IIIF and Music

Cristina Urchueguía
Andrew Hankinson
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The relationship of music to images

> Music notation can be transmitted surrounded by images.
Chigi Codex. ca. 1500
The relationship of music to images

> Music notation can be transmitted surrounded by images.
> Music notation can be included in images and include them at the same time.
London Royal 8G vii
The hymn of the Order of the Garter
ca. 1560
The relationship of music to images

> Music notation can be transmitted surrounded by images.
> Music notation can be included in images and include them at the same time.
> Music notation can be an image.
Baude Cordier

*Belle bon sage*, ca. 1390
Ludwig Senfl, ca. 1540
The relationship of music to images

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> Music notation can be included in images and include them at the same time.
> Music notation can be an image.

These instances are not the norm but exceptions.

> BUT the most important link is that

music notation is a **hybrid** semiotic system that consists of the combination of discreet letterlike signs with graphic items.
The meaning of the note depends on its position in the stave and the type of sign. But it can be transformed by the slur.

Abb. 1: Johann Nepomuk Hummel, Prélude es-Moll op. 67 Nr. 14 (vollständig).

The meaning of the slurs depends on its length and position in respect to the notes.
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music notation is a hybrid semiotic system that consists of the combination of discreet letterlike signs with graphic items. Sometimes musical signs may even be ambiguous in terms of semiotic appertaining.
Semiotic ambiguity

**Sharp** is a so called *accidental* that heightens the pitch half a tone, but here it also refers as image of a cross to the lyrics (Kreuz) and enriches the symbolic texture.
Mimicry

Telemann

_Gulliver Suite_

Liliputaner are composed with tiny notes

_Der Grosse Brobdingnag_ sounds with big note.
There are hundreds of different notations in history. Samples since 117 a.Ch.
There are hundreds of different notations being used simultaneously.

Franz Tunder: Sinfonia
German Organ tablature

Braille Musiknoten
Notation is highly dependant on location.

Guillaume de Machaut
*Ma fin est mon commencement*

vor. 1377
Paris Bibliothèque Nationale
Fonds français 22546

Ma fin est mon commencement
Et mon commencement ma fin
Est teneur véritable
Ma fin est mon commencement.
Mes tiers chans trois fois seulement
Se retrograde et ainsi fin.
Ma fin est mon commencement
Et mon commencement ma fin.

Mein Ende ist mein Beginn
Und mein Beginn ist mein Ende
Der Tenor ist wie er steht.
Mein Ende ist mein Beginn
Die dritte Stimme nur dreimal
Dreht sich um und endet.
Mein Ende ist mein Beginn
Und mein Beginn ist mein Ende

<table>
<thead>
<tr>
<th>Tenor</th>
<th>2. Voice</th>
<th>Ct. Tenor</th>
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</thead>
<tbody>
<tr>
<td>Begin</td>
<td></td>
<td></td>
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<tr>
<td>End</td>
<td></td>
<td></td>
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<tr>
<td>Time</td>
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What about sound in the digital era?

Bits and bytes can be „transmuted“ into any kind of expression.
Digitalizations creates a permeable membran between sound, image and notation.

Hans-Christoph Steiner's score for *Solitude*, created using Pure Data's data structures.
And music notation has been used as image in the visual arts.

Moritz von Schwintdt

*Katzensymphonie*

1886
How can IIIF contribute the digital use of music taking into consideration the specificity of musical Notation as semiotic hybrid, historical changing, manifold?