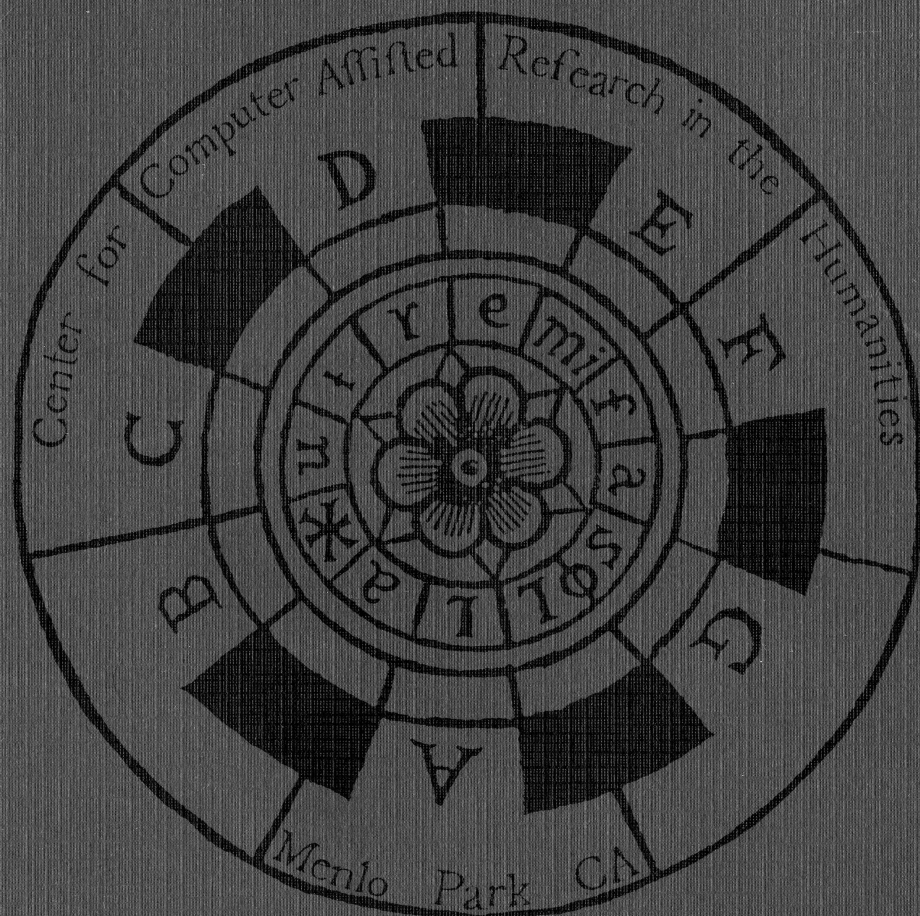


Computing in Musicology

A Directory of Research

1990



Edited by

Walter B. Hewlett

Eleanor Selfridge-Field

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Center for Computer Assisted Research in the Humanities

Menlo Park, CA

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Preface

Computing in Musicology is a digest of current activity related to musical scholarship. Its coverage spans activities in an ever-growing number of fields in music history, theory, composition, and performance, in computer and information sciences, in software engineering, and in numerous nooks and crannies of the hard sciences, mathematics, and psychology. Our main source of information is reports by our readers. It is their generous response and willingness to share their perspectives on work in progress that makes our publication possible. Information concerning prospective contributions is given at the back of this book.

This issue provides a close look at tools for the computational study of medieval and Renaissance repertoires. This emphasis reflects both a significant number of important projects currently underway in this area and a significant, if brief, history of endeavor. Much attention to representation, printing, analysis, and even optical recognition have been devoted to this area.

Our report on standards covers some eminently important subjects, ranging from proposed extensions to the MIDI standard and the establishment of a compact disk plus MIDI (CD+M) standard to a glimpse of the first draft of a Standard Music Description Language and its text-encoding analogue, the TEI document format.

Our coverage of software for music printing extends this year to dance notation software and includes a large number of activities related to the development of software for theory, analysis, and composition. We also have a section on workstation projects.

We explore some of the non-technical issues related to data bases of text, note briefly a number of new bibliographical products on CD-ROM, report on releases of musical data and interactive compact disk (CD+I) products, and provide short reports on some dedicated applications.

This year's issue is heavily indebted to its many contributors, among whom we would especially like to thank the contributors of information on Special Topics and Technical Standards as well as the developers of software for music printing and dance notation, in the first case for their informative reports and in the second for their graphically meticulous output. Translations from the Greek were provided by Stephen Waite and Wilkins Poe. Susan Alexander, Barbara Barclay, Frances Bennion, Trudy Brassell, Clive Field, and Steven Rasmussen all provided valuable support in the production stage of the work. The material on music printing was collected and organized by Edmund Correia, Jr. We remain grateful to our many unnamed contributors and to those—such as Lelio Camilleri, Alan Marsden, Steven Page, Thomas Walker, and David Wessel—who keep us in touch with other parts of the world.

October 4, 1990

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