

LilyPond

The music typesetter

MIDI test suite

The LilyPond development team

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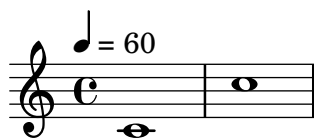
Introduction

This document presents regression tests for LilyPond development that are related to MIDI output and thus do not contain visually significant output in most cases; it mainly exists for completeness and to make the test documentation better available.

In the web version of this document, you can click on the figure for each example to see the corresponding input file.

Regression test cases

ambitus-after-midi.ly



articulate-accel-midi.ly

Musical notation for 'articulate-accel-midi.ly'. It consists of five staves of music, each starting with a measure number (1, 3, 5, 7, 9) and a tempo marking. The notation shows a sequence of eighth notes with articulation marks (vertical lines with dots) and repeat signs (double dots). The tempo markings are: Staff 1: quarter = 60, 100, 60, 100, 60; Staff 2: quarter = 100, 60, 67, 60; Staff 3: quarter = 36, 60, 36, 60; Staff 4: quarter = 36, 60, 36, 60; Staff 5: quarter = 54, 60, 54, 60.

articulate-repeat-midi.ly

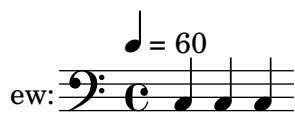
`\articulate` correctly handles repeats with alternatives. They are played in the same order as their visual rendition suggests.

Musical notation for 'articulate-repeat-midi.ly'. It shows a bass clef, a common time signature (C), and a tempo marking of quarter note = 60. The notation consists of four measures of music, each containing a quarter note followed by a repeat sign. The notes are: G2, A2, B2, C3.

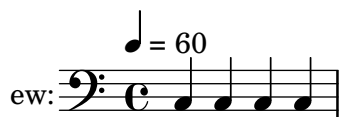
articulate-trill-midi.ly

Musical notation for 'articulate-trill-midi.ly'. It consists of two staves of music. The first staff shows a bass clef, a common time signature (C), and a tempo marking of quarter note = 60. The notation is a dense trill of eighth notes between G2 and A2. The second staff shows a bass clef and a measure with a whole rest, followed by two measures of music, each containing a quarter note followed by a repeat sign. The notes are: G2, A2.

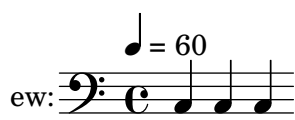
crescendo-gap-compatible-target-midi.ly



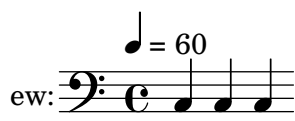
crescendo-return-crescendo-midi.ly



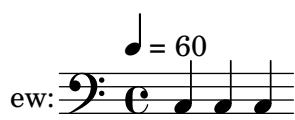
crescendo-return-louder-target-midi.ly



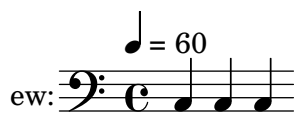
crescendo-return-softer-target-midi.ly



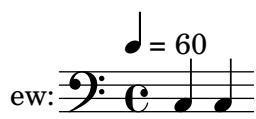
crescendo-return-unspecified-target-midi.ly



crescendo-single-compatible-target-midi.ly

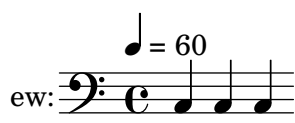
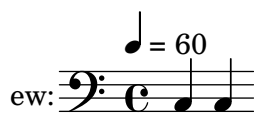
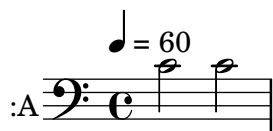


crescendo-single-unspecified-target-midi.ly

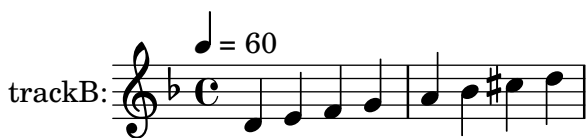


decrescendo-multiple-compatible-target-midi.ly

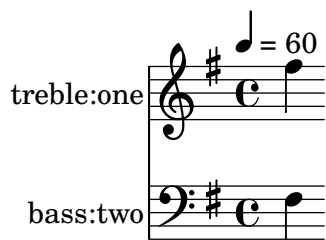


decremento-single-contrary-target-midi.ly**dynamic-initial-midi.ly****dynamic-voices-sequential-midi.ly****dynamic-voices-simultaneous-midi.ly****key-initial-midi.ly**

keys work in MIDI, this is d-minor

**key-option-all-staves-midi.ly**

Midi2ly -key works on all staves, this is G major (-key=1)

**key-option-midi.ly**

midi2ly's option --key works, this is F major.



lyric-combine-switch-voice-midi.ly

It is possible to switch the voice that `\lyricsto` follows.

Musical notation for `lyric-combine-switch-voice-midi.ly`. It shows a treble clef staff with a common time signature (C) and a tempo marking of quarter note = 60. The melody consists of three notes: a quarter note on G4, a quarter note on A4, and a quarter note on B4. The lyrics "Hoo hah." are written below the staff, with "Hoo" under the first note and "hah." under the second and third notes.

lyric-repeat-count-midi.ly

Musical notation for `lyric-repeat-count-midi.ly`. It shows a treble clef staff with a common time signature (C) and a tempo marking of quarter note = 60. The melody consists of a sequence of notes: quarter notes on G4, A4, B4, C5, B4, A4, G4, followed by a half note on G4, a quarter note on G4, a quarter note on A4, and a quarter note on B4. The lyrics "Lo rem. Ip sum. Do lor. Sit. A met." are written below the staff, with each word aligned under its corresponding note.

lyric-tie-midi.ly

Musical notation for `lyric-tie-midi.ly`. It shows a bass clef staff with a common time signature (C) and a tempo marking of quarter note = 60. The melody consists of a quarter note on G2, a quarter note on A2, a half note on B2, and a quarter note on C3. The lyrics "a a a a a" are written below the staff, with "a" under each note and "a a a" under the half note.

lyrics-addlyrics-midi.ly

Lyrics are preserved

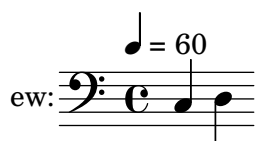
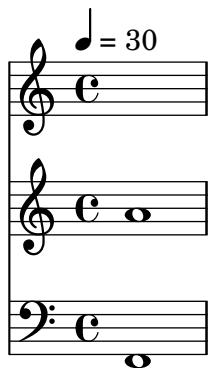
Musical notation for `lyrics-addlyrics-midi.ly`. It shows a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The tempo marking is quarter note = 60. The melody consists of a sequence of notes: quarter notes on G4, A4, B4, C5, B4, A4, G4, followed by a quarter note on G4, a quarter note on A4, and a quarter note on B4. The lyrics "Girls and boys come out to play," are written below the staff, with each word aligned under its corresponding note.

midi-overlapping-notes-midi.ly

Musical notation for `midi-overlapping-notes-midi.ly`. It shows a bass clef staff with a common time signature (C) and a tempo marking of quarter note = 60. The melody consists of a sequence of notes: quarter notes on G2, A2, B2, C3, followed by a half note on C3. The lyrics are not explicitly shown in this snippet.

midi-polymeter-midi.ly

Musical notation for `midi-polymeter-midi.ly`. It shows two staves: a bass clef staff and a treble clef staff. The bass clef staff has a common time signature (C) and a tempo marking of quarter note = 60. The melody consists of a sequence of notes: quarter notes on G2, A2, B2, C3, followed by a half note on C3. The treble clef staff has a common time signature (C) and contains a sequence of notes: a quarter note on G4, a quarter note on A4, and a quarter note on B4.

music-after-fine-warning-midi.ly**pan-position-midi.ly****partcombine-midi.ly**

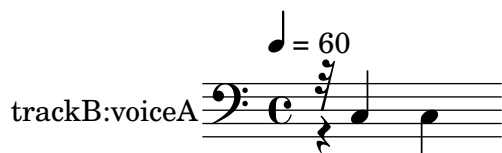
PartCombined music is preserved

**performance-name-utf8-midi.ly****quantize-duration-2-midi.ly**

midi2ly's option `--duration-quant` preserves first note length (16).

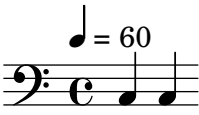
**quantize-duration-midi.ly**

midi2ly's option `--duration-quant` quantizes durations of notes.

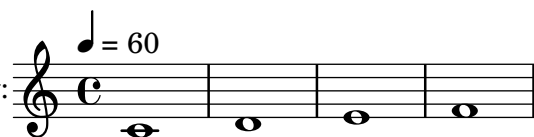


quantize-start-midi.ly

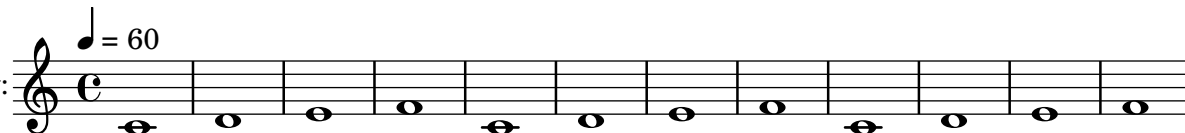
midi2ly's option `--start-quant` quantizes start of notes.

trackB:voiceA 

rehearsal-mark-midi.ly

ew: 

repeat-segno-midi.ly

ew: 

rest-dynamic-midi.ly

LilyPond respects rests, also when there are dynamics


rest-midi.ly

midi2ly identifies rests

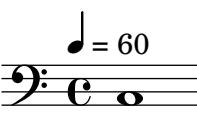
trackB:voiceA 

section-label-midi.ly

ew: 

sequence-name-midi.ly

The MIDI sequence generated from a score should get its name from the title defined in the score's `\header` block (if any). The title used for layout can be overridden for MIDI output by specifying a separate `midititle` in the `\header` block. If the score does not define a title of its own, and has no enclosing `\bookpart`, `\book`, or top-level scope with a `\header` block that defines a title, either, the MIDI sequence should get the default name.

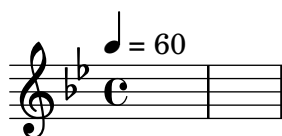
Title shared between layout and MIDI 

sequence-name-scoping-midi.ly

If a score has a `\header` block which defines a title, this title should override any title defined in a `\header` block of the score's enclosing `\bookpart` or `\book` (or a title defined in a top-level `\header` block) when naming the MIDI sequence generated from the score. Otherwise, if the score has no title defined, the MIDI sequence generated from the score should get named using the title defined in the `\header` block of the nearest enclosing `\bookpart`, `\book`, or top-level scope that contains a title definition.

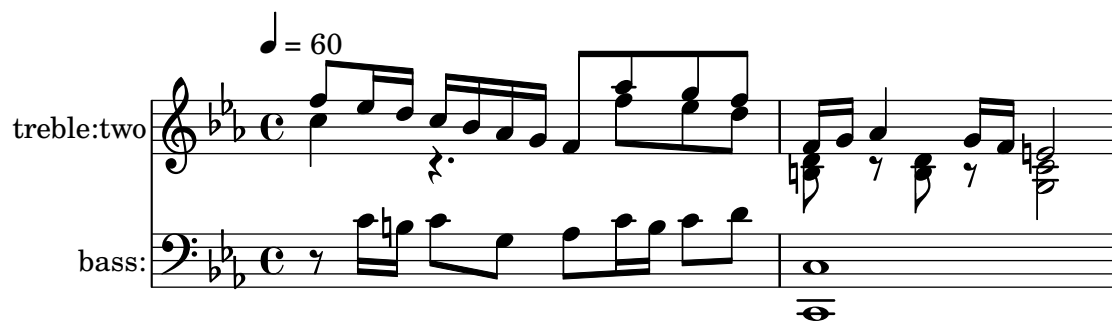
Book 

spacer-no-notes-midi.ly



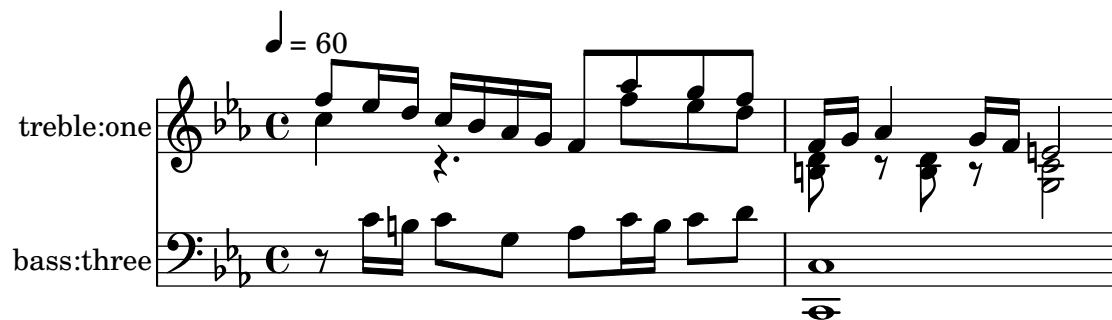
staff-map-instrument-midi.ly

Midi2ly remaps voices correctly to staves in MIDI-files that use `instrument<->channel` mapping when combined with `voice<->track` mapping. TODO: pianostaff



staff-map-voice-midi.ly

Midi2ly remaps voices correctly to staves in MIDI-files that use `voice<->channel` mapping when combined with `staff<->track` mapping. TODO: pianostaff



tempo-midi.ly

varcoda-midi.ly

voice-2-midi.ly

midi2ly maps two voices nicely on one staff as `\voiceOne`, `\voiceTwo`

voice-4-midi.ly

midi2ly maps four voices nicely on one staff as `\voiceOne`, `\voiceTwo`, `\voiceThree`, `\voiceFour`

voice-5-midi.ly

midi2ly still produces output for a staff with five voices. However, in such cases, most probably the the correct `\voiceOne`, `\voiceX...` mapping is lost.