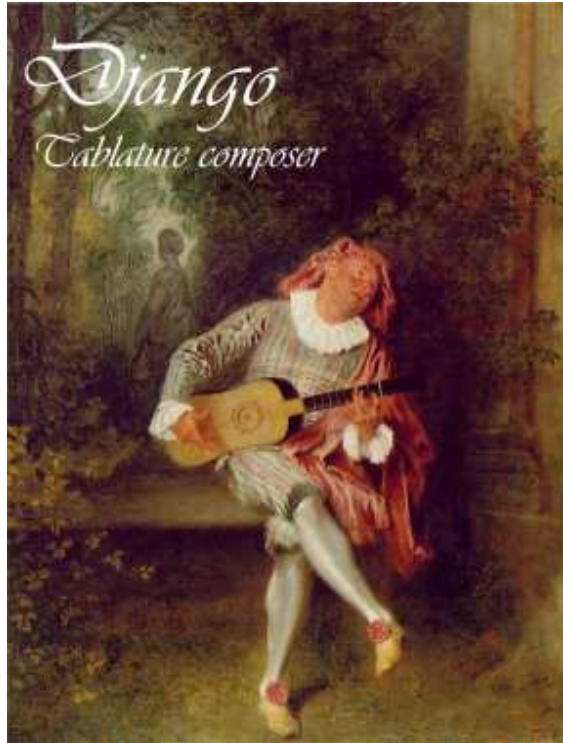


Django software demonstration

PDF presentation

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This presentation includes several pieces intabulated by other people than me. I take responsibility for any error that might have slipped in but generally speaking this is a demonstration of the Django software's features and the music is relatively unimportant in that context.

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Welcome to this demonstration of the Django tablature composer software

The purpose of this demonstration is to present some of the advanced features of Django, as well as to introduce some of the main structural ideas behind the software. One of the most specific and interesting aspect of Django, I think, is that it is built around the notion of electronic book, including tools to print of course, but also index and publish quickly and efficiently to the WEB.

Because Django is designed to generate books, each file comes with a titlepage, a list of contents, a preface, and a series of sections, each one of which additionally can contain music, images and text, as well as HTML links. But you can of course chose to use Django to print a single piece of music. The choice should be yours.

Another interesting aspect of electronic books is that they are multimedia oriented. Django has tried to support at least some of the basic features of multimedia from the beginning. This allows students and scholars to make full use of the diversity of tools available on the WEB. The PDF format that is so prevalent now has itself evolved in the same direction by allowing non-visual elements such as links, audio and even video representations to be embedded directly in its format. The computer is therefore a more integrated tool than traditional books have been.

Django even has its own integrated electronic bookshelves features: it allows you to build groups of semantically or otherwise related documents for ease of access, indexing, XML document generation and other uses.

The following pages will illustrate some of those concepts by virtue of the fact that one image is worth a thousand words.



Feel free to visit my WEB site at: <http://musicshandmade.com/lute/> where you will find many fine examples of the wonderful uses that others have made of this software.

--Note: This is a single Django document not a composite PDFfile--

Dowland's Adew

John Dowland

The image displays a musical score for the piece "Dowland's Adew" by John Dowland. The score is written in lute tablature, using letters a through i to represent fret positions on the strings. The music is organized into systems of three staves each. The first system begins with a common time signature 'C'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte). Measure numbers 5, 10, 15, and 20 are indicated in red. The piece concludes with a decorative floral ornament in the bottom right corner.

As you can see from the first section, Django is pretty good at displaying French tablature for lute in a straightforward manner. The rest of this demonstration is about less straightforward features that add many useful capabilities to your work, all directly accessible within Django itself: No more cut and paste!

Django supports many different kinds of string instruments tablature and tunings. The following example is a piece for cittern, an old instrument much in use in Europe in the 16th and 17th centuries, that is illustrated below:



Playford's 'Musick's Delight on the Cithren' 1666.

Thomas
I cannot

This image shows a modern transcription of the piece 'Thomas I cannot' from Playford's 'Musick's Delight on the Cithren' (1666). The music is written on three systems of two staves each. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The notation includes notes with stems and flags, and various accidentals (sharps, flats, naturals). Fingerings are indicated by numbers 1-5 above notes. Dynamics such as 'c' (crescendo) and 'f' (forte) are placed below notes. A red number '5' is placed above the fifth measure, '10' above the tenth measure, and '15' above the fifteenth measure. The piece concludes with a double bar line and repeat signs.

25
Thomas I
cannot.

This image is a facsimile of the original manuscript for the piece 'Thomas I cannot'. It begins with the number '25' in the top left corner. The title 'Thomas I cannot.' is written in a large, decorative initial 'T'. The music is written on three systems of two staves each. The notation includes notes with stems and flags, and various accidentals. Fingerings are indicated by numbers 1-5 above notes. Dynamics such as 'c' and 'f' are placed below notes. The piece concludes with a double bar line and repeat signs.

You can insert a fragment of facsimile image directly into a section and attach it to a particular system or stave.

If the facsimile is a full page, you may want to include it in the section's facsimile list. You can add any number of images to a section, in gif, jpg, bmp and png formats. You can even add an HTML link to an image to make it easier to share your work or just for convenience.

Once the images are added, you can chose to print them as part of the print document, or you can keep them hidden. The links or paths to those files appear at the bottom of the screen and double-clicking on those links will open them within the editing screen. This is a great way to transcribe a piece without having to move your head and eyes constantly.

The following example presents a full page facsimile together with its transcription and transposition in tablature mode.



22

Nº 40. A bhéan Srib jinn Síle sy Sribh

The Fair Black & Haid.

Andante affetuoso

Musical score for 'The Fair Black & Haid'. It consists of three systems of piano accompaniment. The first system is in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The second system includes a 'Chorus' section. The third system concludes the piece with a double bar line. Dynamics include *for.* and *Chorus*.

Nº 41.

Séoleo Sh maíne lrm

Mary do you fancy me.

Vivace

Musical score for 'Mary do you fancy me.'. It consists of three systems of piano accompaniment. The first system is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The second system is labeled 'Second Set'. The third system concludes the piece with a double bar line. Dynamics include *for.*, *ff*, *dim.*, and *pp*.

This section illustrates the possibility of adding text in place of the first staff. This can be done at the beginning or anywhere in the middle of the section. (see System properties)

In this section, also, each staff has its own bar numbering. This allows you to include different pieces in the same section, as long as the instrument definition is the same.

Formatted boxes can be dragged to the desired height. But they are limited in width to the size of the printing page. The staves width however can be adjusted but setting both a left offset and a right offset.

Incipits example

A musical score for a piano piece. The top staff is a grand staff with two staves. The left staff is a bass clef with a 2/2 time signature. The right staff is a treble clef with a 2/2 time signature. The music is in B-flat major. The first staff contains a series of notes and rests, with a dynamic marking of *f* and a fermata over the final note. The second staff contains the text "Je prends en gré" in a serif font. The third staff is a single treble clef staff with a 2/2 time signature, containing a series of notes and rests.

This dynamic feature may be useful to insert a formatted commentary at any point in the document and as often as you like...

Note that Django also allows for automatic regular notation presentation.

A musical score for a piano piece. The top staff is a grand staff with two staves. The left staff is a bass clef with a common time signature. The right staff is a treble clef with a common time signature. The music is in B-flat major. The first staff contains a series of notes and rests, with a dynamic marking of *f* and a fermata over the final note. The second staff contains the text "D'amour me plains" in a serif font. The third staff is a single treble clef staff with a common time signature, containing a series of notes and rests.



You can attach pictures pretty much anywhere you want in a section.

TUT

A song, made by Th. Campion,
 and sung in the Lords Maske at the Count Palatines marriage,
 we have here added, to fill up these empty pages

Wooe her and win take her and hee that can,
 So she 0 must take and 0 leave a man,

Each wo- man hath two lo- -vers This doth love to
 Till time more grace dis- co- -vers If faire wo- -men

shew that want makes beau- -- tie
 were more scant, they would be

more re- spe- cted
more a- ffe- cted

D

a a a a
a r r b r r
r d r a

Verses

*Courtship and musicke sute with love
 They both are works of passion:
 Happy is hee whose words can move.
 Yet sweet notes help perswasion.
 Mixe your words with musicke then,
 That they the **more** may enter:
 Bold assaults are fit for men,
 That on strange beauties venter*



Thomas Campion (1567-1620)

Thomas Campion was born in London on February 12, 1567. He was a law student, a physician, a composer, a writer of masques, and a poet. Campion's parents died when he was still a boy, but they left enough money to send him to Peterhouse College, Cambridge, in 1581. He left Cambridge in 1584, apparently without taking a degree, and in 1586 was admitted to Gray's Inn in London to study law. He participated in the Gray's Inn revels of 1588 and contributed songs to the Gesta Grayorum revels of 1594, but seems never to have been called to the bar.

Campion's first poetic attempts were in Latin. His love of quantitative versification in classical Latin poems carried over into his English poems and songs. Campion was first published in 1591, when five of his songs appeared in Newman's unauthorized edition of Sidney's *Astrophel and Stella*. Four years later he published his own book, a collection of Latin epigrams, called *Poemata* (1595). Campion's reputation rests chiefly on his lyric poems, which are distinguished for their musical quality and charm. They were published 1601-1617 in four books of airs, beginning with *A Booke of Ayres to be Sung to the Lute, Orpherian and Bass Viol* (1601).

In 1602 Campion, a theorist of prosody, published the prose work *Observations in the Art of English Poesie*, in which he attacked "the vulgar and unartificial", that is, inartistic, custom of rhyming. Campion's theories on poetry, which he himself rarely followed, were refuted by Samuel Daniel in *Defence of Rhyme* (1603). Ben Jonson also stated that he had written a discourse against both Campion and Daniel, but regrettably the text is lost to us.

Campion spent three years (1602-1605) on the Continent, and received the M.D. degree from the University of Caen in 1605. After returning to England, Campion was practising as a doctor in London from 1606. During that time, he wrote several masques which were performed at the court of James I. Perhaps the best of them was the *Lords' Masque* (1613). In 1613 he also published *A New Way of Making Fowre Parts in Counterpoint*, a book on music theory. In 1615 Campion was questioned about the murder of , but was found innocent and released. Campion died in London, probably of the plague, on March 1, 1620, and was buried at St. Dunstan's-in-the-West.

Percival Vivian wrote of Campion:

His early extravagances he outlived; and if it were possible to recall the time of his later years, we may imagine that we should find a kindly gentleman, full of ripe experience and judgment, yet cherishing the memories of old loves and friendships, and the generous illusions of youth ; devoted to the studies of poetry, music, and medicine, a true son of Apollo, as he was never tired of urging; clothed with that finer tact and sympathy which comes to a good physician.
(Works, xlix-1)

=====

The Cambridge History of English and American Literature in 18 Volumes (1907-21).

Volume III. Renaissance and Reformation.

XIV. Elizabethan Criticism.

§ 11. Campion.

These two tractates, entitled, respectively, *Observations in the Art of English Poesy* and *A defence of Ryme*, appeared in the second and, probably, the third years of the new century, and both the attack and the defence exhibit a most noteworthy alteration when we compare them with the disquisitions on "versing" from fifty to ten years earlier. "Nothing keeps the same," except Campion's abuse of the rime that he had used, was using and was to use with such charm.

The earlier discussions could hardly be called controversies, because there was practically nothing said on behalf of rime-unless the silent consensus of all good poets in continuing to practise it may be allowed to be more eloquent than any positive advocacy. And nearly (not quite) the whole energy of the attack had been employed, not merely to dethrone rime, but to install directly classical metres, especially hexameters and elegiacs, in the place of it. Campion still despises rime; but he throws the English hexameter overboard with perfect coolness, without the slightest compunction and, indeed, with nearly as much contempt as he shows towards rime itself. "The Heroical verse that is distinguished by the dactyl hath oftentimes been attempted in our English tongue but with passing pitiful success," and no wonder, seeing that it is "an attempt altogether against the nature of our language." Accordingly, in the "reformed unrhymed numbers" which he himself proceeds to set forth, he relies, in the main, on iambs and trochees, though (and this is his distinguishing characteristic and his saving merit) he admits not merely spondees but dactyls, anapaests (rarely) and even tribrachs as substitutes. By the aid of these he works out eight kinds of verse: the "pure iambic" or decasyllabic, 5 the "iambic dimeter or English march" which, in strict classical terminology, is an iambic (or trochaic) monometer hypercatalectic, 6 the English trochaic, a trochaic decasyllable, 7 the English elegiac, an eccentric and not very harmonious combination of an ordinary iambic decasyllable and of two of his "dimeters" run together, 8 the English sapphic, 9 a shortened form of this, 10 a peculiar quintet 11 and the English anacreontic. 12 23 He ends with an attempt, as arbitrary and as unsuccessful as Stanyhurst's, to determine the quantity of English syllables on a general system: e.g. the last syllables of plurals, with two or more vowels before the s, are long, etc.

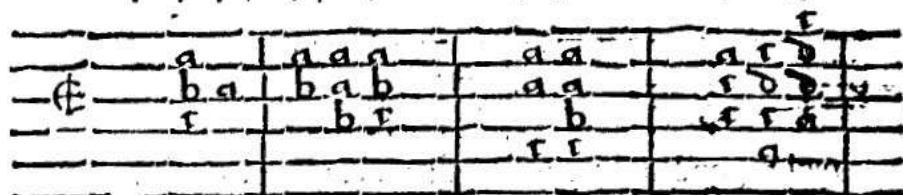
CANTO.

A Song, made by *Th. Campion*, and sung in the *Lords Maske at the Count Palatine's Marriage*, we haue here added, to fill vp these empty Pages.



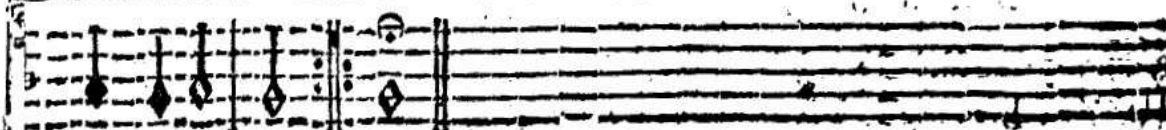
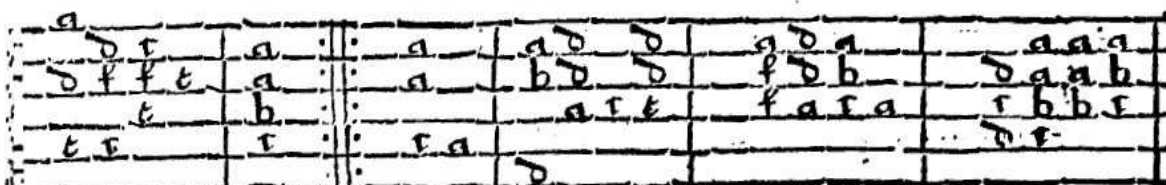
Ooe her and win her hee that can, Each wo- man
So she must take and leaue a man, Till time more

Γ Π Β Γ Γ Π Β Γ



hath two Lo- uers: This doth *lone* to shew that want makes beau- ric
'grace dif- co- uers, If faire Women were more scant, they would be

Γ 2 Π Β Γ Π Β Γ



more respe- cted.
more affe- cted.

Γ 2 ♯



2 Courtship and Musicke sute with Loue,
They both are workes of passion :
Happy is hee whose words can moue,
Yet sweet Notes help persuasion.
Mixe your words with Musicke then,
That they the more may enter :
Bold assaults are fit for men,
That on strange beauties yenter.

BASSO. V.



Ooe her.

The image shows two staves of musical notation. The top staff is labeled 'BASSO.' and the bottom staff is labeled 'V.'. The music is written in a historical style with a treble clef and a key signature of one sharp (F#). The lyrics 'Ooe her.' are written below the first staff. The notation includes various note values, rests, and bar lines.

F I N I S.

Follies d'Espagne

(Oxford F.576)

Pour luth 10 choeurs ou archiluth

The musical score is arranged in ten systems, each consisting of a vocal line and a lute tablature line. The tablature uses letters 'a', 'e', 'r', and 'a' to represent fret positions on the strings. The vocal line contains lyrics: 'a', 'e', 'r', 'a', 'r', 'a', 'r', 'a', 'r', 'a', 'r'. The score includes various musical notations such as notes, rests, and bar lines. Red numbers 5, 10, 15, 20, 25, 30, and 35 are placed above the tablature lines to indicate measure numbers. The piece concludes with a double bar line and repeat dots.

40

45

50

55

60

65

70

75

The image shows a handwritten musical score on a grand staff. The score consists of 75 measures, with measure numbers 40, 45, 50, 55, 60, 65, 70, and 75 marked in red. The notation includes notes, rests, and accidentals. The piece appears to be a guitar exercise or a short composition. The notation is written in a clear, legible hand.



Saint Cecilia looking at the ceiling

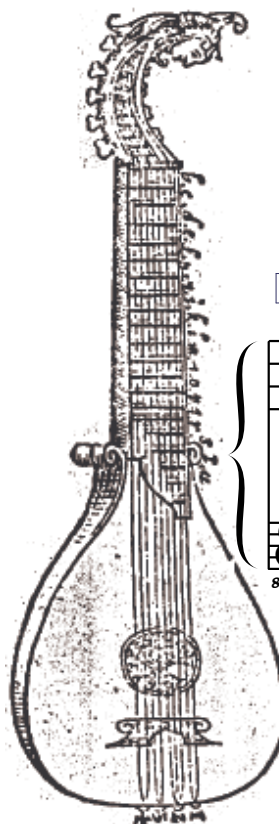
Gagliarda I

Alessandro Piccinini
(Book 2, 1639, p. XXXII - XXXIII)

The musical score for "Gagliarda I" is presented in a single system with 12 staves. The time signature is 3/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings. Red numbers (8, 9, 10, 11, 15, 20, 25, 30, 35) are placed above the notes to indicate specific fingerings. The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line and repeat dots. The notation is a mix of standard musical symbols and a simplified system of numbers and dots, characteristic of early keyboard notation.

Bells for cittern

Anonymous



The illustration shows a cittern, a pear-shaped stringed instrument with a fretted neck and a flat back. It has a long, ornate pegbox and a bridge with a sound hole. The instrument is shown in profile, facing right.

The musical score consists of three systems, each with a grand staff (treble and bass clefs) and a 3/4 time signature. The first system starts with a red square containing the number 3. The second system starts with a red square containing the number 5. The third system starts with a red square containing the number 10. Each system has a treble staff with notes and a bass staff with notes. The notes are labeled with letters: 'a', 'b', 'c', and 'e'. There are also some special characters above the notes, possibly indicating fingerings or ornaments. A first ending bracket labeled '(1*)' is present in the first system.

You can insert formatted text in-between regular staves.

This may be useful to add extended comments on the performance of the staff or whatever you need to comment on.

I HAVE CREATED A HIDDEN STAFF to provide the space needed for this comment.

NOTE: You can access the system properties easily by double-clicking on the red square on the left of each system

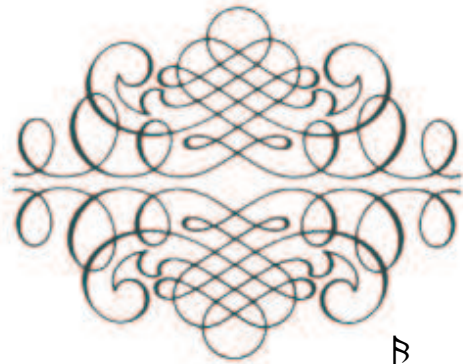
This begins a new piece for the same instrument

The musical score consists of a single system with a grand staff (treble and bass clefs) and a 3/4 time signature. The system starts with a red square containing the number 5. The treble staff has notes labeled 'a', 'a', 'c', 'a', 'a', 'a', 'c', 'a', 'a', 'a', 'c', 'a', 'a', 'a', 'c', 'a'. The bass staff has notes labeled 'a', 'b', 'c', 'a', 'a', 'b', 'c', 'a', 'a', 'b', 'c', 'a', 'a', 'b', 'c', 'a'. There are also some special characters above the notes, possibly indicating fingerings or ornaments. A red number '5' is placed above the final note in the treble staff.

1. Footnotes are now enabled

β β β β

10



This formatted text box allows text to be inserted on a hidden system. you can also add an image linked to a hidden system.

Note: You may need top adjust the position and height of the box manually: only the text shown in the rectangle will print. Above is an example of an image associated with a system.

Systems can be indented on the left or the right of the page

This is the section comments feature

This new feature allows you to insert one or several full pages of text in between sections.

If you need to just insert a blank page, then use the new Page break check box in the section dialog.

Tip: You can use this comments page to write your own table of contents to appear at the end of the document



Images inserted in the formatted text (RTF) boxes must be in the Windows bitmap format (bmp). Those images will be saved directly inside the Dango document. Other images - facsimiles, titlepage or stave images, etc. can be in bmp, gif, jpg or png formats. Those images are not stored within the *.jtb document itself. If you distribute a jtb file with external files, include the images in a zip file. Django will automatically try to detect images that are located in the same directory as the jtb document.



Alfabeto e lettere tagliate con alcuni segni dell' Intavolatura del presente Libro da praticarsi per sonare le presenti Opere.

+ A B C D E F G H I K L M ⁺M̄ N O P Q R S T U V X Y Z

Non si è messo tutte le lettere dell' Alfabeto non essendo necessarie, però auvertiremo andar facendo le Lettere, a doue dimostrerà il n.º che sarà fatto sopra.

TAVOLA DELLE SONATE

Passacagli n.º ——— 24
 Folie! n.º ——— 1
 Ciaccone! n.º ——— 1



Allemande n.º ——— 6
 Corrente! n.º ——— 12
 Sarabande! n.º ——— 6

Historical example of alfabeto from Michelagnolo Galilei (17th century)

Katherine O'More

8ème = MI

♮ ♮ ♮ ♮ ♮ | ♮ ♮ ♮ ♮ ♮ | ♮ ♮ ♮ ♮ ♮ | ♮ ♮ ♮ ♮ ♮

5

a a a a

Staff 1: Treble clef, notes: D4, E4, F4, G4, A4 | B4, C5, D5, E5, F5 | G5, A5, B5, C6, D6 | E6, F6, G6, A6, B6 | C7, D7, E7, F7, G7

Staff 2: Bass clef, notes: A3, G3, F3, E3, D3 | C3, B2, A2, G2, F2 | E2, D2, C2, B1, A1 | G1, F1, E1, D1, C1 | B0, A0, G0, F0, E0

♮ ♮ ♮ ♮ | | ♮ ♮ ♮ ♮ ♮ | ♮ ♮ ♮ ♮ ♮ | ♮ ♮ ♮ ♮ ♮

10

a a a a

Staff 1: Treble clef, notes: D4, E4, F4, G4 | | B4, C5, D5, E5, F5 | G5, A5, B5, C6, D6 | E6, F6, G6, A6, B6

Staff 2: Bass clef, notes: A3, G3, F3, E3 | | C3, B2, A2, G2, F2 | E2, D2, C2, B1, A1 | G1, F1, E1, D1, C1

♮ ♮ ♮ ♮ ♮ | ♮ ♮ ♮ ♮ ♮ | ♮ ♮ ♮ ♮ ♮ | | ♮ ♮ ♮

15

a a a a

Staff 1: Treble clef, notes: D4, E4, F4, G4, A4 | B4, C5, D5, E5, F5 | G5, A5, B5, C6, D6 | | E6, F6, G6, A6, B6

Staff 2: Bass clef, notes: A3, G3, F3, E3, D3 | C3, B2, A2, G2, F2 | E2, D2, C2, B1, A1 | | G1, F1, E1, D1, C1

♮ ♮ ♮ | | ♮ | ♮ ♮ ♮ ♮ ♮ | ♮ ♮

20

a a a

Staff 1: Treble clef, notes: D4, E4, F4 | | B4, C5, D5, E5, F5 | G5, A5, B5, C6, D6 | E6, F6, G6, A6, B6

Staff 2: Bass clef, notes: A3, G3, F3 | | C3, B2, A2, G2, F2 | E2, D2, C2, B1, A1 | G1, F1, E1, D1, C1

♮ ♮ ♮ ♮ ♮ | ♮ ♮ ♮ ♮ ♮ | ♮ ♮ ♮ ♮ ♮ | | ♮ ♮

25

a a a a

Staff 1: Treble clef, notes: D4, E4, F4, G4, A4 | B4, C5, D5, E5, F5 | G5, A5, B5, C6, D6 | | E6, F6, G6, A6, B6

Staff 2: Bass clef, notes: A3, G3, F3, E3, D3 | C3, B2, A2, G2, F2 | E2, D2, C2, B1, A1 | | G1, F1, E1, D1, C1

30 ♮ ♮ ♮ ♮ | | ♮ | ♮ | 1 2

35

a a a a

Staff 1: Treble clef, notes: D4, E4, F4, G4 | | B4, C5, D5, E5, F5 | G5, A5, B5, C6, D6 | | E6, F6, G6, A6, B6

Staff 2: Bass clef, notes: A3, G3, F3 | | C3, B2, A2, G2, F2 | E2, D2, C2, B1, A1 | | G1, F1, E1, D1, C1



6.2

Jeux humes passacaille

The image shows a handwritten musical score for a Baroque lute piece. It consists of three systems of two staves each. The first system is written in treble clef with a common time signature (C). The second and third systems are written in bass clef with a common time signature (C). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), accidentals (sharps, flats, naturals), and slurs. The piece concludes with a double bar line and repeat dots. The title 'Jeux humes passacaille' is written vertically on the left side of the page.

Doux hymen, passacaille pour luth Baroque



Capirola's lute book

That's all folks!