

Volpiano Editing Guidelines

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ABOUT VOLPIANO EDITING

Once the chants from a manuscript have been transcribed in the Cantus database, these chants need to be edited for pitch accuracy as well as adherence to the Volpiano guidelines.

Accuracy is important for the researchers who will search the melodies in the Cantus database. Accuracy is equally important for creating the "ground truth" data that will be used to verify the accuracy of the eventual machine-reading of manuscript notation.

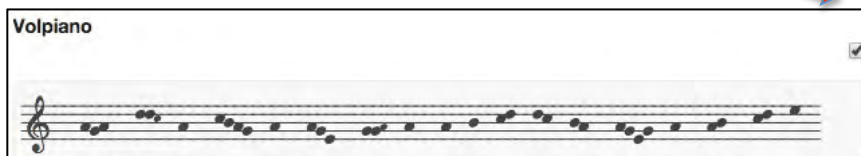
The editing process ensures accuracy and consistency between multiple transcribers working over multiple years. Once edited, the Volpiano entries become reliable transcriptions

WHAT TO KNOW BEFORE YOU BEGIN

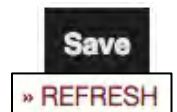
The editor needs to be well-versed in the Volpiano Protocols, the Volpiano Neume Protocols, and with chant notation. The editor ideally has experience transcribing chants into Cantus.

Before beginning, the editor must request editing permission in Cantus.

1. After accessing a chant using the Fulltext & Volpiano Editor, check the proofreading box at the top right of the Volpiano field *before* saving your work. This box identifies *edited* chants.



2. Save all changes using the black "SAVE" button at the bottom of the editing screen. To view changes, click "REFRESH."



3. Make editing easier by highlighting spaces between words using the Find function.

- Type '---' as a search string to highlight spacing between words



4. Review the Volpiano Protocols regularly, especially at first. It is easy to forget protocols that are used infrequently, for example, regarding damaged folios or missing pitches.

Volpiano Editing Guidelines

VOLPIANO EDITING CHECKLIST

This checklist summarizes the Volpiano Protocols for editors already familiar with the Protocols. As you edit, check each of the following items.

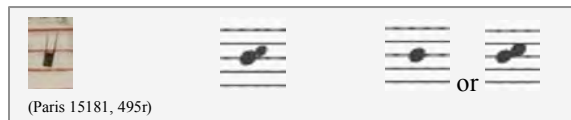
<i>Examples</i>	Correct	Incorrect
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___1. Check barlines

- Thin double barline for the end of complete chants
- Single barline to delineate sections or incipits
- Three spaces (---) before and after barlines within a chant

___2. Check pitches

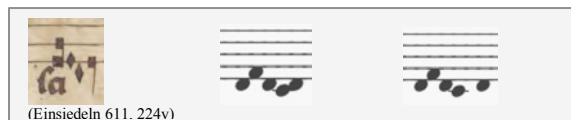
- Correct any inaccurate pitches
- Use small note heads for liquescent neumes



___3. Check spacing (hyphens)

- Correct any spacing mistakes between neumes
 - 3 at beginning and end of chants AND between words
 - 2 between syllables
 - 1 between neumes on same syllable
 - other spacing as specified for psalm incipits, differentiae, and repetenda cues

- Correct any spacing errors according to the protocols for connected and disconnected neumes



___4. Check for adequate line breaks (7), page breaks (77), column breaks (777)

- 7s should be immediately after the affected neume
- Note: because of the 7s, spacing between syllables or words will seem larger than usual

___5. Check mode

- Does the chant begin with the correct pitch/range?
 - Modes 1-8 should have finals close to middle C
 - Transposed modes will have finals that vary

- Verse of a Responsory should begin in the correct range relative to the end of the Responsory
 - because Verse and Respond are in separate records, you may need to check between records



___6. Erase any irrelevant Indexing notes

- If you have fixed something identified in an indexing note, erase or edit the note.

___7. **SAVE, whether or not you found errors.**

- You altered the record by checking the proofreading box.

___8. Review the Preview

- After editing, double check your work, especially if there have been numerous corrections:
 - Save and Refresh the page then review the Melody+Text Preview and Save again

Volpiano Editing Guidelines

TROUBLESHOOTING TIPS

1. **Gap in the Volpiano but not in the Preview.** If you see a white gap in the Volpiano but not in the Preview, the transcriber likely inserted a space (instead of a hyphen) in the Volpiano. Even though the Preview ignores the extra space, it is important to still correct the Volpiano.

Example 1. Gap in Volpiano but not in Preview (Einsiedeln 611, 30v)

Congra- tu- la- mi- ni mi- hi om- nes

The image shows two staves of musical notation. The top staff has a gap between the two measures. The bottom staff is continuous. Below the staves, the lyrics are written with hyphens: Congra- tu- la- mi- ni mi- hi om- nes.

2. **Hyphenation errors between syllables (--)** can be difficult to identify. In the Preview, watch for missing syllables. A missing syllable typically indicates a missing hyphen within the word.

Example 2. Hyphenation error in a three-syllable word (Salzines 1v)

Be- a- ce- li

The image shows a manuscript snippet with the word 'Beata celi' and a musical staff. Red arrows point to the hyphenation 'Be- a- ce- li' with the labels 'missing hyphen' and 'missing syllable'.

3. **A pitch surrounded by three hyphens but no text** means that there is a vertical stroke in the MS text but not in the Volpiano. Adding a vertical stroke to the Volpiano corrects this.

Example 3. Missing Vertical Stroke

(a) MS text

Full text (MS spelling):

CONGRATULAMINI michi omnes qui diligitis dominum quia quem querebam apparuit michi | et

(b) Incorrect Volpiano

CONGRA-TU- LA- MI- NI mi- chi om- nes qui di- li- gi- tis do- mi- num qui- a quemque- re- bam ap- pa- ru- mi- chi et

The image shows two staves of musical notation. The top staff has the lyrics 'CONGRA-TU- LA- MI- NI mi- chi om- nes qui di- li- gi- tis' with a red arrow pointing to a pitch. The bottom staff has the lyrics 'do- mi- num qui- a quemque- re- bam ap- pa- ru- mi- chi et'.

(c) Correct Volpiano

CONGRA-TU- LA- MI- NI mi- chi om- nes qui di- li- gi- tis do- mi- num qui- a quemque- re- bam ap- pa- ru- mi- chi | et

The image shows two staves of musical notation. The top staff has the lyrics 'CONGRA-TU- LA- MI- NI mi- chi om- nes qui di- li- gi- tis' with a red arrow pointing to a pitch. The bottom staff has the lyrics 'do- mi- num qui- a quemque- re- bam ap- pa- ru- mi- chi | et'.

Volpiano Editing Guidelines

4. Volpiano barlines identify formal sections within a chant, not manuscript barlines.

Transcribers often mistakenly include barlines that are present in the manuscript.

- Use only barlines that are specified in the Volpiano protocols, which means:
- Ignore manuscript barlines in favour of the Volpiano protocols, unless otherwise advised
- IF you are working with a manuscript transcription that includes manuscript barlines, consult with a Cantus administrator regarding how to proceed.

5. Sometimes there are errors in the Manuscript text reading.

If, no matter what you do, the alignment of music and text in the Preview still appears incorrect:

- Check the MS reading of the text to ensure that it is accurate.

6. Concordant chants in another manuscript help with problem-solving.

For example, cross-reference unusual notation with a concordant chant in another manuscript.

- A list of Cantus Ultimus manuscripts with links can be found at <http://dev-cantus.simssa.ca/manuscripts/>
- To find a concordant chant, search the manuscript index using the Find function

Example 4. Cross-referencing concordant chants

The image shows two screenshots from the Cantus Ultimus website. The left screenshot displays the 'Manuscripts' page with a list of entries. A red arrow points from the 'Paris 12044' entry to the right screenshot. The right screenshot shows the detailed view for 'F-Pn lat. 12044', including a 'Select a folio' dropdown, a 'Select a feast' dropdown, and navigation links. Below this is a concordance table for 'Bibliothèque nationale de France - Département des Manuscrits, lat. 12044'.

Office	Genre	Folio	Incipit	Cantus ID	Mode	Diff	Concordances
M	R	2.4	Pluvia in vellud oritur in	006408	4		CGBEMVHRDFSL
M	V	01	Et adorabunt eum omnes reges	006408b	4		G DFSL
M	A	3.	In diebus iocundis cantal videtur	003458	1	3	CG EMVHRDFS

7. Edit and Save Line-by-Line

Save line-by-line when editing long chants and check the Preview section after each save.

8. Indexing Notes

Every manuscript has idiosyncracies not accounted for in the protocols.

- Contact your Cantus administrator in case a new protocol needs to be developed.
- Create an **Indexing note** that identifies the issue for both researchers and Cantus staff.

Example 5.

Indexing notes

Right-hand side of folio is damaged; clefs aren't visible. B flats have been used to identify pitches.

Volpiano Editing Guidelines: Self-Test

Each of the following is an actual transcription error made by a Volpiano contributor.

1. Identify the barline error in each of the following:

(a) *Dum adhuc* (A), Paris 12044, 167v

Dum ad- huc pe- ne vi- gi- la- ret vir ve- ne- ran- dus tam- quamin
ex- ces- su men- tis re- pente est ef- fec- tus | Quare | e- u- o- u- ae

(b) *Magnificatus est* (A), Utrecht 406, 20r

Magni- fi- ca- tus est rex pa- ci- fi- cus su- per om- nes re- ges u- ni- ver- sae ter- rae

2. Identify the hyphenation error in each of the following:

(a) *Beati estis* (R), Paris 12044, 200r

i- de- o- pre- ut me-

(b) *Jerusalem respice ad* (A), Salzinnes 8r,

o- ri- en-

(c) *Paucitas dierum meorum* (R), Einsiedeln 611, 130r

Pauci- tas

(d) *Genuit puerpera* (A) Paris 12044, 10v

ha- bens

Volpiano Editing Guidelines: Self-Test

3. Identify the range error in each of the following:

(a) *Venite revertamur* (I), Salzinnes, A7v

te re- ver- ta- mur ad do- mi- num per doc- tri- nam

(b) *Et invenietis requiem* (V), Salzinnes, A2r

al- le- lu- ya Et in- ve- ni- e- tis re-

4. Identify two transcription errors in each of the following chants.

(a) *Celi enarrant* (V), Salzinnes A3v

an- nun- ci- at fir- ma- In

(b) *O quam pulchri* (R), Salzinnes A2v

an- nunci- an-

5. Identify the transcription error resulting from a misinterpreted clef change:

(a)

mis meditemur atque viribus

Volpiano Editing Guidelines: Self-Test

Answers

1. (a) A complete antiphon with psalm incipit and differentia needs a **thin double barline** for the end of the antiphon followed by a **single barline** for the psalm incipit and a **single barline** for the differentia
 (b) A complete antiphon (without differentia or psalm) ends with a **thin double barline**, not single.

2. (a) There should be two hyphens instead of three between the 'e-f-e' and 'd'.
 (b) The first two neumes (pes: 'f-g', climacus: 'f-e-c') should be disconnected as they correspond to two syllables of text: "o-ri-".
 (c) The first two Cs should be connected under "pau-", not under "-ci-".
 (d) The two neumes over "-bens" should be separated by a hyphen as they are two discrete neumes over a single syllable.

3. (a) At "per doctrinam" the transcriber has notated the chant a fourth below the previous pitch rather than a fifth above.
 (b) The Verse needs to be transcribed up an octave. Note the custos at the end of the Respond.

4. (a) Instead of 3 hyphens between "-ma-" and "-men-" there should only be two: this will solve the alignment problem for the repetendum cue "In". The neume over "-men-" should be transcribed as connected, not disconnected.
 (b) The pitch with a flat directly to the left is an 'a' not a 'b'. The flat should be notated next to the pitch to which it applies -- the 'b' over "-nun-".

5. (a) There is a clef change above "viri" that looks similar to a pes ('g-b').