

Requirements for a Music Engraving Program: a Composer's Point of View

Jean-Michel Hufflen

DISC — University of Bourgogne Franche-Comté
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Musical CV

WYSIWYG systems vs WYSIWYM ones

Human Factors

Musical typography

Musical Composition

Music Software

A last point

Conclusion

Who am I?

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I played in various orchestras (sometimes as a conductor).

As a (non-professional) composer

Not very attracted by vocal music.

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Atonal style, then synthesis between tonality/modality and atonality.

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To sum up, texts can be *reused* and *reworked*.

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Not very easy, but good synergy among users.

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T_EX's programming language is still used because of this fact.

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(Show.)

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Example: Daniel Taupin, MusiX_TE_X's author.

Many dimensions

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A score is not a text in Scheme or XML: groups may overlap!

Long process

Getting a definitive version is longer than for written texts.

Error-prone process

Misplaced notes, as mistakes within a musical dictation.
Managing *accidentals* may be difficult.

Repeated information

For each instrument.

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Or phrase already played.

Reworking musical pieces

Changing instruments, if need be \Leftarrow (+ *transposition*).

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Example: *glissandi* for the trombone.

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Reworking source texts is very difficult. For example, if you forget an accidental, you may have to rework vertical alignment.

Some years ago

NoteEdit as MusiX $\text{T}_\text{E}\text{X}$'s preprocessor. . .

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until reaching a final score.

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NoteEdit stalled for some years.

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Satisfying features. . .

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Satisfying features. . .

. . . but I don't recommend it for not completely finished texts.

Nice interactive system, but use Copy+Paste buttons for common parts.
Free software.

Finale

Commercial software.

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Students in some music high school practise it.

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Better than MuseScore for generating *individual* scores from a general one.

Improvising at a keyboard

Difficultly usable now.
(Show.)

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Plus

MIBIB \TeX 1.4 will be available at the CTAN in December.