

Some Experience with MusiX_{TEX}

Jean-Michel HUFFLEN
LIFC — University of Franche-Comté
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In parallel with 'classical' studies (Mathematics, Computer Science):

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I played in various orchestras (sometimes as a conductor).

As a composer

Not very attracted by vocal music.

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Symphonies, concertos, chamber music pieces.

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Symphonies, concertos, chamber music pieces.

Atonal style, then synthesis between tonality/modality and atonality.

What is MusiX_{TEX}

Aims to typeset high-quality print output scores.

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Authors warn:

Let us recall that T_{EX} was not designed for scores, but for texts.

What is MusiX_TE_X

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Authors warn:

Let us recall that T_EX was not designed for scores, but for texts.

Stalled, since Daniel Taupin's death.

Three-step system

- `[pdf]latex filename`
- `musixflx filename`
- `[pdf]latex filename`

\LaTeX , Con \TeX t, etc.

Aim to get high-quality print outputs.

L^AT_EX, ConT_EXt, etc.

Aim to get high-quality print outputs. Does someone here not know that?

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Aim to get high-quality print outputs. Does someone here not know that?

But \LaTeX and Con \TeX t allow texts to be *reused* and *reworked*.

Only a few marginal points are to be performed once, at last. E.g., fixing misplaced marginal notes.

MusiX_{TEX}

Not! If you forget an accidental, you may have to rework vertical alignment!

Difficult typography

A score reads two ways: horizontally and vertically.

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A score reads two ways: horizontally and vertically.

A score is not a text in Scheme or XML: groups may overlap!

MusiX_{TEX}'s way

Writing w.r.t. vertical reading.

Mu_{Si}X_{T_E}X's way

Writing w.r.t. vertical reading.

Opening and closing groups that match are labelled by *numbers*:

`\islurun n_0 p_0` `\tslurn n_1 p_1`

Mu_{Si}X_{TE}X's way

Writing w.r.t. vertical reading.

Opening and closing groups that match are labelled by *numbers*:

$\backslash\mathrm{islurun}_0p_0$ $\backslash\mathrm{tslurn}_1p_1$

Very complicated \Leftarrow use of *preprocessors*.

NoteEdit

Interactive.

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Interactive.

Generates MIDI files and input files for MusiX_{TEX}.

Technically

Telescoping.

Technically

Telescoping.

Bad beams.

Technically

Telescoping.

Bad beams.

Crescendo and *decrescendo* signs misplaced.

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Bar/key/signature changes.

Technically

Telescoping.

Bad beams.

Crescendo and *decrescendo* signs misplaced.

Bar/key/signature changes.

MusiX_{TEX} has its own size system.

Fixed manually

The same note played with two different strings.

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The same note played with two different strings.

Slurs between notes and rests.

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The same note played with two different strings.

Slurs between notes and rests.

Tremolo on beamed notes.

Fixed manually

The same note played with two different strings.

Slurs between notes and rests.

Tremolo on beamed notes.

Harmonic notes.

Written notes vs real sounds

In music, notes are written w.r.t. the technique used to produce them:

Written notes vs real sounds

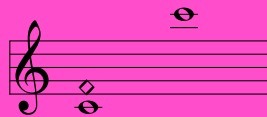
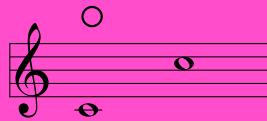
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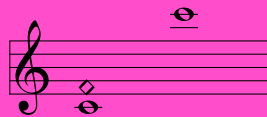
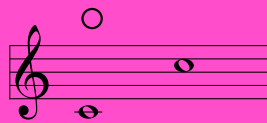


- transposing instruments

Written notes vs real sounds

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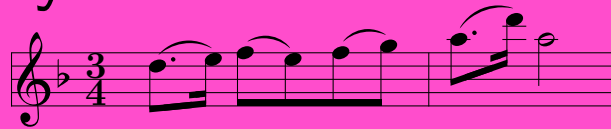
- harmonic notes,



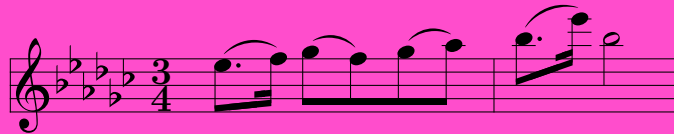
- transposing instruments (counter-examples for general scores: Górecki, Penderecki).

Transposing instruments

Tema, played by a clarinet in B \flat :



or by a clarinet in A:



Repetitions

Only few pieces do not include *repetitions*. Not handled by MusiX_{TEX}.

Ending

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First experience of reworking a musical text.

Con'd

Presented as a promising way: LilyPond

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Presented as a promising way: LilyPond \Leftarrow to be investigated.

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If you want to be played, write for *flexible* ensembles \Rightarrow transposition procedures, adjusting special effects.