

PHASE 2: Proofreading and Editing Protocol

Proofreading & Editing Procedure

1. If kern is edited directly, then kern and Sibelius will not be linked, and the kern-to-XML converter still needs a lot of work, limiting our ability to produce a .sib file from kern.
2. **The most practical procedure for editing transcribed examples will be to edit the Sibelius file and re-convert to XML and re-generate PDFs.**
3. Proofreading and editing will be applied to all **RDS examples first**, then to TDS examples, including **previously missing examples** (which have not been proofread for rendering errors).
4. When editing is completed, we will re-convert from XML to kern with minimal Humdrum post-editing (Phase 3).
5. After re-converting, some features will be edited via batch processing; these include:
 - a. Editorial tempo markings and expressions (not in original)
 - b. Metadata previously added to kern files (e.g., genre/sub-genre)
 - c. Part and measure level rhythmic group attribution (extracted from kern files prepared by Ève & Dan)
 - d. Empty staves to be deleted, except for piano and harp parts

Strategy for Editing

1. Start by moving the **SIB file** to your personal folder; these files should stay in your folder until we have completed this phase.
2. **Previously noted transcription errors** should be fixed; these have been copied onto the new “Proofreading for Transcriptions Errors” master spreadsheet.
NOTE: If noted issues are unclear, send query to proofreader (noted on original “Proofreading for Rendering Errors” master spreadsheet).
3. Sibelius-generated PDFs will be compared to original Suter PDFs and **new transcription errors** should be fixed, including pitch, rhythm, dynamics, articulations, and others as listed in “General Transcription Edits” (below)
NOTE: Sibelius-generated PDFs for RDS and Suter’s original examples are each combined into a single document (“RDS_Sibelius_Scores” and “RDS_Suter_Scores”). If Suter PDF quality is problematic, send a request to Kelsey for a new scan (which may or may not be available), and put a note in “Comments” column on master spreadsheet.
4. **Rendering errors related to Sibelius** should be fixed (“Sibelius bug” and “Sibelius transcription”); if such errors are fixed, make sure to enter the GitHub issue # on the master spreadsheet.

NOTE: XML bugs are either issues with Sibelius outputs (which cannot be addressed) or transcription errors (which should be fixed). Humdrum-related bugs will be fixed by Craig over the next month, and MEI/Verovio errors don’t affect data extraction in Humdrum and will be fixed at a later date; both types can be ignored. If you are unsure about the status of a GitHub issue, send a query to Craig and Ève via GitHub (as a comment in the corresponding issue).

5. **When you are done**, upload proofread and edited files to “New RDS files” in Google Drive; there are three folders, one for each of the versions (SIB, XML, PDF); use the

FDS master filename for each file plus extension. Enter information on the “Proofreading for Transcriptions Errors” master spreadsheet.

Addendum (May 22, 2020)

1. For examples with **non-aligned barlines** (polymetric examples): Edit as best as you can with the current format, enter the necessary info in the spreadsheet, and add example number to GitHub issue.
2. For example when **Suter’s original has more measures** than the transcribed example: There are some cases where more measures are contained in the Suter original, but not all of them are included in the example. There are also cases when the number of measures match, but **some measures are extraneous to Suter’s Example ID**. For both of these cases, you need to check the FDS Metadata Master, columns Example Start Measure and Example End Measure. Please also make note of this in the spreadsheet master.
3. Include **example start number, except if it is measure 1**; if no measure number, check the FDS master spreadsheet; if the example number doesn’t match the FDS master, annotate the proofreading spreadsheet accordingly.
4. Include all **symbols that come from previous measures**: slur/tie ending, partial crescendo. Annotate the proofreading spreadsheet accordingly.
5. Remove double bar lines that are not “true”
6. For missing tuplet that are assumed, attach the annotation *Xtuplet to the first note of the omitted tuplets using white-coloured text, and annotate the proofreading spreadsheet accordingly.
7. For special trills (trills with accidentals and/or wavy lines), create a symbol and annotate the proofreading spreadsheet accordingly.

Addendum (June 14, 2020)

1. **Partial slurs/ties**: Both of these will require post-conversion manual editing in Humdrum. Therefore, It is very important that you keep a record for each of those in the Proofreading Master Spreadsheet (slur/tie, part, pitch). Visually correct notation needs to be encoded in the SIB and PDF formats, so use the slur- and tie- specific tools for all new examples.
 - a. Partial slurs: Use the **slur tool and manually edit** for all partial tools; the slur will import through conversion, but the manual edit will not export to XML.
 - b. Partial ties: Use the **"tie into" tool**. These are not exported to XML.
2. **Single-note accidentals**: We have discovered that some of the composers in our corpus (e.g., Ives, Schoenberg, Webern, and Berg) use accidentals that apply only to the note they precede and do not extend to following notes that are the same within the measure, although not necessarily in all scores featured in the Suter corpus.

- a. Because XML does not preserve information about invisible elements (such as cautionary accidentals), necessary **editorial cautionary accidentals must be encoded with square brackets**. These will be exported to XML and translated by the Humdrum converter as “editorial accidentals” (Humdrum code = i), which appear on VHV as renaissance-style (above the staff) editorial accidentals, but can be manually edited in Humdrum to appear on the staff with square brackets (Humdrum code = brack, entered as a filter). In case something goes wrong in the conversion, please record each instance in the new added column on the Proofreading Master Spreadsheet (part, measure, pitch).
- b. Here are some **encoding tips** from Claudio: It is better to use the bracket symbol under Notations > Symbols > Brackets > Brackets (1 line, 1 char); you will have to manually move the accidental before you can "surround" the accidental with this bracket, and you can easily move the accidental with the mouse or alt+shift+left or right arrow (better for precision). Alternatively, you can also apply the text: in this case you have to click the note, type [, drag it to around (left) the accidental, type] , and drag it to around (right) of the accidental; you will need to augment the size of [and] using regular text size option.

General Transcription Edits

1. **Filenames** need to be added manually (refer to FDS metadata master, “Filename” column); put square brackets around and use 12-point font.

2. **Lyrics** need to be added to all vocal examples (refer to original Suter example scores).

NOTE: This task has been assigned to Rafael; if you select a SIB file that is missing lyrics, direct it to him and notify Ève, and enter info in “Missing Lyrics” column on master spreadsheet.

3. **Piano reductions** need to be re-transcribed to full ensemble (see list; source materials still need to be compiled).

NOTE: This task has been assigned to Daniel; if you select a SIB file that seem to be a piano reduction, direct it to him and notify Ève, and enter info in “Piano Reduction” column on master spreadsheet.

4. **Composers’ names** will need to be edited or added manually (refer to FDS metadata master, “Composer Name” column, or polyrhythm website work page); write name in the “First Last” format, including editorial spellings (in square brackets) and middle names (in parentheses).

5. **Measure numbers and rehearsal numbers** need to be added manually (refer to FDS metadata master, “Example Start Measure” column); write single measures when given.

NOTE: Email Ève if cell is highlighted and/or if there is more than one number (provide example no. and necessary details in email), and enter information in “Metadata Issues” column on master spreadsheet; also write comment if number is different than the Suter original.

6. **Barlines** that are incorrectly transcribed need to be edited (e.g., final barlines attributed to non-final bar). Input information in “Final barline” column in master spreadsheet.

7. All examples should show the **beginning time signature(s)**; these may need to be added and should be double-checked against the FDS metadata master (“Example Start Tsig” column).

NOTE: Email Ève if the metadata information conflicts with either the Sibelius-generated PDF or the Suter original, including if a polymetric example is transcribed with a single time signature, and enter info in “Metadata Issues” column on master spreadsheet.

8. **Multiple voices in staves** should be double-checked so that they are assigned correctly; note that many of these have been identified in the proofreading process (GitHub Issue # 24 and 31).

9. **Transposition issue:** The original transcription protocol was for all scores to be transcribed at sounding pitch (in C). We are changing this protocol and scores will need to be edited. Transcriptions should be showing transposing parts as written, including 8ve transposing instruments. Ste steps will include:

- a. Assign parts to each staff using the correct instruments (use Sibelius English language name)
- b. Select transposing score view; 8ve transpositions will not change in appearance
- c. Proofread all pitches, with special attention to transposing instruments, including 8ve transpositions

Here is a list of transposing instruments with notated transposition interval in parentheses:

Clarinet in Eb (notated m3 lower)
 Clarinet in Bb & Trumpet in Bb (notated M2 higher)
 Clarinet in A (notated m3 higher)
 Bass Clarinet in Bb (notated M9 higher)
 Horn & English Horn in F (notated 5th higher)
 Piccolo Trumpet in Bb (notated m7th lower)
 Bass & Contrabassoon: notated one octave higher
 Piccolo & Xylophone: notated one octave lower
 Celeste & Glockenspiel: notated two octaves lower
 Ondes Martenot

Here is the link to FDS metadata master

(“FDS_Metadata_1900DS_ArcGIS_18May2019_master”):

https://docs.google.com/spreadsheets/d/17rjKQ3IXJHEHAcDfOXTDNX5a0A_jVqwokcaqhd3Ddng/edit?usp=sharing

Rules for Counting/Numbering Measures:

1. The first full measure is “1” - do not count upbeats
2. The first and second ending brackets are numbered “a” and “b” (i.e. 16a, 16b). This will only be printed if the bracket is at the beginning of a line. No special treatment for repeats and jumps, even if the repeat is in the middle of a measure.
3. In cases where one voice is notated with a repeat and another without (i.e. different phrase endings), both numbers are noted, like 17 (25).

These are the Barenreiter guidelines.

Source: New York Associated Chamber Music Players organizational website, “The Art and Science of Measure Numbering” (<https://acmp.net/art-and-science-measure-numbering>)