If you are not familiar with \TeX{} at all, I would recommend to find another software package to do musical typesetting. Setting up \TeX{} and MusiX\TeX{} on your machine and mastering it is an awesome job which gobbles up a lot of your time and disk space.

But, once you master it…

Hans Kuykens (ca. 1995)

In my humble opinion, that whole statement is obsolete.

Christof Biebricher (2006)
MusiX\TeX{} may be freely copied, duplicated and used in conformance to the GNU General Public License (Version 2, 1991, see included file copying)\textsuperscript{1}. You may take it or parts of it to include in other packages, but no packages called MusiX\TeX{} without specific suffix may be distributed under the name MusiX\TeX{} if different from the original distribution (except obvious bug corrections).

Adaptations for specific implementations (e.g., fonts) should be provided as separate additional \TeX{} or \LaTeX{} files which override original definitions.

\textsuperscript{1}Thanks to the Free Software Foundation for advice. See \url{http://www.gnu.org}
Preface

MusiXTeX was developed by Daniel Taupin, Ross Mitchell and Andreas Egler, building on earlier work by Andrea Steinbach and Angelika Schofer. Unfortunately, Daniel Taupin, the main developer, died all too early in a 2003 climbing accident. The MusiXTeX community was shocked by this tragic and unexpected event. You may read tributes to Daniel Taupin that are archived at the Werner Icking Music Archive.

Since then, the only significant update to MusiXTeX has been in version 1.15 (April 2011) which takes advantage of the greater capacity of the eTeX version of \TeX. This manual is the definitive reference to all features of MusiXTeX version 1.23.

Novice users need not start here. Most music typesetting tasks can be accomplished entirely by using the PMX (for instrumental music) or M-Tx (for vocal music) preprocessors to generate the MusiXTeX input file, relieving the user of learning any of the commands or syntax of MusiXTeX itself. It is only for out-of-the-ordinary constructions that one must learn these details in order to insert the necessary MusiXTeX commands into the preprocessor’s input file as so-called inline \TeX.

Advanced users might want to use autosp, another preprocessor. It simplifies the production of MusiXTeX scores by automating the choice of note-spacing commands; see Section 3.4.

It is possible to create inputs for MusiXTeX, PMX, M-Tx or autosp using any text editor, such as notepad or vi or emacs. Currently there is no graphical user interface for generating input files, other than TeX-oriented integrated graphical development environments such as TeXWorks.

The Werner Icking Music Archive (WIMA) contains excellent and detailed instructions for installing TeX, MusiXTeX and the strongly recommended preprocessors PMX and M-Tx on Linux/Unix, Windows and Mac OS. See this page at WIMA for documentation of PMX and M-Tx.

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Cornelius Noack
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January 1, 2017
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Chapter 1

Introduction to Musi XT\TeX

This chapter is not a tutorial on the use of Musi XT\TeX, but instead serves as an overview of some of its capabilities, quirks, and history.

Musi XT\TeX is a set of macros and fonts which enables music typesetting within the \TeX system. It requires as a prerequisite a working installation of \TeX. Musi XT\TeX might be regarded as the digital equivalent of a box of type. It contains symbols for staves, notes, chords, beams, slurs and ornaments, ready to be arranged to form a sheet of music. But it must be told how to position those symbols on the page. This could be done by the typesetter himself, if he or she elects to proceed by entering Musi XT\TeX commands manually into an input file. However most users will find it far less taxing to let such decisions be made largely by the preprocessor PMX, which in addition uses a much simpler input language than Musi XT\TeX.

Lyrics can also be handled by Musi XT\TeX. There is a set of primitive commands for this which are described later. But there is also a far more adaptable set of macros contained in the extension file musixlyr.tex, and there is the preprocessor M-Tx which provides easy, transparent access to these macros.

Most users of \TeX are familiar with L\ATEX, a set of \TeX macros which eases document layout. In fact many may only use L\ATEX. Until recently, L\ATEX and Musi XT\TeX coexisted only grudgingly, owing primarily to the limited availability of storage registers. But with modern versions of \TeX and with the use of eL\ATEX, only a modest increase in complexity is incurred with the addition of musical excerpts to a L\ATEX document. Still, fortunately, for typesetting a musical score there is rarely if ever any advantage to using L\ATEX. Only if one wanted to create a text document with embedded musical examples would there be much use for it. Even in that case there is a perfectly fine way to avoid using Musi XT\TeX directly in the document file, namely, by using Musi XT\TeX to create pdf or eps files for each of the examples, and then embedding references to those in the file for the larger document. But for anyone who still wants to use both together, there is no better example than this manual, as generated with the files musixdoc.tex and musixdoc.sty. A few further details about such nonstandard applications are given in Section 24.1.
Chapter 1. Introduction to \textsc{MusiXTX}

\section{Primary features of \textsc{MusiXTX}}

\subsection{Music typesetting is two-dimensional}

Written music is not usually a linear sequence of symbols like a literary text. Rather, except for unaccompanied single-note instruments like clarinets, trumpets and human voices, it has the form of a two-dimensional matrix. Thus, a logical way of coding music consists in horizontally accumulating a set of \textit{vertical combs} with \textit{horizontal teeth} as depicted in Table 1.1. Accordingly, in \textsc{MusiXTX} the fundamental macro used to represent one of those vertical combs (or one of the columns in Table 1.1) is of the form

\begin{verbatim}
\notes ... & ... & ...
\end{verbatim}

where the character \& is used to separate the notes to be typeset on respective staves of the various instruments, starting from the bottom.

In the case of an instrument whose score has to be written with several staves, they are separated by the character |.

Thus, a score written for a keyboard instrument and a single-line instrument (e.g., piano and violin) will be coded as follows:

\begin{verbatim}
\notes ... | ... & ...
\end{verbatim}

for each column of simultaneous \textit{groups of notes}. Each of those groups, represented by a single box in Table 1.1 and by a sequence of three dots in the the two example macros above, may contain not only chord notes to be played simultaneously, but short sequences of consecutive notes or chords. As we’ll soon see, this implies the need for two fundamentally different kinds of basic macros in \textsc{MusiXTX}: those whose tokens are automatically followed by some amount of space (called \textit{spacing} macros), and those that are not. The former type, for example, would be used to produce the notes and rests in a single-line score; the latter would be used, for example, for chord notes and ornaments.

\subsection{Horizontal spacing}

Deciding upon the proper horizontal spacing of notes is a very complicated matter that we will not address in any detail here. Obviously short-duration notes should be closer together than longer ones. Almost as obviously, the spacing cannot be linearly proportional to the duration; otherwise for example a whole note would occupy 32 times as much horizontal space as a thirty-second note. And in polyphonic scores the spacing in one staff is often influenced by the notes in another. This is a decision that the typesetter

\footnote{The command \textbackslash en is an abbreviation for the command \textbackslash enotes, which may also be used.}
or preprocessor must make. Once the decision is made, MusiXTeX can provide the desired spacing. The main mechanism is through a set of macros described in Section 3.2. At this point we shall only mention that to control spacing, one of those macros will be selected to replace the symbol `\notes` in the two examples above, and it will imply that whenever a spacing macro is encountered within a group of notes, a certain specific amount of horizontal space will be inserted.

### 1.1.3 Music tokens

The tokens provided by MusiXTeX include

- note symbols without stems;
- note symbols with stems, and flags for eighth notes and shorter;
- beam beginnings and endings;
- beginnings and endings of ties and slurs;
- accidentals;
- ornaments: arpeggios, trills, mordents, turns, staccatos, pizzicatos, fermatas, etc.;
- bar lines;
- meters, key signatures, clefs.

For example, `\wh` produces a whole note at nominal frequency 222.5 Hz, `\wh h` produces one an octave higher, `\qu c` produces an up-stemmed quarter note C (250 Hz), and `\cl j` produces a down-stemmed C eighth note an octave lower.

To generate chords with solid note heads, the non-spacing macro `\zq` can be used. It produces a solid note head at the specified pitch, the vertical position of which is memorized and recalled whenever the next stemmed note (possibly with a flag) is coded. The stem length is automatically adjusted to link all simultaneous notes. Thus, the C-major chord

```
[\zq c \zq e \zq g \qu j]
```

is coded `\zq c \zq e \zq g \qu j` or more concisely, `\zq{ceg}\qu j`; the u in the spacing note macro `\qu` is what generates the upstem.

### 1.1.4 Beams

Each beam is generated by a pair of macros. The first defines the beginning horizontal position (implicitly the current position), altitude, direction (upper or lower), multiplicity (number of lateral bars), slope and reference number. This latter feature is needed so independent beams can overlap. The second macro of the pair specifies the termination location (again implicitly) and the reference number.

### 1.1.5 Setting anything on the score

A general macro (`\zcharnote`) provides a means of putting any sequence of symbols (possibly contained in an `\hbox{...}`) at any pitch of any staff of any instrument. This allows any symbol defined in a font (letters, math symbols, etc.) to be placed in the score.
at a position keyed to the music both in time (horizontally) and pitch (vertically) on the staff,

### 1.2 A simple example

Before going into more detail, we give below an example of the two first bars of the sonata in C-major KV545 by Mozart:

The coding is as follows:

```latex
\begin{music}
\parindent10mm
\instrumentnumber{1} % a single instrument
\setname1{Piano} % whose name is Piano
\setstaffs1{2} % with two staffs
\generalmeter{\meterfrac44} % 4/4 meter chosen
\startextract % starting real score
\Notes\ibu0f0\qb0{cge}\tbu0\qb0g|\hl j\en
\Notes\ibu0f0\qb0{cge}\tbu0\qb0g|\ql l\sk\ql n\en
\bar
\Notes\ibu0f0\qb0{dgf}|\qlp i\en
\Notes\ibu0f0\qb0{dgf}|\ibbl1j3\qb1j|\tbl1\qb1k\en
\Notes\ibu0f0\qb0{cge}\tbu0\qb0g|\hl j\en
\zendextract % terminate excerpt
\end{music}
```

- `\ibu0f0` begins an upper beam, aligned on the `f`, reference number `0`, slope `0`
- `\tbu0` terminates this beam before writing the second `g` by means of `\qb0g`
- `\qb...` indicates a note belonging to a beam.
- `\sk` sets a space between the two quarters in the right hand, so that the second one is aligned with the third eighth in the left hand.
- `\qlp` is a dotted quarter note.
- `\ibbl1j3` begins a double beam, aligned on the `C` (j at this pitch) with slope `15%`.

### 1.3 The three pass system

#### 1.3.1 Introduction

\(\text{\LaTeX}\)'s line-breaking procedure implicitly assumes that a normal line of text will contain many words, so that inter-word glue need not stretch or shrink too much to justify the
1.3. The three pass system

line. One might at first consider extending this to music, treating each bar like a word with no stretchable internal space. But typically this would lead to unsightly gaps before each bar rule, simply because the number of bars per line is normally many fewer than the number of words in a line of text. MusiXT\TeX needs a more sophisticated horizontal spacing algorithm than is used in \TeX.

To understand how MusiXT\TeX solves this problem, we have to recognize two different kinds of horizontal space, *hard* and *scalable*. Hard space is fixed and always represents the same physical distance. Examples of hard space are the widths of bar rules, clefs, and key signatures. Scalable space can be stretched as needed. It is what is normally used for the space after notes or rests. At the outset it is only defined in a relative sense. In other words, scalable spaces are defined as multiples of $\elementskip$, an initially undefined basic spacing unit. For example, in PMX all sixteenth notes are typically assigned a scalable width of $1.41\elementskip$. One main job of MusiXT\TeX is to compute the physical value of $\elementskip$, often expressed in points ($72\text{nds}$ of an inch). The correct value is that which makes all the scalable space on a line just fill up what’s not occupied by hard space. Obviously it may vary from line to line.

To this end a three pass system was developed. To start the first pass on the file `jobname.tex`, you would enter $^{2}$ `etex jobname`. Information about each bar is written to an external file named `jobname.mx1`. This file begins with a header containing parameters such as line width and paragraph indentation. Then the hard and scalable space is listed for each bar.

The second pass, which is started with `musixflx jobname`, determines optimal values of the basic spacing unit $\elementskip$ for each line, so as to properly fill each line, and to spread the piece nicely over an integral number of full lines. This routine was originally written in FORTRAN rather than \TeX, the main reason being the lack of an array handling capability in \TeX; the current version of `musixflx` is a Lua script, which may be executed without compilation in any standard \TeX system.

`musixflx` reads in the file `jobname.mx1`, and writes its output to `jobname.mx2`. The latter file contains a single entry for each line of music in the reformatted output. The key piece of information is the revised value of $\elementskip$ for each line.

Next, the file is \TeX-ed again, by entering `etex jobname`. On this third pass, the `jobname.mx2` file is read in, and the information is used to physically define the final score and embed the page descriptions into a \texttt{dvi} file.

You may wonder how the same command can cause something different to happen the second time it is issued. The explanation is that MusiXT\TeX checks for the presence of `jobname.mx2`. If it’s not present, the first pass is executed; if it is, the third pass. Obviously if you’ve made some corrections that affect any horizontal spacing, you must remember to delete the old `jobname.mx2` and then rerun all three passes, or build or use a script that does so.

1.3.2 An example

Here’s an example. Here, no value for $\elementskip$ is explicitly specified, so MusiXT\TeX assigns a single, default value. After the first pass you might get the following output:

$^{2}$ In many cases it will suffice to run `tex`, but with MusiXT\TeX 1.15, it is possible to create a file requiring the enhanced capacity of `etex`. Since `etex` can handle any file `tex` can, it’s best always to use `etex`.
Chapter 1. Introduction to MusiXTeX

Note that the space after every quarter note is the same, and that lines are not justified. After running \texttt{musixflx} and \texttt{\LaTeX}-ing the second time you’ll get:

Now MusiXTeX has determined a number of lines (which is different from the original number), the lines are justified, and if you look carefully you can see that the space after quarters in the first line is smaller than in the second. This example was coded as:

\[
\text{\texttt{\hspace*{100mm}}}
\text{\texttt{\generalmeter{\meterfrac24}}}
\text{\texttt{Opt}}
\text{\texttt{\generalsignature{-3}}}
\text{\texttt{nostastrule}}
\text{\texttt{\startpiece\bigaccid}}
\text{\texttt{\Notes\qu{ce}\en\bar}}
\text{\texttt{\Notes\qu{gh}\en\bar}}
\text{\texttt{\Notes\qu{=b}\en}}
\text{\texttt{\Notes\ds\cu g\en\bar}}
\text{\texttt{\Notes\qu{\textasciitilde f=f}\en\bar}}
\text{\texttt{\Notes\qu{\textasciitilde e}\textit{tied}0\en\bar}}
\text{\texttt{\Notes\ttie0\Qqbu\textit{ed}\textit{d}\en\bar}}
\text{\texttt{\Notes\ibu0\textit{b}\textit{-2}\en}}
\text{\texttt{\notes\nbbu0\qb0{=a}\textit{t}q\textit{h}0\en}}
\text{\texttt{\Notes\Dqbu\textit{cf}\en\bar}}
\text{\texttt{\Notes\uptext{\it tr}\qu e\uptext{\it tr}\qu d\en\bar}}
\text{\texttt{\Notes\qu c\qp\en\Endpiece}}
1.3.3 Adjusting the layout

One benefit of the 3-pass system is the quick and easy alteration to the layout which can be achieved by changing only one parameter, namely \mulooseness. This value acts analogously to \TeX's \looseness command. For non-\TeX-perts: if you state \looseness=-1 somewhere inside any paragraph, then \TeX will try to make the paragraph one line shorter than it normally would. With \mulooseness, Musi\TeX does the same, but for systems and sections rather than lines and paragraphs. A system is just a group of staves treated as a unit, and in this discussion is analogous to a line of text. What is a section? It's any chunk of coding not containing a forced system break, System breaks can be forced with \stoppiece, \endpiece, \zstoppiece, \Stoppiece, \Endpiece, \alaligne \zalaligne, \alapage or \zalapage. If none of these is present, the section comprises the whole piece. Somewhere\(^3\) before the end of the section, you can change the value of \mulooseness to something different from the default of 0, and Musi\TeX will typeset that section with a different number of systems.

To give an easy example, changing the last line in the previous example to:

\begin{verbatim}
\Notes\qu c\qp\en\mulooseness=1\Endpiece
\end{verbatim}
yields:

\begin{verbatim}
\Notes\qu c\qp\en\mulooseness=-1\Endpiece
\end{verbatim}
yields

which is tighter than you would ever want, but serves to further demonstrate the use of \mulooseness.

If you want to build up a Musi\TeX input file manually (which in fact very few users will ever need to do, considering the availability of PMX), here is a roadmap for one way to proceed:

\(^3\)Advisably, at the beginning or at the end of the section, for the sake of clarity.
Chapter 1. Introduction to MusiXT\TeX

1. Enter the data one \notes group at a time, taking care to select the relative horizontal spacing for each group (via the macros discussed in Section 3.2) so as to maintain a consistent relationship between scalable space and note durations. This will be discussed in a great deal more detail in Chapter 3.

2. \TeX \implies \musixflx \implies \TeX.

3. Look at the output and decide if you want to have more or fewer systems, e.g., to fill the page or to get an even number of pages.

4. If you want to change the number of systems in a section, adjust \mulooseness accordingly. Keep in mind that each section cannot have fewer systems than bars.

5. Delete jobname.mx2 and repeat the process
   \TeX \implies \musixflx \implies \TeX.

There is an alternate way to proceed if you know at the outset how many systems you want in a section. You can specify it directly by assigning a positive number to \linegoal somewhere within the section (\linegoal requires version 0.83 or later of \musixflx). \mulooseness must be zero for \linegoal to work. Both are automatically reset to zero after processing the end of a section e.g., as defined by \stoppiece.

Finally, for large scores (more than 4 pages or so), having only one section and an overall value of \mulooseness becomes impractical since one wants not only to have nicely spaced systems, but also completely filled pages without empty top and bottom margins on the last page. It is then wise to force the total number of pages and possibly the line breaks in each page, which can be done using \alapage and/or \alaligne.

There is another advantage to MusiXT\TeX’s way of using scalable space and the three pass system. In \TeXnical terms it eliminates the need for glue, and enables every horizontal position in a line to be computed. This in turn enables certain variable length symbols such as slurs to be specified by macros entered at their beginning and ending points, rather than having to estimate the length of the symbol and enter it at the starting point.

1.3.4 Using \musixflx

On most systems, \musixflx can be invoked by typing the name of the program and the name of the file to be acted upon; i.e.,

\musixflx jobname.mx1

Optionally, you can add a letter to indicate one of the debug modes, which are:

   d for debug information to screen
   f for debug information to file jobname.mx1
   s to get the computed lines immediately on screen

To allow for ease of use with scripts, \musixflx can be fed with either jobname.mx1, jobname.tex or only jobname, any one of which will open jobname.mx1.

---

4This is the technique always used by PMX in constructing a MusiXT\TeX input file.
1.3.5 Unrecorded spaces: the novice’s bugaboo

Because of the way MusiXT\TeX{} accounts for hard and scalable space and avoids using glue, it is absolutely essential that every horizontal space be properly entered into the input file. The most common error in this regard is including a blank space in the midst or at the end of an input line. Such a blank space, or for that matter any stray character not entered with an appropriate MusiXT\TeX{} macro, will not be properly recognized and recorded by MusiXT\TeX{}, but it will still be treated like ordinary text by \TeX{}. The symptoms of such a transgression will be an Overfull hbox warning during the third pass, and the appearance of either excessive blank horizontal space or thick black vertical lines in the page image.

Considerable discipline is needed to avoid this problem!

The best technique for avoiding such unpleasantness is to avoid entering any nonessential blanks within input lines, and to end every input line with either \% or \relax, unless it already ends with a control sequence ending in a letter.

There are other ways to enter unrecorded space which should be avoided. Between \startpiece{} and \stoppiece{} or \endpiece{}, never use \hskip or \kern except within zero-boxes like \rlap, \llap, \zcharnote, \uptext, etc., and never assign hard values to scalable dimensions like \noteskip, \elemskip, \afterruleskip and \beforeruleskip\footnote{Note that \hardspace\ does not fall in this category; it is specifically designed to enter hard space in a way that MusiXT\TeX{} can properly record it}.

Here is a checklist of tips related to spacing issues. Because the foregoing several paragraphs are so important, some of their content is repeated in the list.

1. Between \startpiece{} and \stoppiece{} or \endpiece{}, end every input line with either \% or a command with no arguments (including \relax and \en).

2. \off must only be used with scalable values, e.g., \noteskip, \elemskip, \afterruleskip, and \beforeruleskip.

3. Remember that \qqsk, \qsk and \hqsk are scalable, i.e., \qsk doesn’t necessarily mean exactly one note head width (it depends on \elemskip).

4. Lyrics and any other non-MusiXT\TeX{} text must be put in zero-width boxes such as \zcharnote, \zchar, \rlap, \llap, \zsong. Additional specific capabilities for entering lyrics are provided by \hardlyrics, \hsong, and—most significantly—the text-placement macros defined in musixlyr.tex (see Chapter 23, p. 104).

5. Between \startpiece{} and \stoppiece{} or \endpiece{}, don’t assign hard values to \noteskip, \beforeruleskip, or \afterruleskip.

1.4 Further highlights

1.4.1 Key signatures

A single key signature can be assigned to all instruments, for example by \generalsignature{-2} which sets two flats on each staff. \generalsignature can be overridden for selected instruments, for example by \setsign2{1} which puts one sharp on each staff of instrument number 2. Of course, the current signature as well as meters and clefs may change at any time.
1.4.2 Transposition

With some extra attention, a score can be input in such a way that it is fairly easily transposed. There is an internal register called \( \texttt{\textbackslash transpose} \), the default value of which is zero, but which may be set to any reasonable positive or negative value. It defines a number of pitch steps (lines or spaces on a staff) by which all pitched symbols will be offset, provided they have been entered with letter values to represent their pitch. However, it will neither change the local accidentals nor the key signature.

For example, suppose a piece were originally input in F major, and it contained a B natural, and you wanted to transpose it to G. If you simply set \( \texttt{\textbackslash transpose} = 1 \) with no other special considerations, then the key signature would not change, and the B natural would appear as a C natural, whereas it should be a C sharp. So first you must explicitly change the key signature. Then, to solve the problem with accidentals, you should declare \( \texttt{\textbackslash relativeaccid} \), which will cause the actual appearance of any accidental to depend on the pitch of the accidental as well as the current key signature. But the use of this facility requires the typesetter to have entered the original set of accidentals according to a nonstandard convention wherein an accidental does not specifically refer to the black or white keys on a piano, but to the amount by which the pitch is altered up or down from what it would naturally have been, taking the key signature into account. This is discussed in more detail in Section 9.2. Now, finally, you can enter \( \texttt{\textbackslash transpose}=1 \) with more or less the desired effect.

More or less, because there is also an issue with stem and beam directions. Normally a typesetter would want full control over them, and would exercise that control by entering them with macros that explicitly assign the direction. Naturally the assigned directions would persist even after changing \( \texttt{\textbackslash transpose} \). With respect to stems of beamed notes, this matter can also be addressed at the input level, by using special macros for notes that leave the decision about stem directions up to MusiX\TeX. These macros do the right thing in the face of transposition. They are discussed in Chapter 4. Unfortunately there is no corresponding such facility for beams, so the typesetter will have to edit the transposed score to adjust beam directions as required\(^6\).

1.4.3 Extracting parts from a score

It is possible to extract separate scores for each individual instrument of a multi-instrument score. If you use \texttt{PMX}, it is very easy; see the documentation for \texttt{PMX}. If you use MusiX\TeX\ without a preprocessor, see Chapter 22.

1.4.4 Staff and note sizes

Although the standard staff size is 20pt, MusiX\TeX\ allows scores with sizes of 16, 24, or 29pt. Furthermore, any instrument may be assigned its own special staff size (usually smaller than the overall staff size), and there are special macros (e.g., \texttt{\textbackslash smallnotesize}, \texttt{\textbackslash tinynotesize}) that cause notes, beams, and accidentals all to take a different size.

---

\(^{6}\)PMX will automatically adjust both stem and beam directions when transposing, which is yet another reason to use it. However if a piece is to be transposed, the typesetter must still explicitly activate relative accidentals and enter accidentals according to the relative-accidental convention.
1.4.5 Add-in macro libraries

During the early stages of MusiXTeX’s development, common versions of TeX itself were very limited in capacity, especially in terms of the numbers of registers that could be defined for use in macros. For this historical reason, many important enhancements to MusiXTeX are available only via add-in libraries. The user can thus pick and choose which to include for any particular compilation. Most of these are included in a MusiXTeX distribution, and their uses are discussed in this manual. The libraries have names like blabla.tex, and are activated by including a line like \input blabla within the the input file. The most common such files are musixadd.tex and musixmad.tex which respectively increase the number of instruments from the default 6 to 9 or 12 as well as increasing available numbers of other features; musixps.tex which enables Type K Postscript slurs; and musixlyr.tex which greatly eases typesetting lyrics. In fact the latter two, while now included in MusiXTeX distributions, are not documented in this manual but in separate files, namely musixps.tex itself and mxlyrdoc.pdf respectively.

1.5 Installing and Using MusiXTeX

As stated in the preface, the Werner Icking Music Archive (WIMA) contains excellent and detailed instructions for installing TeX, MusiXTeX and the strongly recommended pre-processors PMX (for instrumental music) and M-Tx (for vocal music) under Linux/Unix, Windows and Mac OS.

As stated in Section 1.3, to compile a MusiXTeX-formatted score, you must run in sequence etex, musixflx, and etex again. This will produce a .dvi file. From this point forward, this file can be processed like the device-independent output file for any TeX document. The most common approach and the only one to be discussed here is to next generate a Postscript file. This is accomplished by running dvips, which is included in every TeX system. To view the Postscript, most users run GSview or gv, a front-end to ghostscript, which must be separately downloaded and installed. Finally, you may produce a PDF file using ps2pdf or GSview, and view that with any PDF viewer, such as the Adobe Reader or GSview.

You also can view the .dvi file directly using a DVI viewer such as Yap or xdvi, but, if you are using type K Postscript slurs, some DVI viewers will not display them.

Rather than executing all the foregoing programs separately, most users will find it more convenient to use the musixtex script that comes in most distributions of MusiXTeX. For example,

\texttt{musixtex jobname}

will run the three passes described in Section 1.3, convert the result to PDF and delete intermediate files. There are many options available to change the behavior; run

\texttt{musixtex -h}

to get a summary.

1.6 Where to get help using MusiXTeX

The home base for all matters related to MusiXTeX is the Werner Icking Music Archive, at \url{http://icking-music-archive.org}. There is a mailing list, hosted by TUG, the TeX Users
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Group, where you will always find someone willing to answer questions and help solve problems.

1.7 A very brief history of MusiXT\TeX

The idea of using \TeX\ to typeset music appears to have originated around 1987 with the master’s thesis of Andrea Steinbach and Angelika Schofer. They called their package MuTEX. It was limited to a single staff. It introduced two key concepts: (1) using a large number of font characters to construct beams and slurs, and (2) using \TeX\ glue to help control horizontal spacing and justification.

The next major step came around 1991 when Daniel Taupin created Music\TeX. Its major enhancement was to allow multiple staves. But this came at a price: some flexibility was lost in controlling horizontal spacing and a great deal of trial and error became necessary to avoid excessive or insufficient gaps before and after bar lines.

Music\TeX\ was a single-pass system. To remedy its shortcomings it became clear that a multi-pass system would be required. Around 1997 Dr. Taupin along with Ross Mitchell and Andreas Egler created the first version of MusiXT\TeX. At last a fully automatic procedure was coded so as to provide pleasing horizontal spacing in multi-staff scores.

Significant enhancements to MusiXT\TeX, which have already been mentioned, have been provided by Stanislav Kneifl (Type K Postscript slurs) and Rainer Dunker (Lyrics handling via musixlyr.tex).

Since Dr. Taupin passed away in 2003, MusiXT\TeX\ has been maintained by a varying cast including Olivier Vogel, Hiroaki Morimoto, Bob Tennent, Andre Van Ryckeghem, Cornelius Noack, and Don Simons.

No discussion of the history of MusiXT\TeX\ would be complete without mentioning the contributions of Werner Icking. From the early days of MuTEX until his untimely death in 2001, he served this line of software as its most prominent proponent, beta tester, web site and mailing list editor, consultant, problem solver, and inspiration for many third-party enhancements including PMX. In fact he founded the mailing list and the archive that now is named in his honor. The web site is currently edited by Christian Mondrup, the software page by Bob Tennent, and the mailing list by Maurizio Codogno.

\footnote{Steinbach A. & Schofer A., Automatisierter Notensatz mit \TeX, master’s thesis, Rheinische Friedrich-Wilhelms Universität, Bonn, Germany, 1987}
Chapter 2

Setting up the Input File

2.1 What makes a \TeX file a Musi\TeX file?

A Musi\TeX input file is a special kind of \TeX input file. What makes it special is that it must contain the command \input musixtex before any reference to Musi\TeX macros. After that might follow \input musixadd or \input musixmad if you want to have respectively up to nine or twelve instruments or simultaneous beams, ties, or slurs. If you want to have greater numbers of these elements, you can assign them directly by including one or more of these commands: \setmaxinstruments, \setmaxcxxviiibeams, \setmaxcclvibeams, \setmaxgroups, \setmaxslurs, \setmaxtrills, \setmaxoctlines.

Since it is still a \TeX file, after that, if you wished to, you could write a whole non-musical book using normal \TeX commands provided that you did not use & as a tab character like in plain \TeX; in \TeX lingo, its \catcode has been changed.

2.2 Cautions for the non \TeXpert

When \TeX reads anything, it inputs one token at a time. A token may be either a command or a character. A command (or macro, or control sequence) is a backslash ("\") immediately followed by sequence of letters with no intervening spaces. For practical purposes, any single symbol (letter, digit, special character, or space) that is not part of a command counts as a character and therefore as a token.

Each command expects a specific number of parameters. The tokens "{" and "}" are very special, in that (1) they must occur in matched pairs, and (2) any matched pair together with the stuff inside counts as a single parameter. If the first parameter expected is a single letter, it must either be separated from the command by a space or enclosed in braces (otherwise it would be interpreted as part of the command). For example the command \ibu expects three parameters, so the following are all OK: \ibu123, \ibu1A3, \ibu1{'A}3, \ibu1{123}, \ibu1{-2}3, or \ibu1{23}4, but \ibu1234 is not OK; the first three digits are taken as parameters, leaving the "4" with no purpose other than to cause some of the dreaded unrecorded space that we have already mentioned.

In the rest of this manual, when describing commands we will write things like \qb{n}{p}. It should be understood that when n and p are replaced by their literal values, the braces may or may not be necessary. In particular, if both are single digits, no
braces are needed; but if \( n \) has two digits, or if \( p \) has more than one character, they must be surrounded by braces.

Spaces (blank characters) in the input file must be handled very carefully. They are ignored at the beginning of a line, enabling logical indentation schemes to help make the file human-readable. There are also a few other places within lines where blank spaces are OK (such as mentioned in the prior paragraph), but in general is it safest to avoid any unnecessary blanks between the beginning and end of an input line. At the end of a line, the truth is that a command with no parameters, such as \( \bar {} \) or \( \en {} \) will cause no trouble. However if a command with one or more parameters is the last item in an input line, it will cause unrecorded space. The way around this is to end the line with either "\%" or \( \relax {} \).

2.3 Usual setup commands

2.3.1 Music size

The first decision is what size type to use. MusiXTP \TeX offers four sizes: “small” (16pt-high staves), “normal” (20pt), “large” (24pt), and “Large” (29pt). The default is \( \normalmusicsize \). If you want a different size, then you have to enter \( \smallmusicsize \), \( \largemusicsize \), or \( \Largemusicsize \). Each of these commands defines not only the desired staff size but many other related sizes such as note heads, ornaments, stem lengths, etc.

2.3.2 Number of instruments

The command \( \instrumentnumber{n} \) defines the number of instruments to be \( n \). If not entered, the default is 1. This number is used in loops that build staves, set key signatures, set meters, etc., so if it differs from 1 it must be explicitly defined before any further commands.

2.3.3 Number of staves per instrument

An instrument may have one or more staves (e.g., a piano would normally have 2 staves). The differences between one instrument of several staves and several instruments with one staff each are as follows:

- Different instruments may have different key signatures, while different staves of an instrument will all have the same key signature.
- A beam may include notes in different staves of the same instrument.
- A chord may extend across several staves of the same instrument.
- If an instrument has more than one staff, they will be linked together with a big, curly brace at the beginning of each line.

The default number of staves per instrument is 1. If it is different, then it must be specified by \( \setstaffs{n}{p} \) where \( p \) is the number of staves and \( n \) is the number of the instrument. In MusiXTP \TeX, instruments are numbered starting with the lowest. So for example \( \setstaffs{3}{2} \) assigns two staves to the third instrument from the bottom.
2.3. Usual setup commands

2.3.4 Clefs for each staff

The default clef for every staff is the treble clef. To assign any other clef, the command is `\setclef{n}\{s_1s_2s_3s_4\}` where `n` is the number of the instrument, `s_1` is a digit specifying the clef for the first (lowest) staff, `s_2` for the second staff, and so forth. Note that like instruments, staves of a given instrument are numbered starting with the lowest. The parameters `s_2`, `s_3` and `s_4` can be omitted, in which case any unspecified staves will be assigned a treble clef.

The digits `s` can range from 0 to 9, with the following meanings: `s = 0` signifies treble or G clef. `s = 1` to 4 mean C-clef, respectively on the first (lowest) through fourth staff line. 1 is also called soprano, 3 alto and 4 tenor. `s = 5` to `s = 7` mean F-clef, respectively on the third through fifth staff line. 5 is also called baritone and 6 is the normal bass. `s = 8` is not used. `s = 9` represents a G clef on the first line, also called French violin clef.

The three tokens \treble, \alto, and \bass can be used instead of a digit for `s`, but only if there would have been but one digit in the string. So for example the clefs for a standard piano score could be specified by `\setclef1\{\bass\}`.

Treble and bass clefs with the digit 8 above or below are also possible; see Section 15.3.

2.3.5 Key signatures

To set a common key signature for all instruments, use `\generalsignature{s}`, where `s > 0` is the number of sharps in the signature and `s < 0` the number of flats\(^1\). To override the common key signature for instrument `n`, use `\setsign{n}\{s\}`. Note that differing key signatures cannot be assigned to different staves of the same instrument.

2.3.6 Meters

A common meter for all staves can be specified by `\generalmeter{m}`, where `m` describes the appearance of the meter indication, and can take several different forms. If the meter is a fraction (e.g., 3/4) the command is `\generalmeter{\meterfrac{3}{4}}`. Other possible tokens `m` are `\meterC`, `\allabreve`, `\reverseC`, `\reverseallabreve` and `\meterplus`. These are illustrated in the following example:

\[\begin{align*}
\begin{array}{cccc}
\text{\generalmeter{\meterC}} & \text{\nostartrule} & \text{\parindent0pt} & \text{\startpiece} \\
\text{\NOTes{qa{cegj}en}} & \text{\generalmeter{\allabreve}\changecontext} & \text{\NOTes{ha{ce}en}} & \text{\generalmeter{\reverseC}\changecontext}
\end{array}
\end{align*}\]

which was coded as:

```latex
\generalmeter{\meterC} \\
\nostartrule \\
\parindent0pt\startpiece \\
\NOTes{qa{cegj}en} \\
\generalmeter{\allabreve}\changecontext \\
\NOTes{ha{ce}en} \\
\generalmeter{\reverseC}\changecontext
```

\(^1\text{We once saw a score in G-minor where the signature consisted of two flats (B and E) plus one sharp (F). This is not directly supported by MusiXTiP.}\)
Chapter 2. Setting up the Input File

To override the common meter for any staff, use \setmeter{n}\{{m_1}\{m_2}\{m_3}\{m_4}\}}. This works just like \setclef. For example, \setmeter3{{\meterfrac{12}{8}}\allabreve} sets the meter to 12/8 for the first staff of the third instrument, and \alla breve for the second staff.

To insert extra space before the meter is written, use \meterskip \emph{d} where \emph{d} is any hard \TeX{} dimension\footnote{\meterskip is not a macro but a dimension register. Whatever follows it must be a \TeX{} dimension and \emph{it must not be enclosed in braces}.}. The assignment must occur outside \startpiece...\endpiece and will be reset to zero after first meter is posted.

2.3.7 Instrument names

To set an \emph{instrument name}, use \setname{n}\{name of the instrument\}. This will place the name in the space to the left of the first staff or group of staves for instrument \emph{n}. To specify the amount of space available, use \parindent \emph{d} where \emph{d} is any hard \TeX{} dimension.

2.4 Groupings of instruments

By default, all staves in a system will be joined at the left by a thin, vertical rule. In addition, if an instrument has more than one staff, they will be joined by a big, curly brace. Now we introduce a way to delineate groups of instruments or choirs with a square brace containing two parallel vertical rules, the left one thick and the right one thin. This is commonly used to group together the voices in a choir.

If there is only one choir, this can be done with

\songtop{n}
\songbottom{m}

where \emph{m} and \emph{n} are the instrument numbers of the first and last voices. An example is shown in Section 25.5.

If there is more than one choir to be set off with square braces, each one can be specified with

\grouptop{g}\{n\}
\groupbottom{g}\{m\}

where \emph{m} and \emph{n} are the instrument numbers of the first and last voices of group number \emph{g}. MusiX\TeX{} allows up to three groups, numbered from 1 to 3. The command \songtop is equivalent to \grouptop 1; \songbottom is equivalent to \groupbottom 1.

With musixadd.tex or musixmad.tex, the allowable number of groups is increased to four. Alternatively, you can specify the allowable number of groups to \emph{m} by \setmaxgroups\{m\}\footnote{Using \emph{m} > 4 may require e-\TeX{}.}. 
If any of the instruments grouped this way has more than one staff, the heavy curly brace will be shifted to the left of the square brace.

Previously defined square braces can be removed by declaring \songtop less than \songbottom. The same applies to \grouptop and \groupbottom for the same group number.

An alternate command allows you to specify all choirs at once:

\akkoladen{{\lower_1}{\upper_1}{\lower_2}{\upper_2}{\lower_3}{\upper_3}}

where lower$_n$ and upper$_n$ are instrument numbers that denote the span of bracket number $n$. For setting fewer than three brackets, just omit all unneeded $\{\lower_n, \upper_n\}$ pairs.

For example, $\instrumentnumber{5}\akkoladen{{1}{2}{3}{5}}$ yields the first example below, with five single-staff instruments divided into two groups. The second example has two instruments, the first (lower) with two staves and the second with three. Each instrument is set off by default with a curly bracket.

If for some reason you want more than one instrument grouped within a curly bracket, then you can use the command

$\curlybrackets{{\lower_1}{\upper_1}{\lower_2}{\upper_2}{\ldots}}$

to be used as illustrated in the third example below.

\begin{verbatim}
\sepbarrules
\smallmusicsize
\instrumentnumber{5}
\akkoladen{{1}{2}{3}{5}}
\startextract
\notes\en\bar\notes\en
\zendextract
\end{verbatim}

\begin{verbatim}
\sepbarrules
\smallmusicsize
\instrumentnumber{5}
\akkoladen{{1}{2}{3}{5}}
\startextract
\notes\en\bar\notes\en
\zendextract
\end{verbatim}

\begin{verbatim}
\sepbarrules
\smallmusicsize
\instrumentnumber{5}
\akkoladen{{1}{2}{3}{5}}
\startextract
\notes\en\bar\notes\en
\zendextract
\end{verbatim}
Chapter 3

Preparing to Enter Notes

3.1 After the setup, what next?

The command \startmuflex initiates the serious business of MusiX\TeX. On the first \TeX pass it opens jobname.mx1 for writing bar-by-bar tabulations of all hard and scalable space to be fed to musixflx on the second pass. musixflx generates jobname.mx2 which defines the number of bars in each system and the factors relating scalable space to hard space in each system. On the third pass both files will be opened and read to define the final spacing. These files should be closed before leaving \TeX, preferably before \bye or \end, with \endmuflex. Normally \TeX closes all open files on its own when terminating the program, but it is still cleaner to do this explicitly.

After \startmuflex, the command \startpiece will initiate the first system, containing all instruments you have previously defined. The indentation will be \parindent, so if you want nonzero indentation, this register should be set to the desired hard dimension before issuing \startpiece.

3.2 Horizontal spacing commands

3.2.1 Basic note spacing

MusiX\TeX provides a set of macros each of which defines a particular increment of scalable spacing. The default set is tabulated in Figure 3.1. What each of these macros actually does is to set an internal dimension register \noteskip to the given multiple of the fundamental spacing unit \elemskip (which has dimensions of length, usually given in points). Normally, every spacing note (e.g., \qu, \qb, \hl) will then be followed by a spacing of width \noteskip. By selecting a particular note spacing macro from the above table, the typesetter can thus control the relative spacing between notes.

The actual spacing will therefore be determined by the value of \elemskip. On the first pass, \TeX will set a default value for \elemskip based on the declared music size, or the user can set it to any hard dimension he chooses. However, the value on the first pass doesn’t matter as much as you might think (more about that later). On the second pass, musixflx determines where the system breaks will come, and then computes the final value of \elemskip for each system.
3.2. Horizontal spacing commands

<table>
<thead>
<tr>
<th>Usage</th>
<th>spacing</th>
<th>Suggested use</th>
</tr>
</thead>
<tbody>
<tr>
<td>\znotes ... &amp; ... &amp; ... \en</td>
<td>(non spacing)</td>
<td>specials</td>
</tr>
<tr>
<td>\notes ... &amp; ... &amp; ... \en</td>
<td>2\elemskip</td>
<td>(\text{\texttt{\textbackslash 16th}})</td>
</tr>
<tr>
<td>\notesp ... &amp; ... &amp; ... \en</td>
<td>2.5\elemskip</td>
<td>(\text{\texttt{\textbackslash dotted 16th, 8th triplet}})</td>
</tr>
<tr>
<td>\Notes ... &amp; ... &amp; ... \en</td>
<td>3\elemskip</td>
<td>(\text{\texttt{\textbackslash 8th}})</td>
</tr>
<tr>
<td>\Notesp ... &amp; ... &amp; ... \en</td>
<td>3.5\elemskip</td>
<td>(\text{\texttt{\textbackslash dotted 8th, quarter triplet}})</td>
</tr>
<tr>
<td>\NOTes ... &amp; ... &amp; ... \en</td>
<td>4\elemskip</td>
<td>(\text{\texttt{\textbackslash quarter}})</td>
</tr>
<tr>
<td>\NOTesp ... &amp; ... &amp; ... \en</td>
<td>4.5\elemskip</td>
<td>(\text{\texttt{\textbackslash dotted quarter, half triplet}})</td>
</tr>
<tr>
<td>\NOTEs ... &amp; ... &amp; ... \en</td>
<td>5\elemskip</td>
<td>(\text{\texttt{\textbackslash half}})</td>
</tr>
<tr>
<td>\NOTEsp ... &amp; ... &amp; ... \en</td>
<td>5.5\elemskip</td>
<td>(\text{\texttt{\textbackslash dotted half}})</td>
</tr>
<tr>
<td>\NOTEs ... &amp; ... &amp; ... \en</td>
<td>6\elemskip</td>
<td>(\text{\texttt{\textbackslash whole}})</td>
</tr>
</tbody>
</table>

Table 3.1: Spacing Commands

If the arithmetic progression of note spacings in the above table does not meet your wishes, you may activate an alternate set with the command \geometricskipscale. As implied by the name, this is a geometric progression, where \Notes is \(\sqrt{2}\) times wider than \notes, \NOTes is \(\sqrt{2}\) times wider than \Notes, and so forth. Then the factors in the middle column of the above table will be replaced by the sequence 2.00, 2.38, 2.83, 3.36, 4.00, 4.76, 5.66, 6.72, and 8.00. Two additional macros, \NOTEsp and \NOTEs, will be defined corresponding to factors 9.52 and 11.32. The original arithmetic progression can be restored by \arithmeticskipscale.

If neither of the predefined progressions satisfies you, you may define your own, using the more general macro \vnotes in the same manner that MusiXTeX uses it for the predefined progressions. So for example \def\NOTes{\vnotes5.34\elemskip} will redefine \NOTes in the obvious way, and the extension to the other spacing macros should likewise be obvious. The following abbreviations may be useful:

\begin{verbatim}
\nnotes for \vnotes1.6\elemskip
\nnnotes for \vnotes1.28\elemskip
\end{verbatim}

In addition, inside any pair \notes...\en there are two equivalent ways to locally redefine \noteskip to another scalable value, namely by issuing a command like \noteskip=2.4\noteskip or \multnoteskip{2.4}, which have the expected effect until the notes group is terminated or \noteskip is further redefined. Finally, by issuing a command like \scale{2.4} outside any notes group, you can scale all subsequent \noteskips by any desired factor.

These facilities may be useful, for example, to control spacing when there are three equal duration notes in one staff against two in another.
3.2.2 Before and after rule skips

We’ve just seen how \elemskip is used to scale the spacings between notes. There are two other spacing units that share some behavior with \elemskip: \beforeruleskip is the horizontal space that is automatically inserted before every bar line, while \afterruleskip goes after every bar line. (In practice \beforeruleskip is almost always set to 0pt because there will typically already be a space of 1\noteskip before every barline.) On the first pass, just as with \elemskip, MusiX\TeX assigns them default values according to the following table:

<table>
<thead>
<tr>
<th>using</th>
<th>\elemskip</th>
<th>\afterruleskip</th>
<th>\beforeruleskip</th>
</tr>
</thead>
<tbody>
<tr>
<td>\normalmusicsize</td>
<td>6pt</td>
<td>8pt</td>
<td>0pt</td>
</tr>
<tr>
<td>\smallmusicsize</td>
<td>4.8pt</td>
<td>6pt</td>
<td>0pt</td>
</tr>
</tbody>
</table>

In the second pass, musixflx assigns new values to each of these dimensions, a different set for each line or system. It does this in such a way that available scalable horizontal space in each system is exactly filled up.

The values that are assigned to these dimensions on the first pass, whether by default or explicitly by the user or in some combination, only matter insofar as their relative sizes. That’s why we earlier stated that the first-pass value of \elemskip didn’t matter as much as you might think. For both music sizes in the table above, it appears that by default \afterruleskip is 1.3333\elemskip¹.

Note that if you do want to change any of these values, you have to do so after setting the music size and before \startpiece.

Here is an example that illustrates the various dimensions under discussion:

\begin{verbatim}
\hspace{12cm}
\begin{music}
\input{a}
\input{b}
\input{c}
\input{d}
\end{music}
\end{verbatim}

\begin{verbatim}
a \rightarrow \afterruleskip
b \rightarrow \notes = 2\elemskip
c \rightarrow \Notes = 4\elemskip
d \rightarrow \beforeruleskip
e \rightarrow \elemskip
\end{verbatim}

3.3 Moving from one staff or instrument to another

When entering notes inside \notes ... \en, the usual way to suspend input for one instrument and start the next (higher) is with the character “&”. If the instrument has more than one staff, to switch to the next (higher) one you can use the character “|”.

There are some alternate navigation commands that may be useful in special situations. Due to “catcode problems” (see Section 24.3) it may sometimes be necessary to use the more explicit commands \nextinstrument and \nextstaff, which have the same

¹Editor’s note: It is a mystery why the authors of MusiX\TeX didn’t simply define \beforeruleskip and \afterruleskip as specific multiples of \elemskip.
meanings as “&” and “|” respectively. To switch to the previous (next lower) staff of the same instrument, use `{prevstaff}. This might be useful if a beam starts in a higher staff than where it ends. More generally, to switch to an arbitrary instrument \(n\), use `{selectinstrument{\(n\)}}, and to switch to an arbitrary staff \(n\) of the current instrument, use `{selectstaff{\(n\)}}. In the latter case if \(n\) exceeds the number of staves defined for the instrument, you will receive an error message. You can enter part of a successive voice on the same staff by using `{selectstaff{\(n\)}} with \(n\) for the current staff.

3.4 Automatic note spacing

A preprocessor called autosp automates the generation of note-spacing commands by converting (non-standard) commands of the form `{anotes} ... `{en into one or more conventional note-spacing commands, as determined by the note values themselves, with `{sk spacing commands inserted as necessary. The coding for an entire measure can be entered one part at a time, without concern for note-spacing changes within the part or spacing requirements of other parts. For example, from the input

```latex
{anotes}\qa J\qa K\sk\qa L\qa m\ca n\en
```

autosp generates

```latex
{Notes}\qa J\sk\qa K\sk\qa L\qa m\sk\ca n\en
```

As an option, all note-spacing commands (except `{znotes and `{vnotes) will be processed similarly; this is useful for correcting the spacing in single-instrument parts extracted from a multi-instrument score; see Section 25.28.

The autosp package is available in TeXLive (from 2016) and can also be found at the Werner Icking Music Archive or at CTAN (the Comprehensive TeX Archive Network).
Chapter 4

Writing Notes

There are two major kinds of note macros, those that include a space (of length \noteskip) after the printed symbol, and those that don’t cause any space. A single-line melody would be written using the first type. All notes of a chord except the last would use the second.

Another distinction concerns stemmed notes. Some macros explicitly set the stem direction with either “u” or “l” contained in the name of the macro. On the other hand, an “a” in the macro’s name usually signifies automatic stem direction selection. In this case notes below the middle staff line will get up stems, otherwise down.

Note pitches can be specified either by letters or numbers. If no transposition or octaviation is in effect, letters ranging from a to z represent notes starting with the A below middle C. Upper case letters from A to N represent pitches two octaves lower than their lower case counterparts. Any letter can be used in any clef, but some users may prefer to use the lower case letters in treble clef, and the upper case ones in bass clef.

Alternatively, a one- or two-digit, positive or negative integer can always be used. The number represents the vertical position on the staff, with 0 for the lowest line and 1 for the space right above, regardless of the clef. Unlike with letters, the associated pitch will depend on the clef, and notes entered this way are immune to transposition and octaviation.

Notes lower than A and higher than z can be entered, with either numbers as just described, or with octaviation as will be explained in Chapter 9.

4.1 Normal (unbeamed) spacing notes

In the following, \{p\} signifies a pitch specification as described above. However it is understood that if the pitch is a single character, the brackets are not necessary, provided that if it is a letter, a space separates the macro from the letter.

\breve\{p\} : breve (\breve).
\longa\{p\} : longa (\longa).
\longaa\{p\} : longa with automatic stem direction\(^1\).
\zmaxima\{p\} : maxima(\zmaxima).
\wq\{p\} : arbitrary duration note (\wq) (also used as alternate representation of a breve).

\(^1\)Editor’s note: Evidently there is no explicit up-stemmed longa
4.1. Normal (unbeamed) spacing notes

\wqq{p} : long arbitrary duration note (\infty) (also used as alternate representation of a longa).
\wh{p} : whole note.
\hu{p} : half note with stem up.
\hl{p} : half note with stem down.
\ha{p} : half note with automatic stem direction
\qu{p} : quarter note with stem up.
\ql{p} : quarter note with stem down.
\qa{p} : quarter note with automatic stem direction.
\cu{p} : eighth note\(^2\) with stem up.
\cl{p} : eighth note with stem down.
\ca{p} : eighth note with automatic stem direction.
\ccu{p} : sixteenth note with stem up.
\ccl{p} : sixteenth note with stem down.
\cca{p} : sixteenth note with automatic stem direction.
\cccu{p} : 32nd note with stem up.
\ccccl{p} : 32nd note with stem down.
\ccca{p} : 32nd note with automatic stem direction.
\ccccu{p} : 64th note with stem up.
\cccccl{p} : 64th note with stem down.
\ccccca{p} : 64th note with automatic stem direction.
\cccccu{p} : 128th note with stem up.
\cccccl{p} : 128th note with stem down.
\ccccca{p} : 128th note with automatic stem direction.

As an example, the sequence

\[ \text{G}( \breve{\text{\textperiodcentered}} - \breve{\text{\textperiodcentered}}) \breve{\text{\textperiodcentered}} \breve{\text{\textperiodcentered}} \text{.} \]

was coded as

\Notes\cu c\cl j\en \bar \\
\Notes\ccu c\ccl j\en \bar \\
\Notes\ccccu c\cccl j\en \bar \\
\Notes\ccccccu c\cccccl j\en

For \breve there is a possibility of confusion with a command in \TeX{}'s math mode that has exactly the same name. However, there will generally be no problem, because inside \startpiece...\endpiece, \breve will take the musical meaning, while outside, it will have the mathematical one. If for some reason you need the math \breve inside, you can use \endcatcodesmusic...\breve...\catcodesmusic.

\(^2\)The “c” within this macro name stands for the equivalent British term “crotchet”
4.2 Non-spacing note heads

These macros are used to create chords. Any number of them can be entered in sequence, followed by a spacing note. All of the note heads will be joined to the spacing note and the stem length will automatically be adjusted as needed.

\zq\{p\} : quarter (or shorter) note head.
\zh\{p\} : half note head.

4.3 Shifted non-spacing note heads

These symbols are used mainly in chords containing an interval of a second. They provide note heads shifted either to the left or right of the default position by the width of one note head.

\rw\{p\} : whole note head shifted right.
\lw\{p\} : whole note head shifted left.
\rh\{p\} : half note head shifted right\(^3\).
\lh\{p\} : half note head shifted left.
\rq\{p\} : quarter note head shifted right.
\lq\{p\} : quarter note head shifted left.

4.4 Non-spacing notes

These macros provide normal notes, with stems if applicable, but without any following space.

\zhu\{p\} : half note with stem up but no spacing. It acts like \hu for chord building, i.e., it will join together any immediately preceding non-spacing note heads.
\zhl\{p\} : half note with stem down but no spacing. It acts like \hl for chord building.
\zqu\{p\} : quarter note with stem up but no spacing. It acts like \qu for chord building.
\zql\{p\} : quarter note with stem down but no spacing. It acts like \ql for chord building.
\zc\{p\}, \zcu, \zccu, \zcccu, \zccccu : eighth, ..., note with stem up but no spacing. They act like \cu for chord building.
\zcl\{p\}, \zcl, \zccl, \zcccl, \zcccccl : eighth, ..., note with stem down but no spacing. They act like \cl for chord building.
\rhu\{p\}, \rh\{p\}, \rqu\{p\}, \rql\{p\}, \rcu, \rccl : \rhu acts like \zhu, but the note is shifted one note width to the right; others analogous.
\lhu\{p\}, \lh\{p\}, \lqu\{p\}, \lql\{p\}, \lcu, \lcl : same as above, but the note is shifted one note width to the left.
\zw\{p\} : whole note with no following space.

\(^3\)Some may not have realized that half and whole note heads have different shapes
\zwq{p} : arbitrary duration note (\infty) with no following space.
\zbreve{p} : breve (\textcurlyeq) with no following space.
\zlonga{p} : longa (\textcurlyeq) with no following space.
\zmaxima{p} : maxima (\textcurlyeq|) with no following space.

### 4.5 Spacing note heads

Although not needed in normal music scores, these may be useful in very special cases.

- \nh{p} : spacing half note head.
- \nq{p} : spacing quarter note head.

As an example, the sequence

\begin{verbatim}
\notes
\nq c
\nq j\en\barre
\notes
\nh c
\nh j\en\barre
\notes
\nq \{cdef\}\en
\end{verbatim}

was coded as

\begin{verbatim}
\notes\nq c\nq j\en\barre
\notes\nh c\nh j\en\barre
\notes\nq \{cdef\}\en
\end{verbatim}

Non-spacing variants are also provided, namely \znh and \znq.

### 4.6 Dotted notes

By appending one or two p’s (for “pointed”) to the name, many of the macros just introduced provide one or two dots after the notehead: \whp{p}, \whpp, \zwp, \zwpp, \hup, \hupp, \hlp, \hllp, \zhp, \zhpp, \qup, \qupp, \qlp, \qlpp, \zqp, \qupp, \cup, \cupp, \clp, \clpp, \qbp, \qbp and \qbpp. Naturally, the ones that start with “z” are used in chords. The dot(s) will be raised if the note is on a line.

A more explicit way uses one of the macros \pt{p}, \ppt, or \pppt right before any note macro to place one to three dots after the normal note head at pitch \(p\). Again they will be raised if on a line. In fact this is the only way to get a triple-dotted note. For example a quarter note with one dot could be coded \pt h\qu h, with two dots as \ppt h\qu h and with three as \pppt h\qu h.

Yet another method for posting a dot is to insert a period before the letter representing the pitch. Thus \qu{a} is equivalent to either \pt a\qu a or \qup a. This may be useful when using collective coding, which will be discussed in the next section.

Non-spacing dotted notes can be produced using \zhup, \zhlp, \zqup, \zqlp, \zcup, \zclp, \zqbp, and similarly with two p’s for double-dotted notes.

As a matter of style, if two voices share one staff, the dots in the lower voice should be lowered if the note is on a line. For this you can use \lpt{p} and \lppt{p}.
4.7 Sequences of equally spaced notes; collective coding

It isn’t necessary to write a separate macro sequence \texttt{\textbackslash notes...\textbackslash en} for every individual column of notes. Rather, a single such macro can contain all the notes in all staves over an extended horizontal range, as long as all spacings are equal or multiples of a unique value of \texttt{\textbackslash noteskip}. The notes in each staff could be entered one after another as normal spacing notes as already described in Section 4.1. Then each spacing note will cause the insertion point to advance horizontally by the operative value of \texttt{\textbackslash noteskip} defined by the choice of \texttt{\textbackslash notes}, \texttt{\textbackslash Notes}, \texttt{\textbackslash Notes}, etc. Of course in such sequences non-spacing chord notes can be entered right before their associated spacing note. If you need to skip forward by one \texttt{\textbackslash noteskip}, for example after a quarter note when there are two eighth notes in another staff, you can use \texttt{\textbackslash sk}.

If there are only spacing notes in such a sequence, a further simplification is available, called collective coding. For instance \texttt{\textbackslash qu\{cdefghij\}} writes the C major scale in quarters with up stems. Similarly \texttt{\textbackslash cl\{abcdef^gh\}} writes the A-minor scale in non-beamed eighths. (Here “^” represents a sharp). If necessary a void can be inserted in a collective coding sequence by using *. Not all note-generating macros can be used to perform collective coding, but most of them can.
Chapter 5

Beams

5.1 Starting a beam

Each beam must be declared with a macro issued before the first spacing note under the beam is coded. Two distinct kinds of macros are provided for this. The first kind initiates a “fixed-slope” beam, with an arbitrary slope and starting height chosen by the user, while the second kind, a “semi-automatic” beam, computes the slope and, in addition, adjusts the starting height in some cases.

The basic form of the macros for starting fixed-slope beams is exemplified by the one for a single upper beam, \ibu{n}{p}{s}. Here \(n\) is the reference number of the beam, \(p\) the starting “pitch”, and \(s\) the slope.

The reference number is assigned by the user. It is needed because more than one beam may be open at a time, and it tells MusiXT\TeX to which beam subsequent beamed notes and other beam specification commands are assigned. By default, the reference number must be in the range \([0, 5]\), but the range for 8th to 128th beams will be expanded to \([0, 8]\) or \([0, 11]\) if \texttt{musixadd} or \texttt{musixmad} respectively has been \texttt{\input}.

Alternatively, you can specify the number of 8th to 64th beams directly\(^1\) with \texttt{\setmaxinstruments{m}} within the range \(7 < m \leq 100\); the corresponding reference number may then be in the range from \(0\) to \((m - 1)\). For 128th beams, use \texttt{\setmaxcxxviiibeams{m}}. For 256th notes, which can only appear in beams, see Section 25.4.

The “pitch” parameter \(p\) is a pitch that is three staff spaces below the bottom of the heavy connecting bar (above the bar for a lower beam); in many (but not all) cases it should be input as the actual pitch of the first note. The slope \(s\) is an integer in the range \([-9, 9]\). When multiplied by 5\% it gives the actual slope of the heavy bar. Typically a slope of 2 or 3 is okay for ascending scales, and 6 to 9 for ascending arpeggios.

The full set of fixed-slope beam initiation macros is as follows:

\begin{verbatim}
\ibu{n}{p}{s} : initiates an upper beam.
\ibl{n}{p}{s} : initiates a lower beam.
\ibbu{n}{p}{s} : initiates a double upper beam.
\ibbl{n}{p}{s} : initiates a double lower beam.
\end{verbatim}

---

\(^1\)8th to 64th beams are so basic that the maximum number of these beams is related to the maximum number of instruments by this command. Using \(m > 12\) may require e-T\TeX.
\ibbbu{n}{p}{s} : initiates a triple upper beam. \\ibblu{n}{p}{s} : initiates a triple lower beam. \\
ibbbbu{n}{p}{s} : initiates a quadruple upper beam. \\
ibbbbl{n}{p}{s} : initiates a quadruple lower beam.

A semi-automatic beam is initiated with a command that has *four* parameters, the beam number, the first and last pitches, and the total horizontal extent in \noteskips, based on the value in effect at the start. For example, if you input \Ibu2gj3, MusiXTeX will understand that you want to build an upper beam (beam number 2) horizontally extending 3\noteskip, the first note of which is a g and the last note a j. Knowing these parameters it will choose the highest slope number that corresponds to a slope not more than (j−g)/(3\noteskip). The nominal height of the heavy bar is offset the same as for fixed-slope beams. However, if there is no sufficiently steep beam slope available, then MusiXTeX will raise (or lower) the starting point.

Eight such macros are available: \Ibu, \Ibbu, \Ibbbu, \Ibbbl, \Ibl, \Ibl, \Ibbbl and \Ibbbbl.

### 5.2 Adding notes to a beam

Spacing notes belonging to beams are coded with the macro \qb{n}{p} where \(n\) is the beam number and \(p\) the pitch of the note. MusiXTeX adjusts the length of the note stem to link to the beam.

Chord notes within a beam are entered before the main note with the non-spacing macro \zqb{n}{p}. Again, the stem length will be automatically adjusted as required.

There are also special macros for semi-automatic beams with two, three, or four notes: \Dqbu, \Dqbl, \Dqbbu, \Dqbbl, \Tqbu, \Tqbl, \Tqbbu, \Tqbbl, \Qqbu, \Qqbl, \Qqbbu and \Qqbbl. For example \Dqbu gh is equivalent to Iqbu1gh\qb1 g\tbu1\qb1 h, except that the special macros don’t require a beam number. Their use is illustrated in the following example:

![Example beam](image)

This was coded as:

\Notes\Dqbu gh\Dqbl jh\en \Notes\Dqbu fg\Dqbl bk\en\bar \Notes\Tqbu ghi\Tqbl mmj\en \Notes\Tqbu fg\Tqbl njh\en\bar \Notes\Qqbu ghjh\Qqbl jifh\en \Notes\Qqbu fgge\Qqbl jhgi\en

^2Editor’s note: Most music typesetting books recommend beam slopes that are less than the slope between the starting and ending note; these macros cannot provide that.
5.3 Ending a beam

The termination of a given beam must be declared before coding the last spacing note connected to that beam. The macros for doing that are `\tbu{n}` for an upper beam and `\tbl{n}` for a lower one. These work for beams of any multiplicity. So for example an upper triple beam with 32nd notes is initiated by `\ibbu{n}{p}{s}` but terminated by `\tbu{n}`.

Since beams usually finish with a `\qb` for the last note, the following shortcut macros have been provided:

- `\tqb{n}{p}` is equivalent to `\tbl{n}\qb{n}{p}`
- `\tqh{n}{p}` is equivalent to `\tbu{n}\qb{n}{p}` i.e., no spacing afterwards
- `\ztqb{n}{p}` is equivalent to `\tbl{n}\zqb{n}{p}` i.e., no spacing afterwards
- `\ztqh{n}{p}` is equivalent to `\tbu{n}\zqb{n}{p}` i.e., no spacing afterwards

The following synonyms may be used:

- `\tql` for `\tqb`
- `\tqu` for `\tqh`
- `\ztql` for `\ztqb`
- `\ztqu` for `\ztqh`

5.4 Changing multiplicity after the beam starts

Multiplicity (the number of heavy bars) can be increased at any position after the beam starts. The commands are `\nbbu{n}` which increases the multiplicity of upper beam number `n` to two starting at the current position, `\nbbbu{n}` to increase it to three, and `\nbbbbu{n}` to increase to four. The commands `\nbl{n}`...`\nbbbl{n}` do the same for lower beams. Thus, the sequence

![Diagram of triple beam with unchanged multiplicity]

has been coded as

```
\Notes\ibu0h0\qb0e\nbbu0\qb0e\nbbbu0\qb0e\nbbbbu0\qb0e\tbu0\qb0e\en
```

To decrease multiplicity to one, use `\tbbu{n}` or `\tbb1{n}`. To decrease to two or three use `\tbbbu{n}`...`\tbbbl{n}`. For example,

![Diagram of triple beam with decreased multiplicity]

has been coded as

```
\startextract
\Notes\ibb0h0\qb0e\tbb0\qb0e\tbb0\qb0e\tbb0\qb0e\tbb0\qb0e\en
\zendextract
```
Although at first it may seem counterintuitive, the macros \texttt{tbbu} and \texttt{tbb1} and higher order counterparts may also be invoked when the multiplicity is one. In this case a second, third, or fourth heavy bar will be opened one note width before the current stem, and immediately closed at the stem. Thus the following sequences

\[
\begin{array}{c}
\text{are coded:} \\
\text{	exttt{Notes\ibu\qb\roff{\tbb\tqh}}}
\end{array}
\]

The following abbreviations have been provided:

- \texttt{tqb\{n\}\{p\}} is equivalent to \texttt{tbb\{n\}\tqb\{n\}\{p\}}
- \texttt{tqh\{n\}\{p\}} is equivalent to \texttt{tbb\{n\}\tqh\{n\}\{p\}}
- \texttt{tqqh\{n\}\{p\}} is equivalent to \texttt{tbb\{n\}\tqqh\{n\}\{p\}}
- \texttt{tqqb\{n\}\{p\}} is equivalent to \texttt{tbb\{n\}\tqqb\{n\}\{p\}}

and the following synonyms may be used:

- \texttt{tqql} for \texttt{tqqb}
- \texttt{tqqu} for \texttt{tqqh}
- \texttt{tqqql} for \texttt{tqqb}
- \texttt{tqqqu} for \texttt{tqqh}

The symmetrical pattern is also possible. For example:

\[
\begin{array}{c}
\text{has been coded as:} \\
\text{	exttt{Notes\ibb\roff{\tbb\tq0\tq0}}}
\end{array}
\]

The constructions in this section illustrate some general properties of beam initiation and termination commands: To mate properly with the expected stems, the starting position of the heavy bar(s) (for initiation commands) and the ending position (for terminations) will be at different horizontal locations depending on whether they are for upper or lower beams: The position for upper beam commands is one note head width to the right of those for lower beams. In fact this is the only difference between upper and lower termination commands. Both types will operate on whatever kind of beam is open and has the same beam number.

Recognizing this principle, in the example just given it was necessary to shift the double termination to the right by one note head width, using the command \texttt{\roff{\ldots}}, which does precisely that for any MusiXTeX macro.

Here is another, slightly more complicated example which also uses \texttt{\roff}:
5.5. Shorthand beam notations for repeated or alternated notes

has been coded as:

\notes\ibb0\off\tbb0\qb0\en
\notesp\tbb0\qbp0\en
\Notes\tbo\qb0\en
\notesp\ibbo\off\tbb0\qbp0\en
\Notes\qbo\en
\notes\tbbbo\tbb0\tbo\qb0\en

Note that the first beam opening command used a pitch one step below the note. This makes the stem shorter by one pitch unit, since it is always the closest heavy bar that is separated from the given pitch by three staff spaces.

We close this section with an example showing how to open a beam of one sense, increase multiplicity, then terminate with opposite sense:

![Example notation](image)

which has been coded as

\Notes\ib10p0\qb0p\nbb10\qbp0p\nbbb10\qbp0p\tbo\qb0e\en

One may save some typing by defining personalized \TeX\ macros to perform any oft-repeated sequence of commands. For example, one could define a set of four sixteenths by the macro:

\def\qq{\ibb0\off\tbb0\qb0\en}

where the first argument is the slope and the other four arguments are the pitches of the four successive sixteenths.

5.5  Shorthand beam notations for repeated or alternated notes

Sometimes you may want to indicate repeated or alternated short notes with open note heads joined by a beam. Here are examples of how to do that using the \hb\ macro:

![Example notation](image)

which has been coded as:

\Notes\ibboj0\hb0j\tbl0\hb0j\en
\Notes\ibboh4\hb0h\tbl0\hb0j\en

A different look could be obtained as follows:

![Example notation](image)

which has been coded as:
It is possible to combine this notation with a conventional beam, as in

\notes\ha j\loffset{0.5}{\ibbl1n4}\qsk.tbl1\qsk\ha l\sk\en

which has been coded as:

\notes\ibl0h3\qb0j\loffset1{\ibbbl1m3}\qsk.tbl1\qsk\tql0l\en

or, for whole notes, to dispense with stems:

which has been coded as:

\Notes\loff{\zw j}\ibbl14\sk\tb1\wh l\en
\Notes\ibbu0e4\wh g\tb0\roff{\wh i}\en

Short “beams” centered on note stems (or directly over or under whole notes) indicate *tremolos*. Commands that generate tremolo indications are described in Section 18.4.4.

### 5.6 Beams that cross line breaks

Although careful typesetting can usually avoid it, occasionally a beam may need to cross a line break. If so, it must be manually terminated at the end of one line and continued in the next. This can be done by shifting beam terminations and initiations using \roff and/or \loff, or by inserting a spacing command such as \hsk. We give an example from Grieg’s “Hochzeit auf Troldhaugen”:

The prolongation of the two upper beams at the end is illustrated in the code fragment

\notes\rlap{\qs}{\hsk\tb0}\rq e\zq d\zqb1N\hsk\tb1\en

### 5.7 Beams with notes on several different staves

Here’s a simple example from Brahms’s Intermezzo Op. 118, provided by Miguel Filgueiras:
The coding is

\interstaff{13}
\instrumentnumber{1}
\setstaffs1{2}
\setclef1\bass
\generalmeter\allabreve
\startextract
\NOtes\qp\nextstaff\isluru0q\zq{q}\ql{j}\en
\bar
\Notes\ibu0a1\qb0{CEJLcL}\
  \nextstaff\roff{zw(1)}\pt{p}\zh{p}\pt{i}\hl{i}\en
\Notes\qb0J\itiied1a\qb0a\nextstaff\tslur0o\zq{0}\ql{h}\en
\bar
\Notes\ttie1zh{.L.a}\hl{.e}\
  \nextstaff\qb0{chj}\tbl0\qb0l\cl{q}\ds\en
\NOtes\qp\nextstaff\zq{q}\ql{j}\en
\endextract

(This example also shows that there is no problem in extending a beam across a bar line.)

The general features that enable this type of coding as well as the more complex example to follow are

- Commands like \ibu, \ibl, \Ibu, and \Ibl define beams whose initial vertical position and slope are fixed relative to the staff where they begin, but notes in other staves can still be connected to them using \qb\{n\}.
- The commands \tbu\{n\} or \tbl\{n\} terminate beam \textit{n} at the specified position, but MusiXTeX remembers the beam parameters until a new beam with the same number is defined. Therefore, even after beam \textit{n} has been “finished” by a \tbu or \tbl command, commands like \qb\{n\}\{p\} will still generate notes connected to the phantom extension of this beam, provided they are issued in a different staff. If the command \qb\{n\}\{p\} were issued on the same staff as the beam after the beam had ended, an error would result.
- If the beam is initiated on one staff, notes in a lower staff can be connected to it, but only after the beam has been defined. This may require using the command \prevstaff to go back one staff, as described in Section 3.3.

Here is an example:
which is coded as:

\setstaffs13
\setclef1{6000}
\startextract
\notesp\nextstaff\Ibbbu0Af7\prevstaff
\qb0{AEH^JLa}\relax\nextstaff
\qb0{******^c}\tqh0e\relax
|\zq{h^jl}\ql o\en\notesp\nextstaff
\Ibbbu0hG6\qb0{hec}\prevstaff
\qb0{***aLJ}\tqh0H\relax\nextstaff
|\zq{h^jl}\ql o\en\nspace\zendextract

In this example we see not only multiple uses of \nextstaff and \prevstaff, but also the character * to make virtual beam notes (see Section 4.7).
Chapter 6

Rests

6.1 Ordinary rests

A separate macro is defined for each kind of ordinary rest. They cause a space after the symbol, just like spacing note commands, but they have no parameters. A whole rest is coded as \pause, half rest \hpause or \hp, quarter rest \qp or \soupir, eighth rest \ds, sixteenth rest \qs, 32nd rest \hs, and 64th rest \qqs. Dotted rests may be obtained by using \pausep, \hpausep or \hpp, \qpp, \dsp, \qsp, \hsp and \qqsp, and double-dotted rests by \pausepp, \hpausepp or \hppp, \qppp, \dspp, \qspp, \hspp and \qqsppp.

Longer rests, normally interpreted as lasting two or four bars respectively, can be coded as \PAuse and \PAUSE, which yield:

\[ \begin{array}{c|c|c} \hline \text{G} & \text{4} & \text{4} \\ \hline \end{array} \]

The command \Hpause p n provides an arbitrary length pause at pitch p and of length n \noteskip. For example, \NOTes\Hpause4{0.83}\en produces

\[ \begin{array}{c|c|c} \hline \text{G} & \text{6} \\ \hline \end{array} \]

6.2 Raising rests and non-spacing rests

All the previous rests (except \pausep, \hpausep and \Hpause) are hboxes, which means that they can be vertically offset if needed using the standard \TeX command \raise. For example:

\begin{verbatim}
\raise 2\Interligne\qp
\raise 3\mm\qqs
\end{verbatim}

where \Interligne is the distance from one staff line to the next. Similarly, non-spacing rests may be coded using the \TeX command \rlap, as in
for which the coding is
\notes\ibbu{-1}\zccl e\qb0h\raise-4\Interligne\rlap\qs\qb0e\en
\notes\raise-4\Interligne\rlap\ds\qb0f\tqu0g\en

In addition, four special macros are available to raise or lower a whole or half rest. The ordinary \pause or \hpause cannot be used outside the staff because a short horizontal line must be added to distinguish between the whole and the half rest. The commands, which are non-spacing\textsuperscript{1}, are

- \liftpause\textit{n} to get $\ddot{\text{\text
\char203}}$ raised from original position by \textit{n} staff line intervals,
- \lifthpause\textit{n} to get $\ddot{\text{\text
\char203}}$ raised the same way.
- \liftpausep\textit{n} to get $\bar{\text{\text
\char203}}$ raised from original position by \textit{n} staff line intervals,
- \lifthpausep\textit{n} to get $\bar{\text{\text
\char203}}$ raised the same way.

### 6.3 Bar-centered rests

Sometimes it is necessary to place a rest (or some other symbols) exactly in the middle of the notes region of a bar (i.e., excluding any initial clef and key or time signatures). This can usually be done with combinations of the commands \atnextbar, \centerbar, \cPAUSE, \cPAuse, \cpause, \chpause, \chpause\textit{n}, as demonstrated in the following example:

with the coding
\generalmeter\meterC
\generalsignature{3}
\setclef1\bass
\setstaffs1{2}
\parindent0pt
\startextract
\NOTes|qa{cegj}\en
\def\atnextbar{|\znotes|\centerbar{|\cpause}\en}%
\generalsignature{-3}\changecontext
\NOTes|ha{Nc}|\en
\def\atnextbar{|\znotes|\centerbar|\cpause\en}%
\endextract

\textsuperscript{1}Editor’s note: The reason for having defined these as non-spacing is not obvious
6.3. Bar-centered rests

\setclef1 \alto \changeclefs
\generalmeter{\meterfrac{21}} \changeclefs
\NOTEs \wh \d\pause \en
\def \atnextbar{\znotes \centerbar \cPAuse} \en
\bar
\NOTEs \en
\def \atnextbar{\znotes \centerbar \chpause{12}} \en
\endextract

The following abbreviations are provided:

\centerpause for \centerbar{\cpause}
\centerhpause for \centerbar{\chpause}
\centerPAuse for \centerbar{\cPAuse}
\centerPAUSe for \centerbar{\cPAUSe}
\centerHpause n for \centerbar{\chpause n}

Material other than these rests may be used as arguments to \centerbar, as in:

\begin{center}
\begin{music}
\NOTE \\generator{7} \endextract
\end{music}
\end{center}

for which the coding is:

\generalmeter{\meterC}
\parindent{0pt}
\startextract
\NOTEs \\def \atnextbar{\znotes \centerbar \ccn{9}{\meterfont{7}}} \centerbar {\cPAuse \off{2\text{elemskip}} \cPAuse \off{2\text{elemskip}} \cpause} \en \bar
\NOTEs \ql{ghij} \en
\def \atnextbar{\znotes \centerbar \liftpause{2}} \en \bar
\NOTEs \en
\def \atnextbar{\znotes \centerbar \duevolte} \en \bar
\NOTEs \en
\def \atnextbar{\znotes \loffset{0.7}{\centerbar \Fermataup l \wh j}} \en
\endextract

In the last measure, it has been necessary to use \loffset to correct the centering of the off-center command \wh...
Chapter 7

Skipping Spaces and Shifting Symbols

We’ve already mentioned that when coding a sequence of notes inside a particular pair \notes...\en, the command \sk can be used to skip horizontally by one \noteskip. This would be used for example to align the third note in one staff with the second note in another. Skipping in this manner is logically equivalent to inserting blank space; as such, the space must be recorded by MusiXT\TeX. This command and the others discussed here will do just that, so that musix\TeX\ can properly account for the added space.

To skip by one \noteskip while in a collective coding sequence, you may simply insert an asterisk (“*”). This would have the same effect as stopping the sequence, entering \sk, then restarting. For example,

\[
\begin{align*}
\text{\notes} & \text{\hu{e*f*g}} & \text{\qu{gghhii}} \\
\text{\notes} & \text{\hu{e*f*g}} & \text{\qu{gghhii}}
\end{align*}
\]

was coded as \Notes\hu{e*f*g}\qu{gghhii}\en

To skip forward by one half of a \noteskip, use \hsk. To insert spacing of approximately one note head width, you can use \qsk, or for half or one-quarter of that, \hqsk or \qqsk, respectively. To skip backward by one \noteskip, use \bsk. More generally, to skip an arbitrary distance, use \off{D} where $D$ is any scalable dimension, e.g., \noteskip or \elemskip. Indeed, if you look in the MusiXT\TeX source, you will see that \off is the basic control sequence used to define all the other skip commands.

The foregoing commands only work inside a \notes...\en group. A different set of commands must be used to insert space outside such a group. \nspace produces an additional spacing of half a note head width; \qspace, one note head width. These are “hard” spacings. To insert an arbitrary amount of hard space outside a \notes...\en group, use \hardspace{d} where $d$ is any fixed dimension. The foregoing three commands are the only space-generating commands that insert hard space; all the others insert scalable spacing: \elemskip, \beforeruleskip, \afterruleskip, \noteskip and their multiples.
Finally, to insert scalable spacing outside a \notes...\en group, use \addspace{D}. The argument may be negative, in which case the normal spacing will be reduced. For example, after \changecontext, many users prefer to reduce the space with a command like addspace{-\afterruleskip}.

There is yet another set of commands for simply shifting a note, symbol, or sequence inside \notes...\en without adding or subtracting any space. To shift by one note head width, you may write \roff{any macro} or \loff{...} for a right or left shift respectively. To shift by half of a note head width, use \hroff{...} or \hloff{...}. For example, to get

\begin{verbatim}
\Notes\roff{\zwh g}\qu g\qu h\qu i\en
\end{verbatim}

you would code:

\begin{verbatim}
\Notes\roff{\zwh g}\qu g\qu h\qu i\en
\end{verbatim}

To shift notes or symbols by an arbitrary amount, use \roffset{N}{...} or \loffset{N}{...}, where $N$ is the distance to be shifted in note head widths. For example

\begin{verbatim}
\Notes\roffset{1.5}{\zwh g}\qu g\qu h\qu i\en
\end{verbatim}

was coded as

\begin{verbatim}
\Notes\roffset{1.5}{\zwh g}\qu g\qu h\qu i\en
\end{verbatim}

An important feature of these shift commands is that the offset, whether implicit or explicit, is not added to the total spacing amount, but any spacing due to the included commands is.
Chapter 8

Accidentals

Accidentals can be introduced in two ways. The first way, using explicit macros, consists for example in coding \fl{p} to put a flat at the pitch \( p \), presumably right before a note at the same pitch. This is a non-spacing command and will automatically place the accidental an appropriate distance to the left of the anticipated note head. Naturals, sharps, double flats and double sharps are coded \na{p}, \sh{p}, \fl{p} and \sh{p} respectively.

The alternate macros \lfl, \lna, \lsh, \ldfl and \ldsh place the same accidentals, but shifted one note head width to the left. These can be used if a note head has been shifted to the left, or to avoid collision with other accidentals in a chord. If you want to shift an accidental by some other amount for more precise positioning, you could use \loffset with the normal accidental macro as the second parameter.

The second way of coding accidentals is to modify the parameter of a note command. Just put the symbol ^ for a sharp, _ for a flat, = for a natural, > for a double sharp, or < for a double flat, right before the letter or number representing the pitch. For example, \qb{^g} yields a \( G^\# \). This may be used effectively in collective coding, e.g. \qu{ac^d}.

There are two sizes of accidentals. By default they will be large unless there is not enough space between notes, in which case they will be made small. Either size can be forced locally by coding \bigfl, \bigsh, etc., or \smallfl, \smallsh, etc. If you want all accidentals to be large, then declare \bigaccid near the top of the input file. For exclusively small ones use \smallaccid; \varaccid will restore variable sizes.

For editorial purposes, small accidentals can be placed above note heads. This is done using \uppersh{p}, \upperna{p}, or \upperfl{p}:

\[ \text{\middle} \text{\uppersh{p}} \text{\middle} \text{\upperna{p}} \text{\middle} \text{\upperfl{p}} \]

It also possible to introduce cautionary accidentals, i.e., small accidentals enclosed in parentheses. This is done by preceding the name of the accidental keyword with “c”. Available cautionary accidentals are \csh, \clf, \cna, \cdfl and \cdsh, which give

\[ \text{\middle} \text{\csh{p}} \text{\middle} \text{\clf{p}} \text{\middle} \text{\cna{p}} \text{\middle} \text{\cdfl{p}} \text{\middle} \text{\cdsh{p}} \]

The distance between notes and accidentals is controlled by \\accshift=any \TeX\ dimension, where positive values shift to the left and negative to right, with a default of 0pt. For “big” cautionary accidentals, use, for example, {\largenotesize\csh{p}} or see Section 18.8.
Chapter 9

Transposition and Octaviation

Two different subjects are discussed in this section. First, there are commands that cause notes to be printed at different pitches than entered. We shall refer to this as logical transposition. Second, there are notations for octaviation that do not otherwise alter the appearance of the score, which we’ll call octaviation lines.

9.1 Logical transposition and octaviation

Logical transposition is controlled by an integer-valued \TeX register \texttt{\textbackslash transpose}. Its default value is 0. If you enter \texttt{\textbackslash transpose=\text{n}}, then all subsequent pitches specified by letters will be transposed by \text{n} positions. Normally this method would be used to transpose an entire piece. Pitches specified with numbers will not be affected, so if you think you will ever want to transpose a piece, you should enter all note pitches with letters.

One way to transpose up or down by one octave would be to set \texttt{\textbackslash transpose} to 7 or \texttt{\textbackslash transpose=\text{-7}}. For example, to make a quarter note octave as a chord, you could define a macro as \texttt{\def\soqu#1{\zq{#1}{\textbackslash transpose=7 \qu{#1}}}}. Note that because \texttt{\textbackslash transpose} is altered inside a pair of braces, the effect of the alteration is only local and does not reach outside the braces.

Another more convenient way to transpose locally up or down by one octave makes use respectively of the characters ’ (close-quote, interpreted as an \textit{acute accent}) and ‘ (open-quote, interpreted as a \textit{grave accent}), placed immediately before the letter specifying the pitch. So for example \texttt{\qu{\text{’ab}}} is equivalent to \texttt{\qu{hi}} and \texttt{\qu{‘kl}} is equivalent to \texttt{\qu{de}}. These characters have cumulative effects but in a somewhat restricted sense. They will alter the value of \texttt{\textbackslash transpose}, but only until changing to a different staff or instrument or encountering \texttt{\en}, at which time it will be reset to the value it had before the accents were used. (That value is stored in another register called \texttt{\normaltranspose}). Thus for example \texttt{\qu{‘’A’A}} and \texttt{\qu{‘’A}\qu{’A}} are both equivalent to \texttt{\qu{ah}}.

At any point it is possible to reset the \texttt{\textbackslash transpose} register explicitly to the value it had when entering \texttt{\notes}, by prefacing a pitch indication with “!”. Thus \texttt{\qu{!a’a}} always gives the note a and its upper octave h, shifted by the value of \texttt{\textbackslash transpose} at the beginning of the current \texttt{\notes...\en} group, regardless of the number of grave and acute accents occurring previously within that group.
Chapter 9. Transposition and Octaviation

9.2 Behavior of accidentals under logical transposition

The above processes indeed change the vertical position of the note heads and associated symbols (e.g., stems and beams), but they don’t take care of the necessary changes of accidentals when transposing. For example, suppose an $F^\#$ occurs in the key of C major. If the piece is transposed up three steps to the key of F, the $F^\#$ should logically become a $B^\#$. But if all you do is set $\texttt{\transpose=3}$, the note will be typeset as a $B^\#$. In other words, MuSIXTEX will interpret the $\texttt{\sh}$ or $^\#$ to mean “print a $\#$”.

Naturally there is a solution, but it requires the typesetter to plan ahead: To force accidentals to behave well under transposition, they must be entered according to the relative accidental convention. To alert MuSIXTEX that you are using this convention to enter notes, you must issue the command $\texttt{\relativeaccid}$. Once you have done this, the meaning of accidental macros and characters (accents) in the input file is changed. Under the convention, when for example a $\texttt{\sh}$ is entered, it indicates a note that is supposed to sound one half step higher than what it would normally be under the current key signature. Flats and naturals on entry similarly indicate notes one half step lower or at the same pitch as what the key signature dictates. MuSIXTEX will take account of the key signature, and print the correct symbol according to the modern notational convention, provided you have explicitly entered the transposed key signature using for example $\texttt{\generalsignature{-1}}$.

Many people have a difficult time understanding how this works, so here are two simple examples in great detail. Consider the case already mentioned of the $F^\#$ in the key of C major. With $\texttt{\relativeaccid}$ in effect, it should still be entered as $\texttt{\sh f}$, and with no transposition it will still appear as $F^\#$. With $\texttt{\transpose=3}$ and $\texttt{\generalsignature{-1}}$ it will appear (correctly) as $B^\#$. Conversely, suppose you want to enter a $B^\#$ when originally in the key of F. With $\texttt{\relativeaccid}$ in effect, it should be entered as $\texttt{\sh i}$. (That’s the part that people have the most trouble with: “If I want a natural, why do I have to enter a sharp?” Answer: “Go back and re-read the previous paragraph very carefully.”) With no transposition, it will be printed as $B^\#$. Now to transpose this to C major, set $\texttt{\transpose=-3}$ and $\texttt{\generalsignature{0}}$, and it will appear as $F^\#$.

If you have invoked $\texttt{\relativeaccid}$ and then later for some reason wish to revert to the ordinary convention, enter $\texttt{\absoluteaccid}$.

9.3 Octaviation lines

The first kind of notation for octave transposition covers a horizontal range that must be specified at the outset. The sequence

\[ \begin{array}{c} 8 \hline \text{c} \quad \text{d} \quad \text{e} \quad \text{f} \quad \text{a} \end{array} \]

can be coded as $\texttt{\NOTEs{octfinup}{10}{3.5}\qu a\qu b\qu c\qu d\qu e\qu n}$. Here, the dashed line is at staff level 10 and extends 3.5 $\texttt{\noteskip}$. Conversely, lower octaviation can be coded. For example
9.3. Octaviation lines

is coded as \NOTEs\octfindown{-5}{2.6}\ql j\ql i\ql h\en. To change the text that is part of these notations, redefine one of the macros \octnumberup or \octnumberdown. The reason for the distinction between up and down is that, traditionally, upper octaviation only uses the figure “8” to denote its beginning, while lower octaviation uses a more elaborate indication such as $8^\text{va bassa}$. Thus

is coded
\NOTEs\def\octnumberup{\ppfsixteen8$^{\text{va}}$}\octfinup{10}{2.5}\qu c\qu d\qu e\en
while

is coded as
\NOTEs\def\octnumberdown{\ppfsixteen8$_{\text{ba}}$}\octfindown{-5}{2.5}\ql l\ql k\ql j\en

The foregoing constructions have the drawbacks that (a) the span must be indicated ahead of time and (b) they cannot extend across a line break. Both restrictions are removed with the use of the alternate macros \ioctfinup, \ioctfindown and \toctfin.

\ioctfinup np indicates an upward octave transposition line with reference number n and with dashed line at pitch p. By default n must be in the range $[0,5]$, but you can specify a larger maximum number directly with \setmaxoctlines{m} where $7 < m \leq 100$; the reference number will be in the range between 0 and $m - 1$.

Usually p will be numeric and > 9, but it can also be a letter. \ioctfindown np starts a lower octave transposition line at pitch p (usually p < −1). Both extend until terminated with \toctfin. The difference between \ioctfinup n and \ioctfindown n is the relative position of the figure “8” with respect to the dashed line, and the sense of the terminating hook. As shorthand, \ioctfinup is equivalent to \ioctfinup 0 and \ioctfindown is equivalent to \ioctfindown 0.

For example,

---

1This may require e-\TeX.
is coded as

\begin{music}
\nostartrule
\instrumentnumber{1}
\setstaffs12
\setclef1{6000}
\startextract
\notes\wh{CDEFGH}|\wh{cde}\Ioctfinup 1p\wh{fgh}\en
\bar
\notes\Ioctfindown 2A\wh{IJKLMN}|\wh{ijklmn}\en
\bar
\Notes\wh{NMLKJI}|\wh{nmlkji}\Toctfin1\en
\bar
\Notes\wh{HGFED}\Toctfin2\wh C|\wh{hgfedc}\en
\zendextract
\end{music}

The elevation of octaviation lines may be changed in midstream using \Liftoctline \textit{np}, where \textit{n} is the reference number of the octave line, and \textit{p} a (possibly negative) number of \texttt{internotes} (staff pitch positions) by which elevation of the dashed line should be changed. This may be useful when octaviation lines extend over several systems and the elevation needs to be changed in systems after the one where it was initiated.
Font-based Slurs, Ties and Hairpins

Two fundamentally different implementations of slurs, ties, and hairpins are available. First, there are the original font-based versions. These are constructed with traditional \TeX font characters that were created with METAFONT and stored in \TeX font files. Second, it is now possible to generate these shapes directly with Postscript, dispensing altogether with the font characters. We shall first describe the font-based versions, then Type K Postscript slurs, which are one of two available Postscript slur options. If you plan to use Type K Postscript slurs, you may skip directly to Chapter 11.

Font-based slurs and ties provided by Musi\TeX can be divided into two categories:

- Those where the complete slur symbol is composed of a single character from one of the slur fonts, and
- Those where the slur symbol is composed of three distinct characters, to form the beginning, middle and end of the slur.

The former are called simple slurs and the latter, compound slurs. In many cases the distinction between the two is invisible to the user, in that many of the macros described below will automatically select between the two types. However, there are other macros that allow simple slurs to be forced.

The next few sections describe the usual method of slur coding, where the choice between simple or compound slurs is made automatically. In this case, slurs are initiated and terminated by separate macros, similar to beams.

10.1 Font-based slur initiation

A slur must be initiated before the spacing note on which the slur begins, and terminated before the note on which it ends.

The basic slur initiation macro is \isluru{n}{p}, which initiates an upper slur, with reference number $n$, beginning on a note at pitch $p$. The starting point of the slur is

---

1 Please do not be confused by the availability of Postscript versions of the font-based slur fonts (along with all other Musi\TeX fonts). Once installed in a \TeX system, their function and use are 100% transparently identical with bitmapped versions of the slur fonts. On the other hand, Postscript slurs are functionally distinct from font-based slurs, and only share some of the same syntax.

2 An alternate approach to Postscript slurs, called Type M after its developer Hiroaki Morimoto, is available from the Icking Music Archive.
Chapter 10. Font-based Slurs, Ties and Hairpins

centered above a virtual quarter note head at pitch $p^3$. Similarly, \islurd{n}{p} initiates a lower slur. These slurs are terminated by coding \tslur{n}{p} where $n$ is the reference number and $p$ is the termination pitch.

As with beams, the reference number $n$ by default can take values from 0 to 5, or up to 8 or 11 respectively if musixadd.tex or musixmad.tex is included. You can also specify the maximum number directly with \setmaxslurs{m} where $7 < m \leq 100^4$; the reference number $n$ will be in the range between 0 and $m - 1$.

To illustrate with an elementary example, the following passage

\begin{verbatim}
\Notes\islurd0g\qu\tslur0{‘c}\qu c\en
\Notes\isluru0{‘e}\ibl-2\qb0{edc}\tslur0b\tqb0b\en
\bar
\Notes\islurd0{‘a}\qu a\tslur0{‘f}\qu f\en
\NOTes\hu g\en
\end{verbatim}

was coded as:

\begin{verbatim}
\Notes\islurd0g\qu\tslur0{‘c}\qu c\en
\Notes\isluru0{‘e}\ibl-2\qb0{edc}\tslur0b\tqb0b\en
\bar
\Notes\islurd0{‘a}\qu a\tslur0{‘f}\qu f\en
\NOTes\hu g\en
\end{verbatim}

Other macros are provided to change the horizontal starting and ending points of the slur in relation to the initial and final notes. Thus, \issluru{n}{p} initiates a “short” upper slur suitable for linking notes involved in chords. The starting point is shifted to the right, and is vertically aligned with the center of a virtual quarter note head at pitch $p$. If a lower short slur is wanted, one should use \isslurd{n}{p}.

Sometimes, busy scores call for slurs which are vertically aligned with the ends of note stems rather than note heads. These “beam” slurs—so called because the slur is written at usual beam height—are provided by the macros \ibsluru{n}{p} and \ibslurd{n}{p}. These macros initiate slurs raised or lowered by the current stem height to accommodate stems or beams above or below.

10.2 Font-based slur termination

Font-based slurs that are not forced to be simple must be terminated by an explicit command right before the last note under the slur. There are termination commands analogous to each of the initiation commands already presented. They are summarized in the following table:

<table>
<thead>
<tr>
<th>Initiation</th>
<th>Termination</th>
</tr>
</thead>
<tbody>
<tr>
<td>\isluru, \islurd</td>
<td>\tslur</td>
</tr>
<tr>
<td>\issluru, \isslurd</td>
<td>\tsslur</td>
</tr>
<tr>
<td>\ibsluru</td>
<td>\tbsluru</td>
</tr>
<tr>
<td>\ibslurd</td>
<td>\tbslurd</td>
</tr>
</tbody>
</table>

All of these command have two parameters, $n$ and $p$.

---

3The slur will start in the same place regardless of whether there is actually a note at pitch $p$.

4This may require e-T\TeX.


These specific termination macros are not restricted to being used with their initiation counterpart. A slur started in one sense can be terminated in another. For example, a slur beginning as a “beam” slur may be terminated as a normal slur, or vice versa. These would be achieved using macro pairs `\ibslur{...}\tslur{...}` or `\islur{...}\tbslur{...}`, respectively; however, it may be necessary to adjust the vertical position of the slur termination. For example,

```
\startextract
\Notes\ibsluru1g\qa g\ha l\sk\tslurlezq g\zq i\qu k\en
\Notes\islurduh\qu h\ha f\sk\tbslurld1c\zq h\zq j\ql l\en
\endextract
```

has been coded as follows:

```
\startextract
\Notes\ibsluru1g\qa g\ha l\sk\tslurlezq g\zq i\qu k\en
\Notes\islurduh\qu h\ha f\sk\tbslurld1c\zq h\zq j\ql l\en
\endextract
```

### 10.3 Font-based ties

Font-based ties will have the same shapes as ordinary font-based slurs of the same length between notes of equal pitch, but there are two important distinctions: (1) There cannot be any pitch difference between start and end, and (2) the positions of both the beginning and end of a tie relative to the note heads are slightly different from those of an ordinary slur\(^5\). Upper ties are initiated by `\itieu{n}\{p}\`, which starts an upper tie of reference number \(n\) at pitch \(p\). Lower ties are initiated by `\itied{n}\{p}\`, which starts an lower tie of reference number \(n\) at pitch \(p\). The starting position of the tie is the same as `\issluru` and `\isslurd` respectively. The tie is terminated by coding `\ttie{n}\`. Note that no pitch parameter is required.

There are also **short ties**, which bear the same relation to ordinary ties as short slurs to ordinary slurs. They are intended to be used between chords. They are initiated with `\itenu{n}\{p}\` or `\itenl{n}\{p}\`\(^6\), and terminated with `\ttenu{n}\`.

The following example illustrates the differences in positioning of the various slur and tie options:

```
\startextract
\Notes\islurd0g\qu g\tslur0g\qu g\isslurd0g\qu g\tsslur0g\qu g% \\
\ibsluru0g\qu g\tbsluru0g\qu g\itied0g\qu g\ttie0\qu g% \\
\itenu0g\qu g\ttenu0\qu g\en
\endextract
```

It was coded as

```
\NOTes\islurd0g\qu g\tslur0g\qu g\isslurd0g\qu g\tsslur0g\qu g% \\
\ibsluru0g\qu g\tbsluru0g\qu g\itied0g\qu g\ttie0\qu g% \\
\itenu0g\qu g\ttenu0\qu g\en
```

Here are some more general examples of font-based slurs and ties discussed so far:

---

\(^5\)Editor’s note: In fact, it appears that the default positioning of the ends of ties is exactly the same as that of short slurs.

\(^6\)Editor’s note: It is not clear why this command uses “1” when all other similar ones use “d”.
10.4 Dotted slurs

Any font-based slur may be made dotted by specifying \dotted just before it is initiated:

This was coded as:

\NOTes\isluru0g\hl g\tslur0h\hl h\en
\NOTes\islurd0c\issluru1g\zh{ce}\hu g\tslur0d\tsslur1h\zh{df}\hu h\en
\NOTes\ibsluru0g\islurd1g\hu g\tubslur0h\hu h\en
\NOTes\itieu0k\hl k\ttie0\tdbsslur1f\hl k\en

10.5 Modifying font-based slur properties

Several macros are provided to modify the shape of slurs already initiated. These macros must be coded right before the slur termination. Invoking any of the macros described in this section will force the slur to be compound.

By default, the midpoint of a font-based slur is three \internotes above or below a line between its ends. This can be changed using the macro \midslur $h$ where $h$ is the revised vertical displacement. For example, \midslur6 coded right before \tslur causes an upper slur to rise to a maximum height of 6\internote above the starting position. For example,
was coded as
\multnotskip8\islur0g\ql g\en
\notestslur0g\ql g\en
\multnotskip8\islur0g\ql g\en
\notemidslur7\tslur0g\ql g\en
\multnotskip8\islur2g\ql g\en
\notemidslur{11}\tslur2g\ql g\en

The macro \curve allows more precise control over the shape of a slur or tie. The first parameter $h$ is the vertical deviation and it works exactly like the sole parameter of \midslur described above. The second and third parameters $i$ and $j$ set the initial and final gradient respectively. They are defined as the horizontal distance required to attain maximum vertical deviation. Thus smaller numbers for $i$ and $j$ lead to more extreme gradients. The default setting is \curve344. Hence, coding \curve322 doubles the initial and final gradient relative to the default. As with \midslur, \curve must be coded immediately before the slur termination. The example below illustrates the use of \curve.

This was coded as
\multnotskip8\itieu0g\ql g\en
\notettie0\ql g\en
zendextract
\startextract
\multnotskip8\itieu1g\ql g\en
\notecurve 322\ttie1\ql g\en
zendextract
\startextract
\multnotskip8\itieu2g\ql g\en
\notecurve 111\ttie2\ql g\en

Two macros are provided to control the behaviour of slurs which extend across line breaks. Normally, the part of the slur before the line break is treated as a tie. This can be changed using \breakslur{$n$}{$p$}, which sets the termination height of the broken slur at the line break to pitch $p$, for slur number $n$.

After the line break, the slur is normally resumed at the initial pitch reference, i.e., the one coded in \islur. To change this, the macro \Liftslur{$n$}{$h$} may be used. Here $n$ is again the slur reference number and $h$ is the change in height relative to the initialization
height. This macro is normally used following line breaks, in which case it is best coded using the \atnextline macro. For example, coding \def\atnextline{\Liftslur06} raises the continuation of slur zero by 6\internote relative to its initialization height.

The following example illustrates the use of the macros for broken slurs:

Default, without adjustments:

\Notes\ibsluru1b\qu b\qu g\en\bar
\Notes\qu{’c!}\tslur1f\qu f\en

With \Liftslur and \breakslur:

\def\atnextline{\Liftslur17}%%
\Notes\ibsluru1b\qu b\qu g%%
\Notes\ibsluru1b\qu b\qu g%
\breakslur1g\en\bar
\Notes\qu{’c!}\tslur1f\qu f\en

Occasionally in keyboard works one needs to begin a slur in one staff but end it in another. This can be done using the macro \invertslur\{n\} which is best described by reference to the example shown below.

This was coded as

\Notes\multnoteskip5\isluru0a\ql a\en
\notes\invertslur0\curve311\tslur0g|\qu d\en
\Notes\multnoteskip10\isluru0a\ql a\en
\Notes\invertslur0\curve333\tslur0g|\qu d\en

Slur inversion as just described takes effect where the slope is zero; therefore it only works with ascending slurs that were started with \isluru, and with descending slurs started with \islurd. Otherwise no horizontal place can be found and the result is erratic.

A different approach removes this restriction. The idea is to stop the slur at the desired inversion point and restart it in the other sense at the same place. The commands to do this are as follows:

- \Tslurbreak\{n\}\{p\} stops slur number n exactly at pitch p, not above or below the virtual note head.
- \Islurubreak\{n\}\{p\} restarts an upper slur at the same position, not above a virtual note head.
- \Islurdbreak\{n\}\{p\} restarts a lower slur at the same position, not below a virtual note head.
The vertical position may have to be adjusted to minimize any discontinuity in the slope. For example, the following pattern

was coded as

\begin{music}
\nostartrule
\NOTes\multnoteskip 3\islur0a\ql a\en
\NOTes\multnoteskip 3\Tslurbreak0d\Islurdbreak0d\sk\en
\Notes\tslur0h\qu h\en
\NOTes\multnoteskip 3\islurd0a\ql a\en
\NOTes\multnoteskip 3\Tslurbreak0d\Islurdbreak0d\sk\en
\Notes\tslur0h\qu h\en
\end{music}

\subsection{Simple slurs}

Simple slurs and ties have advantages in some cases: (1) They will always have the best possible shape, and (2) if \notesskip doesn’t change from start to finish, they are easier to code. But they have drawbacks as well: (1) They are limited in length to 68pt for slurs and 220pt for ties, (2) their maximum vertical extent is 8\internote, and (3) they may not extend across a line break. Despite all these limitations, simple slurs are extremely useful in many applications where the slurs are short and contained within a bar.

Simple slurs must be coded before the note on which the slur begins. The primary macro is \slur{p_1}{p_2}s where \( p_1 \) and \( p_2 \) are respectively the initial and final pitches, \( s \) is the sense (either “u” or “d”), and \( l \) is the length, in \notesskips. Thus, thirds slurred in pairs can be coded

\NOTes\slur ced1\qu{ce}\en
\NOTes\slur dfd1\qu{df}\en
\NOTes\slur egd1\qu{eg}\en
\NOTes\slur{’e}cu1\ql{ec}\en
\NOTes\slur{’d}bu1\ql{db}\en
\NOTes\slur{’c}au1\ql{ca}\en

which yields

There are similar commands to force simple versions of the other variants of font-based slurs and ties. Simple ties may be set using \tie{p}sl (only one pitch is needed). Simple short slurs and short ties can be forced with the macros \sslur{p_1}{p_2}s and \stie{p}sl respectively. Finally, simple beam slurs can be forced with \bslurs{p_1}{p_2}l.
10.7 Font-based hairpins (crescendos and decrescendos)

There are two categories of font-based hairpins. The first type requires only one command, \texttt{\textbackslash crescendo\{\ell\}} or \texttt{\textbackslash decrescendo\{\ell\}}, where \ell is any \TeX{} dimension, either a fixed one—for example in points—or a scalable one expressed either explicitly or implicitly as some number of \texttt{\textbackslash noteskip}s. These should be used as arguments to \texttt{\textbackslash zcharnote}, \texttt{\textbackslash zchar}, \texttt{\textbackslash uptext}, \texttt{\textbackslash zmidstaff}, etc., to post them at the desired altitude. The longest such symbol is \( \simeq 68 \text{ mm} \).

The second type of font-based hairpin requires two commands, one to start it and another to end it. The starting macro is \texttt{\textbackslash icresc}. It has no arguments. Only one invocation suffices to start any number and combination of crescendos and diminuendos. The ending macros are \texttt{\textbackslash tcresc} or \texttt{\textbackslash tdecresc}. They should be used as arguments of \texttt{\textbackslash zcharnote} etc, which will set the altitude. For example,

\begin{verbatim}
\Notes\cmidstaff\ppp\ca\en
\Notes\icresc\ca\texttt{defgh'abcde}\en
\Notes\zmidstaff\loff\texttt{tcresc}\cmidstaff\fff\ca'\f\en
\end{verbatim}

which was coded as

\begin{verbatim}
\Notes\cmidstaff\ppp\ca\c\en
\Notes\icresc\ca\texttt{defgh'abcde}\en
\Notes\zmidstaff\loff\texttt{tcresc}\cmidstaff\fff\ca'\f\en
\end{verbatim}

while

\begin{verbatim}
\Notes\cmidstaff\ppp\ca\en
\Notes\icresc\ca\texttt{defgh'abcde}\en
\Notes\zcharnote N\texttt{\textbackslash tcresc}\cmidstaff\fff\zcharnote q\texttt{\textbackslash tcresc}\ca'\f\en
\end{verbatim}

was coded as

\begin{verbatim}
\Notes\cmidstaff\ppp\ca\c\en
\Notes\icresc\ca\texttt{defgh'abcde}\en
\Notes\zcharnote N\texttt{\textbackslash tcresc}\cmidstaff\fff\zcharnote q\texttt{\textbackslash tcresc}\ca'\f\en
\end{verbatim}

10.8 Limitations of font-based slurs

The change in altitude between slur initiation and slur termination is limited to \texttt{16\textbackslash Internote}. Thus unexpected vertical gaps can appear, as seen in
10.8. Limitations of font-based slurs

Furthermore, if the slope becomes too steep, even worse results can occur, such as

Another limitation of font-based slurs crops up when one attempts to generate bitmapped versions for high-resolution printers: the characters for long ties can exceed METAfont’s maximum capacity.
Chapter 11

Postscript Slurs, Ties and Hairpins

All of the aforementioned limitations of font-based slurs can be circumvented by using type K Postscript slurs. As well as slurs, the package includes ties and crescendos. Its use is very similar to font-based slurs, and in fact identical if only the elementary slur and tie initiation and termination macros are used.

In order to use type K Postscript slurs, ties and hairpins, you must first place musixps.tex anywhere \TeX can find it. You must also place psslurs.pro somewhere that dvips can find it.

The mxsk font is required for “half ties,” which are special symbols that are used by default for the second portion of a tie that crosses a line break. If you like this treatment you must install the font in your \TeX system. However, perfectly acceptable line-breaking ties will appear if you invoke \nohalfties, and then you will not have to install this font.

Once the software mentioned in the prior two paragraphs is installed and the \TeX file-name database is refreshed, the type K package can be invoked by including the command \input musixps near the beginning of your source file. The resulting dvi file should then be converted into Postscript using dvips. If desired, a PDF file can then be generated with ps2pdf, ghostscript, or Adobe Acrobat (see Section 1.5 for more information on this).

Two minor inconveniences with type K Postscript slurs are that (1) they won’t appear in many dvi previewers, and (2) they won’t appear in PDF files generated with pdftex or dvipdfm. The former limitation can be circumvented by using a Postscript viewer such as GSview. The latter simply requires that you create an intermediate Postscript viewer with dvips, then make the PDF with any of the software mentioned above.

11.1 Initiating and terminating type K Postscript slurs

Basic usage of type K slurs is the same as for font-based slurs. To initiate one, use for example \isluru0g to start an upper slur with ID o above a virtual note at pitch level g. To terminate one, use a command like \tslur0i which terminates the slur with ID o on a virtual note at pitch level i. Both types of commands are non-spacing and must precede the first or last note under the slur.

Termination macros are not restricted to being used with their initiation counterpart. For example, a slur beginning as a “beam” slur may be terminated as a normal slur.

1“K” stands for Stanislav Kneifl, the developer of the type K Postscript slur package.
or *vice versa*. These would be achieved by using macro pairs \ibslur...\ttslur... or \islur...\tbslur..., respectively. Unlike font-based slurs, adjusting the vertical positioning of the slur termination should not be necessary.

You can shift the starting or ending point slightly to the left or right by substituting one of the commands \ilsld, \irlsld, \irslu, \irslurd, \tsld or \tlslur.

You can control the shape of type K slurs with variants of the termination command. To make the slur a bit flatter than default use \ltslurdf; a bit higher, \htslurdf; higher still, \htlsld; or even higher, \htHslurdf. These commands have an effect like \midslur does for font-based slurs.

All combinations of the shifting and curvature variants are allowed, e.g. \trHslur.

The following examples demonstrate how much better the type K slurs perform in the extreme situations of the prior two typeset examples. The coding is exactly the same as above except that \input musixps has been added:

\begin{music}
\nostartrule
\input musixps
\startextract\NOTes\multnoteskip3\isluru0c\ql c\tslur0s\ql s\en
....
\end{music}

\begin{music}
\begin{music}
\NOTes\irslurd0{'b}\zhl b\sk\zq{!e}\qu{'}c\en\bar
\end{music}
\end{music}

For maximal control over type K slurs, you can use one of the commands \islur \*pvh and \tSlur \*pvoa, where the characters in \*pvoa respectively stand for ID number, height, vertical offset, horizontal offset, curvature, and angularity. All offsets are in internote, and the slur direction is determined by the sign of the vertical offset. See the comments in musixps.tex for precise definitions of the other parameters. Examples of permissible forms for these commands are \islur0c11 and \tSlur0{!d}11{.2}0.

The next example shows how you can use \islur in difficult circumstances:

\begin{music}
\NOTes\irslurd0{'b}\zhl b\sk\zq{!e}\qu{'}c\en\bar
\end{music}
The ID number for a slur, tie or crescendo should normally range from 0 to 9. If it is bigger than nine but less than 15, the object can cross a line break but not a page break. If bigger than 14 but less than 31, it can’t be broken at all, nor can a slur termination be positioned at a beam with e.g., \tslur0{17684}{16}; however \tslur0{152867}{16} is okay.

It’s also okay to have opened simultaneously a slur, tie and crescendo all with the same ID, or a slur, tie and decrescendo, but not a crescendo and decrescendo.

\section{Type K Postscript beam slurs}

Type K beam slurs are defined differently than the font-based ones: They require as parameters both a slur ID number \(n\) and a beam ID number \(m\), but that’s all. The commands are \texttt{\textcolor{blue}{\textbackslash bsluru\{n\}\{m\}}}, \texttt{\textcolor{blue}{\textbackslash bslurd\{n\}\{m\}}}, and \texttt{\textcolor{blue}{\textbackslash tbslur\{n\}\{m\}}}.

\begin{verbatim}
\textcolor{blue}{\textbackslash bsluru\{n\}\{m\}} \textcolor{blue}{\textbackslash bslurd\{n\}\{m\}} \textcolor{blue}{\textbackslash tbslur\{n\}\{m\}}
\end{verbatim}

They must be placed after the beam initiation or termination command. Type K slurs may start on one beam and end on another. For example,

\begin{verbatim}
\textcolor{blue}{\textbackslash bsluru\{17684\}\{16\}} \textcolor{blue}{\textbackslash bslurd\{0\}\{.5\}} \textcolor{blue}{\textbackslash tbslur\{.5\}\{-1\}\{-.3\}}
\end{verbatim}

produces

\begin{center}
\includegraphics{example.png}
\end{center}

This example also illustrates the use of the macro \texttt{\textcolor{blue}{\textbackslash slurtext\{6\}}} from \texttt{\textcolor{blue}{\textbackslash slurtext\{6\}}}.

\section{Type K Postscript ties}

All of the foregoing Type K slur commands except the shape-changing ones have counterparts for ties. Simply replace “slur” with “tie”, and for terminations omit the pitch parameter. Type K ties not only are positioned differently by default, but they also have different shapes than slurs. If you want to change the shape of a tie, redefine \texttt{\textcolor{red}{\textbackslash pstiehgt\{0.7\}}} from its default of 0.7.

\footnote{If you insist on viewing files with a dvi viewer that doesn’t display type K slurs, you may also find that figures placed with \texttt{\textcolor{blue}{\textbackslash slurtext\{6\}}} will appear at the end of the slur rather than the middle.}
11.4 Dotted type K slurs and ties.

A slur or tie can be made dotted simply by entering \dotted anywhere before the beginning of the slur or tie. Only the first slur or tie following this command will be affected. On the other hand, if you enter \Dotted, then all slurs and ties from this point forward will be dotted until you say \Solid. Furthermore, inside \Dotted...\Solid you can make any individual slur or tie solid saying \solid before its beginning.

11.5 Avoiding collisions with staff lines.

In Postscript it is possible to do computations that would be very hard to implement directly in TeX. Type K slurs can use this facility to check whether the curve of a slur or tie is anywhere nearly tangent to any staff line, and if so, to adjust the altitude of the curve to avoid the collision. By default this feature is turned on. You can disable it either globally (\Nosluradjust, \Notieadjust) or locally (nosluradjust, noteieadjust), and you can also turn it back on globally (\Sluradjust, \Tieadjust) or locally (sluradjust, tieadjust). Here “locally” means that the command will only affect the next slur or tie to be opened.

11.6 Type K Postscript hairpins

There are two different types. The first type is normally initiated with either \icresc\{n\} or \idecresc\{n\}, and terminated with \tcresc\{n\}, where \textit{n} is a hairpin index, which is virtually unlimited but certain restrictions apply if it exceeds 14. The altitude is set by the value of \setcrescheight, which by default is \(-5\) and which must be expressed numerically. Note that \tcresc is the same as \tdecresc.

You can shift the starting or ending point horizontally by replacing the foregoing macros with \ilcresc, \ildecresc, \ircresc, \irdecresc, \tlcresc, \tldecresc, \trcresc, \trdecresc, for example to make space for an alphabetic dynamic mark.

The second form of Postscript hairpin macros allows individual and arbitrary specification of the altitude and horizontal offset. The syntax is \Icresc\{n\}\{h\}\{s\}, where \textit{h} is the altitude—which must be numerical—and \textit{s} is the horizontal offset in \textsc{internote}. Similar syntax obtains for \Idecresc and \Tcresc.

These hairpins may span several lines. If one of them spans three systems then the height of the middle section can be adjusted with \liftcresc\{n\}\{h\}. The height of the first and last parts of a broken crescendo will be defined by the height parameter in \Icresc or \Tcresc.

There are numerous other nuances and shorthand macros that are described in the comments in musixps.tex.

As an example of a Postscript hairpin,

\begin{center}
\begin{tikzpicture}
\node at (0,0) {G128 ppp};
\end{tikzpicture}
\end{center}

was coded as
11.7 Line-breaking slurs, ties and hairpins

Tyle K slurs, ties and crescendos going across line breaks are handled automatically. In fact they can go over more lines than two (this is true also for ties, though it would be somewhat strange).

There is a switch \ifslopebrkslurs that controls the default height of the end point of the first segment of all broken slurs. By default the height will be the same as the beginning. To have it raised by 3\internote, simply issue the command \slopebrkslurstrue. To revert to the default, use \slopebrkslursfalse.

To locally override the default height of the end of the first segment, use the command \breakslur\{n\}\{p\}, which sets the height for slur number n to pitch p, just like with font-based slurs.

You can raise or lower the starting point of the second segment of a broken slur with the command \liftslur\{n\}\{h\}, with parameters slur ID and relative offset in \internotes measured from the slur beginning. Its effect is the same as \Liftslur for font-based slurs, except it is not necessary to code it within \atnextstaff{}, just anywhere inside the slur.

As already mentioned, anything with ID < 10 is broken fully automatically, but you should be careful about slurs, ties and crescendos with 10 ≤ ID < 15. These cannot cross page breaks, although they can cross line breaks.

If the second segment of a broken tie is less than 15pt long, then by default it will have a special shape which begins horizontally. These shapes are called half ties and are contained in the font mxsk. Of course if they are to be used, the font files must be integrated into the TeX installation. Their use can be turned off with \nohalfties and back on with \halfties.

11.8 A few final technical details

Each \i... and \t... produces a \special command, which must be stored in TeX’s main memory. Therefore, if too many slurs occur in one page, some memory problems could occur. The only solution is to use font-based slurs.

Type K slurs need the Postscript header file psslurs.pro to be included in the output Postscript file. This is made to happen by the TeX command \special\{header=psslurs.pro\}, which is automatically included when you \input musixps. So normally this is not of concern. However if you wish to extract a subset of pages from the master dvi file using dvipis, then you have three options: (1) include the first page in the subset, (2) manually issue the \special command in the TeX source for the first page of the subset, or (3) use the option -h psslurs.pro when you run dvips.
Chapter 12

Bar Lines

12.1 Single, double, and invisible bar lines

The usual macro to typeset a single bar line is \bar. There is a possibility of confusion with a command in \TeX’s math mode that has exactly the same name. However, there will generally be no problem, because inside \startpiece...\endpiece, \bar will take the musical meaning, while outside, it will have the mathematical one. If for some reason you need the math \bar inside, you can use \endcatcodesmusic...\bar...\catcodesmusic.

To typeset a double bar line with two thin rules, use \doublebar. You could also issue \setdoublebar to cause the next \bar (or \stoppiece, \alaligne, or \alapage) to be replaced by a double bar.

There is no specific command to print a thin-thick double bar line, but \setdoubleBAR will cause one in the same cases where \setdoublebar would cause a thin-thin double bar line.

To make the next bar line invisible, use \setemptybar before \bar.

You can suppress the beginning vertical rule with saying \nostartrule and restore the default with \startrule after that. Note that it is conventional practice to omit beginning rules for single-staff music.

12.2 Simple discontinuous bar lines

Normally, bars (as well as double bars, final bars and repeat bars) are drawn continuously from the bottom of the lowest staff of the lowest instrument to the top of the highest staff of the uppermost instrument. However, if desired, they can be made discontinuous between instruments by saying \sepbarrules. An example of this is given in avemaria.tex in Section 20.

Continuous bar lines can be restored with \stdbarrules. In the extension library are some more types of bar rules, mainly for very old music, see Section 25.17.

12.3 Elementary asynchronous bar lines

Situations may arise where the bar lines in different instruments are not aligned with one another. To set this up, first say \sepbarrules. Then use a combination of the following
five commands:

- \texttt{\hidebarrule{n}} hides the bar rule for instrument \textit{n}, until this is changed by \texttt{\showbarrule{n}}.
- \texttt{\showbarrule{n}} stops hiding the bar rule for instrument \textit{n}, until this is changed by \texttt{\hidebarrule{n}}.
- \texttt{\hidebarrule{n}} hides the bar rule for instrument \textit{n}, only for the next bar.
- \texttt{\Showbarrule{n}} shows the bar rule for instrument \textit{n} once only, and then resets it.
- \texttt{\showallbarrules} resets all defined instruments to \texttt{\showbarrule{n}}. This command is automatically inserted with double bars, final bars and repeats.

Thus, this example

was obtained with the following coding:

\begin{verbatim}
\instrumentnumber{3}
\setmeter{3}{\meterfrac{3}{4}}
\setmeter{2}{\meterfrac{2}{4}}
\setmeter{1}{\meterfrac{3}{8}}
\nobarnumbers
\sepbarrules
\startextract
\Notes pt f qa f&qa f&qa f\en
\hidebarrule{2}\hidebarrule{3}\bar
\Notes mutlnoteskip{.333}\Tqbu fff\qa f&qa f\en
\showbarrule{2}\bar
\Notes pt f qa f&qa f&qa f\en
\hidebarrule{2}\showbarrule{3}\bar
\Notes mutlnoteskip{.333}\Tqbu fff\qa f&qa f\en
\showbarrule{2}\hidebarrule{3}\bar
\Notes pt f qa f&qa f&qa f\en
\hidebarrule{2}\showbarrule{3}\bar
\Notes mutlnoteskip{.333}\Tqbu fff\qa f&qa f\en
\setdoublebar
\bar\hidebarrule{3}
\Notes pt f qa f&qa f&qa f\en
\Hidebarrule{2}\bar
\Notes mutlnoteskip{.333}\Tqbu fff\qa f&qa f\en
\end{verbatim}
12.4  Dotted, dashed, asynchronous and discontinuous bar lines

The extension package \texttt{musixdbr.tex} by Rainer Dunker provides commands for dashed, dotted, and arbitrarily discontinuous bar lines. It supports individual bar line settings for each instrument, multi-staff instruments, different sizes of staves, and even different numbers of lines per staff.

To use the package, you must \texttt{\input musixdbr} after \texttt{musixtex}, and execute the macro \texttt{\indivbarrules} which activates individual bar line processing. Then the following commands are available:

- \texttt{\sepbarrule\{n\}} separates bar lines of instrument $n$ from those of instrument $n - 1$
- \texttt{\condashbarrule\{n\}} connects bar lines of instrument $n$ to those of instrument $n - 1$ with a dashed line
- \texttt{\condotbarrule\{n\}} connects bar lines of instrument $n$ to those of instrument $n - 1$ with a dotted line
- \texttt{\conbarrule\{n\}} connects bar lines of instrument $n$ to those of instrument $n - 1$
- \texttt{\hidebarrule\{n\}} hides bar lines of instrument $n$
- \texttt{\showdashbarrule\{n\}} dashes bar lines of instrument $n$
- \texttt{\showdotbarrule\{n\}} dots bar lines of instrument $n$
- \texttt{\showbarrule\{n\}} shows bar lines of instrument $n$
- \texttt{\sepmultibarrule\{n\}} separates bar lines within multistaff instrument $n$
- \texttt{\condashmultibarrule\{n\}} dashes bar lines between staves of multistaff instrument $n$
- \texttt{\condotmultibarrule\{n\}} dots bar lines between staves of multistaff instrument $n$
- \texttt{\conmultibarrule\{n\}} shows bar lines between staves of multistaff instrument $n$
- \texttt{\allbarrules[any of the above commands, without numerical parameter]} sets bar line style for all instruments together.

Dashing and dotting style may be changed by redefining the macros \texttt{\barlinedash} or \texttt{\barlinedots} respectively (see original definitions in \texttt{musixdbr.tex}).

Here is an example of the use of these macros:
This is the code:

\input musixdbr
\instrumentnumber4\setstaffs32\setstaves32\setstaves14\setsize2\tinyvalue
\indivbarrules\parindent0pt\startextract
  % normal barlines
  \bar
  % separate instrument 2 from 1
  \sepbarrule2
  \notest\en\bar
  % barlines on staves
  \allbarrules\sepbarrule
  \allbarrules\sepmultibarrule
  \allbarrules\showbarrule
  \NOTest\en\bar
  % barlines between staves
  \allbarrules\conbarrule
  \allbarrules\conmultibarrule
  \allbarrules\hidebarrule
  \NOTest\en\bar
  % dashed barlines on staves
  \allbarrules\sepbarrule
  \allbarrules\sepmultibarrule
  \allbarrules\showdashbarrule
  \NOTest\en\bar
  % dashed barlines between staves
  \allbarrules\condashbarrule
12.4. Dotted, dashed, asynchronous and discontinuous bar lines

\allbarrules\condashmultibarrule
\allbarrules\hidebarrule
\NOTes\en\bar
% dotted barlines on staves
\allbarrules\sepbarrule
\allbarrules\sepmultibarrule
\allbarrules\showdotbarrule
\NOTes\en\bar
% dotted barlines between staves
\allbarrules\condotbarrule
\allbarrules\condotmultibarrule
\allbarrules\hidebarrule
\NOTes\en\bar
% a wild mixture of all
\showdotbarrule1\hidebarrule2\showdashbarrule3\showbarrule4%
\condashbarrule2\conbarrule3\condotbarrule4%
\condashmultibarrule2\sepmultibarrule3%
\NOTes\en\bar
% conventional ending
\allbarrules\showbarrule
\allbarrules\conbarrule
\allbarrules\conmultibarrule
\NOTes\en\setdoubleBAR\zendextract
Chapter 13

Bar Numbering

The current bar number is stored in a count register called \barno. When \startpiece is encountered, \barno is set equal to another count register called \startbarno, whose default value is one. Therefore, if you want the first bar to have a number $n$ different from 1, you may either say \startbarno=n before \startpiece, or say \barno=n afterwards, but before the first bar line. You may also alter the bar number at any time, either by explicitly resetting \barno, or by incrementing it with a command like \advance\barno-1.

MusiXTeX supports two distinct modes for printing bar numbers. In *periodic* bar numbering, the bar number is placed above the top staff with a user-selectable frequency. In *system* bar numbering, the number will appear at the beginning of each system.

13.1 Periodic bar numbering

In a normal piece, periodic bar number printing is turned on by default, with a frequency of one. In an extract, the default is to not print bar numbers. To turn off bar numbering say \nobarnumbers. To reinstate periodic bar numbering, or to initiate it in an extract, say \barnumbers. To change to a different frequency $n$, say \def\freqbarno{n}.

The appearance and positioning of the bar number is controlled by the token \writethebarno, which by default is defined as \def\writethebarno{\fontbarno\the\barno\kernm\qn@width} where the font is defined as \def\fontbarno{\it}. You can change either of these as desired, for example

![Musical notation example]

which was coded as

\begin{verbatim}
\barnumbers
\Notes\Dqbu gh\Dqbl jh\en
\notes\Dqbbu fg\Dqbb1 hk\en\bar
\Notes\Tqbu ghi\Tqbl mmj\en
\def\fontbarno{\bf}\
\notes\Tqbbu fgj\Tqbb1 njh\en\bar
\Notes\Qqbu ghjh\Qqbl jifh\en\bar
\end{verbatim}
13.2 System bar numbering

To have a bar number printed just above the beginning of each system, use \systemnumbers. The distance above the staff is controlled by \raisebarno, which by default is 4\internote (to fit above a treble clef). This can be redefined with the command

\def\raisebarno{any \TeX\ dimension}

Similarly, the horizontal position is defined by \shiftbarno which by default is 0pt.

The number normally is enclosed in a box. If you don’t like that, you may redefine the macro \writebarno which by default is defined as

\def\writebarno{\boxit{\eightbf\the\barno\barnoadd}}

This uses the utility Musi\TeX\ macro \boxit which will enclose any text string in a box.

Here are some possible alternate formats for system bar numbers:

(a) \begin{music}
\ytableausetup{aligntableaux=center}
\begin{ytableau}
\scriptsize 36 & \cr
\end{ytableau}
\end{music}

(b) \begin{music}
\ytableausetup{aligntableaux=center}
\begin{ytableau}
\scriptsize 36 & \cr
\end{ytableau}
\end{music}

(c) \begin{music}
\ytableausetup{aligntableaux=center}
\begin{ytableau}
\scriptsize 36 & \cr
\end{ytableau}
\end{music}

These were coded as
(a) (default)
(b) \begin{music}
\ytableausetup{aligntableaux=center}
\begin{ytableau}
\scriptsize \textnormal{36} & \cr
\end{ytableau}
\end{music}
\def\raisebarno{2\internote}\%\n\def\shiftbarno{2.5\interligne}\%\n
(c) \begin{music}
\ytableausetup{aligntableaux=center}
\begin{ytableau}
\scriptsize \textnormal{36} & \cr
\end{ytableau}
\end{music}
\def\raisebarno{2\internote}\%\n\def\shiftbarno{1.3\interligne}\%

If the previous line does not stop with a bar rule, then the next printed system bar number will immediately be followed by the contents of the token \writezbaro, whose default setting is the lower case character ‘a’. You might want to change this to ‘+’, in which case you should say \def\writezbaro{+}. 

Chapter 14

Managing the Layout of your Score

14.1 Line and page breaking

If every bar ends with \textbackslash bar and no other line- or page-breaking commands are used, then the external program \texttt{musixflx} will decide where to insert line and page breaks. Line breaks will only come at bar lines. The total number of lines will depend on the initial value of \texttt{\textbackslash elemskip}, which by default is 6pt in \texttt{\textbackslash normalmusicsize}.

You can force a line or page break by replacing \texttt{\textbackslash bar} with \texttt{\textbackslash alaligne} or \texttt{\textbackslash alapage} respectively. On the other hand, to forbid line-breaking at a particular bar, replace \texttt{\textbackslash bar} with \texttt{\textbackslash xbar}. To force a line or page break where there is no bar line, use \texttt{\textbackslash zalaligne} or \texttt{\textbackslash zalapage}. To mark any mid-bar location as an optional line-breaking point, use \texttt{\textbackslash zbar}.

The heavy final double bar of a piece is one of the consequences of \texttt{\textbackslash Endpiece} or \texttt{\textbackslash Stoppiece}. If you just want to terminate the text with a simple bar, say \texttt{\textbackslash stoppiece} or \texttt{\textbackslash endpiece}. If you want to suppress right-justification of the last line of a score, use \texttt{\textbackslash raggedstoppiece}. To terminate it with no bar line at all, code \texttt{\textbackslash zstoppiece}.

Once you have stopped the score by any of these means, you may want to restart it, and there are several ways to do so. If you don’t need to change the key signature, meter, or clef, you can use \texttt{\textbackslash contpiece} for no indentation, or \texttt{\textbackslash Contpiece} to indent by \texttt{\textbackslash parindent}. If you do want to change some score attribute that takes up space, for example with \texttt{\textbackslash generalsignature} after \texttt{\textbackslash stoppiece}, then to restart you must use \texttt{\textbackslash startpiece}. However, if you don’t want \texttt{\textbackslash barno} reset to 1, you must save its new starting value to \texttt{\textbackslash startbarno}. You may also wish to modify instrument names or \texttt{\textbackslash parindent} before restarting.

Recall that thin-thin or thin-thick double bars or blank bar lines can be inserted without stopping by using the commands described in Section 12.1. Those commands can also be used before \texttt{\textbackslash stoppiece}, \texttt{\textbackslash alaligne}, or \texttt{\textbackslash alapage}.

14.2 Page layout

Blank space above and below each staff is controlled by the dimension registers \texttt{\textbackslash stafftopmarg} and \texttt{\textbackslash staffbotmarg}. For more info see Chapter 21.

The macro \texttt{\textbackslash raggedbottom} will remove all vertical glue and compact everything toward the top of page. In contrast, the macro \texttt{\textbackslash normalbottom} will restore default be-
14.2. Page layout

behavior, in which vertical space between the systems is distributed so that the first staff on the page is all the way at the top and the last staff all the way at the bottom. The macro \texttt{musicparskip} will allow the existing space between systems to increase by up to 5\textbackslash Interligne.

The following values of page-layout parameters will allow as much material as possible on a page, provided the printer supports these dimensions, which imply approximately half-inch margins:

<table>
<thead>
<tr>
<th></th>
<th>A4</th>
<th>letter</th>
</tr>
</thead>
<tbody>
<tr>
<td>hsize</td>
<td>190mm</td>
<td>7.5in</td>
</tr>
<tr>
<td>vsize</td>
<td>270mm</td>
<td>10in</td>
</tr>
</tbody>
</table>

You may have to be more conservative if you have headlines or footlines or want even/odd-page asymmetry, such as with the \texttt{rectoverso} command in \texttt{musixsty.tex} (Section \ref{sec:rectoverso}). If a score is going to be “published” at a public repository (such as IMSLP), you may want to allow for either A4 or letter paper, for example by setting the \texttt{hsize} to 190 mm and the \texttt{vsize} to 10 in.

To determine the maximal dimensions that your printer is capable of, process the standard file \texttt{testpage.tex} with \LaTeX{} and print the result. The “rulers” on four sides will indicate how much of the one-inch “margin” material outside the frame can actually be printed. Your \texttt{hsize} and \texttt{vsize} parameters can be increased, or, if necessary, decreased accordingly. If your score is going to be printed by a publisher or a colleague, you can send \texttt{testpage.pdf} to them to determine what margins are necessary for their printer.

For \textit{any} values of \texttt{hsize} and \texttt{vsize}, material will normally be centered on the page by using one of the following command sequences, which simply split the difference between the page size and the text size, and then subtract one inch because of \TeX{} conventions:

For A4 paper (210 mm × 297 mm):

\begin{verbatim}
\hoffset=210mm\advance\hoffset-\hsize\divide\hoffset2
\advance\hoffset-1.0in
\voffset=297mm\advance\voffset-\vsize\divide\voffset2
\advance\voffset-1.0in
\end{verbatim}

For letter-size paper (8.5 in × 11 in):

\begin{verbatim}
\hoffset=8.5in\advance\hoffset-\hsize\divide\hoffset2
\advance\hoffset-1.0in
\voffset=11in\advance\voffset-\vsize\divide\voffset2
\advance\voffset-1.0in
\end{verbatim}

However, if the margins on the testpage output are \textit{not} symmetric, the printer is misaligned. If this can’t be corrected, the margin offsets will have to be adjusted. Ideally, this should be done in the \TeX{} configuration so all \TeX{} output will be corrected, but offsets can be adjusted for just \texttt{musixtex} output using \texttt{\advance\hoffset ...} and/or \texttt{\advance\voffset ...} after the “normal” settings given above.
14.3 Page numbering, headers and footers

There are no special page numbering facilities in MusiXTeX; you must rely on macros from plain \TeX. There is a count register in \TeX called \texttt{\pageno}. It is always initialized to 1 and incremented by one at every page break. By saying \texttt{\pageno\textbar n}, it can be reset to any value at any time, and will continue to be incremented from the new value.

By default, \TeX will place a page number on every page, centered at the bottom. Unfortunately, this is not the preferred location according to any standard practice. To suppress this default behavior, say \texttt{\nopagernumbers}.

One way to initiate page numbering in a more acceptable location is to take advantage of the facts that (a) \TeX prints the contents of the control sequences \texttt{\headline} and \texttt{\footline} at the top and bottom respectively of every page, and (b) the value of \texttt{\pageno} can be printed by saying \texttt{\folio}. Therefore, for example, the following sequence of commands, issued anywhere before the end of the first page, will cause page numbers and any desired text to be printed at the top of every page, alternating between placement of the number at the left and right margins, and alternating between the two different text strings (the capitalized text in the example):

\verbatim
\nopagernumbers
\headline={\ifodd\pageno\rightheadline\else\leftheadline\fi}\%
\def\rightheadline{\tenrm\hfil RIGHT RUNNING HEAD\hfil\folio}\%
\def\leftheadline{\tenrm\folio\hfil LEFT RUNNING HEAD\hfil}\%
\voffset=2\baselineskip
\endverbatim

14.4 Controlling the total number of systems and pages

Once all the notes are entered into a MusiXTeX score, it would be convenient if there were a simple sequence of commands to cause a specified number of systems to be uniformly distributed over a specified number of pages. Unfortunately that’s not directly possible\footnote{It is possible in \texttt{PMX}.}. Rather, some trial and error will usually be required to achieve the desired final layout. To this end, some combination of the following strategies may be used:

1. Assign a value to the count register \texttt{\linegoal} representing the total number of systems. The count register \texttt{\mulooseness} must be 0 if using \texttt{\linegoal}.
2. Explicitly force line and page breaking as desired, using the macros \texttt{\alaligne}, \texttt{\alapage}, \texttt{\zalaligne} or \texttt{\zalapage}.
3. Adjust both \texttt{\mulooseness} and the initial value of \texttt{\elemskip}: increasing \texttt{\mulooseness} from its default of 0 will increase the total number of systems, while changing the initial value of \texttt{\elemskip} (use \texttt{\showthe\elemskip} to find its default value) may change the total number of systems accordingly.
Chapter 15
Changing Clefs, Keys and Meters

15.1 Introduction

To define clefs, key signatures, or meters at the start of a piece, or to change one or more of these attributes¹ anywhere else in a score, MusiXTpX requires two steps. The first step is to set the new values of the attributes. Most of the commands for this have the form \set... . They will be described in the following subsections.

But this alone will not cause anything to be changed or printed. The second step is to activate the change. This is done by issuing one of the following commands (outside \notes...\en): \startpiece, \startextract, \contpiece, \Contpiece, \alaligne, \alapage, \zalaligne, \zalapage, \changecontext, \Changecontext, \zchangeclefs, or \zchangeclefs. Most of these perform other functions as well, and some may be used even when no attributes change. Features unrelated to changing attributes are detailed elsewhere. The first eleven will activate all pending new attributes. If more than one type is activated by a single command in this manner, then regardless of the order they were set, they will always appear in the following order: clef, key signature, meter. The last three commands in the above list obviously activate only the specific type of attribute referred to in the name of the command.

The macros \changecontext, \Changecontext, \zchangecontext will respectively insert a single, double, or invisible bar line before printing the attributes.

15.2 Key Signatures

We’ve already seen in Section 2.3 how to set key signatures for all instruments with \generalsignature, or for specific instruments with \setsign. As just noted, these commands only prepare for the insertion of the signatures into the score; it is really \startpiece that puts them in place at the beginning of the score.

The commands \generalsignature and \setsign also serve to set new key signature(s) anywhere in score. The change can then be activated with one of the eleven general commands listed above, or with \changesignature if in the middle of a bar. While neither \changesignature nor \zchangecontext prints a bar line, the differences are that the latter increments the bar number counter and inserts a horizontal space of \afterruleskip

¹In this section, attribute will refer to any clef, key signature, or meter.
after the new signature(s). All of these options will repost signatures that have not been changed.

Normally, changing a signature from flats to sharps or vice-versa, or reducing the number of sharps or flats, will produce the appropriate set of naturals to indicate what has been suppressed. This standard feature can be temporarily inhibited by the command `\ignorenats` issued right before the change-activating command.

Here is an example showing various possibilities for changing key signatures. Note the comments between the code lines.

```
\instrumentnumber2\setstaffs22%
\setclef1{\bass}\generalsignature2%
\startextract
\Notes\qu K&\qu d\qu e\en
% Signature change in a single instrument with two staves.
% Naturals appear by default, indicating cancelled sharps.
\setsign20\changesignature
\Notes\qu J&\qu d\qu e\en
% When changing signature in the middle of a bar and no naturals
% are posted, the new signature can be confused with a simple accidental.
\setsign11\ignorenats\changesignature
\Notes\qu M&\qu d\qu e\en
% New signatures after a double bar line
\generalsignature{-2}\Changecontext%
\Notes\qu K&\qu d\qu e\en%
\Notes\qu K&\qu d\qu e\en%
% New signatures after an invisible bar line. Note the
% difference in spacing compared with beat 3 of the prior measure
\generalsignature{1}\zchangecontext%
\Notes\qu K&\qu d\qu e\en%
```

15.3 Clefs

Macros that define clefs have already been discussed in Section 2.3. By way of review, here are all of the possible clefs (applied to the lowest staff):
15.3. Clefs

Just as with key signatures, these commands only prepare for clef changes. To activate them, any of the first eleven commands listed in Section 15.1 could be used. However, one should keep in mind that, according to modern conventions, a clef change at a bar line is posted before the bar line, whereas, for example, \changecontext, would post it after the bar line. In part for this reason, we have the special command \changeclefs. It can be used anywhere outside \notes...\en to activate a clef change and insert an amount of horizontal space to accommodate the new clef symbol(s), without printing a bar line. Sometimes no added space is required, in which case \changeclefs should be used.

Here are some examples of clef changes:

```latex
\instrumentnumber2\setstaffs22%
\setclef1\bass\generalsignature2%
\startextract
\setclef1\treble\changeclefs%
\Notes\qu k\&\qu e\cu{d}\ccu{e}\en%
\setclef2\zchangeclefs\setclef2\treble%
\setclef1\bass\zchangeclefs\setsign1{-2}\setsign2{-2}%
\ignorenats\changesignature%
\Notes\qu K\&\cu{de}\qu e\en%
\setclef1\zchangeclefs\bar%
\Notes\qu k\&\cu{de}\qu e\en%
\setclef1\bass\bar\changeclefs%
\Notes\qu K\&\cu{de}\qu e\en%
\setclef1\bass\bar\changeclefs%
\Notes\qu K\&\cu{de}\qu e\en%
\setclef1\zchangeclefs\setclef1\treble\changeclefs%
\Notes\qu k\&\cu{e}\en%
\setclef1\zchangeclefs\setclef1\treble\changeclefs%
\Notes\qu k & \cu e \en%
\setclef1\zchangeclefs\setclef1\treble\changeclefs%
\Notes\qu k & \cu e \en%
```

\footnote{Details of the macro \setclefsymbol will be discussed later}
Of course the examples in the last two bars are contrary to accepted practice.

If \atnextbar is being used to center material and new clefs before the bar line should be excluded from the “notes” region within which material is centered, you may use the command \Changeclefs, as in the following:

\begin{music}
\startextract%
\NOTEs\en
\def\atnextbar{\znotes\centerHpause{11}\en}\
\setclef1\bass\Changeclefs\%
\setleftrepeat\%
\generalmeter{\allabreve}\
\changecontext\%
\NOTE\en
\def\atnextbar{\znotes\centerHpause{12}\en}\
\setclef1\treble\Changeclefs\%
\setrightrepeat\bar\%
\NOTE\en
\def\atnextbar{\znotes\centerHpause{13}\en}\
\endextract

Clef changes initiated with the \setclef command have several features in common. When activated after the beginning of the piece, the printed symbol is smaller than the normal one used at the beginning of the piece. Also, MusiXTeX automatically adjusts vertical positions of noteheads consistent with the new clef.

There is an additional group of macros for setting new clefs which does not share either of these features. In other words, they will always print full sized symbols, and they won’t change the vertical positions of noteheads from what they would have been before the new symbol was printed. We could call this process “clef symbol substitution”, because all it does is print a different symbol (or no symbol at all) in place of the underlying clef which was set in the normal way.
You’ll need to use clef symbol substitution if you want to have a so-called octave treble clef or octave bass clef, i.e., one containing a numeral 8 above or below the normal symbol. The syntax for setting upper octaviation is \setbassclefsymbol\{n\}\bassoct or \settrebleclefsymbol\{n\}\trebleoct; for lower octaviation it is \setbassclefsymbol\{n\}\basslowoct or \settrebleclefsymbol\{n\}\treblelowoct. Because these sequences act to replace normal bass or treble clefs with a different symbol, they require that the normal clefs be set first. For example

```
\parindent 19mm
\instrumentnumber{4}
\generalmeter{\empty}
\setclef1\bass \setclef2\bass
\setclef3\treble \setclef4\treble
\setbassclefsymbol1\basslowoct
\setbassclefsymbol2\bassoct
\settrebleclefsymbol3\treblelowoct
\settrebleclefsymbol4\trebleoct
\startextract
\Notes\qu{'abcdefghi}&\qu{'abcdefghi} &
&\qu{'abcdefghi}&\qu{'abcdefghi}\en
\zendextract
```

Another application of clef symbol substitution is to cause no clef to be printed, as for example might be desired in percussion music. This can be accomplished with \setclefsymbol\{n\}\empty, which once activated would replace all clef symbols in the first (lowest) staff of instrument n with blanks.

Normal symbols for those clefs that have been substituted can be restored by \resetclefsymbols.

Four other small clef symbols are available: \smalltrebleoct, \smalltreblelowoct, \smallbassoct, and \smallbasslowoct. They look just like the corresponding normal-sized symbols, and are useful by clef symbol substitution for clef changes after the beginning of a piece, as demonstrated in the following example.

The various clef symbol substitution commands can only be used to substitute for treble, alto, or bass clefs.

In the following example, (1) is two normal clef changes. At (2) the clef is first changed back to treble and then the \treblelowoct symbol is substituted by using \settrebleclefsymbol. When changing the clef away from treble and then back as at (3), the substitution symbol is still in force. At (4), \resetclefsymbols cancels the symbol substitution. If using \setclefsymbol all available clefs are changed to the same symbol, as you can see in the three clefs after (5) in comparison with (2). These also illustrate the use of the small octave clef symbol. Obviously the second clef after (5) is nonsense; \resetclefsymbols puts matters in order at (6) and (7).

```
\parindent 19mm
```

This is the code:
15.4 Meter changes

As mentioned in Section 2.3.6, a common meter for all staves can be specified by `\generalmeter{m}`, where \textit{m} denotes the meter. On the other hand, meter changes in specific staves are implemented with `\setmeter{n}\{\{m1\}\{m2\}\{m3\}\{m4\}`), where \textit{n} is the number of the instrument, \textit{m1} specifies the meter of the first (lowest) staff, \textit{m2} the second staff, and so forth. (Only enter as many \textit{m}'s as necessary.)

Since meter changes are meaningful only across bars, there is no special command to activate a new meter; rather, they are activated with the general commands `\changecontext`, etc., listed in Section 15.1.

The next example shows a few methods to get a meter change, in all staves or in a single staff.

\begin{verbatim}
\instrumentnumber2\setstaffs22%
\generalmeter{\meterfrac{4}{4}\meterfrac{2}{4}\meterfrac{1}{4}}%
\setclef1{\bass}\generalsignature2%
\startextract
\setmeter1{\{\meterfrac{2}{4}\}}%
\setmeter2{\{\lower2pt\hbox{\meterfrac{2}{2}}\}}%
\setmeter3{\{\meterfrac{2}{3}\}}%
\changecontext
\Notes\qu K\&\cu{de}|\qu e\en
% bar 11
% Meters, clefs, and key signatures.
% All 3 clefs after bar (probably bad form) if no \changeclefs
\setmeter1{\{\meterfrac{2}{8}\}}%
\setmeter2{\{\meterfrac{3}{6}\}}%
\setsign2{-1}%
% How to force showing the bass clef?
\end{verbatim}
15.5 Changes at the end of a system

It is conventional music-typesetting practice to indicate changes of clef, time signature, and key signature that apply to the start of a new system also at the end of the previous system, as in the following:
Chapter 16

Repeats

To replace a bar line with a left, right, or left-right repeat, use one of the commands \leftrepeat, \rightrepeat or \leftrightrepeat in place of \bar. If a \leftrepeat happens to come at the end of a system, it will automatically be moved to the start of the next system. If a \leftrightrepeat happens to come at the end if a system, MusiXT\TeX will automatically post a right repeat at the end of the system and a left repeat at the beginning of the next.

For example,

\begin{music}
\NOTes\ha g\en
\leftrepeat
\NOTes\ha h\en
\leftrightrepeat
\NOTes\ha i\en
\rightrepeat
\NOTes\wh j\en
\end{music}

has been coded as:

\begin{music}
\NOTes\ha g\en
\leftrepeat
\NOTes\ha h\en
\leftrightrepeat
\NOTes\ha i\en
\rightrepeat
\NOTes\wh j\en
\end{music}

To insert a right repeat at a forced line break or at the end of a piece, use \setrightrepeat before \alaligne or \endpiece. In contrast, to insert a left repeat at a forced line break or at the beginning of a piece, simply use \leftrepeat immediately after \startpiece or \alaligne. To insert a left-right repeat at a forced line break, use \setrightrepeat\alaligne\leftrepeat.

In fact it is possible to use \setleftrepeat, \setrightrepeat or \setleftrightrepeat before any \bar, \stoppiece or \changecontext. But be aware that while \setleftrepeat behaves properly if the bar is at the end of a system, \setleftrightrepeat does not, placing the symbol only at the end of the system.
16.1 First and second endings (Voltas)

All volta commands must be entered right before the bar line command (or repeat, etc.) where they are to take effect. There are three commands that suffice to set all voltas. To start one, use `\setvolta{text}`; to terminate it with or without a vertical line, use `\endvolta` or `\endvoltabox` respectively. The text by default will be followed by a period. There are also various alternate commands (e.g., `\setendvoltabox` is equivalent to `\endvoltabox`). Some such alternate forms are used in the following example, but the first three mentioned above are all that are required:

```
\startpiece \addspace \afterruleskip
\NOTEs\wh a\en\bar
\NOTEs\wh b\en\setvoltabox{1.-3}\bar
\NOTEs\wh c\en\setvolta4\setendvolta\rightrepeat
\NOTEs\wh d\en\doublebar
\NOTEs\wh e\en\bar
\NOTEs\wh f\en\leftrepeat
\NOTEs\wh g\en\bar
\NOTEs\wh h\en\Setvolta1\bar
\NOTEs\wh i\en\bar
\NOTEs\wh j\en\Setvolta2\setendvoltabox\rightrepeat
\NOTEs\wh i\en\bar
\NOTEs\wh h\en\setendvoltabox
\Endpiece
```

This was coded as:

```
\parindent0pt \startpiece \addspace \afterruleskip
\NOTEs\wh a\en\bar
\NOTEs\wh b\en\setvolta{1.-3}\bar \NOTEs\wh c\en\setvolta4\rightrepeat
\NOTEs\wh d\en\bar
\NOTEs\wh e\en\Endpiece
```

If the volta only spans one measure and ends without a vertical segment, it can be specified simply by saying `\setvolta{text}` before the bar line command that starts it, and it will automatically terminate at the second bar line command:

```
\NOTEs\wh a\en\bar
\NOTEs\wh b\en\setvolta{1.-3}\bar \NOTEs\wh c\en\setvolta4\rightrepeat
\NOTEs\wh d\en\bar
\NOTEs\wh e\en\Endpiece
```

which was coded as:

```
\parindent0pt \startpiece \addspace \afterruleskip
\NOTEs\wh a\en\bar
\NOTEs\wh b\en\setvolta{1.-3}\bar \NOTEs\wh c\en\setvolta4\rightrepeat
\NOTEs\wh d\en\bar
\NOTEs\wh e\en\Endpiece
```

The height above the top staff line of the horizontal line in a volta symbol is determined by the token `\raisevolta` which is 4\internote by default. You can change this to any desired dimension.
Chapter 16. Repeats

The period after the text can be removed by saying \def\voltadot{} and restored by \def\voltadot{.}.

16.2 Special symbols for repeating long sections

Four special symbols and corresponding macros are available, namely \coda p, \Coda p, and \segno p, where p specifies the pitch; and \Segno with no argument. Their behavior is illustrated in this example:

\[ \text{G \ V \ U \ n \ i} \]

which has been coded:

\begin{verbatim}
\Notes\segno m\en\bar
\Notes\coda m\en
\Notes\Segno\en\bar
\Notes\Coda m\en
\end{verbatim}

16.3 Repeating a single bar

The special symbol for a single-bar repeat is generated by \duevolte, as shown in the following example:

\[ \text{\begin{verbatim}
\generalmeter\meterC
\setclef1\bass\setstaffs1{2}
\startextract
\Notes|\qa{cegj}\en
\def\atnextbar{|\znotes|\centerpause|\en}\bar
\Notes|\qa{cdef}\en
\def\atnextbar{|\znotes|\centerbar{|\duevolte}\en}\
\endextract}
\end{verbatim} \]

whose coding is:

\begin{verbatim}
\generalmeter\meterC
\setclef1\bass\setstaffs1{2}
\startextract
\Notes|\qa{cegj}\en
\def\atnextbar{|\znotes|\centerpause|\en}\bar
\Notes|\qa{cdef}\en
\def\atnextbar{|\znotes|\centerbar{|\duevolte}\en}\
\endextract
\end{verbatim}
Chapter 17

Font Selection and Text Placement

17.1 Predefined text fonts

While any font with support for \TeX\ can be used by \MusixTeX, certain styles and sizes can be selected using shortcut commands. For ordinary text, the shortcuts cover fonts of nine different sizes and six styles. The sizes in points are 7, 8, 9, 10, 12, 14, 17, 20, and 25; the styles are from the standard Computer Modern family: Roman, bold, italic, bold italic, and small capitals. The size selection macros from smallest to biggest are \tinytext, \smalltext, \Smalltext, \normtext, \medtext, \bigtext, \Bigtext, and \BIGtext. The style may be selected or changed using \textit{Roman}, \textbf{bold}, \textit{italic}, \textit{bold italic} or \textsc{small-capitals}. If no style is explicitly selected, Roman style will be used for the sizes \medtext or smaller; for the larger sizes, bold style is the default. Thus, for example, eight point italic is selected with \smalltext\textit, while twelve point Roman is selected using \medtext\textit or simply \medtext. To change between styles while maintaining the same size, code \textit, \textbf, \textit, or \textsc, as in Plain \TeX. When \MusixTeX is started, the default font for ordinary text is ten point Roman, equivalent to \normtext\textit.

Another group of fonts, in bold extended italic style, is predefined in point sizes 8, 10, 12, 14, and 17 for dynamic markings. The appropriate font for the current staff size may be selected simply by using \texttt{ppff} as a font specification. Macros \texttt{tinydyn}, \texttt{smalldyn}, \texttt{normdyn}, or \texttt{meddyn} may be used to redefine \texttt{ppff} to represent one of the smallest four.

A selection of predefined fonts is summarized in Table 17.1. The second column gives an explicit control sequence that can alternatively be used locally as a font specification.

17.2 User-defined text fonts

Since \MusixTeX is a superset of \TeX, you are free to use the standard \TeX machinery for defining and using any special font you desire. You must first of course ensure that (a) all the necessary font files (e.g., bla10.tfm, bla10.pfb, or equivalents) are installed in the right places in your system, (b) all configuration files (e.g., config.ps or equivalent) have been updated, and (c) the \TeX file-name database has been updated, as required by your \TeX system. Then you can use the font just as in any \TeX document, e.g., by coding
## Chapter 17. Font Selection and Text Placement

<table>
<thead>
<tr>
<th>Size and style</th>
<th>Font specification</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>\tinytype \sevenrm</td>
<td>tiny Roman</td>
<td></td>
</tr>
<tr>
<td>\tinytype \bf \sevenbf</td>
<td>tiny bold</td>
<td></td>
</tr>
<tr>
<td>\tinytype \it \sevenit</td>
<td>tiny italic</td>
<td></td>
</tr>
<tr>
<td>\smalltype \eightrm</td>
<td>small Roman</td>
<td></td>
</tr>
<tr>
<td>\smalltype \bf \eightbf</td>
<td>small bold</td>
<td></td>
</tr>
<tr>
<td>\smalltype \it \eightit</td>
<td>small italic</td>
<td></td>
</tr>
<tr>
<td>\Smalltype \ninerm</td>
<td>Small Roman</td>
<td></td>
</tr>
<tr>
<td>\Smalltype \bf \ninebf</td>
<td>Small bold</td>
<td></td>
</tr>
<tr>
<td>\Smalltype \it \nineit</td>
<td>Small italic</td>
<td></td>
</tr>
<tr>
<td>\normtype \tenrm</td>
<td>normal Roman</td>
<td></td>
</tr>
<tr>
<td>\normtype \bf \tenbf</td>
<td>normal bold</td>
<td></td>
</tr>
<tr>
<td>\normtype \it \tenit</td>
<td>normal italic</td>
<td></td>
</tr>
<tr>
<td>\normtype \bi \tenbi</td>
<td>normal bold italic</td>
<td></td>
</tr>
<tr>
<td>\normtype \sc \tensc</td>
<td>normal small capitals</td>
<td></td>
</tr>
<tr>
<td>\medtype \twelverm</td>
<td>medium Roman</td>
<td></td>
</tr>
<tr>
<td>\medtype \bf \twelvebf</td>
<td>medium bold</td>
<td></td>
</tr>
<tr>
<td>\medtype \it \twelveit</td>
<td>medium italic</td>
<td></td>
</tr>
<tr>
<td>\medtype \bi \twelvebi</td>
<td>medium bold italic</td>
<td></td>
</tr>
<tr>
<td>\medtype \sc \twelvesc</td>
<td>medium small capitals</td>
<td></td>
</tr>
<tr>
<td>\bigtype \frtbf</td>
<td>big bold</td>
<td></td>
</tr>
<tr>
<td>\Bigtype \svtbf</td>
<td>Big bold</td>
<td></td>
</tr>
<tr>
<td>\BIGtype \twtybf</td>
<td>BIG bold</td>
<td></td>
</tr>
<tr>
<td>\BIGtype \twfvbf</td>
<td>BIG bold</td>
<td></td>
</tr>
<tr>
<td>\ppfttwelve</td>
<td>\textit{pp ff diminuendo}</td>
<td></td>
</tr>
<tr>
<td>\ppfssixteen</td>
<td>\textit{pp ff diminuendo}</td>
<td></td>
</tr>
<tr>
<td>\ppfftwenty</td>
<td>\textit{pp ff diminuendo}</td>
<td></td>
</tr>
<tr>
<td>\ppfftwentysix</td>
<td>\textit{pp ff diminuendo}</td>
<td></td>
</tr>
<tr>
<td>\ppfftwentynine</td>
<td>\textit{pp ff diminuendo}</td>
<td></td>
</tr>
</tbody>
</table>

Table 17.1: Various predefined fonts
You might also wish to replace once and for all the typefaces invoked by the commands described in the previous section. Again, before doing this, you must follow steps (a-c) of the previous paragraph for all fonts in question. You can use bitmapped fonts, which are converted to Postscript by e.g., dvips, but you also may replace them by native Postscript fonts.

The extension library musixtmr.tex\(^1\) replaces the default Computer Modern text fonts by the Times series of fonts; see Section 25.27. Other extension libraries, musixplt.tex and musixhv.tex, replace the default text fonts by Palatino and Helvetica fonts, respectively; see Sections 25.21 and 25.16. Here is a comparison of some Times, Palatino and Helvetica fonts:

<table>
<thead>
<tr>
<th>Normal Times Roman</th>
<th>Normal Palatino Roman</th>
<th>Normal Helvetica Roman</th>
</tr>
</thead>
<tbody>
<tr>
<td>normal Times bold</td>
<td>normal Palatino bold</td>
<td>normal Helvetica bold</td>
</tr>
<tr>
<td>normal Times italic</td>
<td>normal Palatino italic</td>
<td>normal Helvetica italic</td>
</tr>
</tbody>
</table>

Times big          Palatino big          Helvetica big

For users who prefer to stick with the default Computer Modern family but want to use the T1-encoded EC variants, the extension library musixec.tex is available; see Section 25.10.

### 17.3 Text placement

Special macros are provided to allow precise placement of any TexX text, vertically relative to the staff, and horizontally relative to any note in the staff.

The macros in the first group will vertically position the text with the baseline at any specified pitch or staff line. They must be used inside \notes...\en. They will not insert any additional horizontal space. They have the forms \zcharnote\{p\}\{text\}, \lcharnote\{p\}\{text\}, and \ccharnote\{p\}\{text\}, where p is the pitch. With the first one, text will spill to the right from the current insertion point, with the second it will spill to the left, and with the third it will be centered horizontally. The following abbreviations are available:

\zcn for \zcharnote  
\lcn for \lcharnote  
\ccn for \ccharnote

There are similar macros \zchar\{p\}\{text\}, \lchar\{p\}\{text\}, and \cchar\{p\}\{text\}, which differ from the previous three in that the pitch must be given with a number (representing the number of staff positions up from the lowest line), and that the number need not be an integer.

To vertically position any text midway between two consecutive staves, use \zmidstaff\{text\}, \lmidstaff\{text\}, or \cmidstaff\{text\} at the appropriate point in the lower staff.

\(^1\)by Hiroaki Morimoto
The macros \uptext{text} and \Uptext{text} are simply shorthands for \zchar{10}{text} and \zchar{14}{text}, respectively.

The text items handled by all of the above macros can include any appropriate string of TeX control sequences, including font definitions, \box’es, etc.

Material posted with any of the macros described in this section will not create any additional horizontal or vertical space within the current system, and will overwrite anything in the current system that gets in the way. It is the typesetter’s responsibility to ensure there is adequate white space within the current system to accommodate any text placed with these macros. On the other hand, if text is placed far above or below a system, MusiXT\TeX will usually insert additional vertical space if needed.

17.4 Rehearsal marks

Rehearsal marks are usually boxed or circled uppercase letters or digits. They can be defined using the macros \boxit{text} or \circleit{text}. For boxed text, the margin between the text and box is controlled by the dimension register \boxitsep, which can be reset to any \TeX dimension if the default value of 3pt is unsatisfactory. To place the mark, use \Uptext or any of the other macros defined in the previous section.
Chapter 18

Miscellaneous Other Notations

18.1 Metronomic indications

By way of example, the notations

\[ \text{♩} = 60 \quad \text{and} \quad \text{♩} = \text{♩} \]

are respectively coded as \texttt{\textbackslash metron\{\textbackslash qu\}$\{$60\}$} and \texttt{\textbackslash metronequiv\{\textbackslash qup\}$\{$\textbackslash qu\}$}, which are normally placed using \texttt{\textbackslash Uptext}. Also, you can set a smaller metronomic indication like

\[ \text{♩} = \text{ca. 72} \quad \text{or} \quad \text{♩} = \text{ca. 72} \]

by writing

\texttt{\textbackslash metron\{\textbackslash smallnotesize\textbackslash lqu\}$\{$\text{\textbackslash lqu\textbackslash ca\text{\textasciitilde}72}\}$}

or

\texttt{\textbackslash metron\{\textbackslash tinynotesize\textbackslash lqu\}$\{$\text{\textbackslash lqu\textbackslash ca\text{\textasciitilde}72}\}$}

18.2 Accents

You may use\(^1\)
- \texttt{\textbackslash upz\{$p\}$} (upper \textit{staccato}) to put a dot above a note head at pitch \textit{p},
- \texttt{\textbackslash lpz\{$p\}$} (lower \textit{staccato}) to put a dot below a note head at pitch \textit{p},
- \texttt{\textbackslash usf\{$p\}$} (upper \textit{sforzando}) to put a \textgreater accent above a note head at pitch \textit{p},
- \texttt{\textbackslash lsf\{$p\}$} (lower \textit{sforzando}) to put a \textgreater accent below a note head at pitch \textit{p},
- \texttt{\textbackslash ust\{$p\}$} (upper \textit{tenuto}) to put a hyphen above a note head at pitch \textit{p},
- \texttt{\textbackslash lst\{$p\}$} (lower \textit{tenuto}) to put a hyphen below a note head at pitch \textit{p},
- \texttt{\textbackslash uppz\{$p\}$} (upper \textit{staccatissimo}) to put a solid vertical wedge above a note head at pitch \textit{p},

\(^1\)Note from the editor: the reason the names of some of these macros don’t seem to be constructed to suggest the terms used in the descriptions is that whoever originally defined the macros had in mind terms that did not agree with normal English usage.
• \lppz{p} (lower \emph{staccatissimo}) to put an inverted solid vertical wedge below a note head at pitch \( p \),
• \usfz{p} (upper \emph{forzato}) to put a “dunce cap” above a note head at pitch \( p \),
• \lsfz{p} (lower \emph{forzato}) to put an inverted “dunce cap” below a note head at pitch \( p \),
• \upzst{p} (upper \emph{staccato/tenuto}) to put a dot and a hyphen above a note head at pitch \( p \),
• \lpzst{p} (lower \emph{staccato/tenuto}) to put a dot and a hyphen below a note head at pitch \( p \),
• \flageolett{p} to put a small circle above a note head at pitch \( p \).

These marks are horizontally centered relative to solid note heads. To compensate for the fact that whole notes are wider, you should use \wholeshift{Any nonspacing macro} to center accents and other items (e.g., \Fermataup) above a whole note.

There are also variants of the most common accents\(^2\) which will be automatically positioned above or below a beam. They are spelled like the corresponding normal accent, but preceded with the letter \( b \), and their argument, instead of the pitch, is the beam reference number. Thus

\begin{center}
\includegraphics[width=0.5\textwidth]{example.png}
\end{center}

was coded as

\begin{verbatim}
\startextract
\Notes\ibu0f3\busfz0\qb0f\bupz0\qb0g\bust0\qb0h%
 \buppz0\qb0i\blsfz0\qb0f\blpz0\qb0j\butext0\tqh0k\en
 \Notes\Ib10lg5\blsfz0\qb0l\blpz0\qb0k\blst0\qb0j%
 \blppz0\qb0i\blsfz0\qb0h\bltext0\tqb0g\en
\zendextract
\end{verbatim}

The macros \bltext and \butext are detailed in the next section, where the mystery of why they produce the number 3 is resolved.

### 18.3 Numbers and brackets for xtuplets

The following table lists all the special macros that place a number indicating an xtuplet. Some also place a bracket above or below the notes, and are intended for use with un-beamed notes. In the table, \( p \) is a pitch, \( k \) is a number, \( n \) is a beam number, \( w \) is a bracket width in \internote{}s, and \( s \) is the bracket slope as a multiple of 1.125 degrees. The macro \txt contains a default number which will be placed by the first and third through sixth macros, and is initially defined as \def\txt{3}. The macro \tuplettxt serves the same role for the last two macros. The font used is \txtfont which is by default \eightit{} (in normal music size) but may be re-defined. The first four are to be used with beamed xtuplets. As indicated in the last column, the last four produce a sloping bracket and are to be used with unbeamed xtuplets.

\(^2\)Thanks to Klaus BECHERT’s corrections.
18.3. Numbers and brackets for xtuplets

<table>
<thead>
<tr>
<th>Macro and arguments</th>
<th>Number printed</th>
<th>Where invoked</th>
<th>Needs Bracket</th>
</tr>
</thead>
<tbody>
<tr>
<td>\triolet{p}</td>
<td>\txt</td>
<td>before beam</td>
<td>none</td>
</tr>
<tr>
<td>\xtuplet{k}{p}</td>
<td>k</td>
<td>before beam</td>
<td>none</td>
</tr>
<tr>
<td>\butext{n}</td>
<td>\txt</td>
<td>before note at number</td>
<td>none</td>
</tr>
<tr>
<td>\bltext{n}</td>
<td>\txt</td>
<td>before note at number</td>
<td>none</td>
</tr>
<tr>
<td>\uptrio{p}{w}{s}</td>
<td>\txt</td>
<td>before first note</td>
<td>solid</td>
</tr>
<tr>
<td>\downtrio{p}{w}{s}</td>
<td>\txt</td>
<td>before first note</td>
<td>solid</td>
</tr>
<tr>
<td>\uptuplet{p}{w}{s}</td>
<td>\tuplettxt</td>
<td>before first note</td>
<td>with gap</td>
</tr>
<tr>
<td>\downtuplet{p}{w}{s}</td>
<td>\tuplettxt</td>
<td>before first note</td>
<td>with gap</td>
</tr>
</tbody>
</table>

Here are some examples of the first six macros in the table:

\[ \frac{3}{5} \]

whose coding is

\[
\begin{align*}
\text{\notesp}\txtxtuple{n}\islurl\blu{0}\lmd\txt\tlr{n}\en\bar\nlm
d\text{\notesp}\triolet{n}\islurl0\Ibl0\lmd\txt\tlr{n}\en\bar\nlm
d\text{\notesp}\ibslurd\lmd\txt\tlr{n}\en\bar\nlm
d\text{\notesp}\triolet{o}\islurl0\qll\lmd\txt\tlr{n}\en\bar\nlm
d\text{\notesp}\uptrio{16}\qll\en\notesp}\cl{n}\en\bar\nlm
d\text{\notesp}\downtrio{016}\qu\en\notesp}\cu{g}\en\bar\nlm
\end{align*}
\]

Next are examples using \uptuplet and \downtuplet. A re-definition of \tuplettxt inside a notes group only applies inside that group and leaves the default definition intact. To get the number properly centered in the gap, you must include some extra space after the number in the definition of \tuplettxt. As you can see in the last bar, if the span becomes too small, the macros still won't provide enough room for the number in the gap; in this case it would be better to use the macros without gaps.

\[ \frac{3}{5} \]

with coding

\[
\begin{align*}
\parindent0\mm
\generalmeter{\meterfrac24}
\startextract
\addspace\afterruleskip
\notesp\txtxtuple{n}\islurl0\Ibl0\lmd\txt\tlr{n}\en\bar\nlm
d\text{\notesp}\triolet{o}\islurl0\Ibl0\lmd\txt\tlr{n}\en\bar\nlm
d\text{\notesp}\ibslurd\lmd\txt\tlr{n}\en\bar\nlm
d\text{\notesp}\uptrio{016}\qll\en\notesp}\cl{n}\en\bar\nlm
d\text{\notesp}\downtrio{016}\qu\en\notesp}\cu{g}\en\bar\nlm
\end{align*}
\]
18.4 Ornaments

18.4.1 Simple ornaments

The argument \( p \) in the following macros for ordinary ornaments is the pitch at which the ornament itself appears. They are all nonspacing macros. You may use

- \( \mordent{p} \) for \( \uparrow \)
- \( \Mordent{p} \) for \( \uparrow \uparrow \)
- \( \shake{p} \) for \( \downarrow \)
- \( \Shake{p} \) for \( \downarrow \downarrow \)
- \( \Shakel{p} \) for \( \downarrow \uparrow \)
- \( \Shakesw{p} \) for \( \downarrow \downarrow \)
- \( \Shakene{p} \) for \( \downarrow \uparrow \)
- \( \Shakenw{p} \) for \( \downarrow \downarrow \)
- \( \turn{p} \) for \( \circ \)
- \( \backturn{p} \) for \( \circ \)
- \( \tr{p} \) for \( \text{tr} \)
- \( \trt{p} \) for \( \text{J. S. Bach’s trillo und mordant} \)
- \( \xtr{p} \) for \( \times \)
- \( \ptr{p} \) for \( + \)

To compensate for the fact that whole notes are wider, you may use

\[ \text{wholeshift}\{\text{Any nonspacing macro}\} \]


to center any of these ornaments above a whole note.

In the following macros for fermatas, the argument \( p \) is the pitch of the notehead on which the fermata rests, assuming no additional vertical adjustments are needed for stems or intervening staff lines. They are all nonspacing macros. You may use

- \( \fermataup{p} \) for \( \uparrow \),
- \( \Fermataup{p} \) for \( \uparrow \uparrow \), centered over a whole note,
- \( \Fermatadown{p} \) for \( \downarrow \), centered under a whole note.

A \textit{breath} mark \( \breath \) can be put just above the staff with \( \zbreath \). This is a nonspacing macro. On the other hand, \( \cbreath \) will cause a space of one \( \text{noteskip} \) and place the comma midway through the space.

The \( \text{caesura} \) command inserts a slash \( 0.5\text{noteskip} \) before the place it is entered, while adding no space:
18.4. Ornaments

18.4.2 Arpeggios

Arpeggios (i.e. \(\arpeggio{p}{m}\)) can be coded with the macro \(\arpeggio{p}{m}\) where \(p\) is the pitch of the base of the arpeggio symbol and \(m\) is its height in units of \(\text{interligne}\), the distance from one staff line to the next. It should be issued before the affected chord. It is automatically positioned to the left of the chord, but inserts no spacing. Its variant \(\larpeggio\) sets the arpeggio symbol roughly one note head width to the left of the default position, and is intended to avoid collision with single accidentals on chord notes.

18.4.3 Arbitrary length trills

There are two styles of arbitrary length trills, each with two variants. For a trill with pre-assigned length, use \(\trille{p}{l}\) for \(\text{tr}\) \(\text{EEEE}\), or \(\Trille{p}{l}\) for \(\text{tr}\) \(\text{EEEEEEE}\), where \(p\) is the pitch and \(l\) the length in current \(\text{noteskips}\).

To let MusiXTeX compute the length of the trill, or if it extends across a system break, you can use \(\Itrille{n}\) to start a plain trill, where \(n\) is a trill reference number between 0 and 5; then \(\Ttrille{n}\) to terminate it. To get the \(\text{tr}\) at the beginning, use \(\ITrille{n}\) to start the trill and \(\Ttrille{n}\) to close it.

As with other elements, you can specify the maximum number directly with \(\text{setmaxtrills}\{m\}\), where \(7 < m \leq 100\); the reference number \(n\) will be in the range between 0 and \(m - 1\).

For example:

\[
\begin{music}
\nostartrule
\instrumentnumber{1}
\setstaffs12
\setclef1{6000}
% \startextract
\notes\qu{CDEFGH}|\hu k\sk\ITrille ip\itenu1\wh l\en
\bar
\notes\Itrille 2A\itenu1\whp E|\ttten1\hlp l\sk\Ttrille1\qu {mno}\en
\bar
\Notes\ttten1\itenu1\whp E|\ql{nmklji}\Toctfin1\en
\bar
\Notes\ttten1\whp E\sk\sk\sk\sk\Ttrille2|\qu{hgfedc}\en
\endextract
\end{music}
\]

whose coding is

\[
\text{\begin{verbatim}
\begin{music}
\nostartrule
\instrumentnumber{1}
\setstaffs12
\setclef1{6000}
% \startextract
\notes\qu{CDEFGH}|\hu k\sk\ITrille ip\itenu1\wh l\en
\bar
\notes\Itrille 2A\itenu1\whp E|\ttten1\hlp l\sk\Ttrille1\qu {mno}\en
\bar
\Notes\ttten1\itenu1\whp E|\ql{nmklji}\Toctfin1\en
\bar
\Notes\ttten1\whp E\sk\sk\sk\sk\Ttrille2|\qu{hgfedc}\en
\endextract
\end{music}
\end{verbatim}
\]

\[3\]This may require e-TeX.
18.4.4 Tremolos

The command \rml\{p\} is used to indicate that the immediately following quarter or half note (normally at pitch p and with a lower stem) is to be repeated in eighth notes. For example, \rml j\ha j generates

\begin{figure}[h]
\centering
\includegraphics[width=0.2\textwidth]{tremolo.png}
\caption{Tremolo example}
\end{figure}

and is an abbreviation for

\begin{figure}[h]
\centering
\includegraphics[width=0.2\textwidth]{tremolo_abbreviation.png}
\caption{Tremolo abbreviation}
\end{figure}

Similarly, \rmu\{p\} generates an eighth-note tremolo on a quarter or half note with an upper stem:

\begin{figure}[h]
\centering
\includegraphics[width=0.2\textwidth]{tremolo_upper.png}
\caption{Tremolo example (upper stem)}
\end{figure}

16th-note and 32-note tremolos are similarly generated by commands \rrml, \rrmu, \rrrml and \rrrrmu, as in

\begin{figure}[h]
\centering
\includegraphics[width=0.2\textwidth]{tremolo_16th_and_32.png}
\caption{Tremolo examples (16th and 32nd notes)}
\end{figure}

which is coded as

```latex
\NOTEs\rml h\zql h\rmu j\qu j\en
\NOTEs\stemlength{6.4}\rml j\zcl j\rmu l\cu l\en
\NOTEs\stemlength{6.4}\rrml h\zql h\rrmu j\qu j\en
```

The \stemlength command is used to adjust stem lengths; the new length remains effective to the end of the current notes group. If necessary, the usual stem length can be restored by using \stemlength{\DefaultStemlength}.

For whole notes, tremolo indications should be wider and centered directly over or under the note. These are generated by commands \Trml, \Trmu, \Trrml, \Trrrml and \Trrrmu; for example,

\begin{figure}[h]
\centering
\includegraphics[width=0.2\textwidth]{tremolo_whole.png}
\caption{Tremolo example (whole notes)}
\end{figure}

which is coded as

```latex
\NOTEs\Trml h\zw h\Trmu j\wh j\en\bar
\NOTEs\Trrml h\zw h\Trrrmu j\wh j\en\bar
\NOTEs\Trrrml h\zw h\Trrrmu j\wh j\en
```
For all of the commands described in this section, the pitch parameter may be used if it is necessary to raise or lower the tremolo indication.

### 18.5 Piano pedal commands

The macro \PED inserts a piano-pedal command below the staff; \DEP, a pedal release. Alternate symbols, the first of which occupies less space, are invoked with \sPED and \sDEP. For example,

![Example musical notation](image)

was coded as

\Notes\PED\wh J\qu h\en
\Notes\qu g\en
\Notes\hu k\en
\Notes\DEP\en \bar
\Notes\sPED\wh J\qu h\en
\Notes\qu g\en
\Notes\hu k\en
\Notes\sDEP\en

The vertical position of \PED, \sPED, \DEP and \sDEP can be globally changed by redefining its elevation, which has the default definition \def\raiseped{-5}. To locally change the vertical position of a pedal symbol, use one of the more fundamental macros \Ped, \sPed, \Dep and \sDep in combination with \zchar or \zcharnote. Since the \Ped symbol is rather wide, it might collide with adjacent bass notes. To shift it horizontally, you could use \loff{\PED}.

The following excerpt from *Liebestraume* by Franz Liszt illustrates a more modern approach to specifying piano-pedal usage:  

![Example musical notation](image)
Chapter 18. Miscellaneous Other Notations

This has been coded using the following commands:

- \pdld \ \text{pedal down}
- \pdlu \ \text{pedal up}
- \pdlud \ \text{pedal up and immediately down}

The elevation is determined by the value of \raiseped. Here is how the excerpt may be coded:

```latex
\smallmusicsize\relativeaccid\nobarnumbers
\generalmeter{\meterfrac64}
\generalsignature{-4}
\setstaffs12\setclef{\bass}
\def\raiseped{-11}
\def\qpl{\raise-2\Interligne\qp}
\def\qpu{\raise2\Interligne\qp}
\def\hppl{\lifthpausep{-2}}
\startpiece\addspace\afterruleskip%
\Notes\zqu\ L\qpl|\qp\en
\bar%
\Notes\loff{\pdld}\ql\ H\sk\qpl\sk\qpl|%
\zhl{.c}\ds\ibuii0\qbi{ehjh}\tqu1e\en
\Notes\zhui{.c}\hppl|%
\ds\ibuii0\qbi{ehjh}\tqu1e\en
\bar%
\Notes\pdlud\ql\ G\sk\qpl\sk\qpl|%
\titiedic\zhui{.c}\ds\ibuii0\qbi{eiiji}\tqu1e\en
\Notes\hppl\sk\sk\sk\sk\qu c|%
\titiel\zhui{.c}\ds\ibuii0\qbi{eiiji}\tqu1e\en
\stoppiece%
\def\raiseped{-15}
\contpiece%
\Notes\pdlud\ql\ F\sk\qpl\sk\zqu\ c\qpl|%
\zhui{.c}\ds\ibuii0\qbi{e\-hjh}\tqu1e\en
\Notes\hppl\sk\sk\sk\qu c|%
\zhui{.d}\ds\ibuii0\qbi{ehjh}\tqu1e\en
\bar%
\Notes\pdlud\ql\ E\sk\qpl\sk\qpl|%
\zhui{.c}\ds\ibuii0\qbi{\textasciitilde d\-hjh}\tqu1d\en
\Notes\zqu{M}\hppl\sk\sk\qu{M}\%
\ds\ibuii0\qbi{dhjh}\tqu1d\en
\bar%
\Notes\zmidstaff{$\cdots$}\sk\pdlu\sk\en
\endpiece
```
The following “mixed” patterns are also supported:

\PED \ldots [\pdlud] \ldots \pdlu
\sPED \ldots [\pdlud] \ldots \pdlu

18.6 Alphabetic dynamic marks

Conventional dynamic symbols \pppp, \ppp, \pp, \pp, \mp, \mf, \f, \fp, \sf, \ff, \fff, \ffff, \sfz and \sfzp can be posted using the macros \pppp, \ppp, \pp, \mp, \mf, \f, \fp, \sf, \ff, \fff, \ffff, \sfz and \sfzp, respectively, as the second argument of \zcn (\zcharnote) or \ccn (\ccharnote). See also Section 25.23 for an alternative set of dynamic marks.

18.7 Length of note stems

The default length of note stems is the distance of one octave, i.e., 7\internote or 4.66\interbeam. The default may be changed with the macro \stemlength{b} where \textit{b} is the length in \interbeams.

The command \stemcut causes stems that extend outside the staff to be shortened depending on the pitch of the notes. It is the default behavior. To suppress this adjustment, issue the command \nostemcut.

Normally, down stems never end above the middle line of the staff and up stems never below that line. The command \stdstemfalse will inhibit this adjustment, but only for the next stem generated. There is no command to globally suppress this behavior.

18.8 Brackets, parentheses, oblique lines and slides

Several varieties of brackets, parentheses and oblique lines are provided for use within a score.

- \lpar{p} and \rpar{p} yield left and right parentheses at pitch \textit{p}. They can be used to enclose notes or to build “big” cautionary accidentals. For example,

\begin{eqnarray*}
\text{\Notes lpar g rpar g hu g sk}\%
\text{\loffset{1.5}{lpar g rpar g} loffset{.4}{sh g} hu g sk}\%
\text{\loffset{2.1}{lpar g} loffset{1.5}{rpar g} loffset{.4}{df l g} hu g en}
\end{eqnarray*}

- \bracket{p}{n} posts a square bracket to the left of a chord, vertically spanning \textit{n} internotes.
- \doublethumb{p} indicates a bracket as above spanning 2\internotes.
- \ovbkt{p}{n}{s} and \unbkt{p}{n}{s} draw a sloped bracket starting at the current position at pitch \textit{p}, with horizontal extent \textit{n} noteskips and slope \textit{s} in multiples of 1.125 degrees.
• \uptrio{p}{n}{s} and \downtrio{p}{n}{s} are like \ovbkt but with freely definable \txt centered inside.
• \varline{h}{ℓ}{s} builds an oblique line starting at the current horizontal position. It must be used inside a zero-width box, such as for example as the second argument of \zcharnote. \(h\) is the height of the starting point, \(ℓ\) is the length, and \(s\) is the slope. It is used in the definitions of some of the foregoing macros, and could be used, for example, to construct various obscure baroque ornaments made up of diagonal lines.
• \slide{p}{x}{s} provides a glissando starting at pitch \(p\) and extending for \(x\) \internote with slope \(s\) (ranging from \(-8\) to \(8\)).

For example,

\begin{music}
\setstaffs1{2}
\setclef1{\bass}
\startextract
\Notes\bracket C8\zq C\qu J\en
\Notes|\doublethumb g\rq h\qu g\en
\Notes|\lpar c\rpar c\qu c\en
\Notes|\unbkt C15\qu {FH}|\ovbkt n14\ql{k}\en
\Notes|\downtrio C16\qu {FH}|\uptrio o14\ql{l}\en
\Notes|\roffset{1.5}{\slide J33}\qa{JM}|\roffset{1.5}{\slide j33}\qa{jm}\en
\zendextract
\end{music}

18.9 Forcing activity at the beginning of systems

A macro named \everystaff is executed each time a new system begins. It is normally void, but it can be defined (simply by \def\everystaff{...}) to cause MusiXTeX to post anything reasonable at the beginning of each system. For it to affect the first system in a score, it must be defined before \startpiece.

If a macro named \atnextline is defined at any point in a score, it will be executed just once, viz., at the next computed or forced system break. More precisely, it is executed after the break and before the next system begins. Thus it is suitable for redefining layout parameters.

In some scores, tenor parts are not coded using the \bass clef, but using rather the octave treble clef, which is subscripted by a numeral 8. This clef is supported by the clef substitution command \settrebleclefsymbol{n}\treblelowoct, as already explained in Section 15.3. However, if for some reason you aren’t happy with the height of the “8”, it
can be posted on selected staves at the beginning of every system using `\everystaff` and `\zcharnote` as follows:

\begin{verbatim}
\instrumentnumber{4}\setclef1\bass
\def\everystaff{\znotes&\zchar{-6}{\eightrm \kern -2\Interligne 8}\%&\zchar{-6}{\eightrm \kern -2\Interligne 8}\en}\%
\startextract
\NOTes\ha{HIJK}&\ha{efgh}&\ha{hijk}&\ha{hmlk}\en
\endextract
\end{verbatim}
Chapter 19

Smaller (or Larger) Notes in Normal-Sized Staves

Here we describe how to change the size of note symbols without changing the size of the staff itself. Changing overall staff size will be treated in Chapter 20.

19.1 Arbitrary sequences of notes

Written-out ornaments and cadenzas are usually typeset with smaller notes and spacing than normal. The smaller size can be initiated anywhere inside a \notes group by stating \smallnotesize or \tinynotesize. Normal note size is then restored by \normalnotesize or simply by terminating the notes group and starting another. Smaller spacing must also be explicitly indicated, usually by redefining \noteskip in some way.

As an example, this excerpt, from the beginning of the Aria of the “Creation” by Joseph Haydn),

\instrumentnumber{2}
\generalmeter{\meterfrac44}
\setstaffs2{2}
\setclef2{\bass}
\setclef1{\bass}
\startbarno=0

can be coded as

\instrumentnumber{2}
\generalmeter{\meterfrac44}
\setstaffs2{2}
\setclef2{\bass}
\setclef1{\bass}
\startbarno=0
Similarly, you may use \largenotesize or \Largenotesize to get larger notes.

19.2 Grace notes

Grace notes are a special case of small and tiny notes, namely single-stemmed eighth notes with a diagonal slash through the flag. To enable this, there are the macros \grcu{p} and \grcl{p}, which by themselves would produce normal-sized eighth notes with a slash. They should be used along with the note size reduction macros and spacing reduction macros just discussed. In addition, chordal grace notes can be built as in the following example:

\begin{music}
\begin{notes}
\multnoteskip\smallvalue\smallnotesize\grcu{j}
\end{notes}
\end{music}

which was coded as

\begin{music}
\begin{notes}
\multnoteskip\smallvalue\smallnotesize\grcu{j}
\end{notes}
\end{music}
19.3 Ossia

This clever example had been provided by Olivier Vogel:

\begin{music}

\hsizetext\%
\def\xnum#1#2#3{\off{#1\elemskip}\zcharnote{#2}{\smalltype\it #3}\%
\off{-#1\elemskip}}%
\newbox\ornamentbox
\setbox\ornamentbox=\hbox to 0pt{\kern-4pt\vbox{\hsize=2.6cm%
\nostartrule\smallmusicsize\setsizet{\smallvalue}\setclefsymbol1\empty%
\startpiece\addspace\afterruleskip%
\notes\ibbbl2{'c}0\qb2b\qb2c\qb2d\qbbl2\qb2c\en%
\notes\xnum{1.15}{'e}3\qb2d\qb2c\qbbl2\qb2d\en%
\notes\ibl2{'c}1\usf e\qb2c\en%
\notes\tb12\qb2{'d}\en%
\zstoppiece%
}\hsst}
\normalmusicsize\nopagenumbers
\def\nbinstruments{1}%
\setstaffs12\setclef1{60}%
\generalsignature{-2}\generalmeter{\meterfrac{3}{4}}%
\parindent 0pt%
\stafftopmarg0pt\staffbotmarg5\Interligne\interstaff{10}\relax
\startpiece\addspace\afterruleskip%
\notes\ibl1{'G}{-1}\qb1G\sk\bigna F\tb11\qb1F%
\ibbbl2{'b}0\qb2b\qb2a\qb2b\tb12\qb2c\en%
\notes\hl{'E}\bsk\raise6\internote\ds\ibu3{G}{1}\bigsh F%
\qb3F\qb3G\tbu3\qb3{'A}1\zcharnote10{\copy\ornamentbox}\qlp{'c}\sk\sk%
\cl d\en%
\end{music}

\footnote{Italian \textit{o sia} (or else)}
Chapter 20

Staff Size

In contrast with the prior section, here we describe how to change the sizes of everything...staff, notes, and all other symbols. In Section 2.3 we saw how to set the size for all instruments at the start of a score. Any one of the same macros—\normalmusicsize, \smallmusicsize, \largemusicsize, or \Largemusicsize—can be used to change the size of all instruments midway through a score, but in this case it must come between \stoppiece and \startpiece.

Once the overall staff size is set, you can alter the size of any desired instrument with the macro \setsize{n}{s}, where \(n\) is the instrument number and \(s\) is a factor by which the size is to be changed from the prevailing overall size. There are five predefined macros that should be used for the size factor \(s\). Their names and respective values are \normalvalue (1.0), \smallvalue (0.80), \tinyvalue (0.64), \largevalue (1.2), and \Largevalue (1.44). MusiXTEX should not crash if you use an explicit number different from any of these, but the result may be less than satisfactory.

Once again, if used at the beginning of a piece, the \setsize macro must precede \startpiece (not \contpiece), and if used after the beginning, must be preceded by \stoppiece.

As an example, we give two bars of the Ave Maria by Charles Gounod, based on the first prelude of J. S. Bach’s Well Tempered Clavier, as transcribed for organ, violin and voice by Markus Veittes:

This example was coded as:
Chapter 21

Layout Parameters

Most layout parameters are set by MusiXTEX to reasonable default values. However, some projects will require altering one or more of them. In this section we discuss the most important parameters and how to change them.

21.1 List of layout parameters

In the following, the indication “NOT to be changed” does not mean that this parameter cannot be changed at all, but that it should not be modified directly, e.g., by saying something like \Interligne=14pt. In other words, changes in these parameters must be accomplished only by more comprehensive macros which not only revise them but at the same time perform other necessary related changes. Even though you cannot change these, you may refer to them in your coding if that proves useful.

\Interligne: vertical distance between the bottoms of consecutive staff lines of the current instrument, taking no account of a possible alteration by \setsize; NOT to be changed.

\internote: vertical spacing between notes one scale step apart in the current instrument, taking account of a possible alteration by \setsize; NOT to be changed. Note that each distinct instrument may have a different \internote (see Chapter 20).

\Internote: vertical spacing between notes one scale step apart in any instrument whose \setsize has the default value \normalvalue (1.0), equal to 0.5\Interligne; NOT to be changed.

\staffbotmarg: margin below the first (lowest) staff of the first (lowest) instrument.
Changes are recognized at the next system. Default is 3\Interligne.

\stafftopmarg: margin above the last (uppermost) staff of last (uppermost) instrument.
Changes are recognized at the next system. Default is 3\Interligne.

\interbeam: vertical distance between beams; NOT to be changed.

\interstaff: a very important macro with a single numerical argument representing the factor that multiplies 2\internote to give the distance between the bottom of one staff and the bottom of the next one. In fact the macro redefines the parameter \interfacteur. Default is 9. \interstaff applies to all the instruments; to set the inter-staff spacing for a single instrument, use \setinterstaff{n}{m}, n is the instrument and m is the replacement factor for that instrument. Note that after you
have used \setinterstaff, you cannot reset the distances for that instrument with \interstaff; you must subsequently use \setinterstaff for that purpose.

\interportee: distance between the bottom of one staff and the bottom of the next one. It is always reset to 2 times \innote times the \interfacteur for the current instrument at the next system. Therefore, trying to change \interportee will have no effect. Change \interstaff or use \setinterstaff instead.

\interinstrument: additional vertical distance between two consecutive instruments. This means that the distance between the lowest line of the previous instrument and the lowest line of the top staff of the current instrument is \interportee+\interinstrument. The default value of \interinstrument is zero, but sometimes you may want additional space between distinct instruments. This is a general dimension register. As usual in \TeX, it can be set using a command such as \interinstrument=10pt or \interinstrument=6\innote. Its value can be overridden for the space above any particular instrument with the macro \setinterinstrument{n}{s}, where \textit{n} is the instrument and \textit{s} is the replacement value of the space to be added. The \setinterinstrument macro may be useful in some vocal scores to provide vertical space for lyrics. Note that after you have used \setinterinstrument, you cannot reset the distances for that instrument with \interinstrument; you must subsequently use \setinterinstrument for that purpose.

\systemheight: distance from the bottom of the lowest staff to the top of the highest one. This is the length of any vertical lines such as repeats that span the full height of a system; \textit{NOT to be changed}.

In addition, when handling notes of a given staff of a given instrument, the following dimensions are available (note these are not true registers, but \textit{equivalenced symbols} through a \texttt{\def}): 

\altplancher: altitude of the lowest line of the lowest instrument; \textit{NOT to be changed}.
\altitude: altitude of the lowest line of the lowest staff of the current instrument; \textit{NOT to be changed}.
\altpor: altitude of the lowest line of the current staff; \textit{NOT to be changed}.
\stemfactor: parameter defining the length of stems on half, quarter, and beamed eighth notes, in units of \interbeam. Normally a stem has the length of one octave, i.e., 3.5\interligne. However, this is not correct for small or tiny note sizes. Therefore, stem length is defined as a multiple of the dimension \interbeam, which is chosen because it is automatically redefined as a different multiple of \interligne whenever note size is changed. For example, with \texttt{\normalmusicsize} when \setsizetolerance is \texttt{\normalvalue}, \interbeam is 0.75\interligne. This legislates a default value for \stemfactor of 4.66 (= 3.5/0.75). To change stem length, it is easiest to use e.g., \stemlength{3.5}, which simply redefines \stemfactor. Subsequently, \stemfactor will not automatically be reset to the default, but keep in mind that if it is changed inside a notes group, the change will only be effective within that notes group.
21.2 A convenient macro for changing layout parameters

Of the parameters just described that can be changed, many should only be changed between the end of one system and the beginning of the next. The command sequence \def\atnextline{any control sequence} may be useful for this purpose. It will cause any control sequence to be inserted right before the next new line is begun, provided the line break is not initiated by a \startpiece. Thus this will work with automatically generated line breaks, with those forced by \alaligne, and with those forced by explicit use of \endpiece or \stoppiece followed by \contpiece. (Note, however, that in the latter case it would be just as convenient to enter the parameter changes explicitly as well.) The control sequence will only be executed once, after which \atnextline is redefined as \empty.

21.3 Changing the number of lines per staff

Naturally, the default number of lines per staff is five. But you may want a different number in some or all staves, for example for gregorian music, percussion music, guitar tablature, or early baroque keyboard music. To do so, use the command \setlines{n}{m} where n is the instrument number and m is the number of lines.

21.4 Resetting normal layout parameters

The general size can only be changed with one of the commands \smallmusicsize, \normalmusicsize, \largemusicsize, or \Largemusicsize. Beyond that, the command \resetlayout will reset the following key layout parameters to their default values: \staffbotmarg (3\Interligne), \stafftopmarg (3\Interligne), \interstaff (9), number of lines per staff for all instruments (5); and will reset all clef symbols to standard clef symbols.
Chapter 22

Extracting Parts from a Multi-Instrument Score

From the typesetting viewpoint, the major characteristic of orchestral and chamber music is that the scores not only have several instruments, but variants of the same basic score are needed in which one of the instruments is highlighted while some others are typeset in smaller notes or are omitted. Of course, it must be possible to permute the highlighted instruments and the small-type instruments or omitted instruments, depending on the instrument to which the version of the score is dedicated.

The following is the most general approach to part extraction when using MusiTEX without PMX or M-Tx pre-processors. A simpler approach which will work for most purposes is described in Section 25.28.

22.1 Coding rules

To make a “selectable” orchestral score you must prepare the master score (i.e., the score with all instruments typed) as follows:

1. Avoid referring to instrument numbers with roman numerals. For example use \setclefs \clefksiii= instead of \clefoksiii=.

2. Introduce symbolic names for the instruments; for example, define:
   \def\Piano{1}\
   \def\Flute{2}\
   \def\Oboe{3}\
   \def\Soprano{4}\

   and code, for example
   \setstaffs\Piano2 rather than \setstaffs12.

3. If, initially, the Piano is the instrument number 1, replace all \notes, \Notes, \NNotes, etc., with \notes\selectinstrument\Piano, \Notes\selectinstrument\Piano, \NNotes\selectinstrument\Piano, etc.

4. Instead of using & or \nextinstrument to move to instrument \n + 1, use \selectinstrument\Flute and similar instead.
For example,

\selectinstrument\Piano ... | ...
\selectinstrument\Flute ...
\selectinstrument\Oboe ...
\selectinstrument\Soprano ...

With this coding, difficult things such as putting the Flute above the Oboe are done easily: just say \def\Flute{3} and \def\Oboe{2}.

## 22.2 Selecting, hiding or putting instruments in the background

To put, for example, the Flute and the Oboe in the background, i.e., typesetting them in small notes, state at the beginning:

\setsize\Flute{\tinyvalue}\setsize\Oboe{\tinyvalue}

where the value \tinyvalue for \setsize corresponds to notes and staffs of size \tinynotesize. If, instead of putting an instrument in the background, one wants to omit it, this is done by:

\setstaffs\Flute{0}\setstaffs\Oboe{0}

since nothing is typeset for instruments having zero staffs (not to be confused with one-line staffs such as percussions).

### 22.3 Recommendations

- When hiding instruments, reduce $\textit{\texttt{instrumentnumber}}$ by the number of hidden instruments; otherwise bars and leading braces will enclose the position of these dummy arguments, which would be ugly.
- Exchange the actual instrument numbers so that hidden instruments have numbers greater than the value of $\textit{\texttt{instrumentnumber}}$. Hidden instruments with numbers less than $\textit{\texttt{instrumentnumber}}$ will cause an excess of vertical space at their phantom positions; this is not recommended.
- In hidden instruments, rests no longer behave like $\hbox{...}$ and raising them will result in an error.
- In hidden instruments, explicit $\hbox{s}$ will remain as empty boxes, thus causing abnormal vertical spacings between instruments. Therefore, anything suspect should be made conditional with:

  \ifactiveinstrument code to be omitted if instrument is hidden \fi

Most MusiX\TeX{} commands become properly hidden if requested. But problematic parts of code can nonetheless be protected with $\textit{\texttt{\ifactiveinstrument}}$. 
Chapter 23

Lyrics

MusiXTEX itself doesn’t manage lyrics very well. You should use musixlyr instead, a MusiXTEX extension package for lyrics handling by Rainer Dunker. The \TeX\ source and documentation are included in the MusiXTEX distribution.

But first we recall briefly the older methods, which may still be useful when only a small number of words are involved.

23.1 Native lyrics method: placing single words

23.1.1 Native MusiXTEX commands for lyrics

1. An obvious solution is to use the commands \zcharnote (expanded to the right), \lcharnote (expanded to the left), \ccharnote (centered), to post the text at any position (computed in \internote) with respect to the lower line of the current staff. The pitch should be usually negative, to have the text below the staff.

Example:

```
\hspace{4cm}
Word
```

is coded by \zcharnote{N}{Word}\wh g.

2. The vertical position can also be given with a number in the commands \zchar (expanded to the right), \lchar (expanded to the left), \cchar (centered). The number is internally multiplied by \internote.

Example:

```
\hspace{4cm}
Word
```

is coded by \cchar{-5}{Word}\wh g.

3. Of easier use are the commands \zsong (right of the note), \lsong (left) and \csong (centered) which post the lyrics at the lower staff line minus the previous \interinstrument n or the \staffbotmarg quantity. These commands only have one argument, namely the lyrics text: \zsong{text} \lsong{text} \csong{text}

Depending on the values of the inter-instrument spacings and margins, the resulting vertical position might be inappropriate. Then it can be changed for any specific \n-th instrument until further change using

\setsongraise n{any \TeX\-dimension}

As an example, the following French song

\begin{verbatim}
\setstaffbotmarg{2cm}
\setinterinstrumentspace{1cm}
\begin{piece}
\begin{setup}
\alignment{\textstyle}
\end{setup}
\begin{voice}
\note{C} \zsong{paroles}\\hspace{1cm}
\lsong{paroles}\\hspace{1cm}
\csong{paroles}
\end{voice}
\end{piece}
\end{verbatim}
Adapting note spacing for lyrics

The command \hardlyrics{longword} provides a spacing that is equal to the length of the text argument \{longword\}. In the same time the argument \{longword\} is saved in \thelyrics

As an example \hsong{clair} is coded by:\
\hardlyrics{clair}\
\notes\hsong{thelyrics}\wh g\en
\notes\wh{gg}\en

All notes with long lyrics need such a treatment. The commands only carry out on \notes (not on \Notes, \NOtes...).

If you want to go back to the normal placing on an easy way, you simply can replace \hardlyrics' by \softlyrics'.

A complete score is given in example glorias.tex and in gloriab.tex, the latter exhibiting not only the song tune but also the organ accompaniment.

Alternate versions of \hsong are \dhsong which has a fixed length of 2\noteskip and \thsong whose fixed length is 3\noteskip. These are useful when the text is set below (or above) a collective coding of two or three notes.

Musixlyr

Lyrics are best handled by the musixlyr package by Rainer Dunker. The package can be used by inserting a line in your source code:

\input musixtex
\input musixlyr
...

The manual, the input file and a few examples are in MusiXTeX distributions, or they may be downloaded for Windows or for UNIX. Look at the manual for a detailed description. Here is an overview of the commands and an example of use.
### Example

<table>
<thead>
<tr>
<th>Command</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>\setlyrics{sopr}{the lyric words}</td>
<td>defining the lyrics text</td>
</tr>
<tr>
<td>\copylyrics{sopr}{alto}</td>
<td>alto has same lyrics as soprano</td>
</tr>
<tr>
<td>\appendlyrics{alto}{more words}</td>
<td>alto lyrics is longer</td>
</tr>
<tr>
<td>\assignlyrics2{sopr,alto}</td>
<td>soprano and alto lyrics at staff 2</td>
</tr>
<tr>
<td>\assignlyricsmulti{1}{2}{alto}</td>
<td>assign alto lyrics to staff 2 of instrument 1</td>
</tr>
<tr>
<td>\NOTes\assignlyricshere{alto}\qa c\en</td>
<td>assigning without staff number</td>
</tr>
<tr>
<td>\auxlyr\assignlyrics2{sopr}</td>
<td>assign soprano above staff 2</td>
</tr>
<tr>
<td>\lyrrule{qu c...\lyrruleend}</td>
<td>make a melisma by hand</td>
</tr>
<tr>
<td>\lyr{qu c}</td>
<td>force a syllable from lyrics text at this note or rest</td>
</tr>
<tr>
<td>\lyric{word}{qu c}</td>
<td>insert syllable ‘word’ at this note</td>
</tr>
<tr>
<td>\loffset{2}{\lyric*{1.}}{qu c}</td>
<td>combine 1. with regular syllable</td>
</tr>
<tr>
<td>\lyrl{qu c}</td>
<td>same as \lyric, but with hyphenation</td>
</tr>
<tr>
<td>\lyric*{}qu c</td>
<td>same as \lyric*, but with hyphenation</td>
</tr>
<tr>
<td>\lyricoff...\lyricson</td>
<td>stop lyrics, then start again</td>
</tr>
<tr>
<td>\nolyr{qu c}</td>
<td>no syllable at this note</td>
</tr>
<tr>
<td>\llabel{labelname}name</td>
<td>labelling a “go to” target in text</td>
</tr>
<tr>
<td>\golyr{labelname}{qu c}</td>
<td>perform a jump, in music code</td>
</tr>
<tr>
<td>\lyrpt,\qu c</td>
<td>add a comma to the syllable under this note</td>
</tr>
<tr>
<td>\lyrnop\qu c</td>
<td>remove last character in syllable</td>
</tr>
<tr>
<td>\llyr\qu c</td>
<td>make first character lower case</td>
</tr>
<tr>
<td>\leftlyrtrue\qu c...\leftlyrfalse\qu c</td>
<td>left justified syllable</td>
</tr>
<tr>
<td>\lyroffset{-4}\qu c</td>
<td>start and stop left justification as the default</td>
</tr>
<tr>
<td>\lyrrule{4}{q}</td>
<td>shift syllable 1 notehead to the left</td>
</tr>
<tr>
<td>\minlyrspace{3pt}\qu c</td>
<td>define minimum space between the words</td>
</tr>
<tr>
<td>\forcelyrhyphenstrue\qu c</td>
<td>always use a hyphen from now on</td>
</tr>
<tr>
<td>\forcelyrhyphensfalse\qu c</td>
<td>remove hyphen and make one word if necessary</td>
</tr>
<tr>
<td>\showlyrshifttrue\qu c</td>
<td>show the lyric shift</td>
</tr>
<tr>
<td>\lyrraise{1}{a 2\Interligne}</td>
<td>raise lyrics below staff 1 by 2\Interligne</td>
</tr>
<tr>
<td>\lyrraisemulti{1}{2}{a 2\Interligne}</td>
<td>raise alto lyrics above staff 2 of instrument 1</td>
</tr>
<tr>
<td>\lyrraiserehe\b 2\Interligne\qu c</td>
<td>raise lyrics below this staff by 2\Interligne</td>
</tr>
<tr>
<td>\minlyrrulelength{2mm}</td>
<td>melismas shorter than 2mm are not shown</td>
</tr>
<tr>
<td>\minmulthyphens{15mm}</td>
<td>distance between hyphens in ‘hyphen melisma’</td>
</tr>
<tr>
<td>\def\lyrhyphenchar{-}</td>
<td>chose a hyphen character</td>
</tr>
<tr>
<td>\setlyrics{\lyrlayout{\it}..}</td>
<td>apply italics to all lyrics lines</td>
</tr>
<tr>
<td>\verses{},\beginmel\qu c</td>
<td>initiate melisma at second verse</td>
</tr>
<tr>
<td>\small\setlyrstrut</td>
<td>adapt the vertical distance between lyrics lines</td>
</tr>
<tr>
<td>\lyrstrutbox{10pt}</td>
<td>(re)define the distance between the lyrics lines</td>
</tr>
<tr>
<td>\lyrmodealter2</td>
<td>attach lyrics of staff 2 to the upper voice</td>
</tr>
<tr>
<td>\lyrmodealtermulti{1}{2}</td>
<td>attach lyrics of instr. 1 staff 2 to the upper voice</td>
</tr>
<tr>
<td>\lyrmodealterhere\qu c</td>
<td>attach lyrics of this staff to the upper voice</td>
</tr>
<tr>
<td>\lyrmodenormal2</td>
<td>restore the default behaviour</td>
</tr>
<tr>
<td>\lyrmodenormalmulti{1}{2}</td>
<td>restore the default behaviour at staff 2 of instr. 1</td>
</tr>
<tr>
<td>\lyrmodenormalhere\qu c</td>
<td>restore the default behaviour of this staff</td>
</tr>
<tr>
<td>\lyrlink</td>
<td>linking two words with a ‘⌣’</td>
</tr>
<tr>
<td>\lowlyrlink</td>
<td>same as \lyrlink but a little bit lower</td>
</tr>
<tr>
<td>\resetlyrics</td>
<td>set word pointer to the first word in all lyrics lines</td>
</tr>
<tr>
<td>\enableauxlyrics</td>
<td>don’t use this anymore</td>
</tr>
</tbody>
</table>
As a further illustration of the use of the commands, have a look at the following example:\footnote{The example is taken from the musixlyr manual.}: 

% define lyrics above the staff
\setlyrics{soprano}{bring her die Gans,}
% lyric beneath the staff are the same
\copylyrics{soprano}{alto}
% assign alto lyrics below staff 1 on the notes with stem down
\assignlyrics1{alto}
% assign soprano lyrics above staff 1 on the notes with stem up
\auxlyr{\assignlyrics1{soprano}}
% attach both lyrics to the upper voice
\lyrmodealter0
\generalsignature{-2}
% make place for the lyrics
\advance\stafftopmarg1\Interligne\advance\staffbotmarg2\Interligne
\startextract\addspace\afterruleskip
\Notes\zqu g\ql e\en\bar
% start melisma in lower lyrics
\Notes\zqu i\beginmel\ibslurd0f\ib10f{-1}\qb0{fe}\en
% start melisma in upper lyrics
\Notes\auxlyr\beginmel\ibsluru1i\zqu p i\qb0d\tqb0e\en
% end melisma in lower lyrics
\Notes\endmel\tbslurd0e\ql c\en
\notes\ibbu0h{-1}\qb0h\tqh0g\en
% start melisma in upper lyrics
\Notes\auxlyr\endmel\tbsluru1h\zqu h\ql c\en\bar
% The lyrics of the whole notes (without stem) must be given manually.
\NOTEs\auxlyr\lyr\zwh i\lyr\wh b\en
\endeextract
\lyrmodenormal0
23.3 Getting enough vertical space for lyrics

Since songs are usually equivalent to a one-staff instrument (possibly with several voices) the recommended solution consists in adjusting the distance between instruments using either \interinstrument=any \TeX-dimension to give more place below all instruments or using \setinterinstrument to make more space above. Note that \setinterinstrument defines spacing above and not below an instrument. Since lyrics are usually set below the staff, the first argument of a \setinterinstrument should be the song instrument number minus one.

In the case of a single staff tune, or if the song instrument is the lowest one, then additional place can be provided using \staffbotmarg.

23.4 Fine tuning the placement of the lyrics

When not using \hardlyrics, on short notes, sometimes the lyrics are shifted away from the notes or they collide with other words. This is a few approaches to get around this:

1. Making more music lines for the notes to go further apart. This could be done with \mulooseness.
2. Stretch a bar with short notes in it by i.e., replacing \notes by \NOTes.
3. Insert space between the notes by using \sk, \hsk, \qsk, \qqsk, ...
4. Stretch a bar with short notes in it by using the command \scale:

\scale{1.6}\notes..\en\scale{1}\

This method can be used in PMX but only with care, because it changes horizontal spacing in a way that PMX will not be aware of. It will not move bars to the next line, but will shorten the other bars on the line.

As an example, the lyrics of this music line are better placed by using \scale in the first bar and moving to the left the word ‘mon’. Note that the hyphen is removed when there is no place for it:

\begin{music}
\input musixlyr
\resetlyrics
\setlyrics{v1}{Au clair de la lu-ne, \kernm1exmon a-mi Pier-rot,}\
\assignlyrics1{}
\assignlyrics1{v1}\
\staffbotmarg2\Interligne\generalsignature{1}\
\startextract \geometricskipscale
\scale{1.4}\notes\qu{gggh}\en\bar\scale{1}\
\end{music}

The code of the second music line is (\assignlyrics1{} is only needed because lyrics are assigned before this in this manual):

\begin{verbatim}
\begin{music}
\input musixlyr
\resetlyrics
\setlyrics{v1}{Au clair de la lu-ne, \kernm1exmon a-mi Pier-rot,}\
\assignlyrics1{}
\assignlyrics1{v1}\
\staffbotmarg2\Interligne\generalsignature{1}\
\startextract \geometricskipscale
\scale{1.4}\notes\qu{gggh}\en\bar\scale{1}\
\end{music}
\end{verbatim}
23.4. Fine tuning the placement of the lyrics

5. Moving a word in any direction
\setlyrics{alto}\{\kermm3ex1.\sim\firstsyllable\...\}
\setlyrics{alto}\{\...\kermm1exword\...\}
\setlyrics{alto}\{\...\lower2pt\hbox{word}\...\}
\setlyrics{alto}\{\...\raise2pt\hbox{word}\...\}
\def\strut\{\vbox to 2\Interligne{}\}
\lyrlayout\{\strut\...\}
\lyrlayout\{\vphantom{Mp(\lowlyrlink}\}
\setbox\lyrstrutbox\=\hbox\{\vphantom{ym\lyrlink}\}
\rbox\lyrstrutbox\=\hbox\{\vphantom{yM\lyrlink}\}
\redefine\default\lyrstrut

6. Placing of accents can be made easier as shows this example:
\setlyrics1\{å\ä\ö\}
\assignlyrics1{}
\assignlyrics11
\startextract
\zendextract

7. Using an 8-bit encoded characterset. If you use default (Computer Modern)
fonts, you will want to switch to the EC variants by putting \input musixec af-
ter \input musixtex in your source file.
Chapter 24

Embedding Musical Excerpts in Text Documents

Here we discuss the options for including music in text documents. The first decision is whether or not to use \LaTeX\textsuperscript{1}. Because \LaTeX\ so effectively simplifies production of text-based \TeX\ documents, most users take that path, and most of the descriptions given here will assume that’s the case\textsuperscript{2}.

If for some reason you choose not to use \LaTeX\ for musical excerpts, the basic approach is simply to set off the musical parts between \texttt{\startpiece} or \texttt{\contpiece} and \texttt{\stoppiece} or \texttt{\endpiece}, or between \texttt{\startextract} and \texttt{\zendextract}. But some details in what follows will also apply without \LaTeX.

There are two basic approaches to embedding musical excerpts in \LaTeX\ documents. The first method is to directly include the MusiXT\TeX\ code in the \LaTeX\ source file. That will be the subject of the next subsection. The other is to create an EPS (encapsulated Postscript) or PDF file containing only the excerpt, and then “paste” it into the \LaTeX\ file. That will be covered in Section 24.2.

The advantages of using the direct method are that all of the source code for all excerpts can be kept in the same file as the text, and that there is no limit on the length of the excerpt. The advantage of the EPS/PDF method is that you don’t have to burden the \LaTeX\ source with any of the MusiXT\TeX\ paraphernalia. That in turn permits use of primitive versions of the \TeX\ compiler that may not have the capacity to handle the direct method (due to the number of registers consumed by \LaTeX\ and MusiXT\TeX). The disadvantages are that you must create and keep track of a separate \TeX\ and EPS/PDF file for every excerpt, and that the excerpt must not span any page breaks. On balance, the direct method is probably to be preferred.

\textsuperscript{1}We’ll assume a user wanting to embed a musical excerpt in a \LaTeX\ document is already familiar with the fundamentals of \LaTeX. For more information about it, see for example the manual \TeX\: A Document Preparation System by Leslie Lamport

\textsuperscript{2}Please do not be confused; while \LaTeX\ is recommended for text-based documents containing musical excerpts, its use is definitely discouraged for ordinary self-contained musical scores of any sort.
24.1 Directly embedding excerpts in \LaTeX documents

To use the direct method, add \texttt{\usepackage{musixtex}} to the preamble. This will cause the file \texttt{musixtex.sty} to be loaded, so naturally you must make that file available in a place where \TeX can find it. That file simply inputs two other files, \texttt{musixtex.tex} and \texttt{musixltx.tex}, which again must obviously be available to \TeX.

Now you are in position to directly embed an excerpt by inserting code at the appropriate place in the source file. The most common type of excerpt is one that occupies less than a full line and is to be horizontally centered. In that case, the extract should begin with the command \texttt{\begin{music}}, followed by any preliminary commands. Then, instead of \texttt{\startpiece}, use \texttt{\startextract}. Now comes the normal MusiXT\TeX coding. Finally, end the extract with \texttt{\endextract} instead of \texttt{\endpiece} or \texttt{\stoppiece}, followed by \texttt{\end{music}}.

To terminate an extract without any bar line, use \texttt{\zendextract} instead of \texttt{\endextract}. To create a left-justified excerpt, use the sequence

\begin{verbatim}
\let\extractline\leftline.
\end{verbatim}

If several extracts are to be placed on the same line, you can redefine \texttt{\extractline} as demonstrated in the following example:\footnote{The macro \texttt{\extractline} is defined once and for all in \texttt{musixtex.tex} as \texttt{\centerline}. You might think that the suggested coding would permanently redefine \texttt{\extractline}, thereby upsetting the normal function of \texttt{\startextract ... \endextract} for subsequent use. But it doesn't, because any actions within \texttt{\begin{music}...\end{music}} are local, not global. This macro is defined by \texttt{Rainer DUNKER}}:

\begin{verbatim}
\begin{music}\nostartrule
\let\extractline\hbox
\hbox to \hsize{%
hss\startextract ... \zendextract\hss%
hss\startextract ... \zendextract\hss
}\end{music}
\end{verbatim}

An even shorter type of extract is one that is embedded \emph{within} a line of text. To insert MusiXT\TeX symbols within a line of text, you could begin by defining \texttt{\notesintext} as follows:\footnote{provided by \texttt{Rainer DUNKER}}:

\begin{verbatim}
\begin{music}\nostartrule
\makeatletter
\def\notesintext#1{%
{\let\extractline\relax
\setlines10\smallmusicsize \nobarnumbers \nostartrule
\staffbotmarg0pt \setclefsymbol1\empty \global\clef@skip0pt
\startextract\addspace{-\afterruleskip}\zendextract}}
\makeatother
\end{music}
\end{verbatim}

Then, for example, the code
Chapter 24. Embedding Musical Excerpts in Text Documents

Use \raisebox{0ex}[0ex][0ex]{\notesintext{\notes\ql1\qu2\en}}
not \raisebox{0ex}[0ex][0ex]{\notesintext{\notes\ql2\lqu1\en}}
would produce: “Use \notes\ql1\qu2\en, not \notes\ql2\lqu1\en”.
The \raisebox voids the vertical space that is introduced by the notes.

Finally, you may want to insert an extract containing more than one line of music. This is the easiest of all: between \begin{music} and \end{music}, use exactly the same coding you would to make an ordinary score.

The best way to learn how to apply these methods is to study the source files for this document\textsuperscript{5}.

24.2 Embedding musical excerpts as PDF or EPS files

To use this method of including excerpts, you first must create a separate MusiXTeX input file for each excerpt. Process each such file with T\TeX\ and musixflx to generate a .dvi file. Generate a Postscript file from each .dvi using dvips. Then convert each Postscript file to a .pdf or .eps file using ps2pdf or ps2eps; if you are using Windows, GSview can be used for either. Note that conversion to EPS (Encapsulated Postscript) is possible only for single-page Postscript files.

To set up your L\LaTeX\ document for including .pdf or .eps files, you must post the command \usepackage{graphicx} in the preamble of the document. Now, you may include each sample.pdf or sample.eps file at the appropriate place in the L\LaTeX\ document with a command like \includegraphics{sample}. If an embedded file is a PDF (rather than an EPS), the document must be processed with pdflatex (rather than latex).

24.3 Issues concerning \catcodes

MusixTeX uses the following symbols differently from plain \TeX: >, <, |, &!, *, ., and :. The symbols are given their special meanings by executing the macro \catcodesmusic, and are restored to their plain \TeX\ meanings with \endcatcodesmusic. When setting either a self-contained score or a musical extract, you normally need not worry about this at all, because \startpiece or \startextract executes \catcodesmusic and \endpiece or \endextract executes \endcatcodesmusic. But there are some special situations where you might need to use these catcode-modifying macros explicitly. One is if you were to define a personalized macro outside \startpiece ... \endpiece, but which incorporated any of the symbols with their MusixTeX meanings. Another would be if you wished to have access to facilities enabled by alternate style files such as french.sty which change \catcodes themselves. In such cases, provided you have input musixtex.tex, you can always invoke \catcodesmusic to set the \catcodes at their MusixTeX values, and \endcatcodesmusic to restore them to their prior values.

\textsuperscript{5}Do note, however, that musixdoc.tex loads a musixdoc.sty package in its preamble, not just musixtex.sty; the former performs the functions of musixtex.sty as well as numerous tasks peculiar to this particular document.
Chapter 25

Extension Library

All of the following files are invoked by saying `\input filename`. Most of them are fully compatible with MusiXTX in that they do not redefine any existing macros but rather provide additional functionality. In future versions of MusiXTX we may very well incorporate many of them directly into `musixtex.tex`, but for now we leave them separate.

25.1 musixadd

Increases the number of instruments, slurs and beams from six to nine.

25.2 musixadf

This file and the associated fonts (by Hiroaki Morimoto) define some additional and alternative musical accents, as follows.

- **small swells, larger sforzatos:**
  \[ \llsw \quad \lSfz \]
  \[ \ulsw \quad \uSfz \]

- **breaths:**
  \[ \clBreath \quad \zlBreath \]
  \[ \cuBreath \quad \zuBreath \]

- **coda with serifs, upright segno:**
  \[ \scoda \quad \upsegno \]

The following commands will replace the default specified accents by the new ones defined in `musixadf.tex`: `\replacesforzato`, `\replacecoda`, `\replacesegno`. 
25.3 musixbm

This file does nothing; it is retained only for compatibility with MusiXTEX version 1.10 or earlier. Since version 1.11, musixtex.tex itself contains all the functions of the older musixbm, namely commands for 128th notes, either with flags or with beams: \ibbbbbu, \ibbbbbbl, \nbbbbbu, \nbbbbbl, \tbbbbbu, \tbbbbbl, \cccucc, \cccuccl, \cccucca, \zccuccu and \zccucccl.

25.4 musixbbm

Provides 256th notes, but only for use within beams, via the commands \ibbbbbbu, \ibbbbbbl, \nbbbbbbu, \nbbbbbbl, \tbbbbbbu, \tbbbbbbl, \Ibbbbbu and \Ibbbbbbl.

By default musixbbm provides six 256th beams with reference number 0 to 5. You can specify a larger maximum number directly with \setmaxcclvibeams{m} within the range \(^1\) \(7 \leq m \leq 100\).

25.5 musixcho

Enables certain macros intended for choral music\(^2\). Provides the following commands: \bigbrace, \bigrbrace, \brach, \Dtx and \Drtx for two-line text, \Ttx and \Trtx for three-line text, \qtx and \qrtx for four-line text. To eliminate zigzagging lyrics lines, all multiple line texts are automatically vertically justified with the macro \ChroirStrut, defined as \vphantom{\^Wgjpqy}.

The macros \tx{\{text\}}, \rtx{\{text\}} cause song text to be left-justified on the insertion point rather then centered. \hf{\{m\}} sets a text continuation rule of length \(m\ \text{noteskip}\).

Consult the source file musixdoc.tex to see the coding of the following example:

25.6 musixcpt

Empowers MusiXTEX to run files created under MusicTeX, the predecessor of MusiXTEX, such as some of the examples provided by Daniel Taupin. It is not needed for any files

\(^1\)This may require e-TEx.

\(^2\)Remember that we now recommend using musixlyr for any except the simplest lyrics. The extension musixcho is only for those diehards who choose to ignore this advice.
created under MusiXTeX, and is included mainly for historical completeness.

### 25.7 musixdat

Enables the command \today, which sets the current date in one of several possible languages. The language is selected by an optional preparatory command \date... The default is \dateUSenglish, but this can changed, either at the end of musixdat.tex for a permanent change, or right before issuing \today. Available choices and sample results are summarized below:

<table>
<thead>
<tr>
<th>Language</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>\dateUSenglish</td>
<td>January 1, 2017</td>
</tr>
<tr>
<td>\dateaustrian</td>
<td>1. Jänner 2017</td>
</tr>
<tr>
<td>\dateenglish</td>
<td>1st January 2017</td>
</tr>
<tr>
<td>\datefrench</td>
<td>1er janvier 2017</td>
</tr>
<tr>
<td>\dategerman</td>
<td>1. Januar 2017</td>
</tr>
</tbody>
</table>

### 25.8 musixdbr

Enables dashed and dotted bar lines (see Section 12.4).

### 25.9 musixdia

Enables notes with diamond-shaped heads as follows:

- Solid note heads (•) are obtained using the macros \yqu, \yqup, \yqupp, \yql, \yqlp, \yqlpp, \yzq, \yzqp, \yzqpp, \yqb, \ycu, \ycuc, \ycucc, \ycuccu, \ycl, \yclc, \yclcc, \yclccc, \yclcpp. (Think of diamond). A solid diamond with no stem is obtained with \ynq (spacing) or \yznq (non-spacing).
- Open note heads (◦) are obtained using the macros \dqu, \dqup, \dqupp, \dql, \dqlp, \dqp, \dqp, \dqlp, \dqlpp, \dzq, \dzqp, \dzqpp, \dqb, \duc, \duc, \dccc, \dccc, \dcc, \dcc, \dcccc, \dcccc, \dccccl, \dccccl, \dccccl, \dccccl. (Think of diamond). An open diamond with no stem is obtained with \dnq (spacing) or \dznq (non-spacing).

One use of these note heads is for a string part with harmonic notes. For example,

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example.png}
\caption{Example of harmonic notes.}
\end{figure}

was coded as follows:

\begin{verbatim}
\generalsignature{-2}
\generalmeter\allabreve
\startextract
\NOTes\dzq o\zh d\hu h\en
\NOTes\ibu0k0\zq g\yqb0k\qb0j\zq e\yqb0i\tbu0\qb0j\en
\bar
\NOTes\dzq g\hu k\en
\end{verbatim}
Another use is for percussion parts. In fact the file musixdia.tex is automatically loaded if you input musixper.tex (see Section 25.20).

### 25.10 musixec

This package will replace the OT1-encoded Computer Modern fonts by T1-encoded EC versions. Use as follows:

\input musixtex
\input musixec
[\input musixsty]
...

For example,
\[ å è â ç ü ñ\]

may be coded as

\input musixec
\[ å è â ç ü ñ\]

### 25.11 musixeng

This package is provided for music typesetters who are allergic to the default rest names, which are taken from French, German or Italian. It does not provide new features, only new command names:

<table>
<thead>
<tr>
<th>original</th>
<th>alternate</th>
</tr>
</thead>
<tbody>
<tr>
<td>\PAUSEe</td>
<td>\Qwr</td>
</tr>
<tr>
<td>\PAuse</td>
<td>\Dwr</td>
</tr>
<tr>
<td>\lifthpause</td>
<td>\lifthr</td>
</tr>
<tr>
<td>\pausep</td>
<td>\wrp</td>
</tr>
<tr>
<td>\pause</td>
<td>\wr</td>
</tr>
<tr>
<td>\lifthpause</td>
<td>\lifthr</td>
</tr>
<tr>
<td>\hpausep</td>
<td>\hrp</td>
</tr>
<tr>
<td>\hpause</td>
<td>\hr</td>
</tr>
<tr>
<td>\qp</td>
<td>\qr</td>
</tr>
<tr>
<td>\ds</td>
<td>\er</td>
</tr>
<tr>
<td>\qs</td>
<td>\eer</td>
</tr>
<tr>
<td>\hs</td>
<td>\eeer</td>
</tr>
<tr>
<td>\qqp</td>
<td>\eeeeeer</td>
</tr>
</tbody>
</table>
25.12 musixext

This file does nothing; it is retained only for compatibility with MusiXTeX version 1.17 or earlier. Since version 1.18, musixtex.tex itself contains all the functions of the older musixext, namely definitions of

- \raggedstoppiece, which inhibits right-justification of the last line of a score.
- \slide{p}{x}{s}, which provides a glissando starting at pitch \( p \) and extending for \( x \) \( \text{internotes} \) with slope \( s \) (ranging from \(-8\) to \(8\)).

25.13 musixfll

Enables modification of ledger lines. Ledger lines normally exceed the width of a note head by 25 percent in each direction. If the space between notes is insufficient, the ledger lines of consecutive notes may meet, creating visual ambiguities. Therefore, MusiXTeX shortens the ledger lines if notes are set so close together that the ledger lines may meet. But because MusiXTeX does not know whether consecutive notes need ledger lines, this automatic shortening may be superfluous. The extension file musixfll.tex allows this feature to be switched off and on. Upon inputting musixfll.tex, the automatic shortening of ledger lines is switched off. From then on, it may be switched on again using \autoledgerlines and switched off again using \longledgerlines. Both macros have global effect.

The following example shows that narrowly set scales look better with \autoledgerlines (the default behavior), whereas single notes requiring ledger lines look better with \longledgerlines.

![autoledgerlines example](image)

![longledgerlines example](image)

25.14 musixgre

Gregorian chant is often coded using four line staffs (see Section 21.3) and using special notes called neumes (which are described later in this section). It also requires special clefs. One way to substitute them for the modern ones is for example with commands like

\setaltoclefsymbol3\gregorianCclef

or

\setbassclefsymbol3\gregorianFclef,

which will cause instrument number 3 to display the selected gregorian clef. The standard clefs can be restored for every instrument with \resetclefsymbols. Note that when using
this method you must specify whether to substitute for the bass or alto clef symbol (there
is no treble clef in gregorian chant). The reason is that MusiX\TeX selects and raises the F
and C clefs differently, according to the arguments of the \setclef command. Therefore,
if one had substituted any F clef symbol while saying \setclef{1000}, then an F clef
would duly appear on the staff, but it would be set at the position of an alto clef, thus
seriously misleading the musician.

Another method of clef substitution employs \setclefsymbol (see Section 15.3),
which substitutes the clef given by the second argument for all clef symbols of the instru-
ment given by the first, regardless of the actual musical meaning of the new clef symbol.
This method is generally appropriate only if you want to change the clef symbol(s) of an
instrument for the whole of the score.

As an example, the same gregorian scale has been written with a gregorian C clef on
all four lines of the staff:

\begin{verbatim}
\setclef{1000} \setclef{2000} \setclef{3000} \setclef{4000}
\setaltoclefsymbol\gregorianCclef
\startextract
\Notes\squ{abcdefghi}&\squ{abcdefghi}&\squ{abcdefghi}&\squ{abcdefghi}&\en
\zendextract
\end{verbatim}

All of the special gregorian symbols available in MusiX\TeXX are described in the fol-
lowing subsections.
25.14.1 Clefs

• Gregorian C clef: \gregorianCclef, normally activated for instrument 1 with the command \setalttoclefsymbol{1}\gregorianCclef

• Gregorian F clef: \gregorianFclef, normally activated with the command \setbassclefsymbol{1}\gregorianFclef

25.14.2 Elementary symbols

• Diamond shaped punctum (This has a different shape compared to the percussion diamond): \diamond = \diapunc{1}.
• Square punctum: \square = \squ{1} or \punctum{1}.
• Left stemmed virga (not in the 1905 gregorian standard): \leftstemmedvirga = \lsqu{1}.
• Right stemmed virga: \rightstemmedvirga = \rsqu{1} or \virga{1}.
• Apostropha: \apostropha = \apostropha{1}.
• Oriscus: \oriscus = \oriscus{1}.
• Quilisma: \quilisma = \quilisma{1}.
• Punctum auctum (up): \punctumauctup = \punctumauctup{1}.
• Punctum auctum (down): \punctumauctdown = \punctumauctdown{1}.
• Diamond shaped punctum auctum (down): \diamondpunctumauctdown = \diamondpunctumauctdown{1}.
• Punctum deminutum: \punctumdeminutum = \punctumdeminutum{1}.
• Apostropha aucta: \apostropha aucta = \apostropha aucta{1}.

All non-liquescens symbols have non-spacing variants, namely \zdiapunc, \zsqu, \zlsqu, \zrsqu, \zapostropha and \zoriscus.

25.14.3 Plain complex neumes

Other neumes can be obtained by combining two or more of these symbols. Since neumes have a special note head width, an additional shifting macro is provided, namely \groff. It is similar to \roff, but the offset is smaller. For use with complex neumes, another shifting macro is provided, namely \dgroff, which causes an offset twice the offset of \groff.

Since most of these symbols depend on relative pitches of their components, we cannot provide all possible compact combinations as single symbols. The ones that are available in musixgre are described below. In the following, \p_1, \p_2, \p_3, and \p_4 represent pitches specified as usual. Please refer to the source file musixtex.tex if you wish to see the coding of those examples for which it is not quoted here.
\bivirga{\p_1}{\p_2}, for example:

This example was coded as:
\instrumentnumber 1
\setstaffs 1 1
\setlines 1 4
\setclef 1\{3000\}
\setaltoclefsymbol 1 \gregorianCclef
\startextract
\notes \bivirga \ab\en
\notes \bivirga \cc\en
\zendextract

\trivirga{p_1}{p_2}{p_3} , for example:
\begin{center}
\begin{tabular}{cccc}
\texttt{p1} & \texttt{p2} & \texttt{p3} \\
\texttt{p1} & \texttt{p2} & \texttt{p3}
\end{tabular}
\end{center}

\bistropha{p_1}{p_2} , for example:
\begin{center}
\begin{tabular}{cccc}
\texttt{p1} & \texttt{p2} \\
\texttt{p1} & \texttt{p2}
\end{tabular}
\end{center}

\tristropha{p_1}{p_2}{p_3} , for example:
\begin{center}
\begin{tabular}{cccc}
\texttt{p1} & \texttt{p2} & \texttt{p3} \\
\texttt{p1} & \texttt{p2} & \texttt{p3}
\end{tabular}
\end{center}

\clivis{p_1}{p_2} , for example:
\begin{center}
\begin{tabular}{cccc}
\texttt{p1} & \texttt{p2} \\
\texttt{p1} & \texttt{p2}
\end{tabular}
\end{center}

\lclivis{p_1}{p_2} , for example:
\begin{center}
\begin{tabular}{cccc}
\texttt{p1} & \texttt{p2} \\
\texttt{p1} & \texttt{p2}
\end{tabular}
\end{center}

\podatus{p_1}{p_2} , for example:
\begin{center}
\begin{tabular}{cccc}
\texttt{p1} & \texttt{p2} \\
\texttt{p1} & \texttt{p2}
\end{tabular}
\end{center}

\podatusiniodebilis{p_1}{p_2} , for example:
\begin{center}
\begin{tabular}{cccc}
\texttt{p1} & \texttt{p2} \\
\texttt{p1} & \texttt{p2}
\end{tabular}
\end{center}

\lpodatus{p_1}{p_2} , for example:
\sesquissus\{p_1\}\{p_2\} , for example:

\quilismapes\{p_1\}\{p_2\} , for example:

\torculus\{p_1\}\{p_2\}\{p_3\} , for example:

\torculusinitiodebilis\{p_1\}\{p_2\}\{p_3\} , for example:

\Porrectus\{p_1\}\{p_2\}\{p_3\} , for example:

coded:
\notes \Porrectus bab\en
\notes \Porrectus bac\en
\notes \Porrectus bNd\en
\notes \Porrectus bMe\en
\notes \Porrectus bLe\en

\Porrectus exists in four different shapes, depending on the difference between first and second argument. The constraint is that

\[ p_1 - 4 \leq p_2 \leq p_1 - 1 \]

otherwise a diagnostic occurs. Note also that \texttt{\Porrectus} provides the first curved part of the \texttt{porrectus} command, if you should need it. It has two arguments, the starting pitch and the lower pitch.

\Porrectusflexus\{p_1\}\{p_2\}\{p_3\}\{p_4\} , for example:
coded:

```latex
\notes \Porrectusflexus \bacN\end
\notes \Porrectusflexus \bNdb\end
\notes \Porrectusflexus \bMeb\end
\notes \Porrectusflexus \bLea\end
```

```latex
\climacus\{p_1\}{p_2}\{p_3\}, for example:
```

```latex
\climacusresupinus\{p_1\}{p_2}\{p_3\}{p_4\}, for example:
```

```latex
\lclimacus\{p_1\}{p_2}\{p_3\}, for example:
```

```latex
\scandicus\{p_1\}{p_2}\{p_3\}, for example:
```

```latex
\salicus\{p_1\}{p_2}\{p_3\}, for example:
```

```latex
\salicusflexus\{p_1\}{p_2}\{p_3\}{p_4\}, for example:
```

```latex
\trigonus\{p_1\}{p_2}\{p_3\}, for example:
```
25.14.4 Liquescens complex neumes

\clivisauctup\{p_1\}\{p_2\}, for example:

\clivisauctdown\{p_1\}\{p_2\}, for example:

\podatusauctup\{p_1\}\{p_2\}, for example:

\podatusauctdown\{p_1\}\{p_2\}, for example:

\pesquassusauctdown\{p_1\}\{p_2\}, for example:

\quilismapesauctdown\{p_1\}\{p_2\}, for example:

\torculusauctdown\{p_1\}\{p_2\}\{p_3\}, for example:

\Porrectusauctdown\{p_1\}\{p_2\}\{p_3\}, for example:
\climacusalddown{p_1}{p_2}{p_3}, for example:

\scandicusalddown{p_1}{p_2}{p_3}, for example:

\salicusalddown{p_1}{p_2}{p_3}, for example:

\clivisdeminut{p_1}{p_2}, for example:

\podatusdeminut{p_1}{p_2}, for example:

\torculusdeminut{p_1}{p_2}{p_3}, for example:

\torculusdebilis{p_1}{p_2}{p_3}, for example:

\Porrectusdeminut{p_1}{p_2}{p_3}, for example:

\climacusedeminut{p_1}{p_2}{p_3}, for example:
\scandicusdeminut\{p_1\}{p_2}\{p_3\}, for example:

\begin{verbatim}
\guitar G{}o-----\gbarre3\gdot25\gdot35\gdot44
\end{verbatim}

The macro \guitar sets the grid, chord name, barre type, and on-off indicators for the strings. For example, the first chord in above example was coded as

\begin{verbatim}
\guitar G{}o-----\gbarre3\gdot42\gdot53\gdot62
\end{verbatim}

where the first argument is the text to be placed above the grid, the second is empty (relative barre), and the next six characters indicate if the string is played or not with either x, o or -. The dots are set with \gdot sb where the s is the string and b is the barre. The rule is set with \gbarre b where b indicates the position of the barre.

The whole symbol may be vertically shifted with \raiseguitar\{n\}, where n is a number in units of \internote. When using guitar chords, it might be useful to reserve additional space above the chord by advancing \stafftopmarg to something like \stafftopmarg=10\Interligne.

For frequently used chords, it might be useful to define your own macros, e.g.

\begin{verbatim}
\def\Dmajor{\guitar D{}x-----\gdot42\gdot53\gdot62}\%
\end{verbatim}

\section{25.16 musixhv}

Replaces the default Computer Modern text fonts by Helvetica (sans serif) fonts; see Section 17.2. Use as follows:
\input musixtex
\input musixhv
...

The usual “small” type commands are supported:

\tinytype 7pt
\smalltype 8pt
\Smalltype 9pt
\normtype 10pt
\medtype 12pt

For all of these, the following variants are supported:

\rm “Roman” (sans serif)
\bf bold
\it “italic” (actually oblique)
\bi “bold-italic” (actually bold-oblique)
\sc small capitals

The “big” type commands are as follows:

\bigtype 14pt
\Bigtype 17pt
\Bigtype 20pt
\BIGtype 25pt

The default variant for all of these is small-caps; however, \font commands are defined for all the usual variants at all of these sizes. To letter-space a title, use the \so command in the soul package.

The following bold-oblique fonts for dynamic marks are defined:

\ppfftwelve 8pt
\ppffsixteen 10pt
\ppfftwenty 12pt
\ppfftwentyfour 14pt
\ppfftwentynine 17pt

\section{25.17 musixlit}

Provides a notation style intermediate between gregorian and baroque, for example

\begin{verbatim}
\input musixlit
\end{verbatim}
This package provides:
- \oldGclef which replaces the ordinary G clef with an old one, using (for instrument 2 as an example): \settrebleclefsymbol2\oldGclef
- \cqu\ p provides a square-headed quarter note with stem up at pitch p.
- \chu\ p provides a square-headed quarter note with stem down at pitch p.
- \ch\ p provides a square-headed half note with stem up at pitch p.
- \ch\ p provides a square-headed half note with stem down at pitch p.
- \cqb\ n\ p provides a square-headed beam note for beam n at pitch p.
- \zcqb\ n\ p provides a non-spacing square-headed beam note for beam n at pitch p.
- \cnqu\ p and \cnql\ p provide a stemless square headed quarter note at pitch p.
- \cnhu\ p and \cnhl\ p provide a stemless square headed half note at pitch p.
- \Hlonga\ p\ n provides an arbitrary length note at pitch p and of length n \noteskip.
  This feature has been used to denote an arbitrary length note in the second of the above examples; in the first example, \Hpause was used to denote an arbitrary length note rather than a rest.
- \shortbarrules has been used to provide bar rules shorter than the staff vertical width.
- \interbarrules has been used to provide bars between the staffs, rather that over them. This is an arbitrary question of taste…

25.18  musixlyr

Enables the recommended method for adding lyrics to a score (see Section 23.2).

25.19  musixmad

Increases the number of instruments, slurs and beams up to twelve. When using this extension, it is not necessary to explicitly input musixadd.tex. If you need greater numbers of these elements, see Sections 2.4, 5.1, 9.3, 10.1 and 18.4.3.

25.20  musixper

Provides special symbols intended for percussion parts. Included are a drum clef—comprising two vertical parallel lines—and notes with various specially shaped heads. The note symbols that are available are as follows:
• The \texttt{\textasteriskcentered} symbol which is obtained using the \texttt{\qu}, \texttt{\qb}, \texttt{\cu}, etc. macros preceded by a “\texttt{dc}” (think of diagonal cross). Available are \texttt{\dcqu}, \texttt{\dcqcl}, \texttt{\dcqb}, \texttt{\dczq}, \texttt{\dcu}, \texttt{\dccc}, \texttt{\dcl} and \texttt{\dcccl}.

• The \texttt{\textasteriskcentered} symbol which is obtained using the \texttt{\qu}, \texttt{\qb}, \texttt{\cu}, etc. macros preceded by a “\texttt{dh}” (think of diagonal cross half open). Available are \texttt{\dhqu}, \texttt{\dhqcl}, \texttt{\dhqb}, \texttt{\dhzq}, \texttt{\dhcu}, \texttt{\dhcc}, \texttt{\dhl} and \texttt{\dhcl}.

• The \texttt{\textasteriskcentered} symbol which is obtained using the \texttt{\qu}, \texttt{\qb}, \texttt{\cu}, etc. macros preceded by a “\texttt{do}” (think of diagonal cross open). Available are \texttt{\doqu}, \texttt{\doqcl}, \texttt{\doqb}, \texttt{\dozq}, \texttt{\docu}, \texttt{\docc}, \texttt{\docl} and \texttt{\doccl}.

• The \texttt{\textasteriskcentered} symbol which is obtained using the \texttt{\qu}, \texttt{\qb}, \texttt{\cu}, etc. macros preceded by “\texttt{x}” (e.g. for spoken text of songs). Available are \texttt{\xqu}, \texttt{\xqcl}, \texttt{\xqb}, \texttt{\xzq}, \texttt{\xcu}, \texttt{\xcc}, \texttt{\xcl} and \texttt{\xccl}.

• The \texttt{\textasteriskcentered} symbol which is obtained using the \texttt{\qu}, \texttt{\qb}, \texttt{\cu}, etc. macros preceded by “\texttt{ox}”. Available are \texttt{\oxqu}, \texttt{\oxqcl}, \texttt{\oxqb}, \texttt{\oxzq}, \texttt{\oxcu}, \texttt{\oxcc}, \texttt{\oxl} and \texttt{\oxcl}.

• The \texttt{\textasteriskcentered} symbol which is obtained using the \texttt{\qu}, \texttt{\qb}, \texttt{\cu}, etc. macros preceded by “\texttt{ro}” (think of rhombus). Available are \texttt{\roqu}, \texttt{\roqcl}, \texttt{\roqb}, \texttt{\rozq}, \texttt{\rocu}, \texttt{\rocc}, \texttt{\rol} and \texttt{\rocl}.

• The \texttt{\textasteriskcentered} symbol which is obtained using the \texttt{\qu}, \texttt{\qb}, \texttt{\cu}, etc. macros preceded by “\texttt{tg}” (think of triangle). Available are \texttt{\tgqu}, \texttt{\tqcl}, \texttt{\tgqb}, \texttt{\tzq}, \texttt{\tgcu}, \texttt{\tgcc}, \texttt{\tcl} and \texttt{\tccl}.

• The \texttt{\textasteriskcentered} symbol which is obtained using the \texttt{\qu}, \texttt{\qb}, \texttt{\cu}, etc. macros preceded by “\texttt{k}”. Available are \texttt{\kqu}, \texttt{\kqcl}, \texttt{\kqb}, \texttt{\kzq}, \texttt{\kcu}, \texttt{\kcc}, \texttt{\kl} and \texttt{\kcl}.

The diamond shaped noteheads described in Section 25.9 are also available, because \texttt{musixper.tex} inputs \texttt{musixdia.tex}.

If any of the foregoing notes need to be dotted, you must use the explicit dotting macros \texttt{\pt}, \texttt{\ppt}, or \texttt{\pppt} as described in Section 4.6.

Since the usage of these note symbols is not standardized, it would be wise to include in the score a explanation of which symbol corresponds to which specific percussion instrument.

A special \texttt{drum clef}—comprising two heavy vertical bars—can be made to replace the normal clef for the \textit{n}-th instrument by saying \texttt{\setclefsymbol{\n}\drumclef}. To cause this to appear at the right vertical position, the instrument should previously have been assigned a treble clef (or not explicitly assigned any clef, thereby giving it a treble clef by default).

Percussion music might be written on a staff with either one or five lines. If there are several different percussions instruments it may be useful to use a five-line staff with a drum clef, and differentiate the instruments by the type of the note heads and the apparent pitch of the note on the staff. Here is an example of the latter:

![Example of percussion music notation]

Its coding is

\begin{music}
\end{music}

\footnotesize

\textsuperscript{3} provided by Agusti Martín Domingo
Here is an example of a single-line percussion staff using diamond-shaped note heads:

monks

\setname1{keyboard} \setname2{drum} \setname3{monks}

which is coded as follows:

\parindent 19mm
\instrumentnumber{3}
\setinterinstrument{#2}{-2\Interligne}% less vertical space above
\setinterinstrument{#2}{-2\Interligne}% and below the percussion
\sepbarrules
\setsign1{-1} % one flat at keyboard
\generalmeter{\meterfrac24}
\setmeter3{\empty}
\setclef3{\alto}
\setclef1{\bass}
\setstaves1{2} % 2 staffs at keyboard
\setclefsymbol3{\gregorianCclef} % gregorian C clef at instrument 3
\setclefsymbol2{\drumclef} % cancel G clef at instrument 2
\startextract
\Notes\hu F|\zh c\hu h&\dnq4&\squ{acd}\en\bar
\Notes\qu I|\zq N\qu d&\qp&\diapunc f\en
\Notes\qu J|\zq a\qu e&\ynq4&\diapunc f\en\bar
\Notes\hu G|\zh b\hu d&\dnq4&\zsqu d\rsqu g\squ{hgh}\en
\endextract

\textit{25.21 musixplt}

Replaces the default Computer Modern text fonts by Palatino fonts; see Section 17.2. Use as follows:

\input musixtex
\input musixplt
...

The usual “small” type commands are supported:

\tinytype 7pt
\smalltype 8pt
\Smalltype 9pt
\normtype 10pt
\medtype 12pt

For all of these, the following variants are supported:

\rm Roman
\bf bold
\it italic
\bi bold italic
\sc small capitals (and old-style figures)

The “big” type commands are as follows:

\bigtype 14pt
\Bigtype 17pt
\BIgtype 20pt
\BIGtype 25pt

The default variant for the “small” types is Roman and for the “big” ones, small-caps; however, \font commands are defined for all the usual variants at all of these sizes. To letter-space a title, use the \so command in the soul package.

The following bold-italic fonts for dynamic marks are defined:
25.22 musixpoi

Adds definitions of less common singly and doubly dotted notes. Available are \ccup, \zccup, \cclp, \zcclp, \ccupp, \zccupp, \cclpp, \zcclpp, \cccup, \zcccup, \ccclp, \zccclp, \cccuppp, \zcccuppp, \ccclpp, \zccclpp, \cccupppp, \zcccupppp, \ccclppp, \zccclppp, \cccuppppp, \zcccuppppp, \ccclpppp and \zccclpppp.

25.23 musixppff

This replaces the default definitions used for dynamic marks to use a “mini-font” xppff10 designed by Hiroaki Morimoto. It is used as follows:

\input musixtex
\input musixppff
...

The new dynamic marks are as follows:

\begin{verbatim}
pppp ppp pp p mp mf f fp sf sf sf sf sf sf sf sf
\end{verbatim}

Note that the xppff10 font has defined glyphs only for the following five characters: f, m, p, s and z; use \ppff etc. for other bold-italic text in music.

25.24 musixps

Activates type K Postscript slurs, ties, and hairpins; see Chapter 11.

25.25 musixstr

Provides bowing and other symbols for string instruments\textsuperscript{4}. The symbol can be posted at the desired position using \zcharnote\{p\}\{command\}. The available symbols and their meanings are as follows:

\begin{verbatim}
AB or \downbow down-bow
AUF or \upbow up-bow
\SP at the top of bow
\FR at the nut of bow
\GB or \Gb whole bow
\end{verbatim}

\textsuperscript{4}provided by Werner Icking
25.26 musixsty

Provides certain text-handling facilities for titles, footnotes, and other items not related to lyrics. It should not be used with \LaTeX. It includes

- definitions of \texttt{\hsiz}, \texttt{\vsiz}, \texttt{\hoffs}, \texttt{\voffs} suitable for A4 paper; those using other sizes may wish to modify it once and for all;
- a \texttt{\rectoverso{dimension}} command to set up even/odd-page asymmetric margins;
- a set of text size commands:
  \texttt{\eightpoint} which sets the usual \texttt{\rm}, \texttt{\bf}, \texttt{\sl}, \texttt{\it} commands to 8 point font size;
  \texttt{\tenpoint} which sets the usual \texttt{\rm}, \texttt{\bf}, \texttt{\sl}, \texttt{\it} commands to 10 point font size;
  \texttt{\twlpoint} (or \texttt{\twelvepoint}) to get 12 point font size;
  \texttt{\frtpoint} to get 14.4 point font size;
  \texttt{\svtpoint} to get 17.28 point font size;
  \texttt{\twtypoint} to get 20.74 point font size;
  \texttt{\twvpoint} to get 24.88 point font size;
- commands for creating title-page headings:
  - \texttt{\author} or \texttt{\fullauthor} to be put at the right of the first page, below the title of the piece; the calling sequence is, for example
    \texttt{\author\{Daniel TAUPIN\organiste \'a Gif-sur-Yvette\}}
    where the \texttt{\textbackslash} causes the author’s name to be displayed on two lines;
  - \texttt{\shortauthor} to be put at the bottom of each page;
  - \texttt{\fulltitle} which is the main title of the piece;
  - \texttt{\subtitle} is displayed below the main title of the piece;
  - \texttt{\shorttitle} or \texttt{\title} which is the title repeated at the bottom of each page;
  - \texttt{\othermention} which is displayed on the left of the page, vertically aligned with author’s name. It may contain \texttt{\textbackslash} to display it on several lines;
  - \texttt{\headline} which displays the argument at the top of the title page (use \texttt{\textbackslash\hss} after or before the argument text or both to left-align or right-align or center the text);
  - \texttt{\maketitle} which displays all the previous stuff;
- commands for making footnotes:
  - The normal Plain-\TeX\ \texttt{\footnote} command, which has two arguments—not just one as in \LaTeX—namely the label of the footnote, which can be any sequence of characters, and the text of the footnote. This command does not work inside boxes, so it cannot be issued within music;
  - The \texttt{\Footnote} command, which counts the footnotes and uses a number as the label of the footnote (equivalent to \LaTeX’s \texttt{\footnote} command). The same restriction as with \texttt{\footnote} applies concerning its use within the music coding;
---
The `\vfootnote` command, taken from the Plain-\TeX, which places a footnote at the bottom of the current page, but does not put the footnote label at the place the command is entered in the main text. This also may not be used within music, but if a footnote is needed whose reference lies inside the music, it can be entered in two steps:

1. manually insert the reference inside the music, using e.g., `\zcharnote`;
2. post the footnote itself with `\vfootnote` outside the music, either before `\startpiece` or between `\stoppiece` and `\contpiece` or equivalent commands.

### 25.27 \texttt{musixtmr}

Replaces the default Computer Modern text fonts by Times fonts; see Section 17.2. Use as follows:

\begin{verbatim}
\input musixtext
\input musixtmr
...
\end{verbatim}

The usual “small” type commands are supported:

- `\tinytype` 7pt
- `\smalltype` 8pt
- `\Smalltype` 9pt
- `\normtype` 10pt
- `\medtype` 12pt

For all of these, the following variants are supported:

- `\rm` Roman
- `\bf` bold
- `\it` italic
- `\bi` bold italic
- `\sc` small capitals

The “big” type commands are as follows:

- `\bigtype` 14pt
- `\Bigtype` 17pt
- `\BBigtype` 20pt
- `\BBBigtype` 25pt

The default variant for all of them is Roman; however, `\font` commands are defined for all the usual variants at all of these sizes. To letter-space a title, use the `\so` command in the `soul` package.

The following bold-italic fonts for dynamic marks are defined:

- `\ppftwelve` 8pt
- `\ppfsixteen` 10pt
- `\ppfftwenty` 12pt
- `\ppfftwentyfour` 14pt
- `\ppfftwenty nine` 17pt
25.28 musixtnt

This package (tnt = Transform Notes) provides a macro \TransformNotes which makes possible several “transformations” of the effect of notes commands such as \notes. The musixtnt package is distributed separately from musixtex.

In general the effect of \TransformNotes{input}{output} is that subsequent notes commands in the source will expect their arguments to match the input pattern but the notes will be typeset according to the output pattern.

For example,

\TransformNotes{#2&#3&#4&#5}{#2&#3&#5}

would be appropriate for a four-instrument score (arguments #2, #3, #4, and #5, separated by three &s, but the third instrument (#4) will be discarded.

The instrument/staff numbers in the first argument must start at 2 and increase consecutively, using & (or | for multi-staff instruments) as a separator. The reason that the first argument for \vnotes is a spacing parameter.

It is essential that every \znotes, \notes, \Notes, \NOtes, etc. command in the score match the pattern of the first argument to \TransformNotes exactly; for example, too few (or too many) note segments will result in unintentionally discarded material and possibly compilation failure. Similarly, it is not possible to use \nextinstrument, \nextstaff, \selectinstrument or \selectstaff, or to hide the & (or |) tokens inside a user-defined macro. An auxiliary program msxlint distributed in the musixtnt package can be used to detect such incompatibilities.

\TransformNotes may be used anywhere between \startpiece and the command that ends the piece.

25.28.1 Extracting single-instrument parts from multi-instrument scores

To extract a single-instrument part from a (copy of a) multi-instrument MusiXTeX score:

• Set \nbinstrument to 1; for example, with command \instrumentnumber1.

• Use \TransformNotes to discard all but one of the note segments in notes commands. For example, the following line placed after \startpiece (but before any note commands) would be appropriate for a four-instrument score and will result in a single-instrument part for the second of these:

\TransformNotes{#2&#3&#4&#5}{#3}%

Caveats:

• Some additional revisions to the source for the part might be necessary:
  – adjusting \setname, \setclef, \setsign, \setmeter and \setstaffs commands, as necessary; see Section 22.1 for coding techniques that will make this easier.
  – ensuring that tempo and roadmap markings (D.C., Fine, etc.) are in the appropriate instrument segment;

• When the extracted part score is compiled and viewed, it may be seen that horizontal-spacing commands designed for multiple instruments can produce bad spacing when used for a single instrument. Bad spacing can be corrected manually
but this is very tedious; an auxiliary program called autosp can be used to automate this process; see Section 3.4.

25.28.2 Other applications

The \TransformNotes macro may be used for other purposes. Here are some examples:

\TransformNotes{#2&#3}{#2&\transpose+7#3} will begin transposing just the second instrument (argument #3).

\TransformNotes{#2|#3&#4}{#2|#3&\tinynotesize#4} will begin typesetting the notes of the second instrument (#4) in tiny size.

\TransformNotes{#2&#3}{#3&#2} will switch the order of the two instruments.

\TransformNotes{#2&#3}{#2&#3} will restore normal two-instrument processing.

The \TransformNotes macro is currently not compatible with the musixlyr extension package for lyrics described in Section 23.2. For extracting or omitting parts in scores with lyrics, use the techniques described in Chapter 22.

25.29 musixtri

Provides triply dotted note symbols. Available are: \lpppt, \whppp, \zwppp, \huppp, \hlppp, \zhppp, \zhpp, \zqpp, \qlppp, \zquppp, \zqpp, \cuppp, \zcuppp, \clppp, \zclppp, \qfbppp and \zqbppp.
Chapter 26

MusiXT\TeX Examples

The file \texttt{musixdoc.tex}, the source for this manual, contains many useful examples. In the manual, many examples are accompanied by a display of the code that produced them, while for a few only an image of the extract is included and you’ll have to look in the \texttt{musixdoc} source files to see the coding.

Other useful examples cannot be embedded in the source, either because they are meant to be in \TeX, not \LaTeX, or because they are simply too large. For these the source files also are provided separately.

When compiling or viewing any of the examples, you should keep in mind that most DVI previewers and laser printers have their origin one inch below and one inch to the right of the upper right corner of the paper, while the musical examples have their upper left corner just one centimeter to the right and below the top left corner of the page. Therefore, special parameters may have to be given to the DVI transcription programs unless special \texttt{\hoffset} and \texttt{\voffset} \TeX commands have been included within the \TeX source.

26.1 Small examples

- \texttt{ossiaexa.tex}: This is a stand-alone example of the use of ossia, provided by Olivier Vogel (Section 19.3 on page 96).
- \texttt{8bitchar.tex}: Using 8bit characters.

26.2 Full examples

The small examples above and the longer ones mentioned below are included in the documentation folder of the MusiXT\TeX package. Some of them require \texttt{musixcpt.tex} which makes examples created in Music\TeX compatible with MusiXT\TeX. Here we mention a few of special interest.

26.2.1 Examples mentioned in the manual

- \texttt{avemaria.tex}: the “Méditation” (alias “Ave Maria”) by Charles \textsc{Gounod} for organ and violin or voice. To run this five-page example you’ll also need \texttt{avemariax.tex}. 

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It demonstrates the use of separated bar rules (Section 12.2) and the use of staves of different sizes (Section 20). Also, an additional instrument is created for lyrics. This was a common practice before the musixlyr package was created by Rainer Dunker.

• glorias.tex: a local melody for the French version of Gloria in excelsis Deo, a three-page piece demonstrating the use of the hardlyrics commands (Section 23.1.2). gloriab.tex is the same piece, but with organ accompaniment.

26.2.2 Other examples, provided by the authors of MusiXTeX

• traumer.tex: the famous “Träumerei” by Robert Schumann for piano, in genuine MusiXTeX but with some additions to perform ascending bitmapped crescendos. There are also S-shaped slurs between 2 staves.

• parnasum.tex: the first page of “Doctor gradus ad Parnassum” by Claude Debussy for piano. It contains a rather complex example of a new command \special to create staff-jumping doubly beamed notes.

26.2.3 Additional documentation

• sottieng: Notation mistakes, provided by Jean-Pierre Coulon.

26.3 Compiling musixdoc.tex

This manual is an excellent example of a primarily text document with embedded musical excerpts. For this reason, it is a \LaTeX{} document and must be compiled with \latex{} rather than \etex{}. Those wishing to combine text and musical excerpts should carefully study how it is done here.

Before compiling or recompiling musixdoc.tex, you should remove all the auxiliary files musixdoc.[mx1|mx2|aux|toc|ind|idx|ilg|out] if they are present. Then the following command sequence will produce musixdoc.ps:

```bash
latex musixdoc
musixflx musixdoc
latex musixdoc
makeindex musixdoc
latex musixdoc
latex musixdoc
dvips -e0 musixdoc
```

The initial three steps latex→musixflx→latex build up the basic appearance of the document including musical examples. The makeindex step produces the database for the index. After that, latex must be run at least twice to complete cross referencing. Finally, dvips converts the .dvi file into .ps. To produce musixdoc.pdf, use ps2pdf or the Distiller component of Adobe Acrobat, or open musixdoc.ps in Gsview, go to File|Convert, select pdfwrite at 600 dpi resolution, and click OK. Or if you have the musixtex script, just run

```bash
musixtex -l -x musixdoc
```

where the -l option is to use latex as the processing engine and -x is to create a new index database.
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