

Piano Tuning Method

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ABSTRACT

Since the piano string is consider 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 algorithm for 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 key 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 harmonies (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 is 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 optimize 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

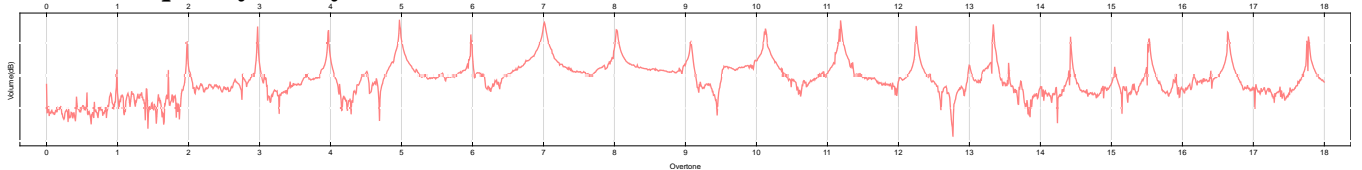


Figure 3-1 “A#0” Key (at Upright Piano Samples) Overtone Plot; Volume at Logarithm Scale

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 ω 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).

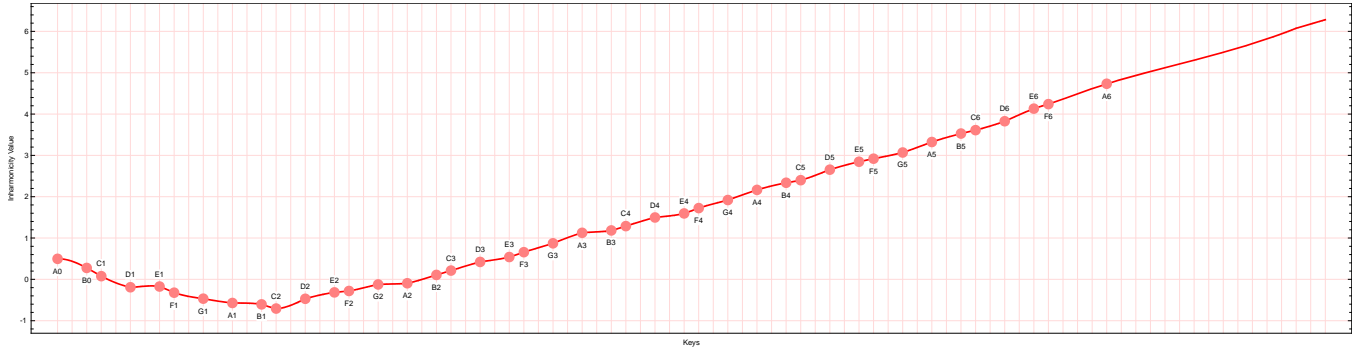


Figure 3-2 Inharmonicity Plot of Grand Piano IH(k)

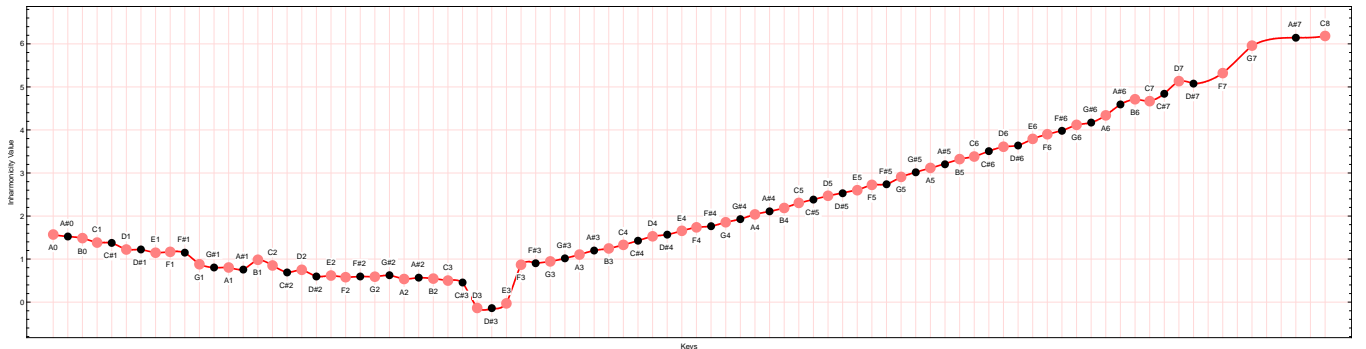


Figure 3-3 Inharmonicity Plot of Upright Piano $IH(k)$

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

When m increases, K increase a little bit, ω 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 $IH(k)$.

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

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 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.

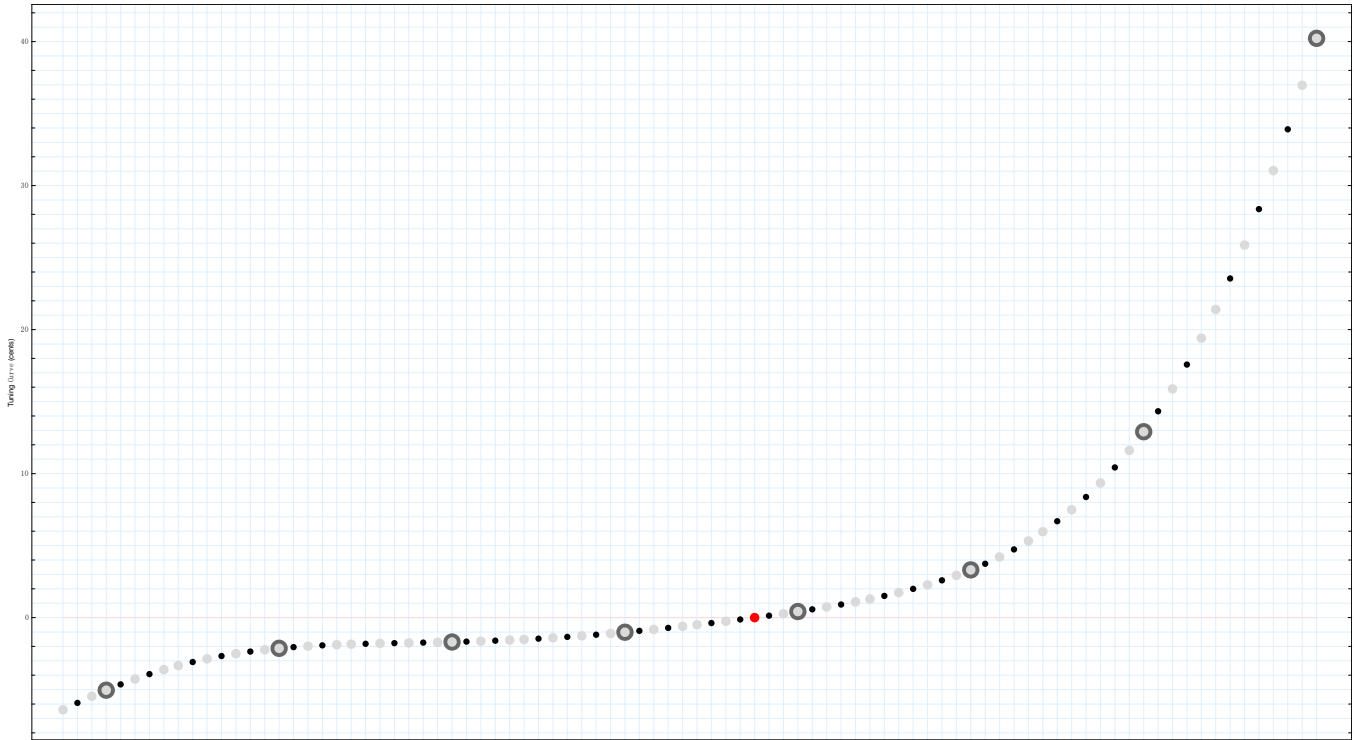


Figure 3-6 $C(k)$ for Grand Piano

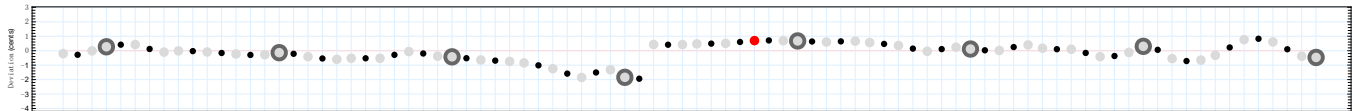


Figure 3-7 $D(k)$ for Grand Piano

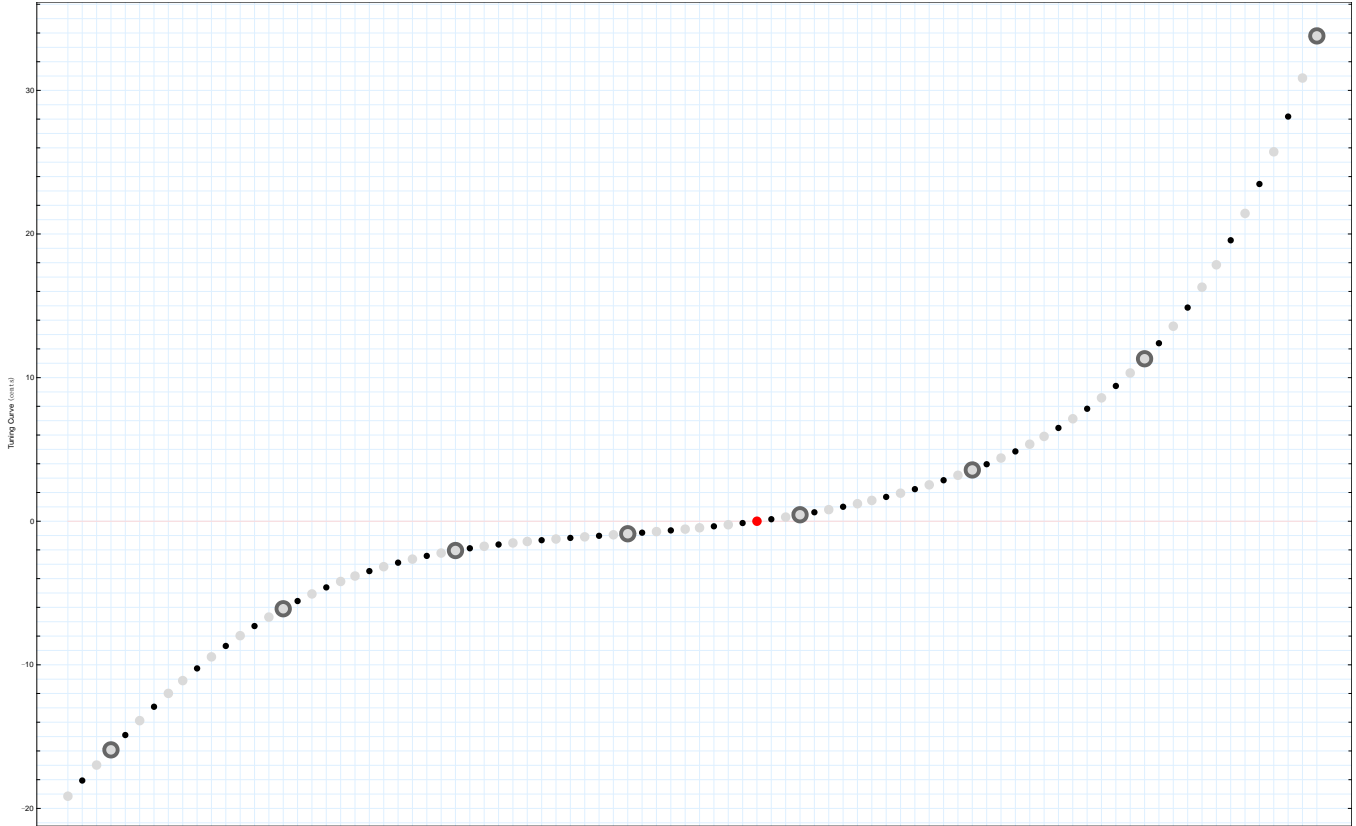


Figure 3-8 $C(k)$ for Upright Piano

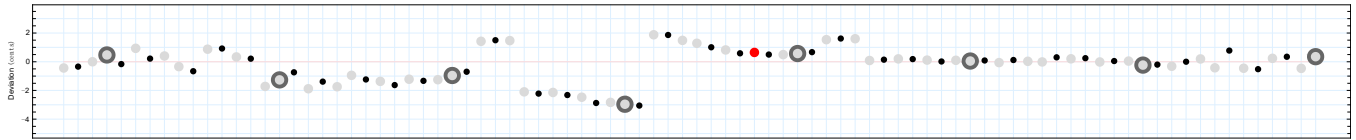


Figure 3-9 $D(k)$ for Upright Piano

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:

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

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

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

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 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 has equal probability to contact, and the key pressing level when playing each small pieces of music in 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 which change the sound quality, we suggest the sample sound will be played in medium level.

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:

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

Where for each key k we will have 1000 samples in total, each sample pitch denote as κ . 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 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 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 songs like Impressionist or Jazz, I suggest they will use smaller β . On average, 2 is great number for β .

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:

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

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

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

3.2.3.1 How to calculate entropy value for optimizer.

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 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:

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

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

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

The density function for this function is:

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

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

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

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:

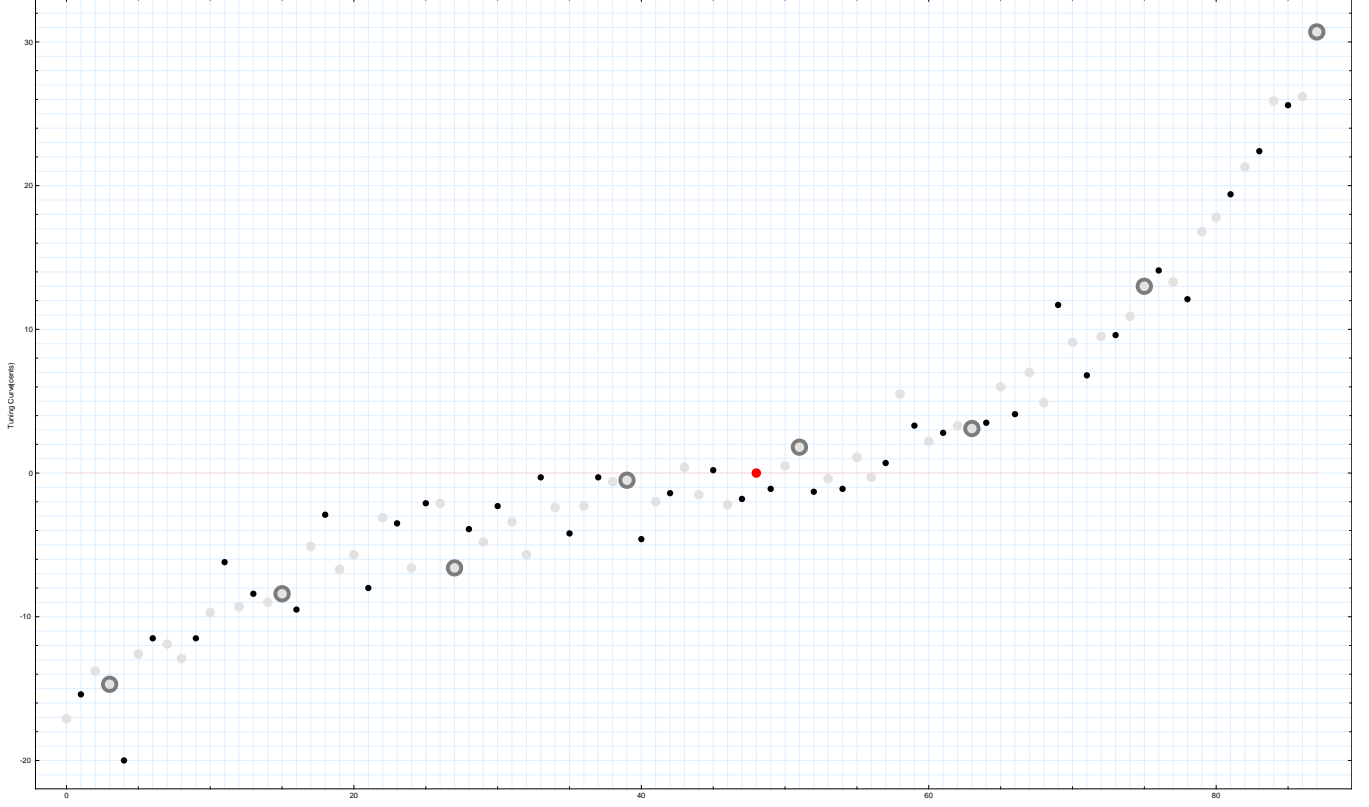


Figure 3-10 Tuning Curve for Upright Piano Optimized by Entropy Minimizer

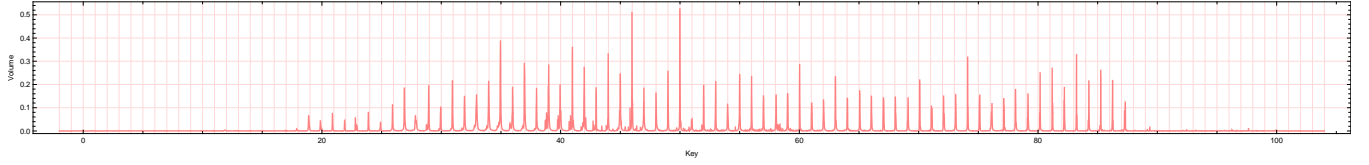


Figure 3-11 Spectrum for Optimized Result

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.

3.2.5 Tune for Songs

In the real world, some of the piano keys are 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 is 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 are no spectrum for entropy minimizer for this key, and algorithm will

stop tuning for this key. However, if we put a very small number as weight on this key, it still can 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 a tonal music from Mozart (Figure 3-12), we could see only the middle range and several low range keys are used.

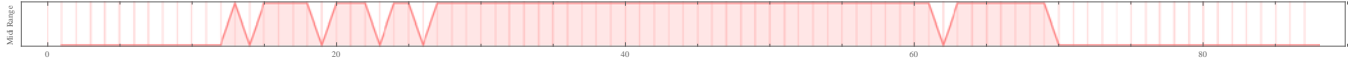


Figure 3-12 Song Key Used Cases

The optimized spectrum is shown in Figure 3-13.

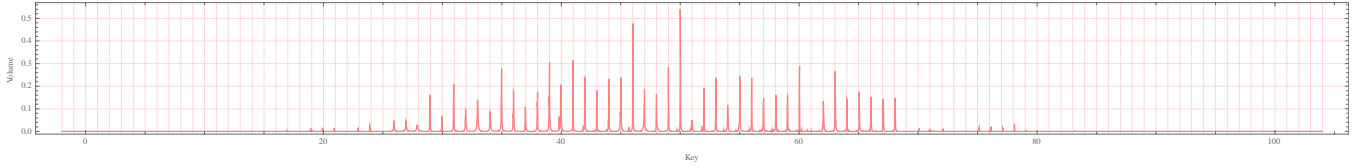


Figure 3-13 Optimized Spectrum

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

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 $IH(k)$ 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 $\mathbf{S}_k(t)$, 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]

7 APPENDIX

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16																
A0	27.3985	5.302	54.8092	0.019	82.244	3.389	109.715	4.489	137.235	3.341	164.815	-1.941	192.467	-2.291	220.203	-1.87	248.036	-3.269	275.977	-1.147	304.037	8.781	332.228	-11.889	360.563	-13.779	389.052	-16.139	417.706	-21.229	446.537	-26.947
A#0	29.0357	5.929	58.0836	0.569	87.1556	4.969	116.264	4.129	145.42	3.047	174.637	-1.729	203.927	-1.789	233.3	-1.839	262.77	3.889	292.347	-5.919	322.044	8.399	351.873	-11.119	381.844	-14.089	411.97	-17.229	442.261	-20.819	472.729	-24.229
B0	30.7704	5.469	61.5517	1.169	92.3548	4.649	123.191	3.839	154.07	0.019	185.005	-1.689	216.004	-1.659	247.08	0.179	278.243	-2.719	309.503	-4.639	340.872	6.769	372.359	-9.689	403.976	-11.819	435.733	-14.319	467.64	-17.279	499.708	-20.319
C1	32.6082	5.039	65.2258	4.789	97.8625	4.369	130.528	3.779	163.231	3.029	195.981	-2.689	228.789	-1.019	261.663	0.269	294.612	-1.879	327.646	-3.259	360.775	5.7	394.007	-8.919	427.352	-12.889	460.819	-15.229	494.417	-18.819	528.155	-21.919
C#1	34.5552	4.639	69.1189	4.429	103.7	4.089	138.306	3.589	172.947	2.919	207.631	-2.139	242.366	-1.219	277.161	0.139	312.024	-1.089	346.964	-2.439	381.989	3.929	417.108	-5.589	452.328	-7.929	487.659	-10.229	523.108	-11.269	558.684	-13.449
D1	36.6178	4.269	73.2437	4.079	109.886	3.759	146.553	3.39	183.252	2.729	219.992	2.019	256.781	-1.189	293.627	0.239	330.539	-0.879	367.523	3.089	404.588	3.439	441.743	-6.889	478.994	-9.489	516.351	-12.279	553.821	-15.049	591.412	-18.179
E1	38.8028	3.929	77.6145	3.729	116.444	3.389	155.3	2.899	194.191	2.349	233.127	-1.819	272.116	0.789	311.166	0.239	350.287	-1.349	389.488	-2.589	428.777	3.359	468.162	-5.459	507.653	-7.989	547.257	-10.849	586.985	-13.729	626.843	-17.739
F1	41.1175	3.619	82.2444	3.419	123.39	3.089	164.563	2.699	205.774	2.049	247.031	-1.399	288.343	0.489	329.721	0.489	371.172	-1.489	412.707	-2.839	454.334	4.199	496.063	-6.879	537.903	-9.289	579.862	-12.039	621.949	-15.889	664.175	-19.889
F#1	43.6896	3.339	87.1476	3.169	130.743	2.869	174.363	2.489	218.018	1.889	261.715	-1.389	305.463	0.639	349.27	0.219	393.145	-1.989	437.096	-3.239	481.132	3.47	525.261	-4.889	569.491	-6.989	613.83	-9.689	658.287	-12.919	702.871	-16.919
G1	46.167	3.089	92.3423	2.929	138.534	2.679	184.75	2.319	231.184	1.84	277.29	-1.289	323.63	0.819	370.028	0.169	416.491	-1.039	463.028	-2.1	509.647	3.089	556.356	-4.259	603.163	-6.539	650.076	-9.919	697.104	-13.389	744.254	-19.989
G#1	48.9185	2.869	97.8452	2.719	146.789	2.479	195.757	2.139	244.758	1.699	293.8	-1.159	342.892	0.529	392.041	0.219	441.257	-1.039	490.546	-1.969	539.918	2.979	589.38	4.089	638.941	-5.299	688.608	-8.599	738.39	-12.989	788.295	-19.949
A1	51.8331	2.689	103.675	2.539	155.532	2.31	207.415	1.979	259.331	1.569	311.287	-1.069	363.294	0.469	415.358	0.239	467.488	-1.1	519.691	-1.879	571.977	2.839	624.354	-3.889	676.828	-6.929	729.409	-10.259	782.105	-13.759	834.924	-20.879
A#1	54.9206	2.51	109.85	2.369	164.795	2.149	219.766	1.849	274.77	1.449	329.816	-0.989	384.912	0.389	440.067	0.279	495.288	-1.019	550.584	-1.849	605.963	2.769	661.434	-3.769	717.005	-6.889	772.683	-10.339	828.478	-13.729	884.397	-20.839
B1	58.1912	2.359	116.391	2.229	174.609	2.01	232.853	1.719	291.133	1.379	349.456	-0.929	407.833	0.259	466.271	0.47	524.78	1.159	583.368	-1.989	642.044	2.899	700.817	-3.899	759.695	-6.989	818.688	-10.379	877.903	-13.749	937.049	-20.879
B#1	61.6557	2.239	123.321	2.1	185.004	1.989	246.714	1.589	308.46	1.219	370.252	-0.949	432.099	0.199	494.009	0.459	555.991	-1.179	618.055	-2.079	680.21	2.869	742.464	-3.839	804.827	-6.939	867.307	-10.339	929.913	-13.759	992.654	-20.879
C2	65.3258	2.139	130.566	2.019	196.012	1.879	261.39	1.599	326.803	1.219	392.259	-0.979	457.767	0.239	520.337	0.229	588.975	-0.949	654.692	-1.879	720.495	2.479	786.393	-3.839	852.385	-6.939	918.61	-10.339	984.745	-13.749	1051.241	-20.879
C#2	69.2137	2.049	138.437	1.929	207.681	1.719	276.954	1.429	346.268	1.059	415.631	-0.959	485.053	0.059	554.546	0.579	624.118	-1.279	693.779	-2.069	763.539	2.939	833.409	-3.889	903.398	-6.919	973.515	-10.329	1043.77	-13.719	1114.17	-20.849
D2	73.3322	1.989	146.677	1.839	220.049	1.619	293.453	1.259	366.908	0.819	440.426	-0.729	514.018	0.389	587.696	0.189	661.472	-1.919	735.36	-2.839	809.371	3.849	883.517	-4.839	957.81	-6.919	1032.26	-10.469	1106.89	-13.869	1181.7	-20.849
D#2	77.6953	1.929	155.405	1.789	233.143	1.57	310.924	1.129	388.763	0.669	466.672	-0.969	544.668	0.339	627.764	0.149	700.973	-2.329	779.311	-3.339	857.792	4.449	936.429	-5.689	1015.82	-8.679	1094.23	-11.379	1173.42	-14.919	1252.82	-21.919
E2	82.3174	1.889	164.651	1.719	247.017	1.429	329.431	1.039	411.91	0.529	494.47	-0.919	577.126	0.489	659.895	0.189	742.794	-2.849	825.837	-3.719	909.04	3.979	992.421	-5.189	1075.99	-7.989	1159.77	-11.179	1243.78	-14.929	1328.02	-21.939
F2	87.214	1.889	174.446	1.689	261.713	1.379	349.033	0.869	436.424	0.439	523.904	-0.219	611.49	0.879	699.2	1.889	787.05	2.849	875.06	-3.889	963.246	5.179	1051.63	-6.859	1140.22	-9.829	1229.04	-13.229	1318.1	-16.279	1407.43	-23.849
F#2	92.4016	1.819	184.823	1.629	277.286	1.319	369.809	0.869	462.413	0.399	555.119	-0.47	647.946	0.229	740.914	0.239	834.044	-3.249	927.356	-4.439	1020.87	5.789	1114.6	2.21	1208.58	-5.889	1302.82	-9.489	1397.33	-12.889	1492.15	-19.889
G2	97.8874	1.739	195.818	1.589	293.785	1.249	391.823	0.789	489.953	0.169	588.199	-0.679	686.586	0.119	785.134	0.239	883.869	-2.889	982.812	-3.989	1081.99	4.429	1181.42	-7.989	1281.12	-10.889	1381.13	-15.189	1481.46	-18.279	1581.73	-25.829
G#2	103.72	1.779	207.465	1.569	311.259	1.219	415.129	0.729	519.098	0.119	623.191	-0.689	727.434	0.159	831.851	0.239	936.466	-2.969	1041.3	-3.979	1146.39	6.519	1251.75	-8.889	1357.4	-9.819	1463.38	-11.659	1569.7	-13.839	1676.38	-21.749
A2	109.889	1.759	219.804	1.549	329.773	1.199	438.822	0.689	549.979	0.069	660.27	-0.719	770.721	0.129	881.359	0.289	992.21	3.879	1103.3	-5.189	1214.06	6.689	1326.31	-8.269	1438.28	-10.17	1550.8	-11.889	1663.28	-13.889	1776.36	-21.729
A#2	116.424	1.739	232.679	1.529	349.395	1.179	466.008	0.679	582.744	0.129	699.635	0.079	816.713	0.179	930.008	0.129	1051.55	4.439	1169.37	-6.889	1287.5	7.439	1405.98	-9.259	1524.82	-11.159	1644.06	-13.229	1763.73	-16.47	1883.86	-23.829
B2	123.349	1.719	246.734	1.459	370.193	1.029	493.463	0.429	617.481	0.369	741.382	-1.319	865.505	0.439	989.885	0.179	1114.56	-5.179	1239.56	-6.889	1364.93	8.599	1490.71	-10.589	1616.92	-12.889	1743.93	-15.879	1870.79	-17.829	1998.53	-25.849
C3	130.685	1.689	261.413	1.47	392.229	0.929	523.174	0.259	654.293	0.019	777.225	-0.919	1049.12	0.379	1277.13	0.189	1511.37	-4.589	1714.6	-5.789	1884.07	8.599	2059.34	-10.589	2234.93	-12.889	2410.31	-15.879	2571.31	-18.829	2712.31	-23.849
C#3	138.458	1.689	276.967	1.47	415.579	0.919	554.345	0.269	693.316	0.089	832.544	-0.989	1072.079	0.389	1317.97	0.189	1584.07	-4.589	1884.07	-5.789	2059.34	8.599	2234.93	-10.589	2410.31	-15.879	2571.31	-18.829	2712.31	-23.849	2853.31	-28.849
D3	146.694	1.639	293.447	1.389	440.431	0.869	587.376	0.149	734.67	1.21	882.265	-0.379	1030.22	0.439	1178.59	0.189	1476.83	-2.889	1626.81	-3.989	1777.45	7.439	1905.98	-9.259	2024.82	-11.159	2143.84	-13.229	2262.82	-16.47	2381.86	-23.829
D#3	155.42	1.61	310.906	1.329	465.527	0.829	623.249	0.279	778.439	1.389	934.864	-2.769	1091.69	1.389	1248.98	0.229	1408.81	-3.919	1565.23	-4.889	1724.32	13.229	1884.13	-16.849	2044.74	-19.889	2206.2	-22.979	2368.58	-25.879	2531.94	-30.819
E3	164.665	1.589	329.406	1.289	494.299	0.819	659.42	0.449	824.841	1.639	990.646	-3.089	1156.49	1.379	1323.69	0.789	1591.07	-5.039	1659.14	-6.129	1827.95	14.279	1997.59	-17.279	2168.12	-20.329	2339.62	-24.029	2512.16	-27.789	2685.8	-31.749
F3	174.461	1.519	349.013	1.269	523.746	0.819	698.75	0.739	874.116	2.089	1049.93	-3.729	1226.29	1.639	1403.28	0.789	1680.08	-5.039	1759.49	-6.129	1938.89	16.279	2119.27	-19.849	2300.72	-22.979	2483.31	-25.829	2657.14	-31.47	2852.28	-38.869
F#3	184.841	1.489	369.789	1.269	554.95	0.729	740.432	1.049	926.34	2.549	1112.78	-4.389	1299.86	1.519	1487.68																	

	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	10.793	366.185	16.502	396.494	10.027	427.264	16.502	458.525	17.447		
A#0	28.8329	16.507	57.7015	16.507	86.6414	15.21	115.688	12.711	144.877	9.527	174.243	6.887	203.821	1.071	233.644	1.187	263.747	10.087	294.163	16.637	324.925	23.817	356.063	31.811	387.611	40.7	419.597	48.987	452.053	58.827	485.006	68.817
B0	30.5664	16.507	61.1693	16.547	91.845	14.231	122.63	11.831	153.56	8.751	184.671	6.011	215.998	0.817	247.576	1.451	279.44	16.141	311.624	16.481	344.162	23.937	377.085	30.911	410.426	38.921	444.216	47.697	478.487	58.811	513.267	68.867
C1	32.4038	16.507	64.8424	14.937	97.3508	13.441	129.964	11.237	162.715	8.491	195.64	1.117	228.773	1.137	262.146	1.451	295.793	8.597	329.746	14.311	364.039	20.697	398.702	27.427	433.768	34.781	469.265	42.697	505.224	51.647	541.674	68.917
C#1	34.3511	14.887	68.7389	16.507	103.2	12.427	137.771	10.277	172.488	7.517	207.388	1.487	242.506	0.527	277.877	3.471	313.536	9.487	349.519	11.137	385.858	17.377	422.587	25.147	459.739	34.451	497.347	43.287	535.44	51.817	574.051	68.417
D1	36.4148	13.887	72.8629	10.097	109.378	11.771	145.992	8.937	182.74	7.587	219.654	4.887	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	26.447	524.731	35.217	564.602	43.417	604.906	51.057
D#1	38.6017	12.807	77.2388	10.127	115.947	10.817	154.761	8.957	193.716	6.587	232.847	3.717	272.188	0.317	311.775	3.617	351.641	8.017	391.819	12.917	432.342	18.297	473.244	24.157	514.556	30.471	556.309	37.247	598.536	44.487	641.265	52.117
E1	40.9191	11.987	81.8729	11.257	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	28.297	588.487	34.597	632.973	41.137	677.955	48.437
F1	43.3745	11.117	86.7867	10.347	130.274	10.027	173.875	7.347	217.625	5.117	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	1.687	324.02	1.487	371.086	5.117	418.461	9.217	466.182	13.787	514.286	17.817	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	6.467	244.295	4.987	293.501	2.917	342.896	0.517	392.509	2.277	442.373	6.417	492.517	8.917	542.972	12.747	593.768	18.927	644.933	21.451	696.497	28.327	748.489	31.517	800.937	37.037
G#1	51.6533	8.887	103.337	8.167	155.084	7.317	206.923	6.087	258.885	5.147	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	34.737
A1	54.7473	7.977	109.528	7.407	164.374	6.587	219.319	5.387	274.395	4.817	329.636	1.387	385.074	0.347	440.74	3.917	496.667	8.837	552.888	10.077	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	6.817	174.209	5.987	232.433	4.827	290.79	3.347	349.313	1.037	408.035	0.487	466.987	3.087	526.202	6.837	585.714	9.927	645.552	12.327	705.749	18.037	766.337	20.057	827.346	24.367	888.806	28.977	950.748	38.887
B1	61.4978	6.637	123.04	6.057	184.671	5.017	246.434	3.587	308.374	1.497	370.535	0.587	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	6.009	130.394	5.567	195.694	4.047	261.116	3.377	326.703	1.747	392.494	0.267	458.513	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	1000.399	37.137	1073.04	48.007
C#2	69.0735	5.557	138.184	5.097	207.368	3.427	276.664	3.247	346.106	1.857	415.734	0.167	485.581	0.387	556.686	1.137	626.085	6.727	696.812	9.617	767.903	12.797	839.395	19.771	911.321	20.021	983.716	27.047	1056.611	31.287	1130.05	42.987
D2	73.2017	5.067	146.445	4.577	219.772	1.747	293.224	2.597	366.843	1.127	440.669	0.087	514.745	0.287	589.111	1.257	663.807	6.017	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	2.517	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	16.337	1022.16	18.737	1103.14	22.427	1184.63	28.357	1266.68	35.577
E2	82.2074	4.197	164.456	3.767	246.786	1.047	329.24	2.037	411.857	0.747	494.679	0.847	577.745	2.717	661.097	1.447	744.775	7.287	828.817	9.957	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	3.447	261.511	1.217	348.877	1.347	436.409	0.517	524.149	0.617	612.139	0.287	700.42	4.487	789.032	7.197	878.016	8.787	967.413	12.647	1057.26	15.787	1147.16	18.747	1238.48	22.777	1329.92	28.867	1421.97	35.797
F#2	92.3131	3.477	184.673	3.027	272.132	0.347	369.703	1.367	462.466	0.597	555.454	1.487	648.712	3.277	748.538	3.287	836.211	7.737	930.541	10.377	1025.32	13.287	1120.58	16.487	1216.37	19.887	1312.74	23.987	1409.72	27.547	1507.36	31.747
G2	97.8198	3.167	195.687	2.747	293.649	0.247	391.754	1.067	490.048	0.197	588.579	1.797	687.393	1.587	788.526	2.687	886.204	6.817	986.004	10.817	1086.42	13.497	1187.35	16.887	1288.303	19.827	1390.65	23.977	1493.66	27.897	1597.09	31.887
A#2	103.653	2.887	207.358	2.487	311.168	1.277	415.133	0.717	519.307	0.487	623.741	2.187	728.486	4.087	833.593	2.917	934.114	8.657	1045.1	11.377	1151.6	14.387	1258.66	17.837	1366.34	19.487	1478.68	21.947	1583.73	28.037	1693.53	38.287
G#2	109.832	2.637	219.716	2.247	329.7	1.577	439.836	0.847	550.173	0.557	660.764	2.017	771.656	3.727	892.9	6.377	994.546	7.847	1106.64	10.437	1219.24	13.177	1332.38	16.177	1446.12	18.587	1565.51	22.917	1675.59	28.547	1791.4	38.287
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	4.157	935.662	6.197	1054.02	8.497	1172.88	11.387	1292.27	13.887	1412.27	16.987	1532.92	20.327	1654.28	23.927	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	2.477	866.393	4.227	991.305	6.217	1116.67	8.457	1242.55	10.877	1368.99	13.747	1496.06	16.787	1623.38	20.037	1752.27	23.567	1881.52	27.327	2011.61	31.337
C3	130.659	2.047	261.375	1.637	392.208	1.017	523.214	0.127	654.452	1.037	785.979	2.447	917.853	4.087	1050.13	6.7	1182.87	8.157	1316.12	10.557	1449.95	13.27	1584.41	16.397	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	0.917	554.35	0.047	693.378	1.087	832.7	4.47	972.373	3.987	1112.46	6.817	1253.7	9.887	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	1.217	587.082	0.737	734.11	0.127	881.311	0.837	1028.72	1.577	1176.36	3.927	1324.3	3.887	1472.52	5.947	1621.09	8.357	1770.04	7.887	1919.39	9.877	2069.19	11.377	2193.73	14.037	2370.25	15.377
D#3	155.418	1.627	310.872	1.427	468.399	1.087	622.034	0.617	777.816	0.817	933.778	0.747	1089.96	1.627	1246.39	3.037	1403.12	3.777	1560.17	5.047	1717.58	6.487	1875.38	7.987	2033.62	8.887	2192.33	11.457	2351.54	13.377	2511.29	15.437
E3	164.67	1.517	329.383	1.287	494.181	0.917	659.109	0.387	824.208	0.377	989.522	1.127	1155.09	2.117	1320.96	3.277	1487.18	4.817	1653.78	6.927	1820.8	7.487	1988.29	8.217	2156.3	11.387	2324.86	13.987	2494	16.27	2663.79	17.487
F3	174.472	1.417	349.065	1.087	523.863	0.677	699.006	1.377	874.595	0.307	1050.74	0.987	1227.56	2.447	1405.15	3.187	1583.63	5.017	1763.1	6.747	1943.67	8.047	2125.45	9.487	2308.54	10.827	2493.05	13.087	2679.07	15.227	2866.7	18.457
F#3	184.856	1.327	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	122.766	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	365.733	399.148
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	164.083	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	699.717	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	6831.1	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	4243.81	5756.75	7305.6	8920.98						
F#6	1489.74	2994.47	4530.87	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