

# Using textmidi

---

The textmidi language to MIDI translator

**Thomas E. Janzen**

---

Copyright © 2024 Thomas E. Janzen.

Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled “GNU Free Documentation License.”

# Table of Contents

<b>1</b>	<b>Overview .....</b>	<b>2</b>
1.1	What is textmidi? .....	2
1.2	MIDI Summary .....	2
1.3	History .....	3
<b>2</b>	<b>Invoking textmidi .....</b>	<b>4</b>
2.1	Options .....	4
2.2	Invocation Examples .....	5
<b>3</b>	<b>textmidi Language .....</b>	<b>6</b>
3.1	FILEHEADER .....	6
3.2	Tracks .....	6
3.2.1	DETAIL track mode .....	7
3.2.1.1	Note Events .....	7
3.2.1.2	DELAY .....	7
3.2.1.3	Text meta events .....	8
3.2.1.4	Non-text meta events .....	9
3.2.1.5	Unknown meta events .....	10
3.2.1.6	MIDI Events .....	10
3.2.1.7	SEQUENCER_SPECIFIC .....	17
3.2.1.8	SYSEX .....	17
3.2.2	LAZY track mode .....	18
3.2.2.1	Notes .....	19
3.2.2.2	Chords .....	19
3.2.2.3	Rhythm .....	19
3.2.2.4	Ties .....	21
3.2.2.5	Rests .....	21
<b>4</b>	<b>Using m4 with textmidi .....</b>	<b>22</b>
<b>5</b>	<b>File Formats .....</b>	<b>23</b>
<b>6</b>	<b>gvim highlighting for textmidi language .....</b>	<b>24</b>
<b>7</b>	<b>Installation .....</b>	<b>25</b>
<b>8</b>	<b>GNU Free Documentation License .....</b>	<b>26</b>
8.1	PREAMBLE .....	26
8.2	APPLICABILITY AND DEFINITIONS .....	26
8.3	VERBATIM COPYING .....	28

8.4	COPYING IN QUANTITY.....	28
8.5	MODIFICATIONS.....	29
8.6	COMBINING DOCUMENTS.....	30
8.7	COLLECTIONS OF DOCUMENTS.....	31
8.8	AGGREGATION WITH INDEPENDENT WORKS.....	31
8.9	TRANSLATION.....	31
8.10	TERMINATION.....	32
8.11	FUTURE REVISIONS OF THIS LICENSE.....	32
8.12	RELICENSING.....	33
8.13	How to use this License for your documents.....	33
<b>9</b>	<b>Bibliography.....</b>	<b>34</b>
<b>10</b>	<b>Concept Index.....</b>	<b>35</b>

# 1 Overview

The `textmidi` program translates a text representation of a standard MIDI (Musical Instrument Digital Interface) file into a binary standard MIDI file. Using `textmidi`, it is possible to write very precise MIDI files, with delays down to the MIDI tick, in a way that GUI-based tools may not offer. Previously-created MIDI files may be converted into `textmidi` language using the `miditext` tool, and then edited for re-translation by `textmidi`. The goal of `textmidi` and `miditext` together is to permit the specification of any musical events that are permitted by the MIDI 1.1 spec's chapter on Standard MIDI Files. SysEx (system exclusive) is also supported, as are all three filetypes (single track, multitrack and multi-sequence).

No attempt is made in `textmidi` to support either MIDI show control or machine control.

MIDI Running-status is used, but resets if a non-channel voice command interrupts the stream. `miditext` permits input files to use running-status more freely.

## 1.1 What is textmidi?

The program `textmidi` reads a text representation of a standard MIDI file in what is called here "textmidi" language, and converts it to a standard MIDI file, which is binary. Each item in the text file corresponds to a sequence of command bytes in the binary MIDI file, more or less.

Developing MIDI files as text in `textmidi` language can offer advantages in that text files can readily be hand-edited, automatically-generated, searched with search tools, and enriched with macro processors, such as `m4`.

`textmidi` is a language translator for the `textmidi` language. It does not create or use graphical musical scores. `textmidi` does not record or play over a MIDI interface.

## 1.2 MIDI Summary

Standard MIDI files are generally used to represent conventionally scored music, usually instrumental music. MIDI is a means of connecting electronic instruments, sequencers, and computers: A current-loop connection is defined but USB is often used today. MIDI is also a sort of industrial control protocol which assigns (at least) numbers to the keys of a piano keyboard, numbers to the velocity with which the key was hit (giving loudness), and delays between the points of hitting and releasing keys. For example, Middle C, (often about 261 cycles/second), is assigned 60 decimal; the velocities range from 0 to 127. Delays between events can be up to 28 bits in units of MIDI ticks. Since quarter notes are often assigned a duration of 240 ticks, either a note or a rest could be as long as 1118481 quarter notes or 279620 whole notes. Since delays are variable-length quantities (in byte steps), they can range from 1 byte to 4 bytes in size in the MIDI file, but as only 7 bits of value are permitted in each byte, values can be only up to 28 bits long (unsigned). MIDI also specifies controls, such as damper pedals and "pressure" (named for pressure-sensitive keyboards that permit making a note louder or softer by changing the force applied to the key), and synthesizer-specific message handling as "SYSEX" or "System Exclusive" messages. As a result of encoding key presses rather than audio signals, MIDI files can be nearly 300 times smaller than a stereo MP3 file of the same piece. A disadvantage is that support for MIDI features and the General MIDI instrument definitions is sometimes poor.

Standard MIDI files are a means of describing a musical performance in time. MIDI files can be created by software that records the MIDI stream received over a MIDI interface as you play a piano or other MIDI controller. MIDI files can also be created on sequencing or scoring software.

### 1.3 History

`textmidi` was developed in 1999 and improved in 2020 to 2022 in order to add support for more of the MIDI specification. It was used in 2003 to create the MIDI file for the Quintet for piano and strings by Robert Schumann, which was added to the Classical MIDI Archive at that time.

## 2 Invoking textmidi

### 2.1 Options

```
textmidi [-i|--textmidi] textmidi_input_file -o|--midi standard_midi_output_file
[-a|--answer] [-d|--detache numticks]
[-l|--lazynoteoff] [-h|--help]
[-V|--version] [-v|--verbose [-n|--runningstatus]
[-y|--dynamics.configuration dynamics_configuration_file]
standard|never|persistentaftermeta|persistentaftersysex|persistentaftersysexormeta)]
```

- h, --help  
Print the options summary.
- v, --verbose  
Write some informative messages to the screen. Errors are printed regardless.
- V, --version  
Print the version of `textmidi`.
- i, --textmidi textmidi\_input\_file  
The input file: a text representation of a MIDI file in `textmidi` language.
- o, --midi standard\_midi\_output\_file  
The output file; a binary standard MIDI file.
- d, --detache num  
A small number of MIDI ticks to separate consecutive notes. It always is shaved off the end of preceding note events and made into a rest (but not taken from preceding rests). The default is 0. Originally, the default was 10 and was based on experience with MIDI synthesizers from the 1980's that could behave poorly with high rates of note events with no delay between note-off and note-on events. The time is stolen from the preceding note's duration, not added.
- l, --lazynoteoff  
In LAZY mode, for the ends of a note's duration, use a MIDI note-off with the global velocity rather than a note-on with a velocity of zero.
- a, --answer  
If the output `textmidi` file already exists, ask before overwriting it.
- n, --runningstatus {standard | never | persistentaftermeta |  
persistentaftersysex | persistentaftersysexormeta }  
For the purpose of testing with old MIDI files, specify the policy for running status. By default, the MIDI SMF standard is followed: running status is used but cleared at the appearance of meta and SYSEX events. Specifying "never" means that status bytes always are written. Specifying "persistentaftermeta" means that **meta** events do not clear running status. Specifying "persistentaftersysex" means that **sysex** events do not clear running status. Specifying "persistentaftersysexormeta" means that neither **meta** nor **sysex** events clear running status. The purpose of "never" and "persistentafter\*" is to emulate the misbehaviour of some MIDI file writing software, so that a round-trip test can be performed in which a MIDI file can be converted to `textmidi` text, then back

to a MIDI file that is identical to the original file. This aids testing. From the spec: “Meta events and sysex events cancel any running status that was in effect.” RP-001\_v1-0\_Standard\_MIDI\_Files\_Specification\_96-1-4.pdf page 7 bottom. **sysex**, **meta** events, and **end-of-track**.

`-y, --dynamics_configuration {dynamics_configuration_file}`

To set the MIDI velocity values for lazy dynamics expressed with “forte”, “mf”, etc., edit a dynamics configuration file. It is in the same format as `boost::program_options` requires. You can see various settings for MIDI dynamics on wikipedia at the **Dynamics\_(music)#Interpretation\_by\_notation\_programs** page. It is not necessary to specify values for all of the dynamic symbols. An example file:

```
ppppp=5
pppp=10
ppp=25
pp=40
p=50
mp=62
mf=75
forte=90
ff=110
fff=120
ffff=127
fffff=127
```

## 2.2 Invocation Examples

The following command will read the hand-edited `prelude.txt` and convert it to the standard MIDI file `prelude.mid`, with no separation between the end of notes and the notes that follow them. If LAZY mode is used in the `textmidi` file, end notes using a note-on event with a velocity of zero.

```
textmidi --textmidi prelude.txt --midi prelude.mid --detache 0
```

The following converts `prelude.txt` into `prelude.mid`, using the default 20 ticks between notes and a MIDI note-off event with the current velocity to end each note in LAZY mode rather than a note-on.

```
textmidi --textmidi prelude.txt --midi prelude.mid --lazynoteoff
```



## 3 textmidi Language

The language used in `textmidi` text files represents binary events and commands of MIDI standard file; multiple bytes typically represent a MIDI event or command. There are two modes: Detail mode and LAZY mode. LAZY mode can contain only notes, rests, durations, dynamics, and the `chan` (channel) command. The `textmidi` language is case-insensitive except for the "b" used for a flat sign. The b for a flat sign as in Ab3 must be lower case. ab3 is the same as Ab3, but there is no note name aB3. A semicolon is the comment character and marks the remainder of a line as comment not to be converted into MIDI stream bytes. C4 is middle C. A new octave begins with C, so the B below middle C is B3 or b3. Note that all channel numbers and program numbers are 1-based in the `textmidi` file. They are adjusted to be 0-based in the binary file. This reflects practice as it appears in the MIDI specification. An example of the format follows:

```
FILEHEADER 3 240
STARTTRACK
END_OF_TRACK
{
    NOTE_ON 1 C4 64
    DELAY 960
    NOTE_ON 1 C4 0
    NOTE_ON 1 C4 64
    DELAY 960
    NOTE_OFF 1 C4 0
    LAZY
    C4 1
    END_LAZY
}
STARTTRACK

END_OF_TRACK
```

### 3.1 FILEHEADER

**FILEHEADER** takes three arguments:

- An integer number of tracks
- Ticks per quarter (ignored)
- An optional file format: MONOTRACK | MULTITRACK | MULTISEQUENCE. The default is MULTITRACK.

### 3.2 Tracks

A track contains the musical data in a MIDI sequence. In `textmidi` language, a track is defined with either `STARTTRACK` and `END_OF_TRACK` or by braces:

```
FILEHEADER 1 384
STARTTRACK
TEMPO 120
TIME_SIGNATURE 4 4 24
PROGRAM 1 1
NOTE_ON C4 63
DELAY 960
```

```

NOTE_OFF C4 63
END_OF_TRACK

or

FILEHEADER 1 384
{
    TEMPO 120
    TIME_SIGNATURE 4 4 24
    PROGRAM 1 1
    NOTE_ON C4 63
    DELAY 960
    NOTE_OFF C4 63
}

```

Track data can be expressed explicitly in **DETAIL** mode, the default mode, or in **LAZY** mode, which makes it possible to type in musical more quickly.

### 3.2.1 DETAIL track mode

#### 3.2.1.1 Note Events

**NOTE\_ON** channelnum pitchname velocity

**NOTE\_ON** events put a note-on event into the MIDI file.

```
NOTE_ON 1 G4 57
```

The pitch may be given with a letter a–g,

- sharps: “#”
- flats: “b” (must be lower-case b)
- double-sharps: “x”
- double flats: “bb”

an octave –1 to 9 (MIDI pitches range from C–1 to G9).

**NOTE\_OFF** channelnum pitchname velocity

```
NOTE_OFF 1 G4 57
```

#### 3.2.1.2 DELAY

```
DELAY ticksnum
```

```
DELAY 960
```

Note that textmidi is not line-oriented except for some uses of the text events. You may write

```
DELAY 72 NOTE_ON 1 B4 53
```

and follow it with as many more events as you like.

A delay in MIDI ticks inserts that delay into the MIDI file. **DELAY** times are not events; the accumulated delay is not written into the MIDI stream until the next event. If no **DELAY** events are inserted in **DETAIL** mode, then the mandatory delays inserted into the MIDI file will all be zero. That is allowed, but the music will be unexpectedly quick. **LAZY** mode calculates and inserts the delay values before each event for you. **DELAYS** may be zero to 268435455 in MIDI tick units.

### 3.2.1.3 Text meta events

Text meta events (a sort of MIDI pseudo-event that appears only in MIDI files) take string arguments. These events may repeat throughout the track within Detail mode. The string data the follows text event commands must either use the remainder of a line, or be double-quoted. Escaped characters in this list may be embedded in string events: \r (carriage return), \n (line-feed), \a (bell), \" (double-quote), \f (formfeed), \b (backspace), \t (tab), \v (vertical tab).

```
TEXT "Rewrite this measure" TIME_SIGNATURE 3 4 24
TEXT_O8 "Rewrite this measure" TIME_SIGNATURE 3 4 24
TEXT_O9 "Rewrite this measure" TIME_SIGNATURE 3 4 24
TEXT_OA "Rewrite this measure" TIME_SIGNATURE 3 4 24
TEXT_OB "Rewrite this measure" TIME_SIGNATURE 3 4 24
TEXT_OC "Rewrite this measure" TIME_SIGNATURE 3 4 24
TEXT_OD "Rewrite this measure" TIME_SIGNATURE 3 4 24
TEXT_OE "Rewrite this measure" TIME_SIGNATURE 3 4 24
TEXT_OF "Rewrite this measure" TIME_SIGNATURE 3 4 24
```

or

```
TEXT Rewrite this measure
TIME_SIGNATURE 3 4 24
```

Note that <EOL> refers to end-of-line, that is, no commands follow on the same line. Text events can be written with no quotes if no commands follow. If the text is put inside quotes, then other commands may follow on the same line.

```
TEXT [string]<EOL> or TEXT "a string" [more commands]
      TEXT "See above"
```

```
COPYRIGHT [string]<EOL> or COPYRIGHT "string" [more commands]
      The copyright notice meta event.
```

```
      COPYRIGHT Copyright © 1823 Ludwig van Beethoven
```

```
TRACK [string]<EOL> or TRACK "string"
      The track name.
```

```
      TRACK "Trumpet stings"
```

```
INSTRUMENT [string]<EOL> or INSTRUMENT "string" [more commands]
      The instrument name for the given track. This is only a string and does not
      effect the General MIDI instrument preset.
```

```
      INSTRUMENT "Flugel Horn or best substitute"
```

```
LYRIC [string]<EOL> or LYRIC "string"
```

A lyric string. The MIDI Manufacturers Association publishes "RP17 SMF Luric Events Definition" with guidelines on adding lyrics to MIDI files. The guidelines there include the following:

- Each LYRIC event should have just one syllable.
- Use a space character at the end of a word (not of a syllable).
- Any comma or period should appear after the syllable and before the space.
- A carriage return can indicate the end of a line.
- A line feed often tells karaoke machines to refresh the lyric display.

- Do not add dashes between syllables; scoring software can do that. On the other hand, use dashes in compound words as spelled in a dictionary.

LYRIC "No lyric could be cleared, oh Baby!"

MARKER [string]<EOL> or MARKER "string"

MARKER "Letter A"

CUE\_POINT [string]<EOL> or CUE\_POINT "string"

CUE\_POINT "Letter A"

It is not entirely clear what the MIDI spec meant, or how studio musicians use these.

### 3.2.1.4 Non-text meta events

Non-text meta events.

**TEMPO num** TEMPO is set in beats per minute for a quarter note. The tempo is per quarter note even if the time signature has designated the beat as an eighth note. This restriction to quarter notes comes from the MIDI spec. You can still use any time signature, but you need to compute the tempo for a quarter note in that time signature.

TEMPO 72

**KEY\_SIGNATURE note\_name**

KEY\_SIGNATURE is given as a note name like the pitch names, but with no octave. Lower-case keys are minor keys and upper-case keys are major keys. The flat sign (a b) must always be lower-case.

C-flat major:

Cb

C-sharp major:

C#

C-sharp minor:

c#

F-minor

f

**TIME\_SIGNATURE {beats\_per\_measure} {beatduration} {ticksperbeat}**

The value beats\_per\_measure is the traditional musical value and must be an integer. It can be 1, 2, and up. The value for beatduration is the traditional musical part of a time-signature giving the value-per-beat, such as 4 for a quarter note, or 1 for a whole note. Note that beatduration must be a positive integer. The value for ticksperbeat is MIDI ticks in a beat. It is often 240, but 384 is common as well.

TIME\_SIGNATURE 3 4 240

**XMF\_PATCH\_TYPE {GM1|GM2|DLS}**

Selects the XMF patch type: General MIDI 1, General MIDI 2, or DLS, which refer to the synthesizer type. XMF\_PATCH\_TYPE should appear only as the first event of a given track, but textmidi does not enforce it.

XMF\_PATCH\_TYPE GM1

```

XMF_PATCH_TYPE GM2
XMF_PATCH_TYPE DLS

SMPTE_OFFSET
{SMPTE_24FPS|SMPTE_25FPS|SMPTE_30FPSDROPFRAME|SMPTE_30FPSNONDROPFRAME}
HH:MM:SS:Frame:framefraction
    SMPTE_OFFSET 07:47:13:07:11

SEQUENCE_NUMBER num
    SEQUENCE_NUMBER 1

MIDI_CHANNEL num
    MIDI_CHANNEL 1

END_OF_TRACK or }.
    MIDI tracks must end with either an END_OF_TRACK or }.

```

```

SEQUENCER_SPECIFIC byte byte byte...

```

### 3.2.1.5 Unknown meta events

Unknown meta events (that is, META events using unassigned meta codes) take byte arguments in the format of SYSEX. These are META events that the MIDI spec has not assigned. These events may repeat throughout the track while within DETAIL mode. Do not include the length: `textmidi` will compute the length and put it in the MIDI file as a variable-length integer. The individual values may be hexadecimal, prefixed with "0x", or decimal, but must not exceed 255 decimal.

```

    UNKNOWN_META meta_code_byte data_byte...

or

    UNKNOWN_META 0x11 0xFF

```

### 3.2.1.6 MIDI Events

MIDI events

```

NOTE_ON channel_num pitch velocity_number
    NOTE_ON 1 G4 57

NOTE_OFF channel_num pitch velocity_number
    NOTE_OFF 1 G4 57

POLY_KEY_PRESSURE channel_num pitch velocity_number
    POLY_KEY_PRESSURE 1 G4 100

```

A succession of POLY\_KEY\_PRESSURE commands, with delays between them, can create swelling and fading effects if the player used supports poly key pressure.

```

CONTROL channel_num controller_id value_num

```

CONTROL allows the setting of various controls on channels. The channel is in decimal from 1 to 16. The control ID may, optionally, be one of the strings below, or any valid number in 0..127, including those represented by strings. About a half-dozen of the controls have shorter forms available, but the `miditext` program always writes the full form using the CONTROL keyword.

```

    CONTROL 13 64 10

```

Some MIDI controller ID's have names:

- BANK\_SELECT

CONTROL 2 BANK\_SELECT 2

- MODULATION

CONTROL 4 MODULATION 3

- BREATH For example,

CONTROL 1 BREATH 64

An abbreviated form is available. Leave off the CONTROL:

BREATH [chan] [velocity]

BREATH 11 99

- UNDEFINED\_03

- FOOT\_CONTROLLER

CONTROL 1 FOOT\_CONTROLLER 0

- PORTAMENTO\_TIME

CONTROL 1 PORTAMENTO\_TIME 5

- DATA\_ENTRY\_MSB

- CHANNEL\_VOLUME

CONTROL 1 CHANNEL\_VOLUME 74

- BALANCE

- UNDEFINED\_09

- PAN channel\_num LEFT|CENTER|RIGHT|{-64..63} When using the numeric pan values, note that -64 is left-most, 63 is right-most, and 0 is in the center.

CONTROL 1 PAN CENTER

CONTROL 1 PAN LEFT

CONTROL 1 PAN RIGHT

CONTROL 1 PAN -10

CONTROL 1 PAN 12

Note that if a CONTROL for pan was written using the number for PAN (=10, =0x0A) instead of the string PAN then Excess64 (=64) will not be added.

- EXPRESSION

CONTROL 1 EXPRESSION 17

- EFFECT\_1

CONTROL 1 EFFECT\_1 18

- EFFECT\_2

CONTROL 1 EFFECT\_2 19

- UNDEFINED\_14

- UNDEFINED\_15

- GENERAL\_PURPOSE\_1

CONTROL 1 GENERAL\_PURPOSE\_1 20

- GENERAL\_PURPOSE\_2
  - CONTROL 1 GENERAL\_PURPOSE\_2 126
- GENERAL\_PURPOSE\_3
  - CONTROL 1 GENERAL\_PURPOSE\_3 125
- GENERAL\_PURPOSE\_4
  - CONTROL 1 GENERAL\_PURPOSE\_4 124
- UNDEFINED\_20 to UNDEFINED\_31
- LSB\_00 to LSB\_31
- DAMPER The damper pedal on a piano. It supports a value in 0..127.
  - CONTROL 6 DAMPER 0
  - CONTROL 6 DAMPER 127

An abbreviated form is supported. Leave off the CONTROL.

  - DAMPER [chan] [value]
  - DAMPER 12 122
- PORTAMENTO\_ON\_OFF
  - CONTROL 1 PORTAMENTO\_ON\_OFF 0
  - CONTROL 1 PORTAMENTO\_ON\_OFF 127
- SOSTENUTO The sostenuto pedal on a piano: only the keys being held at the time are sustained, not notes following the pedal.
  - CONTROLLER 1 SOSTENUTO 127
  - CONTROLLER 1 SOSTENUTO 0
  - CONTROLLER 1 SOSTENUTO ON
  - CONTROLLER 1 SOSTENUTO OFF

There is an abbreviated form. Leave off the CONTROL.

  - SOSTENUTO [chan] [ON/OFF]
  - SOSTENUTO 16 ON
  - SOSTENUTO 16 OFF
- SOFTPEDAL value Use 0 for off and 127 for on.
  - CONTROL 1 SOFTPEDAL OFF
  - CONTROL 1 SOFTPEDAL ON
  - CONTROL 1 SOFTPEDAL 0
  - CONTROL 1 SOFTPEDAL 127

An abbreviated form is supported. Leave off the CONTROL.

  - SOFTPEDAL [chan in 1..16] [value]
  - SOFTPEDAL 13 127
  - SOFTPEDAL 13 1
- LEGATO\_FOOT
  - CONTROL 1 LEGATO\_FOOT
- HOLD\_2
  - CONTROL 1 HOLD\_2
- SOUND\_VARIATION
  - CONTROL 1 SOUND\_VARIATION

- TIMBRE\_INTENSITY
  - CONTROL 1 TIMBRE\_INTENSITY
- RELEASE\_TIME
  - CONTROL 1 RELEASE\_TIME 63
- ATTACK\_TIME
  - CONTROL 1 ATTACK\_TIME 63
- BRIGHTNESS
  - CONTROL 1 BRIGHTNESS 63
- DECAY\_TIME
  - CONTROL 1 DECAY\_TIME 63
- VIBRATO\_RATE
  - CONTROL 1 VIBRATO\_RATE 63
- VIBRATO\_DEPTH
  - CONTROL 1 VIBRATO\_DEPTH 63
- SOUND\_CONTROLLER\_9
  - CONTROL 1 SOUND\_CONTROLLER\_9 63
- SOUND\_CONTROLLER\_10
  - CONTROL 1 SOUND\_CONTROLLER\_10 63
- GENERAL\_PURPOSE\_5
  - CONTROL 1 GENERAL\_PURPOSE\_5 63
- GENERAL\_PURPOSE\_6
  - CONTROL 1 GENERAL\_PURPOSE\_6 63
- GENERAL\_PURPOSE\_7
  - CONTROL 1 GENERAL\_PURPOSE\_7 63
- GENERAL\_PURPOSE\_8
  - CONTROL 1 GENERAL\_PURPOSE\_8 63
- PORTAMENTO This is MIDI portamento control.
  - CONTROL PORTAMENTO 0
  - CONTROL PORTAMENTO 127

An abbreviated form is supported. Leave off the CONTROL.

  - PORTAMENTO [chan] [value]
  - PORTAMENTO 14 120
- HIRES\_VELOCITY\_MSB
  - CONTROL 1 HIRES\_VELOCITY\_MSB 63
- REVERB\_SEND\_LEVEL
  - CONTROL 1 REVERB\_SEND\_LEVEL 63
- TREMOLO\_DEPTH
  - CONTROL 1 TREMOLO\_DEPTH 63



- CHORUS\_SEND\_LEVEL  
CONTROL 1 CHORUS\_SEND\_LEVEL 63
- CELESTE\_DEPTH  
CONTROL 1 CELESTE\_DEPTH 63
- PHASER\_DEPTH  
CONTROL 2 PHASER\_DEPTH 17
- DATA\_INCREMENT  
CONTROL 1 DATA\_INCREMENT 63
- DATA\_DECREMENT  
CONTROL 1 DATA\_DECREMENT 63
- NON\_REGISTERED\_PARAMETER\_LSB  
CONTROL 1 NON\_REGISTERED\_PARAMETER\_LSB 63
- NON\_REGISTERED\_PARAMETER\_MSB  
CONTROL 1 NON\_REGISTERED\_PARAMETER\_MSB 63
- REGISTERED\_PARAMETER\_LSB  
CONTROL 1 REGISTERED\_PARAMETER\_LSB 63
- REGISTERED\_PARAMETER\_MSB  
CONTROL 1 REGISTERED\_PARAMETER\_MSB 63
- ALL\_SOUND\_OFF This would probably not be used in a MIDI file, but only by a MIDI player. Nevertheless it is available in `textmidi`. The value is always zero.  
CONTROL 1 ALL\_SOUND\_OFF 0  
An abbreviated form is available. Omit the CONTROL and the value.  
ALL\_SOUND\_OFF [channel]  
ALL\_SOUND\_OFF 5
- RESET\_ALL\_CONTROLLERS Previously `textmidi` called this RESETALL. The value must be zero.  
CONTROL 5 RESET\_ALL\_CONTROLLERS 0  
An abbreviated form is available. Omit the CONTROL term and the value, which is always zero:  
RESET\_ALL\_CONTROLLERS [channel in 1..16]  
RESET\_ALL\_CONTROLLERS 3
- LOCAL\_CONTROL This sets whether a piece of MIDI hardware's front panel controls are locked out. You can use ON and OFF, or the respective values of 127 and zero.  
CONTROL 1 LOCAL\_CONTROL ON  
CONTROL 1 LOCAL\_CONTROL OFF  
CONTROL 1 LOCAL\_CONTROL 0x7f  
CONTROL 1 LOCAL\_CONTROL 0x00  
CONTROL 1 LOCAL\_CONTROL 127  
CONTROL 1 LOCAL\_CONTROL 0

An abbreviated form is available:

```
LOCAL_CONTROL 2 ON
```

- ALL\_NOTES\_OFF Turn off all notes on the channel. The value is always zero. Previously textmidi called this ALLNOTES\_OFF.

```
CONTROL 1 ALL_NOTES_OFF 0
CONTROL 1 ALL_NOTES_OFF 0
```

An abbreviated form is available. Leave off the CONTROL:

```
ALL_NOTES_OFF [channel in 1..16]
ALL_NOTES_OFF 9
ALL_NOTES_OFF 9
ALL_NOTES_OFF 9
```

- OMNI\_OFF (all notes off)

The value must be zero.

```
CONTROL 11 OMNI_OFF 0
```

An abbreviated form is available; omit CONTROL and the value:

```
OMNI_OFF 11
```

- OMNI\_ON The value must be zero:

```
CONTROL 11 OMNI_ON 0
```

An abbreviated form is available:

```
OMNI_ON 11
```

- MONO\_ON The value is the number of channels:

```
CONTROL 11 MONO_ON 4
```

An abbreviated form is available; provide the base channel and the number of channels:

```
MONO_ON 12 5
```

- POLY\_ON

```
CONTROL 11 POLY_ON 0
```

An abbreviated form is available:

```
POLY_ON 15
```

MIDI 3D is implemented via registered parameters. The textmidi program can translate some 3D parameter names. However, miditext does not output the parameter LSB names; it prints the hexadecimal values instead. Below is an example of a 3D MIDI set-up. It has not been verified on MIDI hardware. Consult the MIDI 3D memorandum for the arithmetic expressions that convert degrees to the integer values required in the MIDI stream.

```
FILEHEADER 1 240
STARTTRACK
; horizontal azimuth angle of 0 degrees.
CONTROL 1 REGISTERED_PARAMETER_MSB 0x3d
CONTROL 1 REGISTERED_PARAMETER_LSB AZIMUTH
CONTROL 1 DATA_ENTRY_MSB 0x40
CONTROL 1 LSB_06 0x00
```

```

; elevation angle of 0 degrees.
CONTROL 1 REGISTERED_PARAMETER_MSB 0x3d
CONTROL 1 REGISTERED_PARAMETER_LSB ELEVATION
CONTROL 1 DATA_ENTRY_MSB 0x40
CONTROL 1 LSB_06 0x00

; gain of 0dB.
CONTROL 1 REGISTERED_PARAMETER_MSB 0x3d
CONTROL 1 REGISTERED_PARAMETER_LSB GAIN
CONTROL 1 DATA_ENTRY_MSB 0x7f
CONTROL 1 LSB_06 0x7f

; distance of 0.001
CONTROL 1 REGISTERED_PARAMETER_MSB 0x3d
CONTROL 1 REGISTERED_PARAMETER_LSB DISTANCE
CONTROL 1 DATA_ENTRY_MSB 0x00
CONTROL 1 LSB_06 0x10

; maximum distance of 1000 units
CONTROL 1 REGISTERED_PARAMETER_MSB 0x3d
CONTROL 1 REGISTERED_PARAMETER_LSB MAXIMUM_DISTANCE
CONTROL 1 DATA_ENTRY_MSB 0x7f
CONTROL 1 LSB_06 0x7f

; gain at maximum distance of 1000 units -60dB
CONTROL 1 REGISTERED_PARAMETER_MSB 0x3d
CONTROL 1 REGISTERED_PARAMETER_LSB GAIN_AT_MAX_DISTANCE
CONTROL 1 DATA_ENTRY_MSB 0x51
CONTROL 1 LSB_06 0x0f

; reference distance ratio of .001
CONTROL 1 REGISTERED_PARAMETER_MSB 0x3d
CONTROL 1 REGISTERED_PARAMETER_LSB REFERENCE_DISTANCE_RATIO
CONTROL 1 DATA_ENTRY_MSB 0x00
CONTROL 1 LSB_06 0x10

; pan spread angle of 30 deg.
CONTROL 1 REGISTERED_PARAMETER_MSB 0x3d
CONTROL 1 REGISTERED_PARAMETER_LSB PAN_SPREAD_ANGLE
CONTROL 1 DATA_ENTRY_MSB 0x4a
CONTROL 1 LSB_06 0x55

; roll angle of 0.0 deg
CONTROL 1 REGISTERED_PARAMETER_MSB 0x3d
CONTROL 1 REGISTERED_PARAMETER_LSB ROLL_ANGLE
CONTROL 1 DATA_ENTRY_MSB 0x40
CONTROL 1 LSB_06 0x00

END_OF_TRACK

```

PROGRAM channel\_num program\_num

PROGRAM selects a General MIDI instrument. The program is 1-based.

PROGRAM 14 47

CHANNEL\_PRESSURE channel\_num pressure\_num

A per-channel pressure. Pressure is on the velocity scale from 0 to 127.

CHANNEL\_PRESSURE 15 120

```
PITCH_WHEEL channel_num wheel_num
                PITCH_WHEEL 16 16000
```

Bend values are in 14 bits, 0 to 16383.

```
MIDI_PORT num
```

### 3.2.1.7 SEQUENCER\_SPECIFIC

SEQUENCER\_SPECIFIC is a way of inserting proprietary synthesizer commands into a standard MIDI file. It is the command SEQUENCER\_SPECIFIC followed by 1-byte values. Do not include the length of the data; `textmidi` will compute the length and insert it before the data bytes. The values may be either 2-digit hexadecimal byte values prefaced with “0x”, or decimal numbers from 0 to 255.

```
SEQUENCER_SPECIFIC 0x43 0x73 0x7f 0x32 0x11 0x00 0x1B 0x03
```

### 3.2.1.8 SYSEX

SYSEX, or System Exclusive, is a way of inserting proprietary synthesizer commands into a standard MIDI file. There are two types of SYSEX commands:

SYSEX byte byte byte...

Note that the bytes can in decimal or hexadecimal. Hexadecimal bytes must start with “0x”. Do not include the SYSEX command, F0, the length, or the final F7. The `textmidi` program will add those. Note that the values of the bytes should fit in a byte, and have values from 0 to 255 decimal, or 0x00 to 0xFF hexadecimal. One particular synthesizer permits setting the metronome using a SYSEX command:

```
SYSEX 0x43 0x73 0x7f 0x32 0x11 0x00 0x1B 0x03
```

The `textmidi` program will add F0 and a length of 9 to the front of the message, and an F7 to the end. (The length includes only the functional data and the terminating F7). There is some symbolic support for SYSEX standard messages.

```
SYSEX_SUBID = NON_COMMERCIAL|NON_REALTIME|REAL_TIME
SYSEX_NONRT_SUBID1 = NONRT_SAMPLE_DUMP_HEADER|NONRT_SAMPLE_DATA_PACKET
                    |NONRT_SAMPLE_DUMP_REQUEST|NONRT_TIMECODE|NONRT_SAMPLE_DUMP_EXTENSIONS
                    |NONRT_GENERAL_INFO|NONRT_FILE_DUMP|NONRT_TUNING_STD|NONRT_GM|NONRT_END_OF_FILE
                    |NONRT_WAIT|NONRT_CANCEL|NONRT_NAK|NONRT_ACK
SYSEX_RT_SUBID1 = RT_TIMECODE|RT_SHOW_CONTROL|RT_NOTATION_INFORMATION
                 |RT_DEVICE_CONTROL|RT_MTC_CUEING|RT_MACHINE_CONTROL_COMMANDS
                 |RT_MACHINE_CONTROL_RESPONSES|RT_TUNING_STD
```

The commands in a `textmidi` file may be:

```
SYSEX {SYSEX_SUBID} {Device ID} {SYSEX_NONRT_SUBID1} 0xnn 0xnn...
SYSEX {SYSEX_SUBID} {Device ID} {SYSEX_RT_SUBID1} 0xnn 0xnn...
```

The device ID may be a hexadecimal or decimal positive byte value, “ALL\_CALL” or a MIDI channel. See “MIDI 1.0 Detailed Specification”: [M1\\_v4-2-1\\_MIDI\\_1-0\\_Detailed\\_Specification\\_96-1-4.pdf](#), page 35, “Device ID” 0x7f is “All Call” or, on page 57, “Broadcast”.

For example:

```
FILEHEADER 1 384 MONOTRACK
STARTTRACK ; bytes in track: 74
TEMPO 60
```

```

TIME_SIGNATURE 4 4 24
SYSEX NON_REALTIME 0x7f NONRT_GM 0x01
SYSEX NON_REALTIME ALL_CALL NONRT_GM 0x1
SYSEX NON_REALTIME ALL_CALL NONRT_GM 2
DELAY 768
END_OF_TRACK

```

SYSEXRAW byte byte byte...

SYSEXRAW also takes either decimal or hexadecimal byte values. It permits sending a more freely-formatted block of data, and is fully specified by the synthesizer or effects box vendor. Do not include the F7 at the start, or a length unless the synthesizer manufacturer specifies it, or an F7 at the end unless the synthesizer manufacturer requires it. Some manufacturers use SYSEXRAW to continue long messages that start with a SYSEX block.

### 3.2.2 LAZY track mode

At any time in a track, during DETAIL mode, a LAZY (or BRIEF) command can be inserted in order to enter LAZY mode. You can leave LAZY mode and return to DETAIL mode at any time. There may be as many LAZY or DETAIL mode sections as needed. For example, in some music, it is necessary to reset the time signature in mid-track, especially the rhythm track (often the first track in a multitrack file). Since the TIME\_SIGNATURE command is only available in DETAIL MODE, then if the track is in LAZY mode, a short section of DETAIL mode can make it possible to set the time signature and return to lazy mode:

```

LAZY
C4 E4 G4 4
END_LAZY
TIME_SIGNATURE 3 4 24
LAZY
D4 F4 A4 4
...

```

There are some directives available in textmidi DETAIL mode.

**ticks** When this directive is encountered, print the accumulated MIDI tick value to the screen. This is a textmidi file debugging feature. If the tracks get misaligned by a small number of ticks, then the ticks directive can help find where they go out of sync.

#### Symbolic dynamic

Set the dynamic with symbols {pppp|ppp|pp|p|mp|mf|forte|ff|fff|ffff}. The dynamic must appear between events and delays.

**vel num** Set the velocity (dynamic) for following note events. Num is in (0..127). Relative dynamics permit changing the dynamic without referring to the current value. This is helpful for accents.

```
ff C4 4 vel -10 D4 4 vel +10 E 4
```

#### chan channel\_num

Set the MIDI channel.

END\_LAZY, END\_BRIEF, DETAIL

### 3.2.2.1 Notes

LAZY mode note events. In LAZY mode you simply type in the notes followed by musical durations. To march a C-major scale in quarter notes you would simply write

```
C4 4 D4 4 E4 4 F4 4 G4 4 A4 4 B4 4 C5 4
```

Lower case notes are allowed:

```
c4 4. d4 8 e4 4. f4 8 g4 4. a4 8 b4 4. c5 8
```

To use accidentals, add a lower-case b for a flat, or a # for a sharp.

```
c#4 e4 4. d4 f4 8 e4 g4 4. f4 ab4 8 g4 b4 4. a4 c5 8 b4 d5 4. c5 eb5 8
```

### 3.2.2.2 Chords

To make chords, merely add the chord notes before specifying the duration:

```
c4 e4 4. d4 f4 8 e4 g4 4. f4 a4 8 g4 b4 4. a4 c5 8 b4 d5 4. c5 e5 8
```

Note that `vel` and symbolic dynamics (*forte*, *pp*, etc.) are allowed between key names in a chord. In addition, `chan` commands are allowed between key names in a chord.

Note that if it is desired to apply a different MIDI event, such as a pedal, in mid-note in lazy mode, you would tie the notes over the control event, which would be given in `DETAIL` mode:

```
FILEHEADER 1 120 MULTITRACK

STARTTRACK
TIME_SIGNATURE 4 4 240
TEMPO 60
LAZY vel 102 chan 1 G5- G6- 8
END_LAZY CONTROL 1 DAMPER 0x00
LAZY -G5 -G6 8
END_LAZY
END_OF_TRACK
```

A rhythm of 0 can be used to permit a control or sysex event, for example, to occur immediately after the note-on has been sent.

```
FILEHEADER 1 120 MULTITRACK

STARTTRACK
TIME_SIGNATURE 4 4 240
TEMPO 60
LAZY vel 102 chan 1 G5- G6- 0/1
END_LAZY CONTROL 1 DAMPER 0x00
LAZY -G5 -G6 4
END_LAZY
END_OF_TRACK
```

### 3.2.2.3 Rhythm

Rhythm in LAZY mode is given in duration ratios, that is, fractions of whole notes, just as in traditional music notation. In addition, if the numerator is 1, then the denominator alone may be given instead.

- 1/4 – quarter note
- 4 – quarter note
- 1/4. – dotted quarter note
- 4. – dotted quarter note

- 3 – a third note (i.e., a triplet half note, three to a whole note)
- 5/16 – a note five sixteenths long
- 1 – a whole note
- 4/1 – 4 whole notes.

Note that to get 4 whole notes you must write 4/1 (or 8/2), but not a 4 by itself.

To use dotted quarters, add a period to the duration (up to around two billion dots are also supported):

```
C4 4. D4 8 E4 4. F4 8 G4 4. A4 8 B4 4. C5 8
C4 4.. D4 16 E4 4.. F4 16 G4 4.. A4 16 B4 4.. C5 16
```

You may put large numbers of dots (periods) after any rational rhythm (not simple continued fractions). However `miditext` will produce dots only for rhythms that have numerators that are equal to one less than an integer power of two ( $2^n - 1$ ).

Durations are fractions of a whole notes, but if the numerator is 1, as for 1/4 (a quarter note) then just write the denominator (4). Any positive integers are allowed. Using unusual values, for example for trills, might cause the accumulated MIDI tick value to not line-up with what you consider to be the measure bar. That is why the tick directive was added to aid in tick value debugging.

```
C4 111/445 D4 1/4 E4 1/4 F4 1/4 R 4 A4 3/4 B4 2/3 C5 23/17
```

The `textmidi` utility, in LAZY mode, now gratuitously accepts rhythmic durations expressed as simple continued fractions. Information on the mathematical construct “continued fractions” is available in many places on the world wide web. Note that the simple continued fractions available in `textmidi`

- must be positive;
- overflow is not protected, so an overly-long fraction may crash `textmidi`;
- There must be no spaces anywhere in the simple continued fraction from opening bracket to closing bracket;
- simple continued fractions may NOT be dotted (as in dotted rhythms);
- must not have zero denominators (each integer after the semicolon is a denominator).

```
C4 4
C4 1/4
```

becomes

```
C4 [0;4]
C4 [0;4]
```

The conversion of simple, proper (less-than-1) fractions with a “1” in the numerator is always similar; just put the integer part before the semicolon and the denominator after. However even a simple dotted rhythm requires following an algorithm for conversion.

```
C4 3/4
C4 2.
C4 1/2.
```

The 3/4 and dotted half become

```
3/4 = 1/(4/3) = 1/(1 + 1/3)
```

The integer is 0 as 3/4 is less than 1. Picking off the denominators in the final version, we get 1 and 3. Taking the denominators 1 and 3, the line in a `textmidi` file becomes

```
C4 [0;1,3]
```

```
C4 [0;1,3]
C4 [0;1,3]
```

Rhythms greater than one, such as a multi-bar rest, will have a finite integer part:

```
R 5/4
```

The 5/4 becomes

```
5/4 = 1 + 1/4
```

which becomes

```
R [1;4]
```

Also note that simple continued fractions can be written in two ways. If the last denominator is greater than one, then you may subtract 1 from it, then add a 1 as the last denominator. Rational and simple-continued-fraction expressions of rhythm may be mixed in one file or track.

```
R [1;4]
```

becomes

```
R [1;3,1]
```

The other utilities, such as `miditext`, do not yet support simple continued fractions. However, to check your work, you can re-convert the MIDI file produced by `textmidi` into a lazy-mode text file using `miditext` using the `--lazy` option; this will then produce conventional musical ratio durations in the textmidi language output that can be compared to your musical score.

### 3.2.2.4 Ties

To tie a note, add dashes. A dash to the right of the note name means it ties out. A dash on the left means the note is tied in. If there is no tie on the right of a note, the note ends following the following duration. If you forget the tied-in note, the note will be stuck when you play the MIDI file.

```
c#4 e4- 4. d4 f4 8 e4 g4 4. f4 ab4 8 g4 b4 4. a4 c5 8 -e4 b4 d5 4. c5 eb5 8
```

### 3.2.2.5 Rests

An R inserts a rest.

```
C4 4 R 4 E4 4
```

Any LAZY mode directives must be after a duration and before a notename or rest. The `chan` directive and the `vel` directive (and other dynamics) apply to all following notes until another directive changes them.

```
c#4 e4- 4. chan 3 d4 f4 8 e4 g4 4. ff f4 ab4 8 g4 b4 4.
vel -5 a4 c5 8 -e4 b4 d5 4. c5 eb5 8
```



## 4 Using m4 with textmidi

It can be convenient to use the m4 macro processor. A trill that is defined as an m4 macro need not be painstakingly written multiple times by hand. Note that as the `textmidi` comment character is a semicolon ";", you should change the m4 comment character to semicolon using the m4 directive `changeocom`. A trill in m4 could be defined:

```
define('trill_68_mid','$1 1/16 $2 1/16 $1 1/16 $2 1/16 $1 1/16 $2 1/16 ')
```

Then to use this trill in a file called `prelude.m4` you type

```
trill_68_mid(C4,D4)
```

Then `prelude.m4` is processed by m4 into a `textmidi` file, which can be converted into a MIDI file:

```
m4 prelude.m4 > prelude.txt
textmidi -midi prelude.mid prelude.txt
```

Another example of using m4 is to define in an m4 file all of the General MIDI instruments to the numbers they are assigned, including that into a `textmidi`/m4 file, and then running that through m4 to create the `textmidi` file with the instruments replaced by program numbers.

## 5 File Formats

The input text file for `textmidi` is a free-form text file, with exceptions. The `textmidi` directives for text to be inserted into the MIDI file must either run to the end of the line or have data strings that are double-quoted.

## 6 gvim highlighting for textmidi language

A vim highlighting file is provided for the textmidi language. The file is called textmidi.vim. To install it, copy it to ~/.vim/syntax/textmidi.vim. Edit the file ~/.vim/syntax/filetype.vim to add recognition of FILEHEADER:

```

    if did_filetype()
        finish
    endif
    if getline(1) =~ 'FILEHEADER [[:digit:]]+ [[:digit:]]+$$'
        setf textmidi
    endif

```

In ~/.vim/scripts.vim add support for textmidi:

```

    if did_filetype()
        finish
    endif
    if getline(1) =~ '^FILEHEADER.*'
        setfiletype textmidi
    endif

```

## 7 Installation

This program was prepared for builds using GNU autoconf tools. Unpack the archive. Move to the directory created for the program. Run the configure script and run make.

```
./configure  
make
```

Make yourself superuser (root), or use sudo to run install targets:

```
make install  
make install-info
```

## 8 GNU Free Documentation License

Version 1.3, 3 November 2008 Copyright © 2000, 2001, 2002, 2007, 2008 Free Software Foundation, Inc. <https://fsf.org/> Everyone is permitted to copy and distribute verbatim copies of this license document, but changing it is not allowed.

### 8.1 PREAMBLE

The purpose of this License is to make a manual, textbook, or other functional and useful document free in the sense of freedom: to assure everyone the effective freedom to copy and redistribute it, with or without modifying it, either commercially or non-commercially. Secondly, this License preserves for the author and publisher a way to get credit for their work, while not being considered responsible for modifications made by others. This License is a kind of “copyleft”, which means that derivative works of the document must themselves be free in the same sense. It complements the GNU General Public License, which is a copyleft license designed for free software. We have designed this License in order to use it for manuals for free software, because free software needs free documentation: a free program should come with manuals providing the same freedoms that the software does. But this License is not limited to software manuals; it can be used for any textual work, regardless of subject matter or whether it is published as a printed book. We recommend this License principally for works whose purpose is instruction or reference.

### 8.2 APPLICABILITY AND DEFINITIONS

This License applies to any manual or other work, in any medium, that contains a notice placed by the copyright holder saying it can be distributed under the terms of this License. Such a notice grants a world-wide, royalty-free license, unlimited in duration, to use that work under the conditions stated herein. The “Document”, below, refers to any such manual or work. Any member of the public is a licensee, and is addressed as “you”. You accept the license if you copy, modify or distribute the work in a way requiring permission under copyright law. A “Modified Version” of the Document means any work containing the Document or a portion of it, either copied verbatim, or with modifications and/or translated into another language. A “Secondary Section” is a named appendix or a front-matter section of the Document that deals exclusively with the relationship of the publishers or authors of the Document to the Document’s overall subject (or to related matters) and contains nothing that could fall directly within that overall subject. (Thus, if the Document is in part a textbook of mathematics, a Secondary Section may not explain any mathematics.) The relationship could be a matter of historical connection with the subject or with related matters, or of legal, commercial, philosophical, ethical or political position regarding them.

The “Invariant Sections” are certain Secondary Sections whose titles are designated, as being those of Invariant Sections, in the notice that says that the Document is released under this License. If a section does not fit the above definition of Secondary then it is not allowed to be designated as Invariant. The Document may contain zero Invariant Sections. If the Document does not identify any Invariant Sections then there are none. The “Cover Texts” are certain short passages of text that are listed, as Front-Cover Texts or Back-Cover Texts, in the notice that says that the Document is released under this License. A Front-Cover Text may be at most 5 words, and a Back-Cover Text may be at most 25 words. A “Transparent” copy of the Document means a machine-readable copy, represented in a format whose specification is available to the general public, that is suitable for revising the document straightforwardly with generic text editors or (for images composed of pixels) generic paint programs or (for drawings) some widely available drawing editor, and that is suitable for input to text formatters or for automatic translation to a variety of formats suitable for input to text formatters. A copy made in an otherwise Transparent file format whose markup, or absence of markup, has been arranged to thwart or discourage subsequent modification by readers is not Transparent. An image format is not Transparent if used for any substantial amount of text. A copy that is not “Transparent” is called “Opaque”. Examples of suitable formats for Transparent copies include plain ASCII without markup, Texinfo input format, LaTeX input format, SGML or XML using a publicly available DTD, and standard-conforming simple HTML, PostScript or PDF designed for human modification. Examples of transparent image formats include PNG, XCF and JPG. Opaque formats include proprietary formats that can be read and edited only by proprietary word processors, SGML or XML for which the DTD and/or processing tools are not generally available, and the machine-generated HTML, PostScript or PDF produced by some word processors for output purposes only. The “Title Page” means, for a printed book, the title page itself, plus such following pages as are needed to hold, legibly, the material this License requires to appear in the title page. For works in formats which do not have any title page as such, “Title Page” means the text near the most prominent appearance of the work’s title, preceding the beginning of the body of the text. The “publisher” means any person or entity that distributes copies of the Document to the public. A section “Entitled XYZ” means a named subunit of the Document whose title either is precisely XYZ or contains XYZ in parentheses following text that translates XYZ in another language. (Here XYZ stands for a specific section name mentioned below, such as “Acknowledgements”, “Dedications”, “Endorsements”, or “History”.) To “Preserve the Title” of such a section when you modify the Document means that it remains a section “Entitled XYZ” according to this definition. The Document may include Warranty Disclaimers next to the notice which states that

this License applies to the Document. These Warranty Disclaimers are considered to be included by reference in this License, but only as regards disclaiming warranties: any other implication that these Warranty Disclaimers may have is void and has no effect on the meaning of this License.

### 8.3 VERBATIM COPYING

You may copy and distribute the Document in any medium, either commercially or noncommercially, provided that this License, the copyright notices, and the license notice saying this License applies to the Document are reproduced in all copies, and that you add no other conditions whatsoever to those of this License. You may not use technical measures to obstruct or control the reading or further copying of the copies you make or distribute. However, you may accept compensation in exchange for copies. If you distribute a large enough number of copies you must also follow the conditions in section 3. You may also lend copies, under the same conditions stated above, and you may publicly display copies.

### 8.4 COPYING IN QUANTITY

If you publish printed copies (or copies in media that commonly have printed covers) of the Document, numbering more than 100, and the Document's license notice requires Cover Texts, you must enclose the copies in covers that carry, clearly and legibly, all these Cover Texts: Front-Cover Texts on the front cover, and Back-Cover Texts on the back cover. Both covers must also clearly and legibly identify you as the publisher of these copies. The front cover must present the full title with all words of the title equally prominent and visible. You may add other material on the covers in addition. Copying with changes limited to the covers, as long as they preserve the title of the Document and satisfy these conditions, can be treated as verbatim copying in other respects. If the required texts for either cover are too voluminous to fit legibly, you should put the first ones listed (as many as fit reasonably) on the actual cover, and continue the rest onto adjacent pages. If you publish or distribute Opaque copies of the Document numbering more than 100, you must either include a machine-readable Transparent copy along with each Opaque copy, or state in or with each Opaque copy a computer-network location from which the general network-using public has access to download using public-standard network protocols a complete Transparent copy of the Document, free of added material. If you use the latter option, you must take reasonably prudent steps, when you begin distribution of Opaque copies in quantity, to ensure that this Transparent copy will remain thus accessible at the stated location until at least one year after the last time you distribute an Opaque copy (directly or through your agents or retailers) of that edition to the public. It is requested, but not

required, that you contact the authors of the Document well before redistributing any large number of copies, to give them a chance to provide you with an updated version of the Document.

## 8.5 MODIFICATIONS

You may copy and distribute a Modified Version of the Document under the conditions of sections 2 and 3 above, provided that you release the Modified Version under precisely this License, with the Modified Version filling the role of the Document, thus licensing distribution and modification of the Modified Version to whoever possesses a copy of it. In addition, you must do these things in the Modified Version: A. Use in the Title Page (and on the covers, if any) a title distinct from that of the Document, and from those of previous versions (which should, if there were any, be listed in the History section of the Document). You may use the same title as a previous version if the original publisher of that version gives permission. B. List on the Title Page, as authors, one or more persons or entities responsible for authorship of the modifications in the Modified Version, together with at least five of the principal authors of the Document (all of its principal authors, if it has fewer than five), unless they release you from this requirement. C. State on the Title page the name of the publisher of the Modified Version, as the publisher. D. Preserve all the copyright notices of the Document. E. Add an appropriate copyright notice for your modifications adjacent to the other copyright notices. F. Include, immediately after the copyright notices, a license notice giving the public permission to use the Modified Version under the terms of this License, in the form shown in the Addendum below. G. Preserve in that license notice the full lists of Invariant Sections and required Cover Texts given in the Document's license notice. H. Include an unaltered copy of this License. I. Preserve the section Entitled "History", Preserve its Title, and add to it an item stating at least the title, year, new authors, and publisher of the Modified Version as given on the Title Page. If there is no section Entitled "History" in the Document, create one stating the title, year, authors, and publisher of the Document as given on its Title Page, then add an item describing the Modified Version as stated in the previous sentence. J. Preserve the network location, if any, given in the Document for public access to a Transparent copy of the Document, and likewise the network locations given in the Document for previous versions it was based on. These may be placed in the "History" section. You may omit a network location for a work that was published at least four years before the Document itself, or if the original publisher of the version it refers to gives permission. K. For any section Entitled "Acknowledgements" or "Dedications", Preserve the Title of the section, and preserve in the section all the substance and tone of each of the contributor acknowledgements and/or



dedications given therein. L. Preserve all the Invariant Sections of the Document, unaltered in their text and in their titles. Section numbers or the equivalent are not considered part of the section titles. M. Delete any section Entitled “Endorsements”. Such a section may not be included in the Modified Version. N. Do not retitle any existing section to be Entitled “Endorsements” or to conflict in title with any Invariant Section. O. Preserve any Warranty Disclaimers. If the Modified Version includes new front-matter sections or appendices that qualify as Secondary Sections and contain no material copied from the Document, you may at your option designate some or all of these sections as invariant. To do this, add their titles to the list of Invariant Sections in the Modified Version’s license notice. These titles must be distinct from any other section titles. You may add a section Entitled “Endorsements”, provided it contains nothing but endorsements of your Modified Version by various parties—for example, statements of peer review or that the text has been approved by an organization as the authoritative definition of a standard. You may add a passage of up to five words as a Front-Cover Text, and a passage of up to 25 words as a Back-Cover Text, to the end of the list of Cover Texts in the Modified Version. Only one passage of Front-Cover Text and one of Back-Cover Text may be added by (or through arrangements made by) any one entity. If the Document already includes a cover text for the same cover, previously added by you or by arrangement made by the same entity you are acting on behalf of, you may not add another; but you may replace the old one, on explicit permission from the previous publisher that added the old one. The author(s) and publisher(s) of the Document do not by this License give permission to use their names for publicity for or to assert or imply endorsement of any Modified Version.

## 8.6 COMBINING DOCUMENTS

You may combine the Document with other documents released under this License, under the terms defined in section 4 above for modified versions, provided that you include in the combination all of the Invariant Sections of all of the original documents, unmodified, and list them all as Invariant Sections of your combined work in its license notice, and that you preserve all their Warranty Disclaimers. The combined work need only contain one copy of this License, and multiple identical Invariant Sections may be replaced with a single copy. If there are multiple Invariant Sections with the same name but different contents, make the title of each such section unique by adding at the end of it, in parentheses, the name of the original author or publisher of that section if known, or else a unique number. Make the same adjustment to the section titles in the list of Invariant Sections in the license notice of the combined work. In the combination, you must combine any sections Entitled “History” in the various original documents, forming one section Entitled “History”; likewise combine

any sections Entitled “Acknowledgements”, and any sections Entitled “Dedications”. You must delete all sections Entitled “Endorsements.”

## 8.7 COLLECTIONS OF DOCUMENTS

You may make a collection consisting of the Document and other documents released under this License, and replace the individual copies of this License in the various documents with a single copy that is included in the collection, provided that you follow the rules of this License for verbatim copying of each of the documents in all other respects. You may extract a single document from such a collection, and distribute it individually under this License, provided you insert a copy of this License into the extracted document, and follow this License in all other respects regarding verbatim copying of that document.

## 8.8 AGGREGATION WITH INDEPENDENT WORKS

A compilation of the Document or its derivatives with other separate and independent documents or works, in or on a volume of a storage or distribution medium, is called an “aggregate” if the copyright resulting from the compilation is not used to limit the legal rights of the compilation’s users beyond what the individual works permit. When the Document is included in an aggregate, this License does not apply to the other works in the aggregate which are not themselves derivative works of the Document. If the Cover Text requirement of section 3 is applicable to these copies of the Document, then if the Document is less than one half of the entire aggregate, the Document’s Cover Texts may be placed on covers that bracket the Document within the aggregate, or the electronic equivalent of covers if the Document is in electronic form. Otherwise they must appear on printed covers that bracket the whole aggregate.

## 8.9 TRANSLATION

Translation is considered a kind of modification, so you may distribute translations of the Document under the terms of section 4. Replacing Invariant Sections with translations requires special permission from their copyright holders, but you may include translations of some or all Invariant Sections in addition to the original versions of these Invariant Sections. You may include a translation of this License, and all the license notices in the Document, and any Warranty Disclaimers, provided that you also include the original English version of this License and the original versions of those notices and disclaimers. In case of a disagreement between the translation and the original version of this License or a notice or disclaimer, the original version will prevail. If a section in the Document is

Entitled “Acknowledgements”, “Dedications”, or “History”, the requirement (section 4) to Preserve its Title (section 1) will typically require changing the actual title.

## 8.10 TERMINATION

You may not copy, modify, sublicense, or distribute the Document except as expressly provided under this License. Any attempt otherwise to copy, modify, sublicense, or distribute it is void, and will automatically terminate your rights under this License. However, if you cease all violation of this License, then your license from a particular copyright holder is reinstated (a) provisionally, unless and until the copyright holder explicitly and finally terminates your license, and (b) permanently, if the copyright holder fails to notify you of the violation by some reasonable means prior to 60 days after the cessation. Moreover, your license from a particular copyright holder is reinstated permanently if the copyright holder notifies you of the violation by some reasonable means, this is the first time you have received notice of violation of this License (for any work) from that copyright holder, and you cure the violation prior to 30 days after your receipt of the notice. Termination of your rights under this section does not terminate the licenses of parties who have received copies or rights from you under this License. If your rights have been terminated and not permanently reinstated, receipt of a copy of some or all of the same material does not give you any rights to use it.

## 8.11 FUTURE REVISIONS OF THIS LICENSE

The Free Software Foundation may publish new, revised versions of the GNU Free Documentation License from time to time. Such new versions will be similar in spirit to the present version, but may differ in detail to address new problems or concerns. See <https://www.gnu.org/copyleft/>. Each version of the License is given a distinguishing version number. If the Document specifies that a particular numbered version of this License “or any later version” applies to it, you have the option of following the terms and conditions either of that specified version or of any later version that has been published (not as a draft) by the Free Software Foundation. If the Document does not specify a version number of this License, you may choose any version ever published (not as a draft) by the Free Software Foundation. If the Document specifies that a proxy can decide which future versions of this License can be used, that proxy’s public statement of acceptance of a version permanently authorizes you to choose that version for the Document.

## 8.12 RELICENSING

“Massive Multiauthor Collaboration Site” (or “MMC Site”) means any World Wide Web server that publishes copyrightable works and also provides prominent facilities for anybody to edit those works. A public wiki that anybody can edit is an example of such a server. A “Massive Multiauthor Collaboration” (or “MMC”) contained in the site means any set of copyrightable works thus published on the MMC site. “CC-BY-SA” means the Creative Commons Attribution-Share Alike 3.0 license published by Creative Commons Corporation, a not-for-profit corporation with a principal place of business in San Francisco, California, as well as future copyleft versions of that license published by that same organization. “Incorporate” means to publish or republish a Document, in whole or in part, as part of another Document. An MMC is “eligible for relicensing” if it is licensed under this License, and if all works that were first published under this License somewhere other than this MMC, and subsequently incorporated in whole or in part into the MMC, (1) had no cover texts or invariant sections, and (2) were thus incorporated prior to November 1, 2008. The operator of an MMC Site may republish an MMC contained in the site under CC-BY-SA on the same site at any time before August 1, 2009, provided the MMC is eligible for relicensing.

## 8.13 How to use this License for your documents

To use this License in a document you have written, include a copy of the License in the document and put the following copyright and license notices just after the title page: Copyright (C) year your name. Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.3 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. A copy of the license is included in the section entitled “GNU Free Documentation License”. If you have Invariant Sections, Front-Cover Texts and Back-Cover Texts, replace the “with. . . Texts.” line with this: with the Invariant Sections being list their titles, with the Front-Cover Texts being list, and with the Back-Cover Texts being list. If you have Invariant Sections without Cover Texts, or some other combination of the three, merge those two alternatives to suit the situation. If your document contains nontrivial examples of program code, we recommend releasing these examples in parallel under your choice of free software license, such as the GNU General Public License, to permit their use in free software.

## 9 Bibliography

- *Recommended Practice (RP-021) Sound Controller Defaults (Revised)*. 2/1999. Los Angeles. MIDI Manufacturers Association, Inc.
- *Recommended Practice (RP-019) SMF Device Name and Program Name Meta Events*. 1998. Los Angeles. MIDI Manufacturers Association, Inc.
- *Three Dimensional Sound Controllers (RP-049)*. 2009. Version 1.0. MIDI Manufacturers Association, Inc.
- *AMEI/MMA Recommended Practice RP-032 SMF Meta-Event for XMF Patch Type Prefix*. 2001. Los Angeles. MIDI Manufacturers Association, Inc.
- *Standard MIDI Files 1.0*. RP001. 1996. Los Angeles. The MIDI Manufacturers Association, Inc.
- *The Complete MIDI 1.0 Detailed Specification*. Document version 96.1. Second edition. 1995. Los Angeles. The MIDI Manufacturers Association.
- *Piano Quintet in Eb, Op. 44*. 2003. Robert Schumann; arr. for MIDI by Thomas E. Janzen; coached by Jenny Stirling. <https://www.classicalarchives.com/midi/composer/3313.html>. Sequenced using `textmidi`.

## 10 Concept Index

—

—a, --answer .....	4
—d, --detache .....	4
—h, --help .....	4
—i, --textmidi .....	4
—l, --lazynoteoff .....	4
—n, --runningstatus { standard   never   persistentaftersysex   persistentaftersysex   persistentaftersysexormeta } .....	4
—o, --midi .....	4
—v, --verbose .....	4
—V, --version .....	4
—y, --dynamics_configuration {dynamics_configuration_file} .....	5

### A

ALL_SOUND_OFF .....	14
---------------------	----

### C

CHANNEL_PRESSURE .....	16
Chords .....	19
comment .....	6
CONTROL .....	10
COPYRIGHT .....	8
CUE_POINT .....	9

### D

DAMPER .....	12
DELAY num .....	7
DETAIL track mode .....	7
dynamics .....	18

### E

END_OF_TRACK .....	10
events .....	10

### F

FILEHEADER .....	6
------------------	---

### H

history .....	3
---------------	---

### I

INSTRUMENT .....	8
Invocation Examples .....	5
Invoking textmidi .....	4

### K

KEY_SIGNATURE .....	9
---------------------	---

### L

LAZY track mode .....	18
LYRIC .....	8

### M

m4 .....	22
MARKER .....	9
midi files .....	2
MIDI Events .....	10
MIDI Summary .....	2
MIDI_CHANNEL .....	10
MIDI_PORT .....	17

### N

Non-text meta events .....	9
Note Events .....	7
Note events .....	19
NOTE_OFF .....	7, 10
NOTE_ON .....	7, 10

### O

Options .....	4
overview .....	2

### P

PAN .....	11
pitch names .....	7
PITCH_WHEEL .....	17
POLY_KEY_PRESSURE .....	10
PROGRAM .....	16

### R

RESET_ALL_CONTROLLERS .....	14
Rests .....	21
Rhythm .....	19

### S

SEQUENCE_NUMBER .....	10
SEQUENCER_SPECIFIC .....	10, 17
SMPTE_OFFSET .....	10
SOSTENUTO .....	12
SYSEX .....	17

**T**

TEMPO .....	9
Text meta events .....	8
textmidi .....	2
textmidi command line options. ....	4
textmidi language .....	6
textmidi text meta events .....	8
TEXT .....	8
ticks .....	18
Ties .....	21

TIME_SIGNATURE .....	9
Tracks .....	6
TRACK .....	8

**U**

Unknown meta events .....	10
---------------------------	----

**V**

vel .....	18
-----------	----