

#CANON

The OED defines #CANON (in the sense of hierarchies or cultural norms), among others, as a “standard of judgement or authority; a test, criterion, [or] means of discrimination” and as an extension of its original ecclesiastical meaning, that is, “writings of a secular author accepted as authentic.” *

As such, the #CANON is a fundamentally qualitative phenomenon that refers to intra-cultural characteristics forged by history and society. Its discussion mirrors the awareness about the role of epistemic systems and research environments within academic disciplines and fields of research especially within the humanities (see #CORPUS). Here, “controversies about issues of the canon abound” and while some developments in digital humanities celebrate the icons and their legacy, many digital humanities projects such as those of mixing methods “aim to transcend the canon of the usual suspects (the so-called ‘great masters’)” (BachBeatles) thus moving towards a comprehensive understanding of the phenomena at hand and the broadening of the #CANON. In addition, since “canons of knowledge form a reference framework against which research ideas and results are evaluated together with worldviews,” they are “a backbone of any research, a means to ensure quality standards and a possible obstruction as soon as new ideas step ‘too’ far out” (ArchiMedial). As such, canons are a means to articulate conceptual belonging. In the context of digital humanities, especially in the process of mixing methods the negotiation of contrasting canons carries “both the possibility of overcoming outdated patterns and the risk of losing structure to meaninglessness” (ArchiMedial).

* “Canon, n.1.” in: *Oxford English Dictionary (OED)*, first published 1888; most recently modified version published online March 2022 with a draft addition from 2002, <https://www.oed.com/> [accessed: 20.05.2022].

Title: From Bach to the Beatles: Exploring Compositional Building Blocks and Musical Style Change with Hermeneutic and Computational Methods

Team: Martin Rohrmeier, Markus Neuwirth, Christoph Finkensiep, Ken Déguernel

Corpus: Instrumental Music between ca. 1700 and 1970

Field of Study: Computational Musicology

Institution: Digital and Cognitive Musicology Laboratory, École Polytechnique Fédérale de Lausanne

Methods: Various corpus research methods (adapted from NLP), pattern recognition, skipgrams, computational modelling

Tools: Schema-annotation app

Technology: Julia, ClojureScript, Verovio