

# PMX – a Preprocessor for MusiX<sub>TEX</sub>

*Version 2.5 – February 2004*

Don SIMONS  
*Dr. Don's PC and Harpsichord Emporium*  
*Redondo Beach, California, USA.*  
dsimons@adelphia.net

## Contents

<b>1</b>	<b>Introduction</b>	<b>3</b>
1.1	Conventions for This Manual	3
1.2	Setup	4
1.3	Basic Operation, by Example	4
<b>2</b>	<b>Elements of PMX</b>	<b>4</b>
2.1	Setup Data in the Input File	4
2.2	Structure of the Body of the Input File	6
2.2.1	Notes	6
2.2.2	Rests	9
2.2.3	Chords	9
2.2.4	Grace notes	10
2.2.5	Ornaments	10
2.2.6	Editorial accidentals	11
2.2.7	Slurs	11
2.2.8	Ties	12
2.2.9	Line-breaking Type K slurs and ties	12
2.2.10	Dynamics	13
2.2.11	Beams	13
2.2.12	Clefs	14
2.2.13	Arpeggios	14
2.3	Commands That Affect All Voices	15
2.3.1	Repeats, double bars, forced single bars	15
2.3.2	Voltas (first and second endings)	15
2.3.3	Meter changes	15
2.3.4	Transposition and key changes	15
2.3.5	Text	16
2.3.6	Page numbering, centered header text	16
2.3.7	Overriding certain defaults, or getting the most from <b>PMX</b>	16
2.3.8	Extra hardspace, horizontal shifts	18
2.3.9	Minimum spacing between notes in crowded systems	18
2.3.10	Page size	19
2.3.11	Line, page, and movement breaks	19
2.3.12	Fractional bars	19

2.3.13	Stem direction of bass notes . . . . .	19
2.4	Putting $\text{\TeX}$ Commands into the <b>PMX</b> File . . . . .	19
2.5	Figured Bass . . . . .	20
2.6	Macros . . . . .	21
2.7	Include Files . . . . .	21
2.8	Batch Processing . . . . .	21
2.9	Lyrics . . . . .	22
<b>3</b>	<b>Making Parts from a Score</b>	<b>22</b>
<b>4</b>	<b>Making MIDI Files</b>	<b>23</b>
<b>5</b>	<b>Limits</b>	<b>25</b>
5.1	Limits on quantities that a user can control . . . . .	25
5.2	Limits not under immediate user control . . . . .	25
<b>6</b>	<b>Closing Notes</b>	<b>26</b>
6.1	About the Example Files . . . . .	26
6.2	A Benign Bug . . . . .	26
6.3	Where to Get <b>PMX</b> . . . . .	26
6.4	Acknowledgments . . . . .	26

## Dedication

The MusiX $\text{\TeX}$  community was stunned by the sudden death of Werner Icking on February 8, 2001. He had been a benevolent patriarch, touching many of us not only with his technical savvy and gentle guidance, but also his genuine kindness and generosity. His spirit runs deep through all of **PMX**. His encouragement fueled its development from the very beginning up to its current state. Most of the enhancements have been his proposals, including one he made on what turned out to be his last day. Werner, my friend, I dedicate this work to you and your memory.

# 1 Introduction

**PMX** is a preprocessor for MusiX<sub>TEX</sub>. To use it to its full benefit you should have installed MusiX<sub>TEX</sub> Version 1.00 or higher, and any one of the many available versions of <sub>TEX</sub>. The goal of **PMX** is to facilitate the efficient typesetting of scores and parts that have an almost professional appearance. It can do *all* the work involved in setting up `\notes-\enotes` groupings, selecting groups of notes to be beamed, defining beam heights and slopes, spreading the entire piece evenly over specified numbers of systems and pages, and inserting extra spaces where needed to make room for accidentals, flags, dots, and new clefs. The input language for **PMX** is much simpler than MusiX<sub>TEX</sub>. You can enter note values and rests from 64ths to double whole notes (*breves*), ornaments, slurs, and limited text strings. Every voice in every bar must have exactly the correct number of beats in the current meter, but you may change the meter at the beginning of any measure, with or without printing the new time signature. Before making a <sub>TEX</sub> file, **PMX** checks these timings and other aspects of the input. **PMX** has special features for dealing with baroque chamber music, including the ability to notate figured bass below the bottom staff in each system. If **PMX** hasn't yet learned to do something you want to do, you can usually work around the problem by inserting literal <sub>TEX</sub> strings in the **PMX** input file.

You can automatically create parts from a score using **scor2prt**. This auxiliary program generates a set of `.pmx` input files, one for each part, from a single `.pmx` file for the score. You can control the appearance of the parts with special commands in the main file, thereby making it possible to include within a single input file all the information that defines the score and the individual parts.

The native language of **PMX** is FORTRAN and its home port is DOS. The basic distribution contains the FORTRAN sources, and binaries that will run in a DOS window on a PC with WINDOWS95 or higher. Availability of ready-made distributions for other operating systems depends on volunteer efforts; they will be posted as submitted to the software section of the [Werner Icking Archive](#).

2.0

## 1.1 Conventions for This Manual

Hey, this is boring stuff, but if you take a minute to understand the typographic conventions and a little jargon, it may avoid some confusion down the road.

The typewriter typeface always indicates verbatim text as it would be input to a computer. This includes file names, MusiX<sub>TEX</sub> tokens, and **PMX** commands, e.g., `barsant.pmx`, `\internote`, `c44`.

Bold is used for program names (e.g., **pmxab**), or when applied to a single letter, to relate a **PMX** command to its meaning (e.g., “**e** signifies a left shift”).

When viewing the PDF version of this document on a computer screen, clickable internal hyperlinks are colored blue, and clickable external links are underlined and colored cyan.

2.5

Italics may mean several different things depending on the context: simple emphasis, or the first appearance of *jargon* (buzz-words that need to be explicitly defined), or finally to represent input variables for which some verbatim text would need to be substituted. In the latter case the variable will be surrounded by square brackets, e.g., [*basename*], but the brackets are not to be included with the substituted text.

Speaking of jargon, there are several special words that have very specific meanings here: A *staff* is one set of 5 lines (plural *staves*), a *system* is a group of staves, and *voice* refers to one of the one or two simultaneous allowable sequences of notes in a staff. Note that this is a change from versions prior to 2.5, where *voice* was used interchangeably with *staff*.

2.5

A **PMX** *command* is a string of characters with no spaces between them. The first character determines the type of command. Any other characters are parameters that may be either required or optional. Sometimes we loosely use the word *command* to refer just to the initial character.

## 1.2 Setup

This section describes the setup for the DOS version or for those compiling the FORTRAN source.

After decompressing the distribution file `pmx250.zip`, you should have these files: `pmx250.for`, `scor2prt.for`, two DOS executables `pmxab.exe` and `scor2prt.exe`, several sample `.pmx` files, `pmx.tex`, `ref250.tex` (T<sub>E</sub>X source for a command summary), `pmx250.tex` (T<sub>E</sub>X source for this file), and PDF images of the latter two files. If necessary, compile the FORTRAN programs. I have tried to keep the source code as generic as possible, but minor modifications may be needed for FORTRAN-to-C translation and/or other compilers.

Once you have assembled a full set of files, put the executables somewhere in the path or in your working directory, `pmx.tex` into the texinput directory, and the sample `.pmx` files in your working directory (the one from which you will run **PMX**).

## 1.3 Basic Operation, by Example

Edit the 15th line of `barsant.pmx` to contain the path to the directory where you want **PMX** to write the `.tex` file. For example, if you want this to be the same as the working directory, type `.\` for DOS, or `./` for UNIX.

Execute **PMX** by typing `pmxab barsant .` Alternatively, you may just type `pmxab <return>` and you will be prompted for a jobname. `pmxab` will always generate two files in the working directory: `barsant.pml` is a log file, and `pmxaerr.dat` contains a single integer, 0 if the run was successful, otherwise the line number in the `.pmx` file of the fatal error (useful for batch processing). Also, on successful completion, `barsant.tex` will be placed in the path specified in the setup.

Now you are right where you would be after entering, debugging, and rough-editing the `.tex` file manually. To see the results, process `barsant.tex` just as you would for any MusiX<sub>T</sub><sub>E</sub>X file, running all three passes, and view the `.dvi` file. To make separate parts, run `scor2prt` by typing `scor2prt barsant .` The program will create a new `.pmx` file for each instrument, in this case `barsant1.pmx` and `barsant2.pmx`. You may then process these files like you did the original one to create separate parts.

# 2 Elements of PMX

## 2.1 Setup Data in the Input File

To see how the input file is put together, we'll look at `barsant.pmx`. For reference, here are the first few lines:

```
%-----%
%
% barsant.pmx    Revised 31 August 1997
%
%-----%
%
% nv,noinst,mtrnuml,mtrdenl,mtrnmp,mtrdnp,xmtrnum0,isig,
  2      2      4      4      0      6      0      0
%
% npages,nsyst,musicsize,fracindent
   1      7      20      0.07
Basso
Recorder
bt
./
```

The lines with % in column 1 are comments. Some special handling of comment lines will be discussed in the section on creating parts from a score in section 3.

The rest of the lines in this example are the *setup data*. Starting in the first non-comment line above,

**nv** (integer $\leq$ 12) is the total number of staves per system. Each staff may contain either one or two voices. 2.0

**noinst** (integer $\leq$ **nv**) is number of *instruments*. Each instrument has a unique name (see below), and any instrument with more than one staff will have its staves joined with a curly bracket. Usually there is only one staff per instrument and **noinst**=**nv**. There are two ways to assign more than one staff to one or more instruments. If only the first (lowest) instrument has more than one staff, such as in a score for piano and a solo instrument, simply make **noinst**<**nv** and any difference will show up in instrument 1, the bottom one in each system. For a more general distribution of staves among instruments, put a minus sign in front of **noinst**, and follow **noinst** with the number of staves in each instrument in succession, separated by spaces. These numbers must add up to **nv** or your computer will explode. For a typical example of keyboard music, see `mwalmnd.pmx`, in which **nv**=2 and **noinst**=1, producing two staves per system with a curly bracket at the left.

The number of instruments can be changed as well after the start of the score, but only to a number less than the original one. See section 2.3.11 to learn how to start with a smaller number of instruments and later increase it.

**mtrnuml** is the *logical* numerator of the meter, or the number of beats per measure; **mtrdenl** the denominator. Please note the special considerations in the paragraph after the next. If **mtrnuml** is divisible by 2 or 3, beam grouping will be automatic; otherwise you will have to force all beams using [...] as described in section 2.2.11.

**mtrnmp** and **mtrdnp** are the *printed* numerator and denominator. These determine the appearance of the meter in the printed output but have no effect on the internal timing analysis. If **mtrnmp**>0 then it and **mtrdnp** are printed literally as the numerator and denominator of the time signature. Please note the special considerations in the following paragraph. If **mtrnmp**<0, then the numerator is abs(**mtrnmp**) and the entire time signature will be printed with a vertical slash through it. If **mtrnmp**=0, then **mtrdnp** determines the printed meter as follows:

0	No meter is printed ( <i>blind</i> meter change)
1, 2, 3, or 4	A single digit, between the 2nd and 4th lines
5	Cut time (alla breve)
6	Common time
7	Numerator 3 with a vertical slash

There are special considerations for n/16 and n/1 time signatures (where the latter "1" normally means a whole note). To get n/1 time, use 0 (zero) for **mtrdenl** and 1 for **mtrdnp**. To remember this rule, recall that the printed denominator is taken literally, while the logical denominator can always be represented by the same single digit used for the corresponding time value when entering ordinary notes (see section 2.2.1). So for n/16 time, use 1 for **mtrdenl** and 16 for **mtrdnp**.

If the first bar is a partial bar containing a pickup, **xmtrnum0** is the number of beats in it; otherwise set it to 0. It need not be an integer. The first bar is the *only* bar that can have a different number of beats than the current value of **mtrnuml** (Later we'll see how to change the meter).

**isig** is the key signature, positive integer for sharps, negative for flats.

If **npages**>0, it is the number of pages and **nsyst** is the total number of systems in the entire piece. **PMX** will spread the entire piece horizontally over this number of systems, and vertically over **npages** pages. For proper vertical spacing there should be from about 9 to 16 staves per page. If you specify too many staves for the number pages, one or more staves may spill over onto an extra sheet. If this happens it will only become obvious when you preview the .dvi file. One

solution is to use the global option **Ae** (see section 2.3.7); another is to increase **npages** or decrease **nsyst**.

If **npages** is set to 0, then **nsyst** is interpreted as the average number of measures per system. This is useful while building up a file a little at a time. **PMX** will calculate how many systems to use, and spread them over an appropriate number of pages.

**musicsize** is either 20 or 16, the height of a staff in points.

**fracindent** is the indentation of the first system from the left margin, expressed as a decimal fraction of the total line width.

Next come the names of the **noinst** instruments as you want them to appear within the indentation in the first system, one per line, starting with the *bottom* instrument. If you've set **fracindent**=0 and don't want instrument names to appear, you must still leave **noinst** blank lines here. Next comes a single string of **nv** letters or numbers for the clefs, again starting with the bottom staff: **b**, **r**, **n**, **a**, **m**, **s**, **t**, **f** or digits 0-7 respectively for **b**ass, **b**aritone, **t**enor, **a**lto, **m**ezzo-soprano, **s**oprano, **t**reble, or **F**rench violin clef. The last line of setup data contains the path to the directory where you want the **tex** file to go when **PMX** creates it. The one in **barsant.pmx**, **./**, represents the current directory in UNIX and some versions of DOS. The path must terminate with **/** or **\**.

2.2

## 2.2 Structure of the Body of the Input File

The rest of the **.pmx** file is the *body* of the input. The basic unit of input from here on is called an *input block* or just *block*, each one representing an integral number of bars. If there is a pickup bar defined by **xmtrnum0** > 0, it must be included in the first block *together with at least one full bar*. If you wish to put a pickup in a separate block, for example at the start of a new movement, set the initial logical meter to fit the pickup bar, then after the pickup bar do a blind meter change as described in section 2.3.3).

There will usually be 4 to 8 bars in a block. 15 is the most allowed. It is good practice to separate the blocks with comment lines that state which bars are represented, as I've done in **barsant.pmx**. It is also advisable, although not required, to separate the bars with the command **|**. Its main functions are to provide visual separation in the input file, and to help isolate input errors: if you put one anywhere except at a bar-end, **pmxab** will stop and show you where it detected the timing error. Otherwise, with several minor exceptions, **|** has no effect.

At the start of each block there may be a few special commands (described starting in section 2.3). Next come the input data for the selected number of bars of the first (lowest in the system) voice in the first staff, followed by either **/** to move to the next staff, or **//** to move to the next voice on the same staff. Each new voice must start on a new line in the input file, i.e., there should be no further data on the same input line after **/** or **//**. Continue entering other voices, each with *exactly* the same number of bars as the first, terminated by **/** or **//**, until the last (topmost in the system) ends with a **/** and the block is finished. Within a block every voice must have the same number of bars, but every block needn't have the same number of bars as other blocks. The number of voices in a staff can only be 1 or 2, and cannot change within a block, but may vary from block to block.

The data for each voice in each staff are a sequence of commands containing one or more adjacent characters. Commands are separated from each other by spaces. The line-terminating commands **/** and **//** should also naturally be preceded by a space.

### 2.2.1 Notes

Commands for notes always start with a lower-case letter and, as with all commands, end at the first space. The first letter is the note name (**a-g**). The rest of the characters can be in any order with only a few restrictions. The first digit defines the *basic time value* of the note: 9, 0, 2, 4,

8, 1, 3 or 6 respectively for double-whole, whole, half, quarter, eighth, sixteenth, thirty-second, and sixty-fourth notes. The second digit sets the octave (for reference, octave 4 runs from middle C to the B above). Certain letters may appear after the initial one: **d** for **dot**; **dd** for **double dot**; **f**, **n**, or **s** for **flat**, **natural**, or **sharp** (repeat the letter immediately for a double); **u** or **l**, which force the stem direction of any un-beamed note; **e** or **r** to shift the notehead left or right by its own width; and **a** (for **alone**) which inhibits beaming for this note (or, if the first note of an xtuplet, for the entire xtuplet). A single accidental may be followed by **c** to make it **cautionary**, i.e., surround it with parentheses. Alternatively, it may also be followed by **i** to suppress typesetting but still have the MIDI processor honor the accidental. Other characters allowed in note commands are +, -, .(period), ,(comma), x, and several special characters following x, all to be described below. Between the first letter and the end or x if present, non-digits can be in any order with respect to each other and to the digits, with minor exceptions involving shifting dots and accidentals.

To move a dot from its default location, simply follow the **d** with one or two decimal numbers, each preceded by + or -. The first is the vertical shift in `\internotes`, the second, the horizontal shift in notehead widths.

Accidentals can be shifted too. One way is to enter + or - right after the accidental character, then an integer for the vertical shift, then another + or - followed by the horizontal shift in notehead widths. If you use this method, you *must* enter both numbers. Or, to just shift horizontally, use < or > followed by the shift in notehead widths. When shifting a sharp to avoid another sharp, a left shift of 0.85 is usually best. When shifting a flat to avoid a flat above it, a left shift of 0.3 is suggested. In chords where all the notes are in the same voice, **PMX** will automatically shift accidentals if required. This will be disabled for the current chord if any user-defined accidental shifts are entered, unless **A** is entered along with the shift, e.g., `zcsA<.5`. In that case the user-defined shift will be added to the PMX-computed one. Another option that affects accidental positioning in chords is **Ao**, entered in the main note command of a chord. It will force the accidentals in that chord will be posted in the order they come in the source file (starting with the main note), each one as far to the right as it will go without crashing into a notehead, stem, or another accidental.

Dots and accidentals always have to be entered when and if a note calls for them. i.e., they are never carried over from previous notes. On the other hand, the octave only needs to be entered if the note is more than a fourth away from the most recent note in the same voice. This feature lets you go for long stretches in a voice before needing to enter the octave. An alternate way to jump more than a fourth but less than a twelfth is to type + or -. In other words, these mean to put the note an octave higher or lower than it otherwise would have gone. Two +'s will raise the pitch two octaves above what it otherwise would have been, and so forth. The basic time value is also carried over from the past if it is not re-entered, except for the first note or rest in each voice in an input block, for which it *must* be entered. Therefore, when the melody jumps more than a 4th, using + or - is often more convenient than using a digit. This is because in order to use the digit, you must first enter the basic time value whether it changes or not.

For example `c44 d e f g a b c c0-` is an ascending quarter-note scale starting on middle C, followed by an octave jump down to a whole note middle C.

Explicit octave numbers can be combined with one or more + or -. In earlier versions, + or - was ignored if an octave number was specified. This is a slight backward incompatibility; **PMX** prints a warning when it happens.

Stem length can be shortened by `x \internote` with the option `Sx`. `x` is restricted to the range (.5,4.0). The shortening can be made “sticky” by following the number `x` with : . Stickiness is terminated by `S:`.

The first note command in each voice in a block must contain at a minimum the note name or **r** for a rest (see below), and a basic time value. For notes, it is good practice and can simplify editing if in addition an explicit octave is set here. However if it is not, **PMX** will make some assumptions. At the start of the first input block the pitch will be set as if the prior note were

middle C. In later blocks **PMX** will use the obvious inheritance rules from the end of the prior block. However, if the number of voices in a staff has changed from the prior block, it is safest to reset the octave at the start of a new block. Duration is never inherited and must be set at the start of each input block.

Dots can be a little tricky, because even though they affect the actual time value, they don't affect the basic time value, and it is only the latter that is “sticky”. Therefore, if a note is dotted, you always have to enter a **d** (or a period, see next paragraph) somewhere within the command, after the note name, even if the actual time value and octave are the same as the prior note. But the *basic* time value need not be re-entered if it hasn't changed (unless the note is more than a fourth from the prior note *and* you have for some strange reason elected to indicate the octave with a number rather than + or -). So for example, consecutive dotted half notes, each within a fourth of the previous one, could be most cleanly entered as **cd24 ed gd ed**, whereas **cd24 e** would represent a dotted half note followed by a plain half note (since the basic time value—as defined by the first digit—was a half note all along).

There are two special shortcut rhythmic notations. For normal dotted rhythms (3:1 ratio), if you include a period (.) in the note command, it will (a) assign a dot to the note just entered, (b) terminate that note, (c) prepare to receive the next note name *without any space*, and (d) automatically assign a time value to the second note equal to one-third of the first one. No time value may be entered for the second note, but octave and accidental data may. Ornaments and slurs (see below) following this command will apply to the second member. If you need to follow the main note with some modifying command, you can still use the shortcut (.) after that command and a space. The main advantage of this shortcut comes if you want to follow one dotted pair with another of the same rhythm; then you needn't enter any explicit time value for *either* member of the second pair. This is possible because after using the shortcut, the basic (inheritable) duration is set to that of the *first* note in the pair, without the dot.

2.3

For paired notes with 2:1 rhythmic ratios, the character , (comma) behaves similarly to the . (period) for 3:1 rhythms.

Xtuplets can have from 2 to 24 notes or rests. Normally they all have the same duration, but there are several options—described below—to change this. The command for the first note of an xtuplet begins exactly like a note or rest command, with the name of the first note in the xtuplet, or **r** if it starts with a rest (see next subsection), and an optional time value. However, the actual time value (including a dot if present and a basic duration that may have been inherited from the prior note) now represents the *total* duration of the xtuplet. Next (with no space, as usual) comes **x** followed by a one- or two-digit integer for the number of notes in the xtuplet. The only options allowed immediately following the number are **d** and **n**. **d** signifies that the *first* note of the xtuplet should have a dot and the second, and extra flag. **n** controls the printing of the **number** and bracket. If **n** is followed by a blank, then no number will be printed. On the other hand, an *unsigned* integer here is taken as a substitute number to be printed instead of the natural one. If one or two *signed* decimal numbers follow **n** (each starting with + or -), the first is a vertical shift in **\internotes**, and the second, a horizontal shift in notehead widths. Another suboption to **n** is **f**, to flip the number vertically from its default position. A final suboption to **n** is **s** followed by a signed integer. It applies only to non-beamed xtuplets, for which it tweaks the slope of the bracket above or below the xtuplet. For non-beamed xtuplets, you can further change the appearance of the bracket and number as explain in section 2.3.7.

2.4

2.3

2.5

The second through last notes of the xtuplet are each then represented by a separate command containing a subset of the characters permitted for ordinary notes or rests: note name or **r** (the only required character), accidental, and octave change character (+ or -). The octave may be given explicitly instead, and any integer will be interpreted as such, as no time values or dots are permitted.

The last note of an xtuplet may not be a rest.

To double the duration of any note in an xtuplet, add the character **D** to the command for that note. This will decrease the expected number of notes in the xtuplet by one. To add a dot to the doubled note (as Bach sometimes did), use **F** instead of **D**. To add a dot to one note and an extra flag to the next, include **d** in the note command, *after* the **x** if it's the first note of the xtuplet as noted above.

As an example, an ascending quarter-note triplet scale would be notated  
`c44x3 d e f4x3 g a b4x3 c d ...`

### 2.2.2 Rests

The command for a rest starts with **r**. Then for a normal rest, in either order come a digit for the basic time value (using same codes as for notes, optional if unchanged from previous value), a **d** if the rest is dotted, and a second **d** if double dotted. The basic time value of a rest affects future notes and rests the same as if it had come from a note, i.e., it applies until another value is entered with a subsequent note or rest in the same voice. The command **rp** represents a full-bar rest notated with a *pause* character (whole rest) regardless of the time signature; in this case no other duration information is needed or allowed. **rb**, followed if necessary by a duration specifier, denotes a *blank* rest, one that occupies space and time but is invisible. This is most often used when there are two voices in a staff and one drops out for some of the duration of the current input block. (See `mwalmnd.pmx` for examples). The option **o** (for *off-center*) suppresses centering a full bar rest. If you don't exercise this option, then *all* full-bar rests will be horizontally centered between bar lines, including pauses (**rp**) as well as normal rests that fill the bar. **rm** followed immediately by an integer will generate a *multi-bar* rest, a special combination of characters between two bar lines with an integer above representing two or more bars of rest. This command will generally only be used in separate parts after having been automatically generated by **scor2prt**. However, it may be used in a multi-line score, provided it is entered for the same number of bars in every staff.

The default vertical position of a rest depends on whether there are one or two voices in the staff. For one voice it is just the MusiX<sub>TEX</sub> default (approximately centered on the middle line). On the other hand, in the lower voice in a two-voice staff, the rest is lowered `4\internote`, while in the upper voice it is raised `2\internote`. The **PMX** default can be manually overridden by appending **+** or **-** and an integer representing the offset from the *middle* line of the staff (not from the **PMX** default if there are two voices in the staff!). So for example, in a single staff in 3/4 meter, two notes, each with a half note followed by its own quarter rest would be either

```
c24 r4 //
c25 r4 /
```

or equivalently

```
c24 r4-4 //
c25 r4+2 /
```

while

```
c24 r4+0 //
c25 r4b /
```

would produce two notes followed by a single, vertically centered rest.

### 2.2.3 Chords

Chordal notes, which always share a stem and the same time value as the prior note, are symbolized with **z** followed by a note name and optionally an accidental, **+** or **-** as octave indicator, and **e** or

**r** for a left or right shift by one notehead width. No basic time value is allowed. If the main note is dotted, then the chordal note will appear with a dot regardless of whether a **d** is entered. The only time a **d** is required in a chordal note command is if the dot's position is to be adjusted; in this case the **d** is required, followed by one or two decimal numbers, each preceded by + or -. The first is the vertical shift in `\internotes`; the second, the horizontal shift in notehead widths. Any number of chordal notes can follow a single main note. The stem direction of a chord is controlled by the main note, but may be manually overridden with **u** or **l** in the main note command.

When chordal notes are beamed together, the default height and angle of the beam will be determined by the main note on each stem (the one without **z**). If a beam joining chordal notes looks bad, you can usually fix it either by changing which note acts as the main one, or by fine-tuning the beam parameters as described in section 2.2.11.

**PMX** uses a complex algorithm to automatically position accidentals in chords. If you are unhappy with the result, you can manually tweak the horizontal positions as described in section 2.2.1.

### 2.2.4 Grace notes

A grace note command starts with a **G**. It is entered in its natural order, normally before the main note, but sometimes after. After **G** and before the note name, comes any combination of the following options: a single digit representing the number of notes in the grace (default is 1), **m** and a digit for *multiplicity* (number of flags or beams, default is 1, 0 is allowed), **s** for slur (joining all notes of the grace to the main note; no other **s** is needed on the main note), **x** for a slash (only for single graces), **l** or **u** to force the direction of the stem(s), **A** (for **A**fter) or **W** (for **W**ay-after) to associate the grace note with the *prior* note. Next comes the only required character, the first note name. No time value can be entered, but if needed, the octave or an accidental can be given as in a normal note. Second and later notes must follow immediately in sequence, set apart by spaces, likewise without any time value, and without any intervening commands.

Normal or after-graces will be placed *immediately* before or after the main note; way-after's, as far to right as possible before the next note or bar line. If either type of after-grace is slurred, the slur will start on the main note and end on the last one in the grace.

### 2.2.5 Ornaments

Commands for ornaments are entered *after* their associated note command. The ornaments now available are shake (**ot**), mordent (**om**), “x”- or “+”-shaped ornament symbols (**ox**, **o+**), pizzicato (**ou**), strong pizzicato (**op**), left parenthesis before notehead (**o(**), right parenthesis after notehead (**)**), upper fermata (**of**), down fermata (**ofd**), staccato (**o.**), tenuto (**o-**), segno (**og**), arbitrary-length wavy-line trill with *tr* (**oT**), arbitrary-length wavy-line trill without *tr* (**oTt**), sforzando (**o>**), duncecap (**o^**), caesura (**oc**), and breath (**ob**). All except the parentheses, staccato, tenuto, and down fermata will normally appear above the staff; the parentheses appear at the level of the note head, and staccato and tenuto just above or below depending on the stem direction. The only difference between staccato and pizzicato is the vertical positioning of the dot.

The trill and segno command may have additional optional characters. Either trill command may include a decimal number to specify the length of the printed symbol in current `\noteskips`; the default is 1. Thus **oT0** represents *tr* with no wavy line. A segno can only appear in the first (lowest) staff. It may be immediately followed by a positive or negative integer, which indicates a number of points that it will be offset horizontally; and it will appear above every system.

Once the ornament type has been specified, most of them can be raised or lowered from their default position by appending a signed integer to the command, representing the vertical offset in `\internotes`. Caesura and breath may have in addition a signed number giving horizontal shift from default in notehead widths. These two ornaments also differ from the others in their default horizontal position, which is `0.5\noteskip` past the note.

2.4

2.4

An ornament can be automatically repeated on a series of consecutive notes, provided the notes are all in the same voice and the same input block. To activate this feature, terminate the first ornament command with `:`. Then every note in that voice will have the same ornament until a note is followed by the repeat terminator `o:`.

### 2.2.6 Editorial accidentals

To place a small sharp, flat, natural, or question mark above the staff, after the affected note enter `oe` followed by `s`, `f`, `n` or `?`. You may also put a question mark right after the accidental.

2.2

### 2.2.7 Slurs

By default **PMX** will use MusiX<sub>TEX</sub>'s built-in font-based slurs. But through user intervention it is possible to use either one of two different types of postscript slurs. *Type K* slurs, developed by Stanislav Kneifl, are directly supported by **PMX** and will be the focus of any future **PMX** enhancements. They are activated and several global defaults set with options to the `A` command as described in section 2.3.7. If these are used, so will an alternate set of hairpins (see section 2.2.10). The other postscript slur option is Hiroaki Morimoto's *Type M* slurs. These are not directly supported by **PMX**, but are supposed to be fully compatible with the default font-based slurs. To use them, one would use the in-line `TEX` command `\input musixpss\`, and be sure *not* to enter `Ap`. From **PMX**'s standpoint they are no different from font-based slurs.

2.4

There are some advanced options available only with Type K postscript slurs, and a few obsolete ones only with font-based. At this point the main difference in functionality between the two is that with postscript, **PMX** provides support for true ties, which are shaped and positioned slightly differently from slurs. Future enhancements will probably only work with Type K postscript slurs. Some users do still prefer font-based, possibly because Type K postscript slurs are not visible in some DVI viewers. New users should experiment with the various types of slurs and decide for themselves.

The normal commands for slurs are `(` placed with a space before a note, and `)` placed after. The command `s` is equivalent to *both* of them (!), except that it always follows the affected note. With font-based slurs, `t` is equivalent to `s` but with several minor differences to be explained later. With postscript slurs, `t` signals to use a true tie. The commands `s` and `t` are *toggles*, turning a slur or tie off if it's already on and starting one otherwise.

A slur or tie may end on a rest, but not start on one. The default ending height in this case will be the same as the starting height, and it may be tweaked as described below.

2.5

The first character is optionally followed by a single-character ID code (0-9 or A-Z), then by other options described below. ID codes are only needed if two or more slurs are open at the same time within one voice, such as when several chord notes are tied. Using ID codes in such cases tells **PMX** which open slur to close. ID codes cannot be used with font-based `t` slurs.

The rules for finding the default direction and position of the a slur are complex; many factors enter into defining visually pleasing values. But there's no need for gory details here; the result will usually satisfy, and if not, all can easily be tweaked. Default direction can be overridden with `u` (upper), `l` (lower), or equivalently `d` (down). Starting or ending position can be shifted from its default by entering one or two explicitly signed numbers. The first, which must be an integer, represents the vertical shift in `\internotes`; the second, which may be decimal, the horizontal offset in notehead widths.

The shape of the slur may be altered as well. This paragraph deals with font-based slurs, for which the shapes may be less than fully satisfying due to fundamental limitations of MusiX<sub>TEX</sub>. At the slur termination only, one or three more parameters may follow the two just described. The first, a signed, nonzero integer, is a vertical adjustment to the mid-height of the slur in `\internotes`. The next two, integers between 1 and 7 following a `:`, are alterations to the starting and ending

2.1

slopes. These numbers are passed directly as arguments of the MusiX<sub>TEX</sub> macros `\midslur` (if only one is given) or `\curve` (if there are three).

For Type-K slurs, the shape may be changed locally by including `f` in either the slur's starting or ending command to flatten it a bit, or `h`, `H`, or `HH` to increase its curvature and raise or lower its middle by increasing degrees. The default curvature can be altered from normal with new suboptions to `Ap` as described in section 2.3.7. Local curvature tweaks will take precedence over the global default. A special option `n` to the slur command can be used to locally restore the normal curvature if the default curvature has been globally changed.

Another option peculiar to Type-K slurs and ties is to locally override the global setting for automatic height adjustment (to avoid tangencies with staff lines). The global defaults may be changed with the `A` command as described in section 2.3.7. To override the global setting for the current slur or tie only, use the option `p` in the command that starts the slur or tie, followed by `+` or `-` (to turn adjustment on or off), followed by `s` or `t` (for slur or tie).

A dotted slur is activated by including the option `b` (for **broken**) in the command that starts the slur.

Slurs involving grace notes are specified within the command for the grace (see section 2.2.4).

For font-based slurs, the unique aspect of `t` slurs is that if one starts or ends on the same note as an `s` slur, the former will be moved away from the notehead to avoid a collision. *This only works if neither slur has an ID code.* This feature is only retained for backward compatibility.

The available options should cover most circumstances, but if not, the <sub>TEX</sub> macros `\isu` etc, defined in `pmx.tex`, can be entered as in-line <sub>TEX</sub> commands (see section 2.4). These commands have three arguments: slur number, vertical position (pitch, or offset from bottom staff line in `\internotes`), and horizontal offset in notehead widths. When using these commands, you must choose an explicit slur number. Use one large enough to avoid conflicts with **PMX**'s automatic slurs, which are numbered from 0 upward. Also, remember that non-spacing in-line <sub>TEX</sub> commands such as this one must come *before* the note they apply to, in contrast with the **PMX** slur toggles which may come after.

### 2.2.8 Ties

With font-based slurs, in **PMX** the only difference between ties and slurs is the default positioning. Ordinary slur ends are centered horizontally above or below the notehead, while tie ends are shifted inboard and closer to the midheight of the notehead. To specify a font-based tie in **PMX**, use a slur command and include the option `t` in it, somewhere after the initial `( , )`, `s` or `t`.

With postscript slurs, ties—indicated with `t` or `st`—will have similar differences in endpoint positions, but in addition will have a different shape (somewhat flatter) and will always end at the same height they start. There is also an option to the `A` command that affects ties across line breaks (see section 2.3.7). By default the second part of such ties will be drawn as a complete tie symbol. However, if you want them to be a *half tie*—a special shape that is horizontal at its left end—use the command `Ap+h` at the start of the file.

### 2.2.9 Line-breaking Type K slurs and ties

No special action is required if a slur or tie happens to cross a line break. However, some special, manual adjustments are available for Type K postscript slurs in these cases. The global option `Ap1` by itself adjusts several parameters as described in section 2.3.7. Further, if `Ap1` has been issued, then case-by-case adjustments for line-breaking Type K slurs and ties are available as suboptions to the slur commands. To tweak the horizontal and vertical positions of the end of the first segment, enter the suboption `s` in the command that starts the line-breaking slur or tie, followed by two signed numbers representing respectively the vertical shift in `\internotes` and the horizontal shift in notehead widths. To tweak the position of the start of the second segment, follow the above

by another **s** and two more signed numbers. The usual curvature options **h**, **H**, **HH**, and **f**, if included in the starting command for a line-breaking slur, will apply only to the first segment, and if in the closing command, to the second segment. If the tweaked slur or tie does not happen to come at a linebreak, the special position tweaks (after **s** ) will all be ignored, and the curvature tweaks on the closing note will take precedence as they normally would.

### 2.2.10 Dynamics

2.3

After the affected note, enter **D** followed by one of the following **pppp**, **ppp**, **pp**, **p**, **ffff**, **fff**, **ff**, **f**, **mf**, **mp**, **fp**, **sfz**, "[*any text*]", **>**, or **<**. The last two are diminuendo and crescendo, and they are toggles, i.e., the first one of each starts the symbol and the next one ends it. The one surrounded by double quotes is an arbitrary text string. With any dynamic mark, you can also enter position shifts, vertical as a signed integer representing the number of `\internotes`, then horizontal as a signed number representing number of notehead widths. There can only be one of the letter-groups on each note, but there may also be **D<** and/or **D>** on the same note. These must be entered as separate **D...** commands, and must come in the right order, e.g.,

[*some notes*] **D<** [*more notes*] **D<** **Dffff** **D>** [*more notes*] **D>**

Hairpins must be contained completely within the same input block.

There are numerous context-sensistive automatic adjustments to the positions of all the dynamic symbols. If you don't like the result you can adjust the position as just described.

Due to MusiX<sub>TEX</sub>'s limitations, there are some restrictions on hairpins when using font-based slurs. They cannot be longer than 68mm, they cannot wrap over a system break, and they must be horizontal. Finally, only certain specific lengths are available so some horizontal position tweaking may be needed, especially when letter-groups and hairpins are combined. These restrictions are all removed when using postscript slurs.

### 2.2.11 Beams

For the most part, **PMX** automatically takes care of the details of defining beams: selecting which notes are beamed together, and setting the angle, direction, height, and *multiplicity* (the number of bars along the top or bottom). However, one may define a *forced* beam—which overrides **PMX**'s selection of which notes are beamed together—by surrounding the included notes with **[** and **]**, being certain to separate these commands and their options from the included note commands with spaces. One may also wish to edit certain features of a beam even when **PMX**'s grouping decision would otherwise be acceptable; here again the beamed notes must be set apart with **[** and **]**.

The **[** may optionally be followed immediately by several options.

**u** or **l** will override **PMX**'s selection of the direction of the beam, while **f** will flip it from whatever **PMX** decided.

**j** joins the beam grouping to a prior one started in another system (see below).

One, two, or three consecutive integers, each preceded with **+** or **-** , will affect the beam's appearance. The first integer is an adjustment to the starting level (in `\internotes`) and may range from -30 to 30; the second is a slope adjustment with the same permissible range; the third is an alternate adjustment to the starting level (in beam thicknesses) and may only range from 1 to 3, always acting to increase the stem length. The latter may be used to align consecutive horizontal beams which have internal multiplicity changes. For example, in 2/4 time, `c84 c1 c c c c8` would cause two beams but the first one would be lower than the second; `[+0+0+1 c84 c1 c ] c c c8` would align the tops of the beams with each other. Due to the complexity of **PMX**'s beam analysis procedures, these editing commands may sometimes produce unexpected results, and some iteration may be required to get exactly what you want. For example, `[+0+0+3 cd8 c3 c6 c ] c c c3 cd8` will not produce two aligned beams as desired, because when **PMX** analyzes the first beam, it

automatically raises the starting level a bit for another reason, namely, to avoid too short a stem on the 64th notes at the end of that beam. In this case, the user could counteract **PMX**'s internal adjustment by using `[-1+0+3 cd8 c3 c6 c ] c c c3 cd8`.

The character **m** followed by a digit 1-4 forces the **m**ultiplicity of the beam, the number of stem-joining bars.

The option **h** forces the beam to be **h**orizontal.

By default, xtuplets are set apart with their own beam. To beam an xtuplet together with other non-xtuplets, just include it with the other notes in a forced beam.

Rests may also be included within forced beams, provided they are shorter than quarter rests, and of course that they come *between* the first and last notes under the beam.

It's now easy to define a repeating forced beam pattern. If the option `:` (colon) is included in the starting command `[` for a forced beam, then henceforth beams of the same duration will be forced in that voice, until stopped. They will be stopped at either the next regular forced beam, or the end of the input block for that voice, whichever comes first.

2.5

Some users may wish to define beamed groupings with subgroups joined by a single beam. The command `] [`, standing alone between two note commands in a forced beam, causes the multiplicity to decrease to unity and immediately increase to its natural value for the next note. For example, `[ c14 c c c ] [ c c c c ]` will generate two doubly-beamed groups connected by a single beam.

Related to this is a *single-slope beam group*, which is the same as described in the previous paragraph except that the beam disappears between segments. Segments should be separated by `]-[` standing alone between two notes inside the forced beam.

2.3

If there are large jumps in pitch between notes in a beam within a single staff, as a matter of taste you may wish to start the beam for example as an upper one and end it as a lower. **PMX** will never do this automatically, but you can accomplish it by forcing the beam with appropriately modified up/down-ness, starting level, and slope. If you use this technique, there are two details to note: (1) if there are any intermediate multiplicity changes, they will only be handled properly if the initially specified up-down-ness is consistent with the vertical position of the intermediate notes involved, and (2) for proper appearance in crowded scores you may wish to insert hardspace or shifts as described in section 2.3.8. Some examples are included in `most.pmx`.

Beams cannot normally jump staves. But if that is desired, start the beam normally in one staff, and terminate the part of the beam in that staff with `... ]j`. Then resume the beam in the new, adjacent staff with `[j ...`. For staff-jumping beams, it's OK to have just a single note inside one or both of the members. Some adjustment of the beam height and slope may be required. Sometimes the ending section's up-downness must be overridden; you will know this is so if the ending is shifted horizontally from its proper position. Each voice must still have the right number of beats, so you will probably need to fill time with blank rests after the first member of the beam and before the second. In version 2.1 we have removed certain restrictions on the multiplicity and jump direction for staff-jumping beams. However, there can still only be one staff-jumping beam open at a time.

2.1

### 2.2.12 Clefs

A clef change is signaled by **C** followed by a single lower-case letter using the code specified in section 2.1. Numbers may also be used as defined in the MusiX<sub>TEX</sub> documentation. If clefs come out at the wrong vertical position, refer to the note in `pmx.tex`.

### 2.2.13 Arpeggios

To set an arpeggio (a vertical wavy line), simply place the command `?` after the commands for both the first and last note.

## 2.3 Commands That Affect All Voices

Most commands that affect all the voices can only appear in the first (lowest) voice in the first (lowest) staff. Most such commands will automatically be transferred from score to parts when separate parts are generated by **scor2prt** (see section 3).

### 2.3.1 Repeats, double bars, forced single bars

Repeat signs, double bars, and other bar-ending options are signaled by **R** followed by **l**, **r**, **lr**, **d**, **D**, **dl**, **b** or **z** for left repeat, right repeat, left-right repeat, thin-thin double bar, thin-thick double bar, thin-thin double bar followed by left repeat, single bar, or blank (invisible) barline. Some of these have peculiarities. **Rb** forces a single bar before a movement break (see section 2.3.11), where otherwise by default there is a double bar. That can be useful for example if you change the number of instruments (via an option in the movement-break command) in the middle of a movement. **Rz** will cause a blank barline at the end of the current system, not necessarily the current bar. It can be used together with blind meter changes if you want to split a bar across a system break. If **Rlr** falls at a system break, **PMX** will automatically split it in two. The command **Rdl** will likewise be split at a system break, but if not at a system break, the **d** will be ignored.

2.4

These commands must be in the first voice. It is best only to place them before the first note in an input block or if necessary after the last one; otherwise **scor2prt** may behave erratically. Using two separate **R** commands in succession will cause unpredictable results.

### 2.3.2 Voltas (first and second endings)

Beginnings and ends of first and second endings are signaled by **V** (for *volta*). If it's the *end* of the volta, enter **b** (for *box*) or **x** for *no box*. If it's the *start* of a volta, you can optionally enter any text at all that doesn't include a space and doesn't start with **b** or **x** (most commonly **1** or **2**). A period will automatically be appended to the text. If one volta ends and another starts right away, only a single **V** is needed. Voltas must only be entered in the first voice. If separate parts are to be created from a score using **scor2prt**, then only a single volta may appear in any given input block, and it must be at the beginning of the block.

### 2.3.3 Meter changes

Meter can only be changed at the beginning of an input block. A *meter change* command starts with the letter **m**. There are two different ways to complete the command.

**Method 1.** Enter 4 numbers with no intervening spaces. The four numbers are **mtrnuml**, **mtrdenl**, **mtrnmp**, **mtrdnp** as defined in section 2.1, with the following exceptions for this method only: You must use **o** to represent the number 1; if you enter the digit **1** then **PMX** will interpret that digit and the next as a 2-digit integer, between 10 and 19 inclusive. 19 is the largest number that can be entered with this method. Note that **mtrdenl=0** still represents a whole note.

**Method 2.** Enter the four numbers in the same order as described above, but separate them with slashes (/).

### 2.3.4 Transposition and key changes

To transpose an entire score, at the beginning of the first block enter **K** (for *Key*) followed by two explicitly signed digits. The first is the distance to transpose (in \internotes); the second is the new key signature. When transposing, you should always use relative accidentals, activated by the separate command **Ar** at the start of the first input block (see section 2.3.7). For example, to transpose a piece in C major to E major you would enter **Ar K+2+4** at the beginning of the first block.

To transpose by a half step to a key with the same letter name, use `K-0+[n]` . (Using `-0` instead of `+0` eliminates confusion with a simple key change, see the next paragraph.)

2.4

A key change can be signalled at any time in the first voice, and will affect all staves. Use the command `K` with `+0` as the first argument and the new key signature as the second.

### 2.3.5 Text

The commands `h` or `l`, when placed in the first column of an input line and followed by a blank or, for `h` only, by a signed integer, stand for *header* and *lower text*. They will put a text string above or below the *top* staff in the *first* bar of the block where they are entered. The text string must be on a line of its own, immediately following the command. The integer is a vertical shift in `\internotes`.

A *title block* with up to three elements can be defined at the beginning of the first input block. `Tt` signals that the text *on the following line* is to be set as a title for the whole piece, and it will be centered. `Tc` similarly indicates a composer's name, to be set below the title and right justified. `Ti` likewise stands for an instrument name, which will be set above the title, left-justified. The text for any of these commands can be split over two or more lines by including `\\` at the location of the line break.

`Ti` will automatically be invoked by `scor2prt` when it generates parts from a score.

Extra vertical space can be added between the title block and the top system by appending to `Tt` a one- or two-digit number representing the space in `\internotes`. This only works if `Tt` is the *final* title block element entered.

The `D` command can be used to enter arbitrary text as described in section 2.2.10.

### 2.3.6 Page numbering, centered header text

If you want pages to be numbered at the top left or right, place the command `P` anywhere within the **PMX** code that represents the first page to be numbered (usually the first or second). `P` can be followed optionally by the starting page number and/or by `l` or `r`, the latter overriding the default locations of odds on the right and evens on the left. There is also a special option `c` for centered header text. It must be the *last* option in the `P` command. It will define text to be printed at the top of every page *after the first*. If a blank follows `c`, the default header text will be the instrument name entered with the command `Ti` . If any non-blank character except `"` follows `c`, the header text will start with that character and end at the next blank. If `"` follows `c`, the header text will be everything between that and the next `"` (this permits headers containing spaces). The `P` command and its options will be ignored when making parts from a score (since page numbering will usually be different in the score than in the parts), but page numbering (and centered headers) for parts can be still be initiated independently, for example with `%!P2` or `%1P2r` (see section 3).

2.0

### 2.3.7 Overriding certain defaults, or getting the most from PMX

Understanding this section is important if you want to get the most out of **PMX**. In many cases the switches described here represent subtle but significant improvements that have come along since **PMX** was initially developed. Rather than changing the defaults, they are treated as optional in order not to upset the layout of older scores. For example, virtually every new score I create begins with at least `Abple`.

As you may have guessed, it is the command `A` that can be used to override a grab-bag of default settings. The available options affect sizes and interpretation of accidentals, dot positions, space before the first note of every bar, space between staves, slur package selection, vertical positioning of Type K postscript slurs, line-breaking Type-K slurs, curvature of Type-K slurs, naming of parts, brackets for non-beamed xtuplets, and inputting so-called *normal include* files.

**b** makes all accidentals **big**, **s** makes them all **small**. By default, big ones are used unless unaltered spacing doesn't provide enough space. Thus the default behavior may cause a mixture of big and small accidentals, and in fact is not recommended.

If transposing, then the **relative** accidental convention should be used, indicated by **r**. The default is the normal, absolute convention.

If there are staves with two voices, **d** causes dots in the lower one to appear on or *below* center, in contrast with the default.

Use **a** followed by a decimal number to override the default setting for `\afterruleskip`, the space before the first note in a bar. The default in **PMX** is `1\elemskip`, 20 percent smaller than MusiX<sub>TeX</sub>'s.

If **PMX**'s vertical spacing between staves within a system is not pleasing, use **I** or **i**, followed by a decimal number, to apply a scale factor to `\interstaff`. **I** affects all pages, **i** only the current one. Shrinking the space between staves within each system will cause the space between systems to increase, and conversely. These options have no effect if there is only one staff per system.

MusiX<sub>TeX</sub> normally draws a virtual box around each system and inserts equal vertical space between boxes. When objects protrude above the top staff in a system or below the bottom one, this can lead to unequal spacing between the top staff line in one system and the next. If you prefer that the vertical spacing between the staves of consecutive systems be constant for the whole page, use the **e** option of the **A** command. One side benefit of **Ae** is that it will prevent systems from spilling over onto extra pages, regardless of how many systems are put on the page. When using this option, you may occasionally want to force more vertical space between certain systems. There is a <sub>TeX</sub> macro `\spread` that can be inserted anywhere in the system before the desired wider gap. It has one argument, the desired extra space in `\internotes`.

2.3

Another command affecting vertical spacing is the **v** option of the **A** command (for **vshrink** or **vertical shrinkage**). **PMX** normally spreads staves vertically over a full page, unless the white space becomes excessive, in which case it groups all staves near the top of the page. Entering **Av** will suppress this grouping near the top, and ensure that systems will always be spread vertically regardless of how much white space is left. It is a toggle; the second time it is issued, the behavior reverts to the default.

2.4

In **PMX** it's not yet possible to specify a smaller font for selected staves. But it can be done with the <sub>TeX</sub> command `\setsize\smallvalue` (using in-line <sub>TeX</sub>, see section 2.4). If you do this, then you ought to use the **S** option to the **A** command. It is followed by exactly **nv** characters which are either **-** or **0** depending on whether the corresponding staff is normal or small. This alerts **PMX** to modify some horizontal spacing decisions to account for the smaller font size.

2.3

The command **Ap** activates Type K **postscript** slurs. To use this you must have `musixps.tex` somewhere that <sub>TeX</sub> can find it, and `psslurs.pro` somewhere that **dvips** can find it. These files are available from the [Icking Music Archive](#). Several suboptions affecting Type K postscript slurs are described in the remainder of this subsection. First, by default these slurs and ties will not have their vertical positioning tweaked to avoid tangencies with staff lines. To activate this type of adjustment, use one of the suboptions **+s** or **+t** for slurs or ties respectively. (For example, **Ap+s**). Be warned that this may alter the endpoint positions from what one would normally expect. To deactivate the adjustment, use the same command but with **-**. A third suboption of **Ap** affects line-breaking slurs. Normally a full tie is drawn at the start of the second line. However, the suboption **Ap+h** causes the use of *half ties* for the second part, which are flattened at their left-hand end, and require the special font `mxsk` provided with the Type K postscript slur distribution. It may be cancelled with **Ap-h**.

2.4

The suboption **1** (e.g. **Ap1**) activates some other tweaks and tweaking capabilities for line-breaking Type K slurs and ties. It automatically tweaks the horizontal positions of the end point of the first segment and the start of the second, uses a normal tie character for both segments of a tie, and enables further tweaking of the horizontal and vertical positions of internal endpoints on a

2.5

case-by-case basis, using options in the initial slur or tie command (see section 2.2.9).

Another pair of suboptions to **Ap** affects the default curvature of Type-K postscript slurs. **Ap+c** and **Ap-c** will respectively increase or decrease the default curvature of all slurs to the next level in the sequence **f**, **n**, **h**, **H**, **HH**. (Here **n** stands for **normal**.) Several levels may be traversed by repeating the suboption, e.g., **Ap+c+c** increases the default curvature by two levels. If you try to go outside the allowable range, a warning will be issued, the curvature will be set to **f** or **HH**, and processing will continue. See section 2.2.7 for further details.

If your score contains Type K slurs and if you use a program such as **dviselec** to extract single pages from a **.dvi** file, you should use the suboption **h** (e.g. **Aph**). This will cause the header file **psslurs.pro** to be written into the postscript file at the top of every page.

The option **N** to the **A** command allows you to specify arbitrary names for the instrument of any or all part files generated by **scor2prt**. Follow it with the part number and the new name in double quotes.

Non-beamed xtuplets will normally be printed with a bracket above or below, and a number above or below that. If you would like this number instead to be positioned within a gap in the bracket itself, enter **AT**. You must have **tuplet.tex** available to your **T<sub>E</sub>X** processor. The file can be found in the Icking Archive.

**PMX** commands in an external file can be included at the start of any input block by designating the file as a *normal include* file, using the command **AR[filename]**. See section 2.7 for details.

### 2.3.8 Extra hardspace, horizontal shifts

Despite the author's best intentions to relieve you of the chore of adjusting *any* horizontal spacing by hand, there may be some occasions where you will want to do it. A command starting with **X** initiates one of two types of horizontal adjustment: A *shift* moves one or more characters but does not affect any other spacing anywhere; a *hardspace* inserts a fixed amount of space at a particular time and affects the horizontal positions of everything in all staves in the system. If the command includes **S**, it is a *single* shift and affects only the next note or rest. If it includes a **:** it either starts or terminates a *group* shift. All **X** commands except group shift terminations must include a decimal number for the size of the offset in notehead widths. If the number is immediately followed by **p**, then the number represents points, otherwise, notehead widths. If there is no such number but there is a **:** the command signals a group shift termination. Group-shift commands must occur in start/terminate pairs, and group shifts cannot extend across a bar line.

An **X** command containing neither **S** nor **:** is automatically a hardspace.

Because horizontal spacing in parts will usually differ from that in the score, by default the hardspace command will *not* be copied into parts by **scor2prt**; however the shift commands will be copied. These behaviors can be overridden using the methods to be described in section 3. Alternatively, to help keep **PMX** score files neat and readable, the character **B** can be used within the **X** command to signify that it applies to both score and part, or **P** for **part** only.

### 2.3.9 Minimum spacing between notes in crowded systems

**PMX** does some special, complex analysis to adjust horizontal spacing in crowded systems. By default, the minimum space between consecutive noteheads is 0.3 notehead widths. If you want to change 0.3 to some other fraction, enter **W**. (decimal point is required) followed by 1-9 to represent the number of tenths of a notehead width to be used as the minimum spacing.

### 2.3.10 Page size

The default page size is 740 by 524 pt (10.3 by 7.3 in). To change the height or width, use the special commands `h[n][u]` or `w[n][u]` at the beginning of the first input block. Here  $n$  is a decimal number for the new dimension and  $u$  defines the units; `i` for inches, `m` for millimeters, and `p` or nothing for points. This command can be used together with `%%` or `%!` (see section 3) to give the parts made by `scor2prt` different page sizes than the parent score.

### 2.3.11 Line, page, and movement breaks

It is possible to force line, page, or movement breaks anywhere. For a line break, just enter `L[n]` at the start of an input block (in the first voice only), and the  $n$ -th system will start there. To start page  $m$  at line  $n$ , enter `L[n]P[m]`. You can't force a page break without first forcing a line break.

To force a movement break, you must first force a line break as above, then enter `M`. If a page break also occurs here, the `P` must precede the `M`. Options following `M` are `+ [integer]` to insert vertical space in `\internotes` before the break, `i [decimal number]` to reset the first-line indentation as a fraction of the line width, and `c` to continue bar numbering rather than resetting the bar number to 0. Also, to change the number of instruments, enter `n [integer]`, then the number of each instrument in their new order, then a clef-designating character for each staff of each instrument. (An instrument's number is simply its position in the original sequence.) There can never be more than the original number of instruments. In this instance, two-digit instrument numbers must be preceded with `:` (colon). If you want to start with some number of instruments and later increase it, you'll need to insert a dummy page at the beginning with the full set of instruments, then start the second page with a movement break and decrease the number there.

2.5

Another option after `M` is `r+` or `r-`, which either forces or suppresses reprinting the instrument names. The default is to print them if the number of instruments changes, but otherwise not.

Immediately after a movement break, any desired meter changes, key changes, or text can be entered in the normal way.

### 2.3.12 Fractional bars

Often if a piece starts with a pickup, the last bar may not be complete. In such cases, it is usually possible to place the last bar in an input block by itself, headed by a *blind* meter change. For example, if the meter had been 4/4 and there was a quarter note pickup, leaving 3 beats in the last bar, the last bar might be coded `m3400 cd24 /`.

### 2.3.13 Stem direction of bass notes

By default **PMX** makes stems go up for middle-line D's in bass clef, but down for notes on the middle line of all other clefs. If you want middle-line bass-clef notes also to have downward stems by default, enter a `B` near the beginning of the file.

## 2.4 Putting T<sub>E</sub>X Commands into the PMX File

There are five ways to enter T<sub>E</sub>X commands into the `.pmx` file. Four of them are *in-line*, where the commands are entered directly; the fifth is by way of an external file.

The four categories of in-line T<sub>E</sub>X strings differ mainly in where they will appear in the `.tex` file. (A T<sub>E</sub>X *string* consists of a starting character, a sequence of T<sub>E</sub>X commands, and a terminal character). In the `.pmx` file, only type 4 T<sub>E</sub>X strings may wrap over line breaks. All in-line T<sub>E</sub>X must adhere to the 128-character limit per line, but each line can have more than one T<sub>E</sub>X command. Type 1 begins with a single `\` and will appear in the `.tex` file right before the T<sub>E</sub>X command for the next note or rest in the `.pmx` file. Starting with version 2.1, multiple type 1 strings associated

2.1

with the same note or rest are allowed, although the total length may not exceed 128 characters (so there is generally no reason not to combine all  $\text{\TeX}$  commands for a single note into a single type 1 string).

A type 2 string begins with  $\backslash\backslash$  and will appear at the top of the  $\text{\.tex}$  file, right before  $\backslash\text{startmuflex}$ , regardless of where it appears in the  $\text{\.pmx}$  file. A type 3 string starts with  $\backslash\backslash\backslash$  and will appear right before the  $\backslash\text{xbar}$  or  $\backslash\text{alalign}$  at the beginning of the current input block, before the first barline of the block. While individual type 2 and 3 strings may not wrap over line breaks in the  $\text{\.pmx}$  file, strings of like type on consecutive lines will appear together in the  $\text{\.tex}$  file. Types 1, 2, and 3 strings must end with  $\backslash$  (backslash-space). This means that they may not contain the  $\text{\TeX}$  macro  $\backslash$  (backslash-space). Finally, each type 2 or 3 string should be isolated on a line of its own, and should be started in column 1.

Type four permits multiple lines of arbitrary text to be entered at the top of the  $\text{\.pmx}$  file; they will be transferred literally to the top of the  $\text{\.tex}$  file. Type four is initiated with  $---$  alone as the top line of the  $\text{\.pmx}$  file. Then follows any text on any number of lines, until the next line starting with  $---$  terminates the block to be transferred.

The only other distinction among the types of in-line  $\text{\TeX}$  strings arises when **scor2prt** is used to make separate parts (see section 3): types 2-4 will be copied into all parts, while type 1 only goes into its original part.

If you should want to enter a type-1 (note-based) string longer than 128 characters, you could use a series of type-2 or -3 strings to define a  $\text{\TeX}$  macro containing the desired commands.

**PMX** provides one further option for entering an unlimited set of  $\text{\TeX}$  commands just before  $\backslash\text{startmuflex}$ , and before any Type 2 in-line  $\text{\TeX}$  strings. Simply put the commands into a text file named  $[\text{basename}].\text{mod}$  in the  $\text{texinput}$  directory. It will then automatically be entered with an  $\backslash\text{input}$  command. This feature is retained mainly for backward compatibility; it has been essentially replaced by the various options for in-line  $\text{\TeX}$  strings.

## 2.5 Figured Bass

Figure commands are entered *after* their associated note commands. They only work in the first (lowest) voice. Enter the characters as they would appear from top to bottom, and as you might pronounce them, e.g., 64 or 73. Flats here are - (minus), sharps are #, and naturals n, *before* the number (if there is a number) (notice the characters are different here than in notes). So for example *sharp third* is #3, just a sharp is #, *six (over) flat five* is 6-5, and *sharp six (over) 4* is #64. The program positions all the figures for each system below the lowest staff of that system, with their tops aligned, and just low enough to clear the lowest beam, notehead, or stem that could interfere. If you want a figure to align horizontally in the second tier, insert the placeholder figure \_ (underscore) before the one you want lowered.

Sometimes you may need to enter a figure when there's no bass note sounding. To do this, just after the most recent bass note enter x, followed by a two single digits (the first is a repeat count; the second a time value, i.e., 2,4,8,1, or 3), immediately followed by a figure symbol as defined in the previous paragraph. This will offset the figure from the associated note by the specified time value. For example, if the lowest voice contained  $\text{c03 x3465}$ , there would be a whole-note c, and 3 quarter notes later a figure 65 below the staff.

There is also a *continuation* command, a zero followed immediately by another unsigned number. This produces a horizontal line under the bass note, starting just to the left and extending to the right by the given number of  $\backslash\text{noteskips}$ . The height and length of the line are set by the current note's level and  $\backslash\text{noteskip}$  respectively. These can be mixed in with other figures to produce vertical stacks. If another figure follows in the same command, use : as a separator. If  $\backslash\text{noteskip}$  changes or a note drops below the starting level before the line ends, it is possible to trick **PMX** by entering separate  $0[n]$  commands under each consecutive note; **PMX** will automatically join them together at the same height (thanks to Werner Icking for this idea).

2.4

2.4

If there are figured bass commands in a `.pmx` file but you want them to be ignored, then enter the command `F` at the beginning of the body of the file. This feature would most often be used in the form `%1F` (see section 3), which makes a separate bass part with no figures.

Figured bass commands will not be altered in any way under transposition. There is no universal set of interpretations of figured bass symbols, so no automatic transposition is possible.

## 2.6 Macros

A **PMX** macro is a single command that stands literally for any any string of characters that may occur in the input file (sorry, no variables). It may be useful if you need to repeat the same string later. There is no practical length limit.

To *record* a macro, type `MRn` where  $n$  is between 1 and 20. Everything you then type will be processed normally as well as stored, until you enter the command `M`. The next time you need to enter the same string, just type `MPn` to *play back* the macro.

To just *save* a macro without having **PMX** process it as you enter it, start it with `MSn`.

Macros can be redefined at will. **PMX** will print a warning whenever this occurs.

If you use macros and want to make separate parts, some care is necessary. **Scor2prt** will only transfer `MR` macros into the part where they originated, but will transfer `MS` macros into all parts.

## 2.7 Include Files

2.5

*Include* files are separate text files containing arbitrary (but contextually appropriate) sequences of valid **PMX** commands. By using the techniques described in this section, the commands in an include file can be inserted at any desired place in the virtual **PMX** file that the code processes. They will always be syntax-checked.

There are two types of include files, *global* and *normal*. There can only be one global include file and it must be named `pmx.mod`. If activated, its contents will always be inserted right after the setup data. To activate it, two conditions must be met: (1) an environment variable `PMXMODDIR` must be defined to contain a valid path, ending with `/` or `\`; (2) a file named `pmx.mod` must be present in the directory so defined. If `PMXMODDIR` is not set, or if it is defined but there is no file `pmx.mod`, then processing will proceed as usual.

Normal include files can have any name and do not require any environment variable to be set. They are activated by the **PMX** command `AR[filename]`, placed in the `.pmx` file at the location where the included lines are to go. It will generally only make sense to place this command at the beginning of an input block. **PMX** will first check for the file as pointed to by `[filename]`, which may contain a complete or partial pathname preceding the actual file name. If `[filename]` is not found, then **PMX** will look for `%PMXMODDIR[filename]`, i.e., it will check the directory defined by `PMXMODDIR` if `PMXMODDIR` has been set. However, it is not necessary to define `PMXMODDIR` to use a normal include file. There may be any number of normal include files. The same file may be used multiple times. Include files cannot contain references to other include files via the `AR` command; if you try to do that your computer will explode. The following information regarding all activated include files will be printed both to the screen and to the `.pml` file: notice of opening or closing, echo of the contents, error messages pertaining to syntax errors in the included **PMX** commands, and an error message if **PMX** cannot find a referenced normal include file. In the latter two cases **PMX** will stop.

## 2.8 Batch Processing

Due to the number of different programs that must be run in sequence to produce a printed sheet of music with the MusiX<sub>TEX</sub> system, most users prefer to use a batch file to control the process.

2.0

Since batch commands are platform-dependent we will not provide examples here, but will mention several **PMX** features that can facilitate batch processing.

First, whenever **pmxab** terminates due to a syntax error, the exit code is set to 1. There are various ways of detecting this with batch commands, then acting accordingly. Second, **pmxab** always writes a file **pmxaerr.dat** containing a single number: 0 if it exited normally, otherwise the line number in the **.pmx** file where the syntax error was. With advanced batch programming techniques, this file can be opened and read, and if there was an input error, a text editor can be opened and the input point placed on the line with the error.

There have been several requests to allow **PMX** to keep running even after it detects an input error. This has not been done because in most cases, any error messages after the first one would be meaningless, or worse, uncorrected errors could cause crashes. In any event, all the output from **pmxab** will be stored in the log file `[jobname].pml`.

## 2.9 Lyrics

**PMX** has no special provisions for lyrics. One way to include them is by using the macro package **musixlyr.tex** developed by Rainer Dunker. It introduces lyrics into **T<sub>E</sub>X** more easily than with **MusiX<sub>T<sub>E</sub>X</sub>**'s own facilities. The macros could be entered as in-line **T<sub>E</sub>X** directly into the **.pmx** file, but most would prefer the convenient interface to **musixlyr** via the program **M-Tx** developed by Dirk Laurie. It is a pre-preprocessor which produces a **.pmx** file containing the proper in-line **T<sub>E</sub>X** commands. Its input language is similar (but not identical) to **PMX** and includes most **PMX** functionality as a subset. Both **M-Tx** and **musixlyr.tex** are available from the [Icking Music Archive](#).

## 3 Making Parts from a Score

Separate parts can be made by running **scor2prt** and entering the basename when prompted. The program will create **noinst** separate **.pmx** files, one for each instrument. By default the files will be named `[basename][n].pmx`, where `[n]` is the sequential position of the instrument. If desired, part file names can be customized with **AN** as described in section 2.3.7.

In this section we describe how to control the layout of the parts separately from that of the score, but by using commands that are placed in the **.pmx** file for the score. This eliminates the need for ever editing the **.pmx** files for the parts separately. You can make all corrections in the file for the score, and then re-run **scor2prt**.

Normally all lines starting with **%** in the parent **.pmx** are transferred into all the parts. However, if a line has **%%** in columns 1-2, both it *and the following line* will be ignored when making parts. If the ignored line contains only **h** , **l** , **Tc** , **Ti** , or **Tc** to start, then one additional line will be ignored.

Conversely, if a line begins with **%!** then it will be ignored as usual in creating the parent **.tex** file, but after stripping the first 2 characters the rest will be put in the **.pmx** file for *all* the parts.

To enter a line into the score file that is only to be transferred to one part, begin the line with **%h**, where *h* is the hexadecimal digit representing the part number (1, 2, . . . , 9, a, b, c). The first two characters will be stripped and the rest transferred to the desired part. For example, to force a line break to system 15 and a page break to page 2 in part 11 only, enter **%bL15P2**. The use of the hex digits **a-c** creates a potential incompatibility with prior versions. To minimize this, the character after **"%"** will *only* be interpreted as a part number if it represents a number less than or equal **noinst**; otherwise the entire line will be treated as an ordinary comment and transferred to all parts as a comment.

Although only permitted in the first voice in the score, the following commands with all their options will automatically be copied into all parts (unless the preceding line has **%%**): **m**, **V**, **R**, **A**,

**h**, **w**, **K**. Literal  $\text{\TeX}$  strings of types 2-4 will also be copied into all parts, while type 1 will only go into its original part.

User-defined hardspaces (**X** without **:**) are handled specially. By default they are not copied into parts. There are two ways to circumvent this. One way to insert hardspace  $x$  into part  $n$  is to place in the score, on a line of its own, the command  $\%[n]\text{X}[x]$ . The other way is with options in the **X** command in the score: **B** causes the hardspace to be used in both score and parts; **P** puts it into the **p**art but not the score.

Lateral shifts ( $\text{X}[\dots]:$ ) will be handled normally, staying with their original voice.

By default the total number of systems in each part will be the same as in the score. If you want to override this, there is a command  $\text{S}[n]$  (where  $n$  is the desired number of systems), which can only appear at the beginning of the first input block. This can be used after  $\%!$  to affect all the parts, or after  $\%[k]$  to affect just part  $k$ . **Scor2prt** will also compute how many pages it thinks each part should have, and enter that in the startup data for that part. If you wish to override that, then in the **.pmx** file for the score, insert for example  $\%3\text{S}14\text{P}2$  to force the third part to have 14 systems and 2 pages (you cannot override the number of pages without first overriding the number of systems).

A musicsize of 20 is the default in all parts. This may be overridden with the option **m** in the command **S**; e.g.,  $\%2\text{S}15\text{m}16$ . 2.0

As already noted, a **P** command for page numbering in the parent file is ignored when making parts. To initiate page numbering in the parts, use for example  $\%! \text{P}$  anywhere within the **PMX** code representing the first page of the parts (from  $\text{\TeX}$ 's standpoint the command must occur between the beginning and end of the page on which the numbering is to begin). It will often be useful in this case to use the option **c**, which by default causes the instrument name to be centered in small type at the top of every page after the first. 2.0

Note the distinctions among the various usages of **P**: as an option with **S**, it sets the total number of pages in a part; as an option with **L**, it forces a page break; and as a command on its own, it controls page numbering and centered headings.

MIDI commands, i.e., those starting with **I**, will never be copied into parts, unless they are in a special comment line as just described. 2.2

One function of **scor2prt** is to condense consecutive bars of rest into a single group of special printed characters with a number above it. The command **rm** defines such a **m**ulti-**b**ar **r**est as described in section 2.2.2. **Scor2prt** will automatically insert **rm** commands into the **.pmx** files for the parts where appropriate. However, for this feature to work, the *first* full-bar rest in the sequence *must* have its duration explicitly defined in the parent **.pmx** file, either with a digit or with **p**. I.e., the feature will not work if the first rest in the sequence inherits its duration from the previous note.

Using the special **PMX** commands listed in this section, augmented where needed with literal  $\text{\TeX}$  commands, it is possible to store *all* the information for both the score and the parts in a single **.pmx** file. This greatly simplifies the editing process, since both the score and the part can be corrected at once, and parts need not be re-edited each time they are regenerated from the score.

## 4 Making MIDI Files

**PMX** has an elementary capability to create MIDI files. It is intended mainly to aid in editing scores, so it does not have advanced facilities one would want for making musically satisfying sound files. 2.2

Entering the command **I** before any notes have been entered will cause a MIDI file  $[jobname].mid$  to be generated in the current directory. Options may follow, without spaces. They are defined in the following paragraphs. Multiple options can be combined in one **I** command. **I** commands can appear later in the file as well, but only at the start of an input block. Sometimes the order of the

options matters, determining for example whether or not a user-defined pause is included inside a macro block.

**tx** sets the tempo to  $x$  quarter notes per minute. Default is 96. You can change tempos as often as you like, but only at the start of an input block (as with all MIDI commands).

**ii*i1**i2*...*in*** assigns MIDI instruments  $i1, i2, \dots, in$  to the respective **PMX** instruments. The default is harpsichord, of course. If you use this option, you must specify *all* instruments. Each  $in$  is either a 2-letter abbreviation or an integer between 1 and 255. Acceptable abbreviations are listed below. Numbers and pairs of letters may be mixed, but consecutive pairs of numbers must be separated by **:** (colon) . This option can only be exercised once per file. Also, the number of instruments cannot change during a piece.

**vi*i1**i2*...*in*** assigns MIDI velocities to each instrument. The colons are required. Values may range from 1 to 127. The default is 127. 2.3

**bi*i1**i2*...*in*** assigns MIDI balances to each instrument. The colons are required. Values may range from 1 to 128. The default value is 64, which represents the center. Smaller numbers favor the left stereo channel; larger ones the right. 2.3

**M** initiates a macro operation. This is used for repeats, da capo's, etc. Macros must have ID numbers between 1 and 20. Operations are start record macro  $i$ : **MR*i*** ; end recording: **M** ; and playback (insert) macro  $i$ : **MP*i*** . Only one macro can be active at a time, recording or playing but not both. If you try nesting or overlapping macros, your computer will become psychotic.

**px** inserts a pause of  $x$  quarter notes. Decimals are allowed, but will be rounded to the nearest sixteenth note.

**gi** sets the MIDI gap to  $i$  MIDI clock tics. This is a silence inserted at the end of every note, while decreasing the sounding duration by the same amount. The default is 10, which is 2/3 of a 64th note.

**T** allows transposing any instrument by an integral number of octaves. It must be followed by exactly **noinst** signed integers, each of which is an exact multiple of 12.

The module does not recognize graces, ornaments, repeats, voltas, or segnos. The only ties that are recognized are those using **s** or **(** alone, with no explicit ID number. Key signatures, time signatures (meter) and instrument names will be written into the MIDI file, the latter as track names. This will have no effect whatsoever on audible output but will affect on-screen appearance of some MIDI file players and editors. Location of the **PMX** key-change and meter-change commands relative to MIDI macro delimiters in the source will affect (in the obvious way) how these data are passed to such programs.

The MIDI file generator does not yet support changing the number of instruments in midstream. Doing so will cause unpredictable results.

The instruments are a subset of "The General MIDI Instrument Specification." Of course how they sound depends on your hardware and software. Instruments not listed below can still be used but must be specified by number. The numbers listed here are from the 1-128 range; when passed to the MIDI file they are reduced by one.

<b>pi</b> Acoustic Grand Piano (1)	<b>va</b> Viola (42)	<b>a1</b> Alto Sax (66)
<b>rh</b> Rhodes Piano (5)	<b>vc</b> Cello (43)	<b>te</b> Tenor Sax (67)
<b>ha</b> Harpsichord (7)	<b>cb</b> Contrabass (44)	<b>bs</b> Baritone Sax (68)
<b>ct</b> Clavinet (8)	<b>vo</b> Synth Voice (55)	<b>ob</b> Oboe (69)
<b>ma</b> Marimba (13)	<b>tr</b> Trumpet (57)	<b>ba</b> Bassoon (71)
<b>or</b> Church Organ (20)	<b>tb</b> Trombone (58)	<b>c1</b> Clarinet (72)
<b>gu</b> Acoustic Nylon Guitar (25)	<b>tu</b> Tuba (59)	<b>f1</b> Flute (74)
<b>ab</b> Acoustic Bass (33)	<b>fr</b> French Horn (61)	<b>re</b> Recorder (75)
<b>v1</b> Violin (41)	<b>so</b> Soprano Sax (65)	

## 5 Limits

For simplicity in writing the program, **PMX** has numerous variables with fixed dimensions. In most cases there are no checks against these limits (hey, I've got more important things to program), so occasionally there may be hangups due to exceeding a dimension. Any of these can potentially be increased by making a request via the mailing list. However, before making such a request, try working around the problem by breaking the input into smaller blocks.

### 5.1 Limits on quantities that a user can control

(The user can control the *number* of these items, but cannot control the *limit on the maximum number* of them.)

128 characters per input line.

12 staves.

2.0

2 voices per staff.

12 voices per system.

2.0

125 systems.

600 bars.

40 forced line breaks.

10 forced page breaks.

18 key changes.

20 pages.

200 notes per input block.

15 bars per input block.

101 slurs per input block.

74 figures (figured bass) per input block.

37 grace note groups per input block.

74 notes in grace note groups per input block.

52 literal T<sub>E</sub>X strings per input block.

6 voltas per input block.

18 trills per input block.

62 chordal notes (non-spacing) per input block.

8 beams per voice per bar.

40 forced beams per voice per input block.

2.5

10 clef changes per voice per input block.

24 notes per beam.

24 notes per xtuplet.

41 text-dynamic strings per input block.

2.5

### 5.2 Limits not under immediate user control

2000 \notes groups.

20 \notes groups per bar.

20 inserted standard anti-collision spaces (not xtuplet or end-of-bar) per bar.

20 inserted anti-collision spaces within xtuplets per bar.

19 inserted anti-collision end-of-bar hardspaces per system.

83 inserted anti-collision end-of-bar hardspaces.

400 inserted standard anti-collision spaces per system.

100 inserted anti-collision spaces within xtuplets per system.

1000 inserted standard anti-collision spaces.

200 inserted anti-collision spaces within xtuplets.

24576 bytes of MIDI output data per voice.

2.2

## 6 Closing Notes

### 6.1 About the Example Files

`most.pmx` contains examples of most of the **PMX** commands, and a few programming tricks, including examples in the last line of beam groups whose notes vary widely in pitch. The printed output displays the **PMX** commands near to the resulting typeset characters. It is more useful to look at the printed output rather than the source file, since the file is littered with in-line  $\text{\TeX}$  needed to output the text strings representing the **PMX** commands. **WARNING:** Do not try to play this music; it could be hazardous.

`barsant.pmx` contains the first movement of a recorder sonata by the Italian Francesco Barsanti (1690-1772). It demonstrates many of **PMX**'s strong points in a “battlefield” situation: figured bass, complex beaming patterns, xtuplets, and automatically adjusted horizontal and vertical spacing in crowded scores. In fact, this single-page score is at the limit of vertical crowding. To get the final result, it uses the option `Ae` for equal space between systems, and the space between systems was increased (`AI1.1`) from the default. This is a good score to try making parts with `scor2prt`. A special command `%2S9` is used to increase the number of systems in the recorder part.

`mwalmnd.pmx` is an Allemand for harpsichord by the German Matthias Weckmann (1616-1674). It uses many techniques peculiar to keyboard scores, most notably two voices per staff.

### 6.2 A Benign Bug

When  $\text{\TeX}$ 'ing the output of **PMX** you will usually get an `Underfull \vbox` message at the end of each page. This is due to my using `\eject` at the end of every page, which automatically spaces the systems vertically without having to fiddle with `\staffbotmarg`. As far as I know, the warning is benign, and may be ignored.

### 6.3 Where to Get PMX

The main home of **PMX** on the internet is the software section of the [Icking Music Archive](http://icking-music-archive.org/software/indexmt6.html#pmx), specifically at <http://icking-music-archive.org/software/indexmt6.html#pmx>. The **PMX** distributions on this server are mirrored on the CTAN sites, for example <http://www.ctan.org>. These sites also contain all the  $\text{\TeX}$  and MusiX $\text{\TeX}$  files as well.

**PMX** is coded in FORTRAN and developed in a DOS/Windows environment. The basic distribution will contain the FORTRAN source and DOS/Windows binary (i.e., it runs in a DOS window, but some flavor of Windows must be present). Users of other OS's have several options. They may compile the original source if they have access to a compiler, or they may check the archive for other distributions. The most recent available versions for Linux, Unix, and Mac will be posted in the archive, but as of this writing they are all out of date. New versions will be posted when and if volunteers provide them.

Most of the supporting software mentioned here—except  $\text{\TeX}$  itself—is available from the [Icking Music Archive](http://icking-music-archive.org). This includes MusiX $\text{\TeX}$ , Dirk Laurie's lyrics pre-preprocessor **M-Tx**, and packages for both type K and type M postscript slurs.

### 6.4 Acknowledgments

To Daniel Taupin, Ross Mitchell, and Andreas Egler for creating MusiX $\text{\TeX}$ ; to Olivier Clary for suggesting a crucial modification in the note-entry scheme; to my colleague John DiPol (a non-musician!) for the idea of using binary masks to define beam groupings; to Joel Hunsberger

for unraveling some deep MusiX<sub>TEX</sub> tangles; to Dirk Laurie for making **PMX** accessible to vocal music by creating **M-Tx**; to Stanislav Kneifl and Hiroaki Morimoto for developing the postscript slur packages; to Christian Mondrup, Andre Van Ryckeghem, Christof Biebricher, Joerg Anders, Olivier Vogel, and other denizens of the TeX-music mailing list for first-class bug-finding and support in responding to queries about **PMX** on the mailing list; and to Luigi Cataldi, Olivier Vogel, Christof Biebricher, and Cornelius Noack for producing translated and enhanced **PMX** tutorials. Finally, I want to mention again the invaluable contributions by Werner Icking: his exhaustive beta testing, uncanny bug-finding, continuing encouragement, and promotion of **PMX** right up until his sudden and premature departure from this earthly realm.