

Composition and Page Makeup Specifications

The University of Chicago Press • 1427 E. 60th Street • Chicago, IL 60637

Date: 14 August 1998	Designer:	Phone:
Author: Wayne C. Booth	Controller:	Phone:
Title: For the Love of It	MS Editor:	Phone:
Series:		

FORMAT	MARGINS
Trimmed size: 6" x 9" inches	Head: 9/16" inches, trim to base of running head
	Back: 3/4" inches

COMPOSITION	PAGINATION
Text typeface: Janson	Roman numerals for front matter
Display typeface: Shelley Allegro	Arabic page numbers begin with
Other: Poetica Supplemental Ornaments	<input type="checkbox"/> Second half title
Measure: 26p	<input checked="" type="checkbox"/> First part title
Lines per page: 41	<input type="checkbox"/> Introduction, opening page
(excluding running heads and folios)	<input type="checkbox"/> First chapter opening page
Words per page: (approx.) 497	
Based on: 2.87 characters per pica	
41 lines per page	
6 characters per word	
Ligatures: (see no. 7 on "House Style" page)	

TYPE SIZES (point size/leading/line length)	See layouts for detailed Specifications
1. Main text: 10/13 Janson x 26p	15. Subheads
Paragraph indent: 1p pts.	# b/b # b/b
<input type="checkbox"/> Modern numbers <input checked="" type="checkbox"/> Old Style numbers	above below
Letterfit: <input type="checkbox"/> Track 1 <input type="checkbox"/> Track 2 <input type="checkbox"/> Track 3	A. 12/15 Janson Text Italic
2. Running heads/feet-	B. 10pt Janson all small caps, l-spaced
Verso: 8.5pt Janson small caps w/ Poetica orn	C. 32.5pts
Recto: 8.5pt Janson small caps w/ Poetica orn	D. 19.5pts
3. Folios: 8.5pt Janson oldstyle figures	E.
4. Extracts: Many Styles: SEE LAYOUTS	
5. Epigraphs: Many Styles: SEE LAYOUTS	
6. Poetry: 10/13 Janson, indent 1p, line-for-line	16. Display
7. Lists: SEE LAYOUT	PART TITLE: 14/26 Janson all small caps
8. Table heading: n/a	PART SUBTITLE: 12/21 Janson italic
Table rule: n/a	CHAP NUMBER: 10pt Janson italic
Table body: n/a	CHAPT TITLE: 16/19.5 Janson c/lc
9. Equations: n/a	
10. Footnotes: 7/10 Janson x 26p justified	17. Illustrations
Endnotes: n/a	<input type="checkbox"/> Gallery
End of chapter notes: n/a	<input checked="" type="checkbox"/> Text
11. Figure captions: n/a	18. <input type="checkbox"/> Dummy, provide blue keyline boards
12. Appendixes: Glossary: SEE LAYOUT	19. Other (specify):
13. Bibliography: 10/13 Janson x 26p, 1p hanging indent	
14. Index: 8/11 Janson , 2-cols	

More extensive specifications and instructions follow. The categories correspond by number to the list above. (See also University of Chicago Press Composition and Page Makeup style sheets).

Fig. A.14. Sample text design with complete composition and page layout specifications.

1. MAIN TEXT

- Text spreads may be 1 line short.
- Text spreads may be 1 line long.
- Drop initial:
Spec:
- Aligning initial:
Spec:

2. RUNNING HEADS/FEET

- Running heads (Designate below what is to appear verso)
- Running feet and recto: (i.e., part title, chapter title, etc.)
Verso: **Part title**
Recto: **Chapter title**

Space between heading and text, b/h: **21pts**

- Running heads and folios will be left off any page that contains a full-page upright table or illustration.
- Running heads and folios will be left off all broadside figures or tables
- Include running head, folio on pages containing a full-page upright table or figure.

3. FOLIOS

- In running heads
 - at foot
 - drop folios for chapter openings
 - centered
 - indented:
 - aligns with outside margin
 - left
 - right
 - modern
 - oldstyle
 - Space between text and drop folio: pts. b/h
 - Space between text and running foot: pts. b/h
 - Folios or running feet at the bottom of the page will maintain the same position throughout the book (i.e., they will not bounce).

4. EXTRACTS

- Full measure: **VARIES: SEE** picas
- Indent left: **LAYOUTS** picas
- Indent right: picas
- Justified:
- Ragged right:
Space above: pts. b/h
Space below: pts. b/h

5. EPIGRAPHS

- In text:
- Type specs: **VARIES: SEE LAYOUTS**
 - Justified:
 - Ragged right:
 - Source specification:
Space above: pts. b/h
Space below: pts. b/h
- As part of chapter opener:
- Type specs:
 - Source specification:
Space above: pts. b/h
Space below: pts. b/h

6. POETRY/VERSE

- Center on longest line
- All poems that fall on the same page of text will hold the same left alignment; poetry that continues to a new page will be centered on the longest line appearing on that page.
- Fixed indentation:
 - Indent left: **1p** pts.
 - Indent right: pts.
- Source specification:
- Flush right
- Run in
 - Indent from right: pts.
 - Indent runovers: pts.
- Space between stanzas: pts.

7. LISTS

- Outline style. Indent each new level: pts.
- Numbered: **SEE**
- Paragraph style: **LAYOUT**
- Flush and hang: pts.

8. TABLES

- Upright tables should not exceed type page width
- Upright tables may extend up to picas into the right and left margins.
- Large upright tables may run across facing pages with no less than 4 picas (total) between the two halves.
- Center column heads
- Set column heads flush left
- Minimum space between columns: pts.
- Show table number, the word "continued", and column heads when table continues on a new page
- Spacing above: pts. b/h
- Spacing below: pts. b/h
- Space between table and text can vary from pts. to pts.
- Broadside tables
- Run-on broadside tables (two or more pages) begin on verso, repeat column heads on verso only.

9. EQUATIONS

- Centered on type page width
- Fixed indentation: pts.

Equation numbers:

- Flush left with text margin
- Flush right with text margin
- Bold face
- In parentheses
Space above: pts. b/h
Space below: pts. b/h

10. NOTES/ENDNOTES/FOOTNOTES

- Aligning figures
- Superior figures
- Paragraph indentation: **12** pts
- Flush and hang
- Ragged right

Space between last line of text and first footnote:

Minimum pts. b/b.
Maximum pts. b/b.

Number consecutively through page, section.

- chapter, book

- Footnotes that appear on the last, short page of a chapter will follow the text (they will not drop to the bottom of the page).

Space above note: pts. b/b.

11. LEGENDS/CAPTIONS

(Legends fall below a figure, Captions are above)

- Legends
- Captions
- Ragged right
- Ragged left
- Hyphenation
- No hyphenation
- Measure varies. Set as specified
- Space between bottom of figure, or table and base of first line of *legend*: pts.

Space between base of last line of *caption* and top of figure: pts.

12. APPENDIXES

Begin first appendix recto, verso, run on:

- Subsequent appendixes recto or verso

Space between text and first line of appendix: pts. b/b

13. BIBLIOGRAPHY

- Flush and hang **SEE LAYOUT**
- Other style:

14. INDEX

- Column width **12p6** picas.
- No. of columns: **2**
- Alley: **12** pts.
- Flush and hang: **6** pts
- Ragged right
- Subentries indent: pts
- Run-in subentries indent: **6** pts
- Space between alphabet breaks **22** pts.
- Use display initials for alphabet breaks.
Specification:

- Space may not vary between alphabet breaks when necessary reset for even columns.
- Continued lines will be used for index entries that break from a recto to a verso page.
- Name index precedes subject index.

15. SUBHEADS

- Subheads at the top of a page are to sink the minimum amount so that the first line following the subhead aligns with a text line on a normal page grid, or as follows:

- Spacing variables:** Space may be varied above subheads, and equally above and below extracts, equations, poetry, lists, etc., if necessary to make facing pages align or to avoid bad page breaks.

Minimum: pts.
Maximum: pts.

16. DISPLAY

Parts:

- New recto
- Two page spread
- Separate half titles

Chapters:

- New pages
- Two page spread
- Chapter opening following part title starts recto
- All chapters start recto
- Recto or verso
- Run on

pts. b/b between chapters

17. ILLUSTRATIONS

Line figures:

Number:

- Originals herewith
- Camera-ready art provided actual size, ready for page makeup
- Reduce or enlarge as specified. Provide camera-ready stats and put in position with text repro.
- Figures not herewith. Allow space. List of sizes included.

Halftones:

Number:

- Compositor to provide halftone film
- Actual size position copies provided. Crop as indicated and use as position proofs. Position accurately with legends and text on repro pages.
- Originals not included. Provide 1/2 pt. ruled keyline boxes in position. List of sizes included.
- Halftone screen: 133, 150, Other:

18. DUMMY

- Set of galleys needed for dummy
- Complete dummy will be provided to compositor
- Combination dummy and marked galleys will be provided to compositor.
- Compositor to provide printed dummy sheets with non-repro blue ink (reflecting grid supplied to compositor by designer).
- If galleys are requested, all figure, table, etc., must be indicated by their number in the margin. **Galleys will not be accepted without.**

19. SPECIMEN PAGES

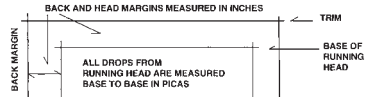
Please show trim corner marks on all pages and base-of-running-head corner marks on all sink pages.

Provide specimen pages:

- Contents Page
- Chapter Opening
- Part Title
- Text spread showing:
 - folios and running heads
 - extract
 - all levels of subheads
 - table
 - footnote
 - poetry
 - list
 - figure captions
 - other:

20. U. OF C. PRESS GRID SPECIFICATIONS

Back and head margins are specified in inches. The top of the type page is measured from the trim to the base of the running head. All display drops and other drops within the type page area are measured in picas (base to base) from the running head base line. Compositor should show trim corner marks on all page proofs and base-of-running-head corner marks on all sink pages only.



ADDITIONAL INSTRUCTIONS, COMMENTS: (list by category number)

IN ADDITION: PLEASE PROVIDE LAYOUTS TITLE PAGE, OF ALL EXTRACT STYLES, AND SPACE BREAKS

SET PARAMETERS SO THAT WORDSPACING AND GENERAL TEXT LETTERSPACING IS FAIRLY TIGHT, AS IN LAYOUTS.

House Style for Composition and Page Makeup

The University of Chicago Press • 1427 E. 60th Street • Chicago, IL 60637

(Unless otherwise specified, these standing specifications apply.)

TYPOGRAPHY

- 1. Vertical spacing** is specified as baseline to baseline.
- 2. Letter spacing:** Text and smaller type is to be set at the standard character fit designed for the typeface unless specified otherwise.
- 3. Word spacing:** Tight horizontal word space is the preference with no extra space after punctuation. Wordspace should average the width of a lowercase n, and be no tighter than the width of a lowercase i.
- 4. Line Breaks and Hyphenation:**
 - Standards call for a minimum of two characters at the end of the line, with a minimum of three carried down.
 - No more than three consecutive end of line hyphens or punctuation (or a combination of hyphens and punctuation) are allowed.
 - Up to 8 hyphens are allowed per 35-40 line page.
 - Hyphenated compound words should be broken only at the hyphen.
 - The final word of a paragraph is allowed to hyphenate except that a minimum of four characters (not counting periods, commas, and quotation marks) is required on the final line.
 - It is best not to have a hyphenated word as the last word on a page. However, it is allowable if the syllable or syllables leave little doubt as to the identity of the full word.
 - It is preferable not to break proper names but allowable when difficult to avoid. Line breaks are allowed after a first name or middle initial; names using two initials will not break between the initials.
 - More guidelines on word division are found in the CHICAGO MANUAL OF STYLE. Follow it for more detailed guidance.
- 5. "Carding":** Adding extra space between lines or paragraphs to make facing pages align is not allowed.
- 6. Density:** Type density must be consistent from page to page throughout the book, and patches and reruns must match the original type. Repros will be returned if there are variations in density.
- 7. Ligatures:** Use for lower case Roman and italic letter combinations such as ti ff fl ff and fl, and other combinations (except ac, oe) when available in the font.

PAGE MAKEUP

- 1. Type page depth:** The depth of the type page is measured from the base of the running head to the base of the last line of the standard text page. If there is no running head, the depth is measured from the base of the first line of text to the base of the running foot, or of the last line of the text if there is no running foot.
- 2. Corner marks:** The compositor is to include corner marks left and right at the base of the running head position on all sink pages (i.e. front matter, part title, chapter openings, end matter).
- 3. Chapter opening text:** The number of lines on chapter opening pages may be up to two short lines if necessary to avoid a bad page break. Keep chapter drop position.
- 4. Subheads:**
 - The text page may be up to 4 lines short if there is no room for a subhead at the bottom of a page. The subhead begins at the top of the next page.
 - The minimum number of lines of text below a subhead at the bottom of a page is 2.
 - If a subhead falls near the top of a page, minimum number of lines of text above is 2.
- 5. Line minimums for breaking elements:**
 - A minimum of 2 text lines must appear above or below a separate text element such as an extract, poem, list, etc.
 - A minimum of 2 lines of a separate text element may fall at the top or bottom of a page.
 - The minimum number of lines of text that may appear on a page with an illustration or table is 5.
 - The minimum number of lines on the last page of a chapter is 5.
 - If a designated spacelike break in text falls between pages, the extra space will be left at the foot of the preceding page.
- 6. Page length:** Facing text pages should be of equal depth and must align.

7. Orphans and widows: The first line of a paragraph (orphan) may fall at the foot of a page. The last line of a paragraph (widow) may not fall at the top of a page unless it is full measure.

8. Variable vertical space: The space above a subhead should not vary unless specified otherwise. The space above and below a separate text element may be adjusted if necessary to avoid a widow or to make a text spread align. Space must be adjusted equally; 4 pts. maximum to be added above and 4 pts. below, or 2 pts. maximum to be subtracted above and 2 pts. below.

9. Back matter: In bibliographies and end notes, facing pages may differ by one line if necessary to avoid a widow. Index columns on the same page or across a spread may differ in length by one line if necessary. There should be a minimum of 5 lines in each column on the last page of the index. Columns on the last page of an index may vary in length by one line or more if necessary, with the left column being longer. Widows are permitted at the top of columns in back matter and index provided the line is at least three-fourths full.

10. Illustrations and tables: Figures and tables are to be positioned as close to their text citation as possible, preferably after the citation but before the next major subhead; at the top of the type page if possible, or at the foot if necessary. When figures/tables of different depths occur on facing pages, place one at the top and the other at the bottom of their respective pages. Full page broadside figures/tables should fit within the text measure and align with the top of the first line of text. No running head or folio should appear on broadside pages unless otherwise specified. Where more than one table/figure appears on a page with text, table-table-text or text-table-table is preferable to table-text-table.

11. Footnotes/endnotes: Long footnotes may be broken from one page to the next. Ideally, at least two lines of the footnote should appear on each page and the note should be broken in mid-sentence. A 5-pica 1/4 pt. rule will be inserted above the continued portion of the footnote, with no extra space below.

- Short footnotes/endnotes (those running at most to 1 pica short of a half-line measure) may be double-columned when there are three or more in a row on one page. Doubling should be vertical:

1	3		1	2
2	4	not	3	4

- When three or more very short notes (e.g., “ibids”) occur in succession on one page, tripling is permissible.

12. Corrections:

- Please mark type sections that have been rerun since the last stage of page proof. We assume that there have been no changes in type or line breaks within type blocks not so marked.
- All queries should be marked on proofs (not on manuscript) and, if possible, keyed to manuscript pages.

Half title

16pt Janson c/lc,
centered on 13th text
line

For the Love of It

SPECIAL
DOUBLE-RULE
BORDER
WILL BE USED
THROUGHOUT
BOOK. REFERRED
TO HEREAFTER
AS "display border"

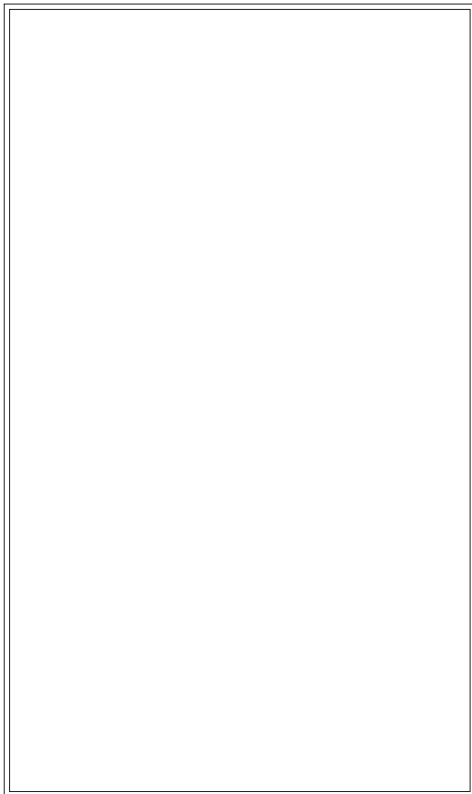
Display Border

Set up two 1/4pt
rule box borders as
follows (note: rules
must be no greater
than .3pt):

OUTER BORDER:
22p wide x 37p deep
Center in text meas-
ure, and drop 8p
from top trim

INSIDE BORDER:
21p6 wide x 36p6
deep, inset 3pts, as
shown

Follow these instruc-
tions whenever
"display border" is
specified.



FOR
THE *L* OVE
OF IT

*Amateurism and
Its Rivals*

Wayne C. Booth

The University of Chicago Press
Chicago & London

Title Page

Sets within "display border."

Title

22/50 Janson all small caps, letter-spaced as shown, with 92pt Shelley Allegro initial "L"; unit centers on text measure. Shelley Allegro initial prints 10% black and sinks 27pts from baseline. Break title as shown, and observe spacing. Set unit so that baseline of second line sets on 13th text line of text grid.

Subtitle:

12/21 Janson italic, centered on text measure. Set on 22nd text line.

GRAPHIC
FURNISHED ON
DISK:

filename = "title page ornament."
Place behind subtitle as shown. Prints 10% black, centers on text measure, and sets 12pts b/b below second line of half title.

Author:

14pt Janson, c/lc, centered 28th text line

Publisher

8.5/15 Janson, c/lc, begin 32nd text line, and center on text measure. NOTE: use Janson italic ampersand.

Contents

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I

OVERTURE

What Is an Amateur—And Why
Amateurizing Matters



19

FIRST MOVEMENT

The CourtShip



1 : *Getting It into My Bones* 000

2 : *Seduced by the Cello* 000

3 : *Amateur Loves and Rival Pleasures* 000

67

SECOND MOVEMENT

The Marriage



4 : *The Zen of Thumb Position Maintenance* 000

5 : *Teaching the Love* 000

6 : *Meditations of an Aging Pupil* 000

Contents

Head

16pt Janson c/lc,
center on 5th text
line.

Body

Begin 9th text line;
center on text page.

PRELIMS + BACK

MATTER

Same as chapter
titles

PART PAGE

NUMBERS

9.5/16 Janson old-
style figures

PART TITLES

9.5/16 Janson all
small caps, letter-
space as shown.

PART SUBTITLES

9.5/16 Janson c/lc.

PART ORNAMENT

8pt Poetica

Ornament (key-
stroke “N”), 18pts
b/b above and as
follows:

—when followed by
a part page number
40pts b/b below.

—when followed by
a chapter title 18pts
b/b below.

CHAPTER NOS.

9.5pt Janson old-style
figures. Colon sepa-
rates chapter nos.
from titles (one en
space before and
after).

CHAPTER TITLES

9.5/16 Janson italic

CHAPTER PAGE

NOS.

9.5pt Janson italic
old-style figures. One
en space to page
nos.

Hank, whose hearing has just plain gone too far, or Louise, who has begun to lose control. Sooner or later Hank or Louise will be seeking some way to cut back on time spent with Wayne Booth, whose intonation will be even worse than it used to be.



The good side is that I find many rather surprising benefits from aging—at least so far. Being older, I can experience the wonders of music in ways quite different from how those young twerps, with all their muscular flexibility and mental “openness”—not to say flabbiness and sheer ignorance—can manage. Those proud half-blind oblivious show-offs probably don’t even have the word “twerp” in their impoverished vocabularies . . .

No, no, drop that attempt at ironic self-display. There’s no point in playfully insulting the young, even though you do envy them. Of course you’d like to have their skin tone, their unfilled molars, their quick, comfortable thirty-second notes, their seductive vibratos . . . But let’s just think a bit about what they *don’t* have.

Their most obvious deprivation is of the “petite madeleine” effect. *Remembrance of Things Past*—or if you prefer the new translation, *In Search of Things Past*, or if you prefer the original, *A la recherche du temps perdu*—Proust’s fabulous book, is on my mind partly because Phyllis and I read a lot of it aloud together not long ago, in French: at least one-fortieth of the more than 2,000 pages. That’s not what you could call full amateurism.

As you no doubt know, Marcel, the narrator, consuming a cup of tea and a small cake called a petite madeleine, finds himself overwhelmed with the memory of the taste of another madeleine when he was very young. The joining of the two sensations sends him on a prolonged trip through the past, encountering many such overlappings of sensation and memory. The trip ends as the aging Marcel pursues the meaning of such layering of the moments, identical but not identical. To experience any sensation a second time, years later, turns both sensations into an entirely new experience, one that escapes the time-bound world in which the particular sensations occur.

Resisting the temptation to quote him here, I must dwell for a moment on that bland phrase, “identical but not identical.” When I experience the “Grosse Fuge” today, more than a half century after almost memorizing it, I juxtapose, as a gift of my aging, at least three, or really five, six, or seven works, “identical but not identical”: the Busch Chamber Orchestra recording I heard at Ft. Meade, anticipating my doom; the much more heavily

Main Text

Book Trim

6" x 9"

Margins

TOP: 5/8" top trim to base of running head
INSIDE: 3/4"

Main text

10/13 Janson x 26p justified, 40 lines per standard text page. OK one line short ONLY for good page makeup, if necessary. Old-style figures throughout; 1p paragraph indent.

Running Heads

VERSO + RECTO:

Folios

8.5pt Janson old-style figures, flush outside.

Text

8.5pt Janson all small caps, letter-spaced as shown. Separate from folio with 8.5pt Poetica Supplemental Ornament (key-stroke: "N") Allow one em space before and after ornament, as shown.

Set 5/8" from top trim to base of running head. Main text begins 21pts b/b below running head.

laden version I heard in my head on that cattle car during the thirty-two hours that we wandered through France toward Belgium; the far more joyful one I heard played by the string quartet back in Paris a few months later; and on to my first struggles to play it with various friends decades later. (It is usually hard these days to talk any group, even the semipros, into attempting it, it is so aggressively resistant.)

All of these versions are with me—not greatly different in musical detail but with differing depths and qualities of emotional association. I’m not claiming that my older responses are more intense or more valuable than my first one; no mechanical register could ever compare the intensity of my emotions now with those in 1944, and no argument could prove the superiority of either one over the other. But I need no computerized text to tell me that what I lacked then and have now is a *bridging* of the intensities, a broad encounter of a third kind.

Even if that claim seems doubtful, what is certain is that I am having a new . . . but in seeking the right noun for what I’m having I meet again my old problem of the “ineffability of musical experience.” Should I call what happens to the old man, as he plays the fugue with his companions, a “new experience”? That’s not exactly a falsehood, but it’s flat. Should I talk of “a new thrill”? Not false, but too Hollywood. “New transport”? Not false, but pretentious. “New memory”? Both flat and misleading: the experience is not just memory. “Fresh spiritual engagement”? “A love bout of the aging kind”?

Something new happens, some happening worth happening happens that could not have happened when I was young.

Often I can’t even distinguish the apparent losses of aging from the apparent gains. So I must leave it to you to pursue the invitations of the following three sections. I’ll be surprised if you inform me that none of them prove pertinent to the hours and years you spend as an amateur.

Why Waste Time on Jeremiads?

Since my father’s death when I was six, I have never been unaware of the fragility of this fallen world. Some people say they didn’t even discover their own mortality until, in their thirties or fifties, a loved one died or a near-fatal accident occurred. I remember concluding that I myself must surely die before surpassing my father’s age at death: thirty five. That sense of my life’s fragility was underlined by the death of my favorite grandmother when I was seven and then of my closest friend when I was fourteen. The lesson

A Head

12/15 Janson italic,
c/lc, FL, RR. Allow
32.5pts b/b above
and 19.5pts b/b
below.

Interlude

The Amateur Writer Quarrels with the Amateur Player

I SUPPOSE THAT most of you, if you saw my list of published books and articles and my annual royalty checks, however modest, would deny me the title of amateur writer. “You may not be a highly successful pro, but you’re still a pro. You’ve not only written and published for most of your life, but you’ve actually had the chutzpah to write about *how* to write. If that isn’t aspiring to the title ‘professional,’ what would be? Where’s the love?”

Obviously I can’t claim that all of my writing has been done for the love of doing it. Some bits have been produced with absolute passion, my “self” forgotten for hours or days on end. Others—this chapter would make a good example—have almost torn me apart as I’ve torn *them* apart and tried and tried again. My journals reveal about most projects a thick goulash of wholehearted inquiry, egotistical ambition, greed, and diverse levels of professed do-goodism.

Once the choice was made to do this book a new anxiety tore in:

NOTEBOOK, 1994 [UNDATED]—As I work on *Amateur*, feel more and more *amateurish* as a writer. “Whatever claims to ‘pro’ you could make as a writer apply to territory entirely different from the land you’re raiding now.” Celebrating *homo ludens*, the *player plays* at the role of amateur writer, dealing with a playful cost-benefit analysis of becoming an amateur *player*, in order to *play up* the blessing of the gift he’s been *playing with*.

How does my writing-playing relate to the playing? Doesn’t it actually harm it? Last night in the middle of practicing I was thinking, “How

Chapter Opener

Chapter Number
10pt Janson italic c/lc, letterspaced as shown and centered on 10th text line
GRAPHIC
FURNISHED ON
DISK: filename =
“chapter number ornament.” Place behind chapter number. Prints 10% black, centers on text measure, and sinks 11pts b/b below chapter number.

Chapter title
16/19.5 Janson c/lc, centered on 13th text line

Opening text
Begin 17th text line. First few words set all small caps, letterspaced as shown.

Journal/Diary Entry
TEXT: 10/13 x 26p, justified. Set on 1p hanging indent, as shown 1p paragraph indent.
DATE: set 10pt Janson all small caps, letterspaced as shown. Sets FL, and runs in with Journal text. Use one em dash to separate date from text.

Allow 26pts b/b above and below.

- bumoring:** Adjusting pitch; has nothing to do with humor
- la:** Pronounced “law,” by most Americans; second note of a minor third
- lusinghiero:** Seductive, flattering, coaxing; proper instructions for chapter 2
- major mode:** The scale you rely on when you sing something like the opening of “The Star-Spangled Banner”
- mi:** Pronounced “mee”; sing “can” in “Oh-oh, say can you see, by the dawn’s early light . . .”
- minor mode:** Sing to yourself almost any sad song you know.
- minor second:** Half step; sing “Oh, dear!” sadly, with the second word lower but as close to the first as feels comfortable
- minor third:** Half-step above a major second; three half-steps above “do”; imagine yourself singing an insult to an enemy: “Nyah, nyah”
- morendo:** Dying, with a dying fall: rival title for chapter 6
- opera:** Plural of opus. How it ever came to mean “opera” I’ll never know.
- opus:** Opus
- religioso:** “You figure it out”; rival title for chapter 11
- ritardando:** Just drop the last four letters and slow down; proper instructions for reading the whole book
- scherzando:** Jesting, playful, watch out for ironies
- sixteenth:** The torture chamber for amateur cellists; in England known as semi-quaver: a note one-fourth as long as an ordinary beat, or one-sixteenth as long as a full measure of four beats. If the tempo is allegro, the quarter notes are going at about 150 per minute, which means that if you’re thrown a passage with sixteenths, you have to play 600 notes per minute or 10 notes per second. You’ll hear famous pros achieving them clearly. You’ll never hear me.
- sol:** Pronounced “so”; the fifth tone of a diatonic scale. The “dominant”
- strings:** Both the strings on the instruments and the players in any string section
- subito pianissimo:** Suddenly, startlingly, extremely quiet
- thirty-second:** See *sixteenth* and multiply by two
- timbre:** The quality of sound produced
- tonic:** See *do* and *fundamental*
- trémolo:** With shaky trepidation, anxiety, real or faked; rival title for whole book
- turn:** Sort of a quick trill, without enough time to get it right.
- Well-tempered clavier:** The untempered keyboard, used until the eighteenth century, would play in tune only on a small number of scales. By tempering—adjusting so that the intervals between all twelve notes in an octave are equal—organists and pianists were enabled to play roughly in tune in any key. Sold on tempering, Bach did forty-eight fabulous preludes and fugues to illustrate the new freedom of scale-choice that the “tempered” scale had produced. But the

Glossary

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