

Purcell Plus

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My background

15 years as a professional lute-player

Involved with musicology from 1973

Research in German libraries (1976)

S.L. Weiss edition - *Das Erbe deutscher Musik*:

vols 5-8, Dresden MS: facsimile (2002);
transcription (2007-8)

Vols 9-10, Other sources: facsimile and
transcription (with Prof. Dieter Kirsch)

My background

1999-2005 ECOLM

1999-2004 OMRAS

2006-2008 MeTAMuSE

2007-2010 OMRAS 2

Sept 2007-2011 Purcell Plus

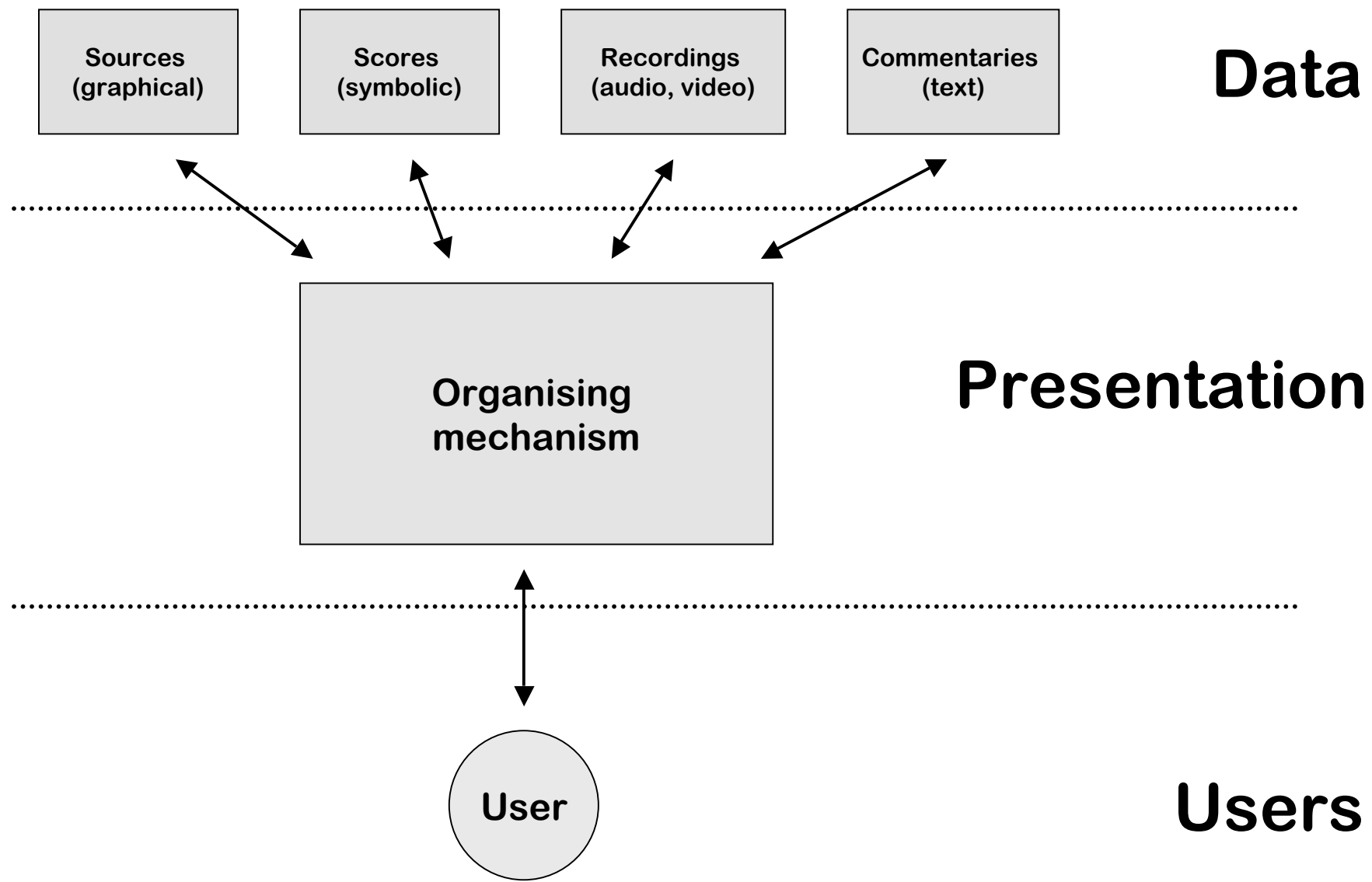
Digital scholarly editions

All the information in a scholarly edition can be presented digitally

... and can be enhanced greatly by including other kinds of data

audio recordings, in particular

... even video, where appropriate



Digital scholarly editions

Nota bene

- i. No distinction between
 - Source edition
 - Critical edition
 - Facsimile edition
 - Complete recording
- ii. The 'organising mechanism' allows the user to choose from a multitude of 'views' of the data.
It effectively takes over the function of the critical apparatus

Digital scholarly editions

Data does not have to be on a single computer. In general, it is likely to be distributed.

The Organisation layer will mostly work by managing large amounts of rich metadata linking the data as necessary for presentation to the user.

This will include indexes that allow efficient full-text searching of the various forms of data.

Where 'content-based' searching (or indexing) is involved, this is done by the appropriate techniques of Music Information Retrieval.

More background

ECOLM (Electronic Corpus of Lute Music; AHRB)

Full-text encodings of musical sources in unfamiliar notation.

Can be presented in whatever order, notation, or level of detail is needed.

Additional background information about sources, people, instruments ...

We have encoded

music exactly as found in the source (including errors!)

editorial changes needed to present ‘musically satisfying’ versions

‘fuzzy’ versions of dates, etc., with confidence estimates, as appropriate

We can (to a limited extent) make automatic reasoned judgements about the music from this data.

MeTAMuSE

*Methodologies and Technologies for Advanced Musical Score
Encoding* (2006-8; Andrew W. Mellon Foundation)

Project to develop musical corpus-building techniques in three strands of research:

Enhancement of Optical Music Recognition techniques
for large-scale data-entry, especially of historical printed scores
also OMR from tablatures, or of historical music from microfilm

Data management and control

Establishing a knowledge-base about a corpus of music

can be used to 'reason' about the music within the corpus, and to interact, via
the emerging technologies of the Semantic Web, with other sources of
knowledge, especially cultural history

will directly link with similar components in OMRAS 2

OMRAS

OMRAS (1999-2003; JISC/NSF Intl. Digital Libraries)

OMRAS 2 (Online Musical Recognition and Searching) -
2007-2011

By the end of the project:

Contents of digital music collections (audio or score)
can be searched very quickly for similar passages or
harmonic/rhythmic patterns.

Large-scale architecture allows indexing of very large
distributed resources (data). Potentially extends the
content-based research resource for musicology to
all accessible music on the Internet

A new idea ...

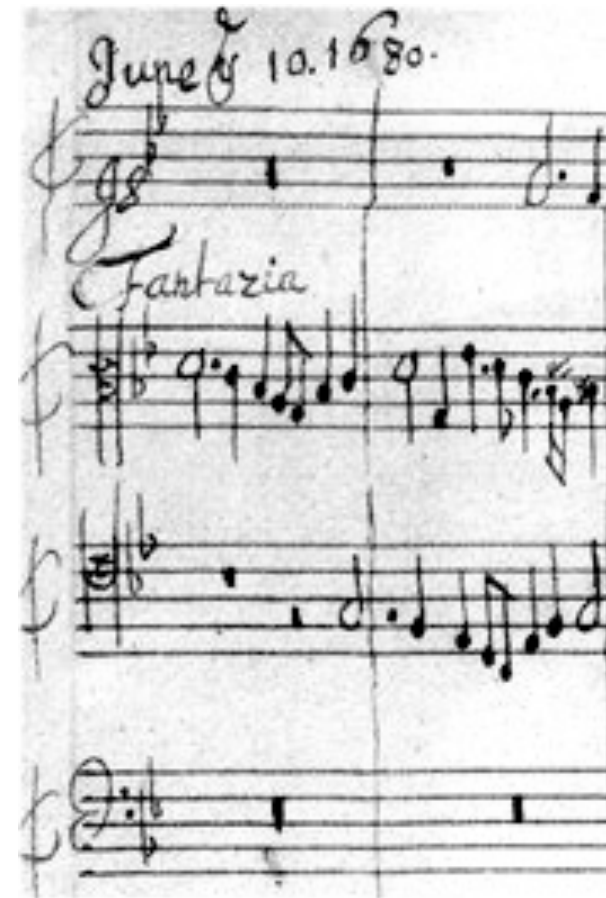
arising directly from MeTAMuSE

Purcell Plus

based on Henry Purcell's

Fantazies & In nomines

(British Library MS, c1680)



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High-quality digital score-images

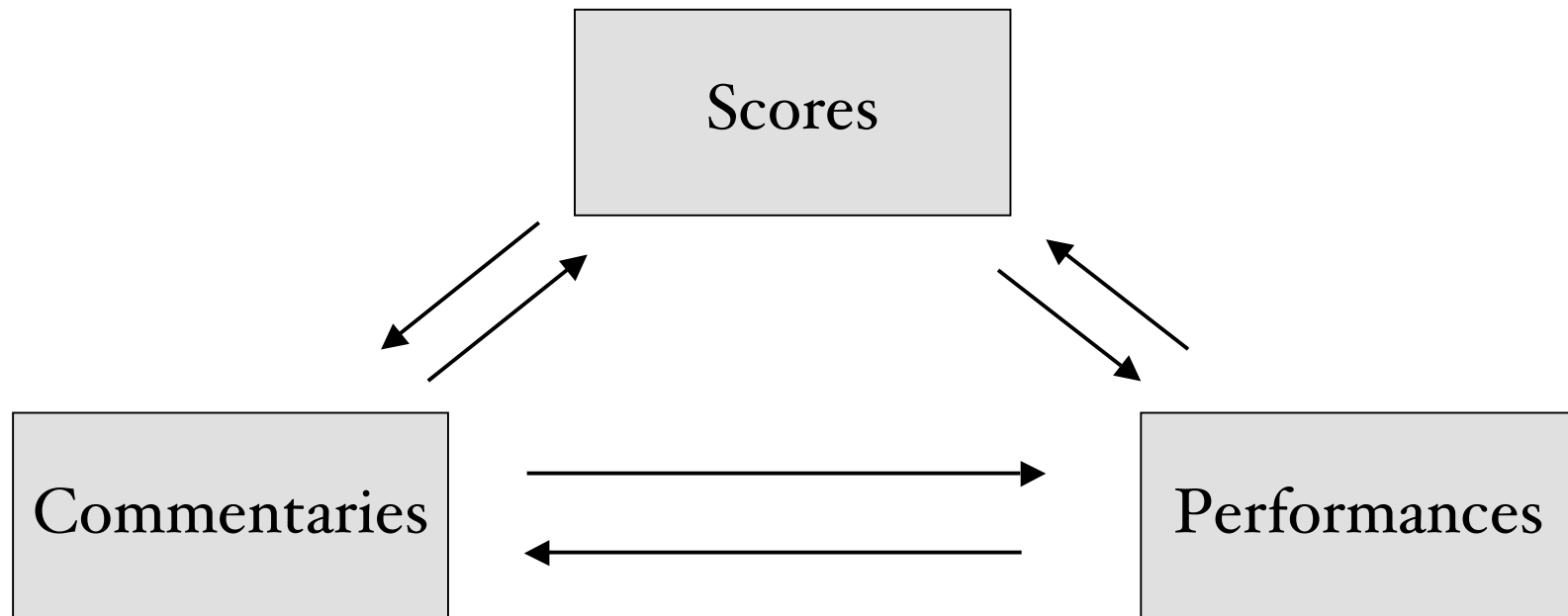
Online score-encodings

Audio recordings

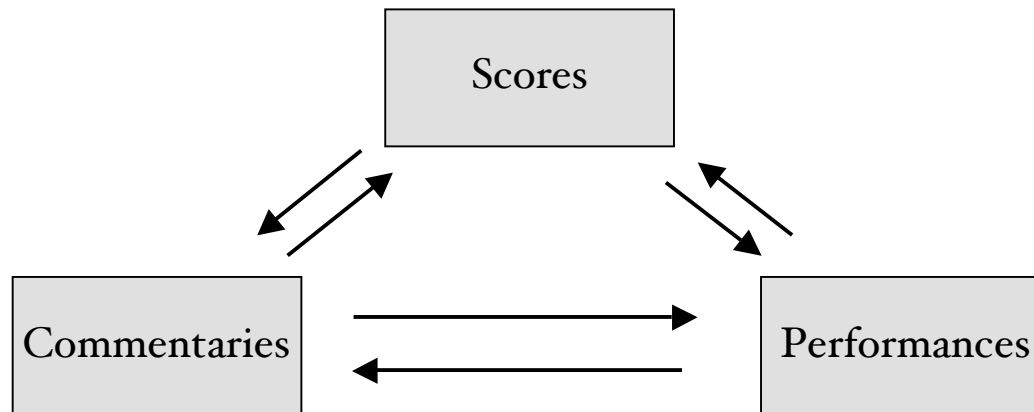
Literature, including articles, CD reviews,
scholarly papers, a specially-
commissioned analysis, and more

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- Three source-domains:



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Locate and store semiotic ‘signs’ manifest across domains

For example:

tempo-markings in ‘Scores’

changes of tempo in ‘Performances’

comments about performances in ‘Commentaries’

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Store relations between the signs, their locations and their qualities

constitutes a form of 'knowledge' about the music which can be studied

some can be automated (e.g. tempo-changes, harmony)

Using Semantic Web and similar technologies, we can build a surrounding 'cultural' context

historical (circumstances of composition or performance)

Reception/transmission (via literature and other sources)

interpretation (via recordings)

or any combination of these ...

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Principally a study of methodology rather than a musicology research project *per se*

Personnel:

One musicologically-trained RA with advanced programming skills to develop the system

One PhD student to use the emerging system (and whatever else he/she sees fits) to carry out the methodological study by means of (rather modest) case-studies

Consultant team:

Simon Rae-Scott (Connectworks)

David Streatfield (Information Management Associates)

Bill Hunt (Fretwork Editions)

Dr Alan Howard (PhD dissertation on Purcell's *Fantazies* and *Sonatas* (KCL, 2006))

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