

Decoding Suter's Example IDs

References to excerpts from compositions are formatted as follows:¹

First column: Hon-29 / 97-98 / $\overline{[37]}$ 8-3 $\overline{[38]}$

This is to be translated as follows:

- | | | |
|---|---|---|
| Hon-29 | □ | refers to Honegger's work listed as no. 29 in the list |
| 97-98 | □ | refers to pages 97-98 of the edition used |
| $\overline{[37]}$ 8-3 $\overline{[38]}$ | □ | refers to the eighth measure from rehearsal number 37 to the third measure before rehearsal number 38 |

In addition, if the work in question has several volumes, the volume number is signified by a superscript number following the work's list number, as follows:

- | | | |
|---------------------|---|--|
| Bar-46 ² | □ | refers to the second volume of Bartók's <i>Microcosmos</i> |
|---------------------|---|--|

In the **metadata spreadsheets**, Suter's references are kept as close as possible to the original, except that superscript numbers are denoted by a caret (^) following the work number (e.g., Bar-46²) and square brackets are used instead of boxes for rehearsal numbers (e.g., Hon-29/97-98/[37]8-3[38]). In the **file IDs** on Box, forward slashes (/) are replaced by spaces, and rehearsal numbers are shown in square brackets (e.g., [37]).

¹ Information taken from Suter (1980), "La polyrythmie," vol. 1, Avant-Propos, II; also see "Prolégomènes," pp. 131-140.

- Dans la première colonne figure le numéro d'ordre de chaque oeuvre, composé des trois lettres d'abréviation du nom du compositeur suivies du numéro d'ordre proprement dit; par la suite, lorsque nous nous référerons à une oeuvre quelconque, nous utiliserons toujours ce numéro d'ordre et nous donnerons les indications supplémentaires de la façon suivante:

