Error Reduction in the Tuning of Six Hole's Ocarina

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Abstract

In this paper we propose an optimal method to tuning a six hole's ocarina, this optimization will be based in the minimization of $||\hat{f}^2 - f^2||^2$, the square difference between the square of desired frequency and the square of obtained frequency. The results show that it is not possible tuning a John Taylor style six hole's ocarina with an equal temperament scale, but the method proposed here obtain an optimal approximation with heterogeneous errors less than 43.697% of a semitone.

1 Introduction

El estilo de dedillado de la ocarina tipo pendiente fue desarrollado al rededor de 1964 por Engish mathematician John Taylor [Met+85, pp. 79] [Soc01, pp. 10].

2 Math and music

In this paper It is used a tuning method with 12 tone equal temperament; thus, the frequency interval between any pair of adjacent notes has the same ratio $\rho = \sqrt[12]{2}$. The Table 1 shows how are distributed the musical notes from C until $\bar{D}$, where f_0 represent the frequency of C note and the next notes follow the progression $\rho^i f_0$ with i representing the separation degree with C.

$\hat{f}_0$	$\hat{f}_1$	$\hat{f}_2$	$\hat{f}_3$	$\hat{f}_4$	$\hat{f}_5$	$\hat{f}_6$	$\hat{f}_7$
C	$C\#$	D	$D\#$	E	F	$F\#$	G
f_0	$\rho^1 f_0$	$\rho^2 f_0$	$\rho^3 f_0$	$\rho^4 f_0$	$\rho^5 f_0$	$\rho^6 f_0$	$\rho^7 f_0$
$\hat{f}_8$	$\hat{f}_9$	$\hat{f}_{10}$	$\hat{f}_{11}$	$\hat{f}_{12}$	$\hat{f}_{13}$	$\hat{f}_{14}$	
$G\#$	A	$A\#$	B	$\bar{C}$	$\bar{C}\#$	$\bar{D}$	
$\rho^8 f_0$	$\rho^9 f_0$	$\rho^{10} f_0$	$\rho^{11} f_0$	$\rho^{12} f_0$	$\rho^{13} f_0$	$\rho^{14} f_0$	

Table 1: Musical notes

3 Math and ocarina

3.1 Analyzing a whistle

We can think of an ocarina as a whistle with tone-holes in its resonant cavity, so that when we open and close some of these holes we can modify the tuning of generated sound. Thus to understand the math of a ocarina first we should to know the science behind the whistles or more formally a Helmholtz resonant cavity [Cor11] (see Fig. 1) excited by a jet-edge-resonator system (see Fig. 2) [Gib13, pp. 3] [NWS53, pp. 138]. In this sense the Eq. 1

$$f_0 = \frac{c}{2\pi}\sqrt{\frac{A_0}{l_0 V}} \tag{1}$$

shows the way of to calculate the frequency f_0 of a theoretic[1] whistle [Gib13, pp. 3] [Kob+09, pp. 5] [Oka+19, pp. 265] in relation with the constants π and c (the velocity of sound), and the variables: V the volume of its resonant cavity, A_0 is its cross-section area and l_0 the effective length of the neck in the resonator.

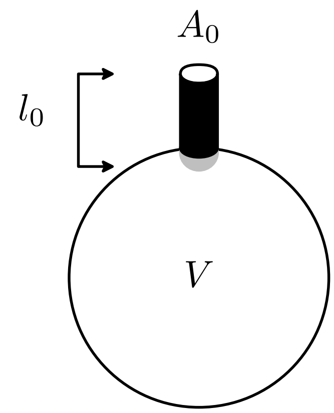

Figure 1: whistle.

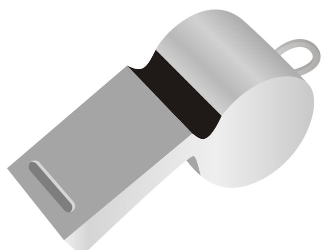

Figure 2: whistle.

3.2 Analyzing a ocarina

The fundamental resonant frequency f of an ocarina, that have at least one circular tone-hole in addition to the sound hole (see Fig. 3), can be represented like a function of total tone-holes area A.

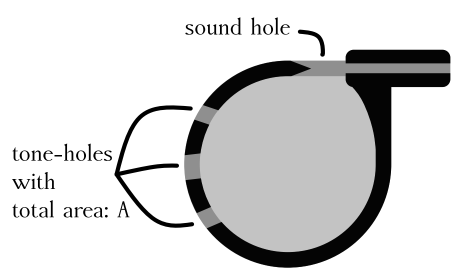

Figure 3: Theoretic ocarina

In the article "La Ocarina de Zanahoria a Carrot Ocarina" [MP10] were analyzed data of the increment of resonant frequency f with the augment of area A, showing that in that study case the relation between the variable can be approximate with a line

$$f = c_1 + c_2\ A. \tag{2}$$

[1]A sphere-like resonant cavity and the open area of the neck is much less than the total surface area of the resonant cavity. .

where $c_1 = 595.859069$, $c_2 = 4.324273$ and a mean square error $MSE = 8051.1$. The Fig. 4 show the linear curve in relation to the collected data.

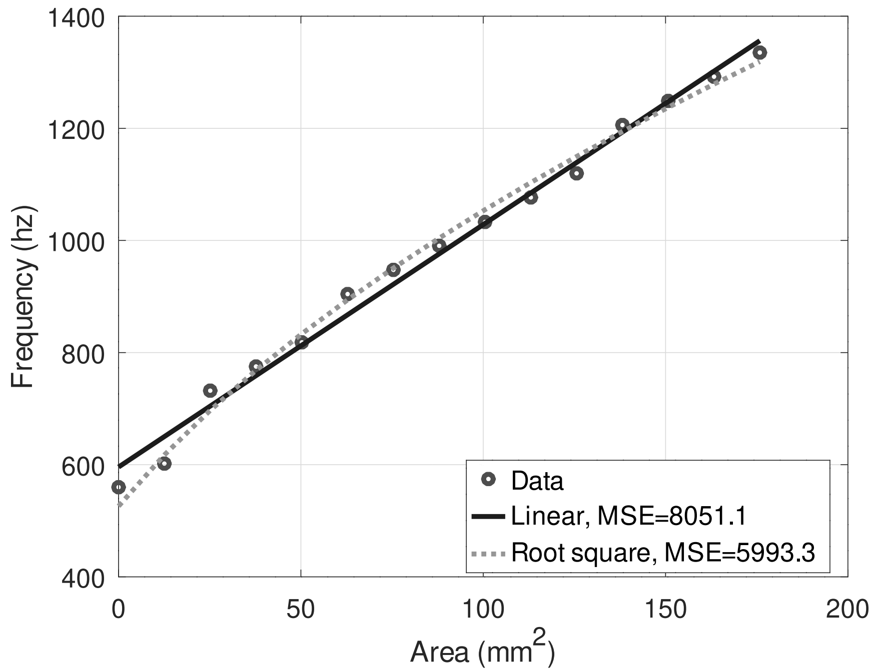

Figure 4: Comparing models.

By other side, if we follow the equation proposed by Bart Hopkin in its book "Air Columns and Toneholes" [Cab02, pp. 44] [Hop99], we can fit the data of Fig. 4 with a root square function

$$f = d_1 \sqrt{d_2 + A}, \tag{3}$$

where $d_1 = 91.215856$, $d_2 = 33.262474$ and a mean square error $MSE = 5993.3$.

It last model fit better the data, and the equation proposed by Hopkin keep coherence with the Helmholtz resonator equation (see Eq. 1).

In the next section we use the model proposed by Hopkin to obtain the optimal tuning in the ocarina.

4 Fingering chart in 6 hole's ocarina

The Fig. 5 represents the hole distribution in the ocarina used in this work; where S_0 represent the sound hole (voicing) and the holes S_1, S_2, S_3, ... and S_6 represent the tune holes. The fingering chart used in this ocarina model is based in the 4 holes fingering style proposed by John Taylor [Met+85, pp. 79, 146]. In the Table 2 we can see the fingering chart that indicates the configuration of open or close holes to produce the tones from C until $\bar{D}$, where a value $S_i = 1$ represents an open hole and the value $S_i = 0$ a closed hole.

5 Resonance frequency in ocarinas

If we assume the equation 4 as a good approximation to estimate the fundamental frequency f of globular resonators that have at least one circular pitch hole, in addition to the sound hole.

[Cab02, pp. 44] [Hop99].

$$f = \frac{c}{2\pi} \sqrt{\frac{\frac{A_0 S_0}{l_0} + \frac{A_1 S_1}{l_1} + \frac{A_2 S_2}{l_2} + ...}{V}} \tag{4}$$

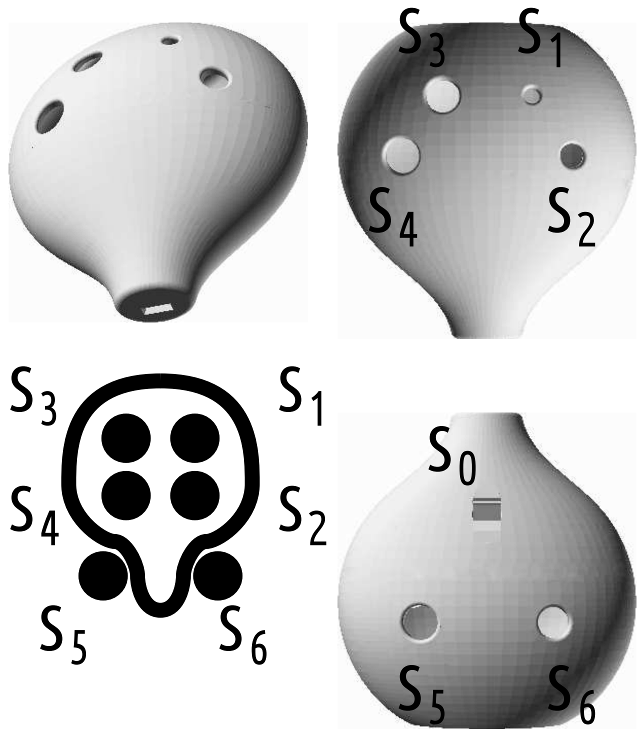

Figure 5: View of 6 hole ocarina.

5.1 Reordering the resonance equation

$$h_i = \left(\frac{c^2}{4\pi^2 V}\right)\left(\frac{A_i}{l_i}\right) \tag{5}$$

$$f^2 = \sum_{i=0}^{6} S_i h_i \tag{6}$$

Corollary 5.1

$$f_0^2 = h_0 \tag{7}$$

5.2 Planteamiento del problema

Definition 5.1 (Square value of the desired frequencies) *Known the frequency relation between the notes showed in the Table 1, we define the variable* $\hat{z}_i \equiv \hat{f}_i^2 \equiv \left(\rho^i f_0\right)^2$*, so that the column vector* $\hat{\mathbf{z}} = [\hat{z}_1, \hat{z}_2, \ldots, \hat{z}_{14}]^T$ *that contain the square value of the desired frequencies is represented as in the Eq. 8.*

$$\hat{\mathbf{z}} \equiv \mathbf{P} f_0^2 \tag{8}$$

where $\mathbf{P} = [\rho^2,\ \rho^4,\ \rho^6,\ \rho^8,\ ...,\ \rho^{28}]^T$.

Note	S_1	S_2	S_3	S_4	S_5	S_6
C	0	0	0	0	0	0
$C\#$	0	0	0	0	0	1
D	1	0	0	0	0	0
$D\#$	1	0	0	0	0	1
E	0	1	0	0	0	0
F	1	1	0	0	0	0
$F\#$	0	0	1	0	0	0
G	1	0	1	0	0	0
$G\#$	0	1	1	0	0	0
A	1	1	1	0	0	0
$A\#$	1	0	1	1	0	0
B	0	1	1	1	0	0
$\bar{C}$	1	1	1	1	0	0
$\bar{C}\#$	0	1	1	1	1	0
$\bar{D}$	1	1	1	1	1	0

Table 2: Fingering chart

Definition 5.2 (Square value of the generated frequencies)

$$\mathbf{z}(\mathbf{h}) = \begin{bmatrix} 1\\1\\1\\1\\1\\1\\1\\1\\1\\1\\1\\1\\1\\1 \end{bmatrix} h_0 + \begin{bmatrix} 0&0&0&0&0&1\\ 1&0&0&0&0&0\\ 1&0&0&0&0&1\\ 0&1&0&0&0&0\\ 1&1&0&0&0&0\\ 0&0&1&0&0&0\\ 1&0&1&0&0&0\\ 0&1&1&0&0&0\\ 1&1&1&0&0&0\\ 1&0&1&1&0&0\\ 0&1&1&1&0&0\\ 1&1&1&1&0&0\\ 0&1&1&1&1&0\\ 1&1&1&1&1&0 \end{bmatrix} \begin{bmatrix} h_1\\h_2\\h_3\\h_4\\h_5\\h_6 \end{bmatrix} \tag{9}$$

$$\mathbf{z}(\mathbf{h}) = \mathbf{L}h_0 + \mathbf{A}\mathbf{h} \tag{10}$$

where $\mathbf{h} = [h_1,\ h_1,\ ...,\ h_6]^T$.

6 minimizacion de errores

$$e^2 = ||\hat{\mathbf{z}} - \mathbf{z}(\mathbf{h})||^2 \tag{11}$$

$$\mathbf{h}^* = \left(\mathbf{A}^T\mathbf{A}\right)^{-1}\mathbf{A}^T\left(\mathbf{P}-\mathbf{L}\right)h_0 \tag{12}$$

$$\mathbf{z}^* = \left(\mathbf{L} + \mathbf{A}\left(\mathbf{A}^T\mathbf{A}\right)^{-1}\mathbf{A}^T\left(\mathbf{P}-\mathbf{L}\right)\right)f_0^2 \tag{13}$$

6.1 cuadro comparativo

Subsubsection text here.

7 Resultados

7.1 Error analisis 1

$$E_1 = 100\,\frac{f_b - f_a}{f_a}\ \%. \tag{14}$$

7.1.1 The biggest accepted tuning error E_1

To obtain the percent value of the biggest accepted tuning error, It is necessary to use the fact that between any two consecutive notes with frequencies f_a and ρf_a, exist a proportion of $\rho \approx 1.059463$, this mean that the next consecutive note is ever a $+5.9463\%$ that the last note. So that if we set as maximum error, the midway position in geometric proportion in between notes, them the biggest accepted positive tuning error in a note to avoid a recognition mistake, it is equal to $+2.9302\% \equiv 100(\sqrt{\rho} f_a - f_a)/f_a\ \%$. By other side the biggest accepted negative tuning error in a note, to avoid a recognition mistake, it is equal to $-2.8468\% \equiv 100(f_a/\sqrt{\rho} - f_a)/f_a\ \%$.

7.2 Error analisis 2

O error porcentual entre duas frequências f_a e f_b em relação a um semitom (ρ) é iguala a E_2,

$$E_2 = 100\,\frac{ln(f_b) - ln(f_a)}{ln(\rho)}\ \%. \tag{15}$$

7.2.1 The biggest accepted tuning error E_2

To obtain the percent value of the biggest accepted tuning error E_2, we use a similar criteiria to seen in the Sec. 7.1.1, so that if we set as maximum error, the midway position in geometric proportion in between notes (ex: C and $C\#$), them the biggest accepted positive tuning error in a note to avoid a recognition mistake, it is equal to $+50\% \equiv 100\ \frac{ln(\sqrt{\rho} f_a) - ln(f_a)}{ln(\rho)}\ \%$. By other side the biggest accepted negative tuning error in a note, to avoid a recognition mistake, it is equal to $-50\% \equiv 100\ \frac{ln(f_a/\sqrt{\rho}) - ln(f_a)}{ln(\rho)}\ \%$.

7.3 Ordenando dados

En la Tabla 3

Note	Temperada (hz)	Optima (hz)	E_1	E_2
C	1.0000 f_0	1.0000 f_0	0.000 %	0.000 %
$C\#$	1.0595 f_0	1.0591 f_0	-0.030 %	-0.524 %
D	1.1225 f_0	1.1371 f_0	1.308 %	22.506 %
$D\#$	1.1892 f_0	1.1895 f_0	0.024 %	0.415 %
E	1.2599 f_0	1.2574 f_0	-0.204 %	-3.528 %
F	1.3348 f_0	1.3690 f_0	2.556 %	43.697 %
$F\#$	1.4142 f_0	1.4005 f_0	-0.973 %	-16.926 %
G	1.4983 f_0	1.5015 f_0	0.210 %	3.639 %
$G\#$	1.5874 f_0	1.5944 f_0	0.443 %	7.652 %
A_2	1.6818 f_0	1.6838 f_0	0.122 %	2.108 %
$A_2\#$	1.7818 f_0	1.8138 f_0	1.796 %	30.819 %
B_2	1.8877 f_0	1.8915 f_0	0.198 %	3.421 %
C_2	2.0000 f_0	1.9674 f_0	-1.628 %	-28.417 %
$C_2\#$	2.1189 f_0	2.1490 f_0	1.419 %	24.401 %
D_2	2.2449 f_0	2.2161 f_0	-1.282 %	-22.333 %

Table 3: Table taken from sss

Considerando um LA de 440 Hz

Note	Temperada (hz)	Optima (hz)	E_2
C	523.2511	523.2511	0.000 %
D	587.3295	595.0147	22.506 %
E	659.2551	657.9130	-3.528 %
F	698.4565	716.3102	43.697 %
G	783.9909	785.6404	3.639 %
A_2	880.0000	881.0724	2.108 %
B_2	987.7666	989.7206	3.421 %
C_2	1046.5023	1029.4647	-28.417 %
D_2	1174.6591	1159.6030	-22.333 %

Table 4: Table taken from sss

8 Conclusion

The conclusion goes here.

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