Romance Postmoderne

for three retuned computer-driven pianos

by Kyle Gann

2012

Technical Specifications

The 33-pitch tuning of the three pianos (the same in every octave) is as follows, given first in the number of cents above E-flat, and then as ratios to the nearest E-flat 1/1 below:

Piano	1		2		3	
D	1088	15/8	977	225/128	1044	117/64
Db	969	7/4	938	55/32	906	27/16
C	857	105/64	773	25/16	840	13/8
B	738	49/32	755	99/64	729	195/128
Bb	702	3/2	590	45/32	609	91/64
A	551	11/8	551	11/8	481	169/128
Ab	471	21/16	440	165/128	408	81/64
G	386	5/4	320	77/64	342	39/32
Gb	204	9/8	275	75/64	275	75/64
F	155	35/32	192	143/128	192	143/128
E	92	135/128	53	33/32	27	65/64
Eb	0	1/1	1103	121/64	1173	63/32

Note that no string needs to be raised higher than its natural tuning except for the B-flat on piano 1, which is 2¢ sharp (or if one prefers, 2¢ could be subtracted from all quantities).

For electronic realization of the piece, it can prove helpful to reconfigure the tuning as a reference pitch in cycles per second for each piano, and ratios derived from that standard:

Tuning pitch:	38.891 cps	36.7641 cps	38.2833 cps
D	15/8	225/121	13/7
Db	7/4	20/11	12/7
C	105/64	200/121	104/63
B	49/32	18/11	65/42
Bb	3/2	180/121	13/9
A	11/8	16/11	169/126
Ab	21/16	15/11	9/7
G	5/4	14/11	26/21
F#	9/8	150/121	25/21
F	35/32	13/11	143/126
E	135/128	12/11	65/63
Eb	1/1	1/1	1/1

In the configuration of certain tuning softwares, the following sequences might facilitate getting the required tuning:

Piano 1:
38.891 = Eb0
1/1, 135/128, 35/32, 9/8, 5/4, 21/16, 11/8, 3/2, 49/32, 105/64, 7/4, 15/8

Piano 2:
36.7641485 = Eb0
1/1, 12/11, 13/11, 150/121, 14/11, 15/11, 16/11, 180/121, 18/11, 200/121, 20/11, 225/121

Piano 3:
38.283333 = Eb0
1/1, 65/63, 143/126, 25/21, 26/21, 9/7, 169/126, 13/9, 65/42, 104/63, 12/7, 13/7

For purposes of analysis, the entire scale (which I refer to as my 8x8 scale) is given below, grouping its pitches into eight harmonic series' on the 1^{st}, 3^{rd}, 5^{th}, 7^{th}, 9^{th}, 11^{th}, 13^{th}, and 15^{th} harmonics of E-flat, and naming each pitch in a typographical equivalent of Ben Johnston's just-intonation notation:

Pitch name	Ratio	Cents	1/1	3/2	5/4	7/4	9/8	11/8	13/8	15/8
Db^^-	121/64	1103						11		
D	15/8	1088	15	5	3					1
Db13	117/64	1044					13		9	
C#+	225/128	977								15
Db7	7/4	969	7			1				
C^	55/32	938			11			5		
C+	27/16	906		9			3			
C7+	105/64	857				15				7
Cb13	13/8	840	13						1	
B	25/16	773			5					
Bb^	99/64	755					11	9		
Cb77+	49/32	738				7				
Bb13	195/128	729							15	13
Bb	3/2	702	3	1						
Bbb713	91/64	609				13			7	
A+	45/32	590		15	9		5			3
Ab^	11/8	551	11					1		
Abb1313	169/128	481							13	
Ab7+	21/16	471		7		3				
G^	165/128	440						15		11
G+	81/64	408					9			
G	5/4	386	5		1					
Gb13	39/32	342		13					3	
Gb7^	77/64	320				11		7		
F#+	75/64	275			15					5
F+	9/8	204	9	3			1			
Fb13^	143/128	192						13	11	
F7+	35/32	155			7	5				
E+	135/128	92					15			9
Eb^	33/32	53		11				3		
Eb13	65/64	27			13				5	
Eb	1/1	0	1							
Eb7+	63/32	1173				9	7			

In Johnston's notation, + raises a pitch by 81/80, # raises it by 25/24, b lowers it by 24/25, 7 lowers it by 35/36, ^ raises it by 33/32, 13 raises it by 65/64, and F-A-C, C-E-G, and G-B-D are all perfectly tuned 4:5:6 major triads.

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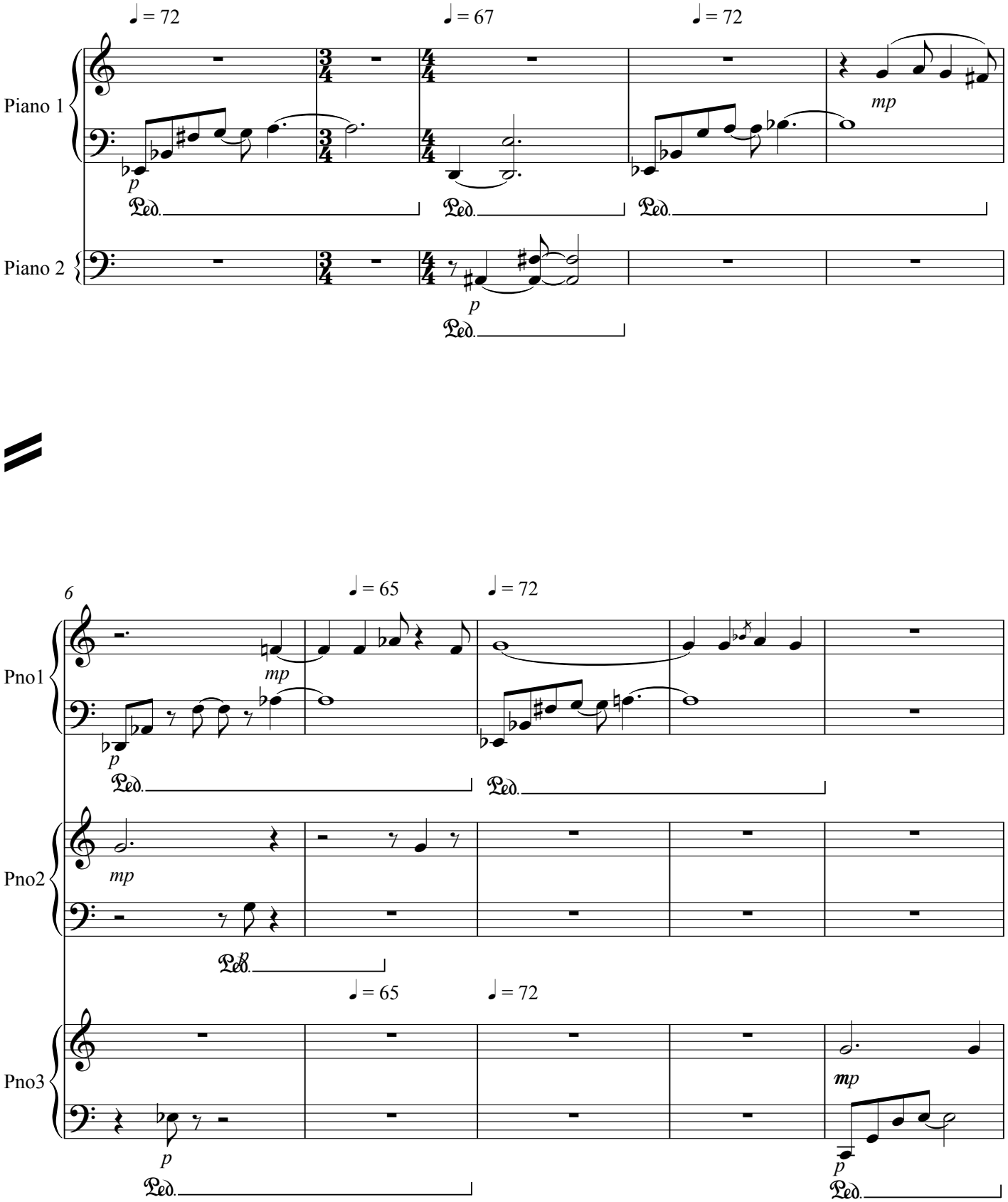

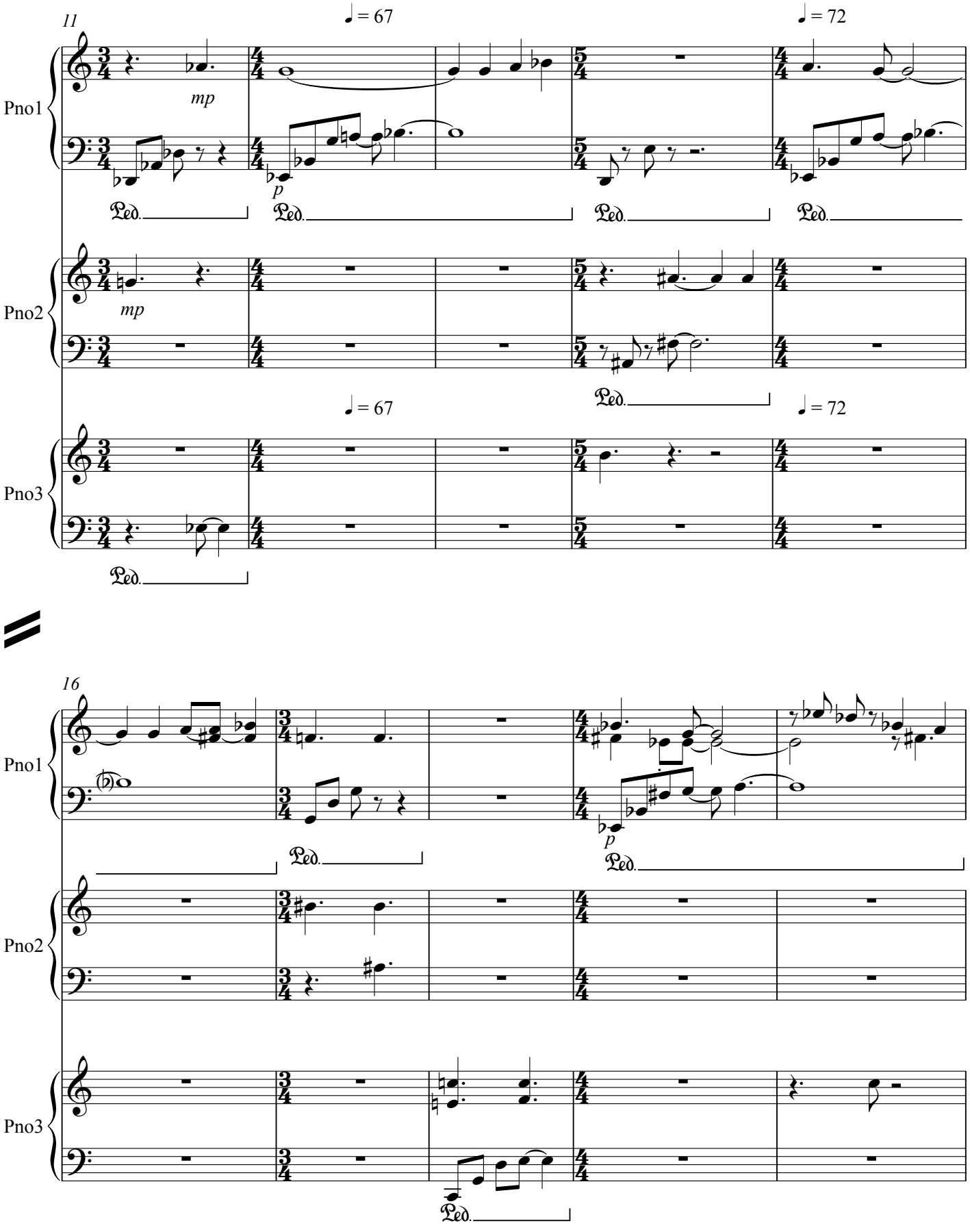
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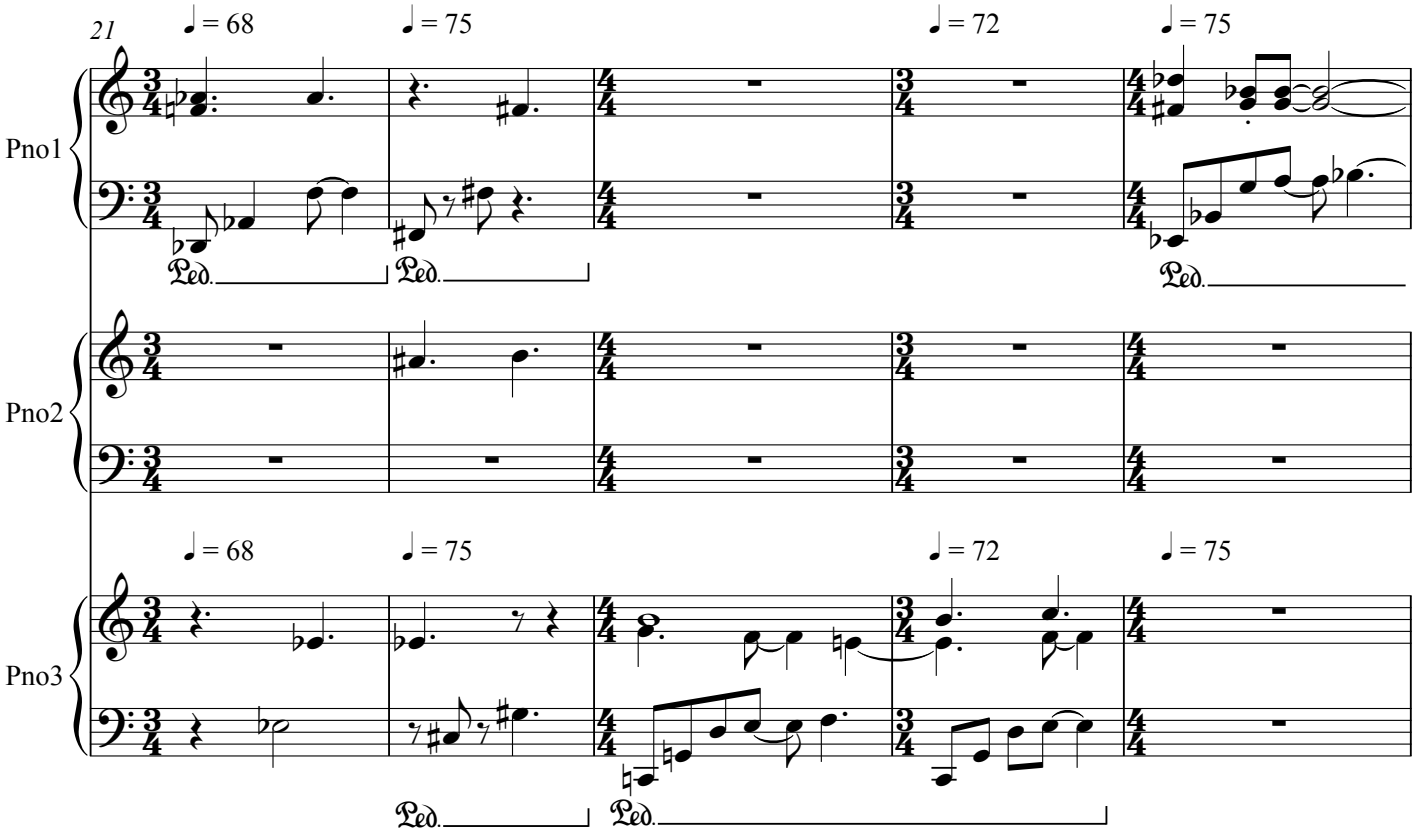
Pno2
Pno3
mp
p
Ped.
16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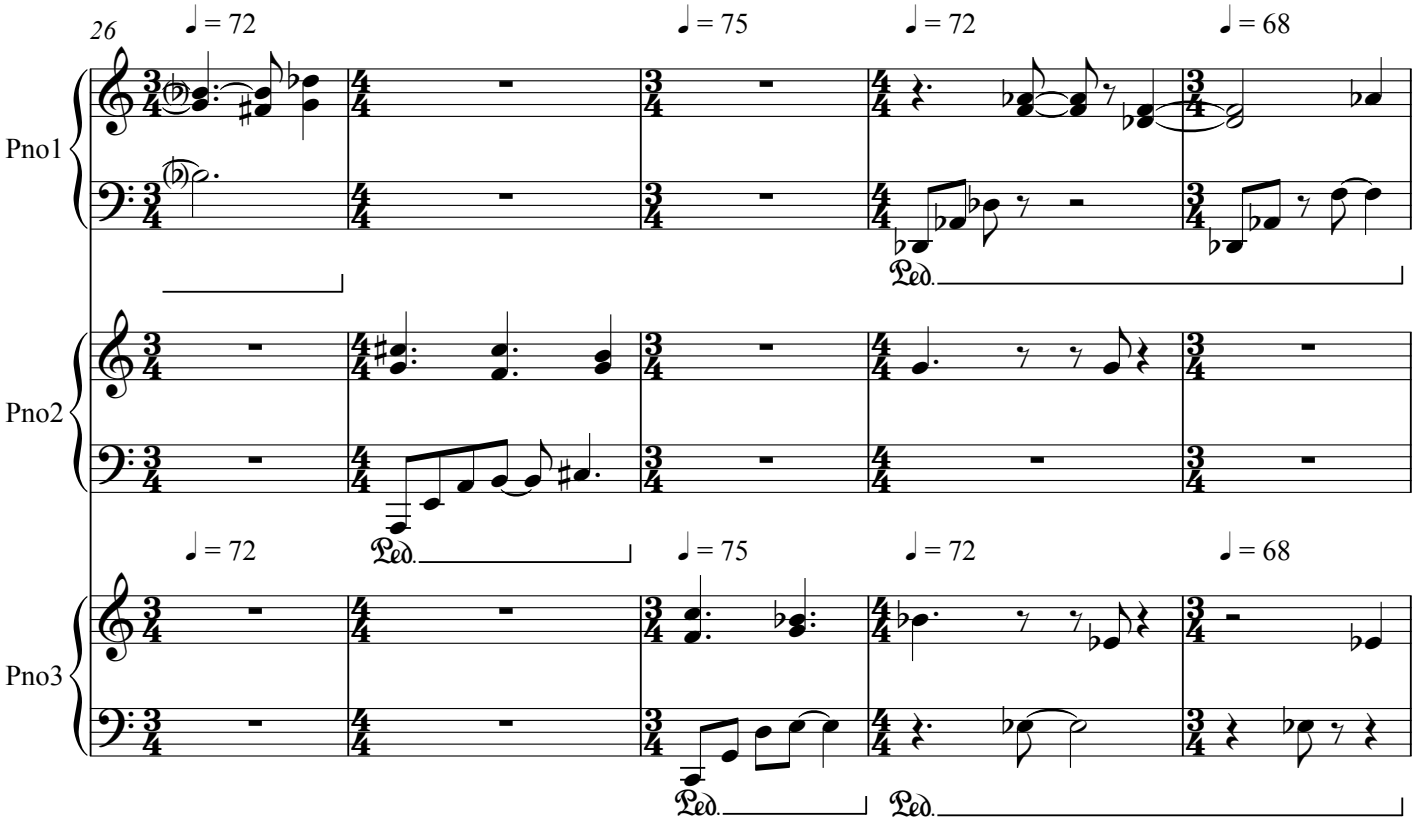
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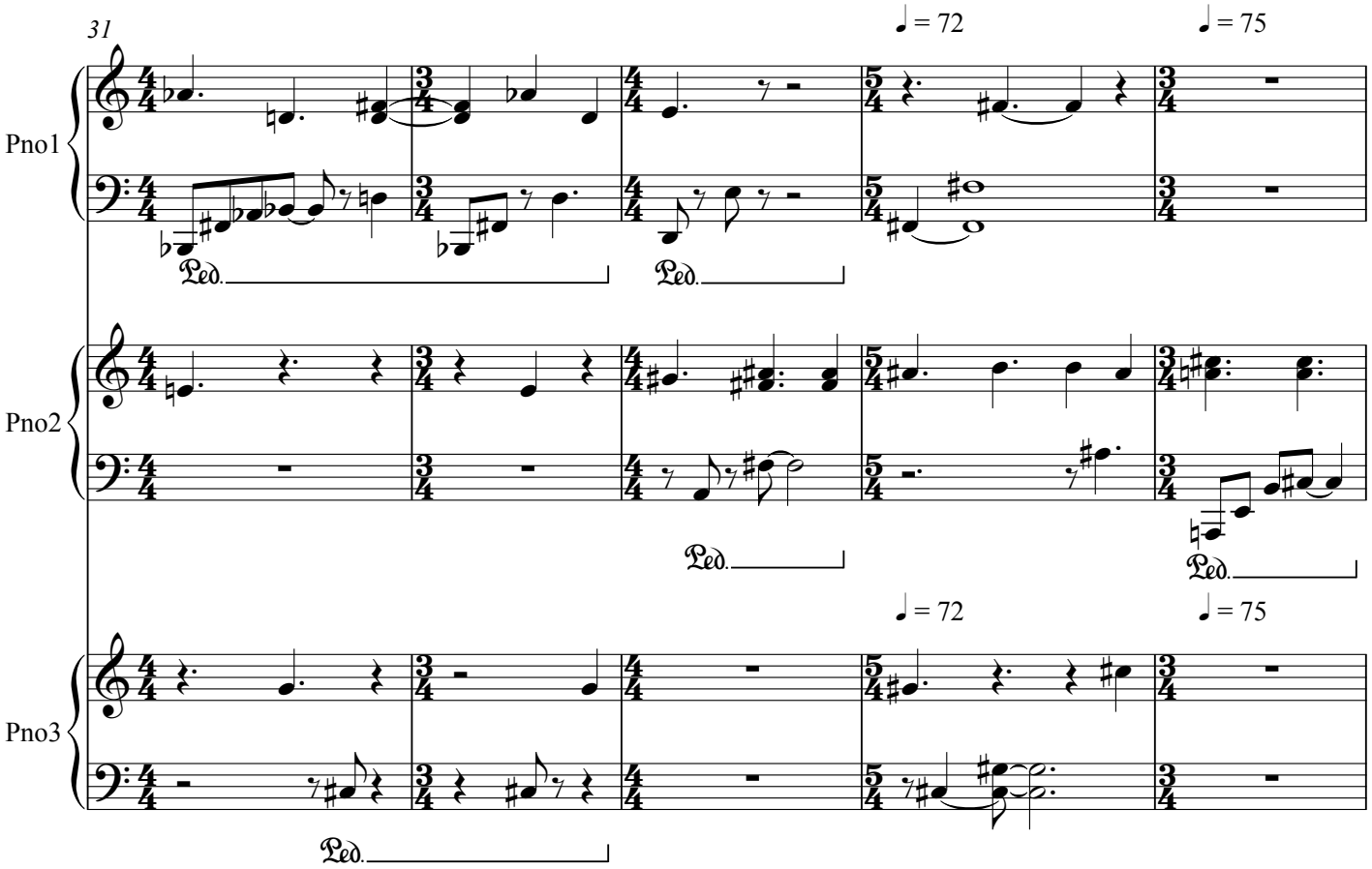
Pno2
Pno3
Ped.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Pno3
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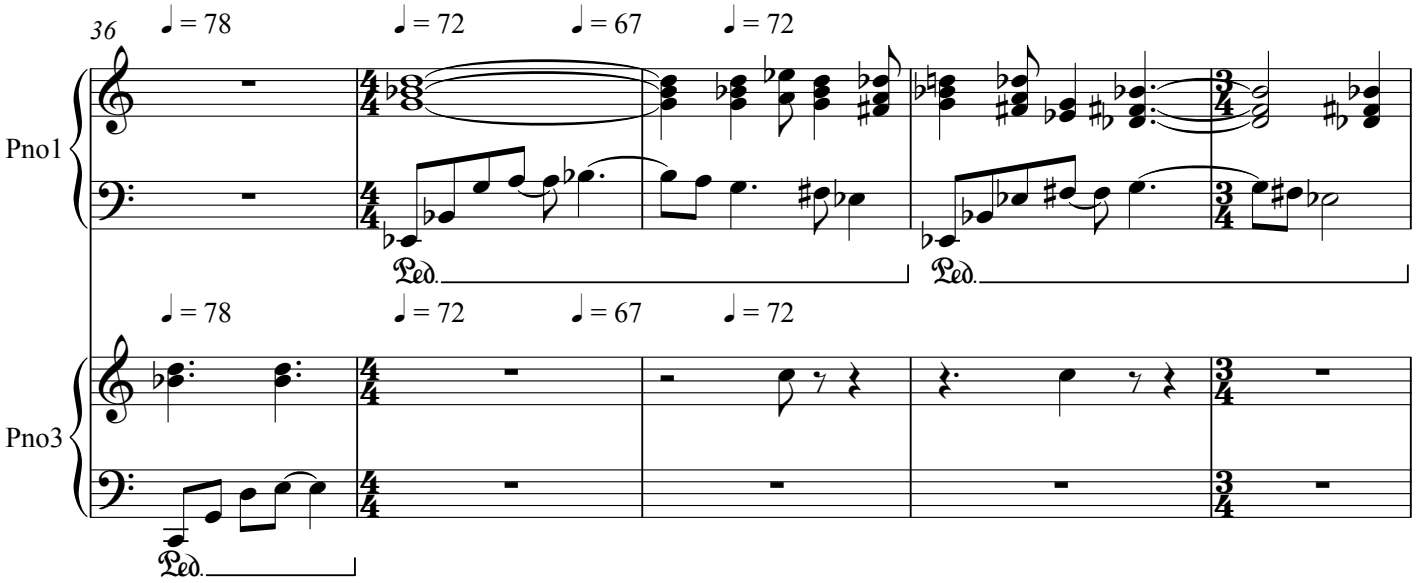
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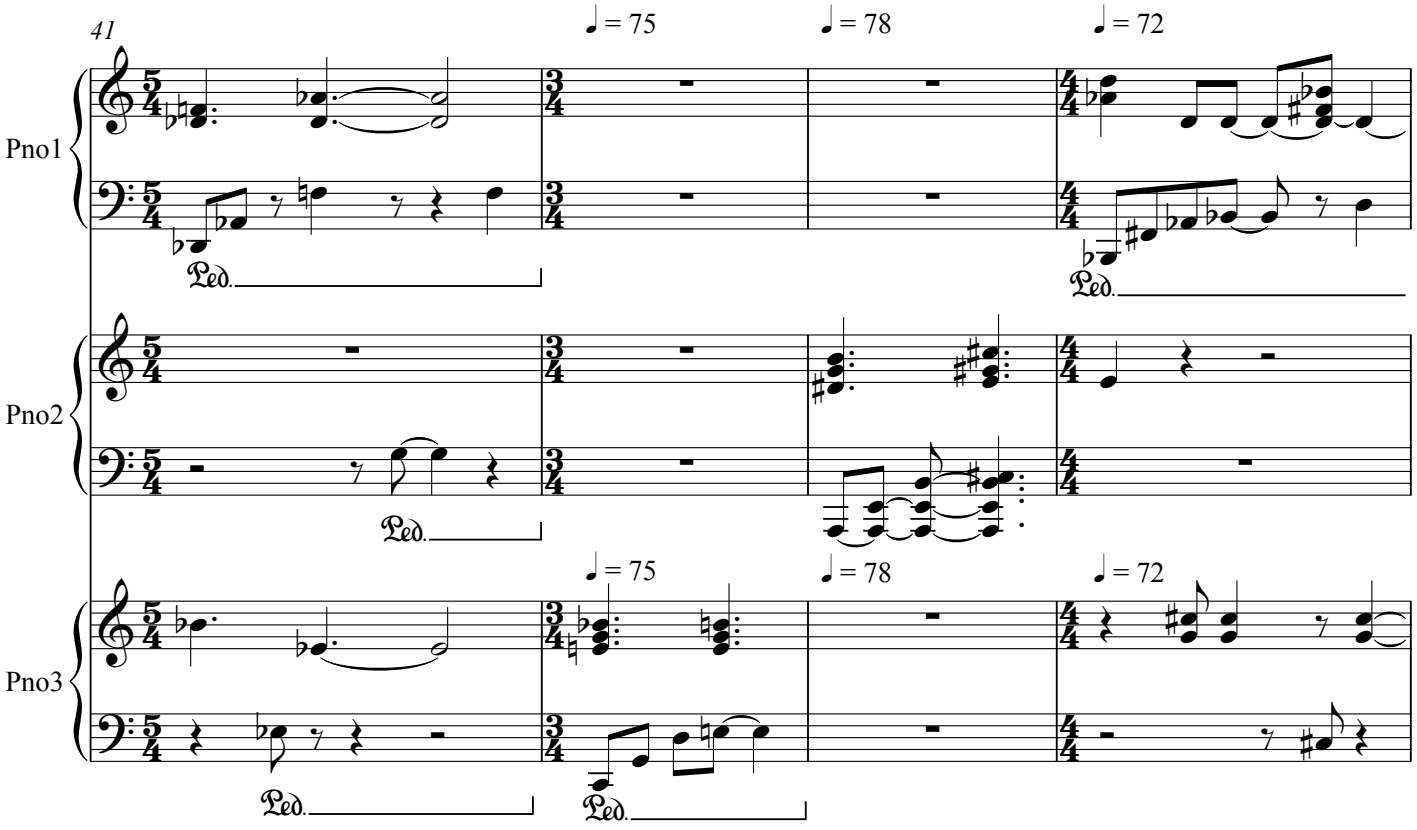
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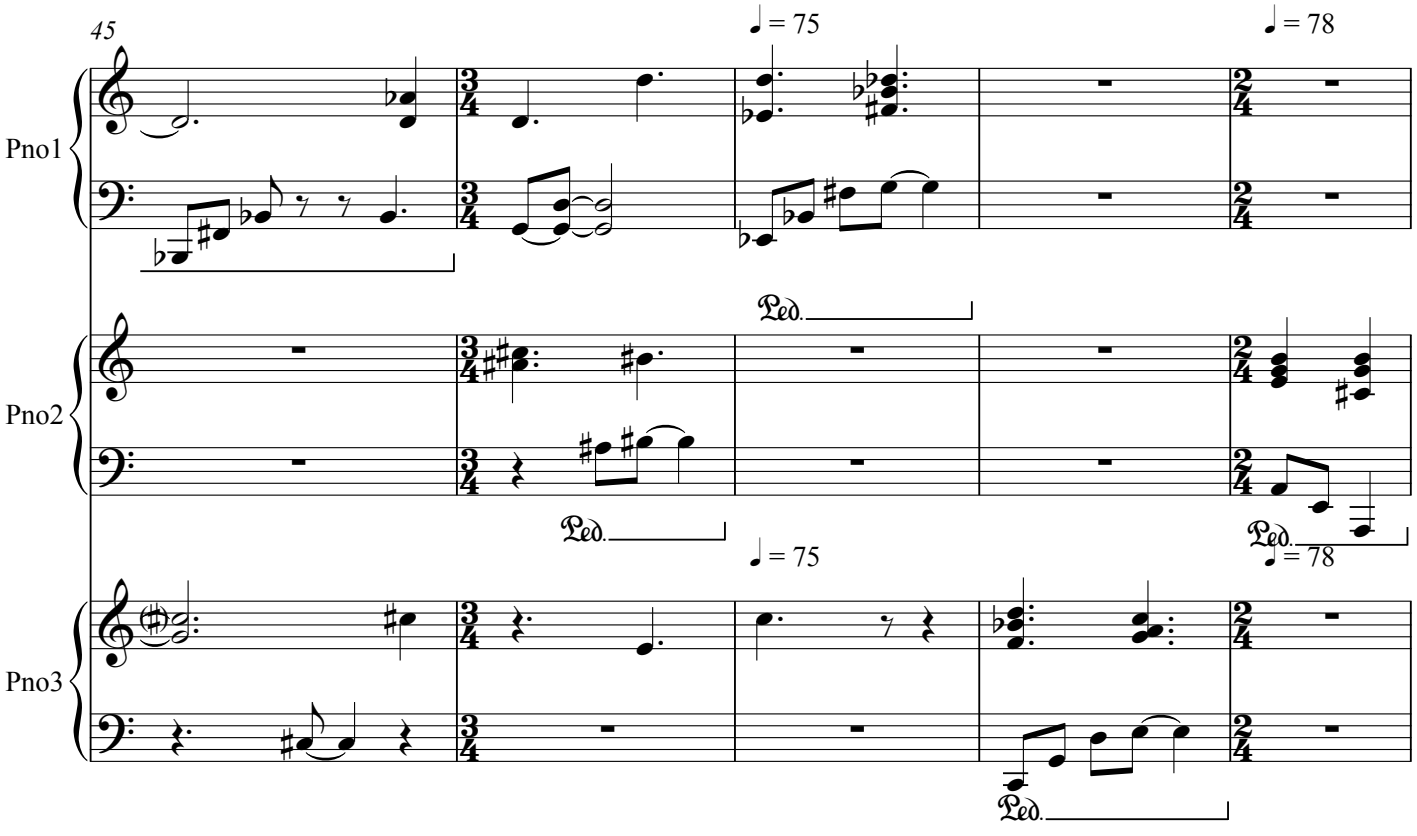
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Pno2
Pno3
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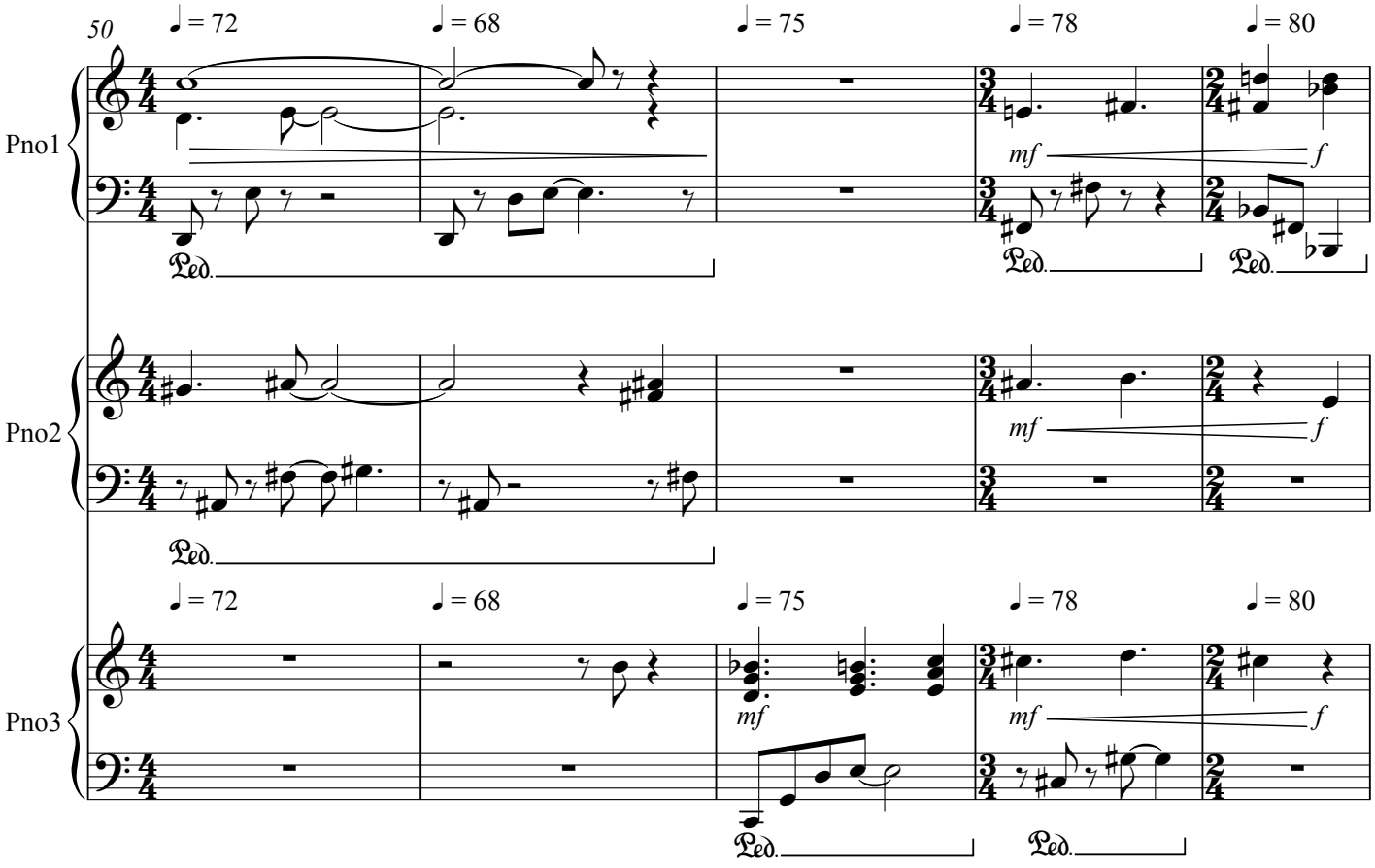
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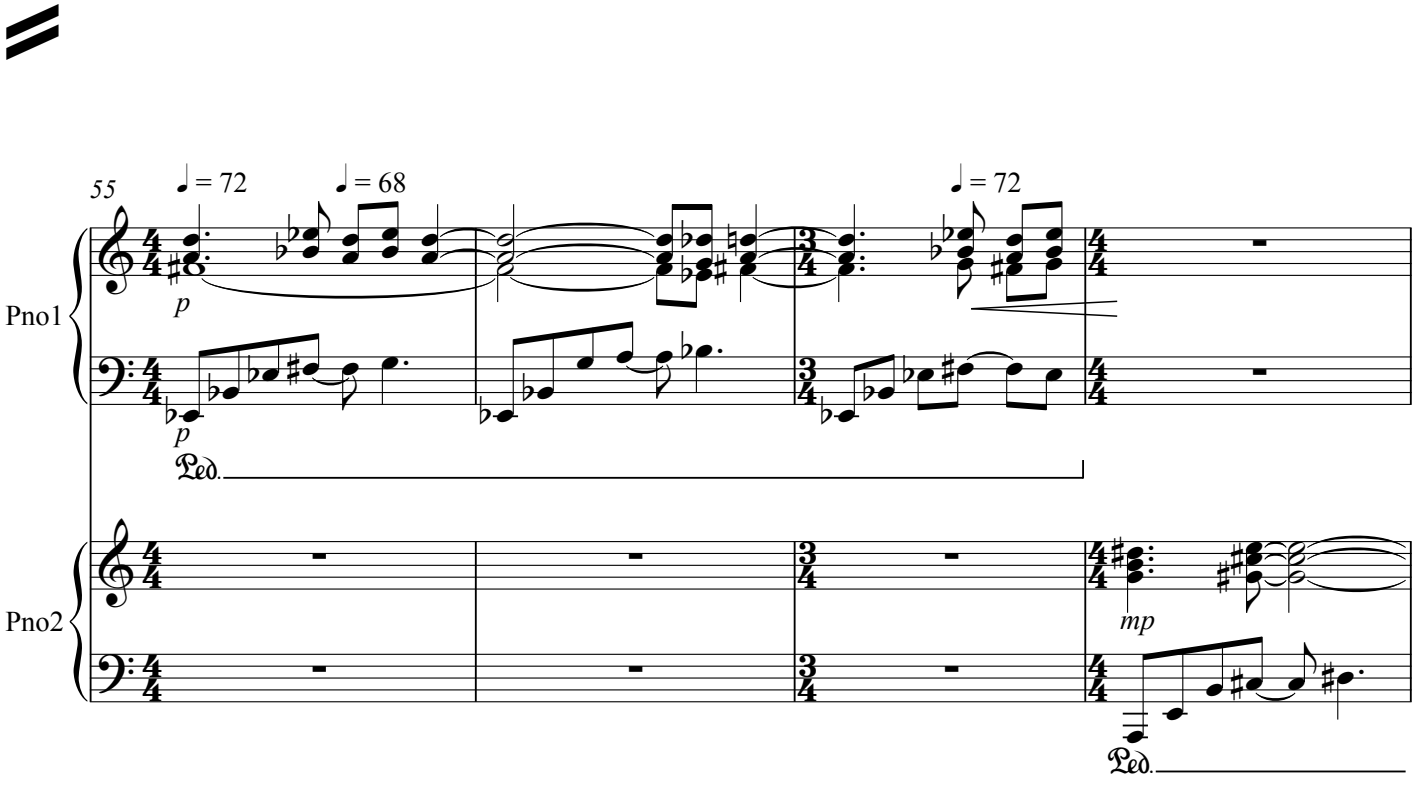
Pno3
mf
f
Ped.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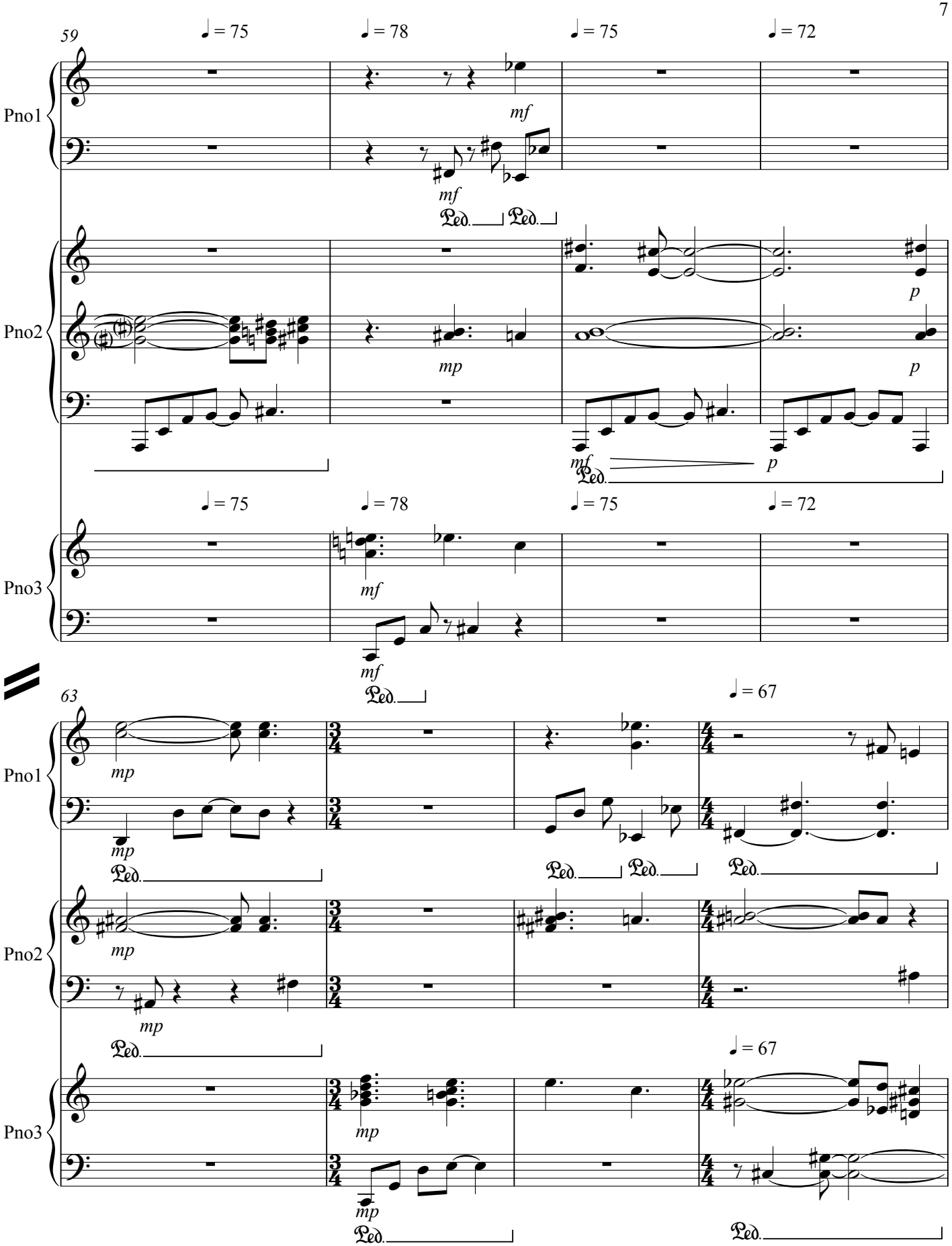
Pno1
Pno2
p
mp
Ped.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Pno2
Pno3
mf
mp
p
Ped.
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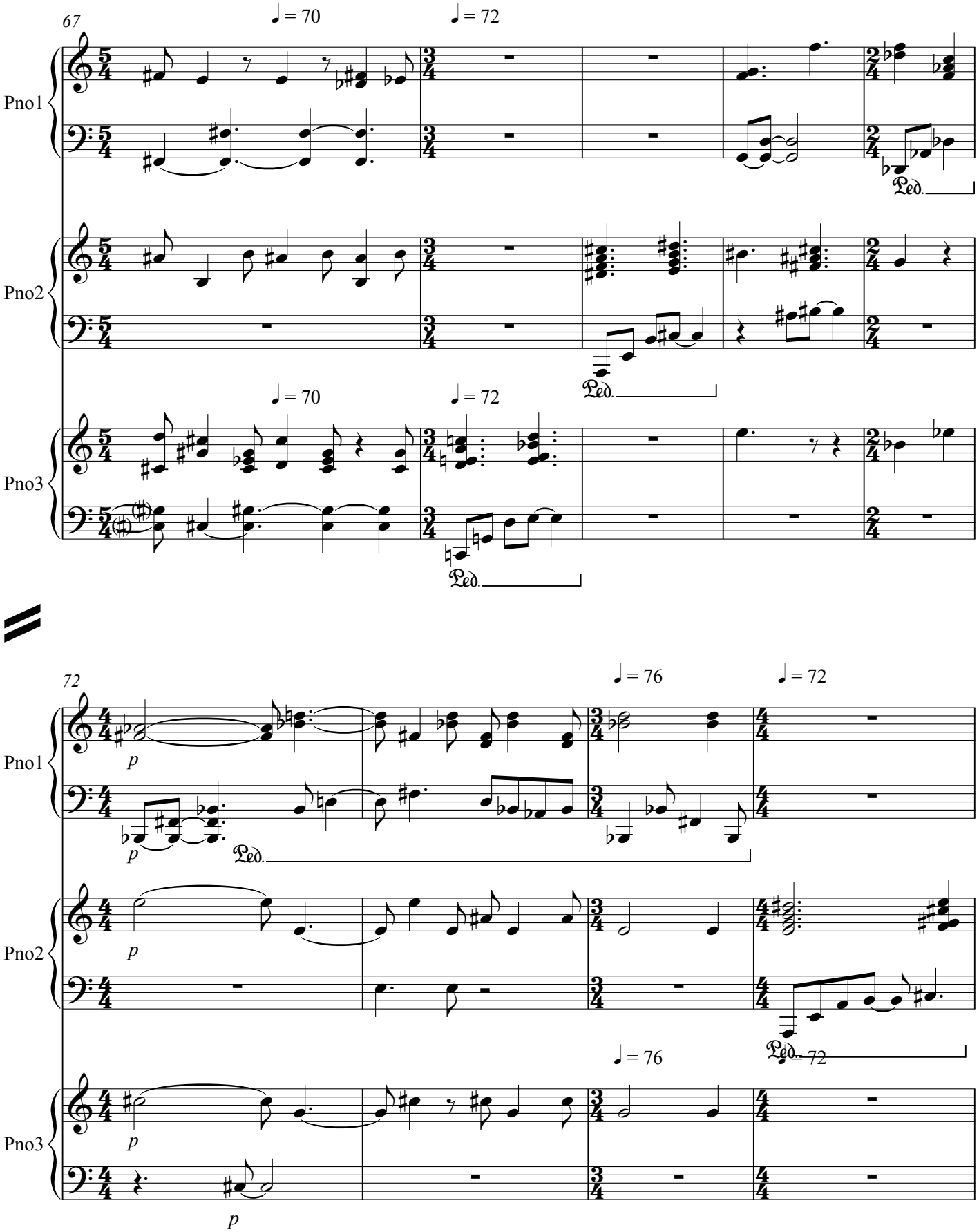
♩ = 67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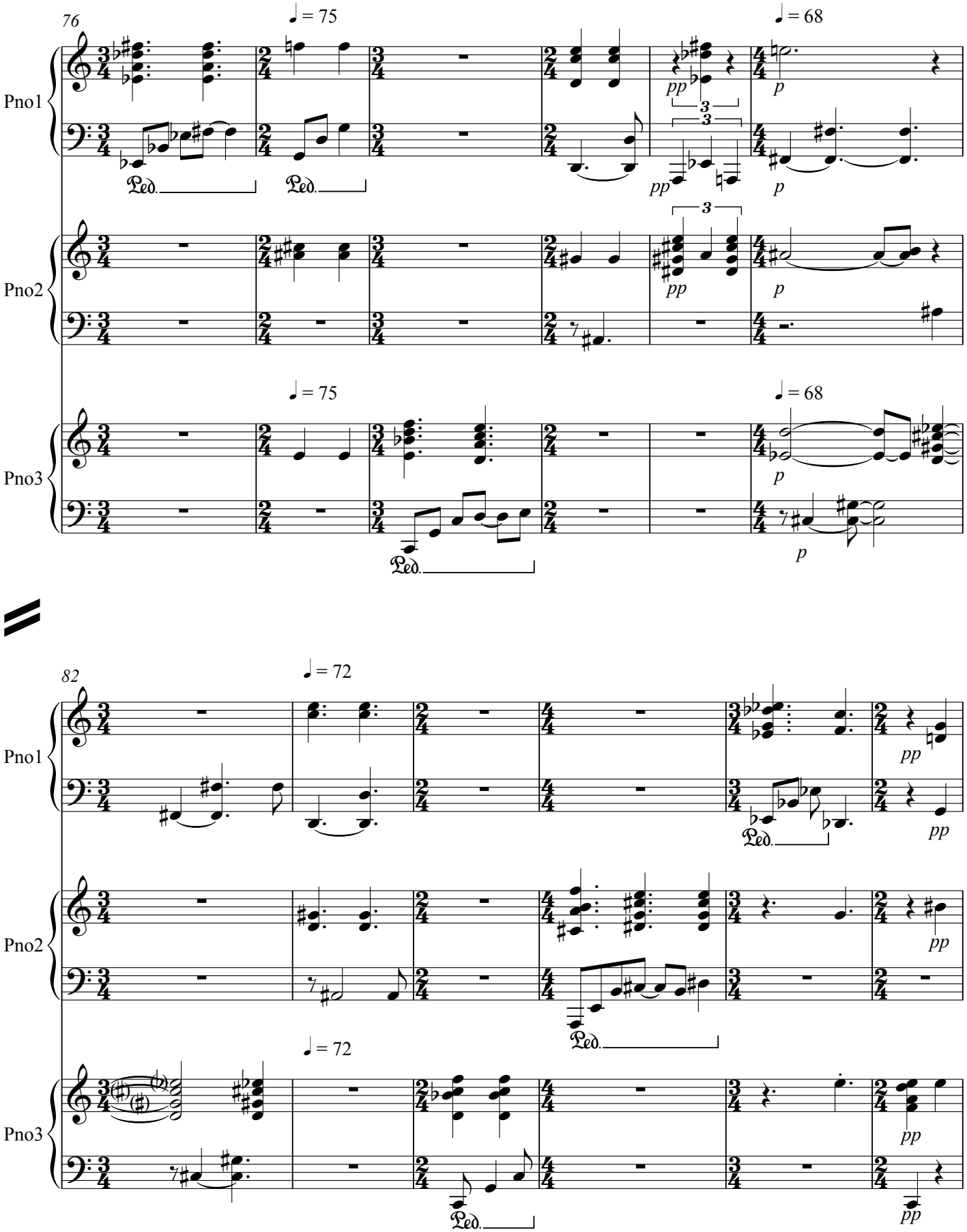
Pno2
Pno3
Ped.
72
♩ = 76
♩ = 72
p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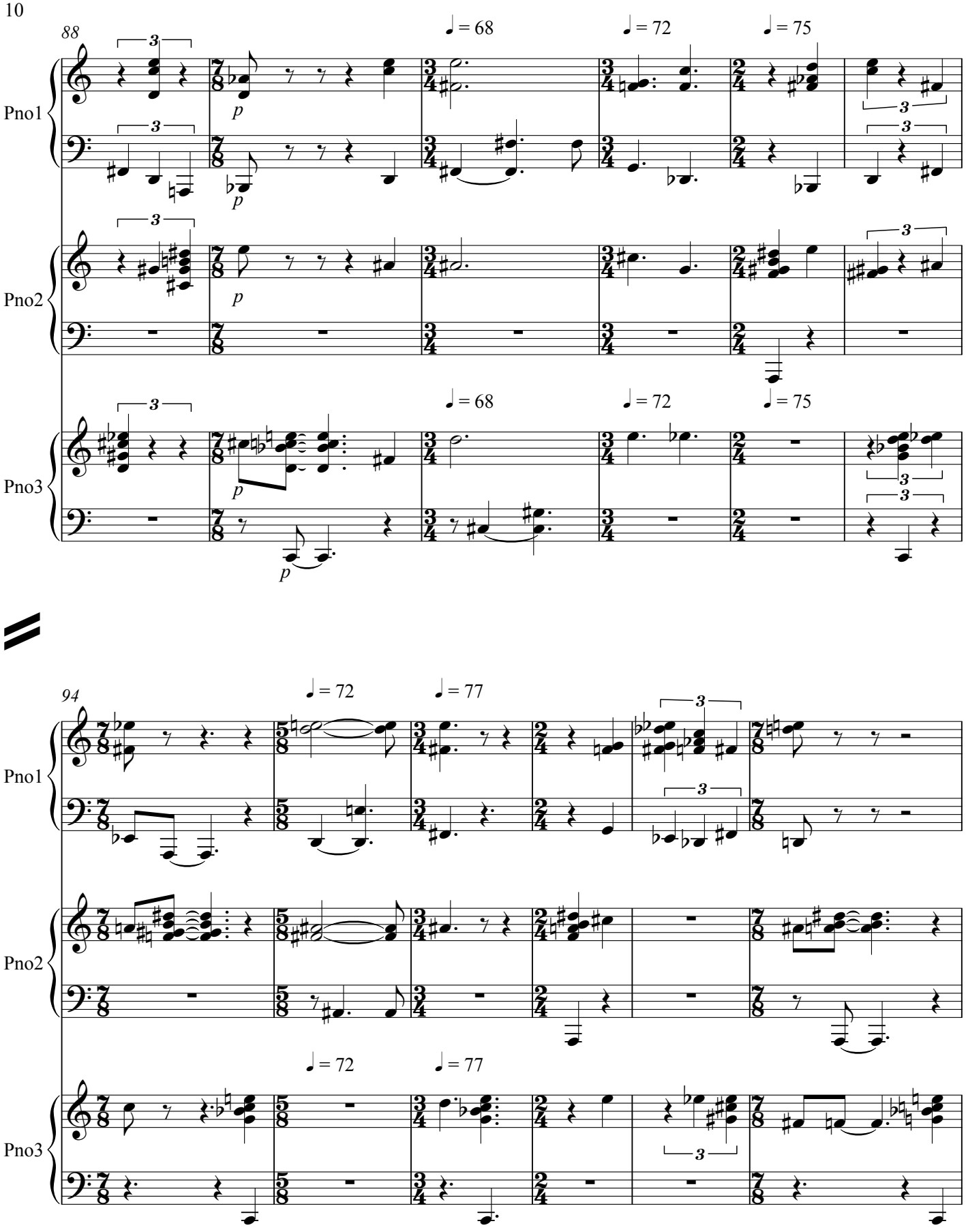
Pno2
Pno3
Ped.
pp
p
3
82
♩ = 72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Pno1
Pno2
Pno3
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♩ = 75
p
94
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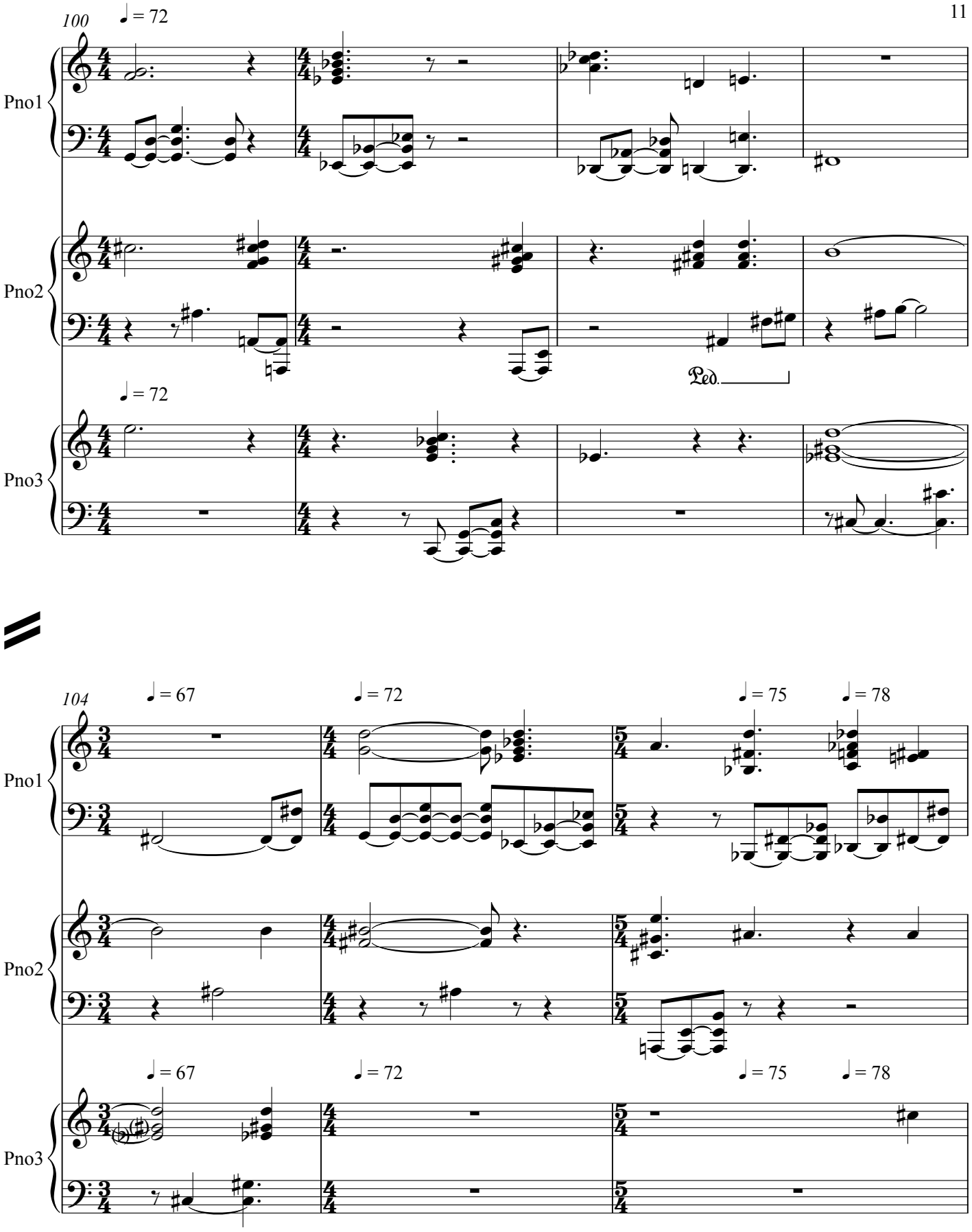
♩ = 77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Pno1
Pno2
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Ped.
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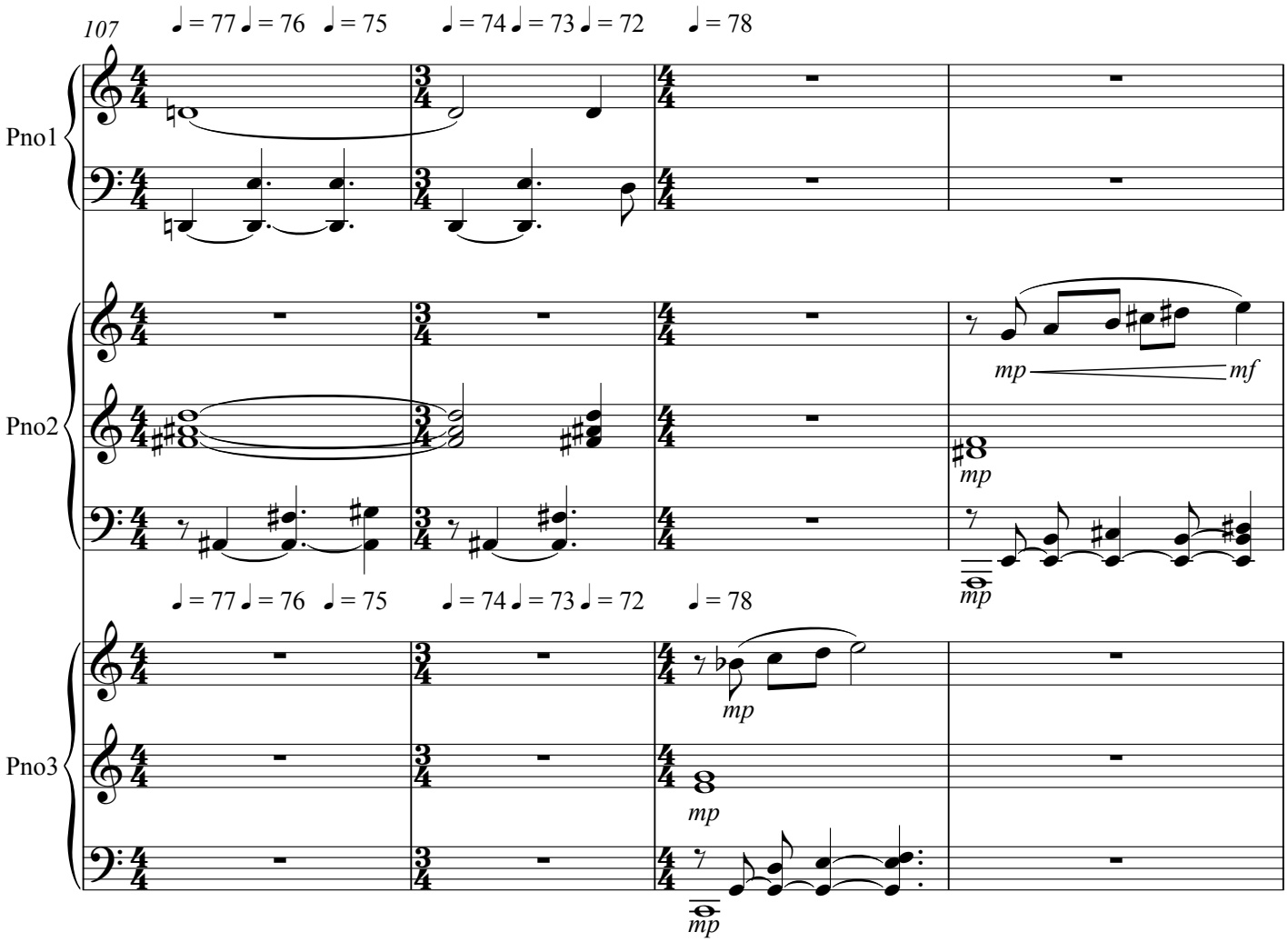
♩ = 78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♩ = 77 ♩ = 76 ♩ = 75
♩ = 74 ♩ = 73 ♩ = 72
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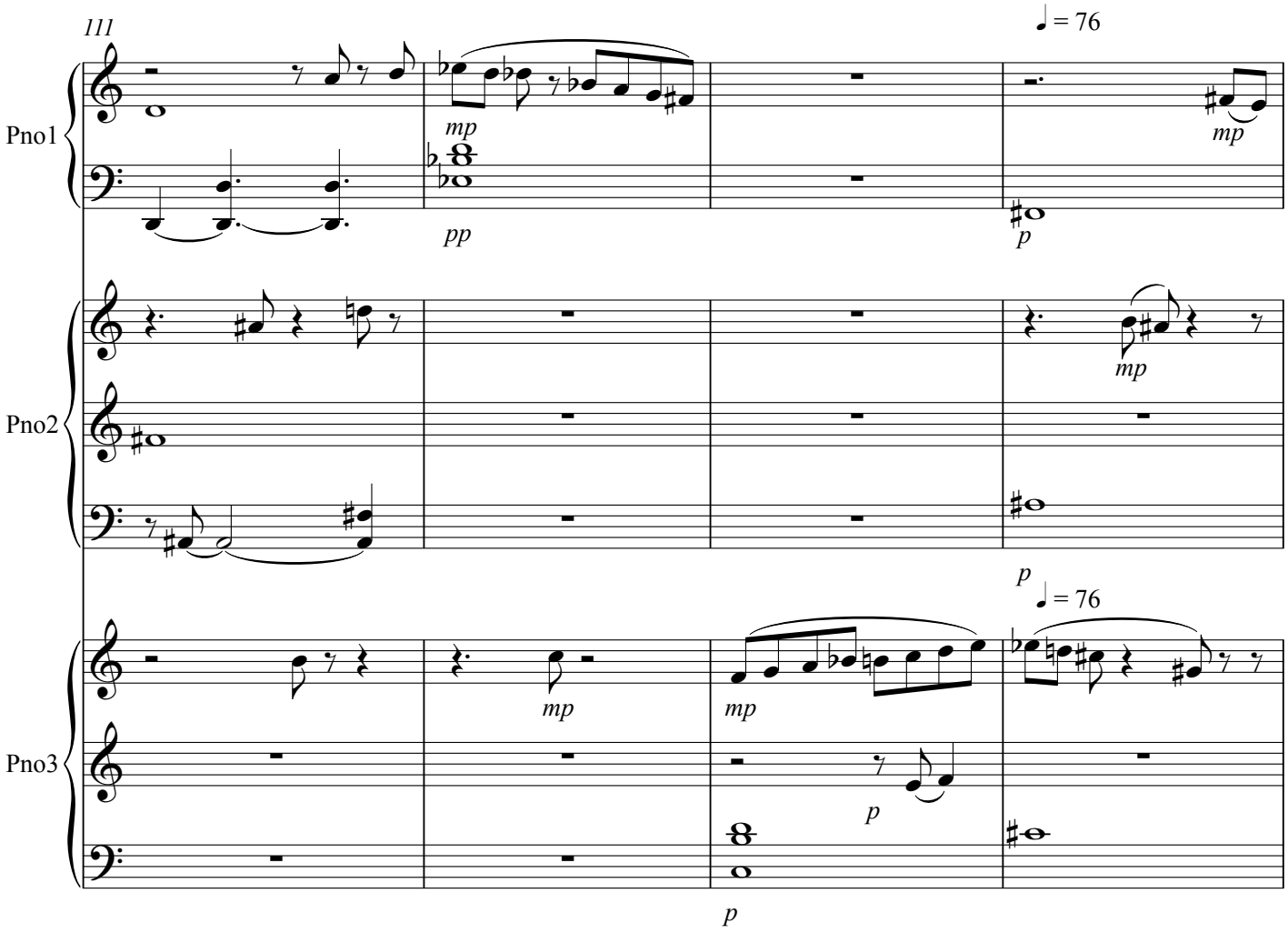
Pno1
Pno2
Pno3
mp
mf
mp
mp
mp
mp
mp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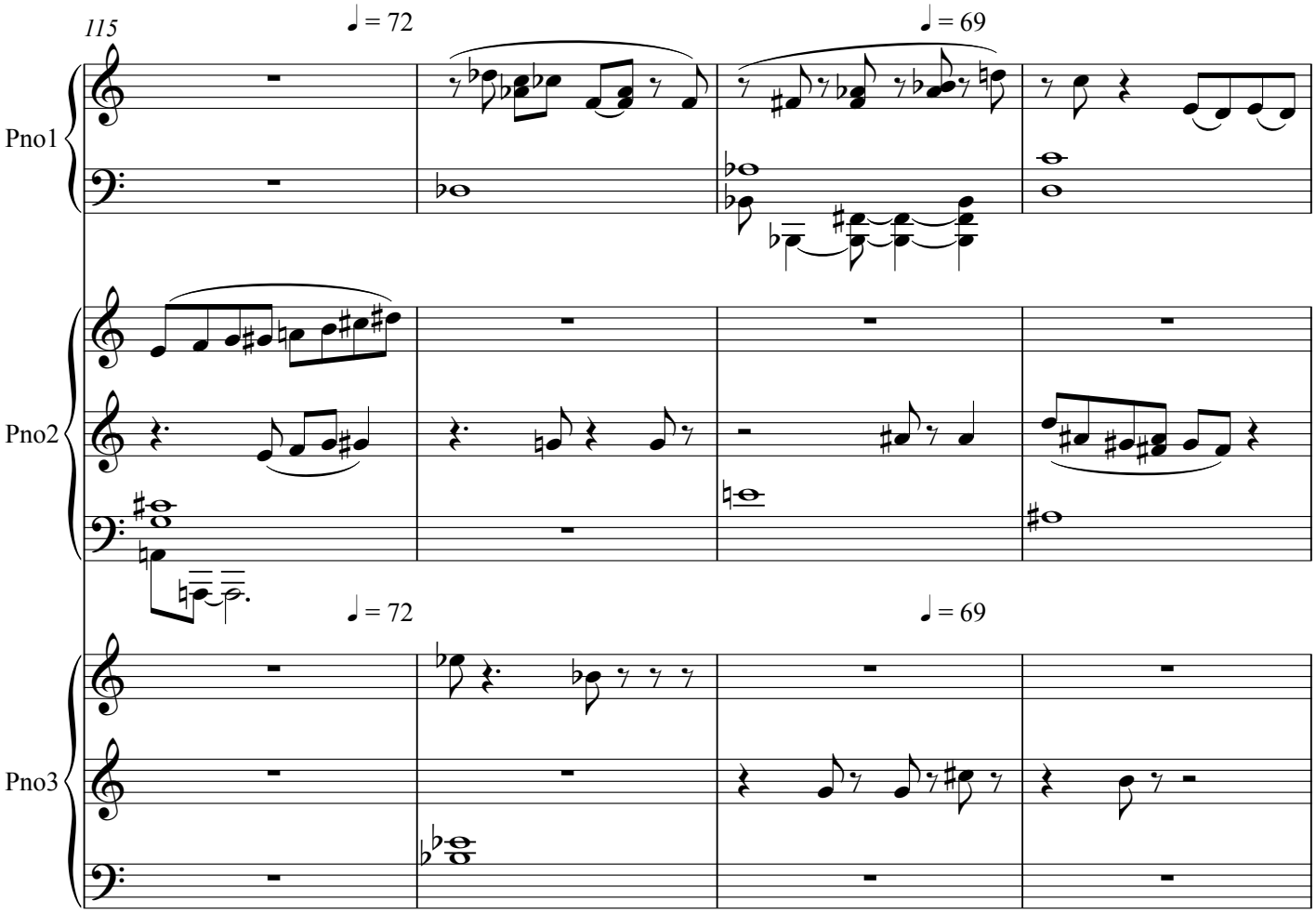
♩ = 76
Pno1
mp
pp
p
mp
Pno2
mp
p
♩ = 76
Pno3
mp
mp
p
p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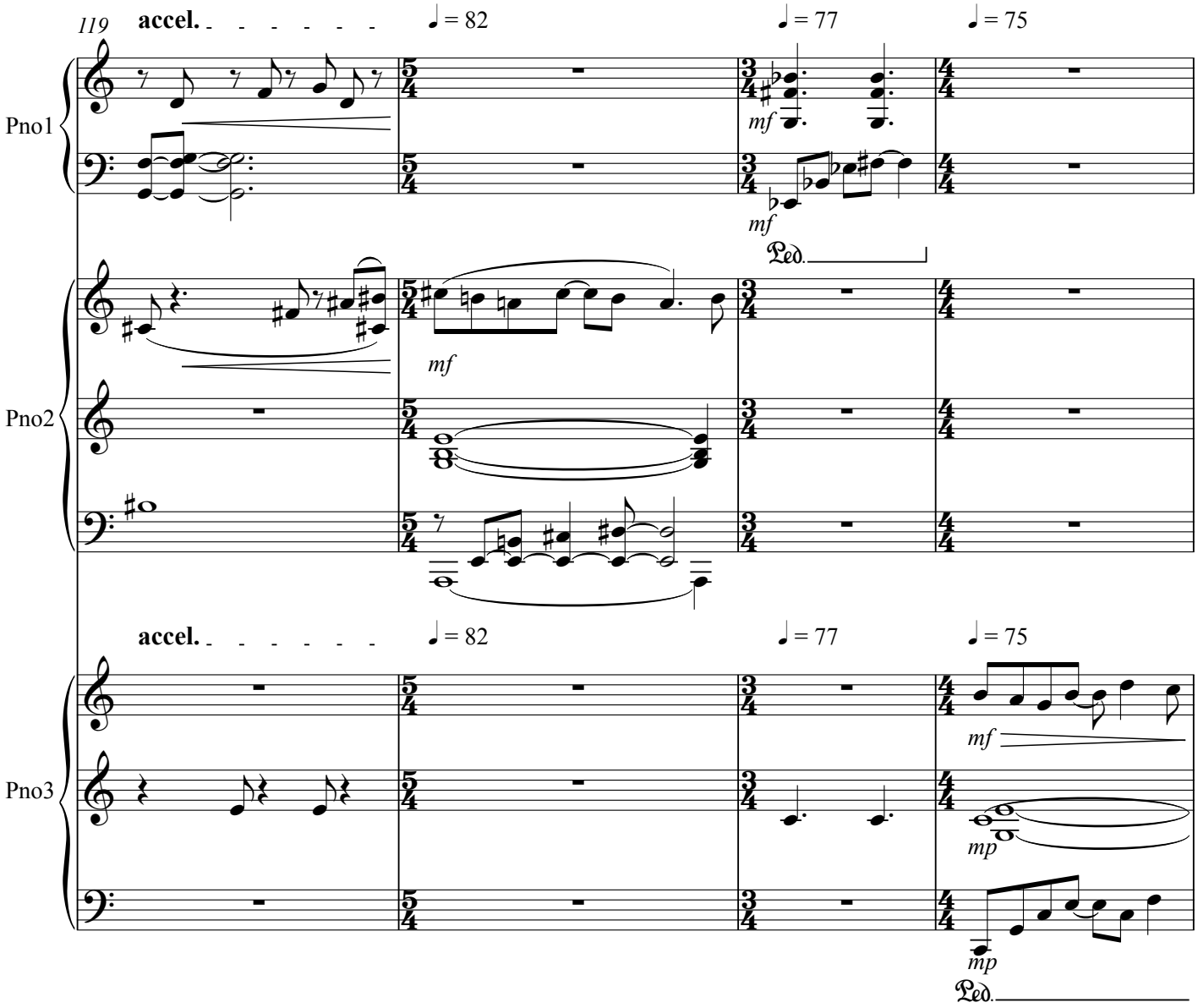
Pno3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mf
mf
Ped.
Pno2
mf
accel.
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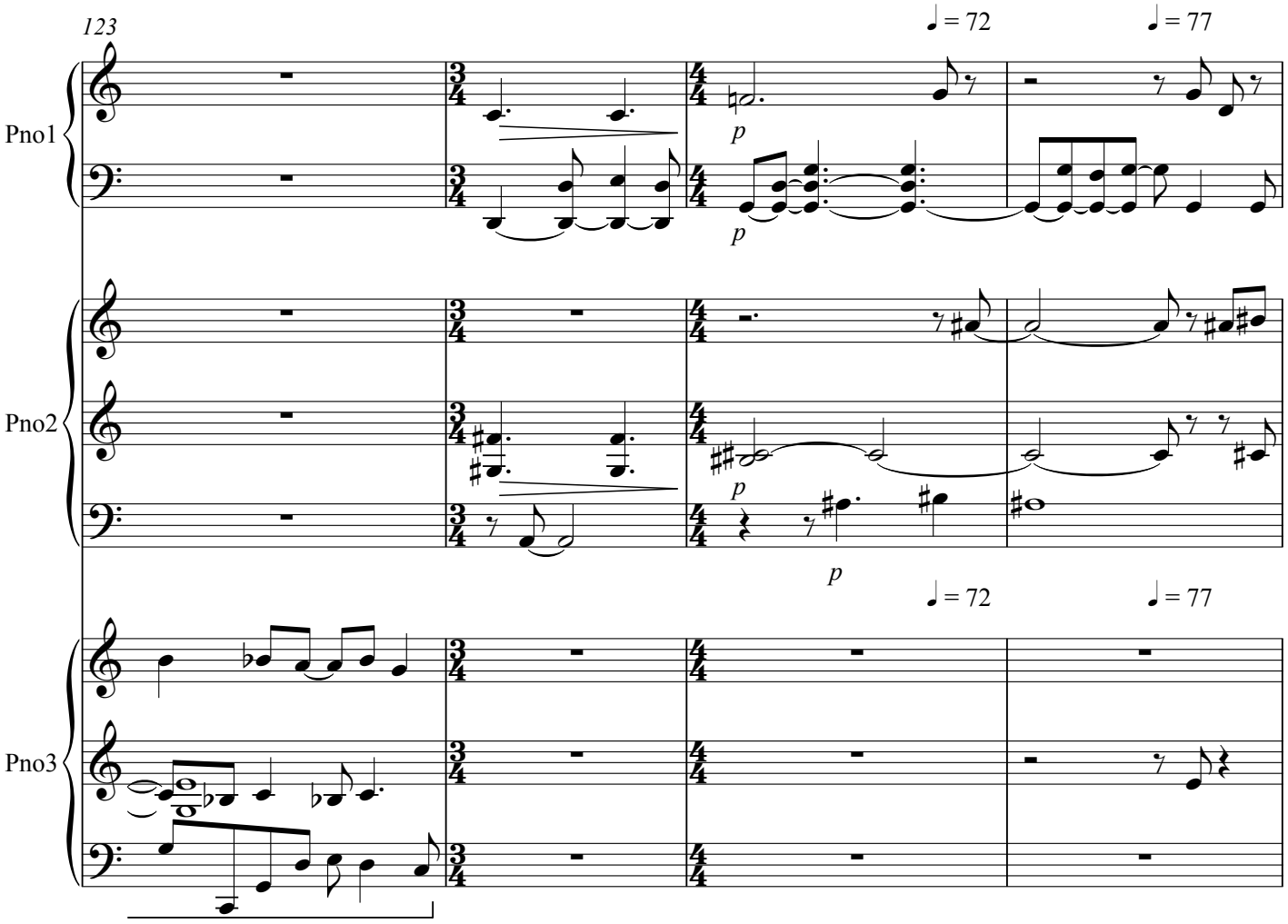
♩ = 77
♩ = 75
Pno3
mf
mp
mp
Ped.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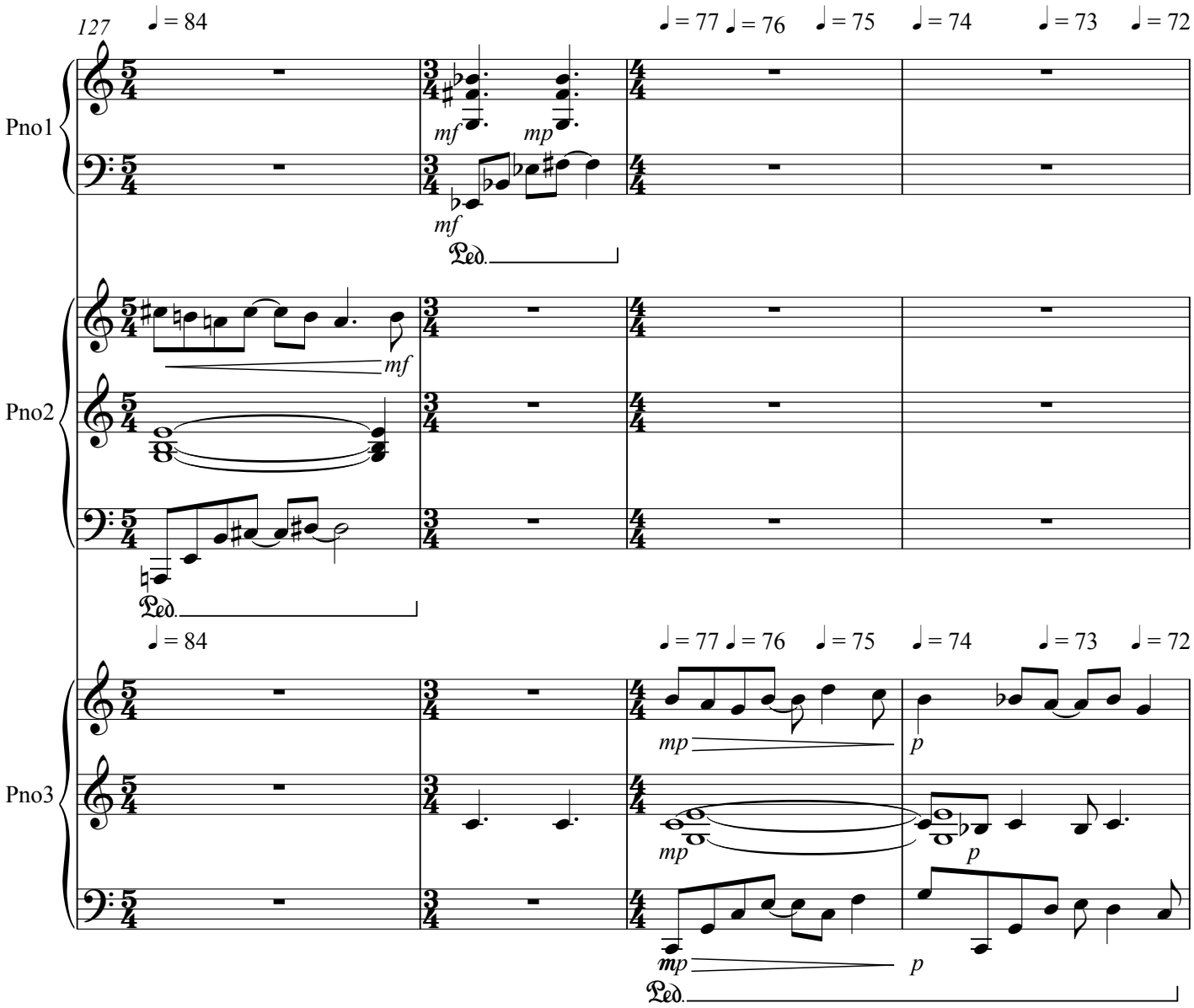
Pno1
Pno2
Pno3
p
p
p
p
♩ = 72
♩ = 77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Pno1
mf
mp
mf
Ped.
Pno2
mf
Ped.
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Pno3
mp
p
mp
p
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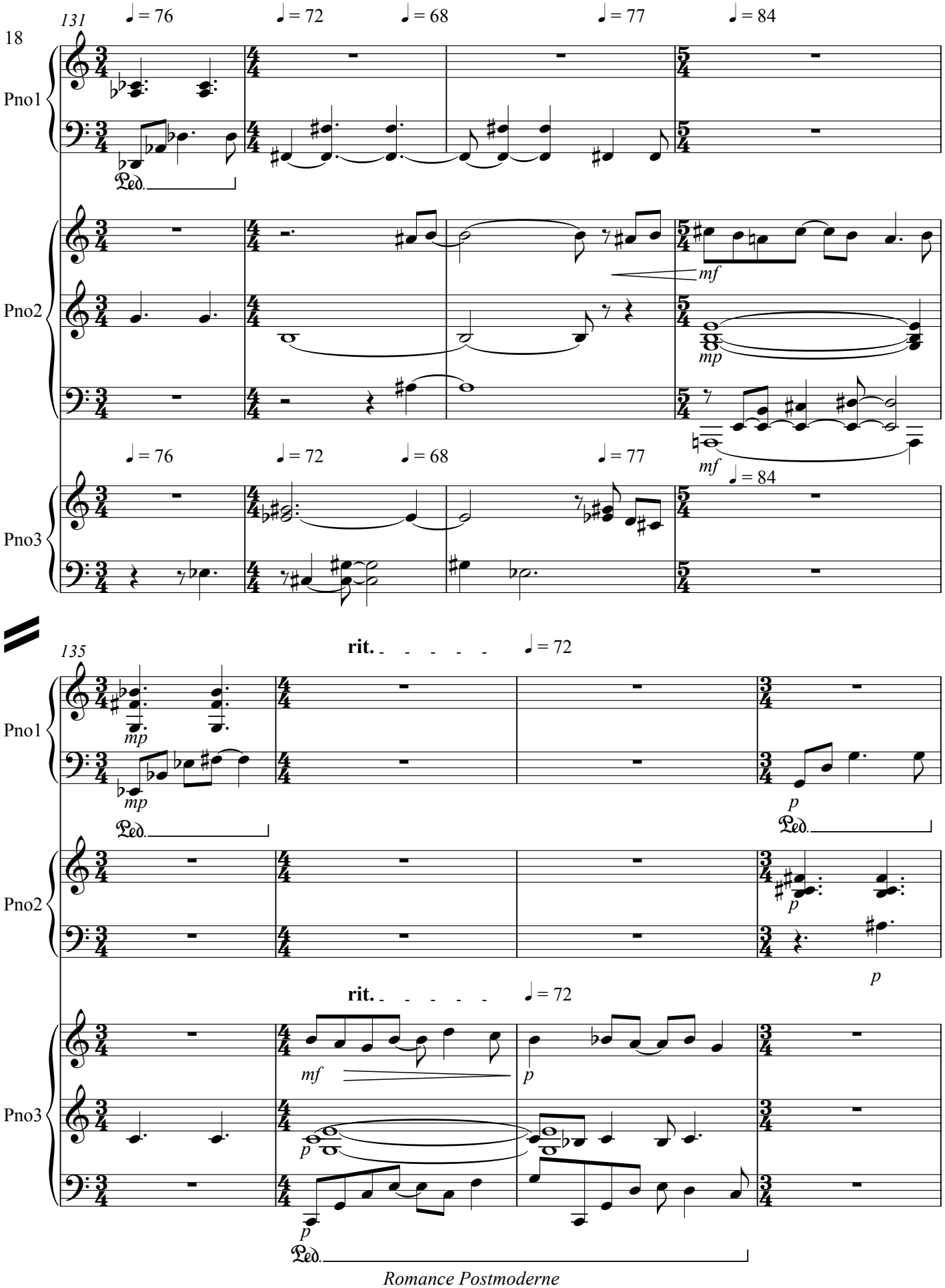
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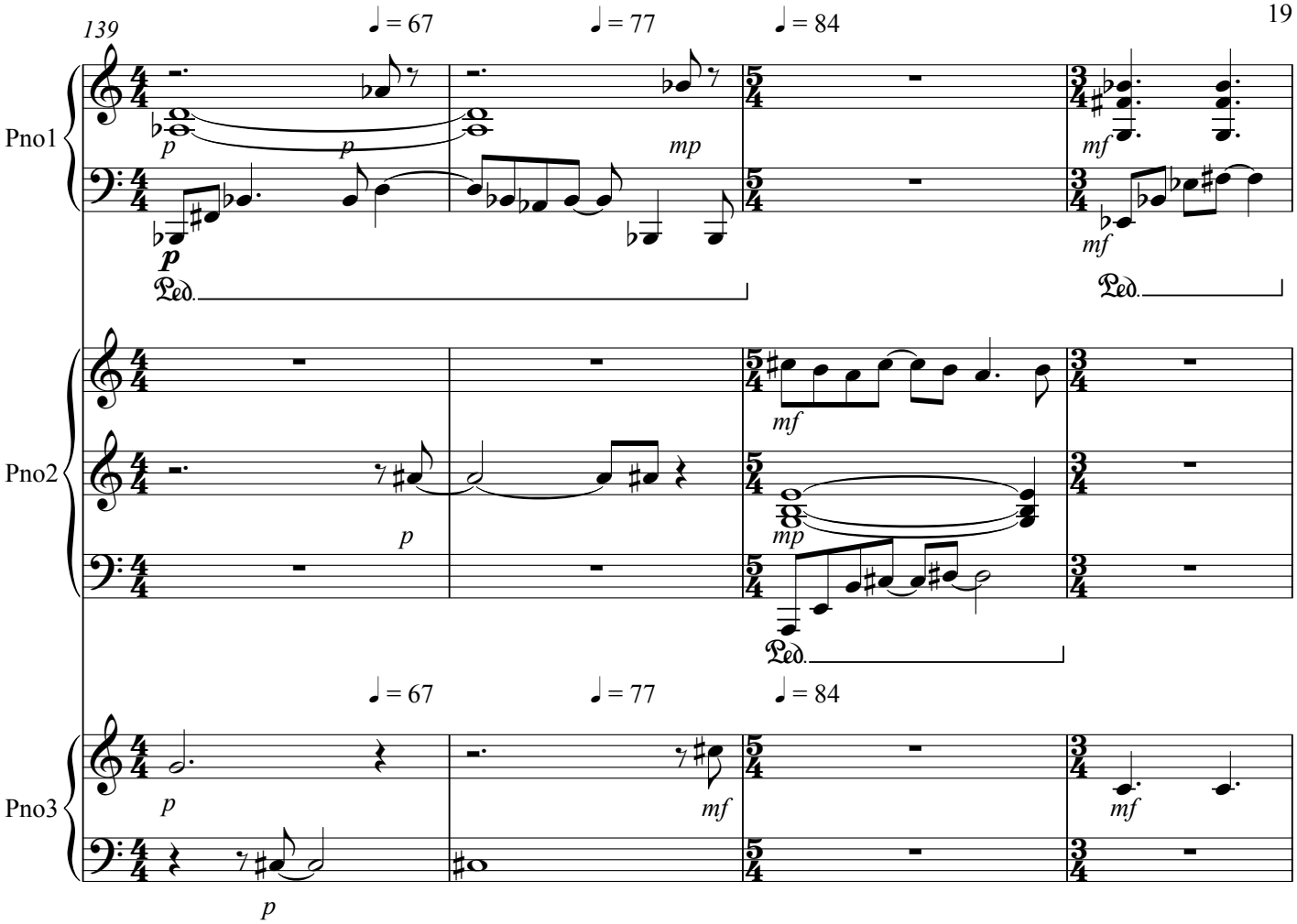
mf
mp
135
rit.
p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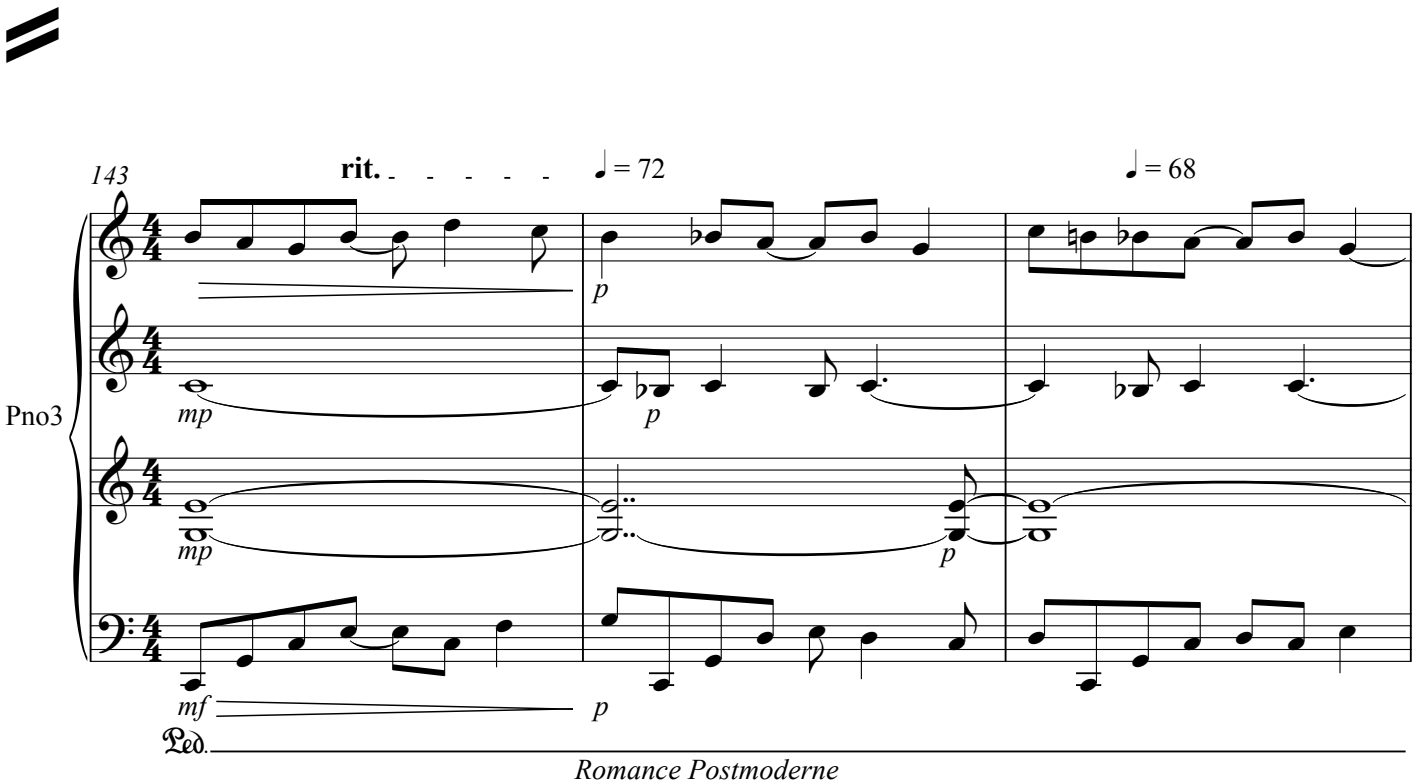
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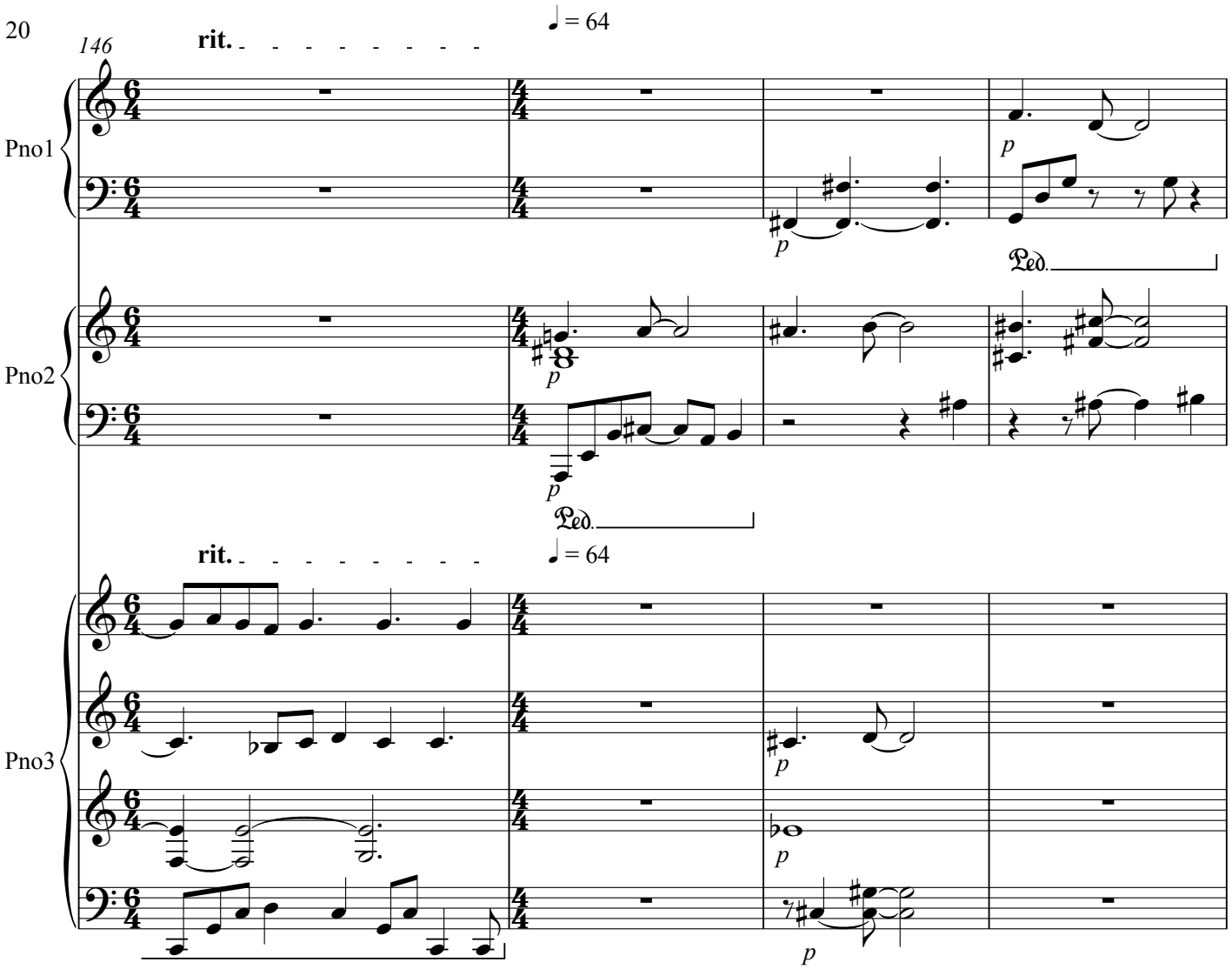
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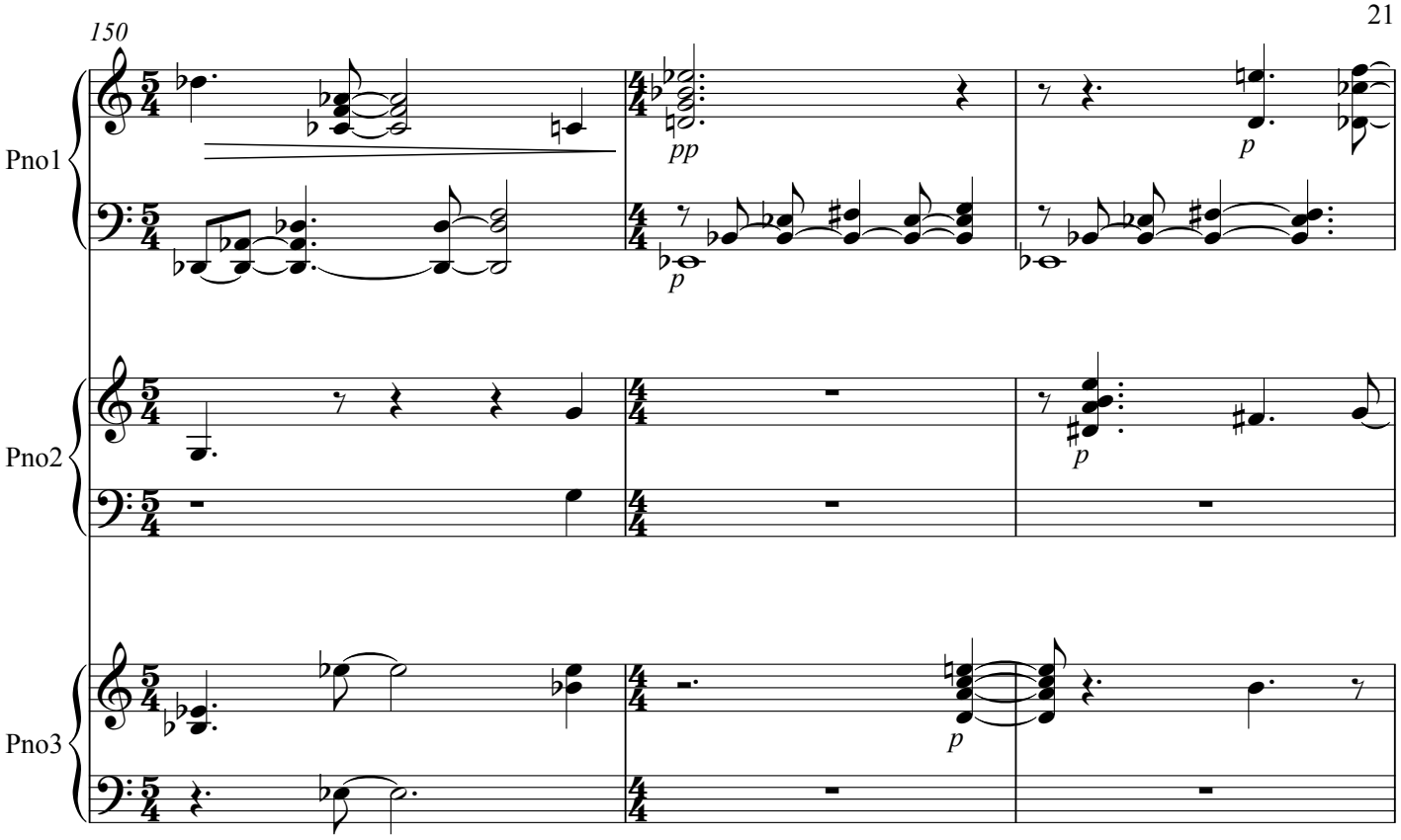
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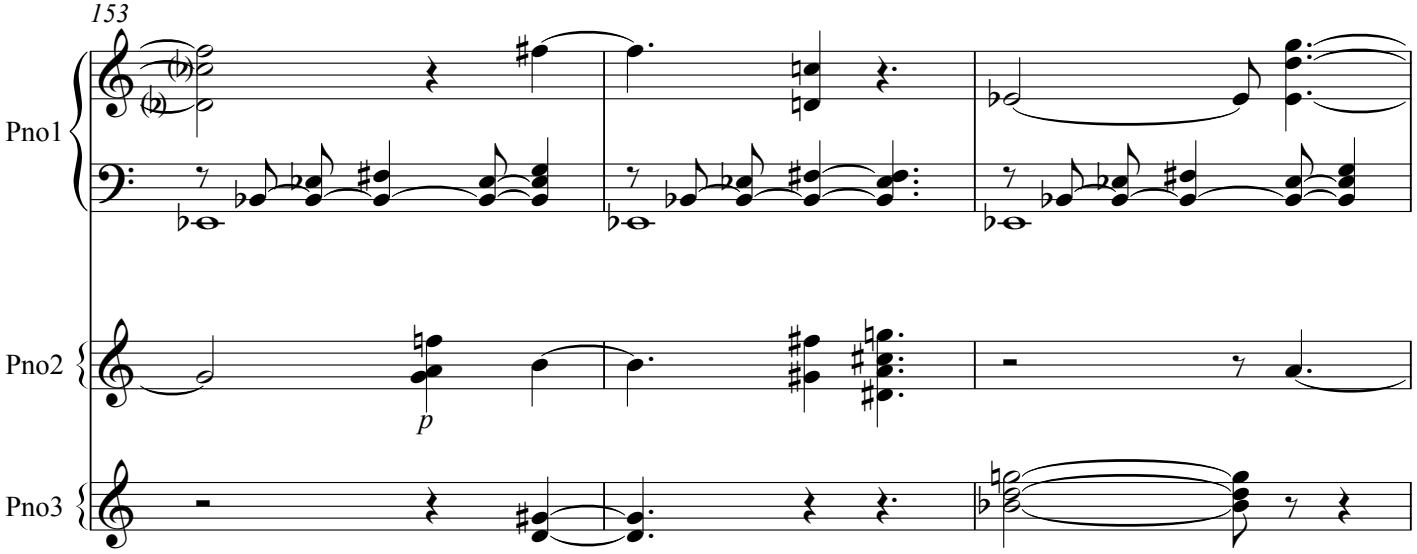
p
p
p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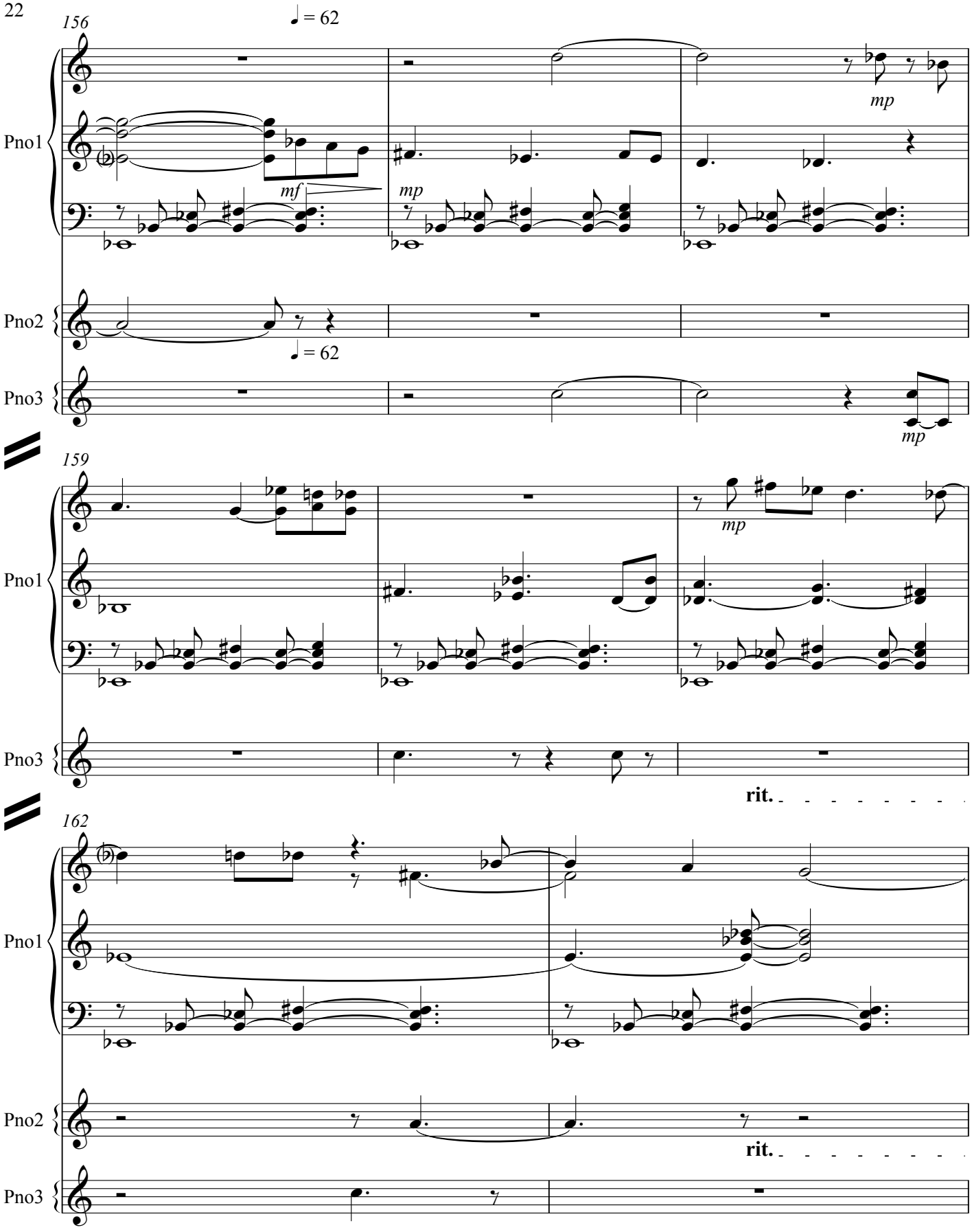
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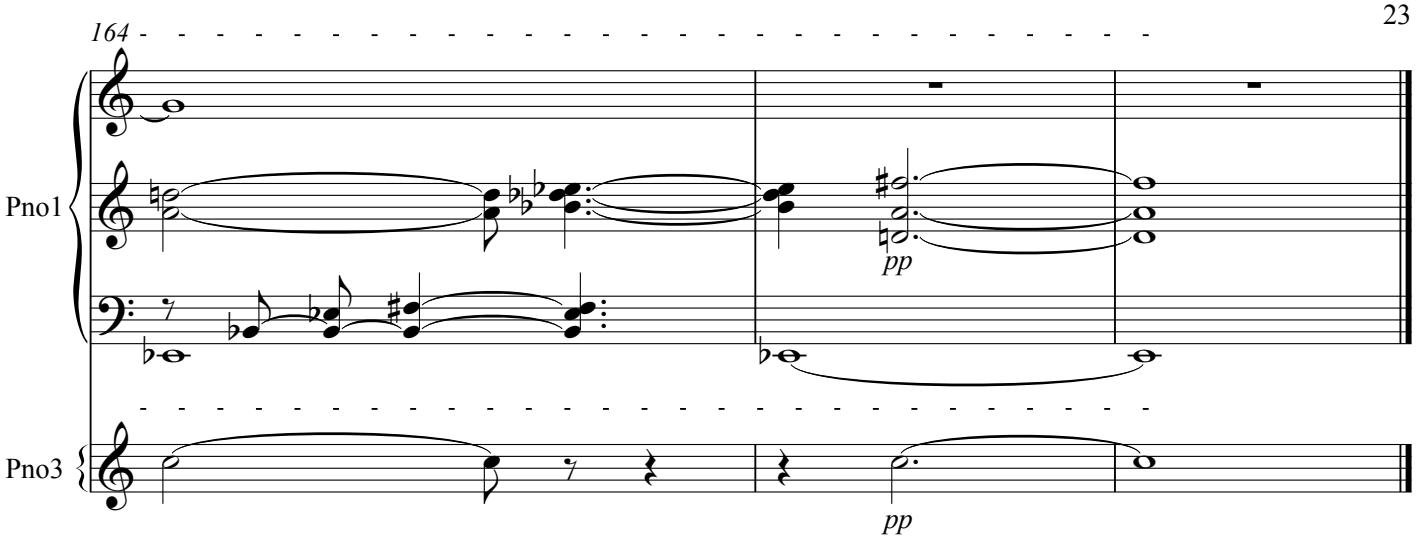
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