

High-level accessibility review – LAA (A-R Music Anthology Platform)

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A-R Music Anthology Platform

Summary

Top 3 problems for the A-R Music Anthology Platform

This high-level assessment covers limited portions and functionality of the A-R Music Anthology Platform. The assessment revealed issues with assistive technology compatibility, resulting in some users missing information required to understand content, states and operate functions. It is important to keep in mind that the findings represent a high-level assessment, and do not reflect the results of a Deque Comprehensive Web Assessment.

1. **Non-Text Content** – All content available in the ‘viewer’ is completely inaccessible to Assistive Technology without any fallback content or accessible alternative.
2. **Info and Relationships** – (Nearly) all form controls are not programmatically associated with their visible labels.
3. **Keyboard** – Many issues exist with the ability to operate core functionality of the platform with a keyboard alone. Issues of this type affect many types of users, not just screen reader users.

Accessibility findings

Project wide issues

The issues presented in this section were identified in multiple pages and are recorded here to avoid repetition. These are applicable to each screen. Due to particularities, similar issues are still reported on a page per page basis, where applicable.

Automated findings using Axe

Issues found through automated testing come from the Axe plugin, an open source accessibility testing tool that is available for Chrome, Firefox and Edge. Details here: <https://www.deque.com/products/axe/>.

1. **SC 4.1.1 A** – All “ARMA-branded” pages contain multiple tables with the ID ‘ob_em_mc’.
2. **SC 4.1.2 A** – All “ARMA-branded” pages contain a linked spacer image that is missing a programmatic name but should likely be programmatically hidden or removed.
3. **SC 4.1.1 A** – All ‘viewer’ pages contain duplicate IDs: toolbar_documentViewer
4. **SC 2.4.1 A** – All ‘viewer’ pages contain frames that are missing a programmatic name
5. **SC 3.1.1 A** – All ‘viewer’ pages are missing a lang attribute and valid value on the main <html> tag
6. **SC 1.3.1 A** – All ‘viewer’ pages contain a <textarea> that is missing a programmatic label
7. **SC 2.4.1 A** – All pages are missing a method to skip the main menu / tools area and to jump straight to the main content.

Additional manual findings using NVDA screen reader

Not assessed due to insufficient time.

1. Landing Page

Source: <https://www-armusicanthology-com.offcampus.lib.washington.edu/AdvancedSearchMANew.aspx>

Test case: Initial interface – menus & submenus, search boxes & dropdowns quick search by composer menus, table of results on initial page, etc. Search by Period: “Baroque”, Key: “C” to test dropdowns

Period	Composer	Title	Genre	Nationality	Language
Baroque			All	All	All

Form	Key	Tonality	Meter	Texture
All	C	All	All	All

Period	Genre	Composer	Title	Movement / Form	Key / Tonality	Texture	Meter
Baroque	Cantata	Bach, Johann Sebastian	Jesu, der du meine Seele, BWV78	Nun, du wirst mein Gewissen-Ritornello	C-minor		C [4/4]
Baroque	Cantata	Bach, Johann Sebastian	Wachet auf, BWV 140	Duet "Wann kommst du, mein Heil?"-Ritornello	C-minor		6/8
Baroque	Prelude (keyboard)	Bach, Johann Sebastian	Well Tempered Clavier, Book 1, Prelude and Fugue no. 1, BWV 846	n/a-Prelude and Fugue	C-major		C [4/4]
Baroque	Prelude (keyboard)	Bach, Johann Sebastian	Well Tempered Clavier, Book 1, Prelude and Fugue no. 2, BWV 847	n/a-Prelude and Fugue	C-minor		C [4/4]
Baroque	Organ Music	Bach, Johann Sebastian	Six: Schubler Chorales, no. 3, BWV 647 ("Wer nur den lieben Gott lässt walten")	n/a-Organ Chorale	C-minor		C [4/4]
Baroque	Oratorio	Carissimi, Giacomo	Historia di Jephthe	Et clangebant tubae-Duet	C-major		[4/4]
Baroque	Suite (Keyboard)	Couperin, François	Vingt-cinquième ordre (suite)	"La Mysterieuse"-Binary (AABB)	C-major		C (4/4)
Baroque	Suite (Keyboard)	Couperin, François	Vingt-cinquième ordre (suite)	"La Monflambert"-Binary (AABB)	C-minor		6/8
Baroque	Suite (Keyboard)	Couperin, François	Vingt-cinquième ordre (suite)	"La Muse Victorieuse"-Binary (AABB)	C-major		3/8
Baroque	Suite (Keyboard)	Couperin, François	Vingt-cinquième ordre (suite)	"Les Ombres Errantes"-Binary (AABB)	C-minor		2
Baroque	Oratorio	Handel, George Frideric	Saul, Act 2, nos. 65-68	n/a-Through-composed	C-major		C [4/4]
Baroque	Sonata	Kuhnau, Johann	Sonata prima, il combattimento...		C-major		C [4/4], 3/4, 3/8
Baroque	Opera	Lully, Jean-Baptiste de	Armide: Overture and Act 2, scene 5	Overture-French overture	C-major		Alla breve [2/2], 6/4
Baroque	Opera	Monteverdi, Claudio	L'incoronazione de Poppea	Act 1, Scene 3, "Signor sempre mi vedi"-Aria	C-Ionian		[C]
Baroque	Opera	Monteverdi, Claudio	Orfeo, Act 2, excerpts	"Mira, deh mira Orfeo"-Song	C-Ionian		[3/2]
Baroque	Air (Air de cour)	Moulinié, Etienne	Enfin la beauté	n/a-Sectional form (AABCC)	C-major		[3]

Automated findings using Axe

- SC 1.1.1 A** – The white spacer images in the pagination toward the bottom of the page are all missing an empty alt to indicate they are decorative.
- SC 1.1.1 A** – The ‘Search’, ‘Clear Search’, ‘first page’, ‘previous page’, ‘next page’, ‘last page’ image buttons are missing a descriptive alt.
- SC 1.3.1 A** – All ‘search’ inputs are not programmatically associated with their visible label
- SC 1.4.3 AA** – All dark grey text on a light grey background is low in contrast with a 3.65:1 contrast ratio
- SC 1.4.3 AA** – All white text on a grey background is low in contrast with a 2.35:1 contrast ratio
- SC 1.4.3 AA** – All white text on a dark grey background is low in contrast with a 3.5:1 contrast ratio
- SC 1.4.3 AA** – All white pagination text on the grey gradient background image is low in contrast with ratios ranging from 1.73:1 to 2.02:1

Additional manual findings using NVDA screen reader

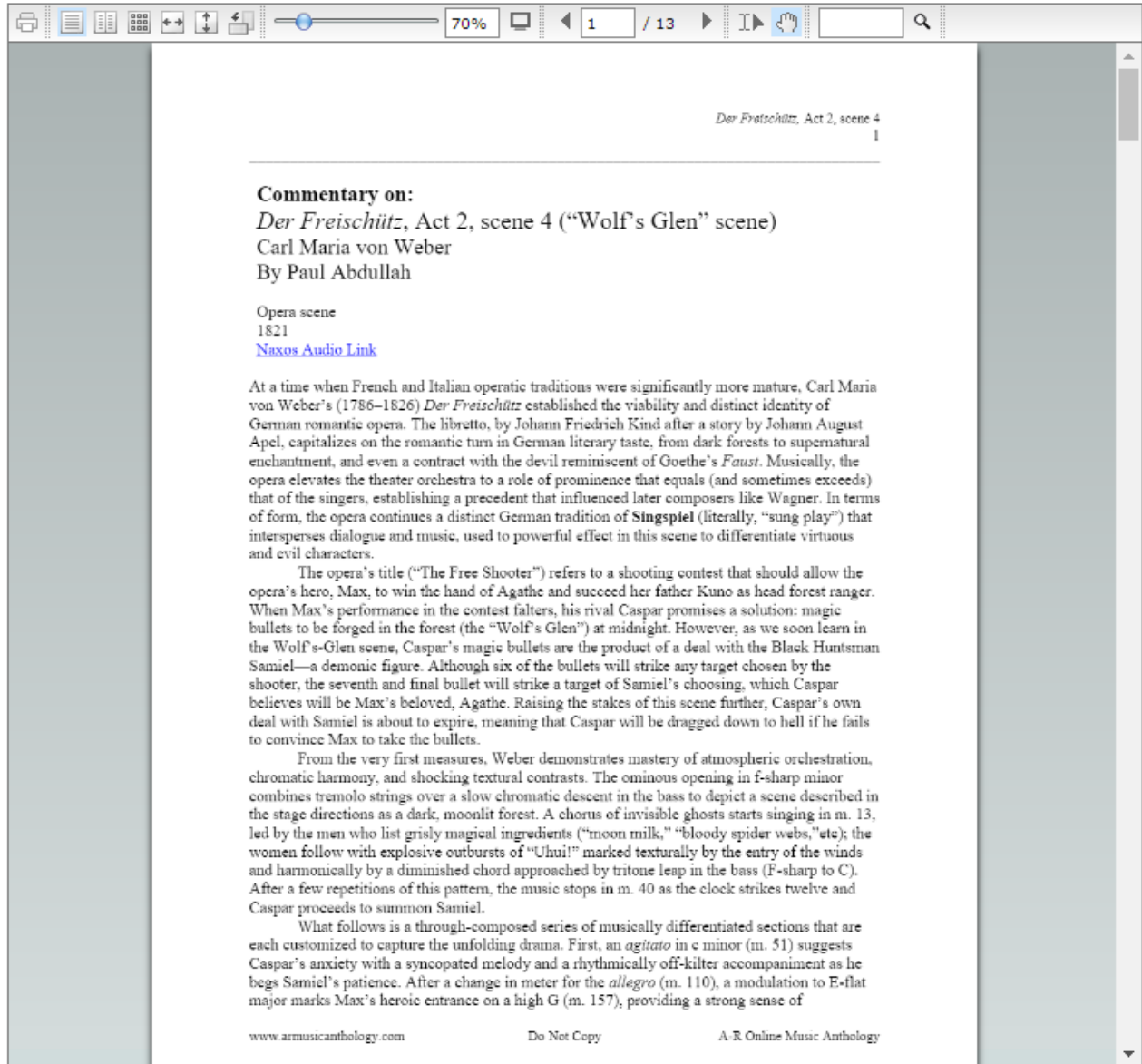
- SC 1.3.2 A** – A user can navigate to many links that are visually hidden on initial page load. The links appear to be from the main navigation but are navigable even when the menus are not exposed.
- SC 2.1.1 A** – The top level navigation items are not keyboard operable

3. **SC 4.1.2 A** – The top level navigation items are missing a programmatic role
4. **SC 4.1.2 A** – The top level navigation items do not programmatically indicate their expanded collapsed state
5. **SC 1.4.5 AA** – The ‘Search’ and ‘Clear Search’ submit controls are images of text
6. **SC 4.1.2 A** – All sortable columns do not programmatically indicate the current sort direction
7. **SC 2.1.1 A** – All clickable results in the table are not keyboard operable
8. **SC 4.1.2 A** – All clickable results in the table are missing a programmatic role
9. **SC 1.4.5 AA** – The “Your Complete Online Music History & Theory Text” is an image of text. NOTE: if this text is part of the logomark for the A-R Music Anthology, then this item can be ignored.
10. **SC 1.4.3 AA** – All hover states for all top level navigation items and their children are low in contrast when hovered (white text on orange background) with a 2.99:1 contrast ratio
11. **SC 1.4.10 AA** – The page does not reflow to a 320 CSS px viewport. A horizontal scroll was observed. NOTE: A horizontal scroll is acceptable for the data table of results only.

2. Textbook Commentary Entry

Source: https://www-armusicanthology.com.offcampus.lib.washington.edu/ViewerPlus.aspx?studentpage_id=1&music_id=888

Test case: Clear search. Test textbook commentary entry



Der Freischütz, Act 2, scene 4
1

Commentary on:
Der Freischütz, Act 2, scene 4 (“Wolf’s Glen” scene)
Carl Maria von Weber
By Paul Abdullah

Opera scene
1821
[Naxos Audio Link](#)

At a time when French and Italian operatic traditions were significantly more mature, Carl Maria von Weber’s (1786–1826) *Der Freischütz* established the viability and distinct identity of German romantic opera. The libretto, by Johann Friedrich Kind after a story by Johann August Apel, capitalizes on the romantic turn in German literary taste, from dark forests to supernatural enchantment, and even a contract with the devil reminiscent of Goethe’s *Faust*. Musically, the opera elevates the theater orchestra to a role of prominence that equals (and sometimes exceeds) that of the singers, establishing a precedent that influenced later composers like Wagner. In terms of form, the opera continues a distinct German tradition of **Singspiel** (literally, “sung play”) that intersperses dialogue and music, used to powerful effect in this scene to differentiate virtuous and evil characters.

The opera’s title (“The Free Shooter”) refers to a shooting contest that should allow the opera’s hero, Max, to win the hand of Agathe and succeed her father Kuno as head forest ranger. When Max’s performance in the contest falters, his rival Caspar promises a solution: magic bullets to be forged in the forest (the “Wolf’s Glen”) at midnight. However, as we soon learn in the Wolf’s-Glen scene, Caspar’s magic bullets are the product of a deal with the Black Huntsman Samiel—a demonic figure. Although six of the bullets will strike any target chosen by the shooter, the seventh and final bullet will strike a target of Samiel’s choosing, which Caspar believes will be Max’s beloved, Agathe. Raising the stakes of this scene further, Caspar’s own deal with Samiel is about to expire, meaning that Caspar will be dragged down to hell if he fails to convince Max to take the bullets.

From the very first measures, Weber demonstrates mastery of atmospheric orchestration, chromatic harmony, and shocking textural contrasts. The ominous opening in f-sharp minor combines tremolo strings over a slow chromatic descent in the bass to depict a scene described in the stage directions as a dark, moonlit forest. A chorus of invisible ghosts starts singing in m. 13, led by the men who list grisly magical ingredients (“moon milk,” “bloody spider webs,” etc); the women follow with explosive outbursts of “Uhu!” marked texturally by the entry of the winds and harmonically by a diminished chord approached by tritone leap in the bass (F-sharp to C). After a few repetitions of this pattern, the music stops in m. 40 as the clock strikes twelve and Caspar proceeds to summon Samiel.

What follows is a through-composed series of musically differentiated sections that are each customized to capture the unfolding drama. First, an *agitato* in c minor (m. 51) suggests Caspar’s anxiety with a syncopated melody and a rhythmically off-kilter accompaniment as he begs Samiel’s patience. After a change in meter for the *allegro* (m. 110), a modulation to E-flat major marks Max’s heroic entrance on a high G (m. 157), providing a strong sense of

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Automated findings using Axe

1. **SC 4.1.2 A** – The ‘Naxos Audio Link’ link is empty and is missing programmatic link text, likely due to the implementation of the embedded PDF.

Additional manual findings using NVDA screen reader

1. **SC 4.1.3 AA** – The ‘loading publication [X]%' status message is not automatically announced by Assistive Technology
2. **SC 1.4.10 AA** – The page does not reflow to a 320 CSS px viewport. A horizontal scroll was observed
3. **SC 1.4.12 AA** – The page does not allow Text Spacing modifications to be applied
4. **SC 3.3.2 A** – The ‘Scale’, ‘Current Page’ fields are missing a visible label
5. **SC 2.1.1 A** – All ‘viewer tools’ e.g. Print, Single Page, Two Pages, Thumb View, etc. are not operable by keyboard only

6. **SC 4.1.2 A** – All ‘viewer tools’ e.g. Print, Single Page, Two Pages, Thumb View, etc. are missing a semantic role such as button
7. **SC 4.1.2 A** – The ‘scale’ slider control is missing an appropriate ARIA role and required attributes
8. **SC 4.1.2 A** – Controls that support a selected or pressed state e.g ‘Single Page’, ‘Drag cursor’ do not programmatically indicate the control’s selected/pressed state
9. **SC 1.4.11 AA** – Controls that support a selected or pressed state e.g ‘Single Page’, ‘Drag cursor’ do not have sufficient contrast for the indicator that visually identifies the selected/pressed state
10. **SC 1.1.1 A** – All pages in the viewer are implemented as <canvas>, making the content inaccessible to Assistive Technology and without any accessible fallback alternative
11. **SC 4.1.3 AA** – The ellipsis animation that indicates a page is loading in the viewer does not have its equivalent status message automatically announced by Assistive Technology

3. Search Results - Debussy

Source: <https://www-armusicanthology-com.offcampus.lib.washington.edu/AdvancedSearchMANew.aspx>

Test case: Clear search and search for composer: Debussy, test results page



Librarians Instructors New Content Textbook Information About Search Site License

Period: All | Composer: Debussy | Title: | Genre: All | Nationality: All | Language: All

Form: All | Key: All | Tonality: All | Meter: All | Texture: All

SEARCH CLEAR SEARCH

Quick Search By Composer | A-D | E-H | I-L | M-P | Q-T | U-Z

Period	Genre	Composer	Title	Movement/Form	Key/Tonality	Texture	Meter
Twentieth Century	Piano Piece	Debussy, Claude	The Children's Corner, no. 6, "Golliwog's Cakewalk"	n/a-Ternary	E-flat-major		2/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 8 ("La fille aux cheveux de lin")	n/a-Ternary ABA'	G-flat-major		3/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 10 ("La Cathédrale engloutie")	n/a-Rondo ABA'CA''	C-major		6/4 (3/2)
Twentieth Century	Orchestral Music	Debussy, Claude	Prelude to the Afternoon of a Faun	n/a-Ternary ABA' + Coda	E-major		9/8, 3/4, C 4/4
Twentieth Century	Piano Piece	Debussy, Claude	The Children's Corner, no. 5, "The Little Shepherd"	n/a-Ternary ABA'	A-major		4/4
Twentieth Century	Piano Piece	Debussy, Claude	The Children's Corner, no. 4, "The Snow Is Dancing"	n/a-Ternary ABA'	D-minor		4/4
Twentieth Century	Piano Piece	Debussy, Claude	The Children's Corner, no. 3, "Serenade of the Doll"	n/a-Ternary ABA'	E-major		3/4
Twentieth Century	Piano Piece	Debussy, Claude	The Children's Corner, no. 2, "Jimbo's Lullaby"	n/a-Ternary ABA'	B-flat-major		2/2
Twentieth Century	Piano Piece	Debussy, Claude	The Children's Corner, no. 1, "Doctor Gradus ad Parnassum"	n/a-Ternary ABA'	C-major		4/4
Twentieth Century	Orchestral Music	Debussy, Claude	Nocturnes, no. 1 "Nuages"	n/a-Ternary	B-minor		6/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 1 ("Danseuses de Delphes")	n/a-Ternary ABA'	B-flat-major		3/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 2 ("Voiles")	n/a-Ternary ABA'	B-flat-whole tone		2/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 3 ("Le vent dans la plaine")	n/a-Ternary ABA'	E-flat-minor		4/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 4 ("Les sons et les parfums tournent dans l'air du soir")	n/a-Ternary ABA'	A-major		3/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 5 ("Les collines d'Anacapri")	n/a-Sectional form (ABCB')	B-major		12/16=2/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 6 ("Des pas sur la neige")	n/a-Binary AA' + Coda	D-minor		4/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 7 ("Ce qu'a vu le vent d'Ouest")	n/a-Through-composed	F-sharp-minor		4/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 9 ("La sérénade interrompue")	n/a-Ternary AA'A''	B-flat-minor		3/8
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 11 ("La danse de Puck")	n/a-Sectional form (ABA'CA'')	E-flat-major		2/4
Twentieth Century	Piano Piece	Debussy, Claude	Preludes, Book 1, no. 12 ("Minstrels")	n/a-Ternary ABA'	G-major		2/4

Automated findings using Axe

1. **SC 1.1.1 A** – The white spacer images in the pagination toward the bottom of the page are all missing an empty alt to indicate they are decorative.
2. **SC 1.1.1 A** – The 'Search', 'Clear Search', 'first page', 'previous page', 'next page', 'last page' image buttons are missing a descriptive alt.
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6. **SC 1.4.3 AA** – All white text on a dark grey background is low in contrast with a 3.5:1 contrast ratio
7. **SC 1.4.3 AA** – All white pagination text on the grey gradient background image is low in contrast with ratios ranging from 1.73:1 to 2.02:1

Additional manual findings using NVDA screen reader

Not completed due to insufficient time.

4. Individual Music Result and Result Viewer

Source: https://www-armusicanthology-com.offcampus.lib.washington.edu/ViewerPlus.aspx?studentpage_id=1&music_id=552

Test case: Test individual music result and result viewer/menu options

Children's Corner, (selection)
Claude Debussy (1862–1918)
No. 6, "Golliwog's Cakewalk"
Allegro giusto

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Automated findings using Axe

1. **SC 2.1.1 A** – The page contains a scrollable region that is not focusable or does not contain focusable content.

Additional manual findings using NVDA screen reader

Not completed due to insufficient time.

5. Instructor Registration Form

Source: <https://www-armusicanthology-com.offcampus.lib.washington.edu/SubscribeInstructor.aspx>

Test case: Test Instructor registration form

Register as an Instructor

An asterisk (*) indicates a required field.
Please know that A-R will send e-mail messages to registered instructors with information about new features that are part of the Anthology.
We do not sell, rent, or distribute your names to third parties.
When you hit submit, you consent to our use of your e-mail address to contact you.

Email *

Password *

Retype Password *

Staff directory listing URL ?

First name *

Last name *

Institution *

Department *

Address1 *

Address2

City *

State *

Zip *

Phone *

Automated findings using Axe

1. **SC 1.3.1 A** – All form fields are not programmatically associated with their visible labels.

Additional manual findings using NVDA screen reader

Not completed due to insufficient time.