

Recent Researches in Music Series

Publication Process

General Timeline

The time period from the submission of a completed manuscript until a house editor begins working on the project varies depending on the number of waiting manuscripts and the overall workload of editorial staff, but you should expect a delay of at least several months. Once a house editor begins copyediting work on your project, the average time to publication is usually seven to nine months. This period is broken down as follows: about two to four months for copyediting and author review; about two months for proof production; about two months for proofreading and corrections, and one month for printing.

Once we begin work on your book, we expect that you will make every effort to meet the schedule that has been established and the deadlines that we set for you. Any significant delays when the project is in your hands may cause the publication to lose its place in the production schedule and therefore fall behind other projects that are also in progress. When you are first contacted by your house editor, please let him or her know as soon as possible of any significant periods of time in the coming six to nine months during which you will be unable to fulfill copyedit review or proofreading tasks (because of travel, demanding job requirements, etc.).

Publication Process

1. A manuscript is received by the editorial department. The managing editor approves the submission if it contains all the essential materials needed to publish the edition and the materials are submitted in a format that can be used by our editorial and production teams. The manuscript is then processed for estimated page counts and labor hours to produce the book, and it is placed in the queue with other manuscripts that have been received and are waiting for copyediting.
2. Once a house editor is assigned to the project, he/she reviews all materials associated with the project, including all proposal materials, any intermediate submissions and correspondence, and the complete manuscript as submitted and approved for copyediting work. Once the house editor is completely (re)familiarized with the project, then main work of copyediting begins.
3. For the copyediting of the textual matter, the house editor works with the electronic files of the textual matter in Microsoft Word, including importing the submitted texts into our house templates, applying custom styles, and rearranging the textual materials as needed to best accord with our book design for the series. Once these files have been set up, the house editor then edits for both substance and house style using the tracking features in Word.
4. For the copyediting of the music transcriptions, the house editor works with the paper copies of the music submitted by the author (the electronic files, if compatible, are used by the

production team later in the process). That work includes marking up the various musical elements with spec labels and layout notes for the production team as well as checking every note, letter, and musical marking on the page for consistency of editorial approach and any potential typographical errors. Any source materials that we have at hand will often be referenced by the house editor as needed, but the house editor is not expected to do a complete check of the transcription against the source (that is the responsibility of the volume editor). Rather, the house editor attempts to review the transcription from the point of view of a reader/performer who only has access to the edition, not to the source.

5. During the copyediting process, the house editor will occasionally contact the volume editor with questions or suggestions that, once resolved, would be easier to implement during the systematic copyediting phase rather than later in the process.
6. Once the copyediting is complete, the managing editor reviews the copyedited manuscript and approves it as meeting house standards and ready for volume editor review and approval. The volume editor is then asked to review the entire manuscript as copyedited and to answer any remaining questions. Once the volume editor has reviewed and approved the copyedited manuscript, the house editor then finalizes the text and music documents for the production team.
7. During the time that first proofs are being made, the house editor and managing editor approve the layout of the text and music pages and ensure that the house specifications for the book design are implemented properly.
8. First proofs are proofread by the volume editor and other members of the editorial staff. The house editor for the project collates all of those corrections, resolves any questions that may have come up in the proofreading process, and submits the proofs to the production team for final corrections.
9. The house editor checks that all corrections are made and that no further errors resulted from those corrections. The managing editor approves the final pages for printing, and the book is then sent to the printer. The house editor and managing editor approve the printer proofs and the final book when it is ready for sale and distribution.

Once copyediting begins, the entire publication process takes between 7 and 12 months to complete, with the bulk of that time spent in the copyediting phase (2 to 4 months). The creation of first proofs typically takes about 6 weeks, proofreading and collation of corrections another 4 to 6 weeks, and final corrections and printing another 6 weeks.

The Role of the House Editor

House editors are expected to copyedit their assigned projects on several levels. We of course have house-style rules for spelling, grammar, punctuation, bibliographic citations, musical notation, format and style of bibliographic citations and critical notes, etc., that are applied to all of our editions for consistency across all volumes in all series, making exceptions when logical and necessary. We also have book design and organization specifications that we apply to each volume. But we also expect the house editors to make a critical examination of the edition as a whole--the logic, flow, and strength of argument of the introduction, the translations (when present), the editorial methods and their application within the transcriptions, etc.--and to offer the author suggestions for improvement, solutions to perceived inconsistencies, and to point out

potential infelicities in the manuscript as submitted. Furthermore, we often discuss particular questions as a team to make sure we have some consensus before suggesting significant changes to a particular author, and we vet each other's work at both the copyediting and proofreading stages to ensure that we are all working toward the same quality standards.

Our copyediting process is designed to meet three very important goals:

1. To provide a manuscript to our production team that is both complete in terms of the mark-up that they demand for efficient work and as error-free as possible in order to minimize the number of corrections that will need to be made in the proofs (corrections at proof stage are four times as expensive to make as they would have been at the copyedit stage).
2. To offer the author a critical review of the manuscript before the book is published and subject to publicly printed reviews.
3. To ensure that our publications meet the high quality standards we hope to maintain as a publisher and within the *Recent Researches* series particularly.

The suggestions and questions from the editorial staff are offered in order to make your edition as excellent as possible. You are the author, and you are free to suggest other solutions to the issues that your editor raises. But you should also work with your house editor as an unnamed collaborator, for he/she is providing a comprehensive copyedit of your manuscript in order to ensure the quality of the publication from the beginning to end. All the house editors on staff at A-R Editions hold doctorates in musicology (or equivalent training) and are fully qualified to evaluate all aspects of a critical edition. Such service is not found at all publishers today, and A-R Editions takes great pride in being able to offer such high-quality service to their authors.