

## ***Interactive comment on “Copulas for hydroclimatic applications – A practical note on common misconceptions and pitfalls” by Faranak Tootoonchi et al.***

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We appreciate Prof., Serinaldi's effort to assess the paper critically and point out weaknesses. Most of the mentioned points have also been covered by reviewer #1, which shows the importance of raised aspects. We will strengthen the literature review that is covered in the manuscript. Further, we will certainly address all technical comments pointed out by the reviewers and commenters.

However, I (Faranak Tootoonchi) would also like to discuss this particular comment: \* I also think that this type of papers should be written/supervised by people with more experience in the field; I mean names like Favre, Genest, Salvadori, De Michele, Bar-

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dossy, and some others... almost certainly, this is not a task for people with limited experience, in my opinion.\*

As an avid classical music listener (and an unprofessional player), I tend to have a highly critical ear for music. Through the years, my taste in classical music have shifted from Mozart to Bach. This does not come as a surprise since Bach tends to be the most technical, accurate and demanding composer, both for listening and playing, contrary to Mozart who can be considered 'superficial' or comical. Nevertheless, for the non-professional ear, Bach is perceived as 'harsh', cacophonous and unmelodious. Professional ears tend to forget not everybody have had the same background in music. The general audience cannot fully grasp Bach, therefore this 'harshness' can be quite discouraging to them. Also, it is crucial to remember many professional players/listeners have found their way toward exquisite music through contemporary composers or composers with comparatively limited experience. It is often discouraged to start listening/playing classical music by chasing Bach, because unnecessary 'harshness' may not only be useless for the progress of music, but also kills the joy of listening to music and also is harmful for the future generation of musicians.

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