

Piano Tuning Method

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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 makes piano tuning a difficult work. In this work, two optimization algorithm for the piano tuning method is presented. The traditional tuning algorithm is divided into several models that using various fitting technique 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 a 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 frequency peaks shift that makes 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 harmonies (the frequency domain should be simple, which the frequency peaks should merge 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 a 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 focuses on this algorithm.

As for Entropy Piano Tuner, it represents the new way of piano tuning. It can also achieve a very good result for tuning a piano, however, this temperament is not a 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 the given key pressing 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 a 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 the 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 of 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 leftmost 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. Another 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 a relatively good result.

Since the piano sound 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”; the 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 starting from some large number to a small number – since the 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

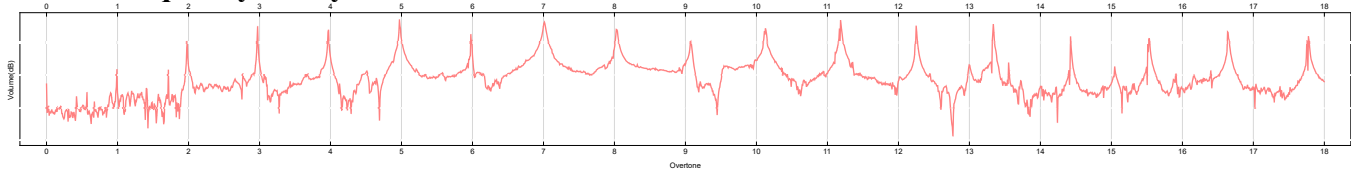


Figure 3-1 “A#0” Key (at Upright Piano Samples) Overtone Plot; Volume at Logarithm Scale

Then, put this audio sample 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 have 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 characters of these peaks, there are several characters will be considered:

- From left to right, the gap between two peaks is 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 to centralize the targeted position.

From this characteristic, 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 the 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 (going 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 peaks at this position. On 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 data around it (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 surrounding 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 ω is proportional to frequency. Then, the assumed gap between two peaks 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 fewer 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 an 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 the spatial domain, and dots are the derivative to the time domain.

Then, use the modal analysis and solved the natural frequencies of 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 for not all fundamental frequency is guessing perfectly. We can ignore this number by making sure the fundamental frequency always targets at 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).

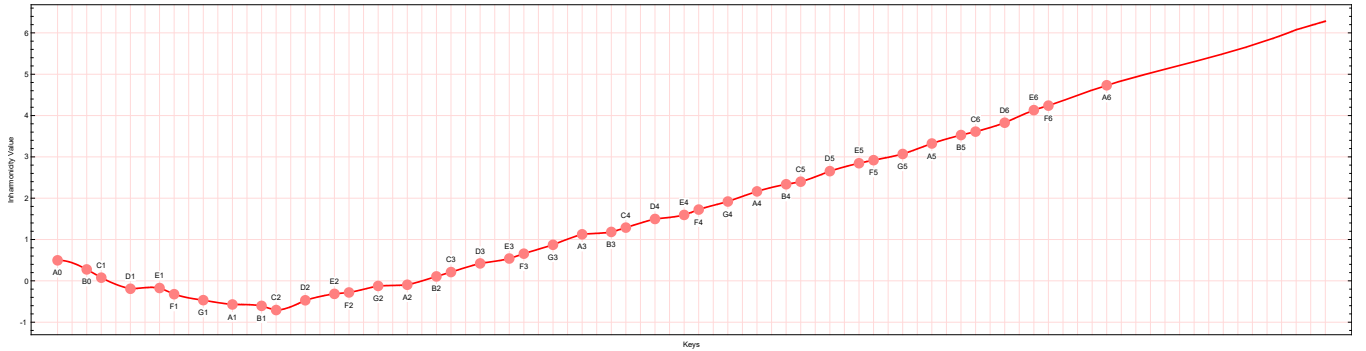


Figure 3-2 Inharmonicity Plot of Grand Piano IH(k)

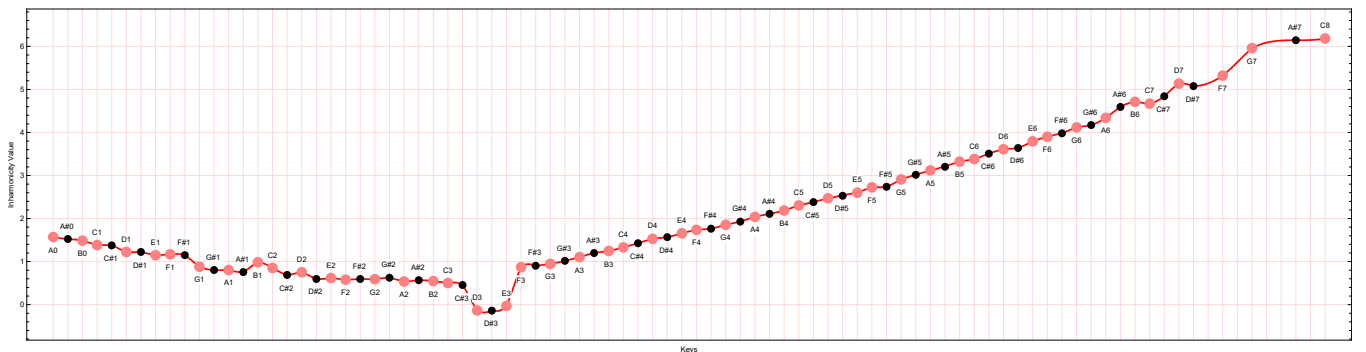


Figure 3-3 Inharmonicity Plot of Upright Piano $IH(k)$

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, with 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 ω is proportional to frequency, m is the mass of spring, K is the stiffness of the spring.

When m increases, K increase a little bit, ω decreases, then frequency decrease.

Since the piano cannot grow longer, it becomes thick and more like a stick rather than an ideal string. For higher notes strings, it is too short, and the thickness becomes relatively larger compared 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 the grand concert piano is longer and can have more steel strings, fewer copper strings, thus the break will become a more left side.

The figure of inharmonicity plot also tells us that two separate lines are almost linear. In my model, I used the valid sampled points are modeled with an interpolation function, and the two edges are modeled with a linear function, and its 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 passes the right-endpoint (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 $IH(k)$.

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

Thus, we can have the modeled parameter B_k with:

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

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 $Fr_{\rightarrow c}(\gamma)$ which is 1200, and 1200 is an octave, it means the tone say “A0”’s 6th harmonics will largely match its octave’s “A1”’s 3rd harmonics.

Here pitch is defined by cents.

The error function ε_k is defined as:

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

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.

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

The combined expression is:

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

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 represents 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 fixed point, which is “A4” pitch at a 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.

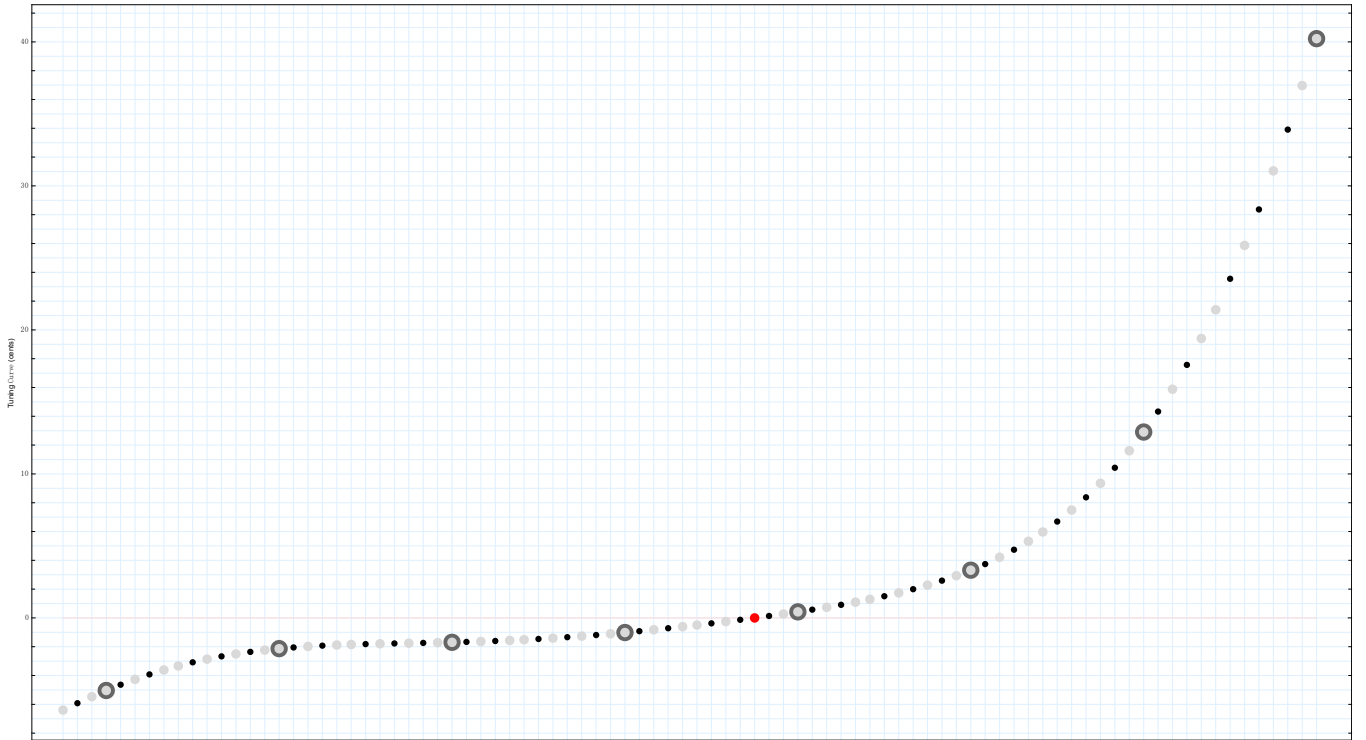


Figure 3-6 $C(k)$ for Grand Piano

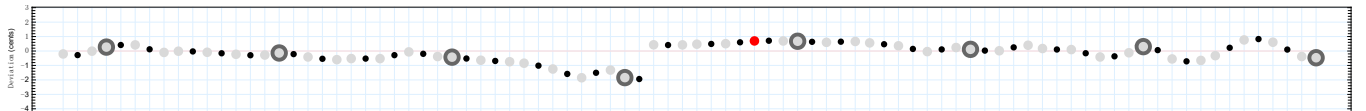


Figure 3-7 $D(k)$ for Grand Piano

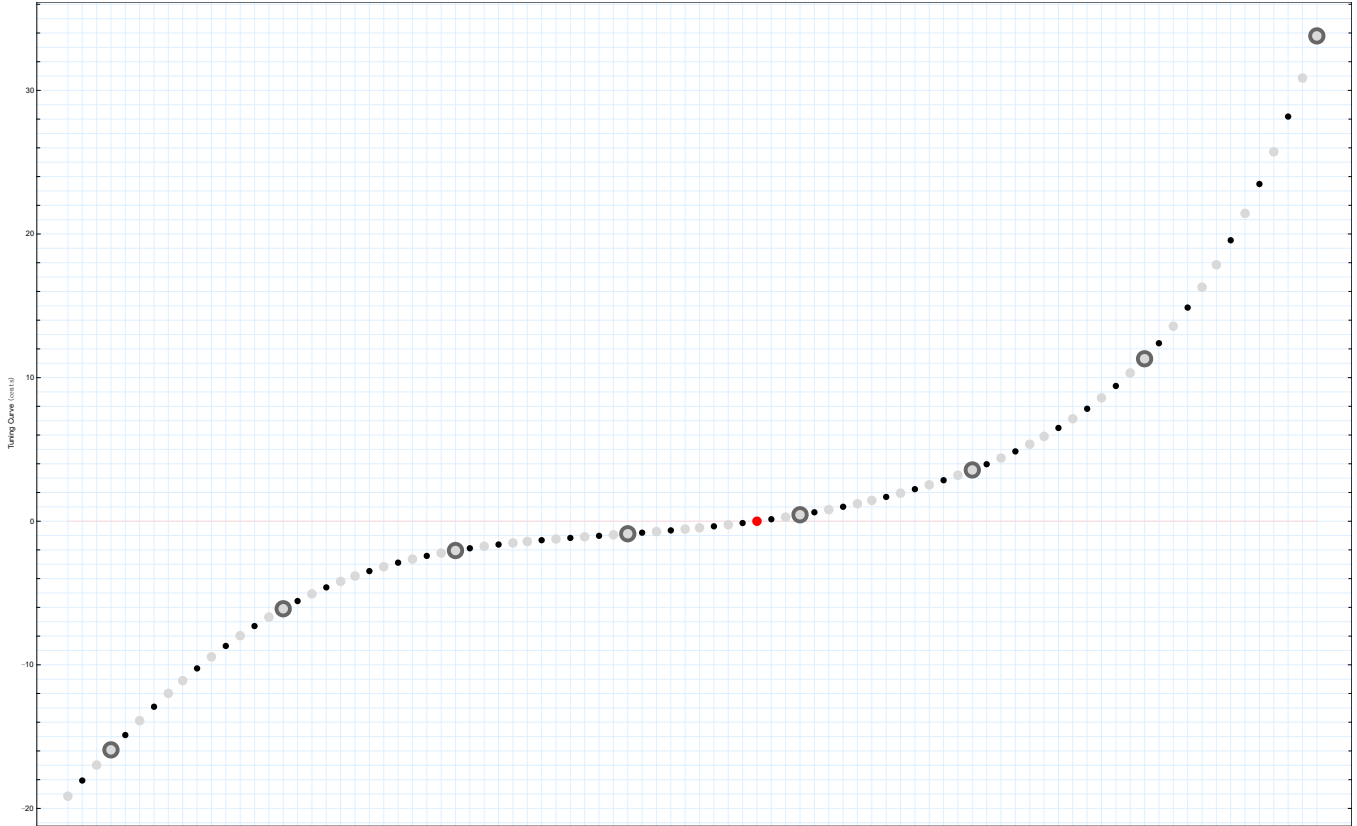


Figure 3-8 $C(k)$ for Upright Piano

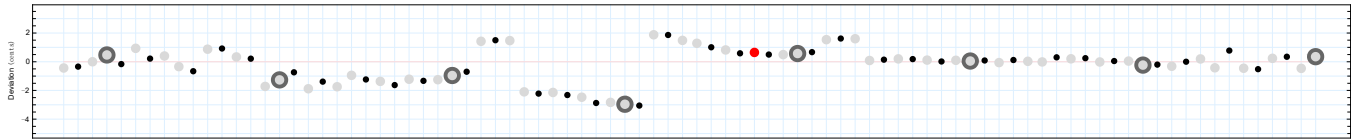


Figure 3-9 $D(k)$ for Upright Piano

The result of two pianos is shown above. The horizontal axis is the key number and the vertical axis of 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 temperaments appear and create the 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	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 the 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:

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

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

From Equation (3.16), we can see only $C(\cdot)$ and $IH(\cdot)$ function is modeled function, other functions 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 overtone 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

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

Why simulate pressing all keys? We need to know the philosophy of piano in behind. To deal with all kinds of complicated situations, let us assume several cases. Whether the chord is harmonious is to check the transient pitch domain. In the other word, several notes at certain short time period will contact with each other, and we need to make sure this sound is harmonious. However, the contact cases of notes at all time for all songs are too complicated, and the key pressing level varies all the time. What if assuming that all notes have equal probability to contact, and the key pressing level when playing each small piece of music on average is the same – some pieces are loud, some

are small but they usually approximately on the same level when playing the piano. As for the key pressing level that could change the sound quality, we suggest the sample sound will be played in medium level.

3.2.1 Sampling Piano & Audio Processing

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

3.2.2 Construct Spectrum

Since the human ear is sensitive to the pitch (“pitch” is equivalent to the logarithm of a frequency component for approximation: ignore the nonlinear 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 the spectrum, it puts the equal importance to the pitch scale – the logarithm scale of frequencies. In my experiment, I put 0.1 cents as the precision.

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

$$I(\kappa) = \left\| G(f_\kappa) \right\|^\beta \Big|_{\kappa \rightarrow 12 \cdot \log_2 \left(\frac{f_\kappa}{f_{[40]}} \right), \beta \rightarrow 2} \quad (3.17)$$

Where for each key k we will have 1000 samples in total, each sample’s pitch denote as κ . Namely, each sample will represent 0.1 cents. 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 the spectrum $\beta = 2$. The reason is that: although human ear sensitive to the sound pressure level is based on the logarithm of magnitude of sound, unit could be decibel (dB), however, the human ear also has the auditory mask, which masks 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 power of 2 is actually achieved a very ideal result. I also tried other numbers for β , when $\beta = 1$, the sound is messy at all; $\beta = 2$ is perfect; β 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 the spectrum and ignore the little ones. If people need to play more simple chord songs, they may try larger numbers of β , if need to play more messy types of songs like Impressionist or Jazz, I suggest they will use smaller β . On average, 2 is a great number for β .

Since for each key sound, the first peak of the spectrum should start from its fundamental frequency, thus, we will set values to 0 for frequencies that lower than fundamental frequency to ignore bass noise.

3.2.3 Tuning with Entropy Optimizer

The tuning process from a programming point of view is to move left or right of the 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:

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

The 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 the entropy value for the optimizer.

Since the algorithm optimize the case that all sound volume is equal, however, the sampling time is different, we will make a standard case to simulate all keys are pressed in an equal key pressing level. In my program, I use density function $\bar{I}_k(\kappa)$ to simulate the equal key pressing level 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 a 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 a simpler version of the Traditional Tuning strategy, to be the initial starting point for entropy minimizer to begin. In this algorithm, no inharmonicity model is built, but just uses the captured frequency to optimize.
- Step 2: Randomly change tuning for one key for c_k cents, and check its entropy value. If the 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 sides of tuning by adding and subtracting the pitches. The “A4” key never changes, since it is a standard pitch.
- Step 3: We do “step 2” experiment for all keys and all directions as one round of experiments. Each time we count the times of successfully tuned until we cannot find one 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 the 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 performs 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 a 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 is 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 are precise tuning, the accuracy will be increased to 0.1 cent, which is desirable.

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

3.2.4 Creating Tuning Strategy Table

The method to get the frequency components of 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 a certain precision, the “A4” standard frequency will not be the fixed 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 the optimized result is shown in Figure 3-11:

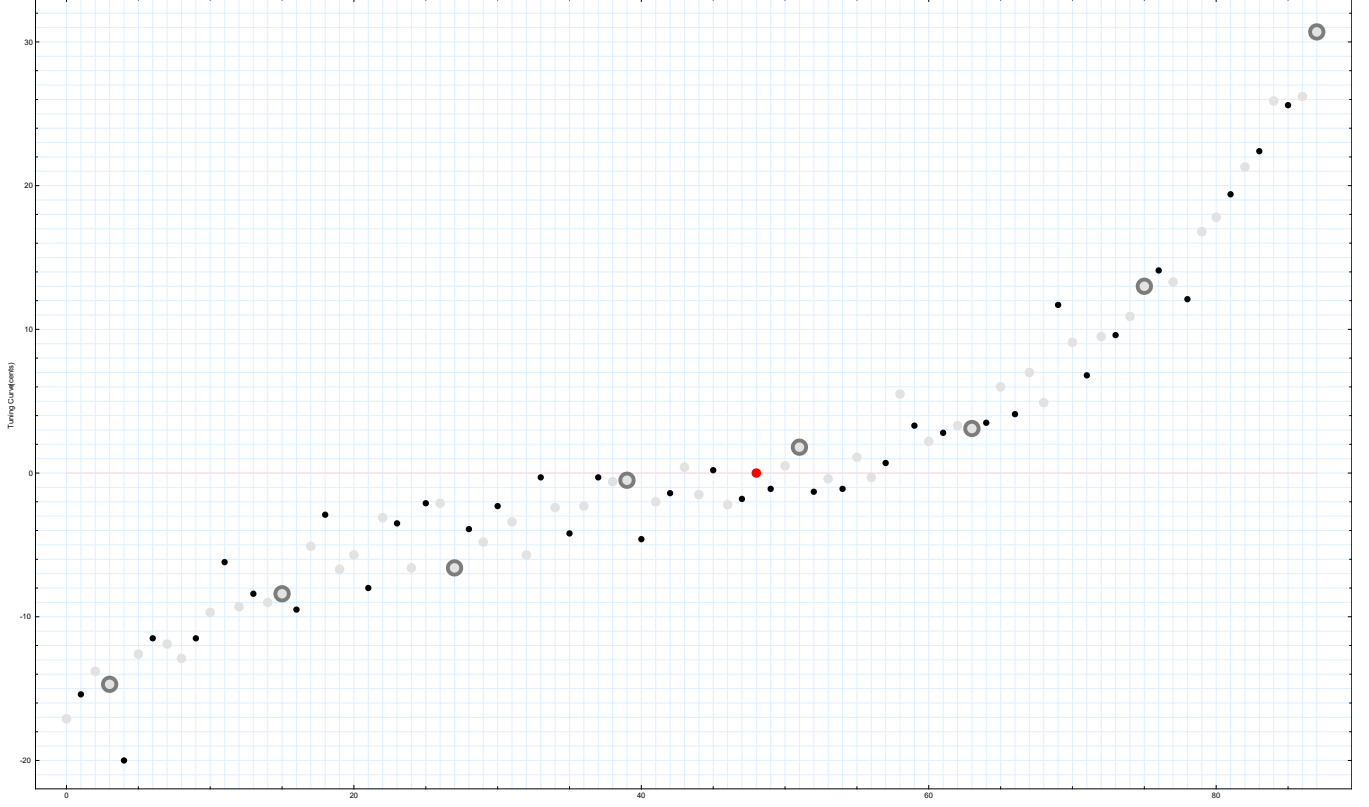


Figure 3-10 Tuning Curve for Upright Piano Optimized by Entropy Minimizer

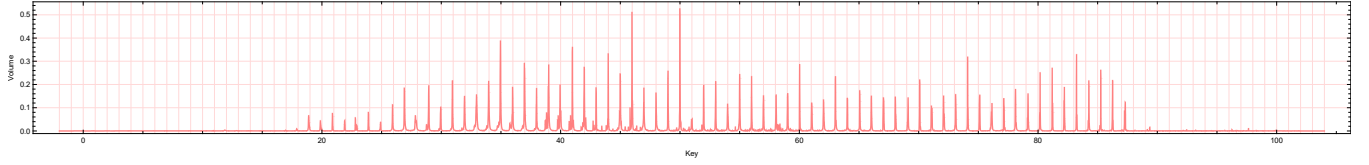


Figure 3-11 Spectrum for Optimized Result

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

3.2.5 Tune for Songs

In the real world, some of the piano keys have not been used, especially for the simpler tonal music. Since I have mentioned the previous entropy minimizer is not quite suitable for simpler harmony music due to some of the simple harmony like octave sometimes will not sound perfect, we should ignore the keys that have not been used. Thus, I add another coefficient for the entropy minimizer.

We will put the bias Bias_k that will ignore the key k which have not been used.

$$\text{Bias}_k = \begin{cases} 1 & k \in \text{used} \\ \varepsilon_{\text{Bias}} & k \notin \text{used} \end{cases} \quad (3.30)$$

Where $\varepsilon_{\text{Bias}}$ is a very small number – to make sure the key which is not used could be tuned by the entropy minimizer. If the bias for one key is 0, there is no spectrum for entropy minimizer for this key, and the algorithm

will stop tuning for this key. However, if we put a very small number as weight on this key, it still can be tuned to a correct place – it just tuned, but does not affect the tuning for other keys.

Then, we will put the bias on the entropy minimizer algorithm and modify the Equation (3.25):

$$J = \sum_{\kappa} \left(-\text{Bias}_{\kappa} \cdot \bar{V}(\kappa) \cdot \log(\bar{V}(\kappa)) \right) \quad (3.31)$$

Then, we use the method above to minimize this entropy function and get the tuning strategy.

From the example of one tonal music from Mozart Piano Sonata No 11 A major K 331 – Movement 1 (Figure 3-12), we could see only the middle range and several low range keys are used.



Figure 3-12 Song Key Used Cases

The optimized spectrum is shown in Figure 3-13.

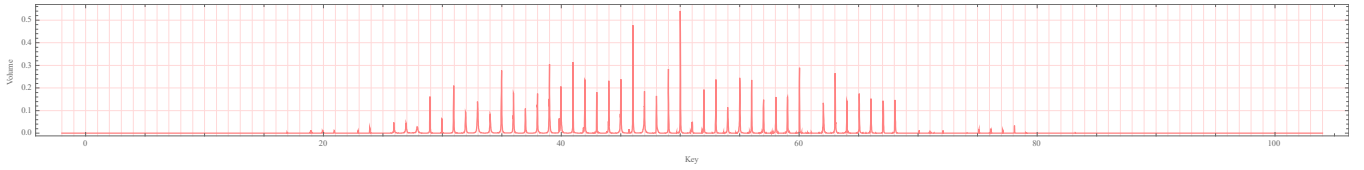


Figure 3-13 Optimized Spectrum

From this example, we can see and hear, the sound will be more optimized whenever in simple and complicated harmonies.

4 AUDIO PROCESSING & PURE SOUND TUNER

4.1 TUNING

Tuning process in an audio is to create samples for the 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 an 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 the audio processing technique to shrink the harmonics in order to remove the inharmonicity.

If the key k sound with the inharmonicity coefficient $IH(k)$ 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:

$$\Gamma_k(f) = \text{FFT}(S_k(t)) \quad (4.2)$$

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 $\tilde{\Gamma}_k^{(m)}(f)$:

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

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

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

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

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

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

Where i is an 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 lacking of research in 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]

7 APPENDIX

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
A0	27.3985	5.302	54.8092	0.019	82.244	0.303	109.715	4.487	137.235	3.341	164.815	-1.041	192.467	-2.291	220.203	-1.87
A#0	29.0357	5.927	58.0836	0.567	87.1556	0.467	116.264	4.127	145.42	-1.047	174.637	-1.721	202.927	-1.87	233.3	-1.837
B0	30.7704	6.541	61.5517	1.187	92.3548	0.947	123.191	3.937	154.07	-1.017	185.005	-1.687	216.004	-1.637	247.08	-1.577
C1	32.6082	6.937	65.2258	1.487	97.8625	1.367	130.528	3.777	163.231	3.027	195.981	-2.087	228.789	-1.817	261.683	-2.027
C#1	34.5552	6.937	69.1189	4.427	103.7	0.087	138.306	3.587	172.947	2.917	207.631	-2.137	242.366	-1.27	277.161	0.137
D1	36.6178	4.267	73.2437	4.077	109.886	0.757	146.553	3.37	183.252	2.727	219.992	2.017	256.781	-1.187	293.627	0.227
D#1	38.8028	3.927	77.6145	3.727	116.444	0.387	155.3	2.897	194.191	2.347	233.127	-1.617	272.116	0.787	311.166	0.227
E1	41.1175	3.617	82.2444	3.417	123.39	0.307	164.563	2.607	205.774	2.047	247.031	-1.307	288.343	0.487	329.721	0.407
F1	43.5896	3.337	87.1476	3.167	130.743	0.367	174.363	2.487	218.018	1.987	261.715	-1.387	305.463	0.637	349.27	0.217
F#1	46.167	3.087	92.3423	2.927	138.534	0.677	184.75	2.317	231.1	1.847	277.29	-1.287	323.63	0.817	370.028	0.167
G1	48.9185	2.867	97.8452	2.717	146.789	0.477	195.757	2.137	244.758	1.697	293.8	-1.167	342.892	0.927	392.041	0.217
G#1	51.8331	2.667	103.675	2.537	155.532	0.37	207.415	1.977	259.331	1.567	311.287	-1.067	363.294	0.467	415.358	0.237
A1	54.9206	2.51	109.85	2.367	164.795	0.247	219.766	1.847	274.77	1.447	329.816	-0.967	384.912	0.397	440.067	0.277
A#1	58.1912	2.357	116.391	2.227	174.609	0.27	232.853	1.77	291.133	1.37	349.456	-0.827	407.833	0.257	466.271	0.47
B1	61.6557	2.237	123.321	2.17	185.004	0.207	246.714	1.587	308.46	1.217	370.252	-0.747	432.099	0.197	494.009	0.457
C2	65.3258	2.137	130.66	2.017	196.012	0.207	261.39	1.057	326.803	1.217	392.259	-0.707	457.767	0.237	523.337	0.207
C#2	69.2137	2.047	138.437	1.927	207.681	0.177	276.954	1.427	346.268	1.057	415.631	-0.607	485.053	0.057	554.546	0.207
D2	73.3322	1.967	146.677	1.837	220.046	0.187	293.453	1.257	366.908	0.817	440.426	-0.577	514.018	0.367	587.696	0.187
D#2	77.6953	1.927	155.405	1.787	234.143	0.187	310.924	1.127	388.763	0.667	466.672	-0.567	544.668	0.367	622.764	0.147
E2	82.3174	1.887	164.651	1.717	247.017	0.187	329.431	1.037	411.91	0.527	494.47	-0.517	577.126	0.487	659.895	0.187
F2	87.214	1.847	174.466	1.667	261.713	0.137	349.033	0.967	436.424	0.437	523.904	-0.217	611.49	0.577	699.2	0.187
F#2	92.4016	1.817	184.823	1.627	277.286	0.137	369.809	0.867	462.413	0.297	555.119	-0.47	647.946	0.227	740.914	0.217
G2	97.8974	1.797	195.818	1.587	293.785	0.247	391.823	0.767	489.953	0.147	588.199	-0.637	686.586	0.217	839.869	0.207
G#2	103.72	1.777	207.465	1.567	311.259	0.217	415.129	0.727	519.098	0.117	623.191	-0.687	727.434	0.157	831.851	0.297
A2	109.889	1.757	219.804	1.547	329.773	0.197	438.822	0.697	549.979	0.067	660.27	-0.717	770.721	0.127	881.359	0.287
A#2	116.424	1.737	232.679	1.527	349.397	0.197	466.008	0.677	582.744	0.127	699.635	-0.677	816.713	0.127	934.008	0.127
B2	123.349	1.717	246.734	1.457	370.193	0.187	493.673	0.627	617.481	0.367	741.382	-0.137	865.505	0.437	989.885	0.117
C3	130.685	1.687	261.413	1.47	392.229	0.187	523.174	0.207	654.293	0.167	775.629	-0.197	917.225	0.197	1049.12	0.347
C#3	138.458	1.667	276.967	1.437	415.579	0.187	554.345	0.187	693.316	0.087	832.544	-0.087	972.079	0.487	1111.59	0.587
D3	146.694	1.637	293.447	1.387	440.321	0.187	587.376	0.147	734.67	0.217	882.265	-0.37	1030.22	0.387	1248.4	0.787
D#3	155.42	1.61	310.906	1.327	466.527	0.187	622.349	0.277	778.439	1.387	934.864	-0.387	1091.69	0.387	1248.98	0.427
E3	164.665	1.587	329.408	1.267	494.299	0.487	659.42	0.447	824.841	1.637	990.646	-0.387	1156.9	0.417	1323.69	0.787
F3	174.461	1.557	349.013	1.207	524.774	0.317	698.75	0.737	874.116	2.087	1049.93	-0.727	1226.29	0.657	1403.28	1.597
F#3	184.841	1.487	369.789	0.987	554.95	0.127	740.432	1.047	926.34	1.547	1112.78	-0.487	1299.86	0.517	1487.68	0.997
G3	195.839	1.47	391.804	0.847	588.021	0.087	784.616	1.087	981.713	0.567	1179.44	-0.587	1377.92	0.477	1577.26	1.347
G#3	207.492	1.397	415.137	0.647	620.287	0.037	831.498	0.867	1040.52	0.767	1250.3	-0.607	1460.99	0.817	1672.75	1.587
A3	219.839	1.287	439.861	0.567	668.047	0.037	881.179	0.327	1102.84	0.447	1325.4	-0.787	1549.05	1.167	1773.96	1.587
A#3	232.922	1.187	466.402	0.487	699.557	0.777	933.663	0.487	1168.56	0.487	1404.44	-0.387	1641.49	0.487	1879.91	1.417
B3	246.784	1.117	493.785	0.347	741.219	0.387	989.302	0.687	1238.25	0.967	1488.27	-0.777	1739.59	0.887	1992.4	1.727
C4	261.472	1.087	523.2	0.177	785.437	0.247	1040.44	0.217	1312.45	0.727	1577.74	-0.787	1844.54	0.247	2113.1	1.657
C#4	277.035	0.917	554.368	0.037	832.294	0.187	1111.11	0.717	1391.11	0.487	1672.58	-0.887	1955.82	0.387	2241.1	1.657
D4	293.526	0.887	587.392	0.197	881.94	0.187	1177.11	0.421	1474.43	0.717	1773.05	-0.847	2073.69	0.137	2376.67	2.007
D#4	310.998	0.777	622.371	0.337	934.493	0.277	1247.74	0.487	1562.47	0.757	1879.06	-1.137	2197.87	0.587	2519.27	2.007
E4	329.512	0.697	659.446	0.517	990.223	0.357	1322.46	0.927	1655.98	0.227	1991.79	-1.247	2330.1	0.867	2671.32	2.287
F4	349.129	0.427	698.766	0.777	1049.42	0.677	1401.6	0.57	1755.8	0.357	2112.52	-1.447	2422.46	0.887	2835.48	2.587
F#4	369.914	0.337	740.425	1.037	1112.13	0.387	1485.62	0.597	1861.48	0.747	2240.29	-1.787	2622.64	0.717	3009.07	2.817
G4	391.938	0.257	784.57	1.287	1178.59	0.347	1574.69	0.787	1973.55	1.197	2375.84	-1.487	2782.23	0.387	3193.37	3.147
G#4	415.274	0.127	831.382	1.617	1249.16	0.337	1669.42	0.837	2093.13	0.987	2520.69	-1.847	2953.3	0.287	3391.59	3.627
A4	440.42	0.087	880.987	1.977	1323.99	0.237	1769.75	0.777	2219.87	1.257	2674.71	-2.827	3135.4	0.877	3602.87	4.207
A#4	466.2	0.047	933.555	2.287	1403.21	0.447	1876.32	0.887	2353.99	1.737	2837.34	-3.817	3327.46	0.787	3825.4	4.497
B4	493.962	0.087	989.239	2.687	1487.14	0.417	1988.96	1.173	2495.99	1.837	3009.48	-5.777	3530.66	0.417	4060.73	4.747
C5	523.349	0.087	1048.24	2.887	1570.6	0.387	2108.3	1.2817	2646.4	1.847	3191.78	-5.887	3745.82	0.887	4309.87	5.087
C#5	554.549	0.087	1107.47	3.347	1670.71	0.317	2235.81	1.427	2807.89	2.237	3388.63	-5.27	3979.65	1.037	4582.54	5.687
D5	587.58	0.147	1177.31	3.97	1771.32	0.157	2371.72	1.627	2980.58	2.577	3599.94	-5.927	4231.73	0.887	4877.88	6.427
D#5	622.581	0.097	1247.68	4.427	1872.82	0.237	2515.45	1.827	3163	-2.557	3822.83	-4.037	4497.24	0.337	5188.4	7.167
E5	659.672	0.117	1322.26	4.937	1990.67	0.217	2667.75	2.057	3356.3	3.127	4059.03	-4.727	4778.55	0.387	5517.4	7.817
F5	698.978	0.137	1401.29	5.427	2110.24	0.207	2829.1	2.127	3561.03	3.577	4309.12	-4.837	5076.34	0.487	5865.53	8.407
F#5	740.633	0.157	1485.04	5.927	2236.93	0.227	3000.11	2.337	3778.03	3.817	4574.22	-5.187	5392.02	0.487	6234.6	8.977
G5	784.779	0.177	1573.85	6.477	2371.45	0.287	3181.77	2.517	4008.85	3.837	4856.63	-5.317	5728.96	0.487	6629.1	9.587
G#5	831.568	0.217	1668.11	7.177	2514.55	0.277	3375.71	2.747	4256.28	4.217	5160.78	-5.477	6093.5	0.517	7058.51	10.307
A5	881.159	0.287	1768.13	7.897	2666.68	0.247	3582.43	3.047	4520.82	4.817	5487.09	-5.617	6486.2	0.547	7522.8	11.847
A#5	933.723	0.287	1874.29	8.937	2828.47	0.187	3802.85	3.817	4903.82	5.027	5837.44	-5.767	6909.45	0.577	8025.22	12.677
B5	989.441	0.297	1986.89	9.937	3000.26	0.167	4037.23	3.737	5105.21	5.737	6211.23	-5.217	7361.86	0.587	8563.26	13.617
C6	1048.51	0.327	2106.25	10.927	3182.32	0.247	4285.56	4.067	5424.44	6.237	6606.96	-5.147	7840.6	0.577	9132.28	15.047
C#6	1111.13	0.347	2232.9	12.027	3375.81	0.247	4550.44	4.387	5765.18	6.847	7030.46	-5.77	8354.31	0.577	9744.52	16.827
D6	1177.52	0.327	2367.45	13.227	3581.99	0.277	4832.92	4.787	6131.44							

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16																
A0	27.1975	-10.507	54.4302	-10.027	81.7335	-9.507	109.142	-10.027	136.691	-10.217	164.415	-9.547	192.348	-10.027	220.524	-10.217	248.975	-10.027	277.736	-10.217	306.837	-10.027	336.31	-10.217	366.185	-10.027	396.494	-10.027	427.264	-10.027	458.525	-10.217
A#0	28.8329	-10.007	57.7015	-10.007	86.6414	-10.217	115.688	-12.711	144.877	-9.507	174.243	-9.507	203.821	-1.077	233.644	-1.187	263.747	-10.007	294.163	-10.007	324.925	-23.817	356.063	-31.817	387.611	-40.7	419.597	-48.907	452.053	-58.927	485.006	-68.897
B0	30.5664	-10.007	61.1693	-10.007	91.845	-14.237	122.63	-18.897	153.56	-8.797	184.671	-5.007	215.998	-0.617	247.576	-4.457	279.44	-10.147	311.624	-14.407	344.162	-20.307	377.085	-30.917	410.426	-38.027	444.216	-47.007	478.487	-56.917	513.267	-66.867
B1	32.4038	-10.007	64.8424	-14.997	97.3508	-13.407	129.964	-11.277	162.715	-8.407	195.64	-4.117	228.773	-1.137	262.146	-3.447	295.793	-8.907	329.746	-14.317	364.039	-20.907	398.702	-27.427	433.768	-34.787	469.265	-42.607	505.224	-50.517	541.674	-58.917
C#1	34.3511	-14.007	68.7389	-10.007	103.2	-12.427	137.771	-10.277	172.488	-7.517	207.388	-4.107	242.506	-0.277	277.877	-3.447	313.576	-9.407	349.519	-15.137	385.858	-21.737	422.587	-28.147	459.739	-34.647	497.347	-43.207	535.44	-51.87	574.051	-60.417
D#1	36.4148	-13.007	72.8629	-10.007	109.378	-11.777	145.992	-9.907	182.74	-7.507	219.654	-4.907	256.766	-1.287	294.108	-2.627	331.714	-7.027	369.613	-11.917	407.839	-17.287	446.42	-23.137	485.388	-29.447	524.737	-36.217	564.602	-43.417	604.906	-51.007
E1	38.6017	-12.007	77.2388	-10.127	115.947	-10.87	154.761	-8.907	193.716	-6.907	232.847	-3.77	272.188	-0.37	311.775	-3.617	351.641	-8.017	391.819	-12.917	432.342	-18.207	473.244	-24.157	514.556	-30.47	556.309	-37.247	598.536	-44.407	641.265	-52.117
F1	40.9191	-11.007	81.8729	-11.227	122.896	-10.027	164.024	-8.917	205.29	-6.127	246.729	-3.447	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	-28.207	588.487	-34.907	632.973	-41.37	677.955	-48.437
F#1	43.3745	-11.17	86.7867	-10.347	130.274	-9.007	173.875	-7.347	217.625	-5.17	261.563	-2.397	305.725	-0.807	350.147	-4.507	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
G1	45.9762	-10.207	91.9917	-9.517	138.085	-8.207	184.296	-6.577	230.663	-4.377	277.225	-1.607	324.02	-1.487	371.086	-5.117	418.461	-9.27	466.182	-13.787	514.286	-17.977	562.809	-24.227	611.787	-30.117	661.254	-36.427	711.246	-43.107	761.797	-50.297
G#1	48.7328	-8.447	97.4972	-8.887	146.325	-7.507	195.247	-6.647	244.295	-4.907	293.501	-2.917	342.896	-0.57	392.509	-2.277	442.373	-6.417	492.517	-9.407	542.972	-12.747	593.768	-18.927	644.933	-21.407	696.497	-28.327	748.489	-35.517	800.937	-43.037
A1	51.6533	-8.687	103.337	-8.167	155.084	-7.37	206.923	-6.007	258.885	-5.147	311.002	-2.847	363.304	-0.417	415.821	-2.167	468.583	-5.007	521.62	-8.207	574.963	-11.847	628.639	-18.727	682.679	-25.927	737.11	-34.437	791.962	-41.207	847.262	-48.347
A#1	54.7473	-7.877	109.526	-7.407	164.374	-6.587	219.319	-5.367	274.395	-4.117	329.636	-1.307	385.074	-0.347	440.74	-0.917	496.67	-5.837	552.888	-8.077	609.432	-12.647	666.332	-18.547	723.619	-25.707	781.323	-32.807	839.474	-40.117	898.101	-48.307
B1	58.0252	-7.317	116.084	-6.87	174.209	-5.987	232.433	-4.827	290.79	-3.347	349.313	-1.007	408.035	-0.87	466.987	-3.007	526.202	-6.937	585.714	-9.927	645.552	-12.327	705.749	-18.037	766.337	-25.007	827.346	-34.367	888.806	-40.907	950.748	-48.887
B#1	61.4978	-6.877	123.034	-6.007	184.671	-5.017	246.434	-3.907	308.374	-1.007	370.535	-0.507	432.96	-0.267	495.692	-3.337	558.775	-8.317	622.25	-13.807	686.16	-17.947	750.546	-23.377	815.449	-27.507	880.91	-32.977	946.969	-38.717	1013.66	-44.817
C2	65.1765	-6.007	130.494	-5.007	195.694	-4.047	261.116	-3.377	326.703	-1.747	392.494	-0.207	458.53	-2.67	524.852	-2.507	591.498	-8.347	658.509	-11.737	725.924	-15.477	793.782	-18.547	862.121	-23.547	930.979	-28.677	1000.399	-35.717	1070.14	-43.007
C#2	69.0735	-5.507	138.184	-5.007	207.368	-3.207	276.664	-2.347	346.106	-1.007	415.734	-0.167	485.581	-1.307	556.866	-1.137	626.085	-6.727	696.812	-9.617	767.903	-12.797	839.395	-19.777	911.321	-25.027	983.716	-34.077	1056.61	-39.307	1130.05	-42.987
D2	73.2017	-5.007	146.445	-4.577	219.772	-3.747	293.224	-2.507	366.843	-1.207	440.669	-0.087	514.745	-2.307	589.111	-1.257	663.807	-8.017	738.875	-11.087	814.353	-14.477	890.282	-18.167	966.701	-22.167	1043.65	-26.457	1121.16	-31.047	1199.28	-35.927
D#2	77.5749	-4.617	155.188	-4.167	232.876	-3.487	310.678	-2.507	388.631	-1.207	466.772	-0.307	545.14	-2.137	623.771	-1.227	702.702	-6.507	781.97	-9.327	861.611	-12.137	941.663	-18.307	1022.16	-25.737	1103.14	-32.427	1184.63	-39.307	1266.68	-46.577
E2	82.2074	-4.197	164.586	-3.767	246.786	-3.047	329.24	-2.037	411.857	-0.747	494.679	-0.847	577.745	-1.717	661.097	-1.447	744.775	-7.207	828.817	-9.907	913.264	-12.907	998.156	-18.707	1083.53	-25.007	1169.43	-32.407	1255.88	-37.487	1342.93	-41.787
F2	87.1147	-3.817	174.271	-3.47	261.511	-2.717	348.877	-1.747	436.409	-0.57	524.149	-1.027	612.139	-2.417	702.42	-1.407	789.032	-7.107	878.016	-9.787	967.413	-12.647	1057.26	-18.767	1147.16	-25.707	1239.92	-32.887	1329.92	-40.887	1421.97	-49.707
F#2	92.3131	-3.477	184.671	-3.027	272.132	-2.347	369.703	-1.367	462.466	-0.007	555.454	-1.407	648.712	-3.277	742.283	-3.007	836.211	-7.737	930.541	-10.377	1025.32	-13.287	1120.58	-18.407	1216.37	-25.007	1312.74	-32.007	1409.76	-37.547	1507.36	-41.747
G2	97.8198	-3.007	195.687	-2.747	293.649	-2.047	391.754	-1.067	490.048	-0.107	588.579	-1.707	687.393	-3.407	786.538	-3.627	886.201	-8.007	986.004	-10.807	1086.42	-13.407	1187.35	-18.607	1288.83	-25.007	1390.92	-32.007	1493.66	-37.907	1597.09	-41.807
G#2	103.653	-2.807	207.358	-2.497	311.168	-1.727	415.133	-0.717	519.307	-0.007	623.741	-2.187	728.486	-4.007	833.593	-2.917	939.114	-6.807	1045.1	-11.377	1151.6	-14.367	1258.66	-17.637	1366.34	-21.167	1474.68	-27.907	1583.73	-33.007	1693.53	-38.907
A2	109.832	-2.607	219.716	-2.247	329.7	-1.577	439.836	-0.647	550.173	-0.507	660.764	-2.017	771.655	-3.827	882.9	-5.777	994.546	-7.807	1106.64	-10.407	1219.24	-13.177	1332.38	-18.177	1446.12	-22.017	1565.79	-28.647	1683.56	-34.507	1791.4	-40.507
A#2	116.378	-2.417	232.812	-2.7	349.356	-1.317	466.066	-0.307	582.997	-0.977	700.204	-2.387	817.741	-4.157	935.662	-6.107	1054.02	-8.407	1172.88	-11.087	1292.27	-13.807	1412.27	-18.907	1532.92	-25.007	1654.28	-32.007	1776.38	-37.787	1899.3	-41.877
B2	123.313	-2.217	246.683	-1.817	370.167	-1.147	493.824	-0.27	617.709	-1.7	741.88	-3.477	866.393	-4.27	991.305	-6.27	1116.67	-8.457	1242.55	-10.877	1368.99	-13.747	1496.06	-18.767	1623.10	-25.007	1752.27	-32.007	1881.52	-37.307	2011.61	-41.337
C3	130.659	-2.047	261.375	-1.607	392.208	-0.917	523.214	-0.127	654.452	-1.037	785.979	-2.447	917.853	-4.007	1050.13	-6.7	1182.87	-8.107	1316.12	-10.507	1449.95	-13.27	1584.41	-18.007	1719.55	-25.007	1855.47	-32.007	1992.1	-36.27	2129.62	-40.037
C#3	138.44	-1.887	276.94	-1.517	415.557	-0.87	554.35	-0.047	693.378	-1.007	832.7	-4.47	972.373	-3.907	1112.46	-6.127	1253.7	-8.207	1394.08	-10.187	1535.74	-12.717	1678.03	-15.487	1821.02	-21.407	1965.46	-27.717	2109.43	-35.107	2254.7	-43.847
D3	146.184	-1.747	293.403	-1.347	440.191	-1.27	587.082	-0.737	734.11	-0.127	881.311	-0.807	1028.72	-1.57	1176.36	-3.827	1329.3	-6.807	1472.52	-9.847	1621.09	-12.307	1770.04	-17.807	1919.39	-25.007	2069.19	-31.777	2193.73	-35.107	2320.25	-41.337
D#3	155.418	-1.627	310.872	-1.427	468.399	-1.007	622.034	-0.617	777.816	-0.517	933.778	-1.747	1089.96	-1.627	1246.39	-3.037	1403.12	-3.777	1560.17	-5.047	1717.58	-6.407	1875.38	-7.907	2033.62	-8.607	2192.33	-11.407	2351.54	-13.307	2511.29	-15.437
E3	164.67	-1.017	329.383	-1.287	494.181	-0.917	659.109	-0.387	824.208	-0.37	989.522	-1.127	1155.09	-1.7	1320.96	-3.277	1487.18	-4.807	1653.78	-6.927	1820.8	-7.487	1988.29	-9.27	2156.3	-10.907	2324.86	-13.007	2494	-16.27	2663.79	-17.487
F3	174.472	-1.417	349.055	-0.907	523.863	-0.307	699.006	-0.377	874.595	-0.307	1050.74	-0.907	1227.56	-2.447	1405.15	-10.187	1583.63	-10.927	1763.1	-16.747	1943.67	-20.547	2125.45	-24.887	2308.54	-28.177	2493.05	-33.007	2679.07	-36.27	2866.7	-44.507
F#3	184.856	-1.307	369.834	-0.747																												

	1	2	3	4	5	6	7	8	9	10	11	12
A0	27.4413	54.6261	82.0674	100.765	137.463	165.417	193.884	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	122.746	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	365.733	399.147
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	217.668	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	749.882
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	968.04	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	97.9887	195.746	293.482	391.629	489.227	587.511	686.481	785.862	885.379	985.171	1085.507	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	439.59	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	1587.57
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	1621.76	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	1942.5	2124.35
F#3	183.899	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	2687.39
A#3	232.696	465.911	699.127	933.122	1167.38	1403.71	1640.57	1878.72	2119.48	2360.75	2604.63	2857.95
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	3610.03
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	692.29	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	414.792	829.597	1246.18	1664.53	2086.45	2511.93	2942.75	3371.79	3822.2	4267.26	4719.44	5178.75
A4	440.44	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	4266.11	5756.75	7305.6	8920.98						
F#6	1489.74	2994.47	4536.7	6128.92	7796.12	9528.32						
G6	1576.77	3171.02	4815.26	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