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 individual 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 \texttt{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
\begin{verbatim}
\def\OC{\texttt{\textbackslash caesura}}
\def\OB{\texttt{\textbackslash bsk\textbackslash cbreath}}
\end{verbatim}

and replace \texttt{\textbackslash oc} by \texttt{\textbackslash OC}, and \texttt{\textbackslash ob} by \texttt{\textbackslash OB}.

[\texttt{\textbackslash bsk\textbackslash cbreath} is preferred over \texttt{\textbackslash 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 \textit{after} the note, whereas native Musix\TeX{} will have the command \textit{before} the next note. Therefore, the simple replacement will \textbf{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 \texttt{\textbackslash beforeruleskip} and \texttt{\textbackslash 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 \textit{before} the previous note, and the caesura/breath is put in position by shifting it with stretchable spaces (\texttt{\textbackslash sk...\textbackslash 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 the other, you must use
\begin{verbatim}
\def\OCL{\texttt{\textbackslash sk\sk\textbackslash caesura\textbackslash bsk\textbackslash bsk}}
\def\OBL{\texttt{\textbackslash sk\textbackslash cbreath\textbackslash bsk\textbackslash bsk}}
\end{verbatim}

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

The example

![Musical example](image_url)

Remarks

- The \textit{first} bar shows what happens when the normal PMX commands are used.
- The \textit{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 \texttt{\textbackslash OCL} is needed.
- Bar 3 is similar to bar 2, but another useful feature of this method is demonstrated: whereas in generic PMX two caesura/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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