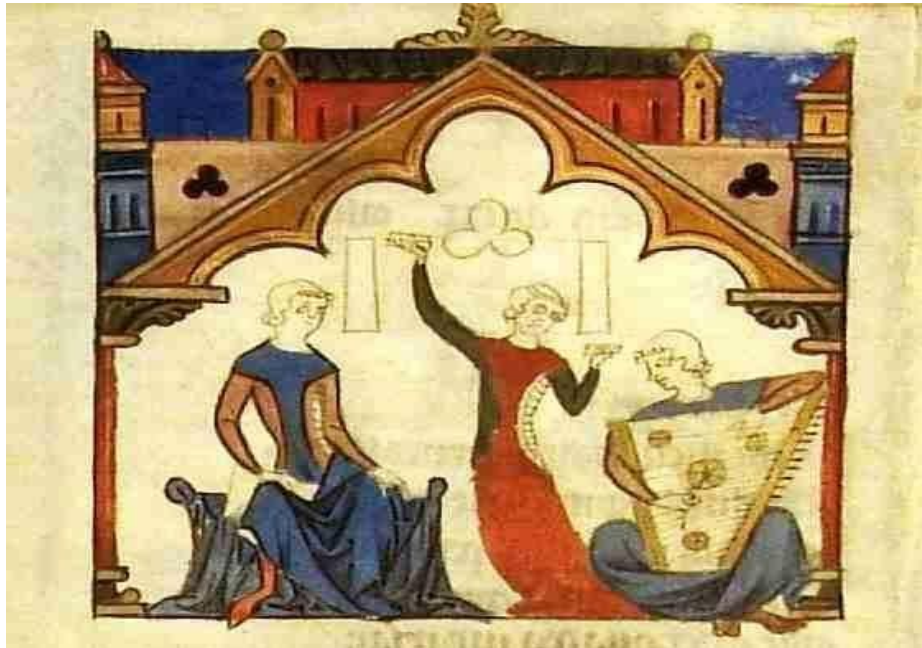


Instructions for Indexing Plainchant Sources

Last updated on 23 September 2020

[The Portuguese Early Music Database](#)



[Cancioneiro da Ajuda](#), fol. 16

(Nobre, bailadeira com castanholas, jogral com saltério trapezoidal)

Description of the fields in the section 'add source'

There are two kinds of fields: required and optional. Optional fields need only be filled in if the information is available; otherwise they can be left empty.

NAME OF THE SOURCE (Optional field) Please fill this field if the source you are indexing has a title written on it or, if the title is accepted and well known in the scientific literature on the source, e.g. *Missale Mixtum* (this corresponds to: P-Cua (Coimbra) Arquivo Distrital e da Universidade Estante XVI, tab.5, nº 5).

ARCHIVE (Required field) Start typing the name of the archive and it will show up in a list. Select it. If the archive is not on the list, you can either contact the RISM central office and ask them to create a new sigla for your archive/library/institution or, alternatively, send an e-mail to any of the PEM Development Coordinators and ask for assistance.

SHELFMARK (Required field) This is a numerical field. No text should be entered here. Each shelfmark needs to be treated as a 3-unit number (e.g. 'MS 3' should be entered as 003). If a source has no shelfmark, please type '000' here.

SIGLUM (RISM + shelfmark). The shelfmark must be exactly the same as it is in the institution that currently preserves the source, e.g. Ms, MS, MM etc. Use capital letters only if necessary. **Important:** remember that numbers in shelfmarks need to be treated as a 3-unit number (e.g. 'MS 3' should be entered as 'MS 003'). If a source has no shelfmark, it will be identified with '000' in the shelfmark field and in the siglum field as well.

SOURCE TYPE and CENTURY These fields contain concise information on the source (additional information can be given in the subsequent fields). Use the drop-down menu to select and insert new data.

SOURCE TYPE (Required field) For combined sources such as "Breviarium - Missale" or "Graduale - Prosarium" etc, select each of them from the drop-down menu. For polyphonic sources always select 'Polyphonic book' and add further information in the field 'Subcategory of book'.

CENTURY (Required field) In the case of two centuries, select both.

SUBCATEGORY OF SOURCE (Optional field) For Miscellany books it is required to name all their sections. Additional information can be given in the "Contents" field.

If in doubt about the category of book you are indexing, please refer to Andrew HUGHES, *Medieval Manuscripts for Mass and Office: A Guide to their Organization and Terminology*, Toronto: University of Toronto Press, 2004 and David HILEY, *Western Plainchant a Handbook*, Oxford: Clarendon Press; New York: Oxford University Press, 1992.

The categories for polyphonic sources are based on format (in both MSs and prints):

Partbooks: a set of books, each displaying one part of a vocal or instrumental polyphonic composition. Each partbook contains various pieces, generally for the same part. : e.g. P-Cug MM 70.

Parts: similar to the partbook format, in that each part is displayed individually. All the parts are bound together in a single volume, but they were originally conceived and used as loose leaves: e.g. P-Cug MM 236.

Polyphonic choirbook: a book in which all the individual voice parts of polyphonic composition(s) are laid out on folio openings: e.g. E-TUY L I.

Open score: a book in which the individual parts of polyphonic composition(s) are laid out on systems: e.g. P-Cug MM 48.

CATEGORY (Required field) Select one of the three options from the drop-down menu: "monophony / polyphony / mixed".

COMPLETENESS (Required field) Select one of the two options from the drop-down menu: "fragment / complete or nearly complete".

DOCUMENT TYPE (Required field) Select one of the four options from the drop-down menu: "manuscript / print / mixed / stencilled manuscript".

ORIGIN (Optional field) This is the place where the source was written or printed (if this information is available). If the origin is proposed as a scientific hypothesis, then this should be signalled with a question mark: e.g. Origin: Alcobaça?

Start typing the name and it will show up in a list. Select it. If the entry is not available in the database, please contact any PEM Development Coordinator.

MAIN PLACE OF USE (Optional field) Enter the place where the source was used for a long time before it was moved to another place, as indicated by library marks, etc. (The main place of use might or might not be the same as the place of "origin" field).

Start typing the name and it will show up in a list. Select it. If the entry is not available in the database, please contact any PEM Development Coordinator.

PROVENANCE (Optional field) Enter the place where the source was kept before it was moved to the institution which presently retains it. E.g. Several choirbooks now at the BN (Biblioteca Nacional, Lisbon), possibly written at Alcobaça, were used at the Monastery of Nossa Senhora da Anunciada, then taken to the Convento de Santa Joana after 1834, before being finally incorporated in the national collections in the BN. In this case, the Provenance is the Convento de Santa Joana.

Start typing the name and it will show up in a list. Select it. If the entry (location/institution) is not available in the database, please contact any PEM Development Coordinator.

DATE (Required field) The PEM collaborator can either 1) repeat the information already entered in the previous "Century" field or 2) enter additional information, if available. Additional information should follow the following rules: do not use capital letters; use the general formula "early or mid or late number of the century" e.g. "early 13th century". Other

possibilities are: "mid to late 13th century", or in the case of two centuries "late 12th - early 13th cent.", or "12th - 13th century", "13th century (1st half)" and so on.¹ Special attention should be paid to spaces and hyphens since it is important to give data in a standardized formula. NB if your source can be dated to – for example – the 15th century, avoid the label ‘c. 1400’ and use instead ‘15th century’. If a more precise date is available, use Arabic numerals.² In this case, there are two possibilities: 1) when the date is written on the source (for example by the scribe, or is printed) it is given in PEM in Arabic numerals, even if it is written on the source with letters (i.e. Roman numerals) e.g. "1525" for "MDXXV"; 2) when the date has been gathered from critical analysis, it should be presented between square brackets, with or without a "c." before the number e.g. "[c. 1313]". In the case of a time interval use the formula "[1090 - 1140]". If a date in the original document uses "Era", i.e. the Hispanic Era calendar of Roman origin (in use in Portugal up to 1422, and sometimes found afterwards), convert it into the current Christian calendar (take 38 years out of the Roman date). (For example, 1422 becomes 1384).

CURSUS (Required field for sources of the Divine Office) Select one of the three options from the drop-down menu: "Monastic / Secular / unknown".

TRADITION (Optional field) This field content refers to larger liturgical identities, including monastic currents and geographical traditions. Remember: sometimes Franco-Roman sources show some elements of a local rite (e.g. Coimbra). In those cases, leave the tradition field empty and provide more detailed information on the local elements in the liturgy in the CONTENTS field. Select options from the drop-down menu. If the entry is not available in the database, please contact any PEM Development Coordinator.

USE (Optional field) Refers to consolidated regional or local liturgical customs. Select options from the drop-down menu. If the entry is not available in the database, please contact any PEM Development Coordinator.

CONTENTS (Optional field for fragments but required field for books) Here you can write information on the contents of a source, like the summary of a codex: "fols. 1-50 Psalterium, fols. 51-100 Proprium de Tempore, fols. 101-220 Proprium Sanctorum, fols. 221-300 Commune Sanctorum". This is the field where you can discuss specific features of your source such as the presence of local saints, which may provide information about the provenance of the source. Since this is a descriptive field, you are strongly invited to give any additional, useful information about the contents of the source.

CONTENTS (FEASTS) (optional field for books but required in case the musical contents of the book have not been indexed) Enter here the name of the most important liturgical feasts of the book (e.g. feasts that shed light on the provenance or dating of the book). Select options from the drop-down menu.

MATERIAL (Required field) Select one of the three options from the drop-down menu: "Paper; / Parchment; Paper /Parchment".

CONDITION OF DOCUMENT (Optional field) Avoid general information such as "some damage" and choose among one of these six options: very good, good, fair, slightly damaged,

¹ Avoid, for example, ‘16th-century, 1st half’ and prefer instead ‘16th-century (1st half)’.

² Please avoid a date such as ‘possibly between 1200-1250’ and prefer instead ‘13th century (1st half)’.

damaged, badly damaged. Then, add further information about the material condition of the source (water damage, ink corrosion, mutilated or missing folios, etc.).

BINDINGS (Optional field) Glossary: E.g. leather over boards/ tooled leather over boards, with reinforcing brown leather...(etc.).

FOLIATION/PAGINATION (Optional field) The field contains information about the total number of folios and numbering systems. If more than one foliation / pagination is available describe them: on which page/folio they start and end, from which number they start and end, if the foliation/pagination is original/ ancient/modern, any mistakes (as repetition of numbers, interruptions etc.) and so on.

For fragments with folio/page numbers: use the same numbers as found on the source.

For fragments without folio/page number: 1) If the fragment has only one folio, use "r" (for recto) and "v" (for verso) to identify the two sides. 2) If the fragment has up to 6 leaves, use letters to identify them, e.g. "Ar", "Av", "Br", "Bv", "Cr", "Cv" etc. If there are more than 6 leaves use numbers. Therefore, a bifolium without page numbers will be: "Av - Br" (one side), "Bv - Ar" (the other side).

GATHERING STRUCTURE (Optional field for book sources) Here it is possible to give information about the number of quires (or gatherings) and their contents. Do not forget to signal missing leaves and incomplete gatherings. (Quire = gathering of leaves - often four in Medieval MSS -, nested then bound together in groups making up a codex). If the gathering structure is not apparent, explain why: Impossible to determine because the binding is too tight; obscured or destroyed by modern rebinding etc. Examples of possible ways to give information about the gathering structure:

- I3 (fols. 1-3), II10 (fols. 4-13), III12 (fols. 14-25), IV12 (fols. 26-37), V6 (fols. 38-43), VI10 (fols. 44-52), VII12 (fols. 53-64), VIII12 (fols. 65-76), IX10 (fols. 77-86) etc.

- or use a descriptive form like: "37 gatherings, 8 folios in a gathering".

WATERMARKS (Field for paper sources) Give descriptions of any watermarks.

PAGE LAYOUT (Required field) For codices: give information about only a few representative page samples. Examples of possible ways to give information about the "Page Layout" for both fragments and codices:

EXAMPLE 1: 288-296 x 202-207 mm, text arranged in two columns with 16 text lines, columns measure 245 x 95 (Folio 1r). 242-245 x 95-98, text arranged in two columns with 3 text lines and 6 lines with music and text, interlinear space 5 mm (Folio 33r).

EXAMPLE 2: Fol. Ar: 260 × 400 mm, one column c. 180 × 335 mm. 22 lines, of which 6 correspond to sung text.

EXAMPLE 3: Both folios measure c. 270 x 285- 295 mm each; text is written in one column of c. 170 × 275 mm.

EXAMPLE 4: Fol. 18r (Breviary): 212 x 286 (max); two columns whose maximum width is 90 mm; interlinear space is 8 mm, 15 text lines. Fol. 144r (Missal): 240 x 305 mm (max.), 1

column whose maximum width is 190 mm, 8 lines with music and text, interlinear space is 14 mm.

EXAMPLE 5: Text arranged in one col. Folio A: 260 x 305; writing area 200 x 280 mm. Folio B: 285 x 300; writing area 200 x 275 mm. Likely to have had eight staves per page but the top has been trimmed.

EXAMPLE 6: Bifolium: Ar side c. 209-215 x 293-300 mm; Br side 224-228 x 293-300 mm. Two columns for each page, columns measure approximately 80-85 x 265. Each column has about 27 lines of text.

TYPE OF SCRIPT (Required field) Select one or more options from the drop-down menu: "Visigothic / Transitional (Late Visigothic) / Transitional (Caroline with Visigothic features) / Semi-Roman / Roman round / Early Gothic / Gothic/ Late Gothic / Humanistic / Modern / other".

TYPE OF NOTATION (Required field) Select one or more options from the drop-down menu.

DESCRIPTION OF THE NOTATION (Optional field)

DECORATION (Optional field) Contains a brief description of the decoration. Examples of description:

- No illuminations. Plain.
- Red and blue flourished initials used for Psalms. Calligraphic initials used for antiphons.
- Red and blue initials with filigree.
- Red, blue and black initials (these with yellow decorations); rubrics in red
- Yellow initials with simple decorative designs; rubrics in red
- Red initials (some with black filigree designs); rubrics in red
- Boxed initials
- Historiated initials
- Inhabited initials

INSCRIPTIONS (Optional field) Enter here any original information provided in the source in prose form: e.g. 'Livro de diversa musica do P(ad)re Dom Pedro Conigo Regular de Sancto Augustinho' (fl. 1r). (You may expand any Latin abbreviations.)

REMARKS (Optional field) Historical and critical information about the source is given here. The PEM collaborator is strongly invited to fill this field with very detailed information. Blank folios may appear in the image gallery, but are not indexed: these should be referred to

in the "Remarks" field. If bibliographical information is included the author-date system must be used, provided that the full information is found in 'References'. E.g. (FERREIRA 1986)

REFERENCES (Optional field) Please provide in this field any bibliographical references (in chronological order, the newest one at the end of the list). PEM follows the same editorial guidelines as the *Revista Portuguesa de Musicologia* (available at http://rpm-ns.pt/public/site/images/root/RPM_Guidelines.pdf; see samples in the section 'Bibliographic References'). Please do not use the author-date system but provide full references (see also 'Remarks'). **The only exception to the *Revista Portuguesa de Musicologia* guidelines is the fact that authors' surnames are to be written in title case, not small caps.** E.g. FERREIRA, Manuel Pedro, *O som de Martin Codax: Sobre a dimensão musical da lírica galego-portuguesa (séculos XII-XIV)* (Lisboa, Imprensa Nacional-Casa da Moeda, 1986).

Do not forget to provide information about the most relevant existing bibliography on the source, including information on plates, colour reproductions of the source, transcriptions etc; avoid any personal judgments about literature listed. Abbreviations used for folio(s) and page(s) are: fol. (for a single folio), fols. (for multiple folios), p. (single page), pp. (pages).

EXTERNAL REFERENCES (Optional field mainly used in the description of polyphonic sources) Useful online academic sources of information include:

- **DIAMM** (the Digital Image Archive of Medieval Music) [Digital Image Archive of Medieval Music](#)
- **AIP** (the *Archive of Iberian Polyphony*) [Archive of Iberian Polyphony](#)
- **BHP** (**Books of Hispanic Polyphony**) [Books of Hispanic Polyphony IMF-CSIC: A Catalog of Books of Spanish and New World Polyphonic Music in Context | Books of Hispanic Polyphony](#)
- **PRoMS** (**The Production and Reading of Music Sources**) [PRoMS: Home](#)
- **RISM** (Répertoire International des Sources Musicales) [RISM: Home](#)
- **Printed Sacred Music Database** [Répertoire International des Sources Musicales](#)

COMPLETED ON Date when indexing of source is complete and ready for publication: see below, 'Publishing Options'.

INDEXING NOTES (Optional field). In this field one can provide detailed information on the division of the workload among the authors of the musical index.

INDEXED BY Please insert here the names of the authors of the musical index.

DESCRIPTION AUTHOR/S Please insert here the names of the authors of the codicological descriptions.

REVIEWED BY (Optional field) This field identifies the person who made a thorough review of the scientific contents of the description and / or musical index.

SOURCE IMAGE (Optional field) This field allows you to select a representative image that will be displayed along with the source description.

REVISION INFORMATION Ignore this field if you are a collaborator entering a new source on PEM.

AUTHORING INFORMATION Fill this information with your name and date of data input.

PUBLISHING OPTIONS The source remains unpublished by clicking on SAVE. Remember, a source must be approved for publishing **by the PEM Coordinators**.

If after publishing the source, you want to further promote it, please also tick the second ('Promoted to front page') and third box ('Sticky at top of lists'). **To keep your source available only to you and PEM administrators, please do not tick any box.**

Description of the fields in the section:

‘Create Musical Item’

If you are describing a monophonic source, remember that we always create musical indexes of fragments, even if their chants are not notated. We do not usually create musical indexes of books, but exceptions have been made (see for example E-SAu Ms 2637). If you wish to create a musical index of your manuscript, please contact Manuel Pedro Ferreira or one any PEM Development Coordinator.

Tips for collaborators with little experience about Cantus-style indexes of plainchant:

We enter the chants one by one as we see them, and we identify the feasts on which they are sung as we go along. We do not create a record if there is not a text given, even if the rubric *suggests* that the other chants would be sung. For our database, it is merely a record of the texts that are there. So, we would include a full chant or just the few words that given the source for every instance that the scribe has written them.

We try not enter anything we are not sure about, and when we do have to make an educated guess (about a feast that is unlabelled, for instance), we make a note in the ‘Notes’ field so that future database managers or users of the database will know we weren't just guessing.

IMAGE REFERENCE (Required field) Choose from the drop-down menu the picture(s) that show(s) the whole chant to be indexed. Please, remember **never link chants with pictures of details**. Link chants only with the picture of the whole page. It is possible to link more than one image to a chant (for example if it starts on the recto and continues on the verso of the same folio).

FOLIO (Required field) Provide the folio/page number(s) where the musical item starts and finishes. (E.g. 001v-003r)

SEQUENCE (Required field) A two-character field that provides an indication for each chant (or polyphonic item) of the order in which it appears on the page or folio opening: 01 is the first chant (or item), 02 is the second, and so on.

If a page contains only one musical item, this will be indexed as ‘01’.

Illegible chants must be counted and indexed. A ‘99’ in this field is used to save a place for a reference to a lacuna that follows. If the first item on the page or folio opening that comes after a lacuna is a chant that lacks its beginning, ‘00’ is used as the number for it.

TEXT (Required field).

FOR PLAINCHANT:

- Use the Input Tool in the right block: enter any text string in the box and click Search Cantus ID (partial words are also searchable).
- A new window with search results will appear.
- If the full text of the chant in your manuscript is identical or remarkably similar to a chant in the new window, click the Ok button. If not, create a corresponding variant in the Cantus Index; if in doubt, please contact any PEM Development Coordinator.
- The window with the search results will disappear and you will be returned to the chant edit form.
- Genre, Cantus ID and Text are now automatically filled in according to the chant you selected in the previous window.
- Now please adapt the text automatically appearing in the Text field **with the version of the chant as it is found in your manuscript**. Please enter the words according to the manuscript but normalize their spellings following Classical Latin forms. Detailed instructions on text entry and editing guidelines can be found at <http://cantus.uwaterloo.ca/sites/default/files/documents/6.%20Text%20Entry%20and%20Editing.pdf>. If due to the poor condition of the document there are words hardly readable, the corresponding passage is written within round brackets either with suspension points (...) or a hypothetical reading, e.g. (domine). Missing words due to a lacuna are signalled by [...]. Eventually, you can keep the standardised text missing from your source within the square brackets, it is your choice.
- Please complete all the other fields according to the manuscript and click Save.

Use Cantus Index suggestions for "next chants" as you enter data.

Remember that illegible or incomplete chants that cannot be identified (for example the first chant on a fragment which has no incipit) must be indexed: in those cases put "illeg." (for illegible) in the "Text" field.

Incomplete pieces are signalled in the "Text" field with an asterisk immediately following the text or title. E.g. Laudate dominum*.

If a chant given as an incipit can be identified, it needs to be searched and selected via the input tools; its full text will be automatically entered in the "Text" box; now add an asterisk after the last word you can read on the manuscript.

Nota Bene: PEM follows the updated Cantus system for indexing the psalm text incipit at the end of an antiphon (if these are given in the ms) and also repetenda at responsory verse endings. These are separated from the main text by ‘|’ and the psalms have the additional ~ warning that this is not the underlaid text for the notation. For Antiphon see: <http://pemdatabase.eu/musical-item/94565>. For Responsory Verse see: <http://pemdatabase.eu/musical-item/94564>. The system is fully described here <http://cantus.uwaterloo.ca/sites/default/files/documents/6.%20Text%20Entry%20and%20Editing.pdf>.

FEAST (Required field) Start typing some letters in the box and then select the right option form. The feast name is standardized since this field will be fully searchable. If a feast is not included in the drop-down menu, it needs to be entered in Cantus Index. Please contact any PEM Development Coordinator.

LITURGICAL OCCASION Use an abbreviation for the occasion on which the chant is sung from the drop-down menu.

Remember: if a rubric says that a chant(s) is sung on two (or more) liturgical occasions, you need to index the chant for every single liturgical feast separately.

- C Compline
- CA Chapter
- D Day Hours
- E Antiphons for the Magnificat or Benedictus ("in evangelio")
- H Antiphons based on texts from the Historia
- L Lauds
- M Matins
- MI Mass
- N None
- P Prime
- R Memorial
- S Sext
- T Terce
- V First Vespers
- V2 Second Vespers
- X Supplementary chants (from CANTUS database description: Supplemental, paraliturgical, rarely-used, or other chants that do not fit into the usual categories.

GENRE (Required field) This is the list of genres used in PEM as they appear in the dropdown menu (it includes also musical items found in polyphonic sources):

LABEL	DESCRIPTION	CATEGORY	OCCASION
A	Antiphon	Franco-Roman and/or Beneventan liturgies	Mass/Office
ABV	Marian Antiphon	Franco-Roman and/or Beneventan liturgies	Office
ACC	Ad accedentes	Old Hispanic liturgy	Mass
Ag	Agnus Dei	Franco-Roman and/or Beneventan liturgies	Mass
Al	Alleluia	Franco-Roman and/or Beneventan liturgies	Mass
ALL	Alleluiaticum	Old Hispanic liturgy	Office
ALLV	Alleluiaticum Verse	Old Hispanic liturgy	Office
AIV	Extra Alleluia Verse	Franco-Roman and/or Beneventan liturgies	Mass
AV	Antiphon Verse	Franco-Roman and/or Beneventan liturgies	Office
BD	Benedicamus Domino	Franco-Roman and/or Beneventan liturgies	Mass, Office
Be	Benedictus	Franco-Roman and/or Beneventan liturgies	Mass

BN	Benedictiones	Old Hispanic liturgy	Mass
Ca	Canticle	Franco-Roman and/or Beneventan liturgies	Mass, Office
Cap	Capitulum (when written out and notated)	Franco-Roman and/or Beneventan liturgies	Office
CaV	Canticle Verse	Franco-Roman and/or Beneventan liturgies	Mass, Office
Cc	Canção/ Canción/ Cantiga (Portuguese & Spanish songs)	Secular vocal and instrumental music	N/A
CFP	Ad confractionem panis	Old Hispanic liturgy	Mass
Ch	Chanson (French & Dutch)	Secular vocal and instrumental music	N/A
Chor	Chorus (for Jesuit plays)	Secular vocal and instrumental music	N/A
CL	Clamores	Old Hispanic liturgy	Mass
Cm	Communion	Franco-Roman and/or Beneventan liturgies	Mass
CmR	Versus ad repetendum for Communion	Franco-Roman and/or Beneventan liturgies	Mass
CmV	Communion Verse	Franco-Roman and/or Beneventan liturgies	Mass
Cr	Credo	Franco-Roman and/or Beneventan liturgies	Mass
Cz	Canzone (Italian song)	Secular vocal and instrumental music	N/A
D	Dramatic element (used for items of liturgical drama that are not otherwise rubricated)	Franco-Roman and/or Beneventan liturgies	Office
Dox	Doxology ³	Franco-Roman and/or Beneventan liturgies	Mass, Office
F	Fabordão/ Fabordón (usually psalm-tone setting)	Franco-Roman and/or Beneventan liturgies	N/A
Gl	Gloria	Franco-Roman and/or Beneventan liturgies	Mass
Gr	Gradual	Franco-Roman and/or Beneventan liturgies	Mass
GRC	Graeci	Old Hispanic liturgy	Mass, Office
GrV	Gradual Verse	Franco-Roman and/or Beneventan liturgies	Mass

³ IN PLAINCHANT MANUSCRIPTS: doxologies are required entries. All plainchant doxologies have 909000 as the Cantus ID number and their text is 'Gloria patri et filio et spiritui sancto sicut erat in principio et nunc et semper et in saecula saeculorum amen **IMPORTANT**: doxologies in plainchant are labelled with the genre 'V' (**NOT** 'DOX') and position '02' because these always occur after responsoria prolixa.'. If a Responsory has more than one Verse, then keep numbering verses in order. So, 2 verses would be 01 and 02, and then the dox would be 03 and so on. The advantage of this system is that the mode/melody for the dox is generally the same as for any V, so they are treated in a similar way and they stay together (and both are returned when sorting by V).

IN POLYPHONIC SOURCES: doxologies are labelled 'Dox'.

H	Hymn ⁴	Franco-Roman and/or Beneventan liturgies	Office
HV	Hymn Verse ⁵	Franco-Roman and/or Beneventan liturgies	Office
HYMN	Hymni	Old Hispanic liturgy	Office
I	Invitatory Antiphon	Franco-Roman and/or Beneventan liturgies	Office
IG	Ingressa	Franco-Roman and/or Beneventan liturgies	Mass
In	Introit	Franco-Roman and/or Beneventan liturgies	Mass
InR	Versus ad repetendum for Introit	Franco-Roman and/or Beneventan liturgies	Mass
InV	Introit Verse	Franco-Roman and/or Beneventan liturgies	Mass
Instr	Instrumental item (this includes Ricercari; tientos; fantasias; pieces based on sacred or secular polyphonic items)	Secular vocal and instrumental music	N/A
IP	Invitatory Psalm (when it is written out in full or in substantial part with musical notation)	Franco-Roman and/or Beneventan liturgies	Office
Ite	Ite Missa est	Franco-Roman and/or Beneventan liturgies	Mass
Ky	Kyrie	Franco-Roman and/or Beneventan liturgies	Mass
La	Lamentation	Franco-Roman and/or Beneventan liturgies	Office
L	Lesson (=biblical readings, and can include not only Gospel & Epistle readings but also the Lamentations of Jeremiah and the genealogy)	Franco-Roman and/or Beneventan liturgies	Mass
LDM	Laudes (Mass)	Old Hispanic liturgy	Mass
LDMT	Laudes in the matutinum service	Old Hispanic liturgy	Office
LDMTV	Verse for the Laudes in the matutinum service	Old Hispanic liturgy	Office
Li	Litany	Franco-Roman and/or Beneventan liturgies	Mass, Office
Ma	Madrigal	Secular vocal and instrumental music	N/A

⁴ IN PLAINCHANT MANUSCRIPTS: If the hymn is found as an incipit, please use this 'H' label. If the hymn is fully written you have two options. 1) the verses can be listed individually with suffix letters as 'HV' (see next item). OR 2) you can put all the verses together into one 'H' record and separate the verses with | marks. IN POLYPHONIC SOURCES: Hymns (both full and alternatim settings) are classified as H. Isolated internal hymn verses (rare in polyphonic sources) may be listed individually with suffix letters HV: in these cases, the title of the entire hymn (i.e. the first verse incipit) should be entered in the Notes.

⁵ IN PLAIN CHANT MANUSCRIPTS: See above explanation for 'H'.

Mi	Mass	Franco-Roman and/or Beneventan liturgies	Mass
Mo	Motet	Devotional music	N/A
MT	Matutinaria	Old Hispanic liturgy	N/A
Of	Offertory	Franco-Roman and/or Beneventan liturgies	Mass
OfV	Offertory Verse	Franco-Roman and/or Beneventan liturgies	Mass
Pa	Passion (incl. isolated turbae, e.g. 'Non in die festo')	Franco-Roman and/or Beneventan liturgies	Mass
PAC	Ad pacem	Old Hispanic liturgy	Mass
Pc	Preces	Franco-Roman and/or Beneventan liturgies	Office
Pn	Pater noster	Franco-Roman and/or Beneventan liturgies	Mass, Office
Pr	Preface (when written out and notated)	Franco-Roman and/or Beneventan liturgies	Mass
PRCS	Preces / Miserationes	Old Hispanic liturgy	Mass, Office
PRLG	Praelegenda	Old Hispanic liturgy	Mass
PS	Psalm	Franco-Roman and/or Beneventan liturgies	Office
PSLD	Psallendi	Old Hispanic liturgy	Mass
PSLM	Psalmi	Old Hispanic liturgy	Mass, Office
R	Responsory ⁶	Franco-Roman and/or Beneventan liturgies	Office
Ro	Romance	Secular vocal and instrumental music	N/A
rp	Response	Franco-Roman and/or Beneventan liturgies	Mass, Office
Rq	Requiem	Franco-Roman and/or Beneventan liturgies	Mass
RS	Reponsoria	Old Hispanic liturgy	Office
Sa	Sanctus	Franco-Roman and/or Beneventan liturgies	Mass
SCR	Sacrificium	Old Hispanic liturgy	Mass
SNCT	Ad sanctus	Old Hispanic liturgy	Mass
SNO	Sono	Old Hispanic liturgy	Office
SNOV	Sono verse	Old Hispanic liturgy	Office
Sq	Sequence	Franco-Roman and/or Beneventan liturgies	Mass
Tc	Tract	Franco-Roman and/or Beneventan liturgies	Mass
TcV	Tract Verse	Franco-Roman and/or Beneventan liturgies	Mass
TD	Te Deum	Franco-Roman and/or Beneventan liturgies	Varia
Te	Terceto	Secular vocal and instrumental music	N/A
Tp	Trope	Franco-Roman and/or Beneventan liturgies	Mass, Office
TRN	Threni	Old Hispanic liturgy	Mass

⁶ If you are indexing a brief responsory, the genre is 'R' and the indication that it is a brief responsory goes in the field 'Notes'. Little tip: both responsoria prolixa and brief responsories are indexed in plainchant with the genre label 'R'. However, short responsories will have a 'r' in the 'Mode' field (see below).

V	Responsory Verse	Franco-Roman and/or Beneventan liturgies	Office
Va	Varia	Franco-Roman and/or Beneventan liturgies	Mass, Office
VaHW	Varia within Holy Week	Franco-Roman and/or Beneventan liturgies	Mass, Office
VAR	Varia	Old Hispanic liturgy	Mass, Office
Vc	Vilancete/ Villancico	Secular vocal and instrumental music	N/A
VPR	Vespertini	Old Hispanic liturgy	Office
VRS	Versus	Old Hispanic liturgy	Office
W	Versicle	Franco-Roman and/or Beneventan liturgies	Office
[?]	Unknown, ambiguous, unidentifiable, illegible		
[M]	Miscellaneous		

SPECIFIC FIELDS FOR MONOPHONIC ITEMS

POSITION Identifies the liturgical role of a particular chant according to the system described below.

In Lauds and Vespers, the antiphons for psalms are numbered in order: these numbers normally represent the position in the Office. Thus, the antiphon for the Benedicite has the position 4. When more than five antiphons are given for the psalms of Lauds and Vespers, every effort is made to determine the position in which they are intended to be sung. When only one antiphon is provided for Lauds or Vespers, and it is clearly the beginning of a series for that Office (as marked with a rubric such as "et reliquae"), that antiphon is numbered "1". When a single antiphon is intended to be used with all the psalms of Lauds or Vespers, it is marked "p".

In Offices (such as Terce) where only one chant of a particular genre is sung, the position is left blank.

In Matins, the antiphons and responsories are given a pair of numbers separated by a period. The first number of each pair designates the nocturn; the second, the position of the chant within the nocturn. Thus "1.2" indicates the second antiphon or the second responsory of the first nocturn. When just one antiphon is provided for all the psalms of a nocturn, it is given a number that designates the nocturn, followed by a period and a space, thus: "1. " (for the first nocturn), "2. " (for the second), etc. A Matins versicle is given a number that designates the nocturn in which it appears, followed by a period and a space.

The antiphons for Canticles are indicated by "M" (for the Magnificat), "B" (for the Benedictus), or "N" (for the Nunc dimittis). "P" is used for a chant to be sung during a

procession. "R" is used for a chant that is sung as a memorial when the Office to which it is attached is specified; for example, an antiphon that is sung as a memorial after Lauds is "L A R". If the Office is not specified, "R" is used for the "Office" and the chants are numbered in sequence.

If more than one chant is provided for the same position, these are considered as alternatives and marked identically. When an Office requires only one chant of a particular genre and two are given, the position fields for both are left blank. For example, two Invitatories for the same Matins service are both marked "M I". An exception is made when several antiphons are given for the Magnificat (or Benedictus): these are numbered "1M", "2M" (or "1B", "2B"). Processional chants are also numbered "1P", "2P", and so on.

Chants assigned to categories for which there is no position as such ("R", "E", "H", and "X") are numbered in sequence beginning "1", "2", and so on. Some manuscripts do not indicate how the Antiphons and Responsories of Matins are divided up among the nocturns; for these indices, responsories and antiphons are numbered in series on each liturgical occasion. When many antiphons are given for the Magnificat or Benedictus, and when the assignment to the one canticle or the other is not clear, these are numbered in series with the Office designated as "E." In rare cases, when several antiphons are provided for Lauds and Vespers and their liturgical role cannot be determined exactly, these are also numbered in series. When only one chant occurs in a position that would normally be numbered in series, "1" is omitted and the position is left blank. Verses for antiphons and responsories, however, are always numbered "01," "02," etc.; even when there is only one verse, it is numbered "01".

MODE (Required field) The apparent mode of the chant. This is normally a single number with the values 1 through 8 indicating the mode in which the melody is found in the source. In deciding the mode of a chant, the indexers take into account the final, the range, and any modal formula that may be associated with it, such as the verse of a responsory. Some sources indicate the mode to which they assign a chant; where this does not coincide with the decision of the indexer, the latter is what appears in the index. If the chant is written with notation but the mode cannot be identified (e.g., in the case of a short textual incipits with few neumes, or in the case of some damage on the page, etc.) put a question mark "?" in the mode field. A question mark following a mode number indicates uncertainty concerning the modal assignment (e.g. '8?').

When dealing with manuscripts that have no clef signs, there are two possible solutions:

- 1) do not add the mode (of the item) in cases where the overall tessitura of the notes is uncertain (even in cases where there are lines and lozenge-shaped notes)
- 2) when the melody is to be found in sources of close geographical proximity – e.g. Albi-Gaillac and St-Yrieix – these should be compared to see if there is any compatibility/concordance; in cases where there is compatibility, but there are still doubts about the mode, one may enter the modal identification followed by a question mark (e.g. mode 1? - or, in the case of psalms and canticles: tone 1?)

An asterisk (*) indicates that notation was not provided. A lower-case "r" is used in this field to represent any of the simple formulas to which short responsories and versicles are sung. The letter "S" is used for a responsory verse that is sung to a special melody rather than to the

melodic formula typical of its mode. "T" indicates that a chant is written in transposition, whenever this can be easily determined.

DIFFERENTIA This one- or two-digit number, or numbers and letters in combination, refers either to the differentia (the termination of the psalm tone to be employed in connection with a particular antiphon) or to the tone to be employed with an invitational antiphon.

If numbers are used, a single-digit differentia number is placed as the second character of this field. When tonary letters are used (as in Bamberg and Karlsruhe), a single letter appears as the first character. If a combination of numbers and letters is used, the differentiae are provided with a 2-character code: the final pitch of the differentia pattern followed by an arbitrary number (as in "G1" or "D2").

The numbering of differentiae does not carry over from one index file to another as each manuscript has its own system.

For the tonus peregrinus, a "P" is entered as the second character.

The codes for invitational tones also appear in this field. These reflect the musical cues written over the word "Venite" that appear after an invitational antiphon, and also represent the tones themselves, whether partially or fully notated. In most instances these carry over from one source to another: thus the tone coded as HS in one file is essentially the same as that called HS in another. (The case is the same when tones are represented by certain numbers, for example, 3, 5, or 7.) Exceptions to this practice are made for sources that have collections of tones that do not lend themselves to representation through the standard codes -see Toledo 44.2 in CANTUS database, for example. In the indices for these sources, the systems of symbols provided for invitational tones are unique. Refer to the individual manuscript descriptions for more details.

REFERENCES FOR CHANT The following fields give a reference for chants in their respective repertoires. Be careful to enter the details correctly because these fields will be searchable at a later stage.

If a chant is identified in two or more chant repertoires, the collaborator can fill all the respective reference fields (e.g. cao 3807 and LU 986 correspond to the same chant). However, **preference is always given to the CANTUS ID Number**.

If a chant is not found in any repertoire it needs to be added to CANTUS Index (<http://cantusindex.org/home>). Firstly, you create an account and add then add the chant.

Sometimes a chant is written only as an incipit. In those cases, the identification of the chant may be uncertain because there are chants of the same genre that begin with the same words (but continue in different ways). In these cases it is necessary to give just the incipit followed by an asterisk * in the text field, its genre and all the other known information. The other fields are left empty.

Some CANTUS ID will appear automatically after selecting a chant through the Cantus Input Tool. However other chants such as the Alleluias, or Kyrie; Gloria and so on sometimes

require a reference to their own repertoires. In those cases, fill one of the following boxes with a reference to the page number where the chant is written:

GR reference Chants in *Graduale Romanum*, 1961 edition.

GT reference Chants in *Graduale Triplex*. (available at FCSH-UNL: M 3861/A (UNLFCSH) - 81373)

AMS reference Chants in *Antiphonale Missarum Sextuplex* (Available at FCSH-UNL: M 2448 (UNLFCSH) - 80078 and at http://www.uniregensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/index.htm)

LU reference Chants in *Liber Usualis*. (PDF in Dropbox)

Bible reference Psalm verses added to chants. Use the traditional Catholic numbering (as in the *Latin Vulgata*). Example: “39,3” In this case “39” is the chapter and 3 is the verse number.

ME reference Please write here the number of the Kyrie incipit as found in Melnicki’s repertory: MELNICKI, Margareta, *Das einstimmige Kyrie des lateinischen Mittelalters*, Universität Erlangen-Nürnberg, 1955.

BO reference Please write here the number of the Gloria melody as found in Bosse’s repertory: BOSSE, Detlev, *Untersuchung einstimmiger mittelalterlicher Melodien zum ‘Gloria in excelsis deo’*, Regensburg: H. Schiele, 1955.

ThK reference Please write here the number of the Alleluia melody found in Schlager’s repertory: SCHLAGER, Karlheinz, *Thematischer Katalog der ältesten Alleluia-Melodien aus Handschriften des 10. und 11. Jahrhunderts, ausgenommen das ambrosianische, alt-römische und alt-spanische Repertoire*, München: Walter Ricke, 1965 (Erlanger Arbeiten zur Musikwissenschaft, 2).

SI reference Please write here the number of the Agnus melody as found in Schildbach’s repertory: SCHILDBACH Martin, *Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. bis zum 16. Jahrhundert*, Ph.D. diss., Univ. Erlangen-Nürnberg, 1967. Put here the number of the incipit found in Schildbach’s repertory.

MI reference Please write here the number of the Credo melody as found in Miazga’s repertory: MIAZGA, Tadeusz, *Die Melodien des einstimmigen Credo der römisch-katholischen lateinischen Kirche: eine Untersuchung der Melodien im den handschriftlichen Überlieferungen mit besonderer Berücksichtigung der polnischen Handschriften*, Graz: Akademische Druck- u. Verlagsanstalt, 1976. Put here the number of the incipit found in Miazga’s repertory.

MMMA reference Chants in *Monumenta Monodica Medii Aevi*. Please provide the volume number (in Roman letters), and the page number where the chant is written. Example for Alleluia (volume VII): VII 137-138.

The MMMA volumes on Alleluia (VII and VIII) are available at the CESEM - NOVA FCSH library and M. P. Ferreira's personal library (VIII). The MMMA volume on hymns by B.

Stäblein (I) is also available at the CESEM - NOVA FCSH library. Remember that in the Cantus Planus website ([cantus planus regensburg](http://cantusplanus.org)) you can consult a database of hymns melodies based on these three editions:

STÄBLEIN, Bruno, *Hymnen I. Die mittelalterlichen Hymnenmelodien des Abendlandes*, Monumenta Monodica Medii Aevi 1, 1956.

RADÓ Polycarp -RAJECKY, Benjamin, *Hymnen und Sequenzen, Melodiarum Hungariae medii aevi*, 1 (Budapest, 1956; rev. edn. 1982 with new supplementary vol.)

MOBERG Carl Allan – NILSSON Ann-Marie, *Die liturgischen Hymnen in Schweden 2. I: Die Singweisen und ihre Varianten. II: Abbildungen ausgewählter Quellenhandschriften*, Acta Universitatis Upsaliensis, Studia musicologica Upsalienisia, Nova series, 13:1-2 (Uppsala, 1991). (available at the UNLFCSH / BMSC, shelfmark [M 2433/2 \(UNLFCSH/BMSC\) \(Fundo Geral\) - 80061](#)).

TH reference Please write here the number of the Sanctus melody as found in Thannabaur's repertory: THANNABAUR Peter Josef, *Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. Bis 16. Jahrhunderts*, München: Walter Ricke, 1962 (Erlangen Arbeiten zur Musikwissenschaft, 1). Put here the number of the incipit found in Thannabaur's repertory. (PDF available upon request, please ask E. De Luca).

AH reference Chants in *Analecta Hymnica Medii Aevi*. Give the number of volume (in Roman letters), and then the page number where the chant is written. Example: "VII 35" (all volumes of Analecta Hymnica are available upon request, please ask E. De Luca).

CAO reference References to the twelve early manuscripts surveyed in volumes 1 and 2 of HESBERT, René-Jean, *Corpus Antiphonarium Officii*, Roma: Herder, 1963, 1965.

ITHM reference Hymn melodies catalogued by Bruno Turner, referring to the *Intonarium Toletanum* 1515 – melodies that may also be found in Portuguese sources. See TURNER, Bruno, *Toledo Hymns. The Melodies of the Office Hymns of the Intonarium Toletanum of 1515. A Commentary and Edition* [Lochs, Isle of Lewis]: Vanderbeek & Imrie, 2011 (available at <http://plainsong.org.uk/wp-content/uploads/2016/05/Bruno-Turner-Toledo-hymns.pdf>).

OTHER REFERENCES Other references on the musical item, if available.

MARGINALIA Optional additional information on the musical item as it is found in the source.

NOTES Optional additional information on the musical item.

How to create a new Image Gallery

After creating a source, click on "Upload new images..." box on the left-hand side.

The title of the picture must be the actual number of the folio or page, as found in the manuscript or as supplied. Leading zeros are used (as in 001). If a picture contains two pages (a folio opening or a bifolium fragment), we label it as '001v-002r' (= without space before and after the hyphen). For images of folios: the last of the four characters contains either "r" or "v" to identify the side of the folio on which a chant is found. **Remember: It is always better to rename the images before the upload** because if the images are already uploaded with names like "001r.jpg" the title will be automatically set to 001r.

If there are two, three, more pictures of the same page (this happens especially for fragments, where we have many pictures with zoom on details), name the picture as explained before and then add: "space, detail, space, number", like this: "001r detail 1", "001r detail 2", "001r detail 3", "Ar detail", "Br detail 1", "Br detail 2", etc.

For manuscripts in which the numbering is by page the fourth character is left empty. However, when a page number is erroneously repeated, add a 'b' (from *bis*) as the fourth character, eg. '001', '001b', '002', etc.

For fragments without page numbers: if the fragment has only one page, use "r" for recto and "v" for verso to identify the two sides.

For fragments with two or more leaves (up to 6) use letters to identify them, e.g. "Ar", "Av", "Br", "Bv", etc. If the fragment has more than 6 leaves use numbers to identify them.

In cases when a number is not written on the page but gathered by critical analysis, do not use square brackets but give additional information in the field "pagination/foliation" in the section "Create content – Source".

When unnumbered folios occur between numbered ones, they will have the same number of the last numbered folio and then an "x" followed by "1r", "1v", "2r", "2v", etc. For example: in the Guimarães, Museu Alberto Sampaio, ms LC7 between the folios 59 and 60 there are 8 more folios that were added and that show a different content. They have been numbered as:

059v-059x1r

059x1v-059x2r

059x2v-059x3r

...

059x7v-059x8r

059x8v-060r

060v-061r

Another useful example to refer to is P-EVpc 000. This source has the initial guard leaf followed by a two-folio later addition. Afterwards, the actual source starts on fol. 2r. The later addition that comes at the very beginning of the manuscript has been numbered as:

000x1r

000x1v-000x2r

000x2v-002r

If the same folio number is repeated on two consecutive folios, the second one has the same folio number followed by “xr”, ex. 267r, 267v, 267xr, 267xv, 268r etc.

If you want to upload a picture containing an empty page on one side and a written page on the other side, e.g. a guard leaf on the left and the first page of a manuscript on the right, please, trim the picture and upload the two pages separately.

Regarding pictures of book bindings and guard-leaves: please enter them according to the rules below (spine, fore edge, head and tail are taken into account in spite of the fact that PEM normally does not include the corresponding pictures):

999a_front cover

999b_spine

999c_back cover

999d_fore edge

999e_front paste-down

999f_rear paste-down

999g_head

999h_tail

999i_initial guard-leaf 1r

999j_initial guard-leaf 1v

999k_initial guard-leaf 2r

999l_initial guard-leaf 2v

999m_initial guard-leaf 3r

999n_initial guard-leaf 3v

999o_final guard-leaf 1r

999p_final guard-leaf 1v

999q_final guard-leaf 2r

999r_final guard-leaf 2v

For pictures of two pages representing book bindings and guard-leaves **DO NOT** use this format: 999j initial guard-leaf 1v - 999k initial guard-leaf 2r. Instead, **USE THIS** format, which does not create errors in the final visualization: 999j-k initial guard-leaf 1v-2r.