```
11-19-gould.scl                 11  11 out of 19-tET, Mark Gould (2002)
11-19-krantz.scl                11  11 out of 19-tET, Richard Krantz
11-19-mclaren.scl               11  11 out of 19-tET, Brian McLaren. Asc: 311313313 Desc:
313131313
11-23.scl                       11  11 out of 23-tET, Dan Stearns
11-31.scl                       11  Jon Wild, 11 out of 31-tET, g=7/6, TL 9-9-1999
11-34.scl                       11  Erv Wilson, 11 out of 34-tET, chain of minor thirds
11-37.scl                       11  Jake Freivald, 11 out of 37-tET, g=11/8, TL 22-08-2012
11-limit-only.scl               11  11-limit-only
12-17.scl                       12  12 out of 17-tET, chain of fifths
12-19.scl                       12  12 out of 19-tET scale from Mandelbaum's dissertation
12-22.scl                       12  12 out of 22-tET, chain of fifths
12-22h.scl                      12  Hexachordal 12-tone scale in 22-tET
12-27.scl                       12  12 out of 27, Herman Miller's Galticeran scale
12-31.scl                       12  12 out of 31-tET, meantone Eb-G#
12-31_11.scl                    12  11-limit 12 out of 31-tET, George Secor
12-43.scl                       12  12 out of 43-tET (1/5-comma meantone)
12-46.scl                       12  12 out of 46-tET, diaschismic
12-46p.scl                      12  686/675 comma pump scale in 46-tET
12-50.scl                       12  12 out of 50-tET, meantone Eb-G#
12-79mos159et.scl               12  12-tones out of 79 MOS 159ET, Splendid Beat Rates Based
on Simple Frequencies version, C=262hz
12-yarman24a.scl                12  12-tones out of Yarman24a, circulating in the style of
Rameau's Modified Meantone Temperament
12-yarman24b.scl                12  12-tones out of Yarman24b, circulating in the style of
Rameau's Modified Meantone Temperament
12-yarman24c.scl                12  12-tones out of Yarman24c, circulating in the style of
Rameau's Modified Meantone Temperament
12-yarman24d.scl                12  12-tones out of Yarman24d, circulating in the style of
Rameau's Modified Meantone Temperament
13-19.scl                       13  13 out of 19-tET, Mandelbaum
13-22.scl                       13  13 out of 22-tET, generator = 5
13-30t.scl                      13  Tritave with 13/10 generator, 91/90 tempered out
13-31.scl                       13  13 out of 31-tET Hemiwürschmidt[13]
14-19.scl                       14  14 out of 19-tET, Mandelbaum
14-26.scl                       14  Two interlaced diatonic in 26-tET, tetrachordal. Paul
Erlich (1996)
14-26a.scl                      14  Two interlaced diatonic in 26-tET, maximally even. Paul
Erlich (1996)
15-37.scl                       15  Miller's Porcupine-15
15-46.scl                       15  Valentine[15] in 46-et tuning
16-139.scl                      16  g=9 steps of 139-tET. Gene Ward Smith
"Quartaminorthirds" 7-limit temperament
16-145.scl                      16  Magic[16] in 145-tET
16-31.scl                       16  Armodue semi-equalizzato
17-31.scl                       17  17 out of 31, with split C#/Db, D#/Eb, F#/Gb, G#/Ab and
A#/Bb
17-53.scl                       17  17 out of 53-tET, Arabic Pythagorean scale, Safiyuddîn
Al-Urmawî (Safi al-Din)
19-31.scl                       19  19 out of 31-tET, meantone Gb-B#
19-31ji.scl                     19  A septimal interpretation of 19 out of 31 tones, after
Wilson, XH7+8
19-36.scl                       19  19 out of 36-tET, Tomasz Liese, Tuning List, 1997
19-50.scl                       19  19 out of 50-tET, meantone Gb-B#
19-53.scl                       19  19 out of 53-tET, Larry H. Hanson (1978)
19-55.scl                       19  19 out of 55-tET, meantone Gb-B#
19-any.scl                      19  Two out of 1/7 1/5 1/3 1 3 5 7 CPS
20-31.scl                       20  20 out of 31-tET
20-55.scl                       20  20 out of 55-tET, J. Chesnut: Mozart's teaching of
intonation, JAMS 30/2 (1977)
21-any.scl                      21  2)7 1.3.5.7.9.11.13 21-any, 1.3 tonic
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22-100.scl	22	MODMOS with 10 and 12-note chains of fifths by Gene Ward Smith, similar to Pajara
22-100a.scl	22	Alternative version with 600 cents period
22-41.scl	22	22 out of 41 by Stephen Soderberg, TL 17-11-98
22-46.scl	22	22 shrutis out of 46-tET by Graham Breed
22-53.scl	22	22 shrutis out of 53-tET
24-41.scl	24	24 out of 41-tET, g=neutral third, 22 neutral triads, Op de Coul (2001), Hemififths-24
24-60.scl	24	12 and 15-tET mixed. Novaro (1951)
24-80.scl	24	Regular 705-cent temperament, 24 of 80-tET
24-94.scl	24	24 tone schismic temperament in 94-tET, Gene Ward Smith (2002)
28-any.scl	26	6)8 1.3.5.7.9.11.13.15 28-any, only 26 tones
30-29-min3.scl	9	30/29 x 29/28 x 28/27 plus 6/5
31-171.scl	31	Tertiaseptal-31 in 171-tET, g=11\171
46_72.scl	46	46 note subset of 72-tET containing the 17-limit otonalities and utonalities by Rick Tagawa
53-commas.scl	53	so-called 1/9 comma division of Turkish Music by equal division of 9/8 into 9 equal string lengths
56-any.scl	48	3)8 1.3.5.7.9.11.13.15 56-any, 1.3.5 tonic, only 48 notes
67-135.scl	67	67 out of 135-tET by Ozan Yarman, g=17.7777
70-any.scl	70	4)8 1.3.5.7.11.13.17.19 70-any, tonic 1.3.5.7
79-159.scl	79	79 out of 159-tET MOS by Ozan Yarman, 79-tone Tuning & Theory For Turkish Maqam Music
79-159beats.scl	79	79 MOS 159tET Splendid Beat Rates Based on Simple Frequencies, C=262 hz
79-159first.scl	79	79 MOS 159-tET original pure fourths version
79-159ji.scl	79	79 MOS 159-tET Just Intonation Ratios
79-159_arel-ezgi-uzdilek.scl	24	Arel-Ezgi-Uzdilek style of 11 fifths up, 12 down from tone of origin in 79 MOS 159-tET
79-159_equidistant5ths.scl	79	79 MOS 159-tET equi-distant fifths from pure 3:2 version.
79-159_splendidbeating.scl	79	79 MOS 159-tET Splendid Beat Rates Based on Simple Frequencies, C=262 hz
80-159.scl	80	80 out of 159-tET MOS by Ozan Yarman, 79-tone Tuning & Theory For Turkish Maqam Music
80-159beats.scl	80	80 MOS 159tET Splendid Beat Rates Based on Simple Frequencies, C=262 hz
80-159_splendidbeating.scl	80	80 MOS 159-tET Splendid Beat Rates Based on Simple Frequencies, C=262 hz
abell1.scl	12	Ross Abell's French Baroque Meantone 1, a'=520 Hz
abell2.scl	12	Ross Abell's French Baroque Meantone 2, a'=520 Hz
abell3.scl	12	Ross Abell's French Baroque Meantone 3, a'=520 Hz
abell4.scl	12	Ross Abell's French Baroque Meantone 4, a'=520 Hz
abell5.scl	12	Ross Abell's French Baroque Meantone 5, a'=520 Hz
abell6.scl	12	Ross Abell's French Baroque Meantone 6, a'=520 Hz
abell7.scl	12	Ross Abell's French Baroque Meantone 7, a'=520 Hz
abell8.scl	12	Ross Abell's French Baroque Meantone 8, a'=520 Hz
abell9.scl	12	Ross Abell's French Baroque Meantone 9, a'=520 Hz
ad-dik.scl	24	Amin Ad-Dik, 24-tone Egyptian tuning, d'Erlanger vol.5, p. 42
aeolic.scl	7	Ancient Greek Aeolic, also tritriadic scale of the 54:64:81 triad
aeu-41 ratios.scl	41	AEU extended to quasi-cyclic 41-tones in simple ratios
aeu-41.scl	41	AEU extended to 41-quasi equal tones by Ozan Yarman
agricola.scl	12	Agricola's Monochord, Rudimenta musices (1539)
agricola_p.scl	12	Agricola's Pythagorean-type Monochord, Musica instrumentalis deudsch (1545)
akea46_13.scl	46	Tridecimal Akea[46] hobbit minimax tuning. Commas 325/324, 352/351, 385/384

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al-din.scl                  35  Safi al-Din's complete lute tuning on 5 strings 4/3
apart
al-din_19.scl               19  Pythagorean Arabic scale by Safi al-Din
al-farabi.scl                7  Al-Farabi Syn Chrom
al-farabi_19.scl            19  Arabic scale by Al Farabi
al-farabi_22.scl            22  Al-Farabi 22 note ud scale
al-farabi_9.scl              9  Al-Farabi 9 note ud scale
al-farabi_blue.scl           7  Another tuning from Al Farabi, c700 AD
al-farabi_chrom.scl          7  Al Farabi's Chromatic c700 AD
al-farabi_chrom2.scl         7  Al-Farabi's Chromatic permuted
al-farabi_diat.scl           7  Al-Farabi's Diatonic
al-farabi_diat2.scl          7  Old Phrygian, permuted form of Al-Farabi's reduplicated
10/9 diatonic genus, same as ptolemy_diat.scl
al-farabi_div.scl           10  Al Farabi's 10 intervals for the division of the
tetrachord
al-farabi_div2.scl          12  Al-Farabi's tetrachord division, incl. extra 2187/2048
&amp;amp; 19683/16384
al-farabi_divo.scl          24  Al Farabi's theoretical octave division with identical
tetrachords, 10th c.
al-farabi_dor.scl            7  Dorian mode of Al-Farabi's 10/9 Diatonic
al-farabi_dor2.scl           7  Dorian mode of Al-Farabi's Diatonic
al-farabi_g1.scl             7  Al-Farabi's Greek genus conjunctum medium, Land
al-farabi_g10.scl            7  Al-Farabi's Greek genus chromaticum forte
al-farabi_g11.scl            7  Al-Farabi's Greek genus chromaticum mollissimum
al-farabi_g12.scl            7  Al-Farabi's Greek genus mollissimum ordinantium
al-farabi_g3.scl             7  Al-Farabi's Greek genus conjunctum primum
al-farabi_g4.scl             7  Al-Farabi's Greek genus forte duplicatum primum
al-farabi_g5.scl             7  Al-Farabi's Greek genus conjunctum tertium, or forte
aequatum
al-farabi_g6.scl             7  Al-Farabi's Greek genus forte disjunctum primum
al-farabi_g7.scl             7  Al-Farabi's Greek genus non continuum acre
al-farabi_g8.scl             7  Al-Farabi's Greek genus non continuum mediocre
al-farabi_g9.scl             7  Al-Farabi's Greek genus non continuum laxum
al-hwarizmi.scl              6  Al-Hwarizmi's tetrachord division
al-kindi.scl                 6  Al-Kindi's tetrachord division
al-kindi2.scl               14  Arabic mode by al-Kindi
al-mausili.scl              11  Arabic mode by Ishaq al-Mausili (? - 850 AD)
alembert-rousseau.scl       12  d'Alembert and Rousseau tempérament ordinaire
(1752/1767)
alembert-rousseau2.scl      12  d'Alembert and Rousseau (1752-1767) different
interpretation
alembert.scl                12  Jean-Le Rond d'Alembert modified meantone (1752)
alves.scl                   13  Bill Alves, tuning for "Instantaneous Motion", 1/1
vol.6 no.3
alves_12.scl                12  Bill Alves, tuning for "Metalloid", TL 12-12-2007
alves_22.scl                22  Bill Alves, 11-limit rational interpretation of 22-tET,
TL 9-1-98
alves_pelog.scl              7  Bill Alves JI Pelog, 1/1 vol.9 no.4, 1997. 1/1=293.33
Hz
alves_slendro.scl            5  Bill Alves, slendro for Gender Barung, 1/1 vol.9 no.4,
1997. 1/1=282.86 Hz
amity.scl                   39  Amity temperament, g=339.508826, 5-limit
amity53pure.scl             53  Amity[53] in pure-fifths tuning
ammerbach.scl               12  Elias Mikolaus Ammerbach (1571), from Ratte:
Temperierungspraktiken im süddeutschen Orgelbau p. 412
ammerbach1.scl              12  Elias Mikolaus Ammerbach (1571, 1583) interpretation 1,
Ratte, 1991
ammerbach2.scl              12  Elias Mikolaus Ammerbach (1571, 1583) interpretation 2,
Ratte, 1991
angklung.scl                 8  Scale of an anklung set from Tasikmalaya. 1/1=174 Hz
ankara.scl                  34  Ankara Turkish State Radio Tanbur Frets
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appunn.scl                          36  Probable tuning of A. Appunn's 36-tone harmonium w. 3
manuals 80/81 apart (1887)
arabic_bastanikar_on_b.scl          12  Arabic Bastanikar with perde iraq on B by Dr. Ozan
Yarman
arabic_bayati_and_bayati-shuri_on_d.scl
                                    11  Arabic Bayati and Bayati-Shuri (Karjighar) with perde
dugah on D by Dr. Oz.
arabic_bayati_and_ushshaq-misri_on_d.scl
                                    11  Arabic Bayati and Ushshaq Misri with perde dugah on D
by Dr. Oz.
arabic_huzam_on_e.scl               12  Arabic Huzam with perde segah on E by Dr. Oz.
arabic_rast_on_c.scl                 8  Arabic Rast with perde rast on C by Dr. Ozan Yarman
arabic_saba-zamzama_on_d.scl        11  Arabic Saba-Zamzama with perde dugah on D by Dr. Oz.
arabic_saba_on_d.scl                11  Arabic Saba with perde dugah on D by Dr. Oz.
arabic_segah-mustaar_on_e.scl       12  Arabic Segah and Mustaar with perde segah on E by Dr.
Oz.
arabic_zanjaran_on_c.scl             7  Arabic Zanjaran with perde rast on C by Dr. Oz.
archchro.scl                         7  Archytas' Chromatic in hemif temperament, 58-tET tuning
archytas12.scl                      12  Archytas[12] (64/63) hobbit, 9-limit minimax
archytas12sync.scl                  12  Archytas[12] (64/63) hobbit, sync beating
archytas7.scl                        7  Archytas (64/63) hobbit in POTE tuning
arch_chrom.scl                       7  Archytas' Chromatic
arch_chromc2.scl                    14  Product set of 2 of Archytas' Chromatic
arch_dor.scl                         8  Dorian mode of Archytas' Chromatic with added 16/9
arch_enh.scl                         7  Archytas' Enharmonic
arch_enh2.scl                        8  Archytas' Enharmonic with added 16/9
arch_enh3.scl                        7  Complex 9 of p. 113 based on Archytas's Enharmonic
arch_enhp.scl                        7  Permutation of Archytas' Enharmonic with 36/35 first
arch_enht.scl                        7  Complex 6 of p. 113 based on Archytas's Enharmonic
arch_enht2.scl                       7  Complex 5 of p. 113 based on Archytas's Enharmonic
arch_enht3.scl                       7  Complex 1 of p. 113 based on Archytas's Enharmonic
arch_enht4.scl                       7  Complex 8 of p. 113 based on Archytas's Enharmonic
arch_enht5.scl                       7  Complex 10 of p. 113 based on Archytas's Enharmonic
arch_enht6.scl                       7  Complex 2 of p. 113 based on Archytas's Enharmonic
arch_enht7.scl                       7  Complex 11 of p. 113 based on Archytas's Enharmonic
arch_mult.scl                       12  Multiple Archytas
arch_ptol.scl                       12  Archytas/Ptolemy Hybrid 1
arch_ptol2.scl                      12  Archytas/Ptolemy Hybrid 2
arch_sept.scl                       12  Archytas Septimal
ares12.scl                          12  Ares[12] (64/63&amp;amp;100/99) hobbit, POTE tuning
ares12opt.scl                       12  Lesfip scale derived from Ares[12], 13 cents, 11-limit
ariel1.scl                          12  Ariel 1
ariel2.scl                          12  Ariel 2
ariel3.scl                          12  Ariel's 12-tone JI scale
ariel_19.scl                        19  Ariel's 19-tone scale
ariel_31.scl                        31  Ariel's 31-tone system
arist_archenh.scl                    7  PsAristo Arch. Enharmonic, 4 + 3 + 23 parts, similar to
Archytas' enharmonic
arist_chrom.scl                      7  Dorian, Neo-Chromatic,6+18+6 parts = Athanasopoulos'
Byzant.liturg. 2nd chromatic
arist_chrom2.scl                     7  Dorian Mode, a 1:2 Chromatic, 8 + 18 + 4 parts
arist_chrom3.scl                     7  PsAristo 3 Chromatic, 7 + 7 + 16 parts
arist_chrom4.scl                     7  PsAristo Chromatic, 5.5 + 5.5 + 19 parts
arist_chromenh.scl                   7  Aristoxenos' Chromatic/Enharmonic, 3 + 9 + 18 parts
arist_chrominv.scl                   7  Aristoxenos' Inverted Chromatic, Dorian mode, 18 + 6 +
6 parts
arist_chromrej.scl                   7  Aristoxenos Rejected Chromatic, 6 + 3 + 21 parts
arist_chromunm.scl                   7  Unmelodic Chromatic, genus of Aristoxenos, Dorian Mode,
4.5 + 3.5 + 22 parts
arist_diat.scl                       7  Phrygian octave species on E, 12 + 6 + 12 parts
arist_diat2.scl                      7  PsAristo 2 Diatonic, 7 + 11 + 12 parts
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arist_diat3.scl                 7  PsAristo Diat 3, 9.5 + 9.5 + 11 parts
arist_diat4.scl                 7  PsAristo Diatonic, 8 + 8 + 14 parts
arist_diatdor.scl               7  PsAristo Redup. Diatonic, 14 + 2 + 14 parts
arist_diatinv.scl               7  Lydian octave species on E, major mode, 12 + 12 + 6
parts
arist_diatred.scl               7  Aristo Redup. Diatonic, Dorian Mode, 14 + 14 + 2 parts
arist_diatred2.scl              7  PsAristo 2 Redup. Diatonic 2, 4 + 13 + 13 parts
arist_diatred3.scl              7  PsAristo 3 Redup. Diatonic, 8 + 11 + 11 parts
arist_enh.scl                   7  Aristoxenos' Enharmonion, Dorian mode
arist_enh2.scl                  7  PsAristo 2 Enharmonic, 3.5 + 3.5 + 23 parts
arist_enh3.scl                  7  PsAristo Enharmonic, 2.5 + 2.5 + 25 parts
arist_hemchrom.scl              7  Aristoxenos's Chromatic Hemiolion, Dorian Mode
arist_hemchrom2.scl             7  PsAristo C/H Chromatic, 4.5 + 7.5 + 18 parts
arist_hemchrom3.scl             7  Dorian mode of Aristoxenos' Hemiolic Chromatic
according to Ptolemy's interpretation
arist_hypenh2.scl               7  PsAristo 2nd Hyperenharmonic, 37.5 + 37.5 + 425 cents
arist_hypenh3.scl               7  PsAristo 3 Hyperenharmonic, 1.5 + 1.5 + 27 parts
arist_hypenh4.scl               7  PsAristo 4 Hyperenharmonic, 2 + 2 + 26 parts
arist_hypenh5.scl               7  PsAristo Hyperenharmonic, 23 + 23 + 454 cents
arist_intdiat.scl               7  Dorian mode of Aristoxenos's Intense Diatonic according
to Ptolemy
arist_penh2.scl                 7  Permuted Aristoxenos's Enharmonion, 3 + 24 + 3 parts
arist_penh3.scl                 7  Permuted Aristoxenos's Enharmonion, 24 + 3 + 3 parts
arist_pschrom2.scl              7  PsAristo 2 Chromatic, 6.5 + 6.5 + 17 parts
arist_softchrom.scl             7  Aristoxenos's Chromatic Malakon, Dorian Mode
arist_softchrom2.scl            7  Aristoxenos' Soft Chromatic, 6 + 16.5 + 9.5 parts
arist_softchrom3.scl            7  Aristoxenos's Chromatic Malakon, 9.5 + 16.5 + 6 parts
arist_softchrom4.scl            7  PsAristo S. Chromatic, 6 + 7.5 + 16.5 parts
arist_softchrom5.scl            7  Dorian mode of Aristoxenos' Soft Chromatic according to
Ptolemy's interpretation
arist_softdiat.scl              7  Aristoxenos's Diatonon Malakon, Dorian Mode
arist_softdiat2.scl             7  Dorian Mode, 6 + 15 + 9 parts
arist_softdiat3.scl             7  Dorian Mode, 9 + 15 + 6 parts
arist_softdiat4.scl             7  Dorian Mode, 9 + 6 + 15 parts
arist_softdiat5.scl             7  Dorian Mode, 15 + 6 + 9 parts
arist_softdiat6.scl             7  Dorian Mode, 15 + 9 + 6 parts
arist_softdiat7.scl             7  Dorian mode of Aristoxenos's Soft Diatonic according to
Ptolemy
arist_synchrom.scl              7  Aristoxenos's Chromatic Syntonon, Dorian Mode
arist_syndiat.scl               7  Aristoxenos's Diatonon Syntonon, Dorian Mode
arist_unchrom.scl               7  Aristoxenos's Unnamed Chromatic, Dorian Mode, 4 + 8 +
18 parts
arist_unchrom2.scl              7  Dorian Mode, a 1:2 Chromatic, 8 + 4 + 18 parts
arist_unchrom3.scl              7  Dorian Mode, a 1:2 Chromatic, 18 + 4 + 8 parts
arist_unchrom4.scl              7  Dorian Mode, a 1:2 Chromatic, 18 + 8 + 4 parts
arnautoff_21.scl               21  Philip Arnautoff, transposed Archytas enharmonic
(2005), 1/1 vol.12 no.1
aron-neidhardt.scl             12  Aron-Neidhardt equal beating well temperament
artusi.scl                     12  Clavichord tuning of Giovanni Maria Artusi (1603). 1/4-
comma with mean semitones
artusi2.scl                    12  Artusi's tuning no. 2, 1/6-comma meantone with mean
semitones
artusi3.scl                    12  Artusi's tuning no. 3
art_nam.scl                     9  Artificial Nam System
athan_chrom.scl                 7  Athanasopoulos's Byzantine Liturgical mode Chromatic
atomschis.scl                  12  Atom Schisma Scale
augdimhextrug.scl              12  Sister wakalix to Wilson class
augdommean.scl                 12  August-dominant-meantone Fokker block
augment15br1.scl               15  Augmented[15] with a brat of 1
augteta.scl                     8  Linear Division of the 11/8, duplicated on the 16/11
augteta2.scl                    8  Linear Division of the 7/5, duplicated on the 10/7
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augtetb.scl 8 Harmonic mean division of 11/8
augtetc.scl 8 11/10 C.I.
augtetd.scl 8 11/9 C.I.
augtete.scl 8 5/4 C.I.
augtetf.scl 8 5/4 C.I. again
augtetg.scl 8 9/8 C.I.
augteth.scl 8 9/8 C.I. A gapped version of this scale is called AugTetI
augtetj.scl 6 9/8 C.I. comprised of 11:10:9:8 subharmonic series on 1 and 8:9:10:11 on 16/11
augtetk.scl 6 9/8 C.I. This is the converse form of AugTetJ
augtetl.scl 6 9/8 C.I. This is the harmonic form of AugTetI
avg_bac.scl 7 Average Bac System
avicenna.scl 7 Soft diatonic of Avicenna (Ibn Sina)
avicenna_17.scl 17 Tuning by Avicenna (Ibn Sina), Ahmed Mahmud Hifni, Cairo, 1977
avicenna_19.scl 19 Arabic scale by Ibn Sina
avicenna_chrom.scl 7 Dorian mode a chromatic genus of Avicenna
avicenna_chrom2.scl 7 Dorian Mode, a 1:2 Chromatic, 4 + 18 + 8 parts
avicenna_chrom3.scl 7 Avicenna's Chromatic permuted
avicenna_diat.scl 7 Dorian mode a soft diatonic genus of Avicenna
avicenna_diff.scl 12 Difference tones of Avicenna's Soft diatonic reduced by 2/1
avicenna_enh.scl 7 Dorian mode of Avicenna's (Ibn Sina) Enharmonic genus
awad.scl 24 d'Erlanger vol.5, p. 37, after Mans.ur 'Awad
awraamoff.scl 12 Awraamoff Septimal Just (1920)
ayers_19.scl 19 Lydia Ayers, NINETEEN, for 19 for the 90's CD. Repeats at 37/19 (or 2/1)
ayers_37.scl 36 Lydia Ayers, algorithmic composition, subharmonics 1-37
ayers_me.scl 9 Lydia Ayers, Merapi (1996), Slendro 0 2 4 5 7 9, Pelog 0 1 3 6 8 9

b10_13.scl 10 10-tET approximation with minimal order 13 beats
b12_17.scl 12 12-tET approximation with minimal order 17 beats
b14_19.scl 14 14-tET approximation with minimal order 19 beats
b15_21.scl 15 15-tET approximation with minimal order 21 beats
b8_11.scl 8 8-tET approximation with minimal order 11 beats
badings1.scl 9 Henk Badings, harmonic scale, Lydomixolydisch
badings2.scl 9 Henk Badings, subharmonic scale, Dorophrygisch
bagpipe1.scl 12 Bulgarian bagpipe tuning
bagpipe2.scl 9 Highland Bagpipe, from Acustica4: 231 (1954) J.M.A Lenihan and S. McNeill
bagpipe3.scl 9 Highland Bagpipe, Allan Chatto, 1991. From Australian Pipe Band College
bagpipe4.scl 9 Highland Bagpipe, Ewan Macpherson in 'NZ Pipeband', Winter 1998
bailey_well.scl 12 Paul Bailey's proportional beating modern temperament (1993)
bailey_well2.scl 12 Paul Bailey's modern well temperament (2002)
bailey_well3.scl 12 Paul Bailey's equal beating well temperament
balafon.scl 7 Observed balafon tuning from Patna, Helmholtz/Ellis p. 518, nr.81
balafon2.scl 7 Observed balafon tuning from West-Africa, Helmholtz/Ellis p. 518, nr.86
balafon3.scl 7 Pitt-River's balafon tuning from West-Africa, Helmholtz/Ellis p. 518, nr.87
balafon4.scl 7 Mandinka balafon scale from Gambia
balafon5.scl 7 An observed balafon tuning from Singapore, Helmholtz/Ellis p. 518, nr.82
balafon6.scl 7 Observed balafon tuning from Burma, Helmholtz/Ellis p. 518, nr.84
balafon7.scl 5 Observed South Pacific pentatonic balafon tuning,

Helmholtz/Ellis p. 518, nr.93
bamboo.scl 23 Pythagorean scale with fifth average from Chinese bamboo tubes
banchieri.scl 12 Adriano Banchieri, in L'Organo suonarino (1605)
bapere.scl 5 African, Bapere Horns Aerophone, made of reed, one note each
barbour_chrom1.scl 7 Barbour's #1 Chromatic
barbour_chrom2.scl 7 Barbour's #2 Chromatic
barbour_chrom3.scl 7 Barbour's #3 Chromatic
barbour_chrom3p.scl 7 permuted Barbour's #3 Chromatic
barbour_chrom3p2.scl 7 permuted Barbour's #3 Chromatic
barbour_chrom4.scl 7 Barbour's #4 Chromatic
barbour_chrom4p.scl 7 permuted Barbour's #4 Chromatic
barbour_chrom4p2.scl 7 permuted Barbour's #4 Chromatic
barca.scl 12 Barca
barca_a.scl 12 Barca A
barkechli.scl 27 Mehdi Barkechli, 27-tone pyth. Arabic scale
barlow_13.scl 13 7-limit rational 13-equal, Barlow, On the Quantification of Harmony and Metre
barlow_17.scl 17 11-limit rational 17-equal, Barlow, On the Quantification of Harmony and Metre
barnes.scl 12 John Barnes' temperament (1977) made after analysis of Wohltemperierte Klavier, 1/6 P
barnes2.scl 12 John Barnes' temperament (1971), 1/8 P
barton.scl 12 Jacob Barton, tetratetradic scale on 6:7:9:11
barton2.scl 11 Jacob Barton, mode of 88CET, TL 17-01-2007
battaglia_16.scl 16 Mike Battaglia 5-limit 16-tone scale
beardsley_8.scl 8 David Beardsley's scale used in "Sonic Bloom" (1999)
bedos.scl 12 Temperament of Dom François Bédos de Celles (1770), after M. Tessmer
belet.scl 13 Belet, Brian 1992 Proceedings of the ICMC pp.158-161.
bellingwolde.scl 12 Current 1/6-P. comma mod.mean of Freytag organ in Bellingwolde. Ortgies,2002
bellingwolde_org.scl 12 Original tuning of the Freytag organ in Bellingwolde
bell_mt_partials.scl 8 Partials of major third bell. 1/1=523.5677 Hz, hum note=-1200.42 c. André Lehr, 2006.
belobog31.scl 31 Belobog[31] hobbit in 626-tET, commas 3136/3125, 441/440
bemetzrieder2.scl 12 Anton Bemetzrieder temperament nr. 2 (1808), is Vallotti in F#
bendeler-b.scl 12 Die Brüche nach Bendeler, Jerzy Erdmann: Ein Rechenmodell für historische Mensurationsmethoden, p. 342
bendeler.scl 12 J. Ph. Bendeler well temperament
bendeler1.scl 12 Bendeler I temperament (c.1690), three 1/3P comma tempered fifths
bendeler2.scl 12 Bendeler II temperament (c.1690), three 1/3P comma tempered fifths
bendeler3.scl 12 Bendeler III temperament (c.1690), four 1/4P tempered fifths
bermudo-v.scl 12 Bermudo's vihuela temperament, 3 1/6P, 1 1/2P comma
bermudo.scl 12 Temperament of Fr. Juan Bermudo (1555)
bermudo2.scl 12 Temperament of Fr. Juan Bermudo, interpr. of Franz Josef Ratte: Die Temperatur der Clavierinstrumente, p. 227
betacub.scl 46 inverted 3x3x3 9-limit quintad cube beta (5120/5103) synch tempered
bethisy.scl 12 Bethisy temperament ordinaire, see Pierre-Yves Asselin: Musique et temperament
biezen.scl 12 Jan van Biezen modified meantone (1974)
biezen2.scl 12 Jan van Biezen 2, also Siracusa (early 17th cent.), modified 1/4 comma MT
biezen3.scl 12 Jan van Biezen 3 (2004) (also called Van Biezen I)

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biezen_chaumont.scl            12  Jan van Biezen, after Chaumont, 1/8 Pyth. comma.
Lochem, Hervormde Gudulakerk (1978)
biggulp-bunya.scl              12  Biggulp tempered in POTE-tuned 13-limit bunya
biggulp.scl                    12  Big Gulp
bigler12.scl                   12  Kurt Bigler, JI organ tuning, TL 28-3-2004
bihex-top.scl                  12  Bihexany in octoid TOP tuning
bihex540.scl                   12  Bihexany in 540/539 tempering
bihexany-octoid.scl            12  Octoid tempering of bihexany, 600-equal
bihexany.scl                   12  Hole around [0, 1/2, 1/2, 1/2]
bihexanymyna.scl               12  Myna tempered bihexany, 89-tET
billeter.scl                   12  Organ well temperament of Otto Bernhard Billeter
billeter2.scl                  12  Bernhard Billeter's Bach temperament (1977/79), 1/12
and 7/24 Pyth. comma
bimarveldenewoo.scl            24  bimarveldene = genus(27*25*11) in [10/3 7/2 11] marvel
tuning
blackbeat15.scl                15  Blackwood[15] with brats of -1
blackchrome2.scl               10  Second 25/24&amp;amp;256/245 scale
blackjack.scl                  21  21 note MOS of "MIRACLE" temperament, Erlich &amp;amp;
Keenan, miracle1.scl,TL 2-5-2001
blackjackg.scl                 21  Blackjack on G-D
blackjack_r.scl                21  Rational "Wilson/Grady"-style version, Paul Erlich, TL
28-11-2001
blackjack_r2.scl               21  Another rational Blackjack maximising 1:3:7:9:11, Paul
Erlich, TL 5-12-2001
blackjack_r3.scl               21  7-Limit rational Blackjack, Dave Keenan, TL 5-12-2001
blackjb.scl                    21  Marvel (1,1) tuning of pipedum_21b
blackj_gws.scl                 21  Detempered Blackjack in 1/4 kleismic marvel tuning
blackopkeegil1.scl             15  Blacksmith-Opossum-Keemun-Gilead Wakalix 1
blackopkeegil2.scl             15  Blacksmith-Opossum-Keemun-Gilead Wakalix 2
blackwoo.scl                   21  Irregular Blackjack from marvel woo tempering of
Cartesian scale below
blackwood.scl                  25  Blackwood temperament, g=84.663787, p=240, 5-limit
blackwood_6.scl                 6  Easley Blackwood, whole tone scale, arrangement of
4:5:7:9:11:13, 1/1=G, p.114
blackwood_9.scl                 9  Blackwood, scale with pure triads on I II III IV VI and
dom.7th on V. page 83
blasquinten.scl                23  Blasquintenzirkel. 23 fifths in 2 oct. C. Sachs,
Vergleichende Musikwiss. p. 28
blueji-cataclysmic.scl         12  Blueji tempered in 13-limit POTE-tuned cataclysmic
bluesmarvwoo.scl               12  Marvel woo version of Graham Breed's Blues scale
bluesrag.scl                   12  Ragismic tempered bluesji in 8419-tET
bobrova.scl                    12  Bobrova Cheerful 12 WT based on *19 EDL
bobro_phi.scl                   8  Cameron Bobro's phi scale, TL 06-05-2009
bobro_phi2.scl                  6  Cameron Bobro, first 5 golden cuts of Phi, TL 09-05-
2009
boeth_chrom.scl                 7  Boethius's Chromatic. The CI is 19/16
boeth_enh.scl                   8  Boethius's Enharmonic, with a CI of 81/64 and added
16/9
bohlen-eg.scl                  13  Bohlen-Pierce with two tones altered by minor BP
diesis, slightly more equal
bohlen-p.scl                   13  See Bohlen, H. 13-Tonstufen in der Duodezime, Acustica
39: 76-86 (1978)
bohlen-p_9.scl                  9  Bohlen-Pierce subscale by J.R. Pierce with 3:5:7 triads
bohlen-p_9a.scl                 9  Pierce's 9 of 3\13, see Mathews et al., J. Acoust. Soc.
Am. 84, 1214-1222
bohlen-p_eb.scl                13  Bohlen-Pierce scale with equal beating 5/3 and 7/3
bohlen-p_ebt.scl               13  Bohlen-Pierce scale with equal beating 7/3 tenth
bohlen-p_ebt2.scl              13  Bohlen-Pierce scale with equal beating 7/5 tritone
bohlen-p_et.scl                13  13-tone equal division of 3/1. Bohlen-Pierce equal
approximation
bohlen-p_ring.scl              13  Todd Harrop, symmetrical ring of Bohlen-Pierce
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enharmonics using 4 major and 8 minor dieses (2012)
bohlen-p_sup.scl 13 Superparticular Bohlen-Pierce scale
bohlen47.scl 21 Heinz Bohlen, mode of 4\47 (1998), www.huygens-fokker.org/bpsite/pythagorean.html
bohlen47r.scl 23 Rational version, with alt.9 64/49 and alt.38 40/13
bohlen5.scl 13 5-limit version of Bohlen-Pierce
bohlen_11.scl 11 11-tone scale by Bohlen, generated from the 1/1 3/2 5/2 triad
bohlen_12.scl 12 12-tone scale by Bohlen generated from the 4:7:10 triad, Acustica 39/2, 1978
bohlen_8.scl 8 See Bohlen, H. 13-Tonstufen in der Duodezime, Acustica 39: 76-86 (1978)
bohlen_arcturus.scl 7 Paul Erlich, Arcturus-7, TOP tuning (15625/15309 tempered)
bohlen_canopus.scl 7 Paul Erlich, Canopus-7, TOP tuning (16875/16807 tempered)
bohlen_coh.scl 13 Differentially coherent Bohlen-Pierce, interval=2
bohlen_coh2.scl 13 Differentially coherent Bohlen-Pierce, interval=1,2, subharmonic=25
bohlen_coh3.scl 13 Differentially coherent Bohlen-Pierce, interval=1, subharmonic=75
bohlen_delta.scl 9 Bohlen's delta scale, a mode B-P, see Acustica 39: 76-86 (1978)
bohlen_diat_top.scl 9 BP Diatonic, TOP tuning (245/243 tempered)
bohlen_d_ji.scl 9 Bohlen's delta scale, just version. "Dur" form, "moll" is inversion.
bohlen_enh.scl 49 Bohlen-Pierce scale, all enharmonic tones
bohlen_eq.scl 13 Most equal selection from all enharmonic Bohlen-Pierce tones
bohlen_gamma.scl 9 Bohlen's gamma scale, a mode of the Bohlen-Pierce scale
bohlen_g_ji.scl 9 Bohlen's gamma scale, just version
bohlen_harm.scl 9 Bohlen's harmonic scale, inverse of lambda
bohlen_h_ji.scl 9 Bohlen's harmonic scale, just version
bohlen_lambda.scl 9 Bohlen's lambda scale, a mode of the Bohlen-Pierce scale
bohlen_lambda_pyth.scl 9 Dave Benson's BP-Pythagorean scale, lambda mode of bohlen_pyth.scl
bohlen_l_ji.scl 9 Bohlen's lambda scale, just version
bohlen_mean.scl 13 1/3 minor BP diesis (245/243) tempered 7/3 meantone scale
bohlen_pent_top.scl 5 BP Pentatonic, TOP tuning (245/243 tempered)
bohlen_pyth.scl 13 Cycle of 13 7/3 BP tenths
bohlen_quintuple_j.scl 65 Bohlen-Pierce quintuple scale (just version of 65ED3). Georg Hajdu (2017)
bohlen_quintuple_t.scl 65 Bohlen-Pierce quintuple scale, 65th root of 3. Georg Hajdu (2017)
bohlen_sirius.scl 7 Paul Erlich, Sirius-7, TOP tuning (3125/3087 tempered)
bohlen_t.scl 8 Bohlen, scale based on the twelfth
bohlen_t_ji.scl 8 Bohlen, scale based on twelfth, just version
bolivia.scl 7 Observed scale from pan-pipe from La Paz. 1/1=171 Hz
boomsliter.scl 12 Boomsliter & Creel basic set of their referential tuning. [1 3 5 7 9] x u[1 3 5] cross set
boop19.scl 19 19 note detempered sensi MOS boop (245/243) scale, rms tuning
bossart-muri.scl 12 Victor Ferdinand Bossart's Modified meantone (1743/44), organ in Klosterkirche Muri
bossart1.scl 12 Victor Ferdinand Bossart (erste Anweisung) organ temperament (1740?)
bossart2.scl 12 Victor Ferdinand Bossart (zweite Anweisung) organ temperament (1740?)
bossart3.scl 12 Victor Ferdinand Bossart (dritte Anweisung) organ

temperament (1740?)
boulliau.scl 12 Monsieur Boulliau's irregular temp. (1373), reported by Mersenne in 1636
bourdelle1.scl 88 Compromis Cordier, piano tuning by Jean-Pierre Chainais
bpg55557777.scl 25 Bohlen-Pierce extended to [55557777]
bps_temp17.scl 17 Bohlen-Pierce-Stearn temperament. Highest 7-limit error 8.4 cents, 2001
brac.scl 12 Circulating temperament with simple beat ratios: 4 3/2 4 3/2 2 2 177/176 4 3/2 2 3/2 2
breed-blues1.scl 7 Graham Breed's blues scale in 22-tET
breed-blues2.scl 8 Graham Breed's blues scale in 29-tET
breed-bluesji.scl 12 7-limit JI version of Graham Breed's Blues scale
breed-dias13.scl 46 13-limit Diaschismic temperament, g=103.897, oct=1/2, 13-limit
breed-ht.scl 19 Hemithird temperament, g=193.202, 5-limit
breed-kleismic.scl 7 Kleismic temperament, g=317.080, 5-limit
breed-magic.scl 13 Graham Breed's Magic temperament, g=380.384, 9-limit, close to 41-tET
breed-magic5.scl 19 Magic temperament, g=379.967949, 5-limit
breed-mystery.scl 58 Mystery temperament, g=15.563, oct=1/29, 15-limit
breed.scl 12 Graham Breed's fourth based 12-tone keyboard scale. Tuning List 23-10-97
breed11.scl 11 Breed[11] hobbit in 2749-tET
breed7-3.scl 10 Graham Breed's 7 + 3 scale in 24-tET
breedball3.scl 12 Third Breed ball around 49/40-7/4
breedball4.scl 14 Fourth Breed ball around 49/40-7/4
breedpump.scl 16 Comma pump in breed (2401/2400 planar) [[1, 1, -2]->[1, 1, -1]->[0, 1, -1]->[0, 0, -1]->[0, 0, 0]->[0, -1, 0],[0, -1, 1]->[0, -2, 1]->[-1, -2
breedt2.scl 12 Graham Breed's 1/5 P temperament, TL 10-06-99
breedt3.scl 12 Graham Breed's other 1/4 P temperament, TL 10-06-99
breetet2.scl 13 doubled Breed tetrad
breetet3.scl 25 tripled Breed tetrad
breeza.scl 27 A 40353607/40000000 & 40960000/40353607 Fokker block with 11 otonal and 10 utonal tetrads
breezb.scl 27 Alternative block to breeza 40353607/40000000 & 40960000/40353607
bremmer.scl 12 Bill Bremmer's Shining Brow (1998)
bremmer_ebvt1.scl 12 Bill Bremmer EBVT I temperament (2011)
bremmer_ebvt2.scl 12 Bill Bremmer EBVT II temperament (2011)
bremmer_ebvt3.scl 12 Bill Bremmer EBVT III temperament (2011)
broadwood.scl 12 Broadwood's Best (Ellis tuner number 4), Victorian (1885)
broadwood2.scl 12 Broadwood's Usual (Ellis tuner number 2), Victorian (1885)
broadwood3.scl 12 John Broadwood´s 1832 unequal temperament compiled by A.Sparschuh, a=403.0443
broeckaert-pbp.scl 12 Johan Broeckaert-Devriendt, PBP temperament (2007). Equal PBP for C-E and G-B
brown.scl 45 Tuning of Colin Brown's Voice Harmonium, Glasgow. Helmholtz/Ellis p. 470-473, genus [3333333333333355]
bruder-vier.scl 12 Ignaz Bruder organ temperament (1829) according to P. Vier
bruder.scl 12 Ignaz Bruder organ temperament (1829), systematised by Ratte, p. 406
bug-pelog.scl 7 Pelog-like subset of bug[9] and superpelog[9], g=260.256797
bugblock19.scl 19 Bug (<<2 3 0||) and <<5 2 -15|| <19 30 45| weak Fokker block: generators -9 to 9
burma3.scl 7 Burmese scale, von Hornbostel: Über ein akustisches Kriterium.., 1911, p.613. 1/1=336 Hz

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burt1.scl                       12  W. Burt's 13diatsub #1
burt10.scl                      12  W. Burt's 19enhsub #10
burt11.scl                      12  W. Burt's 19enhharm #11
burt12.scl                      12  W. Burt's 19diatharm #12
burt13.scl                      12  W. Burt's 23diatsub #13
burt14.scl                      12  W. Burt's 23enhsub #14
burt15.scl                      12  W. Burt's 23enhharm #15
burt16.scl                      12  W. Burt's 23diatharm #16
burt17.scl                      36  W. Burt's "2 out of 3,5,11,17,31 dekany" CPS with
1/1=3/1. 1/1 vol. 10(1) '98
burt18.scl                      36  W. Burt's "2 out of 1,3,5,7,11 dekany" CPS with
1/1=1/1. 1/1 vol. 10(1) '98
burt19.scl                      20  W. Burt's "2 out of 2,3,4,5,7 dekany" CPS with 1/1=1/1.
1/1 vol. 10(1) '98
burt2.scl                       12  W. Burt's 13enhsub #2
burt20.scl                      12  Warren Burt tuning for "Commas" (1993). 1/1=263 Hz, XH
16
burt3.scl                       12  W. Burt's 13enhharm #3
burt4.scl                       12  W. Burt's 13diatharm #4, see his post 3/30/94 in Tuning
Digest #57
burt5.scl                       12  W. Burt's 17diatsub #5
burt6.scl                       12  W. Burt's 17enhsub #6
burt7.scl                       12  W. Burt's 17enhharm #7
burt8.scl                       12  W. Burt's 17diatharm #8, harmonics 16 to 32
burt9.scl                       12  W. Burt's 19diatsub #9
burt_fibo.scl                   12  Warren Burt, 3/2+5/3+8/5+etc. "Recurrent Sequences",
2002
burt_fibo23.scl                 23  Warren Burt, 23-tone Fibonacci scale. "Recurrent
Sequences", 2002
burt_forks.scl                  19  Warren Burt, 19-tone Forks. Interval 5(3): pp. 13+23,
Winter 1986-87
burt_primes.scl                 54  Warren Burt, primes until 251. "Some Numbers", Dec.
2002
buselik pentachord 13-limit.scl
                                 4  Buselik pentachord 132:147:156:176:198
buselik pentachord 19-limit.scl
                                 4  Buselik pentachord 48:54:57:64:72
buselik tetrachord 13-limit.scl
                                 3  Buselik tetrachord 132:147:156:176
buselik tetrachord 19-limit.scl
                                 3  Buselik tetrachord 48:54:57:64
bushmen.scl                      4  Observed scale of South-African bushmen, almost (4
notes) equal pentatonic
buurman.scl                     12  Buurman temperament, 1/8-Pyth. comma, organ Doetinchem
Gereformeerde Gemeentekerk
buzurg10decoid.scl              10  buzurg_al-erin10 in decoid temperament, POTE tuning
buzurg_al-erin10.scl            10  Decatonic with septimal Buzurg, Rastlike modes (cf.
Secor, blarney.txt)
c1029cp.scl                     16  1029/1024 comma pump scale in 190-tET
c10976cp.scl                    28  10976/10935 comma pump scale in 695-tET
c126cp.scl                      11  126/125 comma pump scale in 185-tET
c1728cp.scl                     14  1728/1715 comma pump scale in 111-tET
c225cp.scl                      12  225/224 comma pump scale in 197-tET
c3136cp.scl                     20  3136/3125 comma pump scale in 446-tET
c385cp.scl                      16  385/384 comma pump scale in 284-tET
c5120cp.scl                     28  5120/5103 comma pump scale in 391-tET
c6144cp.scl                     21  6144/6125 comma pump scale in 381-tET
c64827cp.scl                    16  64827/64000 comma pump scale in 122-tET
cairo.scl                       26  d'Erlanger vol.5, p. 42. Congress of Arabic Music,
Cairo, 1932
cal46.scl                       46  Gene Ward Smith, 46 note scale for Caleb
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canright.scl 9 David Canright's piano tuning for "Fibonacci Suite" (2001). Also 84-tET version of 11-limit "Orwell"
canton.scl 12 Jake Freivald, a 2.3.11/7.13/7 subgroup scale
cantonpenta.scl 12 Canton scale in 13-limit pentacircle (351/350 and 364/363) temperament, 271-tET
capurso.scl 12 Equal temperament with equal beating 3/1 = 4/1 opposite (2009). Circular Harmonic System C.HA.S.
carlos_alpha.scl 18 Wendy Carlos' Alpha scale with perfect fifth divided in nine
carlos_alpha2.scl 36 Wendy Carlos' Alpha prime scale with perfect fifth divided by eightteen
carlos_beta.scl 22 Wendy Carlos' Beta scale with perfect fifth divided by eleven
carlos_beta2.scl 44 Wendy Carlos' Beta prime scale with perfect fifth divided by twentytwo
carlos_gamma.scl 35 Wendy Carlos' Gamma scale with third divided by eleven or fifth by twenty
carlos_harm.scl 12 Carlos Harmonic & Ben Johnston's scale of 'Blues' from Suite f.micr.piano (1977) & David Beardsley's scale of 'Science Friction'
carlos_super.scl 12 Carlos Super Just
carlson.scl 19 Brian Carlson's guitar scale (or 7 is 21/16 instead) fretted by Mark Rankin
cartwheel.scl 17 Andrew Heathwite's 13-limit wakalix
cassandra1.scl 41 Cassandra temperament (Erv Wilson), 13-limit, g=497.866
cassandra2.scl 41 Cassandra temperament, schismic variant, 13-limit, g=497.395
cat22.scl 22 5-limit Dwarf(22) in catakleismic tempering, <197 312 457 553 681 728| tuning
catakleismic34.scl 34 Catakleismic[34] 11-limit 3.5 cents lesfip optimized
catakleismic34semitransversal.scl 17 17 note 2.3.7 semitransversal of Catakleismic[34]
catakleismic34trans.scl 34 Catakleismic[34] 2.5.7 transversal
catler.scl 24 Catler 24-tone JI from "Over and Under the 13 Limit", 1/1 3(3)
cbrat19.scl 19 Circulating 19-tone temperament with exact brats, G.W. Smith
cdia22.scl 22 Circulating 22 note scale, two 11-tET cycles 5/4 apart, 11 pure major thirds
ceb88f.scl 13 88 cents steps with equal beating fifths
ceb88s.scl 14 88 cents steps with equal beating sevenths
ceb88t.scl 14 88 cents steps with equal beating 7/6 thirds
cet10.scl 118 20th root of 9/8, on Antonio Soler's tuning box, afinador or templante
cet100.scl 28 28th root of 5
cet100a.scl 12 12-tET 5-limit TOP tuning
cet100b.scl 12 12-tET 5-limit TOP-RMS tuning
cet104.scl 23 23rd root of 4, Tútim Dennsuul
cet105.scl 13 13th root of 11/5, has very good 6/5 and 13/8
cet105a.scl 18 18th root of 3
cet108.scl 11 4th root of 9/7, Chris Vaisvil
cet109.scl 11 LS optimal 11-tET 2.7.9.11.15.17 JI subgroup tuning
cet11.scl 112 36th root of 5/4, Mohajeri Shahin
cet111.scl 25 25th root of 5, Karlheinz Stockhausen in "Studie II" (1954)
cet111a.scl 17 17th root of 3. McLaren 'Microtonal Music', volume 1, track 8
cet112.scl 53 53rd root of 31. McLaren 'Microtonal Music', volume 4, track 16
cet114.scl 21 21st root of 4
cet115.scl 10 2nd root of 8/7. Werner Linden, Musiktheorie, 2003 no.1 midi 15.Eb=19.44544 Hz

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cet116.scl                    31  31st root of 8, Jake Freivald in "A Call in Summer"
cet117.scl                    36  72nd root of 128, step = generator of Miracle
cet117a.scl                   11  6th root of 3/2
cet118.scl                    16  16th root of 3. McLaren 'Microtonal Music', volume 1,
track 7
cet119.scl                    10  7th root of phi
cet125.scl                    10  125 cents steps
cet126.scl                    15  15th root of 3. McLaren 'Microtonal Music', volume 1,
track 6
cet126a.scl                   19  19th root of 4
cet133.scl                    13  13th root of e
cet139.scl                    20  20th root of 5, Hieronymus' tuning
cet14.scl                     86  Delta scale, 8th root of 16/15
cet140.scl                    24  24th root of 7
cet141.scl                    17  17th root of 4
cet148.scl                    21  21th root of 6, Moreno's C-21
cet152.scl                    13  13th root of pi
cet156.scl                     9  9th root of 9/4
cet158.scl                    12  12th root of 3, Moreno's A-12, see dissertation
"Embedding Equal Pitch Spaces"
cet159.scl                     8  4e-th root of e. e-th root of e is highest x-th root of
x
cet16.scl                     72  30th root of 4/3, Aristoxenos
cet160.scl                    15  15th root of 4, Rudolf Escher in "The Long Christmas
Dinner" (1960)
cet160a.scl                   37  37th root of 31, McLaren 'Microtonal Music', volume 2,
track 7
cet163.scl                     9  9th root of 7/3. Jeff Scott in "Quiet Moonlight" (2001)
cet163a.scl                    8  5th root of 8/5
cet166.scl                     3  3rd root of 4/3
cet167.scl                     7  5th root of phi
cet173.scl                    11  11th root of 3, Moreno's A-11
cet175.scl                     7  175 cents steps (Georgian)
cet175a.scl                    7  4th root of 3/2
cet175b.scl                   28  28th root of 7. McLaren 'Microtonal Music', volume 6,
track 3
cet178.scl                    27  27th root of 16
cet181.scl                    16  6.625 tET. The 16/3 is the so-called Kidjel Ratio
promoted by Maurice Kidjel in 1958
cet182.scl                    17  17th root of 6, Moreno's C-17
cet182a.scl                   14  10/9 equal temperament
cet195.scl                     7  7th root of 11/5
cet198.scl                    10  10th root of pi
cet203.scl                    12  9/8 equal temperament
cet21k.scl                    56  scale of syntonic comma's, almost 56-tET
cet22.scl                     53  9th root of 9/8
cet222.scl                    14  14th root of 6, Moreno's C-14
cet227.scl                     2  square root of 13/10
cet231.scl                    11  8/7 equal temperament
cet233.scl                    21  21st root of 17, McLaren 'Microtonal Music', volume 2,
track 15
cet258.scl                    12  12th root of 6, Moreno's C-12
cet29.scl                     95  95th root of 5
cet33.scl                     25  25th root of phi, Walter O´Connell (1993)
cet35.scl                     45  45th root of 5/2, Caleb Morgan (2010)
cet39.scl                     49  49th root of 3
cet39a.scl                    31  31-tET 7-limit TOP-RMS tuning
cet39b.scl                    31  31-tET with l.s. 8/7, 5/4, 4/3, 3/2, 8/5, 7/4, 2/1;
equal weights
cet39c.scl                    31  31-tET 11-limit TOP tuning
cet39d.scl                    31  31-tET with l.s. 5/4, 3/2, 7/4
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cet39e.scl                    15  15th root of 7/5, X.J. Scott
cet39f.scl                    31  10th root of 5/4
cet39g.scl                    31  31-tET 11-limit TOP-RMS tuning
cet43.scl                     28  9th root of 5/4, Samuel Pellman
cet44.scl                     28  least maximum error of 10.0911 cents to a set of 11-
limit consonances
cet44a.scl                    91  91th root of 10, Jim Kukula
cet44b.scl                    16  16th root of 3/2
cet45.scl                     11  11th root of 4/3
cet45a.scl                    13  13th root of 7/5, X.J. Scott
cet46.scl                     18  18th root of phi, Walter O´Connell (1993)
cet49.scl                     39  39th root of 3, Triple Bohlen-Pierce, good 3.5.7.11.13
system
cet51.scl                     47  47nd root of 4
cet52.scl                     23  Stretched 23-tET
cet53.scl                      5  5th root of 7/6, X.J. Scott
cet54.scl                     62  62nd root of 7
cet54a.scl                   101  101st root of 24
cet54b.scl                    35  35th root of 3 or shrunk 22-tET
cet54c.scl                    22  22-tET 11-limit TOP tuning
cet54d.scl                    22  22-tET 11-limit TOP-RMS tuning
cet55.scl                     51  51th root of 5
cet55a.scl                     9  9th root of 4/3, 'Noleta' Scale
cet59.scl                     21  12th root of 3/2, Gary Morrison
cet63.scl                     30  30th root of 3 or stretched 19-tET
cet63a.scl                    44  44th root of 5
cet63b.scl                    19  19-tET 7-limit TOP tuning
cet63c.scl                    19  19-tET 7-limit TOP-RMS tuning
cet63d.scl                    19  5th root of 6/5
cet63e.scl                    19  16th root of 9/5
cet63f.scl                    93  93th root of 30 or stretched 19-tET
cet63g.scl                    49  49th root of 6
cet65.scl                     20  65cET by Andrew Heathwaite
cet65a.scl                    37  37th root of 4
cet67.scl                     14  14th root of 12/7, X.J. Scott
cet68.scl                     18  3rd root of 9/8
cet68a.scl                    49  49th root of 7
cet69.scl                     12  12th root of phi
cet7.scl                     271  271th root of 3, Heinz Bohlen (1972)
cet70.scl                     27  27th root of 3
cet71.scl                     39  39th root of 5
cet72.scl                     33  33rd root of 4, Birgit Maus
cet73.scl                     26  26th root of 3, Gene Smith
cet75.scl                     16  16-tET 13-limit TOP tuning
cet75a.scl                    16  16-tET 13-limit TOP-RMS tuning
cet78.scl                      9  9th root of 3/2
cet79.scl                     24  24th root of 3, James Heffernan (1906)
cet80.scl                     35  35th root of 5
cet83.scl                     15  83.33333 cent steps by Alexander Nemtin (1963)
cet84.scl                     33  33rd root of 5
cet87.scl                     15  Least-squares stretched ET to telephone dial tones.
1/1=697 Hz
cet88.scl                     14  88.0 cents steps by Gary Morrison alias mr88cet
cet88b.scl                    14  87.97446 cent steps. Least squares for 7/6, 11/9, 10/7,
3/2, 7/4
cet88b2.scl                   14  87.75412 cent steps. Minimax for 7/6, 11/9, 10/7, 3/2,
7/4
cet88b3.scl                   14  87.84635 cent steps. Minimax for 3, 5, 7, 8, 11
cet88b4.scl                   14  87.80488 cent steps. Least squares for 3, 5, 7, 8, 11
cet88c.scl                    38  38th root of 7, McLaren 'Microtonal Music', volume 3,
track 7
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cet88d.scl	41	41th root of 8
cet88e.scl	35	35th root of 6
cet89.scl	31	31st root of 5, McLaren 'Microtonal Music', volume 2, track 22
cet90.scl	17	Scale with limma steps
cet93.scl	9	Tuning used in John Chowning's Stria (1977), 9th root of Phi
cet97.scl	12	Manfred Stahnke, PARTCH HARP synth tuning. Minimax for 5/4 and 7/4, acceptable 11/4
cet98.scl	8	8th root of 11/7, X.J. Scott
cet98phi.scl	17	Phi + 1 equal division by 17, Brouncker (1653)
chahargah.scl	12	Chahargah in C
chahargah2.scl	7	Dastgah Chahargah in C, Mohammad Reza Gharib
chahargah3.scl	7	Iranian Chahargah, Julien J. Weiss
chalmers.scl	19	Chalmers' 19-tone with more hexanies than Perrett's Tierce-Tone
chalmers_17.scl	17	7-limit figurative scale, Chalmers '96 Adnexed S&H decads
chalmers_17marvwoo.scl	17	Marvel woo version of chalmers_17
chalmers_19.scl	19	7-limit figurative scale. Reversed S&H decads
chalmers_csurd.scl	15	Combined Surd Scale, combination of Surd and Inverted Surd, JHC, 26-6-97
chalmers_isurd.scl	8	Inverted Surd Scale, of the form 4/(SQRT(N)+1, JHC, 26-6-97
chalmers_ji1.scl	12	Based loosely on Wronski's and similar JI scales, May 2, 1997.
chalmers_ji2.scl	12	Based loosely on Wronski's and similar JI scales, May 2, 1997.
chalmers_ji3.scl	12	15 16 17 18 19 20 21 on 1/1, 15-20 on 3/2, May 2, 1997. See other scales
chalmers_ji4.scl	12	15 16 17 18 19 20 on 1/1, same on 4/3, + 16/15 on 16/9
chalmers_surd.scl	8	Surd Scale, Surds of the form (SQRT(N)+1)/2, JHC, 26-6-97
chalmers_surd2.scl	40	Surd Scale, Surds of the form (SQRT(N)+1)/4
chalung.scl	11	Tuning of chalung from Tasikmalaya, slendro-like. 1/1=185 Hz
chan34.scl	34	34 note hanson based circulating scale with 15 pure major thirds and 18 -1 brats
chargah pentachord 7-limit.scl	4	Chargah pentachord 150:162:189:200:225
chargah tetrachord 7-limit.scl	3	Chargah tetrachord 150:162:189:200
chaumont.scl	12	Lambert Chaumont organ temperament (1695), 1st interpretation
chaumont2.scl	12	Lambert Chaumont organ temperament (1695), 2nd interpretation
chimes.scl	3	Heavenly Chimes
chimes_peck.scl	8	Kris Peck, 9-tone windchime tuning. TL 7-3-2001
chin_12.scl	12	Chinese scale, 4th cent.
chin_5.scl	5	Chinese pentatonic from Zhou period
chin_60.scl	60	Chinese scale of fifths (the 60 lü)
chin_7.scl	7	Chinese heptatonic scale and tritriadic of 64:81:96 triad
chin_bianzhong.scl	12	Pitches of Bianzhong bells (Xinyang). 1/1=b, Liang Mingyue, 1975.
chin_bianzhong2a.scl	12	A-tones (GU) of 13 Xinyang bells (Ma Cheng-Yuan) 1/1=d#=619 Hz
chin_bianzhong2b.scl	12	B-tones (SUI) of 13 Xinyang bells (Ma Cheng-Yuan) 1/1=b+=506.6 Hz
chin_bianzhong3.scl	26	A and B-tones of 13 Xinyang bells (Ma Cheng-Yuan) abs. pitches wrt middle-C
chin_bronze.scl	7	Scale found on ancient Chinese bronze instrument 3rd c.BC & "Scholar's Lute"

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chin_chime.scl                12  Pitches of 12 stone chimes, F. Kuttner, 1951, ROMA
Toronto. 1/1=b4
chin_ching.scl                12  Scale of Ching Fang, c.45 BC. Pyth.steps 0 1 2 3 4 5 47
48 49 50 51 52 53
chin_di.scl                    6  Chinese di scale
chin_di2.scl                   7  Observed tuning from Chinese flute dizi,
Helmholtz/Ellis p. 518, nr.103
chin_huang.scl                 6  Huang Zhong qin tuning
chin_liu-an.scl               11  Scale of Liu An, in: "Huai Nan Tzu", c.122 BC, 1st
known corr. to Pyth. scale
chin_lu.scl                   12  Chinese Lü scale by Huai Nan zi, Han era. Père Amiot
1780, Kurt Reinhard
chin_lu2.scl                  12  Chinese Lü (Lushi chunqiu, by Lu Buwei). Mingyue: Music
of the billion, p.67
chin_lu3.scl                  12  Chinese Lü scale by Ho Ch'êng-T'ien, reported in Sung
Shu (500 AD)
chin_lu3a.scl                 12  Chinese Lü scale by Ho Ch'êng-T'ien, calc. basis is
"big number" 177147
chin_lu4.scl                  12  Chinese Lü "749-Temperament"
chin_lu5.scl                  12  Chinese Lü scale by Ch'ien Lo-Chih, c.450 AD Pyth.steps
0 154 255 103 204 etc.
chin_lusheng.scl               5  Observed tuning of a small Lusheng, 1/1=d, OdC '97
chin_pan.scl                  23  Pan Huai-su pure Pythagorean system, in: Sin-Yan Shen,
1991
chin_pipa.scl                  5  Observed tuning from Chinese balloon lute p'i-p'a,
Helmholtz/Ellis p. 518, nr.109
chin_sheng.scl                 7  Observed tuning from Chinese sheng or mouth organ,
Helmholtz/Ellis p. 518, nr.105
chin_shierlu.scl              12  Old Chinese Lü scale, from
http://en.wikipedia.org/wiki/Shi_Er_L%C3%BC
chin_sientsu.scl               5  Observed tuning from Chinese tamboura sienzi,
Helmholtz/Ellis p. 518, nr.108
chin_sona.scl                  7  Observed tuning from Chinese oboe (so-na),
Helmholtz/Ellis p. 518, nr.104
chin_wang-po.scl               7  Scale of Wang Po, 958 AD. H. Pischner: Musik in China,
Berlin, 1955, p.20
chin_yangqin.scl               7  Observed tuning from Chinese dulcimer yangqin,
Helmholtz/Ellis p. 518, nr.107
chin_yunlo.scl                 7  Observed tuning from Chinese gong-chime (yün-lo),
Helmholtz/Ellis p. 518, nr.106
choquel.scl                   12  Choquel/Barbour/Marpurg?
chordal.scl                   40  Chordal Notes subharmonic and harmonic
chrom15.scl                    7  Tonos-15 Chromatic
chrom15_inv.scl                7  Inverted Chromatic Tonos-15 Harmonia
chrom15_inv2.scl               7  A harmonic form of the Chromatic Tonos-15 inverted
chrom17.scl                    7  Tonos-17 Chromatic
chrom17_con.scl                7  Conjunct Tonos-17 Chromatic
chrom19.scl                    7  Tonos-19 Chromatic
chrom19_con.scl                7  Conjunct Tonos-19 Chromatic
chrom21.scl                    7  Tonos-21 Chromatic
chrom21_inv.scl                7  Inverted Chromatic Tonos-21 Harmonia
chrom21_inv2.scl               7  Inverted harmonic form of the Chromatic Tonos-21
chrom23.scl                    7  Tonos-23 Chromatic
chrom23_con.scl                7  Conjunct Tonos-23 Chromatic
chrom25.scl                    7  Tonos-25 Chromatic
chrom25_con.scl                7  Conjunct Tonos-25 Chromatic
chrom27.scl                    7  Tonos-27 Chromatic
chrom27_inv.scl                7  Inverted Chromatic Tonos-27 Harmonia
chrom27_inv2.scl               7  Inverted harmonic form of the Chromatic Tonos-27
chrom29.scl                    7  Tonos-29 Chromatic
chrom29_con.scl                7  Conjunct Tonos-29 Chromatic
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chrom31.scl                    8  Tonos-31 Chromatic. Tone 24 alternates with 23 as MESE
or A
chrom31_con.scl                8  Conjunct Tonos-31 Chromatic
chrom33.scl                    7  Tonos-33 Chromatic. A variant is 66 63 60 48
chrom33_con.scl                7  Conjunct Tonos-33 Chromatic
chrom_new.scl                  7  New Chromatic genus 4.5 + 9 + 16.5
chrom_new2.scl                 7  New Chromatic genus 14/3 + 28/3 + 16 parts
chrom_soft.scl                 7  100/81 Chromatic. This genus is a good approximation to
the soft chromatic
chrom_soft2.scl                7  1:2  Soft Chromatic
chrom_soft3.scl                7  Soft chromatic genus from Kathleen Schlesinger's
modified Mixolydian Harmonia
chrys_diat-1st-ji.scl          7  Chrysanthos JI Diatonic and 1st Byzantine Liturgical
mode
chrys_diatenh-var-ji.scl       7  JI interpretation of Chrysanthos Diatonic-Enharmonic
Byzantine mode
chrys_enhdiat-var-ji.scl       7  JI interpretation of Chrysanthos Enharmonic-Diatonic
Byzantine Mode
cifariello.scl                15  F. Cifariello Ciardi, ICMC 86 Proc. 15-tone 5-limit
tuning
circ5120.scl                  14  Circle of seven minor, six major, and one subminor
thirds in 531-tET
circb22.scl                   22  circulating scale from pipedum_22c in 50/49 (-1,5)
tuning; approximate pajara
circle31.scl                  31  Approximate 31-tET with 18 5^(1/4) fifths, 12
(56/5)^(1/6) fifths, and a (4096/6125)*sqrt(5)
circls12.scl                  12  Least squares circulating temperament
circos.scl                    12  [1, 3] weight range weighted least squares circulating
temperament
ckring9.scl                   13  Double-tie circular mirroring with common pivot of
3:5:7:9
clampitt_phi.scl               7  David Clampitt, phi+1 mod 3phi+2, from "Pairwise Well-
Formed Scales", 1997
classr.scl                    12  Marvel projection to the 5-limit of class
claudi-enigma.scl             15  Claudi Meneghin's 11-limit JI Enigma theme scale
clipper100.scl                17  Clipper(100/99), 2.3.5.11, POTE tuning
cluster.scl                   13  13-tone 5-limit Tritriadic Cluster
cluster6c.scl                  6  Six-Tone Triadic Cluster 3:4:5
cluster6d.scl                  6  Six-Tone Triadic Cluster 3:5:4
cluster6e.scl                  6  Six-Tone Triadic Cluster 5:6:8
cluster6f.scl                  6  Six-Tone Triadic Cluster 5:8:6
cluster6g.scl                  6  Six-Tone Triadic Cluster 4:5:7, genus [577]
cluster6i.scl                  6  Six-Tone Triadic Cluster 5:6:7
cluster6j.scl                  6  Six-Tone Triadic Cluster 5:7:6
cluster8b.scl                  8  Eight-Tone Triadic Cluster 4:6:5, genus [3555]
cluster8c.scl                  8  Eight-Tone Triadic Cluster 3:4:5
cluster8d.scl                  8  Eight-Tone Triadic Cluster 3:5:4
cluster8e.scl                  8  Eight-Tone Triadic Cluster 5:6:8
cluster8f.scl                  8  Eight-Tone Triadic Cluster 5:8:6
cluster8h.scl                  8  Eight-Tone Triadic Cluster 4:7:5, genus [5557]
cluster8i.scl                  8  Eight-Tone Triadic Cluster 5:6:7
cluster8j.scl                  8  Eight-Tone Triadic Cluster 5:7:6
cohenf_11.scl                 11  Flynn Cohen, 7-limit scale of "Rameau's nephew" (1996)
coherent49.scl                49  Generator is the positive root of x^4 - x^2 - 1, Raph,
Meta-Sidi, 72&amp;amp;121 temperament sqrtphi &amp;lt;30 35 38 39 ... |
coleman10.scl                 12  Coleman 10 (2001)
coleman11.scl                 12  Jim Coleman's XI piano temperament. TL 16 Mar 1999
coleman16.scl                 12  Balanced 16 from Jim Coleman Sr. (2001)
coleman4.scl                  12  Coleman IV from Jim Coleman Sr.
coll7.scl                      7  Seven note Collatz cycle scale, -17 starting point
collangettes.scl              24  d'Erlanger vol.5, p. 23. Père Maurice Collangettes, 24
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tone Arabic system
collapsar.scl 12 An 11-limit patent val superwakalix
colonna1.scl 12 Colonna's irregular Just Intonation no. 1 (1618)
colonna2.scl 12 Colonna's irregular Just Intonation no. 2 (1618)
compton48.scl 48 Compton[48] 11-limit tweaked
concertina.scl 14 English Concertina, Helmholtz/Ellis, p. 470
cons11.scl 7 Set of intervals with num + den <= 11 not exceeding 2/1
cons12.scl 8 Set of intervals with num + den <= 12 not exceeding 2/1
cons13.scl 10 Set of intervals with num + den <= 13 not exceeding 2/1
cons14.scl 11 Set of intervals with num + den <= 14 not exceeding 2/1
cons15.scl 12 Set of intervals with num + den <= 15 not exceeding 2/1
cons16.scl 13 Set of intervals with num + den <= 16 not exceeding 2/1
cons17.scl 16 Set of intervals with num + den <= 17 not exceeding 2/1
cons18.scl 17 Set of intervals with num + den <= 18 not exceeding 2/1
cons19.scl 20 Set of intervals with num + den <= 19 not exceeding 2/1
cons20.scl 22 Set of intervals with num + den <= 20 not exceeding 2/1
cons21.scl 24 Set of intervals with num + den <= 21 not exceeding 2/1
cons8.scl 4 Set of intervals with num + den <= 8 not exceeding 2/1
cons9.scl 5 Set of intervals with num + den <= 9 not exceeding 2/1
cons_5.scl 7 Set of consonant 5-limit intervals within the octave
cons_7.scl 10 Set of consonant 7-limit intervals of tetrad 4:5:6:7 and inverse
cons_7a.scl 11 Set of consonant 7-limit intervals, harmonic entropy minima
cont_frac1.scl 14 Continued fraction scale 1, see McLaren in Xenharmonikon 15, pp.33-38
cont_frac2.scl 15 Continued fraction scale 2, see McLaren in Xenharmonikon 15, pp.33-38
corner11.scl 15 Quadratic Corner 11-limit. Chalmers '96
corner13.scl 21 Quadratic Corner 13-limit. Chalmers '96
corner17.scl 28 Quadratic Corner 17-limit.
corner17a.scl 42 Quadratic Corner 17 odd limit.
corner7.scl 10 Quadratic corner 7-limit. Chalmers '96
corner9.scl 14 First 9 harmonics of 5th through 9th harmonics
corners11.scl 29 Quadratic Corners 11-limit, John Chalmers (1996)
corners13.scl 41 Quadratic Corners 13-limit. Chalmers '96
corners7.scl 19 Quadratic Corners 7-limit. Chalmers '96
corrette.scl 12 Corrette temperament, modified 1/4-comma meantone
corrette2.scl 12 Michel Corrette, modified meantone temperament (1753)
corrette3.scl 12 Corrette's monochord (1753), also Marpurg 4 and Yamaha Pure Minor
coul_12.scl 12 Scale 1 5/4 3/2 2 successively split largest intervals by smallest interval
coul_12a.scl 12 Scale 1 6/5 3/2 2 successively split largest intervals by smallest interval
coul_12sup.scl 12 Superparticular approximation to Pythagorean scale. Op de Coul, 2003
coul_13.scl 13 Symmetrical 13-tone 5-limit JI scale

coul_17sup.scl	17	Superparticular approximation to Pythagorean 17-tone scale. Op de Coul, 2003
coul_20.scl	20	Tuning for a 3-row symmetrical keyboard, Op de Coul (1989)
coul_27.scl	27	Symmetrical 27-tone 5-limit just system, 67108864/66430125 and 25/24
counterschismic.scl	53	Counterschismic temperament, g=498.082318, 5-limit
couperin.scl	12	Couperin modified meantone
couperin_org.scl	12	F. Couperin organ temperament (1690), from C. di Veroli, 1985
cpak19a.scl	19	First 19-epimorphic ordered tetrad pack scale, Gene Ward Smith, TL 23-10-2005
cpak19b.scl	19	Second 19-epimorphic ordered tetrad pack scale, Gene Ward Smith, TL 23-10-2005
cross13.scl	19	13-limit harmonic/subharmonic cross
cross2.scl	9	John Pusey's double 5-7 cross reduced by 3/1
cross2_5.scl	9	double 3-5 cross reduced by 2/1
cross2_7.scl	13	longer 3-5-7 cross reduced by 2/1
cross3.scl	13	John Pusey's triple 5-7 cross reduced by 3/1
cross_7.scl	7	3-5-7 cross reduced by 2/1, quasi diatonic, similar to Zalzal's, Flynn Cohen
cross_72.scl	13	double 3-5-7 cross reduced by 2/1
cross_7a.scl	7	2-5-7 cross reduced by 3/1
cruciform.scl	12	Cruciform Lattice
cube3.scl	32	7-limit Cube[3] scale, Gene Ward Smith
cube4.scl	63	7-limit Cube[4] scale, Gene Ward Smith
cw12_11.scl	12	CalkinWilf(<12 19 28 34 42|)
cw19_11.scl	19	CalkinWilf(<19 30 44 53 66|)
cw19_5.scl	19	CalkinWilf(<19 30 44|)
cw19_7.scl	19	CalkinWilf(<19 30 44 53|)
cx4.scl	10	Fourth 10/4 scale <10 16 23 28| epimorphic
cxi1.scl	11	First 11/5 <11 17 26 31| permutation epimorphic scale
cycle19.scl	19	19-note lesfip scale, 9-limit, 10 cents tolerance
danielou5_53.scl	53	Daniélou's Harmonic Division in 5-limit, symmetrized
danielou_53.scl	53	Daniélou's Harmonic Division of the Octave, see p. 153
dan_seman.scl	12	Semantix-Semantic, 5-limit, common tones to Semantic-36 and Semantix-36 with different A
dan_semantic.scl	35	The Semantic Scale, from Alain Daniélou: "Sémantique Musicale" (1967)
dan_semantix.scl	36	Jacques Dudon, Semantix-36, 27/25 generator
darreg.scl	19	This set of 19 ratios in 5-limit JI is for his megalyra family
darreg_ennea.scl	9	Ivor Darreg's Mixed Enneatonic, a mixture of chromatic and enharmonic
darreg_genus.scl	9	Ivor Darreg's Mixed JI Genus (Archytas Enh, Ptolemy Soft Chrom, Didymos Chrom
darreg_genus2.scl	9	Darreg's Mixed JI Genus 2 (Archytas Enharmonic and Chromatic Genera)
david11.scl	22	11-limit system from Gary David (1967)
david7.scl	12	Gary David's Constant Structure (1967). A mode of Fokker's 7-limit scale
dcon9marvwoo.scl	21	convex closure in marvel of 9-limit diamond, marvel woo tuning
dconv11marv.scl	35	Convex closure in marvel of 11-limit diamond in 166-tET
dconv9gam.scl	31	Convex closure in gamelismic of 9-limit diamond in 190-tET
dconv9marv.scl	21	Convex closure in marvel of 9-limit diamond in 197-tET
ddimlim1.scl	14	First 27/25&2048/1875 scale
dean_81primes.scl	80	Roger Dean's 81 primes non-octave scale (2008)
dean_91primes.scl	90	Roger Dean's 91 primes non-octave scale (2008)

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degung-sejati.scl              5  pelog degung sejati, Sunda
degung1.scl                    5  Gamelan Degung, Kabupaten Sukabumi. 1/1=363 Hz
degung2.scl                    5  Gamelan Degung, Kabupaten Bandung. 1/1=252 Hz
degung3.scl                    5  Gamelan Degung, Kabupaten Sumedang. 1/1=388.5 Hz
degung4.scl                    5  Gamelan Degung, Kasepuhan Cheribon. 1/1=250 Hz
degung5.scl                    5  Gamelan Degung, Kanoman Cheribon. 1/1=428 Hz
degung6.scl                    5  Gamelan Degung, Kacherbonan Cheribon. 1/1=426 Hz
dekany-cs.scl                 12  CPS ({1,3,7,9,11}, 2) union {77/72, 77/64}. Grady-
Narushima
dekany.scl                    10  2)5 Dekany 1.3.5.7.11 (1.3 tonic)
dekany2.scl                   10  3)5 Dekany 1.3.5.7.9 (1.3.5.7.9 tonic)
dekany3.scl                   10  2)5 Dekany 1.3.5.7.9 and 3)5 Dekany 1 1/3 1/5 1/7 1/9
dekany4.scl                   10  2)5 Dekany 1.7.13.19.29 (1.7 tonic)
dekany_laka205.scl            29  Dekany laka convex closure of the 2)5 Dekany 1.3.5.7.11
(1.3 tonic), 205-tET tuning
dekany_sensamagic.scl         19  Dekany sensamagic {245/243, 385/384} oblique
transversal convex closure
dekany_union.scl              14  Union of 2)5 and 3)5 1.3.5.7.9 dekanies, or 3)6
1.3.5.5.7.9
dent-yn-rwt.scl               12  Tom Dent's Young-Neidhardt well-temperament
(rationalized by George Secor)
dent.scl                      12  Tom Dent, well temperament with A=421 Hz and integer Hz
beat rates from A
dent2.scl                     12  Tom Dent, well-temperament, 2/32 and 5/32 comma, TL 3
&amp;amp; 5-09-2005
dent3.scl                     12  Tom Dent, Bach harpsichord "sine wave" temperament, TL
10-10-2005
dent4.scl                     12  Tom Dent, modified meantone with appr. to 7/5, 13/11,
14/11, 19/15, 19/16. TL 30-01-2009
dent_19otti.scl               12  Tom Dent's 19otti scale
dent_berger.scl               12  Tom Dent's 19berger scale
dent_mean7.scl                12  Tom Dent's 7-limit irregular meantone
deporcy.scl                   15  A 15-note chord-based detempering of 7-limit porcupine
de_caus.scl                   12  De Caus (a mode of Ellis's duodene) (1615)
diab17a.scl                   17  [25, 125, 175, 2401, 12005] breed diamond
diab19a.scl                   19  19-tone 7-limit JI scale
diab19_612.scl                19  diab19a in 612-tET
diab19_72.scl                 19  diab19a in 72-tET
diablack.scl                  10  Unique 256/245&amp;amp;2048/2025 Fokker block
diabree.scl                   39  detempered convex closure of 11-limit diamond in
{243/242, 441/440} temperament plane
diachrome1.scl                10  First 25/24&amp;amp;2048/2025 scale
diaconv1029.scl               19  convex closure of 7-limit diamond with respect to
1029/1024
diaconv225.scl                15  convex closure of 7-limit diamond with respect to
225/224
diaconv2401.scl               17  convex closure of 7-limit diamond with respect to
2401/2400
diaconv3136.scl               23  convex closure of 7-limit diamond with respect to
3136/3125
diaconv4375.scl               25  convex closure of 7-limit diamond with respect to
4375/4374
diaconv5120.scl               29  convex closure of 7-limit diamond with respect to
5120/5103
diaconv6144.scl               19  convex closure of 7-limit diamond with respect to
6144/6125
diacycle13.scl                23  Diacycle on 20/13, 13/10; there are also nodes at 3/2,
4/3; 13/9, 18/13
diaddim1.scl                  14  First 2048/2025&amp;amp;2048/1875 scale
dialim1.scl                   14  First 27/25&amp;amp;2048/2025 scale
diam19.scl                    19  Optimized 13-limit from diamond9plus
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diamin7.scl                  18  permutation epimorphic scale with 7-limit diamond, Hahn
and TM reduced &lt;18 29 42 50|
diamin7marv.scl              18  1/4 kleismic tempered diamin7
diamin7_72.scl               18  diamin7 in 72-tET
diamisty.scl                 12  Diamisty scale 2048/2025 and 67108864/66430125
diamond11a.scl               31  11-limit Diamond (partch_29.scl) with added 16/15 &amp;
15/8, Zoomoozophone tuning: 1/1 = 392 Hz
diamond11ak.scl              31  microtempered version of diamond11a, Dave Keenan TL 11-
1-2000, 225/224&amp;385/384
diamond11map.scl             72  11-limit diamond on a 'centreless' map
diamond11strange.scl         16  Lesfip scale, 11-limit diamond, 10 cents tolerance
diamond11tr.scl              15  11-limit triangular diamond lattice with 64/63
intervals removed
diamond15.scl                59  15-limit diamond + 2nd ratios. See Novaro, 1927,
Sistema Natural...
diamond17.scl                43  17-limit diamond
diamond17a.scl               55  17-limit, +9 diamond
diamond17b.scl               65  17-limit, +9 +15 diamond, Denny Genovese, 3/2=384 Hz
diamond19.scl                57  19-limit diamond
diamond27.scl                13  Diamond 21 23 25 27, Christopher Vaisvil
diamond7-13.scl              13  7 9 11 13 diamond
diamond7.scl                 13  7-limit diamond, also double-tie circular mirroring of
4:5:6:7 with common pivot
diamond7_126.scl             15  7-limit diamond starling (126/125) 5-limit convex
closure
diamond7_225.scl             15  7-limit diamond marvel (225/224) 5-limit convex closure
diamond9.scl                 19  9-limit tonality diamond
diamond9block.scl            19  Weak Fokker block one note different from the 9-limit
diamond
diamond9keemic.scl           19  Keemic (875/864) tempering of 9-limit diamond, POTE
tuning
diamond9plus.scl             21  9-limit tonality diamond extended with two secors
diamondupblock.scl           20  Weak Fokker block with val &lt;20 31 46 59|
diamond_chess.scl            11  9-limit chessboard pattern diamond. OdC
diamond_chess11.scl          17  11-limit chessboard pattern diamond. OdC
diamond_dup.scl              20  Two 7-limit diamonds 3/2 apart
diamond_mod.scl              13  13-tone Octave Modular Diamond, based on Archytas's
Enharmonic
diamond_tetr.scl              8  Tetrachord Modular Diamond based on Archytas's
Enharmonic
diaphonic_10.scl             10  10-tone Diaphonic Cycle
diaphonic_12.scl             12  12-tone Diaphonic Cycle, conjunctive form on 3/2 and
4/3
diaphonic_12a.scl            12  2nd 12-tone Diaphonic Cycle, conjunctive form on 10/7
and 7/5
diaphonic_7.scl               7  7-tone Diaphonic Cycle, disjunctive form on 4/3 and 3/2
diat13.scl                    7  This genus is from K.S's  diatonic Hypodorian harmonia
diat15.scl                    8  Tonos-15 Diatonic and its own trite synemmenon Bb
diat15_inv.scl                8  Inverted Tonos-15 Harmonia, a harmonic series from 15
from 30.
diat17.scl                    8  Tonos-17 Diatonic and its own trite synemmenon Bb
diat19.scl                    8  Tonos-19 Diatonic and its own trite synemmenon Bb
diat21.scl                    8  Tonos-21 Diatonic and its own trite synemmenon Bb
diat21_inv.scl                8  Inverted Tonos-21 Harmonia, a harmonic series from 21
from 42.
diat23.scl                    8  Tonos-23 Diatonic and its own trite synemmenon Bb
diat25.scl                    8  Tonos-25 Diatonic and its own trite synemmenon Bb
diat27.scl                    8  Tonos-27 Diatonic and its own trite synemmenon Bb
diat27_inv.scl                8  Inverted Tonos-27 Harmonia, a harmonic series from 27
from 54
diat29.scl                    8  Tonos-29 Diatonic and its own trite synemmenon Bb
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diat31.scl 8 Tonos-31 Diatonic. The disjunctive and conjunctive diatonic forms are the same
diat33.scl 8 Tonos-33 Diatonic. The conjunctive form is 23 (Bb instead of B) 20 18 33/2
diat_chrom.scl 7 Diatonic- Chromatic, on the border between the chromatic and diatonic genera
diat_dies2.scl 7 Dorian Diatonic, 2 part Diesis
diat_dies5.scl 7 Dorian Diatonic, 5 part Diesis
diat_enh.scl 7 Diat. + Enharm. Diesis, Dorian Mode
diat_enh2.scl 7 Diat. + Enharm. Diesis, Dorian Mode 3 + 12 + 15 parts
diat_enh3.scl 7 Diat. + Enharm. Diesis, Dorian Mode, 15 + 3 + 12 parts
diat_enh4.scl 7 Diat. + Enharm. Diesis, Dorian Mode, 15 + 12 + 3 parts
diat_enh5.scl 7 Dorian Mode, 12 + 15 + 3 parts
diat_enh6.scl 7 Dorian Mode, 12 + 3 + 15 parts
diat_eq.scl 7 Equal Diatonic, Islamic form, similar to 11/10 x 11/10 x 400/363
diat_eq2.scl 7 Equal Diatonic, 11/10 x 400/363 x 11/10
diat_hemchrom.scl 7 Diat. + Hem. Chrom. Diesis, Another genus of Aristoxenos, Dorian Mode
diat_smal.scl 7 "Smallest number" diatonic scale
diat_sofchrom.scl 7 Diat. + Soft Chrom. Diesis, Another genus of Aristoxenos, Dorian Mode
diat_soft.scl 7 Soft Diatonic genus 5 + 10 + 15 parts
diat_soft2.scl 7 Soft Diatonic genus with equally divided Pyknon; Dorian Mode
diat_soft3.scl 7 New Soft Diatonic genus with equally divided Pyknon; Dorian Mode; 1:1 pyknon
diat_soft4.scl 7 New Soft Diatonic genus with equally divided Pyknon; Dorian Mode; 1:1 pyknon
didymus19sync.scl 19 Didymus[19] hobbit (81/80) in synchronized tuning ! 3-2x, 5-x, 7-2x, where x is the smaller root of 16x^4 - 96x^3 + 216x^2 - 200x + 1
didy_chrom.scl 7 Didymus Chromatic
didy_chrom1.scl 7 Permuted Didymus Chromatic
didy_chrom2.scl 7 Didymos's Chromatic, 6/5 x 25/24 x 16/15
didy_chrom3.scl 7 Didymos's Chromatic, 25/24 x 16/15 x 6/5
didy_diat.scl 7 Didymus Diatonic
didy_enh.scl 7 Dorian mode of Didymos's Enharmonic
didy_enh2.scl 7 Permuted Didymus Enharmonic
diesic-m.scl 7 Minimal Diesic temperament, g=176.021, 5-limit
diesic-t.scl 19 Tiny Diesic temperament, g=443.017, 5-limit
diff19-9-4.scl 10 Scale derived from (19,9,4) Type Q cyclic difference set, 19-tET
diff31-h8.scl 16 (31, 15, 7) type H8 cyclic difference set, 31-tET
diff31-q.scl 16 (31, 15, 7) type Q cyclic difference set, 31-tET
diff31_72.scl 31 Diff31, 11/9, 4/3, 7/5, 3/2, 7/4, 9/5 difference diamond, tempered to 72-tET
diminished.scl 20 Diminished temperament, g=94.134357 period=300.0, 7-limit
dimteta.scl 7 A heptatonic form on the 9/7
dimtetb.scl 5 A pentatonic form on the 9/7
dint.scl 41 Breed reduction of 43 note scale of all tetrads sharing interval with 7-limit diamond
divine9.scl 12 Gert Kramer´s Divine 9 tuning, 5-limit with one 7-limit interval (2011), 1/1=253.125 Hz
div_fifth1.scl 5 Divided Fifth #1, From Schlesinger, see Chapter 8, p. 160
div_fifth2.scl 5 Divided Fifth #2, From Schlesinger, see Chapter 8, p. 160
div_fifth3.scl 5 Divided Fifth #3, From Schlesinger, see Chapter 8, p. 160
div_fifth4.scl 5 Divided Fifth #4, From Schlesinger, see Chapter 8, p.

160
div_fifth5.scl 5 Divided Fifth #5, From Schlesinger, see Chapter 8, p.
160
dkring1.scl 12 Double-tie circular mirroring of 4:5:6:7
dkring2.scl 12 Double-tie circular mirroring of 3:5:7:9
dkring3.scl 12 Double-tie circular mirroring of 6:7:8:9
dkring4.scl 12 Double-tie circular mirroring of 7:8:9:10
dodeceny.scl 12 Degenerate eikosany 3)6 from 1.3.5.9.15.45 tonic 1.3.15
domdimpajinjschis.scl 12 Dominant-diminished-pajara-injera-schism wakalix
donar46.scl 46 Donar[46] hobbit in 3390-tET, commas 4375/4374,
3025/3024 and 4225/4224
dorian_chrom.scl 24 Dorian Chromatic Tonos
dorian_chrom2.scl 7 Schlesinger's Dorian Harmonia in the chromatic genus
dorian_chrominv.scl 7 A harmonic form of Schlesinger's Chromatic Dorian
inverted
dorian_diat.scl 24 Dorian Diatonic Tonos
dorian_diat2.scl 8 Schlesinger's Dorian Harmonia, a subharmonic series
through 13 from 22
dorian_diat2inv.scl 8 Inverted Schlesinger's Dorian Harmonia, a harmonic
series from 11 from 22
dorian_diatcon.scl 7 A Dorian Diatonic with its own trite synemmenon
replacing paramese
dorian_diatred11.scl 7 Dorian mode of a diatonic genus with reduplicated 11/10
dorian_enh.scl 24 Dorian Enharmonic Tonos
dorian_enh2.scl 7 Schlesinger's Dorian Harmonia in the enharmonic genus
dorian_enhinv.scl 7 A harmonic form of Schlesinger's Dorian enharmonic
inverted
dorian_pent.scl 7 Schlesinger's Dorian Harmonia in the pentachromatic
genus
dorian_pis.scl 15 Diatonic Perfect Immutable System in the Dorian Tonos,
a non-rep. 16 tone gamut
dorian_schl.scl 12 Schlesinger's Dorian Piano Tuning (Sub 22)
dorian_tri1.scl 7 Schlesinger's Dorian Harmonia in the first trichromatic
genus
dorian_tri2.scl 7 Schlesinger's Dorian Harmonia in the second
trichromatic genus
doty_14.scl 14 David Doty and Dale Soules, 7-limit just tuning of
Other Music´s American gamelan
doublediadie.scl 23 13-limit 8 cents tolerance
douwes.scl 12 Claas Douwes recommendation of 24/23 and 15/14 steps
for clavichord (1699)
dowland_12.scl 12 subset of Dowland's lute tuning, lowest octave
dow_high.scl 14 Highest octave of Dowlands lute tuning, strings 5,6.
1/1=G (1610)
dow_lmh.scl 55 All three octaves of Dowland's lute tuning
dow_low.scl 17 Lowest octave of Dowlands lute tuning, strings 1,2,3.
1/1=G. (1610)
dow_middle.scl 24 Middle octave of Dowlands lute tuning, strings 3,4,5.
1/1=G (1610)
druri.scl 4 Scale of druri dana of Siwoli, south Nias, Jaap Kunst
dudon_12_of_19-ht.scl 12 12 of 19-tones harmonic temperament, from 27 to 35
dudon_19-l_rocky_hwt.scl 12 19-limit well-temperament, C to B achieving eq-b of
bluesy DEG-type chords (2005)
dudon_3-limit_with429.scl 12 cycle of 10 pure fourths (4/3) from D ending in 429/256
dudon_a.scl 7 Dudon Tetrachord A
dudon_afshari.scl 12 Avaz-e-Afshari -c JI interpretation
dudon_aka.scl 12 Cylf-scale (Baka sequence- pentatonic Slendro plus pure
fifths)
dudon_aksand.scl 12 Fractal Aksaka - c sequence (x^2 - x = 1/4),
16:20:24:29:35, plus 163
dudon_aluna.scl 12 Chromatic scale based on F25, with turkish 31/25 segahs

and many different thirds
dudon_amlak.scl 12 Amlak recurrent sequence (x^2 = x + 1/3), as a matrix for Ethiopian scales
dudon_appalachian.scl 12 Synchronous beating quasi-1/4 syntonic comma meantone temperament
dudon_are-are_tapping.scl 12 'Are'are tapping bamboo tubes as collected by Hugo Zemp in 1977, JI interpretation
dudon_are-are_women1.scl 12 'Are'are women songs as collected by Hugo Zemp in 1977, JI interpretation (2009)
dudon_are-are_women2.scl 12 'Are'are women songs as collected by Hugo Zemp in 1977, JI interpretation (Dudon 2009)
dudon_armadillo.scl 12 Triple equal-beating sequence from C to B, optimal major chords on white keys
dudon_atlantis.scl 12 Triple equal-beating of minor triads + septimal sevenths meantone sequence
dudon_aulos.scl 12 Double clarinet -c version of Ptolemy's Diatonon Homalon
dudon_b.scl 7 Dudon Tetrachord B
dudon_baka.scl 12 Baka typical semifourth pentatonic, can also be accepted as a circular Slendro
dudon_balafon_semifo.scl 12 Burkinabe typical semifourth pentatonic balafon feast scale
dudon_balasept-above.scl 12 5.7.13.15 tuning based on a single Balasept sequence
dudon_balasept-under.scl 12 5.7.13.15.21 tuning based on a single Balasept sequence
dudon_bala_ribbon.scl 12 Parizekmic scale based on a double Bala sequence
dudon_bala_ribbon19.scl 19 Parizekmic scale based on a double Bala sequence
dudon_bala_ribbon24.scl 24 Parizekmic scale based on a double Bala sequence
dudon_bali-balaeb_14.scl 14 Bali-Bala[14] (676/675 tempering), equal-beating version
dudon_bambara.scl 12 Typical pentatonic balafon ceremonial tuning from Mali or Burkina Faso
dudon_bayati_in_d.scl 12 Bayati (or Husayni) maqam in D
dudon_baziguzuk.scl 12 8 9 11 12 13 defective Mohajira (Dudon 1985)
dudon_bhairav.scl 12 Bhairav thaat raga, based on 17th harmonic
dudon_bhairavi.scl 12 Bhairavi thaat raga, by Dudon (2004)
dudon_bhatiyar.scl 12 Early morning North indian raga, a modelisation based on Amlak 57
dudon_bhavapriya.scl 12 Bhavapriya (South indian, prati madhyama mela # 44) or Bhavani (North indian)
dudon_brazil.scl 12 Triple equal-beating 1/5 syntonic comma meantone, limited to 8 tones
dudon_burma.scl 12 Burmese typical diatonic scale, compatible with modes Pule, Thanyu, Autpyin
dudon_buzurg.scl 12 Decaphonic system inspired by medieval Persian mode Buzurg (Safi al-Din), Dudon 1997
dudon_byzantine.scl 12 Byzantine scale, JI interpretation and -c extrapolation of turkish Hijaz in C
dudon_c1.scl 7 Differentially coherent scale in interval class 1
dudon_c12.scl 7 Differentially coherent scale in interval class 1 and 2
dudon_chandrakaus.scl 12 Chandrakaus from Bb on black keys plus other version from D on white keys
dudon_chiffonie.scl 12 Hurdy-Gurdy variation on fractal Gazelle (Rebab tuning)
dudon_chromatic_subh.scl 12 Chromatic subharmonic scale using smallest possible numbers
dudon_coherent_shrutis.scl 12 12 of the 22 shrutis (cycle of fifths from A to D), differentially coherent with C or 2C
dudon_cometslendro1.scl 12 Five septimal tone comets (quasi auto-coherent intervals) in one octave
dudon_cometslendro2.scl 12 Five septimal tone comets (quasi auto-coherent intervals) in one octave
dudon_comptine.scl 12 1/4 pyth. comma meantone sequence between C and E,

completed by 8 pure fifths
dudon_comptine_h3.scl 12 1/4 pyth. comma meantone sequence between G and B, completed by 8 pure fifths
dudon_countrysongs.scl 12 CDEG chords and all transpositions equal-beating meantone sequence
dudon_country_blues.scl 12 Differentially-coherent 12 tones country blues scale
dudon_crying_commas.scl 12 Pentatonic differentiallly-coherent scale with crying commas
dudon_darbari.scl 12 Darbari Kanada (midnight raga)
dudon_diat.scl 7 Dudon Neutral Diatonic
dudon_diatess.scl 12 Sequence of 11 Diatess fifths from Eb (75)
dudon_didymus.scl 12 Greek-genre scale rich in commas
dudon_egyptian_rast.scl 12 Egyptian style Rast -c modelisation
dudon_evan_thai.scl 12 Evan differentially-coherent double Thai heptaphone
dudon_flamenca.scl 12 Flamenco chromatic scale around the 17th harmonic, in A (= guitar), Dudon 2005
dudon_fong.scl 12 Differentially-coherent Thai scale, with double seventh note
dudon_gayakapriya.scl 12 South indian raga with Ethiopian flavors, interpreted through a 19-limit Amlak sequence
dudon_gnawa-pelog.scl 12 Differentially-coherent model of a Gnawa scale, with Pelog variations
dudon_golden_h7eb.scl 12 12 of 19/31/50 etc... Golden meantone harmonic 7-c and eq-b version
dudon_gulu-nem.scl 12 5 tones Pelog from a sequence of very low "Gulu-nem" fifths (about 5/9 of an octave)
dudon_harm_minor.scl 12 So-called "harmonic" minor scale, also raga Kiravani, one of Dudon's versions
dudon_harry.scl 12 Hommage to Harry Partch, 20th century just intonation pioneer (1901-1974)
dudon_hawaiian.scl 12 Equal-beating lapsteel-style Major 6th chords (C:E:G:A:C:E) meantone sequence
dudon_hijazira.scl 7 Hijazira = Hijaz-Mohajira
dudon_hiroyoshi.scl 12 Japanese koto most famous mode, also Ethiopian minor scale, etc.
dudon_homayun.scl 12 Homayun in G
dudon_hoomi.scl 12 Hoomi singing scale in F/F# (on black keys), or in C or G, CFGAC^equal-beating sequence
dudon_ifbis.scl 12 Ifbis -c recurrent sequence: x^5 - x^3 = 1 (not traditional)
dudon_iph-arax.scl 6 Iph-Arax heptatone
dudon_isrep.scl 12 Fractal Isrep -c recurrent sequence, x^2 = 8x - 8 from F=64
dudon_jamlak.scl 12 Cycle of fifths developped around a 19-limit Amlak sequence
dudon_jazz.scl 12 Jazz in 7 tones
dudon_jobim.scl 12 Triple equal-beating 1/5 syntonic comma meantone, full 12 tones scale
dudon_jog.scl 12 Jog with (ascent only) additional 15/8
dudon_joged-bumbung.scl 12 Typical Balinese grantang and tingklik (bamboo xylophones) slendro tuning
dudon_kalyana.scl 12 Kalyana thaat raga, harmonics 3-5-17-19-43 version by Dudon 2004
dudon_kanakangi.scl 12 Raga Kanakangi (Karnatic music, suddha madhyama mela # 1)
dudon_kellner_eb.scl 12 JI version of Anton Kellner 1/5 Pyth.c well-temperament, based on Skisni algorithm
dudon_kidarvani.scl 10 Kidarvani, combination tuning of ragas Kirvani and Darbari
dudon_kirvanti.scl 12 Raga Kirvanti (known also as Hungarian Gypsy scale)
dudon_kora-chimere.scl 12 Kora diatonic, slightly neutral

dudon_kora_snd.scl	12	Kora tuning in the Mandinka semi-neutral diatonic style
dudon_kumoyoshi_19-1.scl	12	Japanese famous mode, -c 17+19th harmonics interpretation
dudon_lakota.scl	12	Comma variations add to the richness of differential tones
dudon_liane.scl	12	Class 1 differentially coherent interleaved intervals, hexatonic scale
dudon_lucie.scl	12	Sequence of 11 fractal Lucie fifths (exactly 695,5023126 c.) from Eb
dudon_madhuvanti.scl	12	Madhuvanti (also called Ambika), late evening raga
dudon_mahur.scl	12	Persian Dastgah Mahur
dudon_mandinka.scl	12	Guinean Balafon circular tuning, neutral diatonic -c interpretation
dudon_marovany.scl	12	Typical Malagasy scale, neutral diatonic, multiways -c and eq-b
dudon_marva.scl	12	Raga Marva, differential-coherent version, modelized by Jacques Dudon
dudon_meancaline.scl	12	12 of 19-tones quasi-equal HT with coherent semifourths on black keys
dudon_melkis.scl	12	Sequence of 11 Melkis fourths (499.11472 c.) from D
dudon_melkis_3f.scl	12	Sequence of 6 Melkis fourths from G, then 3 pure fourths between C# and E
dudon_meso-iph12.scl	12	Partial Meso-Iph fifth transposition of two Iph fractal series (2010)
dudon_meso-iph7.scl	7	Neutral diatonic variation based on two Iph fractal series
dudon_michemine.scl	12	Triple equal-beating of all minor triads meantone sequence
dudon_mohajira.scl	7	Dudon's Mohajira, neutral diatonic. g^5-g^4=1/2
dudon_mohajira117.scl	7	Jacques Dudon Mohajira, 1/1 vol.2 no.1, p. 11, with 3/2 (117:78)
dudon_mohajira_r.scl	7	Jacques Dudon, JI Mohajira, Lumières audibles
dudon_moha_baya.scl	7	Mohajira + Bayati (Dudon) 3 + 4 + 3 Mohajira and 3 + 3 + 4 Bayati tetrachords
dudon_mougi.scl	12	Tsigan-style raga, based on the 19/16 minor third -c properties
dudon_mounos.scl	12	Mounos extended fifths -c sequence, quasi-septimal minor diatonic scale
dudon_nan-kouan.scl	12	Nan-Kouan (medieval chinese ballade) scale interpretation
dudon_napolitan.scl	12	Napolitan scale, class-1 differential coherence ; whole tone scale by omitting C
dudon_natte.scl	12	Sequence of 7 consecutive tones of a Natte series from 28 to 151
dudon_nung-phan1.scl	12	7 tones from a sequence of Nung-Phan very low fifths (in theory 679.5604542 c.)
dudon_nung-phan2.scl	12	7 tones from a Nung-Phan sequence (very low fifths, in theory 679.5604542 c.)
dudon_okna_hwt.scl	12	Harmonic well-temperament for mongolian lute
dudon_over-under_ht.scl	12	Cycle of fifths, one half above 3/2, the other below (meantone)
dudon_pelog_35.scl	12	JI -c Pelog with 5, 13, 35 and complements
dudon_pelog_59.scl	12	JI -c Pelog with 5, 11, 59 and complements
dudon_pelog_ambi.scl	12	Differential-coherent 5 notes Pelog, ambiguous tonic between C & E
dudon_phi13.scl	13	Division of phi giving close approximations to ratios with Fibonacci denominators
dudon_phidiama.scl	8	Two Phidiama series, used in "Appel", x^2=3x-1
dudon_piphat.scl	12	Gazelle-Naggar -c series + comma 953-960, major mode
dudon_piphat_min.scl	12	Gazelle-Naggar -c series + comma 953-960, minor mode
dudon_purvi.scl	12	Purvi Thaat Raga

dudon_quechua.scl 12 Gazelle-Naggar -c series + comma 953-960, F.11 mode
dudon_raph.scl 12 Raph recurrent sequence, series Phi17 & Phi93
dudon_rast-iph39.scl 7 Neutral diatonic composed of Rast and Iph tetrachords, based on F and 3F series
dudon_rast-iph63.scl 7 Neutral diatonic composed of Rast and Iph tetrachords, based on F and 3F series
dudon_rast-mohajira.scl 12 Rast + Mohajira -c quartertones set
dudon_rast_matrix.scl 12 Wusta-Zalzal Arijaom sequence with Rast on white keys and other maqamat
dudon_rebab.scl 12 Gazelle, x^5 = 8x^4 - 32, -c series + comma 953-960, Dudon 2009
dudon_s-n-buzurg.scl 12 Decaphonic system inspired by medieval Persian mode Buzurg (Safi al-Din)
dudon_saba-c.scl 12 Differentially coherent version of Maqam Saba
dudon_sapaan.scl 12 7 tones from a sequence of Sapaan very low fifths (in theory 680.015678 c.)
dudon_saqqara.scl 12 Scale of a ney flute (ni 69815) from ancient Egypt found in Saqqara
dudon_satara.scl 12 Rajasthani double flute drone-c tuning amusement
dudon_saung_gauk.scl 12 Typical diatonic heptaphone played on the saung gauk (burmese harp)
dudon_segah.scl 12 Dastgah Segah, JI interpretation
dudon_segah_subh.scl 12 Inversed Dudon Neutral Diatonic (mediants of major and minor)
dudon_septimal_2.scl 12 Slendro formed by five 8/7 separated by two commas, Dudon (2009)
dudon_septimal_3.scl 12 Five 8/7 or close approximations separated by three commas, Dudon (2009)
dudon_shaku.scl 12 Japanese Shakuhachi scale, -c interpretation
dudon_shri_rag.scl 12 Sunset indian raga (Purvi Thaat), as modeled from a 19-limit Amlak sequence
dudon_shur.scl 12 Shur Dastgah -c version, modelisation by Dudon (1990)
dudon_siam_97.scl 12 Black keys = 5 quasi-edo ; White keys = 7 quasi-edo (Dudon 1997)
dudon_simdek.scl 12 Heptatonic scale from a sequence of Simdek very low fifths (in theory 676,48557456 c.)
dudon_sireine_f.scl 12 Sequence of 11 Sireine fifths (exactly 691.2348426 c.) from F
dudon_skisni.scl 12 Triple equal-beating sequence of 11 quasi-1/5 Pythagorean comma meantone fifths
dudon_skisni_hwt.scl 12 Triple equal-beating sequence from C to B, optimal major chords on white keys
dudon_slendra.scl 12 Cylf-scale (Baka pentatonic Slendro plus pure fifths)
dudon_slendro_m-mean.scl 12 Wilson meantone from Bb to F# extended in a Slendro M on black keys
dudon_slendro_matrix.scl 12 Ten tones for many 7-limit slendros from Lou Harrison, of the five types N, M, A, S, J
dudon_smallest_numbers.scl 12 Chromatic scale achieved with smallest possible numbers
dudon_soria.scl 12 12 from a 17-notes cycle, equal-beating extended fifths (705.5685 c.) sequence
dudon_soria12.scl 12 12 from a 17-notes cycle, equal-beating extended fifths (705.5685 c.) sequence
dudon_sumer.scl 12 Neutral diatonic soft Rast scale with Ishku -c variations
dudon_synch12.scl 12 Synchronous-beating alternative to 12-tET, cycle of fourths beats from C:F = 1 2 1 1 2 4 3 6 8 8 8 32
dudon_tango.scl 12 Fractal Melkis lowest numbers HWT fifths sequence, from D
dudon_thai.scl 7 Dudon, coherent Thai heptatonic scale, 1/1 vol.11 no.2, 2003
dudon_thai2.scl 7 Slightly better version, 3.685 cents deviation

dudon_thai3.scl 7 Dudon, Thai scale with two 704/703 = 2.46 c. deviations and simpler numbers
dudon_tibet.scl 12 Differentially coherent minor pentatonic
dudon_tielenka.scl 12 Tielenka (Romanian harmonic flute) scale JI imitation, Dudon (2009)
dudon_timbila.scl 12 Bala tuning whole tone intervals -c heptaphone
dudon_tit_fleur.scl 12 Differentially coherent semi-neutral diatonic, small numbers
dudon_todi.scl 12 Morning Thaat raga (with G = Todi ; without G = Gujari Todi)
dudon_tsaharuk24.scl 24 Rational version of Tsaharuk linear temperament
dudon_valiha.scl 12 Typical Malagasy scale, neutral diatonic, equal-beating on minor triads
dudon_werckmeister3_eb.scl 12 Harmonic equal-beating version of the famous well-temperament (2006)
dudon_x-slen_31.scl 31 X-slen fractal temperament, sequence of 420 to 1600
dudon_zinith.scl 20 Dudon's "Zinith" generator, (sqrt(3)+1)/2, TL 30-03-2009
dudon_ziraat.scl 10 Dudon's "Zira'at" generator, sqrt(3)+2, TL 30-03-2009
dudon_zurna.scl 12 Quartertone scale with tonic transposition on a turkish segah of 159/128
duncan.scl 12 Dudley Duncan's Superparticular Scale
duoden12.scl 12 Almost equal 12-tone subset of Duodenarium
duodenarium.scl 117 Ellis's Duodenarium : genus [3^12 5^8]
duodene.scl 12 Ellis's Duodene : genus [33355]
duodene14-18-21.scl 12 14-18-21 Duodene
duodene3-11_9.scl 12 3-11/9 Duodene
duodene6-7-9.scl 12 6-7-9 Duodene
duodene_double.scl 24 Ellis's Duodene union 11/9 times the duodene in 240-tET
duodene_min.scl 12 Minor Duodene
duodene_r-45.scl 12 Ellis's Duodene rotated -45 degrees
duodene_r45.scl 12 Ellis's Duodene rotated 45 degrees
duodene_skew.scl 12 Rotated 6/5x3/2 duodene
duodene_t.scl 12 Duodene with equal tempered fifths
duodene_w.scl 12 Ellis duodene well-tuned to fifth=(7168/11)^(1/16) third=(11/7)^(1/2), G.W. Smith
duohex.scl 12 Scale with two hexanies, inverse mode of hahn_7.scl
duohexmarvwoo.scl 12 Marvel woo version of duohex, a scale with two hexanies
dwarf11marv.scl 11 Semimarvelous dwarf: 1/4 kleismic dwarf(<11 17 26|)
dwarf12marv.scl 12 Marvelous dwarf: 1/4 kleismic tempered duodene
dwarf12_11.scl 12 Dwarf(<12 19 28 34 42|) two otonal hexads
dwarf12_7.scl 12 Dwarf(<12 19 28 34|) five major triads, four minor triads two otonal pentads
dwarf13marv.scl 13 Semimarvelous dwarf: 1/4 kleismic dwarf(<13 20 30|)
dwarf13_7d.scl 13 Dwarf(<13 21 30 37|)
dwarf14block.scl 14 Weak Fokker block tweaked from Dwarf(<14 23 36 40|)
dwarf14marv.scl 14 Semimarvelous dwarf: 1/4 kleismic dwarf(<14 22 33})
dwarf15marv.scl 15 Marvelous dwarf: 1/4 kleismic dwarf(<15 24 35|) subset rosatimarv
dwarf15marvwoo.scl 15 Marvelous dwarf: dwarf(<15 24 35|) in [10/3 7/2 11] marvel woo tuning
dwarf16marv.scl 16 Semimarvelous dwarf: 1/4 kleismic dwarf(<16 25 37|)
dwarf17marv.scl 17 Semimarvelous dwarf: 1/4 kleismic dwarf(<17 27 40|)
dwarf17marveq.scl 17 Semimarvelous dwarf: equal beating dwarf(<17 27 40|)
dwarf18marv.scl 18 Marvelous dwarf: 1/4 kleismic dwarf(<18 29 42|)
dwarf19marv.scl 19 Marvelous dwarf: 1/4 kleismic dwarf(<19 30 44|) = inverse wilson1
dwarf19_43.scl 19 Dwarf scale for 43-limit patent val of 19-tET
dwarf20marv.scl 20 Marvelous dwarf: 1/4 kleismic dwarf(<20 32 47|) = genus(3^4 5^3)
dwarf21marv.scl 21 Marvelous dwarf: 1/4 kleismic dwarf(<21 33 49|)

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dwarf22marv.scl                22  Semimarvelous dwarf: 1/4 kleismic dwarf22_5 and
dwarf22_7
dwarf25marv.scl                25  Marvelous dwarf: 1/4 kleismic dwarf(&lt;25 40 58|) =
genus(3^4 5^4)
dwarf271_bp.scl               271  Tritave dwarf(&lt;171 271 397 480|)
dwarf27_7tempered.scl          27  Irregularly tempered dwarf(&lt;27 43 63 76|)
dwarf31_11.scl                 31  Dwarf(&lt;31 49 72 87 107|)
dwart14block.scl               14  Weak Fokker block tweaked from Dwarf(&lt;14 23 36 40|)
dyadic53tone9div.scl           53  Philolaos tone-9-division
8:9=72:73:74:75:76:77:78:79:80:81
efg333.scl                      4  Genus primum [333]
efg333333333337.scl            24  Genus [333333333337]
efg333333355.scl               24  Genus [333333355]
efg33335.scl                   10  Genus [33335]
efg3333555.scl                 20  Genus [3333555]
efg33335555.scl                25  Genus bis-ultra-chromaticum [33335555]
efg333355577.scl               60  Genus [333355577]
efg33337.scl                   10  Genus [33337]
efg3335.scl                     8  Genus diatonicum veterum correctum [3335]
efg33355.scl                   12  Genus diatonico-chromaticum hodiernum correctum [33355]
efg333555.scl                  16  Genus diatonico-hyperchromaticum [333555]
efg33355555.scl                24  Genus [33355555]
efg333555777.scl               64  Genus [333555777]
efg333557.scl                  24  Genus diatonico-enharmonicum [333557]
efg33357.scl                   16  Genus diatonico-enharmonicum [33357]
efg3335711.scl                 32  Genus [3 3 3 5 7 11], expanded hexany 1 3 5 7 9 11
efg333577.scl                  24  Genus [333577]
efg3337.scl                     8  Genus [3337]
efg33377.scl                   12  Genus [33377] Bi-enharmonicum simplex
efg335.scl                      6  Genus secundum [335]
efg3355.scl                     9  Genus chromaticum veterum correctum [3355]
efg33555.scl                   12  Genus bichromaticum [33555]
efg335555577.scl               45  Genus [335555577]
efg33557.scl                   18  Genus chromatico-enharmonicum [33557]
efg335577.scl                  27  Genus chromaticum septimis triplex [335577]
efg3357.scl                    12  Genus enharmonicum vocale [3357]
efg33577.scl                   18  Genus [33577]
efg337.scl                      6  Genus quintum [337]
efg3377.scl                     9  Genus [3377]
efg33777.scl                   12  Genus [33777]
efg33777a.scl                  10  Genus [33777] with 1029/1024 discarded which vanishes
in 31-tET
efg355.scl                      6  Genus tertium [355]
efg3555.scl                     8  Genus enharmonicum veterum correctum [3555]
efg35555.scl                   10  Genus [35555]
efg35557.scl                   16  Genus [35557]
efg3557.scl                    12  Genus enharmonicum instrumentale [3557]
efg35577.scl                   18  Genus [35577]
efg357.scl                      8  Genus sextum [357] &amp;amp; 7-limit Octony, see ch.6 p.118
efg35711.scl                   16  Genus [3 5 7 11]
efg3571113.scl                 32  Genus [3 5 7 11 13]
efg3577.scl                    12  Genus [3577]
efg35777.scl                   16  Genus [35777]
efg35777a.scl                  14  Genus [35777] with comma discarded which disappears in
31-tET
efg3711.scl                     8  Genus [3 7 11]
efg377.scl                      6  Genus octavum [377]
efg37711.scl                   12  Genus [3 7 7 11]
efg3777.scl                     8  Genus [3777]
efg37777.scl                   10  Genus [37777]
efg37777a.scl                   8  Genus [37777] with comma discarded that disappears in
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31-tET
efg555.scl 4 Genus quartum [555]
efg55557.scl 10 Genus [55557]
efg5557.scl 8 Genus [5557]
efg55577.scl 12 Genus [55577]
efg557.scl 6 Genus septimum [557]
efg5577.scl 9 Genus [5577]
efg55777.scl 12 Genus [55777]
efg577.scl 6 Genus nonum [577]
efg5777.scl 8 Genus [5777]
efg57777.scl 10 Genus [57777]
efg777.scl 4 Genus decimum [777]
efg77777.scl 6 Genus [77777]
efghalf357777.scl 10 Half genus [357777]
egads.scl 441 Egads temperament, g=315.647874, 5-limit
eikobag.scl 12 3)6 1.3.3.5.7.9 combination product bag
eikohole1.scl 6 First eikohole ball <6 9 13 17 20|-epimorphic
eikohole2.scl 18 Second eikohole ball
eikohole4.scl 24 Fourth eikohole ball
eikohole5.scl 42 Fifth eikohole ball
eikohole6.scl 54 Sixth eikohole ball
eikosany.scl 20 3)6 1.3.5.7.9.11 Eikosany (1.3.5 tonic)
eikosanyplusop.scl 21 Eikosanyplus 11-limit 5 cents optimized
eikoseven.scl 20 Seven-limit version of 385/384-tempered Eikosany
ekring1.scl 12 Single-tie circular mirroring of 3:4:5
ekring2.scl 12 Single-tie circular mirroring of 6:7:8
ekring3.scl 12 Single-tie circular mirroring of 4:5:7
ekring4.scl 12 Single-tie circular mirroring of 4:5:6
ekring5.scl 12 Single-tie circular mirroring of 3:5:7
ekring5bp.scl 12 Single-tie BP circular mirroring of 3:5:7
ekring6.scl 12 Single-tie circular mirroring of 6:7:9
ekring7.scl 12 Single-tie circular mirroring of 5:7:9
ekring7bp.scl 12 Single-tie BP circular mirroring of 5:7:9
elevenplus.scl 12 11-tET plus the 22-tET fifth; C-D-Eb-F-Gb-A-Bb-C' form the Orgone[7] scale
elf12f.scl 12 A {352/351, 364/363} 2.3.7.11.13 elf transversal
elf87.scl 87 Elf[87], a strictly proper MOS of elf, the 224&311 temperament
elfjove7.scl 7 Jove tempering of [8/7, 11/9, 4/3, 3/2, 18/11, 7/4, 2], 202-tET tuning
elfkeenanismic12.scl 12 Keenanismic tempered [12/11, 8/7, 6/5, 5/4, 4/3, 11/8, 3/2, 8/5, 5/3, 7/4, 11/6, 2], 284et tuning
elfkeenanismic7.scl 7 Keenanismic tempered [8/7, 5/4, 4/3, 3/2, 8/5, 7/4, 2] = cross_7, 284et tuning
elfleapday10.scl 10 Leapday tempering of [21/20, 9/8, 14/11, 4/3, 7/5, 3/2, 11/7, 16/9, 21/11, 2], 46-tET tuning, 13-limit patent val elf
elfleapday12f.scl 12 Leapday tempering of [21/20, 9/8, 13/11, 14/11, 4/3, 7/5, 3/2, 11/7, 22/13, 16/9, 21/11, 2], in 46-tET, 13-limit 12f elf
elfleapday7.scl 7 Leapday tempering of [9/8, 13/11, 4/3, 3/2, 22/13, 16/9, 2], 46-tET tuning, 13-limit patent val elf
elfleapday8d.scl 8 Leapday tempering of [21/20, 9/8, 4/3, 7/5, 3/2, 16/9, 13/7, 2], 46-tET tuning, 13-limit 8d elf
elfleapday9.scl 9 Leapday tempering of [9/8, 13/11, 14/11, 4/3, 3/2, 11/7, 22/13, 16/9, 2], 46-tET tuning, 13-limit patent val elf
elfmagic10.scl 10 Magic tempering of [15/14, 7/6, 5/4, 9/7, 11/8, 14/9, 8/5, 12/7, 15/8, 2], 104-tET tuning, patent val elf
elfmagic12.scl 12 Magic tempering of [25/24, 10/9, 6/5, 5/4, 4/3, 11/8, 3/2, 8/5, 5/3, 9/5, 27/14, 2], 104-tET tuning, patent val elf
elfmagic7.scl 7 Magic tempering of [10/9, 5/4, 4/3, 3/2, 8/5, 27/14, 2], 104-tET tuning, patent val elf
elfmagic8.scl 8 Magic tempering of [25/24, 6/5, 5/4, 9/7, 8/5, 5/3,

12/7, 2], 104-tET tuning, patent val elf
elfmagic9.scl 9 Magic tempering of [25/24, 6/5, 5/4, 4/3, 3/2, 8/5, 5/3, 27/14, 2], 104-tET tuning, patent val elf
elfmiracle12.scl 12 Miracle tempered [15/14, 8/7, 7/6, 11/9, 21/16, 7/5, 32/21, 18/11, 12/7, 7/4, 15/8, 2], 72et tuning, 11-limit patent val elf
elfmyna7.scl 7 Myna tempered [8/7, 6/5, 7/5, 10/7, 5/3, 7/4, 2] in 58-tET tuning, 13-limit patent val elf
ellis.scl 12 Alexander John Ellis' imitation equal temperament (1875)
ellis_24.scl 24 Ellis, from p. 421 of Helmholtz, 24 tones of JI for 1 manual harmonium
ellis_eb.scl 12 Ellis's new equal beating temperament for pianofortes (1885)
ellis_harm.scl 12 Ellis's Just Harmonium
ellis_mteb.scl 12 Ellis's equal beating meantone tuning (1885)
ellis_r.scl 12 Ellis's rational approximation of equal temperament
enh14.scl 7 14/11 Enharmonic
enh15.scl 7 Tonos-15 Enharmonic
enh15_inv.scl 7 Inverted Enharmonic Tonos-15 Harmonia
enh15_inv2.scl 7 Inverted harmonic form of the enharmonic Tonos-15
enh17.scl 7 Tonos-17 Enharmonic
enh17_con.scl 7 Conjunct Tonos-17 Enharmonic
enh19.scl 7 Tonos-19 Enharmonic
enh19_con.scl 7 Conjunct Tonos-19 Enharmonic
enh2.scl 7 1:2 Enharmonic. New genus 2 + 4 + 24 parts
enh21.scl 7 Tonos-21 Enharmonic
enh21_inv.scl 7 Inverted Enharmonic Tonos-21 Harmonia
enh21_inv2.scl 7 Inverted harmonic form of the enharmonic Tonos-21
enh23.scl 7 Tonos-23 Enharmonic
enh23_con.scl 7 Conjunct Tonos-23 Enharmonic
enh25.scl 7 Tonos-25 Enharmonic
enh25_con.scl 7 Conjunct Tonos-25 Enharmonic
enh27.scl 7 Tonos-27 Enharmonic
enh27_inv.scl 7 Inverted Enharmonic Tonos-27 Harmonia
enh27_inv2.scl 7 Inverted harmonic form of the enharmonic Tonos-27
enh29.scl 7 Tonos-29 Enharmonic
enh29_con.scl 7 Conjunct Tonos-29 Enharmonic
enh31.scl 8 Tonos-31 Enharmonic. Tone 24 alternates with 23 as MESE or A
enh31_con.scl 8 Conjunct Tonos-31 Enharmonic
enh33.scl 7 Tonos-33 Enharmonic
enh33_con.scl 7 Conjunct Tonos-33 Enharmonic
enh_invcon.scl 7 Inverted Enharmonic Conjunct Phrygian Harmonia
enh_mod.scl 7 Enharmonic After Wilson's Purvi Modulations, See page 111
enh_perm.scl 7 Permuted Enharmonic, After Wilson's Marwa Permutations, See page 110.
enlil19_13.scl 19 Enlil[19] hobbit 13 limit minimax, commas 15625/15552, 385/384 and 325/324
ennea45.scl 45 Ennealimmal-45, in a 7-limit least-squares tuning, g=48.999, G.W. Smith
ennea45ji.scl 45 Detempered Ennealimma-45, Hahn reduced
ennea72.scl 72 Ennealimmal-72 in 612-tET tuning (strictly proper)
ennea72synch.scl 72 Poptimal synchonized beating ennealimmal tuning, TM 10-10-2005
enneadecal57.scl 57 Enneadecal-57 (152&171) in 171-tET tuning
ennealimmal45trans.scl 45 Ennealimmal-45 symmetric 5-limit transversal
epimore_enh.scl 7 New Epimoric Enharmonic, Dorian mode of the 4th new Enharmonic on Hofmann's list
eratos_chrom.scl 7 Dorian mode of Eratosthenes's Chromatic. same as Ptol. Intense Chromatic

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eratos_diat.scl                7  Dorian mode of Eratosthenes's Diatonic, Pythagorean. 7-
tone Kurdi
eratos_enh.scl                 7  Dorian mode of Eratosthenes's Enharmonic
erlangen.scl                  12  Anonymus: Pro clavichordiis faciendis, Erlangen 15th
century
erlangen2.scl                 12  Revised Erlangen
erlich1.scl                   10  Asymmetrical Major decatonic mode of 22-tET, Paul
Erlich
erlich10.scl                  10  Canonical JI interpretation of the Pentachordal
decatonic mode of 22-tET
erlich10a.scl                 10  erlich10 in 50/49 (-1,5) tuning
erlich10coh.scl               10  Differential coherent version of erlich10 with
subharmonic 40
erlich10s1.scl                10  Superparticular version of erlich10 using 50/49
decatonic comma
erlich10s2.scl                10  Other superparticular version of erlich10 using 50/49
decatonic comma
erlich11.scl                  10  Canonical JI interpretation of the Symmetrical
decatonic mode of 22-tET
erlich11s1.scl                10  Superparticular version of erlich11 using 50/49
decatonic comma
erlich11s2.scl                10  Other superparticular version of erlich11 using 50/49
decatonic comma
erlich12.scl                  18  Two 9-tET scales 3/2 shifted, Paul Erlich, TL 5-12-2001
erlich13.scl                  12  Just 7-limit scale by Paul Erlich
erlich2.scl                   10  Asymmetrical Minor decatonic mode of 22-tET, Paul
Erlich
erlich3.scl                   10  Symmetrical Major decatonic mode of 22-tET, Paul Erlich
erlich4.scl                   10  Symmetrical Minor decatonic mode of 22-tET, Paul Erlich
erlich5.scl                   22  Unequal 22-note compromise between decatonic &amp;
Indian srutis, Paul Erlich
erlich6.scl                   22  Scale of consonant tones against 1/1-3/2 drone. TL 23-
9-1998
erlich7.scl                   26  Meantone-like circle of sinuoidally varying fifths, TL
08-12-99
erlich8.scl                   24  Two 12-tET scales 15 cents shifted, Paul Erlich
erlich9.scl                   10  Just scale by Paul Erlich (2002)
erlichpump.scl                15  Scale from a 385/384 comma pump by Paul Erlich (11-
limit POTE tuning)
erlich_bpf.scl                39  Erlich's 39-tone Triple Bohlen-Pierce scale
erlich_bpp.scl                39  Periodicity block for erlich_bpf, 1625/1617 1331/1323
275/273 245/243
erlich_bpp2.scl               39  Improved shape for erlich_bpp
erlich_bppe.scl               39  LS optimal 3:5:7:11:13 tempering, virtually equal,
g=780.2702 cents
erlich_bppm.scl               39  MM optimal 3:5:7:11:13 tempering, g=780.352 cents
escot.scl                     12  Nicolas Escot, Arcane 17 temperament
et-mix24.scl                 180  Mix of all equal temperaments from 1-24 (= 13-24)
et-mix6.scl                   12  Mix of equal temperaments from 1-6 (= 4-6)
etdays.scl                   366  365.24218967th root of 2, average number of days per
tropical year
etdays2.scl                  366  365.2563542th root of 2, average number of days per
sidereal year
euler.scl                     12  Euler's Monochord (a mode of Ellis's duodene) (1739),
genus [33355]
euler20.scl                   20  Genus [3333555] tempered by 225/224-planar
euler24.scl                   24  Genus [33333555] tempered by 225/224-planar
euler_diat.scl                 8  Euler's genus diatonicum veterum correctum, 8-tone
triadic cluster 4:5:6, genus [3335]
euler_enh.scl                  7  Euler's Old Enharmonic, From Tentamen Novae Theoriae
Musicae
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euler_gm.scl	8	Euler's Genus Musicum, Octony based on Archytas's Enharmonic
even12a.scl	12	first maximally even {15/14,16/15,21/20,25/24} scale
even12b.scl	12	second maximally even {15/14,16/15,21/20,25/24} scale
exptriad2.scl	7	Two times expanded major triad
exptriad3.scl	30	Three times expanded major triad
farey12_101.scl	12	Common denominator=101 Farey approximation to 12-tET
farey12_116.scl	12	Common denominator=116 Farey approximation to 12-tET, well-temperament
farey12_65.scl	12	Common denominator=65 Farey approximation to 12-tET
farey12_80.scl	12	Common denominator=80 Farey approximation to 12-tET
farey3.scl	5	Farey fractions between 0 and 1 until 3rd level, normalised by 2/1
farey4.scl	9	Farey fractions between 0 and 1 until 4th level, normalised by 2/1
farey5.scl	20	Farey fractions between 0 and 1 until 5th level, normalised by 2/1
farnsworth.scl	7	Farnsworth's scale
fibo_10.scl	10	First 13 Fibonacci numbers reduced by 2/1
fibo_9.scl	8	First 9 Fibonacci terms reduced by 2/1, B. McLaren, XH 13, 1991
finnamore.scl	8	David J. Finnamore, tetrachordal scale, 17/16x19/17x64/57, TL 9-5-97
finnamore53.scl	16	David J. Finnamore, 53-limit tuning for "Crawlspace" (1998)
finnamore_11.scl	14	David J. Finnamore, 11-limit scale, TL 3-9-98
finnamore_7.scl	12	David J. Finnamore, TL 1 Sept '98. 7-tone Pyth. with 9/8 div. in 21/20 &15/14
finnamore_7a.scl	12	David J. Finnamore, TL 1 Sept '98. 7-tone Pyth. with 9/8 div. in 15/14 &21/20
finnamore_jc.scl	7	Chalmers' modification of finnamore.scl, 19/18 x 9/8 x 64/57, TL 9-5-97
fisher.scl	12	Alexander Metcalf Fisher's modified meantone temperament (1818)
fj-10tet.scl	10	Franck Jedrzejewski continued fractions approx. of 10-tet
fj-12tet.scl	12	Franck Jedrzejewski continued fractions approx. of 12-tet
fj-13tet.scl	13	Franck Jedrzejewski continued fractions approx. of 13-tet
fj-14tet.scl	14	Franck Jedrzejewski continued fractions approx. of 14-tet
fj-15tet.scl	15	Franck Jedrzejewski continued fractions approx. of 15-tet
fj-16tet.scl	16	Franck Jedrzejewski continued fractions approx. of 16-tet
fj-17tet.scl	17	Franck Jedrzejewski continued fractions approx. of 17-tet
fj-18tet.scl	18	Franck Jedrzejewski continued fractions approx. of 18-tet
fj-19tet.scl	19	Franck Jedrzejewski continued fractions approx. of 19-tet
fj-20tet.scl	20	Franck Jedrzejewski continued fractions approx. of 20-tet
fj-21tet.scl	21	Franck Jedrzejewski continued fractions approx. of 21-tet
fj-22tet.scl	22	Franck Jedrzejewski continued fractions approx. of 22-tet
fj-23tet.scl	23	Franck Jedrzejewski continued fractions approx. of 23-tet
fj-24tet.scl	24	Franck Jedrzejewski continued fractions approx. of 24-

fj-26tet.scl	26	Franck Jedrzejewski continued fractions approx. of 26-tet
fj-30tet.scl	30	Franck Jedrzejewski continued fractions approx. of 30-tet
fj-31tet.scl	31	Franck Jedrzejewski continued fractions approx. of 31-tet
fj-36tet.scl	36	Franck Jedrzejewski continued fractions approx. of 36-tet
fj-41tet.scl	41	Franck Jedrzejewski continued fractions approx. of 41-tet
fj-42tet.scl	42	Franck Jedrzejewski continued fractions approx. of 42-tet
fj-43tet.scl	43	Franck Jedrzejewski continued fractions approx. of 43-tet
fj-53tet.scl	53	Franck Jedrzejewski continued fractions approx. of 53-tet
fj-54tet.scl	54	Franck Jedrzejewski continued fractions approx. of 54-tet
fj-55tet.scl	55	Franck Jedrzejewski continued fractions approx. of 55-tet
fj-5tet.scl	5	Franck Jedrzejewski continued fractions approx. of 5-tet
fj-60tet.scl	60	Franck Jedrzejewski continued fractions approx. of 60-tet
fj-66tet.scl	66	Franck Jedrzejewski continued fractions approx. of 66-tet
fj-72tet.scl	72	Franck Jedrzejewski continued fractions approx. of 72-tet
fj-78tet.scl	78	Franck Jedrzejewski continued fractions approx. of 78-tet
fj-7tet.scl	7	Franck Jedrzejewski continued fractions approx. of 7-tet
fj-84tet.scl	84	Franck Jedrzejewski continued fractions approx. of 84-tet
fj-8tet.scl	8	Franck Jedrzejewski continued fractions approx. of 8-tet
fj-90tet.scl	90	Franck Jedrzejewski continued fractions approx. of 90-tet
fj-96tet.scl	96	Franck Jedrzejewski continued fractions approx. of 96-tet
fj-9tet.scl	9	Franck Jedrzejewski continued fractions approx. of 9-tet
flattone12.scl	12	Flattone[12] in 13-limit POTE tuning
flavel.scl	12	Bill Flavel's just tuning, mode of Ellis's Just Harmonium. Tuning List 06-05-98
fogliano.scl	14	Fogliano's Monochord with D-/D and Bb-/Bb
fogliano1.scl	12	Fogliano's Monochord no.1, Musica theorica (1529). Fokker block 81/80 128/125
fogliano2.scl	12	Fogliano's Monochord no.2
fokker-h.scl	19	Fokker-H 5-limit per.bl. synt.comma&small diesis, KNAW B71, 1968
fokker-ht.scl	19	Tempered version of Fokker-H per.bl. with better 6 tetrads, OdC
fokker-k.scl	19	Fokker-K 5-limit per.bl. of 225/224 & 81/80 & 10976/10935, KNAW B71, 1968
fokker-l.scl	19	Fokker-L 7-limit periodicity block 10976/10935 & 225/224 & 15625/15552, 1969
fokker-lt.scl	19	Tempered version of Fokker-L per.bl. with more triads
fokker-m.scl	31	Fokker-M 7-limit periodicity block 81/80 & 225/224 & 1029/1024, KNAW B72, 1969

fokker-n.scl 31 Fokker-N 7-limit periodicity block 81/80 & 2100875/2097152 & 1029/1024, 1969
fokker-n2.scl 31 Fokker-N different block shape
fokker-p.scl 31 Fokker-P 7-limit periodicity block 65625/65536 & 6144/6125 & 2401/2400, 1969
fokker-q.scl 53 Fokker-Q 7-limit per.bl. 225/224 & 4000/3969 & 6144/6125, KNAW B72, 1969
fokker-r.scl 53 Fokker-R 7-limit per.bl. 4375/4374 & 65625/65536 & 6144/6125, 1969
fokker-s.scl 53 Fokker-S 7-limit per.bl. 4375/4374 & 323/322 & 64827/65536, 1969
fokker_12.scl 12 Fokker's 7-limit 12-tone just scale
fokker_12a.scl 12 Fokker's 7-limit periodicity block of 2048/2025 & 3969/4000 & 225/224
fokker_12b.scl 12 Fokker's 7-limit semitone scale KNAW B72, 1969
fokker_12c.scl 12 Fokker's 7-limit complementary semitone scale, KNAW B72, 1969
fokker_12m.scl 12 Fokker's 12-tone 31-tET mode, has 3 4:5:6:7 tetrads + 3 inv.
fokker_12t.scl 12 Tempered version of fokker_12.scl with egalised 225/224, see also lumma.scl
fokker_12t2.scl 12 Another tempered version of fokker_12.scl with egalised 225/224
fokker_22.scl 22 Fokker's 22-tone periodicity block of 2048/2025 & 3125/3072. KNAW B71, 1968
fokker_22a.scl 22 Fokker's 22-tone periodicity block of 2048/2025 & 2109375/2097152 = semicomma
fokker_31.scl 31 Fokker's 31-tone just system
fokker_31a.scl 31 Fokker's 31-tone first alternate septimal tuning
fokker_31b.scl 31 Fokker's 31-tone second alternate septimal tuning
fokker_31c.scl 31 Fokker's 31-tone periodicity block of 81/80 & 2109375/2097152 = semicomma
fokker_31d.scl 31 Fokker's 31-tone periodicity block of 81/80 & Würschmidt's comma
fokker_31d2.scl 31 Reduced version of fokker_31d by Prooijen expressibility
fokker_41.scl 41 Fokker's 7-limit supracomma per.bl. 10976/10935 & 225/224 & 496125/262144
fokker_41a.scl 41 Fokker's 41-tone periodicity block of schisma & 34171875/33554432
fokker_41b.scl 41 Fokker's 41-tone periodicity block of schisma & 3125/3072
fokker_53.scl 53 Fokker's 53-tone system, degree 37 has alternatives
fokker_53a.scl 53 Fokker's 53-tone periodicity block of schisma & kleisma
fokker_53b.scl 53 Fokker's 53-tone periodicity block of schisma & 2109375/2097152
fokker_av.scl 31 Fokker's suggestion for a shrinked octave by averaging approximations
fokker_bosch.scl 9 Scale of "Naar Den Bosch toe", genus diatonicum cum septimis. 1/1=D
fokker_sr.scl 22 Fokker's 7-limit sruti scale, KNAW B72, 1969
fokker_sr2.scl 22 Fokker's complementary 7-limit sruti scale, KNAW B72, 1969
fokker_sra.scl 22 Two-step approximation 9-13 to Fokker's 7-limit sruti scale
fokker_uv.scl 70 Table of Unison Vectors, Microsons and Minisons, from article KNAW, 1969
foote.scl 12 Ed Foote, piano temperament. TL 9 Jun 1999, almost equal to Coleman
foote2.scl 12 Ed Foote´s temperament with 1/6, 1/8 and 1/12 Pyth

comma fractions
forster.scl 32 Cris Forster's Chrysalis tuning, XH 7+8
fortuna11.scl 12 11-limit scale from Clem Fortuna
fortuna_a1.scl 12 Clem Fortuna, Arabic mode of 24-tET, try C or G major, superset of Basandida, trivalent
fortuna_a2.scl 12 Clem Fortuna, Arabic mode of 24-tET, try C or F minor
fortuna_bag.scl 12 Bagpipe tuning from Fortuna, try key of G with F natural
fortuna_eth.scl 12 Ethiopian Tunings from Fortuna
fortuna_sheng.scl 12 Sheng scale on naturals starting on d, from Fortuna
francis_924-1.scl 12 J. Charles Francis, Bach temperament for BWV 924 version 1 (2005)
francis_924-2.scl 12 J. Charles Francis, Bach temperament for BWV 924 version 2 (2005)
francis_924-3.scl 12 J. Charles Francis, Bach temperament for BWV 924 version 3 (2005)
francis_924-4.scl 12 J. Charles Francis, Bach temperament for BWV 924 version 4 (2005)
francis_r12-14p.scl 12 Bach WTC theoretical temperament, 1/14 Pyth. comma, Cornet-ton, same Maunder III
francis_r12-2.scl 12 J. Charles Francis, Bach WTC temperament R12-2, fifths beat ratios 0, 1, 2. C=279.331 Cornet-ton
francis_r2-1.scl 12 J. Charles Francis, Bach WTC temperament R2-1, fifths beat ratios 0, 1, 2. C=249.072 Cammerton
francis_r2-14p.scl 12 Bach WTC theoretical temperament, 1/14 Pyth. comma, Cammerton
francis_seal.scl 12 J. Charles Francis, Bach tuning interpretion as beats/sec. from seal
francis_suppig.scl 12 J. Charles Francis, Suppig Calculus musicus, 5ths beat ratios 0, 1, 2.
freiberg.scl 12 Temperament of G. Silbermann organ (1735), St. Petri in Freiberg (1985), a=476.3
freivald-star.scl 12 Jake Freivald, starling scale, approximately 8, 15, 20, 25, 28, 32, 40, 45, 60, 65, 72, 77 steps of 77-tET
freivald11.scl 17 Jake Freivald, scale derived mostly from elevens (2011)
freivald_lucky.scl 9 Jake Freivald, Lucky sevens and elevens, two chords 3/2 apart, superparticular
freivald_sub.scl 12 Jake Freivald, just scale in 5.11.31 subgroup. TL 30-5-2011
freivald_sup.scl 17 Jake Freivald, 4/3 divided into 7 superparticulars, repeated at 3/2, and the 4/3-3/2 divide split into 25/24, 26/25, 27/26
fribourg.scl 12 Manderscheidt organ in Fribourg (1640), modified meantone
fusc4.scl 15 All rationals with fusc value <= 4
fusc5.scl 23 All rationals with fusc value <= 5
fusc6.scl 35 All rationals with fusc value <= 6
galilei.scl 12 Vincenzo Galilei's approximation
gamelan_udan.scl 12 Gamelan Udan Mas (approx) s6,p6,p7,s1,p1,s2,p2,p3,s3,p4,s5,p5
ganassi.scl 12 Sylvestro Ganassi's temperament (1543)
gann_arcana.scl 24 Kyle Gann, scale for Arcana XVI
gann_charingcross.scl 39 Kyle Gann, scale for Charing Cross (2007)
gann_cinderella.scl 30 Kyle Gann, scale for Cinderella's Bad Magic
gann_custer.scl 31 Kyle Gann, scale from Custer's Ghost to Sitting Bull, 1/1=G
gann_fractured.scl 16 Kyle Gann, scale from Fractured Paradise, 1/1=B
gann_fugitive.scl 21 Kyle Gann, scale for Fugitive Objects (2007)
gann_ghost.scl 8 Kyle Gann, scale from Ghost Town, 1/1=E
gann_love.scl 21 Kyle Gann, scale for Love Scene
gann_new_aunts.scl 27 Kyle Gann, scale from New Aunts (2008), 1/1=A
gann_revisited.scl 29 Kyle Gann, scale for The Day Revisited (2005)

gann_sitting.scl	21	Kyle Gann, tuning for Sitting Bull (1998), 1/1=B
gann_solitaire.scl	36	Kyle Gann, scale from Solitaire (2009), 1/1=Eb
gann_suntune.scl	30	Kyle Gann, tuning for Sun Dance / Battle of the Greasy Grass River, 1/1=F#
gann_super.scl	22	Kyle Gann, scale from Superparticular Woman (1992), 1/1=G
gann_things.scl	24	Kyle Gann, scale from How Miraculous Things Happen, 1/1=A
gann_wolfe.scl	579	Kyle Gann from Anatomy of an Octave, edited by Kristina Wolfe (2015)
garcia.scl	29	Linear 29-tone scale by José L. Garcia (1988) 15/13-52/45 alternating
garibaldi24opt.scl	24	13-limit lesfip optimization, 5 cent tolerance
genggong.scl	5	Genggong polos scale, harmonics 5-9
genovese_12.scl	12	Denny Genovese's superposition of harmonics 8-16 and subharmonics 6-12
genovese_38.scl	38	Denny Genovese's 38-note scale of harmonics 1-16 and subharmonics 1-12
genus1125marvwoo.scl	12	Genus [33555] in marvel temperament, woo tuning
gf1-2.scl	16	16-note scale with all possible quadruplets of 50 & 100 c. Galois Field GF(2)
gf2-3.scl	16	16-note scale with all possible quadruplets of 60 & 90 c. Galois Field GF(2)
gibelius.scl	14	Otto Gibelius, Propositiones Mathematico-musicae, 1666, p.35
gilson7.scl	9	Gilson septimal
gilson7a.scl	9	Gilson septimal 2
gizmo14-ji_transversal.scl	14	Possible JI transversal of gizmo14.scl or gizmo14-pote.scl
gizmo14-pote.scl	14	Gizmo in Parapyth POTE, three ~4:6:7:9:11:13 hexads on 1/1, 9/8, 3/2
gizmo14.scl	14	Parapyth set, three ~4:6:7:9:11:13 hexads on 1/1, 9/8, 3/2 (MET-24 version)
gluck.scl	12	Thomas Glück Bach temperament
godmeankeeflat1.scl	19	Godzilla-meantone-keemun-flattone wakalix
godmeankeeflat3.scl	19	Godzilla-meantone-keemun-flattone wakalix
goebel.scl	12	Joseph Goebel quasi equal temperament (1967)
golden_5.scl	5	Golden pentatonic
gorgo-pelog.scl	7	Pelog-like subset of gorgo[9]
gradus10.scl	27	Intervals > 1 with Gradus = 10
gradus10m.scl	92	Intervals > 1 with Gradus <= 10
gradus3.scl	2	Intervals > 1 with Gradus = 3
gradus4.scl	3	Intervals > 1 with Gradus = 4
gradus5.scl	5	Intervals > 1 with Gradus = 5
gradus6.scl	7	Intervals > 1 with Gradus = 6
gradus7.scl	11	Intervals > 1 with Gradus = 7
gradus8.scl	15	Intervals > 1 with Gradus = 8
gradus9.scl	21	Intervals > 1 with Gradus = 9
grady11.scl	12	Kraig Grady's dual [5 7 9 11] hexany scale
grady_14.scl	14	Kraig Grady, letter to Lou Harrison, published in 1/1 vol. 7 no. 1, 1991, p.5
grady_centaur.scl	12	Kraig Grady's 7-limit Centaur scale (1987), Xenharmonikon 16
grady_centaur17.scl	17	17-tone extension of Centaur, Kraig Grady & Terumi Narushima (2012)
grady_centaur19.scl	19	19-tone extension of Centaur, Kraig Grady & Terumi Narushima (2012). Optional 10/9, 63/40, 16/9, 35/18
grammateus.scl	12	H. Grammateus (Heinrich Schreiber) (1518). B-F# and Bb-F 1/2 P. Also Marpurg nr.6 and Baron von Wiese and Maria Renold
graupner.scl	12	Johann Gottlieb Graupner's temperament (1819)
groenewald.scl	12	Jürgen Grönewald, new meantone temperament (2001)

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groenewald_21.scl              21  Jürgen Grönewald, just tuning (2000)
groenewald_bach.scl            12  Jürgen Grönewald, simplified Bach temperament, Ars
Organi vol.57 no.1, March 2009, p.39
groven.scl                     36  Eivind Groven's 36-tone scale with 1/8-schisma temp.
fifths and 5/4 (1948)
groven_ji.scl                  36  Untempered version of Groven's 36-tone scale
guanyin22.scl                  22  Guanyin[22] {176/175, 540/539} hobbit in 111-tET
guiron77.scl                   77  Guiron[77] (118&amp;amp;159 temperament) in 159-tET
gunkali.scl                     7  Indian mode Gunkali, see Daniélou: Intr. to the Stud.
of Mus. Scales, p.175
gyaling.scl                     6  Tibetan Buddhist Gyaling tones measured from CD "The
Diamond Path", Ligon 2002
h10_27.scl                     10  10-tET harmonic approximation, fundamental=27
h12_24.scl                     12  12-tET harmonic approximation, fundamental=24
h14_27.scl                     14  14-tET harmonic approximation, fundamental=27
h15_24.scl                     15  15-tET harmonic approximation, fundamental=24
h17_32.scl                     17  17-tET harmonic approximation, fundamental=32
hahn9.scl                       9  Paul Hahn's just version of 9 out of 31 scale, TL 6-8-
98
hahnmaxr.scl                   12  Paul Hahn's hahn_7.scl marvel projected to the 5-limit
hahn_7.scl                     12  Paul Hahn's scale with 32 consonant 7-limit dyads. TL
'99, see also smithgw_hahn12.scl
hahn_g.scl                     12  Paul Hahn, fourth of sqrt(2)-1 octave "recursive"
meantone (1999)
hamilton.scl                   12  Elsie Hamilton's gamut, from article The Modes of
Ancient Greek Music (1953)
hamilton_jc.scl                12  Chalmers' permutation of Hamilton's gamut. Diatonic
notes on white
hamilton_jc2.scl               12  EH gamut, diatonic notes on white and drops 17 for 25.
JC Dorian Harmonia on C. Schlesinger's Solar scale
hammond.scl                    13  Hammond organ pitch wheel ratios, 1/1=320 Hz. Do "del
0" to get 12-tone scale
hammond12.scl                  12  Hammond organ scale, 1/1=277.0731707 Hz, A=440, see
hammond.scl for the ratios
handblue.scl                   12  "Handy Blues" of Pitch Palette, 7-limit
handel.scl                     12  Well temperament according to Georg Friedrich Händel's
rules (c. 1780)
handel2.scl                    12  Another "Händel" temperament, C. di Veroli
hanson_19.scl                  19  JI version of Hanson's 19 out of 53-tET scale
harm-doreninv1.scl              7  1st Inverted Schlesinger's Enharmonic Dorian Harmonia
harm-dorinv1.scl                7  1st Inverted Schlesinger's Chromatic Dorian Harmonia
harm-lydchrinv1.scl             7  1st Inverted Schlesinger's Chromatic Lydian Harmonia
harm-lydeninv1.scl              7  1st Inverted Schlesinger's Enharmonic Lydian Harmonia
harm-mixochrinv1.scl            7  1st Inverted Schlesinger's Chromatic Mixolydian
Harmonia
harm-mixoeninv1.scl             7  1st Inverted Schlesinger's Enharmonic Mixolydian
Harmonia
harm10.scl                     10  Harmonics 10 to 20
harm12.scl                     12  Harmonics 12 to 24
harm12s.scl                    11  Harmonics 1 to 12 and subharmonics mixed
harm12_2.scl                   12  Harmonics 12 to 24, mode 9
harm14.scl                     14  Harmonics 14 to 28, Tessaradecatonic Harmonium, José
Pereira de Sampaio (1903)
harm15.scl                     15  Harmonics 15 to 30
harm15a.scl                    12  Twelve out of harmonics 15 to 30
harm16.scl                     16  Harmonics 16 to 32, Tom Stone's Guitar Scale
harm19.scl                     19  Harmonics 19 to 38, odd harmonics until 37
harm1c-hypod.scl                8  HarmC-Hypodorian
harm1c-hypol.scl                8  HarmC-Hypolydian
harm1c-lydian.scl               8  Harm1C-Lydian
harm1c-mix.scl                  7  Harm1C-Con Mixolydian
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harm1c-mixolydian.scl 7 Harm1C-Mixolydian
harm20.scl 12 Harmonics 20 to 40
harm24.scl 12 Harmonics 24 to 48
harm24_8.scl 8 Modified Porcupine scale, Mike Sheiman (2011)
harm256.scl 128 Harmonics 2 to 256, Johnny Reinhard
harm28_8.scl 8 8-tone subset of harmonics 28 to 56, Mike Sheiman (2011)
harm28_9.scl 9 9-tone subset of harmonics 28 to 56, Mike Sheiman (2011)
harm30.scl 30 Harmonics 30 to 60
harm32.scl 32 Harmonics 32 to 64
harm6.scl 6 Harmonics 6 to 12
harm7lim.scl 47 7-limit harmonics
harm8.scl 8 Harmonics 8 to 16
harm9.scl 9 Harmonics 9 to 18
harmc-hypop.scl 9 HarmC-Hypophrygian
harmd-15.scl 7 HarmD-15-Harmonia
harmd-conmix.scl 7 HarmD-ConMixolydian
harmd-hypop.scl 9 HarmD-Hypophrygian
harmd-lyd.scl 9 HarmD-Lydian
harmd-mix.scl 7 HarmD-Mixolydian. Harmonics 7-14
harmd-phr.scl 12 HarmD-Phryg (with 5 extra tones)
harme-hypod.scl 8 HarmE-Hypodorian
harme-hypol.scl 8 HarmE-Hypolydian
harme-hypop.scl 9 HarmE-Hypophrygian
harmf10.scl 13 6/7/8/9/10 harmonics
harmf12.scl 20 First 12 harmonics of 6th through 12th harmonics. Also Arnold Dreyblatt's tuning system with 1/1=349.23 Hz
harmf16.scl 30 First 16 harmonics and subharmonics
harmf30.scl 59 First 30 harmonics and subharmonics
harmf9.scl 10 6/7/8/9 harmonics, First 9 overtones of 5th through 9th harmonics
harmjc-15.scl 12 Rationalized JC Sub-15 Harmonia on C. MD=15, No planetary assignment.
harmjc-17-2.scl 12 Rationalized JC Sub-17 Harmonia on C. MD=17, No planetary assignment.
harmjc-17.scl 12 Rationalized JC Sub-17 Harmonia on C. MD=17, No planetary assignment.
harmjc-19-2.scl 12 Rationalized JC Sub-19 Harmonia on C. MD=19, No planetary assignment.
harmjc-19.scl 12 Rationalized JC Sub-19 Harmonia on C. MD=19, No planetary assignment.
harmjc-21.scl 12 Rationalized JC Sub-21 Harmonia on C. MD=21, No planetary assignment.
harmjc-23-2.scl 12 Rationalized JC Sub-23 Harmonia on C. MD=23, No planetary assignment.
harmjc-23.scl 12 Rationalized JC Sub-23 Harmonia on C. MD=23, No planetary assignment.
harmjc-25.scl 12 Rationalized JC Sub-25 Harmonia on C. MD=25, No planetary assignment.
harmjc-27.scl 12 Rationalized JC Sub-27 Harmonia on C. MD=27, No planetary assignment.
harmjc-hypod16.scl 12 Rationalized JC Hypodorian Harmonia on C. Saturn Scale on C, MD=16. (Steiner)
harmjc-hypol20.scl 12 Rationalized JC Hypolydian Harmonia on C. Mars scale on C., MD=20
harmjc-hypop18.scl 12 Rationalized JC Hypophrygian Harmonia on C. Jupiter scale on C, MD =18
harmjc-lydian13.scl 12 Rationalized JC Lydian Harmonia on Schlesinger's Mercury scale on C, MD = 26 or 13
harmjc-mix14.scl 12 Rationalized JC Mixolydian Harmonia on Schlesinger's

Moon Scale on C, MD = 14
harmjc-phryg12.scl 12 Rationalized JC Phrygian Harmonia on Schlesinger's Venus scale on C, MD = 24 or 12
harmonical.scl 12 See pages 17 and 466-468 of Helmholtz. Lower 4 oct. instrument designed and tuned by Ellis
harmonical_up.scl 12 Upper 2 octaves of Ellis's Harmonical
harmsub16.scl 12 16 harmonics on 1/1 and 16 subharmonics on 15/8
harm_bastard.scl 7 Schlesinger's "Bastard" Hypodorian Harmonia & inverse 1)7 from 1.3.5.7.9.11.13
harm_bastinv.scl 7 Inverse Schlesinger's "Bastard" Hypodorian Harmonia & 1)7 from 1.3.5.7.9.11.13
harm_darreg.scl 24 Darreg Harmonics 4-15
harm_mean.scl 9 Harm. mean 9-tonic, 8/7 is HM of 1/1 and 4/3, etc.
harm_pehrson.scl 19 Harm. 1/4-11/4 and subh. 4/1-4/11. Joseph Pehrson (1999)
harm_perkis.scl 12 Harmonics 60 to 30 (Perkis)
harrisonj.scl 12 John Harrison's temperament (1775), almost 3/10-comma. Third = 1200/pi
harrisonm_rev.scl 12 Michael Harrison, piano tuning for "Revelation" (2001), 1/1=F
harrison_15.scl 15 15-tone scale found in Music Primer, Lou Harrison
harrison_16.scl 16 Lou Harrison 16-tone superparticular "Ptolemy Duple", an aluminium bars instrument
harrison_5.scl 5 From Lou Harrison, a pelog style pentatonic
harrison_5_1.scl 5 From Lou Harrison, a pelog style pentatonic
harrison_5_3.scl 5 From Lou Harrison, a pelog style pentatonic
harrison_5_4.scl 5 From Lou Harrison, a pelog style pentatonic
harrison_8.scl 8 Lou Harrison 8-tone tuning for "Serenade for Guitar"
harrison_bill.scl 6 Lou Harrison, "Music for Bill and Me" (1966) for guitar
harrison_cinna.scl 12 Lou Harrison, "Incidental Music for Corneille's Cinna" (1955-56) 1/1=C
harrison_diat.scl 7 From Lou Harrison, a soft diatonic
harrison_handel.scl 7 Lou Harrison, "In Honor of the Divine Mr. Handel" (1978-2002) for guitar
harrison_kyai.scl 7 Lou Harrison´s Kyai Udan Arum, pelog just gamelan tuning
harrison_mid.scl 7 Lou Harrison mid mode
harrison_mid2.scl 7 Lou Harrison mid mode 2
harrison_min.scl 5 Lou Harrison, symmetrical pentatonic with minor thirds. Per. block 16/15, 27/25
harrison_mix1.scl 5 A "mixed type" pentatonic, Lou Harrison
harrison_mix2.scl 5 A "mixed type" pentatonic, Lou Harrison
harrison_mix3.scl 5 A "mixed type" pentatonic, Lou Harrison
harrison_mix4.scl 5 A "mixed type" pentatonic, Lou Harrison
harrison_slye.scl 12 11-limit scale by Lou Harrison and Bill Slye for National Reso-Phonic Just Intonation Guitar
harrison_songs.scl 12 Shared gamut of "Four Strict Songs" (1951-55), each pentatonic
harry58.scl 58 Harry[58] 11-limit least squares optimized
haverstick13.scl 13 Neil Haverstick, scale in 34-tET, MMM 21-5-2006
haverstick21.scl 21 Neil Haverstick, just guitar tuning, TL 19-07-2007
hawkes.scl 12 William Hawkes' modified 1/5-comma meantone (1807)
hawkes2.scl 12 Meantone with fifth tempered 1/6 of 53-tET step by William Hawkes (1808)
hawkes3.scl 12 William Hawkes' modified 1/5-comma meantone (1811)
helmholtz.scl 7 Helmholtz's Chromatic scale and Gipsy major from Slovakia
helmholtz_24.scl 24 Simplified Helmholtz 24
helmholtz_decad.scl 9 Helmholtz Harmonic Decad, major pentatonic modes mixed
helmholtz_pure.scl 24 Helmholtz's two-keyboard harmonium tuning untempered
helmholtz_temp.scl 24 Helmholtz's two-keyboard harmonium tuning

hemienn82.scl	72	Hemiennealimmal-72 in 612-tET tuning (strictly proper)
hemifamcyc.scl	14	Hemifamity cycle of thirds scale, nearest to proper
hemifamity27.scl	27	(3/2)^9 * (10/9)^3 hemifamity tempered
hemimute31.scl	31	Mutant Hemithirds[31]
hemiwuer24.scl	24	Hemiwürschmidt[24] in 229-tET tuning.
hemiwuerschmidt19trans37.scl	19	Hemiwuerschmidt[19] symmetric 2.3.7 transversal
hemiwuerschmidt25trans37.scl	25	Hemiwuerschmidt[25] symmetric 2.3.7 transversal
hemiwuerschmidt31trans37.scl	31	Hemiwuerschmidt[31] symmetric 2.3.7 transversal
hem_chrom.scl	7	Hemiolic Chromatic genus has the strong or 1:2 division of the 12/11 pyknon
hem_chrom11.scl	7	11'al Hemiolic Chromatic genus with a CI of 11/9, Winnington-Ingram
hem_chrom13.scl	7	13'al Hemiolic Chromatic or neutral-third genus has a CI of 16/13
hem_chrom2.scl	7	1:2 Hemiolic Chromatic genus 3 + 6 + 21 parts
hen12.scl	12	Adjusted Hahn12
hen22.scl	22	Adjusted Hahn22
hept_diamond.scl	25	Inverted-Prime Heptatonic Diamond based on Archytas's Enharmonic
hept_diamondi.scl	25	Prime-Inverted Heptatonic Diamond based on Archytas's Enharmonic
hept_diamondp.scl	27	Heptatonic Diamond based on Archytas's Enharmonic, 27 tones
herf_istrian.scl	10	Franz Richter Herf, Istrian scale used in "Welle der Nacht" op. 2
heun.scl	12	Well temperament for organ of Jan Heun (1805), 12 out of 55-tET (1/6-comma meantone)
hexagonal13.scl	13	Star hexagonal 13-tone scale
hexagonal37.scl	37	Star hexagonal 37-tone scale
hexany1.scl	6	Two out of 1 3 5 7 hexany on 1.3
hexany10.scl	6	1.3.5.9 Hexany and Lou Harrison's Joyous 6. Second key is Harrison's Solemn 6 (1962)
hexany11.scl	6	1.3.7.9 Hexany on 1.3
hexany12.scl	6	3.5.7.9 Hexany on 3.9
hexany13.scl	6	1.3.5.11 Hexany on 1.11
hexany14.scl	6	5.11.13.15 Hexany (5.15), used in The Giving, by Stephen J. Taylor
hexany15.scl	5	1.3.5.15 2)4 hexany (1.15 tonic) degenerate, symmetrical pentatonic
hexany16.scl	5	1.3.9.27 Hexany, a degenerate pentatonic form
hexany17.scl	5	1.5.25.125 Hexany, a degenerate pentatonic form
hexany18.scl	5	1.7.49.343 Hexany, a degenerate pentatonic form
hexany19.scl	5	1.5.7.35 Hexany, a degenerate pentatonic form
hexany2.scl	12	Hexany Cluster 2
hexany20.scl	6	3.5.7.105 Hexany
hexany21.scl	6	3.5.9.135 Hexany
hexany21a.scl	7	3.5.9.135 Hexany + 4/3. Is Didymos Diatonic tetrachord on 1/1 and inv. on 3/2
hexany22.scl	5	1.11.121.1331 Hexany, a degenerate pentatonic form
hexany23.scl	5	1.3.11.33 Hexany, degenerate pentatonic form
hexany24.scl	5	1.5.11.55 Hexany, a degenerate pentatonic form
hexany25.scl	5	1.7.11.77 Hexany, a degenerate pentatonic form
hexany26.scl	5	1.9.11.99 Hexany, a degenerate pentatonic form
hexany3.scl	12	Hexany Cluster 3
hexany4.scl	12	Hexany Cluster 4
hexany49.scl	6	1.3.21.49 2)4 hexany (1.21 tonic)
hexany5.scl	12	Hexany Cluster 5
hexany6.scl	12	Hexany Cluster 6, periodicity block 125/108 and 135/128
hexany7.scl	12	Hexany Cluster 7
hexany8.scl	12	Hexany Cluster 8
hexanys-valentino.scl	12	hexanys tempered in 13-limit POTE-tuned valentino

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hexanys.scl                    12  Hexanys 1 3 5 7 9
hexanys2.scl                   12  Hexanys 1 3 7 11 13
hexany_cl.scl                  12  Hexany Cluster 1
hexany_cl2.scl                 11  Composed of 1.3.5.45, 1.3.5.75, 1.3.5.9, and 1.3.5.25
hexanies
hexany_tetr.scl                 6  Complex 12 of p. 115, a hexany based on Archytas's
Enharmonic
hexany_trans.scl                6  Complex 1 of p. 115, a hexany based on Archytas's
Enharmonic
hexany_trans2.scl               6  Complex 2 of p. 115, a hexany based on Archytas's
Enharmonic
hexany_trans3.scl               6  Complex 9 of p. 115, a hexany based on Archytas's
Enharmonic
hexany_u2.scl                  25  Hexany union = genus [335577] minus two corners
hexany_union.scl               19  The union of all of the pitches of the 1.3.5.7 hexany
on each tone as 1/1
hexany_urot.scl                24  Aggregate rotations of 1.3.5.7 hexany, 1.3 = 1/1
hexlesfip22.scl                22  15-limit, 10 cent lesfip; no consonances smaller than
12/11
hexlesfip22seed.scl            22  Scale square of 5-limit diamond plus {27/16, 45/32,
75/64}
hexy-miraculous.scl            12  hexy in 13-limit POTE-tuned miraculous
hexy.scl                       12  Maximized 9-limit harmony containing a hexany
hi19marv.scl                   19  inverted smithgw_hahn19 in 1/4 kleismic tempering
higgs.scl                       7  From Greg Higgs announcement of the formation of an
Internet Tuning list
highschool1-rodan.scl          12  12highschool1 tempered in 13-limit POTE-tuned rodan
highschool2-miracle.scl        12  12highschool2 tempered in 11-limit POTE-tuned miracle
hijaz pentachord 13-limit a.scl
                                4  Hijaz pentachord 12:13:15:16:18
hijaz pentachord 13-limit b.scl
                                4  Hijaz pentachord 78:84:96:104:117
hijaz pentachord 67-limit.scl   4  Hijaz pentachord 54:58:67:72:81
hijaz pentachord 7-limit.scl    4  Hijaz pentachord 90:96:112:120:135
hijaz tetrachord 11-limit.scl   3  Hijaz tetrachord 33:36:42:44
hijaz tetrachord 13-limit a.scl
                                3  Hijaz tetrachord 12:13:15:16
hijaz tetrachord 13-limit b.scl
                                3  Hijaz tetrachord 39:42:48:52
hijaz tetrachord 67-limit.scl   3  Hijaz tetrachord 54:58:67:72
hijaz tetrachord 7-limit.scl    3  Hijaz tetrachord 45:48:56:60
hilim13.scl                    13  13 patent val epimorphic 2.11.13.17.19 scale
hinsz_gr.scl                   12  Reconstructed Hinsz temperament, organ
Pelstergasthuiskerk Groningen. Ortgies,2002
hipkins.scl                     7  Hipkins' Chromatic
hirajoshi.scl                   5  Observed Japanese pentatonic koto scale.
Helmholtz/Ellis p.519, nr.112
hirajoshi2.scl                  5  Japanese pentatonic koto scale, theoretical.
Helmholz/Ellis p.519, nr.110
hirajoshi3.scl                  5  Observed Japanese pentatonic koto scale.
Helmholtz/Ellis p.519, nr.111
hirashima.scl                  12  Tatsushi Hirashima, temperament of chapel organ of Kobe
Shoin Women's Univ.
hjelmstad-blues.scl             6  Paul Hjelmstad's "blues" scale, TL 27-05-2005
hjelmstad-boogie.scl           10  Paul Hjelmstad's "Boogie Woogie" scale, TL 20-3-2006
hjelmstad-conv.scl             10  Convex closure in breed plane of hjelmboogie.scl
hochgartz.scl                  12  Michael Hochgartz, modified 1/5-comma meantone
temperament
hofmann1.scl                    7  Hofmann's Enharmonic #1, Dorian mode
hofmann2.scl                    7  Hofmann's Enharmonic #2, Dorian mode
hofmann_chrom.scl               7  Hofmann's Chromatic
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holder.scl 12 William Holder's equal beating meantone temperament (1694). 3/2 beats 2.8 Hz
holder2.scl 12 Holder's irregular e.b. temperament with improved Eb and G#
honkyoku.scl 9 Honkyoku tuning for shakuhachi
horwell22.scl 22 Horwell[22] hobbit in 995-tET tuning
ho_mai_nhi.scl 5 Ho Mai Nhi (Nam Hue) dan tranh scale, Vietnam
hppshq.scl 22 Hedgehog-pajarous-pajara-suprapyth-hedgepig-quasisoup superwakalix
hulen_33.scl 33 Peter Hulen's ratiotonic temperament, E = 1/1
hummel.scl 12 Johann Nepomuk Hummel's quasi-equal temperament (1829)
hummel2.scl 12 Johann Nepomuk Hummel's temperament according to the second bearing plan, also John Marsh's quasi-equal temperament (1840)
huntington10.scl 10 Huntington[10] 2.5.7.13 subgroup scale in 400-tET tuning
huntington7.scl 7 Huntington[7] 2.5.7.13 subgroup scale in 400-tET tuning
huseyni pentachord 13-limit.scl 4 Huseyni pentachord 66:72:78:88:99
huseyni pentachord 19-limit.scl 4 Huseyni pentachord 96:105:114:128:144
huseyni pentachord 23-limit.scl 4 Huseyni pentachord 42:46:50:56:63
huseyni pentachord 71-limit.scl 4 Huseyni pentachord 60:66:71:80:90
husmann.scl 6 Tetrachord division according to Husmann
huzzam pentachord 61-limit.scl 4 Huzzam pentachord 114:122:138:150:171
huzzam pentachord 79-limit.scl 4 Huzzam pentachord 60:64:72:79:90
huzzam.scl 7 Arab Huzzam on C, Julien J. Weiss
hyper_enh.scl 7 13/10 HyperEnharmonic. This genus is at the limit of usable tunings
hyper_enh2.scl 7 Hyperenharmonic genus from Kathleen Schlesinger's enharmonic Phrygian Harmonia
hypodorian_pis.scl 15 Diatonic Perfect Immutable System in the Hypodorian Tonos
hypod_chrom.scl 12 Hypodorian Chromatic Tonos
hypod_chrom2.scl 7 Schlesinger's Chromatic Hypodorian Harmonia
hypod_chrom2inv.scl 7 Inverted Schlesinger's Chromatic Hypodorian Harmonia
hypod_chromenh.scl 7 Schlesinger's Hypodorian Harmonia in a mixed chromatic-enharmonic genus
hypod_chrominv.scl 7 A harmonic form of Kathleen Schlesinger's Chromatic Hypodorian Inverted
hypod_diat.scl 12 Hypodorian Diatonic Tonos
hypod_diat2.scl 8 Schlesinger's Hypodorian Harmonia, a subharmonic series through 13 from 16
hypod_diatcon.scl 7 A Hypodorian Diatonic with its own trite synemmenon replacing paramese
hypod_diatinv.scl 9 Inverted Schlesinger's Hypodorian Harmonia, a harmonic series from 8 from 16
hypod_enh.scl 12 Hypodorian Enharmonic Tonos
hypod_enhinv.scl 7 Inverted Schlesinger's Enharmonic Hypodorian Harmonia
hypod_enhinv2.scl 7 A harmonic form of Schlesinger's Hypodorian enharmonic inverted
hypolydian_pis.scl 15 The Diatonic Perfect Immutable System in the Hypolydian Tonos
hypol_chrom.scl 8 Schlesinger's Hypolydian Harmonia in the chromatic genus
hypol_chrominv.scl 8 Inverted Schlesinger's Chromatic Hypolydian Harmonia
hypol_chrominv2.scl 7 harmonic form of Schlesinger's Chromatic Hypolydian inverted
hypol_chrominv3.scl 7 A harmonic form of Schlesinger's Chromatic Hypolydian inverted

hypol_diat.scl 8 Schlesinger's Hypolydian Harmonia, a subharmonic series through 13 from 20
hypol_diatcon.scl 7 A Hypolydian Diatonic with its own trite synemmenon replacing paramese
hypol_diatinv.scl 8 Inverted Schlesinger's Hypolydian Harmonia, a harmonic series from 10 from 20
hypol_enh.scl 8 Schlesinger's Hypolydian Harmonia in the enharmonic genus
hypol_enhinv.scl 8 Inverted Schlesinger's Enharmonic Hypolydian Harmonia
hypol_enhinv2.scl 7 A harmonic form of Schlesinger's Hypolydian enharmonic inverted
hypol_enhinv3.scl 7 A harmonic form of Schlesinger's Hypolydian enharmonic inverted
hypol_pent.scl 8 Schlesinger's Hypolydian Harmonia in the pentachromatic genus
hypol_tri.scl 8 Schlesinger's Hypolydian Harmonia in the first trichromatic genus
hypol_tri2.scl 8 Schlesinger's Hypolydian Harmonia in the second trichromatic genus
hypophryg_pis.scl 15 The Diatonic Perfect Immutable System in the Hypophrygian Tonos
hypop_chrom.scl 12 Hypophrygian Chromatic Tonos
hypop_chromenh.scl 7 Schlesinger's Hypophrygian Harmonia in a mixed chromatic-enharmonic genus
hypop_chrominv.scl 7 Inverted Schlesinger's Chromatic Hypophrygian Harmonia
hypop_chrominv2.scl 7 A harmonic form of Schlesinger's Chromatic Hypophrygian inverted
hypop_diat.scl 12 Hypophrygian Diatonic Tonos
hypop_diat2.scl 8 Schlesinger's Hypophrygian Harmonia
hypop_diat2inv.scl 8 Inverted Schlesinger's Hypophrygian Harmonia, a harmonic series from 9 from 18
hypop_diatcon.scl 7 A Hypophrygian Diatonic with its own trite synemmenon replacing paramese
hypop_enh.scl 12 Hypophrygian Enharmonic Tonos
hypop_enhinv.scl 7 Inverted Schlesinger's Enharmonic Hypophrygian Harmonia
hypop_enhinv2.scl 7 A harmonic form of Schlesinger's Hypophrygian enharmonic inverted
hypo_chrom.scl 12 Hypolydian Chromatic Tonos
hypo_diat.scl 12 Hypolydian Diatonic Tonos
hypo_enh.scl 12 Hypolydian Enharmonic Tonos
iivv17.scl 21 17-limit IIVV
ikosany.scl 31 Convex closure of Eikosany in 385/384-tempering, 140-tET tuning
ikosany7.scl 31 Seven-limit tuning of ikosany.scl
indian-ayyar.scl 22 Carnatic sruti system, C.Subrahmanya Ayyar, 1976. alt:21/20 25/16 63/40 40/21
indian-dk.scl 9 Raga Darbari Kanada
indian-ellis.scl 22 Ellis's Indian Chromatic, theoretical #74 of App.XX, p.517 of Helmholtz
indian-hahn.scl 22 Indian shrutis Paul Hahn proposal
indian-hrdaya1.scl 12 From Hrdayakautaka of Hrdaya Narayana (17th c) Bhatkande's interpretation
indian-hrdaya2.scl 12 From Hrdayakautaka of Hrdaya Narayana (17th c) Levy's interpretation
indian-invrot.scl 12 Inverted and rotated North Indian gamut
indian-magrama.scl 7 Indian mode Ma-grama (Sa Ri Ga Ma Pa Dha Ni Sa)
indian-mystical22.scl 23 Srinivasan Nambirajan, 11-limit shruti scale
indian-newbengali.scl 22 Modern Bengali scale,S.M. Tagore: The mus. scales of the Hindus,Calcutta 1884
indian-old2ellis.scl 22 Ellis Old Indian Chrom2, Helmholtz, p. 517. This is a 4 cent appr. to #73

indian-oldellis.scl 22 Ellis Old Indian Chromatic, Helmholtz, p. 517. This is a 0.5 cent appr. to #73
indian-raja.scl 6 A folk scale from Rajasthan, India
indian-sagrama.scl 7 Indian mode Sa-grama (Sa Ri Ga Ma Pa Dha Ni Sa), inverse of Didymus' diatonic
indian-sarana.scl 26 26 saranas (shrutis) by Acharekar and Acharya Brihaspati, 1/1=240 or 270 Hz
indian-sarana2.scl 26 26 saranas by Vidhyadhar Oak, 1/1=240 Hz
indian-srutiharm.scl 22 B. Chaitanya Deva's sruti harmonium and S. Ramanathan's sruti vina, 1973. B.C. Deva, The Music of India, 1981, p. 109-110
indian-srutivina.scl 22 Raja S.M. Tagore's sruti vina, measured by Ellis and Hipkins, 1886. 1/1=241.2
indian-vina.scl 12 Observed South Indian tuning of a vina, Ellis
indian-vina2.scl 24 Observed tuning of old vina in Tanjore Palace, Ellis and Hipkins. 1/1=210.7 Hz
indian-vina3.scl 12 Tuning of K.S. Subramanian's vina (1983)
indian.scl 22 Indian shruti scale
indian2.scl 22 Indian shruti scale with tritone 64/45 schisma lower (Mr.Devarajan, Madurai)
indian2_sm.scl 22 Shruti/Mathieu's Magic Mode scale in 289-equal (schismic) temperament
indian3.scl 22 Indian shruti scale with 32/31 and 31/16 and tritone schisma lower
indian4.scl 22 Indian shruti scale according to Firoze Framjee: Text book of Indian music
indian5.scl 23 23 Shrutis, Amit Mitra, 1/1 no. 12:2, Table C.
indian6.scl 77 Shrutis calculated by generation method, Amit Mitra, 1/1 no. 12:2, Table B.
indian_12.scl 12 North Indian Gamut, modern Hindustani gamut out of 22 or more shrutis
indian_12c.scl 12 Carnatic gamut. Kuppuswami: Carnatic music and the Tamils, p. v
indian_a.scl 7 One observed indian mode
indian_b.scl 7 Observed Indian mode
indian_c.scl 7 Observed Indian mode
indian_d.scl 7 Indian D (Ellis, correct)
indian_e.scl 7 Observed Indian mode
indian_g.scl 22 Shruti/Mathieu's Magic Mode scale in 94-tET (Schismic, Garibaldi) temperament
indian_rat.scl 22 Indian Raga, From Fortuna, after Helmholtz, ratios by JC
indian_rot.scl 12 Rotated North Indian Gamut
indra31.scl 31 Indra[31] (540/539, 1375/1372) hobbit in 296-tET
interbartolo1.scl 12 Graziano Interbartolo & Paolo Venturino Bach temperament nr.1 (2006)
interbartolo2.scl 12 Graziano Interbartolo & Paolo Venturino Bach temperament nr.2 (2006)
interbartolo3.scl 12 Graziano Interbartolo & Paolo Venturino Bach temperament nr.3 (2006)
ionic.scl 7 Ancient greek Ionic
iranian pentachord 7-limit.scl 9 Iranian pentachord 42:45:48:56:63
iran_diat.scl 7 Iranian Diatonic from Dariush Anooshfar, Safi-a-ddin Armavi's scale from 125 ET
iraq.scl 8 Iraq 8-tone scale, Ellis
isfahan_5.scl 5 Isfahan (IG #2, DF #8), from Rouanet
islamic.scl 5 Islamic Genus (DF#7), from Rouanet
italian.scl 12 Italian organ temperament, G.C. Klop (1974), 1/12 P.comma, also d'Alembert/Rousseau (1752/67)
iter1.scl 6 McLaren style, IE= 2.414214, PD=5, SD=0
iter10.scl 17 Iterated 5/2 scale, IE=5/2, PD=4, SD=3
iter11.scl 10 Binary 5/3 Scale #2

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iter12.scl                      9  Binary 5/3 Scale #4
iter13.scl                      5  Binary 5/3 Scale #6
iter14.scl                     11  Binary Divided 3/1 Scale #2
iter15.scl                     10  Binary Division Scale
iter16.scl                     11  Binary Division Scale 4+2
iter17.scl                     17  Binary E Scale #2
iter18.scl                     10  Binary E Scale #4
iter19.scl                     16  Binary Kidjel Ratio scale #2, IE=16/3
iter2.scl                       8  Iterated 1 + SQR(2) Scale, IE=2.414214, PD=5, SD=1
iter20.scl                     11  Binary PHI Scale #2
iter21.scl                     12  Binary PHI Scale 5+2 #2
iter22.scl                     16  Binary PI Scale #2
iter23.scl                     16  Binary SQR(3) Scale #2
iter24.scl                     16  Binary SQR(5) Scale #2
iter25.scl                     16  Binary SQR(7) Scale #2
iter26.scl                     17  E Scale
iter27.scl                     16  Iterated Kidjel Ratio Scale, IE=16/3, PD=3, SD=3
iter28.scl                      5  McLaren 3-Division Scale
iter29.scl                      7  Iterated Binary Division of the Octave, IE=2, PD=6,
SD=0
iter3.scl                      10  Iterated 27/16 Scale, analog of Hexachord, IE=27/16,
PD=3, SD=2
iter30.scl                      6  Iterated E-scale, IE= 2.71828, PD=5, SD=0
iter31.scl                      4  Iterated Kidjel Ratio Scale, IE=16/3, PD=3, SD=0
iter32.scl                      9  Iterated PHI scale, IE= 1.61803339, PD=8, SD=0
iter33.scl                      5  Iterated PI Scale, IE= 3.14159, PD=4, SD=0
iter34.scl                      9  Iterated SQR(3) scale, IE= 1.73205, PD=8, SD=0
iter35.scl                      7  Iterated SQR(5) scale, IE= 2.23607, PD=6, SD=0
iter36.scl                      6  Iterated SQR(7) scale, IE= 2.64575, PD=5, SD=0
iter4.scl                      17  Iterated 5/2 scale, IE=5/2, PD=4, SD=3
iter5.scl                      10  Iterated 5/3 scale, analog of Hexachord, IE=5/3, PD=3,
SD=2
iter6.scl                      11  Iterated binary 1+SQR(2) scale, IE= 2.414214, G=2,
PD=4, SD=2
iter7.scl                      10  Iterated 27/16 scale, analog of Hexachord, IE=27/16,
PD=3, SD=2
iter8.scl                       9  Iterated 27/16 scale, analog of Hexachord, IE=27/16,
PD=2, SD=2
iter9.scl                       5  Iterated 27/16 Scale, analog of Hexachord, IE=27/16,
PD=2, SD=12
ives.scl                        7  Charles Ives' stretched major scale, "Scrapbook" pp.
108-110
ives2a.scl                      7  Speculation by Joe Monzo for Ives' other stretched
scale
ives2b.scl                      7  Alt. speculation by Joe Monzo for Ives' other stretched
scale
jademohaporc.scl                7  Jade-mohajira-porcupine wakalix
janke1.scl                     12  Reiner Janke, Temperatur I (1998)
janke2.scl                     12  Reiner Janke, Temperatur II
janke3.scl                     12  Reiner Janke, Temperatur III
janke4.scl                     12  Reiner Janke, Temperatur IV
janke5.scl                     12  Reiner Janke, Temperatur V
janke6.scl                     12  Reiner Janke, Temperatur VI
janke7.scl                     12  Reiner Janke, Temperatur VII
jemblung1.scl                   5  Scale of bamboo gamelan jemblung from Kalijering,
slendro-like. 1/1=590 Hz
jemblung2.scl                   5  Bamboo gamelan jemblung at Royal Batavia Society.
1/1=504 Hz
jioct12.scl                    12  12-tone JI version of Messiaen's octatonic scale,
Erlich &amp;amp; Parízek
jira1.scl                      12  Martin Jira, ´closed´ temperament (2000)
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jira2.scl                    12  Martin Jira, ´open´ temperament (2000)
ji_10coh.scl                 10  Differentially coherent 10-tone scale with subharmonic
48
ji_10coh2.scl                10  Other diff. coherent 10-tone scale with subharmonic 30
ji_10i4.scl                  10  7-limit scale with mean variety four
ji_11.scl                    11  3 and 7 prime rational interpretation of 11-tET. OdC
2000
ji_12.scl                    12  Basic JI with 7-limit tritone. Robert Rich: Geometry
ji_121.scl                  121  13-limit detempering of 121-tET
ji_12a.scl                   12  7-limit 12-tone scale
ji_12b.scl                   12  alternate 7-limit 12-tone scale
ji_12coh.scl                 12  Differentially coherent 12-tone scale with subharmonic
60
ji_13.scl                    13  5-limit 12-tone symmetrical scale with two tritones
ji_15coh.scl                 15  Differentially coherent 15-tone scale with subharmonic
88
ji_17.scl                    17  3 and 7 prime rational interpretation of 17-tET. OdC
ji_17a.scl                   17  3, 5 and 11 prime rational interpretation of 17-tET,
OdC
ji_17b.scl                   17  Alt. 3, 5 and 11 prime rational interpretation of 17-
tET, OdC
ji_18.scl                    18  11-limit approximation of 18-tET
ji_19.scl                    19  5-limit 19-tone scale, subset of genus [3333555]
ji_20.scl                    20  3 and 7 prime rational interpretation of 20-tET. OdC
ji_21.scl                    21  7-limit 21-tone just scale, Op de Coul, 2001
ji_22.scl                    22  5-limit 22-tone scale (Zarlino?)
ji_29.scl                    29  3,5,11-prime rational interpretation of 29-tET, OdC
ji_30.scl                    30  11-limit rational interpretation of 30-tET
ji_31.scl                    31  A just 7-limit 31-tone scale
ji_311.scl                  311  41-limit transversal of 311-tET
ji_5coh.scl                   5  Differential fully coherent pentatonic scale
ji_7.scl                      7  7-limit rational interpretation of 7-tET. OdC
ji_7a.scl                     7  Superparticular approximation to 7-tET. Op de Coul,
1998
ji_8coh.scl                   8  Differentially coherent 8-tone scale with subharmonic
40
ji_9coh.scl                   9  Differentially coherent 9-tone scale with subharmonic
30
jobin-bach.scl               12  Emile Jobin, WTC temperament after Bach's signet
johnson-secor_rwt.scl        12  Johnson/Secor proportional-beating well-temperament
with five 24/19s.
johnson_44.scl               44  Aaron Johnson, 44-tET approximation
johnson_7.scl                 7  Aaron Johnson, 7-tET approximation
johnson_eb.scl               12  Aaron Johnson, "1/4-comma tempered" equal beating C-G-
D-A-E plus just thirds
johnson_ratwell.scl          12  Aaron Johnson, rational well-temperament with five
24/19's
johnson_temp.scl             12  Aaron Johnson, temperament with just 5/4, 24/19 and
19/15
johnston.scl                 12  Ben Johnston's combined otonal-utonal scale
johnston_21.scl              21  Johnston 21-note just enharmonic scale
johnston_22.scl              22  Johnston 22-note 7-limit scale from end of string
quartet nr. 4
johnston_25.scl              25  Johnston 25-note just enharmonic scale
johnston_6-qt.scl            61  11-limit complete system from Ben Johnston's "6th
Quartet"
johnston_6-qt_row.scl        12  11-limit 'prime row' from Ben Johnston's "6th Quartet"
johnston_81.scl              81  Johnston 81-note 5-limit scale of Sonata for Microtonal
Piano
jonsson1.scl                 12  Magnus Jonsson [1 3 5 7] x [1 3 5 9] cross set (2005)
jonsson2.scl                 12  Magnus Jonsson [1 3 5] x [1 3 5 7 11] cross set (2005)
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jorgensen.scl 12 Jorgensen's 5&7 temperament, mix of 7-tET and 5-tET shifted 120 cents
jousse.scl 12 Temperament of Jean Jousse (1832)
jousse2.scl 12 Jean Jousse's quasi-equal piano temperament, also Becket and Co. plan (1840)
jove41.scl 41 Jove[41] 17-limit hobbit in 243-tET, commas 243/242, 441/440, 364/363, 595/594
jubilismic10.scl 10 Jubilismic[10] (50/49) hobbit minimax tuning
julius22.scl 22 Julius[22] hobbit (176/175&896/891) in POTE tuning
julius24.scl 24 Julius[24] hobbit (176/175&896/891) in POTE tuning
kacapi1.scl 5 kacapi indung tuning, Pelog by Uking Sukri, mean of 6 tunings, W. van Zanten, 1987
kacapi10.scl 5 kacapi indung tuning, Mandalungan by Uking Sukri, mean of 4 tunings, W. van Zanten, 1987
kacapi11.scl 5 kacapi indung tuning, Mandalungan by Bakang & others, mean of 2 tunings, W. van Zanten, 1987
kacapi2.scl 5 kacapi indung tuning, Pelog by Bakang & others, mean of 8 tunings, W. van Zanten, 1987
kacapi3.scl 5 kacapi indung tuning, Pelog by Sulaeman Danuwijaya, mean of 9 tunings, W. van Zanten, 1987
kacapi4.scl 5 kacapi indung tuning, Sorog by Uking Sukri, mean of 4 tunings, W. van Zanten, 1987
kacapi5.scl 5 kacapi indung tuning, Sorog by Bakang & others, mean of 6 tunings, W. van Zanten, 1987
kacapi6.scl 5 kacapi indung tuning, Salendro by Uking Sukri, mean of 4 tunings, W. van Zanten, 1987
kacapi7.scl 5 kacapi indung tuning, Salendro by Bakang & others, mean of 4 tunings, W. van Zanten, 1987
kacapi8.scl 5 kacapi indung tuning, Mataraman by Uking Sukri, mean of 4 tunings, W. van Zanten, 1987
kacapi9.scl 5 kacapi indung tuning, Mataraman by Bakang & others, mean of 4 tunings, W. van Zanten, 1987
kai-metalbar.scl 21 K. Lugheidh, GOT "tonality diamond" of a metal bar, 1st overtone = IoE
kanzelmeyer_11.scl 11 Bruce Kanzelmeyer, 11 harmonics from 16 to 32. Base 388.3614815 Hz
kanzelmeyer_18.scl 18 Bruce Kanzelmeyer, 18 harmonics from 32 to 64. Base 388.3614815 Hz
kayolonian.scl 19 19-tone 5-limit scale of the Kayenian Imperium on Kayolonia (reeks van Sjauriek)
kayoloniana.scl 19 Amendment by Rasch of Kayolonian scale's note 9
kayolonian_12.scl 12 See Barnard: De Keiaanse Muziek, p. 11. (uitgebreide reeks)
kayolonian_40.scl 40 See Barnard: De Keiaanse Muziek
kayolonian_f.scl 9 Kayolonian scale F and periodicity block (128/125, 16875/16384)
kayolonian_p.scl 9 Kayolonian scale P
kayolonian_s.scl 9 Kayolonian scale S
kayolonian_t.scl 9 Kayolonian scale T
kayolonian_z.scl 9 Kayolonian scale Z
kebyar-b.scl 5 Gamelan kebyar tuning begbeg, Andrew Toth, 1993
kebyar-s.scl 5 Gamelan kebyar tuning sedung, Andrew Toth, 1993
kebyar-t.scl 5 Gamelan kebyar tuning tirus, Andrew Toth, 1993
keemic15.scl 15 Keemic[15] hobbit in minimax tuning
keen1.scl 5 Keenanismic tempering of [5/4, 11/8, 3/2, 12/7, 2], 284-tET tuning
keen2.scl 5 Keenanismic tempering of [8/7, 5/4, 11/8, 12/7, 2], 284-tET tuning
keen3.scl 5 Keenanismic tempering of [6/5, 11/8, 3/2, 7/4, 2], 284-tET tuning
keen4.scl 5 Keenanismic tempering of [12/11, 5/4, 3/2, 12/7, 2],

284-tET tuning
keen5.scl 5 Keenanismic tempering of [6/5, 11/8, 3/2, 12/7, 2],
284-tET tuning
keen6.scl 5 Keenanismic tempering of [12/11, 5/4, 3/2, 7/4, 2],
284-tET tuning
keenan3.scl 11 Chain of 1/6 kleisma tempered 6/5s, 10 tetrads, Dave
Keenan, TL 30-Jun-99
keenan3j.scl 11 Chain of 11 nearly just 19-tET minor thirds, Dave
Keenan, 1-Jul-99
keenan3rb.scl 11 Chain of 11 equal beating minor thirds, 6/5=3/2 same
keenan3rb2.scl 11 Chain of 11 equal beating minor thirds, 6/5=3/2
opposite
keenan5.scl 31 11-limit, 31 tones, 9 hexads within 2.7c of just, Dave
Keenan 27-Dec-99
keenan6.scl 31 11-limit, 31 tones, 14 hexads within 3.2c of just, Dave
Keenan 11-Jan-2000
keenan7.scl 22 Dave Keenan, 22 out of 72-tET periodicity block. TL 29-
04-2001
keenan_b19.scl 19 Dave Keenan, planar tempering of vitale3.scl, in 72-tET
keenan_mt.scl 12 Dave Keenan 1/4-comma tempered version of keenan.scl
with 6 7-limit tetrads
keenan_st.scl 23 Dave Keenan, 7-limit temperament, g=260.353
keenan_t9.scl 12 Dave Keenan strange 9-limit temperament TL 19-11-98
keentet.scl 8 The five keenanismic tetrads, plus o- and u-tonal, in
284-tET
keesred12_5.scl 12 Kees reduced 5-limit 12-note scale = Hahn reduced
kelletat.scl 12 Herbert Kelletat's Bach-tuning (1966), Ein Beitrag zur
musikalischen Temperatur p. 26-27.
kelletat1.scl 12 Herbert Kelletat's Bach-tuning (1960)
kellner.scl 12 Herbert Anton Kellner's Bach tuning. 5 1/5 Pyth. comma
and 7 pure fifths
kellners.scl 12 Kellner's temperament with 1/5 synt. comma instead of
1/5 Pyth. comma
kellner_eb.scl 12 Equal beating variant of kellner.scl
kellner_org.scl 12 Kellner's original Bach tuning. C-E & C-G beat at
identical rates, so B-F# slightly wider than C-G-D-A-E, 7 pure fifths
kepler1.scl 12 Kepler's Monochord no.1, Harmonices Mundi (1619)
kepler2.scl 12 Kepler's Monochord no.2
kepler3.scl 12 Kepler's choice system, Harmonices Mundi, Liber III
(1619)
kilroy.scl 12 Kilroy
kimball.scl 18 Buzz Kimball 18-note just scale
kimball_53.scl 53 Buzz Kimball 53-note just scale
kirkwood.scl 8 Scale based on Kirkwood gaps of the asteroid belt
kirn-stan.scl 12 Kirnberger temperament improved by Charles Earl
Stanhope (1806)
kirnberger.scl 12 Kirnberger's well-temperament, also called Kirnberger
III, letter to Forkel 1779
kirnberger1.scl 12 Kirnberger's temperament 1 (1766)
kirnberger2.scl 12 Kirnberger 2: 1/2 synt. comma. "Die Kunst des reinen
Satzes" (1774)
kirnberger24.scl 24 Kirnberger, 24-tone 7-limit JI scale (ca. 1766)
kirnberger3.scl 12 Kirnberger 3: 1/4 synt. comma (1744)
kirnberger3s.scl 12 Sparschuh's (2010) refined epimoric Kirnberger III
variant
kirnberger3v.scl 12 Variant well-temperament like Kirnberger 3, Kenneth
Scholz, MTO 4.4, 1998
kirnberger48.scl 48 Kirnberger, 48-tone 7-limit JI scale (ca. 1769)
klais.scl 12 Johannes Klais, Bach temperament. Similar to Kelletat
(1960)
kleismic34trans.scl 34 Kleismic[34] transversal (detempering)

klonaris.scl 12 Johnny Klonaris, 19-limit harmonic scale
knot.scl 24 Smallest knot in cubic lattice, American Scientist, Nov-Dec '97 p. 506-510, trefoil knot of 24 units long
koepf_36.scl 36 Siegfried Koepf, 36-tone subset of 48-tone scale (1991)
koepf_48.scl 48 Siegfried Koepf, 48-tone scale (1991)
kolinski.scl 12 Mieczyslaw Kolinski's 7th root of 3/2 (1959), also invented by Augusto Novaro and Serge Cordier (1975)
kora1.scl 7 Kora tuning Tomora Ba, also called Silaba, 1/1=F, R. King
kora2.scl 7 Kora tuning Tomora Mesengo, also called Tomora, 1/1=F, R. King
kora3.scl 7 Kora tuning Hardino, 1/1=F, R.King
kora4.scl 7 Kora tuning Sauta (Sawta), 1/1=F, R. King
korea_5.scl 5 Scale called "the delightful" in Korea. Lou Harrison, "Avalokiteshvara" (1965) for harp
kornerup.scl 19 Kornerup's regular temperament with fifth of (15 - sqrt 5) / 22 octaves, is golden meantone
kornerup_11.scl 11 Kornerup's doric minor
koval.scl 12 Ron Koval Variable 1.0 (2002)
koval2.scl 12 Ron Koval Variable Well 1.5
koval3.scl 12 Ron Koval Variable Well 1.9
koval4.scl 12 Ron Koval Variable Well 3.0
koval5.scl 12 Ron Koval Variable Well 5.0
koval6.scl 12 Ron Koval EBVT (2002)
koval7.scl 12 Ron Koval Variable Well 1.3
koval8.scl 12 Ron Koval Variable Well 1.7
koval9.scl 12 Ron Koval Variable Well 2.1
kraeh_22.scl 22 Kraehenbuehl & Schmidt 7-limit 22-tone tuning
kraeh_22a.scl 46 Kraehenbuehl & Schmidt 7-limit 22-tone tuning with "inflections" for some tones
kring1.scl 7 Double-tie circular mirroring of 4:5:6 and Partch's 5-limit tonality Diamond
kring1p3.scl 35 Third carthesian power of double-tie mirroring of 4:5:6 with kleismas removed
kring2.scl 7 Double-tie circular mirroring of 6:7:8
kring2p3.scl 25 Third power of 6:7:8 mirroring with 1029/1024 intervals removed
kring3.scl 7 Double-tie circular mirroring of 3:5:7
kring3bp.scl 7 Double-tie BP circular mirroring of 3:5:7
kring4.scl 7 Double-tie circular mirroring of 4:5:7
kring4p3.scl 29 Third power of 4:5:7 mirroring with 3136/3125 intervals removed
kring5.scl 7 Double-tie circular mirroring of 5:7:9
kring5p3.scl 33 Third power of 5:7:9 mirroring with 250047/250000 intervals removed
kring6.scl 7 Double-tie circular mirroring of 6:7:9
kring6p3.scl 34 Third power of 6:7:9 mirroring with 118098/117649 intervals removed
krousseau2.scl 12 19-tET version of Kami Rousseau's tri-blues scale
kukuya.scl 4 African Kukuya Horns (aerophone, ivory, one note only)
kurdi pentachord 17-limit.scl 4 Kurdi pentachord 102:108:120:136:153
kurdi tetrachord 17-limit.scl 3 Kurdi tetrachord 51:54:60:68
kurzweil_arab.scl 12 Kurzweil "Empirical Arabic"
kurzweil_ji.scl 12 Kurzweil "Just with natural b7th", is Sauveur Just with 7/4
kurzweil_pelogh.scl 12 Kurzweil "Empirical Bali/Java Harmonic Pelog"
kurzweil_pelogm.scl 12 Kurzweil "Empirical Bali/Java Melodic Pelog"
kurzweil_slen.scl 12 Kurzweil "Empirical Bali/Java Slendro, Siam 7"
kurzweil_tibet.scl 12 Kurzweil "Empirical Tibetian Ceremonial"
laka-dwarf.scl 17 Laka tempered (205-tET) dwarf(<17 27 40 48 59 63 70|)

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lambdoma5_12.scl              42  5x12 Lambdoma
lambdoma_prim.scl             56  Prime Lambdoma
lambert.scl                   12  Lambert's temperament (1774) 1/7 Pyth. comma, 5 pure
lara.scl                      12  Sundanese 'multi-laras' gamelan Ki Barong tuning,
Weintraub, TL 15-2-99 1/1=497
leapday46.scl                 29  13-limit temperament, minimax g=495.66296 cents
leapmute29.scl                29  Mutant Leapday[29]
leapmute46.scl                46  Mutant Leapday[46]
lebanon.scl                    7  Lebanese scale? Dastgah Shur
leedy.scl                     13  Douglas Leedy, scale for "Pastorale" (1987), 1/1=f,
10/9 only in vocal parts
leeuw1.scl                    13  Ton de Leeuw: non-oct. mode from "Car nos vignes sont
en fleurs",part 5. 1/1=A
leftpistol.scl                12  Left Pistol
legros1.scl                   12  Example of temperament with 3 just major thirds
legros2.scl                   12  Example of temperament with 2 just major thirds
lehman1.scl                   12  Bradley Lehman Bach temperament I (2005)
lehman2.scl                   12  Bradley Lehman Bach squiggle keyboard temperament II
(2005)
lehman3.scl                   12  Bradley Lehman Bach temperament III (2006)
lemba12.scl                   12  Lemba[12] in 270-et (poptimal)
lemba22.scl                   22  Lemba[22] in 270-et (poptimal)
lemba24.scl                   24  24-note Lemba scale for mapping millerlemba24.kbm
lemba8.scl                     8  Lemba temperament (4 down, 3 up) 7-limit TOP tuning,
Herman Miller, TL 22-11-2004
leusden.scl                   12  Organ in Gereformeerde kerk De Koningshof, Henk van
Eeken, 1984, a'=415, modif. 1/4 mean
levens.scl                    12  Charles Levens' Monochord (1743)
levens2.scl                   12  Levens' Monochord, altered form
ligon.scl                     12  Jacky Ligon, strictly proper all prime scale, TL 08-09-
2000
ligon10.scl                   19  Jacky Ligon, scale from "Symmetries" (2011)
ligon11.scl                    7  Jacky Ligon, 7 tone superparticular non-octave scale
ligon2.scl                    12  Jacky Ligon, 19-limit symmetrical non-octave scale
(2001)
ligon3.scl                    16  Jacky Ligon, 23-limit non-octave scale (2001)
ligon4.scl                    21  Jacky Ligon, 2/1 Phi Scale, TL 12-04-2001
ligon5.scl                    16  Jacky Ligon, scale for "Two Golden Flutes" (2001)
ligon7.scl                     7  Jacky Ligon, superparticular 7 tone 11-limit MOS,
27/22=generator, MMM 22-01-2002
ligon8.scl                     5  Jacky Ligon, 5 tone superparticular non-octave scale
ligon9.scl                     5  Jacky Ligon, 5 tone superparticular non-octave scale
lindley-ortgies1.scl          12  Lindley-Ortgies I Bach temperament (2006), Early Music
34/4, Nov. 2006
lindley-ortgies2.scl          12  Lindley-Ortgies II Bach temperament (2006), Early Music
34/4, Nov. 2006
lindley1.scl                  12  Mark Lindley I Bach temperament (1993)
lindley2.scl                  12  Mark Lindley II Average Neidhardt temperaments (1993)
lindley_ea.scl                12  Mark Lindley +J. de Boer +W. Drake (1991), for organ
Grosvenor Chapel, London
lindley_sf.scl                12  Lindley (1988) suggestion nr. 2 for Stanford Fisk organ
line10.scl                    10  [0, -2, 0], [0, -1, 0], [0, 0, 0], [0, 1, 0] line of
tetrads
line40.scl                    40  |11 -10 -10 10&gt; tempered line scale in 2080-tET
tuning
linemarv12.scl                12  [0, 0, 0] to [0, 0, 5]
liu_major.scl                  7  Linus Liu's Major Scale, see his 1978 book, "Intonation
Theory"
liu_mel.scl                    9  Linus Liu's Melodic Minor, use 5 and 7 descending and 6
and 8 ascending
liu_minor.scl                  7  Linus Liu's Harmonic Minor
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liu_pent.scl                 7  Linus Liu's "pentatonic scale"
locomotive.scl              12  A 2.9.11.13 subgroup scale, Gene Ward Smith
london-baroque.scl          12  Well-temperament used by London Baroque, close to Young
lorenzi-m.scl               12  De Lorenzi's Metrofono (monochord) tuning (1870),
Barbieri 2009
lorenzi.scl                 12  Giambattista de Lorenzi, Venetian temperament (c.
1830), Barbieri, 1986
lorina.scl                  12  Lorina
lublin.scl                  12  Johannes von Lublin (1540) interpr. by Franz Joseph
Ratte, p. 255
lucktenberg.scl             12  George Lucktenberg, general purpose temperament, 1/8P,
SEHKS Newsletter vol.26 no.1 (2005)
lucy01and07tuned0b5s.scl    12  0A440Lucy01&amp;amp;07Tuned 0b5s RootKeyA =
CC#DD#EFF#GG#AA#B
lucy02and14tuned5b0s.scl    12  0A440Lucy02Tuned 5b0s RootKeyA = CDbDEbEFGbGAbABbB
lucy03tuned4b1s.scl         12  0A440Lucy03Tuned 4b1s RootKeyA = CDbDEbEFF#GAbAB
lucy04and21tuned3b2s.scl    12  0A440Lucy04Tuned 3b2s RootKeyA = CC#DEbEFF#GAbAB
lucy05tuned2b3s.scl         12  0A440Lucy05Tuned 2b3s RootKeyA = CC#DEbEFF#GG#ABbB
lucy06tuned1b4s.scl         12  0A440Lucy06Tuned 1b4s RootKeyA = CC#DD#EFF#GG#ABbB
lucy08tuned0b6s.scl         12  0A440Lucy08Tuned 0b6s RootKeyA = CC#DD#EE#F#GG#AA#B
lucy09tuned0b7s.scl         12  0A440Lucy09Tuned 0b7s RootKeyA = B#C#DD#EE#F#GG#AA#B
lucy10tuned0b8s.scl         12  0A440Lucy10Tuned 0b8s RootKeyA = B#C#DD#EE#F#FxG#AA#B
lucy11tuned0b9s.scl         12  0A440Lucy11Tuned 0b9s RootKeyA = B#C#CxD#EE#F#FxG#AA#B
lucy13Gxtuned0b11s.scl      12  0A440Lucy13Tuned 0b11s RootKeyA (resetAtoGx=-54.1)
plays B#C#CxD#DxE#F#FxG#GxA#B
lucy15tuned6b0s.scl         12  0A440Lucy15Tuned 6b0s RootKeyA = CDbDEbEFGbGAbABbCb
lucy16tuned7b0s.scl         12  0A440Lucy16Tuned 7b0s RootKeyA = CDbDEbFbFGbGAbABbCb
lucy18Bbbtuned9b0s.scl      12  0A440Lucy18Tuned 9b0s RootKeyA (resetAtoBbb=+54.1)
plays CDbEbbEbFbFGbGAbBbbCb
lucy19Bbbtuned10b0s.scl     12  0A440Lucy19Tuned 10b0s RootKeyA (resetAtoBbb=+54.1)
plays CDbEbbEbFbFGbAbbAbBbbBbCb
lucy20Bbbtuned11b0s.scl     12  0A440Lucy20Tuned 11b0s RootKeyA (resetAtoBbb=+54.1)
plays DbbDbEbbEbFbFGbAbbAbBbbCb
lucy22tuned4bGs.scl         12  0A440Lucy22Tuned 4bGs RootKeyA = CDbDEbEFGbGG#ABbB
lucy23tuned4bDs.scl         12  0A440Lucy23Tuned 4bDs RootKeyA = CDbDD#EFGbGAbABbB
lucy24tuned4bCs.scl         12  0A440Lucy24Tuned 4bCs RootKeyA = CC#DEbEFGbGAbABbB
lucy25tunedAb4s.scl         12  0A440Lucy25Tuned Ab4s RootKeyA = CC#DD#EFF#GAbAA#B
lucy26tunedGb4s.scl         12  0A440Lucy26Tuned Gb4s RootKeyA = CC#DD#EFGbGG#AA#B
lucy27tunedEb5s.scl         12  0A440Lucy27Tuned Eb4s RootKeyA = CC#DEbEFF#GG#AA#B
lucy28tunedDb4s.scl         12  0A440Lucy28Tuned 0b5s RootKeyA = CDbDD#EFF#GG#AA#B
lucy29tunedBbAbGbCsDs.scl   12  0A440Lucy29TunedBbAbGbCsDs RootKeyA = CC#DD#EFGbGAbABbB
lucy30tunedBbEbGbCsGs.scl   12  0A440Lucy30TunedBbEbGbCsGs RootKeyA = CC#DEbEFGbGG#ABbB
lucy31tuned3b2sCsAs.scl     12  0A440Lucy31Tuned 3b2s RootKeyA = CC#DEbEFGbGAbAA#B
lucy32tuned3b2sDsFs.scl     12  0A440Lucy32Tuned 3b2s RootKeyA = CDbDD#EFF#GAbABbB
lucy33tuned3b2sDsGs.scl     12  0A440Lucy33Tuned 3b2s RootKeyA = CDbDD#EFGbGG#ABbB
lucy34tuned3b2sDsAs.scl     12  0A440Lucy34Tuned 3b2s RootKeyA = CDbDD#EFGbGAbAA#B
lucy35tuned3b2sFsGs.scl     12  0A440Lucy35Tuned 3b2s RootKeyA = CDbDEbEFF#GG#ABbB
lucy36tuned3b2sFsAs.scl     12  0A440Lucy36Tuned 3b2s RootKeyA = CDbDEbEFF#GAbAA#B
lucy37tuned3b2sGsAs.scl     12  0A440Lucy37Tuned 3b2s RootKeyA = CDbDEbEFGbGG#AA#B
lucy38tuned2b3sDbEb.scl     12  0A440Lucy38Tuned 2b3s RootKeyA = CDbDEbEFF#GG#AA#B
lucy39tuned2b3sDbGb.scl     12  0A440Lucy39Tuned 2b3s RootKeyA = CDbDD#EFGbGG#AA#B
lucy40tuned2b3sDbAb.scl     12  0A440Lucy40Tuned 2b3s RootKeyA = CDbDD#EFF#GAbAA#B
lucy41tuned2b3sDbBb.scl     12  0A440Lucy41Tuned 2b3s RootKeyA = CDbDD#EFF#GG#ABbB
lucy42tuned2b3sEbGb.scl     12  0A440Lucy42Tuned 2b3s RootKeyA = CC#DEbEFGbGG#AA#B
lucy43tuned2b3sEbAb.scl     12  0A440Lucy43Tuned 2b3s RootKeyA = CC#DEbEFF#GAbAA#B
lucy44tuned2b3sGbAb.scl     12  0A440Lucy44Tuned 2b3s RootKeyA = CC#DD#EFGbGAbAA#B
lucy45tuned2b3sGbBb.scl     12  0A440Lucy45Tuned 2b3s RootKeyA = CC#DD#EFGbGG#ABbB
lucy46tuned2b3sAbBb.scl     12  0A440Lucy46Tuned 2b3s RootKeyA = CC#DD#EFF#GAbABbB
lucy50Bbbtuned6b1sFs.scl    12  0A440Lucy50Tuned 6b1s RootKeyA (resetAtoBbb=+54.1)
plays CDbDEbEFF#GAbABbCb
lucy51Bbbtuned3b3sBbEbDbBbbFsGsFx.scl
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                                12  0A440Lucy51Tuned 3b3s RootKeyA (resetAtoBbb=+54.1)
plays CDbDEbEFF#FxG#BbbBbB
lucy52tuned4b1sAs.scl           12  0A440Lucy52Tuned 4b1s RootKeyA = CDbDEbEFGbGAbAA#B
lucy53tuned4b2sCsFCb.scl        12  0A440Lucy53Tuned 4b2s RootKeyA = CC#DEbEFF#GAbABbCb
lucy55tuned3b3sCxFb.scl         12  0A440Lucy55Tuned 3b3s RootKeyA = CC#CxEbFbFF#GAbABbB
lucy56tuned4b3sEs.scl           12  0A440Lucy56Tuned 4b3s RootKeyA = CC#DEbEE#F#GAbABbCb
lucy57tuned7b0sAbbGbb.scl       12  0A440Lucy57Tuned 7b BbEbAbDbGbAbbGbb RootKeyA =
CDbDEbEGbbGbAbbAbABbCb
lucy58tuned5b2sEs.scl           12  0A440Lucy58Tuned 5b2s RootKeyA = CDbDEbEE#F#GAbABbCb
lucy59Bbbtuned9b0sE.scl         12  0A440Lucy59Tuned 9b0s RootKeyA (resetAtoBbb=+54.1)
plays CDbEbbEbEFGbAbbAbBbbBbCb
lucy60tuned3b4sEs.scl           12  0A440Lucy60Tuned 3b4s RootKeyA = CDbDEbEE#F#GG#AA#Cb
lucy61Bbbtuned8b1s.scl          12  0A440Lucy61Tuned 8b1s RootKeyA (resetAtoBbb=+54.1)
plays CDbEbbEbFbFGbGAbBbbCb
lucy62tuned4b3sBbbEs.scl        12  0A440Lucy62Tuned 4b3s RootKeyA = CC#DEbEE#F#GAbABbbCb
lucy63tuned5b0s.scl             12  0A440Lucy63Tuned 5b0s RootKeyA = CDbDEbEFGbGGxABbAx
lucy64tuned7b0snoF.scl          12  0A440Lucy64Tuned 7b0s no F RootKeyA =
CDbDEbEFbGbGAbABbCb
lucy65tuned2b3s.scl             12  0A440Lucy65Tuned 2b4s RootKeyA = CC#DEbEFF#GG#ABbA#
lucy_19.scl                     19  Lucy's 19-tone scale
lucy_24.scl                     24  Lucy/Harrison, meantone tuning from Bbb to Cx,
third=1200.0/pi, 1/1=A
lucy_31.scl                     31  Lucy/Harrison's meantone tuning, 1/1=A
lucy_7.scl                       7  Diatonic Lucy's scale
lumma5.scl                      12  Carl Lumma's 5-limit version of lumma7, also Fokker 12-
tone just.
lumma_10.scl                    10  Carl Lumma's 10-tone 125 cent Pyth. scale, TL 29-12-
1999
lumma_12p5.scl                  12  Well-temperament 1/5Pyth. comma C-G-D A-E-B G#-Eb
lumma_12p6.scl                  12  Well-temperament 1/6Pyth. comma C-G-D-A-E-B G#-Eb
lumma_12p7.scl                  12  Well-temperament 1/7Pyth. comma F-C-G-D-A-E F#-C#-G#
lumma_12_fun.scl                12  Rational well temperament based on 577/289, 3/2, and
19/16
lumma_12_moh-ha-ha.scl          12  Rational well temperament
lumma_12_strangeion.scl         12  19-limit "dodekaphonic" scale
lumma_17.scl                    17  Carl Lumma, intervals of attraction, minus inversions,
trial and error (1999)
lumma_22.scl                    22  Carl Lumma, intervals of attraction by trial and error
(1999)
lumma_5151.scl                  12  Carl Lumma's 5151 temperament III (1197/709.5/696),
June 2003
lumma_al1.scl                   12  Alaska I (1197/709.5/696), Carl Lumma, 6 June 2003.
lumma_al2.scl                   12  Alaska II (1197/707/696.5), Carl Lumma, 6 June 2003.
lumma_al3.scl                   12  Alaska III (1197/707/696.5), Carl Lumma, 6 June 2003.
lumma_al4.scl                   12  Alaska IV (1196/701/697), Carl Lumma, 6 June 2003.
lumma_al5.scl                   12  Alaska V (1197/702/696.375), Carl Lumma, 6 June 2003.
lumma_al6.scl                   12  Alaska VI (1196/701/696), Carl Lumma, 6 June 2003.
lumma_al7.scl                   12  Alaska VII, Carl Lumma, 27 Jan 2004
lumma_dec1.scl                  10  Carl Lumma, two 5-tone 7/4-chains, 5/4 apart in 31-tET,
TL 9-2-2000
lumma_dec2.scl                  10  Carl Lumma, two 5-tone 3/2-chains, 7/4 apart in 31-tET,
TL 9-2-2000
lumma_magic.scl                 12  Magic chord test, Carl Lumma, TL 24-06-99
lumma_prism.scl                 12  Carl Lumma's 7-limit 12-tone scale, a.k.a GW Smith's
Prism. TL 21-11-98
lumma_prismkeen.scl             12  Dave Keenan's adaptation of Prism scale to include
6:8:11, TL 17-04-99
lumma_prismt.scl                12  Tempered Prism scale, 6 tetrads + 4 triads within 2c of
Just, TL 19-2-99
lumma_stelhex.scl               12  12-out-of [4 5 6 7] stellated hexany
lumma_synchtrines+2.scl         12  The 12-tone equal temperament with 2:3:4 brats of +2
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lumma_wt19.scl                12  Carl Lumma, {2 3 17 19} well temperament, TL 13-09-2008
luyten.scl                    19  Carl Luyten, harpsichord tuning. Praetorius, 1619.
lydian_chrom.scl              24  Lydian Chromatic Tonos
lydian_chrom2.scl              7  Schlesinger's Lydian Harmonia in the chromatic genus
lydian_chrominv.scl            7  A harmonic form of Schlesinger's Chromatic Lydian
inverted
lydian_diat.scl               24  Lydian Diatonic Tonos
lydian_diat2.scl               8  Schlesinger's Lydian Harmonia, a subharmonic series
through 13 from 26
lydian_diat2inv.scl            8  Inverted Schlesinger's Lydian Harmonia, a harmonic
series from 13 from 26
lydian_diatcon.scl             7  A Lydian Diatonic with its own trite synemmenon
replacing paramese
lydian_enh.scl                24  Lydian Enharmonic Tonos
lydian_enh2.scl                7  Schlesinger's Lydian Harmonia in the enharmonic genus
lydian_enhinv.scl              7  A harmonic form of Schlesinger's Enharmonic Lydian
inverted
lydian_pent.scl                7  Schlesinger's Lydian Harmonia in the pentachromatic
genus
lydian_pis.scl                15  The Diatonic Perfect Immutable System in the Lydian
Tonos
lydian_tri.scl                 7  Schlesinger's Lydian Harmonia in the first trichromatic
genus
lydian_tri2.scl                7  Schlesinger's Lydian Harmonia in the second
trichromatic genus
machine_lf.scl                11  Mike 11:9:7:4 Lesfip scale
madagascar19.scl              19  Madagascar[19] (19&amp;amp;53&amp;amp;58) hobbit in 313-tET
tuning
madenda-sejati.scl             5  Sorog madenda sejati, Sunda
madimba.scl                    5  Madimba from Luba/Lulua tuning. 1/1=132 Hz, Tracey TR-
35 A-3,4
magic-majthird13.scl          13  Magic-major thirds[13] major thirds repetition MOS, 11-
limit TE tuning
magic16septimage.scl          16  Magic[16] in regular Septimage tuning
magic16terzbirat.scl          16  Magic[16] in regular Terzbirat tuning
magic19trans37.scl            19  Magic-19 2.3.7 transversal
magic19trans37ex.scl          57  Extended Magic-19 2.3.7 transversal
magic22trans37.scl            22  Magic-22 2.3.7 transversal
magic22trans37ex.scl          66  Extended Magic-22 2.3.7 transversal
mahur tetrachord 13-limit.scl  3  Mahur tetrachord 39:44:49:52
mahur tetrachord 19-limit.scl  3  Mahur tetrachord 120:135:152:160
maihingen.scl                 12  Tuning of the Baumeister organ in Maihingen (1737)
majmin.scl                    17  Malcolm &amp;amp; Marpurg 4 (Yamaha major &amp;amp; minor)
mixed. Mersenne/Ban without D#
major_clus.scl                12  Chalmers' Major Mode Cluster
major_wing.scl                12  Chalmers' Major Wing with 7 major and 6 minor triads
major_wing_lesfip.scl         12  Lesfip version of Chalmers' Major Wing, 7-limit, 15
cents
makoyan.scl                   12  Makoyan's temperament (1999)
malco.scl                     12  malcolm tempered in malcolm temperament, 94-tET tuning
malcolm.scl                   12  Alexander Malcolm's Monochord (1721), and C major in
Yamaha synths, Wilkinson: Tuning In
malcolm2.scl                  12  Malcolm 2, differentially coherent
malcolme.scl                  12  Most equal interval permutation of Malcolm's Monochord
malcolme2.scl                 12  Inverse most equal interval permutation of Malcolm's
Monochord
malcolms.scl                  12  Symmetrical version of Malcolm's Monochord and Riley's
Albion scale. Also proposed by Hindemith in Unterweisung im Tonsatz
malcolm_ap.scl                12  Best approximations in mix of all ETs from 12-23 to
Malcolm's Monochord
malcolm_me.scl                 7  Malcolm's Mid-East
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malerbi.scl 12 Luigi Malerbi's well-temperament nr.1 (1794) (nr.2 = Young). Also Sievers
malgache.scl 12 tuning from Madagascar
malgache1.scl 12 tuning from Madagascar
malgache2.scl 12 tuning from Madagascar
malkauns.scl 5 Raga Malkauns, inverse of prime_5.scl
mambuti.scl 8 African Mambuti Flutes (aerophone; vertical wooden; one note each)
mandela.scl 14 One of the 195 other denizens of the dome of mandala, <14 23 36 40| weakly epimorphic
mandelbaum5.scl 19 Mandelbaum's 5-limit 19-tone scale, kleismic detempered circle of minor thirds. Per.bl. 81/80 & 15625/15552
mandelbaum7.scl 19 Mandelbaum's 7-limit 19-tone scale
mandelbaum7keemun.scl 19 Keemun Fokkerization of mandelbaum7.scl, Gene Ward Smith, TL 8-3-2012
mander.scl 12 John Pike Mander's Adlington-Hall organ tuning compiled by A.Sparschuh
marimba1.scl 17 Marimba of the Bakwese, SW Belgian Congo (Zaire). 1/1=140.5 Hz
marimba2.scl 17 Marimba of the Bakubu, S. Belgian Congo (Zaire). 1/1=141.5 Hz
marimba3.scl 10 Marimba from the Yakoma tribe, Zaire. 1/1=185.5 Hz
marion.scl 19 scale with two different ET step sizes
marion1.scl 24 Marion's 7-limit Scale # 1
marion10.scl 25 Marion's 7-limit Scale # 10
marion15.scl 24 Marion's 7-limit Scale # 15
marissing.scl 12 Peter van Marissing, just scale, Mens en Melodie, 1979
marpurg-1.scl 12 Other temperament by Marpurg, 3 fifths 1/3 Pyth. comma flat
marpurg-a.scl 12 Marpurg's temperament A, 1/12 and 1/6 Pyth. comma
marpurg-b.scl 12 Marpurg's temperament B, 1/12 and 1/6 Pyth. comma
marpurg-c.scl 12 Marpurg's temperament C, 1/12 and 1/6 Pyth. comma
marpurg-d.scl 12 Marpurg's temperament D, 1/12 and 1/6 Pyth. comma
marpurg-e.scl 12 Marpurg's temperament E, 1/12 and 1/6 Pyth. comma
marpurg-g.scl 12 Marpurg's temperament G, 1/5 Pyth. comma
marpurg-t1.scl 12 Marpurg's temperament nr.1, Kirnbergersche Temperatur (1766). Also 12 Indian shrutis
marpurg-t11.scl 12 Marpurg's temperament nr.11, 6 tempered fifths
marpurg-t12.scl 12 Marpurg's temperament nr.12, 4 tempered fifths
marpurg-t1a.scl 12 Marpurg's temperament no. 1, 1/12 and 1/6 Pyth. comma
marpurg-t2.scl 12 Marpurg's temperament nr.2, 2 tempered fifths, Neue Methode (1790)
marpurg-t2a.scl 12 Marpurg's temperament no. 2, 1/12 and 5/24 Pyth. comma
marpurg-t3.scl 12 Marpurg's temperament nr.3, 2 tempered fifths
marpurg-t4.scl 12 Marpurg's temperament nr.4, 2 tempered fifths
marpurg-t5.scl 12 Marpurg's temperament nr.5, 2 tempered fifths
marpurg-t7.scl 12 Marpurg's temperament nr.7, 3 tempered fifths
marpurg-t8.scl 12 Marpurg's temperament nr.8, 4 tempered fifths
marpurg-t9.scl 12 Marpurg's temperament nr.9, 4 tempered fifths
marpurg.scl 12 Marpurg, Versuch über die musikalische Temperatur (1776), p. 153
marpurg1.scl 12 Marpurg's Monochord no.1 (1776)
marpurg3.scl 12 Marpurg 3
marsh.scl 12 John Marsh's meantone temperament (1809)
marvbiz.scl 19 1/4 kleismic tempered marvel "byzantine" scale
marvel10.scl 10 Marvel[10] hobbit in 197-tET
marvel11.scl 11 Marvel[11] hobbit in 197-tET
marvel12.scl 12 Marvel[12] hobbit in 197-tET
marvel19.scl 19 Marvel[19] hobbit in 197-tET
marvel19woo.scl 19 Woo tuning of 7-limit 19 note marvel hobbit
marvel22.scl 22 Marvel[22] hobbit in 197-tET

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marvel22_11.scl              22  Unidecimal Marvel[22] hobbit, minimax tuning, commas
225/224, 385/384, 540/539
marvel9.scl                   9  Marvel[9] hobbit in 197-tET
marveldene.scl               12  BlueJI in 197-tET (= Duodene, etc, in 197-tET)
maunder1.scl                 12  Richard Maunder Bach temperament I (2005), also Daniel
Jencka
maunder2.scl                 12  Richard Maunder Bach temperament II (2005)
mavila12.scl                 12  A 12-note mavila scale (for warping meantone-based
music), 5-limit TOP
mavila9.scl                   9  Mavila-9 in 5-limit TOP tuning
mavlim1.scl                   9  First 27/25&amp;amp;135/128 scale
mavsynch16.scl               16  Mavila[16] in meta (brat=-1) tuning, fifth satisfies
f^4 + f^3 - 8 = 0
mavsynch7.scl                 7  Mavila[7] in meta (brat=-1) tuning, fifth satisfies f^4
+ f^3 - 8 = 0
max7amarvwoo.scl              7  Marvel woo tempering of [9/8, 5/4, 32/25, 3/2, 8/5,
15/8, 2]
mbira_banda.scl               7  Mubayiwa Bandambira's tuning of keys R2-R9 from
Berliner: The soul of mbira.
mbira_banda2.scl             21  Mubayiwa Bandambira's Mbira DzaVadzimu tuning B1=114 Hz
mbira_budongo.scl             5  Mbira budongo from Soga. 1/1=328 Hz, Tracey TR-140 A-6
mbira_budongo2.scl            5  Mbira budongo from Soga. 1/1=260 Hz, Tracey TR-141 A-
1,2
mbira_chilimba.scl            7  Mbira chilimba from Bemba. 1/1=228 Hz, Tracey TR-182 B-
7
mbira_chisanzhi.scl           6  Mbira chisanzhi from Luchazi. 1/1=256 Hz, Tracey TR-184
B-4,5
mbira_chisanzhi2.scl          7  Mbira chisanzhi from Lunda. 1/1=212 Hz, Tracey TR-179
B-5,6
mbira_chisanzhi3.scl          6  Mbira chisanzhi from Luba. 1/1=134 Hz, Tracey TR-40 A-
4,5,6
mbira_chisanzhi4.scl          5  Mbira chisanzhi (likembe) from Luba. 1/1=324 Hz, Tracey
TR-177 B-3,4
mbira_deza.scl                7  Mbira deza from Valley Tonga. 1/1=192 Hz, Tracey TR-41
A-3
mbira_ekembe.scl              6  Mbira ekembe from Binza. 1/1=212 Hz, Tracey TR-128 A-
5,6,7,8
mbira_ekembe2.scl             5  Mbira ekembe from Zande/Bandiya. 1/1=220 Hz, Tracey TR-
122 B-4,5,6
mbira_gondo.scl              21  John Gondo's Mbira DzaVadzimu tuning B1=122 Hz
mbira_ikembe.scl              5  Mbira ikembe from Rundi/Hangaza. 1/1=300 Hz, Tracey TR-
147 B-1,2
mbira_ilimba.scl              5  Mbira ilimba from Gogo. 1/1=268 Hz, Tracey TR-154 B-4-5
mbira_isanzo.scl              5  Mbira isanzo from Zande. 1/1=268 Hz, Tracey TR-121 B-
7,8,9,10
mbira_kalimba.scl             5  Mbira kalimba from Tumbuka/Henga. 1/1=182 Hz, Tracey
TR-90 B-3
mbira_kalimba2.scl            6  Mbira kalimba from Nyanja/Chewa. 1/1=296 Hz, Tracey TR-
191 B-2,3,4
mbira_kalimba3.scl            6  Mbira kalimba from Sena/Nyungwe. 1/1=220 Hz, Tracey TR-
91 A-4,5
mbira_kangombio.scl           7  Mbira kangombio from Lozi. 1/1=138 Hz, Tracey TR-67 B-
4,5
mbira_kangombio2.scl          7  Mbira kangombio from Lozi. 1/1=226 Hz, Tracey TR-80 A-
2,3
mbira_kankowela.scl           7  Mbira kankowela from Valley Tonga. 1/1=240 Hz, Tracey
TR-41 B-6
mbira_kankowela2.scl          7  Mbira kankowela from Valley Tonga. 1/1=264 Hz, Tracey
TR-41 B-7
mbira_kankowela3.scl          7  Mbira kankowela from Valley Tonga. 1/1=264 Hz, Tracey
TR-42 B-2
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mbira_kankowele.scl            7  Mbira kankowele from Lala. 1/1=252 Hz, Tracey TR-14 A-
6,7,8,9
mbira_katima.scl               5  Mbira katima. 1/1=364 Hz, Tracey TR-127 B-10
mbira_kiliyo.scl               5  Mbira kiliyo. 1/1=364 Hz, Tracey TR-127 B=11,12,13
mbira_kombi.scl                5  Mbira kombi from Yogo. 1/1=224 Hz, Tracey TR-118 B-6,7
mbira_kunaka.scl               7  John Kunaka's mbira tuning of keys R2-R9
mbira_kunaka2.scl             21  John Kunaka's Mbira DzaVadzimu tuning B1=113 Hz
mbira_limba.scl                5  Mbira limba from Nyakyusa. 1/1=224 Hz, Tracey TR-158 A-
5
mbira_malimba.scl              7  Mbira malimba from Nyamwezi. 1/1=244 Hz, Tracey TR-148
A-1,2
mbira_mang_baru.scl            5  Mbira mang 'baru (likembe) from Nande. 1/1=364 Hz,
Tracey TR-127 B-9
mbira_marimbe.scl              7  Mbira marimbe from Zinza. 1/1=166 Hz, Tracey TR-147 A-
3,4,5,6
mbira_mbele_ko_fuku.scl        5  Mbira mbele ko fuku from Yogo. 1/1=280 Hz, Tracey TR-
119 A-11,12
mbira_mbira.scl                6  Mbira mbira from Karanga/Duma. 1/1=212 Hz, Tracey TR-80
A-2,3
mbira_muchapata.scl            6  Mbira muchapata from Luvale/Lwena. 1/1=244 Hz, Tracey
TR-36 B-1,2
mbira_mude.scl                21  Hakurotwi Mude's Mbira DzaVadzimu tuning B1=132 Hz
mbira_mujuru.scl              21  Ephat Mujuru's Mbira DzaVadzimu tuning, B1=106 Hz
mbira_mumamba.scl              7  Mbira mumamba from Bemba. 1/1=140 Hz, Tracey TR-24 A-1
mbira_natine.scl               5  Mbira natine and minu from Alur. 1/1=268 Hz, Tracey TR-
124 A-5,6
mbira_neikembe.scl             7  Mbira neikembe from Medje. 1/1=320 Hz, Tracey TR-120 B-
1,2
mbira_sansi.scl                5  Mbira sansi from Nyanja/Chewa. 1/1=202 Hz, Tracey TR-78
A-1
mbira_sansi2.scl               5  Mbira sansi from Nyanja/Chewa. 1/1=176 Hz, Tracey TR-
191 A-10,11,12
mbira_zimb.scl                 7  Shona mbira scale
mboko_bow.scl                  2  African Mboko Mouth Bow (chordophone, single string,
plucked)
mboko_zither.scl               7  African Mboko Zither (chordophone; idiochordic palm
fibre, plucked)
mcclain.scl                   12  McClain's 12-tone scale, see page 119 of The Myth of
Invariance
mcclain_18.scl                18  McClain's 18-tone scale, see page 143 of The Myth of
Invariance
mcclain_8.scl                  8  McClain's 8-tone scale, see page 51 of The Myth of
Invariance
mccoskey_22.scl               22  31-limit rational interpretation of 22-tET, Marion
McCoskey
mcgoogy_phi.scl               18  Brink McGoogy's Phinocchio tuning, mix of 5th (black
keys) and 7th (white keys) root of phi
mcgoogy_phi2.scl              18  Brink McGoogy's Phinocchio tuning with symmetrical
"brinko"
mclaren_bar.scl               13  Metal bar scale. see McLaren, Xenharmonicon 15, pp.31-
33
mclaren_cps.scl               15  2)12 [1,2,3,4,5,6,8,9,10,12,14,15] a degenerate CPS
mclaren_harm.scl              11  from "Wilson part 9", claimed to be Schlesingers Dorian
Enharmonic, prov. unkn
mclaren_rath1.scl             12  McLaren Rat H1
mclaren_rath2.scl             12  McLaren Rat H2
mean10.scl                    12  3/10-comma meantone scale
mean11.scl                    12  3/11-comma meantone scale. A.J. Ellis no. 10
mean11ls_19.scl               19  Least squares appr. to 3/2, 5/4, 7/6, 15/14 and 11/8,
Petr Parízek
mean13.scl                    12  3/13-comma meantone scale
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mean14.scl                      12  3/14-comma meantone scale (Giordano Riccati, 1762)
mean14a.scl                     12  fifth of sqrt(5/2)-1 octave "recursive" meantone, Paul
Hahn
mean14_15.scl                   15  15 of 3/14-comma meantone scale
mean14_19.scl                   19  19 of 3/14-comma meantone scale
mean14_7.scl                     7  Least squares appr. of 5L+2S to Ptolemy's Intense
Diatonic scale
mean16.scl                      12  3/16-comma meantone scale
mean17.scl                      12  4/17-comma meantone scale, least squares error of 5/4
and 3/2
mean17_17.scl                   17  4/17-comma meantone scale with split C#/Db, D#/Eb,
F#/Gb, G#/Ab and A#/Bb
mean17_19.scl                   19  4/17-comma meantone scale, least squares error of 5/4
and 3/2
mean18.scl                      12  5/18-comma meantone scale (Smith). 3/2 and 5/3 eq.
beat. A.J. Ellis no. 9
mean19.scl                      12  5/19-comma meantone scale, fifths beats three times
third. A.J. Ellis no. 11
mean19r.scl                     12  Approximate 5/19-comma meantone with 19/17 tone, Petr
Parizek (2002)
mean19t.scl                     12  Approximate 5/19-comma meantone with three 7/6 minor
thirds
mean23.scl                      12  5/23-comma meantone scale, A.J. Ellis no. 4
mean23six.scl                   12  6/23-comma meantone scale
mean24rat.scl                   24  Meantone[24] in a rational tuning with brats of 4
mean25.scl                      12  7/25-comma meantone scale, least square weights 3/2:0
5/4:1 6/5:1
mean26.scl                      12  7/26-comma meantone scale (Woolhouse 1835). Almost
equal to meaneb742.scl
mean26_21.scl                   21  21 of 7/26-comma meantone scale (Woolhouse 1835)
mean27.scl                      12  7/27-comma meantone scale, least square weights 3/2:2
5/4:1 6/5:1
mean29.scl                      12  7/29-comma meantone scale, least square weights 3/2:4
5/4:1 6/5:1
mean2nine.scl                   12  2/9-comma meantone scale, Lemme Rossi, Sistema musico
(1666)
mean2nine_15.scl                15  15 of 2/9-comma meantone scale
mean2nine_19.scl                19  19 of 2/9-comma meantone scale
mean2nine_31.scl                31  31 of 2/9-comma meantone scale
mean2sev.scl                    12  2/7-comma meantone scale. Zarlino's temperament (1558).
See also meaneb371
mean2sev10.scl                  12  2/17-comma meantone scale
mean2seveb.scl                  12  "2/7-comma" meantone with equal beating fifths. A.J.
Ellis no. 8
mean2sevr.scl                   12  Rational approximation to 2/7-comma meantone, 1/1 =
262.9333
mean2sev_15.scl                 15  15 of 2/7-comma meantone scale
mean2sev_19.scl                 19  19 of 2/7-comma meantone scale
mean2sev_31.scl                 31  31 of 2/7-comma meantone scale
mean4nine.scl                   12  4/9-comma meantone scale
meanbrat32.scl                  12  Beating of 5/4 = 1.5 times 3/2 same. Almost 1/3-comma
meanbrat32a.scl                 12  Beating of 5/4 = 1.5 times 3/2 opposite. Almost 3/16
Pyth. comma
meanbratm32.scl                 12  Beating of 6/5 = 1.5 times 3/2 same. Almost 4/15-comma
meandia.scl                     21  Detempered Meantone[21]; contains 7-limit diamond
meaneb1071.scl                  12  Equal beating 7/4 = 3/2 same.
meaneb1071a.scl                 12  Equal beating 7/4 = 3/2 opposite.
meaneb341.scl                   12  Equal beating 6/5 = 5/4 same. Almost 4/15 Pyth. comma
meaneb371.scl                   12  Equal beating 6/5 = 3/2 same. Practically 2/7-comma
(Zarlino)
meaneb371a.scl                  12  Equal beating 6/5 = 3/2 opposite. Almost 2/5-comma
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meaneb381.scl 12 Equal beating 6/5 = 8/5 same. Almost 1/7-comma
meaneb451.scl 12 Equal beating 5/4 = 4/3 same, 5/24 comma meantone. A.J. Ellis no. 6
meaneb471.scl 12 Equal beating 5/4 = 3/2 same. Almost 5/17-comma. Erv Wilson's 'metameantone'
meaneb471a.scl 12 Equal beating 5/4 = 3/2 opposite. Almost 1/5 Pyth. Gottfried Keller (1707)
meaneb471b.scl 12 21/109-comma meantone with 9/7 major thirds, almost equal beating 5/4 and 3/2
meaneb472.scl 12 Beating of 5/4 = twice 3/2 same. Almost 5/14-comma
meaneb472a.scl 12 Beating of 5/4 = twice 3/2 opposite. Almost 3/17-comma
meaneb472_19.scl 19 Beating of 5/4 = twice 3/2 same, 19 tones
meaneb591.scl 12 Equal beating 4/3 = 5/3 same.
meaneb732.scl 12 Beating of 3/2 = twice 6/5 same. Almost 4/13-comma
meaneb732a.scl 12 Beating of 3/2 = twice 6/5 opposite. Almost 1/3 Pyth. comma
meaneb732_19.scl 19 Beating of 3/2 = twice 6/5 same, 19 tones
meaneb742.scl 12 Beating of 3/2 = twice 5/4 same.
meaneb742a.scl 12 Beating of 3/2 = twice 5/4 opposite. Almost 3/13-comma, 3/14 Pyth. comma
meaneb781.scl 12 Equal beating 3/2 = 8/5 same.
meaneb891.scl 12 Equal beating 8/5 = 5/3 same. Almost 5/18-comma
meaneight.scl 12 1/8-comma meantone scale
meaneightp.scl 12 1/8 Pyth. comma meantone scale
meanfifth.scl 12 1/5-comma meantone scale (Verheijen)
meanfifth2.scl 12 1/5-comma meantone by John Holden (1770)
meanfiftheb.scl 12 "1/5-comma" meantone with equal beating fifths
meanfifth_19.scl 19 19 of 1/5-comma meantone scale
meanfifth_43.scl 43 Complete 1/5-comma meantone scale
meanfifth_french.scl 12 Homogeneous French temperament, 1/5-comma, C. di Veroli
meangolden.scl 12 Meantone scale with Blackwood's R = phi, and diat./chrom. semitone = phi, Kornerup. Almost 4/15-comma
meangolden_top.scl 12 Meantone scale with Blackwood's R = phi, TOP tuning
meanhalf.scl 12 1/2-comma meantone scale
meanhar2.scl 12 1/9-Harrison's comma meantone scale
meanhar3.scl 12 1/11-Harrison's comma meantone scale
meanharris.scl 12 1/10-Harrison's comma meantone scale
meanhsev.scl 41 1/14-septimal schisma tempered meantone scale
meanhskl.scl 12 Half septimal kleisma meantone
meanlst357_19.scl 19 19 of mean-tone scale, least square error in 3/2, 5/4 and 7/4
meanmalc.scl 12 Meantone approximation to Malcolm's Monochord, 3/16 Pyth. comma
meannine.scl 12 1/9-comma meantone scale, Jean-Baptiste Romieu
meannkleis.scl 12 1/5 kleisma tempered meantone scale
meanpi.scl 12 Pi-based meantone with Harrison's major third by Erv Wilson
meanpi2.scl 12 Pi-based meantone by Erv Wilson analogous to 22-tET
meanpkleis.scl 12 1/5 kleisma positive temperament
meanquar.scl 12 1/4-comma meantone scale. Pietro Aaron's temp. (1523). 6/5 beats twice 3/2
meanquareb.scl 12 Variation on 1/4-comma meantone with equal beating fifths
meanquarm23.scl 12 1/4-comma meantone approximation with minimal order 23 beatings
meanquarn.scl 44 Non-octave quarter-comma meantone, fifth period
meanquarr.scl 12 Rational approximation to 1/4-comma meantone, Kenneth Scholz, MTO 4.4, 1998
meanquarw2.scl 12 1/4-comma meantone with 1/2 wolf, used in England in 19th c. (Ellis)
meanquarw3.scl 12 1/4-comma meantone with 1/3 wolf, C. di Veroli & S.

Leidemann (1985)
meanquar_14.scl 14 1/4-comma meantone scale with split D#/Eb and G#/Ab, Otto Gibelius (1666)
meanquar_15.scl 15 1/4-comma meantone scale with split C#/Db, D#/Eb and G#/Ab
meanquar_16.scl 16 1/4-comma meantone scale with split C#/Db, D#/Eb, G#/Ab and A#/Bb
meanquar_17.scl 17 1/4-comma meantone scale with split C#/Db, D#/Eb, F#/Gb, G#/Ab and A#/Bb
meanquar_19.scl 19 19 of 1/4-comma meantone scale
meanquar_27.scl 27 27 of 1/4-comma meantone scale
meanquar_31.scl 31 31 of 1/4-comma meantone scale
meanreverse.scl 12 Reverse meantone 1/4 82/81-comma tempered
meansabat.scl 12 1/9-schisma meantone scale of Eduard Sábat-Garibaldi
meansabat_53.scl 53 53-tone 1/9-schisma meantone scale
meanschis.scl 12 1/8-schisma temperament, Helmholtz
meanschis7.scl 12 1/7-schisma linear temperament
meanschis_17.scl 17 17-tone 1/8-schisma linear temperament
meansept.scl 12 Meantone scale with septimal diminished fifth
meansept2.scl 19 Meantone scale with septimal neutral second
meansept3.scl 41 Pythagorean scale with septimal minor third
meansept4.scl 41 Pythagorean scale with septimal narrow fourth
meansev.scl 12 1/7-comma meantone scale, Jean-Baptiste Romieu (1755)
meansev2.scl 12 Meantone scale with 1/7-comma stretched octave (stretched meansept.scl)
meanseveb.scl 12 "1/7-comma" meantone with equal beating fifths
meansev_19.scl 19 19 of 1/7-comma meantone scale
meansixth.scl 12 1/6-comma meantone scale (tritonic temperament of Salinas)
meansixtheb.scl 12 "1/6-comma" meantone with equal beating fifths
meansixthm.scl 12 modified 1/6-comma meantone scale, wolf spread over 2 fifths
meansixthm2.scl 12 modified 1/6-comma meantone scale, wolf spread over 4 fifths
meansixthpm.scl 12 modified 1/6P-comma temperament, French 18th century
meansixthso.scl 12 1/6-comma meantone scale with 1/6-comma stretched oct, Dave Keenan TL 13-12-99
meansixth_19.scl 19 19 of 1/6-comma meantone scale
meansqunumigpopmo.scl 31 Meantone-squares-nusecond-migration-meanpop-mohajira superwakalix
meanstr.scl 12 Meantone with 1/9-comma stretched octave, Petr Parizek (2006)
meanten.scl 12 1/10-comma meantone scale
meanthird.scl 12 1/3-comma meantone scale (Salinas)
meanthirdeb.scl 12 "1/3-comma" meantone with equal beating fifths
meanthirdp.scl 12 1/3-P comma meantone scale
meanthird_19.scl 19 Complete 1/3-comma meantone scale
meantone-fifths11.scl 11 Meantone-fifths[11] fifths-repetition MOS, pure 2 and 5 (1/4 comma)
meantone19trans37.scl 19 Meantone-19 symmetric 2.3.7 transversal
meantone19trans37ex.scl 57 Meantone-19 extended 2.3.7 transversal
meantone31trans37.scl 31 Meantone-31 symmetric 2.3.7 transversal
meantone31trans37ex.scl 93 Meantone-31 extended 2.3.7 transversal
meanvar1.scl 12 Variable meantone 1: C-G-D-A-E 1/4, others 1/6
meanvar2.scl 12 Variable meantone 2: C..E 1/4, 1/5-1/6-1/7-1/8 outward both directions
meanvar3.scl 12 Variable meantone 3: C..E 1/4, 1/6 next, then Pyth.
meanvar4.scl 12 Variable meantone 4: naturals 1/4-comma, accidentals Pyth.
meister-p12.scl 12 Temperament with 1/6 and 1/12 P comma, W.Th. Meister, p. 117

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meister-s4.scl                12  Temperament with 1/4 comma, W.Th. Meister, p. 120
meister-s5.scl                12  Temperament with 1/5 comma, W.Th. Meister, p. 121
meister-synt.scl              12  Halved syntonic comma's, Wolfgang Theodor Meister, Die
Orgelstimmung in Süddeutschland, 1991, p. 117
meister-t.scl                 12  A temperament, W.Th. Meister, p. 35-36
melog.scl                      5  pelog melog, Sunda
mercadier.scl                 12  Mercadier's well-temperament (1777), 1/12 and 1/6 Pyth.
comma
mercadier2.scl                12  Mercadier de Belestas (1776)
mercator.scl                  19  19 out of 53-tET, see Mandelbaum p. 331
mercury_sand.scl               7  Mercury Sand, 7-limit JI heptatonic MOS by Andrew
Heathwaite (2018)
merrick.scl                   12  A. Merrick's melodically tuned equal temperament (1811)
mersen-ban.scl                18  For keyboard designs of Mersenne (1635) &amp;amp; Ban
(1639), 10 black and extra D. Traité, p. 44-45
mersenmt1.scl                 12  Mersenne's Improved Meantone 1
mersenmt2.scl                 12  Mersenne's Improved Meantone 2
mersenne-t.scl                12  Marin Mersenne, equal temp with just 5/4 (1636)
mersenne_26.scl               26  26-note choice system of Mersenne, Traité de l'orgue,
1635, p. 46-48
mersenne_31.scl               31  31-note choice system of Mersenne, Harmonie universelle
(1636)
mersen_l1.scl                 12  Mersenne lute 1
mersen_l2.scl                 12  Mersenne lute 2
mersen_s1.scl                 12  Mersenne spinet 1, Traité de l'orgue, 1635, p. 43
mersen_s2.scl                 12  Mersenne spinet 2, Traité de l'orgue, 1635, p. 42
mersen_s3.scl                 16  Mersenne spinet 3, Traité de l'orgue, 1635, p. 43
met24-byz-1st_pl-trans.scl     7  1st plagal Byzantine Liturgical Mode transposed (E-E,
final A or ~4/3 step)
met24-byz-2nd_pl.scl           7  2nd plagal Byzantine Liturgical or Palace Mode with
upper Diatonic tetra
met24-byz-3rd-ditonic.scl      7  3rd Byzantine Liturgical mode, ditonic, ~12.5-12.5-5
parts of 72
met24-byz-3rd.scl              7  3rd Byzantine Liturgical mode (cf. tiby1.scl), ~12.5-
14-3.5 parts of 72
met24-byz-4th_e.scl            7  4th Byzantine Liturgical mode, legetos type (final on
E)
met24-byz-4th_e2.scl           7  4th Byzantine Liturgical mode, legetos type, ~7-12-12-
9-7-12-9 parts of 68
met24-byz-4th_pl-var1.scl      7  4th plagal Byzantine Liturgical mode (C-C) type with
consistent Bb
met24-byz-4th_pl-var2.scl      7  4th plagal Byzantine Liturgical mode with consistent Bb
as ~7/4
met24-byz-4th_pl.scl           7  4th plagal Byzantine Liturgical mode (cf. 68: 12-9-7 or
72: 12-10-8)
met24-byz-barys_diat.scl       7  Byzantine Barys Diatonic Liturgical mode with upper
Soft Chromatic tetra
met24-byz-palace1.scl          7  Byzantine Palace Mode, symmetrical, ~5-20-5 parts of 72
met24-byz-palace2.scl          7  Byzantine Palace Mode, ~22:21-11:9-126:121 or ~5-21-4
parts of 72
met24-byz-schrom.scl           7  Byzantine Soft Chromatic, 2nd Liturgical mode (~14:13-
8:7-13:12)
met24-byz-schrom2.scl          7  Byzantine Soft Chromatic, 2nd Liturgical mode (~13:12-
8:7-14:13)
met24-chrys_chrom-2nd_pl.scl   7  Near Chrysanthos 2nd plagal Byzantine Liturgical mode
(7-18-3 parts of 68)
met24-chrys_chromdiat.scl      7  Near Chrysanthos Hard Chromatic/Diatonic Byzantine mode
(68: 7-18-3-12-9-7-12)
met24-chrys_diat-1st-68.scl    7  Near Chrysanthos 1st Byzantine Liturgical mode (68: 9-
7-12-12-9-7-12)
met24-chrys_diat-1st.scl       7  Near Chrysanthos JI diatonic, also 1st Byzantine
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Liturgical mode
met24-chrys_diat-4th-68.scl 7 Near Chrysanthos 4th Byzantine Liturgical mode (68: 12-9-7-12-9-7-12)
met24-chrys_diat-4th.scl 7 Near Chrysanthos 4th Byzantine Liturgical mode, JI (also zalzal.scl)
met24-chrys_diat-4th_pl.scl 7 Near Chrysanthos 4th Byzantine Liturgical mode, JI
met24-chrys_diatenh.scl 7 Near Chrysanthos Diatonic-Enharmonic Byzantine mode (68: 9-7-12-12-3-13-12)
met24-chrys_enhdiat.scl 7 Near Chrysanthos Enharmonic-Diatonic Byzantine mode (68: 13-12-3-12-9-7-12)
met24c-cs12-archytan-maqam_cup.scl
12 Constant Structure, tempered subdivision of Archytas Chromatic
metals.scl 9 Gold, silver, titanium - strong metastable intervals between 1 and 2.
metdia.scl 19 Consists of the tetrads of detempered Meantone[21] = meandia.scl
meyer.scl 19 Max Meyer, see Doty, David, 1/1 August 1992 (7:4) p.1 and 10-14
meyer_29.scl 29 Max Meyer, see David Doty, 1/1, August 1992, pp.1,10-14
mgr12.scl 12 Modular Golomb Ruler of 12 segments, length 133
mgr14.scl 14 Modular Golomb Ruler of 14 segments, length 183
mgr18.scl 18 Modular Golomb Ruler of 18 segments, length 307
mid_enh1.scl 7 Mid-Mode1 Enharmonic, permutation of Archytas's with the 5/4 lying medially
mid_enh2.scl 7 Permutation of Archytas' Enharmonic with the 5/4 medially and 28/27 first
miller7.scl 12 Herman Miller, 7-limit JI. mode of parizek_ji1
millerop.scl 12 Lesfip 7 cents version of miller_12.scl
miller_12.scl 12 Herman Miller, scale with appr. to three 7/4 and one 11/8, TL 19-11-99
miller_12a.scl 12 Herman Miller, "Starling" scale, alternative version TL 25-11-99
miller_12r.scl 12 Herman Miller, "Starling" scale rational version
miller_ar1.scl 12 Herman Miller, "Arrow I" well-temperament
miller_ar2.scl 12 Herman Miller, "Arrow II" well-temperament
miller_b1.scl 12 Herman Miller, "Butterfly I" well-temperament
miller_b2.scl 12 Herman Miller, "Butterfly II" well-temperament
miller_bug.scl 12 Herman Miller, "Bug I" well-temperament
miller_lazy.scl 12 Herman Miller, JI tuning for Lazy Summer Afternoon
miller_nikta.scl 19 Herman Miller, 19-tone scale of "Nikta", TL 22-1-1999
miller_reflections.scl 12 Herman Miller, 7-limit (slightly tempered) "reflections" scale
miller_sp.scl 14 Herman Miller, Superpelog temperament, TOP tuning
minerva12.scl 12 Minerva[12] (99/98&176/175) 11-limit hobbit, POTE tuning
minerva22.scl 22 Minerva[22] 11-limit JI hobbit <22 35 51 62 76|
minerva22x.scl 22 Minerva[22] (176/175, 99/98) hobbit irregular
minorthird_19.scl 19 Chain of 19 minor thirds
minortone.scl 46 Minortone temperament, g=182.466089, 5-limit
minor_5.scl 5 A minor pentatonic, subharmonics 6 to 10
minor_clus.scl 12 Chalmers' Minor Mode Cluster, Genus [333335]
minor_wing.scl 12 Chalmers' Minor Wing with 7 minor and 6 major triads
miracle1.scl 21 21 out of 72-tET Pyth. scale "Miracle/Blackjack", Keenan & Erlich, TL 2-5-2001
miracle1a.scl 21 Version of Blackjack with just 11/8 intervals
miracle2.scl 31 31 out of 72-tET Pythagorean scale "Miracle/Canasta", tempered Fokker-M, 36 7-limit tetrads
miracle21trans.scl 21 Miracle-21 (Blackjack) symmetric 5-limit transversal
miracle21trans511.scl 21 Miracle-21 (Blackjack) symmetric 2.5.11 transversal
miracle24.scl 24 Miracle-24 in 72-tET tuning.

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miracle2a.scl                 31  Version of Canasta with just 11/8 intervals
miracle2m.scl                 31  Fractal form with division=2*sqrt(7)+5 by Jacques
Dudon, TL 12-2-2010
miracle3.scl                  41  41 out of 72-tET Pythagorean scale "Miracle/Studloco",
Erlich/Keenan (2001)
miracle31s.scl                31  Miracle-31 with Secor's minimax generator of
116.7155941 cents (5:9 exact). XH5, 1976
miracle31trans.scl            31  Miracle-31 (Canasta) symmetric 5-limit transversal
miracle31trans511.scl         31  Miracle-31 2.5.11 symmetric transversal
miracle3a.scl                 41  Version of Studloco with just 11/8 intervals
miracle3p.scl                 41  Least squares Pythagorean approximation to partch_43
miracle41s.scl                41  Miracle-41 with Secor's minimax generator of
116.7155941 cents (5:9 exact). XH5, 1976
miracle_10.scl                10  A 10-tone subset of Blackjack, g=116.667
miracle_12.scl                12  A 12-tone subset of Blackjack with six 4-7-9-11 tetrads
miracle_12a.scl               12  A 12-tone chain of Miracle generators and subset of
Blackjack
miracle_24hi.scl              24  24 note mapping for Erlich/Keenan Miracle scale
miracle_24lo.scl              24  24 note mapping for Erlich/Keenan Miracle scale, low
version, tuned to 72-equal
miracle_8.scl                  8  tet3a.scl in 72-tET
miring.scl                     5  sorog miring, Sunda
miring1.scl                    5  Gamelan Miring from Serdang wetan, Tangerang. 1/1=309.5
Hz
miring2.scl                    5  Gamelan Miring (Melog gender) from Serdang wetan
misca.scl                      9  21/20 x 20/19 x 19/18=7/6 7/6 x 8/7=4/3
miscb.scl                      9  33/32 x 32/31x 31/27=11/9 11/9 x 12/11=4/3
miscc.scl                      9  96/91 x 91/86 x 86/54=32/27. 32/27 x 9/8=4/3.
miscd.scl                      9  27/26 x 26/25 x 25/24=9/8. 9/8 x 32/27=4/3.
misce.scl                      9  15/14 x 14/13 x 13/12=5/4. 5/4 x 16/15= 4/3.
miscf.scl                      9  SupraEnh 1
miscg.scl                      9  SupraEnh 2
misch.scl                      9  SupraEnh 3
misty.scl                     63  Misty temperament, g=96.787939, p=400, 5-limit
mistyschism.scl               12  Mistyschism scale 32805/32768 and 67108864/66430125
mitchell.scl                  10  Geordan Mitchell, fractal Koch flake monochord scale.
XH 18, 2006
mixed9_3.scl                   9  A mixture of the hemiolic chromatic and diatonic
genera, 75 + 75 + 150 + 200 c
mixed9_4.scl                   9  Mixed enneatonic 4, each "tetrachord" contains 67 + 67
+ 133 + 233 cents.
mixed9_5.scl                   9  A mixture of the intense chromatic genus and the
permuted intense diatonic
mixed9_6.scl                   9  Mixed 9-tonic 6, Mixture of Chromatic and Diatonic
mixed9_7.scl                   9  Mixed 9-tonic 7, Mixture of Chromatic and Diatonic
mixed9_8.scl                   9  Mixed 9-tonic 8, Mixture of Chromatic and Diatonic
mixol_chrom.scl               24  Mixolydian chromatic tonos
mixol_chrom2.scl               7  Schlesinger's Mixolydian Harmonia in the chromatic
genus
mixol_chrominv.scl             7  A harmonic form of Schlesinger's Chromatic Mixolydian
inverted
mixol_diat.scl                24  Mixolydian diatonic tonos
mixol_diat2.scl                8  Schlesinger's Mixolydian Harmonia, a subharmonic series
though 13 from 28
mixol_diatcon.scl              7  A Mixolydian Diatonic with its own trite synemmenon
replacing paramese
mixol_diatinv.scl              7  A Mixolydian Diatonic with its own trite synemmenon
replacing paramese
mixol_diatinv2.scl             8  Inverted Schlesinger's Mixolydian Harmonia, a harmonic
series from 14 from 28
mixol_enh.scl                 24  Mixolydian Enharmonic Tonos
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mixol_enh2.scl	7	Schlesinger's Mixolydian Harmonia in the enharmonic genus
mixol_enhinv.scl	7	A harmonic form of Schlesinger's Mixolydian inverted
mixol_penta.scl	7	Schlesinger's Mixolydian Harmonia in the pentachromatic genus
mixol_pis.scl	15	The Diatonic Perfect Immutable System in the Mixolydian Tonos
mixol_tri1.scl	7	Schlesinger's Mixolydian Harmonia in the first trichromatic genus
mixol_tri2.scl	7	Schlesinger's Mixolydian Harmonia in the second trichromatic genus
mmmgeo1.scl	7	Scale for MakeMicroMusic in Peppermint 24, maybe a bit like Georgian tunings
mmmgeo2.scl	7	Scale for MakeMicroMusic in Peppermint 24, maybe a bit like Georgian tunings
mmmgeo3a.scl	7	Peppermint 24 scale for MakeMicroMusic, maybe a bit "Georgian-like"?
mmmgeo4a.scl	7	Peppermint 24 scale for MakeMicroMusic, maybe a bit "Georgian-like"?
mmmgeo4b.scl	7	Peppermint 24 scale for MakeMicroMusic, maybe a bit "Georgian-like"?
mmswap.scl	12	Swapping major and minor in 5-limit JI
moantone12.scl	12	Moantone[12] (Passion) in 86-tET
mobbs-mackenzie.scl	12	Kenneth Mobbs and Alexander Mackenzie of Ord, Bach temperament (2005)
mohaj-bala_213.scl	12	Parizekmic Mohajira+Bala scale, based on a double Bala sequence
mohaj-bala_443.scl	12	Parizekmic Mohajira+Bala scale, based on a double Bala sequence
mohajira-to-slendro.scl	12	From Mohajira to Aeolian and Slendros
mokhalif.scl	7	Iranian mode Mokhalif from C
montvallon.scl	12	Montvallon's Monochord, Nouveau sisteme de musique (1742)
monza.scl	12	Irregular tuning for 18th century Italian music
monzismic.scl	53	Monzismic temperament, g=249.018448, 5-limit
monzo-sym-11.scl	41	Monzo symmetrical system: 11-limit
monzo-sym-5.scl	13	Monzo symmetrical system: 5-limit
monzo-sym-7.scl	25	Monzo symmetrical system: 7-limit
monzo_pyth-quartertone.scl	24	Joe Monzo, approximation to 24-tET by 2^n*3^m
monzo_sumerian_2place12.scl	12	Monzo - most accurate 2-place sexagesimal 12-tET approximation
monzo_sumerian_simp12.scl	12	Monzo - simplified 2-place sexagesimal 12-tET approximation
moore.scl	12	Moore representative Victorian well-temperament (1885)
morgan.scl	12	Augustus de Morgan's temperament (1843)
morgan_c_36.scl	36	Caleb Morgan's Hairy UnJust Tuning
morgan_c_46.scl	46	Caleb Morgan's 13-limit superparticular tuning
moscow.scl	12	Charles E. Moscow's equal beating piano tuning (1895)
mothra11br4.scl	11	Mothra[11] with a brat of 4
mothra11rat.scl	11	Mothra[11] with exact 8/7 as generator
mothra11sub.scl	11	Mothra[11] with subminor third beats
mothra16br4.scl	16	Mothra[16] with a brat of 4
mttfokker.scl	24	MTT-24-like Fokker block in POTE parapyth tuning, two chains of fifths 7/6 apart
munakata.scl	15	Nobuo Munakata, shamisen Ritsu Yang and Yin tuning, 1/1=E, TL 19-04-2008
mund45.scl	45	Tenney reduced 11-limit Miracle[45]
mundeuc45.scl	45	Euclidean reduced detempered Miracle[45] with Tenney tie-breaker
musaqa.scl	7	Egyptian scale by Miha'il Musaqa
musaqa_24.scl	24	d'Erlanger vol.5, p. 34. After Mih.a'il Mu^saqah, 1899,

a Lebanese scholar
mustear pentachord 17-limit.scl
 4 Mustear pentachord 42:48:51:56:63
mustear pentachord 5-limit.scl 4 Mustear pentachord 120:135:144:160:180
myna15br25.scl 15 Myna[15] with a brat of 5/2
myna15br3.scl 15 Myna[15] with a brat of 3
myna19trans.scl 19 Myna[19] symmetric 5-limit transversal
myna19trans37.scl 19 Myna[19] 2.3.7 transversal
myna23.scl 23 Myna[23] temperament, TOP tuning, g=309.892661 (Paul Erlich)
myna23trans.scl 23 Myna[23] symmetric 5-limit transversal
myna23trans37.scl 23 Myna[23] 2.3.7 transversal
myna27trans.scl 27 Myna[27] symmetric 5-limit transversal
myna27trans37.scl 27 Myna[27] 2.3.7 transversal
myna7opt.scl 7 Lesfip version of 7-limit Myna[7]
mynafip22.scl 22 Lesfip scale with two ~17/14 semi-wolves, 11-limit diamond target, 10 cents error
mystery.scl 58 Mystery temperament, minimax with pure octaves, g=15.021612, 13-limit
mystic-r.scl 5 Skriabin's mystic chord, op. 60 rationalised
mystic.scl 5 Skriabin's mystic chord, op. 60
nakika12.scl 12 Nakika[12] (100/99&245/242) hobbit, 41-tET tuning
narushima-vex.scl 21 To accommodate the 21 different spellings of notes in Satie’s score
nassarre.scl 12 Nassarre's Equal Semitones
ndau1.scl 6 Ndau mbira tuning, Zimbabwe. 1/1=204 Hz, Tracey TR-205
ndau2.scl 6 Ndau mbira tuning, Zimbabwe. 1/1=220 Hz, Tracey TR-176
ndau3.scl 6 Ndau mbira tuning, Zimbabwe. 1/1=184 Hz, Tracey TR-176
negri5_19.scl 19 Negri[19], 5-limit
negri_19.scl 19 Negri temperament, 13-limit, g=124.831
neid-mar-morg.scl 12 Neidhardt-Marpurg-de Morgan temperament (1858)
neidhardt-f10.scl 12 Neidhardt's fifth-circle no. 10, 1/6 and 1/4 Pyth. comma
neidhardt-f10i.scl 12 Neidhardt's fifth-circle no. 10, idealised
neidhardt-f11.scl 12 Neidhardt's fifth-circle no. 11, 1/12, 1/6 and 1/4 Pyth. comma
neidhardt-f12.scl 12 Neidhardt's fifth-circle no. 12, 1/12, 1/6 and 1/4 Pyth. comma (1732)
neidhardt-f2.scl 12 Neidhardt's fifth-circle no. 2, 1/6 Pyth. comma, 9- 3+
neidhardt-f3.scl 12 Neidhardt's fifth-circle no. 3, 1/6 Pyth. comma. Also Marpurg's temperament F
neidhardt-f4.scl 12 Neidhardt's fifth-circle no. 4, 1/4 Pyth. comma
neidhardt-f5.scl 12 Neidhardt's fifth-circle no. 5, 1/12 and 1/6 Pyth. comma
neidhardt-f6.scl 12 Neidhardt's fifth-circle no. 6, 1/12 and 1/6 Pyth. comma
neidhardt-f7.scl 12 Neidhardt's fifth-circle no. 7, 1/6 and 1/4 Pyth. comma
neidhardt-f9.scl 12 Neidhardt's fifth-circle no. 9, 1/12 and 1/6 Pyth. comma
neidhardt-s1.scl 12 Neidhardt's sample temperament no. 1, 1/1, -1/1 Pyth. comma (1732)
neidhardt-s2.scl 12 Neidhardt's sample temperament no. 2, 1/12, 1/6 and 1/4 Pyth. comma (1732)
neidhardt-s3.scl 12 Neidhardt's sample temperament no. 3, 1/12, 1/6 and 1/4 Pyth. comma (1732)
neidhardt-t1.scl 12 Neidhardt's third-circle no. 1, 1/12, 1/6 and 1/4 Pyth. comma (1732) 'Dorf'
neidhardt-t2.scl 12 Neidhardt's third-circle no. 2, 1/12, 1/6 and 1/4 Pyth. comma (1732) 'kleine Stadt'
neidhardt-t3.scl 12 Neidhardt's third-circle no. 3, 1/12 and 1/6 Pyth. comma

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neidhardt-t4.scl               12  Neidhardt's third-circle no. 4, 1/12 and 1/6 Pyth.
comma
neidhardt-t5.scl               12  Neidhardt's third-circle no. 5, 1/12 and 1/6 Pyth.
comma
neidhardt1.scl                 12  Neidhardt I temperament (1724)
neidhardt2.scl                 12  Neidhardt II temperament (1724)
neidhardt3.scl                 12  Neidhardt III temperament (1724) 'große Stadt'
neidhardt4.scl                 12  Neidhardt IV temperament (1724), equal temperament
neidhardtn.scl                 12  Johann Georg Neidhardt's temperament (1732), alt. 1/6
&amp;amp; 0 P. Also Marpurg nr. 10
neutr_diat.scl                  7  Neutral Diatonic, 9 + 9 + 12 parts, geometric mean of
major and minor
neutr_pent1.scl                 5  Quasi-Neutral Pentatonic 1, 15/13 x 52/45 in each
trichord, after Dudon
neutr_pent2.scl                 5  Quasi-Neutral Pentatonic 2, 15/13 x 52/45 in each
trichord, after Dudon
newcastle.scl                  12  Newcastle modified 1/3-comma meantone
newton_15_out_of_53.scl        15  from drawing: Cambridge Univ.Lib.,Ms.Add.4000,fol.105v
; November 1665
newts.scl                      41  11-limit scale with boatload of neutral thirds
new_enh.scl                     7  New Enharmonic
new_enh2.scl                    7  New Enharmonic permuted
niederbobritzsch.scl           12  Göthel organ, Niederbobritzsch, 19th cent. from Klaus
Walter, 1988
nikriz pentachord 13-limit.scl  4  Nikriz pentachord 32:36:39:45:48
nikriz pentachord 29-limit.scl  4  Nikriz pentachord 24:27:29:34:36
nikriz pentachord 67-limit.scl  4  Nikriz pentachord 48:54:58:67:72
nikriz pentachord 7-limit.scl   4  Nikriz pentachord 40:45:48:56:60
norden.scl                     12  Reconstructed Schnitger temperament, organ in Norden.
Ortgies, 2002
notchedcube.scl                28  Otonal tetrads sharing a note with the root tetrad, a
notched chord cube
nova-lesfip.scl                 8  9-limit lesfip version of Nova transversal, 14 to 21
cent tolerance
novadene.scl                   12  Novadene, starling-tempered skew duodene in 185-tET
tuning
novaro.scl                     23  9-limit diamond with 21/20, 16/15, 15/8 and 40/21 added
for evenness
novaro15.scl                   49  1-15 diamond, see Novaro, 1927, Sistema Natural base
del Natural-Aproximado, p
novaro_eb.scl                  12  Novaro (?) equal beating 4/3 with stretched octave,
almost pure 3/2
nufip15.scl                    15  A 15-note lesfip mutant nusecond, target 11-limit
diamond, error limit 12 cents
ochmohaporc.scl                 7  Jade-mohajira-porcupine wakalix
oconnell.scl                   25  Walter O'Connell, Pythagorean scale of 25 octaves
reduced by Phi. XH 15 (1993)
oconnell_11.scl                11  Walter O'Connell, 11-note mode of 25-tone scale
oconnell_14.scl                14  Walter O'Connell, 14-note mode of 25-tone scale
oconnell_7.scl                  7  Walter O'Connell, 7-note mode of 25-tone scale
oconnell_9.scl                  9  Walter O'Connell, 9-tone mode of 25-tone scale
oconnell_9a.scl                 9  Walter O'Connell, 7+2 major mode analogy for 25-tone
scale
octasquare25.scl               25  5x5 generator square octagar tempered scale
octocoh.scl                     8  Differentiall coherent octatonic with subharmonic 32
octoid72.scl                   72  Octoid[72] in 224-tET tuning
octone.scl                      8  octone around 60/49-7/4 interval
octony_min.scl                  8  Octony on Harmonic Minor, from Palmer on an album of
Turkish music
octony_rot.scl                  8  Rotated Octony on Harmonic Minor
octony_trans.scl                8  Complex 10 of p. 115, an Octony based on Archytas's
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Enharmonic,
octony_trans2.scl 8 Complex 6 of p. 115 based on Archytas's Enharmonic, an Octony
octony_trans3.scl 8 Complex 5 of p. 115 based on Archytas's Enharmonic, an Octony
octony_trans4.scl 8 Complex 11 of p. 115, an Octony based on Archytas's Enharmonic, 8 tones
octony_trans5.scl 8 Complex 15 of p. 115, an Octony based on Archytas's Enharmonic, 8 tones
octony_trans6.scl 8 Complex 14 of p. 115, an Octony based on Archytas's Enharmonic, 8 tones
octony_u.scl 8 7)8 octony from 1.3.5.7.9.11.13.15, 1.3.5.7.9.11.13 tonic (subharmonics 8-16)
odd1.scl 12 ODD-1
odd2.scl 12 ODD-2
odonnell.scl 12 John O'Donnell Bach temperament (2006), Early Music 34/4, Nov. 2006
oettingen.scl 53 von Oettingen's Orthotonophonium tuning
oettingen2.scl 53 von Oettingen's Orthotonophonium tuning with central 1/1
ogr10.scl 10 Optimal Golomb Ruler of 10 segments, length 72
ogr10a.scl 10 2nd Optimal Golomb Ruler of 10 segments, length 72
ogr11.scl 11 Optimal Golomb Ruler of 11 segments, length 85
ogr12.scl 12 Optimal Golomb Ruler of 12 segments, length 106
ogr2.scl 2 Optimal Golomb Ruler of 2 segments, length 3
ogr3.scl 3 Optimal Golomb Ruler of 3 segments, length 6
ogr4.scl 4 Optimal Golomb Ruler of 4 segments, length 11
ogr4a.scl 4 2nd Optimal Golomb Ruler of 4 segments, length 11
ogr5.scl 5 Optimal Golomb Ruler of 5 segments, length 17
ogr5a.scl 5 2nd Optimal Golomb Ruler of 5 segments, length 17
ogr5b.scl 5 3rd Optimal Golomb Ruler of 5 segments, length 17
ogr5c.scl 5 4th Optimal Golomb Ruler of 5 segments, length 17
ogr6.scl 6 Optimal Golomb Ruler of 6 segments, length 25
ogr6a.scl 6 2nd Optimal Golomb Ruler of 6 segments, length 25
ogr6b.scl 6 3rd Optimal Golomb Ruler of 6 segments, length 25
ogr6c.scl 6 4th Optimal Golomb Ruler of 6 segments, length 25
ogr6d.scl 6 5th Optimal Golomb Ruler of 6 segments, length 25
ogr7.scl 7 Optimal Golomb Ruler of 7 segments, length 34
ogr8.scl 8 Optimal Golomb Ruler of 8 segments, length 44
ogr9.scl 9 Optimal Golomb Ruler of 9 segments, length 55
oktone.scl 8 202-tET tempering of octone (15/14 60/49 5/4 10/7 3/2 12/7 7/4 2)
oldani.scl 12 5-limit JI scale by Norbert L. Oldani (1987), Interval 5(3), p.10-11
oljare.scl 12 Mats Öljare, scale for "Tampere" (2001)
oljare17.scl 8 Mats Öljare, scale for "Fafner" (2001), MOS in 17-tET, Sentinel[8]
olympos.scl 5 Scale of ancient Greek flutist Olympos, 6th century BC as reported by Partch
omaha.scl 12 Omaha 2.3.11 just scale
omahat.scl 12 243/242 tempered Omaha 2.3.11 scale, 380-tET tuning
opelt.scl 19 Friederich Wilhelm Opelt 19-tone
organ1373a.scl 12 English organ tuning (1373) with 18:17:16 ficta semitones (Eb-G#)
organ1373b.scl 12 English organ tuning (1373) with 18:17:16 accidental semitones (Eb-G#), Pythagorean whole tones
orwell-graham.scl 9 Orwell tempering of [16/15, 7/6, 5/4, 11/8, 3/2, 8/5, 7/4, 15/8, 2], 53 et tuning
orwell13eb.scl 13 Equal beating version of Orwell[13], x^10 + 2x^3 - 8 generator
orwell13trans.scl 13 Orwell[13] 5-limit symmetric transversal

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orwell13trans57.scl          13  Orwell[13] 2.5.7 symmetric transversal
orwell22.scl                 22  Orwell[22] 7-limit 6 cents lesfip optimized
orwell22trans.scl            22  Orwell[22] 5-limit transversal
orwell22trans57.scl          22  Orwell[22] 2.5.7 transversal
orwell31trans.scl            31  Orwell[31] 5-limit transversal
orwell31trans57.scl          31  Orwell[31] 2.5.7 symmetric transversal
orwell9-12.scl               12  Twelve notes of Orwell[9], POTE tuning
orwellismic22_11.scl         22  Unidecimal Orwellismic[22] {1728/1715, 540/539} hobbit
in 111-tET
orwellismic9.scl              9  Orwellismic[9] 1728/1715 hobbit in 142-tET
p4.scl                        4  First 4 primes, for testing tempering
p5.scl                        5  First 5 primes, for testing tempering
p5a.scl                       9  First 5 primes plus superparticulars, for testing
tempering
p6.scl                        6  First 6 primes, for testing tempering
p6a.scl                      11  First 6 primes plus superparticulars, for testing
tempering
pagano_b.scl                 12  Pat Pagano and David Beardsley, 17-limit scale, TL 27-
2-2001
pajara_mm.scl                22  Paul Erlich's Pajara or Twintone with minimax optimal
generator and just octave
pajara_rms.scl               22  Paul Erlich's Pajara or Twintone with RMS optimal
generator and just octave
pajara_top.scl               22  Paul Erlich's Pajara, TOP tuning
pajhedgepythquas1.scl        22  Pajara-hedgehog-superpyth-quasisuper wakalix 1
pajhedgepythquas2.scl        22  Pajara-hedgehog-superpyth-quasisuper wakalix 2
palace.scl                   12  Palace mode+
palace2.scl                   7  Byzantine Palace mode, 17-limit
panpipe1.scl                  6  Palina panpipe of Solomon Islands. 1/1=f+45c. From
Ocora CD Guadalcanal
panpipe2.scl                 15  Lalave panpipe of Solomon Islands. 1/1=f'+47c.
panpipe3.scl                 15  Tenaho panpipe of Solomon Islands. 1/1=f'+67c.
parachrom.scl                 7  Parachromatic, new genus 5 + 5 + 20 parts
parakleismic.scl             42  Parakleismic temperament, g=315.250913, 5-limit
parapyth12-7.scl             12  2.3.7 transversal of parapyth12
parapyth12.scl               12  A triple Fokker block of the 2.3.7.11.13 temperament
called Parapyth, TOP tuning
parapyth12trans.scl          12  A JI transversal of parapyth17.scl for use in
calculations. If you temper out 352/351 and 364/363 it becomes parapyth17
parapyth17-7.scl             17  2.3.7 transversal of parapyth17
parapyth17trans.scl          17  A JI transversal of parapyth17.scl for use in
calculations. If you temper out 352/351 and 364/363 it becomes parapyth17
parizekhex.scl               17  Union of the parizek-miller wakalix hexagon, itself a
17c wakalix
parizek_13lqmt.scl           12  13-limit Quasi-meantone (darker)
parizek_17lqmt.scl           12  17-limit Quasi-meantone
parizek_7lmtd1.scl           12  7-limit Quasi-Meantone No. 1, 1/1=D
parizek_7lqmtd2.scl          12  7-limit Quasi-meantone no. 2 (1/1 is D)
parizek_cirot.scl            12  Overtempered circular tuning (1/1 is F)
parizek_epi.scl              12  In The Epimoric World
parizek_epi2.scl             24  In the Epimoric World - extended (version for two
keyboards)
parizek_epi2a.scl            24  In the Epimoric World 2a (Almost the same as EPI2)
parizek_ji1.scl              12  Petr Parizek, 12-tone septimal tuning (2002). Dominant-
diminished-pajara-injera-meantone wakalix
parizek_jiweltmp.scl         12  19-limit Rational Well Temperament
parizek_jiwt2.scl            12  Rational Well Temperament 2 (1/1 is Db)
parizek_jiwt3.scl            12  Rational Well-temperament 3
parizek_llt7.scl              7  7-tone mode of Linear Level Tuning 2000 (=
wilson_helix.scl)
parizek_lt13.scl             13  Linear temperament, g=sqrt(11/8)
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parizek_lt130.scl 13 Linear temperament, g=13th root of 130, with good 1:2:5:11:13. TL 23-03-2008
parizek_meanqr.scl 12 Rational approx. of 1/4-comma meantone for beat-rate tuning, 1/1 = 257.2 Hz, TL 17-12-2005
parizek_part7_12.scl 12 Partial 7-limit half-octave temperament
parizek_qmeb1.scl 12 Equal beating quasi-meantone tuning no. 1 - F...A# (1/1 = 261.7Hz)(3/2 5/3 5/4 7/4 7/6)
parizek_qmeb2.scl 12 Equal beating quasi-meantone tuning no. 2 - F...A# (1/1 = 262.7Hz)
parizek_qmeb3.scl 12 Equal beating quasi-meantone tuning no. 3 - F...A#. 1/1 = 262Hz
parizek_qmtp12.scl 12 12-tone quasi-meantone tuning with 1/9 Pyth. comma as basic tempering unit (F...A#)
parizek_qmtp24.scl 24 24-tone quasi-meantone tuning with 1/9 Pyth. comma as basic tempering unit (Bbb...C##)
parizek_ragipuq1.scl 17 17-step ragisma pump, symmetric (7/6, 5/1, 2/7)
parizek_rphi.scl 10 The most difficult 10-tone quasi-linear normalized phi chain
parizek_syndiat.scl 12 Petr Parizek, diatonic scale with syntonic alternatives
parizek_syntonal.scl 12 Petr Parizek, Syntonic corrections in JI tonality, Jan. 2004
parizek_temp.scl 6 Nice small scale, TL 10-12-2007
parizek_temp19.scl 12 Petr Parizek, genus [3 3 19 19 19] well temperament
parizek_triharmon.scl 20 The triharmonic scale
parizek_well.scl 12 Well-temperament with 1/6-P fifths
parizek_xid1.scl 16 Semisixth in two octaves
parizek_xid2.scl 16 Semitenth in two octaves
parrot.scl 14 jamesbond-bipelog-decimal-injera 14c wakalix
part12.scl 12 9+3=12 partition scale <12 19 27| epimorphic
partch-barstow.scl 18 Guitar scale for Partch's Barstow (1941, 1968)
partch-greek.scl 12 Partch Greek scales from "Two Studies on Ancient Greek Scales" on black/white
partch-grm.scl 9 Partch Greek scales from "Two Studies on Ancient Greek Scales" mixed
partch-indian.scl 22 Partch's Indian Chromatic, Exposition of Monophony, 1933
partch_29-av.scl 29 29-tone JI scale from Partch's Adapted Viola (1928-1930)
partch_29.scl 29 Partch/Ptolemy 11-limit Diamond
partch_37.scl 37 From "Exposition on Monophony" 1933, unp. see Ayers, 1/1 vol.9 no.2
partch_39.scl 39 Ur-Partch Keyboard 39 tones, published in Interval
partch_41.scl 41 13-limit Diamond after Partch, Genesis of a Music, p 454, 2nd edition
partch_41a.scl 41 From "Exposition on Monophony" 1933, unp. see Ayers, 1/1 vol.9 no.2
partch_41comb.scl 41 41-tone JI combination from Partch's 29-tone and 37-tone scales
partch_43.scl 43 Harry Partch's 43-tone pure scale
partch_43a.scl 43 From "Exposition on Monophony" 1933, unp. see Ayers, 1/1 vol.9 no.2
patala.scl 7 Observed patala tuning from Burma, Helmholtz/Ellis p. 518, nr.83
paulsmagic.scl 22 Circulating Magic[22] lesfip, 9-limit, 12 cent tolerance, from Paul Erlich erlich5.scl
pel-pelog.scl 7 Pelog-like pelogic[7]
pelog1.scl 7 Gamelan Saih pitu from Ksatria, Den Pasar (South Bali). 1/1=312.5 Hz
pelog10.scl 7 Balinese saih 7 scale, Krobokan. 1/1=275 Hz. McPhee, Music in Bali, 1966
pelog11.scl 7 Balinese saih pitu, gamelan luang, banjar Sèséh.

1/1=276 Hz. McPhee, 1966
pelog12.scl 7 Balinese saih pitu, gamelan Semar Pegulingan, Tampak Gangsai, 1/1=310, McPhee
pelog13.scl 7 Balinese saih pitu, gamelan Semar Pegulingan, Klungkung, 1/1=325. McPhee, 1966
pelog14.scl 7 Balinese saih pitu, suling gambuh, Tabanan, 1/1=211 Hz, McPhee, 1966
pelog15.scl 7 Balinese saih pitu, suling gambuh, Batuan, 1/1=202 Hz. McPhee, 1966
pelog16.scl 5 Balinese 5-tone pelog, "Tembung chenik", 1/1=273 Hz, McPhee, 1966
pelog17.scl 5 Balinese 5-tone pelog, "Selisir Sunarèn", 1/1=310 Hz, McPhee, 1966
pelog18.scl 5 Balinese 5-tone pelog, "Selisir pelègongan", 1/1=305 Hz, McPhee, 1966
pelog19.scl 5 Balinese 5-tone pelog, "Demung", 1/1=362 Hz, McPhee, 1966
pelog2.scl 7 Bamboo gambang from Batu lulan (South Bali). 1/1=315 Hz
pelog20.scl 4 Balinese 4-tone pelog, gamelan bebonang, Sayan village, 1/1=290 Hz, McPhee, 1966
pelog3.scl 5 Gamelan Gong from Padangtegal, distr. Ubud (South Bali). 1/1=555 Hz
pelog4.scl 7 Hindu-Jav. demung, excavated in Banjarnegara. 1/1=427 Hz
pelog5.scl 7 Gamelan Kyahi Munggang (Paku Alaman, Jogja). 1/1=199.5 Hz
pelog6.scl 6 Gamelan Semar pegulingan, Ubud (S. Bali). 1/1=263.5 Hz
pelog7.scl 7 Gamelan Kantjilbelik (kraton Jogja). Measured by Surjodiningrat, 1972.
pelog8.scl 14 from William Malm: Music Cultures of the Pacific, the Near East and Asia.
pelogic.scl 9 Pelogic temperament, g=521.089678, 5-limit
pelogic2.scl 12 Pelogic temperament, g=677.137654 in cycle of fifths order
pelog_24.scl 7 Subset of 24-tET (Sumatra?). Also Arabic Segah (Dudon) Two 4+3+3 tetrachords
pelog_9.scl 7 9-tET "Pelog"
pelog_a.scl 7 Pelog, average class A. Kunst 1949
pelog_av.scl 7 "Normalised Pelog", Kunst, 1949. Average of 39 Javanese gamelans
pelog_b.scl 7 Pelog, average class B. Kunst 1949
pelog_c.scl 7 Pelog, average class C. Kunst 1949
pelog_he.scl 7 Observed Javanese Pelog scale, Helmholtz/Ellis p. 518, nr.96
pelog_jc.scl 5 John Chalmers' Pelog, on keys C# E F# A B c#, like Olympos' Enharmonic on 4/3. Also hirajoshi2
pelog_laras.scl 7 Lou Harrison, gamelan "Si Betty"
pelog_mal.scl 5 Malaysian Pelog, Pierre Genest: Différentes gammes encore en usage
pelog_me1.scl 7 Gamelan Kyahi Kanyut Mesem pelog (Mangku Nagaran). 1/1=295 Hz
pelog_me2.scl 7 Gamelan Kyahi Bermara (kraton Jogja). 1/1=290 Hz
pelog_me3.scl 7 Gamelan Kyahi Pangasih (kraton Solo). 1/1=286 Hz
pelog_pa.scl 7 "Blown fifth" pelog, von Hornbostel, type a.
pelog_pa2.scl 7 New mixed gender Pelog
pelog_pb.scl 7 "Primitive" Pelog, step of blown semi-fourths, von Hornbostel, type b.
pelog_pb2.scl 7 "Primitive" Pelog, Kunst: Music in Java, p. 28
pelog_schmidt.scl 7 Modern Pelog designed by Dan Schmidt and used by Berkeley Gamelan
pelog_selun.scl 11 Gamelan selunding from Kengetan, South Bali (Pelog),

1/1=141 Hz
pelog_slen.scl 11 W.P. Malm, pelog+slendro, Musical Cultures Of The Pacific, The Near East, And Asia. P: 1,3,5,6,8,10; S: 2,4,7,9
pelog_str.scl 9 JI Pelog with stretched 2/1 and extra tones between 2-3, 6-7. Wolf, XH 11, '87
penchgah pentachord 7-limit.scl 4 Penchgah pentachord 40:45:50:56:60
penta1.scl 12 Pentagonal scale 9/8 3/2 16/15 4/3 5/3
penta2.scl 12 Pentagonal scale 7/4 4/3 15/8 32/21 6/5
pentadekany.scl 15 2)6 1.3.5.7.11.13 Pentadekany (1.3 tonic)
pentadekany2.scl 15 2)6 1.3.5.7.9.11 Pentadekany (1.3 tonic)
pentadekany3.scl 15 2)6 1.5.11.17.23.31 Pentadekany (1.5 tonic)
pentadekany4.scl 15 2)6 1.3.9.51.57.87 Pentadekany (1.3 tonic)
pentatetra1.scl 9 Penta-tetrachord 20/19 x 19/18 x 18/17 x 17/16 = 5/4. 5/4 x 16/15 = 4/3
pentatetra2.scl 9 Penta-tetrachord 20/19 x 19/18 x 18/17 x 17/16 = 5/4. 5/4 x 16/15 = 4/3
pentatetra3.scl 9 Penta-tetrachord 20/19 x 19/18 x 18/17 x 17/16 = 5/4. 5/4 x 16/15 = 4/3
pentatriad.scl 11 4:5:6 Pentatriadic scale
pentatriad1.scl 11 3:5:9 Pentatriadic scale
penta_opt.scl 5 Optimally consonant major pentatonic, John deLaubenfels (2001)
pepper.scl 17 Keenan Pepper's 17-tone jazz tuning, TL 07-06-2000
pepper2.scl 12 Keenan Pepper's "Noble Fifth" with chromatic/diatonic semitone = Phi (12)
pepper_archytas12.scl 12 A 3-distributionally even scale in archytas (64/63 planar) temperament
pepper_archytas7.scl 7 A trivalent scale in archytas (64/63 planar) temperament
pepper_archytas8.scl 8 A 3-distributionally even scale in archytas (64/63 planar) temperament
pepper_didymus9.scl 9 A trivalent scale in didymus (81/80 planar) temperament
pepper_jubilee12.scl 12 A 3-distributionally even scale in jubilee (50/49 planar) temperament
pepper_meantone-killer.scl 15 15 circulating notes of porcupine (sort of nusecond in the far keys)
pepper_orwellian13.scl 13 A trivalent scale in orwellian temperament
pepper_orwellian9.scl 9 A trivalent scale in orwellian temperament
pepper_portent11.scl 11 A trivalent scale in portent temperament
pepper_sengic7.scl 7 A trivalent scale in sengic temperament
pepper_sengic8.scl 8 A 3-distributionally even scale in sengic temperament
pepper_sengic9.scl 9 A trivalent scale in sengic temperament
pepper_sonic13.scl 13 A trivalent scale in sonic temperament
pepper_sonic15.scl 15 A trivalent scale in sonic temperament
pepper_starling11.scl 11 A trivalent scale in starling temperament
pepper_starling7.scl 7 A trivalent scale in starling temperament
pepper_zeus7.scl 7 A trivalent scale in zeus temperament
pepper_zeus8.scl 8 A 3-distributionally even scale in zeus temperament
perkis-indian.scl 22 Indian 22 Perkis
perrett-tt.scl 19 Perrett Tierce-Tone
perrett.scl 7 Perrett / Tartini / Pachymeres Enharmonic
perrett_14.scl 14 Perrett's 14-tone system (subscale of tierce-tone)
perrett_chrom.scl 7 Perrett's Chromatic
perry.scl 12 Robin Perry, Tuning List 22-9-'98
perry2.scl 12 Robin Perry, 7-limit scale, TL 22-10-2006
perry3.scl 13 Robin Perry, symmetrical 3,5,17 scale, TL 22-10-2006
perry4.scl 27 Robin Perry, Just About fretboard
persian-far.scl 17 Hormoz Farhat, average of observed Persian tar and sehtar tunings (1966)
persian-far53.scl 18 Hormoz Farhat, pitches in The Dastgah Concept in

Persian Music in 53-tET

persian-hr.scl	18	Hatami-Rankin Persian scale
persian-vaz.scl	17	Vaziri's Persian tuning, using quartertones
persian.scl	17	Persian Tar Scale, from Dariush Anooshfar, TL 2-10-94
persian2.scl	17	Traditional Persian scale, from Mark Rankin
phi1_13.scl	13	Pythagorean scale with (Phi + 1) / 2 as fifth
phillips_19.scl	19	Pauline Phillips, organ manual scale, TL 7-10-2002
phillips_19a.scl	19	Adaptation by Gene Ward Smith with more consonant chords, TL 25-10-2002
phillips_22.scl	22	All-key 19-limit JI scale (2002), TL 21-10-2002
phillips_ji.scl	21	Pauline Phillips, JI 0 #/b "C" scale (2002), TL 8-10-2002
phi_10.scl	10	Pythagorean scale with Phi as fifth
phi_11.scl	11	Non-octave Phi-based scale, Aaron Hunt, TL 29-08-2007
phi_12.scl	12	Non-octave Pythagorean scale with Phi as fourth. Jacky Ligon TL 12-04-2001
phi_13.scl	13	Pythagorean scale with Phi as fifth
phi_13a.scl	13	Non-octave Pythagorean scale with Phi as fifth, Jacky Ligon TL 12-04-2001
phi_13b.scl	13	Non-octave Pythagorean scale with 12 3/2s, Jacky Ligon, TL 12-04-2001
phi_7b.scl	7	Heinz Bohlen's Pythagorean scale with Phi as fifth (1999)
phi_7be.scl	7	36-tET approximation of phi_7b
phi_8.scl	8	Non-octave Pythagorean scale with 4/3s, Jacky Ligon, TL 12-04-2001
phi_8a.scl	8	Non-octave Pythagorean scale with 5/4s, Jacky Ligon, TL 12-04-2001
phi_inv_13.scl	13	Phi root of 2 generator, WF=Fibonacci series. Jacky Ligon/Aaron Johnson
phi_inv_8.scl	8	Phi root of 2 generator, WF=Fibonacci series. Jacky Ligon/Aaron Johnson
phi_mos2.scl	9	Period Phi, generator 2nd successive golden section of Phi, Cameron Bobro
phi_mos3.scl	7	Period Phi, generator 3rd successive golden section of Phi, Cameron Bobro
phi_mos4.scl	11	Period Phi, generator 4th successive golden section of Phi, Cameron Bobro
phrygian.scl	12	Old Phrygian ??
phrygian_diat.scl	24	Phrygian Diatonic Tonos
phrygian_enh.scl	12	Phrygian Enharmonic Tonos
phryg_chromcon2.scl	7	Harmonic Conjunct Chromatic Phrygian
phryg_chromconi.scl	7	Inverted Conjunct Chromatic Phrygian
phryg_chrominv.scl	7	Inverted Schlesinger's Chromatic Phrygian
phryg_chromt.scl	24	Phrygian Chromatic Tonos
phryg_diat.scl	8	Schlesinger's Phrygian Harmonia, a subharmonic series through 13 from 24
phryg_diatcon.scl	7	A Phrygian Diatonic with its own trite synemmenon replacing paramese
phryg_diatinv.scl	7	Inverted Conjunct Phrygian Harmonia with 17, the local Trite Synemmenon
phryg_diatsinv.scl	8	Inverted Schlesinger's Phrygian Harmonia, a harmonic series from 12 from 24
phryg_enh.scl	7	Schlesinger's Phrygian Harmonia in the enharmonic genus
phryg_enhcon.scl	7	Harmonic Conjunct Enharmonic Phrygian
phryg_enhinv.scl	7	Inverted Schlesinger's Enharmonic Phrygian Harmonia
phryg_enhinv2.scl	7	Inverted harmonic form of Schlesinger's Enharmonic Phrygian
phryg_penta.scl	7	Schlesinger's Phrygian Harmonia in the pentachromatic genus
phryg_pis.scl	15	The Diatonic Perfect Immutable System in the Phrygian

Tonos
phryg_tri1.scl 7 Schlesinger's Phrygian Harmonia in the chromatic genus
phryg_tri1inv.scl 7 Inverted Schlesinger's Chromatic Phrygian Harmonia
phryg_tri2.scl 7 Schlesinger's Phrygian Harmonia in the second trichromatic genus
phryg_tri3.scl 7 Schlesinger's Phrygian Harmonia in the first trichromatic genus
piano.scl 19 Enhanced Piano Total Gamut, 1/1 vol.8 no.2 January 1994
piano7.scl 12 Enhanced piano 7-limit
pipedum_10.scl 10 2048/2025, 34171875/33554432 are homophonic intervals
pipedum_10a.scl 10 2048/2025, 25/24 are homophonic intervals
pipedum_10b.scl 10 225/224, 64/63, 25/24 are homophonic intervals
pipedum_10c.scl 10 225/224, 64/63, 49/48 are homophonic intervals
pipedum_10d.scl 10 1029/1024, 2048/2025, 64/63 are homophonic intervals
pipedum_10e.scl 10 2048/2025, 64/63, 49/48 are homophonic intervals
pipedum_10f.scl 10 225/224, 64/63, 28/27 are homophonic intervals
pipedum_10g.scl 10 225/224, 1029/1024, 2048/2025 are homophonic intervals
pipedum_10h.scl 10 225/224, 1029/1024, 64/63 are homophonic intervals
pipedum_10i.scl 10 225/224, 2048/2025, 49/48 are homophonic intervals
pipedum_10j.scl 10 25/24, 28/27, 49/48, Gene Ward Smith, 2002
pipedum_10k.scl 10 2048/2025, 225/224, 2401/2400
pipedum_10l.scl 10 64/63, 225/224 and 2401/2400
pipedum_10m.scl 10 2.7.13 Fokker block (free-floating parallelogram definition) 343/338, 28672/28561. Keenan Pepper, 2011
pipedum_11.scl 11 16/15, 15625/15552 are homophonic intervals
pipedum_11a.scl 11 126/125, 1728/1715, 10/9, Gene Ward Smith, 2002
pipedum_11b.scl 11 16/15, 49/45, 126/125, Carl Lumma, 2010
pipedum_12.scl 12 81/80, 2048/2025 are homophonic intervals
pipedum_12a.scl 12 81/80, 2048/2025 are homophonic intervals
pipedum_12b.scl 12 64/63, 50/49 comma, 36/35 chroma
pipedum_12c.scl 12 225/224, 64/63, 36/35 are homophonic intervals
pipedum_12d.scl 12 50/49, 128/125, 225/224 are homophonic intervals
pipedum_12e.scl 12 50/49, 225/224, 3136/3125 are homophonic intervals
pipedum_12f.scl 12 128/125, 3136/3125, 703125/702464 are homophonic intervals
pipedum_12g.scl 12 50/49, 225/224, 28672/28125 are homophonic intervals
pipedum_12h.scl 12 2048/2025, 67108864/66430125, Gene Ward Smith, 2004
pipedum_12i.scl 12 64/63, 6561/6272, Gene Ward Smith, 2004
pipedum_12j.scl 12 6561/6272, 59049/57344
pipedum_12k.scl 12 64/63, 729/686, a no-fives 7-limit Fokker block, Gene Ward Smith, 2004
pipedum_12l.scl 12 81/80, 361/360, 513/512, Gene Ward Smith
pipedum_13.scl 13 33275/32768, 163840/161051 are homophonic intervals. Op de Coul, 2001
pipedum_130.scl 130 2401/2400, 3136/3125, 19683/19600, Gene Ward Smith, 2002
pipedum_13a.scl 13 15/14, 3136/3125, 2401/2400, Gene Ward Smith, 2002
pipedum_13b.scl 13 15/14, 3136/3125, 6144/6125, Gene Ward Smith, 2002
pipedum_13bp.scl 13 78732/78125, 250/243, twelfth based, Manuel Op de Coul, 2003
pipedum_13bp2.scl 13 250/243, 648/625, twelfth based, Manuel Op de Coul, 2003
pipedum_13c.scl 13 15/14, 2401/2400, 6144/6125, Gene Ward Smith, 2002
pipedum_13d.scl 13 125/121, 33275/32768, Joe Monzo, 2003
pipedum_13e.scl 13 33275/32768, 163840/161051, Op de Coul, 2004
pipedum_14.scl 14 81/80, 49/48, 2401/2400, Paul Erlich, TL 17-1-2001
pipedum_140.scl 140 2401/2400, 5120/5103, 15625/15552
pipedum_14a.scl 14 81/80, 50/49, 2401/2400, Paul Erlich, 2001
pipedum_14b.scl 14 245/243, 81/80 comma, 25/24 chroma
pipedum_14c.scl 14 245/243, 50/49 comma, 25/24 chroma
pipedum_15.scl 15 126/125, 128/125, 875/864, 5-limit, Paul Erlich, 2001

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pipedum_15a.scl          15  Septimal version of pipedum_15, Manuel Op de Coul, 2001
pipedum_15b.scl          15  126/125, 128/125, 1029/1024, Paul Erlich, 2001
pipedum_15c.scl          15  49/48, 126/125, 1029/1024, Paul Erlich, 2001
pipedum_15d.scl          15  64/63, 126/125, 1029/1024, Paul Erlich, 2001
pipedum_15e.scl          15  64/63, 875/864, 1029/1024, Paul Erlich, 2001
pipedum_15f.scl          15  126/125, 64/63 comma, 28/27 chroma
pipedum_15g.scl          15  128/125, 250/243
pipedum_15h.scl          15  121/120, 1331/1323, 4375/4356, 15625/15552
pipedum_16.scl           16  50/49, 126/125, 1029/1024, Paul Erlich, 2001
pipedum_17.scl           17  245/243, 64/63, 525/512, Paul Erlich, 2001
pipedum_171.scl         171  2401/2400, 4375/4374, 32805/32768, Gene Ward Smith,
2002
pipedum_17a.scl          17  245/243, 525/512, 1728/1715, Paul Erlich, 2001
pipedum_17b.scl          17  245/243, 64/63 comma, 25/24 chroma
pipedum_17c.scl          17  1605632/1594323, 177147/175616, Manuel Op de Coul, 2002
pipedum_17d.scl          17  243/242, 99/98, 64/63, Manuel Op de Coul, 2002
pipedum_17e.scl          17  245/243, 1728/1715, 32805/32768, Manuel Op de Coul,
2003
pipedum_17f.scl          17  243/242, 8192/8019, Manuel Op de Coul
pipedum_17g.scl          17  243/242, 896/891, 99/98, Manuel Op de Coul
pipedum_18.scl           18  875/864, 686/675, 128/125, Paul Erlich, 2001
pipedum_18a.scl          18  875/864, 686/675, 50/49, Paul Erlich, 2001
pipedum_18b.scl          18  1728/1715, 875/864, 686/675, Paul Erlich, 2001
pipedum_19a.scl          19  3125/3072, 15625/15552 are homophonic intervals
pipedum_19b.scl          19  225/224, 3136/3125, 4375/4374, Op de Coul, 2000
pipedum_19e.scl          19  225/224, 126/125, 245/243, Paul Erlich, 2001
pipedum_19f.scl          19  225/224, 245/243, 3645/3584, Paul Erlich, 2001
pipedum_19g.scl          19  10976/10935, 225/224, 126/125, Paul Erlich, 2001
pipedum_19h.scl          19  126/125, 81/80 comma, 49/48 chroma
pipedum_19i.scl          19  225/224, 81/80 comma, 49/48 chroma
pipedum_19j.scl          19  21/20, 3136/3125, 2401/2400, Gene Ward Smith, 2002
pipedum_19k.scl          19  21/20, 3136/3125, 6144/6125, Gene Ward Smith, 2002
pipedum_19l.scl          19  21/20, 2401/2400, 6144/6125, Gene Ward Smith, 2002
pipedum_19m.scl          19  126/125, 1728/1715, 16/15, Gene Ward Smith, 2002
pipedum_19n.scl          19  126/125, 2401/2400, 16/15, Gene Ward Smith, 2002
pipedum_19o.scl          19  16875/16384, 81/80
pipedum_20.scl           20  9801/9800, 243/242, 126/125, 100/99, Paul Erlich, 2000
pipedum_21.scl           21  36/35, 225/224, 2401/2400, P. Erlich, 2001. Just PB
version of miracle1.scl
pipedum_21a.scl          21  1029/1024, 81/80 comma, 25/24 chroma
pipedum_21b.scl          21  36/35, 225/224, 1029/1024, Gene Ward Smith, 2002
pipedum_21c.scl          21  128/125, 34171875/33554432 Fokker block
pipedum_22.scl           22  3125/3072, 2109375/2097152 are homophonic intervals
pipedum_22a.scl          22  2048/2025, 2109375/2097152 are homophonic intervals
pipedum_22b.scl          22  2025/2048, 245/243, 64/63, P. Erlich "7-limit Indian",
TL 19-12-2000
pipedum_22b2.scl         22  Version of pipedum_22b with other shape, Paul Erlich
pipedum_22c.scl          22  1728/1715, 64/63, 50/49, Paul Erlich, 2001
pipedum_22d.scl          22  1728/1715, 875/864, 64/63, Paul Erlich, 2001
pipedum_22e.scl          22  1728/1715, 245/243, 50/49, Paul Erlich, 2001
pipedum_22f.scl          22  1728/1715, 245/243, 875/864, Paul Erlich, 2001
pipedum_22g.scl          22  225/224, 1728/1715, 64/63, Paul Erlich, 2001
pipedum_22h.scl          22  225/224, 1728/1715, 875/864, Paul Erlich, 2001
pipedum_22i.scl          22  1728/1715, 245/243, 245/243, Paul Erlich, 2001
pipedum_22j.scl          22  50/49, 64/63, 245/243, Gene Ward Smith, 2002
pipedum_22k.scl          22  121/120, 2048/2025, 4125/4096, Manuel Op de Coul
pipedum_22l.scl          22  121/120, 736/729, 100/99, 2048/2025
pipedum_22m.scl          22  Pajara-magic-orwell-porcupine 385/384, 176/175, 100/99
and 225/224
pipedum_23.scl           23  6144/6125, 15625/1552, 5103/5000, Manuel Op de Coul,
2003
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pipedum_24.scl	24	121/120, 16384/16335, 32805/32768. Manuel Op de Coul, 2001
pipedum_24a.scl	24	49/48, 81/80, 128/125, Gene Ward Smith, 2002
pipedum_25.scl	25	65625/65536, 1029/1024, 3125/3072, Manuel Op de Coul, 2003
pipedum_26.scl	26	1029/1024, 1728/1715, 50/49, Paul Erlich, 2001
pipedum_26a.scl	26	50/49, 81/80, 525/512, Gene Ward Smith, 2002
pipedum_26b.scl	26	81/80, 78125/73728, Gene Ward Smith, 2005
pipedum_27.scl	27	126/125, 1728/1715, 4000/3969 are homophonic intervals, Paul Erlich
pipedum_27a.scl	27	126/126, 1728/1715, 64/63, Paul Erlich, 2001
pipedum_27b.scl	27	2401/2400, 126/125, 128/125, Paul Erlich, 2001
pipedum_27c.scl	27	2401/2400, 126/125, 686/675, Paul Erlich, 2001
pipedum_27d.scl	27	2401/2400, 126/125, 64/63, Paul Erlich, 2001
pipedum_27e.scl	27	2401/2400, 126/125, 245/243, Paul Erlich, 2001
pipedum_27f.scl	27	2401/2400, 1728/1715, 128/125, Paul Erlich, 2001
pipedum_27g.scl	27	2401/2400, 1728/1715, 686/675, Paul Erlich, 2001
pipedum_27h.scl	27	2401/2400, 1728/1715, 64/63, Paul Erlich, 2001
pipedum_27i.scl	27	2401/2400, 1728/1715, 245/243, Paul Erlich, 2001
pipedum_27j.scl	27	78732/78125, 390625000/387420489
pipedum_27k.scl	27	67108864/66430125, 25/24
pipedum_28.scl	28	393216/390625, 16875/16384
pipedum_29.scl	29	5120/5103, 225/224, 50421/50000, Manuel Op de Coul, 2003
pipedum_29a.scl	29	49/48, 55/54, 65/64, 91/90, 100/99
pipedum_31.scl	31	81/80, 225/224, 1029/1024 are homophonic intervals
pipedum_31a.scl	31	393216/390625, 2109375/2097152 are homophonic intervals
pipedum_31a2.scl	31	Variant of pipedum_31a, corner clipped genus
pipedum_31b.scl	31	245/243, 1029/1024 comma, 25/24 chroma
pipedum_31c.scl	31	126/125, 225/224, 1029/1024, Op de Coul
pipedum_31d.scl	31	1728/1715, 225/224, 81/80
pipedum_31e.scl	31	81/80, 126/125, 1029/1024, "Synstargam", Gene Ward Smith, 2005
pipedum_31f.scl	31	225/224, 2401/2400, 1728/1715
pipedum_31g.scl	31	540/539, 2401/2400, 3025/3024, 5632/5625
pipedum_32.scl	32	225/224, 2048/2025, 117649/116640
pipedum_32a.scl	32	589824/588245, 225/224, 2048/2025
pipedum_34.scl	34	15625/15552, 393216/390625 are homophonic intervals
pipedum_342.scl	342	kalisma, ragisma, schisma and Breedsma, Manuel Op de Coul, 2001
pipedum_34a.scl	34	15625/15552, 2048/2025, Manuel Op de Coul, 2001
pipedum_34b.scl	34	100/99, 243/242, 5632/5625, Manuel Op de Coul
pipedum_36.scl	36	1029/1024, 245/243 comma, 50/49 chroma, Gene Ward Smith, 2001
pipedum_36a.scl	36	1125/1024, 531441/524288, Op de Coul
pipedum_37.scl	37	250/243, 3136/3125, 3125/3087, Gene Ward Smith, 2002
pipedum_38.scl	38	81/80, 1224440064/1220703125, Manuel Op de Coul, 2001
pipedum_38a.scl	38	50/49, 81/80, 3125/3072, Gene Ward Smith, 2002
pipedum_41.scl	41	100/99, 105/104, 196/195, 275/273, 385/384, Paul Erlich, TL 3-11-2000
pipedum_41a.scl	41	pipedum_41 improved shape by Manuel Op de Coul, all intervals superparticular
pipedum_41b.scl	41	pipedum_41 more improved shape by M. OdC, all intervals superparticular
pipedum_41c.scl	41	225/224, 245/243, 1029/1024, Gene Ward Smith, 2002
pipedum_43.scl	43	81/80, 126/125, 12288/12005, Gene Ward Smith, 2002
pipedum_45.scl	45	81/80, 525/512, 2401/2400, Gene Ward Smith, 2002
pipedum_45a.scl	45	81/80, 2401/2400, 4375/4374, Gene Ward Smith
pipedum_46.scl	46	126/125, 1029/1024, 5120/5103, Manuel Op de Coul, 2001
pipedum_46a.scl	46	126/125, 1029/1024, 245/243, Gene Ward Smith, 2002
pipedum_46b.scl	46	2048/2025, 78732/78125

pipedum_46c.scl	46	126/125, 176/175, 385/384, 896/891, Paul Erlich
pipedum_46d.scl	46	91/90, 121/120, 126/125, 169/168, 176/175
pipedum_50.scl	50	81/80, 126/125, 16807/16384, Gene Ward Smith, 2002
pipedum_53a.scl	53	225/224, 1728/1715, 4375/4374, Manuel Op de Coul, 2001
pipedum_53b.scl	53	225/224, 1728/1715, 3125/3087, Gene Ward Smith, 2002
pipedum_53c.scl	53	225/224, 2430/2401 and 5120/5103
pipedum_55.scl	55	81/80, 686/675, 6144/6125, Gene Ward Smith, 2002
pipedum_58.scl	58	9801/9800, 2401/2400, 5120/5103, 896/891
pipedum_58a.scl	58	126/125, 144/143, 176/175, 196/195, 364/363
pipedum_5a.scl	5	27/25, 81/80
pipedum_64.scl	64	225/224, 235298/234375, 67108864/66706983
pipedum_65.scl	65	1216/1215, 32805/32768, 39858075/39845888. Manuel Op de Coul, 2001
pipedum_65a.scl	65	78732/78125, 32805/32768
pipedum_67.scl	67	81/80, 1029/1024, 9604/9375, Gene Ward Smith, 2002
pipedum_68.scl	68	245/243, 2048/2025, 2401/2400, Gene Ward Smith, 2002
pipedum_72.scl	72	225/224, 1029/1024, 4375/4374, Gene Ward Smith, 2002
pipedum_72a.scl	72	4375/4374, 2401/2400, 15625/15552, Manuel Op de Coul, 2002
pipedum_72b.scl	72	225/224, 3025/3024, 1375/1372, 4375/4374
pipedum_72b2.scl	72	Optimised version of pipedum_72b, Manuel Op de Coul
pipedum_72c.scl	72	441/440, 2401/2400, 4375/4374, 1375/1372
pipedum_74.scl	74	81/80, 126/125, 4194304/4117715, Gene Ward Smith, 2002
pipedum_8.scl	8	50/49, 126/125 and 686/675
pipedum_81.scl	81	81/80, 126/125, 17294403/16777216, Gene Ward Smith, 2002
pipedum_87.scl	87	67108864/66430125, 15625/15552, Op de Coul
pipedum_8a.scl	8	16/15 and 250/243, or 250/243 and 648/625
pipedum_9.scl	9	225/224, 49/48, 36/35 are homophonic intervals
pipedum_99.scl	99	2401/2400, 3136/3125, 4375/4374, Gene Ward Smith, 2002
pipedum_9a.scl	9	4375/4374, 2401/2400, 21/20
pipedum_9b.scl	9	128/125, 2109375/2097152
pipedum_9c.scl	9	49/48, 21/20, 99/98, 121/120, Gene Ward Smith, 2002
pipedum_9d.scl	9	128/125, 36/35, 99/98, 121/120, Gene Ward Smith, 2002
pipedum_9e.scl	9	21/20, 27/25, 128/125
pleyel-dussek.scl	12	Pleyel and Dussek's temperament (1797) according to vague instructions
plum.scl	12	686/675 comma pump scale in 46-tET
polansky_owt1.scl	12	Optimal WT 1, from A Math. Model for Optimal Tuning Systems, 2008
polansky_owt2.scl	12	Optimal WT 2, from A Math. Model for Optimal Tuning Systems, 2008
polansky_ps.scl	50	Three interlocking harmonic series on 1:5:3 by Larry Polansky in Psaltery
ponsford1.scl	12	David Ponsford Bach temperament I (2005)
ponsford2.scl	12	David Ponsford Bach temperament II (2005)
poole-rod.scl	17	Rod Poole's 13-limit scale
poole.scl	7	Henry Ward Poole's double diatonic or dichordal scale, also Ewan Macpherson's experimentally-verified great highland bagpipe tuning
poole_100.scl	100	Henry Ward Poole's 100 note 7-limit scale, Helmholtz page 474
porcupine.scl	37	Porcupine temperament, g=162.996, 7-limit
porcupine15cfip.scl	15	A circulating Porcupine[15] lesfip scale, 11-limit target, 15 cent tolerance
porcupine15fip.scl	15	Lesfip version of Porcupine[15], 11-limit diamond target, 15 cent tolerance
porcupine15lfip.scl	15	Porcupine-related lesfip scale
porcupinewoo15.scl	15	[8/5 12/7] eigenmonzo porcupine, -6 to 8 gamut
porcupinewoo22.scl	22	[8/5 12/7] eigenmonzo porcupine, -10 to 11 gamut
portbag1.scl	7	Portugese bagpipe tuning
portbag2.scl	10	Portugese bagpipe tuning 2

portent11tri.scl 11 Portent tempered scale with trivalence proprty, 190et tuning, abababababc
portent26.scl 26 Portent[26] hobbit minimax tuning
portsmouth.scl 12 Portsmouth, a 2.3.7.11 subgroup scale
pps7.scl 7 Merged transpositions of superparticular 8/7 7/6 6/5 5/4 4/3 3/2 2/1
precata19.scl 19 Cata[19] transversal
prelleur.scl 12 Peter Prelleur's well temperament (1731)
preston.scl 12 Preston's equal beating temperament (1785)
preston2.scl 12 Preston's theoretically correct well temperament
primewak15.scl 15 Blacksmith-augene-porcupine-progress-kumbaya-nuke 13-limit wakalix; all generators -7 to 7; patent epimorphic
prime_10.scl 10 First 10 prime numbers reduced by 2/1
prime_12.scl 12 Prime dodecatonic scale
prime_5.scl 5 What Lou Harrison calls "the Prime Pentatonic", a widely used scale
prime_7.scl 7 Prime heptatonic scale
prinz.scl 12 Prinz well-tempermament (1808)
prinz2.scl 12 Prinz equal beating temperament (1808)
pris.scl 12 Optimized (15/14)^3 (16/15)^4 (21/20)^3 (25/24)^2 scale.
prisun.scl 12 Unimarv tempered pris/cv3, 166-tET
prod13.scl 27 13-limit binary products [1 3 5 7 9 11 13]
prod7d.scl 39 Double Cubic Corner 7-limit. Chalmers '96
prod7s.scl 20 Single Cubic Corner 7-limit = superstellated three out of 1 3 5 7 tetrany
prodigy11.scl 11 Prodigy[11] (225/224, 441/400) hobbit in 72-tET
prodigy12.scl 12 Prodigy[12] (225/224, 441/440) hobbit, 72-tET tuning. As a miracle scale, [-8, -7, -6, -2, -1, 0, 1, 2, 5, 6, 7, 8]
prodigy29.scl 29 Prodigy[29] (225/224, 441/440) hobbit irregular tuning
prodq13.scl 40 13-limit Binary products&quotients. Chalmers '96
prog_ennea.scl 9 Progressive Enneatonic, 50+100+150+200 cents in each half (500 cents)
prog_ennea1.scl 9 Progressive Enneatonic, appr. 50+100+150+200 cents in each half (500 cents)
prog_ennea2.scl 9 Progressive Enneatonic, appr. 50+100+200+150 cents in each half (500 cents)
prog_ennea3.scl 9 Progressive Enneatonic, appr. 50+100+150+200 cents in each half (500 cents)
prooijen1.scl 7 Kees van Prooijen, major mode of Bohlen-Pierce
prooijen2.scl 7 Kees van Prooijen, minor mode of Bohlen-Pierce
ps-dorian.scl 7 Complex 4 of p. 115 based on Archytas's Enharmonic
ps-enh.scl 7 Dorian mode of an Enharmonic genus found in Ptolemy's Harmonics
ps-hypod.scl 7 Complex 7 of p. 115 based on Archytas's Enharmonic
ps-hypod2.scl 7 Complex 8 of p. 115 based on Archytas's Enharmonic
ps-mixol.scl 7 Complex 3 of p. 115 based on Archytas's Enharmonic
ptolemy.scl 7 Ptolemy's Intense Diatonic Syntonon, also Zarlino's scale
ptolemy_chrom.scl 7 Ptolemy Soft Chromatic
ptolemy_ddiat.scl 7 Lyra tuning, Dorian mode, comb. of diatonon toniaion & diatonon ditoniaion
ptolemy_diat.scl 7 Ptolemy's Diatonon Ditoniaion & Archytas' Diatonic, also Lyra tuning
ptolemy_diat2.scl 7 Dorian mode of a permutation of Ptolemy's Tonic Diatonic
ptolemy_diat3.scl 7 Dorian mode of the remaining permutation of Ptolemy's Intense Diatonic
ptolemy_diat4.scl 7 permuted Ptolemy's diatonic
ptolemy_diat5.scl 7 Sterea lyra, Dorian, comb. of 2 Tonic Diatonic 4chords, also Archytas' diatonic

ptolemy_diff.scl	7	Difference tones of Intense Diatonic reduced by 2/1
ptolemy_enh.scl	7	Dorian mode of Ptolemy's Enharmonic
ptolemy_exp.scl	24	Intense Diatonic expanded: all interval combinations
ptolemy_ext.scl	12	Jon Lyle Smith, extended septimal Ptolemy, MMM 7-2-2011
ptolemy_hom.scl	7	Dorian mode of Ptolemy's Equable Diatonic or Diatonon Homalon
ptolemy_hominv.scl	7	Just Rast scale, inverse of Ptolemy's Equable Diatonic, 11-limit superparticular
ptolemy_hominv2.scl	14	Densified version of ptolemy_hominv.scl
ptolemy_iast.scl	7	Ptolemy's Iastia or Lydia tuning, mixture of Tonic Diatonic & Intense Diatonic
ptolemy_iastaiol.scl	7	Ptolemy's kithara tuning, mixture of Tonic Diatonic and Ditone Diatonic
ptolemy_ichrom.scl	7	Dorian mode of Ptolemy's Intense Chromatic
ptolemy_idiat.scl	7	Dorian mode of Ptolemy's Intense Diatonic (Diatonon Syntonon)
ptolemy_imix.scl	11	Ptolemy Intense Diatonic mixed with its inverse
ptolemy_malak.scl	7	Ptolemy's Malaka lyra tuning, a mixture of Intense Chrom. & Tonic Diatonic
ptolemy_malak2.scl	7	Malaka lyra, mixture of his Soft Chromatic and Tonic Diatonic.
ptolemy_mdiat.scl	7	Ptolemy soft diatonic
ptolemy_mdiat2.scl	7	permuted Ptolemy soft diatonic
ptolemy_mdiat3.scl	7	permuted Ptolemy soft diatonic
ptolemy_meta.scl	7	Metabolika lyra tuning, mixture of Soft Diatonic & Tonic Diatonic
ptolemy_mix.scl	19	All modes of Ptolemy Intense Diatonic mixed
ptolemy_perm.scl	35	Ptolemy all interval permutations
ptolemy_prod.scl	21	Product of Intense Diatonic with its intervals
ptolemy_tree.scl	14	Intense Diatonic with all their Farey parent fractions
pummelmarvwoo.scl	15	Convex closure of 7-limit diamond in marvel; marvel woo tuning
pump12_1.scl	12	Pump1 35 intervals 30 triads 197-tET
pump12_2.scl	12	Pump2 35 intervals 30 triads 197-tET
pump13.scl	13	Pump13 tetrads of dwarf15_5 in 197-tET
pump14.scl	14	Pump14 tetrads of dwarf17_5a in 197-tET
pump15.scl	15	Marvel pump scale in 197-tET
pump16.scl	16	Marvel tempered pentad comma pump in 197-tET
pump17.scl	17	Marvel tempered comma pump scale in 197-tET
pump18.scl	18	Tetrads from dwarf22_5 marvel tuned in 197-tET
pyclesfip17.scl	17	9-limit 15 cent lesfip derived from Pycnic[17]
pygmie.scl	5	Pygmie scale
pyle.scl	12	Howard Willet Pyle quasi equal temperament
pyramid.scl	12	This scale may also be called the "Wedding Cake"
pyramid_down.scl	12	Upside-Down Wedding Cake (divorce cake)
pyth_12.scl	12	12-tone Pythagorean scale
pyth_12s.scl	12	Pythagorean with major thirds flat by a schisma
pyth_17.scl	17	17-tone Pythagorean scale. Used in Persian music
pyth_17s.scl	17	Schismatically altered 17-tone Pythagorean scale
pyth_22.scl	22	Pythagorean shrutis
pyth_27.scl	27	27-tone Pythagorean scale
pyth_31.scl	31	31-tone Pythagorean scale
pyth_7a.scl	12	Pythagorean 7-tone with whole tones divided arithmetically
pyth_chrom.scl	8	Dorian mode of the so-called Pythagorean chromatic, recorded by Gaudentius
pyth_sev.scl	26	26-tone Pythagorean scale based on 7/4
pyth_sev_16.scl	16	16-tone Pythagorean scale based on 7/4, "Armodue"
pyth_third.scl	31	Cycle of 5/4 thirds
quasic22.scl	22	A 22 note quasi-circulating scale in the major third
quasi_9.scl	9	Quasi-Equal Enneatonic, Each "tetrachord" has 125 + 125

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+ 125 + 125 cents
quint_chrom.scl                 7  Aristides Quintilianus' Chromatic genus
qx1.scl                        31  breed tempered |-15 0 -2 7&gt; |-9 0 -7-9&gt; Fokker
block
qx2.scl                        31  breed tempered |-15 0 -2 7&gt; |-9 0 -7-9&gt; Fokker
block
ragib.scl                      24  Idris Rag'ib Bey, vol.5 d'Erlanger, p. 40.
ragib7.scl                     24  7-limit version of Idris Rag'ib Bey scale
ragipu16.scl                   16  16-step ragisma pump (1/3, 10/7, 7/2)
ragipu17.scl                   17  17-step ragisma pump (7/6, 5/1, 2/7)
ragismic19.scl                 19  Ragismic[19] hobbit in 6279-tET
rain123.scl                    12  Raintree scale tuned to 123-tET
rain159.scl                    12  Raintree scale tuned to 159-tET
raintree.scl                   12  Raintree Goldbach 12-tone 5-limit JI tuning, TL 14-3-
2007
raintree2.scl                  12  Raintree Goldbach Celestial tuning, TL 15-10-2009
rameau-flat.scl                12  Rameau bemols, see Pierre-Yves Asselin in "Musique et
temperament"
rameau-french.scl              12  Standard French temperament, Rameau version (1726), C.
di Veroli, 2002
rameau-gall.scl                12  Rameau's temperament, after Gallimard (1st solution)
rameau-gall2.scl               12  Rameau's temperament, after Gallimard (2nd solution)
rameau-merc.scl                12  Rameau's temperament, after Mercadier
rameau-minor.scl                9  Rameau's systeme diatonique mineur on E. Asc. 4-6-8-9,
desc. 9-7-5-4
rameau-nouv.scl                12  Temperament by Rameau in Nouveau Systeme (1726)
rameau-sharp.scl               12  Rameau dieses, see Pierre-Yves Asselin in "Musique et
temperament"
rameau.scl                     12  Rameau's modified meantone temperament (1725)
ramis.scl                      12  Monochord of Ramos de Pareja (Ramis de Pareia), Musica
practica (1482). 81/80 &amp;amp; 2048/2025. Switched on Bach
rankfour46a.scl                46  Rank four hobbit 441/440, 364/363 in 393-tET
rankfour46b.scl                46  Rankfour46b hobbit minimax tuning, commas 385/384,
325/324
rapoport_8.scl                  8  Paul Rapoport, cycle of 14/9 close to 8 out of 11-tET,
XH 13, 1991
rast pentachord 11-limit.scl    4  Rast pentachord 72:81:88:96:108
rast pentachord 31-limit.scl    4  Rast pentachord 600:675:744:800:900
rast pentachord 5-limit.scl     4  Rast pentachord 600:675:744:800:900
rast tetrachord 11-limit.scl    3  Rast tetrachord 72:81:88:96
rast tetrachord 31-limit.scl    3  Rast tetrachord 600:675:744:800
rast tetrachord 5-limit.scl     3  Rast tetrachord 24:27:30:32
rast_11-limit.scl               7  2.3.11 subgroup Rast
rast_7-limit.scl                7  7-limit diatonic Rast scale
rast_moha.scl                   7  Rast + Mohajira (Dudon) 4 + 3 + 3 Rast and 3 + 4 + 3
Mohajira tetrachords
rat_dorenh.scl                  7  Rationalized Schlesinger's Dorian Harmonia in the
enharmonic genus
rat_hypodenh.scl                7  1+1 rationalized enharmonic genus derived from K.S.'s
'Bastard' Hypodorian
rat_hypodenh2.scl               7  1+2 rationalized enharmonic genus derived from K.S.'s
'Bastard' Hypodorian
rat_hypodenh3.scl               7  1+3 rationalized enharmonic genus derived from K.S.'s
'Bastard' Hypodorian
rat_hypodhex.scl                7  1+1 rationalized hexachromatic/hexenharmonic genus
derived from K.S.'Bastard'
rat_hypodhex2.scl               7  1+2 rat. hexachromatic/hexenharmonic genus derived from
K.S.'s 'Bastard' Hypodo
rat_hypodhex3.scl               7  1+3 rat. hexachromatic/hexenharmonic genus from K.S.'s
'Bastard' Hypodorian
rat_hypodhex4.scl               7  1+4 rat. hexachromatic/hexenharmonic genus from K.S.'s
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'Bastard' Hypodorian
rat_hypodhex5.scl 7 1+5 rat. hexachromatic/hexenharmonic genus from K.S.'s 'Bastard' Hypodorian
rat_hypodhex6.scl 7 2+3 rationalized hexachromatic/hexenharmonic genus from K.S.'s 'Bastard' hypod
rat_hypodpen.scl 7 1+1 rationalized pentachromatic/pentenharmonic genus derived from K.S.'s 'Bastar
rat_hypodpen2.scl 7 1+2 rationalized pentachromatic/pentenharmonic genus from K.S.'s 'Bastard' hyp
rat_hypodpen3.scl 7 1+3 rationalized pentachromatic/pentenharmonic genus from 'Bastard' Hypodorian
rat_hypodpen4.scl 7 1+4 rationalized pentachromatic/pentenharmonic genus from 'Bastard' Hypodorian
rat_hypodpen5.scl 7 2+3 rationalized pentachromatic/pentenharmonic genus from 'Bastard' Hypodorian
rat_hypodpen6.scl 7 2+3 rationalized pentachromatic/pentenharmonic genus from 'Bastard' Hypodorian
rat_hypodtri.scl 7 rationalized first (1+1) trichromatic genus derived from K.S.'s 'Bastard' hyp
rat_hypodtri2.scl 7 rationalized second (1+2) trichromatic genus derived from K.S.'s 'Bastard' hyp
rat_hypolenh.scl 8 Rationalized Schlesinger's Hypolydian Harmonia in the enharmonic genus
rat_hypopchrom.scl 7 Rationalized Schlesinger's Hypophrygian Harmonia in the chromatic genus
rat_hypopenh.scl 7 Rationalized Schlesinger's Hypophrygian Harmonia in the enharmonic genus
rat_hypoppen.scl 7 Rationalized Schlesinger's Hypophrygian Harmonia in the pentachromatic genus
rat_hypoptri.scl 7 Rationalized Schlesinger's Hypophrygian Harmonia in first trichromatic genus
rat_hypoptri2.scl 7 Rationalized Schlesinger's Hypophrygian Harmonia in second trichromatic genus
rectsp10.scl 32 Rectangle minimal beats spectrum of order 10
rectsp10a.scl 45 Rectangle minimal beats spectrum of order 10 union with inversion
rectsp11.scl 42 Rectangle minimal beats spectrum of order 11
rectsp12.scl 46 Rectangle minimal beats spectrum of order 12
rectsp6.scl 12 Rectangle minimal beats spectrum of order 6, also Songlines.DEM, Bill Thibault and Scott Gresham-Lancaster (1992)
rectsp6a.scl 17 Rectangle minimal beats spectrum of order 6 union with inversion
rectsp7.scl 18 Rectangle minimal beats spectrum of order 7
rectsp7a.scl 23 Rectangle minimal beats spectrum of order 7 union with inversion
rectsp8.scl 22 Rectangle minimal beats spectrum of order 8
rectsp8a.scl 31 Rectangle minimal beats spectrum of order 8 union with inversion
rectsp9.scl 28 Rectangle minimal beats spectrum of order 9
rectsp9a.scl 37 Rectangle minimal beats spectrum of order 9 union with inversion
redfield.scl 7 John Redfield, New Diatonic Scale (1930), inverse of ptolemy_idiat.scl
reinhard.scl 12 Andreas Reinhard's Monochord (1604) (variant of Ganassi's). Also Abraham Bartolus (1614)
reinhardj17.scl 17 Johnny Reinhard's Harmonic-17 tuning for "Tresspass" (1998)
renteng1.scl 5 Gamelan Renteng from Chileunyi (Tg. Sari). 1/1=330 Hz
renteng2.scl 5 Gamelan Renteng from Chikebo (Tg. Sari). 1/1=360 Hz
renteng3.scl 6 Gamelan Renteng from Lebakwangi (Pameungpeuk). 1/1=377 Hz

renteng4.scl 5 Gamelan Renteng Bale` bandung from Kanoman (Cheribon). 1/1=338 Hz
riccati.scl 12 Giordano Riccati, Venetian temperament, Barbieri, 1986
riemann.scl 29 Imaginary part of zeroes of the Riemann Zeta function
riley_albion.scl 12 Terry Riley's Harp of New Albion scale, inverse Malcolm's Monochord, 1/1 on C#
riley_rosary.scl 12 Terry Riley, tuning for Cactus Rosary (1993)
robot_dead.scl 12 Dead Robot (see lattice)
robot_live.scl 12 Live Robot
rodan26opt.scl 26 Rodan[26] 13-limit 5 cents lesfip optimized
rodan31opt.scl 31 Rodan[31] 13-limit 6 cents lesfip optimized
rodgers_chevyshake.scl 10 Scale used in Prent Rodgers' The Stick Shift Chevy Shake
rogers_7.scl 7 Prent Rogers, scale of Serenade for Alto Flute nr.10
romieu.scl 12 Romieu's Monochord, Mémoire théorique & pratique (1758)
romieu_inv.scl 12 Romieu inverted, Pure (just) C minor in Wilkinson: Tuning In
rosati_21.scl 21 Dante Rosati, JI guitar tuning
rosati_21a.scl 21 Alternative version of rosati_21 with more tetrads
rosati_21m.scl 21 1/4-kleismic marvel tempering of rosati_21.scl
rousseau.scl 12 Rousseau's Monochord, Dictionnaire de musique (1768)
rousseau2.scl 12 Standard French temperament Rousseau-2, C. di Veroli
rousseau3.scl 12 Standard French temperament Rousseau-3, C. di Veroli, 2002
rousseau4.scl 12 Standard French temperament Rousseau-4, C. di Veroli
rousseauk.scl 12 Kami Rousseau's 7-limit tri-blues scale
rousseauw.scl 12 Jean-Jacques Rousseau's temperament (1768)
rozencrantz.scl 19 Irrational scale, generator=phi period=pi
rsr_12.scl 12 RSR - 7 limit JI
rvf1.scl 19 RVF-1: D-A 695 cents, the increment is 0.25 cents, interval range 49.5 to 75.5
rvf2.scl 19 RVF-2: 695 cents, 0.607 cents, 31-90 cents, C-A# is 7/4.
rvf3.scl 19 RVF-3: 694.737, 0.082, 25-97, the fifth E#-B# is 3/2.
rvf4.scl 12 697-703 cents, increments of 1 cent
rvfj_12.scl 12 Regularly varied fifths well temperament with just fifth. Op de Coul (2007)
saba pentachord 13-limit a.scl 4 Saba pentachord 10:11:12:13:15
saba pentachord 13-limit b.scl 4 Saba pentachord 22:24:26:28:33
saba pentachord 19-limit.scl 5 Saba pentachord 44:48:52:56:57:66
saba pentachord 23-limit a+b.scl 5 Saba pentachord 42:46:50:54:55:63
saba pentachord 23-limit a.scl 4 Saba pentachord 42:46:50:54:63
saba pentachord 23-limit b.scl 4 Saba pentachord 42:46:50:55:63
saba pentachord 31-limit.scl 5 Saba pentachord 96:105:114:124:126:144
saba_sup.scl 8 Superparticular version of maqam Sabâ
sabbagh.scl 7 Tawfiq al-Sabbagh, a composer from Syria. 1/1=G
sabbagh2.scl 24 Tawfiq al-Sabbagh, Arabic master musical scale in 53-tET (1954)
safiyuddin_actual_buzurg.scl 8 Actual Buzurg by Safi al-Din Urmavi in Risala al-Sharafiyyah according to Dr. Oz.
safiyuddin_actual_isfahan.scl 8 Actual Isfahan on 3/2 by Safi al-Din Urmavi in Risala al-Sharafiyyah according to Dr. Oz.
safiyuddin_actual_rahavi.scl 7 Actual Rahavi on 16/13 by Safi al-Din Urmavi in Risala al-Sharafiyyah according to Dr. Oz.
safiyuddin_actual_zirefkend_octavedgenus.scl 8 Actual Zirefkend by Safi al-Din Urmavi in Risala al-Sharafiyyah according to Dr. Oz.
safiyuddin_udfretratios.scl 21 Two conjunct tetrachords in an octave from Ud fret ratios by Safi al-Din Urmavi

safi_arabic.scl 17 Arabic 17-tone Pythagorean mode, Safiyuddîn Al-Urmawî (Safi al-Din)
safi_arabic_s.scl 17 Schismatically altered Arabic 17-tone Pythagorean mode
safi_buzurk.scl 5 Buzurk genus by Safi al-Din Urmavi
safi_diat.scl 7 Safi al-Din's Diatonic, also the strong form of Avicenna's 8/7 diatonic
safi_diat2.scl 7 Safi al-Din's 2nd Diatonic, a 3/4 tone diatonic like Ptolemy's Equable Diatonic
safi_isfahan.scl 4 Isfahan genus by Safi al-Din Urmavi
safi_isfahan2.scl 4 Alternative Isfahan genus by Safi al-Din Urmavi
safi_major.scl 6 Singular Major (DF #6), from Safi al-Din, strong 32/27 chromatic
safi_rahevi.scl 3 Rahevi genus by Safi al-Din Urmavi
safi_unnamed1.scl 5 Unnamed genus by Safi al-Din Urmavi (Ferahnak-like)
safi_unnamed2.scl 5 Unnamed genus by Safi al-Din Urmavi (Ushshaq-like)
safi_unnamed3.scl 5 Unnamed genus by Safi al-Din Urmavi (Karjighar-like)
safi_unnamed4.scl 5 Unnamed genus by Safi al-Din Urmavi (Saba/Rast-like)
safi_zirefkend-i.scl 5 Zirefkend-i Koutchek genus by Safi al-Din Urmavi
safi_zirefkend.scl 4 Zirefkend genus by Safi al-Din Urmavi
safi_zirefkend2.scl 6 Zirefkend genus by Safi al-Din Urmavi that confirms with the 17-tone Edvar on Zirefkend
salinas_19.scl 19 Salinas enharmonic tuning for his 19-tone instr. "instrumentum imperfectum"
salinas_24.scl 24 Salinas enharmonic system "instrumentum perfectum". Subset of Mersenne
salinas_enh.scl 7 Salinas's and Euler's enharmonic
salunding.scl 5 Gamelan slunding, Kengetan, South-Bali. 1/1=378 Hz
samad_oghab_dokhtaramme_zurnascale.scl 12 Ushshaq-like Zurna scale on A from Dokhtar Amme sang by Samad Oghab
sankey.scl 12 John Sankey's Scarlatti tuning, personal evaluation based on d'Alembert's
santur1.scl 8 Persian santur tuning. 1/1=E
santur2.scl 8 Persian santur tuning. 1/1=E
sanza.scl 8 African N'Gundi Sanza (idiophone; set of lamellas, thumb-plucked)
sanza2.scl 7 African Baduma Sanza (idiophone, like mbira)
sauveur.scl 12 Sauveur's tempered system of the harpsichord. Traité (1697)
sauveur2.scl 12 Sauveur's Système Chromatique des Musiciens (Mémoires 1701), 12 out of 55.
sauveur_17.scl 17 Sauveur's oriental system, aft. Kitab al-adwar (Bagdad 1294) by Safi al-Din
sauveur_ji.scl 12 Application des sons harmoniques à la composition des jeux d'orgues (1702) (PB 81/80 & 128/125)
savas_bardiat.scl 7 Savas's Byzantine Liturgical mode, 8 + 12 + 10 parts
savas_barenh.scl 7 Savas's Byzantine Liturgical mode, 8 + 16 + 6 parts
savas_chrom.scl 7 Savas's Chromatic, Byzantine Liturgical mode, 8 + 14 + 8 parts
savas_diat.scl 7 Savas's Diatonic, Byzantine Liturgical mode, 10 + 8 + 12 parts
savas_palace.scl 7 Savas's Byzantine Liturgical mode, 6 + 20 + 4 parts
sc311_41.scl 311 A 311 note 41-limit epimorphic JI scale
scalatron.scl 19 Scalatron (tm) 19-tone scale, see manual, 1974
scheffer.scl 12 H.Th. Scheffer (1748) modified 1/5-comma temperament, Sweden
schiassi.scl 12 Filippo Schiassi
schidlof.scl 21 Schidlof
schillinger.scl 36 Joseph Schillinger's double equal temperament, p.664 Mathematical Basis...
schis41.scl 41 Tenney reduced version of wilson_41

schisynch17.scl 17 Schismatic[17] in synch (brat=-1) tuning
schlesinger_jupiter.scl 12 Schlesinger's Jupiter scale
schlesinger_mars.scl 12 Schlesinger's Mars scale
schlesinger_saturn.scl 12 Schlesinger's Saturn scale
schlick-barbour.scl 12 Reconstructed temp. A. Schlick, Spiegel d. Orgelmacher und Organisten (1511) by Barbour
schlick-husmann.scl 12 Schlick's temperament reconstructed by Heinrich Husmann (1967)
schlick-lange.scl 12 Reconstructed temp. Arnoldt Schlick (1511) by Helmut Lange, Ein Beitrag zur musikalischen Temperatur, 1968, p. 482
schlick-ratte.scl 12 Schlick's temperament reconstructed by F.J. Ratte (1991)
schlick-schugk.scl 12 Schlick's temperament reconstructed by Hans-Joachim Schugk (1980)
schlick-tessmer.scl 12 Schlick's temperament reconstructed by Manfred Tessmer (1994)
schlick2.scl 12 Another reconstructed Schlick's modified meantone (Poletti?)
schlick3.scl 12 Possible well-tempered interpretation of 1511 tuning, Margo Schulter
schlick3a.scl 12 Variation on Schlick (1511), all 5ths within 7c of pure, Margo Schulter
schneegass1.scl 12 Cyriacus Schneegaß (1590), meantone, 1st method: rational approximation
schneegass2.scl 12 Cyriacus Schneegaß (1590), meantone, 2nd method: geometric approximation
schneegass3.scl 12 Cyriacus Schneegaß (1590), meantone, 3rd method: numeric approximation
schneider_log.scl 12 Robert Schneider, scale of log(4) .. log(16), 1/1=264Hz
scholz.scl 8 Simple Tune #1 Carter Scholz
scholz_epi.scl 40 Carter Scholz, Epimore
schulter_10.scl 10 Margo Schulter, 13-limit tuning, TL 14-11-2007
schulter_12.scl 12 Margo Schulter's 5-limit JI virt. ET, "scintilla of Artusi" tempered, TL 22-08-98
schulter_14_13-12.scl 12 Temperament with just 14/13 apotome, close to Pepper Noble Fifth
schulter_17.scl 17 Neo-Gothic well-temperament (14:11, 9:7 hypermeantone fifths) TL 04-09-2000
schulter_24.scl 24 Rational intonation (RI) scale with some "17-ish" features (24 notes)
schulter_24a.scl 24 M. Schulter, just/rational intonation system - with circulating 24-note set
schulter_34.scl 34 "Carthesian tuning" with two 17-tET chains 55.106 cents apart
schulter_44_39-12.scl 12 12-note chromatic tuning with 352:351, 364:363 (G=1/1, Eb-G#)
schulter_44_39-12_c.scl 12 44_39-12.scl with C as 1/1 (Eb-G#)
schulter_44_39-diat1.scl 7 Diatonic involving 352:351 and 364:363
schulter_bamm24b-pegasus12d.scl 12 Offshoot of Kraig Grady's Centaur: Rast/Penchgah plus Archytas-like modes on 1/1
schulter_biapotomic_septimal24.scl 24 Biapotomic: two apotomes = 7/6; virtually just 23/16
schulter_cantonpentalike34.scl 34 Variation on Gene Ward Smith Cantonpenta, 34-note superset in 271-tET
schulter_cantonpentamint58.scl 58 Rank-3 variant on Gene Ward Smith's Cantonpenta with just 12:13:14
schulter_christmas_eve24.scl 24 ChristmasEve or 12/24, just 14/11; 13 fourths up = ~128/99
schulter_diat7.scl 7 Diatonic scale, symmetrical tetrachords based on 14/11 and 13/11 triads

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schulter_ham.scl                17  New rational tuning of "Hammond organ type", TL 01-03-
2002
schulter_indigo12.scl           12  Expansion of 12:13:14:16:18:21:22:24 by Margo Schulter,
TL 9-7-2010
schulter_jot17a.scl             17  Just octachord tuning 4:3-9:8-4:3 division, 17 steps (7
+ 3 + 7), Bb-Bb
schulter_jot17bb.scl            17  Just octachord Tuning (Bb-Eb, F-Bb), 896:891 divided
into 1792:1787:1782
schulter_jwt17.scl              17  "Just well-tuned 17" circulating system
schulter_lin76-34.scl           24  Two 12-note chains, ~704.160 cents, 34 4ths apart (32
4ths = 7:6), TL 29-11-02
schulter_met12.scl              12  Milder Extended Temperament, 5ths average 703.711 cents
schulter_met24-buzurg_al-erin10_cup.scl
                                10  Decatonic with septimal Buzurg &amp;amp; Rastlike modes
schulter_met24-canonical.scl    24  Smoothed MET-24 in 2048-tET, generators (2/1, 703.711c,
57.422c)
schulter_met24-ji1.scl          24  Possible JI interpretation of MET-24
schulter_met24-ji3_a.scl        24  JI interpretation of MET-24, 1/1 is A or 22/13 of C-C
version
schulter_met24-semineutral17_F#.scl
                                17  17-CS semineutral sixth from two large major thirds
(~63:81:104)
schulter_met24.scl              24  Milder Extended Temperament, 5ths avg. 703.658c, spaced
57.422c
schulter_met24pote.scl          24  MET-24 parapyth temperament Fokker block in POTE tuning
schulter_neogeb24.scl           24  Neo-Gothic e-based lineotuning (T/S or Blackwood's R=e,
~2.71828), 24 notes
schulter_neogji12.scl           12  M. Schulter, neo-Gothic 12-note JI (prim. 2/3/7/11)
1/1=F with Eb key as D+1
schulter_neogp16a.scl           16  M. Schulter, scale from mainly prime-to-prime ratios
and octave complements (Gb-D#)
schulter_O3-reg-24.scl          24  O3 temperament, regular version: pure 22/21, 7/4, 11/6
schulter_O3-zalzalian12_D.scl   12  Sampling of Zalzalian maqam/dastgah modes,
slendro/pelog modes
schulter_O3_24.scl              24  O3 or "Ozone" (24): just 22/21 limma, 7/4, 11/6, 1024-
tET
schulter_patheq58.scl           58  Aug2-plus-spacing and 21-fifths pathways to 5/4 equally
(in)accurate
schulter_pel.scl                 5  Just pelog-style Phrygian pentatonic
schulter_peppermint.scl         24  Peppermint 24: Wilson/Pepper apotome/limma=Phi, 2
chains spaced for pure 7:6
schulter_piaguilike2.scl        12  Like Mario Pizarro's Piagui: steps of (9/8)^1/2 and
(128/81)^1/8
schulter_qcm62a.scl             62  1/4-comma meantone, two 31-notes at 1/4-comma
(Vicentino-like system)
schulter_qcmlji24.scl           24  24-note adaptive JI (Eb-G#/F'-A#') for Lasso's Prologue
to _Prophetiae_
schulter_qcmqd8_4.scl           12  F-C# in 1/4-comma meantone, other 5ths ~4.888 cents
wide or (2048/2025)^(1/4)
schulter_rbuzurg-buzurg8_cup.scl
                                 8  Buzurg pentachord plus 133-229-133 tetrachord at ~3/2
schulter_rbuzurg-buzurg_hijaz_cup.scl
                                 8  Qutb al-Din al-Shirazi's Buzurg plus upper Hijaz (JI
12:11-7:6-22:21)
schulter_semineutral36.scl      17  Semineutral tuning in 36-tET, 0-433.33-866.67 cents
schulter_shur10.scl             10  Tuning set for "Prelude in Shur for Erv Wilson"
schulter_shur17.scl             17  Peppermint 17-note thirdtone set for Persian dastgah-ha
schulter_simplemint24.scl       24  Rank 3 temperament (2-3-7-9-11-13), 704c 5th, 58c
spacing, 1200-tET
schulter_sq.scl                 24  "Sesquisexta" tuning, two 12-tone Pyth. manuals a 7/6
apart. TL 16-5-2001
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schulter_tedorian.scl            7  Eb Dorian in temperament extraordinaire, neo-medieval
style
schulter_turquoise17-104ed2.scl
                                17  Turquoise 17 in 104-tET, ~33:36:39:42:44 at steps 0 7
10
schulter_turquoise17.scl        17  Turquoise 17 in 1024-tET, ~33:36:39:42:44 at steps 0 7
10
schulter_wilsonistic.scl        12  Margo Schulter, Wilsonistic Pivot on C
schulter_xenoga24.scl           24  M. Schulter, 3+7 ratios Xeno-Gothic adaptive tuning
(keyboards 64:63 apart)
schulter_xenogj24.scl           24  Neo-Gothic 3/17-flavor JI (keyboards 459:448 apart)
schulter_zarte84.scl            12  Temperament extraordinaire, Zarlino's 2/7-comma
meantone (F-C#)
schulter_zarte84n.scl           12  Zarlino temperament extraordinaire, 1024-tET mapping
scotbag.scl                      7  Scottish bagpipe tuning
scotbag2.scl                     7  Scottish bagpipe tuning 2, symmmetrical
scotbag3.scl                     7  Scottish bagpipe tuning 3
scotbag4.scl                     7  Scottish Higland Bagpipe by Macdonald, Edinburgh.
Helmholtz/Ellis p. 515, nr.52
scottd1.scl                     12  Dale Scott's temperament 1, TL 9-6-1999
scottd2.scl                     12  Dale Scott's temperament 2, TL 9-6-1999
scottd3.scl                     12  Dale Scott's temperament 3, TL 9-6-1999
scottd4.scl                     12  Dale Scott's temperament 4, TL 9-6-1999
scottj.scl                       4  Jeff Scott's "seven and five" tuning, fifth-repeating.
TL 20-04-99
scottj2.scl                     19  Jeff Scott's "just tritone/13" tuning. TL 17-03-2001
scottr_ebvt.scl                 12  Robert Scott Equal Beating Victorian Temperament (2001)
scottr_lab.scl                  12  Robert Scott Tunelab EBVT (2002)
secor12_1.scl                   12  George Secor's 12-tone temperament ordinaire #1,
proportional beating
secor12_2.scl                   12  George Secor's closed 12-tone well-temperament #2, with
7 just fifths
secor12_3.scl                   12  George Secor's closed 12-tone temperament #3 with 5
meantone, 3 just, and 2 wide fifths
secor17htt1.scl                 17  George Secor's 17-tone high-tolerance temperament
subset #1 on C (5/4 &amp;amp; 7/4 exact)
secor17htt2.scl                 17  George Secor's 17-tone high-tolerance temperament
subset #2 on Eo (5/4 &amp;amp; 7/4 exact)
secor17htt3.scl                 17  George Secor's 17-tone high-tolerance temperament
subset #3 on G (5/4 &amp;amp; 7/4 exact)
secor17htt4.scl                 17  George Secor's 17-tone high-tolerance temperament
subset #4 on Bo (5/4 &amp;amp; 7/4 exact)
secor17wt.scl                   17  George Secor's well temperament with 5 pure 11/7 and 3
near just 11/6
secor17zrt.scl                  17  George Secor's 17-tone Zany Rational Temperament (2012)
secor19wt.scl                   19  George Secor's 19-tone well temperament with ten 5/17-
comma fifths
secor19wt1.scl                  19  George Secor's 19-tone proportional-beating (5/17-
comma) well temperament (v.1)
secor19wt2.scl                  19  George Secor's 19-tone proportional-beating (5/17-
comma) well temperament (v.2)
secor1_4tx.scl                  12  George Secor's rational 1/4-comma temperament
extraordinaire
secor1_5tx.scl                  12  George Secor's 1/5-comma temperament extraordinaire
(ratios supplied by G. W. Smith)
secor22_17p5.scl                22  George Secor's 17-tone temperament plus 5 extra 5-limit
intervals
secor22_19p3.scl                22  George Secor's 19+3 well temperament with ten ~5/17-
comma (equal-beating) fifths and 3 pure 9:11. TL 28-6-2002,26-10-2006. Aux=1,10,19
secor22_ji29.scl                22  George Secor's 22-tone just intonation (29-limit
otonality on 4/3)
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secor29htt.scl                29  George Secor's 29-tone 13-limit high-tolerance
temperament (5/4 &amp;amp; 7/4 exact)
secor29tolerant.scl           29  Version of George Secor's secor29htt in tolerant
temperament, POTE tuning
secor34wt.scl                 34  George Secor's 34-tone well temperament (with 10 exact
11/7)
secor41htt.scl                41  George Secor's 13-limit high-tolerance temperament
superset (5/4 &amp;amp; 7/4 exact)
secor5_23stx.scl              12  George Secor's synchronous 5/23-comma temperament
extraordinaire
secor5_23tx.scl               12  George Secor's rational 5/23-comma temperament
extraordinaire
secor5_23wt.scl               12  George Secor's rational 5/23-comma proportional-beating
well-temperament
secoralternative10.scl        10  George Secor "meantone alternative", {196/195,
676/675}-tempering in POTE tuning of 2.3.5.7.13 scale
secor_bicycle.scl             12  George Secor, 13-limit harmonic bicycle (1963), also
Erv Wilson, see David Rosenthal: Helix Song, XH 7&amp;amp;8, 1979
secor_pelogic11.scl           11  George Secor's isopelogic scale with ~537.84194
generator and just 13/11 (1979)
secor_pelogic7.scl             7  George Secor's isopelogic scale with ~537.84194
generator, just 13/11 and near just 11:13:15:19 tetrads (1979)
secor_pelogic9.scl             9  George Secor's isopelogic scale with ~537.84194
generator and just 13/11 (1979)
secor_swt149.scl              12  George Secor's 149-based synchronous WT
secor_vrwt.scl                12  George Secor's Victorian rational well-temperament
(based on Ellis #2)
secor_wt1-5.scl               12  George Secor's 1/5-comma well-temperament (ratios
supplied by G. W. Smith)
secor_wt1-7.scl               12  George Secor's 1/7-comma well-temperament
secor_wt1-7r.scl              12  George Secor's 1/7-comma well-temperament, Gene Ward
Smith rational version
secor_wt10.scl                12  George Secor's 12-tone well-temperament, proportional
beating
secor_wt2-11.scl              12  George Secor's rational 2/11-comma well-temperament
secor_wtpb-24a.scl            12  George Secor's 24-triad proportional-beating well-
temperament (24a)
secor_wtpb-24b.scl            12  George Secor's 24-triad proportional-beating well-
temperament (24b)
secor_wtpb-24c.scl            12  George Secor's 24-triad proportional-beating well-
temperament (24c)
secor_wtpb-24d.scl            12  George Secor's 24-triad proportional-beating well-
temperament (24d)
secor_wtpb-24e.scl            12  George Secor's 24-triad proportional-beating well-
temperament (24e)
segah pentachord 17-limit.scl  4  Segah pentachord  42:45:51:56:63
segah pentachord 5-limit.scl   4  Segah pentachord  30:32:36:40:45
segah-ferahnak pentachord 19-limit.scl
                               5  Segah-Ferahnak pentachord 14:15:17:19:20:21
segah2.scl                     7  Iranian mode Segah from C
segah99.scl                    7  segah_rat in 99-tET tempering
segah_rat.scl                  7  Rationalized Arabic Segâh
seidel_12.scl                 12  Dave Seidel, Harmonicious 12-tone scale, TL 31-01-2009
seidel_32.scl                 32  Dave Seidel, Base 9:7:4 Symmetry, scale for Passacaglia
and Fugue State (2005)
seikilos.scl                  12  Seikilos Tuning
sejati.scl                     5  salendro sejati, Sunda
sekati1.scl                    7  Gamelan sekati from Sumenep, East-Madura. 1/1=244 Hz
sekati2.scl                    7  Gamelan Kyahi Sepuh from kraton Solo. 1/1=216 Hz
sekati3.scl                    7  Gamelan Kyahi Henem from kraton Solo. 1/1=168.5 Hz
sekati4.scl                    7  Gamelan Kyahi Guntur madu from kraton Jogya. 1/1=201.5
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Hz
sekati5.scl 7 Gamelan Kyahi Naga Ilaga from kraton Jogya. 1/1=218.5 Hz
sekati6.scl 7 Gamelan Kyahi Munggang from Paku Alaman, Jogya. 1/1=199.5 Hz
sekati7.scl 7 Gamelan of Sultan Anom from Cheribon. 1/1=282 Hz
sekati8.scl 7 The old Sultans-gamelan Kyahi Suka rame from Banten. 1/1=262.5 Hz
sekati9.scl 7 Gamelan Sekati from Katjerbonan, Cheribon. 1/1=292 Hz
selisir.scl 5 Gamelan semara pagulingan, Bali. Pagan Kelod
selisir2.scl 5 Gamelan semara pagulingan, Bali. Kamasan
selisir3.scl 5 Gamelan gong, Pliatan, Bali. 1/1=280 Hz, McPhee, 1966
selisir4.scl 5 Gamelan gong, Apuan, Bali. 1/1=285 Hz. McPhee, 1966
selisir5.scl 5 Gamelan gong, Sayan, Bali. 1/1=275 Hz. McPhee, 1966
selisir6.scl 5 Gamelan gong, Gianyar, Bali. 1/1=274 Hz. McPhee, 1966
semafip.scl 9 Lesfip scale related to Semaphore[9]
semmeanflat1.scl 19 Semaphore-meantone-flattone wakalix
senior.scl 171 Senior temperament, g=322.801387, 5-limit
sensax.scl 21 Sensamagic tweak
sensi19.scl 19 Sensi[19]
sensi19br1.scl 19 Sensi[19] with a brat of 1
sensidia.scl 27 Detempered Sensi[27]; contains 7-limit diamond
sensisynch19.scl 19 Sensi[19] in synch (brat=-1) tuning, generator ~162/125 satisfies g^9-g^7-4=0
septenarius440.scl 12 Andreas Sparschuh's septenarius @ middle c'=263Hz or a'=440Hz
septenarius440a.scl 12 Tom Dent's septenarius @ middle c'=262 Hz or a'=440 Hz
septenariusGG49.scl 12 Sparschuh's version @ middle-c'=262Hz or a'=440Hz
septicyc.scl 11 Gene Ward Smith, septicyclic 1029/1024-tempered scale, in 252-tET
serafini-11.scl 12 Carlo Serafini, scale of "Piano 11"
serafini-moonsuite.scl 12 Carlo Serafini, empirical tuning for Moonsuite (2008)
serafini-q.scl 12 Subset of Carlos Gamma for In Q (2015)
serafini-sunday.scl 12 Scale for A Nearly Normal Sunday (2015)
serre_enh.scl 7 Dorian mode of the Serre's Enharmonic
set70a.scl 44 44th root of 6
sev-elev.scl 12 "Seven-Eleven Blues" of Pitch Palette
sevish.scl 12 Sean "Sevish" Archibald's "Trapped in a Cycle" JI scale
sevish_22.scl 7 7 out of 22 used in Dirty Drummer on Golden Hour
sevish_no.scl 5 Sean "Sevish" Archibald's non-octave empirical scale
sevish_pom.scl 12 Non-octave just scale used in Parliament of Moon on Golden Hour
sevish_umbriel.scl 7 Just scale used in Umbriel on Golden Hour
sevish_whitey.scl 12 Just scale used in Whitey on Golden Hour
sha.scl 24 Three chains of sqrt(3/2) separated by 10/7
shahin.scl 18 Mohajeri Shahin Iranian style scale, TL 9-4-2006
shahin2.scl 18 Mohajeri Shahin 17-limit 18-tone Persian scale, TL 08-07-2007
shahin_adl.scl 12 Mohajeri Shahin, arithmetic division of length temperament, TL 14-12-2006
shahin_agin.scl 12 Mohajeri Shahin, Microaginco (2007)
shahin_baran.scl 12 Mohajeri Shahin, Baran scale
shahin_dance.scl 7 Mohajeri Shahin, microtonal dance, 2 unequal tetrachords. TL 01-10-2007
shahin_wt.scl 12 Mohajeri Shahin, well temperament, TL 28-12-2006
shalfun.scl 24 d'Erlanger vol.5, p. 40. After Alexandre ^Salfun (Chalfoun)
shansx.scl 12 Untempered Tanaka/Hanson harmonic system including the kleisma
sharm1c-conm.scl 7 Subharm1C-ConMixolydian
sharm1c-conp.scl 7 Subharm1C-ConPhryg

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sharm1c-dor.scl                8  Subharm1C-Dorian
sharm1c-lyd.scl                8  Subharm1C-Lydian
sharm1c-mix.scl                7  Subharm1C-Mixolydian
sharm1c-phr.scl                7  Subharm1C-Phrygian
sharm1e-conm.scl               7  Subharm1E-ConMixolydian
sharm1e-conp.scl               7  Subharm1E-ConPhrygian
sharm1e-dor.scl                8  Subharm1E-Dorian
sharm1e-lyd.scl                8  Subharm1E-Lydian
sharm1e-mix.scl                7  Subharm1E-Mixolydian
sharm1e-phr.scl                7  Subharm1E-Phrygian
sharm2c-15.scl                 7  Subharm2C-15-Harmonia
sharm2c-hypod.scl              8  SHarm2C-Hypodorian
sharm2c-hypol.scl              8  SHarm2C-Hypolydian
sharm2c-hypop.scl              8  SHarm2C-Hypophrygian
sharm2e-15.scl                 7  Subharm2E-15-Harmonia
sharm2e-hypod.scl              8  SHarm2E-Hypodorian
sharm2e-hypol.scl              8  SHarm2E-Hypolydian
sharm2e-hypop.scl              8  SHarm2E-Hypophrygian
sheiman.scl                   14  Michael Sheiman's harmonic scale, TL 2-2-2009
sheiman_7.scl                  7  Michael Sheiman's 7-tone 11-limit symmetrical just
scale, TL 79656
sheiman_9.scl                  9  Michael Sheiman's 9-tone JI scale, TL 27-03-2009
sheiman_michael-phi.scl        9  Michael Sheiman's Phi Section scale, from Tuning List
sheiman_phiter6.scl            6  Michael Sheiman's Phiter scale
sheiman_phi_r.scl              8  Rational version of Michael Sheiman's Phi scale
sheiman_silver.scl            12  Michael Sheiman's Silver scale, TL 26-03-2010
shell5_2.scl                  13  5-limit Hahn Shell 2, Gene Ward Smith
shell5_3.scl                  19  5-limit Hahn Shell 3, Gene Ward Smith
shell5_4.scl                  25  5-limit Hahn Shell 4, Gene Ward Smith
shell7_2.scl                  43  7-limit Hahn Shell 2, Gene Ward Smith
sherwood.scl                  12  Sherwood's improved meantone temperament
shmigelsky.scl                23  Shmigelsky's 7-limit just scale (2002)
shrutar.scl                   22  Paul Erlich's Shrutar tuning (from 9th fret) tempered
with Dave Keenan
shrutart.scl                  22  Paul Erlich's 'Shrutar' tuning tempered by Dave Keenan,
TL 29-12-2000
shrutar_temp.scl              22  Shrutar temperament, 11-limit, g=52.474, 1/2 oct.
siamese.scl                   12  Siamese Tuning, after Clem Fortuna's Microtonal Guide
silbermann1.scl               12  Gottfried Silbermann's temperament nr. 1
silbermann2.scl               12  Gottfried Silbermann's temperament nr. 2, 1/6 Pyth.
comma meantone
silbermann2a.scl              12  Modified Silbermann's temperament nr. 2, also used by
Hinsz in Midwolda
silver.scl                    12  Equal beating chromatic scale, A.L.Leigh Silver JASA
29/4, 476-481, 1957
silvermean.scl                 7  First 6 approximants to the Silver Mean, 1+sqr(2)
reduced by 2/1
silver_11.scl                 11  Eleven-tone MOS from 1+sqr(2), 1525.864 cents
silver_11a.scl                11  Eleven-tone MOS from 317.17 cents
silver_11b.scl                11  Eleven-tone MOS from 331.67 cents
silver_15.scl                 15  Sqrt(2) + 1 equal division by 15, Brouncker (1653)
silver_7.scl                   7  Seven-tone MOS from 1+sqr(2), 1525.864 cents, Aksaka,
Pell
silver_8.scl                   8  Eight-tone MOS from 273.85 cents
silver_9.scl                   9  Nine-tone MOS from 280.61 cents
simonton.scl                  12  Simonton Integral Ratio Scale, JASA 25/6 (1953): A new
integral ratio scale
simp12-amity.scl              12  simp12 tempered in amity, 99-tET tuning
simp12.scl                    12  Stiltner-Vaisvil 12 note 2.3.5.7.13 scale
sims.scl                      18  Ezra Sims' 18-tone mode
sims2.scl                     20  Sims II, harmonics 20 to 40
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sims_24.scl 24 Ezra Sims, Reflections on This and That, 1991, p.93-106
sims_herf.scl 14 Reflections on This and That, 1991. Used by Richter-Herf in Ekmelischer Gesang
sin.scl 21 1/sin(2pi/n), n=4..25
sinemod12.scl 19 Sine modulated F=12, A=-.08203754
sinemod8.scl 19 Sine modulated F=8, A=.11364155. Deviation minimal3/2, 4/3, 5/4, 6/5, 5/3, 8/5
singapore.scl 7 An observed xylophone tuning from Singapore
singapore_coh.scl 7 Differentially coherent interpretation of xylophone tuning from Singapore
sintemp6.scl 12 Sine modulated fifths, A=1/6 Pyth, one cycle, f0=-90 degrees
sintemp6a.scl 12 Sine modulated fifths, A=1/12 Pyth, one cycle, f0= D-A
sintemp_19.scl 19 Sine modulated thirds, A=7.366 cents, one cycle over fifths, f0=90 degrees
sintemp_7.scl 7 Sine modulated fifths, A=8.12 cents, one cycle, f0=90 degrees
slendro.scl 5 Observed Javanese Slendro scale, Helmholtz/Ellis p. 518, nr.94
slendro10.scl 5 Low gender from Singaraja (banjar Lod Peken), Bali, 1/1=172 Hz, McPhee, 1966
slendro11.scl 5 Low gender from Sawan, Bali, 1/1=167.5 Hz, McPhee, 1966
slendro12.scl 4 Saih angklung, 4-tone slendro from Mas village, 1/1=410 Hz, McPhee, 1966
slendro13.scl 4 Saih angklung, 4-tone slendro from Kamassan village, 1/1=400 Hz, McPhee, 1966
slendro14.scl 4 Saih angklung, 4-tone slendro from Sayan village, 1/1=365 Hz, McPhee, 1966
slendro15.scl 4 Saih angklung, 4-tone slendro from Tabanan, 1/1=326 Hz, McPhee, 1966
slendro2.scl 5 Gamelan slendro from Ranchaiyuh, distr. Tanggerang, Batavia. 1/1=282.5 Hz
slendro3.scl 5 Gamelan kodok ngorek. 1/1=270 Hz
slendro4.scl 5 Low gender in saih lima from Kuta, Bali. 1/1=183 Hz. McPhee, 1966
slendro5_1.scl 5 A slendro type pentatonic which is based on intervals of 7; from Lou Harrison
slendro5_2.scl 5 A slendro type pentatonic which is based on intervals of 7, no. 2
slendro5_4.scl 5 A slendro type pentatonic which is based on intervals of 7, no. 4
slendro6.scl 5 Low gender from Klandis, Bali. 1/1=180 Hz. McPhee, 1966
slendro8.scl 5 Low gender from Tabanan, Bali, 1/1=179 Hz, McPhee, 1966
slendro9.scl 5 Low gender from Singaraja (banjar Panataran), Bali. 1/1=175 Hz. McPhee, 1966. Ayers ICMC 1996
slendrob1.scl 5 Gamelan miring of Musadikrama, desa Katur, Bajanegara. 1/1=434 Hz
slendrob2.scl 5 Gamelan miring from Bajanegara. 1/1=262 Hz
slendrob3.scl 5 Gamelan miring from Ngumpak, Bajanegara. 1/1=266 Hz
slendroc1.scl 5 Kyahi Kanyut mesem slendro (Mangku Nagaran Solo). 1/1=291 Hz
slendroc2.scl 5 Kyahi Pengawe sari (Paku Alaman, Jogja). 1/1=295 Hz
slendroc3.scl 5 Gamelan slendro of R.M. Jayadipura, Jogja. 1/1=231 Hz
slendroc4.scl 5 Gamelan slendro, Rancha iyuh, Tanggerang, Batavia. 1/1=282.5 Hz
slendroc5.scl 5 Gender wayang from Pliatan, South Bali. 1/1=611 Hz
slendroc6.scl 10 from William Malm: Music Cultures of the Pacific, the Near East and Asia.
slendrod1.scl 5 Gender wayang from Ubud (S. Bali). 1/1=347 Hz
slendro_7_1.scl 5 Septimal Slendro 1, from HMSL Manual, also Lou Harrison, Jacques Dudon

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slendro_7_2.scl                 5  Septimal Slendro 2, from Lou Harrison, Jacques Dudon's
APTOS
slendro_7_3.scl                 5  Septimal Slendro 3, Harrison, Dudon, called "MILLS"
after Mills Gamelan
slendro_7_4.scl                 5  Septimal Slendro 4, from Lou Harrison, Jacques Dudon,
called "NAT"
slendro_7_5.scl                 5  Septimal Slendro 5, from Jacques Dudon
slendro_7_6.scl                 5  Septimal Slendro 6, from Robert Walker
slendro_a1.scl                  5  Dudon's Slendro A1, "Seven-Limit Slendro Mutations",
1/1 8:2'94 hexany 1.3.7.21
slendro_ang.scl                 5  Gamelan Angklung Sangsit, North Bali. 1/1=294 Hz
slendro_ang2.scl                5  Angklung from Banyuwangi. 1/1=298 Hz. J. Kunst, Music
in Java, p.198
slendro_av.scl                  5  Average of 30 measured slendro gamelans, W.
Surjodiningrat et al., 1993.
slendro_dudon.scl               5  Dudon's Slendro from "Fleurs de lumière" (1995)
slendro_gum.scl                 5  Gumbeng, bamboo idiochord from Banyumas. 1/1=440 Hz
slendro_ky1.scl                 5  Kyahi Kanyut Me`sem slendro, Mangku Nagaran, Solo.
1/1=291 Hz
slendro_ky2.scl                 5  Kyahi Pengawe' sari, Paku Alaman, Jogya. 1/1=295 Hz
slendro_laras.scl               7  Lou Harrison, gamelan "Si Betty"
slendro_m.scl                   5  Dudon's Slendro M from "Seven-Limit Slendro Mutations",
1/1 8:2 Jan 1994. Also scale by Giovanni Marco Marci (17th cent.)
slendro_madu.scl                5  Sultan's gamelan Madoe kentir, Jogjakarta, Jaap Kunst
slendro_pa.scl                  5  "Blown fifth" primitive slendro, von Hornbostel
slendro_pas.scl                 5  Gamelan slendro of regent of Pasoeroean, Jaap Kunst
slendro_pb.scl                  5  "Blown fifth" medium slendro, von Hornbostel
slendro_pc.scl                  5  "Blown fifth" modern slendro, von Hornbostel
slendro_pliat.scl               9  Gender wayang from Pliatan, South Bali (Slendro),
1/1=305.5 Hz
slendro_q13.scl                 5  13-tET quasi slendro, Blackwood
slendro_s1.scl                  5  Dudon's Slendro S1 from "Seven-Limit Slendro
Mutations", 1/1 8:2 Jan 1994
slendro_udan.scl                5  Slendro Udan Mas (approx)
slendro_wolf.scl                5  Daniel Wolf's slendro, TL 30-5-97
slen_pel.scl                   12  Pelog white, Slendro black
slen_pel16.scl                 12  16-tET Slendro and Pelog
slen_pel23.scl                 12  23-tET Slendro and Pelog
slen_pel_jc.scl                12  Slendro (John Chalmers) plus Pelog
S1c,P1c#,S2d,eb,P2e,S3f,P3f#,S4g,ab,P4a,S5bb,P5b
slen_pel_schmidt.scl           12  Dan Schmidt (Pelog white, Slendro black)
smithgw46.scl                   8  Gene Ward Smith 46-tET subset "Star"
smithgw46a.scl                  8  46-tET version of "Star", alternative version
smithgw72a.scl                 11  Gene Ward Smith 72-tET subset, TL 04-01-2002
smithgw72c.scl                  9  Gene Ward Smith 72-tET subset, TL 04-01-2002
smithgw72d.scl                  8  Gene Ward Smith 72-tET subset, TL 04-01-2002
smithgw72e.scl                  8  Gene Ward Smith 72-tET subset, TL 04-01-2002
smithgw72f.scl                  5  Gene Ward Smith 72-tET subset, TL 04-01-2002
smithgw72g.scl                  5  Gene Ward Smith 72-tET subset, TL 04-01-2002
smithgw72h.scl                  7  Gene Ward Smith 72-tET subset, TL 09-01-2002
smithgw72i.scl                 12  Gene Ward Smith 72-tET subset version of Duodene, TL
02-06-2002
smithgw72j.scl                 10  {225/224, 441/440} tempering of decad, 72-et version
(2002)
smithgw_15highschool1.scl      15  First 15-note Highschool scale
smithgw_15highschool2.scl      15  Second 15-note Highschool scale
smithgw_18.scl                 18  Gene Ward Smith chord analogue to periodicity blocks,
TL 12-07-2002
smithgw_19highschool1.scl      19  First 19-note Highschool scale
smithgw_19highschool2.scl      19  Second 19-note Highschool scale
smithgw_21.scl                 21  Gene Ward Smith symmetrical 7-limit JI version of
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Blackjack, TL 10-5-2002
smithgw_22highschool.scl 22 22-note Highschool scale
smithgw_45.scl 45 Gene Ward Smith large limma repeating 5-tone MOS
smithgw_58.scl 58 Gene Ward Smith hypergenesis 58-tone 11-limit epimorphic superset of Partch's 43-tone scale
smithgw_9.scl 9 Gene Ward Smith "Miracle-Magic square" tuning, genus chromaticum of ji_12a
smithgw_al-baked.scl 12 Baked alaska, with beat ratios of 2 and 3/2
smithgw_al-fried.scl 12 Fried alaska, with octave-fifth brats of 1 and 2
smithgw_asbru.scl 12 Modified bifrost (2003)
smithgw_ball.scl 38 Ball 2 around tetrad lattice hole
smithgw_ball2.scl 55 7-limit crystal ball 2
smithgw_bifrost.scl 12 Six meantone fifths, four pure, two of sqrt(2048/2025 sqrt(5))
smithgw_cauldron.scl 12 Circulating temperament with two pure 9/7 thirds
smithgw_choraled.scl 26 Scale used in "choraled" by Gene Ward Smith
smithgw_circu.scl 12 Circulating temperament, brats of 1.5, 2.0, 4.0
smithgw_ck.scl 72 Catakleismic temperament, g=316.745, 11-limit
smithgw_decab.scl 10 (10/9) <==> (16/15) transform of decaa
smithgw_decac.scl 10 inversion of decaa
smithgw_decad.scl 10 inversion of decab
smithgw_dhexmarv.scl 12 Dualhex in 11-limit minimax Marvel ({225/224, 385/384}-planar)
smithgw_diff13.scl 13 mod 13 perfect difference set, 7-limit
smithgw_duopors.scl 12 3-->10/3 5-->24/3 sorted rotated Duodene in 22-tET
smithgw_dwarf6_7.scl 6 Dwarf(<6 10 14 17|)
smithgw_ennon13.scl 13 Nonoctave Ennealimmal, [3, 5/3] just tuning
smithgw_ennon15.scl 15 Nonoctave Ennealimmal, [3, 5/3] just tuning
smithgw_ennon28.scl 28 Nonoctave Ennealimmal, [3, 5/3] just tuning
smithgw_ennon43.scl 43 Nonoctave Ennealimmal, [3, 5/3] just tuning
smithgw_euclid3.scl 43 7-limit Euclid ball 3
smithgw_exotic1.scl 12 Exotic temperament featuring four pure 14/11 thirds and two pure fifths
smithgw_fifaug.scl 15 Three circles of four (56/11)^(1/4) fifths with 11/7 as wolf
smithgw_gamelion.scl 10 Gene Smith's 3136:3125 planar-tempered decatonic
smithgw_glamma.scl 12 Glamma = reca1c2, <12 19 27 34|-epimorphic
smithgw_glumma-hendec.scl 12 glumma tempered in 13-limit POTE-tuned hendec
smithgw_glumma.scl 12 Gene Smith's 7-limit Glumma scale (2002)
smithgw_gm.scl 41 Gene Ward Smith "Genesis Minus" periodicity block
smithgw_grail.scl 12 Holy Grail circulating temperament with two 14/11 and one 9/7 major third
smithgw_graileq.scl 12 56% RMS grail + 44% JI grail
smithgw_grailrms.scl 12 RMS optimized Holy Grail
smithgw_hahn12.scl 12 Hahn-reduced 12 note scale, Fokker block 225/224, 126/125, 64/63
smithgw_hahn15.scl 15 Hahn-reduced 15 note scale
smithgw_hahn16.scl 16 Hahn-reduced 16 note scale
smithgw_hahn19.scl 19 Hahn-reduced 19 note scale
smithgw_hahn22.scl 22 Hahn-reduced 22 note scale
smithgw_hemw.scl 41 Hemiwürschmidt TOP tempering of 43 notes of septimal ball 3
smithgw_indianred.scl 22 32805/32768 Hahn-reduced
smithgw_klv.scl 15 Variant of kleismic with 9/7 thirds, g=316.492
smithgw_majraj1.scl 12 Majraj 648/625 6561/6250 scale
smithgw_majraj2.scl 12 Majraj 648/625 6561/6250 scale
smithgw_majraj3.scl 12 Majraj 648/625 6561/6250 scale
smithgw_majsyn1.scl 12 First Majsyn 648/625 81/80 scale
smithgw_majsyn2.scl 12 Second Majsyn 648/625 81/80 scale
smithgw_majsyn3.scl 12 Third Majsyn 648/625 81/80 scale

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smithgw_meandin.scl          12  Gene Smith, inverted detempered 7-limit meantone
smithgw_meanlesfip.scl       12  12-note 5-limit meantone lesfip
smithgw_meanred.scl          12  171-et Hahn reduced rational Meantone[12]
smithgw_meansp.scl            7  Strictly proper scale in 1/4-comma meantone, TL 10-6-
2006
smithgw_meantune.scl         16  Meantune scale/temperament, Gene Ward Smith (2003)
smithgw_mir22.scl            22  11-limit Miracle[22]
smithgw_mmt.scl              12  Modified meantone with 5/4, 14/11 and 44/35 major
thirds, TL 17-03-2003
smithgw_modmos12a.scl        12  A 12-note modmos in 50-et meantone
smithgw_monzoblock37.scl     37  Symmetrical 13-limit Fokker block containing all of the
primes as scale degrees
smithgw_mush.scl             12  Mysterious mush scale. Gene Smith's meantone to TOP
pelogic transformation
smithgw_orw18r.scl           18  Rational version of two cycles of 9-tone "Orwell"
smithgw_pel1.scl             12  125/108, 135/128 periodicity block no. 1
smithgw_pel3.scl             12  125/108, 135/128 periodicity block no. 3
smithgw_pk.scl               15  Parakleismic temperament, g=315.263, 5-limit
smithgw_pris.scl             12  optimized (15/14)^3 (16/15)^4 (21/20)^3 (25/24)^2 scale
smithgw_prisa.scl            12  optimized (15/14)^3 (16/15)^4 (21/20)^3 (25/24)^2 scale
smithgw_propsep.scl          11  Proper septicyclic 1029/1024-tempered scale in 252-tET
smithgw_pum13marv.scl        13  pum13 marvel tempered and in epimorphic order
smithgw_qm3a.scl             10  Qm(3) 10-note quasi-miracle scale, mode A, 72-tET, TL
04-01-2002
smithgw_qm3b.scl             10  Qm(3) 10-note quasi-miracle scale, mode B
smithgw_ragasyn1.scl         12  Ragasyn 6561/6250 81/80 scale
smithgw_ratwell.scl          12  7-limit rational well-temperament
smithgw_ratwolf.scl          12  Eleven fifths of (416/5)^(1/11) and one 20/13 wolf,
G.W. Smith 2003
smithgw_rectoo.scl           12  Hahn-reduced circle of fifths via &lt;12 19 27 34|
kernel
smithgw_red72_11geo.scl      72  Geometric 11-limit reduced scale
smithgw_red72_11pro.scl      72  Prooijen 11-limit reduced scale
smithgw_sc19.scl             19  Fokker block from commas &lt;81/80, 78732/78125&gt;,
Gene Ward Smith 2002
smithgw_sch13.scl            29  13-limit schismic temperament, g=704.3917, TL 31-10-
2002
smithgw_sch13a.scl           29  13-limit schismic temperament, g=702.660507, TL 31-10-
2002
smithgw_scj22a.scl           22  &lt;3125/3072, 250/243&gt; Fokker block
smithgw_scj22b.scl           22  &lt;2048/2025, 250/243&gt; Fokker block
smithgw_scj22c.scl           22  &lt;2048/2025, 3125/3072&gt; Fokker block
smithgw_secab.scl            10  {126/125, 176/175} tempering of decab, 328-et version
smithgw_secac.scl            10  {126/125, 176/175} tempering of decac, 328-et version
smithgw_secad.scl            10  {126/125, 176/175} tempering of decad, 328-et version
smithgw_sixtetwoo.scl        12  Six 7-limit tetrads marvel woo scale with 51 11-limit
dyads
smithgw_smalldi11.scl        11  Small diesic 11-note block, &lt;10/9, 126/125,
1728/1715&gt; commas
smithgw_smalldi19a.scl       19  Small diesic 19-note block, &lt;16/15, 126/125,
1728/1715&gt; commas
smithgw_smalldi19b.scl       19  Small diesic 19-note block, &lt;16/15, 126/125,
2401/2400&gt; commas
smithgw_smalldi19c.scl       19  Small diesic 19-note scale containing glumma
smithgw_smalldiglum19.scl    19  Small diesic "glumma" variant of 19-note MOS, 31/120
version
smithgw_smalldimos11.scl     11  Small diesic 11-note MOS, 31/120 version
smithgw_smalldimos19.scl     19  Small diesic 19-note MOS, 31/120 version
smithgw_sqoo.scl             18  3x3 chord square, 2401/2400 projection of tetrad
lattice (612-et tuning)
smithgw_star.scl              8  Gene Ward Smith "Star" scale, untempered version
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smithgw_star2.scl	8	Gene Ward Smith "Star" scale, alternative untempered version
smithgw_starra.scl	12	12 note {126/125, 176/175} scale, 328-tET version (inverse of smithgw_starrb.scl)
smithgw_starrb.scl	12	12 note {126/125, 176/175} scale, 328-tET version (inverse of smithgw_starra.scl)
smithgw_starrc.scl	12	12 note {126/125, 176/175} scale, 328-et version
smithgw_suzz.scl	10	{385/384, 441/440} suzz in 190-et version
smithgw_syndia2.scl	12	Second 81/80 2048/2025 Fokker block
smithgw_syndia3.scl	12	Third 81/80 2048/2025 Fokker block
smithgw_syndia4.scl	12	Fourth 81/80 2048/2025 Fokker block
smithgw_syndia6.scl	12	Sixth 81/80 2048/2025 Fokker block
smithgw_tetra.scl	12	{225/224, 385/384} tempering of two-tetrachord 12-note scale
smithgw_tr31.scl	15	6/31 generator supermajor seconds tripentatonic scale
smithgw_tr7_13.scl	12	81/80 ==> 28561/28672
smithgw_tr7_13b.scl	12	reverse reduced 81/80 ==> 28561/28672
smithgw_tr7_13r.scl	12	reduced 81/80 ==> 28561/28672
smithgw_tra.scl	12	81/80 ==> 1029/512
smithgw_tre.scl	12	81/80 ==> 1029/512 ==> reduction
smithgw_treb.scl	12	reversed 81/80 ==> 1029/512 ==> reduction
smithgw_trx.scl	12	reduced 3/2->7/6 5/4->11/6 scale
smithgw_trxb.scl	12	reversed reduced 3/2->7/6 5/4->11/6 scale
smithgw_wa.scl	12	Wreckmeister A temperament, TL 2-6-2002
smithgw_wa120.scl	12	120-tET version of Wreckmeister A temperament
smithgw_wb.scl	12	Wreckmeister B temperament, TL 2-6-2002
smithgw_well1.scl	12	Well-temperament, Gene Ward Smith (2005)
smithgw_whelp1.scl	12	Well-temperament with one pure third, Gene Ward Smith (2003)
smithgw_whelp2.scl	12	well-temperament with two pure thirds
smithgw_whelp3.scl	12	well-temperament with three pure thirds
smithgw_wilcmarv11.scl	12	Wilson Class scale in 11-limit minimax Marvel
smithgw_wilcmarv7.scl	12	Wilson Class scale in 1/4-kleisma Marvel
smithgw_wiz28.scl	28	11-limit Wizard[28]
smithgw_wiz34.scl	34	11-limit Wizard[34]
smithgw_wiz38.scl	38	11-limit Wizard[38]
smithgw_wreckpop.scl	12	"Wreckmeister" 13-limit meanpop (50-et) tempered thirds
smithgw_yarman12.scl	12	Gene Ward Smith's Circulating 12-tone Temperament in 159-tET inspired by Ozan Yarman
smithj12.scl	12	Jon Lyle Smith, 5-limit JI scale, MMM 21-3-2006
smithj17.scl	17	Jon Lyle Smith 17-tone well temperament, MMM 12-2006
smithj24.scl	24	Jon Lyle Smith 5-limit JI scale, TL 8-4-2006
smithrk_19.scl	19	19 out of 612-tET by Roger K. Smith (1978)
smithrk_mult.scl	19	Roger K. Smith, "Multitonic" scale, just version
smith_eh.scl	12	Robert Smith's Equal Harmony temperament (1749)
smith_mq.scl	12	Robert Smith approximation of quarter comma meantone fifth
snyder.scl	168	Jeff Snyder, 19-limit normal scale for adaptable JI (2010)
solar.scl	8	Solar system scale: 0=Pluto, 8=Mercury. 1/1=248.54 years period
solfeggio.scl	6	Ancient Solfeggio scale of Guido d'Arezzo, 1/1=396 Hz
solfeggio2.scl	13	Ancient Solfeggio scale with additional tones, 1/1=63 Hz
sonbirkezsorted.scl	12	Sonbirkez Huzzam scale
sorge.scl	12	Sorge's Monochord (1756). Fokker block 81/80 128/125
sorge1.scl	12	Georg Andreas Sorge temperament I (1744)
sorge2.scl	12	Georg Andreas Sorge temperament II (1744)
sorge3.scl	12	Georg Andreas Sorge temperament III (1744)
sorge4.scl	12	Georg Andreas Sorge, well temperament, (1756, 1758)
sorog9.scl	5	9-tET Sorog

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spanyi.scl                      12  Miklós Spányi Bach temperament (2007)
sparschuh-2009well885Hz.scl     12  Andreas Sparschuh, modern pianos with an fusing 3rd: C-
E ~+0.654...c "sharp" above 5/4
sparschuh-442widefrench5th-a.scl
                                12  Margo Schulter's proposed revision with A at 885/529
sparschuh-442widefrench5th.scl  12  Rational temperament, 1/1=264.5 Hz, Andreas Sparschuh
(2008)
sparschuh-885organ.scl          12  Andreas Sparschuh, for neobaroque pipe-organs with
fusing 3rds C-E, G-B &amp;amp; F-A (2009)
sparschuh-eleven_eyes.scl       12  12 out of 53 starting from a'=440Hz
sparschuh-epimoric7.scl         12  Sparschuh's epimoric two- and one-7th part of syntonic
comma (2010)
sparschuh-eqbeat-fac_ceg.scl    12  Sparschuh's 'Equal-Beating' major triads F~A~C &amp;amp;
C~E~G well-temperament (2014)
sparschuh-equalbeating.scl      12  Sparschuh's Equal-Beating, A4=440Hz, TL 14-5-2010
sparschuh-gothic440.scl         12  Andreas Sparschuh, Gothic style, A=440
sparschuh-jsbloops440.scl       12  Sparschuh's 2007 interpretation of J.S. Bach's WTC
loops @ 440 cps
sparschuh-neovictorian.scl      12  Andreas Sparschuh, epimoric neo-Victorian well-
temperament
sparschuh-neovictorian2.scl     12  Andreas Sparschuh, neo-Victorian temperament, C4 = 262
Hz or A = 440
sparschuh-oldpiano.scl          12  Sparschuh's-Old-Piano in absolute Hertzians and cents
approximation
sparschuh-pc-div.scl             8  Andreas Sparschuh, division of Pyth. comma in 8
superparticular steps (1999)
sparschuh-pc.scl                12  Andreas Sparschuh, division of Pyth. comma,
Werckmeister variant
sparschuh-sc.scl                12  Syntonic comma variant of sparschuh-pc.scl. TL 08-02-
2009
sparschuh-squiggle_clavichord.scl
                                12  Bach temperament, a'=400 Hz
sparschuh-squiggle_harpsichord.scl
                                12  Andreas Sparschuh, Bach temperament
sparschuh-stanhope.scl          12  Sparschuh's (2010) septenarian variant of Stanhopes
(1806) idea
sparschuh-wohltemperiert.scl    12  C-major beats C:E:G = 4: 5*(1316/1315): 6*(1314/1315)
synchronously, Andreas Sparschuh (2008)
sparschuh_19limwell.scl         12  Sparschuh's 19-limit well-temperament with epimoric
5ths &amp;amp; 3rds (2010)
sparschuh_41_23_bi_epi.scl      12  Sparschuh's 41- and 23-limit bi-epimoric well-
temperament (2010)
sparschuh_53in13lim.scl         53  Sparschuh's overtone-series 1:3:5:7:9:11:13:15
interpolation (2012)
sparschuh_53tone5limit.scl      53  Sparschuh's tri-section of Mercator's-comma into
(schisma)*2-Monzisma
sparschuh_53via19lim.scl        53  Sparschuh's Symmetric 53-tone well-temperament via 19-
limit (2012)
sparschuh_5limdodek.scl         12  Sparschuh's 5-limit dodecatonics with two Kirnberger
5ths: C-G &amp;amp; A-E
sparschuh_bach19lim.scl         12  Sparschuh's (2012) 19-limit Bach's decorative ornament
tuning
sparschuh_bach_cup.scl          12  Septenarian interpretation of J.S.Bach's cup compiled
by A.Sparschuh
sparschuh_dent.scl              12  Modified Sparschuh temperament with a'=419 Hz by Tom
Dent
sparschuh_dyadrat53.scl         53  Sparschuh's Dyadic-Rational 53 in Philolaos/Boethius
style (2010)
sparschuh_ji53.scl              53  Sparschuh's rational 53-tone with some epimoric biased
5ths (2010)
sparschuh_ji53a.scl             53  Sparschuh's tri-section of Mercator's-comma into
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(schisma)*2-Monzisma
sparschuh_mietke.scl 12 Andreas Sparschuh, proposal for Mietke's lost "Bach" hpschd, 1/1=243, a=406, TL 6-10-2008
sparschuh_septenarian29.scl 29 Sparschuh's C-major-JI and 2 harmonic overtone-series 1:3:5:7:9:11:15 over F & C
sparschuh_septenarian53.scl 53 Sparschuh's 53 generalization of Werckmeister's septenarius temperament
sparschuh_wtc.scl 12 Andreas Sparschuh WTC temperament. 1/1=250 Hz, modified Collatz sequence
spec1_14.scl 12 Spectrum sequence of 8/7: 1 to 27 reduced by 2/1
spec1_17.scl 12 Spectrum sequence of 7/6: 1 to 27 reduced by 2/1
spec1_25.scl 12 Spectrum sequence of 5/4: 1 to 25 reduced by 2/1
spec1_33.scl 12 Spectrum sequence of 4/3: 1 to 29 reduced by 2/1
spec1_4.scl 12 Spectrum sequence of 7/5: 1 to 25 reduced by 2/1
spec1_5.scl 12 Spectrum sequence of 1.5: 1 to 27 reduced by 2/1
specr2.scl 12 Spectrum sequence of sqrt(2): 1 to 29 reduced by 2/1
specr3.scl 12 Spectrum sequence of sqrt(3): 1 to 31 reduced by 2/1
spectacle31.scl 31 Spectacle[31] (225/224, 243/242) hobbit irregular tuning
spon_chal1.scl 9 JC Spondeion, from discussions with George Kahrimanis about tritone of spondeion
spon_chal2.scl 9 JC Spondeion II, 10 May 1997. Various tunings for the parhypatai and hence trito
spon_mont.scl 5 Montford's Spondeion, a mixed septimal and undecimal pentatonic (1923)
spon_terp.scl 5 Subharm. 6-tone series, guess at Greek poet Terpander's, 6th c. BC & Spondeion, Winnington-Ingram (1928)
sqrtphi.scl 23 Sqrtphi[23], the 23-note MOS of the 49&72 temperament in sqrt(phi) tuning
squares.scl 13 Robert Walker, scale steps are of form n^2/(n^2-1), TL 20-8-2004
stade.scl 12 Organs in St. Cosmae, Stade; Magnuskerk, Anloo; H.K. Sluipwijk, modif. 1/4 mean
stanhope.scl 12 Well temperament of Charles, third earl of Stanhope (1801)
stanhope2.scl 12 Stanhope temperament (real version?) with 1/3 synt. comma temp.
stanhope_f.scl 12 Stanhope temperament, equal beating version by Farey (1807)
stanhope_m.scl 12 Stanhope's (1806) monochord string lenghts compiled by A.Sparschuh
stanhope_s.scl 12 Stanhope temperament, alt. version with 1/3 syntonic comma
star-lesfip.scl 8 11-limit lesfip version of 77-tET star, 6 to 12 cent tolerance
starling.scl 12 Starling temperament, Herman Miller (1999)
starling11.scl 11 Starling[11] hobbit <11 18 26 31| in <135 214 314 379| tuning
starling12.scl 12 Starling[12] hobbit in <135 214 314 379| tuning
starling15.scl 15 Starling[15] hobbit in <135 214 314 379| tuning
starling16.scl 16 Starling[16] hobbit in <135 214 314 379| tuning
starling17.scl 17 Starling[17] hobbit <17 27 40 49| in <135 214 314 379| tuning
starling19.scl 19 Starling[19] hobbit in <135 214 314 379| tuning
starling7.scl 7 Starling[7] hobbit <7 11 16 19| in <135 214 314 379| tuning
starling8.scl 8 Starling[8] hobbit <8 13 19 23| in <135 214 314 379| tuning
starling9.scl 9 Starling[9] hobbit <9 14 21 26| in <135 214 314 379| tuning
stearns.scl 7 Dan Stearns, guitar scale

stearns2.scl 22 Dan Stearns, scale for "At A Day Job" based on harmonics 10-20 and 14-28
stearns3.scl 9 Dan Stearns, trivalent version of Bohlen's Lambda scale
stearns4.scl 7 Dan Stearns, 1/4-septimal comma temperament, tuning-math 2-12-2001
steldek1.scl 30 Stellated two out of 1 3 5 7 9 dekany
steldek1s.scl 34 Superstellated two out of 1 3 5 7 9 dekany
steldek2.scl 35 Stellated two out of 1 3 5 7 11 dekany
steldek2s.scl 40 Superstellated two out of 1 3 5 7 11 dekany
steldia.scl 18 Stellated hexany plus diamond; superparticular ratios
steleik1.scl 70 Stellated Eikosany 3 out of 1 3 5 7 9 11
steleik1s.scl 80 Superstellated Eikosany 3 out of 1 3 5 7 9 11
steleik2.scl 80 Stellated Eikosany 3 out of 1 3 5 7 11 13
steleik2s.scl 92 Superstellated Eikosany 3 out of 1 3 5 7 11 13
stelhex-catakleismic.scl 12 Stelhex tempered in 13-limit POTE-tuned catakleismic
stelhex1.scl 14 Stellated two out of 1 3 5 7 hexany <14 23 36 40| weakly epimorphic, also dekatesserany, tetradekany
stelhex1star.scl 14 Starling (126/125) tempered dekatesserany, one major and minor triad extra
stelhex2.scl 12 Stellated two out of 1 3 5 9 hexany
stelhex3.scl 14 Stellated Tetrachordal Hexany based on Archytas's Enharmonic
stelhex4.scl 14 Stellated Tetrachordal Hexany based on the 1/1 35/36 16/15 4/3 tetrachord
stelhex5.scl 12 Stellated two out of 1 3 7 9 hexany, stellation is degenerate
stelhex6.scl 14 Stellated two out of 1 3 5 11 hexany, from The Giving, by Stephen J. Taylor
stelhexplus.scl 16 13-limit 8 cents tolerance least squares
stellar.scl 20 stellar scale in 1/4 kleismic marvel tempering
stellar5.scl 20 Marvel scale stellar in 5-limit detempering
stellarhexmarvwoo.scl 16 stellarhex tempered in marvel, marvel woo tuning
stellblock.scl 20 Weak Fokker block, <20 32 45 54| epimorphic; mutated from stella
stelpd1.scl 71 Stellated two out of 1 3 5 7 9 11 pentadekany
stelpd1s.scl 110 Superstellated two out of 1 3 5 7 9 11 pentadekany
stelpent1.scl 30 Stellated one out of 1 3 5 7 9 pentany
stelpent1s.scl 55 Superstellated one out of 1 3 5 7 9 pentany
steltet1.scl 16 Stellated one out of 1 3 5 7 tetrany
steltet1s.scl 20 Superstellated one out of 1 3 5 7 tetrany
steltet2.scl 16 Stellated three out of 1 3 5 7 tetrany
steltri1.scl 6 Stellated one out of 1 3 5 triany
steltri2.scl 6 Stellated two out of 1 3 5 triany
sternbrocot4.scl 16 Level 4 of the Stern-Brocot tree
stevin.scl 12 Simon Stevin, monochord division of 10000 parts for 12-tET (1585)
stopper.scl 19 Bernard Stopper, piano tuning with 19th root of 3 (1988)
storbeck.scl 21 Ulrich Storbeck 7-limit JI scale (2001)
strahle.scl 12 Daniel P. Stråhle's Geometrical scale (1743)
studwacko.scl 41 Tweaked miracle41s.scl, Gene Ward Smith, 2010
sub24-12.scl 12 Subharmonics 24-12. Phrygian Harmonia-Aliquot 24 (flute tuning)
sub40.scl 12 Subharmonics 40-20
sub50.scl 12 12 out of subharmonics 25-50
sub8.scl 8 Subharmonics 16-8
sullivan12.scl 12 John O'Sullivan, 7-limit Natural Pan Tuning (2007). 3/2 is also tonic
sullivan7.scl 7 John O'Sullivan, 7-limit just scale (2011)
sullivan_blue.scl 12 John O'Sullivan, Blue Temperament (2010), many good intervals within 256/255

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sullivan_cjv.scl              22  John O'Sullivan, 7-limit JI for Chris Vaisvil (2013)
sullivan_eagle.scl            12  John O'Sullivan, Eagle temperament (2016)
sullivan_raven.scl            12  John O'Sullivan, Raven temperament v2 (2012)
sullivan_ravenji.scl          12  John O'Sullivan, Raven JI (2016)
sullivan_sh.scl               12  John O'Sullivan, 7-limit Seventh Heaven scale (2011)
sullivan_zen.scl              12  John O'Sullivan, 7-limit just Zen scale (2011)
sullivan_zen2.scl             12  John O'Sullivan, Zen temperament (2011)
sumatra.scl                    9  "Archeological" tuning of Pasirah Rus orch. in
Muaralakitan, Sumatra. 1/1=354 Hz
superclipgenus19.scl          19  Mode of Genus(3^4 * 5 * 7) with 567/512 removed; &lt;19
30 42 55| superwakalix
superfif7a.scl                 7  3/2 repeating 12-tET patent val. August-Dominant-
Diminished-Pajara-Injera-Schism superduperwakalix
superfif7b.scl                 7  3/2 repeating 12-tET patent val August-Dominant-
Diminished-Pajara-Injera-Meantone superduperwakalix
supermagic15.scl              15  Supermagic[15] hobbit in 5-limit minimax tuning
supertriskaideka.scl          13  13d superwakalix
super_10.scl                  10  A superparticular 10-tone scale
super_11.scl                  11  A superparticular 11-tone scale
super_12.scl                  12  A superparticular 12-tone scale
super_13.scl                  13  A superparticular 13-tone scale
super_15.scl                  15  A superparticular 15-tone scale
super_19.scl                  19  A superparticular 19-tone scale
super_19a.scl                 19  Another superparticular 19-tone scale
super_19b.scl                 19  Another superparticular 19-tone scale
super_22.scl                  22  A superparticular 22-tone scale
super_22a.scl                 22  Another superparticular 22-tone scale
super_24.scl                  24  Superparticular 24-tone scale, inverse of Mans.ur 'Awad
super_8.scl                    8  A superparticular 8-tone scale
super_9.scl                    9  A superparticular 9-tone scale
suppig.scl                    19  Friedrich Suppig's 19-tone JI scale. Calculus Musicus,
Berlin 1722
surupan_7.scl                  7  7-tone surupan (Sunda)
surupan_9.scl                  9  Theoretical nine-tone surupan gamut
surupan_ajeng.scl              5  Surupan ajeng, West-Java
surupan_degung.scl             5  Surupan degung, Sunda
surupan_madenda.scl            5  Surupan madenda
surupan_melog.scl              5  Surupan melog jawar, West-Java
surupan_miring.scl             5  Surupan miring, West-Java
surupan_x.scl                  5  Surupan tone-gender X (= unmodified nyorog)
surupan_y.scl                  5  Surupan tone-gender Y (= mode on pamiring)
sverige.scl                   24  Scale on Swedish 50 crown banknote with Swedish fiddle
swet1.scl                      5  Swetismic tempering of [7/6, 9/7, 3/2, 11/6, 2], 578-
tET tuning
swet2.scl                      5  Swetismic tempering of [7/6, 9/7, 3/2, 18/11, 2], 578-
tET tuning
swet3.scl                      5  Swetismic tempering of [7/6, 10/7, 5/3, 11/6, 2], 578-
tET tuning
swet4.scl                      5  Swetismic tempering of [7/6, 10/7, 5/3, 20/11, 2], 578-
tET tuning
swet5.scl                      5  Swetismic tempering of [7/6, 9/7, 10/7, 11/6, 2], 578-
tET tuning
swet6.scl                      5  Swetismic tempering of [9/7, 10/7, 11/7, 11/6, 2], 578-
tET tuning
syntonolydian.scl              7  Greek Syntonolydian, also genus duplicatum medium, or
ditonum (Al-Farabi)
syrian.scl                    30  d'Erlanger vol.5, p. 29. After ^Sayh.'Ali ad-Darwis^
(Shaykh Darvish)
t-side.scl                    12  Tau-on-Side
t-side2.scl                   12  Tau-on-Side opposite
tagawa_55.scl                 55  Rick Tagawa, 17-limit diamond subset with good 72-tET
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approximation (2003)
tamil.scl 22 Possible Tamil sruti scale. Alternative 11th sruti is 45/32 or 64/45
tamil_vi.scl 12 Vilarippalai scale in Tamil music, Vidyasankar Sundaresan
tamil_vi2.scl 12 Vilarippalai scale with 1024/729 tritone
tanaka.scl 26 26-note choice system of Shohé Tanaka, Studien i.G.d. reinen Stimmung (1890)
tanbur.scl 12 Sub-40 tanbur scale
tansur.scl 12 William Tans'ur temperament from A New Musical Grammar (1746) p. 73
tapek-ribbon.scl 12 Eq-diff ribbon extension of Superpyth, made of two Tapek sequences
tartini_7.scl 7 Tartini (1754) with 2 neochromatic tetrachords, 1/1=d, Minor Gipsy (Slovakia)
taylor_g.scl 12 Gregory Taylor's Dutch train ride scale based on pelog_schmidt
taylor_n.scl 12 Nigel Taylor's Circulating Balanced temperament (20th cent.)
telemann.scl 44 G.Ph. Telemann (1767). 55-tET interpretation of Klang- und Intervallen-Tafel
telemann_28.scl 28 Telemann's tuning as described on Sorge's monochord, 1746, 1748, 1749
temes-mix.scl 9 Temes' 5-tone Phi scale mixed with its octave inverse
temes.scl 5 Lorne Temes' 5-tone phi scale (1970)
temes2-mix.scl 18 Temes' 2 cycle Phi scale mixed with its 4/1 inverse
temes2.scl 10 Lorne Temes' 5-tone Phi scale / 2 cycle (1970)
temp10ebss.scl 10 Cycle of 10 equal "beating" 15/14's
temp11ebst.scl 11 Cycle of 11 equal beating 9/7's
temp12bf1.scl 12 Temperament with fifths beating 1.0 Hz at 1/1=256 Hz
temp12eb46o.scl 12 Equal temperament with equal beating 4/1 = 6/1 opposite
temp12ebf.scl 12 Equal beating temperament, Barthold Fritz (1756), The Best Factory Tuners (1840)
temp12ebf4.scl 12 Eleven equal beating fifths and just fourth
temp12ebfo.scl 12 Equal beating fifths and fifth beats equal octave opposite at C
temp12ebfo2o.scl 12 Equal beating fifths and fifth beats twice octave opposite at C
temp12ebfp.scl 12 All fifths except G#-Eb beat same as 700 c. C-G
temp12ebfr.scl 12 Exact values of equal beating temperament of Best Factory Tuners (1840)
temp12ep.scl 12 Pythagorean comma distributed equally over octave and fifth: 1/19-Pyth comma
temp12fo1o.scl 12 Fifth beats equal octave opposite
temp12fo2o.scl 12 Fifth beats twice octave opposite
temp12k4.scl 12 Temperament with 4 1/4-comma fifths
temp12p10.scl 12 1/10-Pyth. comma well temperament
temp12p6.scl 12 Modified 1/6-Pyth. comma temperament
temp12p6a.scl 12 Alternating just and 1/6-Pyth. comma fifths
temp12p8.scl 12 1/8-Pyth. comma well temperament
temp12p8a.scl 12 1/8-Pyth. comma well temperament, consecutive just fifths
temp12rwt.scl 12 [2 3 17 19] well temperament
temp12septendec.scl 12 Scale with 18/17 steps
temp12w2b.scl 12 The fifths on white keys beat twice the amount of fifths on black keys
temp152-171.scl 38 152&171 temperament, 2 cycles of 19-tET separated by one step of 171-tET
temp15coh.scl 15 Differential coherent 15-tone scale, OdC, 2003
temp15ebmt.scl 15 Cycle of 15 equal beating minor thirds
temp15ebsi.scl 15 Cycle of 15 equal beating major sixths

temp15mt.scl	15	Cycle of 15 minor thirds, Petr Parizek
temp15rbt.scl	15	Cycle of 15 minor thirds, 6/5 equal beats 5/4 opposite
temp16d3.scl	16	Cycle of 16 thirds tempered by 1/3 small diesis
temp16d4.scl	16	Cycle of 16 thirds tempered by 1/4 small diesis
temp16ebs.scl	16	Cycle of 16 equal beating sevenths
temp16ebt.scl	16	Cycle of 16 equal beating thirds
temp16l4.scl	16	Cycle of 16 fifths tempered by 1/4 major limma. Mavila with just 6/5
temp17ebf.scl	17	Cycle of 17 equal beating fifths
temp17ebs.scl	17	Cycle of 17 equal beating sevenths
temp17fo2.scl	17	Fifth beats twice octave opposite
temp17nt.scl	17	17-tone temperament with 27/22 neutral thirds
temp17s.scl	17	Margo Schulter, cycle of 17 fifths tempered by 2 schismas, TL 10-9-98
temp19d5.scl	19	Cycle of 19 thirds tempered by 1/5 small diesis. Third = 3\5
temp19ebf.scl	19	Cycle of 19 equal beating fifths
temp19ebmt.scl	19	Cycle of 19 equal beating minor thirds
temp19ebo.scl	19	Cycle of 19 equal beating octaves in twelfth
temp19ebt.scl	19	Cycle of 19 equal beating thirds
temp19fo2o.scl	19	Fifth beats twice octave opposite
temp19k10.scl	19	Chain of 19 minor thirds tempered by 1/10 kleisma
temp19k3.scl	19	Chain of 19 minor thirds tempered by 1/3 kleisma
temp19k4.scl	19	Chain of 19 minor thirds tempered by 1/4 kleisma
temp19k5.scl	19	Chain of 19 minor thirds tempered by 1/5 kleisma
temp19k6.scl	19	Chain of 19 minor thirds tempered by 1/6 kleisma
temp19k7.scl	19	Chain of 19 minor thirds tempered by 1/7 kleisma
temp19k8.scl	19	Chain of 19 minor thirds tempered by 1/8 kleisma
temp19k9.scl	19	Chain of 19 minor thirds tempered by 1/9 kleisma
temp19lst.scl	19	Cycle of 19 least squares thirds 5/4^5 = 3/2
temp19mto.scl	19	Minor third beats equal octave opposite
temp19tf2.scl	19	Major third beats twice fifth
temp21ebs.scl	21	Cycle of 21 equal beating sevenths
temp22ebf.scl	22	Cycle of 22 equal beating fifths
temp22ebt.scl	22	Cycle of 22 equal beating thirds
temp22fo2.scl	22	Fifth beats twice octave opposite
temp23ebs.scl	23	Cycle of 23 equal beating major sixths
temp24ebaf.scl	24	Cycle of 24 equal beating 11/8's
temp24ebf.scl	24	24-tone ET with 23 equal beatings fifths. Fifth on 17 slightly smaller.
temp24ebt.scl	24	Two octaves with equal beating twelfths
temp25ebt.scl	25	Cycle of 25 equal beating thirds
temp26ebf.scl	26	Cycle of 26 equal beating fifths
temp26ebmt.scl	26	Cycle of 26 equal beating minor thirds
temp26ebs.scl	26	Cycle of 26 equal beating sevenths
temp26rb3.scl	26	Cycle of 26 fifths, 5/4 beats three times 3/2
temp26so1o.scl	26	Seventh beats equal octave opposite
temp27c8.scl	27	Cycle of 27 fifths tempered by 1/8 of difference between augm. 2nd and 5/4
temp27rb2.scl	27	Cycle of 27 fourths, 5/4 beats twice 4/3
temp28ebt.scl	28	Cycle of 28 equal beating thirds
temp28fo1o.scl	28	Third beats equal octave opposite
temp29c14.scl	29	Cycle of 29 fifths 1/14 comma positive
temp29ebf.scl	29	Cycle of 29 equal beating fifths
temp29fo1o.scl	29	Fifth beats equal octave opposite
temp29fo2o.scl	29	Fifth beats twice octave opposite
temp31c51.scl	31	Cycle of 31 51/220-comma tempered fifths (twice diff. of 31-tET and 1/4-comma)
temp31ebf.scl	31	Cycle of 31 equal beating fifths
temp31ebs.scl	31	Cycle of 31 equal beating sevenths
temp31ebsi.scl	31	Cycle of 31 equal beating major sixths

temp31ebt.scl 31 Cycle of 31 equal beating thirds
temp31g3.scl 31 Wonder Scale, cycle of 31 sevenths tempered by 1/3 gamelan residue, s.wonder1.scl
temp31g4.scl 31 Cycle of 31 sevenths tempered by 1/4 gamelan residue
temp31g5.scl 31 Cycle of 31 sevenths tempered by 1/5 gamelan residue
temp31g6.scl 31 Cycle of 31 sevenths tempered by 1/6 gamelan residue
temp31g7.scl 31 Cycle of 31 sevenths tempered by 1/7 gamelan residue
temp31h10.scl 31 Cycle of 31 fifths tempered by 1/10 Harrison's comma
temp31h11.scl 31 Cycle of 31 fifths tempered by 1/11 Harrison's comma
temp31h12.scl 31 Cycle of 31 fifths tempered by 1/12 Harrison's comma
temp31h8.scl 31 Cycle of 31 fifths tempered by 1/8 Harrison's comma
temp31h9.scl 31 Cycle of 31 fifths tempered by 1/9 Harrison's comma
temp31ms.scl 31 Cycle of 31 5th root of 5/4 chromatic semitones
temp31mt.scl 31 Cycle of 31 square root of 5/4 meantones
temp31rb1.scl 31 Meta-Würschmidt cycle of 31 thirds, 3/2 beats equal 5/4
temp31rb1a.scl 31 Cycle of 31 thirds, 5/4 beats equal 7/4
temp31rb2.scl 31 Cycle of 31 thirds, 3/2 beats twice 5/4
temp31rb2a.scl 31 Cycle of 31 thirds, 5/4 beats twice 3/2
temp31rb2b.scl 31 Cycle of 31 thirds, 5/4 beats twice 7/4 (7/4 beats twice 5/4 gives 31-tET)
temp31rbf2.scl 31 Cycle of 31 fifths, 3/2 beats equal 7/4. Meta-Huygens
temp31rbs1.scl 31 Cycle of 31 sevenths, 3/2 beats equal 7/4. 17/9 schisma fifth
temp31rbs2.scl 31 Cycle of 31 sevenths, 3/2 beats twice 7/4. Almost 31-tET
temp31smith.scl 31 Gene Ward Smith, {225/224, 385/384, 1331/1323}, 11-limit TOP
temp31so2o.scl 31 Seventh beats twice octave opposite
temp31st2o.scl 31 Seventh beats twice third opposite
temp31to.scl 31 Third beats equal octave opposite
temp31w10.scl 31 Cycle of 31 thirds tempered by 1/10 Wuerschmidt comma
temp31w11.scl 31 Cycle of 31 thirds tempered by 1/11 Wuerschmidt comma
temp31w12.scl 31 Cycle of 31 thirds tempered by 1/12 Wuerschmidt comma
temp31w13.scl 31 Cycle of 31 thirds tempered by 1/13 Wuerschmidt comma
temp31w14.scl 31 Cycle of 31 thirds tempered by 1/14 Wuerschmidt comma
temp31w15.scl 31 Cycle of 31 thirds tempered by 1/15 Wuerschmidt comma, almost 31-tET
temp31w8.scl 31 Cycle of 31 thirds tempered by 1/8 Wuerschmidt comma
temp31w9.scl 31 Cycle of 31 thirds tempered by 1/9 Wuerschmidt comma
temp32ebf.scl 32 Cycle of 32 equal beating fifths
temp33a12.scl 33 Cycle of 33 fifths tempered by 1/12 "11 fifths" comma
temp34ebsi.scl 34 Cycle of 34 equal beating major sixths
temp34ebt.scl 34 Cycle of 34 equal beating thirds
temp34rb2a.scl 34 Cycle of 34 thirds, 5/4 beats twice 3/2
temp34w10.scl 34 Cycle of 34 thirds tempered by 1/10 Wuerschmidt comma
temp34w5.scl 34 Cycle of 34 thirds tempered by 1/5 Wuerschmidt comma
temp34w6.scl 34 Cycle of 34 thirds tempered by 1/6 Wuerschmidt comma
temp34w7.scl 34 Cycle of 34 thirds tempered by 1/7 Wuerschmidt comma
temp34w8.scl 34 Cycle of 34 thirds tempered by 1/8 Wuerschmidt comma
temp34w9.scl 34 Cycle of 34 thirds tempered by 1/9 Wuerschmidt comma
temp35ebsi.scl 35 Cycle of 35 equal beating major sixths
temp36ebs.scl 36 Cycle of 36 equal beating sevenths
temp37ebs.scl 37 Cycle of 37 equal beating sevenths
temp37ebt.scl 37 Cycle of 37 equal beating thirds
temp40ebt.scl 40 Cycle of 40 equal beating thirds
temp41ebf.scl 41 Cycle of 41 equal beating fifths
temp43ebf.scl 43 Cycle of 43 equal beating fifths
temp4ebmt.scl 4 Cycle of 4 equal beating minor thirds
temp4ebsi.scl 4 Cycle of 4 equal beating major sixths
temp53ebs.scl 53 Cycle of 53 equal beating harmonic sevenths
temp53ebsi.scl 53 Cycle of 53 equal beating major sixths

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temp53ebt.scl                53  Cycle of 53 equal beating thirds
temp57ebs.scl                57  Cycle of 57 equal beating harmonic sevenths
temp59ebt.scl                59  Cycle of 59 equal beating thirds
temp5ebf.scl                  5  Cycle of 5 equal beating fifths
temp5ebs.scl                  5  Cycle of 5 equal beating harmonic sevenths
temp6.scl                     6  Tempered wholetone scale with approximations to 5/4
(4), 7/5 (4) and 7/4 (1)
temp65ebf.scl                65  Cycle of 65 equal beating fifths
temp65ebt.scl                65  Cycle of 65 equal beating thirds
temp6eb2.scl                  6  Cycle of 6 equal beating 9/8 seconds
temp6teb.scl                  6  Cycle of 6 equal beating 6/5's in a twelfth
temp7-5ebf.scl               12  7 equal beating fifths on white, 5 equal beating fifths
on black
temp7ebf.scl                  7  Cycle of 7 equal beating fifths
temp7ebnt.scl                 7  Cycle of 7 equal beating 11/9 neutral thirds
temp8eb3q.scl                 8  Cycle of 8 equal "beating" 12/11's
temp9ebmt.scl                 9  Cycle of 9 equal beating 7/6 septimal minor thirds
tenn41a.scl                  41  29&amp;amp;41 Tenney reduced fifths from -20 to 20
tenn41b.scl                  41  41&amp;amp;53 Tenney reduced fifths from -20 to 20
tenn41c.scl                  41  53&amp;amp;118 Tenney reduced fifths from -20 to 20
tenney_11.scl                11  Scale of James Tenney's "Spectrum II" (1995) for wind
quintet
tenney_8.scl                  8  James Tenney, first eight primes octatonic
terrain.scl                  12  JI version of generated scale for 63/50 and 10/9
effectively 250047/250000 (landscape) tempering in 2.9/5.9/7 subgroup
tertia78.scl                 78  Tertiaseptal[78] in 140-tET tuning
tertiadia.scl                12  Tertiadia 2048/2025 and 262144/253125 scale
tertiadie.scl                12  First Tertiadie 262144/253125 and 128/125 scale
tet3a.scl                     8  Eight notes, two major one minor tetrad
tetragam-di.scl              12  Tetragam Dia2
tetragam-enh.scl             12  Tetragam Enharm.
tetragam-hex.scl             12  Tetragam/Hexgam
tetragam-py.scl              12  Tetragam Pyth.
tetragam-slpe.scl            12  Tetragam Slendro as 5-tET, Pelog-like pitches on C# E
F# A B
tetragam-slpe2.scl           12  Tetragam Slendro as 5-tET, Pelog-like pitches on C# E
F# A B
tetragam-sp.scl              12  Tetragam Septimal
tetragam-un.scl              12  Tetragam Undecimal
tetragam13.scl               12  Tetragam (13-tET)
tetragam5.scl                12  Tetragam (5-tET)
tetragam7.scl                12  Tetragam (7-tET)
tetragam8.scl                12  Tetragam (8-tET)
tetragam9a.scl               12  Tetragam (9-tET) A
tetragam9b.scl               12  Tetragam (9-tET) B
tetraphonic_31.scl           31  31-tone Tetraphonic Cycle, conjunctive form on 5/4,
6/5, 7/6 and 8/7
tetratriad.scl                9  4:5:6 Tetratriadic scale
tetratriad1.scl               9  3:5:9 Tetratriadic scale
tetratriad2.scl               9  3:5:7 Tetratriadic scale
thailand.scl                  7  Observed ranat tuning from Thailand, Helmholtz/Ellis p.
518, nr.85
thailand2.scl                 7  Observed ranat t'hong tuning, Helmholtz/Ellis p. 518
thailand3.scl                 7  Observed tak'hay tuning. Helmholtz, p. 518
thailand4.scl                15  Khong mon (bronze percussion vessels) tuning,
Gemeentemuseum Den Haag. 1/1=465 Hz
thailand5.scl                 7  Observed Siamese scale, C. Stumpf, Tonsystem und Musik
der Siamesen, 1901, p.137. 1/1=423 Hz
thailand6.scl                 7  Theoretical equal tempered Thai scale
thirds.scl                   12  Major and minor thirds parallellogram. Fokker block
81/80 128/125
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thirteendene.scl              12  Detempered 2.3.5.7.13 transversal of marveldene, hecate
(225/224, 325/324, 385/384) version
thirteenten.scl                9  Tarkan Grood's 2.3.13/5 scale
thomas.scl                    12  Tuning of the Thomas/Philpott organ, Gereformeerde
Kerk, St. Jansklooster
thrush12.scl                  12  Thrush[12] (126/125, 176/175) hobbit in the POTE tuning
thrush15.scl                  15  Thrush[15] hobbit 7&amp;amp;9 limit minimax tuning, commas
126/125, 176/175
thunor46.scl                  46  Thunor[46] hobbit in 494-tET, commas 4375/4374,
3025/3024, 1716/1715
tiby1.scl                      7  Tiby's 1st Byzantine Liturgical genus, 12 + 13 + 3
parts
tiby2.scl                      7  Tiby's second Byzantine Liturgical genus, 12 + 5 + 11
parts
tiby3.scl                      7  Tiby's third Byzantine Liturgical genus, 12 + 9 + 7
parts
tiby4.scl                      7  Tiby's fourth Byzantine Liturgical genus, 9 + 12 + 7
parts
tickner_whirlwind.scl         22  Jack Tickner Scale
timbila1.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz, Tracey TR-198 A-
1,2
timbila2.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz, Tracey TR-200 B-
3
timbila3.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz, Tracey TR-202 B-
4
timbila4.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz, Tracey TR-206
timbila5.scl                   7  Timbila from Chopi tuning. 1/1=268 Hz, Tracey TR-207 A-
1,2,3
timbila6.scl                   7  Timbila from Chopi tuning. 1/1=268 Hz, Tracey TR-207 A-
4,5,6
timbila7.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz, Tracey TR-207 B-
4,5
timbila8.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz, Tracey TR-208 B-
2,3,4,5
todi_av.scl                    7  Average of 8 interpretations of raga Todi, in B. Bel,
1988.
tonos15_pis.scl               15  Diatonic Perfect Immutable System in the new Tonos-15
tonos17_pis.scl               15  Diatonic Perfect Immutable System in the new Tonos-17
tonos19_pis.scl               15  Diatonic Perfect Immutable System in the new Tonos-19
tonos21_pis.scl               15  Diatonic Perfect Immutable System in the new Tonos-21
tonos23_pis.scl               15  Diatonic Perfect Immutable System in the new Tonos-23
tonos25_pis.scl               15  Diatonic Perfect Immutable System in the new Tonos-25
tonos27_pis.scl               15  Diatonic Perfect Immutable System in the new Tonos-27
tonos29_pis.scl               15  Diatonic Perfect Immutable System in the new Tonos-29
tonos31_pis.scl               15  Diatonic Perfect Immutable System in the new Tonos-31
tonos31_pis2.scl              15  Diatonic Perfect Immutable System in the new Tonos-31B
tonos33_pis.scl               15  Diatonic Perfect Immutable System in the new Tonos-33
toof1.scl                     80  12&amp;amp;224[80] in 224-et tuning
torb24.scl                    24  detempering C2 x C12 {648/625, 2048/2025} with
generators 45/32 and 135/128
trab19.scl                    19  Diamond {1,3,5,45,75,225}
trab19a.scl                   19  Diamond {1,3,9,15,675}
trab19marv.scl                19  1/4 kleismic tempered trab19
tranh.scl                      5  Bac Dan Tranh scale, Vietnam
tranh2.scl                     5  Dan Ca Dan Tranh scale
tranh3.scl                     6  Sa Mac Dan Tranh scale
trawas.scl                     5  Observed East-Javanese children's Trawas-songs scale.
J. Kunst, Music in Java, p. 584.
tri12-1.scl                   12  12-tone Tritriadic of 7:9:11
tri12-2.scl                   12  12-tone Tritriadic of 6:7:9
tri19-1.scl                   19  3:5:7 Tritriadic 19-Tone Matrix
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tri19-2.scl	19	3:5:9 Tritriadic 19-Tone Matrix
tri19-3.scl	19	4:5:6 Tritriadic 19-Tone Matrix
tri19-4.scl	19	4:5:9 Tritriadic 19-Tone Matrix
tri19-5.scl	19	5:7:9 Tritriadic 19-Tone Matrix
tri19-6.scl	19	6:7:8 Tritriadic 19-Tone Matrix
tri19-7.scl	19	6:7:9 Tritriadic 19-Tone Matrix
tri19-8.scl	19	7:9:11 Tritriadic 19-Tone Matrix
tri19-9.scl	19	4:5:7 Tritriadic 19-Tone Matrix
triangs11.scl	10	The first 11 terms of the triangular number series, octave reduced
triangs13.scl	12	The first 13 terms of the triangular number series, octave reduced
triangs22.scl	19	The first 22 terms of the triangular number series, octave reduced
triaphonic_12.scl	12	12-tone Triaphonic Cycle, conjunctive form on 4/3, 5/4 and 6/5
triaphonic_17.scl	17	17-tone Triaphonic Cycle, conjunctive form on 4/3, 7/6 and 9/7
trichord-witchcraft.scl	11	trichord7 in POTE tuned 13-limit witchcraft
trichord7.scl	11	Trichordal undecatonic, 7-limit
tridec8.scl	8	Tridec[8] 2.7/5.11/5.13/5 subgroup scale in 89\235 tuning
trikleismic57.scl	57	Trikleismic[57] in 159-tET tuning
trithagorean.scl	13	Tritave scale with a 5/3 generator
tritriad.scl	7	Tritriadic scale of the 10:12:15 triad, natural minor mode
tritriad10.scl	7	Tritriadic scale of the 10:14:15 triad
tritriad11.scl	7	Tritriadic scale of the 11:13:15 triad
tritriad13.scl	7	Tritriadic scale of the 10:13:15 triad
tritriad14.scl	7	Tritriadic scale of the 14:18:21 triad
tritriad18.scl	7	Tritriadic scale of the 18:22:27 triad
tritriad22.scl	7	Tritriadic scale of the 22:27:33 triad
tritriad26.scl	7	Tritriadic scale of the 26:30:39 triad
tritriad3.scl	7	Tritriadic scale of the 3:5:7 triad. Possibly Mathews's 3.5.7a
tritriad32.scl	7	Tritriadic scale of the 26:32:39 triad
tritriad3c.scl	7	From 1/1 7/6 7/5, a variant of the 3.5.7 triad
tritriad3d.scl	7	From 1/1 7/6 5/3, a variant of the 3.5.7 triad
tritriad5.scl	7	Tritriadic scale of the 5:7:9 triad. Possibly Mathews's 5.7.9a.
tritriad68.scl	7	Tritriadic scale of the 6:7:8 triad
tritriad68i.scl	7	Tritriadic scale of the subharmonic 6:7:8 triad
tritriad69.scl	7	Tritriadic scale of the 6:7:9 triad, septimal natural minor
tritriad7.scl	7	Tritriadic scale of the 7:9:11 triad
tritriad9.scl	7	Tritriadic scale of the 9:11:13 triad
trost.scl	12	Johann Caspar Trost, organ temperament (1677), from Ratte, p. 390
tsikno_2nd.scl	7	Tsiknopoulos 2nd Byzantine Liturgical mode (68: 7-14-7-12-7-14-7)
tsjerepnin.scl	9	Scale from Ivan Tsjerepnin's Santur Opera (1977) & suite from it Santur Live!
tsuda13.scl	12	Mayumi Tsuda's Harmonic-13 scale. 1/1=440 Hz
tuinstra.scl	12	Organ tuning after Stef Tuinstra of organ in Bethelkerk, Bodegraven (2014)
tuneable3.scl	101	Marc Sabat, 3 octaves of intervals tuneable by ear
tuners1.scl	12	The Tuner's Guide well temperament no. 1 (1840)
tuners2.scl	12	The Tuner's Guide well temperament no. 2 (1840)
tuners3.scl	12	The Tuner's Guide well temperament no. 3 (1840)
turkish.scl	7	Turkish, 5-limit from Palmer on a Turkish music record, harmonic minor inverse

turkish_17.scl 17 Turkish THM folk music gamut in 53-tET
turkish_24.scl 24 Ra'uf Yekta, 24-tone Pythagorean Turkish Theoretical Gamut, 1/1=D (perde yegah) at 294 Hz
turkish_24a.scl 24 Turkish gamut with schismatic simplifications
turkish_29.scl 29 Gültekin Oransay, 29-tone Turkish gamut, 1/1=D
turkish_29a.scl 29 Combined gamut of KTM and THM in 53-tET
turkish_41.scl 41 Abdülkadir Töre and M. Ekrem Karadeniz theoretical Turkish gamut
turkish_41a.scl 41 Karadeniz's theoretical Turkish gamut, quantized to subset of 53-tET
turkish_aeu.scl 24 Arel-Ezgi-Uzdilek (AEU) 24 tone theoretical system
turkish_aeu41.scl 41 Arel-Ezgi-Uzdilek extended to 41-quasi equal
turkish_awjara_on_b.scl 12 Turkish Awjara with perde iraq on B by Dr. Oz.
turkish_bagl.scl 17 Ratios of the 17 frets on the neck of "Baglama" ("saz") according to Yalçýn Tura
turkish_bestenigar_on_b.scl 12 Turkish Bestenigar with perde iraq on B by Dr. Oz.
turkish_buselik_on_d.scl 10 Turkish Buselik with perde buselik on E by Dr. Oz.
turkish_huseyni_and_neva.scl 10 Turkish Huseyni and Neva (also Tahir, Muhayyer, Gerdaniye, simple Isfahan & Gulizar) with perde dugah on D by Dr. Oz.
turkish_mahur_and_penchgah.scl 10 Turkish Mahur and Penchgah with perde rast on C by Dr. Oz.
turkish_mahur_and_zavil.scl 10 Turkish Mahur and Zavil with perde rast on C by Dr. Oz.
turkish_nishabur_on_e.scl 9 Turkish Nishabur with perde buselik on E by Dr. Oz.
turkish_rast_and_penchgah_on_c.scl
9 Turkish Rast, Acemli Rast and Penchgah with perde rast on C by Dr. Ozan Yarman
turkish_segah-huzzam-mustear_on_e.scl
12 Turkish Segah, Huzzam and Mustear with perde segah on E by Dr. Oz.
turkish_segah-huzzam-mustear_v2_on_e.scl
12 Turkish Segah, Huzzam and Mustear ver.2 with perde segah on E by Dr. Oz.
turkish_segah_on_e.scl 12 Turkish Segah with perde segah on E by Dr. Oz.
turkish_sivas.scl 15 Notes on a baglama from Sivas
turkish_sunbule_on_d.scl 11 Turkish Sunbule with perde dugah on D (also Chargah on F) by Dr. Oz.
turkish_ushshaq-bayati_on_d.scl
10 Turkish Ushshaq/Bayati with perde dugah on D by Dr. Oz.
turko-arabic_(kurdili)hijazkar-suznak-nawruz_neveser_nikriz_on_c.scl
12 Mixture of Turkish and Arabic intonations of Hijazkar, Kurdili-Hijazkar, Suznak, Nawruz, (Kurdili)Neveser, and Nikriz with perde rast on C by
turko-arabic_(kurdili)neveser_and_nikriz_on_c.scl
11 Mixture of Turkish and Arabic intonations of Neveser, Kurdili Neveser, and Nikriz with perde rast on C by Dr. Oz.
turko-arabic_hijaz-humayun-zirgule_on_d.scl
12 Mixture of Turkish and Arabic intonations of Hijaz, Humayun, and Zirgule with perde dugah on D by Dr. Oz.
turko-arabic_hijazkar_and kurdili-hijazkar_on_c.scl
10 Mixture of Turkish and Arabic intonations of Hijazkar and Kurdili Hijazkar with perde rast on C by Dr. Oz.
turko-arabic_iraq-awdj_and_ferahnak_on_b.scl
12 Mixture of Turkish and Arabic intonations of Iraq/Awdj and Ferahnak with perde iraq on B by Dr. Oz.
turko-arabic_karjighar-bayati_shuri_on_d.scl
10 Mixture of Turkish and Arabic intonations of Karjighar (Bayati Shuri) with perde dugah on D by Dr. Oz.
turko-arabic_kurdi_buselik_nishabur_on_d.scl
12 Mixture of Turkish and Arabic intonations of Kurdi, Buselik and Nishabur with perde dugah on D and buselik on E by Dr. Oz.
turko-arabic_kurdi_on_d.scl 7 Mixture of Turkish and Arabic intonations of Kurdi with perde dugah on D by Dr. Oz.

turko-arabic_nihavend(murassah)_zanjaran_on_c.scl
                              12 Mixture of Turkish and Arabic intonations of Nihavend (Murassah) and Zanjaran with perde rast on C by Dr. Oz.
turko-arabic_nihavend_and_nihavend-murassah_on_c.scl
                              10 Mixture of Turkish and Arabic intonations of Nihavend and Nihavend Murassah with perde rast on C by Dr. Oz.
turko-arabic_rast_huseyni_uzzal-garip.scl
                              12 Mixture of Turkish and Arabic general intonations of Rast, Huseyni, Uzzal and Garip Hijaz and with perde rast on C, dugah on D by Dr. Oz.
turko-arabic_rast_on_c.scl   10 Mixture of Turkish and Arabic general intonations of Rast by Dr. Oz.
turko-arabic_saba_on_d.scl   12 Mixture of Turkish and Arabic intonations of Saba (also Koutchek) with perde dugah on D (and Muberka on E) by Dr. Oz.
turko-arabic_suznak-nawruz_on_c.scl
                               9 Mixture of Turkish and Arabic intonations of Suznak and Nawruz with perde rast on C by Dr. Oz.
turko-arabic_ushshaq-bayati_and_huseyni_on_d.scl
                               9 Mixture of Turkish and Arabic intonations of Ushshaq/Bayati and Huseyni with perde dugah on D by Dr. Oz.
turko-arabic_uzzal-garip.scl 11 Mixture of Turkish and Arabic general intonations of Uzzal and Garip Hijaz with perde dugah on D by Dr. Oz.
two29.scl   58 Two 29-tET scales 25 cents shifted, many near just intervals
two29a.scl   58 Two 29-tET scales 15.826 cents shifted, 13-limit chords, Mystery temperament, Gene Ward Smith
twofifths1.scl   75 152&159[75] in 159-et tuning
twofifths2.scl   64 19&159[64] in 159-et tuning
ulimba.scl   7 Ulimba from Nyanja tuning. 1/1=126 Hz, Tracey TR-89 A-1,2
ultimate12_nr1.scl   12 Ultimate Proportional Synchronous Beating Well-Temperament by Ozan Yarman
ultimate12_nr2.scl   12 Ultimate Proportional Synchronous Beating Well Temperament nr.2 by Ozan Yarman
ultimate12_nr3.scl   12 Ultimate Synchronous Proportional Beating Well-Temperament nr.3 by Ozan Yarman
ultimate12_nr4a.scl   12 Ultimate Synchronous Proportional Beating Well-Temperament nr.4a by Ozan Yarman
ultimate12_nr4b.scl   12 Ultimate Synchronous Proportional Beating Well-Temperament nr.4b by Ozan Yarman
unimajor.scl   12 A 2.3.11/7 subgroup scale
unimajorpenta.scl   12 Pentacircle (896/891) tempered unimajor in 152\259 tuning
unimarv19.scl   19 Unimarv[19] (Unidecimal marvel 225/224&385/384) hobbit in POTE tuning ! as catakleismic [-17, -16, -12, -11, -10, -6, -5, -4, -1, ! 0, 1, 4,
urania24.scl   24 Urania[24] hobbit (81/80, 121/120) in POTE tuning
urmawi.scl   7 al-Urmawi, one of twelve maqam rows. First tetrachord is Rast
uruk.scl   17 Jon Lyle Smith's "Uruk" scale
ushaq99.scl   8 yarman_ushaq in 99ef tempering
ushshaq tetrachord 11-limit.scl
                               3 Ushshaq tetrachord 81:88:96:108
ushshaq tetrachord 19-limit.scl
                               3 Ushshaq tetrachord 96:105:114:128
ushshaq tetrachord 23-limit.scl
                               3 Ushshaq tetrachord 21:23:25:28
vaisvil_70.scl   70 Chris Vaisvil, disjunct 70 tones
vaisvil_diam7pluswoo.scl   17 Chris Vaisvil, 7-limit diamond; in [10/3 7/2 11] marvel woo tuning
vaisvil_goldsilver.scl   9 Chris Vaisvil, notes from golden and silver section scales combined, TL 09-05-2009

vaisvil_halfdiamond91.scl 91 Chris Vaisvil, 91 note half diamond
vaisvil_harm3-26.scl 12 Chris Vaisvil, octave reduced harmonic scale 3-26 with 4 skipped
val-werck.scl 12 Vallotti-Young and Werckmeister III, 10 cents 5-limit lesfip scale
valamute31.scl 31 Mutant Valentine[31] 13-limit least squares optimum
valamute46.scl 46 Mutant Valentine[46] 13-limit least squares
valenporc15.scl 15 Valentine-porcupine circulating strictly proper 15-note lesfip scale, 11 limit diamond target, 13.8 to 15.5 cent tolerance. Can be tuned in 7
valentine.scl 12 Robert Valentine, tuning with primes 3 & 19, TL 7-2-2002
valentine2.scl 15 Robert Valentine, two octave 31-tET subset for guitar, TL 10-5-2002
vallotti-broekaert.scl 12 Version of Tartini-Vallotti with equal beating tempered fifths by Johan Broekaert (2016)
vallotti.scl 12 Vallotti & Young scale (Vallotti version) also known as Tartini-Vallotti (1754)
vallotti2.scl 12 Francesco Antonio Vallotti temperament, 1/6-comma
vavoom.scl 75 Vavoom temperament, g=111.875426, 5-limit
velde_9.scl 9 Marcel de Velde, TL 09-07-2010
velde_ji.scl 12 Marcel de Velde, 12 tone JI scale (2011)
venkataramana.scl 33 Praveen Venkataramana, 7-limit diamond 1 3 5 7 9 15 21 35, TL 24-03-2009, 1/1=390 Hz
veroli-ord.scl 12 Tempérament ordinaire after Veroli, W.Th. Meister, 1991, p. 126
veroli.scl 12 Claudio di Veroli's well temperament (1978)
veroli1.scl 12 Claudio di Veroli Bach temperament I (2009)
veroli2.scl 12 Claudio di Veroli Bach temperament II (2009)
vertex_chrom.scl 7 A vertex tetrachord from Chapter 5, 66.7 + 266.7 + 166.7 cents
vertex_chrom2.scl 7 A vertex tetrachord from Chapter 5, 83.3 + 283.3 + 133.3 cents
vertex_chrom3.scl 7 A vertex tetrachord from Chapter 5, 87.5 + 287.5 + 125 cents
vertex_chrom4.scl 7 A vertex tetrachord from Chapter 5, 88.9 + 288.9 + 122.2 cents
vertex_diat.scl 7 A vertex tetrachord from Chapter 5, 233.3 + 133.3 + 133.3 cents
vertex_diat10.scl 7 A vertex tetrachord from Chapter 5, 212.5 + 162.5 + 125 cents
vertex_diat11.scl 7 A vertex tetrachord from Chapter 5, 212.5 + 62.5 + 225 cents
vertex_diat12.scl 7 A vertex tetrachord from Chapter 5, 200 + 125 + 175 cents
vertex_diat2.scl 7 A vertex tetrachord from Chapter 5, 233.3 + 166.7 + 100 cents
vertex_diat4.scl 7 A vertex tetrachord from Chapter 5, 225 + 175 + 100 cents
vertex_diat5.scl 7 A vertex tetrachord from Chapter 5, 87.5 + 237.5 + 175 cents
vertex_diat7.scl 7 A vertex tetrachord from Chapter 5, 200 + 75 + 225 cents
vertex_diat8.scl 7 A vertex tetrachord from Chapter 5, 100 + 175 + 225 cents
vertex_diat9.scl 7 A vertex tetrachord from Chapter 5, 212.5 + 137.5 + 150 cents
vertex_sdiat.scl 7 A vertex tetrachord from Chapter 5, 87.5 + 187.5 + 225 cents
vertex_sdiat2.scl 7 A vertex tetrachord from Chapter 5, 75 + 175 + 250 cents
vertex_sdiat3.scl 7 A vertex tetrachord from Chapter 5, 25 + 225 + 250

cents
vertex_sdiat4.scl 7 A vertex tetrachord from Chapter 5, 66.7 + 183.3 + 250 cents
vertex_sdiat5.scl 7 A vertex tetrachord from Chapter 5, 233.33 + 16.67 + 250 cents
vicentino1.scl 36 Usual Archicembalo tuning, 31-tET plus D,E,G,A,B a 10th tone higher
vicentino2.scl 36 Alternative Archicembalo tuning, lower 3 rows the same upper 3 rows 3/2 higher
vicentino2q217.scl 36 Vicentino's second tuning, 217-tET version
vicentino36.scl 36 Vicentino's second tuning of 1555
vicentino38.scl 38 Vicentino's second archicembalo tuning, 1/4-comma (Gb-B#, Db'-F##')
victorian.scl 12 Form of Victorian temperament (1885)
victor_eb.scl 12 Equal beating Victorian piano temperament, interpr. by Bill Bremmer (improved)
vines_ovovo10eb5w6w7_0_D.scl 10 Mark Vines, 4:5:6:7 equal beating in 1 of 10 keys, an Eronyme algorithmic temperament
vines_ovovo22eb9w14w15_00_D.scl 22 Mark Vines ovovo temperament, 8:9:14:15 equal beating in 3 of 22 keys
vines_ovovo27eb5w6w7_00_D.scl 27 4:5:6:7 equal beating in 12 of 27 keys, slendro temperament from chain links inverting the smallest Pisot-Vijayaraghavan number
vitale1.scl 16 Rami Vitale's 7-limit just scale
vitale2.scl 16 Rami Vitale, inverse mode of vitale1.scl
vitale3.scl 23 Superset of several Byzantine scales by Rami Vitale, TL 29-Aug-2001
vogelh_b.scl 12 Harald Vogel's temperament, van Eeken organ in Bunschoten, Immanuelkerk, 1992
vogelh_fisk.scl 12 Modified meantone tuning of Fisk organ in Memorial Church at Stanford
vogelh_hamburg.scl 12 Harald Vogel's temperament for the Schnitger organ in St. Jakobi, Hamburg (1993)
vogelh_hmean.scl 12 Harald Vogel hybrid meantone (1984)
vogel_21.scl 21 Martin Vogel's 21-tone Archytas system, see Divisions of the tetrachord
volans.scl 7 African scale according to Kevin Volans 1/1=G
vong.scl 7 Vong Co Dan Tranh scale, Vietnam
vries19-72.scl 18 Leo de Vries 19/72 Through-Transposing-Tonality 18 tone scale
vries35-72.scl 17 Leo de Vries 35/72 Through-Transposing-Tonality 17 tone scale
vries5-72.scl 18 Leo de Vries 5/72 Through-Transposing-Tonality 18 tone scale
vries6-31.scl 11 Leo de Vries 6/31 TTT used in "For 31-tone organ" (1995)
waka3-7-17.scl 7 Spectra Ce 2.3.7.17 subgroup 7-note wakalix
walkerr_11.scl 11 Robert Walker, "Seven to Pi" scale, TL 09-07-2002
walker_21.scl 21 Douglas Walker, for Out of the fathomless dark/into the limitless light (1977)
wang-pho.scl 12 Wang Pho, Pythagorean-type Monochord (10th cent.)
wauchope.scl 8 Ken Wauchope, symmetrical 7-limit whole-half step scale
wegscheider.scl 12 Kristian Wegscheider, Bach-temperament after "H.C. Snerha" (2003). A=416 Hz
wegscheider_1a.scl 12 Kristian Wegscheider, temperament 1A, equal beating with two pure fifths, Tuning Methods in Organbuilding
weingarten.scl 12 Gabler organ in Weingarten (1750). 1/11-(synt.+Pyth. comma) meantone
weingarten2.scl 12 Temperament of Gabler organ in Weingarten after restauration (1983)
weiss1.scl 105 J.J. Weiss, system 1 qanun tuning (1990), Stefan Pohlit

thesis, 2011
weiss2.scl 105 J.J. Weiss, system 2 qanun tuning (2007), Stefan Pohlit thesis, 2011
weiss_mandal.scl 72 J.J. Weiss, tempered Mandal Set, tuning for Turkish qanun based on 18/17, Stefan Pohlit thesis, 2011
wellfip17.scl 17 17-note lesfip scale, 11-limit diamond target, 8.6 to 10.8 cents tolerance
wendell1.scl 12 Robert Wendell's Natural Synchronous well-temperament (2003)
wendell1r.scl 12 Rational version of wendell1.scl by Gene Ward Smith
wendell2.scl 12 Robert Wendell's Very Mild Synchronous well-temperament (2003)
wendell2p.scl 12 1/5P version of wendell2.scl, Op de Coul
wendell3.scl 12 Robert Wendell Modern Well (2002)
wendell4.scl 12 Robert Wendell's ET equivalent (2002)
wendell5.scl 12 Robert Wendell Synchronous Victorian (2002)
wendell6.scl 12 Robert Wendell's RPW Synchronous well (2002)
wendell7.scl 12 Robert Wendell Tweaked Synchronous Well
werck1.scl 20 Werckmeister I (just intonation)
werck3.scl 12 Andreas Werckmeister's temperament III (the most famous one, 1681)
werck3_eb.scl 12 Werckmeister III equal beating version, 5/4 beats twice 3/2
werck3_ebm.scl 12 Harmonic equal-beating meta-version of Werckmeister III by Jacques Dudon (2006)
werck3_mim.scl 12 Werckmeister III, 10 cents 5-limit mimafip scale
werck3_mod.scl 12 Modified Werckmeister III with B between E and F#, Nijsse (1997), organ Soest
werck3_turck.scl 12 Daniel Gottlob Türck's 1806 Werckmeister III compiled by Andreas Sparschuh, TL 28-05-2010
werck4.scl 12 Andreas Werckmeister's temperament IV
werck5.scl 12 Andreas Werckmeister's temperament V
werck6.scl 12 Andreas Werckmeister's "septenarius" tuning VI, D is probably erroneous
werck6_cor.scl 12 Corrected Septenarius with D string length=175 by Tom Dent (2006)
werck6_dup.scl 12 Andreas Werckmeister's VI in the interpretation by Dupont (1935)
werckmeisterIV_variant.scl 12 Werckmeister IV with 1/3 syntonic comma temperings
werckmeisterIV_variant_c.scl 12 Werckmeister IV variation, 1/3-SC, all intervals in cents
werck_cl5.scl 12 Werckmeister Clavier temperament (Nothw. Anm.) Poletti reconstr. 1/5-comma
werck_cl6.scl 12 Werckmeister Clavier temperament (Nothw. Anm.) Poletti reconstr. 1/6-comma
werck_puzzle.scl 12 From Hypomnemata Musica, 1697, p. 49, 1/1=192, fifths tempered superparticular
white.scl 22 Justin White's 22-tone scale based on Al-Farabi's tetrachord
whoosh.scl 441 Whoosh temperament, g=560.54697, 5-limit
wicks_eb.scl 12 Mark Wicks' equal beating temperament for organs (1887)
wiegleb-book.scl 12 Werkstattbuch Wiegleb, organ temperament, 2nd half 18th cent., from Ratte, p. 406
wiegleb.scl 12 Wiegleb's organ temperament (1790)
wier_15.scl 15 Danny Wier, 11-limit JI scale, TL 27-07-2009
wier_53.scl 53 Danny Wier's schismatically-altered 53-Pythagorgean scale (2002)
wier_cl.scl 12 Danny Wier, ClownTone (2003)
wier_j.scl 12 Danny Wier, 8 1/4P, 4 -1/4P temperament
wiese1.scl 12 Christian Ludwig Gustav von Wiese's 1/2P-comma temperament no. 1 (1793)

wiese3.scl 12 Christian Ludwig Gustav von Wiese's 1/2P-comma temperament no. 3 (1793). Also Grammateus (1518) according to Ratte, p. 249
wilcent17.scl 17 11-limit 17 tone scale by Erv Wilson
wilson-rastbayyati24.scl 24 Erv Wilson scale from Rast/Bayyati matrix (27/22, 11/9)
wilson1.scl 19 Erv Wilson's 19-tone Scott scale (1976)
wilson11.scl 19 Wilson 11-limit 19-tone scale (1977)
wilson1t.scl 19 Wilson's Scott scale, wilson1, in minimax minerva tempering
wilson2.scl 19 Wilson 19-tone (1975)
wilson3.scl 19 Wilson 19-tone
wilson5.scl 22 Wilson's 22-tone 5-limit scale
wilson7.scl 22 Wilson's 22-tone 7-limit 'marimba' scale
wilson7_2.scl 22 Wilson 7-limit scale
wilson7_3.scl 22 Wilson 7-limit scale
wilson7_4.scl 22 Wilson 7-limit 22-tone scale XH 3, 1975
wilson_17.scl 17 Wilson's 17-tone 5-limit scale
wilson_31.scl 31 Wilson 11-limit 31-tone scale XH 3, 1975
wilson_41.scl 41 Wilson 11-limit 41-tone scale XH 3, 1975
wilson_alessandro.scl 56 D'Alessandro, genus [3 3 3 5 7 11 11] plus 8 pigtails, XH 12, 1989
wilson_bag.scl 7 Erv's bagpipe, after Theodore Podnos (37-39), (March 1997)
wilson_class.scl 12 Wilson's Class Scale, 9 July 1967
wilson_dia1.scl 22 Wilson Diaphonic cycles, tetrachordal form
wilson_dia2.scl 22 Wilson Diaphonic cycle, conjunctive form
wilson_dia3.scl 22 Wilson Diaphonic cycle on 3/2
wilson_dia4.scl 22 Wilson Diaphonic cycle on 4/3
wilson_duo.scl 22 Wilson 'duovigene'
wilson_enh.scl 7 Wilson's Enharmonic & 3rd new Enharmonic on Hofmann's list of superp. 4chords
wilson_enh2.scl 7 Wilson's 81/64 Enharmonic, a strong division of the 256/243 pyknon
wilson_facet.scl 22 Wilson study in 'conjunct facets', Hexany based
wilson_gh1.scl 7 Golden Horagram nr.1: 1phi+0 / 7phi+1
wilson_gh11.scl 7 Golden Horagram nr.11: 1phi+0 / 3phi+1
wilson_gh2.scl 7 Golden Horagram nr.2: 1phi+0 / 6phi+1
wilson_gh50.scl 12 Golden Horagram nr.50: 7phi+2 / 17phi+5
wilson_hebdome1.scl 58 Wilson 1.3.5.7.9.11.13.15 hebdomekontany, 1.3.5.7 tonic
wilson_hexflank.scl 12 Hexany Flanker, 7-limit, from Wilson
wilson_hypenh.scl 7 Wilson's Hyperenharmonic, this genus has a CI of 9/7
wilson_l1.scl 22 Wilson 11-limit scale
wilson_l2.scl 22 Wilson 11-limit scale
wilson_l3.scl 22 Wilson 11-limit scale
wilson_l4.scl 22 Wilson 11-limit scale
wilson_l5.scl 22 Wilson 11-limit scale
wilson_l6.scl 22 Wilson 1 3 7 9 11 15 eikosany plus 9/8 and tritone. Used Stearns: Jewel
wilson_pelog.scl 7 Wilson Stretched Pelog, generator close to 15/11. (c. 1993)
window.scl 21 Window lattice
wizard22.scl 22 Wizard[22] 11-limit, 4 cents lesfip optimized
wonder1.scl 31 Wonder Scale, gen=~233.54 cents, 8/7+1029/1024^7/25, LS 12:14:18:21, M.Schulter
wonder36.scl 31 Wonder Scale, 36-tET version
wookie58.scl 58 Wookie[58], a 58&113 temperament MOS, in 171-tET tuning
woz31.scl 31 2401/2400 norm reduced 31
wronski.scl 12 Wronski's scale, from Jocelyn Godwin, "Music and the Occult", p. 105.
wurschmidt.scl 12 Würschmidt's normalised 12-tone system
wurschmidt1.scl 19 Würschmidt-1 19-tone scale

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wurschmidt2.scl                19  Würschmidt-2 19-tone scale
wurschmidt_31.scl              31  Würschmidt's 31-tone system
wurschmidt_31a.scl             31  Würschmidt's 31-tone system with alternative tritone
wurschmidt_53.scl              53  Würschmidt's 53-tone system
wyschnegradsky.scl              5  Ivan Wyschnegradsky, scale for "Cosmos" op. 28 for 4
pianos (1938/40 rev. 1945)
xenakis_chrom.scl               7  Xenakis's Byzantine Liturgical mode, 5 + 19 + 6 parts
xenakis_diat.scl                7  Xenakis's Byzantine Liturgical mode, 12 + 11 + 7 parts
xenakis_schrom.scl              7  Xenakis's Byzantine Liturgical mode, 7 + 16 + 7 parts
xylophone2.scl                 10  African Yaswa xylophones (idiophone; calbash resonators
with membrane)
xylophone3.scl                  5  African Banyoro xylophone (idiophone; loose log)
xylophone4.scl                 10  African Bapare xylophone (idiophone; loose log)
yajna31.scl                    31  Yajna[31] hobbit in 520-tET, commas 540/539, 1375/1372,
625/624
yarman-36a_12core.scl          12  12-tone Modified Meantone Temperament core (Layer I) of
Yarman36a_nr1, A=438.410457150843
yarman12-135.scl               12  12 out of 135-tET by Ozan Yarman
yarman12-159.scl               12  12 out of 159-tET by Ozan Yarman
yarman24a-rational.scl         24  24-tone maqam music tuning with 12-tones tempered in
the style of Rameau's modified meantone and 17 tones produced by cycle of super-pyth fif
yarman24a.scl                  24  24-tone maqam music tuning with 12-tones tempered in
the style of Rameau's modified meantone and 17 tones produced by cycle of super-pyth fif
yarman24b-rational.scl         24  24-tone maqam music tuning with 12-tones tempered in
the style of Rameau's modified meantone and 17 tones produced by cycle of super-pyth fif
yarman24b-rational2.scl        24  24-tone maqam music tuning with 12-tones tempered in
the style of Rameau's modified meantone and 17 tones produced by cycle of super-pyth fif
yarman24b.scl                  24  24-tone maqam music tuning with 12-tones tempered in
the style of Rameau's modified meantone and 17 tones produced by cycle of super-pyth fif
yarman24c.scl                  24  24-tone maqam music tuning with 12-tones tempered in
the style of Rameau's modified meantone and 17 tones produced by cycle of super-pyth fif
yarman24d-equalizedmtfifth.scl 24  24-tone maqam music tuning with 12-tones tempered in
the style of Rameau's modified meantone and 17 tones produced by cycle of super-pyth fif
yarman31b-rational-practical.scl
                               31  Yarman24b extended to 31 notes using missing "comma"
flats and sharps --rationalized &amp;amp; fretting friendly
yarman31b-rational.scl         31  Yarman24b extended to 31 notes using missing "comma"
flats and sharps --rationalized
yarman31b.scl                  31  Yarman24b extended to 31 notes using missing "comma"
flats and sharps
yarman31c-rational-practical.scl
                               31  Yarman24c extended to 31 notes using missing "comma"
flats and sharps --rationalized &amp;amp; fretting friendly
yarman31c-rational.scl         31  Yarman24c extended to 31 notes using missing "comma"
flats and sharps --rationalized
yarman31c.scl                  31  Yarman24c extended to 31 notes using missing "comma"
flats and sharps
yarman31c_final.scl            31  Final version of Yarman24c extended to 31 notes
yarman31d-equalizedmtfifth.scl 31  Yarman24d extended to 31 notes using missing "comma"
flats and sharps
yarman31d-rational-practical.scl
                               31  Yarman24d extended to 31 notes using missing "comma"
flats and sharps --rationalized &amp;amp; fretting friendly
yarman31d-rational.scl         31  Yarman24d extended to 31 notes using missing "comma"
flats and sharps --rationalized
yarman36a_nr1-438hz.scl        36  Triplex Modified Meantone Temperaments spaced at 11/9
from G and 5/3 from C#, A=438.410457150843
yarman36a_nr2-440hz.scl        36  Triplex Modified Meantone Temperaments spaced at 11/9
from G and 5/3 from C#, A=440hz
yarman36b.scl                  36  12-tone bike-chains equally dividing the 441/220 octave
like yarman36a
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yarman36c.scl                36  With proportional beat rates and 441/220 octave in the
manner of yarman36b
yarman_17etx3.scl            51  Three times 17-tET -15.482 and -35.294 cents apart by
Ozan Yarman
yarman_19etx2.scl            38  Two 19-tone equal scales 14.239 cents apart by Ozan
Yarman
yarman_19etx3.scl            57  Three 19-tone equal scales 14.239 and 24.459 cents
apart respectively by Ozan Yarman
yarman_23etx2.scl            46  Two 23-tone equal scales 23.694 cents apart by Ozan
Yarman
yarman_29etx2.scl            58  Two 29-tone equal scales 13.9 cents apart by Ozan
Yarman
yarman_buselik.scl            8  8-tone Buselik by Ozan Yarman
yarman_hijaz.scl              8  8-tone Hijaz by Ozan Yarman
yarman_hijazkar.scl          10  Hijazkar/Kürdili Hijazkar mixed by Ozan Yarman
yarman_karjighar.scl          9  9-tone Karjighar by Ozan Yarman
yarman_mahur.scl             10  Mahur by Ozan Yarman
yarman_nihavend.scl           8  8-tone Nihavend by Ozan Yarman
yarman_rast.scl              11  11-tone Arabian and Turkish Rast/Penchgah by Ozan
Yarman
yarman_saba.scl              12  Saba by Ozan Yarman
yarman_segah.scl             10  10-tone Segah/Huzzam by Ozan Yarman
yarman_ushaq.scl             10  10-tone Ushaq/Huseyni by Ozan Yarman
yasser_6.scl                  6  Yasser Hexad, 6 of 19 as whole tone scale
yasser_diat.scl              12  Yasser's Supra-Diatonic, the flat notes are V,W,X,Y,and
Z
yasser_ji.scl                12  Yasser's just scale, 2 Yasser hexads, 121/91 apart
yekta-41.scl                 41  Yekta-24 extended to 41-quasi equal tones by Ozan
Yarman
yekta-cataclysmic.scl        12  yekta tempered in 13-limit POTE-tuned cataclysmic
yekta.scl                    12  Rauf Yekta's 12-tone tuning suggested in 1922 Lavignac
Music Encyclopedia
young-g.scl                  28  Gayle Young's Harmonium, see PNM 26(2): 204-212 (1988)
young-lm_guitar.scl          12  LaMonte Young, tuning of For Guitar '58. 1/1 March '92,
inv.of Mersenne lute 1
young-lm_piano.scl           12  LaMonte Young's Well-Tuned Piano
young-w10.scl                10  William Lyman Young 10 out of 24-tET (1961)
young-w14.scl                14  William Lyman Young 14 out of 24-tET (1961)
young-wt.scl                  7  William Lyman Young "exquisite 3/4 tone Hellenic Lyre"
dorian
young.scl                    12  Thomas Young well temperament (1807), also Luigi
Malerbi nr.2 (1794)
young1.scl                   12  Thomas Young well temperament no.1 (1800), 1/12 and
3/16 synt. comma
young2.scl                   12  Thomas Young well temperament no.2 (1799)
yugo_bagpipe.scl             12  Yugoslavian Bagpipe
zalzal.scl                    7  Tuning of popular flute by Al Farabi &amp;amp; Zalzal.
First tetrachord is modern Rast
zalzal2.scl                   7  Zalzal's Scale, a medieval Islamic with Ditone Diatonic
&amp;amp; 10/9 x 13/12 x 72/65
zapf-dent.scl                12  Thomas Dent, theoretical Zapf temperament, 1/13P (2005)
zapf.scl                     12  Michael Zapf Bach temperament (2001)
zarlino2.scl                 16  16-note choice system of Zarlino, Sopplimenti musicali
(1588)
zarlino24.scl                24  Possible 31-tET tuning for 24-note keyboard by Zarlino
(1548)
zarte24-volans_b.scl          7  Equable heptatonic like volans.scl (reported African
scale)
zartehijaz1.scl               9  Scale from Zarlino temperament extraordinaire, lower
Hijaz tetrachord
zesster_a.scl                 8  Harmonic six-star, group A, from Fokker
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zesster_b.scl                   8  Harmonic six-star, group B, from Fokker
zesster_c.scl                   8  Harmonic six-star, group C on Eb, from Fokker
zesster_mix.scl                16  Harmonic six-star, groups A, B and C mixed, from Fokker
zest24-persian_Eb.scl          17  Version somewhat like Darius Anooshfar's persian.scl,
Eb-Eb
zest24-supergoya17plus3_Db.scl 20  Goya-17 plus 484, 676, and 1180 cents
zest24.scl                     24  Zarlino Extraordinaire Spectrum Temperament (two
circles at ~50.28c apart)
zeta12.scl                     12  Margo Schulter's Zeta Centauri tuning inspired by Kraig
Grady's Centaur
zeus22.scl                     22  Zeus[22] hobbit (121/120&amp;amp;176/175) in POTE tuning
zeus24.scl                     24  Zeus[24] hobbit (121/120&amp;amp;176/175) in POTE tuning
zeus7tri.scl                    7  Trivalent scale in Zeus temperament; thirds are all
{7/6, 6/5, 5/4}; 99-tET tuning; aabacab
zeus8tri.scl                    8  Zeus tempered scale with 3DE property, 99-tET tuning,
mmmLmmms
zex46.scl                      46  Irregularized Zeus[46]
zir_bouzourk.scl                6  Zirafkend Bouzourk (IG #3, DF #9), from both Rouanet
and Safi al-Din
zwolle.scl                     12  Henri Arnaut De Zwolle. Pythagorean on G flat.
zwolle2.scl                    12  Henri Arnaut De Zwolle's modified meantone tuning (c.
1440)
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