
Digital Humanities in Early Music Research

Session III online

Digital Editions: why, what & how

5–12 October 2020

Monday October 5th, 4–5 p.m.,

Tuesday October 6th, 4–6 p.m.

Monday October 23th, 4–5 p.m.

online sessions via Zoom

Monday October 5th

4 PM Central European Time / 16:00 CET

Digital editing and the printed book – methodological and practical perspectives on the hybrid-edition of the manuscript Pa 1139

Konstantin Voigt (Uni Freiburg)

Digital editions overcome the limitations of the book format. They free the presentation of materials from the topography of the page, from static production deadlines and limited storage capacity of the printed book. Therefore, they allow for a potentially complete representation of the remnants of a certain past – such as all the extant versions of a certain piece of music, the complete library of a certain institution etc. Having completeness and user-defined arrangement as their specific potential, digital editions tend to leave the selective evaluation of the material to the readers. The gain of quantitative delimitation comes at the price of qualitative selections which traditionally defined the (implicit) historiographic programs of editions. By the power of exclusion and inclusion, the limitations of the book-format also define its authority. Hybrid editions comprising both printed and digital elements promise a combination of the authority of the printed book with the comprehensive and dynamic network of open-source digital access. In this contribution, the concept of the hybrid-edition of the manuscript Pa 1139 within the Corpus Monodicum is presented as an attempt to understanding edition both as historiographic selection and faithful representation of the network-character of medieval transmission.

Gabčíkova 2362/10
182 00 Praha 8
Czech Republic
www.mua.cas.cz

Tuesday October 6th

4 PM Central European Time / 16:00 CET

Corpus monodicum – Infrastructure and workflows of a large scale digital edition project

Tim Eipert (Uni Würzburg)

As a digital project, Corpus monodicum is concerned with creating a digital workflow; this includes planning and implementing software that is suited to transcribe and edit special notation and developing the underlying data structure, considering both the standards of MEI and the needs of individual cases. The presentation gives an overview of the data pipeline, both the manual and (semi)automatic transcription interfaces and possible forms of interaction with the digital edited chants.

Monday October 12th

4 PM Central European Time / 16:00 CET

Knowledge extraction and modelling in the project Thesaurus Musicarum Germanicarum.

Christophe Guillotel-Nothmann (IREMus, CNRS, Sorbonne Université)

The Thesaurus Musicarum Germanicarum project (TMG) studies German music theory from the period 1470 to 1750 according to three key objectives: 1. to provide full access to these sources by means of electronic editions (xml-TEI/MEI), 2. to provide computer tools for an in-depth exploration of these writings, and 3. to contribute to a systematic study of the theoretical concepts that can be derived from the sources.

My talk will focus on the modelling of knowledge in the project. It will show how the digitization of historical sources, the possibilities of their electronic interrogation, and the perspectives that emerge for the formalization of knowledge constitute both new opportunities and new challenges for a problematized history of concepts. Drawing on examples that range from instrument making to modal theory, I will discuss the formal definition of music-theoretical concepts, their interconnection within knowledge networks and their association with the terms that represent them in the source.

The results thus gained, while encouraging, suggest that current standards, especially OWL, quickly reach their limits when it comes to achieving dynamic, critical and 'situated' knowledge production. On the basis of this provisional conclusion, my lecture will identify some methodological and disciplinary needs for a digital history of concepts in musicology.

Gabčíkova 2362/10
182 00 Praha 8
Czech Republic
www.mua.cas.cz