

# - OlmiC -

(i.e., the *Optimized Linear Musical Insert for the Chatting*)  
OlmiC is the linear system of standard computer keyboard symbols  
for the short musical applications, inserted in the plain text.

## SYMBOLS

*Example of email with the olmic in the text message:*

"... Hi Jack, please, change the song's key and the main idea of the bass line:  
Tr5, 116bpm, C-m\*\*\*4/4 **12-48 bar** [:**bccbc--g'**,**gbbcc-/'|bccbc-,g'g|gbec-/:]**  
**49-52 bar** [:**ccgbcc-/'|gbcc-/:]** **51 bar-** till the End [:**ccbc/--b|gbcc-/:]**  
Coda |**ccbc/--,g'|gbec-/'|Gcg///|**  
- Thanks.

### Note duration / Symbols:

c <sup>'''</sup>	1/64
c <sup>''</sup>	1/32
c <sup>'</sup>	1/16
c	1/8
C	1/4
C2	2/4
C3	3/4
C4	4/4

*	flat (c <sup>*'''</sup> or C*2 or...)
#	sharp (c <sup>#''</sup> or C#4 or...)
^	bécarre / natural (c <sup>^</sup> or C <sup>^</sup> or...)
+	adding of the half of the note duration (C*+ = <u>C*c*</u> or <u>c#C#</u> )
m	minor (Cm, cm) {major (C) doesn't require additional symbols}
<u>underline</u>	legato

**For an easily-understood note line, simply use a flat (black) color!**

If you need to specify the range, using the comp. or smartphone - indicate one of these particular colors:

|**contra oct. DRK YELLOW**|**great oct. DRK BLUE**|**small oct. BROWN**|  
 | **1 oct. GREEN** |**2 oct. BLUE** | **3 oct. PINK** | **4 oct. VIOLET** |

If you're writing on the blank paper, Initially specify the basic octave of the range of instrument and, above the line of symbols, use the arrow up/down or digits +/- relatively to specified octave.

### Pauses and etc.:

,,, 1/64 (,,,)
   
,, 1/32 (,,)
   
, 1/16 (,)
   
- 1/8 (-)
   
/ 1/4
   
// 2/4
   
/// 3/4
   
//// 4/4
   
| barline
   
|| the end barline
   
[: :] start-end repeat symbols

### Basically, that's it (!)

Easy to remember, that is allowing to start use it instantly.

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### The symbols, rarely used in olmic sketches:

**c** (*note in italic style*) – tone of interval, in case if you need to point an interval (chord). Have the same length with the main (top) note of the interval (chord).  
 When the chord's structure will be completed, put the point (.)  
 Only AFTER the point, set the symbol of duration for this chord (see Note duration above).  
 Example [:**Cgc.2**/-g|**ce\*b\***.gd.**fFc.**+e\*:]

**c** accent (*note in red*)

[[: :]] symbols of repeat of a long part of the olmic, with the inserts of one-time short repeats.  
 Example: [[: :] | [: | :] | [: :]]

**C > C** use the color intensity for a sound dynamic: brighter - louder, paler - quieter.

# or \* as a key signature (placed BEFORE the beginning of the olmic, after the Key character).

Each Key has a Key signs – the exact number (1 – 7) and the sequence of sharps and flats. And each musician knows those original sequences of majors by heart:

- sequence of sharps: **F#-6#, C#-7#, G-1#, D-2#, A-3#, -E4#, B-5#**

- sequence of flats: **B\*-2\*, E\*-3\*, A\*-4\*, D\*-5\*, G\*-5\*, C\*-6\*, F-1\***

Thus, you can initially set the number and height of specific sharps (#) and flats (\*), which spread its value on all subsequent olmik. Key signatures save you from having to specify them in this olmic each time you need.

Key signatures, examples: **C-minor\*\*\*** or **E\*-major\*\*\*** or **D-major##**, etc.

### **Addendum**

#### **Harmony in olmic:**

#### **Is it used separately, or together with the melody?**

If you send an olmic for subsequent decryption, you can complicate the musical line. For example, you can also use olmic for writing melodies and harmony in one line - sometimes or permanently.

It's best to use a contrasting color to highlight the harmony sections, like dark orange or a flat color. (All colors in the harmony sections is your choice)

To do this, you have to put the harmony and melody in each bar. Please follow the step-by-step detailed sequence of the introduction of olmic symbols:

1) Put the parentheses ( ), as the harmony section equal to the length of the bar, on the **START** point of desired bar.

2) Insert the first harmonic character into this section - **E, B\*, G#** or any other... (wherever it has to be located in the bar, using pauses).

3) **BE SURE** put the harmonic symbol (major - "nothing" / minor - "**m**").

4) Put the type of the chord (sus or digit sixth, seventh, etc...)

5) When this harmonic character will be completed, put the **POINT (.)**

6) **ONLY AFTER** the point, put the **LENTH** of the harmonic function, using the olmic note duration symbols.

Go to the next harmonic character...

Maybe you need to insert the pauses somewhere in this harmonic section?  
Do it!

However, if you put the following harmonic character, then repeat all the above mentioned sequence. Continue until the end of this particular edited section (within the parentheses).

- **The harmony of this bar is ready!**

7) AFTER the parentheses, fill in the melody line till the end of the bar.

- **The bar is completed!**

The next bar... >>>

**Easy!**

**BUT, MAKE SURE** to pay attention to the sequence in order to avoid confusion.

See example:

- Verse2, el.piano, C-minor\*\*\*. 4/4.

**[:(Cm7.4)F+eE2|(Cm7.2/b\*.)//CD||(A\*.4)Fc+ eEb.2|(Gsus./A\*.B.)//ED:]**

### **Important note.**

**But wait -- why does it need to be so complicated?**

The Music System OlmiC was created for online chatting, for author's sketches and for concise music messages during production or pre-production, and is not intended for sight-reading complex scores (after all, online text message systems don't have the detailed features similar to Microsoft Word).

So if you've sent a long completed set of the notes with harmony in one line, your recipient would decrypt your message and put the separate harmony sections above the melody line on the regular stave, or, alternatively, combine them for a piano player.

You can also simplify this by simply sending your long harmony line separately in the same message.

Note the harmony in the melody line only partially, or only in particular parts where you really need to note the harmony.

Don't make your olmic messages redundant.

- **You should write the olmic - in bold.**

- **Use <Zoom, for accuracy.**

## **What you do NOT want to do?**

- to send very long olmic.
- to send overloaded olmic, with a lot of unimportant details.
- to send olmic, ignoring short text comments.
- to send olmic, ignoring music logic of your smart recipient.
- Send olmic trying to explain everything in just one short musical sentence (realizing that it is impossible, even if you communicate in person).

Be precise and concise online.

**Good luck!**