

RECENT RESEARCHES IN MUSIC

Style Guide



A-R Editions, Inc.

Contents

1. Introduction to Recent Researches in Music 1
 - Publication Rights and Permissions 1
2. The Manuscript—Text 2
 - Format 2
 - Content 3
 - Front Matter 3
 - Introduction 4
 - Notes 5
 - Texts and Translations 5
 - Plates 6
 - Critical Report 6
3. The Manuscript—Music 10
 - Format 10
 - Titles 10
 - Composer and Author Names 10
 - Movements 10
 - Tempo and Performance Indications 11
 - Barlines 11
 - Repeats 11
 - Measure Numbers 11
 - Incipits 12
 - Range Finders 12
 - Score Order 12
 - Part Names 13
 - Braces and Brackets 13
 - Clefs, Meters, and Key Signatures 13
 - Continuo Realizations 14
 - Notation 14
 - Editorial Notes and Rests 14
 - Note Stems 14
 - Rhythmic Units 15
 - Slurs and Ties 19
 - Bass Figures 20
 - Fermatas and Final Long Notes 20
 - Ligatures and Coloration 21
 - Grace Notes and Appoggiaturas 21
 - Triplets and Other Groupettes 21

Ornaments	22
Articulations	22
Dynamic Symbols	23
Written Directives	23
Notational Shorthands	24
Accidentals	24

4. Vocal Text 26

Orthography	26
Spelling	26
Capitalization	26
Special Characters	27
Punctuation	27
Word Division	27
Text Underlay	28
Editorial Expansions and Additions	28
Multiple Verses	28

Table of Terms 29

Abbreviations of Voice and Modern Instrument Names 30

Selected Bibliography on Editing and Historical Editions 31

1. Introduction to Recent Researches in Music

Founded in 1962, Recent Researches in Music presents modern critical editions of a wide range of Western and world music. Six series within the Recent Researches span the history of Western music from the tenth through the twentieth century, while a seventh series explores a diverse repertoire of oral and semi-oral written traditions throughout the world.

- Music of the Middle Ages and Early Renaissance
- Music of the Renaissance
- Music of the Baroque Era
- Music of the Classical Era
- Music of the Nineteenth and Early Twentieth Centuries
- American Music
- Oral Traditions of Music

Each edition contains an extended introduction in which the music of the edition is placed in a historical and stylistic context, and a critical report in which the sources and the editorial methods employed in the preparation of the edition are stated. In many editions, part of the introduction is devoted to a discussion of relevant performance practice techniques as well. In editions of vocal music involving a foreign language text, translations are provided.

Publication Rights and Permissions

Every volume editor signs a standard contract assuring A-R Editions that publication of the proposed volume violates no existing copyright, either in whole or in part. This contract assigns all rights to the edition to the publisher and holds A-R Editions harmless from any claim that may arise if an editor has failed to clear the necessary copyrights or the appropriate permissions on any part of an edition, including texts, music, or facsimile reproductions. A-R Editions requires written proof that all rights and permissions have been obtained before the publication process can begin. It is therefore essential for editors to secure copyright and other permissions for publication at the earliest opportunity; a lack of the appropriate letters of permission from the copyright owner, library, or holding institution can cause delays in the publication process and in some cases even prevent publication.

For information about clearing copyright and/or obtaining publishing permission from holding institutions, editors are encouraged to seek the assistance of the editorial staff.

2. The Manuscript—Text

Format

Editors should follow the guidelines for manuscript preparation set out in *The Chicago Manual of Style*, 14th ed. (Chicago: University of Chicago Press, 1993), 49–62. Only one copy of the manuscript needs to be submitted, and we urge editors to keep copies of all material submitted for publication as well as all correspondence.

The following points are essential for manuscript submission: (1) every piece of copy must be double-spaced and single-sided, including notes and tables; (2) there must be no paper clips, staples, or tape on the copy (text or music); (3) please submit a list of works cited, with all publication information included—check carefully for consistency between the bibliography and citations in the notes (following “Documentation 1: Notes and Bibliographies,” chap. 15 in *The Chicago Manual of Style*); (4) check references, wording of quotations, etc., before submitting the introduction and again on receipt of the copy-edited manuscript; (5) explain conventions adopted in a cover letter, giving examples for any kind of notational shorthand you employ and drawing attention to any points over which you think or know you have been inconsistent; (6) eliminate or reduce to a minimum cross-references that require alteration in proof.

The typescript must be on good quality 8½" × 11" paper (or the nearest size available) with margins of at least 1" on all sides. The manuscript must be continuously numbered throughout (although insertions can be made on separate sheets by numbering the inserted pages a, b, c, etc.). Tables should be submitted on separate sheets, with the place of insertion marked on both the text page and the table page. Separate guidelines for submitting the text on disk are available.

In general, A-R accepts the authority of *The Chicago Manual of Style* in regard to documentation and prose style. For spelling and word division in English, we accept the tenth edition of *Merriam Webster's Collegiate Dictionary*. For word division in foreign languages, we follow *The Chicago Manual of Style*. In general, *The New Grove Dictionary of Music and Musicians* is a reliable authority for composers' names and dates, and *The New Harvard Dictionary of Music* is a dependable source for musical terms and their spellings. For music terminology we prefer American usage (e.g., *quarter note* not *crotchet*).

Content

Front Matter

The front matter of a Recent Researches edition includes a half-title page, a series page, a title page, a copyright page, a table of contents, and pages containing a list of abbreviations (if applicable), preface (if applicable), and the acknowledgments. All contributors must submit manuscript for the title page, contents, and lists of abbreviations, etc., as appropriate.

TITLE PAGE

The title page should list the series, the composer's name (if applicable), the title, and the editor's name (preceded by the phrase "Edited by").

TABLE OF CONTENTS

The contents page should list the major headings of the edition and all primary subdivisions with page numbers referenced to the manuscript.

Sample Contents

- [List of Abbreviations]
- Acknowledgments
- Introduction
 - Historical Background
 - The Composer(s)
 - The Music of the Edition
 - Text(s) and Author(s)
 - Notes on Performance
 - Notes
- Texts and Translations
- Plates
- Part title for the music itself [if appropriate]
 - Titles of individual pieces
- Critical Report
 - Sources
 - Editorial Methods
 - Critical Notes

LIST OF ABBREVIATIONS

If the introduction and critical report use abbreviations frequently, a list of abbreviations should be included. Its placement, either before

the introduction or in the critical report, will depend on how the abbreviations are used in the edition.

ACKNOWLEDGMENTS

The author's acknowledgments, which can include both individuals and institutions, should follow the lists of illustrations, tables, and abbreviations, and should be submitted on a separate sheet, double spaced. It is our policy not to accept acknowledgment of individual in-house editors.

Introduction

The beginning of the introduction section is often a brief discussion of the music of the edition and its significance from a historical, scholarly, and/or performance perspective. Following this, the introduction is usually broken down into distinct subsections. The headings listed below represent the range and arrangement of a typical Recent Researches introduction.

HISTORICAL BACKGROUND

Depending on the music of the edition, a section on the historical and cultural context in which the music was composed and performed may be appropriate. Questions of whether or not to include such a section, and if so, how detailed and in-depth the discussion should be, are dependent on the availability of published accounts concerning or related to the topic of the edition.

THE COMPOSER(S)

The overall length of a useful biographical sketch usually depends on the amount of information generally available and on what the editor may have to add to it. The focus of this section should be on those aspects of the composer's biography that relate to the music of the edition and the circumstances of its composition. It is usually desirable for the editor to describe the scope and style of the composer's works in general to provide a context for the music of the edition. For matters of general background, however, reference should be made to secondary sources whenever possible.

THE MUSIC OF THE EDITION

The issues addressed in this section can include the place of the edited music in the composer's oeuvre, the place of the edited music in its genre, the reception of the music, and a critical evaluation and/or an analysis of specific aspects of the music that are important to studying or performing it.

TEXT(S) AND AUTHOR(S)

In most editions of vocal music, some discussion of the text(s) and author(s) is appropriate. Most important, any discussion of the texts and authors should concern their relevance to the music of the edition and not launch into extended biographical, analytical, or historical details unless they are clearly related to the reader's understanding of the music.

NOTES ON PERFORMANCE

In most repertoires covered by the Recent Researches, the sources are often ambiguous about some aspect of the performance of the music they contain. While the edition itself should solve many of the most fundamental problems concerning performance of the music (accidentals, text underlay, etc.), a number of performance issues may still be present (performance of ornaments, choice of instruments, tuning, size of performance group, etc.) that can be profitably discussed by the editor.

Notes

Endnotes for the introduction are given in this section. The heading for the section is simply "Notes"; the notes are listed by their reference number followed by a period. Please remember to double space the notes; do not submit these as footnotes.

Recent Researches editions follow the format for notes described in "Documentation 1: Notes and Bibliographies," chap. 15 in *The Chicago Manual of Style*, 14th ed. For questions about the format for notes or for clarifications of A-R style in cases where *The Chicago Manual of Style* offers a number of options, please consult the editorial staff.

Texts and Translations

In editions of vocal music, any underlaid text is presented in full as a separate section of the edition unless the text is widely familiar and available (such as the ordinary of the Mass). Foreign-language texts are accompanied by translations, preferably line-for-line literal translations (translations for the performance of foreign-language works in English are not used in Recent Researches editions). Translations should be submitted side by side with the original text.

It is essential that the text printed in the texts and translations section agree in orthography and punctuation with the underlaid text in the transcription. Whatever the source of the text, whether it is from the musical source or from a separate literary source (such as a contemporary printed libretto or a published poem), an editorial

policy concerning the transcription of the text must be stated, and it is most appropriate to state it at the beginning of this section. In some cases, critical notes for the texts are also appropriate and useful; they can follow the texts for individual pieces, movements, etc., within the texts and translations section (see “4. Vocal Text”).

Plates

Recent Researches editions traditionally provide two to four plates of the source and/or related documents as a means of illustrating the notation, orthography, special features, etc., of the source(s) on which the edition is based. Plates can often take the place of lengthy descriptions of the physical, notational, and orthographic features of the source(s).

Editors should submit publishable quality plates in 5"×7" glossy format (or the nearest convenient equivalent) with the identification of the plate clearly indicated on the back *in felt-tip pen*. The editor is responsible for the cost of obtaining the plates for the edition and for *securing permission in writing for the reproduction of the plates in the edition*. Formal letters of permission must be submitted to A-R Editions prior to publication; delays in obtaining letters of permission will delay publication. A-R Editions will provide complimentary copies of the published edition to institutions that request them as part of the permission agreement. For help with how to request permission for plates, please consult the editorial staff.

Critical Report

SOURCES

At a minimum, this section should include (1) a list of the sources that exist for the music edited in the edition (not including modern editions), (2) identification of the principal source for the edition, and (3) an explanation of the choice of the source for the edition and a discussion of any peculiarities it presents for the preparation of a modern edition.

The list of sources should include (a) the composer’s autograph manuscripts, (b) performance materials created by or for the composer or for performances in which the composer was involved, (c) manuscript copies, and (d) printed editions (usually restricted to those published during the composer’s lifetime and under his or her supervision). Clearly not all editions will have sources in all of the categories listed above, and in some cases, additional sources should be listed as well. The description of the sources listed depends on the

extent to which they are described in readily available reference works, such as *Répertoire international des sources musicales* (RISM), and the importance of specific source details to the establishment of the principal source or the discussion of the music in the introduction.

The principal source for the edition must be clearly identified. Recent Researches editions are most often based on a single source for the work presented, and the identification of the principal source must be unequivocal. In some cases, the source situation will preclude an edition based on a single source (such as in the case of a work for which no surviving source is complete), and a statement about how the various sources are used in the edition has to be carefully worked out so that the way in which the edition reflects the use of the sources is unambiguous.

Finally, the reasons for choosing the principal source for the edition must be given and should be considered in light of the purpose of the edition and the audience for which it is intended.

EDITORIAL METHODS

The statement of editorial policy must cover all consistent alterations of the source in the transcription process (such as the modernization of accidentals so that they apply through the end of the measure in which they appear, the modernization of beaming, clefs, score order, etc.). In addition, the editorial symbols used to indicate additions to the source must be clearly stated (such as the use of brackets, dashed slurs, etc.). Consistent additions to the source (such as barlines) should also be stated in the editorial policy. In order to assure that all consistently applied editorial alterations to the source have been accounted for in the statement of editorial policy, the following checklist is provided.

- Titles
- Movement names/tempo
- Part names
- Score order
- Use of brackets/braces
- Use of barlines/repeats
- Clefs/key signatures/meter signatures
- Stem direction and beaming
- Rhythmic units and their presentation
- Use of slurs/ties
- Triplet/rhythmic grouping indications
- Grace notes/appoggiaturas
- Ornaments/alternate notes/*ossia* passages, etc.

Accents/articulations/fermatas
 Dynamic markings and their presentation
 Written directives and their presentation
 Realization of notational shorthands
 Use of ligature/coloration brackets
 Reduced note values
 Accidentals
 Bass figures
 Orthography of texts
 Musical underlay of vocal texts

Because Recent Researches editions present modern editions of music, it is imperative that editors justify their decisions to retain certain archaic aspects of the source notation. If, for example, the editor chooses to retain the beaming of the notes found in the source and that beaming is significantly different from modern practice, the editor must make a statement about the reasons for retaining the source beaming.

CRITICAL NOTES

The function of critical notes in Recent Researches editions is to *describe the source in instances in which the edition alters the reading of the source*. Nothing that has been given editorial distinction in the edition (by means of brackets, dashed slurs or ties, etc.) should be reported (in other words, *editorial additions* to the source should *not* be reported). Only in instances in which the source has been *altered* (e.g., the correction of an obviously wrong note) should the editor make a note of it.

Editors should not list variant source readings unless they are justified by the source situation. If variants are listed, they should only include relevant sources. Variant source readings are also rarely useful unless they list significant variants, and the editor should consider whether the variants to be listed really are significant or not. It is important to stress that in listing variant readings, the editor should not function as a reporter but as an interpreter; anyone seriously interested in comparing variant readings will no doubt consult the sources themselves. Variant readings, therefore, should only include information relevant to the edition at hand.

Similarly, the rationale for an editorial emendation of the source need not be stated in the critical notes. If such explanation is deemed absolutely necessary (such as making consistent by editorial emendation or addition the use of slurs in parallel passages of a piece), it should be given in a separate section of the critical notes labeled "Commentary."

Critical notes in Recent Researches editions are given in paragraph form and in sequential order for each movement referred to. Abbreviations used in the critical notes only (as distinguished from abbreviations used throughout the edition) should be listed at the head of this section (see samples below).

Sample critical notes for a Renaissance vocal music edition

Critical notes report all textual and musical differences between sources and the edition that are not otherwise covered by stated editorial principle. Locations within each piece are identified by measure number (M., Mm.) and then by voice part name. The following abbreviations for voice names and durations are employed in the critical notes: Tr = Triplex, M = Medius, CT 1 = Countertenor 1, CT 2 = Countertenor 2, T = Tenor, B = Bass, br = breve, sbr = semibreve, min = minim, smin = semiminim. Pitches are given according to the system in which middle C is c'.

Mass

KYRIE 1

M. 28, CT 1, note 1 is sbr. M. 29, CT 2, notes 2–3 are smins. M. 30, CT 1, note 3 is sbr. M. 31, CT 2, note 1 is dotted.

Sample critical notes for a Classical instrumental music edition

The notes below always describe rejected source readings. Pitch names are standard: c' refers to middle C. The following abbreviations are used: M(m). = measure(s); Ob. = Oboe; Tpt. = Trumpet; Hn. = Horn; Timp. = Timpani; Vn. 1 = Violin 1; Vn. 2 = Violin 2; Va. = Viola; Vc. = Violoncello; B. = Basso.

Symphony

ALLEGRO ASSAI

M. 3, Vn. 2, note 12 lacking. M. 9, Vc., note 3 is a. M. 11, Vn. 2, note 6 is c". M. 14, Vn. 2, note 13 is quarter note, followed by eighth rest (cf. m. 12). M. 22, Vn. 2, note 8 is c#". M. 30, Vn. 1, notes 13–16 are sixteenth notes. M. 31, Vn. 1, 2, notes 1–4 are sixteenth notes.

3. The Manuscript—Music

Format

In the edition, careful consideration should be given to clarifying, regularizing, and modernizing the source. Global changes (e.g., modernizing beaming or consistently regularizing the spelling of a tempo marking) must be noted in the editorial methods, and no indication on the transcription itself is necessary. Editorial additions made to the source reading (e.g., adding notes or dynamic markings) are better noted in the transcription, usually by the use of brackets. Particular changes made to a source reading (e.g., changing a pitch level or duration) should be noted individually in the critical notes section. The music manuscript should include staves for all resting voices. The decision about when and where to omit resting staves will be made during the process of copyediting and engraving.

Titles

The title of each piece should usually reflect that given in the source, although the editor may regularize spelling and format among similar titles in certain cases (noting the regularization in the editorial methods). If titles and/or piece numbers are not found in the principal sources but are supplied by the editor, they should appear in brackets. Editorially supplied titles that consist of vocal-text incipits need not be bracketed if a general statement explaining the procedure is added under editorial methods.

Composer and Author Names

Composer names appear flush right above the music, author names usually flush left. Most often, full names are given, with brackets marking any portion of the name that does not appear in the source. The names of composers or authors need not be given if the entire edition is devoted to a single composer or author.

Movements

Individual movements of a piece are set off by indented systems. Each movement begins a new measure number sequence and closes with thin-thick barlines. Movement headings should reflect the nomenclature of the source.

Tempo and Performance Indications

Tempo and performance indications at the starts of works, movements, and subsections (e.g., **Allegro**, **Grazioso**, **Tempo primo**) are placed above the score, flush left with the meter signature (if present). The gratuitous addition of such indications (including metronome markings) is discouraged. Anything deemed necessary to add should be placed in brackets or, if it is a general policy, explained in the editorial methods. Abbreviations in a source may be tacitly spelled out and inconsistent source spellings may be regularized as long as they are separately reported or generally described. Advice about proper tempos and other performance choices may be offered in "Notes on Performance."

Barlines

The addition of barlines in the transcription of medieval and Renaissance music should be explained with a general statement in the editorial methods.

Differences in the placement of barlines between the transcription and the source can often be explained with a general policy statement in the editorial methods. If such differences cannot be explained in a general way, editorial barlines can be indicated in the transcription with dashed barlines in the staff or with short bars above the staff.

The use of thin-thin barlines in the source is generally reflected in the transcription. The editorial addition of thin-thin barlines to demarcate other musical subsections in the transcription should be acknowledged either generally in the editorial methods or individually in the critical notes.

Repeats

If an editor needs to modernize or otherwise emend the repeat directives of the source in order to clarify the original intent (e.g., by adding first and second endings), the original reading is reported in the critical notes. If a written directive, such as "D.C. al Fine," is editorially added, it should be bracketed in the transcription.

Measure Numbers

Measure numbers should be indicated either every five measures or at the beginning of every system in the transcription. Count the first full measure as one, and count measures in first and second endings consecutively, even if they are partial measures. Note that measures of movements within a piece are numbered separately.

Incipits

In many editions, incipits can be used to show general and consistent policies of transcription. A general statement in the editorial methods will suffice if note values throughout have been reduced consistently or not at all and if key signatures have been unchanged. In these cases, incipits need only show those clefs that differ between the source and the transcription. It is usually sufficient to provide incipits for only the first section of a multi-section work.

In medieval and Renaissance editions, incipits include all of the following elements. In other editions, incipits may include any or all of the following elements.

Clef. The clef may be drawn as in the source or rendered as a modern equivalent. In the edition, it may appear as a modern equivalent or as a Petrucci-style symbol from A-R's music font. The clef may be hand drawn if necessary. Please advise us of any particular needs for your transcription.

Key signature. The incipit should show pitch inflections at all levels indicated in the source.

Meter signature. The meter signature is given as found in the source. The form of the signature will be reproduced as nearly as possible, though its placement on the staff may be standardized.

Initial note. The initial note should show exactly the pitch, shape, and stem direction as it appears in the source. Any composite symbol (tied note, ligature) will be given in full. Incipits show the initial rests up through the first pitch, unless this would be awkward and unnecessary.

Range Finders

Range finders are often used in vocal parts as a guide to the performer and are given in terms of their modern clefs. In the edition, they are placed in cue size directly after the clef, key signature, and time signature. The range finder does not include editorial accidentals, but it should include *musica ficta*.

Score Order

Vocal parts are usually ordered from highest to lowest. For orchestral ensembles, the standard order, from top down, is woodwinds, brass, percussion, solo instrument(s), voice(s), strings—flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, percussion, keyboard, solo instrument(s), soprano, alto, tenor, bass, violin 1, violin 2, viola, violoncello, double bass, and continuo. Separate parts within each

choir are ordered from highest to lowest. There may be reasons to depart from this convention, such as to reflect the order of the source or contemporary practice, or to clarify musical intent. Such reasons should be stated in the editorial methods. In any case, the editor should clearly indicate the original order by means of a facsimile plate or a description in the sources or editorial methods section of the critical report.

Part Names

The names of voices and instruments generally appear in the transcription as they do in the source, although orthography should be regularized if necessary or desirable. English equivalents may be substituted throughout the edition, though this is usually not necessary. If part names are ambiguous or lacking in the source, the editor may add them, usually in brackets, or emend them with terms appropriate to the source. Such procedures should be described and explained in the editorial methods.

Braces and Brackets

Braces and brackets should be added as appropriate to the score. A brace ({) connects keyboard staves or multiple staves of the same instrument. A bracket ([) connects staves for a family of instruments or a choir of voices. Barlines connect staves of related instruments (e.g., string quartet); they do not connect vocal staves.

Clefs, Meters, and Key Signatures

The editor's treatment of clefs, meters, and key signatures should be discussed in the editorial methods. Additions and substitutions carried out as matters of general editorial policy do not require individual reports in the critical notes or any typographical distinction on the music page. The choice of transcription clefs should be governed by current usage. Mixed key signatures (for example, in sixteenth-century vocal music) do not necessarily call for regularization. Specific editorial additions should be identified on the music page with brackets, and specific editorial substitutions should be reported in the critical notes. Changes of clef within a section are given before a barline whenever possible; changes of key and meter signature usually appear after a barline. At changes of meter, an equation may be placed directly above the change, with the first symbol corresponding to the previous meter and the second corresponding to the new meter (e.g., $\bullet = \text{||}\bullet\text{||}\bullet$). More complex metrical relationships should be discussed in the introduction.

Continuo Realizations

Normally, we no longer accept continuo realizations. Please consult your in-house editor concerning the feasibility or appropriateness of a realization for your edition.

Notation

Editorial Notes and Rests

When a note or rest is added to the edition where none existed in the source, it should be bracketed in the edition; no critical note is necessary. If the pitch or duration of a note or the duration of a rest differs from the source, it is not distinguished in the edition, and the source reading is reported in the critical notes.

Note Stems

Single notes on or above the middle staff line are normally stemmed downward. Two like instruments can be placed on one staff with their stems in opposite directions if their notation is easily separated. Single stems may be used in passages marked “a 2.”

TWO CONTRAPUNTAL VOICES

When two contrapuntal voices are notated on the same staff, they are separately stemmed. The higher pitch is placed to the right of the lower pitch when the voices are a second apart. The following principles apply when the voices occupy the same pitch but different durations: an upstemmed note is written before a downstemmed note, an undotted note before a dotted note. Unstemmed notes should be treated as if they were stemmed (the whole note in the example is a “downstem”). Two notes of the same pitch may share a notehead, with stems in opposite directions, if they are the same notehead type and neither has a dot.



INTERVALS AND CHORDS

If voices notated on the same staff are not obviously contrapuntal (as is often the case in keyboard music), the notes are stemmed together whenever possible. The stem direction of an interval or chord is normally the same as the normal stem direction of the note furthest

from the middle line of the staff. If the notes are equidistant from the middle line, the position of the majority of the notes determines the direction of the stem. If there is no majority, the stem goes down.



BEAMED GROUPS

As with intervals and chords, the note furthest from the middle line of the staff determines the direction of the stems in a beamed group. If the highest and lowest notes are equidistant from the middle line, the majority of the notes determines the direction of the stem. If there is no majority, the direction of the stem is down.



Rhythmic Units

BEAMING

Notes of eighth-note value or smaller are usually beamed together in logical, easily recognizable metrical units. In vocal music, individual flagging of syllabic passages may better serve the concerns of declamation. In keyboard music, the use of beams can also indicate the use of alternating hands. Editors should modernize beaming, so as not to retain meaningless irregularities and inconsistencies.

Specific considerations govern the modern conventions of the treatment of beams in each meter. An underlying general principle is that the two halves of any duple meter, simple or compound, should be instantly recognizable unless the entire measure is syncopated. When there is more than one possibility for beaming, any pattern once chosen should be followed as consistently as is musically sensible. The transcription of certain repertoires may require some adjustment of these principles.

In $\frac{2}{4}$ or $\frac{4}{8}$ time, four eighth notes may be beamed together or as two groups of two.



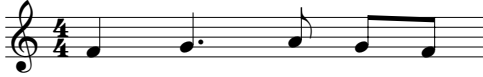
If one beat has two eighth notes and the next beat a dotted eighth and sixteenth note, the beats should be beamed separately.



In duple time, if one beat of the measure has three or more notes, they are not beamed to notes of another beat. In $\frac{3}{4}$ time, a beam never connects notes of beat two with those of beat three.



A dotted quarter note on beat two in $\frac{4}{4}$ is preferably followed by one flagged and two beamed eighth notes, rather than by three beamed eighth notes.



Dotted quarter notes do not begin on an offbeat unless syncopation is intended. Beaming in $\frac{3}{2}$ time basically follows the conventions for common time.

In $\frac{3}{4}$ time, eighth notes may be beamed as separate groups on beats one, two, and three, or the three beats may be beamed together, as long as the pattern is consistent within the edition.



Three eighth notes in $\frac{3}{4}$ are generally not beamed together when the result would cause confusion with $\frac{6}{8}$ time.



In $\frac{3}{2}$ time, it is clearest to restrict beamed units to individual beats.

In $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$ time, the three eighth notes of each unit are beamed together. Secondary beams show further subdivisions of each unit. Do not combine six eighth notes in $\frac{6}{8}$ into one beamed unit, since this would appear as a $\frac{3}{4}$ measure.



$\frac{6}{4}$ time is usually notated as a two unit compound meter, similar to $\frac{6}{8}$. One beam may connect eighth notes in either half of the measure. A half note in the middle of the measure should be notated as two tied quarter notes to differentiate it from $\frac{3}{2}$ meter.



RESTS

A basic principle concerning rests is that a whole rest indicates a silent measure in any meter except where the duration of the measure is equal to or more than two whole notes (e.g., $\frac{4}{2}$, $\frac{6}{2}$, $\frac{8}{4}$, $\frac{2}{1}$, and $\frac{3}{1}$), where double whole rests are used. The transcription of certain repertoires may require some adjustment of this principle. The whole rest is not used to indicate a portion of a measure except in $\frac{4}{2}$, $\frac{6}{2}$, $\frac{8}{4}$, $\frac{2}{1}$, and $\frac{3}{1}$, where whole rests are used for silent half (or third) measures.



As in beaming, the use of rests should allow the two halves of a duple meter, simple or compound, to be instantly recognizable.

In duple meters ($\frac{2}{4}$, $\frac{4}{8}$, $\frac{4}{4}$, $\frac{2}{2}$), half rests and quarter rests are not dotted. Half rests in $\frac{4}{4}$ (or whole rests in $\frac{2}{2}$) should not go across the middle of a measure.



In $\frac{3}{4}$ time, use two quarter rests instead of a half rest, unless there is a fermata on the second beat, tied to the third.



Similarly, in $\frac{3}{8}$ time, use two eighth rests instead of a quarter rest. In $\frac{3}{2}$ time, half rests are used for silent beats. In $\frac{6}{2}$ time, dotted whole rests are used for silent half measures, double whole rests for a silent measure.



In $\frac{6}{8}$ time, a dotted quarter rest is used for the first half of a measure, but a silent second half is notated with a quarter rest and eighth rest.



In $\frac{9}{8}$ and $\frac{12}{8}$, use two dotted quarters instead of a dotted half.



The second two-thirds of a three-beat unit in $\frac{6}{8}$, $\frac{9}{8}$, or $\frac{12}{8}$ time should be notated with two eighth rests, not a quarter rest, while the first two-thirds of a unit are notated with a quarter rest.



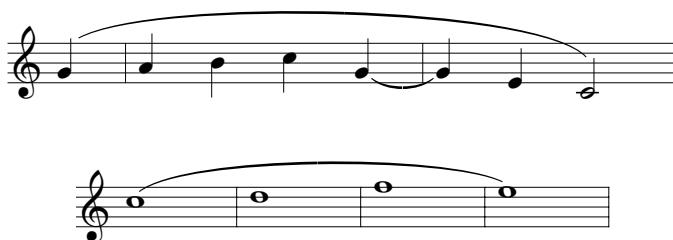
$\frac{6}{4}$ time is similar to $\frac{6}{8}$ time. The first two-thirds of a half measure are notated with a half rest, while the second two-thirds are notated with two quarter rests.



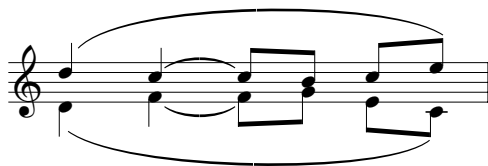
Slurs and Ties

Depending on the given repertory, editors will need to weigh the advisability of regularizing the use of slurs and ties when they are inconsistently applied in a source. Slurs and ties added by the editor should be marked as dashed curves. Those that are deleted from the source (as being superfluous or incorrectly applied) should be reported in the critical notes or, if it is a general policy, in the editorial methods. Slurs meant to indicate melismatic declamation of a vocal text should never be added when absent from a source and should be removed entirely (with the practice accounted for in the editorial methods) when present in a source.

The following are basic music engraving conventions for the application of slurs and ties. In single-voice music, a slur is placed at the notehead side if all the stems point in the same direction; if there are both upstem and downstem notes in a passage, the slur goes above. Ties are placed at the notehead side. For both slurs and ties, unstemmed notes are treated as though they do have stems.



When two voices share a single staff by having opposing stems, all slurs are placed at the stem ends, curving outward. Ties also curve outward but should begin and end at the noteheads.



One slur is sufficient to connect two or more chords. When chords are tied, the ties curve outward on the outermost notes and curve as they would if they occurred independently on the inner notes. If some notes of successive chords are tied and some are not (or are slurred), it

may be clearer to give each chord two stems—one for the tied notes and one for the untied.



If a slurred phrase begins or ends with tied notes, the tied notes should be included within the slur.



Slurs from upstemmed grace notes and appoggiaturas are placed below except when they form part of the top voice where two voices sharing the same staff have opposing stems.

Bass Figures

Since continuo realizations are in general no longer accepted in editions of the Recent Researches, the correct and legible transcription of bass figures is absolutely imperative. The bass figures should be placed above the staff, except when they are found below the bass line in the source in which case this location may be retained.

In editing bass figures, the editor should avoid cluttering the score with numerous additions and emendations. Figures in the source that are clearly incorrect should be corrected or removed and should be reported in the critical notes. Anything that is deemed necessary to add (in order to regularize parallel passages, for instance) should be placed in brackets. If the placement of figures is ambiguous in the source, the editor will need to make adjustments according to criteria laid out in the editorial methods.

Fermatas and Final Long Notes

Fermatas added in the transcription are placed in brackets. In cases where fermatas only need to be consistently added to indicate final long notes of works or sections, however (e.g., as often occurs in editions based on partbook sources, where final longas are changed to

breves to fit the meter), it is acceptable to forgo the use of brackets and simply mention the added fermatas in the editorial methods.

Fermatas are as a rule placed above the staves, except when two voices with opposing stems share one staff, in which case the lower voice has its fermatas placed below. Although in keyboard and organ music the practice of placing fermatas below the left hand and pedal staves is often found, our policy is to place them above. A fermata should be placed above all other elements, such as *musica ficta* and figured bass symbols.

Ligatures and Coloration

Source ligatures are identified in the transcription with closed horizontal brackets above the relevant notes. Coloration is indicated with open horizontal brackets.



When the two symbols overlap, the ligature bracket is placed above.



Grace Notes and Appoggiaturas

For grace notes and appoggiaturas, the editor should consider the exact manner of their notation in the source (i.e., stem direction, slurring, number of flags, etc.) and decide how best to account for inconsistencies, either by regularizing them or letting them stand. In any case, the policy should be explained in the editorial methods and, if necessary, specific readings in the source that differ from what is given in the edition should be reported in the critical notes. The implications of the source notation for the performance of grace notes and appoggiaturas should be discussed in "Notes on Performance."

Triplets and Other Groupettes

Numeric labels meant to indicate triplets or other rhythmic groupings (called "groupettes") should be placed at the beam or stem end whenever feasible. When unbeamed notes are involved (as in a triplet group consisting of a quarter note followed by an eighth), a horizontal bracket with the numeric label "3" encloses the notes of the groupette.

In general, beamed groupettes should not be attached to other beamed notes. Short “slurs” meant to indicate groupettes rather than phrasing should not be added in the transcription; if they are found in the source, they should be omitted tacitly in the transcription with a report to that effect in the editorial methods.

Groupette labels may be tacitly omitted after two consecutive occurrences have established a pattern. Once a pattern is broken, any return of the pattern or the beginning of another should be indicated. All added groupette labels are placed in brackets. If an emendation of the rhythmic values in a groupette is required, it should be reported in the critical notes or, if this is required consistently, mentioned in the editorial methods.

Ornaments

Ornaments (such as trills, turns, and mordents) should as a rule be reproduced exactly as they appear in the source. If it can be determined that variant forms of a symbol do not indicate distinctions of interpretation or that different symbols have exactly the same meaning, however, these should be regularized with the policy described and justified in the editorial methods. Issues of ornamentation and suggested realizations may be presented in the notes on performance (perhaps with notated examples).

Ornaments are placed above the staff unless voices with opposing stems share a staff, in which case the ornaments go at the stem end. Added ornaments are placed in brackets.

Articulations

Articulations (such as staccatos, accents, and tenuto) should be reproduced as they are notated in the source unless inconsistencies of shape or application call for regularization (which must be explained in the editorial methods). Issues of interpretation may be taken up in the notes on performance.

Articulations are placed at the notehead side in the transcription unless voices with opposing stems share a staff, in which case the articulations go at the stem end. Brackets enclose added articulations; unlike ornaments, an uninterrupted series of added articulations may be enclosed within a single set of brackets. In vocal parts, articulations should generally be placed above the staff to avoid crowding the text underlay.



Dynamic Symbols

Dynamic symbols (such as *f* and —) are set below an instrumental staff and above a vocal staff. In keyboard music, the symbols are set midway between the two staves unless they are intended for a particular part, in which case they should be placed near the part they affect.

All hairpins should be carefully drawn in relation to the notes they affect; exact placement should be unambiguous—specific notes must define the beginnings and ends of hairpins. The decrescendo hairpin should be drawn so that it cannot be confused with an accent.

Dynamic symbols or their abbreviations that are no longer in use (such as *pno* or *fmo*) should be replaced by their modern equivalents with the practice reported in the editorial methods. If symbols have been moved as a matter of general policy (such as from below to above a vocal staff), this also can be dealt with in the editorial methods. However, substantive changes in the positions of symbols that cannot be covered by a general statement (such as moving an incorrectly placed symbol to another beat or bar) do require separate critical notes.

Editors must decide on the advisability of regularizing the dynamics in parallel or analogous passages within or among voices; any changes that are made should be separately reported or generally explained. Added letter dynamics should be placed in brackets; added hairpins are dashed.

Written Directives

Written directives (and their abbreviations) should be set above vocal staves. Directives for instruments are set below the staves (or between staves in keyboard music) if they involve dynamics (such as *crescendo*, *diminuendo*) or manner of performance (*dolce*, *tenuto*, *staccato*); they are set above if they specify scoring (a 2, solo, divisi); those that mark sections (dal segno, fine) may be placed above or below, depending on the context; those that involve tempo (*ritardando*, *accelerando*, *a tempo*) or are idiomatic to a specific instrument or type of instrument (*arco*, *pizzicato*, *aperto*) are usually set above staves, but to set them below is also acceptable as long as one or the other placement is chosen consistently. Character and instrument names, like more general indications of scoring, are placed above staves. Any stage direction or other performance direction that exceeds several words should be placed as it is in the source unless it seems more advisable to place it as an asterisked footnote on the music page.

In the transcription, care must be taken to align the initial letters of all written directives with specific notational symbols so as to insure

their proper placement once they are engraved. All directives will be engraved in italic type except those specifying scoring (including character and instrument names) or any stage directions, which will be engraved in roman.

Notational Shorthands

Normally, notational shorthands, such as *colla parte*, may be tacitly realized and mentioned in the editorial methods. In some cases, it is desirable for the editor to describe any idiosyncratic scribal practices or simply mention that this practice occurs in certain parts (e.g., viola doubles basso, violin 2 doubles violin 1).

Accidentals

There are three categories of accidentals that may be added in transcribing a source: (1) editorial accidentals (placed in brackets on the staff), added in cases where an inflection is called for by the conventions of the source but was omitted or is newly called for as a result of adopting modern conventions, (2) cautionary accidentals (placed in parentheses on the staff), not strictly necessary either by the conventions of the source or by modern conventions but added nonetheless as an aid to the modern musician, and (3) accidentals placed above the staff, meant to indicate what the editor believes are proper uses of *musica ficta* in medieval and Renaissance music.

The modern convention that an accidental remains in force throughout a measure unless canceled can lead to editorial accidentals in cases, for example, where an inflected note should be made natural within the same measure but has not been so marked in the source, or where adding barlines to an unbarred source makes it necessary for a note that has been inflected to be inflected again as it starts the next measure. This same convention, of course, also makes some source accidentals redundant; these may be tacitly removed in the edition with the practice reported in the editorial methods.

Cautionary accidentals should be kept to a minimum; they should be added only in cases that are truly ambiguous, so as not to clutter up the transcription. They may be added to clarify a tonal context, for instance, or to confirm that the inflection of a note in one voice does or does not affect that same note in another. But further suggestions about when cautionaries might be applied will not be set out here; each style of music, repertory, and indeed each source must be approached individually in determining their judicious use. The policy adopted with respect to cautionaries appearing in the source should be clearly stated in the editorial methods and may require reports in the critical notes as well.

The policy of applying *musica ficta* should be explained in the editorial methods. In so doing, the editor should keep larger issues of theory and performance practice in mind and refer to them where necessary but should focus primarily on the source at hand and the particular problems of application it might present. Unlike editorial and cautionary accidentals, accidentals conveying *musica ficta* are placed above the staff and affect only the notes directly below.



4. Vocal Text

For editions of vocal music, editors should supply a separate copy (typed, double-spaced) of the text accompanied by a translation; this is for the “Text(s) and Translation(s)” section (see “2. The Manuscript—Text,” above). The text should match exactly the underlaid text in the transcription. Variants between the text and the source should be dealt with in critical reports.

Basically, there are two options for the presentation of text: retain the original orthography, spelling, punctuation, etc., of the principal source or modernize the text throughout. Retaining some aspects of the original text while tacitly modernizing others is the least defensible method of transcribing the text. We generally favor modernization of archaic texts, but in some cases (Old English, for instance) it may be preferable to retain the original orthography. In all particulars regarding the presentation of the vocal text, editors are encouraged to seek the advice of language specialists as necessary.

Orthography

Spelling

The archaic spelling of a source may be retained in the edition when it affects pronunciation or if it is of linguistic importance. It is seldom necessary, however, to preserve variations of spelling within and among voices. Modernization or regularization of orthography should be either summarized in a statement of editorial policy or source readings should be itemized in the critical notes, depending on the nature and extent of the changes involved.

Modernization can help clarify archaic conventions of typography. For example, the English *y*-thorn can be emended to *th*, and the letters *v* and *u*, as well as *j* and *i*, can be given their modern equivalents. For modern English orthography, we accept the authority of the tenth edition of *Merriam Webster's Collegiate Dictionary*. If the editor decides to use a modern critical edition for the text, such as the *Liber Usualis* for Latin liturgical music, it should be cited.

If the editor chooses to retain the original text, it may be necessary to explain certain conventions and provide a pronunciation guide.

Capitalization

Depending on the language, age, and literary genre of a text, the capitalization found in a source may or may not be meaningful. We

suggest regularizing capitals as follows: in prose texts, begin each sentence with a capital letter; in poetic texts, each line. In German poetry, however, where capitalization does not easily show the beginnings of poetic lines, this rule may be modified. Within sentences (or lines), follow the modern conventions for the language involved. If an editor decides to follow the original source, then its significance and consequent editorial treatment should be explained.

On the music pages, a capital letter at the beginning of a prose sentence or of a poetic line is lowercased for the repetition of anything less than a full sentence or line. In prose, repetitions of a full sentence retain their initial capitals only if other text has intervened. In poetry, a capital at the beginning of a poetic line should be retained whenever a full poetic line is repeated. Whatever approach the editor takes to the capitalization of repeated text, it should be internally consistent.

Special Characters

Our fonts include the special characters of many foreign languages. In most cases the question is whether to follow modern convention or the orthography of the source. For further reference, see “Foreign Languages in Type,” chapter 9 in *The Chicago Manual of Style*.

Punctuation

If original punctuation is inconsistent, confusing, or virtually lacking, editors should add enough modern punctuation to make the meaning clear and state their policy in the editorial methods. Concordant literary sources or modern critical editions (if available) may be consulted. *The Chicago Manual of Style* is also a valuable reference. In any case, repeated words or phrases are preceded by a comma.

Word Division

Each language has detailed rules concerning word division (or syllabification), and these rules have changed over time. Normally, modern word division best suits the transcription; the accepted guidelines for foreign languages are found in chapter 9 of *The Chicago Manual of Style*. For the word division of texts in languages no longer spoken, editors may need to refer to specialized grammar books, although division according to pronunciation or to classical principles often is appropriate if done consistently. For word division in English texts, we accept the authority of the tenth edition of *Merriam Webster’s Collegiate Dictionary*.

Text Underlay

Each syllable of underlaid text should clearly correspond to a particular note. When syllables of two different words are elided together on a single note (most often in Italian), the elision is marked with a half-circle beneath the syllables. Elisions marked with apostrophes require neither a half-circle nor space. For example,

O la- gri- me ch'el gior- n'io ce- lo a pe-na,
 O pre- ghi spar- si in non fe- con- d'a- re- na,

Editors should place a hyphen after each syllable of a word. Extender lines are added only to monosyllabic words and to final syllables sung to more than one note. Any punctuation comes before the extender lines.

Editorial Expansions and Additions

Abbreviations used in a source should be tacitly spelled out, with an explanation of the practice in the editorial methods. Text repetitions indicated in a source by *ij*, *ii*, or an analogous symbol should be presented in full in the transcription. The added text is usually marked by enclosure in angle brackets (< >). If the underlay of repeated text is unambiguous throughout the source, then such typographical distinction may be dispensed with. Any text added by the editor is enclosed in square brackets ([]). Parentheses are used in the edition only when they are found in an original text. Editors should discuss the nature and treatment of text expansions and additions in the editorial policy.

Multiple Verses

The decision whether or not to set multiple verses of vocal text under the same music is affected by three factors: fidelity to the source, ease of use, and constraints of page layout. If this will be an issue, editors should consult the editorial staff at an early stage to discuss the best way to prepare the transcription for the typesetters.

Table of Terms

This table gives the normal placement of some basic musical terms (with abbreviations). For further information on specific contexts (e.g., keyboard music), see “3. The Manuscript—Music, Notation, Written Directives.”

Italics

above the staff

accelerando, accel.

ad libitum, ad lib.

aperto

a piacere

a tempo

arco

con sordino

glissando

marcato

pizzicato, pizz.

rallentando, rall.

ritardando, rit.

senza sordino

simile

stringendo

sul ponticello

tremolo

trillo, t.

below the staff

crescendo, cresc.

decrescendo, decresc.

diminuendo, dim.

dolce

espressivo, espress.

legato

mezza voce

poco a poco

rinforzando, rinforz., rinf.

sostenuto

sotto voce

subito

tenuto, ten.

Roman

above the staff

a 2

Coda

divisi, div.

solo, soli

tutti

unison, unis.

below the staff

da capo, D.C.

Dal segno, D.S.

Fine, fine

Segue Coro, etc.

tasto solo

Abbreviations of Voice and Modern Instrument Names

Voices

Alto, Altus (A)
Baritone (Bar)
Bass, Basso, Bassus (B)
Canto, Cantus (C)
Contralto (CA)
Countertenor, Contratenor (CT)
Mezzo soprano (Mez)
Quintus, Quinta vox (Q)
Soprano, Superius (S)
Tenor, Tenore (T)
Treble, Triplum (Tr)

Instruments

Piccolo (Picc.)
Flute (Fl.)
Oboe (Ob.)
Clarinet (Cl.)
Bassoon (Bn.)

Horn (Hn.)
Trumpet (Tpt.)
Trombone (Trb.)
Tuba (Tb.)
Timpani (Timp.)

Violin 1 (Vn. 1)
Violin 2 (Vn. 2)
Viola (Va.)
Violoncello (Vc.)
Double bass (D.b.) or Contrabass (Cb.)

Basso (B.)
Basso continuo (B.c.)
Organ (Org.)
Piano (Pn.)

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