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Protocol for Suter (1980) Corpus Editorial Additions

Required Software:

Sibelius Ultimate (https://www.avid.com/sibelius)

NB: For batch-process exporting of MIDI, PDF, and/or XML files, the Sibelius "Export Audio Score and Parts" plug-in is recommended. It can be installed through the "File" tab in Sibelius.

I.   Gathering Audio and Other Necessary Information from Naxos:
This step is necessary only if a Naxos excerpted audio for the example does not already exist

1.   Access the FDS **Master Spreadsheet** (FDS_Metadata_1900DS_ArcGIS_18May2019_master), and the **Suter Examples Audio Synthesis Spreadsheet**. Open the "Naxos Recording Link" for the relevant example.

     If the Naxos link is no longer accessible:
     i.   Go to the information page for the work on the Naxos website and use a random number generator to select one of the available recordings, ensuring that this recording has not already been selected for any other example from the same work wherever possible.
     ii.   Ensure that the recording is of the same arrangement/instrumentation of the work as in the Suter example.
     iii. Copy the web address of the new recording into the "Naxos Recording URL" column of the **Audio Spreadsheet.**
     iv.   In the **Master Spreadsheet**, add a comment to the "Naxos Recording Link" cell containing the newly selected link. Additionally, add in comments the start and end time of the example in the new recording, the full unit duration, and the length of the example in seconds.

     If there is no single track in the recording containing only the 'Suter work full unit' (SWFU):
     i.   Usually the SWFU is one movement, or a single-movement work, and will align with a single track on the recording. In some cases, however (particularly stage works), the tracks on the Naxos recording may not align with the SWFU; if this is the case, attempt to find another recording that does align with the SWFU (using the selection protocol outlined

above). In the case that no available recording aligns, include the name of the track in the comment with new timing information, as outlined in step iv above (i.e. '4:23 of track "Act II, Intermezzo Piccolo"')

2. From the Naxos website, copy the following information into the columns in the Audio Spreadsheet:
   a. Album Title (copied from the title at the top of the web page)
   b. Label
   c. Catalogue no.
   d. Release Date Year

3. Create a WAV audio file of the example from the Naxos recording:
   a. Use the "Example Start Time" to find the beginning of the example in the recording.
   b. Record the Naxos playback of the example by using a virtual device to send the audio output of the browser to any audio recording software. (I've been using Loopback and Logic to do this -ww)
   c. Trim the beginning and end of the recording to align as closely as possible with the start and end points of the example, and save as a WAV file to the "TDS Excerpted Naxos Audio Clips" folder (currently in my RA folder -ww)

4. Troubleshooting:
   In the event that there is no available Naxos recording of a given example, the audio will have to be sourced elsewhere. **Start by searching Spotify for a recording of the work**; if one is found, the process is the same as using Naxos, the link to the recording can be found under "share" => "get song link". Since Spotify is not designed with classical music in mind, it may be more difficult to track down recordings, and a random selection is likely not possible, however whenever possible continue to adhere to the protocol of not using the same recording for multiple examples of the same work.
   If the work is not available on Spotify, attempt to ascertain whether a commercial recording exists. If the audio is available (e.g. on YouTube), a recording for audio synthesis purposes can be gathered from any online source, but do not update the master spreadsheet. **If a CD exists as the only recording**, make a note of this in the 'naxos audio excerpt taken?' column of the audio spreadsheet, so that the CD can be obtained.

II. Editorial Additions:
*NB: Editorial additions of information present in the score but not expressly notated in the bars of the example should be added in **square brackets []**.*

1. Access the Google Drive folder containing the final edited Sibelius files "RDS Archive/RDS Examples/RDS Edited Files" or "TDS Transcription Errors/TDS Examples/TDS Edited Files"

and **download a copy of the Sibelius file** for the example, and open the file with Sibelius Ultimate.

2. If the example does not contain a metronome marking, from the FDS master spreadsheet (FDS_Metadata_1900DS_ArcGIS_18May2019_master), use the "Example Start Notated Beat" and "Example Start Notated Beat Rate" to **add a tempo indication (in square brackets)** to the copy of the Sibelius File.
   a. This tempo information used should be copied into the corresponding columns in the Suter Examples Audio Synthesis Spreadsheet so that a record is maintained should the tempo information on the master spreadsheet be updated later.
   b. In cases where the tempo given is a range, the median value should be used; input this as the "Example Start Notated Beat Rate" on the Audio Spreadsheet
   c. **If the master spreadsheet does not contain tempo information**, use the following procedure:
      i. In the Suter Examples Audio Synthesis Spreadsheet, indicate the missing tempo in the "missing tempo?" column. This will then be double-checked (by Kelsey) against the original score to determine whether the metronome marking is simply missing from the spreadsheet, or whether the composer did not indicate a specific metronome marking.
      ii. If the example is confirmed to not have a notated metronome marking, the tempo will need to be calculated from the Naxos recording:
      iii.
      If the example does not include tempo changes, fermatas, etc:
         1. Access the audio example from Naxos from the "Excerpted Naxos Audio Clips" folder (instructions for creating this file are detailed under "Gathering Audio and Other Necessary Information from Naxos"
         2. Select a logical note value for a metronome marking (eg. quarter note in 4/4), and measure the duration of the example in multiples of this value (eg. 5 bars of 4/4 = 20 quarter notes)
         3. Divide the duration of the example in note values by the duration of the Naxos audio clip in seconds, then multiply that value by 60 to determine the mean tempo from the recording. (eg. 20 quarter notes divided by 8 seconds = 2.5; times 60 = 150 BPM; so the final tempo will be quarter = 150)
         4. Input this tempo into the "Example Start Notated Beat" and "Example Start Notated Beat Rate" columns in the Audio Spreadsheet. Also add a note in the comments column indicating that this tempo was calculated from the Naxos recording.

      If the example *does* include tempo changes, fermatas, etc:
         The previous protocol will not yield accurate results. Based on the individual example, it may be possible to use a smaller section of

the example (e.g. if a rit. occurs in the final bar of the example, using the note count and audio timing from only the example up to that point), or in cases with more extreme tempo changes it may be necessary to use a tap-metronome to estimate the tempo. If this is the case, ensure that the Sibelius playback is as close as possible in tempo to the original.

3. If any instruments have notes indicated before their first written dynamic, use the information from the "Starting Dynamic" column in the Suter Examples Audio Synthesis Spreadsheet to **input the missing dynamics in square brackets**. If the column is empty, note the instruments missing dynamics in red text in that cell, and change the "Status" column in the Suter Examples Audio Synthesis Spreadsheet to "needs dynamic information"
   a. Non-existent dynamics:
      If specific dynamics for a part do not exist (either no dynamic is notated, as is common in vocal parts, or the previous dynamic is ambiguous or in a significantly earlier section of the work) no editorial addition should be made. An invisible dynamic will need to be added for audio synthesis, as outlined in the audio synthesis documentation.

4. If any instruments have an indication of 'sempre staccato', or any other indication where the composer/editor has given a written instruction instead of including a notation on every note (i.e. sempre trem., trem with 'simile', etc), **add the notation to all affected notes**. Indicate this in the 'sempre staccato etc.' column of the Audio Spreadsheet with 'yes' followed by a written description of which instrument(s) and technique(s) are affected. Indicate 'no' in the 'sempre staccato' column if no such issue was found.

5. **"Proofread" the Sibelius file against the Naxos recording**: listen to the Excerpted Naxos Audio Clip and compare it to the Sibelius playback. There are several types of errors that are particularly likely to go unnoticed until this step, including:
   a. Missing technique indications (mutes, pizzicato, col legno, etc.)
   b. Incorrectly transposing instruments (or score)
   c. Wrong instruments (usually involving translation errors from non-English scores)
   d. Incorrect octave transposition (some composers, including Schönberg, notate all instruments in sounding pitch, including bass, piccolo, xylophone, etc.)
   e. Incorrectly sounding trills (trill playback can be adjusted manually in the **information** window for the trill object)

   If any of these (or other) issues are found, they will need to be fixed/edited. In the case that score information needs to be gathered (such as a suspected missing

technique indication), indicate the necessary information in the "Score Information Requests" column of the audio spreadsheet, and change the status to "Needs Proofreading Verification".

If the necessary information is available, the file can be edited. Remember that any addition visible in the PDF should be in **square brackets []** to indicate necessary information from earlier in the score.

Single-Note Accidentals:

Some works by **Ives, Schönberg, Berg,** and **Webern** are written with the 'Second Viennese School' rules for accidentals, where an accidental only applies to the immediately following note (aka a single-note accidental). Sibelius will play back all accidentals using the traditional interpretation, which may cause playback issues in examples by these composers.

    i. Ascertain whether the example contains single-note accidentals. All examples by Berg and Webern use this system, but only some of Schönberg's and Ives' examples do. In the case of Schönberg, it is usually not difficult to distinguish early tonal works (using traditional accidentals) from later post-tonal works (using single-note accidentals). Ives is quite inconsistent, and examples need to be individually examined to determine which system is more likely being used. **If single-note accidentals are not used, indicate 'no' in the 'single-note accidentals' column of the audio spreadsheet.**

    ii. If single-note accidentals are used, determine whether any playback issue will arise. In most cases with single-note accidentals, composers place an accidental on each new pitch, so Sibelius will play the example back correctly. The only problematic case is an example where a pitch with an accidental is followed later in the bar by the same pitch with no accidental where the composer intends the second note to be a natural. **If no playback issues will arise from the single-note accidentals indicate 'no' in the 'single-note accidentals' column of the audio spreadsheet. Only indicate 'yes' if a playback error will occur.**

    iii. **If a problematic single-note accidental is found**, indicate the location of the note along with a 'yes' in the 'single-note accidentals' column of the audio spreadsheet. Place the necessary cautionary accidental to correct playback **in parenthesis ().**

Old-style horn bass clef notation:

Some tonal works use the old-style notation convention for F horns playing in bass clef, where they are intended to sound **up a 4th, rather than down a 5th**. If any horns in the

example are notated in bass clef, ascertain whether this old-style convention is used by comparing to the Naxos audio. If this is the case, correct the playback with an **invisible 8va line** in the Sibelius file, and **indicate 'yes' in the 'Old-style horn bass clef notation' column** of the audio spreadsheet.

6. **Re-Upload the edited Sibelius file to the Google Drive folder:**
   Ensure that the master Sibelius file has not been edited since your download in step 1, if it has, re-download the Sibelius file and add the editorial additions to the most recent version.

   Save the edited Sibelius file, as well as an exported PDF and XML to the appropriate Google Drive sub-folders.

   NB: Exporting PDF and XML can be quite easily batch-handled with the "Export Folder of Scores in Multiple Formats" plug-in.

7. **Update the Audio Spreadsheet:**
   a. Update the following columns in the **Audio Spreadsheet**:
      i. 'Editorial Additions to Sib file complete': 'yes' or 'n/a' if no editing was needed

      ii. 'Editorial changes needed': 'yes'/'no' (if any missing dynamic or tempo was added, or any addition in square brackets, this should be 'yes')

      iii. 'Tempo changes': if any tempo change occurs (including rit, accel, fermatas, etc.) this should be 'yes' with a description. Instant changes from one tempo are not included.

      iv. 'Sempre stattaco': see **Editorial Additions 4** above.