



University
of Glasgow

Infrastructures for a democratic musicology

TIMOTHY DUGUID

@tdrdoog

<http://muso.arts.gla.ac.uk>

Democratic?

Users

Creators

Topics

Formats



Users:
Open
Access

Courtesy of PLoS [CC BY-SA 3.0], from Wikimedia Commons

Open solutions







<http://www.wode.div.ed.ac.uk/>

the Church Service Society
active in the renewal of worship since 1865

ABOUT US ▾ JOURNALS ▾ WODE PSALTER ▾ SINGING THE REFORMATION ▾

Four Part Psalms

TITLE	COMPOSER/ARRANGER	ARRANGEMENT	DOWNLOAD
 Psalm 19	David Peebles	Voicing: SATB Metre: DCM	  

<http://www.churchservicesociety.org/wode>



Creators: Valuing contributions

By Testbirds GmbH [CC BY-SA 4.0], from Wikimedia Commons



music composers



All

Images

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Videos

Shopping

More

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Tools

Music Composers > music



Wolfgang
Amadeus M...
1756–1791



Ludwig van
Beethoven
1770–1827



Johann
Christian Bach
1685–1750



Frédéric
Chopin
1810–1849



Johannes
Brahms
1833–1897



Pyotr Ilyich
Tchaikovsky
1840–1893



Richard
Wagner
1813–1883



Antonio Vivaldi
1678–1741



George
Frideric Han...
1685–1759



Joseph Haydn
1732–1809



Franz
Schubert
1797–1828



Claude
Debussy
1862–1918

Topics: Challenging the canon

Content: Effects of canon

Of 3,864 individual performances by 98 American Symphonies, 3,058 were by Beethoven, Mozart, Brahms, Tchaikovsky, Ravel, Dvořák, Sibelius, Strauss, Stravinsky (Baltimore Symphony Orchestra, 2016)

Only 1.7% were composed by women, and all were living





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Tchaikovsky
1840–1893



George
Frideric Han...
1685–1759



Antonio Vivaldi
1678–1741



Richard
Wagner
1813–1883



Igor Stravinsky
1882–1971



Franz
Schubert
1797–1828



Claude
Debussy
1862–1918



Felix
Mendelssohn
1809–1847



Joseph Haydn
1732–1809



Benjamin
Britten
1913–1976



Franz Liszt
1811–1886



Maurice Ravel
1875–1937



Edward Elgar
1857–1934



Arnold
Schoenberg
1874–1951



Robert
Schumann
1810–1856



Antonín
Dvořák
1841–1904



Richard
Strauss
1864–1949



Leonard
Bernstein
1918–1990



Ralph
Vaughan Wil...
1872–1958



Gustav Holst
1874–1934



Béla Bartók
1881–1945



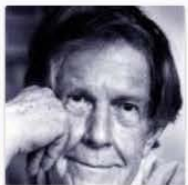
John Williams



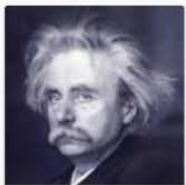
Henry Purcell
1659–1695



Hector Berlioz
1803–1869



John Cage
1912–1992



Edvard Grieg
1843–1907



Hildegard von
Bingen
1098–1179



Giacomo
Puccini
1858–1924

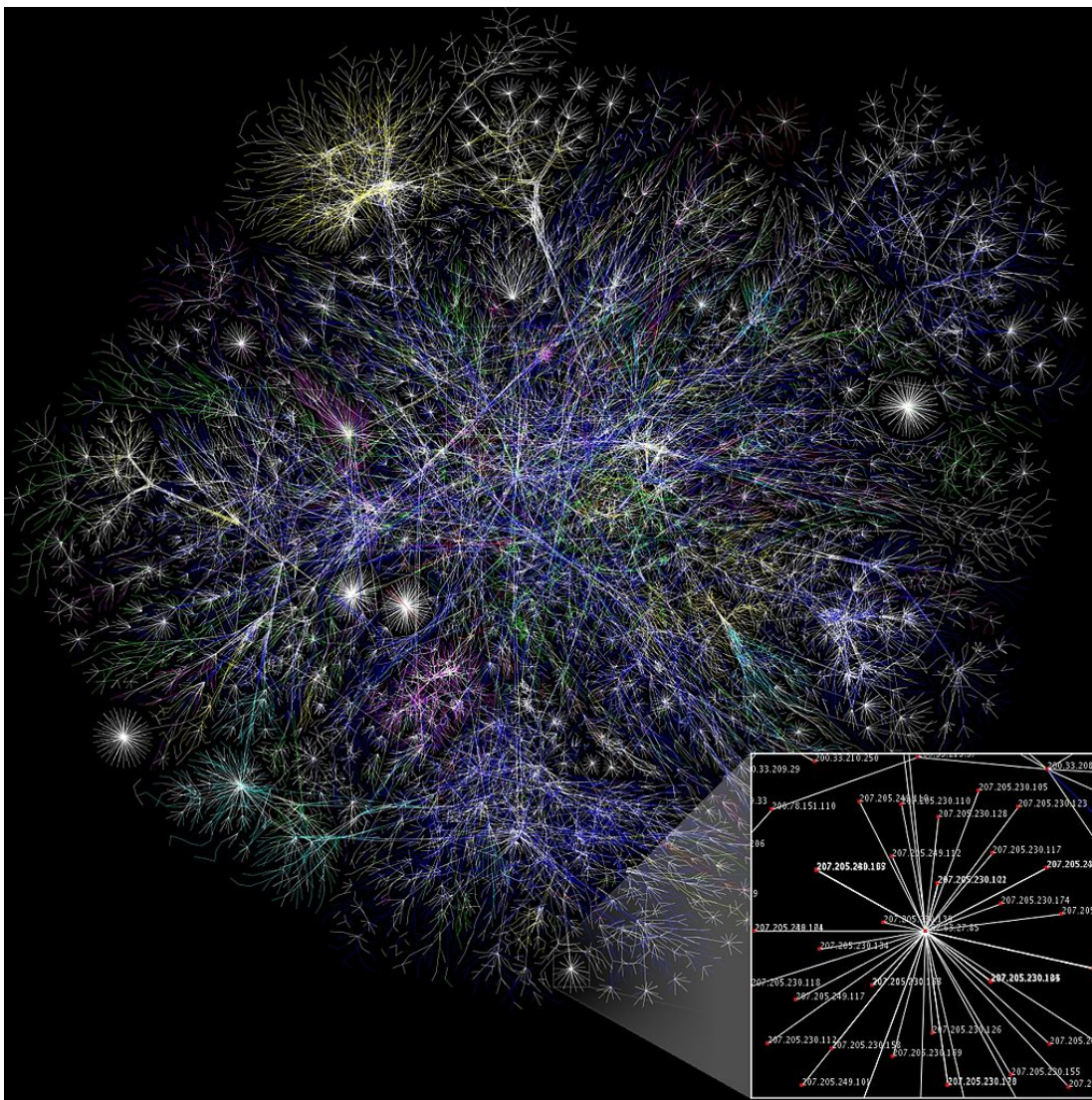


Sergei
Rachmaninoff
1873–1943



Clara
Schumann
1819–1896

From Anna Kijas, 2008 <https://medium.com/@kijas/https-medium-com-kijas-what-does-the-data-tell-us-926ba830702f>



A digital opportunity

[In the pre-digital era] ‘There really was no way for one person to know thousands or tens of thousands of musical pieces at least at the level of detail that allowed near-infallible knowledge of what happens in each passage in perceptible detail.’ – (Cuthbert, 2018)

‘Recent developments in computational musicology present a significant opportunity for renewal...there is potential for musicology to be pursued as a more data-rich discipline than has generally been the case up to now’ (Cook, 2004)

‘If we continue to exclude works by women, people of color, and non-canonical composers, then how useful will our data be and for whom?’ (Kijas, 2018)

‘Partial map of the internet’ by The Opte Project [CC BY 2.5], from Wikimedia Commons



Formats: Beyond typewriters

Courtesy of Jorge Royan [CC BY-SA 3.0], from Wikimedia Commons

Multimodal interdisciplinarity

Digital audio

Digital imaging

Digital video

Dynamic 'recordings'

Dynamic scores

GIS-enabled data

Multimedia annotation

Visualisation

Music Scholarship Online (MuSO)

2015-16 – National Endowment for the Humanities Start-up Grant

2016 – Joined the Advanced Research Consortium (ARC)

2017 – Europeana Research Grant

- Maristella Feustle, University of North Texas
- Francesca Giannetti, Rutgers University



MuSO & digital preservation

1. Promote discovery and preservation of born-digital content
2. Data integration through aggregation
3. Discovery-level metadata



Digital review

1. To whom is this content interesting?
2. How does the project make its materials manifest, exposed, and documented?
3. What is the sustainability plan for the project?
4. Does the project achieve its own goals?

Projects will be reviewed by both technical and subject experts

Practice in aggregation

1. Digital scholarly outputs
 - Multimodal, multidisciplinary content
 - Scholarly recasting of primary materials
2. Digitised content from cultural heritage institutions (as approved by the editorial board)

The MuSO metadata schema

RDF tag	Vocabulary
<code>muso:iiif</code>	IIIF manifest
<code>muso:rism</code>	Répertoire International des Sources Musicales Sigla Catalog
<code>muso:other_id</code>	(none)
<code>muso:created</code>	(date)
<code>muso:autograph</code>	(boolean)
<code>muso:surrogate</code>	(boolean)
<code>muso:annotated</code>	(boolean)
<code>muso:uniform_title</code>	Library of Congress Authorities
<code>muso:medium</code>	Library of Congress Medium of Performance Thesaurus
<code>muso:subgenre</code>	Library of Congress Music Genre/Form Project
<code>dc:subject</code>	Library of Congress Genre/Form Terms

Also available at: muso.arts.gla.ac.uk/metadata-standards.html

Future Plans

Innovate

- Innovate workflows for interdisciplinary review and curation

Aggregate

- Identify new digital collections and archives
- Aggregate new and existing digital collections and archives

Build

- Build a MuSO virtual research environment

Promote

- Promote multimodal, multidisciplinary scholarly outputs
- Promote best practices for digital curation



Join the Community!

<http://muso.arts.gla.ac.uk>
[@muso_digital](#)

Slides available at: <http://bit.ly/muso-IAML>

Timothy Duguid, @tdrdoog