

# ‘Digital Musicology: a personal perspective’

David Lewis

# ‘Digital Musicology: a personal perspective’

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# The ultimate music authority.

Built to bring out the best in Apple Music, HomePod is a key part of an incredibly deep and intuitive music ecosystem that lives everywhere you do.<sup>1</sup> With Siri intelligence and access to virtually all the world's recordings, it's like having a musicologist who helps you discover every song you'd ever want to hear.



# Dilettantism and disciplines

“The amount of information that a single researcher can process is limited. This amount may even determine the size of a discipline, which may be defined as a coherent area of research that is just big enough for one person, in one lifelong career, to become trained in the basics and understand the main literature. According to Ericsson, Krampe and Tesch-Römer (1993), that might take some 10 000 hours of hard work[...].”

# Dilettantism and disciplines

[...T]hese points suggest that it is impossible for a single typical researcher to produce interdisciplinary work at the highest level. Collaboration between representatives of the two disciplines in question is usually necessary to achieve this goal. Each participant should be primarily a specialist in a single discipline. The recent expansion of research in most fields has made this claim truer now than it ever was.

# Electronic Corpus of Lute Music

What I Learned:

Single-user databases

Cataloguing rules

# Electronic Corpus of Lute Music II

Goldsmiths College > Department: X

https://www.doc.gold.ac.uk/isms/ecolm/database/index?type=41&ID=15&TextID=32

Search

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**ECOLM**

**Pavana Lachryme**

in [Elysabeth Romers het Lyt book](#)  
D-KNh R 242  
G minor. Form: ABC.

Start: Folio: 103v System: 1  
Finish: Folio: 104r

Instrumentation: Lute

Clusters containing piece: [Lachrimae](#)

Encoding submitted on 7th July, 2008. This encoding has been edited, but is still considered draft quality (level: Candidate).

The image displays a screenshot of a web browser showing the ECOLM database entry for 'Pavana Lachryme'. The page includes a navigation menu on the left with links like Sources, Pieces, Main, Bibliography, People, Clusters, Queries, Log In, Go to Project Page, and Go to ISMS site. The main content area shows the piece's title, its location in the 'Elysabeth Romers het Lyt book' (D-KNh R 242), its key signature (G minor), and form (ABC). It also provides the start and finish folios (103v and 104r) and the instrumentation (Lute). A note indicates that the encoding was submitted on 7th July, 2008, and is still considered draft quality. The musical notation is presented in two systems, each consisting of a single staff with rhythmic flags above the notes and a series of numbers (0-4) below the staff, representing lute tablature. The first system begins with a C-clef and a common time signature.

# Electronic Corpus of Lute Music II

Goldsmiths College > Department: [CLHS: Index](#) > [PhD](#) > [Advanced Use of ...](#) > [GC Jobs Board](#) > [Boiling Boiling](#)

**Goldsmiths UNIVERSITY OF LONDON**

# ECOLM

**Sources**  
**Pieces**  
[Main](#)  
[Bibliography](#)  
**People**  
**Clusters**  
**Queries**  
**Log In**  
[Go to Project Page](#)  
[Go to ISMS site](#)

## Pavana Lachryme

In *Elysabeth Romers het Lyt boek*  
*D-KNh R 242*  
 G minor. Form: ABC.

**Start:** Folio: 103v System: 1  
**Finish:** Folio: 104r

**Instrumentation:** Lute  
**Clusters containing piece:** [Lachrimae](#)  
[Encoding submitted on 7th July, 2008](#). This encoding has been edited, but is still considered draft quality (level: Candidate).

## What I Learned:

## Multi-user databases

## Web design :-

# Web programming

## Comp. Analysis

# Modelling Musical Memory

What I Learned:

Bigger databases

Bigger data Analysis

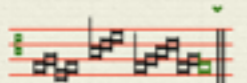
# Theoretical works of Johannes Tinctoris

Johannes Tinctoris: Complete Theoretical Works

Home Project Tinctoris Texts Commentary Help

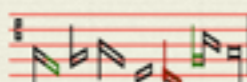
**De notis et pausis** Edited Latin I.viii L.viii.Lex4

Preterea omnis ligatura aut est recta, aut obliqua.  
Ligatura recta est quando note colligate recte sunt  
protracte, *ut hic patet:*



Exemplum.

Ligatura obliqua est quando note colligate oblique sunt  
protracte, *ut hic patet:*



Exemplum.

*De differentiis ligaturarum. Capitulum .ix.*

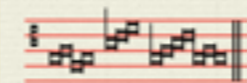
Et quoniam in aliquibus ligaturis aliquae note sunt  
prime, aliquae mediae, et aliquae ultimes, ad sciendum que  
sint note in quavis ligatura primo de primis, secunda  
de mediis, et *tertio* de ultimis tractabimus.

*De regulis generalibus circa primas notas  
ligaturarum cognoscendas. Capitulum .x.*

Igitur primo circa primas notas in ligaturis  
cognoscendas septem regule generales assignantur.

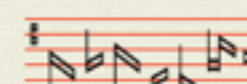
**De notis et pausis** Translation I.viii

An upright ligature is when the notes ligated are drawn  
in an upright fashion, as is clear here:



Exemplum.

An oblique ligature is when the notes ligated are drawn  
obliquely to each other, as is clear here:



Exemplum.

*On differentiating the notes occurring together in  
ligatures: Chapter 9 [ix]*

And since in ligatures of this kind some notes are first,  
others middle, and others last, in order to know what  
the notes are in any ligature, we will deal first with first  
notes, secondly with middle notes, and thirdly with  
last notes.

*On the general rules for ascertaining the first notes of  
ligatures: Chapter 10 [x]*

And so, first, seven general rules are assigned for  
ascertaining the first notes of ligatures:

# Theoretical works of Johannes Tinctoris

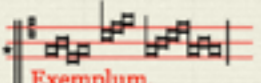
Browser window showing the website *Johannes Tinctoris: Complete Theoretical Works* at [earlymusictheory.org/Tinctoris/texts/denotisetpausis/#showfacts0=true&pane0=Transcription&pane1=Translation&soi](http://earlymusictheory.org/Tinctoris/texts/denotisetpausis/#showfacts0=true&pane0=Transcription&pane1=Translation&soi).

The website displays the title *Johannes Tinctoris: Complete Theoretical Works* and a navigation menu with links: Home, Project, Tinctoris, Texts, Commentary, and Help.

The main content area is titled *De notis et pausis* and shows the source transcription (V. I.viii) and the translation (I.viii). The text discusses the difference between upright and oblique ligatures.

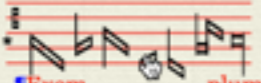
**Source transcription (V. I.viii):**

recta est quando note colligate recte sunt protracte. ut hic vides in exemplo:-



Exemplum.

Ligatura obliqua est quando note colligate oblique sunt protracte. ut insequenti exemplo patet:-



Exemplum.

De differentia notarum in ligaturis concurrentium. Capitulum ix.

Et quoniam in ligaturis huiusmodi aliquae note sunt prime, aliquae medie, et aliquae ultime, ad sciendum quae sint note in quavis ligatura, primo de primis: Secundo de mediis et tertio de ultimis tractabimus:

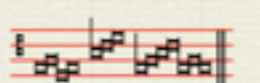
De regulis generalibus circa primas notas ligaturarum cognoscendas: Capitulum x.

Gitur primo circa primas notas in ligaturis cognoscendas septem regule generales assignantur:

Prima regula generalis est quod in omni ligatura

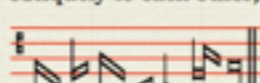
**Translation (I.viii):**

An upright ligature is when the notes ligated are drawn in an upright fashion, as is clear here:



Exemplum.

An oblique ligature is when the notes ligated are drawn obliquely to each other, as is clear here:



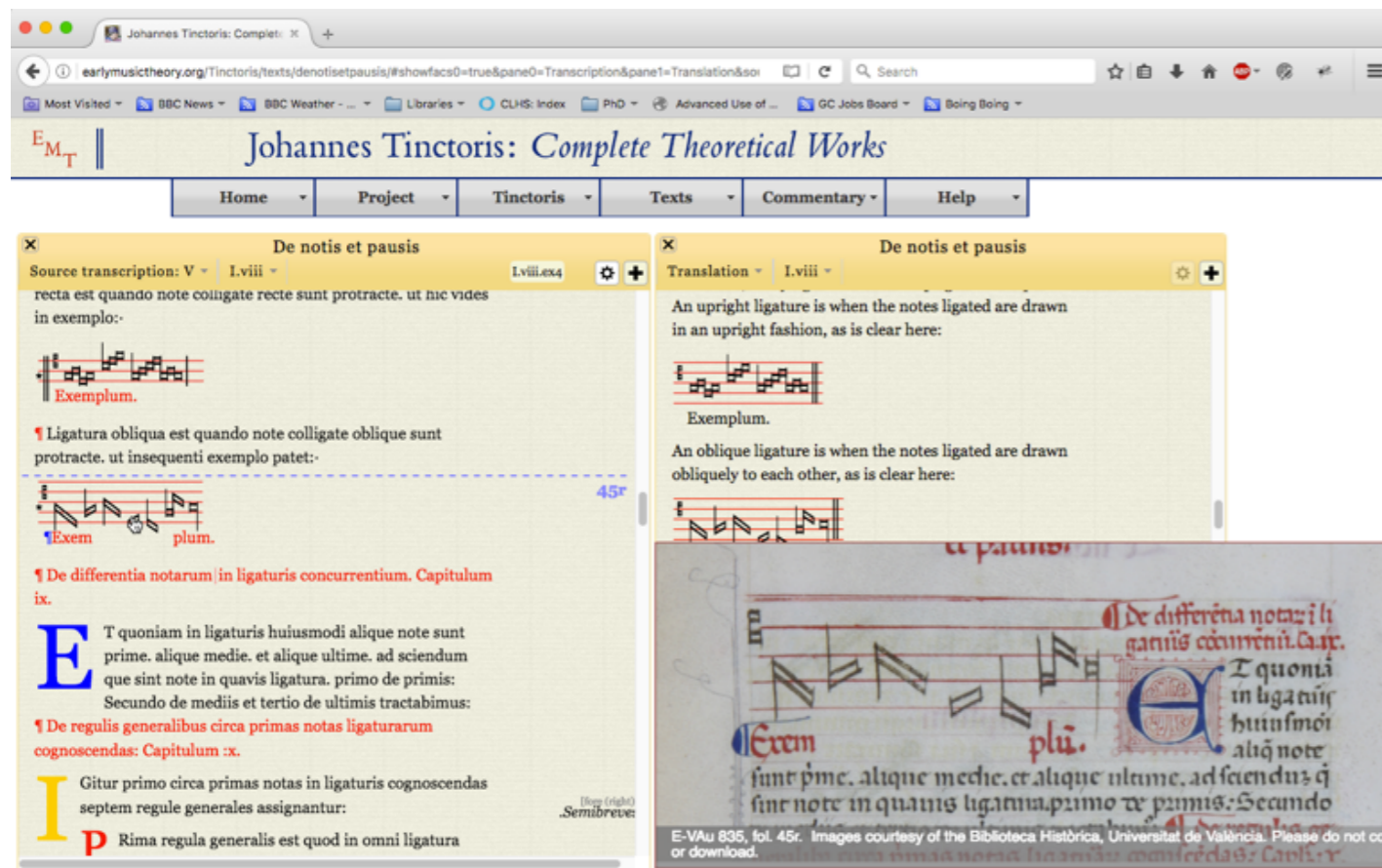
Exemplum.

De differentia notarum in ligaturis concurrentium. Capitulum ix.

Et quoniam in ligaturis huiusmodi aliquae note sunt prime, aliquae medie, et aliquae ultime, ad sciendum quae sint note in quavis ligatura, primo de primis: Secundo

E-VAu 835, fol. 45r. Images courtesy of the Biblioteca Històrica, Universitat de València. Please do not copy or download.

# Theoretical works of Johannes Tinctoris



What I Learned:

More music theory

Web design

User interfaces

Encoding

# Electronic Corpus of Lute Music III

Electronic Corpus of Lute Music III


https://rvw.doc.gold.ac.uk/ecolmeditor/

Electronic Corpus of Lute Music

Arts & Humanities Research Council Goldsmiths UNIVERSITY OF LONDON

No. 1 allocated Tue Sep 4 2012 2:33pm not yet submitted. | View previous assignments | dlewis | Change password | Log out | Help

Undo | Redo | Revert | Play: Very Slow | Slow | Normal | Fast | Stop | ffeff



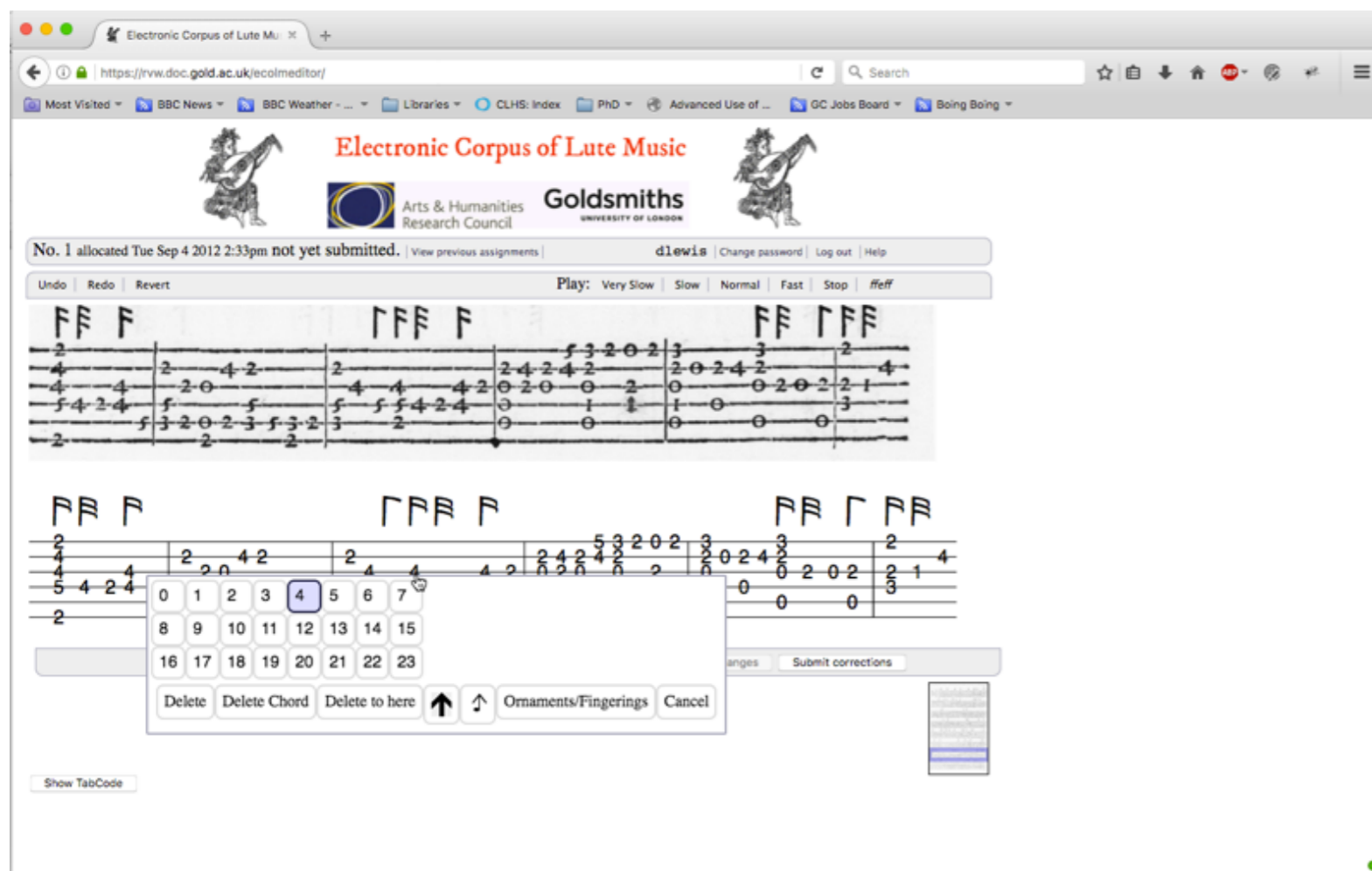
Add message | View changes | Submit corrections

Show TabCode

# Electronic Corpus of Lute Music III

The screenshot displays the 'Electronic Corpus of Lute Music' web application. The browser's address bar shows the URL <https://rvw.doc.gold.ac.uk/ecolmeditor/>. The page header includes the title 'Electronic Corpus of Lute Music' in red, the Goldsmiths University of London logo, and the Arts & Humanities Research Council logo. A user status bar indicates 'No. 1 allocated Tue Sep 4 2012 2:33pm not yet submitted.' and provides links for 'View previous assignments', 'dlawia', 'Change password', 'Log out', and 'Help'. Below this is a control bar with 'Undo', 'Redo', 'Revert', and a 'Play' section with buttons for 'Very Slow', 'Slow', 'Normal', 'Fast', 'Stop', and 'ffeff'. The main area features two staves of lute tablature. The top staff is highlighted. A context menu is open over the second staff, showing a grid of numbers 0-23, with '4' selected. The menu also includes buttons for 'Delete', 'Delete Chord', 'Delete to here', 'Ornaments/Fingerings', and 'Cancel'. A 'Show TabCode' button is located at the bottom left. The bottom right corner has a 'Submit corrections' button and a small text box.

# Electronic Corpus of Lute Music III



What I Learned:

Crowd-sourcing

Web applications

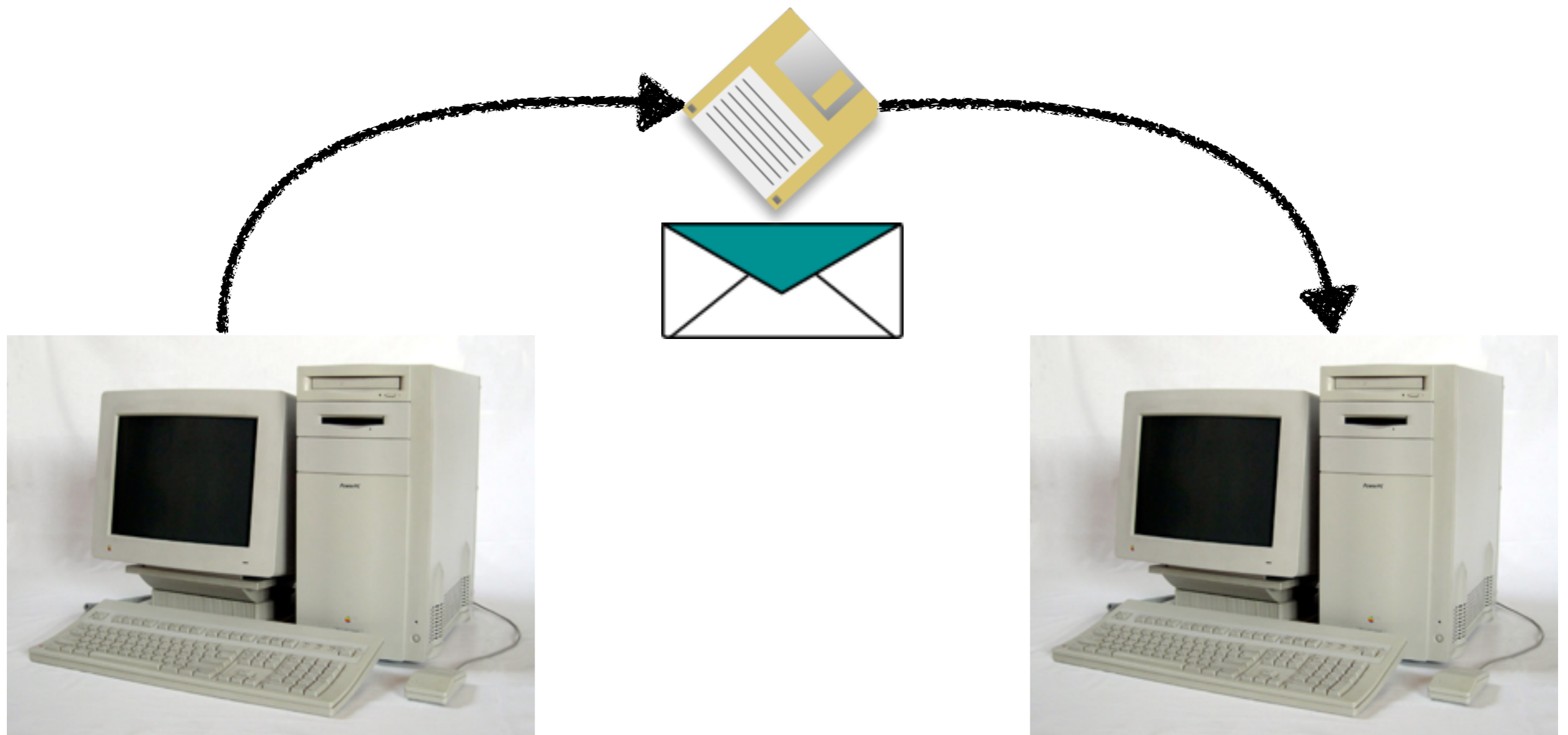
Multi-user apps

Does this mean I've become  
a computer scientist?

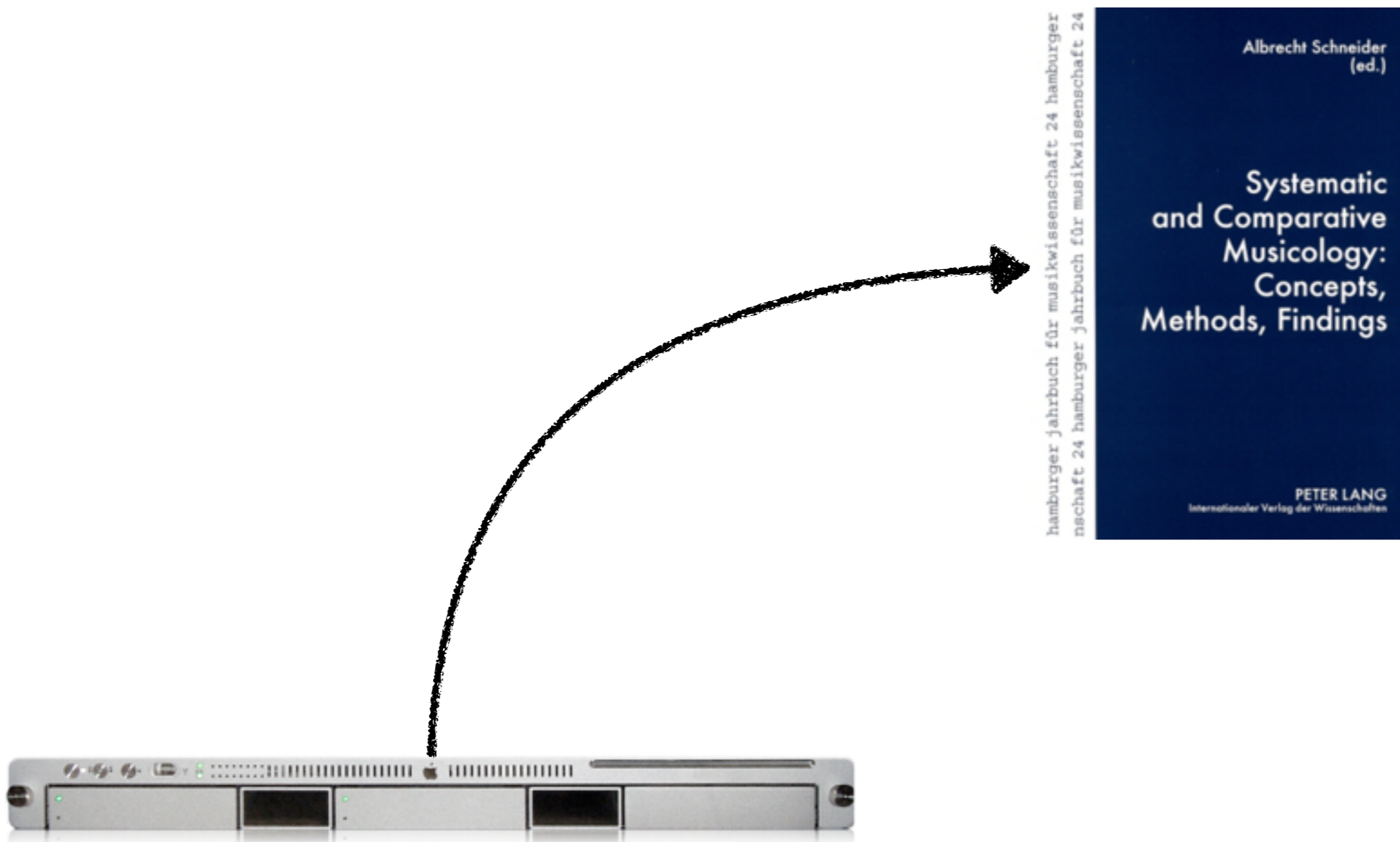
Or some form of IT services for musicologists?

Other things I worry  
about

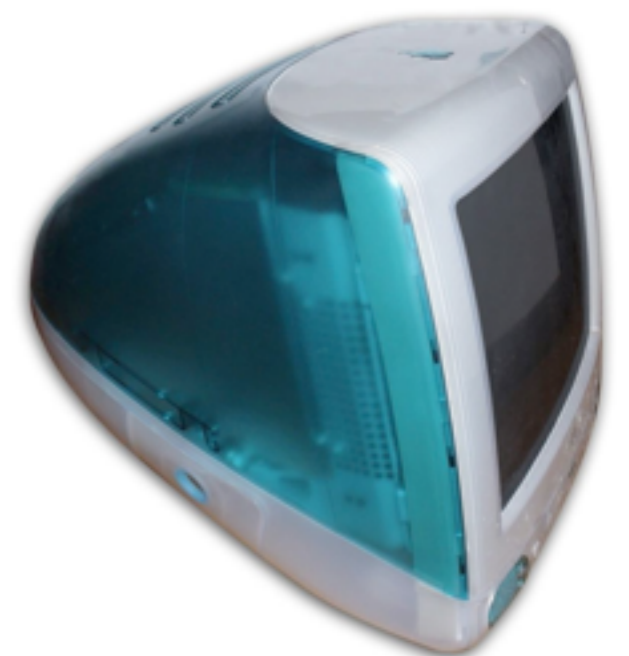
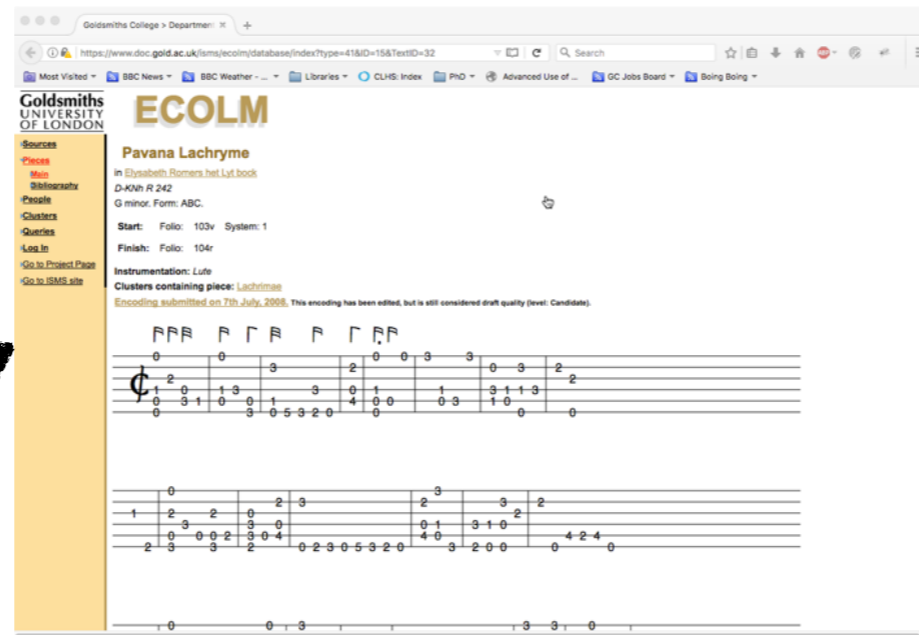
# Electronic Corpus of Lute Music



# Modelling Musical Memory



# Electronic Corpus of Lute Music II



# Transforming Musicology

How can we share scholarship more effectively?

# Transforming Musicology

Can we connect collections so they can be investigated?

# Transforming Musicology

Can we share observations  
at scales smaller than a journal article?

# Transforming Musicology

How can we share beyond academia  
without being patronising?

# Transforming Musicology

Can we run a summer school workshop  
without it all going wrong?

# Transforming Musicology

Thank you

Time for Professor Downie