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An MEI-based standard encoding for hierarchical music analyses Rizo, D., Marsden, A.A. 1/03/2019 In: International Journal on Digital Libraries. 20, 1, p. 93-105. 13 p. Journal article. Music analysis by computer: ontology and epistemology Marsden, A. 2016 In: Computational music analysis. Springer p. 3-28. 26 p. Chapter (peer-reviewed)

Written by leading experts, this volume provides a picture of the realities of current ICT use in musicology as well as prospects and proposals for how it could be fruitfully used in the future. Through its coverage of topics spanning content-based sound searching/retrieval, sound and content analysis, markup and text encoding, audio resource sharing, and music recognition, this book highlights the breadth and inter-disciplinary nature of the subject matter and provides a valuable resource to technologists, musicologists, musicians and music educators. It facilitates the identification of worthwhile goals to be achieved using technology and effective interdisciplinary collaboration.

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This book provides an in-depth introduction and overview of current research in computational music analysis. Its seventeen chapters, written by leading researchers, collectively represent the diversity as well as the technical and philosophical sophistication of the work being done today in this intensely interdisciplinary field. A broad range of approaches are presented, employing techniques originating in disciplines such as linguistics, information theory, information retrieval, pattern recognition, machine learning, topology, algebra and signal processing. Many of the methods described draw on well-established theories in music theory and analysis, such as Forte's pitch-class set theory, Schenkerian analysis, the methods of semiotic analysis developed by Ruwet and Nattiez, and Lerdahl and Jackendoff's Generative Theory of Tonal Music. The book is divided into six parts, covering methodological issues, harmonic and pitch-class set analysis, form and voice-separation, grammars and hierarchical reduction, motivic analysis and pattern discovery and, finally, classification and the discovery of distinctive patterns. As a detailed and up-to-date picture of current research in computational music analysis, the book provides an invaluable resource for researchers, teachers and students in music theory and analysis, computer science, music information retrieval and related disciplines. It also provides a state-of-the-art reference for practitioners in the music technology industry.

This is an introduction and practical guide to how humanists use the digital to research, organize, analyze, and publish findings.

"A huge investment has been made in digitizing scholarly and cultural heritage materials through initiatives based in museums, libraries and archives, as well as higher education institutions. The 'Digital Economy' is an important component of institutional planning, and much attention is given to the investment in digital projects and programmes. However, few initiatives have examined the actual use, value and impact of digital collections, and the role of digital collections in the changing information environment. As the creative, cultural and educational sector faces a period of restricted funding, it is timely to re-examine the use of the digital collections that have been created in the past twenty years, and to consider their value to the institutions that host them and to the communities of users they serve. This book brings together a group of international experts to consider the following key issues: What is the role of digital resources in the research life cycle? Do the arts and humanities face a 'data deluge'? How are digital collections to be sustained over the long term? How is use and impact to be assessed? What is the role of digital collections in the 'digital economy'? How is public engagement with digital cultural heritage materials to be assessed and supported? This book will be of interest to academics, librarians, archivists and the staff of cultural heritage organizations, as well as funders and other key stakeholders with an interest in the development and long term sustainability of digital collections."--Publisher's website.

Digital Humanities is becoming an increasingly popular focus of academic endeavour. There are now hundreds of Digital Humanities centres worldwide and the subject is taught at both postgraduate and undergraduate level. Yet the term 'Digital Humanities' is much debated. This reader brings together, for the first time, in one core volume the essential readings that have emerged in Digital Humanities. We provide a historical overview of how the term 'Humanities Computing' developed into the term 'Digital Humanities', and highlight core readings which explore the meaning, scope, and implementation of the field. To contextualize and frame each included reading, the editors and authors provide a commentary on the original piece. There is also an annotated bibliography of other material not included in the text to provide an essential list of reading in the discipline. This text will be required reading for scholars and students who want to discover the history of Digital Humanities through its core writings, and for those who wish to understand the many possibilities that exist when trying to define Digital Humanities.

Traditional critical editing, defined by the paper and print limitations of the book, is now considered by many to be inadequate for the expression and interpretation of complex works of literature. At the same time, digital developments are permitting us to extend the range of text objects we can reproduce and

investigate critically – not just books, but newspapers, draft manuscripts and inscriptions on stone. Some exponents of the benefits of new information technologies argue that in future all editions should be produced in digital or online form. By contrast, others point to the fact that print, after more than five hundred years of development, continues to set the agenda for how we think about text, even in its non-print forms. This important book brings together leading textual critics, scholarly editors, technical specialists and publishers to discuss whether and how existing paradigms for developing and using critical editions are changing to reflect the increased commitment to and assumed significance of digital tools and methodologies.

From the Fairlight CMI through MIDI to the digital audio workstations at the turn of the millennium, *Modern Records, Maverick Methods* examines a critical period in commercial popular music record production: the transformative digital age from the late 1970s until 2000. Drawing on a discography of more than 300 recordings across pop, rock, hip hop, dance and alternative musics from artists such as the Beastie Boys, Madonna, U2 and Fatboy Slim, and extensive and exclusive ethnographic work with many world-renowned recordists, *Modern Records* presents a fresh and insightful new perspective on one of the most significant eras in commercial music record production. The book traces the development of significant music technologies through the 1980s and 1990s, revealing how changing attitudes and innovative techniques of recording personnel reimagined recording processes and, finally, exemplifies the impact of these technologies and techniques via six comprehensive tech-processual analyses. This meticulously researched and timely book reveals the complexity of recordists' responses to a technological landscape in flux.

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