



A New Ecosystem of Early Music Studies

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Report of WG3 Editions (Barcelona, 2023): State-of-the-Art and Future Strategies for Early Music Editions (1)

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Introduction

This report grows out of the first workshop of the *EarlyMuse* WG3 - Publications held in Barcelona at the Institución Milá y Fontanals de Investigación en Humanidades, Consejo Superior de Investigaciones Científicas (IMF-CSIC). The workshop, entitled “State-of-the-Art and Future Strategies for Early Music Editions”, brought together twelve scholars to discuss about early music editions: María Gembero-Ustárroz (Institución Milá y Fontanals de Investigación en Humanidades-CSIC, and editor of ‘Monumentos de la Música Española’); Metoda Kokole (Research Centre of the Slovenian Academy of Sciences and Arts, hereforth ZRC SAZU, and general editor of ‘Monumenta artis musicae Sloveniae (MAMS)’; Klemen Grabnar (ZRC SAZU –Grabnar did not attend in person but he co-authored Kokole’s contribution–); Maciej Jochymczyk (Jagiellonian University, and editor of ‘Fontes Musicae in Polonia’); Luigi Collarile (Bern University & FHNW Schola Cantorum Basiliensis); Grzegorz Joachimiak (University of Wrocław); Maria Alexandru (Aristotle University of Thessaloniki); Eva Veselovská (Institute of Musicology of the Slovak Academy of Sciences in Bratislava); Ivana Perković (University of Arts in Belgrade); Marten Noorduin (Musikhochschule Lübeck); Annette Thein (Bärenreiter Verlag); and Andrea Puentes-Blanco (Institución Milá y Fontanals de Investigación en Humanidades-CSIC, and leader of WG3 - Publications).

The goal of this meeting was to think deeply about the state-of-the-art and future strategies for early music editions, focusing on collections and series published in paper, as well as online critical editions. Some of our initial questions were: What are the current situation and future prospects of the so-called *Monumenta* collections or “Denkmäler”, and other major and emblematic early music series? What are the main problems and challenges their general editors are facing nowadays? What is the situation of early music editions in ITC countries? (the latter are well represented in this COST Action but traditionally less present in the mainstream musicological discourses). Online edition projects have demonstrated in the last years the exceptional possibilities of this medium. However, undertaking a project of this type often entails significant challenges, especially if it is a long-term endeavor such as *monumenta* editions or large *opera omnia* projects. What are those challenges and how could we deal with them? What are the existing tools to produce critical editions online? What are the best workflows for doing it? How are peer-review systems being used in critical online editions?

Over a one day and a half working session, we tried to answer and put together ideas related to these questions. Our discussions were organized around four different sessions, as well as a conclusion and final discussion. In each session, there were short presentations followed by discussions between all the participants. The four sessions were: a) Discussion on the past, present and future of *Monumenta Musicae* editions in Europe (Gembero-Ustárroz, Kokole & Grabnar, Jochymczyk); b) Discussion on the edition of Early Music theory treatises and lute tablatures (Collarile,

and Joachimiak); c) Discussion on Early Music editions in Central and East Europe: Byzantine chant, chant fragments, and the identity of Early Music in Serbia (Alexandru, Veselovská, and Perkovic); d) From editions of nineteenth-century music to the current situation of music publishing houses in Europe (Noorduyn, and Thein).

This report presents a summary of the discussions and ideas that emerged from this meeting. The summary is organized around the following topics: 1) General challenges of (early) music editing; 2) Sustainability and financial issues in early music editing; 3) Early music editions in the digital milieu; 4) Editing specific early music repertoires: chant fragments, byzantine chant and the 'living' traditions and repertoires, and the problematics of the label "early music" in some European countries; and 5) Editions and performance practice.

1. General challenges of (early) music editing

Traditional printed editions and new digital projects share some common challenges from the conceptual and practical point of view. María Gembero-Ustárrroz, director and general editor of the series 'Monumentos de la Música Española' (MME), referring to the Spanish and Latin American world, pointed out the need to think about the selection of repertoires to be edited, the urgent preservation of many unpublished/uncatalogued sources, and the decreasing interest of young researchers on early music edition.

María Gembero-Ustárrroz, editor of 'Monumentos de la Música Española' (IMF-CSIC):

"Selection of repertoires. What to edit? There is a need to identify, select and prioritize major repertoires to be edited and performed. Although the archives in Spain and Latin America are plenty of unknown, unpublished works, the new repertoire to be rescued frequently depends more on particular interests or on the easy access to the sources than on a conscious and well-founded selection.

Preservation and access to the sources. Despite the increasing number of original sources available through digital repositories of archives and libraries, there is still a problematic access to many Spanish and Latin American music sources, such as those of some religious institutions, the uncatalogued and relocated ecclesiastical repositories, the archives of nobility, and other private and family archives. This problem may increase in a short period of time, owing to the disappearance without replacement of many archivists and other people responsible for ecclesiastical repositories in cathedrals, parishes, monasteries and convents.

In Spain it is well known the so-called "Plan nacional de catedrales" (National plan for cathedrals), signed in 1997 to promote their better conservation and cultural activation through the cooperation between the Spanish government, the autonomous governments, and the ecclesiastical chapters of each

cathedral. Music sources, though, remained not included/protected within that national plan. It is urgent to elaborate and implement an ambitious “Director plan for early music sources in Spain” (also in Latin American countries) not only descriptive, but also with specific actions to preserve the repertoires, foster their edition and performance, and avoid losses, deterioration and uncontrolled relocation.

Decreasing interest of young researchers on early music edition compared to their attraction to more recent periods and popular urban genres. This aspect is related also with educational limitations.”

2. Sustainability and financial issues in early music editing

Stability and sustainability are especially relevant –from both the scientific and the financial perspectives– for developing the national and large series of music editions (the so-called *Monumenta* collections) published by the editorial teams of academic institutions. A threat to the sustainability of critical editions is the lack of appropriate academic recognition of the music editor’s work:

María Gembero-Ustárroz, editor of ‘Monumentos de la Música Española’ (IMF-CSIC):

“It is easier to obtain academic reward through the publication of articles than through critical editions, even though the latter take much longer to elaborate [...].

[There is] academic recognition for participation in R&D projects, but little or no academic recognition for collaboration in collective digital projects.”

One of the topics addressed several times during the workshop was the budgetary and the financial sustainability dimension of editing early music today. This is an issue that very rarely surfaces in publications dealing with early music editing. However, it is one of the topics that continuously emerges when a group of early music editors gathers around a table to discuss the different dimensions of their daily work.

María Gembero-Ustárroz, director and general editor of the *Monumenta* series ‘Monumentos de la Música Española’, pointed out the absence of dedicated financial support to commission and pay authors for preparing new volumes, which makes difficult to attract good proposals and the planning of extensive and ambitious projects involving critical editions.

María Gembero-Ustárroz, editor of 'Monumentos de la Música Española' (IMF-CSIC):

"[There is a] lack of specific funding for institutional music collections and for scholarships to foster music editing, which makes difficult to plan long, ambitious projects of critical editions. For example, the CSIC considers yearly each new volume/s of MME [Monumentos de la Música Española] proposed for publication, but there is no budget to promote a multi-year plan of several volumes by diverse authors."

The situation of the national music collection in Slovenia, the 'Monumenta artis musicae Sloveniae (MAMS)', seems even more precarious. As Metoda Kokole, its general editor, highlights, until 2001 the collection received funding from the Slovenian Academy for each volume. But, starting in 2001, the level of funding gradually decreased, is not constant, and depends on fundings from various research projects.

Metoda Kokole, editor of 'Monumenta Artis Musicae Sloveniae (MAMS)' (ZRC SAZU):

"The *Monumenta* were first financed and published by the Slovenian Academy of Sciences and Arts by a steady financial contribution towards the expenses for the realisation of each volume. By 2001 the actual publishing of the series was taken over by the Publishing house of the Research Centre. The Academy however remained the cover institution, but the financing decreased. [...] Since this major break up of regular financing the volumes of the *Monumenta* have no special income and became part of various research projects, also international, and support from the Research Programme performed at the Institute of Musicology, itself also but poorly financed."

The editorial projects under the series 'Fontes Musicae in Polonia' face a similar situation, as Maciej Jochymczyk, its general editor, explains:

Maciej Jochymczyk, editor of 'Fontes Musicae in Polonia' (Jagiellonian University):

"The main challenge which we are facing now is to provide ongoing funding for our future projects. Even though we are working in a cost-effective way, in a small editorial team and with relatively small publishing house, external financial support is crucial for our activity. Up to now all editions were financed

from grants donated by Polish Ministry of Science and Higher Education or by individual universities. In this regard, however, our situation is similar to most other scholarly publishing series in Poland.”

But financial issues are not only an obstacle in collections and series of music editions published in the academic context. They are also an issue for commercial music publishing houses. Annette Thein, editor at Bärenreiter Verlag, one of the major music publishing groups in Europe and worldwide, points out the current financial issues that are shaking up the music edition industry:

Annette Thein (Bärenreiter Verlag):

“More and more musicians are obtaining sheet music from the net - legally and also illegally. But that's not the only thing putting music publishers under pressure. The **pandemic**, the **war**, and **inflation are also shaking up the industry**. Previously unimaginable price increases as a result of the war in Ukraine, for example for energy, paper and packaging, are adding to the pressure. High inflation is also causing a reluctance to buy sheet music. In addition, the audience for concerts and operas is only slowly returning. Overall, music publishers have been slow to respond to the Internet. This also had to do with the established structures of cooperation with the trade. But the number of traditional trade partners, the owner-operated music stores, has dropped dramatically. **The obligation to provide open access to publications based on publicly financed third-party funding means that the old triangle of author, publisher, and public increasingly no longer needs publishers**, at least in the book sector”.

Regarding the financial dimension of (early) music publishing, another issue discussed was the financial compensation and rights' recognition for early music editors. There is **little financial compensation for (early) music editors and unclear recognition of their legal rights**, which contrasts with performers' rights. On the other hand, music editors also observe, sometimes, unethical procedures by performers using scholarly editions, a complex situation not easy to solve:

María Gembero-Ustárrroz, editor of 'Monumentos de la Música Española' (IMF-CSIC):

“[There is a] lack of financial compensation for early music editors and unclear credit of their legal rights versus performers rights. Most of institutional publishing houses in Spain (including the CSIC) maintain non-profit collections

with the objective of contributing to open knowledge and open science, but they are not able to be paid authors. At least one proposal for Monumentos de la Música Española was withdrawn by its two authors when they were informed that they would not be paid.

The use of specific printed editions of music performed in a concert is often not acknowledged in program notes. Moreover, in some cases, performers use published editions changing only small details, and claim that they are using their own editions. This unethical attitude hurts the rights of early music editors, a problem difficult to solve”.

The **sustainability** of digital humanities projects, whether they contain music editions or other types of music data, was also addressed during the meeting. “Hosting of the data is often problematic in the long term due to expiring third-party funding [in digital projects]” (Annette Thein, Bärenreiter Verlag). Some participants suggested that **national strategies or strategies at the European level are urgently needed in order to ensure the sustainability** of digital projects. Luigi Collarile, lecturer and researcher fellow at Bern University and at FHNW Schola Cantorum Basiliensis, pointed out that Switzerland provides national infrastructure to ensure the storage and sustainability of data. Participants claimed that this should be a responsibility of national or supranational governments:

Eva Veselovská (Institute of Musicology of the Slovak Academy of Sciences in Bratislava, Slovakia):

“I even dare to observe that, in the near future, **a central system of data security and storage, a national one in Slovakia or a supranational one in Europe, will have to be built for the already processed information in the field of humanities**. In the long run, an individual (a scientist) or an institution (SAS) cannot replace the general responsibility of the government, for which it should be a priority to ensure the preservation of cultural heritage not only in the physical form - in archives, libraries, and museums, but also in the form of digital humanities”.

Linking financial and sustainability issues with the next topic on this report –early music editions in the digital milieu; see below–, Philippe Vendrix (chair of *EarlyMuse*) recently drew attention to the lack of information about costs and financial resources in the literature on digital editions, the need for reflections on the sustainability of digital projects, and a call for European infrastructures:

“Strangely enough, in the now abundant literature on digital editions, **the question of cost is rarely raised**. On the other hand, there is no shortage of

reflections on the obsolescence of digital resources and on the means available in the academic world to counteract it. Such an ambition requires an extension of the missions of university libraries that house the skills required to maintain specialized digital resources, particularly in the humanities and social sciences. This is a discussion to be deployed in as many institutions as possible, at the national and European levels. **The project of a Cloud for European Heritage is undoubtedly an opportunity** to do so for the "music" field. **Putting a corpus online means mobilising resources for its production, realisation and dissemination. It also requires resources for its maintenance and the permanence of its accessibility. [...]. There is no economic model to refer to**".¹

3. Early music editions in the digital milieu

Online editions projects have demonstrated in the last few years the exceptional possibilities of this medium, which seems particularly suited to deal with the contingency of medieval and early modern music and text, some types of early modern notations, and textual documents. However, undertaking a project of this type often entails significant challenges to face. All participants shared their points of view and perspectives regarding digital editions of early music. The following are the main points that emerged during the discussions:

- Digital editions are still highly **expensive, time-consuming, and difficult to sustain**.
- There is a lack of well-trained musicologists for this type of editorial work.
- There is a **gap between current early music curricula** in universities **and the technological skills needed** for undertaking digital editions of early music.
- Nowadays, there is still **little academic recognition** for digital projects of any kind, and particularly music editions.
- The problem are also **continuous costs** for already finished editions due to ever changing ITC support technologies.
- There is a need to applying **peer-review policies** to digital editions in the same way they are applied to printed editions. This could be a way to increase academic recognition for digital editions.
- It is necessary to define under which **Creative Commons licenses** digital editions should be published.
- There is a general agreement that **MEI (Music Encoding Initiative)** presently provides the best system for encoding musical documents in a machine-

¹ Philippe Vendrix, "Gesualdo online: the economic model of a digital music edition", paper given at the conference "The Future of Digital Editions of Music", Northumbria University, Newcastle upon Tyne, 28-30 March 2023. [I am grateful to Vendrix for kindly sharing his paper with me].

readable structure.²

- **Open access in PDF** of previously published early music series would be a desirable objective prior (or parallel) to undertake new digital editions. The PDF volumes, as those made available in Spain by the CSIC (series 'Monumentos de la Música Española' –initiated in 1941–, 'Cancionero Popular Español', 'Música Hispana', 'Cancioneros Musicales de Poetas del Siglo de Oro') provide invaluable material to experiment with optical music recognition (OMR), as well as to study the influential position of the Monumenta series for the construction of the early music canon.

Within the next years, WG3 should work together and find strategies to solve these difficulties and find standards for digital editions of early music.

Some participants shared their working experiences in working in digital editions projects, commenting on the process they followed, positive outputs, and also difficulties they encountered. In the following pages, we highlight four examples of digital projects that were discussed during the meeting: 1) hybrid editions of opera music (Annette Thein); 2) workflow and challenges regarding a digital edition of an early music treatise (Luigi Collarile); 3) the development of digital editions within a *Monumenta* collection (Klemen Grabnar); and 4) digital projects in lute music (Grzegorz Joachimiak).

1) **Hybrid editions of opera music**

Hybrid editions in the project 'OPERA – Spektrum des europäischen Musiktheaters in Einzelditionen' (**Annette Thein**, Bärenreiter Verlag):

"This project, which is being developed in collaboration with the Mainz Academy of Sciences, is the only one of our major editorial projects that is being digitally edited. The presentation of the edition is hybrid, that means the full score is printed - including the introductory text parts -, while the libretto and critical report, including as many digital copies of the sources as possible, are enclosed with the score on a USB stick. The digital parts are worked out in Ediom. [...]

„The focus of the network's work (...) is on the conception of digital editions and their forms of publication, the application and further development of relevant standards (TEI, MEI) and tools, questions of data modeling and project organization, the promotion of communication between digitally working projects and institutions, and the teaching of relevant knowledge and skills. The collaborative partners are working together to develop competencies in these areas in order to be available as contacts for the new digital community". (This

² Music Encoding Initiative (MEI), <https://music-encoding.org/>.

edition is prepared in Frankfurt, while the Edirom team is working out of Paderborn and Detmold).

Two fundamental difficulties have emerged in this endeavor:

1. Libraries do not know how to use the stick in a practical way. From the beginning (dating from 2010) it has proved extremely difficult to negotiate reasonable license fees for possible online use of the sources, the limitation to 2-3 users per library was a priority for the source owners (who were sometimes also the customers of the product). So, a compromise solution that ultimately does not reach the user or only with difficulties.

2. In addition, the scope of the project, measured in terms of the number of titles to be published during the term, has been steadily reduced, because the effort of Edirom-based edition work far exceeds the time required by the also highly labor-intensive classical methods. This has additionally increased with regard to the volumes of large-scale opera material."

2) **Workflow and challenges regarding a digital edition of an early music treatise:**

Vicentino21 - a digital edition with commentary, translation and practical exploration of Nicola Vicentino's «L'antica musica ridotta alla moderna prattica» (Rome 1555)

(**Luigi Collarile**, Bern University & FHNW Schola Cantorum Basiliensis):

"The main goal of the project [...] is the creation of a digital critical edition of Vicentino's treatise. [...] The critical edition was prepared on the basis of careful bibliographical and philological work. It was structured in three stages: 1) a census of all extant copies of the print; 2) the collation of all copies, both through an analysis of the originals and the use of new digital research tools for a digital collation; 3) a survey of all corrections made during the printing process.

The aim of the project is to create an accurate transcription of Vicentino's treatise, even down to the individual character, that is, to make a transcription that distinguishes between typographic forms in the original. [...]. This process needed be automated as much as possible using a digital transcription tool. Among those that are freely available, *Transkribus* was chosen because of the following: 1) Good documentation; 2) Several users can collaborate on a project simultaneously; 3) Digital copies can be used in their original size; 4) Images can be imported from International Image Interoperability Framework (IIIF) resources; 5) Layout is automatically analysed (segmentation); 6) A set of existing models is provided; 7) New models can be created and refined; 8) Files can be exported to different formats. *Transkribus* not only makes a type-

accurate transcription, but also aligns the text with the individual images and segments it into text zones.

The critical edition of Vicentino's text is to be encoded according to the guidelines of the Text Encoding Initiative (TEI). With some restrictions, Transkribus files can be exported to the TEI file format, although they must still be enriched with structural elements after exporting them. [...]

Now [I will give more information] about the solutions we developed for a digital representation of Vicentino's musical notation: Vicentino's treatise contains roughly 270 music examples. They vary greatly in length, from examples containing just a couple of notes to four-part madrigals. Our new edition will offer three kinds of digital transcriptions of all these music examples, targeting different types of users. For practical musicians interested in reading and performing from the original notation there will be a diplomatic or idealized version of the original, moveable-type print, incorporating corrections of misprints and results of the philological analysis. In addition, a transcription in modern notation will be offered, where the polyphonic examples are set in full score. The third type of transcription is machine readable only, targeting algorithm-based investigation of the music examples. In order to produce these outputs the music is being transcribed using a customized encoding developed by Johannes Keller. This encoding is purely descriptive and does not encapsulate musical meaning. For example, notes are described by their shape and their staff position, not by assigning a note name. [...] Multiple readings and critical annotations can be expressed directly in this code. A program written in Common Lisp resolves multiple readings and generates a critical report. In a second step, it reads the code and creates the three output types."

3) Developing digital editions within a *Monumenta* collection:

Goals and workflow on creating digital editions within the Monumenta artis musicae Sloveniae series (Klemen Grabnar & Metoda Kokole, ZRC SAZU):

"Currently, we are paving the way for a presentation of our musical heritage in new, digital media following the traditional scheme, but using modern technological support for the visual presentation of music. The intention of this new initiative is to create a platform for new, completely digital volumes in the series of Monumenta. The initial development of this platform is part of the project Digital Presentation of the Long-Sixteenth-Century Church Music Connected to Carniola led by Klemen Grabnar. This platform is to be further developed over time. To start with, it will include editions of the long sixteenth century sacred music, to be in the future gradually extend to other genres and time periods.

After careful research, we decided to encode music documents according to the Music Encoding Initiative (shortly MEI). [...] MEI provides greater affordances for encoding rich metadata and music notation and has some other useful features as well. MEI is recognized as a standard for encoding music notation by more and more scholarly projects, for instance, the "Citations: The Renaissance Imitation Mass" (=CRIM) project, the "Digital-interaktive Mozart-Edition" (=DIME) or the "Measuring Polyphony Project", to name just a few. The goal of our project is to encode music in a standardized machine-readable format - that way the music data can be searched or analyzed - and make the data available to others.

Let me now briefly outline the process that has already begun. The compositions were first encoded using the music engraving software Sibelius. [...] These files were then exported into the XML-based MEI format with the use of a plugin, called SibMEI, that transforms the Sibelius file into an MEI file. [...] The transformation went smoothly. [...] After obtaining the MEI file we edited it - correcting a few mistakes resulting from the conversion process - and slightly enrich it by hand by using Oxygen XML Editor (metadata were added in the header of the file). [...] The MEI files will be - in addition to PDF files - for the time being available for download within the Monumenta editions in the OMP [Open Monograph Press] repository.

The final step will be transcriptions presented online in score using Verovio, an open-source library for engraving MEI scores into SVG, a format that can be displayed on the web. [...]. Perhaps in the future, these encodings could be expanded, for example, by fully documenting the variants found in concordant sources, but right now that is not the primary goal of the mentioned project. The full range of variants will be - for the time being - recorded in the critical notes".

4) Digital projects in lute music

Lute music: Musicological research, historical performance (HIP) and digitization of music collections (**Grzegorz Joachimiak**, Institute of Musicology University of Wrocław):

"In 2014 and 2015 Grzegorz Joachimiak carried out a project with the Polish Digital National Library *Polona* entitled „The Book for Lute“. The project was a hybrid focused on early music, combining the results of musicological research, historical performance (HIP) and digitization of music collections. The basis for the project was a lute tablature manuscript from the first half of the 18th century, preserved in the National Library in Warsaw, which was found there after World War II, and came from the collection of the former Cistercian abbey in Krzeszów (German Grüssau) in Lower Silesia. [...].

The idea behind the project was to prepare the digitization of this source along with the provision of professionally prepared metadata, entered into the system in accordance with applicable international standards, including RISM. It was also supposed to be one of the examples of the possibility of using the musical heritage presented in digital form. The project was prepared to be received by a wide audience, hence the texts on each of the 12 episodes were of a popular science nature.

The team carrying out this task consisted of employees of the National Library (Sonia Wronkowska), the Blog of the Digital National Library Polona (Łukasz Kozak), the technical team responsible for audio-video recordings (EOS Studio), artists performing music on historical instruments (lutes 11- and 13 course: Anna Wiktoria Swoboda and Jan Cizmar) and substantive care by musicologist (G. Joachimiak). The recordings were made in places that were related to the manuscript in question about 300 years ago: the former Cistercian provost from the abbey in Grüssau in Bad Warmbrunn and the neighboring Schaffgotsch palace. Currently, these places do not have a function related to the monastery or Schaffgotsch family.

Although the project did not assume the preparation of a music edition in the strict sense, it was undoubtedly a big step towards accustoming the society (especially in Poland) to the changes taking place in the digital era, which we are now observing with much greater intensity, years later, including digital editions. Currently, in cooperation with IT and musicologist partners, G. Joachimiak is preparing for an international project devoted to editions of lute tablatures from the 17th and 18th centuries [...].

4. Editing specific early music repertoires: chant fragments, Byzantine chant and the ‘living’ traditions and repertoires, and the problematics of the label “early music” in some European countries.

(Early) music editions have traditionally focused on complete works by single composers, on repertoire gathered on emblematic printed books or manuscripts, and almost exclusively on repertoires derived from the written tradition. However, researchers on early music have been pioneers on considering marginalized repertoires and traditions, such as musical fragments and living traditions and repertoires, allowing therefore their visibility in musicological publications and editions. Moreover, if the label “Early Music” has a –more or less– clear identity and meaning for the majority of Western European countries, the situation in Eastern Europe (and especially in countries whose borders and political history have been

very changeable) is sometimes different. This has of course implications in musicological publications and editions.

The following lines by Eva Veselovská (Institute of Musicology of the Slovak Academy of Sciences in Bratislava, Slovakia) summarize the work carried out by her and her team about the cataloguing and edition of chant fragments in Slovakia:

Eva Veselovská (Institute of Musicology of the Slovak Academy of Sciences in Bratislava, Slovakia):

“This paper introduces the system and methodology of the *Catalogus fragmentorum cum notis musicis medii aevi in Slovacia* series of the Institute of Musicology of the Slovak Academy of Science. In a complex, analytical, and comparative way, the series processes the fragmentary sources of plainsong in Slovakia from the eleventh to the early sixteenth centuries with the aim of specifying the local elements and the transregional connections of the origin, use, and dissemination of the chants. Since 2008, several collections of state archives, libraries, and museums have been processed in this series [...]. Most of the manuscripts still form part of books or archival units in their secondary function, i.e. they serve only as the cover (binding) of a younger manuscript, incunable, or book. Nevertheless, they are highly valuable written sources, which complement the overall picture of a rich medieval written culture in the territory of Slovakia, its surrounding regions, or even more remote places.

The aim of the series has been, and will be, to present these special sources which survive only fragmentarily, and which include some of the earliest written material of a musical character known from the territory of Slovakia.

The specific phenomenon of recycling parchment manuscripts appears all over Europe. The fragments of precious manuscripts can now be found among the collections of several museums, archives, and libraries. The materials that survived in this way form an important source base for various scientific disciplines (liturgics, codicology, palaeography, musicology, art history). In some countries, medieval written sources survived only in a fragmentary form (in Sweden, for example) or complete codices appear only sporadically (Slovakia has only eighteen complete musical codices). In most cases, the recycled fragments have no shelfmark of their own. Their registration is often inadequate (they are not always stated in catalogue entries) or even non-existent. For this reason, their accessibility is limited or impossible.

We will never be able to definitively answer many questions about the genesis and origin of the surviving fragments due to the incomplete data on the respective manuscripts. Nevertheless, we consider the conducted source research on parchment fragments from Slovakia to have been highly successful and significant on a Slovakia-wide as well as Europe-wide scale.”

This project about the Slovakian chant fragments heritage should be a model for other actions about the many chant fragments collections that survive in many European libraries and archives.

Maria Alexandru (Aristotle University of Thessaloniki, Greece) explained her approach to the definition of Byzantine music, and the implication that this has on research and editions of Byzantine musical traditions. Traditionally, byzantine music has been defined under a historical perspective, meaning that it is defined as the music of the Eastern Roman Empire, with its capital in Constantinople, from 324 to 1453.

However, **a better approach to the definition of Byzantine music should be an stylistic approach. Under this approach, Byzantine music not only includes music of the Eastern Roman Empire from 324 to 1453, but the music of the churches observing the Byzantine rite, from the times of the Eastern Roman Empire until today.** Alexandru emphasized the idea that Byzantine music has more than thousand years of continuous development, and it comprises also living traditions. Obviously, this approach has implications for the editions of Byzantine music. For example, the series *Monumenta Musicae Byzantinae*, in which Alexandru acts as a member of its editorial board, has worked on developing strategies for the edition of living texts and traditions, such as the 'Papadike' tradition in the Byzantine music. Another example commented by Alexandru is the "DAMASKINOS" project which uses recordings of traditional chanters and analysis of their voices in comparison with the music edited in scores.³

Ivana Perković, a professor from Serbia (at the University of Arts in Belgrade), discussed the problematics of the label "Early Music" in Serbia. According to Perković, **the label "Early Music" and research in early music in Serbia face many challenges** that can be summarized in the following points:

a) The historical circumstances of the current territory of Serbia and its implications for the music of the early modern period in the modern country: "is there an Early Modern history between Ottoman conquest (1459-1804) and Habsburg rule (17-18 centuries) in southern parts of contemporary Serbia?; what is the cultural and musical discourse of Serbs as inhabitants of the Habsburg empire since 1690 in the northern part of the contemporary borders?" (Ivana Perković, University of Arts in Belgrade, Serbia).

b) **Scattered and substantially different "early music" sources in Serbia:** Perković pointed out that there are no sources of Serbian secular music prior to the 19th century, while music sources pertinent to the history of church music are kept in various libraries and archives worldwide. She raised the following question: on the basis of which elements a musical source can be defined as a

³ G. Kouroupetroglou, D. Delviniotis, and G. Chrysochoidis, "DAMASKINOS: The Model Tagged Acoustic Corpus of Byzantine Ecclesiastic Chant Voices", Proceedings of the Conference ACOUSTICS 2006, 18-19 Sept. 2006, Heraclion, Greece.

Serbian music? Is it the language? Is it the type of alphabet used? Is it the names of the authors of the melodies, especially if their nationality is indicated? Is it according to the place where they were created and/or housed? Is it related to their contents and the label “Serbian” for certain songs in some musical sources?

Perković underlined that “under such circumstances, and lack of the national strategy for early music editions, it is understandable that there are no serial publications of Serbian early music. However, individual editions by different scholars provide valuable resources for researchers, musicians, and music lovers, as they help to keep the musical traditions of Serbia alive and accessible to future generations”.

These ideas shared by Perković regarding the problematic definition of “Early Music” in Serbia could perhaps also be applied to other European countries with similar historical circumstances, so that this is undoubtedly a subject that WG3 should consider in further meetings and actions.

5. Editions & performance practice

In the past, the term “Early Music” usually referred to music up to around 1800. However, as Harry Haskell puts it, “it is now commonly used to denote any music for which a historically appropriate style of performance must be reconstructed on the basis of surviving scores, treatises, instruments and other contemporary evidence”.⁴ Early music ensembles are more and more relying on repertoires beyond the traditional focus of “early music”, i.e. music from the 19th-century and even early 20th-century. Marten Noorduin’s contribution focused on issues regarding 19th-century music, editions and performance practice, and particularly, how “early music” editions should systematically incorporate a discussion around the performance practice of the edited repertoire.

Marten Noorduin claims that much of the recently discussed historical evidence regarding performance practices in 19th century music is only accessible to performer-scholars affiliated to academic institutions. Consequently, many early music performers are left to conduct their own research on performance practice with not always satisfactory results. There are, however, exceptions. Noorduin himself gives the example of the editions of Beethoven and Brahms violin sonatas by musicologist Clive Brown which incorporate extensive texts on performance practice. Nevertheless, this approach is not yet widespread, which leads Noorduin to make **the following statement and recommendation about editions of 19th-century music and performance practice:**

⁴ Harry Haskell, “Early Music”, *Grove Music Online*, ed. Stanley Sadie, *et al.* Oxford Music Online. Accessed 25 May, 2023.

Marten Noorduin (Musikhochschule Lübeck):

“So, what is it that I am proposing? Firstly, we should encourage a change in attitude towards what an edition of nineteenth-century music (and perhaps also music from other periods!) should be. In addition to all the usual critical apparatus [...], **we should expect that all editions include an extensive discussion on performance practice.** The central questions should be: Are there any counter-intuitive indications that need unpacking or explaining? (strange bowings, fingerings, tempo markings, pedals, orchestrations, etc.) How, where, on what instrument and under what circumstances was this music played? But I also think that we should ask broader questions, even moving away from the score a little bit into the real murky waters of cultural questions. What historical evidence is there, conflicting or otherwise, of the score being interpreted in different ways? Where do we place the composer in all of this? Can he or she be left out altogether perhaps? Is there a political element to this music? Has the music acquired new meanings after the composer’s time?”

How this information included in music editions –a discussion on performance practice– could be made available for “musicians on the ground”? Noorduin proposes that “this might take the form of a (cheap?) edition that gives you access to an extensive online discussion about performance practice, or some other means that marries the interests of publishers, editors, and customers”. (Marten Noorduin, Musikhochschule Lübeck). Annette Thein, editor of stage works and complete editions at Bärenreiter Verlag, points out how their current project on the edition of Francesco Cavalli’s (1602-1676) operas already takes into account performance practice issues:

Annette Thein (Bärenreiter Verlag):

“Our goal is to provide a dependable score for music libraries, where these milestones of operatic composition belong, and a basic framework that can be used as it is or else modified by those responsible for individual productions, who will need to make their own decisions regarding the distribution of continuo instruments, dynamics, and so forth. **By making available critical editions that are designed for performance in multiple venues, we hope to satisfy and stimulate the interest in these works, which demonstrate for the first time in history the ways in which the vicissitudes of theatrical life were managed in the production of operas on a regular basis.**”

The following statement about the edition of Cavalli's operas in the website of Bärenreiter emphasizes the relevance that this editorial project is attributing to performance practice issues:

“Editorial challenges posed by Cavalli’s operas differ profoundly from those involved in editing later operas. **Providing usable performing material thus requires the intervention of specialist editors who understand the implications of the scores and can flesh them out - or supply performers with the means of doing so themselves - with appropriate additional material.**

By publishing scholarly-critical editions that are designed for scholars and performers alike, we hope to satisfy and stimulate the interest in these works. They demonstrate for the first time in history the ways in which the vicissitudes of theatrical life were managed in the production of operas on a regular basis”.⁵

⁵ <https://www.baerenreiter.com/en/catalogue/complete-editions/cavalli-francesco/> [Accessed 1 June, 2023].