

The following tuning has all 12 fifths within the limits of circulation, with 9 at 697.0 cents and 3 at 709.0 cents, but has a range of major third sizes wider than that found in a usual well-temperament. Here, specifically, the large major thirds at 412 cents (Eb-G, Gb-Bb) and 424 cents (Db-F, Ab-C) are too wide in usual harmonic timbres to support stable major triads, although they may be used either as meantone diminished fourths (e.g. C#-F, G#-C, F#-Bb, D#-G) or as active and unstable major thirds in a neomedieval fashion, both uses associated with modality in one form or another rather than major/minor tonality.

The six usual notes for final cadences in the 16th-century modal system (C, D, E, F, G, A) all have major thirds at 388 cents, or about 1.7 cents wide of a pure 5/4. Both B and Bb have major thirds at 400 cents, not ideal but tolerable to organist Arnolt Schlick in 1512. Thus "acceptably" concordant major thirds are available on notes from Bb to B, an arrangement somewhat analogous to a regular meantone tuning of Bb-D# -- where, however, we have eight near-pure major thirds (including also Bb-D and B-D#, here at 400 cents), as well as a wolf fifth at D#-Bb.

Table with 4 columns: Note number (0-12), Ratio (e.g., 1/1, 2/1), Cent value (e.g., 0.000, 1200.000), and Interval name (e.g., unison, perfect prime, octave).

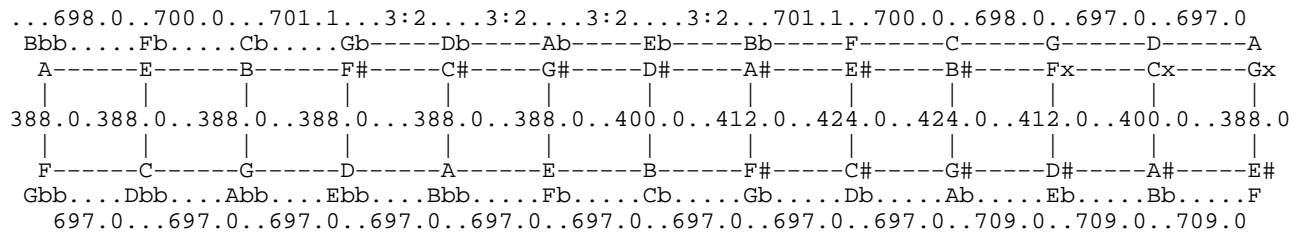


Table with 12 columns representing intervals and 12 rows representing notes. Each cell contains a numerical value representing the cent difference between the note and the interval.