17-20 MAY 2016
TANNA SCHULICH HALL
SCHULICH SCHOOL OF MUSIC
McGILL UNIVERSITY
MONTRÉAL, QUÉBEC

MEC 2016
Music Encoding Conference
Welcome to Montreal / Bienvenue à Montréal!

It is with great pleasure that we welcome you to the Schulich School of Music of McGill University in Montreal and the fourth Music Encoding Conference! With nearly 70 delegates registered from 10 different countries, including a dozen students, this conference promises to be the largest and most diverse to date.

We are delighted to welcome Julia Flanders and Richard Freedman as our Keynote speakers. We will have 3 Pre-Conference Workshops on Tuesday, 20 papers on Wednesday and Thursday, and a poster session with 11 posters on Wednesday. The reception (with wine chosen by one of the members of the community) is on Tuesday evening, the banquet is on Thursday evening, and Friday is the Un-Conference starting with the MEI Community meeting in the morning where everyone is welcome. Finally, on Friday evening you are all invited to a free lecture-recital featuring Karen Desmond and members of VivaVoce under Peter Schubert’s direction.

We love Montreal and hope you will be able to find time to explore the city! Montreal is the second-largest French-speaking city in the world after Paris and over half of the people speak both French and English. You should not have any problems communicating in either language in the city.

We would like to acknowledge the Program Committee members, the reviewers, the MEI Board members, and the Organizing Committee members, who have contributed tremendously in the preparation of this conference. We would also like to acknowledge the general funding support we have received from the Social Sciences and Humanities Council of Canada, le Fonds de recherche du Québec – Société et culture, and the Schulich School of Music of McGill University.

Enjoy!

Andrew Hankinson
Ichiro Fujinaga
Organizing Committee Co-Chairs

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Franz Kelnreiter, Mozart-Institut / Digitale Mozart-Edition (Chair)
Richard Chesser, British Library
Eleanor Selfridge-Field, Stanford University
Peter Stadler, Carl-Maria-von-Weber-Gesamtausgabe
Raffaele Viglianti, University of Maryland

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Andrew Hankinson, Schulich School of Music, McGill University (Co-Chair)
Ryan Bannon, Schulich School of Music, McGill University
Karen Desmond, Schulich School of Music, McGill University
Emily Hopkins, Schulich School of Music, McGill University
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Johannes Kepper, Musikwissenschaftliches Seminar Detmold / Paderborn (Administrative Chair)
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Kristina Richts, Musikwissenschaftliches Seminar Detmold/Paderborn
Perry Roland, University of Virginia Library, Charlottesville (Technical Co-Chair)
Eleanor Selfridge-Field, Center for Computer-Assisted Research in the Humanities, Stanford University
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Information Desk
The information desk will be located in the Elizabeth Wirth Music Building Lobby.
8h00-18h00 Tuesday - Thursday
8h30-18h00 Friday

Anti-harassment Policy
The Music Encoding Conference is dedicated to providing a harassment-free conference experience for everyone, regardless of gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, or religion. We do not tolerate harassment of conference participants in any form. Sexual language and imagery is not appropriate for any conference venue, including talks. If someone makes you or anyone else feel uncomfortable or unwelcome, please report it as soon as possible to conference staff, either in-person at the information desk, or by phone or email (Emily Hopkins, SIMSSA Project Manager, emily.hopkins@mcgill.ca). Thank you for helping to make this event a friendly and welcoming space for all!

Emergency Contact Information
Call 911 for emergencies (police, fire, ambulance)
Conference Emergency Contact: Ichiro Fujinaga, ich@music.mcgill.ca

Children & Infants at the Conference
The Music Encoding Conference is dedicated to being a family-friendly event, and registered conference attendees may bring their children to events. We also welcome infant feeding on demand in all event venues, including breast and bottle feeding. We have set aside rooms for children and caregivers (C-201) and infant feeding (E-539) that you are welcome to use; please see the information desk for details. Nearby washrooms and change tables are in the Wirth Music Building (A-207 and A-209) and Strathcona Music building (room 118). If you have any questions or concerns, please contact the information desk in the lobby or contact Emily Hopkins (emily.hopkins@mcgill.ca).

Tourism, Food & Beer
Please check our website at http://music-encoding.org/community/conference/ for some of our suggestions for things to see, drink, and eat while you're in Montréal!

Twitter: @music-encoding #mec2016
Guidebook (electronic schedule): http://guidebook.com/g/mec
## Tuesday, May 17, 2016

### Pre-Conference Events

**Elizabeth Wirth Music Building**  
Library Seminar Rooms, see Information Desk  
Schulich School of Music of McGill University

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| 9h–12h| **Workshop Ia**  
Verovio – current status and future directions  
Laurent Pugin          |                                     |
| 9h–12h| **Workshop IIa**  
Encoding Music at Music Encoding  
Jim DeLaHunt            |                                     |
| 9h–12h| **Workshop IIIa**  
Introduction to MEI  
Perry Roland            |                                     |
| 14h–17h| **Workshop Ib**  
Verovio – current status and future directions  
Laurent Pugin          |                                     |
| 14h–17h| **Workshop IIb**  
Encoding Music at Music Encoding  
Jim DeLaHunt            |                                     |
| 14h–17h| **Workshop IIIb**  
Introduction to MEI  
Perry Roland            |                                     |
| 19h30 | **Welcome Reception**  
Wirth Lobby            |                                     |
Wednesday, May 18, 2016
Conference Day 1

Tanna Schulich Hall
Schulich School of Music of McGill University
Elizabeth Wirth Music Building

9h00–9h45  Keynote I
The Provocation of Music: Evolving Paradigms for Markup
Julia Flanders
Abstract and Biography, see pg. 8

9h45–10h00  Break

10h00–11h00  Session Ia
Chair: Raffaele Viglianti

10h00  Prototypical Scenarios for Contextual Navigation with MEI and Linked Data
Kevin Page, David Weigl, David Lewis, and Carolin Rindfleisch

10h30  A Digital Score Library Based on MEI
Raphaël Fournier-Sniehotta, Philippe Rigaux, and Nicolas Travers

11h00–11h30  Break

11h30–12h30  Session Ib
Chair: Perry Roland

11h30  An MEI module proposal for hierarchical analysis
David Rizo and Alan Marsden

12h00  XML Music Performance Description
Axel Berndt and Benjamin W. Bohl

12h30–13h30  Lunch

13h30–15h  Session II
Chair: Eleanor Selfridge-Field

13h30  Wie? Was? Entsetzen! Lessons learned from the Freischütz Digital project
Johannes Kepper and Joachim Iffland

14h00  The Freischütz debut performance in Vienna: Encoded representation of performance-related modifications of the score
Agnes Seipelt
Wednesday, May 18, 2016

Conference Day 1

Tanna Schulich Hall
Schulich School of Music of McGill University
Elizabeth Wirth Music Building

14h30

Encoding Music Performance Data
Johanna Devaney and Hubert Léveillé Gauvin

15h00–15h30

Break

15h30–16h30

Session IIIa
Chair: Giuliano DiBacco

15h30

Andrew Hughes and his Legacy of Music Encoding
Katherine Eve Helsen

16h00

Meter and Rhythm in Digital Encodings of Fourteenth-Century Mensural Polyphony
Karen Desmond

16h30–17h00

Break

17h00–18h00

Session IIIb
Chair: Ichiro Fujinaga

17h00

Encoding Music As People Play It: MEI and the role of tablatures in capturing musical performance
Tim Crawford, Jessica Schwartz, David Lewis, and Richard Lewis

17h30

The Wolfenbüttel Lute Tablature: Convergence of Lute Tablature and Mensural Notation
Rebecca Shaw
Thursday, May 19, 2016
Conference Day II

Tanna Schulich Hall
Schulich School of Music of McGill University
Elizabeth Wirth Music Building

9h00–11h00  
**Session IV**  
Chair: Axel Teich Geertinger

9h00  
*Teaching Digital Music Scholarship through MEI Fellowships*  
Matthew Vest, Purdom Lindblad, Jeremy Boggs, and Perry Roland

9h30  
*An Empty House? Delius, Beecham, and using MEI to inform performance*  
Joanna Bullivant

10h00  
*Chants that Defy Classification: Implications of the Need to Categorize in the Cantus Database*  
Debra Suzanne Lacoste and Barbara Swanson

10h30  
*MerMEId in practice*  
Wolfram Albrecht Enßlin and Klaus Rettinghaus

Elizabeth Wirth Music Building Lobby

11h00–12h30  
**Poster Session**  
*Poster Titles, see pg. 12*

12h30–13h30  
Lunch

Tanna Schulich Hall

13h30–14h30  
**Session V**  
Chair: Laurent Pugin

13h30  
*Hartker’s XML: The Optical Neume Recognition Project and MEI*  
Katherine Eve Helsen, Jennifer Bain, Andrew Hankinson, Inga Behrendt, and Ichiro Fujinaga

14h00  
*Encoding Old Hispanic neumes*  
Elsa De Luca
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<td>On Intermediary Formats</td>
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<td>Lychee: An Engine for MEI Document Management and Conversion</td>
<td>Christopher Antila and Jeffrey Treviño</td>
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<td>Separating Content From Presentation - A New Approach to Encode Rendering Hints in LilyPond</td>
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L'Auberge Saint-Gabriel
426 Saint-Gabriel
Old Port, Montréal, QC
Keynote I

The Provocation of Music: Evolving Paradigms for Markup

Julia Flanders
(Northeastern University)

The past thirty years have seen dramatic changes in the documentary cosmology imagined by text markup systems in the humanities. If our Ptolemaic period focused on text as an “ordered hierarchy of content objects” which XML markup conveniently emulates, our Copernican revolution brought into view the multivocality of documents and the challenges of modeling all the things a document can be: a rhetorical event, a narrative, a material object, a system of reference and intertextuality, an information architecture. In some of these views, markup functions mimetically to re-present the document to us through a digital surrogate. In others, markup is constructive, tendentious, performative: it constitutes a new information ecology for the document. As our documentary cosmology expands, the document is shown to participate in widening networks of information entailing markup architectures that extend beyond the boundaries of the document itself. These are challenges that face the markup world generally, but music encoding encounters them in especially potent and compelling forms, and prompts questions about the next stages of markup evolution. Extending the notion of a critical apparatus, can we develop more extensive shared vocabularies in which to express our debates about documents, framed in markup? What are the key components of these debates? What are the advantages and disadvantages for music representation of a grammar-based approach? How much insight do we gain from the constraints of a language like MEI? What alternatives are there? In a decade obsessed with large-scale data, how might the density of detailed musical markup function as another form of scale?

Julia Flanders is a Professor of Practice in the English Department at Northeastern University, and Director of the Digital Scholarship Group in the Northeastern University Library. She also serves as the interim co-director of Northeastern’s NULab for Texts, Maps, and Networks.

She directs the Women Writers Project, a long-standing research and publication project focused on early modern women’s writing and scholarly uses of text encoding, with special focus on the TEI Guidelines. She co-directs TAPAS (the TEI Archiving, Publishing, and Access Service), which provides long-term data curation and publication services for TEI projects. She also serves as editor in chief of Digital Humanities Quarterly, the open-access journal of digital humanities published by the Alliance of Digital Humanities Organizations. All of these initiatives include a strong research interest in the role schemas and other constraints play in shaping scholarly communities of practice and interpretation.

With Fotis Jannidis she is currently co-editing a book titled The Shape of Data in Digital Humanities: Modeling Texts and Text-based Resources, forthcoming from Routledge, and with Neil Fraistat she co-edited the Cambridge Companion to Textual Scholarship (2013). Her research interests include humanities data modeling, digital scholarly editing, and the theorization of work in the digital academy.
Music, MEI and the Arts of Quotation

Richard Freedman
(Haverford College)

Musicians have long felt the dual impulses of both honoring and competing with our past—sonic references that betray lineages of prestige and apprenticeship both real and imagined. Indeed, the history of music is littered with borrowings, allusions, and formal modelings that could fill a book (and have), from Machaut’s cantus firmus motets to the L’homme armé Masses of the fifteenth and sixteenth centuries, and from Handel’s endless borrowings to the richly historicist allusions of Brahms and the collage of popular genres replayed by Mahler and Ives. From structural tune to parodic allusion, musical traditions are heavily bound up with the citation of sounds and scripts.

Now the digital domain has in recent decades opened still other possibilities that will both enhance and complicate these intellectual and artistic traditions, above all through the separation of the graphical presentation of texts from their logical basis. Thanks to structured encodings like TEI and MEI a text can be both synoptic (as when a single encoding contains richly encoded information about different versions or manifestations of a single work) and endlessly entwined with the people and institutions that created them. These entities, too, can be encoded in ways that make their roles discoverable across the digital domain.

Music (and digital attempts to represent it) presents still confounding problems for the notion of a quotable text. Standard graphical scores, after all, are not the works themselves, but rather scripts that guide their realization (German terminology helpfully preserves a distinction between “Schrift” and “Ton” that English speakers tend to conflate under the vague heading of “music”). And while the idea of a musical “work” or “masterwork” itself (borrowed as it is from the plastic arts) is perhaps too hoary a concept to settle without the help of aestheticians, the advent of richly encoded digital scores for music invites a number of questions about the uses of these texts:

• What is the quotable musical text in the digital age?
• What kind of evidence are these musical texts?
• What kinds of argumentation or exemplification are possible with these digital texts? What kinds of publication are possible in this domain?
• What kinds of linkages or ontologies can we imagine for the various kinds of meta-data that are are part of these digital texts? What might these digital objects look like, and how could we imagine using them?

The MEI community is well-positioned to contribute to these processes in important ways, above all helping us to re-imagine music as a quotable text.


He is director (with Philippe Vendrix of the Centre d’études supériéures de la Renaissance in Tours) of the The Lost Voices Project, a digital workshop for the study and reconstruction of Renaissance polyphony. A new project in collaboration with the CESR (co-directed with David Fiala) focuses on the tradition of the imitation Mass, and will develop new models for the citation and annotation of complex musical texts. These projects are supported by major grants from the National Endowment for the Humanities, the American Council of Learned Societies, the Mellon Foundation, the Centre national de la recherche scientifique, and other institutions.

Freedman served as Director of Digital Humanities Initiatives at Haverford, Bryn Mawr, Swarthmore Colleges, and is Digital and Multimedia Scholarship Editor for the Journal of the American Musicological Society.
Friday, May 20, 2016
Un-Conference Day

Elizabeth Wirth Music Building, Rooms A832 and A833
Schulich School of Music of McGill University

9h00–10h00 MEI Community Meeting

10h00–16h00 Self-organized activities running in parallel, including an MEI Hackathon and meeting times for Special Interest Groups

10h00–16h00 Metadata Special Interest Group Meeting

Redpath Hall
3461, rue McTavish (main campus)
McGill University

19h00–20h30 Lecture and Concert
2000 Years of Seeing Sounds: The Story of Music Notation
Karen Desmond
with members of VivaVoce and Peter Schubert, director

How do we “see” sound? Digital encoding of music for computers is merely the most recent in a long line of methods for communicating music from one person to another. For centuries the only way people could share music was to transcribe sounds as visual symbols on parchment and paper. The Music Encoding Conference ends in a whirlwind tour of the early methods of “seeing” sound, featuring a lecture by Karen Desmond and musical illustrations by members of VivaVoce, conducted by Peter Schubert.

This live performance and dialogue will explore the earliest forms of notation - which is to say from none at all; to the addition of little mnemonic signs above words; through to the sixteenth-century where our present-day notation had in essence developed. The lecture will illustrate how notation limited what tunes could be written, and at the same time made possible crazy, complicated tunes. The examples will be sung and the notation displayed.

Karen Desmond is a musicologist and medievalist whose research focuses on the intellectual and aesthetic experience of music in the thirteenth and fourteenth-centuries. She is currently a Banting Fellow (awarded by the Canadian SSHRC) at the Schulich School of Music of McGill University and will take up a position as Assistant Professor of Music at Brandeis Universirty in July 2016. Her monograph—Ars nova in Music and Medieval Thought: Making it New, 1300-1350 (under contract with Cambridge University Press)—explores the cultural and intellectual contexts that saw the emergence of new music-theoretical currents in fourteenth-century France. Desmond’s research into music notation employs conceptual models and tools from other disciplines to describe the ways in which music changes over time.
2000 YEARS OF SEEING SOUNDS: THE STORY OF MUSIC NOTATION

A lecture by Karen Desmond with musical examples sung by members of VivaVoce

Peter Schubert, director

Programme

Haec dies (first notated c. 900) plainchant

Seikilos Epitaph (c.100) Anon.

Epithalamica (after 1131) attr. Peter Abelard (1079-1142) plainchant

Haec dies, Musica Enchiriadis organum

Haec dies Anon.

two-part Notre-Dame Organum

Balaam de quo vaticinans (late 13th c.) ANON.

three-part motet

Garrit gallus / In nova fert / Neuma (c. 1317) attr. Philippe de Vitry (1291-1361)

three-part motet

Ma fin est mon commencement (c. 1360) Guillaume de Machaut (c. 1300-1377)

three-part rondeau

Tout par compas (late 14th c.) Baude Cordier (d. 1397/8?)

three-part rondeau

Two Puzzle Canons on Miserere (late 16th c.) attr. William Byrd (c. 1539-1623)

five-part motet

O decus ecclesiae Heinrich Isaac (c. 1450-1517)

Each VivaVoce concert is a uniquely captivating experience. The award-winning ensemble seduces listeners with virtuosic performances while conductor Peter Schubert provides a “way in” to the music, revealing its secrets with wit and charm. Critics have praised the angelic purity of VivaVoce’s tone in Renaissance motets and the rigor and intensity of their performances of contemporary repertoire. Whether singing Josquin, Brahms, or Berio, VivaVoce embodies the essence of the composer’s intentions.

Peter Schubert’s understanding of choral music is informed by his years of study with legendary pedagogue Nadia Boulanger, conducting study with Helmuth Rilling, and doctoral studies in music theory at Columbia University in New York City. A professor of music theory at the Schulich School of Music of McGill University since 1990, Schubert has published two textbooks on counterpoint and numerous articles on Renaissance music. Schubert has an astonishing ability to communicate complex and nuanced ideas about music in a way that charms both musical neophytes and experienced musicians.
Poster Session  
Thursday, May 19, 2016, 11h00–12h30

An MEI Score Alignment Application  
Andrew Horwitz, Andrew Hankinson and Ichiro Fujinaga

Bidirectional Conversion Between MEI and Abjad  
Jeffrey Treviño

Julius: A Web Interface for Realtime Collaborative and Scriptable MEI Document Editing  
Christopher Antila, Andrew Horwitz, Jeffrey Treviño, Simon Whitmell, and Sienna Wood

Sources of the Detmold Court Theatre Collection Visualization of combined cataloging and transcription processes using MEI, TEI and the Edirom  
Irmlind Capelle and Kristina Richts

A musicological edition in a virtual environment: Integrating the Anton Webern Gesamtausgabe in SALSAD  
Stefan Münnich

A new MEI module for encoding genetical processes  
Maja Hartwig, Richard Saenger, and Johannes Kepper

Music artificial intelligence use cases as motivation for music encoding design  
Tom Collins and Christian Coulon

Aggregation and Peer Review for Digital Projects in Music  
Timothy Duguid

Lessons learned in crowd-sourced encoding of public domain classical music scores  
Jim DeLaHunt

An MEI-based commercial application: customization and styling  
Zoltán Kőműves and Alexander Erhard

MEI and Polona: Confronting Strategies for Encoding Musical Materials in Digital Libraries  
Urszula Horoszko and Sonia Wronkowska
Acknowledgements

Many thanks to the following individuals and organizations for their support and assistance: Ana Maria Courrée and Bob Hutchings of Foodie Traiteur, Julie Cumming, Serge Filiatrault, Johanne Froncioni, Kate Herzberg, Kennedy Kanyang’onda, Ian Lorenz, Alexandre Parmentier, Jacob Sagrans, Jessica Thompson, Vi-An Tran, Devon Wilkinson and Assemble Ensemble, SSHRC, FRQSC, CIRMMT, the Schulich School of Music, and McGill University.

About the Schulich School of Music

Founded in 1904, the Schulich School of Music of McGill University embodies the highest international standards of excellence in professional training and research. The School is renowned for its programs in orchestra, opera, jazz, early music and contemporary music. Its status as a leader in sound recording and music technology provides unique possibilities for collaboration with the larger musical community. Recognized as one of the major music schools in North America, the Schulich School of Music has more than 850 students, 240 faculty members and top programs in research and technology. It hosts some 700 concerts and events each year.

McGill

Schulich School of Music
École de musique Schulich

CIRMMT Centre for Interdisciplinary Research in Music Media and Technology

Fonds de recherche Société et culture Québec

Social Sciences and Humanities Research Council of Canada
Conseil de recherches en sciences humaines du Canada

Canada