potesse far ballare con leggiadro modo esperti ballarini. MC, p. 44: "the words that the nereids will be singing at the same time as the accomplished dancers are dancing their graceful steps." The word tempo obviously refers to the musical time or metre in which the ballet is danced, and in any case there is no word in the Italian for "same." Surely Monteverdi means this: "the lines that the Nereids will have to sing, to the time of which you could make expert dancers trip it gracefully."

E. Omission (sometimes of a word, a phrase, or an entire sentence). These occur so frequently that there is no point in listing them.

F. Confusion of Personages (usually due to mis-read titles). No. 7: e la domerà a l’A.S. del Sig. Prencipe. MC, p. 30: "and send it to Your Excellency for the Prince." But donare is hardly "send," and "Your Excellency" (recte "Your Lordship") normally appears in the Italian text as V.S.III.ma. Since the subject of the paragraph is the newly-published opera L’Orfeo, one copy of which is to be specially bound and presented, and since the dedicatee of the opera was Prince Francesco, the way for a clear translation is not hard to find: "and he will give it to the Prince’s Highness [or H.H. the Prince]."

No. 37: onde che se potessi (Mal: si potesse) ottenere da la man di V.S.III.ma che il gusto di S.Ecca si fermasse nel ballo di V.S.III.ma. . . . . . . . MC, p. 50: If you were agreeable I should like Your Excellency to ask His Highness if he will make do with Your Excellency’s ballet. Of these twenty-two English words, the only ones for which equivalents can be found in the Italian are "If" and "ballet." The remaining twenty appear to have been extemporized. The context makes it clear that the honorific S.Ecc.a refers to the lapsed cardinal, Don Vincenzo Gonzaga, who was to reign briefly as 7th Duke from 1626-1627: "wherefore if I could obtain by Your Lordship’s influence that His Excellency’s pleasure might dwell upon Your Lordship’s ballet."

No. 53: della gran mano del Ser.mo Sig.re Duca di Mantoa altrettanto beneigno Signore quanto giusto. MC, p. 59: "from the liberal hand of His Highness the Duke of Mantua, formerly my ever kind and fair master." By mis-translating altrettanto as "formerly" the reader is led to believe that Duke Vincenzo is referred to here, especially since he is mentioned by name a few lines away. But the Duke from whom Monteverdi wished to obtain a sum of money was the present Duke, Ferdinando, whose identity is nowhere stated: "from the generous hand of His Highness the Duke of Mantua, as much a kind master as a just one."

The foregoing examples represent less than one-thousandth of the more serious errors in the Monteverdi Companion, which is a very regrettable state of affairs inasmuch as the book will be consulted and quoted for the next few decades. It is even more regrettable because the joint translators are both well-known for their previous excellent contributions to scholarship, and their knowledge of the Italian language has hitherto been respected without question. Free translation is one thing, total distortion quite another; and when Monteverdi’s true meaning is so altered and confused that the published version is exactly the opposite of what was written, it is surely right to warn the public before matters get out of hand.

Jan LaRue, New York University, sends the following communication:

Finding foolproof (or even satisfactory) symbols for analysis seems to require years of trial, error, and tentative revision—as the title of an already partly obsolete discussion of this subject so richly implies: "Symbols for Analysis: Some Revisions and Extensions,” this Journal, XIX (1966), 403-08. As a result of this ever-continuing process, I should like to report a small but useful improvement that unfortunately did not emerge before the deadline of my Guide-

It is often helpful to be able to distinguish tiny variants of an idea, such as a trivial change in orchestration, from structural variants that may advance the central process of thematic development. For a sequence of functions such as main idea/small variant/significant variant, in earlier discussions I have suggested \( Pa / a^{01} / a^2 \) or \( Pa / a^{0.1} / a^2 \). Graphically these symbols recall the musical distinctions quite well, but with a troubling lack of arithmetic logic. As a further evolution, in the Guidelines I recommended using parentheses around any lesser variants: \( Pa / a^{(1)} / a^2 \). The laser-like test of classroom usage, however, soon revealed a small flaw: students found an ambiguity between this use of parentheses and another use of parentheses to indicate derivations of a particular thematic function. For example, \( (Pa) / Sa \) means that \( Sa \) derives from \( Pa \), whereas \( Sa^{(1)} \) merely indicates a small variant of \( Sa \). While one can certainly keep these two meanings separately in mind, ideally a system of symbols should avoid potential as well as actual sources of confusion; the translation from musical notation to any broader dimension of symbols already involves extensive ambiguity. Fortunately, however, a promising new suggestion, which has thus far survived the classroom cauldron, may offer a satisfactory solution:

Small variants—subscripts
Significant variants—superscripts

Arrayed along a timeline, the symbols give the following result:

\[
\begin{align*}
&Pa & a_1 & a^2 & a^3 & \cdots \\
\end{align*}
\]

Translation: the first subphrase of the primary material \( (Pa) \) is followed first by a slightly varied version \( (a_1) \) and then by two significant variants of the original idea \( (a^2 \) and \( a^3 \)). These symbols appear to be visually self-explanatory and logically appropriate.

Cecil Adkins, North Texas State University, submits the following:

The International Center for Musicological Works in Progress began its operation in the summer of 1971 with the mailing of an introductory letter to 341 universities and musicological institutes. The intent of the initial letter was to establish a basic network of correspondents who will channel the flow of information concerning doctoral projects to the Center. When this first phase is completed, every institution that grants the Ph.D. or an equivalent degree should have a faculty member serving as a representative of the Center.

The primary purpose of the Center is to provide a central source for information about musicological studies in progress. The Center will seek to establish an international version of the doctoral dissertation listings already in operation in several countries; these projects serve as a natural foundation for the work of the Center since they have already proven the techniques to be used. It is expected that all of the programs now in operation will continue to supply their regions' needs. Beyond this, the Center will also register topics for non-student scholars; this phase of the Center's work was originally announced for 1972, but is already in operation, and topics will be included in the first publication to appear early in 1972.

Work is now underway toward the complete automation of the titles and indices. The goal of the automation procedure is to be able to print out the complete classified list in an attractive format, employing capital and minuscule letters, as well as diacritical markings and accents. The system should also be able to produce specialized lists of topics that have been retrieved on the basis of compared index words.

Information concerning projects in progress may be procured by consulting the published supplements or by writing directly to the Center. Each year the titles of dissertations begun or