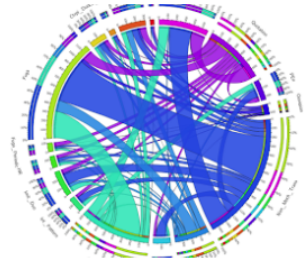
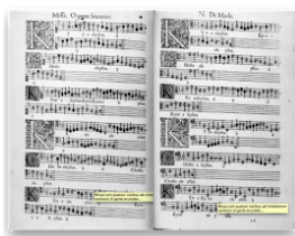


Call for Participants during 2020-2022

Citations: *The Renaissance Imitation Mass (CRIM)*

<https://crimproject.org/>

<https://sites.google.com/haverford.edu/crim-project/home>



What is CRIM?

CRIM is a digital project devoted to the problem of similarity, borrowing, and transformation in Renaissance counterpoint (and beyond). It is also devoted to collaborative learning, research, and publication. I write to invite anyone interested in these topics to take part in this work. Your particular level of expertise with Renaissance music, counterpoint, borrowing, or digital humanities does not matter: everyone is welcome to discover things that will most satisfy their curiosity!

The aims of CRIM are both broad and deep:

- to deepen our sense of Renaissance counterpoint as an *art of combinations*, by comparing models with the cyclic Masses derived from them, and to put these ideas in the broader history of musical borrowing and imitation
- to connect musicologists and musicians with each other, and with experts from the digital humanities and data science

- to link students and scholars across institutions from around the world, and in particular to expand the reach of digital scholarship to those who have not previously had the chance to participate in its creation
- to create sustainable models of collaborative learning, research, and scholarly communication.

The big news (perhaps you have already heard) is that in May CRIM was awarded a major grant from the [American Council of Learned Societies](#) (one of only five awards made nationally, and the second in a row for Haverford College!). This grant (\$150,000) will sustain our work for the next two years, through July 2022. The funds will support technical development, expansion of the CRIM corpus of transcriptions and editions, stipends to research associates who will enrich the CRIM database and craft research papers and presentations, and a pair of in-person colloquia at Haverford and Tours. You can read the full proposal [here](#).

A Summary of Recent Work

Those of you who have heard of CRIM might know over the last few years we have been gradually building a substantial corpus of pieces and analytic observations about them (there are over 2500 Relationships in the CRIM database, and over two dozen Masses and their models, along with [vocabularies](#) for analysis, and various guides that explain our methods).

The [CRIM web hub](#) for is our central space for training and methods

CRIM Project

Citations: The Renaissance Imitation mass

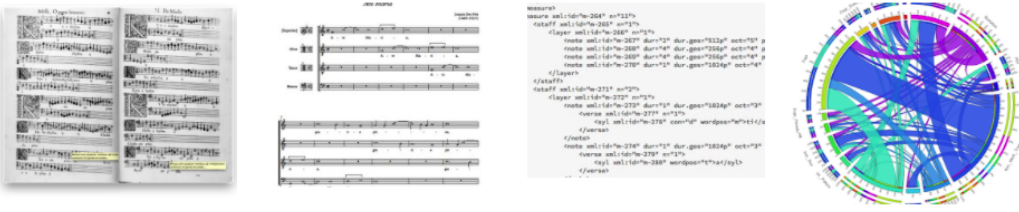
About the Project

[Citations: The Renaissance Imitation Mass](#) (CRIM) will extend the idea of the quotable text for music in an innovative, open-source format. The focal point of our inquiry is the so-called "imitation" Mass, a Renaissance musical genre notable for the ways in which its composers derived new, large-scale works from pre-existing ones.

This rich weave of relationships seems particularly suited to the Music Encoding Initiative (MEI) XML standard that serves as the basis of our digital editions, and for the enhanced capabilities of addressing scores with pinpoint accuracy developed during two recent projects supported by the NEH, [The Lost Voices Project](#) (2010-2014) and [Enhancing Music Addressability](#) (2014-2015).

We will soon extend addressability to various para-texts that give meaning to the musical citations themselves via a participatory multi-author publication system using Linked Open Data technologies such as Open Annotation Collaboration.

Meanwhile visit we invite you to visit the [CRIM analysis and discussion site](#).



The CRIM database contains thousands of “[Relationships](#)” between Models and Masses, and where users can make, search, and view detailed note-level citations of related musical passages:

CRIM

Citations: The Renaissance Imitation Mass Project

AboutDocumentsAnalysisForum

SearchAdvanced search »

Relationship<R2598>

Observer: Richard Freedman

Non-mechanical transformation

Embellished: False

Reduced: False

Amplified: False

Truncated: False

New counter-subject: False

Old counter-subject shifted: True

Old counter-subject transposed: True

New combination: False

Model: Josquin Des Prés, Ave Maria

< start >

Ave Maria

[Superius]

Altus

Tenore

Bassus

Ky - ri - e - lei -

Ky - ri - e - lei -

Ky - ri - e - lei -

Ky - ri - e - lei -

Derivative: Missa Ave Maria: Kyrie

< start >

Missa Ave Maria - Kyrie

Sup(erius)

Altus

Tenore

Bassus

Ky - ri - e - lei -

Ky - ri - e - lei -

Ky - ri - e - lei -

Ky - ri - e - lei -

<5059>

Periodic entry

Voices:

[Superius]

Altus

Tenor

Bassus

Melodic interval of entry: 8-1+8-

Time interval of entry: L1/1/1

Strict: True

Flexed: False

Flexed, tonal: False

Sequential: False

Added: False

Invertible: False

<5060>

Imitative duo

Voices:

Altus

Sup(erius)

Tenor

Bassus

Melodic interval of entry: 8+8-5-

Time interval of entry: S5/12/1

Strict: False

Flexed: False

Flexed, tonal: False

Invertible: True

3

In November 2019 over 40 scholars and students from around the world [gathered at the CESR in Tours](#) for three days of learning and experimentation.



Now, thanks to the ACLS grant, we are preparing for the next phase of work. This summer the editorial and technical teams have been busy with various projects. Together we have:

- revised our [vocabularies for analysis](#) (making them simpler and easier to understand)
- improved the CRIM web application to make it much faster and more reliable
- rebuilt the data entry system for speed and efficiency (with faster and easier tools for selecting notes and entering information about musical types and relationship types)
- developed [pattern finding tools](#) that automatically detect related patterns in single pieces or across the entire corpus. All of these are available as iPython notebooks, allowing anyone to use them without specialized coding skills
- took the first steps in developing some visualization and data analysis tools using a variety of methods borrowed from statistics, bioinformatics, and applied mathematics that can tell us about melodic, contrapuntal, and modal similarity across one piece or the entire corpus. These, too, will be available as iPython notebooks that can be used by anyone in class or research
- Identified some new pieces to add to the CRIM project, including works by Lassus, works from the Spanish tradition (Guerrero, Vasquez, Morales), and (soon) some works from collections in Regensburg. We're glad to hear your suggestions for still other pieces (see below)!

Next Steps

I now invite each of you to think about how you might like to be involved in CRIM during the next two years:

As part of your research

- How might CRIM benefit your research? What new pieces would you like to include? How might you use the existing corpus to illuminate questions that interest you?
- How might the [CRIM Forum](#) work as a way to sustain conversations with colleagues? Would you want to include CRIM examples in some traditional paper or publication? (Note that it's possible to include musical examples simply by [citing them](#)).

As part of your teaching or learning

- How might CRIM figure in a course you are teaching or taking? What kinds of pedagogical units might be of value to you? Could you imagine a project on notation,

transcription and digital editions? Or would you like to focus on analysis and counterpoint? Or perhaps you might want to link some CRIM with some practical music making? Or perhaps you are interested in learning more about the design and construction of digital tools for publication and analysis of music. (CRIM team members can easily arrange to visit your course remotely or in person in order to help with this work!)

- How might CRIM be part of a larger consortium that will collaborate to build and share pedagogical resources for the study of Renaissance music?

As a contributor to CRIM

- How might you like to contribute to the CRIM database of Relationships? Would you like to write a narrative or computational essay using CRIM data that will be part of the CRIM project (perhaps for presentation during one of our conferences)? Note that through the ACLS grant we will be hiring a number of Research Associates to be paid for this work.
- Note also that CRIM contributors will have the opportunity to take part in one of the CRIM conferences that we will hold in Haverford and Tours during 2022. We also expect to propose CRIM sessions for scholarly colloquia such as the annual meeting of the American Musicological Society, the Renaissance Society of America, the annual Conference on Medieval and Renaissance Music, and the Music Encoding Conference, among others.

A Brief Calendar (More detail [here](#))

October 2020 to May 2021

- Online Learning and Training (CRIM and CRIM team members available for use in your courses; also recruitment of CRIM Research Associates for Summer 2021)
- Identify and edit works to add to CRIM

Summer 2021

- CRIM Research Associates contribute analysis and narratives to the database, and develop additional pedagogical modules

Fall 2021 and Spring 2022

- Online Learning and Training (CRIM and CRIM team members available for use in your courses; also recruitment of CRIM Research Associates for Summer 2021)
- CRIM @ Haverford and CRIM @ Tours Conferences (not before 2022!)

Interested in taking part?

Please fill out this [short form](#), or write to me at rfreedma@haverford.edu

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Professor of Music
John C. Whitehead '43 Professor of Humanities
Associate Provost
Haverford College