Let all the voices take a breath at the same time

In **PMX**, the positions of the caesura and breath symbol are set in the invidual voices; therefore, they usually do not come out aligned at the same position (time) in a system with several voices (staves), even where that is intended. The alignment can be achieved with generic **PMX** by using commands such as 'oc+0+6'; but this must be done by trial and error, and the alignment will be lost when changing the length of the bar.

The method presented here aligns the symbols in all voices (staves).

The method

Define

```
\def\OC{\caesura}
\def\OB{\bsk\cbreath}
```

and replace 'oc' by '\OC\' and 'ob' by '\OB\'.

[\bsk\cbreath is preferred over \zbreath because of the better aligning between the notes.]

In the middle of a bar, that is all that is needed. However, in **PMX** the command comes *after* the note, whereas native MusixTeX will have the command *before* the next note. Therefore, the simple replacement will *not work* if the note is the last one in a bar.

On the last note of a measure

On the last note of a bar, the TeX command generated by the **PMX** caesura/breath symbol is always linked to the first note of the following bar. The position of the caesura is then too far to the right because of the `\beforeruleskip` and `\afterruleskip`. Even worse: if the next bar goes on the following line, the caesura goes with it.

To solve this problem, the new inline TeX command is placed before the previous note, and the caesura/breath is put in position by shifting it with stretchable spaces (`\sk...\bsk`).

The drawback is that one must count the short notes for determining the number of shifts. If you have 2 notes in one voice corresponding to 1 in thye other, you must use

```
\def\OCL{\sk\sk\caesura\bsk\bsk}
\def\OBL{\sk\cbreath\bsk\bsk}
```

in the voice with the longer note. For details, cf. the source text of the example and the remarks on it below.

The example

Remarks

- The *first* bar shows what happens when the normal **PMX** commands are used.

- The *second* bar shows the usage of the inline TeX commands described here. for the caesura after the second quarter note (in the top voice), the command \OCL is needed.

- Bar 3 is similar to bar 2, but another useful feature of this method is demonstrated: whereas in generic **PMX** two caesure/breaths after the same note are not allowed, with the inline TeX commands you can combine them (this is particularly useful for a double caesura).

- bar 4 shows how the inline TeX commands have to be adapted depending on the number of noteheads in the voice with the shorter notes.

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