

## Putting Computational Musicology into Reverse

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Over the last 15 years great advances have been made in computational musicology, particularly where it intersects with music information retrieval. Yet, despite the evident potential of much new technology, the impact on mainstream musicology seems to be slight. Computational musicology appears to be a rather isolated subdiscipline. Positioned as I am with one foot in computer science and the other in musicology, I see it as my task to address this lack of connection for two reasons: (1) to increase the impact of computational music research, so that it is less a solution in search of a problem; (2) to innovate musicology, in particular to provide methodological answers to the challenges of data-richness. Digital humanities in general seem to have done better in maintaining their humanities connection than computational musicology, and it is interesting to speculate why this is the case. One reason may be that computational musicology is rather strongly tied to the algorithmic paradigm in computer science, whereas in digital humanities the (complementary) interactive paradigm seems much more in evidence. This paradigm implies an increased attention to human-centred design, focusing on the support of human work processes rather than on the creation of new algorithmic methods. I will briefly examine the consequences that a similar reorientation—the ‘putting in reverse’ in my title—might have for computational musicology. Hopefully one of them one will be that computational musicology (mysteriously but maybe appropriately renamed ‘digital musicology’ in the programme of the recent congress of the International Musicological Society) will no longer be an isolated subdiscipline but will develop into a skill shared by many musicologists working on a broad range of topics.