The Barry S. Brook Center for Music Research and Documentation

Répertoire International de Littérature Musicale

global digital music studies

A Conference in Honor of Barbara Dobbs Mackenzie

12–13 April 2023

CUNY | GRADUATE CENTER

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Global Digital Music Studies

The Barry S. Brook Center for Music Research and Documentation
Répertoire International de Littérature Musicale

Conference organized and program edited by
Tina Frühauf & Zdravko Blažeković

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The Graduate Center
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The program of the conference closed on 27 March 2023.

All presentations and discussions are recorded for archival purposes.

Welcome

Dear Colleagues,

On behalf of Répertoire International de Líttérature Musicale and The Barry S. Brook Center for Music Research and Documentation, we wish to welcome you to **Global Digital Music Studies,** a two-day international conference that is devoted to the intersections of the digital world and musicology at large.

We are delighted to see participants from over a dozen countries and to have papers and posters of broad inquiry as well as two thought-provoking workshops. In addition to a strong international presence, the participation of historical musicologists, ethnomusicologists, librarians, pedagogues, technologists, and theorists, embodies Barry S. Brook's vision and legacy, which this conference aims to advance— for the study of music to transcend national, cultural, and disciplinary boundaries.

The past decades have seen rapid advancements in the development of digital technologies in the field of music studies. Scholars have shown much interest and concern for digital editions of music and streamed music, and have discovered the potential of digital resources during the COVID-19 pandemic. Bringing together scholars from different domains, we eagerly anticipate a dialogue that touches upon broader issues in the interconnection of music and the digital world. In this way, we hope that the conference will provide a platform for new ideas, instigating an exchange of knowledge, and thus leading to new insights and collaborations.

This conference would have been impossible without the assistance of The Graduate Center of The City University of New York, which has supplied the conference venue and technical aid. I am especially grateful for the participation of my colleagues at RILM: to Onalenna McDennan for providing administrative and organizational assistance, and to various colleagues who offered to serve as session chairs and speakers and whose names are sprinkled throughout the program. A hearty thanks to EBSCO for their support of the conference.

On behalf of The Brook Center and RILM, I am extending best wishes for an exciting forum for learning, sharing, and exchange.

— Tina FRÜHAUF

Barbara Dobbs Mackenzie

In its fifty-five year long history, Répertoire International de Littérature Musicale (RILM) had only four editors-in-chief, and the tenure of Barbara Dobbs Mackenzie lasted the longest. By its significance, her tenure stands on par with the tenure of RILM's founder Barry S. Brook. She worked at RILM from 1992 through 2022, first as Editor, and from 1996 to 2022 as its Editor-in-Chief and Executive Director. In 1999 Mackenzie became Director of the Barry S. Brook Center for Music Research and Documentation, a scholarly facility at the CUNY Graduate Center that promotes and provides a setting for wide-ranging research and documentation activities in music. She was president of the International Association of Music Libraries, Archives, and Documentation Centres (IAML) for a four-year term beginning August 2013. In addition, before its merger with the National Information Standards Organization (NISO), she held a one-year post of president of NFAIS (National Federation of Advanced Information Services), a global, non-profit membership organization serving those who create, aggregate, and organize authoritative information online.

Barbara Mackenzie has been instrumental in driving forward RILM's mission to document the world's knowledge on all musical traditions, and to make this knowledge accessible to research and performance communities worldwide via digital collections and advanced tools. Under her guidance, RILM has expanded by creating close to three dozen new positions, thereby making the organization the most important self-supported employer for musicologists outside the academy. When Mackenzie joined RILM, the count of bibliographic records in *RILM Abstracts of Music Literature* was in the tens of thousands. By the time of her retirement, the number was over 1.3 million. Such a collection of records covering all types of publications on all kinds of musics, from around the globe, and in numerous languages—is a resource that many disciplines in the humanities do not have. *RILM Abstracts* is a bibliographic monument that continues to be relevant.

Barbara Mackenzie has also expanded the scope of RILM by adding new tools for music research: *MGG Online*, *RILM Music Encyclopedias*, and the full-text enhancement of *RILM Abstracts*, all of which provide instant access to content music researchers need. Under her directorship, RILM developed its own platform, Egret, which offers music researchers not only access to encyclopedic knowledge, but also cutting-edge technology that unearths important scholarship. With her vision of expanding RILM into new directions, Barbara Mackenzie has in many ways changed the accessibility and sustainability of literature on music.

This conference honors the thirty years of service of Barbara Dobbs Mackenzie, whose impact on music research has been immense.

— Tina FRÜHAUF & Zdravko BLAŽEKOVIĆ

Barbara Dobbs Mackenzie

Barbara Dobbs Mackenzie in 1998, stopping in Paris on her way to the IAML Conference in San Sebastián/Donostia.

Global Digital Music Studies

Wednesday, 12 April 2023

Martin E. Segal Theatre

8:30–9:00

REGISTRATION

9:00

WELCOME AND OPENING REMARKS

Tina FRÜHAUF

Director of the Barry S. Brook Center for Music Research and Documentation
Executive Director of Répertoire International de Littérature Musicale

Timothy CURTIS

Secretary of the Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO

9:45–11:15

THE R-PROJECTS: RESEARCH RESOURCES AND DIGITIZATION

Laurent PUGIN (Répertoire International des Sources Musicales), *Digital scholarship and access to encoded music scores: Challenges and opportunities*

Jennifer WARD (Répertoire International des Sources Musicales), *RISM and RILM, intersections and incipits*

Benjamin KNYSAK (Répertoire International de la Presse Musicale), *"In the bibliography equal rights for all!": Perceptions of value in music literature*

Chair: Zdravko BLAŽEKOVIĆ

Coffee Break

Program

Wednesday, 12 April 2023
Martin E. Segal Theatre

11:30–13:00

Carsten WERNICKE (Leuphana Universität Lüneburg & Universität Koblenz), *Musicking between faces: MusickingFaces as interfaces and surfaces of metaphorical, sonic, and environmental couplings*

Tal VAIZMAN / Gal HARPAZ (The Open University of Israel), *Learning music using online tutorials: Predicting amateur musicians' music self-efficacy in two international studies*

Aleksandra MARKOVIC (Donemus Publishing), *Forbidden music regained: Collaborative approaches to (re)discovering music*

Chair: Jadranka VAŽANOVÁ

14:00–15:30

Andrea PUENTES-BLANCO (Institución Milá y Fontanals de Investigación en Humanidades, Barcelona), *Digital* Susanne un jour*: How digital tools change the way in which we think and analyze Renaissance imitation Masses*

Adam FILLABER / Marco GURRIERI / Christophe GUILLOTEL-NOTHMANN (CNRS/Institut de Recherche en Musicologie – Paris), *Tonalities: Musical systems and their histories revisited through modeling and collaborative score annotation: A case study on "directed progressions" in the secular works by Josquin and his contemporaries*

Kevin MADILL (The University of British Columbia), *Discovery of Castiglioni manuscripts at the University of British Columbia Library and the role of digital technologies*

Chair: James MELO

Wednesday, 12 April 2023
William P. Kelly Skylight Room, Ninth Floor

11:30–13:00

Nico SCHÜLER (Texas State University), *Rediscovering African-American music business after the Civil War: Digital tools and digital sustainability*

MU Qian (Répertoire International de Littérature Musicale), *Empowering marginalized voices digitally: Decolonizing Chinese minority music research through RILM editing*

Gisa JÄHNICHEN (Shanghai Conservatory of Music), *Digitally born collections of the ATML and their possible impact on Laos's future: Filling the white on the map*

Chair: Russell SKELCHY

14:00–15:30

Tatjana MARKOVIĆ (University of Music and Performing Arts Vienna), *Archive: Politics and technologies of memory*

Stephanie MERAKOS (Music Library of Greece "Lilian Voudouri"), *From collecting music to sharing it with the world: The case of the Music Library of Greece*

Katalin KIM (Research Centre for the Humanities, Institute for Musicology of the Eötvös Loránd Research Network), *19th-century music history of Hungary under construction in the information age*

Chair and Convener: Tatjana MARKOVIĆ

Program

Wednesday, 12 April 2023

Martin E. Segal Theatre

16:00–17:30

Abimbola KAI-LEWIS (York College), *"Roses on the ground": Music for respair during a pandemic*

Alyssa MICHAUD (Ambrose University), *Digital performance, nostalgia, and audience engagement at ABBA Voyage*

Luka DOURIDAS (Répertoire International de Littérature Musicale), *Marginalia, mentalities, and the dilemma of digital preservation*

Chair: Philippe VENDRIX

Wednesday, 12 April 2023

William P. Kelly Skylight Room, Ninth Floor

17:30–18:00

Poster Presentations

Michael CROWLEY (The City College of New York), *Curating sound collections with Springshare: A case study*

Kevin ROGER (Centre d'Etudes Supérieures de la Renaissance, Université de Tours), *MUSICA2, Huma-Num consortium in digital musicology*

18:00–20:00

Opening Reception

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3 Key Steps to Conducting Global Music Research

1

Begin with a comprehensive subject index
Répertoire International de Littérature Musicale (RILM) publishes the seminal abstracted and indexed bibliography committed to the comprehensive coverage of music scholarship in all countries and languages: *RILM Abstracts of Music Literature*.

2

Search encyclopedic information across disciplines and regions
RILM Music Encyclopedias is an ever-expanding full-text compilation of reference works, most of which are not available anywhere else online. Its cross-searchable content spans multiple countries and languages.

3

Discover full-text periodicals
RILM Abstracts of Music Literature with Full Text enhances *RILM Abstracts of Music Literature* with searchable, cover-to-cover, regularly updated full-text content.

Program

Thursday, 13 April 2023
Martin E. Segal Theatre

9:30–11:00

Balakrishnan RAGHAVAN (University of California Santa Cruz), *15th-century musician-saint, a 21st-century musician, and the Internet in India*

Clara BYOM / Christina CROWDER (Klezmer Institute)**,** *The Klezmer Archive project: Digital innovation for documenting musics of oral tradition*

Marusa LEVSTEK (Royal Holloway, University of London)*, "It all makes us feel together": Young people's experiences of virtual groups*

Chair: Georg BURGSTALLER

Coffee Break

11:30–13:00

Javier Rivas RODRIGUEZ / Esther CAVETT / Caroline GLEASON-MERCIER / Rhys SPAREY (King's College London), *Digital pedagogies and music outreach work in the age of COVID-19*

Lee WATKINS (Rhodes University), *What happens next? Digital return at the International Library of African Music in South Africa and the revivalism of amaXhosa and tshaVenda music cultures*

Mui KATO (Goldsmiths, University of London), *Studying AI music through the lens of liveness: A case study of AI Misora Hibari*

Chair: Michael LUPO

Thursday, 13 April 2023
William P. Kelly Skylight Room, Ninth Floor

9:30–11:00

Philip PONELLA / Anthony TADEY (Indiana University), *Preservation of, access to, and pedagogy with digital audio and video at Indiana University*

Tom WAGNER / Laryssa WHITTAKER (Royal Holloway, University of London), *Musicking in the metaverse: Emerging patterns of participation in virtual live concerts*

Francis DZAKEY (University of Cape Coast), *Towards digital pedagogies for music education: The Ghanaian paradigm*

Chair: Joseph ORCHARD

11:30–13:00

WORKSHOP

Sandria P. BOULIANE / Linda PEARSE / Margaret WALKER (Université Laval / Mount Allison University / Queen's University), *Music studies, digital humanities, and decolonization: Potential, problems, and promise*

Program

Thursday, 13 April 2023
Martin E. Segal Theatre

14:00–15:30

Shannan BAKER / Monique INGALLS (Baylor University), *Challenging musical canons: Decolonizing university classrooms and Christian congregations through the digital humanities*

LI Jiu (King's College London), *Performing long works beyond traditional concert paradigms in the digital age*

Rima POVILIONIENĖ (Lietuvos muzikos ir teatro akademija, Vilnius), *Launching an interactive database: Digital documentation and critical edition of Čiurlionis's piano works*

Chair: Maria ROSE

Coffee Break

16:00–18:00

Jaana SERRES (University of Groningen), *Reappropriating the market: Strategies from the South in the age of global digital music*

Nana AMOWEE DAWSON (University of Cape Coast), *KODZI: My creative intermediation in resuscitating traditional African-Ghanaian-Akan folklore*

Paula Aguilera MARTÍNEZ / Eva Pérez HERRERO (Universitat Autònoma de Barcelona), *From digital to physical: The digitization of live performance in queer spaces in Barcelona*

Richard FREEDMAN (Haverford College), *From score to screen: Renaissance counterpoint and digital musicology*

Chair: Beatriz GOUBERT

Thursday, 13 April 2023
William P. Kelly Skylight Room, Ninth Floor

14:00–15:30

Jennifer BAIN / Julie CUMMING / Ichiro FUJINAGA / Debra LACOSTE (McGill University), *SIMSSA Project and beyond: LinkedMusic and DACT*

James CASSARO (University of Pittsburgh), *Implementing a digital humanities project into traditional music bibliography seminars*

Federica RIVA (Conservatorio di Musica di Stato "Antonio Scontrino"), *The digital challenge in music research: Issues, expectations, and results of the Italian experience from a librarian's perspective*

Chair: Barbara Dobbs MACKENZE

3498, Third Floor

16:30–17:30

INTERACTIVE SESSION

Georg BURGSTALLER / Guillaume HÉRRISON (Répertoire International de Littérature Musicale), *MGG Online inside out*

17:30–18:00

TOUR OF THE BARRY S. BROOK CENTER FOR MUSIC RESEARCH AND DOCUMENTATION AND RILM

Thursday, 13 April 2023

William P. Kelly Skylight Room, Ninth Floor

18:00–20:00

Reception in Honor of Barbara Dobbs Mackenzie

OVERTURE
Frederic HAND, "Ballade for Astor Piazzolla"
Alfredo GOBBI, "A Orlando Goñi"
Juan FALÚ, "Taficeña y Buscapié"

Federico DÍAZ, guitar
DMA, The CUNY Graduate Center

GREETINGS
Tina FRÜHAUF
Director of the Barry S. Brook Center for Music Research and Documentation
Executive Director of Répertoire International de Littérature Musicale
The CUNY Graduate Center

Steve EVERETT
Provost and Senior Vice President
The CUNY Graduate Center

FROM THE DIRECTORS OF THE BROOK CENTER PROJECTS
Ensemble for the Romantic Century Seminars (James MELO)
Foundation for Iberian Music (Anton PIZÀ)
International Foundation for the Theory and Analysis of World Musics (Lawrence SHUSTER)
Music in Gotham: The New York Scene (John GRAZIANO)
Répertoire International de Littérature Musicale (Tina FRÜHAUF)
Research Center for Music Iconography (Zdravko BLAŽEKOVIĆ)
Xenakis Project of the Americas (Sharon KANACH)

H. Robert COHEN
Répertoire International de la Presse Musicale

Abstracts of Individual Papers

Jennifer BAIN / Julie CUMMING / Ichiro FUJINAGA / Debra LACOSTE (McGill University), *SIMSSA Project and beyond: LinkedMusic and DACT*

The Single Interface for Music Score Searching and Analysis (SIMSSA) project (funded by SSHRCC, the Social Sciences and Humanities Research Council of Canada) is in its eleventh and final year. At its core is a system for large-scale processing of music scores, particularly for neume notations. It converts images of manuscripts into a computer-readable format using optical music recognition technologies. We present its history and demonstrate the digital technologies involved: machine learning, the International Image Interoperability Framework, the Music Encoding Initiative, and computer pedagogy. These systems, several supported by communities of researchers thus reinforcing sustainability, allow us to search the musical content of manuscripts; the searches then return us to images of the original sources. These tools also allow us to digitally compare variant versions and to explore the musical languages of individual regions and composers, such as chant in the Low Countries. On a global scale, these tools will help identify the histories of manuscripts that have traveled around the world either as souvenirs or a result of colonialism. We will also introduce two new initiatives that build on the work we have achieved with SIMSSA. LinkedMusic is another SSHRCC Partnership project (2022–29) where we will focus on metadata aggregation for all types of musical information worldwide. Although content-based musical searches are now possible, those involving both metadata and content are still difficult. We plan to make it possible to query multiple online music databases simultaneously from a single interface. The Digital Analysis of Chant Transmission (DACT) project extends the previous work of the Cantus Database. Our objective is to build interoperability amongst databases and repositories through partnerships and shared metadata schemas to enable discovery about how chant repertories were transmitted across time and space. Together these projects will increase and facilitate access to worldwide musical heritage.

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Shannan BAKER / Monique INGALLS (Baylor University), *Challenging musical canons: Decolonizing university classrooms and Christian congregations through the digital humanities*

The authors of *Transformative Digital Humanities* (2020) argue that the discipline of digital humanities not only carries the potential to revolutionize research methods, but also to promote causes of self-representation and social justice through "reexamination and reconstitution of existing [cultural] canons." This paper describes the digital humanities project Nigerian Christian Songs, whose genesis is in part a critical intervention into the perpetuation of one such musical canon: a body of non-Western Christian hymns labeled "global song". Many White North American and European Christians sing global song to identify with Christians from different countries and cultures. Marissa Moore (2018) and Lim Swee Hong (2019) note, however, that a small number of self-appointed global song curators and publishers exert a disproportionate influence in determining what is included in the repertoire. Global song thus often reinforces essentialist stereotypes, creating a Christian Other that upholds, rather than challenges, the power imbalances of "well-meaning whiteness" (Moore 2021). North American Christian universities and seminaries have been complicit in perpetuating this musical canon of Christian Otherness. But how might these institutions instead enable cross-cultural understandings of congregational musicking, encourage local control of cultural representation, and engage students, leaders, and churchgoers in transformative partnerships? This paper addresses this question by chronicling the creation of Nigerian Christian Songs, an interactive, multimedia website created by music doctoral students at Baptist universities in Nigeria and the United States. The Nigerian Christian Songbook was created based on survey responses and interviews that challenge the limited global song "canon" through the inclusion of diverse songs and styles sung in their churches. The website amplifies the Nigerian students' perspectives as not only the creators, but also the interpreters of their own ecclesial music traditions. This project provides a model for international research collaboration and highlights the transformative potential of digital humanities to aid in decolonization efforts.

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Clara BYOM / Christina CROWDER (Klezmer Institute), *The Klezmer Archive project: Digital innovation for documenting musics of oral tradition*

Klezmer, the instrumental music of the Ashkenazic Jews of Eastern Europe, was and continues to be a transnational music based in oral tradition. Members of the klezmer community have long dreamt of a centralized repository for tunes and their ethnographic context, but creating such a resource within current archival structures leaves out a critical source of knowledge—klezmer culture bearers— whose deep understanding of repertoire, history, and folklore is of extraordinary value, but it is only available to the whole community when it is collected and organized. With this in mind, the Klezmer Archive (KA) project will create a universally accessible, useful resource for interaction, discovery, and research on available information about klezmer music. The resource will combine knowledge graphs with features of knowledge engines, music information retrieval (MIR), preexisting and novel tools for search, front-end design based on the principles of generous interfaces, and corpus-specific metadata ontology. This presentation will highlight challenges of documenting musics of oral tradition and the KA team's proposed solutions. The Klezmer Archive resource will solve problems more broadly found in the organization of information about orally-transmitted folklore and in the documentation of transnational cultures. While the international, multigenerational klezmer community of practitioners-scholars-teachers is the primary audience for the resource as a whole, projects in the humanities will be able to use and adapt all open-source tools and concepts created by the KA team. Integrating musical search and analytical tools will make a corpus of non-classical Western music available to a wide audience of researchers and teachers in musicology, corpus studies, and ethnomusicology. Deploying the power of knowledge engine technology together with robust, domain-specific ontologies will allow culture bearers and archivists to work together to tell the story of communities, arts, and cultures in a more comprehensive way than has been previously possible.

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Abstracts of Individual Papers

James CASSARO (University of Pittsburgh), *Implementing a digital humanities project into traditional music bibliography seminars*

Traditional graduate music bibliography seminars have focused on introducing students to the major resources, both online and in print, that help to foster effective and efficient research. However, the research landscape is rapidly changing. While the typical term project for such courses is a written paper, recent interest in digital humanities has allowed students to see their research interests in a new, visually oriented way. This paper outlines the interpolation of a digital humanities project into a traditional music bibliography course at the University of Pittsburgh. Working in conjunction with the digital scholarship librarian, students are introduced to the basic application of digital humanities to music and look at some successful examples of such projects, which provides context and ground the students with the necessary background to create a digital humanities project on a topic of their choosing. Hands-on demonstrations of a variety of open access platforms, such as Timeline JS, Omeka, and ESRI StoryMaps, complete the toolbox needed to create individual projects on a topic of the students' choosing. Finished projects are presented to the public, and are graded on several levels, including if there is a strong theme at the core of the project, whether the project displays evidence of thoughtful engagement with its subject, and if the platform used is appropriate for the treatment of the subject. This paper provides an overview of the successes, pitfalls, and areas for future consideration, with an end result of building the necessary skills for others to interpolate similar projects into their own bibliography courses.

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Esther CAVETT / Caroline GLEASON-MERCIER / Javier Rivas RODRIGUEZ / Rhys SPAREY (King's College London), *Digital pedagogies and music outreach work in the age of COVID-19*

The COVID-19 pandemic forced many music schools to shift their activity online, significantly changing their curricula, assessment, teaching methods, and technologies employed. This paper considers the case of the King's-St George Music Academy, a community music school and outreach initiative based in Southwark, London. At this school, King's College London music students, mentored by a local teacher, facilitate music-making sessions for primary school children of the area. In March 2020, as the pandemic worsened, the Academy put in place online infrastructure, and later, as restrictions started to be lifted, a hybrid model was adopted which combined virtual and in-person interaction. Drawing on ethnographic research conducted with students, parents, teaching assistants, and coordinators over a period of five years (before, during and after the pandemic), we explore the social and affective impact of online tuition and digital technologies on participants. In doing so, a unique case study is offered that considers both the benefits of digital pedagogies for music studies—in the wider context of inequality and underrepresentation—as well as the challenges and shortcomings faced by educators and students in online and hybrid teaching environments. The paper will be presented by the coordinator of the project and several teachers, a collaborative endeavor inspired by the ethos of the Academy.

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Nana Amowee DAWSON (University of Cape Coast), *KODZI: My creative intermediation in resuscitating traditional African-Ghanaian-Akan folklore*

The genuine soul manifestation of culture is primarily a collective art, preserved for future generations in its aesthetics or artistic subgenres. It is via these avenues and channels that consciousness is created, knowledge is disseminated, culture and morals are upheld, and the basis of human existence is reinterpreted for the benefit of society. The Fourth Industrial Revolution (4IR) and technological advancements in recent years have helped cultures all over the world identify and gather intangible cultural heritage, including expressions and manifestations, for preservation via research, protection, promotion, enhancement, and/or transmission. The development of increasingly diversified and culturally adaptable art forms and styles is being aided by this global phenomenon, although being less progressive in some regions of the world, including Ghana. This paper aims to expose my artistic intent to preserve the Kodzi, traditional Akan folklore, using practice-led research as a method of inquiry, Sustainable Development Goal 11 and UNESCO's Call for Safeguarding Intangible Cultural Heritage as my artistic/aesthetic motivations for this quest, and more generally as a foundation and purpose for this project. I envisage that the successful implementation and realization of this resuscitation process will further birth the following novelties viz: a new visual musical form ("kodzi"); a hub/domain to house/store African musical arts (abrewaarkyvs.com); a potential oral tradition scoring tool (druvito); and a solar-powered-multimedia-digital device (diari) made of recycled plastic materials. This initiative may encourage cross-disciplinary approaches to knowledge construction, which would help create a more sustainable future and a healthy environment for African/Ghanaian societies.

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Luka DOURIDAS (Répertoire International de Littérature Musicale), *Marginalia, mentalities, and the dilemma of digital preservation*

All archivists know and fear loss. Histories are full of stories of lost artifacts, expunged records, and burned libraries—some of which fade into myth, becoming yet further aberrations upon the record whose failings they purport to lament. The most tragic losses, perhaps, are those which are accidental; even more tragic, still, are those losses which were not only avoidable, but unintended consequences of conscious attempts to prevent them. One edge case in print preservation is the dilemma of marginalia and its cousins: handwritten annotations, markups, or highlights that color the original text with the thoughts and reactions of an often anonymous reader, and which are often considered aberrations and thusly ignored, discarded, or erased. Yet marginalia, of course, often enrich the text, especially by means of formal practices of scholia and glosses. Beyond these more standard forms, however, if we analogize the act of reading print—typically an internal experience—alongside more shared experiences like storytime, live music, debate, theater, or film, it's easy to see how anonymous, reactive marginalia in particular can offer a dimension of experience typically missing from the process of reading. As I explore the rich tradition of reader annotations—both scholarly and offhand, sanctioned and subversive—I ask how these records might contribute to a history of mentalities: a subdiscipline concerned with the beliefs, opinions, and worldviews of a person or persons in a particular time

and space in history. Through historical precedents and personal discoveries, I demonstrate that, even when written anonymously, reactive marginalia can be a form of preservation, not necessarily deterioration, and suggest ways that the digital humanities can preserve these idiosyncratic windows into the past, else risk them eluding the historical record forever.

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Francis DZAKEY (University of Cape Coast), *Towards digital pedagogies for music education: The Ghanaian paradigm*

This paper seeks to examine the role of computer technology usage for music education in Ghanaian senior high schools. It surveys the use of computer technology for music education, and specifically seeks to determine the status of technology usage in music education in schools, explore and outline the instructional prospects for computer usage in music education, and establish the role of computer technology in the teaching of music. As such it relies on descriptive survey research methods. Targeting music teachers and students as respondents, data was collected from the respondents using questionnaires, interviews, and observation. Digital pedagogies for music education are present in and accessible to Ghanaian schools but their use is not adequate for music education. Lack of competence among some music teachers and incoherent digital pedagogies policy hindered proper application of computer technology in the field of music education. In light of these findings, recommendations for application of computer technology in the field of education for improvement and further course action by appropriate authorities are made.

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Adam FILLABER / Christophe GUILLOTEL-NOTHMANN / Marco GURRIERI (CNRS/Institut de Recherche en Musicologie – Paris), *Tonalities: Musical systems and their histories revisited through modeling and collaborative score annotation: A case study on "directed progressions" in the secular works by Josquin and his contemporaries*

The modal-tonal organization of European music is decisive for its inner coherence, its dramatic plot and, ultimately, for its artistic meaning. Research over the past decades has led to a better understanding of the so-called common practice (ca. 1650–1900). However, it has not been possible yet to fully grasp underlying systems in music that lie outside this framework, i.e. modal music and music that neither belongs to modality nor is part of the tonal system. The pilot study Tonalities, as part of the Polifonia project (EU Horizon 2020 Programme, RIA), is building on previous works that relate the musical system to its history (Dahlhaus 1968), that grant early music other conditions of truth than tonality (Wiering 2001), and that make use of statistical methods (Meeùs 2003). The pilot embraces the open linked data paradigm to reference online score collections (ChoralWiki, IMSLP, The Josquin Project, etc.) and to explore them through a quantitative-qualitative approach. This approach consists of providing ontologies of different (historical or contemporaneous) music theories and applying them to musical works through a dedicated interface combining AI and human annotations. In this way, scholars may grasp how distinct theoretical viewpoints bring to light different musical structures; confront analytical interpretations; look "inside" theories and works; understand how both evolve in time; and ultimately uncover parts of their underlying system based on an argued, documented and authored viewpoint. This paper illustrates the potential of Tonalities through a case study on "directed progressions" (Fuller 1992) in secular polyphonic works by Josquin des Prez and his contemporaries. Contributing to previous works (Guillotel-Nothmann 2019, Ceulemans 2019, 2021), the results obtained on what can be termed the '"plagal complex"' show how the technologies and methodologies applied are likely to renew our knowledge of the modal-tonal system and its evolution between the 15th and 16th centuries.

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Gal HARPAZ / Tal VAIZMAN (The Open University of Israel), *Learning music using online tutorials: Predicting amateur musicians' music self-efficacy in two international studies*

Online music tutorials (OMT) have become highly popular in the digital age, offering YouTube users and artist followers a chance to learn how to play new songs in an informal way. The learning method affects learning habits, skills, the learners, and the teachers alike, and its significance was highlighted during COVID-19 social distancing. Two studies were conducted exploring the relationships between amateur musicians' characteristics while using OMT, including music self-efficacy (MSE), personal characteristics (grit and self-esteem), practicing habits, and OMT preferences while learning to play a new song. Participants in the first study, conducted between October and December 2019, were 307 amateur musicians (female-110, male-197) from 26 countries, aged 16 to 55 (mean=27.5). In the second study, conducted in April 2021, participants were 409 amateur musicians (female-155, male-254) from 30 countries aged 17 to 59 (mean=25). Participants answered valid research questionnaires including preferences for autonomy OMT (foster independent learners and incorporate knowledge) vs. dependent OMT (based mainly on imitation and providing little further knowledge). The approach to OMT was leaning on help-seeking orientation theory, stating that OMT use is a form of help-seeking in the digital age, which could be fostering a dependent or an independent learner. The results indicated that Grit, self-esteem, preferences of autonomy OMT, playing with others, and weekly hours of playing, were positive predictors of MSE. Preferences for dependent OMT were negatively correlated to MSE. Studying with a teacher was positively correlated with MSE in the first study, but the results were not duplicated – indicating the possible effect of COVID-19. The uniqueness of the study lies in using personal characteristics and learning habits as MSE predictors among amateur musicians. Data were collected before and amid the Covid-19 worldwide impact, and should be further explored post Covid-19.

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Abstracts of Individual Papers

Eva Pérez HERRERO / Paula Aguilera MARTÍNEZ
(Universitat Autònoma de Barcelona), *From digital
to physical: The digitization of live performance in
queer spaces in Barcelona*

The COVID-19 pandemic marked a turning point in the relation
between digital technologies and performing arts, as artists and
producers were forced to find new ways of sharing their projects
through technology. As a result, multiple digital events were created
that have remained extant, such as digital raves or online queer
clubs. These spaces allow us to study the creation of non-physical
bodies, which empower artists to embody identities that transcend
the limits of Western gender. The rewriting of the subject (García
Manso et al, 2016) is hereby explored through the creation of a
cyberself (Waskul, Douglass 1997; Brophy 2010), a digital body
that applies technology to materialize an image that may or may
not conform to either strictly masculine or feminine expectations.
Following this idea, it is key to understand how performing arts
have provided an ideal space for the exploration of non-binary
identities. Because it is generally understood that there is a
layer of fiction to what happens on stage and artists are simply
performing a musical persona (Auslander 2021), there are certain
limits that can be transgressed, like artist Luna Ki openly wearing a
trans-masculine packer and binder while dressing highly feminine
on stage. This is proof that the translation of digital performing
practices into physical spaces cannot be forgotten in the study of
what should be considered hybrid spaces, given that the border
between physical and digital spaces is no longer tangible. Barcelona,
a city that has long worked to implement socio-political strategies
to create a "distinctive nightlife" oriented towards the exhibition
of social prestige (Nofre 2010, 2015), has clearly adopted the
aforementioned new tendency in performing arts. The best example
is the case of Razzmatazz, a nightclub in which more space is
being given overtime to queer groups. It currently hosts projects
such as Blex, a collective that breaks the limits between digital
and physical by using holograms or wearing laser dresses. For this
presentation, the case of two of the artists in this collective, Virgen
María and Naive Supreme, will serve as an example of the massive
impact digital technology has had in the reconceptualization of the
performance by younger generations and how online spaces and
Internet subcultures have been able to provide safe spaces for the
exploration of queer identities.

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Gisa JÄHNICHEN (Shanghai Conservatory of Music),
*Digitally born collections of the ATML and their possible
impact on Laos's future: Filling the white on the map*

Laos is one of the very few places in mainland South-east Asia
where scant knowledge of local practices confronts a great hunger
for performing arts wisdom. A 24-year-old project at the National
Library of Laos was the starting point for the first collections that
were digitally born and later employed as teaching and research
materials. It is part of the Archives for Traditional Music in Laos,
now situated 10 km from its former residency outside the city
center of Vientiane. This paper describes the early enthusiasm and
the difficulties that, in due course, were necessary to overcome
in order to keep the project running and growing. By picking some
striking examples of specific treatments of materials saved through

recordings created at this small institution, the history of those
collections is now available. As part of a project of two separate
German governmental institutions, it was later taken over by the
National Library which houses up to 5000 different items, of which
more than 60 % are preserved in digital format. In later years the
project included the preservation of locally produced popular music
that would normally not have survived for long in the Lao market due
to changing formats and listening habits. This direction was vital as
it was one of the steps undertaken in order to entice young people
to collect cultural heritage items and focusing on local productions.
The establishment of khaen-music as national cultural heritage was
a remarkable accomplishment.

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Abimbola KAI-LEWIS (York College), *"Roses on
the ground": Music for respair during a pandemic*

In 2021, emcee Chosan celebrated the lives of deceased
friends and relatives on his track "Roses on the ground." The
lyrics emphasized complimenting and uplifting individuals in our
communities. Moya, the vocalist singing the chorus, described the
symbolism of placing roses on the ground. An inserted recording of
Chosan's mother, Mamere Kef-Kamara, conveyed her unending love
for her mother. The song closed with a piece by poet Toni Blackmon.
The accompanying music video reinforced roses on the ground (an
honorific gesture bestowed upon those who are adored), and giving
flowers (a term that is synonymous with offering complimentary
words to others). Rose petals floated through the air signifying key
portions of Chosan's lyrics and Moya's vocals. The visuals reinforced
the main themes from "Roses on the ground." This presentation
explores how "Roses on the ground" functions as music for respair
during the COVID-19 pandemic. Jesmyn Ward used respair in a 2020
article lamenting the death of her husband during the pandemic in
the United States (Ward 2020). The term means to achieve hope
after a time of despair. By introducing respair, Ward addressed
the grief that she experienced and how it was compounded by the
racial reckoning following the murders of George Floyd and Breonna
Taylor. Similarly, Chosan embraced music for respair in the wake of
the deaths of friends and family members. I will draw upon eight
years of interviews with Chosan. Additionally, the presentation will
include lyrical, musical, and video analyses. I will also incorporate
my perspectives as an ethnomusicologist and a member of Sierra
Leone diaspora communities in New York City. By these means, I will
elucidate how "Roses on the ground" serves as an example of hope
amid the pandemic.

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Mui KATO (Goldsmiths, University of London),
*Studying AI music through the lens of liveness:
A case study of AI Misora Hibari*

This paper aims at connecting the study of digital music and that
of liveness in music, by investigating recent popular music that
utilizes Artificial Technology to understand the contemporary
relationship between the human and the machine. AI, among
various digital technologies, has been increasingly involving music
production, distribution, and reception. Except for practical studies
by composers and studies on algorithms behind music distribution,
however, musicological inquiry into the creative use of AI has been
relatively scarce. Along with exceptional studies on its creativity

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(Miller 2019), the automation in music history (Braguinski 2022), and the ecosystem (Clancy 2022), I investigate it with another important concept: liveness. The concept of liveness has been mainly discussed to explain the unique quality of "live" performance. In the realm of popular music studies, the perspective has been particularly valuable as its subjects have had a strong relationship with recording technology that have long been regarded to degrade liveness. Yet, for upgrading this study, other recent digital technologies, particularly AI, should be considered because they utilize recording technology but also transcend its capacity. The presentation is three-fold: The first part explains the theoretical background, that is, how AI matters to liveness in music, giving expanded notions of liveness and deadness in music production (Stanyek and Piekut 2010) and the association between AI and living forms. The second part introduces my on-going research on AI Misora Hibari, a project led by NHK and Yamaha to "resurrect" the dead singer, focusing on the concept of "resurrection" observed in the public reception and its representation, as well as the engineer's view on it. In the last section, I discuss the possibilities and limitations in the research and propose further plans.

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Katalin KIM (Research Centre for the Humanities, Institute for Musicology of the Eötvös Loránd Research Network), *19th-century music history of Hungary under construction in the information age*

Since its foundation in 1960, the RCH Institute for Musicology of the Eötvös Loránd Research Network (previously of the Hungarian Academy of Sciences) has been engaged in conducting basic research. In the departmental structure of the institute, the task of the Department for Hungarian Music History has been to perform research into the universal and Hungarian music history after 1500, to process the lifework of emigrant composers and performers as well as of the musicians active on the territory of historical Hungary. Among its tasks is to compile work catalogues, to release critical editions, and to deal with repertoire research and reception history. The exploration, collection, and processing of the archival and sheet music sources–related to composers and further representatives of musical life, as well as to the musical institutions and the musical practice–initially took place in the form of card catalogues, only to be replaced by various digital data repositories and databases beginning in the 1990s. With the astonishing development of digital tools, the methodology of scholarly processing has changed continuously; on the other hand, the criteria and centers of gravity of research have changed, too, while the target audience has expanded–primarily into the direction of the social sciences and a much wider circle of intellectuals. This paper gives insight into this process and its results in the framework of a research-historical overview, by presenting the 19th-century projects carried out by the Department for Hungarian Music History, including the extensive databases created to serve these projects.

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Benjamin KNYSAK (Répertoire International de la Presse Musicale), *"In the bibliography equal rights for all!": Perceptions of value in music literature*

What music literature is of value? What is valuable in music literature? These were contested questions in the 20th century as the volume of writings on music grew unceasingly, year after year. Those who wrote on the state of music literature, and the various attempts to gain bibliographic control over it, regularly employed flood metaphors; new publications ranging from scholarly studies to criticism to musical news and gossip proliferated. As observed by François Lesure in 1955, if a publication was not captured by an index, it was doomed to sink "into eternal oblivion". Naturally, efforts to control this inundation required choices. How thematically, geographically, and subjectively broad could, and should, a bibliography of music literature be? Beyond scientific publications, what should be included? Oscar Sonneck, author of the quote (1900) in this paper's title, argued for a non-discriminatory, broad approach. Others argued against the "ballast of mass production" (Hermann Springer, 1906) and "irrelevant" literature (Lesure). However, Sonneck's argument better represents the 21st-century view, as musicology and bibliography today are increasingly concerned with themes of inclusivity, decolonization, and broadening the range of topics and their attendant sources. We have come to realize the broad topical, geographic, and methodological scope of music literature, past and present. Here, technology and its creators play a central role, with the availability of digitized resources allowing for the discovery of unknown or forgotten texts, all opening new areas for research. This paper will explore these shifting historical views on music literature, how sources once seen as at the peripheries or outright excluded from musical scholarship have now become of interest and at the center of major subdisciplines, and how bibliographic and research projects can both support, and push, music research.

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LI Jiu (King's College London), *Performing long works beyond traditional concert paradigms in the digital age*

Virtual live performances and live performances combining digital forms have become a new trend in the creative industry through the pandemic. However, research has not yet targeted how these changes impacted and reshaped music performance and its related contextual studies in these new norms. Findings in this research area should contribute to a deeper understanding and an ontological perspective on the various areas of performance studies in this digital age. This paper explores, evaluates, and examines new performance practices that may improve interpretational ideas and create new opportunities and findings in musicking. In order to facilitate and reveal a deeper understanding of such questions, I use music with extended forms, such as works by American composers Morton Feldman and Frederic Rzewski (which have not been disseminated widely due to limitations of prescribed long lengths, human physical endurance, etc. within the traditional concert paradigm) as case studies to reveal new interpretational ideas for such unusual works and explore new domains and solutions for presenting them to a wider audience with emerging technologies. Performance extracts made on Steinway's latest automatic player piano Spirio | r as well as acousmatic music samples collaborating with acoustic performance will be presented as some examples to illustrate various scenarios. As such this paper seeks to question

how the ever-growing technology reshapes the way people perform and listen to music in the digital age, what the advantages are for creative practitioners, and how new means will help people perform and engage with unusual musical repertoires beyond concert venues and make them stay alive and relevant to broader cultural and social contexts.

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Kevin MADILL (The University of British Columbia), *Discovery of Castiglioni manuscripts at the University of British Columbia Library and the role of digital technologies*

Niccolò Castiglioni was a late–20th-century Italian composer and pianist who was born and raised in Milan. Apart from his years in Italy, Castiglioni spent the years 1966 to 1970 working in North America with little documented compositional output during those four years. In 2018, two hand-written manuscripts were discovered in the music collection of the University of British Columbia, Vancouver,: *Extravagant: Concerto for piano and orchestra* (1970) and *Written in winter: Five pieces for piano and orchestra* (1971). Neither is listed currently in Castiglioni's oeuvre. The two compositions establish Castiglioni's North American years as a productive period in his creative life. This presentation makes evident the role of digital technologies in the examination, evaluation, preservation, and dissemination of musical heritage including the import of digital technologies in communications with the Italian scholarly music publishing industry. Through new technologies, musical discoveries have the potential to reshape consideration of a composer's life and creative output by bringing forward new knowledge and making the discoveries broadly accessible to research and performance communities.

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Aleksandra MARKOVIC (Donemus Publishing), *Forbidden music regained: Collaborative approaches to (re)discovering music*

Staying at the forefront of developments in digital technologies and their utilization in the field of sheet music publishing, Donemus Publishing is bringing diverse initiatives to fruition, all with the goal of increasing music's accessibility. Managing an entirely digitized catalogue, Donemus facilitates instant worldwide delivery, which is not only a sustainable and environmentally friendly solution, but is also offering endless opportunities for collaborating with platforms dedicated to music played from screens instead of paper. The joint project with Leo Smit Foundation is an excellent example of applying digital technologies to making available a unique collection of works, created by composers who had been persecuted during World War II. While often forbidden during the war, these compositions were largely "forgotten" after the postwar societal and cultural shift. Initially conceived as a preservationist endeavor focused on saving intangible cultural heritage, this initiative has evolved into a platform cherished by musicians and researchers alike. Following extensive work at collecting, inventorying, and digitizing, scanned manuscripts are offered for direct download to the broader public for the first time. Results of decades of research are presented on a website which allows worldwide access to biographies, musicological analysis, recordings, and more. This database presents an invaluable

source of information which finds its application in a wide range of contexts, from musicological research to educational projects to commemorative festivals and beyond. In addition, a series of engraved scores was published, with more works in the pipeline. This project is reaching wide attention within the professional music field, often resulting in world premieres of rediscovered works. Thanks to funds collected under the Adopt a Composer initiative, project partners keep joining forces to encourage all interested parties to access and engage with these unique works, making it possible for the wider public to reacquaint itself with our collective musical past.

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Tatjana MARKOVIĆ (University of Music and Performing Arts Vienna), *Archive: Politics and technologies of memory*

The author and librarian Jorge Luis Borges defined paradise as an all-encompassing archive or a universal library. Starting from his thoughts, this paper provides a theoretical framework of the panel through considering the archive, its definitions and redefinitions (Derrida, Aleida Assmann, Jimerson, Hamilton, Harris, Reid). The concept of the archive projects political power and is related to the future rather than the past. The arbitrary choice of the personal and historical memories proper, exemplifies not only the discourse of memory, but also the discourse of forgetting. According to the established definition, an archive is a repository of personal, collective, and historical memory, which allows for investigating the past. The development of digital humanities since the 1960s, however, resulted in the radical redefinition of the archive, that is, the emerging digital web archives, which had a strong impact on ethno/musicological research as well.

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Marusa LEVSTEK (Royal Holloway, University of London), *"It all makes us feel together": Young people's experiences of virtual groups*

The Covid-19 pandemic has had an enormous impact on the lives of young people, including group music-making activities, which previous research has shown to play an important role in youth socio-emotional development. Many youth music groups continued meeting virtually, the experiences of which this research project addressed. Psychological outcomes of virtual musical engagement were investigated using quantitative and qualitative staff session reports, which were collected since before the pandemic (n1 for in-person sessions = 87, n2 for virtual sessions = 68), and surveys distributed to tutors, young people, and their parents during the first and second national lockdowns in the United Kingdom (UK; n3 for qualitative responses = 240, n4 for quantitative responses = 96). The results demonstrated that virtual music groups allowed young people to continue developing on a personal and musical level. Moreover, alternative virtual spaces preserved the social connections, but in-person contact, and group music-making were missed. We further investigate the relationship between virtual group music-making and the sense of group connectedness. We conclude that virtual alternatives to group music-making appear to indirectly nurture the sense of belongingness and are mediated by supportive staff behaviors, however, their direct connection, reported for in-person group music-making, has

not been observed in virtual music groups. Virtual music groups presented a satisfactory replication of in-person group music-making experiences. In fact, some virtual features allowed for greater accessibility of those previously unable to participate, and thoroughly supported young people's coping in uncertain times. However, in-person bonding through group music-making could not be fully replicated. Implications for the post-pandemic music pedagogy are discussed in relation to the benefits and drawbacks of virtual music-making.

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Stephanie MERAKOS (Music Library of Greece "Lilian Voudouri"), *From collecting music to sharing it with the world: The case of the Music Library of Greece*

The development of technology in recent years has created channels of communication between citizens by providing access to cultural objects and by also offering high-level services. Cultural organizations responded to the challenges by offering their collections to the outer world, thus using the digital material not only to promote culture and knowledge in general, but also to make good use of their cultural stock by creating "smart" applications for both education and entertainment. The Music Library "Lilian Voudouri" of the Friends of Music Society in its 25 years of operation offers its unique collection and its services to the public. Its Greek Music Archive collects any kind of material that relates to Greek music from antiquity to the present, such as books, scores, audio-visual material, ephemera, and photographs. However, its most valuable material is the 51 fonds of Greek composers and artists that along with the rest of the material make the Music Library the largest center for the preservation and study of Greek music in the country. It has established a digital repository, which is continually expanding and contains mostly manuscript scores and texts of 20th century composers, as well as ephemera, journals, and recordings.

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Alyssa MICHAUD (Ambrose University), *Digital performance, nostalgia, and audience engagement at ABBA Voyage*

The famed pop group ABBA made headlines in 2022 when they returned to the stage for the first time in 40 years at a purpose-built concert venue in London—not in person, but as digital avatars on a 65-million-pixel screen. This concert will play several times a week for years to come, even while ABBA themselves are back home in Sweden. ABBA Voyage is the first digital performance run of this scale, but concerts using similar technology have increased in number in recent years. For centuries, the definition of a live musical event has centered on the relationship and communication between a physically co-present performer and audience, and music journalists have begun asking whether a digital avatar concert is a musical performance, or merely a soulless substitute for a performance. This paper explores the intersection of digital performance, nostalgia, and in-person fan engagement, in order to establish the meaning of a concert format that merges elements of presence and absence, and spontaneity and automation. At present, we are positioned in a historical moment in which the meaning of digital avatar performance technology in music has not been fully defined and accepted. Is a singer's avatar a musician? An instrument? Or merely something akin to a music video? And does a digital concert format provide a more resilient medium for the presentation of preservation of work from artists no longer able to undertake lengthy international tours in person, or does a digital format make essential sacrifices in the live concert experience? In this paper, drawing on recent ethnographic fieldwork from the ABBA Voyage site in London, I examine the way in which audiences understand and relate to digital avatar concerts, and reveal the new implications of this emerging performance format for performers and audiences in an age of increasing technological mediation.

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MU Qian (Répertoire International de Littérature Musicale), *Empowering marginalized voices digitally: Decolonizing Chinese minority music research through RILM editing*

In China, research on minority music is predominantly published in the Chinese language, by both Han Chinese and minority scholars. Minority-language publications often get little attention. This situation has deeply influenced the state of minority music research because language is not only a medium of writing but also a system of thinking that shapes research. Decolonizing minority music research has to start with letting minority people speak about their own music in their own language. In reality, minority-language music literature is often hard to access. For example, although Uyghur-language journals and books are being published in China, none of them can be found on CNKI, China's largest academic database. Decolonizing minority music research is part of the work of Répertoire International de Littérature Musicale, a database that aims to include the music scholarship of all countries and in all languages. Unfortunately, the only Uyghur-language item that can be found in *RILM Abstracts* currently is a set of CD recordings of Uyghur singer Musajan Rozi, while no article or book in Uyghur language has been included. This situation must change. RILM should make more minority-language music literature accessible to researchers from around the world, including China. More minority-language abstracts should be added, and more minority-language articles, books, dissertations, recordings, and films need to be accessed. In this way, RILM will not only provide records of music literature but also participate in decolonizing musicology and knowledge production.

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Philip PONELLA / Anthony TADEY (Indiana University), *Preservation of, access to, and pedagogy with digital audio and video at Indiana University*

Beginning with a paper at the International Computer Music Association conference in Glasgow, Scotland, in 1990, Indiana University's William and Gayle Cook Music Library and Jacobs School of Music have been at the forefront of digital music library projects. Beginning with the Variations System developed in partnership with IBM, and Variations2 supported by a $3 million dollar grant from the National Science Foundation and National Endowment for the Humanities, IU has pioneered projects focused on the preservation of, access to, and pedagogy with digital audio and video. Primarily supporting the work of the Jacobs School of Music, recent projects have evolved through numerous generations of

technological advances, and for the last 15 years, has included a file-based workflow for recording of student and faculty recitals that get deposited in the William and Gayle Cook Music Library's current digital music library system, Media Collections Online. From 2014 to 2021 Indiana University's Media Digitization and Preservation Initiative digitally preserved 350,000 analog audio and video objects. Today, work is focused on high-definition audio-video streaming of new performances. This paper will present a brief overview of this history and focus on current issues of technology, long-term preservation and storage, and copyright of both archival materials and newly performed works.

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Rima POVILIONIENĖ (Lietuvos muzikos ir teatro akademija, Vilnius), *Launching an interactive database: Digital documentation and critical edition of Čiurlionis's piano works*

On 1 July 2022 a new scholarly project was launched concerning the creation of a comprehensive interactive database, documenting an interdisciplinary approach to the complete piano works of Lithuanian composer Mikalojus Konstantinas Čiurlionis (1875–1911). The need for this interactive database arose in response to the increase of digital humanities projects worldwide. Besides, the creation of an interactive score website is timely, as Čiurlionis's work has been only presented online through traditional catalogues. The database focuses on Čiurlionis's piano works, some 200 complete or nearly complete pieces in addition to dozens of fragments and sketches. These range from miniatures to elaborate and visionary preludes and fugues regarded as pre-serial logics of composition in the very first decade of the 20th century. Nearly 100 of them maintain in their primary sources, i.e. drafts and manuscripts, preserved at the archives of Čiurlionis National Museum of Arts in Kaunas, Lithuania, as well as in the edited and published scores (some of piano pieces were edited and published two, three, or more times). The different versions of the same piano piece, appended with the studies of Čiurlionis's epistolary and notebooks, allow for reconstructing the creative process and thus aid the critical edition. The online representation of Čiurlionis's piano works applying a machine-readable structure and higher-level XML programming. The need to rethink, critically analyze, and digitize the legacy of Lithuanian academic music from the 20th century reflects the relevance of Music Encoding Initiative (MEI). It takes into account exemplary practices established by Chopin's First Editions Online (CFEO) and Digital Mozart Score Viewer (MoVi).

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Andrea PUENTES-BLANCO (Institución Milá y Fontanals de Investigación en Humanidades, Barcelona), *Digital* Susanne un jour: *How digital tools change the way in which we think and analyze Renaissance imitation Masses*

Susanne un jour began its musical life in 1548 as a four-voice setting by Didier Lupi II of a poem by Guillaume Guéroult, and it is possibly the most famous spiritual chanson of the 16th century. The chanson was arranged and transformed by dozens of composers, perhaps none more famous than Orlando di Lasso's five-voice treatment. Lassus's chanson served as a model for the composition of imitation Masses by different European composers: the German Johannes Mangon (1570s); Lassus himself (1570); the Italians Claudio Merulo (1573), Marc'Antonio Ingegneri (1573), Mauro Palermitano (1588), and Girolamo Lambardi (1601); and the little-known Spanish composer Pere Riquet (ca. 1605–16). All these Masses contain numerous quotations and citations of their model. But they are far more than just collections of quotations. Each composer re-thought Lassus's chanson in a unique way, combining and adapting preexisting melodies and contrapuntal patterns to meet new expressive purposes. Digital tools offer unparalleled ways to trace connections between musical works that could be difficult to handle through traditional analysis. Since last year, I have been applying the CRIM project methodology and tools to study *Susanne un jour* imitation Masses. Building upon recent developments in digital music scholarship, CRIM has been precisely designed to trace connections between works, developing a whole methodology and powerful digital tools to the study of Renaissance imitation masses. Taking a selected group of *Susanne un jour* Masses (Lassus, Merulo, Ingegneri and Riquet), this paper offers a case study that shows how digital tools can provide new insight and ideas into the ways we analyze and think about 16th and early 17th centuries imitation Masses.

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Laurent PUGIN (Répertoire International des Sources Musicales), *Digital scholarship and access to encoded music scores: Challenges and opportunities*

For music literature resources, such as *RILM Abstracts*, offering full-text access became an obvious step to take in the 21st century. Though it came with significant challenges, switching to full-text was eventually a significant improvement for access to music knowledge. A key enabler was progress in OCR technology allowing images to be transformed into searchable content. For music notation, content access remains limited. Building on the initiative of Barry S. Brook, the RISM project has gathered a large number of encoded music incipits. The incipits are typically not much more than a dozen music notes long and limited to a single line. Nonetheless, with more than two million of them, the RISM incipits dataset still remains one of the few large-scale datasets with broad coverage of Western music history. There are existing resources that offer content access to music scores, some of which rely on optical music recognition (OMR) technology. However, they are mostly limited to specific composers or repertoires, or are very scattered in terms of coverage or quality. Why does access to encoded music scores remain so difficult? Can we reasonably expect this to change in the near future? Several significant challenges need to be tackled for access to encoded content of music scores to be possible. They range from adopting the appropriate encoding scheme, and having tooling and workflows in place for data creation and curation, to designing appropriate search algorithms and easy-to-use search user interfaces. While there are certainly some very important obstacles still to be overcome, this paper looks at the progress that has been made and discusses perspectives and possible opportunities for creating digital resources in this field that will enable music scholarship to move forward.

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Abstracts of Individual Papers

Balakrishnan RAGHAVAN (University of California Santa Cruz), *15th-century musician-saint, a 21st-century musician, and the Internet in India*

As of April 2022, India was the country with the largest YouTube audience, counting about 467 million users (followed by the United States with 247 million). The global Covid-19 crisis resulted in a worldwide spike in online data usage. YouTube reports that in 2020, it created about 683,900 full-time equivalent jobs in India, and the video conferencing app Zoom saw an increase of 2900 percent in its meeting participants during Covid-19. During the Covid-19 lockdowns in India, musicians, especially from rural India, were left with no opportunities to travel, earn, or perform. Online platforms helped musicians perform and teach music to a global audience and generate revenue. With over 690 million Internet users in India, musician-performers, especially from rural India, have unprecedented access to audiences and can benefit from it. In March 2020, the Kabir Festival Mumbai, a non-sectarian spiritual community in Mumbai, spearheaded weekly online workshops and monthly concerts (via Zoom/YouTube/Facebook) to support folk artists from the region. For two years, I was part of the team that conducted weekly workshops with singer Prahlad Tipaniya. He taught Kabir songs and facilitated discussions on the philosophy and music of Kabir to participants worldwide. Prahlad Tipaniya is one of today's most popular and influential Kabir singers, whose YouTube channel subscriptions increased to 224,000 during Covid-19. Scholars Linda Hess and Vivek Virani credit him with spearheading the revival of a lost or suppressed tradition of singing Kabir. Kabir was a 15th-century Indian mystic poet-musician-saint, a theologically and communally liminal figure who, according to ethnomusicologist Vivek Virani, simultaneously synthesizes and denounces many spiritual traditions. I explore how the digital world informs the politics and economics of 21st-century Kabir singers in disseminating, archiving, teaching, and performing the subversive poem-songs of Kabir through a contemporary practitioner from rural India in a post-pandemic world.

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Federica RIVA (Conservatorio di Musica di Stato "Antonio Scontrino"), *The digital challenge in music research: Issues, expectations, and results of the Italian experience from a librarian's perspective*

The development of the digital challenge in music studies is a process determined by general and specific factors. Among general features there are the shape and nature of each land, the wellness of the society that lives in it and its history. Among the specific features the history and present of its music life and traditions may be included, as well as the traces that a music life leaves behind, i.e., tangible and intangible heritage mainly preserved in museums, archives, and libraries. This paper interrogates how specific music communities (scholars, educators, musicians) and the society in general are engaged in Italy in taking care of the music heritage and its digital evolution. Which issues arise from features characteristic of Italy and how do they impact the development of digital projects? Does the digital domain help in eliminating differences between North and South Italy? Which impact has the generational change on the transmission of knowledge about digital music culture, especially in the face of the accelerating technical development? Which digital projects have had a significant impact on music studies in Italy until now? Drawing on representative examples, the paper seeks to portray the impact of digital challenge on music studies in Italy, also taking into account the impact of climate change and the recent pandemic. The results and expectations of the 2016 project RILM-EBSCO-Italia, which aimed to improve the dissemination of digital tools for music research in Italian conservatories of music, are discussed as well.

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Nico SCHÜLER (Texas State University), *Rediscovering African-American music business after the Civil War: Digital tools and digital sustainability*

Despite its inherent racism, late-19th century minstrelsy provided artistic and economic opportunities to African-Americans in show business. Especially after the Civil War, black musicians, composers, actors, dancers, acrobats, and other entertainers entered the minstrel business and soon also the Jubilee business, creating a broad-based black entertainment industry that influenced developments in entertainment through today. The "genuine" African-American music business in general has yet to see systematic exploration and analysis. This paper reports on an ongoing digital humanities project based on extensive newspaper research on Black artists of the late-19th century in commercial genealogy and newspaper databases, such as www.newspapers.com, www.ancestry.com, and www.genealogybank.com. A wealth of previously undiscovered newspaper articles reveals how black artists created artistic partnerships that usually lasted an entire career. For example, Sam Lucas (1840–1916), one of the most famous Black musicians at that time, performed with the Hyers Sisters (pioneers of African-American musical theater) and Billy Kersands (1842–1915; the most well-known Black comedian of his time) throughout his long career. All of them supported younger artists, such as Jacob J. Sawyer (1856–1885), who started his career with these artists and followed them to other minstrel and jubilee ensembles, before directing his own Jubilee ensemble. This paper also contributes to the sustainability of such research, focusing on storing, organizing, and analyzing a wealth of data and documents (ensembles, composers, arrangers, musicians, actors, comedians, dancers, managers, cities, places, other GIS Information, performance halls, socio-economic information, compositions, plays, dedications, publishers, genres, newspaper articles, playbills, programs, recordings, etc.). Specifically, this paper discusses the use of nodegoat (https://nodegoat.net), which allows scholars to build datasets based on their own data model and offers relational modes of analysis with spatial and chronological forms of contextualization. Scholars are, thus, able to process, analyze and visualize complex datasets relationally, diachronically, and spatially.

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Jaana SERRES (University of Groningen), *Reappropriating the market: Strategies from the South in the age of global digital music*

The year 2020 saw Nigerian Afrobeats circulating around the world at the speed of digital capitalism. With massive support from international streaming platforms, it functions as a vehicle for the historically situated aspirations to participation in global modernity of urban youths who came of age in the wake of privatization and economic collapse. Afrobeats is indeed the product of a generation that never got to share in the hopes of the post-independence era,

only ever experiencing "Africa" through its material and symbolic marginalization. Nigerian music professionals have thus been eager to establish and harness technologies and relationships even if they are steeped in power differentials. In this context, foreign-owned digital platforms are popularly conceptualized as levers in the pursuit of emancipation, when local realities seem locked by prebendalist gerontocracies. Yet highly aware of capitalist appropriation and extraction of value along North-South relational lines, Nigerian artists feel responsible for far more than their individual success, mediating postcolonial dependency networks through the decisions they make for their careers. In this paper, I will similarly use the global circulation of Nigerian digital music as a lens into the decolonial imaginary. Popular aspirations from the South indeed call for renewed epistemological frameworks that depart from conceptualizations of power dynamics as a dichotomy between powerless local populations and hegemonic transnational corporations to account for agency from actors from the Global South. Through this presentation, I aim to start a discussion on the importance of understanding local social and institutional contexts in analyzing how digital infrastructure can be considered both a resource to harness and an exploitative tool of domination. This paper is based on a one-year ethnography of the Nigerian music industry, as well as trips with Nigerian music professionals to Paris and Dubai to attend negotiations with Universal Music France and Spotify Sub-Saharan Africa, respectively.

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Timur SIJARIĆ (Hochschule Luzern – Musik), (Re)presentations and immersion in the digital age

As a direct consequence of the Covid-19 pandemic and the corresponding lack of physical attendance of performances, exhibitions and discussions, a significant number of cultural institutions transferred their activities into digital means of (re) presentation. Drawing from this compound experience, as well as from the recent developments in the digital music studies, a new phase of the project "Operette Sursee" envisions an implementation of new approaches in archival work and a creation of immersive environments as its project outcomes. The Stadttheater Sursee, a theater company in Central Switzerland, developed during its more than 200 years of existence into a remarkable regional intersection, a cultural institution in balance between the new and the traditional. The formation of communal identities is traced on a multi-level examination of provincial operetta culture of the 20th century on the basis of the hitherto unanalyzed textual, visual and audiovisual archival material. These operetta productions are perhaps the most decisive feature of the Stadttheater Sursee in its cultural-historical purpose and can be considered a representative of the regional cultural policies since the beginning of the 20th century. The results of the study in form of digital documentation are aimed at all audiences, with descriptions of the findings, as well as selected image and audio documents on the operetta tradition at the Stadttheater Sursee. The various linking possibilities between textual and audiovisual elements will make the project results accessible in accordance with the theater experience and, with the help of digital music studies, allow each user an individual "journey" through the world of operetta.

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Tom WAGNER / Laryssa WHITTAKER (Royal Holloway, University of London), Musicking in the metaverse: Emerging patterns of participation in virtual live concerts

For the past 20 years, live musical performance venues have expanded from concert halls, arenas, clubs, and studios into to virtual spaces within Massive Multiplayer Games such as Fortnite, in Virtual Reality platforms like VRChat, and in web 3.0 worlds such as Decentraland. The restrictions on live events during the global coronavirus pandemic drove musicians and audiences alike to Zoom, YouTube, and other digital spaces to sustain live music experiences, while the landmark Travis Scott concert in Fortnite brought popular awareness to the emerging potential of virtual concerts. The extent to which these circumstances and developments will permanently impact the preferences and consumption patterns of audiences is, however, an open question. This paper theorizes "virtual" live music concerts through Christopher Small's (1998) concept of *musicking*. For Small, music is not a thing but a process through which a totality of social relations is enacted, and in these live musical events in digital spaces both familiar and novel forms of musicking can be seen. The first part of our presentation outlines the theoretical contours of our argument, paying particular attention to the characteristics of live music performance in virtual spaces. We will then discuss the results of our recent survey of 1000 UK residents, which sought to understand the extent to which the consumption of music in virtual spaces is distributed throughout the population, explore any shifts in preferences for participation in physical and virtual venues, and suggest reasons for those shifts. We will conclude by suggesting ways in which these digital interactions may reflect, reinforce, and disrupt the wider musical-industrial complexes in which they occur (i.e., the connection between "online" and "offline" practices), and outline directions for future research.

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Jennifer WARD (Répertoire International des Sources Musicales), RISM and RILM, intersections and incipits

The study of historical musicology made great strides in 1960 when RISM's first publication, *Recueils imprimés, XVIe-XVIIe siècles* edited by François Lesure), appeared—an ambitious volume from an ambitious project which had been founded not even ten years prior. The momentum of our discipline was driven forward that decade when RILM was founded in 1966 by Barry S. Brook with the aim to index music literature. In between, Brook and Murray Gould outlined, in 1964, a strategy for codifying yet another aspect of bibliographic control of musicological tools, that of music incipits, using what the authors termed the "Plaine and Easie" code system. In several publications over the ensuing years, Brook lamented the fact that the RISM bibliographies did not include music incipits. But by the time RISM initiated its project to document music manuscripts in the late 1970s, the inclusion of music incipits in Plaine & Easie— and computer-encoded ones at that—was a foregone conclusion. How did the balance tip in favor of music incipits, and what role did Brook play? This paper will use correspondence and documents from RISM's archives to shed light on the interactions between Brook and RISM and show how the formative years of two major music bibliography projects are closely linked. Looking back on more than 40 years of digital music incipits, we can see that this feature has

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set RISM apart from other digital music projects and catalogues. The search possibilities allowed by the 2.2 million music incipits have fulfilled Brook's initial aim of identification and classification of music but the incipits have also become a significant, innovative, and rich data pool in its own right, used by music researchers worldwide for global analysis of music.

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Lee WATKINS (Rhodes University), *What happens next? Digital return at the International Library of African Music in South Africa and the revivalism of amaXhosa and tshaVenda music cultures*

The International Library of African Music (ILAM) was established in 1954 on the basis of Hugh Tracey's substantial collection of recordings and musical instruments. ILAM has been digitizing the recordings of Hugh Tracey since around 2002. The repatriation of recordings or digital return began around 2012. The aims of repatriation were to return digital copies of recordings to their source communities, for sustainability, and, to re-study existing metadata at the time of digital return to correct errors and gain more information. The process of digital return formed the basis for research conducted by several graduate students such as Noel Lobley, Jocelyn Mory, Gomolemo Mojaki, Luis Gimenez, and Elijah Madiba. Their aims varied from looking at the observations provoked by the digitized recording through attempts at revitalizing an interest in the music and the instruments. Emphasis was placed on the digitized recording and its passage from the archive to the community. The question was, what happened after the return of these recordings? Why is digital return generally followed by an epistemological silence? While there are a number of publications on digital return, few, if any scholars reflect on the fate of these recordings. This presentation reports and critiques existing practices for digital return at ILAM, with a view to understanding how digital return created new processes and options of relating/relatedness, thereby triggering relational processes and practices of social and cultural change. Instead of approaching digital return as a mono-directional, monolithic act, I use the examples of Tracey's amaXhosa and Blacking's tshaVenda digitized recordings to illustrate how we can gain a better understanding of the multiple and relational character of cultural practices in southern Africa. The processes unfolding after the return of their recordings provides one answer to the questions posed above.

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Carsten WERNICKE (Leuphana Universität Lüneburg & Universität Koblenz), *Musicking between faces: MusickingFaces as interfaces and surfaces of metaphorical, sonic, and environmental couplings*

In the relationship between human music makers and digital-material MIDI controllers like Linnstrument, Roli Seaboard, and Ableton Push 2, neither human nor thing is the power center of the relationship and has control. The control lies solely in an interface itself conceived as performative. This interface is itself not a thing, but a complex of relations. Control cannot exist outside the establishment of the interface complex. Performatively conceived interfaces are not only parts of the actions of music-making actors. The structural logic of interfaces is at the same time central to the understanding of these forms of acting. For example, the modular

logic of interfaces itself leads to modular forms of their adoption. Processes of adoption of digital-material music-making things are shaped and accessed through at least three stratifications of cultural embeddings of digital-musical practices, which I will call MusickingFaces because of their human-computer interaction aspect. These stratifications include the aspect of metaphorization and embodiment, a sonic-haptic sphere, and infrastructural aspects of an environmental interaction space. The structural logics within which musical adoption takes place with, in, and through MusickingFaces are less to be described by logics of generalizable symmetry than logics of subjectively imagined reciprocity and synchronicity. Research on and about MusickingFaces is itself a MusickingFace, as the analysis through its data processing musical practice is only experienced through further interfaces (as Graphical User Interface and Audio Interface), for example, of data analysis software. The paper presents a contribution to domain and knowledge theory of musical humancomputer relations by means of a focused musical artifact analysis. Data from the German research project Musical Interface Designs: Augmented Creativity and Connectivity, completed in 2021, serves as a case in point. In particular, self-documentation videos of Berlin-based musicians and instrumental pedagogues will be used to highlight the situational established interfaces complexes.

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Poster Abstracts

Michael CROWLEY (The City College of New York), *Curating sound collections with Springshare: A case study*

This poster presentation details how Springshare—a platform commonly found at academic libraries around the world—has been used by a solo music librarian to curate sound recordings held in archival, special, and circulating collections to promote discovery and usage by an international patronage. By detailing the ways Springshare has been used to make metadata and audio clips publicly available on the open web, the poster aims to inspire other librarians seeking to provide wider access to their unique, local collections.

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Kevin ROGER (Centre d'Etudes Supérieures de la Renaissance, Université de Tours), *MUSICA2, Huma-Num consortium in digital musicology*

Led by Philippe Vendrix, Achille Davy-Rigaux, and Joann Elart, MUSICA2 is a new Huma-Num (IR*) consortium dedicated to digital musicology. It aims to develop FAIR technologies in the musicological community, especially the creation and archiving of music data (music encoding, audio, etc.). This approach is based on the establishment and the improvement of various initiatives (interoperable systems, metadata retrieval, music ontology, open formats, etc.) divided in three main areas: (1) encoding and music data, (2) data management and storage, (3) Semantic Web. These advances will make it possible to normalize approaches and processes in the field of digital musicology.

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Panel / Workshop Abstracts

Sandria P. BOULIANE / Linda PEARSE / Margaret WALKER (Université Laval / Mount Allison University / Queen's University), *Music studies, digital humanities, and decolonization: Potential, problems, and promise*

The expansion of digital technologies in musicology has allowed researchers exponential access to primary and secondary sources over time and space. Yet, the application of digital methodologies to music studies reaches far beyond the initial promise of digital archives, searchable databases and computational analysis. The collaborative and transdisciplinary potential of the field of digital humanities, with its critical, dialogic, and accessible scholarship opens up untapped possibilities in both research and pedagogy. Crucially, in today's scholarly context, where growing concerns about the Whiteness of the Western art music canon, lack of equity and diversity in university music programs, and continuing exclusion and racism in scholarly societies bring questions of academic coloniality to the forefront, the promise and potential of digital technologies to create more wide-ranging and inclusive approaches to music studies become even more important. This workshop offers engagement in a process-oriented discussion about the intersection of decolonial action within the academy and digital humanities in music research and teaching. We ask what are the various needs of music professors, both as researchers and teachers, in addressing social and academic inequities in our field? What digital resources exist to assist in these endeavors and what might be needed? How can the collaborative practices facilitated by digital means reach across music disciplines and pedagogies? Above all, how can values and methodologies characteristic of the digital humanities contribute to disrupt colonial music study and facilitate anti-colonial music study? The workshop will be led by three scholars who are currently conducting team research into anticolonial strategies for researching and teaching postsecondary music history. Beginning with short yet provocative position statements, we will then lead participants through collaborative exercises exploring the decolonial potential of digital resources and methods in music studies.

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Georg BURGSTALLER / Guillaume HÉRISSON (Répertoire International de Littérature Musicale), MGG Online *inside out*

In this interactive session, *MGG Online* product development coordinator Georg Burgstaller and RILM software engineer Guillaume Hérisson discuss the inside workings of the online encyclopedia: Guided by the interests of participants in this session, topics discussed will include an overview of the collaboration with the content provider Bärenreiter, how the user interface was designed to accommodate the complex data structure of the content, and how search and browse functions were developed to facilitate access thereto. A further topic of interest revolves around how linked data can be used to add context to the encyclopedia's content and what potential it holds for future collaborations.

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Tatjana MARKOVIĆ (University of Music and Performing Arts Vienna), convener, *Digital archives of music as a means of global musicological networking*

This panel comprises three presentations that shed light on the transformations of the music archives and their impact on the interdisciplinary research of cultural musicology. It will start with the theoretical framework of the archive, i.e., its definition and redefinition of before and after the emerging of digital humanities. Widely accessible online collections of primary sources, documents, images, sheet music, sound recordings go beyond micro and national histories and further redefine meso- and macro-regional perspectives of musical culture. Finally, they represent a global network. This will be explicated by two case studies related to the Music Library of Greece "Lilian Voudouri" and the Department for Hungarian Music History of the Institute for Musicology RCH of the Eötvös Loránd Research Network (former Hungarian Academy of Sciences). It is noteworthy that both institutions in Athens and in Budapest are unique in their countries and, as such, leading in the dissemination, research, and globalization of the pluricultural musical histories of Greece and Hungary.