

# Piano Tuning Method

Zuheng Kang

## CONTENTS

Abstract .....	2
Project Location.....	2
1    Introduction .....	2
2    Technical Knowledge.....	3
2.1    Key Names .....	3
2.2    Key Numbers.....	3
2.3    Functions .....	3
2.4    Tuning Methodology .....	4
3    Piano Tuning Method .....	4
3.1    Traditional Method.....	4
3.1.1    Sampling Piano.....	4
3.1.2    Audio Processing.....	4
3.1.3    Frequency Analysis .....	4
3.1.4    Catchup Overtone.....	5
3.1.5    Inharmonicity Model .....	6
3.1.6    Tuning Curve Optimization Model .....	8
3.1.7    Temperament Model.....	11
3.1.8    Creating Tuning Strategy Table .....	12
3.2    Entropy Tuning Method .....	12
3.2.1    Sampling Piano & Audio Processing .....	12
3.2.2    Construct Spectrum .....	13
3.2.3    Tuning with Entropy Optimizer .....	13
3.2.4    Creating Tuning Strategy Table .....	15
4    Audio Processing & Pure Sound Tuner.....	16
4.1    Tuning .....	16
4.2    Sound Purify .....	17
5    Future Work .....	18
6    Reference.....	18
7    Appendix .....	19

## ABSTRACT

*Since the piano string is considered to be a stick rather than a pure ideal string, it contains stiffness and its overtone will shift in such way that make piano tuning a difficult work. In this work, two optimization algorithms for piano tuning method are presented. The traditional tuning algorithm is divided into several models that use various fitting techniques to model the target piano, and then convert to linear regression problem for optimization. The entropy tuning method is a trial method to tune the piano to minimize the entropy value when all keys are pressed – to achieve simpler spectrum in pitch domain. In addition, a pure tuner method is invented to get rid of all inharmonic effect of piano sound.*

**Keyword:** *piano tuning, inharmonicity, entropy, audio processing*

## PROJECT LOCATION

*Reference [2]*

---

## 1 INTRODUCTION

Piano tuning is a difficult work since the harmonics shift that make the piano hard to tune. The tuning process will be a task to highly reduce the audible cacophonous. There are several factors we need to consider, which the rule of harmony is.

- The cacophonous created by its base frequency and audible harmonics; a good tuning will largely reduce the inharmonic effects for harmonics (the frequency domain should be simple, which the frequency peaks should merged or coincide).
- The inner music scales related pitch; the odd pitch tuning will result in the weird effect when playing music scales.

Other famous related works are:

- Tunelab (closed source; has trial version)
- Reyburn CyberTuner (closed source; no trial version)
- Entropy Piano Tuner (open source) [1]

The first two are similar, which represent the old tuning techniques, and my work mostly focus on this algorithm.

As for Entropy Piano Tuner, it represents the new way of piano tuning. It can also achieve very good result for tuning a piano, however this temperament is not regular 12-equal temperament, but a piano approximation temperament starting from 12-equal temperament, in order to largely eliminate the non-harmonious effect.

- Since the pitch in the piano does not have relatively same pitch interval, some inner scales sound weird.
- Since the piano optimizes all 88 keys harmony, it values overall harmonious – some simpler chord might not sound harmonious.
- It only considers the sound which at the certain striking level of piano keys, which result in the optimization of keys are based only on sampling striking level. However, it values the average case for piano performance, thus it covers the majority situation of harmony cases.
- The accuracy cannot be too high due to large amount of calculation, it does not achieve an ideal result.

In my work, I will talk about two piano tuning methods, and one audio processing method.

- As for traditional tuning method, since it is closed source, I guessed their tuning method and create a similar solution, and will be shown in this article. Besides, I used more accurate model for inharmonicity coefficients.
- I will reproduce the result for Entropy Piano Tuning method.

- The tuning for audio and a pure sound tuner is introduced.

In this article, the first part is to introduce the technical knowledge for high level modeling algorithms. The second part is to introduce my piano modeling and tuning optimization method. Then, followed an audio processing technique. Finally, the future work will be introduced.

## 2 TECHNICAL KNOWLEDGE

### 2.1 KEY NAMES

The left most key name is defined as “A0”, where “A” is the note name, 0 is the scale number. “C” is the starting point of one scale. It only allowed sharp in the note, flat is not allowed in this naming format.

*A0, A#0, B0, C1, C#1, ..., B1, C2, ..., B7, C8*

There are 88 keys for standard piano.

### 2.2 KEY NUMBERS

In the real world, the piano key will be labeled with numbers when the piano is open and machine part is shown off.

A0 key is labeled to be 1, and “C8” is 88.

However, in my program, “A0” key is labeled as 0 for easier calculation, which is defined as  $k$ .

### 2.3 FUNCTIONS

Frequency ratio to cents function:

$$\text{Fr}_{\rightarrow c}(\gamma) = 1200 \log_2(\gamma) \quad (2.1)$$

The inverse process is:

$$\text{C}_{\rightarrow \text{fr}}(c) = 2^{\left(\frac{c}{1200}\right)} \quad (2.2)$$

Where cents is from 12 equal temperament, each half note has 100 divisions, named cents.

Frequency add cents (pitch) function:

$$\text{F}_{+c}(f, c) = f \cdot 2^{\left(\frac{c}{1200}\right)} \quad (2.3)$$

This function returns the frequency that added the pitch (cents)  $c$ .

The ideal frequency for the key  $k$  is:

$$\tilde{f}_k = \tilde{f}_{[A4]} \cdot 2^{\left(\frac{k-48}{12}\right)} \quad (2.4)$$

Where  $\tilde{f}_{[A4]}$  is the international standard pitch for “A4”, usually defined as 440Hz. Other tuning standard will replace this number, 48 is the key number for “A4”.

## 2.4 TUNING METHODOLOGY

Since the minor tuning for each string will rarely affect its stiffness, from Equation (3.3), we assume that the  $B_k$  is the constant.

## 3 PIANO TUNING METHOD

### 3.1 TRADITIONAL METHOD

The traditional tuning method is to match the specific frequency peaks that aimed at largely eliminating the “beat” (pitch differences from two notes; for example, “A3’s” second overtone matches its octave “A4”, which is denoted to be 2:1). Then, use a smooth curve to optimize/minimize all the differences to achieve relatively good result.

Since the piano overtone shift (inharmonicicity) has a very nice relation, it enables us to just sample very few keys and guess all the properties for all piano; then, get the tuning strategy.

#### 3.1.1 Sampling Piano

Before tuning a piano, we need to sample a piano by recording few piano keys sound audios. This process will roughly or precisely measure the inharmonicity of piano strings (which will talk about later), such that we could model the inharmonicity for the targeted piano.

The sampling is suggested to measure keys “C1”, “C2”, “C3”, “C4”, “C5” (and probably “C6”; user could record more piano keys such as “A1” ~ “A6” for better result). Since the tuning inharmonicity curve is a smooth curve and predictable, thus it is possible to sample fewer notes. The piano key sound should be recorded in a quiet environment, which allows more accuracy for later frequency analysis. In this sampling process, we need to press the key hard in order to get higher harmonic peaks for measurement.

In my program, I use fully or almost fully sampled piano for research purposes.

#### 3.1.2 Audio Processing

Since the real audio may contain the white space at the start or the end, and the sound length varies. I use this method to process my sampled audio:

- Normalize ( $N(x) = x / \max(x)$ ) the audio file into 1, then, find the peak volume of audio, and start from here.
- Slice these audio pieces into tiny partitions, say 0.1 second is one partition. The maximum number of each partition will be its assumed volume at this time point.
- Trim the audio at the volume start from some large number to small number – since piano sound is loud from its beginning and decay by the time. Say from 90% to 2% of the sampled sound audio.

#### 3.1.3 Frequency Analysis

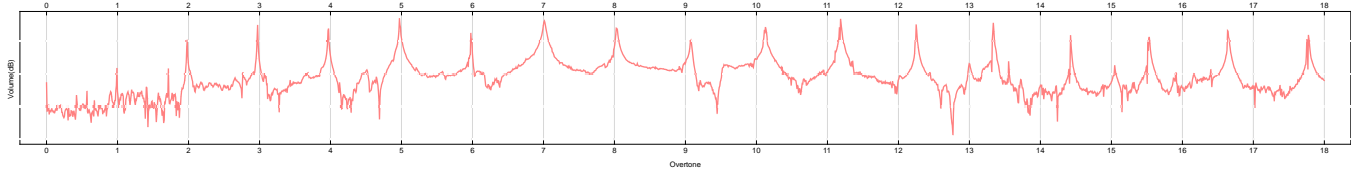


Figure 3-1 “A#0” Key (at Upright Piano Samples) Overtone Plot; Volume at Logarithm Scale

Then, put this audio samples into fourier analysis (FFT algorithm). Then we get the function  $G_k(f) = \|\text{FFT}(S_k(t))\|_2$  where  $S_k(t)$  is the audio function, and  $G_k(f)$  is the frequency domain function,  $k$  is

piano key number,  $f$  is the frequency variable,  $\|\cdot\|_2$  is the 2-norm of complex numbers. In our work, the frequency domain is converted to the ratio to its ideal fundamental frequency, thus we can see the Figure 3-1, the peaks will always almost lies in the grid by dividing its ideal frequency.

From Figure 3-1, we can see that the higher overtone (right hand side peaks with larger numbers) shifts higher.

It is a problem to capture all these peaks numbers, since some are not clear: the fundamental frequency (at 1), and some has multiple peaks: at 15 ~ 16.

In my work, I use the frequency *Catchup Method* to get octave values for all these peaks.

### 3.1.4 Catchup Overtone

From the charactors of these peaks, there are several charactors will be considered:

- From left to right, the gap between two peaks are increasing gradually.
- The largest value of this plot is probably some peak of overtone
- The valid peak should be nearly larger than fundamental frequency position: at 1.
- The peak may be broken into several peaks, we need centralize the targeted position.

From this characteristics, the *Catchup Method* could be built:

- Analyze the frequency samples which roughly larger than 1 (my program is starting from 0.8), get the peak frequency  $f_{k,peak}$  at key number  $k$ , and overtone number  $peak$ .
- Comparing with ideal frequency  $\tilde{f}_k$ . We can then assume that it is  $n = \text{round}(f_{k,peak} / \tilde{f}_k)$  harmonics.

Then, we can know its guessed fundamental frequency is  $\hat{f}_k = f_{k,peak} / n$ . Then, this should be the step size for catchup method.

- The catchup method is forward (goes to the right), and the backward (goes to the left). If we are in the forward operation, the next guessed target frequency is  $\hat{f}_{k,peak+1} = f_{k,peak} + f'_k$ , where  $f'_k$  is the assumed gap between two peak at this position. In the first try, we set this number to  $f'_k = \hat{f}_k$ , and this number will be increasing for more right harmonics. Then, we get the around data (in a relatively small area) for guessed target frequency  $\hat{f}_{k,peak+1} \pm \delta$ . We can find its maximum number these data to be the frequency candidate  $\hat{f}_{k,peak+1}^{candidate}$ , then we get the data of smaller surround area  $\hat{f}_{k,peak+1}^{candidate} \pm \delta'$  where  $\delta' \ll \delta$ . Then, we calculate the weighted average for this smaller area, and the result is the actual frequency of this peak  $f_{k,peak+1} = \int_{\hat{f}-\delta'}^{\hat{f}+\delta'} \omega \cdot G(\omega) d\omega$ , where  $\omega$  is proportional to frequency. Then, the assumed gap between two peak at this step is updated to be  $f'_k = f_{k,peak+1} - f_{k,peak}$ .
- Iterate this method for forward catchup to get all higher frequencies.
- If the highest peak is not fundamental frequency, we will perform the backward catchup. Since there are less peaks and the overtone shift will be far less than the right, the assumed targeted gap between two peaks is set to be the assumed fundamental frequency  $\hat{f}_k$ .

From this method, we can get a overtone (frequency) list for the key  $k$ . Which is:

$$k \rightarrow \{f_{k,1}, f_{k,2}, \dots\} \quad (3.1)$$

### 3.1.5 Inharmonicity Model

From Figure 3-1, we can see that the overtone will shift higher and higher as the frequency goes higher. This effect is caused by the stiffness of an object, its natural frequency will follow a certain pattern.

From reference [1], we assume that the piano string is a bar with two fixed ends, which approximately follows the partial differential equation:

$$\ddot{y} \propto -y'' - \varepsilon y'''' \quad (3.2)$$

Where  $y$  is the special position of piano string (bar model). The prime is the derivative to spatial domain, and dots is the derivative to time domain.

Then, use the modal analysis and solved the natural frequencies for this string are:

$$f_{k,n} \propto n \cdot f_{k,1} \sqrt{1 + B_k \cdot n^2} \Rightarrow f_{k,n} = A_k \cdot n \cdot f_{k,1} \sqrt{1 + B_k \cdot n^2} \quad (3.3)$$

Here we have two unknown variables  $A_k$  and  $B_k$ .

Then, we use this function to fit all frequency results at Equation (3.1). The parameter  $A_k$  is set since not all fundamental frequency is guessing perfectly. We can ignore this number by making sure the fundamental frequency always target on 1, and focus only on  $B_k$ .

Then, we can get inharmonicity parameter list  $\{\{k, B_k\}\}$ .

From my observation, the logarithm of this number has some beautiful properties with the data  $\{\{k, \ln(s \cdot B_k)\}\}$ , where  $s$  is a scaling parameter (I set to 10000).

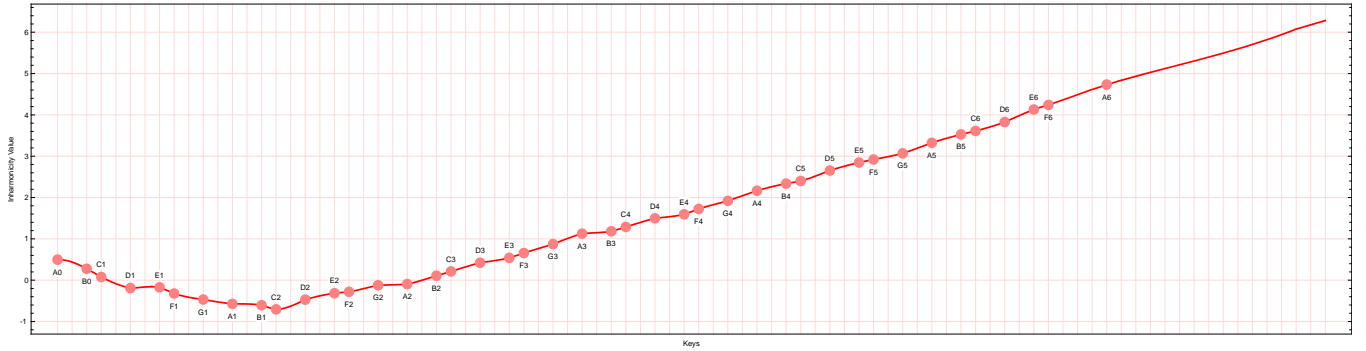
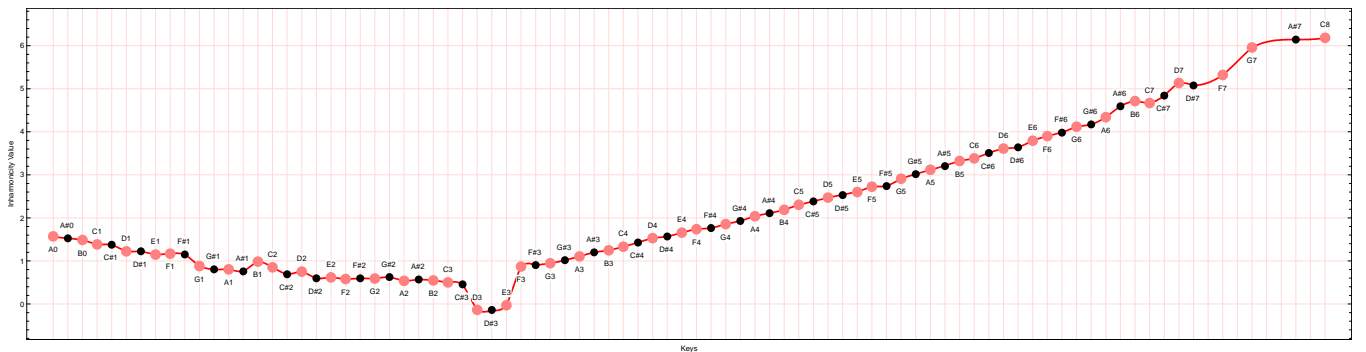


Figure 3-2 Inharmonicity Plot of Grand Piano  $IH(k)$



**Figure 3-3 Inharmonicity Plot of Upright Piano  $IH(k)$**

From Figure 3-2 and Figure 3-3, we can clearly see the line is divided into 2 parts.



**Figure 3-4 Grand Piano String Arrangement**



**Figure 3-5 Upright Piano String Arrangement**

From Figure 3-4 and Figure 3-5, we can clearly see that the string is divided into two parts, the steel string and copper string (may be covered by silver for highly expensive pianos). The upright piano has more copper strings since the steel string cannot go longer, and the string will become thicker to make the string vibrate slower. From spring vibration formula:

$$\omega = \sqrt{\frac{K}{m}} \quad (3.4)$$

Where  $\omega$  is proportional to frequency,  $m$  is the mass of spring,  $K$  is the stiffness of spring.

When  $m$  increases,  $K$  increase a little bit,  $\omega$  decreases, then frequency decrease.

Since the piano cannot growing longer, it become thick and more like a stick rather than an ideal string. For higher notes strings, it is too short, and the thickness become relatively larger comparing to its length, thus it is more likely to be a bar.

Thus, from the plot, we can see the inharmonicity increases at two ends, and break at the position of separation of two kinds of strings.

Since grand concert piano is longer, and can have more steel strings, less copper strings, thus the break will become more left side.

The figure of inharmonicity plot also tell us that two separate line are almost linear. In my model, I used the valid sampled points are modeled with interpolation function, and two edges are modeled with linear function, and it is method is shown below.

- We get several samples from one line, and fit in a linear form.
- Get its slope, and build a line which pass the right end point (since I will not wish to have a break for the interpolation function), and add some samples for edges situation to sample pool.
- Similar to the left hand side.
- We use interpolation for these samples of sample pool – “left hand side + samples + right hand side”, which is our final model for inharmonicity model function  $\text{IH}(k)$ .

$$\text{IH}(k) = \ln(s \cdot B_k) \quad (3.5)$$

Thus, we can have the modeled parameter  $B_k$  with:

$$B_k = \frac{e^{\text{IH}(k)}}{s} \quad (3.6)$$

Then, the frequencies  $\tau(k, n)$  will be:

$$\tau(k, n) = f_{k,1} \cdot n \cdot \sqrt{\frac{1 + B_k \cdot n^2}{1 + B_k}} \quad (3.7)$$

Where  $f_{k,1}$  is currently unknown but it will be eliminated, since it is in frequency ratio form. In this equation, we divide a term  $\sqrt{1 + B_k}$  to make sure the fundamental frequency is  $f_{k,1}$ .

### 3.1.6 Tuning Curve Optimization Model

Similar to Tunelab ®, I set the tuning optimization method to separate the lower tones (bass) and higher tones (tenor) into two tuning target optimization method, the separation point  $k_0$  is “C#4/D4”. And the default tuning method for bass is to set 6:3. Since  $6/3=2$  ( $a/b$ ), this frequency ratio is  $\gamma = a/b$ , and its corresponding pitch range is  $\text{Fr}_{\rightarrow c}(\gamma)$  which is 1200, and 1200 is an octave, it means the tone say “A0”’s 6<sup>th</sup> harmonics will largely match its octave’s “A1”’s 3<sup>rd</sup> harmonics.

Here pitch is defined by cents.



The error function  $\varepsilon_k$  is defined as:

$$\begin{aligned}
\varepsilon_k &= \text{Fr}_{\rightarrow c} \left( \frac{\tau(k, a)}{\tau(k + \text{Fr}_{\rightarrow c}(a/b), b)} \right) \\
&= \text{Fr}_{\rightarrow c} \left( \frac{\sqrt{\frac{1 + B_k \cdot a^2}{1 + B_{k + \text{Fr}_{\rightarrow c}(a/b)} \cdot b^2}} \cdot \frac{a}{b} \cdot \left( \frac{f_{k,1}}{f_{k + \text{Fr}_{\rightarrow c}(a/b),1}} \right)}{\right) \\
&= \text{Fr}_{\rightarrow c} \left( \sqrt{\frac{1 + B_k \cdot a^2}{1 + B_{k + \text{Fr}_{\rightarrow c}(a/b)} \cdot b^2}} \right)
\end{aligned} \tag{3.8}$$

We can do this for all bass strings.

For tenor strings, the default tuning method is set to 4:1 ( $c/d$ ). But this time we count the higher note as the target to calculate.

$$\varepsilon_k = \text{Fr}_{\rightarrow c} \left( \sqrt{\frac{1 + B_{k - \text{Fr}_{\rightarrow c}(c/d)} \cdot c^2}{1 + B_k \cdot d^2}} \right) \tag{3.9}$$

The combined expression is:

$$E(k) = \begin{cases} \text{Fr}_{\rightarrow c} \left( \sqrt{\frac{1 + B_k \cdot a^2}{1 + B_{k + \text{Fr}_{\rightarrow c}(a/b)} \cdot b^2}} \right) & k \leq k_0 \\ \text{Fr}_{\rightarrow c} \left( \sqrt{\frac{1 + B_{k - \text{Fr}_{\rightarrow c}(c/d)} \cdot c^2}{1 + B_k \cdot d^2}} \right) & k > k_0 \end{cases} \tag{3.10}$$

From this equation, we can see  $E(k)$  is only a value for calculation at given  $k$ .

From this point, we need a function to largely eliminate these errors. The piano tuning curve  $C(k)$  is introduced, it represent the deviation of the actual tuning pitch to the ideal 12-equal temperament pitch.

The optimizer deviation function  $D(k)$  is:

$$D(k) = C(k) - E(k) \tag{3.11}$$

The cost function  $J(k)$  for optimization is:

$$J(k) = \sum_k (D(k))^2 \tag{3.12}$$

Which minimize the square error of these functions.

Here I use polynomial for easier calculation:

$$C(x) = \sum_{i=1}^n \chi_i \cdot x^i \quad (3.13)$$

Since  $C(x)$  will pass the fix point, which is “A4” pitch at 440Hz frequency at pitch deviation of 0, thus  $i$  is from 1 and  $x = k - k_{[A4]}$ , where  $k_{[A4]}$  is the key number (index) at “A4”, which is 48.

Thus,  $J(k)$  is the second order multi-variable polynomial function, which is very easy to minimize by linear regression method to calculate the fitting parameter  $\{\chi_i\}$ , and rebuild the functions.

Then, we can bring  $\{\chi_i\}$  to the  $D(k)$  function to calculate its deviations.

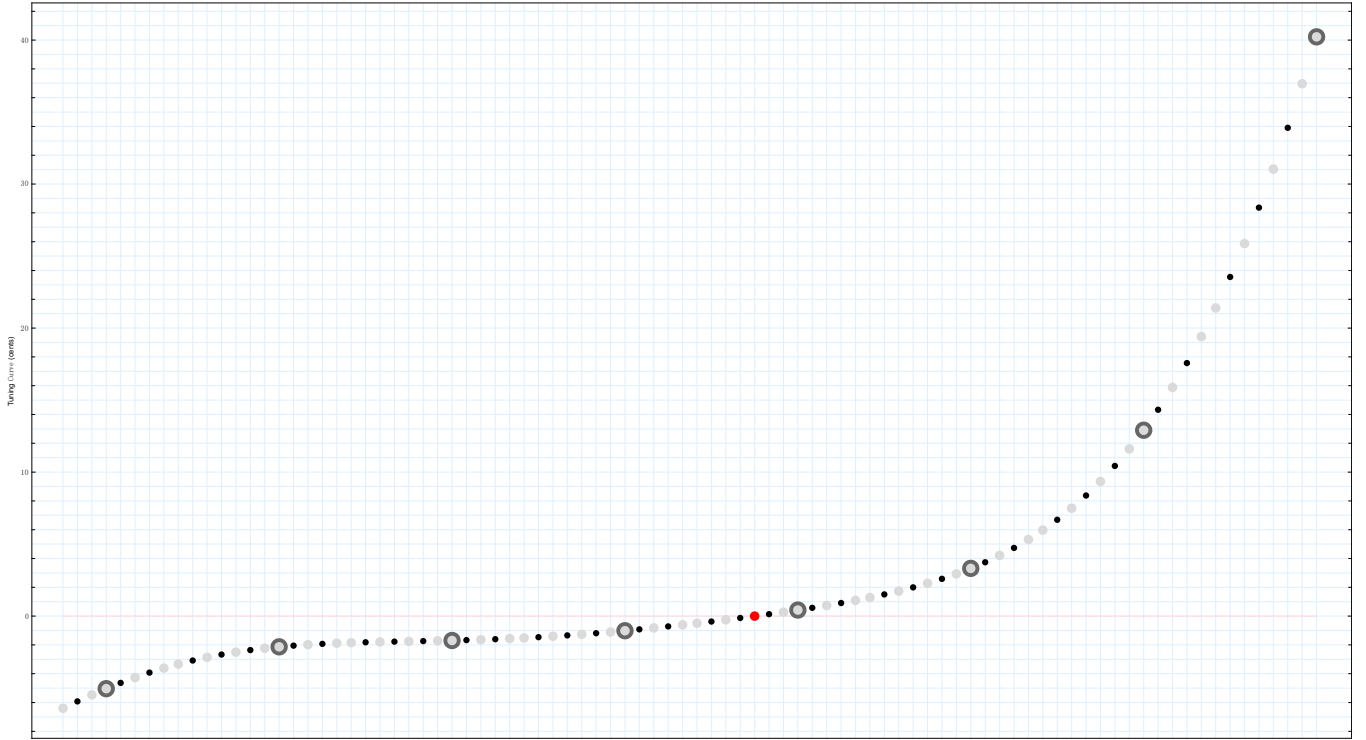


Figure 3-6  $C(k)$  for Grand Piano

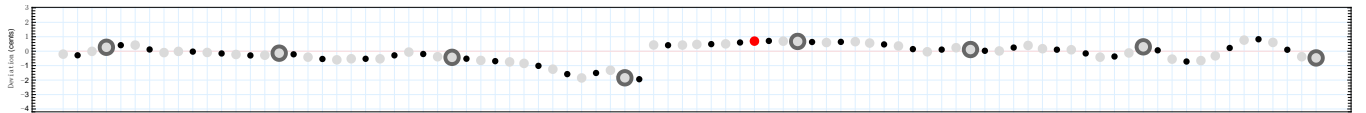


Figure 3-7  $D(k)$  for Grand Piano

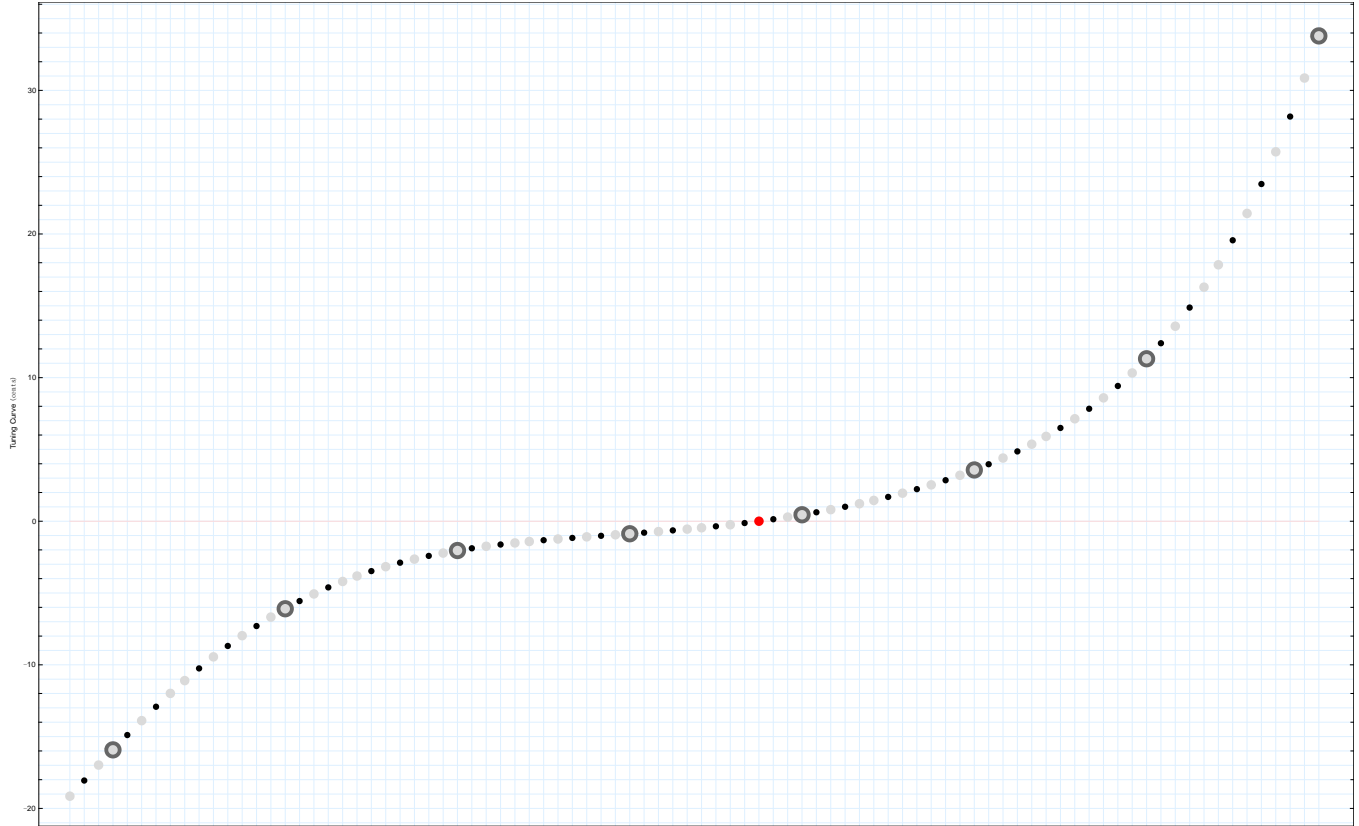


Figure 3-8  $C(k)$  for Upright Piano

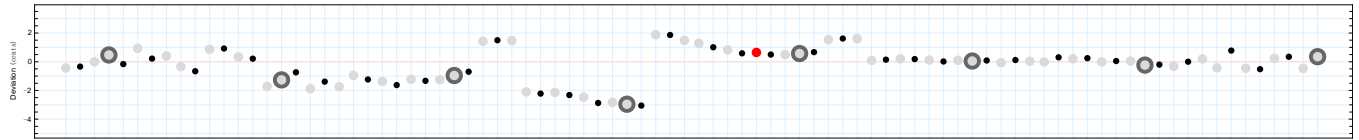


Figure 3-9  $D(k)$  for Upright Piano

The result of two piano is shown above. Horizontal axis is the key number, and the vertical axis the pitch interval with its ideal frequencies represented by cents.

From this tuning method, we can see that the bass tuning will consider the deviations from the tenor part, and vice versa. The effect is inner related. Thus this tuning method is theoretically to optimize almost the whole piano keys tuning.

### 3.1.7 Temperament Model

With the development of music, various temperament appears and create unique flavor of music. The temperament model is using the pitch deviation tables of different temperament (the unit is cent). We can then create the non-12 equal temperament tuning strategy. The temperament function is defined to be  $T(k)$ .

The tuning table such as “Bach - Bradley Lehman” is:

C	C#	D	D#	E	F	F#	G	G#	A	A#	B
5.87	3.91	1.96	3.91	-1.96	7.82	1.96	3.91	3.81	A 0	3.91	0

Table 3-1 Table for “Bach - Bradley Lehman” Temperament

Where A note will always be 0 since A is the reference frequency and will always keep to 440 Hz (if is standard situation).

This table shows the situation of “C” major.

The other major tuning will follow the rotation of table. For example: if tuning “D” major, the “D” will rotate to current “D”  $\rightarrow$  “C” place, which is rotating left 2 times. However, we will make sure “A” note will always be 0, then, we can subtract the number at “B”  $\rightarrow$  “A” to make it possible.

Then, add these pitch errors to all the notes of tuning, the modified tuning curve is:

$$C'(k) = C(k) + T(k) \quad (3.14)$$

### 3.1.8 Creating Tuning Strategy Table

The final tuning strategy  $\tau(k, n)$  (unit: Hz) is:

$$f_{k,1} = F_{+c}(\tilde{f}_k, C'(k)) \quad (3.15)$$

$$\begin{aligned} \tau(k, n) &= f_{k,1} \cdot n \cdot \sqrt{\frac{1 + B_k \cdot n^2}{1 + B_k}} f \\ &= F_{+c}(\tilde{f}_k, C'(k)) \cdot n \cdot \sqrt{\frac{1 + B_k \cdot n^2}{1 + B_k}} \\ &= F_{+c}(\tilde{f}_k, C'(k)) \cdot n \cdot \sqrt{\frac{s + e^{\text{IH}(k)} \cdot n^2}{s + e^{\text{IH}(k)}}} \end{aligned} \quad (3.16)$$

From Equation (3.16), we can see only  $C(\cdot)$  and  $\text{IH}(\cdot)$  function is modeled function, other function are basic mathematics functions.

From the modeling, we can get a strategy of piano tuning, then we can convert this strategy into a tuning table, which shows all the frequency of fundamental and its harmonics frequencies, and corresponding deviation to ideal frequencies represented by cents.

The grand and upright piano tuning strategy is shown in Figure 7-1 and Figure 7-2.

The red font is the frequencies recommended for the devices to tune.

## 3.2 ENTROPY TUNING METHOD

Entropy tuning method is not to model the exact value of frequencies or pitches, it simulates the condition that simultaneously press down all piano keys, and uses entropy method as cost function to largely merge the peaks at pitch domain to create more sharp and simple sound for piano, which optimize the piano sound. The method is extremely simple, however, it is really computational intensive.

### 3.2.1 Sampling Piano & Audio Processing

In entropy piano tuning method, sampling every piano key is necessary. Other requirement is similar to traditional method. The audio processing is also similar to traditional method.

### 3.2.2 Construct Spectrum

Since human ear is sensitive to the pitch (“pitch” is equivalent to the logarithm of frequency component for approximation: ignore non-linear effect of ear structures) within the hearing range (20Hz ~ 10000Hz is reasonable for optimizing algorithm). Thus, the model should be built by putting equal significance to the pitch scale. Traditionally, the pitch is represented as music note. If we evaluate the “pitch” content/data by equally sampling from the pitch scale of spectrum, it put the equal importance to the pitch scale – logarithm scale of frequencies. In my experiment, I put 0.1 cent as the precision.

Then, we have the converted the spectrum into pitch domain  $I(\kappa)$ , to resample the data with the key number:

$$I(\kappa) = \left\| G(f_\kappa) \right\|^\beta \Big|_{\kappa \rightarrow 12 \cdot \log_2 \left( \frac{f_\kappa}{f_{[A0]}} \right), \beta \rightarrow 2} \quad (3.17)$$

Where for each key  $k$  we will have 1000 samples in total, each sample pitch denote as  $\kappa$ . Namely, each sample will represent 0.1 cent. Since the audio is also the limited samples, I use the interpolation function to resample the data.

In this model, I use the square of spectrum  $\beta = 2$ . The reason is that: although human ear sensitive to the sound pressure level is based on logarithm of magnitude of sound, unit could be decibel (dB), however human ear also has the auditory mask, which mask small peaks around it, thus we should value more on major peaks, and ignore minor one. From the paper [1], and my trial and error, the square is actually achieve very ideal result. I also tried other numbers for  $\beta$ , when  $\beta = 1$ , the sound is messy at all;  $\beta = 2$  is perfect;  $\beta$  is larger, the simpler sound will hear more harmonious, however the complicated chord may not hear well since the algorithm may value more on merging major peaks of spectrum and ignore the little ones. If people need to play more simple chord songs, they may try larger numbers of  $\beta$ , if need to play more messy types songs like Impressionist or Jazz, I suggest they will use smaller  $\beta$ . On average, 2 is great number for  $\beta$ .

Since for each key sound, the first peak of spectrum should start from its fundamental frequency, thus, we will set it 0 to ignore these noise.

### 3.2.3 Tuning with Entropy Optimizer

The tuning process from programming point of view is to move left or right of array  $I(\cdot)$  as minor tuning process with  $+c$  cent shift.

$$I_k(\kappa - c) = \left\| G(f_{\kappa - c}) \right\|^\beta \quad (3.18)$$

The entropy function is defined as:

$$\text{Entropy}(x) = -x \cdot \log(x) \quad (3.19)$$

Entropy for a function is defined as:

$$\begin{aligned} \text{Entropy}(\phi(x)) &= \int_{-\infty}^{+\infty} (-\phi(x) \cdot \log(\phi(x))) dx \\ &= \sum_x (-\phi(x) \cdot \log(\phi(x))) \end{aligned} \quad (3.20)$$

Where  $\phi(\cdot)$  is the density function:

$$\begin{aligned} 1 &= \int_{-\infty}^{+\infty} \phi(x) dx \\ &= \sum_x \phi(x) \end{aligned} \quad (3.21)$$

### 3.2.3.1 How to calculate entropy value for tuning strategies.

Since the algorithm optimize the case that all sound volume is equal, however the sampling time are different, we will make a standard case to simulate all keys are pressed in an equal strength. In my program, I use density function  $\bar{I}_k(\kappa)$  to simulate the equal strength for each piano key sound in pitch domain:

$$\bar{I}_k(\kappa) = \frac{I_k(\kappa)}{\sum_{\kappa} (I_k(\kappa))} \quad (3.22)$$

When press all piano keys, the total volume  $V(\kappa)$  for each key pitch shift  $+c_k$  cents for tuning is:

$$V(\kappa) = \sum_k (\bar{I}_k(\kappa - c_k)) \quad (3.23)$$

The density function for this function is:

$$\bar{V}(\kappa) = \frac{V(\kappa)}{\sum_{\kappa} (V(\kappa))} \quad (3.24)$$

Then, the cost function value  $J$  (entropy value for function  $\bar{V}(\kappa)$ ) is:

$$J = \sum_{\kappa} (-\bar{V}(\kappa) \cdot \log(\bar{V}(\kappa))) \quad (3.25)$$

### 3.2.3.2 Steps to calculate tuning strategy

In my program, there are several steps to dig out the good strategy for tuning.

- Step 1: Calculate the traditional tuning strategy which is simpler version of Traditional Tuning strategy, to be the initial starting point for entropy minimizer to begin. In this algorithm, no inharmonicity model is built, but just use the captured frequency to optimize.
- Step 2: Randomly change tuning for one key for  $c_k$  cents, and check its entropy value. If entropy value is smaller than last time, we keep this tuning strategy, otherwise, drop. Where the changing pitch is defined as a random number between 0 to some small number  $p$ . We will try both side of tuning by adding and subtracting the pitches. The “A4” key never change since it is standard pitch.
- Step 3: We do “step 2” experiment for all keys and all directions as one round of experiment. Each time we count the times of successfully tuning, until we cannot find a round with no improvement.
- Step 4: We stop the algorithm with the test for  $p$  precision. Then we shrink the  $p$  and more accurate spectrum data (more data), and calculate “Step 2” and “Step 3”
- Step 5: Calculate tuning strategy and get report.

In this process, “Step 1” is because the algorithm has many local minimums; although some local minimum can achieve similar simple and sharp harmony, it perform badly in simpler harmonies, such as an octave. A traditional tuning method can roughly optimize major overtones, the best result for entropy minimizer should be around the traditional tuning strategy.

In “Step 2”, although there should be more improvement during this step, however from probability point of view, when it stops, the result is good enough for this precision. It could also use the parallel algorithm. In my program, I modeled several CPUs (not GPU program this time: GPU should calculate array sum much faster) with one shared memory to modify the result altogether. Although all CPUs will affect the overall result, however, if we can understand it will stop at the point that several CPUs could not find improvement, the effect are the same.

In “Step 4”, my program uses 3 round with 1, 0.5 and 0.2 cent boundaries as step size for entropy minimizers. Since there are many local minimums, and we need to achieve a smooth tuning strategy for not creating weird music scale sound, we cannot set the step size to be really large. Thus, 1 cent boundary is a good point to start. The, next two round is accurate tuning, the accuracy will be increased to 0.1 cent, which is desirable.

In “Step 5”, the frequency peaks frequencies  $f_{k,n}$  are captured also by “catchup method”, but without weighted average.

### 3.2.4 Creating Tuning Strategy Table

The method to get the frequencies components for each key sound is simple:

$$\tau'(k, n) = f_{k,n} \cdot C_{\rightarrow \text{fr}}(c_k) \quad (3.26)$$

However, this process is problematic. Since the whole process is based on pitch shift with certain precision, the “A4” standard frequency will not be the fix number. Here we need to eliminate this tuning error by introducing a correction factor  $\mathcal{E}_{[A4]}$ :

$$\mathcal{E}_{[A4]} = \frac{\tau'([A4], 1)}{\tilde{f}_{[A4]}} \quad (3.27)$$

Thus, the tuning strategy  $\tau(k, n)$  is modified to be:

$$\tau(k, n) = f_{k,n} \cdot C_{\rightarrow \text{fr}}(c_k) \cdot \mathcal{E}_{[A4]} \quad (3.28)$$

To build the tuning curve, the pitch deviation to the ideal frequency function  $C(k)$  is shown:

$$C(k) = \text{Fr}_{\rightarrow c} \left( \frac{\tau(k, n)}{\tilde{f}_k} \right) \quad (3.29)$$

The tuning strategy is shown in Figure 7-3.

The tuning curve is shown in Figure 3-10, the spectrum of optimized result is shown in Figure 3-11:

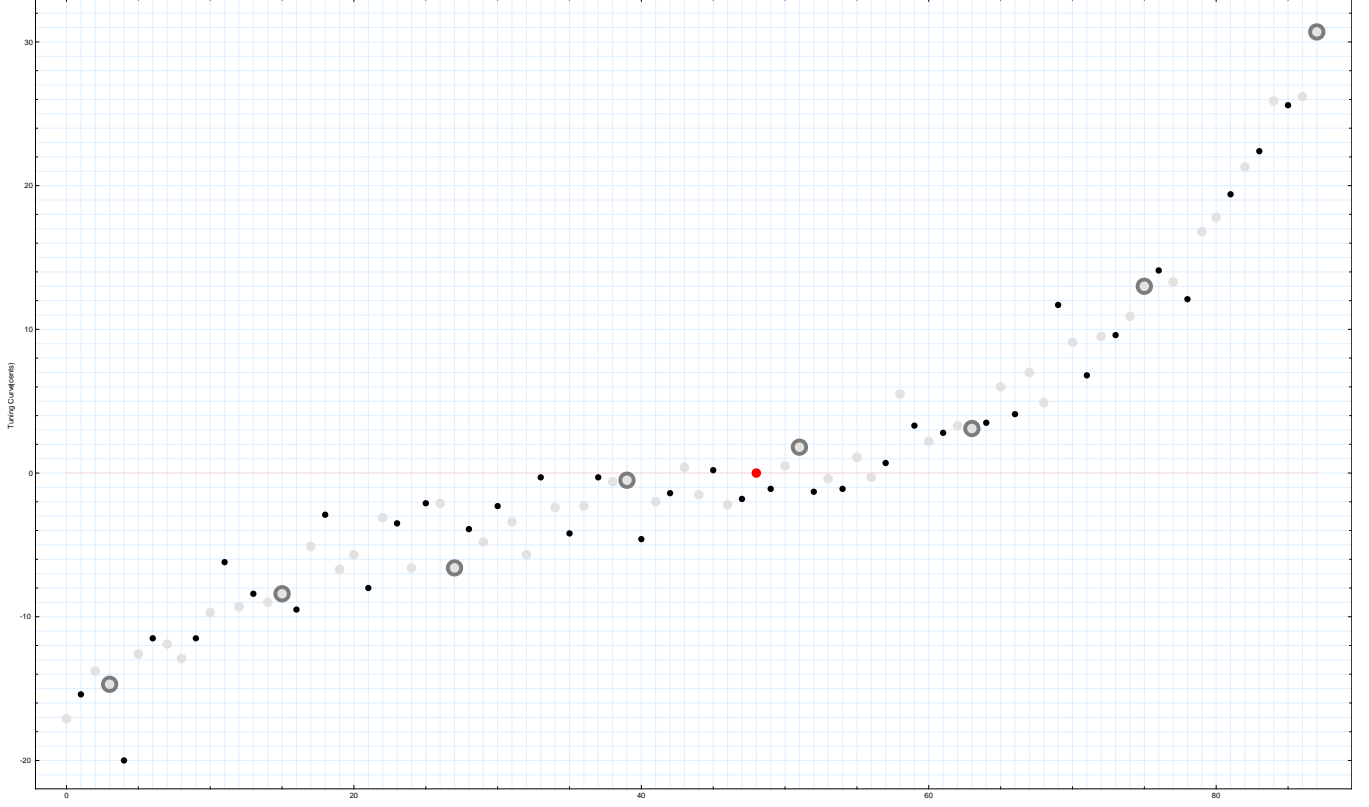


Figure 3-10 Tuning Curve for Upright Piano Optimized by Entropy Minimizer

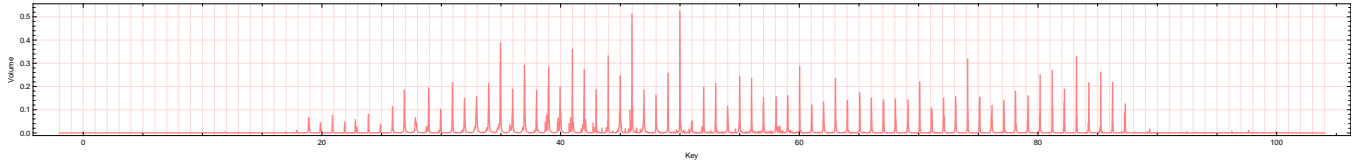


Figure 3-11 Spectrum for Optimized Result

From Figure 3-11, we could see the spectrum are largely merged. From sound quality point of view, the harmony will sound sharp and clear.

## 4 AUDIO PROCESSING & PURE SOUND TUNER

### 4.1 TUNING

Tuning process for an audio is to create samples for virtual instrument so that we can hear the tuning result before tuning process to make a decision whether to adopt or drop this tuning strategy.

The sound function  $S(t)$  tunes in order to add pitch  $c$  cents:

$$S_{+c}(t) = S\left(t \cdot 2^{\left(\frac{c}{1200}\right)}\right) \quad (4.1)$$

The  $S(t)$  function is modeled as interpolation function.



## 4.2 SOUND PURIFY

This audio processing technique is invented by myself. It removes the inharmonic effect of piano sound.

Since the inharmonicity model has been built, it is possible to use audio processing technique to shrink the harmonics in order to remove the inharmonicity.

If the key  $k$  sound with the inharmonicity coefficient  $\text{IH}(k)$  and tuned to the fundamental frequency to be the frequency (ideal frequency)  $\tilde{f}_k$ ; the  $f_k$  is the fundamental frequency.

We firstly get the FFT of the audio sample with  $\Gamma_k(f)$  of complex number samples:

$$\Gamma_k(f) = \text{FFT}(\mathbf{S}_k(t)) \quad (4.2)$$

Since the FFT is creating an almost symmetry data from the middle, we can extract this data into 4 parts: the real head data  $\Gamma_k^{(0)}(f)$ , the imaginary head data  $\Gamma_k^{(1)}(f)$ , the real tail reverse data  $\Gamma_k^{(2)}(f)$  and the tail imaginary reverse data  $\Gamma_k^{(3)}(f)$ . Four of them looks similar, however it contains all the details of the sound. Since it samples the piano keys, the spectrum is pretty obvious. At its high frequencies, it is almost 0, and it is almost out of hearing range, thus if we need to compress the frequency domain, as for higher frequencies, we could regard it to be 0. For each component we write it as  $\Gamma_k^{(m)}(f)$ , where  $m$  is from 0 to 3 (4 cases),  $i$  is the unit imaginary number.

$$\Gamma_k(f) = \left\{ \Gamma_k^{(0)}(f), \text{rev}(\Gamma_k^{(2)}(f)) \right\} + \left\{ \Gamma_k^{(1)}(f), \text{rev}(\Gamma_k^{(3)}(f)) \right\} \cdot i \quad (4.3)$$

From Equation (3.6) and Equation (3.7), we could get the compression functions, which is  $\tau(k, n)$ . Here the overtone is continuous, which is  $f / f_k$ , rather than  $n$ . Thus, we have the compressed frequency scaler  $\tilde{f}_k$  and its pitch component  $\tilde{\Gamma}_k^{(m)}(f)$ :

$$\tilde{f}_k = \tilde{f}_k \cdot \tau\left(k, \frac{f}{f_k}\right) \quad (4.4)$$

$$\tilde{\Gamma}_k^{(m)}(f) = \begin{cases} \Gamma_k^{(m)}(\tilde{f}_k) & \tilde{f}_k \in \text{defined} \\ 0 & \tilde{f}_k \notin \text{defined} \end{cases} \quad (4.5)$$

Where  $\Gamma_k^{(m)}(f)$  and  $\tilde{\Gamma}_k^{(m)}(f)$  will be same size of samples.

Use the interpolation function to stretch, and do this for four functions; then, combine them in original way, and use inverse Fourier function to restore the audio  $\tilde{\mathbf{S}}_k(t)$ .

$$\tilde{\Gamma}_k(f) = \left\{ \tilde{\Gamma}_k^{(0)}(f), \text{rev}(\tilde{\Gamma}_k^{(2)}(f)) \right\} + \left\{ \tilde{\Gamma}_k^{(1)}(f), \text{rev}(\tilde{\Gamma}_k^{(3)}(f)) \right\} \cdot i \quad (4.6)$$

$$\tilde{\mathbf{S}}_k(t) = \text{Re}(\text{invFFT}(\tilde{\Gamma}_k(f))) \quad (4.7)$$

Where  $i$  is imaginary number,  $\text{invFFT}(\cdot)$  is the inverse FFT,  $\text{Re}(\cdot)$  is to get the real part of a number or array,  $\text{rev}(\cdot)$  is the reverse of an array.

Then, do this for 2 channels and create the audio as Pure Sound Tuner result.

From this function, it needs 3 data: the audio data  $S_k(t)$ , the inharmonicity coefficient  $\text{IH}(k)$ , and its fundamental frequency  $f_k$  (which could be captured by audio data).

## 5 FUTURE WORK

Over-pull tuning is implemented in some tuning apps, and I do not know its method. Since I am still lack of research on this area, I will leave it as future work to think about. I know this effect is caused by the experimental result of the percentage that the tuning pins will loosen and drop the pitch, it should have the correction coefficient for the tuner will make up the errors of this effect by over pull to tune the frequency higher than its actual one.

## 6 REFERENCE

[1] Hinrichsen, Haye. "Entropy-based tuning of musical instruments." *Revista brasileira de Ensino de Física* 34.2 (2012): 1-8.

[2] Github for Piano Tuning Project [[https://github.com/RobertBoganKang/piano\\_tuning](https://github.com/RobertBoganKang/piano_tuning)]

# 7 APPENDIX

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16																
A0	27.3985	5.360	54.8092	0.010	82.244	3.360	109.715	4.480	137.235	3.340	164.815	-1.040	192.467	-2.200	220.203	-1.870	248.036	-3.260	275.977	-1.140	304.037	8.780	332.228	-11.080	360.563	-13.770	389.052	-16.130	417.706	-21.250	446.537	-26.040
A#0	29.0357	5.920	58.0836	0.560	87.1556	4.960	116.264	4.120	145.42	3.040	174.637	-1.720	203.927	-1.180	233.3	-1.830	262.77	3.880	292.347	-5.910	322.044	8.390	351.873	-11.110	381.844	-14.080	411.97	-17.220	442.261	-20.610	472.729	-24.220
B0	30.7704	5.460	61.5517	1.160	92.3548	4.640	123.191	3.830	154.07	3.010	185.005	-1.680	216.004	-1.050	247.08	0.170	278.243	-2.710	309.503	-4.630	340.872	6.760	372.359	-9.680	403.976	-11.870	435.733	-14.310	467.64	-17.270	499.708	-20.370
C1	32.6082	5.030	65.2258	4.780	97.8625	4.360	130.528	3.770	163.231	3.020	195.981	-2.690	228.789	-1.010	261.663	0.260	294.612	-1.870	327.646	-3.250	360.775	5.7	394.007	-9.910	427.352	-13.880	460.819	-17.220	494.417	-21.810	528.155	-26.160
C#1	34.5552	4.630	69.1189	4.420	103.7	4.080	138.306	3.580	172.947	2.910	207.631	-2.130	242.366	-1.210	277.161	0.130	312.024	-1.080	346.964	-2.430	381.989	3.920	417.108	-5.500	452.328	-9.320	487.659	-13.270	523.108	-16.280	558.684	-19.440
D1	36.6178	4.260	73.2437	4.070	109.886	3.750	146.553	3.30	183.252	2.720	219.992	2.010	256.781	-1.180	293.627	0.230	330.539	-0.870	367.523	3.090	404.588	3.430	441.743	-6.880	478.994	-10.480	516.351	-14.270	553.821	-18.040	591.412	-21.7
E1	38.8028	3.920	77.6145	3.720	116.444	3.380	155.3	2.890	194.191	2.340	233.127	-1.810	272.116	0.780	311.166	0.230	350.287	-1.340	389.488	-2.580	428.777	3.350	468.162	-5.450	507.653	-9.080	547.257	-13.840	586.985	-18.720	626.843	-23.730
F1	41.1175	3.610	82.2444	3.410	123.39	3.080	164.563	2.600	205.774	2.040	247.031	-1.390	288.343	0.480	329.721	0.400	371.172	-1.40	412.707	-2.630	454.334	4.190	496.063	-6.870	537.903	-10.290	579.862	-15.030	621.949	-19.880	664.175	-24.880
F#1	43.6896	3.330	87.1476	3.160	130.743	2.860	174.363	2.480	218.018	1.980	261.715	-1.380	305.463	0.630	349.27	0.210	393.145	-1.960	437.096	-3.230	481.132	3.47	525.261	-4.890	569.491	-6.980	613.83	-10.870	658.287	-15.190	702.871	-19.910
G1	46.167	3.080	92.3423	2.920	138.534	2.670	184.75	2.310	231.184	1.840	277.29	-1.280	323.63	0.810	370.028	0.160	416.491	-1.030	463.028	-2.1	509.647	3.080	556.356	-4.250	603.163	-6.530	650.076	-9.910	697.104	-13.880	744.254	-19.960
G#1	48.9185	2.860	97.8452	2.710	146.789	2.470	195.757	2.130	244.758	1.690	293.8	-1.150	342.892	0.520	392.041	0.210	441.257	-1.030	490.546	-1.960	539.918	2.970	589.38	4.080	638.941	-5.290	688.608	-8.690	738.39	-13.880	788.295	-19.960
A1	51.8331	2.660	103.675	2.530	155.532	2.30	207.415	1.970	259.331	1.560	311.287	-1.060	363.294	0.460	415.358	0.230	467.488	-1.1	519.691	-1.870	571.977	2.830	624.354	-3.880	676.828	-6.920	729.409	-10.250	782.105	-15.750	834.924	-20.870
A#1	54.9206	2.510	109.85	2.400	164.795	2.140	219.766	1.840	274.77	1.440	329.816	-0.980	384.912	0.390	440.067	0.270	495.288	-1.010	550.584	-1.840	605.963	2.760	661.434	-3.760	717.005	-6.880	772.683	-10.530	828.478	-15.720	884.397	-20.830
B1	58.1912	2.350	116.391	2.220	174.609	2.0	232.853	1.710	291.133	1.370	349.456	-0.920	407.833	0.260	466.271	0.47	524.78	1.150	583.368	-1.980	642.044	2.890	700.817	-3.890	759.695	-6.980	818.688	-10.570	877.903	-15.740	937.049	-20.870
B#1	61.6557	2.230	123.321	2.100	185.004	1.900	246.714	1.580	308.46	1.210	370.252	-0.940	432.099	0.190	494.009	0.450	555.991	-1.170	618.055	-1.970	680.21	2.860	742.464	-3.830	804.827	-6.930	867.307	-10.530	929.913	-15.750	992.654	-20.870
C2	65.3258	2.100	130.566	2.010	196.012	1.800	261.39	1.500	326.803	1.210	392.259	-0.970	457.767	0.230	523.337	0.200	588.975	-0.940	654.692	-1.970	720.495	2.470	786.393	-3.830	852.385	-6.930	918.61	10.530	984.746	-15.740	1051.241	-20.870
C#2	69.2137	2.040	138.437	1.920	207.681	1.710	276.954	1.420	346.268	1.050	415.631	-0.890	485.053	0.050	554.546	0.570	624.118	-1.270	693.779	-2.060	763.539	2.930	833.409	-3.880	903.398	-6.910	973.515	-10.520	1043.77	-15.710	1114.17	-20.870
D2	73.3322	1.980	146.677	1.830	220.046	1.600	293.453	1.250	366.908	0.810	440.426	-0.710	514.018	0.380	587.696	0.180	661.472	-1.910	735.36	-2.830	809.371	3.840	883.517	-4.830	957.81	-6.160	1032.26	-10.460	1106.89	-15.860	1181.7	-20.840
D#2	77.6953	1.920	155.405	1.780	233.143	1.50	310.924	1.120	388.763	0.660	466.672	-0.680	544.668	0.330	622.764	0.140	700.973	-2.320	779.311	-3.330	857.792	4.440	936.429	-5.600	1015.82	-8.670	1094.23	-13.910	1173.42	-19.910	1252.82	-25.020
E2	82.3174	1.880	164.651	1.710	247.017	1.420	329.431	1.030	411.91	0.520	494.47	-0.510	577.126	0.480	659.895	0.180	742.794	-2.840	825.837	-3.710	909.04	3.970	992.421	-5.160	1075.99	-7.980	1159.77	-11.1	1243.78	-16.270	1328.02	-21.400
F2	87.214	1.800	174.446	1.680	261.713	1.370	349.033	0.960	436.424	0.430	523.904	-0.210	611.49	0.870	699.2	0.180	787.05	2.840	875.06	-3.860	963.246	5.170	1051.63	-6.850	1140.22	-9.820	1229.04	-13.920	1318.1	-19.270	1407.43	-25.020
F#2	92.4016	1.810	184.823	1.670	277.286	1.300	369.809	0.860	462.413	0.290	555.119	-0.470	647.946	0.220	740.914	0.230	834.044	-3.240	927.356	-4.430	1020.87	5.760	1114.6	7.210	1208.58	-10.880	1302.82	-14.900	1397.33	-19.880	1492.15	-24.880
G2	97.8874	1.730	195.818	1.580	293.785	1.240	391.823	0.780	499.953	0.160	588.975	-0.670	686.586	0.110	785.134	0.230	883.869	-2.880	982.812	-3.980	1081.99	6.420	1181.42	-7.980	1281.12	-10.880	1381.13	-15.740	1481.46	-20.870	1581.73	-25.020
G#2	103.72	1.770	207.465	1.560	311.259	1.210	415.129	0.720	519.098	0.110	623.191	-0.680	727.434	0.150	831.851	0.230	936.466	-3.760	1041.3	-5.070	1146.39	6.510	1251.75	-8.890	1357.4	-9.810	1463.38	-11.650	1569.7	-15.830	1676.38	-20.840
A2	109.889	1.750	219.804	1.540	329.773	1.190	434.822	0.680	549.979	0.060	660.27	-0.710	770.721	0.120	881.359	0.280	992.21	3.870	1103.3	-5.190	1214.06	6.660	1326.31	-6.260	1438.28	-9.170	1550.8	-11.680	1663.28	-15.860	1776.36	-20.870
A#2	116.424	1.730	232.679	1.510	349.395	1.150	466.008	0.570	582.744	0.120	699.635	-0.670	816.713	0.130	934.008	0.120	1051.55	4.430	1169.37	-6.880	1287.5	7.490	1405.98	-9.250	1524.82	-11.150	1644.06	-13.920	1763.73	-19.470	1883.86	-25.020
B2	123.349	1.710	246.734	1.450	370.193	1.020	493.763	0.420	617.481	0.360	741.382	-1.310	865.505	0.430	989.885	0.170	1114.56	-5.170	1239.56	-6.870	1364.93	8.590	1490.71	-10.580	1616.92	-12.880	1743.93	-15.870	1870.79	-20.870	1998.53	-25.020
C3	130.685	1.680	261.413	1.470	392.229	0.920	523.174	0.250	654.293	0.010	797.125	-0.910	1049.12	0.310	1277.13	0.580	1314.78	7.980	1447.07	0.750	1580.6	11.880	1714.65	-10.290	1849.26	-13.830	1984.47	-17.820	2120.31	-22.400	2243.93	-27.430
C#3	138.458	1.680	276.967	1.430	415.579	0.810	554.345	0.680	693.316	0.880	832.544	-0.680	972.079	0.080	1111.97	0.580	1252.27	6.880	1393.03	8.870	1534.3	11.090	1676.13	-13.920	1818.56	-16.140	1961.65	-19.870	2105.45	-25.1	2250.26	-29.920
D3	146.694	1.630	293.447	1.380	440.431	0.680	587.376	0.140	734.67	1.210	882.265	-0.370	1030.22	0.400	1178.59	0.230	1476.83	-10.810	1626.81	12.450	1777.45	15.130	1928.78	-10.880	2080.23	-11.140	2233.84	-15.870	2367.66	-20.830	2487.11	-25.020
D#3	155.42	1.60	310.906	1.220	465.627	0.620	623.249	0.270	778.439	1.390	934.964	-2.760	1091.69	1.380	1248.98	4.220	1408.81	8.310	1565.23	-8.680	1724.32	13.230	1884.13	-16.840	2044.74	-16.890	2206.2	-22.970	2368.58	-25.020	2531.94	-29.920
E3	164.665	1.580	329.406	1.180	494.299	0.490	659.42	0.440	824.841	1.630	990.646	-3.080	1156.9	1.430	1323.69	4.790	1491.07	9.030	1659.14	-11.320	1827.95	14.270	1997.59	-17.270	2168.12	-20.520	2339.62	-24.020	2512.16	-27.760	2665.8	-31.940
F3	174.461	1.510	343.013	1.080	523.746	0.310	698.75	0.730	874.116	2.080	1049.93	-5.720	1226.29	1.650	1403.28	3.870	1580.98	10.390	1759.49	-13.190	1938.89	16.270	2119.27	-19.840	2300.72	-22.970	2483.31	-26.070	2657.14	-31.470	2852.28	-36.860
F#3	184.841	1.480	369.789	0.980	554.95	0.120	740.432	1.040	926.34	2.540	1112.78	-4.380	1299.86	4.5																		

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16																
A0	27.1975	16.502	54.4302	10.027	81.7335	16.502	109.142	10.027	164.415	6.431	192.348	10.027	220.524	1.127	248.975	10.027	277.736	17.447	306.837	14.887	336.31	10.797	366.185	16.502	396.494	10.027	427.264	16.889	458.525	17.447		
A#0	28.8329	18.087	57.7015	16.887	86.6414	15.21	115.688	12.711	144.877	9.027	174.243	6.887	203.821	1.071	233.644	1.187	263.747	10.087	294.163	16.887	324.925	23.817	356.063	31.817	387.611	40.7	419.597	48.887	452.053	48.887	485.006	48.887
B0	30.5664	18.887	61.1693	16.947	91.845	14.237	122.63	11.887	153.56	8.797	184.671	6.887	215.998	0.817	247.576	1.457	279.44	16.147	311.624	16.487	344.162	23.987	377.085	30.917	410.426	38.887	444.216	47.887	478.487	48.887	513.267	48.887
C1	32.4038	18.927	64.8424	14.997	97.3508	13.447	129.964	11.237	162.715	8.497	195.64	1.117	228.773	1.137	262.146	1.457	295.793	8.587	329.746	14.317	364.039	20.987	398.702	27.427	433.768	34.787	469.265	42.687	505.224	48.887	541.674	48.887
C#1	34.3511	14.887	68.7389	18.087	103.2	12.427	137.771	10.277	172.488	7.517	207.388	1.487	242.506	0.927	277.877	3.447	313.536	9.487	349.519	11.137	385.858	17.377	422.587	24.147	459.739	32.487	497.347	43.287	535.44	48.887	574.051	48.887
D1	36.4148	13.887	72.8629	19.097	109.378	11.771	145.992	8.987	182.74	7.587	219.654	1.487	256.766	1.287	294.108	1.627	331.714	7.027	369.613	11.917	407.839	17.287	446.42	23.137	485.388	30.447	523.747	38.217	564.602	43.417	604.906	51.057
D#1	38.6017	12.887	77.2388	19.127	115.947	10.87	154.761	8.957	193.716	6.587	232.847	1.717	272.188	0.97	311.775	3.617	351.641	8.017	391.819	12.917	432.342	18.297	473.244	24.157	514.556	30.477	556.309	37.247	598.536	44.487	641.265	52.117
E1	40.9191	11.887	81.8729	11.257	122.896	10.027	164.024	8.917	205.29	6.127	246.729	1.447	288.375	0.297	330.263	3.347	372.424	7.437	414.893	11.977	457.701	16.977	500.882	22.417	544.467	28.297	588.487	34.597	632.973	41.37	677.955	48.437
F1	43.3745	11.17	86.7867	10.347	130.274	10.027	173.875	7.347	217.625	5.17	261.563	2.397	305.725	0.857	350.147	4.557	394.866	8.737	439.919	13.377	485.339	18.477	531.162	24.037	577.422	30.027	624.152	36.467	671.387	43.317	719.159	50.577
F#1	45.9762	10.257	91.9917	9.517	138.085	8.287	184.296	6.577	230.663	4.377	277.225	1.887	324.02	1.487	371.086	5.117	418.461	9.27	466.182	13.787	514.286	17.877	562.809	24.227	611.787	30.117	661.254	36.427	711.246	43.157	761.797	50.297
G1	48.7328	8.447	97.4972	8.887	146.325	7.387	195.247	6.447	244.295	4.987	293.501	2.917	342.896	0.97	392.509	2.277	442.373	6.417	492.517	8.97	542.972	12.747	593.768	18.927	644.933	21.467	696.497	28.237	748.489	31.517	800.937	37.037
G#1	51.6533	8.887	103.337	8.167	155.084	7.31	206.923	6.087	258.885	4.547	311.002	2.847	363.304	0.417	415.821	2.187	468.583	5.087	521.62	8.297	574.963	11.847	628.639	18.727	682.679	19.827	737.11	24.437	791.962	29.257	847.262	34.747
A1	54.7473	7.877	109.528	7.407	164.374	6.587	219.319	5.387	274.395	3.817	329.636	1.387	385.074	0.347	440.74	3.917	496.667	5.837	552.888	8.077	609.432	12.647	666.332	18.547	723.619	20.787	781.323	28.287	839.474	38.117	898.101	38.297
A#1	58.0252	7.317	116.084	6.87	174.209	5.887	232.433	4.827	290.79	3.347	349.313	1.837	408.035	0.87	466.987	3.087	526.202	6.837	585.714	9.927	645.552	12.327	705.749	18.037	766.337	20.887	827.346	24.367	888.806	28.977	950.748	38.887
B1	61.4978	6.237	123.04	6.057	184.671	5.017	246.434	3.587	308.374	1.897	370.535	0.987	432.96	0.287	495.692	3.337	558.775	8.917	622.25	13.887	686.16	17.947	750.546	23.577	815.449	27.587	880.91	32.977	946.969	38.717	1013.66	44.817
C2	65.1765	6.087	130.394	5.557	195.694	4.047	261.116	3.377	326.703	1.747	392.494	0.267	458.53	0.267	524.852	2.597	591.498	8.347	658.509	11.737	725.924	15.477	793.782	18.547	862.121	23.547	930.979	28.677	1000.39	33.717	1073.04	38.037
C#2	69.0735	5.557	138.184	5.097	207.368	3.247	276.664	3.247	346.106	1.857	415.734	0.967	485.581	0.387	556.686	1.137	626.085	6.727	696.812	8.617	767.903	12.797	839.395	19.771	911.321	20.027	983.716	27.917	1056.61	31.787	1130.05	32.987
D2	73.2017	5.087	146.445	4.577	219.772	1.747	293.224	2.597	366.843	1.127	440.669	0.987	514.745	0.287	589.111	1.257	663.807	8.017	738.875	11.087	814.353	14.477	890.282	18.167	966.701	22.167	1045.65	26.457	1121.16	31.247	1199.28	35.927
D#2	77.5749	4.617	155.188	4.187	232.876	1.487	310.678	2.527	388.631	1.237	466.772	0.317	545.14	2.137	623.771	1.227	702.702	6.587	781.97	9.327	861.611	12.137	941.663	18.337	1022.16	18.737	1103.14	22.427	1184.63	28.377	1266.68	35.577
E2	82.2074	4.197	164.456	3.67	246.786	1.047	329.24	1.037	411.857	0.747	494.679	0.847	577.745	0.717	661.097	1.447	744.775	7.287	828.817	9.987	913.264	12.027	998.156	18.787	1083.53	19.877	1169.43	23.457	1255.88	27.487	1342.93	31.787
F2	87.1147	3.817	174.271	3.47	261.511	0.717	348.877	1.347	436.409	0.97	524.149	0.627	612.139	0.287	700.42	1.487	789.032	7.197	878.016	8.787	967.413	12.647	1057.26	18.787	1147.16	18.147	1238.48	22.777	1329.92	28.887	1471.93	35.797
F#2	92.3131	3.477	184.671	3.027	272.132	0.347	369.703	1.387	462.466	0.957	555.454	1.487	648.712	0.377	748.538	1.287	836.211	7.737	930.541	10.377	1025.32	13.287	1120.558	18.487	1216.37	19.887	1312.74	23.587	1409.72	27.547	1507.36	31.747
G2	97.8198	3.167	195.687	2.747	293.649	0.247	391.754	1.087	490.048	0.197	588.579	1.797	687.393	0.547	786.528	0.627	886.211	6.887	986.004	10.887	1086.42	13.487	1187.35	18.687	1288.83	20.887	1390.65	23.587	1493.66	27.897	1597.09	31.887
A#2	103.653	2.887	207.358	2.487	311.168	0.727	415.133	0.717	519.307	0.487	623.741	1.287	728.486	0.487	833.593	0.217	934.114	0.857	1045.1	11.377	1151.6	14.387	1258.66	17.837	1366.34	19.487	1478.68	21.547	1583.73	28.887	1693.53	38.387
G#2	109.832	2.687	219.716	2.247	329.7	1.577	439.836	0.847	550.173	0.557	660.764	2.017	771.656	0.377	882.9	0.717	994.546	0.747	1106.64	10.437	1219.24	13.177	1332.38	18.177	1446.12	18.887	1565.59	22.917	1675.59	28.847	1791.4	38.027
A#2	116.378	2.417	232.812	2.1	349.356	1.317	466.066	0.987	582.997	0.977	700.204	2.387	817.741	1.157	935.662	0.197	1054.02	0.497	1172.88	11.387	1292.27	13.887	1412.27	18.987	1532.92	20.327	1654.28	23.027	1776.38	27.787	1899.3	31.877
B2	123.313	2.217	246.683	1.817	370.167	1.147	493.824	0.27	617.709	1.17	741.88	0.477	866.393	0.227	991.305	0.217	1116.67	0.457	1242.55	10.877	1368.99	13.747	1496.06	18.787	1623.8	20.037	1752.27	23.587	1881.52	27.327	2011.61	31.337
C3	130.659	2.047	261.375	1.657	392.208	0.117	523.214	0.127	654.452	0.037	785.979	0.247	917.853	0.087	1050.13	0.7	1182.87	0.817	1316.12	10.557	1449.95	13.27	1584.41	18.037	1719.55	19.827	1855.43	22.957	1992.1	28.27	2129.62	30.037
C#3	138.44	1.887	276.94	1.517	415.557	0.87	554.35	0.047	693.378	1.087	832.7	0.47	972.373	0.387	1112.46	0.817	1253.7	0.387	1394.08	10.187	1535.74	12.717	1678.03	15.487	1821.02	18.487	1964.76	21.717	2109.43	25.187	2254.75	28.847
D3	146.684	1.747	293.403	1.457	440.191	1.21	587.082	0.737	734.11	0.127	881.311	0.837	1028.72	0.17	1176.36	0.127	1329.3	0.887	1472.52	9.847	1621.09	6.357	1770.04	7.887	1919.39	9.877	2069.19	11.377	2193.67	18.217	2370.25	15.377
D#3	155.418	1.627	310.872	1.427	466.399	1.087	622.034	0.617	777.816	0.81	933.778	0.747	1089.96	0.427	1246.39	0.637	1403.12	0.377	1560.17	1.047	1717.58	6.487	1875.38	7.987	2033.62	8.887	2192.33	11.467	2351.54	13.377	2511.29	15.437
E3	164.67	1.817	329.383	1.287	494.181	0.917	659.109	0.387	824.208	0.37	989.522	1.127	1155.09	0.17	1320.96	0.327	1487.18	0.487	1653.78	8.927	1820.8	7.487	1988.29	8.27	2156.3	11.387	2324.86	13.987	2494.16	16.27	2663.79	17.487
F3	174.472	1.417	349.065	0.887	523.863	0.077	699.006	1.377	874.595	0.037	1050.74	0.887	1227.56	0.447	1405.15	0.187	1583.63	0.287	1763.1	18.747	1943.67	20.547	2125.45	24.887	2308.54	26.127	2493.05	28.887	2679.07	32.327	2866.7	44.587
F#3	184.856	1.327	369.834	0.747	555.058	0.217																										

	1	2	3	4	5	6	7	8	9	10	11	12
A0	27.4413	54.6261	82.0674	100.765	127.463	155.417	183.884	222.095	251.075	280.055	309.804	339.297
A#0	28.8409	57.6818	86.5226	115.579	144.635	173.906	204.038	233.525	264.088	294.65	325.428	356.422
B0	30.6368	61.2735	91.9103	122.766	153.98	185.213	216.845	248.675	280.903	313.33	345.758	378.981
C1	32.4352	64.8703	97.4898	130.109	163.097	196.454	229.626	263.72	297.445	331.539	365.633	399.648
C#1	34.1767	68.502	102.679	137.301	171.924	207.14	242.209	277.723	313.385	349.494	385.751	422.305
D1	36.5828	73.0243	109.748	146.614	183.338	220.768	258.339	296.052	334.189	372.184	410.744	449.304
D#1	38.6613	77.3226	115.984	155.044	194.303	233.761	273.419	313.276	353.532	393.787	434.441	475.295
E1	40.8872	81.9168	122.946	164.404	205.718	247.46	289.06	331.371	373.826	416.85	459.304	502.613
F1	43.2485	86.6554	130.062	173.786	216.668	261.867	306.225	350.899	395.415	440.723	486.031	531.972
F#1	45.9597	91.9195	138.012	184.372	230.731	277.623	324.516	371.808	419.366	467.191	515.282	564.039
G1	48.8379	97.5044	146.514	195.694	244.703	293.713	343.236	392.931	442.968	493.005	543.557	594.451
G#1	51.5976	103.379	154.976	206.941	258.722	310.687	363.019	415.351	465.664	520.199	574.367	627.985
A1	54.5567	109.325	164.093	218.861	273.841	329.032	384.435	440.049	495.874	551.7	608.371	665.254
A#1	57.9676	115.935	174.057	232.487	290.609	349.039	407.623	466.515	525.562	585.38	645.352	705.632
B1	61.2533	122.864	184.474	246.442	308.41	370.556	432.524	495.027	558.423	621.641	685.573	749.862
C2	65.2473	130.223	195.742	261.261	326.78	392.571	458.906	524.969	591.576	658.454	726.148	794.386
C#2	69.1197	137.766	207.043	276.321	345.441	415.034	484.785	554.693	625.233	695.931	766.629	838.589
D2	73.2158	146.432	220.086	293.301	367.394	440.829	515.36	589.453	664.641	739.83	815.457	890.865
D#2	77.3853	155.26	232.523	310.642	387.905	465.779	544.876	622.995	702.336	780.822	860.407	940.822
E2	82.0508	164.102	246.583	328.921	411.402	493.739	576.794	660.136	744.052	827.537	912.313	997.09
F2	86.8265	173.957	261.544	348.827	436.261	523.088	610.979	699.326	785.088	876.78	966.04	1056.21
F#2	91.9479	184.156	276.623	368.831	461.298	554.025	647.012	740.518	834.284	928.57	1022.86	1116.26
G2	97.5987	195.746	293.482	391.629	489.227	587.511	686.481	785.862	885.379	985.171	1085.57	1186.66
G#2	103.234	207.236	311.046	414.856	518.283	622.86	727.821	832.207	938.128	1043.66	1150.16	1257.04
A2	109.361	219.307	329.643	439.591	549.928	659.677	770.403	882.298	993.024	1104.92	1218.18	1330.47
A#2	115.706	232.675	348.855	465.351	582.478	698.658	816.258	933.659	1051.93	1170.95	1289.19	1409.63
B2	123.074	246.49	369.563	493.321	617.078	741.007	865.448	989.89	1115.19	1240.99	1367.32	1493.81
C3	130.589	261.693	392.692	523.081	654.384	785.992	917.6	1050.43	1182.64	1316.08	1449.82	1587.65
C#3	137.462	276.483	414.88	553.278	691.363	830.072	969.405	1109.67	1249.32	1389.9	1531.1	1672.92
D3	146.502	293.308	440.42	587.531	734.642	881.753	1029.17	1176.28	1324.3	1472.94	1621.67	1770.51
D#3	155.145	310.646	466.039	621.57	777.239	932.908	1088.85	1245.08	1401.58	1558.49	1714.99	1873.02
E3	164.063	329.759	493.475	658.528	823.244	988.297	1153.69	1319.08	1484.47	1650.53	1811.54	1985.02
F3	173.983	348.892	523.8	699.711	874.542	1050.38	1227.6	1404.82	1583.43	1762.5	1942.18	2124.35
F#3	183.896	369.662	554.181	739.323	925.713	1112.1	1299.11	1486.75	1675.63	1865.76	2057.14	2249.14
G3	195.777	391.55	587.727	784.308	981.694	1179.48	1378.08	1577.48	1778.09	1979.9	2183.33	2387.57
G#3	206.993	413.985	621.475	829.643	1038.94	1247.43	1457.9	1669.38	1881.34	2094.8	2311.25	2527.2
A3	219.729	439.795	660.198	880.602	1102.69	1325.12	1548.56	1773.35	1999.16	2226.65	2456.17	2687.37
A#3	232.696	465.911	699.127	933.122	1167.38	1403.71	1640.57	1878.72	2119.48	2360.75	2604.63	2850.59
B3	246.266	493.394	740.951	988.94	1237.79	1487.93	1738.5	1992.52	2246.1	2503.13	2761.88	3023.22
C4	261.469	523.505	786.111	1049.28	1313.6	1579.04	1846.19	2115.05	2386.18	2660.16	2935.84	3213.79
C#4	276.399	553.749	831.104	1109.42	1389.65	1670.85	1953.96	2238.99	2528.82	2816.73	3110.4	3405.99
D4	293.461	587.402	881.823	1177.21	1474.03	1773.25	2073.92	2376.5	2683.89	2992.24	3304.92	3619.03
D#4	310.756	621.512	933.128	1245.17	1559.37	1875.71	2193.35	2515.28	2841.94	3168.6	3500.84	3834.38
E4	329.696	656.116	989.137	1321.47	1655.65	1991.21	2329.09	2671.13	3016.87	3364.91	3718.51	4077.18
F4	348.817	698.29	1048.42	1400.52	1754.92	2110.97	2470.62	2832.58	3203.07	3571.92	3947.34	4330.65
F#4	369.811	739.622	1110.68	1483.61	1859.03	2237.58	2617.37	3002.77	3396.28	3786.67	4187.04	4590.52
G4	391.691	784.275	1178.05	1574.2	1972.14	2373.64	2779.31	3187.66	3606.71	4026.36	4454.64	4885.58
G#4	414.798	829.597	1246.18	1664.53	2086.45	2511.93	2942.75	3371.79	3822.2	4267.26	4719.44	5178.75
A4	440.4	881.137	1324.55	1769.1	2219.33	2671.83	3131.16	3595.04	4069.15	4547.8	5035.56	5525.58
A#4	465.705	932.19	1401.01	1872.18	2348.03	2828.55	3316.88	3803.65	4312.26	4819.3	5340.39	5863.04
B4	493.727	987.974	1484.82	1985.31	2490.49	3000.86	3518.52	4039.82	4578.81	5122.48	5678.64	6244.69
C5	524.062	1048.12	1577.04	2108.74	2645.3	3189.49	3739.93	4301.47	4872.73	5456.49	6045.1	6660.09
C#5	553.989	1110.06	1668.2	2231.55	2801.13	3376.94	3963.15	4556.64	5169.87	5793.5	6428.56	7072.98
D5	587.407	1176.73	1769.9	2367.86	2973.51	3588.75	4212.63	4849.95	5500.7	6164.89	6844.44	7544.15
D#5	621.43	1247.02	1875.39	2507.91	3151.54	3804.87	4467.92	5142.06	5838.39	6543.05	7274.06	
E5	659.347	1318.69	1986.36	2660.27	3342.5	4035.12	4738.15	5466.13	6200.36	6963.71	7735.37	
F5	698.14	1400.02	2104.39	2821.23	3545.56	4282.34	5036.58	5817	6607.4	7418.99	8262.99	
F#5	739.78	1481.48	2230.84	2990.74	3762.14	4549.84	5351.9	6177.93	7025.03	7900.89	8755.66	
G5	786.154	1576.47	2373.74	3179.34	4003	4840.54	5701.7	6590.64	7505.97	8437.96	9419.96	
G#5	831.792	1666.36	2510.62	3367.37	4239.37	5133.54	6049.9	6996.76	7975.5	8984.74		
A5	881.357	1766.12	2663.38	3573.13	4496.51	5451.69	6427.32	7442.7	8485.33	9539.33		
A#5	933.078	1873.96	2824.2	3790.04	4774.61	5793.51	6831.13	7920.24	9038.99			
B5	989.254	1988.5	2995.24	4024.46	5081.17	6165.35	7284.5	8453.62	9652.72			
C6	1048.61	2108.33	3180.55	4272.21	5391.65	6559.7	7761.09	8983.3				
C#6	1110.51	2230.72	3367.56	4530.75	5735.54	6966.66	8253.24	9599.43				
D6	1178.43	2368.09	3577.73	4819.83	6096.88	7421.36	8797.03					
D#6	1246.25	2502.88	3784.44	5093	6451.41	7845.13	9319.85					
E6	1323.47	2656.92	4022.84	5421.22	6872.03	8382.78						
F6	1399.17	2817.04	434.393	5756.75	7305.6	8920.98						
F#6	1489.74	2994.47	458.281	6128.92	7796.12							
G6	1576.77	3171.02	485.26	6509.47	8273.65							
G#6	1665.85	3361.63	5094.81	6892.84	8788.12							
A6	1769.53	3544.05	5420.89	7345.16	9376.75							
A#6	1872.73	3780.37	5750.35	7800.13								
B6	1986.02	3972.05	6110.85	8310.44								
C7	2108.65	4259.78	6498.35	8834.36								
C#7	2234.48	4461.48	6870.33	9381.31								
D7	2366.71	4798.33	7344.79									
D#7	2504.12	5072.96	7763.77									
E7	2659.56	5309.16	8130.43									
F7	2816.41	5724.95	8805.32									
F#7	2992.84	5988.17	9061.02									
G7	3175.77	6471.38										
G#7	3360.55	6726.09										
A7	3571.5	7138.01										
A#7	3782.77	7735.22										
B7	4010.53	8026.05										
C8	4259.89	8731.77										

Figure 7-3 Entropy Tuning for Upright Piano