Musical Typography's Dimensions

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BachoTeX, 1st May 2015

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Not fully written

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Reading a text

Linear process, even if some additional information may be viewed as *annotations*:

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Linear process, even if some additional information may be viewed as *annotations*:

- footnotes, marginal and end notes,

- floating elements.

Other aspects

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In fact, implemented by annotations, too.

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Bilingual editions $\Longrightarrow$ synchronisation points.

Musical score

Suggests two dimensions:

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- horizontal $\Longleftarrow$ scale related to time,

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- horizontal $\Longleftarrow$ scale related to time,

- vertical $\Longleftarrow$ simultaneity.

Alternatives in music

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More often $\Longrightarrow$ overlay (show).

Intermezzo: Erratum

In Footnote 8:

> ..., *due to some* *high* *notes,* ...

Synchronisation

Between two fragments: show *A. Berg*'s *Wozzeck*.

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A unique point (some cross-fade effect): show *P. Maxwell Davies*' opera.

Random processes

Controlled: show *Lutosławski*'s *3rd Symphony*.

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Repetition broken: show *Schnittke*'s *3rd Violin Concerto*.

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The relevant information is the symbol itself, because what you are listening to can be substituted by another chord!

Chord symbols in jazz

Show *Bolling's Suite for Chamber Orchestra and Jazz Piano Trio*.

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Gm/B♭   Gm

Chord symbols in (pre-)classical music

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Composers left symbols, *not realisations!*

A point of view

Using a system dealing with musical scores:

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- to digitalise them?

- to help users create such?

Writing music is error-prone!

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Writing music is error-prone! (like writing texts).

Just writing scores

Consider possible dimensions managed by time scale.

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Chords.

Writing + playing

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A score is implemented by possibly several realisations: how to put such an approach into action?

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Making precise operations which will be eased.