Encoding Liturgical Chant Notations and Meta-Data (Invited Panel)

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The hosting of the Music Encoding Conference 2022 at Dalhousie University in Halifax, Nova Scotia, Canada, home to the *Digital Analysis of Chant Transmission* (DACT) project led by Dr. Jennifer Bain, motivated the programming of a number of events related to digital chant research. These included the panel, "Encoding Liturgical Chant Notations and Meta-Data," as well as Ichiro Fujinaga's keynote address, "Optical Music Recognition Workflow for Neume Notation and its Encoding, and a visit to Saint Mary's University in Halifax to see the Salzinnes Antiphonal, a sixteenth-century manuscript containing chant and illuminations that has served as a source for Optical Music Recognition (OMR) and MEI development in the SIMSSA (https://simssa.ca) and Cantus Ultimus (https://cantus.simssa.ca) projects led by Fujinaga at McGill University.

"Encoding Liturgical Chant Notations and Meta-Data" brought together a group of scholars working on tools for digital chant research, and accentuated the alignment of these technological developments with the objectives of DACT, a partnership project which encompasses the Cantus Database (https://cantusdatabase.org) and facilitates communication and research strategies among over a dozen chant research databases and over 60 individuals and partner organizations. The panel was introduced by Debra Lacoste, DACT Project Manager and Director of the Cantus Database and Cantus Index (University of Waterloo and Dalhousie University), who talked about the immersive collaboration among digital chant projects, highlighting developments such as the innovative Cantus Ultimus display that features side-by-side metadata from the Cantus Database with images served from open digital repositories through IIIF protocols.

Chant research projects have had a long and strong presence in the field of Digital Humanities, and researchers are continually challenged to seek new methodologies for difficult problems. Presentations by each of the speakers on the panel showcased current and developing digital projects for liturgical chant, as well as projects in related fields that can be, or have been, adapted to chant. Three of the presentations focused on OMR and MEI developments. Jan Hajič (Masaryk Institute and Archives of the Czech Academy of Sciences, Prague) outlined developments in Optical Music Recognition (OMR) applications for processing images of medieval manuscripts. Stefan Morent, Niels Pfeffer, and Fabian Königer, all from the University of Tübingen, presented a web-based MEI neumes workspace, which is in development and promises to provide an easier user interface for transcribing neumes into MEI encoding. Stefano Milonia (Scuola Superiore Meridionale, Naples) has been working on secular medieval monody, and in a presentation entitled "Encoding and displaying MEI for medieval monody with MedMel," demonstrated the features of the MedMel editor and database application for medieval

vernacular song. He explained how it intersects with MEI, showed its functionality in the MEI Neumes viewer, and although it pertains to a secular music repertory, he promoted its use and benefits in medieval Latin chant research.

The two other presentations dealt with metadata and the encoding of various aspects of medieval chant in legacy and long-term projects. Independent scholar Rachel McNellis, in her presentation "Considering the text and music encoding in Andrew Hughes' LMLO," outlined her examination and manipulation of the data collected and encoded in the 1990s by Andrew Hughes, which he distributed in his *Late Medieval Liturgical Offices* volumes and diskettes. Elaine Stratton Hild of the *Corpus monodicum* project, based in Würzburg, presented "Creating Connections: Metadata categories used by the long-term editorial project Corpus monodicum," where she detailed the field structures behind the source and chant data for their print and digital editions, and identified the hierarchy and connections among historic and source data in relation to different users, including editors, readers, and digital data specialists. After these short presentations by the speakers, both the online and in-person audiences engaged in discussion about the tools available for digital chant research.

The panel was placed between Ichiro Fujinaga's Keynote Address on Optical Music Recognition for Medieval Neume Notation and the visit to the library at St Mary's University in Halifax to see the "Salzinnes Antiphonal" (with a video presentation created by the university librarians for online participants), thus intertwining the discussion of digital applications with a library exhibition of an artefact – juxtaposing the virtual with the actual.