

MML16

Mapping the Musical Landscape of the 16th century

Julie Cumming, PI

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Co-investigators

- Ichiro Fujinaga, McGill
- Cory McKay, Marianopolis
- Peter Schubert, McGill
- Geneviève Bazinet, U of Ottawa

Collaborators

- Laurent Pugin, RISM Switzerland
- Andrew Hankinson, Bodleian Library, Oxford, and DIAMM
- Jane Hatter, U of Utah
- Remi Chiu, Loyola University, Baltimore
- Daniel Donnelly, U of Toronto, OISE
- Jenn Riley, McGill Libraries

Studying the musical landscape

How do we track the way music moves across space and time?

Through study of the prints and manuscripts in which the music survives.

Searchable online database

including inventories of all the surviving prints **and** manuscripts of polyphonic music in the sixteenth-century

The inventories will link to online images, and include metadata on:

Genres, dates, provenance, current location, and type of source

Scholars will be able to contribute their own inventories

For the first time all the inventories will be able to speak to each other

A Cantus Database for Polyphonic Music

Types of searches (could use RDF)

All the pieces in a single source (sortable by genre and composer)

All the sources of a single piece (sortable by date, format, print or manuscript, etc.)

All the motets found in Italian prints between 1560 and 1575

Pieces found in both Italian (Catholic) and German (often Protestant) sources

Optical music recognition for mensural notation

Already beginning (Martha Thomae, Laurent Pugin, and Jorge Calvo-Zaragoza and David Rizo)

- Automated incipits (for disambiguation of pieces with the same title)
- Automated transcription from images of original sources
 - Searchable symbolic notation
 - Performable scores

Collaboration with RISM

Discussions have begun with

Klaus Pietschmann

Laurent Pugin

Jennifer Ward

We've begun by comparing the fields in different catalogues:

- RISM: print and online (Muscat)
- DIAMM
- The Census Catalogue
- H. M. Brown's *Instrumental Music Printed before 1600*

Research themes: Musical border crossings

- Crossing the confessional divide: music shared by Catholics and Protestants
- European music abroad (sources containing European music outside Europe)
- The lighter side of the madrigal: the lighter Italian genres, their regional origins, and their dissemination outside of Italy
- Sacred and secular: masses and magnificats modeled on secular works (why and how were French chansons, Italian madrigals, and German songs used as the basis for sacred music?)

Each theme provides a window into how music functioned in the past, and also has parallels in modern society.

Thank you!

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