

ARMA
A-R MUSIC ANTHOLOGY

A-R Music Anthology

New Feature: Annotations

We are pleased to introduce a new feature of the A-R Music Anthology: Annotations.

It is now possible to annotate any items in the A-R Music Anthology: music, article, or commentary. Annotations are available for instructors, so that students can now benefit from their instructors' efforts to enhance the course materials with notes and graphics.

After logging into the Anthology, instructors can add annotations to the items that they use in their courses, both music and text. The annotations save automatically, and the annotations will display when the students use the courses the instructor setup. It is also possible to toggle the annotations on or off, so instructors can start with clean pages and later shift to annotated ones when needed. (Note that the annotations are saved with the instructor's login and do not become part of the Anthology's contents in all searches or other instructors' courses.)

How to Annotate in the A-R Music Anthology

- Go to the [A-R Music Anthology](#) and use your instructor login.
 - If you don't remember your login, send a message to info@areditions.com
- When you are logged into the site, open a piece of music in one of your courses and use the annotation items on the lower left-side of the page:

The screenshot shows a web browser window displaying the A-R Music Viewer. The address bar shows the URL: test.armusicanthology.com/ViewerPlus.aspx?studentpage_id=1&music_id=436. The page title is "Victimæ paschali laudes" by Adrian Willaert (1490-1552). The musical score is displayed in a multi-staff format with lyrics underneath. The lyrics are: "Vi-cti-mæ pas-cha-li lau-des im-mo-lenti Chri-sti-a-ni, vi-cti-mæ pas-cha-li lau-des im-mo-cha-li lau-des im-mo-lenti Chri-sti-a-ni, vi-cti-mæ pas-cha-li lau-des im-mo-cha-li". The interface includes a toolbar at the bottom with icons for Highlight, Create Note, Strikeout, Draw, Delete, and Annotations.

- Several options exist for annotating:

Highlight	Create Note	Strikeout	Draw	Delete	On/Off (toggle)
Highlight text elements	Add notes to music or text, includes option to outline an item (Area)	Strikeout text elements (used infrequently)	Write on the page (text or music)	Delete any annotation	Turn on or off annotations in a file

The screenshot shows the annotation toolbar with the following icons and labels: Highlight (pencil icon), Create Note (notepad icon), Strikeout (crossed-out pencil icon), Draw (brush icon), Delete (trash can icon), and Annotations (eye icon).

Annotation Tools

Of the four options for annotations, adding notes and adding graphics are strong features for instructions to use with their students.

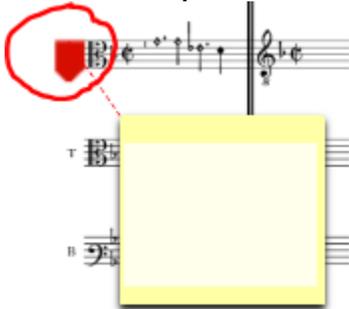
Notes

For text and music, you can add notes. When you touch “Create Note” several options for appear:

- Point
- Area
- Text



The “Point” option inserts a vertical stroke at the place you touch with your cursor:



The vertical stroke connects to a note on the page. (Note the dashed line that connects the two items.)

More on Notes

Notes can vary in size, depending on the amount of information the instructor wants to share:

This is the tenor. Compare its pitches to the chant.

Ficta

This is a note attached to the text.

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The image displays a musical score with several staves. A red arrow points from a red diamond symbol at the top left to a specific note in the tenor staff. A yellow box highlights this note with the text "This is the tenor. Compare its pitches to the chant." Another yellow box highlights a note in a lower staff with the text "Ficta". A third yellow box highlights a note in a lower staff with the text "This is a note attached to the text." The score includes lyrics such as "mo- lent Chri- sti- a- ni, vi-".

Area

Area lets users outline an area in the music or text with a transparent box. Use the cursor to select the area covered, and the box appears upon releasing the cursor. It is possible to draw boxes of varying sizes:



The image shows a musical score for a string quartet. The parts are Violin 1, Violin 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabasso. The Contrabasso part is highlighted with a red dashed box. The score includes dynamic markings such as *sempre p*, *cresc.*, *mf*, and *p*.

The box that appears with the Area tool connects to a note that you can add to the piece.

Draw Tool

Use the draw tool to write on the page. In fact, you can use several colors:



Here is an example of the draw feature:



The image shows a musical score for a string quartet, titled "String Quartet, op. 18, no. 4" by Ludwig van Beethoven (1770-1827). The tempo is "Allegro ma non tanto". The score is for Violin 1, Violin 2, Viola, and Violoncello. A large handwritten "A" is visible in the top left corner of the page.

Working in a Higher Resolution

You may want to enlarge the page before drawing on it, then reduce it after you finish the annotation:

Symphony no. 1 in D (excerpt) Gustav Mahler (1860-1911)

Instrumentation for the 3rd movement:

Flute 1, 2	Horn 1, 2 (in F)*	Turkish cymbals	Soli Violin 1
Flute 3, 4	Horn 3, 4 (in F)*	Bass drum	Violin 1 (divisi)
Oboe 1, 2	Horn 5, 6, 7 (in F)*	Tam-tam	Violin 2 (divisi)
English horn*	Trumpet 1, 2 (in F)*	Timpans	Viola (divisi)
Clarinet 1, 2 (in B-flat/C)*	Trombone 1, 2	Harp	Violoncello (divisi)
Bass clarinet 3 (in B-flat/E-flat)*	Bass Trombone		Contrabass (divisi)
Clarinet 4 (in E-flat/B-flat)*	Tube		
Bassoon 1, 2			

1 **Ostinata** →

Timpani *pp* *Feierlich um gemessen, ohne zu schleppen***

Contrabass *p* *mit Daupfer* *Solo*

Working at a higher resolution may make it easier for some to make the annotations and also result in a sharp image when the annotations display at lower resolutions.

Symphony no. 1 in D (excerpt) Gustav Mahler (1860-1911)

Instrumentation for the 3rd movement:

Flute 1, 2	Horn 1, 2 (in F)*	Turkish cymbals	Soli Violin 1
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English horn*	Trumpet 1, 2 (in F)*	Timpans	Viola (divisi)
Clarinet 1, 2 (in B-flat/C)*	Trombone 1, 2	Harp	Violoncello (divisi)
Bass clarinet 3 (in B-flat/E-flat)*	Bass Trombone		Contrabass (divisi)
Clarinet 4 (in E-flat/B-flat)*	Tube		
Bassoon 1, 2			

1 **Ostinata** →

Timpani *pp* *Feierlich um gemessen, ohne zu schleppen***

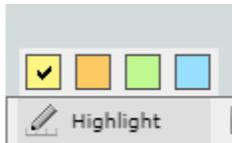
Contrabass *p* *mit Daupfer* *Solo*

Other Annotation Options

In addition to notes and the draw tool, the annotation feature offers two other options: highlighting text and strikeout. While both are limited to text, these options augment the possibilities available for annotations.

Highlighting Text

When you click on Highlight, it allows several color choices for highlighting text. The default color is yellow, but you can select other colors.



To add highlighting to text elements, click “Highlight” and select the color you want (yellow is the default), then drag your cursor on what you want to highlight. Here is an example of highlighting:

Victimæ paschali laudes

Adrian Willaert (1490–1552)

Vi-cti-mæ pas-chali lau-des im-

Highlighting will not work for music notation, but it is useful in marking texts for your students:

Thus close—but still two somewhat different ways of hearing the large-scale grouping of variations.

In the end, what probably strikes us most about Bull’s *Walsingham* is its sheer virtuosity. Indeed, Bull raised this aspect of keyboard playing to new heights, so much so that one early twentieth-century writer called Bull the “Liszt of the 16th century.”⁸ Even today, the piece provides the performer with a workout.

Performance issues: To the modern-day keyboard player, Bull’s *Walsingham* as it appears in the modern edition of the Fitzwilliam Virginal Book offers one strange notational sign, one editorial decision that seems questionable, and another about which the editors are silent.

Strikeout

Strikeout works best with text, not music.

Walsingham

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One of the delights of the piece is the unpredictability with which Bull treats the final cadence of each variation. Whereas some variations allude to the subdominant (variation 1, for example), others simply get stuck on the tonic (variation 2—note that the minor-mode melody always ends on a major triad), while still others manage to sneak in fleeting references to both IV_6 and ii_6 (variation 3).

Further, with their emphasis on one or another aspect of keyboard technique, some of the variations—such as nos. 8, 25, and 28, with their rapid-fire repeated notes—seem to look forward to the nineteenth-century étude. Similarly, the opening measures of variation 28 call for the performer to cross hands, thus anticipating a device that Domenico Scarlatti would exploit a century later.

Finally, it is instructive to compare two analyses of the overall structure of *Walsingham*. Table 1 presents two views about how the individual variations might be grouped into larger structural units. Cunningham's analysis is based primarily on textural density, surface rhythm, and harmonic rhythm; Mäkelä's, on the other hand, emphasizes the recurrence of melodic figures.⁷

Turn on/Turn off Annotations

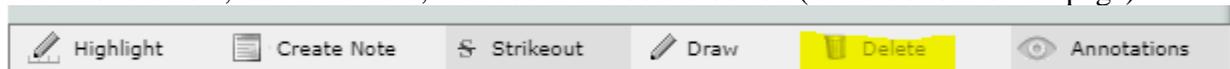
Toggle annotations to display or not display with the annotation button



If you do not want to show the annotations, touch the button once. Touch it again to let the annotations display.

Deleting Notes

To remove a note, touch the note, then touch the delete button (at the bottom of the page):



A dialogue box will appear to confirm the deletion. Upon confirming the deletion, the annotation disappears, and the image appears without the annotation.

Depending on the browser and platform, you can also delete annotations by touching them with your cursor and hitting the delete key.