

# A-R Online Music Anthology

## Guidelines

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## Guidelines for Articles

### Writing Style

- The articles should use lively, engaging prose.
  - Use active voice and full sentences.
  - Engage your readers by avoiding clichés and jargon.
    - Avoid overstatement, especially current expressions that are almost meaningless through overuse.
      - Incredible and incredibly, like very, are meaningless
  - Be as specific as possible as you explore the ideas for your readers
  - Aim for a compelling prose narrative on your topic
    - Have good thesis/topic sentences that present problems you will explore and solve for the read.
      - Instead of a blasé “The Rococo started in 17XX and continued to...,” engage the readers with “When it comes to the Rococo style, it is difficult to establish a specific date when the style shift. As early as...”
  - Avoid tautologies and unnecessary word repetition
    - Use search tools to find words and phrases you sense recur too often, and revise as necessary to vary your expressions for your readers.
- Use full sentences
  - Avoid stringing thoughts together with em-dashes and ellipses.
- Voice and Tense
  - Do not mix voices in your prose, and keep the writing in the third person.
    - For example:
      - Instead of “When you open a score of Mozart’s Mass, it...” rephrase as, “A close reading of Mozart’s score shows...”
      - Instead of “We refer to this process as...” write, “The common term for this process is...”
  - Avoid passive voice and limit the use of the subjunctive.
- For the overviews, provide as comprehensive a discussion as possible, akin to some of the comparable articles in Grove Online. Yet go beyond conventional encyclopedia-style writing to create fresh, engaging, lively narratives faculty and students will point out as models for writing assignments.

### Deadlines

- Please plan to meet the agreed-upon deadline.
  - Outline your article, and prepare a timetable for finishing each planned section
  - When you sense it might take longer than planned, contact your editor right away.
- Articles must be complete when submitted:
  - No sections should be marked as in preparation or to come
  - Tables and other illustrative material must be submitted with the text
- If you want feedback on ideas or sections of an article in process, contact the editor in advance. Do not wait until the article is due.

## Using the Guidelines

- The Guidelines point to some of the important elements for the article. They are not a replacement for the *Chicago Manual of Style*.
- Please note that the Guidelines are for the Online Music Anthology. Specifics may differ for other publications.
- Likewise, as useful as other publishing experiences may be, focus on the needs of this one, which is a set of articles intended primarily for undergraduate music history and music theory courses.

## Formatting

- Plan for a standard US 8-1/2 x 11 page
  - Font: Default text Times-Roman, 12-point, black
  - Margins: One-inch margins
  - Justification: Set to left-justified (not full justification) and spacing set to single.
  - Avoid:
    - Color: Do not use color in the text to avoid conflicts with tracked changes.
    - Headers: Do not add headers and footers in the file.
    - Pagination: Do not set page numbers.
    - Watermarks: Do not add your own watermarks to the file.
    - Security: Do not set security for your file.
- Plan for web presentation, and so use minimal text formatting:
  - Subheads/Section Designations
    - See the live articles for some useful models.
    - Consult your editor when questions arise.
  - Emphasis:
    - Use italics for emphasis, not underline.
    - Do not show emphasis by using bold interchangeably with italics
  - Paragraphs
    - Instead of paragraph indents, separate paragraphs with two hard returns
  - Indents
    - Avoid tabs and other indents. Instead, use line breaks or, when appropriate, unnumbered or numbered lists.
  - Links: Include explicit instructions about the navigation when links occur
    - Link out to the Internet by connecting a word or phrase to a URL
      - Under the “Insert” menu in Word, “Insert Hyperlink” is the best way to do this. Test hyperlinks before submitting files. If sites require logins, indicate that in parentheses after the hyperlink:
        - [A-R Online Music Anthology](#) (login required for full functionality)
    - When in doubt, leave the linking for later by using the following form:
      - [link] this word or phrase [ to this URL: <http://domain/section/item.html> ] (the formatting is not a grammatical reference: leave spaces after and before the latter set of brackets to facilitate creating the hyperlink)
    - Test all links before submitting your manuscript
      - Use various browsers to verify that the links work.

- Numeric Ranges
  - Use the Chicago Manual of Style for numeric ranges:
    - Pages: Use American style
      - For example, pages 113 to 134 becomes 113–34 (use the en-dash)
    - Dates also require the en-dash
      - For example, 1685–1750
    - Measure numbers
      - Abbreviate measure m., measures mm. (do not use bar, b. and bars, bb.), with a space between the period and the first numeral.
      - Use en-dashes with ranges of measure numbers.
      - Please note: Measure numbers start with the first full measure and are consecutive throughout. This means that a four-measure phrase followed by a two-measure first ending and a two-measure second ending would be eight measures [4+2+2], and the first new measure after the second ending would be measure 9.
- Double-dash expressions
  - Avoid expressions with double-dashes, and use instead parentheses. If you need to use dashes, the em-dash (with not surrounding spaces) must be used.
    - For examples. When J. S. Bach (1685–1750) and G. F. Handel (1685–1759)—to cite two examples—composed their Passions.... (here the proliferation of parentheses makes the em-dash useful).
- Pitch names
  - Use standard pitch designations with pitches.
  - Hyphenate compound pitch names
    - For example, A-flat, C-sharp, F-natural
  - For pitch sets that occur at different pitch levels, set all in capital letters and separate with en-dashes
    - For example, F–E–F–D or B-flat–A–C-sharp–D
- Roman Numerals
  - Do not use Roman numerals for unless they are part of a unique title.
  - For movements, use movement 1 or refer to it as the first movement.
    - Do not use movement I or I. movement
  - For lists of items, like characteristics, use Arabic numerals
    - For example, characteristics include (1) key; (2) mode; and (3) range.
- Titles of Works
  - In general, follow the recommendations in the *Chicago Manual of Style*.
    - Use original titles and, as appropriate, add the familiar or translated titles in brackets
      - *Così fan tutte* [So do they all, 1791]
      - Note: for bracketed material, keep all in the same set of brackets, rather than presenting a series of several sets of bracketed information. Do not use *Così fan tutte* [So do they all], [1791]

- Orthography for Opus and Number
  - Use lower case for number
    - Symphony no. 9
  - Use upper case for Opus
    - Beethoven's Sonata no. 8, Op. 13
      - Haydn's Quartets, Op. 76, nos. 1–6
    - Be careful in the order of Opus and number and, when questions arise, defer to *Grove*.
- For composers whose works usually include a catalog number, use the number with the first reference to the work.
  - Thus, Mozart's *Don Giovanni*, K. 527, was..... Later, *Don Giovanni* became....
- The Eponymous Number Symphony
  - Avoid naming a symphony by its number.
    - For example, use Beethoven, Symphony no. 5 or Beethoven's Fifth Symphony.
      - Do not refer to that work as the Beethoven Fifth
      - Do not call a work simply by an ordinal:
        - Calling a work simply the Ninth is insufficient in our articles.
- Note: in all cases with Op. no., and other abbreviations, insert a space between the period and the first numeral.
- Sources and Sigla
  - When citing sources use the full source reference the first time and include the standard siglum in parentheses afterward.
    - For example, the first reference would be explicit for Paris, Bibliothèque Nationale, MS fonds français 9346 ("Bayeux") [P-BN MS fr. 9346 ("Bayeux")]; for subsequent citations use the version found in brackets.
  - RISM sigla are available online at this link:
    - <http://www.rism.info/en/community/development/rism-sigla-catalogue.html>
      - The link is updated periodically, and it's useful to refresh it.
- Footnotes
  - Prepare footnotes, format in Word, with citations matching the current edition of the *Chicago Manual of Style*.
  - Online references
    - We will not use "last accessed" information
    - We will review the links regularly and request updated information for any that have changed. If an item is taken off-line, but important, we may need to discuss access to it.
- **Voice Names**
  - Use standard orthography with voice names, like cantus, discantus, etc. and do not capitalize
  - When questions arise, contact the editor.

- **Composer Catalogs**
  - When referring to composer catalogs, use the abbreviation in upper case, followed by a period, with a space before the first number:
    - Examples are D. 986 or K. 525
    - With BWV, omit the period, as in BWV 1046

### Length / Word Count

- Word count: Plan for 4000–6000 words of text per article for the Surveys, Genre/Form, Music Theory sections (excluding bibliographies)
  - Antiquity and the Twenty-first Century can be shorter (around 2000 words).
- Composer and Work articles should be approximately 2500–3000 words (excluding bibliographies).
- Commentaries will vary depending on the size of the piece, with the average word length for Commentaries around 1200 words each.
- Pedagogy and Special Topics articles will vary in length, with word lengths for Commentaries handled separately.

### Article Structure

- Use the following format:
  - Define the period/style [about 500 words]
    - Use the conventional time designations and acknowledge any ambiguity that might occur
  - Summarize the style features [approximately 3000 words]
    - Identify at least four main features of the era and list them;
      - List these under the subhead “Main Features”
    - Then discuss each of them in its own paragraph in the order listed
      - Include critical musical concepts of each feature
      - With four features, make each paragraph about 750 words in length and provide a short subhead for each.
        - For example, if you included the extended harmonic vocabulary as a feature of the nineteenth century, use Extended Harmonic Vocabulary as the subhead
    - Include references to important figures and significant works, as needed
  - Concluding paragraph [about 250–350 words]
    - Summarize the discussion in a single, concise paragraph. Keep the prose lively, so that it invites the reader to investigate the subject further by going forward with the next section, the Bibliography / Further Reading section of the article.

- Include a list of subsections at the beginning of the file under the title
  - For example:

Music in Fin-de-siècle Vienna

[Sections:]

Introduction

Considerations of Style

Composers

Works

    Chamber

    Stage

    Concert Hall

Music Criticism

Conclusion: Fin-de-siècle Vienna and Musical Modernism

Introduction

The text begins here and continues until the author adds another section heading, and then proceeds with the discussion.

## Examples

Examples may be included in the text and should follow these criteria:

- As much as possible, use examples derived from the A-R Online Music Anthology
  - Save the example with a unique name and insert a caption that includes the full online file on which it is based.
    - For multiple examples, be certain to regularize the captions.
- Use the permalink in your caption. This is the URL that you see when you access a piece with your browser:

Example 1. This example is based on Liszt's *Nuages gris* (A-R Online Music Anthology:

[https://www.armusicanthology.com/ViewerPlus.aspx?&music\\_id=450](https://www.armusicanthology.com/ViewerPlus.aspx?&music_id=450)).

Depending on the browser and the search used, you might need to edit the URL you find online, so that matches the style above. For example, Schubert's *Prometheus* is at the following URL

[https://www.armusicanthology.com/ViewerPlus.aspx?studentpage\\_id=1&music\\_id=462](https://www.armusicanthology.com/ViewerPlus.aspx?studentpage_id=1&music_id=462)

use:

[https://www.armusicanthology.com/ViewerPlus.aspx?&music\\_id=462](https://www.armusicanthology.com/ViewerPlus.aspx?&music_id=462)

Please test all links before submitting your files.

- Provide all examples as PDF files and indicate the placement in the body of the text.
  - For example, ....as shown in this example: [insert example1.pdf at the end of this paragraph]

## Bibliography / References

- Bibliography
  - Print Sources
    - Include at least 10 items
    - Give the full bibliographic citation consistent with Chicago Manual of Style formatting
      - For some practical examples, please consult the latest edition of Turabian.
    - Include articles, books, and book chapters
    - Include WorldCat details (if you do not already have a login for it, [www.worldcat.org](http://www.worldcat.org) offers free logins) for each item
    - An example of an item would be:
      - Brown, A. Peter. *The First Golden Age of the Viennese Symphony: Haydn, Mozart, Beethoven, and Schubert*. Bloomington, Bloomington, Ind.: Indiana University Press, 2002.  
WorldCat:  
[http://www.worldcat.org/title/first-golden-age-of-the-viennese-symphony-haydn-mozart-beethoven-and-schubert/oclc/40251400&referer=brief\\_results](http://www.worldcat.org/title/first-golden-age-of-the-viennese-symphony-haydn-mozart-beethoven-and-schubert/oclc/40251400&referer=brief_results)
  - Online Sources
    - Kinds of sources
      - Online articles
      - Websites
      - Facsimiles online
      - Source materials online
    - Number of items
      - Include at least 10 items
      - If more than 10 items are needed, divide into sections with subheads
    - Formatting
      - Include complete URLs
      - If a site requires login/password or charges for access, please indicate, for example:
        - A-R Online Music Anthology ([www.armusicanthology.com](http://www.armusicanthology.com))
        - Login required for full viewing and print (free to registered instructors, \$50 for students (subscription information at the site)
      - OR
      - “Baroque Music”:  
[https://en.wikipedia.org/wiki/Baroque\\_music](https://en.wikipedia.org/wiki/Baroque_music)
      - Open access; note the graphic “Timeline of Baroque Composers”
  - Annotations: If you feel compelled to do so, you may include concise annotations in the Bibliography, especially for the Online Sources.



## Music List

The Music List appears after the bibliography.

- Identify approximately 10 (at least 5, but no more than 15) significant pieces of music for this era [this will be useful later in this resource for discussions of major composers and important pieces].
  - Start with the pieces you cite in your article.
  - Include WorldCat links for all items.
- If the number of items exceeds 15, use subheads to organize the items for the readers. As simple as they are, designations like “Vocal Music” and “Instrumental Music” will add focus to long lists.

## Select Discography

Include a discography with your article (the word count can vary and does not deduct from the word count for the body of the text).

- The discography should include WorldCat links for all items.
- If tracks or pieces are available, include URLs and make certain to test them.
- If the URLs are at sites that require payment, annotate the items to inform the users.
- Include concise comments about the performances about the quality of the result or other details on performative aspects of the recordings

Note: You may want to include a videography. If this is a consideration, please discuss it with you editor.

## Commentaries

- Each piece of music will have a commentary for instructors to use in their courses to provide background on the music.
- The commentaries should focus on the music, including its significance and salient elements. (They should not resemble bad program notes in perpetuating myths and misinformation about the pieces or talk around the works at hand.)
- Keeping in mind that the commentaries are not articles like the ones we have elsewhere in the Anthology, you should discuss the music incisively by pursuing concise entries that instructors and their students will use often. Toward that end, we want to use a consistent format for the commentary, and it is as follows:
  - Header information

<b>Commentary on:</b>	
<i>Title Times-Roman Italic 18 pt</i>	
Composer Times-Roman 18 pt	
By Author Times-Roman 12 pt	
Form/Genre Times-Roman 12 pt	
Composition Date/Range Times-Roman 12 pt	
Naxos-Link Times-Roman 12 pt hyperlink	
When complete, format this table to no lines	Do not delete table.
Save file in this format: Com-composer-title.ext: Com-Anon-Jubilemus.doc Or Com-Mozart-Magic_flute.doc (then .pdf, etc.)	

- Body of the text
  - Identify the work in the context of the composer's output and the music written around the same time
  - Stylistic features
  - Structure of the piece
  - Outstanding features of the work
- Text and translation (if texted)
  - Set in a table, with the source on the left, translation on the right
- Length of commentaries
  - The average length of commentaries is about 1200 words (around 3 pages), excluding examples, texts and translations, and other illustrative material. Commentaries can go up to 5, depending on the work and its treatment.
  - Length will differ, depending on the music, so that a short work like *Douce dame jolie* will not have as long a commentary as an act of an opera.
- Examples
  - As with articles, we welcome the inclusion of examples. Keep in mind that the commentaries are often used in conjunction with the pieces, and so if a reference to specific measures will suffice, make the reference and forego the example.
  - In some cases, a facsimile or other illustration may be useful.
  - For all examples, set the captions the same way as they occur in articles.

- Texts and Translations
  - Includes texts and translation for each texted piece.
  - To do so, use a two-column table, with the original text in the left-hand column, the translation on the right.
  - Align each strophe or statement.
- References
  - Please keep in mind that commentaries are not articles: use footnotes sparingly.
  - When they occur, use footnotes for quoted material (rather than inline or parenthetical references).
  - Do not include bibliographies with the commentaries.
- Commentaries and Articles: Differences in Focus
  - Please keep in mind that focused discussions of specific pieces of music are in the section called “Significant Works.” Please refer to those articles in the Anthology and keep their content in mind when writing commentaries on the same works.
  - When they exist, please include links to the Anthology’s Works articles in the commentaries. (Please format the Anthology links the same way with the Anthology’s articles.)
  - If your perspective differs from the viewpoints of the authors of those articles, we have no problem with sharing a competing interpretation. Avoid absolute positions that refute or take issue with the content of the articles.
- Originality
  - Be original. Do not crib content from other sources.
  - Avoid paraphrasing lengthy statements by critics and other commentators. As much as you might find something by Donald Francis Tovey or Eric Blom fascinating, the readers may not. Instead, write fresh, original commentaries that engage students and instructors in the music. A successful commentary should prompt a reader to return to the music and study it more thoroughly.

## Guidelines for Outside Readers

Outside readers are part of the editorial process by submitting both a marked file and a summary evaluation. Outside readers, please mark the edits in the electronic files by using the “Review” mode in Word to mark line edits and add comments. Please know that we strip personal information from the files to maintain your anonymity.

When reviewing, please be familiar with these Guidelines and use them in the review process, as well as published articles online (at [www.armusicanthology.com](http://www.armusicanthology.com)). Some of the editorial principles expressed here can be modified in context, and it is useful to cite extensive or recent articles when suggesting revisions.

Tone is important, and we advocate constructive criticism rather than blanket judgments:

- We encourage outside readers to evaluate articles with the objectivity they want for their own work.
- Phrase comments objectively, without editorializing or rancor. If a global problem exists, please note that in the comment and include that note in your summary of the article.

Criteria:

- Does the article have the appropriate scope and treatment? If not, please identify all potential revisions.
- Is the tone constructive and supportive of the content?
- Does the formatting match the other articles in the section?
- Does the article read well?
  - Is the prose clear?
  - Is the writing lively?
  - Is the balance of prose and references skewed by either having insufficient citations for specific idea or too many citations for the intended audience?
- Illustrations:
  - Do the examples and other illustrations serve the text?
- Bibliography:
  - Does the author include both print and online sources?
  - Did the author include WorldCat listings for each item?
  - If the author annotated the bibliography, are the annotations appropriate in pointing out features (rather than failings) of the items?
  - Does the author have all the pertinent items?
  - Are any bibliographic items superfluous, irrelevant, or self-serving?
  - Do you have additional items to suggest?
- Music List
  - Is the music list germane to the article?
  - Do you have any additions?

## Article Publication Process

After the editor sends a CFP or contacts a potential contributor, the contributor submits a proposal for an article, which may include an outline. At that point the review process begins.

Stage of Work	Individual Responsible	Focus	Comments
<b>Proposal</b>			
Proposal Submission	Author	The Author submits a proposal for an article that meets the needs of the Anthology and/or specific items outlined in the CFP.	
Proposal Review	Editor	The Editor reviews the proposal and sends blind copies for peer review.	Does the proposal meet the needs of the Anthology and/or the specific CFP?
Proposal Comments	Editor	The Editor collates the reviews and shares the details with the author.	The Editor either accepts the proposal as submitted, rejects it, or requests a revised proposal.
<b>Article</b>			
Article Submission	Author	The Author submits the completed article, which meets the criteria found in the Guidelines	
Article Review	Editor	The Editor reviews the article and sends blind copies to several reviewers for peer review.	Does the article match the Author's proposal and/or outline? Does the content conform to the Guidelines and other review criteria?
Article Comments	Editor	The Editor collates the reviews and share the details with the Author.	The Editor either accepts the article as submitted, rejects it, or requests revisions, based on the review.
<b>Publication</b>			
Article Formatting	Editor	The Editor has the article formatted with the Anthology template and sends a copy to the Author.	In some cases, the Editor may have editorial queries (EdQs) for the Author to answer.
Formatting Review	Author	The Author reviews the formatted article and answers any editorial queries and suggests any needed formatting revisions	
Publication Goes Live	Editor	Editor makes any remaining revisions, finalizes copy, and uploads the article.	The Editor adds the item to the database, creates metadata for MARC records, adds the abstract to RILM, and announces the new release.