

## DML Final Workshop – Panel Discussion

(transcription by Emmanouil)

Present: Alan Marsden (Lancaster University, Chair), Jason Dykes (City University London), Renee Timmers (University of Sheffield), Tim Crawford (Goldsmiths University of London), Aquiles Alencar-Branyer (British Library), Stephen Cottrell (City University London), Tillman Weyde (City University London)

Tim: this project is politically exciting - especially given its size/length

Aquiles: this project has taught me many lessons. BL can definitely support automated systems for metadata creation. This project has been teaching the BL on licensing issues. Publicising BL Labs competition.

Stephen: how impactful this work can be in the world of musicology. Learning to leave my mind open and not to say 'no'! Keeps finding himself saying "so what?".

Tillman: seeing so much interest. The technology is hard enough, but connecting the technology to answer humanistic questions is even harder.

Alan: it's 15 years since David Huron said that musicology is moving into a data-driven discipline - but it's only about now where musicology can realistically be described as "data rich".

Matthias Mauch (QMUL): working with big music data as well. Wouldn't it be great to have a software package for more complex analysis (e.g. an R package).

Tillman: there are APIs - a front-API for visualisation and a back-end API for feature extraction.

Daniel: the Cliopatria system has the ability to do complex computations in a Prolog environment and also export the data.

Bob Sturm (QMUL): likes the guided exercise. How does one take into consideration tuning wrt to old recordings/digitization process?

Stephen: we were very conscious of the problem of transfer speeds. We are not there yet, but can answer questions on pitch levels at various different times. Did work with Tim Crawford on comparing pitch levels in the past.

Jason: it's been quite difficult to get user requirements in this case, wrt representations - there is more scope to develop these cases. There is probably some use case development work to be done.

Tillman: Comment on 'bigish' data: each audio track consists of millions of data points, it's not just a single data point!

Matthias: tuning analysis - didn't we know this already? This is good on verifying common knowledge. We also had a dataset, and found out something that musicologists know. What can we do wrt publishers, when we back up conclusions with scientific inference?

Tim: From an engineer's POV, you can consider the opinion of scholars as ground truth. Doesn't work the other way around! This will not stop being a discourse.

Tom: what interests me in this opportunity was e.g. "borrowing" between composers.

Alan: Big data is often not curated data. Whereas the DML project data are curated. What unstructured data might be interesting to musicologists? (e.g. BBC broadcasts)

Stephen: twitter feeds!

Tim: In Transforming Musicology (AHRC project), a large subset is working on social media - we are really at the beginning. There is no methodology yet.

Aquiles: streaming (e.g. Spotify) - incorporate that type of data.

Daniel: comment on the music data being curated: there is still a lot way to go, e.g. in the BL ethnographic recordings - no info on musical content, and the analysis can provide that information that would be interesting for a musicologist.