin - 37000 Tours

**Hôtel Oceania - L'Univers Tours**  
5 Boulevard Heurteloup, 37000 Tours

# Pre-conference

Tuesday, May 16th, 2017

## Welcome (9:00)

### Workshop I

9:30-12:00 / 1:30-5:30

*Community development practices for MEI and Verovio*

**Andrew Hankinson, Laurent Pugin**

### Workshop II

1:30-5:30

*MEI Introductory Workshop*

**Perry Roland**

### Reception (CESR)

8, rue Rapin - 37000 Tours

6:00-9:00

Welcome at CESR

**Benoist Pierre**

# Conference Day 1

Wednesday, May 17th, 2017

## Welcome session (9:00-9:30)

9:00-9:10

*Opening*

**Richard Chesser, Philippe Rigaux**

## Session I (9:10-10:15)

9:10-9:30

*Opening by President of the university of Tours*

**Philippe Vendrix**

9:30-10:15

### **Keynote I**

*Time and the Limits of Music Notation.*

**Elaine Chew**

Music encoding represents only selected aspects of music knowledge and experience, and often in reduced and approximate form, which means that the information is inexact, and perhaps necessarily so. For example, pitches are often ornamented in practice, and notated dynamics are frequently not what they seem. Nowhere is the inexactitude of the approximation more egregious than in the representation of time, where time in performance, the auditory experience, can be vastly different from the notated time. Tipping points (Chew 2016) are one such example of extreme deviations from the underlying pulse as scored. To stretch the imagination on what could be notated, I shall explore three case studies on notating time in sight reading, in expressive performance, and in cardiac arrhythmias.

In "Practicing Haydn" (2013) by Chew, Child, and Grønli, a sight reading of a Haydn sonata movement is transformed into a performable score, complete with all the repetitions, hesitations, starts and stops. In a transcription of Callas' recording of Puccini's "O Mio Babbino Caro", which contains several tipping points, we see the extent of the distance between Puccini's notation and Callas' performance. Extending beyond music to encode abnormal heart rhythms using common music notation, the extraordinary fit underscores the physiological underpinnings of time structures in music. The copious use of changing meters, metric modulation, and detailed note groupings and subgroupings in these transcriptions calls to question what can be notated but is not? What is notated and why?

## Biography

Elaine Chew is Professor of Digital Media at Queen Mary, University of London's School of Electronic Engineering and Computer Science, where she is affiliated with the Centre for Digital Music. Her research centres on mathematical modelling of musical prosody, structure, cognition, and interaction. She was previously Associate Professor at the University of Southern California's Viterbi School of Engineering and Thornton School of Music, where she founded the Music Computation and Cognition research laboratory. Her work has received recognition through the NSF CAREER/PECASE awards, and fellowships at the Radcliffe Institute for Advanced Study at Harvard. She earned Ph.D. and S.M. degrees in Operations Research from MIT, and a B.A.S. in Mathematical and Computational Sciences (honors) and in Music Performance (distinction) from Stanford. She holds Fellowship and Licentiate diplomas in piano performance from Trinity College London. As a pianist, she has performed internationally as soloist and chamber musician, and she frequently collaborates with composers on commission, create, present, and record new music. Her work has been featured on Los Angeles Philharmonic's Inside the Music series, and in an exhibit on Beautiful Science at the Huntington Library in California. She is on the advisory/editorial boards of the Computer Music Journal, Journal of New Music Research, the Journal of Music and Mathematics, Music Theory Spectrum, and ACM Computers in Entertainment.

10:15-10:45

### **Break/discussion**

## **Session II (10:45-12:45)**

10:45-11:15

*Capturing context and provenance of musicology research*

**David Lewis, Kevin Page, Andrew Hankinson**

11:15-11:45

*A unified approach towards automatic recognition of heterogeneous music documents*

**Jorge Calvo-Zaragoza, Gabriel Vigliensoni, Ichiro Fujinaga**

11:45-12:15

*Music encoding, formats, and data sustainability*

**Reinier de Valk, Marnix van Berchum, Peter van Kranenburg**

12:15-12:45

*Relating Content: How MEI, EMA and FRBR can be used to trace compositional processes across works*

**Johannes Kepper, Maja Hartwig, Kristina Richts, Perry Roland**

12:45-1:45

### **Lunch**

### Session III (1:45-3:45)

1:45-2:15

*A Methodology for Encoding Mensural Music: Introducing the Mensural MEI Translator*

**Martha Eladia Thomae Elias, Karen Desmond**

2:15-2:45

*Creating an Encoding Workflow for a Critical Edition of Ottoman Music Manuscripts: Challenges and Solutions*

**Anna Plaksin, Jacob Olley**

2:45-3:15

*Searching musical incipits by means of sequence alignment*

**Jelmer van Nuss, Geert-Jan Giezeman, Frans Wiering**

3:15-3:45

**Break**

### Session IV (3:45-4:45)

3:45-4:15

*Integrating the International Image Interoperability Framework (IIIF) with MEI*

**Andrew Hankinson, Ichiro Fujinaga**

4:15-4:45

*Early modern cover song detection: finding concordances in mixed-notation corpora of early music*

**Tim Crawford, David Lewis**

4:45-5:15

**Break**

### Session V (5:15-6:15)

5:15-5:45

*Creating an Import/Export Infrastructure for GNU LilyPond*

**Jan-Peter Voigt**

5:45-6:15

*Beethoven's String Quartets: Introducing an XML-Based Corpus of Harmonic Labels Using a New Annotation System*

**Daniel Harasim, Fabian Moss, Markus Neuwirth, Martin Rohrmeier**

# Conference Day 2

Thursday, May 18th, 2017

## Session VI (9:00-10:00)

9:00-9:30

*Music and Drama: linking libretti and scores*

**David Lewis, Kevin Page, David Weigl, Richard Lewis**

9:30-10:00

*MEI, Humdrum, and music 21: A comparison of music encoding systems and toolkits*

**Claire Arthur, Nathaniel Condit-Schultz, Craig Sapp**

10:00-10:30

**Break**

## Session VII (10:30-11:30)

10:30-11:00

*Advanced Data Management with LilyPond – Creating a Powerful Infrastructure to Manage a Complete Edition Set*

**Urs Liska**

11:00-11:30

*Verovio Humdrum Viewer*

**Craig Sapp**

11:30-12:00

**Break**

## Poster Session (11:30-1:00)

*MEI as Quotable Text*

**Richard Freedman**

*Encoding musical variants in MEI. A survey of the first module of "Beethovens Werkstatt"*

**Elisa Novara, Susanne Cox, Joachim Veit**

*Moves like swagger – look into my API and you'll own me*

**Kristin Herold, Maja Hartwig, Daniel Röwenstrunk, Peter Stadler**

*Tasso in Music Project: New Features and Analytical Tools*

**Emiliano Ricciardi**

*The Development of Computing Technology and Its Influence on Music-Analytical Methods and Encoding: 1940s through 1980s*

**Nico Schüler**

*The Digital Mozart Edition as a digital music edition*

**Norbert Dubowy, Felix Gründer and Franz Kelnreiter**

*About agnostic representation of musical documents for Optical Music Recognition*

**Jorge Calvo-Zaragoza, David Rizo, Jose M. Iñesta, Ichiro Fujinaga**

*Typesetting Basso Continuo figures with MEI and Verovio*

**Rodolfo Zitellini**

*TAMIR: A toolbox for recognition and transcription of music manuscripts in mensural notation*

**Xuanli Chen, Yu-Hui Huang, Serafina Beck, David Burn, Luc Van Gool**

*Linking the Omeka CMS and MEI viewers: TiKiT•MUSICA*

**Vincent Besson, Mickaël Boulas, Valérie Jouët**

*Music encoding as a theoretical approach for research*

**Sylvaine Leblond Martin, Nidaa Abou Mrad, Karim Elloumi, Talar Atechian, Josée April**

*Computer-assisted stemmatic analysis of mensural mass music*

**Anna Plaksin**

*Record / Analyse / Generate / Perform*

**Daniel Ross**

*MEILER – creating beautifully engraved notation for print from MEI data on the fly*

**Klaus Rettinghaus**

*Typographers, typedesigners and punchcutters involved in music publishing and their legacy in digital score production*

**Emilio Grazi**

1:00-2:00

**Lunch**

**Panel (2:00-3:00)**

*Encoding and Researching Chinese Music*

**Johannes Sturm, Alice Tacaille, Chao Du, Weiping Wang, Vincent Boucheau, François Picard**

3:00-3:30

**Break**



## Session VIII (3:30-5:00)

3:30-4:00

*Database of Polish 17th and 18th century songbooks – case study*

**Marcin Konik**

4:00-4:30

*Introducing a corpus of French compositions for exploring social interaction and musical change*

**Jane Ellen Harrison, Daniel Shanahan**

4:30-5:00

**Break**

5:00-5:15

MEC 2018 announcement

## Keynote 2 (5:15-6:00)

*Music Encoding as Initiative and Inspiration: a vision through the eyes of a traditional editor*

**Joachim Veit**

As an editor moving in the context of editions of very different types (some pure analogue, some hybrid publications, others facsimile-based or even code-based digital editions), I often feel as though I am sailing in a small boat on a stormy ocean, with no control over the direction of my journey. When I started my editorial work with an opera edition and later with volumes of the Weber-Complete-Edition only people like Georg Feder or James Grier were dreaming of future enhancements through the use of personal computers. My own work was completely traditional and based on a solid analogue ground. But then I was lucky enough to meet inspiring young students who later developed the *Edirom*-software and introduced me to a new world full of exciting new possibilities and later especially full of thousands of angle brackets.

My main job as an editor of the Weber-Complete-Edition forces me to keep at least one foot still in the analogue world. At the same time I feel that the revolutionary developments of the last years as described by Johannes Kepper in his dissertation on *Music Edition in the light of New Media*, undermine traditional editorial concepts in various ways. In particular, the potential which MEI opens up may be seen as a fatal blow for the idea of definite and complete editions presented in costly cloth binding by publishers who often sell these products only to libraries. But on the other hand I am convinced that with MEI we shall see a rise of new forms of 'editions' which will not have much in common either with our previous products or even our previous work.

I shall try to illustrate these changes through examples from my daily work as an editor which will be analysed in the light of these new perspectives. The starting point will be a short summary of traditional editorial concepts, followed by a survey of some of the challenges over the last few years and a characterisation of MEI

as the core component or the future 'control centre' for the documentation of manifold aspects of music notation. The consequences of a broader use of MEI in the scholarly community are more fundamental than we might imagine today. This concerns not only the scholarly but also the social world and even the financial sector. It cannot be denied that there is also a potential for serious problems which result from developments which in their consequences are still inestimable. I might mention, for example, the danger of an unconscious exclusion of phenomena from our encodings, the problem of nearly uncontrollable relationships in constantly changing surroundings, or the danger of losing scholarly results because they are too closely connected with the form of their presentation in a transient software. Nevertheless: If I had to begin my editorial career again, I certainly would start with something digital – but maybe without calling it an 'edition'.

## **Biography**

Joachim Veit is Honorary Professor at the University of Paderborn and editor-in-chief of the Carl-Maria-von-Weber Complete Edition at the Institute for Musicology Detmold/Paderborn. Besides this permanent job, since 2006 he has managed a number of digital projects, including *Edirom*, a German Research Foundation (DFG) funded project, *Freischütz Digital*, funded by the Federal Ministry of Education and Research and, since 2014, the project *Beethovens Werkstatt* jointly with Prof. Dr. Bernhard Appel from the Beethoven-Haus in Bonn and funded by the Academy of Sciences and Literatur at Mainz. With nine colleagues he founded in 2014 the Center for Music – Editions – Media (ZenMEM), funded also by the German Federal Ministry of Education and Research.

He was involved in the DFG/NEH-grant which was instrumental in promoting the development of MEI to be a community-driven effort. With his publications in the field of musical editing he has become one of the most active German proponents of new forms of (digital) editing and as a member of the board of the association *Digital Humanities in the German-speaking Countries* (DHd) he is also an ardent defender of the idea of Open Access.

(7:00-11:00)

**Dinner**

# Un-conference

Friday, May 19th, 2017

9:00-10:30

MEI Community Meeting

10:30-11:00

## Break

11:00-4:00

Self-organized activities running in parallel (eg opportunities for Special Interest Groups to meet)

4:00-5:00

Meeting to report back



This meeting is organised by

**the Centre for Advanced Studies in the Renaissance (CESR)**

with the support of

**the University of Tours, the CNRS and the Consortium Musica of Huma-Num,  
the Very Large research infrastructure for digital humanities**

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### Organizing Committee:

Philippe Vendrix, CESR/Univ. Tours, chair

Philippe Rigaux, CNAM, co-chair

Vincent Besson, CESR/Univ. Tours

Hyacinthe Belliot, CESR/Univ. Tours

Alice Loffredo-Nué, CESR / Univ. Tours

Jean-Louis Bouteiller, CESR / Univ. Tours

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Laurent Pugin

John Rink

Karen Desmond

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