

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 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 in your courses, and the annotations will display when the students use the courses the instructor setup. (The annotations will not display universally for all instructors and subscribers but are restricted to the files in your courses.) 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. (Again, the annotations are saved with the instructor's login and do not become part of the Anthology's contents in all searches or your other courses or other instructors' courses.)

Please know that ARMA's annotation feature is restricted to instructors. The annotation feature described in this document is not part of the student login.

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 page title is "Victimae paschali laudes" by Adrian Willaert (1490-1552). The musical score is displayed in a multi-staff format with lyrics underneath. The interface includes a toolbar at the top with various icons and a yellow annotation toolbar at the bottom with the following options: 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
Highlight	Create Note	Strikeout	Draw	Delete	Annotations

Annotation Tools

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

Notes

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

- Point
- Area
- Text

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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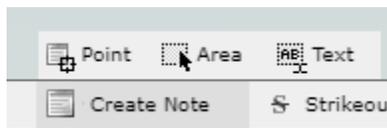
Area

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:

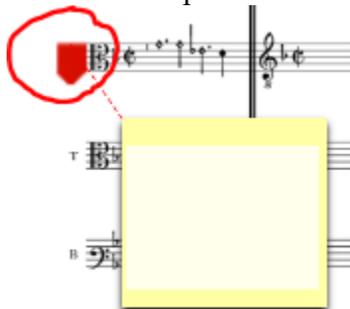


The box that appears with the Area tool connects to a note that you can add to the piece.

Point



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.)

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:

 **String Quartet, op. 18, no. 4**
Ludwig van Beethoven (1770–1827)

Allegro ma non tanto



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)*	Timpani	Viola (divisi)
Clarinet 1, 2 (in B-flat/C)*	Trombone 1, 2	Harp	Violoncello (divisi)
Bass clarinet 3 (in B-flat/B-flat)*	Bass Trombone		Contrabass (divisi)
Clarinet 4 (in E-flat/B-flat)*	Tuba		
Bassoon 1, 2			

Ostinata →

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

Contrabass: *mit Dämpfer*
p

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
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)*	Timpani	Viola (divisi)
Clarinet 1, 2 (in B-flat/C)*	Trombone 1, 2	Harp	Violoncello (divisi)
Bass clarinet 3 (in B-flat/B-flat)*	Bass Trombone		Contrabass (divisi)
Clarinet 4 (in E-flat/B-flat)*	Tuba		
Bassoon 1, 2			

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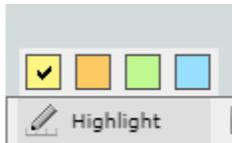
Contrabass: *mit Dämpfer*
p

Other Annotation Options

In addition to notes and the draw tool, the annotation feature offers more 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)

A musical score for the piece "Victimæ paschali laudes" by Adrian Willaert. The score is written for voice and lute. The vocal line is on a treble clef staff, and the lute line is on a bass clef staff. The text "Victimæ paschali laudes" is written below the vocal line. The text "[Prima pars]" is written above the vocal line and is circled in red. The text "Adrian Willaert (1490–1552)" is written to the right of the score.

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

Deleting Annotations

To delete any annotation item, use the following steps:

- Click on the annotation and make certain that the four red dots that define the graphic appear:

Piano Sonata in C major, op. 34, no. 1

Muzio Clementi (1752–1832)

Allegro con spirito



The image shows a musical score for the first movement of Muzio Clementi's Piano Sonata in C major, op. 34, no. 1. The tempo is marked 'Allegro con spirito'. The score is in C major and 2/4 time. The right hand plays a rapid sixteenth-note pattern, while the left hand plays a simpler accompaniment. A green circle highlights a specific annotation in the left hand, and four red dots are visible around it, indicating it is selected for deletion.

- This selects the annotation, so that you can now click on “delete” in the lower part of the screen or with the delete key. The program will confirm that you would like to proceed:

OK Cancel

Muzio Clementi (1752-1832)

Allegro con spirito

cresc.

dolce

pp dolce

ten. ff

sf

Click “yes” to remove the annotation but remember that there is no undo after this step. If you want to annotate something later, just start a new annotation.

Toggling Annotations: Turn on/Turn off Annotations

Toggle annotations to display or not display with the annotation button.



After you annotate a file, the annotations will display for the file you are using with your students. If you do not want to show the annotations, touch the button once. Touch it again to let the annotations display.

Questions? Contact us at arma@areditions.com