

A-R Music Anthology

Guidelines for Articles and Commentaries

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Guidelines for Articles

Writing Style

- 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 reader.
 - 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 emerged. As early as...”
 - Avoid tautologies and unnecessary word repetition
 - Use search tools to find words and phrases you sense recur too often, and your work 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 prose in the third person.
 - For example:
 - Instead of “When you open a score of Mozart’s Mass, it reveals...” rephrase as, “A close reading of Mozart’s score shows...”
 - Instead of “We refer to this process as...” write, “The common term is...”
 - Avoid passive voice and limit the use of the subjunctive.
- Empty Modifiers
 - Avoid empty modifiers, that is adjectives that offer nothing specific except to add to the word count.
 - Avoid words like “very” or “much,” since they do not add to the specifics the readers need.
 - Similarly, modifiers like “great” suggest subjective values.
 - It is possible to say that Leonard Bernstein was the greatest American conductor of the twentieth century. Yet it is more useful to say that because of his leadership of the New York Philharmonic and his ability to bring performances to media, as with the Young People’s Concerts and other broadcasts, Bernstein became well known by the public in ways that did not occur with some other conductors. The specifics move from an arguable statement to a statement of facts.

- Likewise, the addition of “some” to a numeric value does not add much. If a composer wrote four symphonies, avoid phrasing like “Brahms wrote some four symphonies.”
 - Avoid cliché phrases, like “tried-and-true” and other saws that can dilute a discussion because they lack substance.
 - Adjectives like scholarly raise questions when applied to publications like edition, and readers will benefit from knowing if publications are critical editions and then knowing details about the nature of the publications. Be specific, rather than leaving it to the readers to learn details on their own.
 - Use superlatives judiciously.
 - Avoid the value judgment of declaring a specific recording as the best. Instead, provide information for readers to select it.
 - Before submitting your article, search for specific empty modifiers or clichés to see how often they occur. Reading out loud can also help to find phrasing that may not be sufficiently specific. The goal is to write effectively, so that readers find value in the result.
- Overviews and Surveys
 - 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.
 - References to music
 - Use movement and measure numbers for discussions of specific passages in scores. Do not use page numbers to denote phrases, or other musical ideas.

Deadlines

- Please plan to meet the agreed-upon deadline.
 - Outline your article, and prepare a timetable for finishing each planned section
 - When you sense the need for more time, 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 would like 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 A-R Music Anthology. Specifics may differ for other publications.
- Likewise, as useful as other publishing experiences may be, focus on the audience 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 within your file
 - Link 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. If sites require logins, indicate that in parentheses after the hyperlink:
 - [A-R Music Anthology](#) (login required)
 - When in doubt, leave the linking for A-R by using the following format:
 - [link “word or phrase” to this URL:
<http://domain/section/item.html>]
 - **Test all links before submitting your manuscript** and revise, if needed
 - Use various browsers to verify that the links work.
 - For multiple links to the same item occur in the same paragraph, link the first one only.
 - If a reference is not available online, do not link something related to it. Rather, indicate in the footnote (in articles) or parenthetically (in commentaries) that the item is not yet available online.
 - Numeric Ranges
 - Use the Chicago Manual of Style for numeric ranges:
 - Pages: Use American style
 - For example, the page-range from 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.), and include 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. For example, a four-measure phrase (starting at measure 1) 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.
 - Use measure numbers, not page numbers, when referring to specific passages in scores.
- Double-dash expressions
 - Avoid expressions surrounded by double-dashes (ultimately em-dashes) and use parentheses instead. If you need to use dashes, the em-dash (without 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 I 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]
 - Keep all in editorial information 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]

- Generic titles do not use italics, as with Symphony no. 1 in D major or Concerto for Two Violins and Orchestra.
 - Masses do not always fit easily into the use of Roman instead of italic. When questions arise, contact your editor.
- 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 consistent 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.
- Citing references at academic libraries
 - In citing material access through academic institutions, omit the institution's location in the URL. Use the generic link and if the materials require a subscription or payment, indicate that in parentheses, e.g. (requires subscription).
 - Because of the changes in academic funding that started in 2025, do not cite scores at academic libraries, like Indiana University, since the institution may no longer support the resources. Instead, use a published score (and indicated the edition with a WorldCat citation). If questions arise, contact the editor-in-chief before proceeding

- 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 periodically and request updated information for any links that require revision. 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
- Bullet-proofing Research
 - Sources
 - Do not use commercial sites for data without qualifying the results with phrases like “For example” or “A case in point” or other conditions that address the potential shifts in data.
 - Some authors have tried to show the relative popularity of specific works by referring the numbers of recordings or editions offered for sale. Unfortunately, the data shifted almost as the article was completed, and so that required rephrasing to situate the information at a specific time and location.
 - In cases like these, the information is more useful when presented with constructions like “As of” (which can then prompt readers to explore the data on their own).
 - Performance data
 - Do not refer to data most recently found without qualifying with specific dates or other chronological references. By doing so, the content will not become easily dated. Use references like, “For the 2026–2027 season, Mahler’s *Die drei Pintos* was not performed in new productions.”
 - With information from databases like Operabase, do not use absolutes that enumerate total numbers of performances or productions. As reliable as Operabase and other resources may be, the data collected may not contain all the information for all the performances of every work worldwide, and it’s important to keep that in mind for ARMA’s readers.

Length / Word Count

- Word count: Plan for 5000–7500 words of text per article for the Surveys, Genre/Form, Music Theory sections (excluding bibliographies, footnotes, and any appendices)
 - Antiquity and the Twenty-first Century can be shorter (around 2000 words).
- Composer and Work articles should be approximately 2500–5000 words (excluding bibliographies, footnotes and any appendices).
- Commentaries vary depending on the size of the piece, with the average word length for Commentaries around 1200 words according to the structure discussed below.

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 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 Music Anthology: 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 use with your login 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

Revise the link to remove the user-role (in this case student), so that it reads:

https://www.armusicanthology.com/ViewerPlus.aspx?&music_id=462

If a course ID or other information appears after the music ID, delete it. The last item in the link should be the music ID. If questions arise about the formatting, test the link to verify that it opens the correct file.

- For links included in text, keep in mind the visual presentation, so that separate links do not abut.

Instead of adding links one after the other, for [Prometheus](#), [Nuages gris](#), and others, separate them with text: Schubert's [Prometheus](#) and Liszt's [Nuages gris](#).

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 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
 - 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 Music Anthology (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
Open access; note the graphic “Timeline of Baroque Composers”
 - Annotations: If you deem it useful to your readers, include concise annotations in the Bibliography, especially for 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 including 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 your editor.

Timelines

Use tables to format timelines, with the header row that indicates the content below it repeating on subsequent pages.

- Do not allow cells to break across pages
- If items in the timelines refer to sections of the article, link back to the pertinent section.

Commentaries

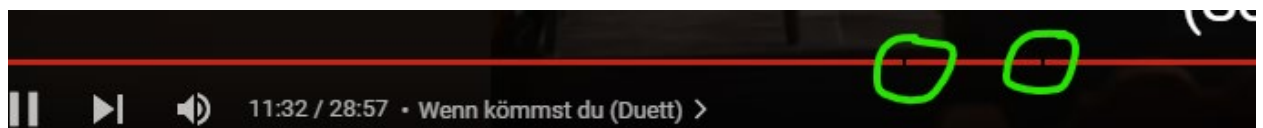
- Each piece of music will have a commentary for instructors to use in their courses to provide background and analytic details about the music.
- The focus of the commentaries is on specifics about the music, including its significance and salient elements. The goal is to have lively commentaries that engage readers. (The commentaries should not resemble bad program notes in perpetuating myths and misinformation about the pieces or talk around the works in an off-hand manner.)
- For elements like structure, use tables to present that information about structure, so that readers can grasp the ideas easily.
- Tables are also useful when showing the intersection (or its lack) between musical and poetic structures, so that readers can see the salient points immediately. This kind of presentation does not preclude discussions of structure in the body of the text, but can reinforce them.
- 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
 - Use this template for preparing the header material in your commentaries:

Commentary on:	
<i>Title Times-Roman Italic 18 pt</i> [Link the title to the ARMA ID]	
Composer Times-Roman 18 pt	
By Author Times-Roman 12 pt	
Form/Genre Times-Roman 12 pt	
Composition Date/Range Times-Roman 12 pt	
[Recording Links:]	
WorldCat - Naxos - YouTube [For each use Times-Roman 12 pt and include the 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 (100 words)
 - Context of the piece (100 words)
 - Stylistic features (300 words)
 - Structure of the piece (600 words)

- Significance of the work (100 words)
 - Text and translation (if texted, set after the body of the text)
 - Set in a two-column table, with the source on the left, translation on the right
 - Use discrete rows to align individual strophes with their translations (and make certain to top-align all cells in tables).
 - Programs:
 - If you are quoting published programs for works, set the program at the end of the commentary, where the text and translation would occur, when references to the program occur in the commentary, indicate that the program is below.
- 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 be larger, 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
 - Commentaries are not articles: use footnotes sparingly, if at all.
 - When they occur, use footnotes for quoted material (rather than inline or parenthetical references).
 - Do not use the commentary as an opportunity to amplify or challenge a published article or interpretation of the work.
 - Do not include bibliographies with the commentaries.
- Commentaries and Articles: Differences in Emphasis
 - Please keep in mind that focused discussions of specific pieces are 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.)

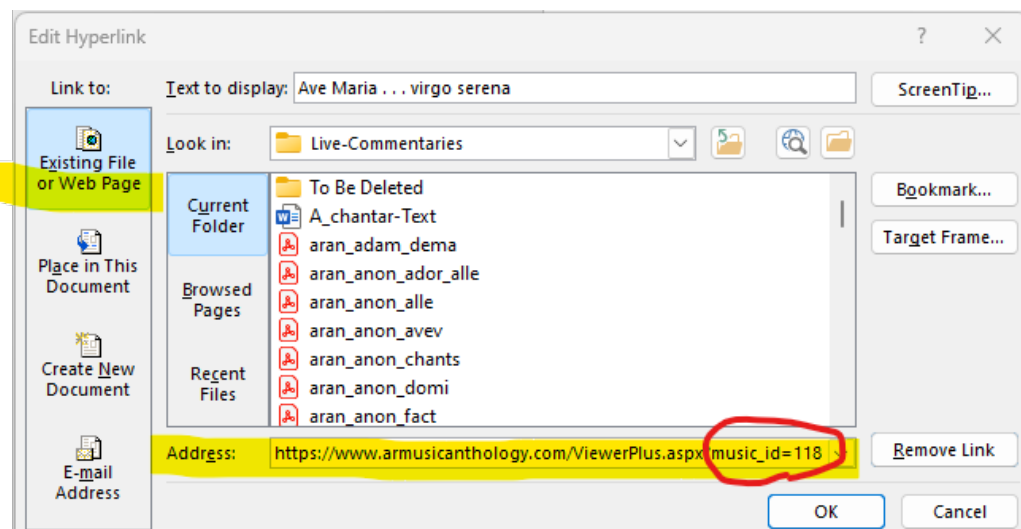
- If your perspective differs from the viewpoints of the authors of those articles, we have no problem with sharing a competing interpretation. Avoid absolute positions that refute or take issue with the content of the articles.
- Originality
 - Be original. Do not crib content from other sources or block-copy from Wikipedia or other resources.
 - 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.
- Links
 - Recordings:
 - In the header materials outlined above, please provide links to three formats of recordings:
 - WorldCat recording
 - If you do not have a WorldCat login, you may want to get one so that you can use WorldCat's features.
 - If the recording you find is available through Naxos, include that items in the Naxos link.
 - As you select the performances, please bear in mind the need for instructors to have easily accessible recordings. A relatively recent recording with a stellar cast is certainly laudable, but more commonly available recordings are preferable, so that instructors can guide their students to them.
 - When in doubt, WorldCat's holdings information can help to show the numbers of libraries that have access to items
 - Naxos recording
 - For links to Naxos materials, see the live commentaries as models.
 - Since universities have subscriptions to Naxos, do not use the link that accesses the materials through a proxy server.
 - If the link has the "proxy" or "ezproxy" or similar wording, do not use it, since it will prompt users to access the Naxos materials through your institution.
 - YouTube performance
 - Please evaluate your selection with the following criteria:
 - Relevance:
 - If material is available in a recording with other pieces, do not use it unless the recording is "banded" (you can see banding as broken lines on the play strip).



- Sound:
 - Use recordings with clear sound. Some recordings are made from the audience and so have a distant, tinny, or muffled sound: Do not use them.
- Visual Items
 - Choose performances with human beings on stage and revert to remastered recordings with a CD or LP cover only as a last resort
 - Avoid YouTube performances that are recopied and appear gray or indistinct. Some YouTube contributors have uploaded fine material, but copies of copies are not the best choices for ARMA copies.

Title

- Link the ARMA ID to the of title the piece by copying the URL from the browser. The link should have the following format and end with the ARMA ID:



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 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). 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 comments and include the issue in your summary of the article.

Criteria:

- Read the article several times before editing, including once aloud. The latter is helpful for gaining a sense of the flow of ideas.
- 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 appropriate 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
Proposal			
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.
Article			
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.
Publication			
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.