

FretFitter

Temperament and Fretted Clavichords

Alan Shepherd and Gregor Bergmann

Change History (including changes to the Excel file)

Version	Author	Change
V02.00	Shepherd	Template "Instrument Organ" renamed to "Template "Instrument by Lengths". New table to show fifths in fractions of commas added to templates "Instrument by Lengths", "from ET Fifths Order" and "from ET scale Order". Added Template for Bridge Effect on Fretting. Excel hints on adjusting Graphics Axis. Miscellaneous improvements and clarifications.
V01.00	Shepherd	First Release.

Table of Contents

1	Introduction	5
1.1	Download.....	5
1.2	Acknowledgements	5
1.3	Overview.....	5
1.4	Note Naming Conventions.....	6
1.5	Tuning and Temperament	6
1.6	Temperament Sources.....	8
1.7	Beats	10
1.8	Hints for Using Excel	10
1.8.1	Worksheet Dependencies	11
1.8.2	Inserting and Deleting Worksheets.....	11
1.8.3	Navigation	12
1.8.4	Viewing two Sheets at Once	13
1.8.5	Changing Number Formats	13
1.8.6	Adjusting Graphics Axis.....	14
1.8.7	Copying and Moving Worksheets	14
1.8.8	Changing a Worksheet Tab Colour.....	15
1.8.9	Protection	15
2	Explanatory Worksheets.....	17
2.1	Overview Sheet	17
2.2	Commas and Cents	17
3	Calculation Worksheets	18
3.1	Fret Calculator.....	18
3.1.1	Fret Entry	18
3.1.2	Calculation for Temperament	18
3.2	Best Fit Fretting	19
3.3	Best Fit Temperament	20
3.4	Best Fit Caveats	20
4	Instrument Worksheets	22
4.1	Instrument Naming Conventions	22
4.2	Fretted Instrument	22
4.2.1	Fretting Entry	22
4.2.2	Comparison with Temperaments.....	22
4.3	Instrument by Lengths.....	23
4.3.1	Length Entry	24

4.3.2	Comparison with Temperaments.....	24
4.3.3	Comparison with Equal Temperament	25
4.3.4	Representation as Fractions of Comma	25
4.4	Bridge Effect on Fretted Instruments	26
5	<i>Temperament Worksheets</i>	27
5.1	General Layout	27
5.1.1	Units	27
5.1.2	Frequency of A	27
5.1.3	Data Entry, Order, Monochord Lengths.....	27
5.1.4	Comparison with Equal Temperament	28
5.1.5	Representation as Fractions of Comma	29
5.1.6	Major Thirds.....	29
5.1.7	Thirds and Fifths as Ratios	29
5.1.8	Harmonics	29
5.1.9	Octave Transposer	30
5.1.10	Master Frequencies	30
5.2	BDO Any.....	31
6	<i>The Predefined Temperament Sheets</i>	32
6.1	Equal Temperament	32
6.2	Kirnberger	32
6.2.1	Kirnberger col. 1.....	34
6.2.2	Kirnberger col. 2.....	34
6.2.3	Kirnberger col. 3.....	34
6.2.4	Kirnberger III S.....	34
6.2.5	Kirnberger III P.	34
6.3	Meantone Octave 1 and 2	34
6.4	Meantone Quarter Comma	35
6.5	Meantone Bavington Donat	35
6.6	Monochord	35
6.7	Neidhardt.....	38
6.8	Neidhardt 1	38
6.9	Neidhardt 2	39
6.10	Neidhardt 3	39
6.11	Pythagorean.....	39
6.12	Silbermann Freiberg 1 - 4.....	39
6.13	Silbermann-Sorge and Silbermann-Wegscheider 1.....	40
6.14	Valotti-Young	40
6.15	Werckmeister III	41

7	Template Worksheets.....	42
7.1	General	42
7.2	Instrument Templates	42
7.2.1	Template Instrument Fretted	42
7.2.2	Template Bridge Effect.....	42
7.2.3	Template Instrument by Lengths	42
7.3	Temperament Templates	43
7.3.1	Template from Fifths.....	43
7.3.2	Template from Scale	43
7.3.3	Template from ET Fifths Order	43
7.3.4	Template from ET Scale Order	43
7.4	Starting from A.....	43
8	Bibliography.....	45
Appendix A	Formulae	47
Appendix B	Excel Implementation	48
B.1	Worksheet Tab Colours	48
B.2	Conditional Formatting.....	48
B.3	Protection	49
B.4	Instrument Worksheets.....	50
B.4.1	Named Cell Ranges	50
B.4.2	Graphs.....	51
B.5	Temperament Sheets	51
B.5.1	Named Cell Ranges	51
B.5.2	Units Selection	51
B.5.3	Master Frequencies	52
B.5.4	Adding an Invented Temperament Sheet	52
B.5.5	Starting Note of the Scale	52
B.5.6	Calculation of C for a Given A.....	52
B.6	The 'Best Fit Fretting' Worksheet	52
B.7	The 'Best Fit Temperament' Worksheet.....	53
B.7.1	The 'BDO Any' Worksheet.....	54
Appendix C	Validation.....	55
C.1	By the User	55
C.2	Test Data	55
C.3	Source Comparison	55

1 Introduction

1.1 Download

The current version of the FretFitter Excel file and this document can be downloaded from

<https://gregor-bergmann.com/de/fretfitter>

A brief overview is at

<https://www.ashepherd.eu/fretfitter.html>

1.2 Acknowledgements

We would like to thank Hans Eugen Frischknecht and Jakob Schmidt for their kind permission to use the temperament data, hosted by the Bund Deutscher Orgelbaumeister (Federation of German Master Organ Builders) [BDO].

The need to take the bridge angle into consideration (see sections 4.4 and 7.2.2) was pointed out by the instrument builder Andreas Hermert.

1.3 Overview

This paper is a coming together of one author's (Shepherd) attempts to understand musical temperament and the other's (Bergmann) need to calculate the distances between tangents on fretted clavichords and to compare the fretting of existing clavichords with known temperaments. The original idea to produce a calculator and data base of clavichords is Bergmann's.

The main product of this work is a Microsoft® Excel® file , FretFitter_ *Vmm.nn*.xlsx, with various worksheets:

- To define temperaments and see their characteristics
- To define the dimensions of frets, strings or pipes
- To calculate fret distances for a given temperament
- To assess the effect of the bridge shape on the tuning of frets
- To compare the fret intervals of an instrument with temperaments
- To find the temperaments that fit best to an instrument or self-defined temperament.

The worksheets fall into the following groups:

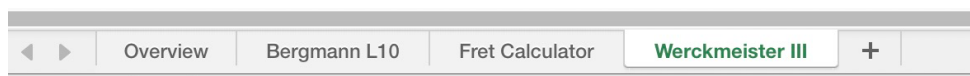
- Explanatory Worksheets (chapter 2) – the navigation overview and some data on commas and cents.
- Calculation Worksheets (chapter 3) – for calculating the fretting and finding the temperaments that best fit a given instrument or temperament.
- Instrument Worksheets (chapter 3.3) – the measured frets of existing instruments and comparison to up to four temperaments, assessment of bridge effect.
- Temperament Worksheets (chapter 5) – the data for analysing temperaments or instruments.
- Template Worksheets (chapter 7) – templates for copying to create new Instrument and temperament worksheets.

The sources used are given in chapter 8.

There are further appendices with more detailed information about the formulae and spreadsheet interna.

1.4 Note Naming Conventions

The worksheets in the file are referred to here by their names in single quotes, e.g. 'Werckmeister III' shown in Excel below the sheets:



(The lengths of the names is restricted to 31 characters so some are abbreviated.)

Note names

There are various conventions for naming the notes of the scale in different octaves, e.g.

Scientific	Helmholtz	English
C0	C _∞	CCC
C1	C _∞	CC
C2	C	C
C3	c	c
C4	c'	cc
C5	c''	ccc
C6	c'''	cccc
C7	c''''	ccccc
C8		
C9		

We use the Helmholtz column but denote the octave of C as “c oct.” because Excel is not case sensitive in some functions and so would not differentiate “C” from “c”.

For the chromatic notes we always give the sharp rather than the flat, so A# and not Bb.

All notes are reduced to the middle octave C – c as we are mainly interested in relative frequencies or lengths, usually in cents which are independent of the octave.

1.5 Tuning and Temperament

It is not the intention of this paper to explain the theory of tuning and temperament but we do try to give enough information for users to verify the calculations. It is assumed that the reader is familiar with the concepts and terms such as comma and cent. The Bibliography gives some sources for this knowledge, e.g. [Benson, 2007], [Duffin, 2007]. The most important equations are given in Appendix A for reference.

Since most sources show the tuning starting at C, we do the same. Details of calculating the starting note C from the frequency of A are given in appendix B.5.5. Some instructions for modifying the scales to start at A are given in section 7.4.

An important historical work is [Werckmeister, 1691] which describes how to obtain tunings and temperaments with a monochord. The main diagram was given in a separate engraving known as the “Kupferstich”. This is demonstrated in the sheet ‘Monochord’.

Figure 1-1 shows some of the main originators of temperaments and their works. Each person is represented as a timeline between their birth and death. Their publications are represented below this, with their age at the time of publication shown above the timeline. The dates are shown on the horizontal axis at the bottom. This spans the overall timeframe, with additional vertical lines to show the starts of years for orientation.

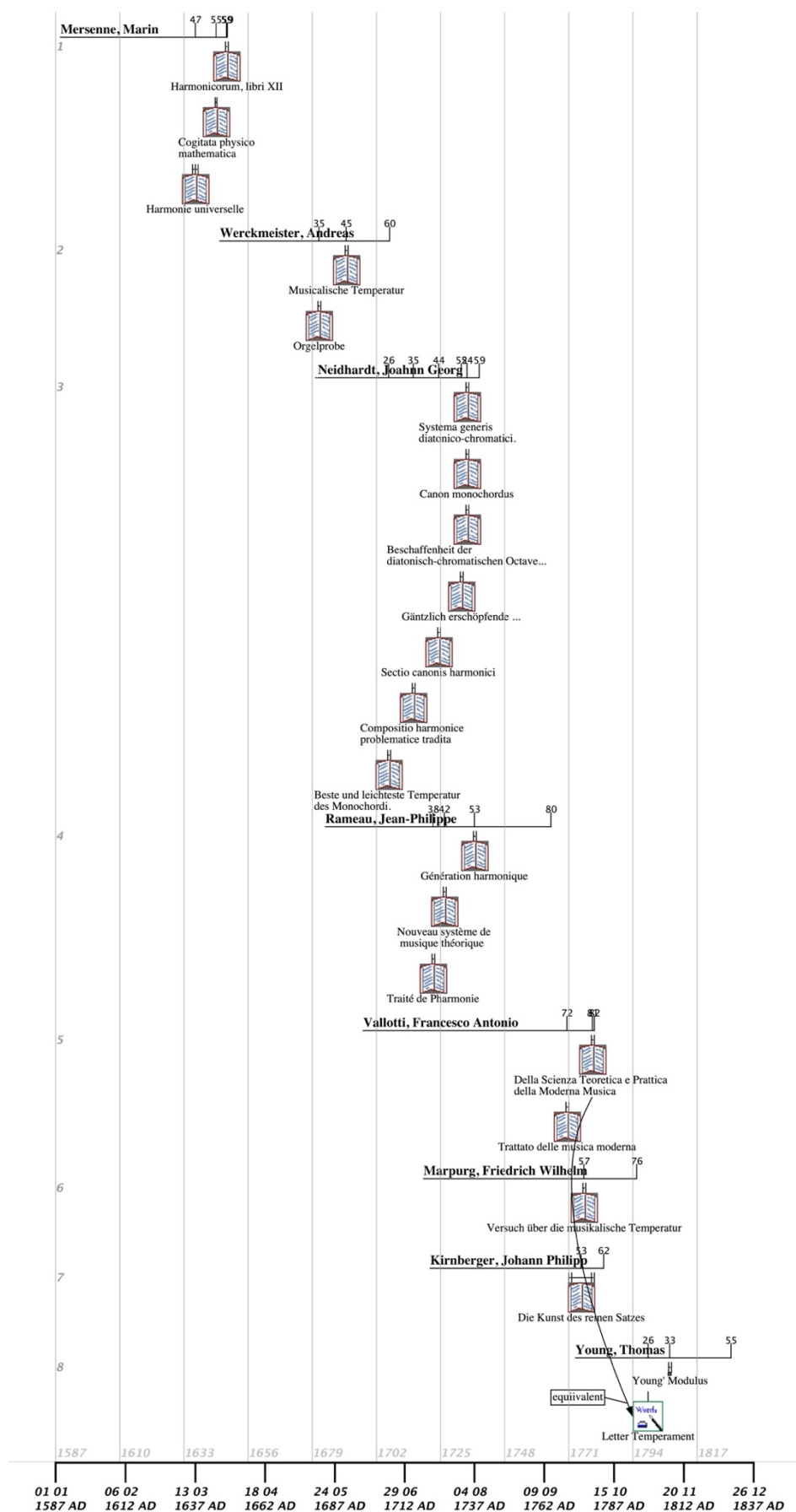


Figure 1-1 Timeline of Historical Figures

1.6 Temperament Sources

There is a multitude of sources for temperaments, all using different conventions. Where possible we prefer to work directly from the original historical source. Some examples of online sources are compared here. Note that many are under copyright, so the conditions must be adhered to for publication or commercial use.

The basic differences between sources are, for example:

- The use of Pythagorean comma, Syntonic comma, fractions thereof, or cents.
- Giving differences to equal temperament or just temperament.
- Giving differences to the just interval from the previous note or from the note in the equal or just scale.
- Based on starting note C or A.
- Ordered by fifths (C-G-D-... or by scale C-C#-D-...).
- The precision given, i.e. the number of decimal places.

For the original [Werckmeister, 1691] see section 6.15 and the Eitz representation from [Benson, 2007] (Figure 1-2).

The German society of Master Organ Builders [BDO] gives a list of temperaments and a graphical representation of each. The links within the list contain the differences to Equal Temperament in cents ordered in fifths to three decimal places. The graphics give the differences in whole cents and in some cases to two decimal places. There are lists of cents from C, cents between fifths, cents between thirds. This is the source we use for reference.

[Huygens-Fokker] provides a collection of files for over 4000 scales. These give the notes in scale order in a mixture of fractional and decimal values. Fractions, e.g. $4/3$ are the ratio of the note from C, so a fraction a/b would give the $note = C * \frac{a}{b}$. Decimals give the cents from C, so a decimal d would give the $note = C * 2^{d/1200}$. The values from the file cannot be directly used in Excel.

The makers of tuning apps also provide temperaments, usually within the app. [NetCat] is an example of one that provides some data online in cents from ET in scale order. However, their data does not match the other sources.

Figure 1-2 shows an example. They are all in agreement except for [NetCat]. See Appendix C.3 for an Excel sheet with the comparison.

Werckmeister III (Correct Temperament No. 1)

(Andreas Werckmeister, *Musicalische Temperatur* Frankfurt and Leipzig, 1691; reprinted by Diapason Press, 1986, with commentary by Rudolph Rasch)

$$\begin{array}{ccccccccc} E^{-\frac{3}{2}p} & B^{-\frac{3}{2}p} & F^{\sharp-1p} & C^{\sharp-1p} & G^{\sharp-1p} & & & & \\ C^0 & G^{-\frac{1}{2}p} & D^{-\frac{1}{2}p} & A^{-\frac{3}{2}p} & E^{-\frac{3}{2}p} & & & & \\ E^b0 & B^b0 & F^0 & C^0 & & & & & \end{array}$$

A Werckmeister III from Benson

Tuning Defined in Fifths						Sc	
Note	Relative	Cumulative	F Hz	Cents btw. Fifths	Octaves down	F within octave	Note Scale Order
C	0	0	263,4042326		0	263,40423	C
G	-1	-1	393,77009	696,09000	0	393,77009	C#
D	-1	-2	588,65752	696,09000	1	294,32876	D
A	-1	-3	880,00000	696,09000	1	440,00000	D#
E	0	-3	1320,00000	701,95500	2	330,00000	E
B	0	-3	1980,00000	701,95500	2	495,00000	F
F#	-1	-4	2959,95538	696,09000	3	369,99442	F#
C#	0	-4	4439,93307	701,95500	4	277,49582	G
G#	0	-4	6659,89961	701,95500	4	416,24373	G#
D#	0	-4	9989,84941	701,95500	5	312,18279	A
A#	0	-4	14984,77412	701,95500	5	468,27419	A#
F	0	-4	22477,16118	701,95500	6	351,20564	B
c oct.	0	-4	33715,74177	701,95500	6	526,80847	c oct.

B Werckmeister III from Original

Tuning Defined in Cents Relative to ET				
Note Scale Order	ET Frequency Hz	Difference to ET Scale in Cents	Resulting F	Monochord String Length
C	263,40423	0	263,40423	3600,00
C#	279,06706	-9,775	277,49582	3417,19
D	295,66125	-7,82	294,32876	3221,76
D#	313,24219	-5,865	312,18279	3037,50
E	331,86854	-9,775	330,00000	2873,50
F	351,60247	-1,955	351,20564	2700,00
F#	372,50984	-11,73	369,99442	2562,89
G	394,66042	-3,91	393,77009	2408,14
G#	418,12815	-7,82	416,24373	2278,12
A	442,99135	-11,73	440,00000	2155,13
A#	469,33298	-3,91	468,27419	2025,00
B	497,24098	-7,82	495,00000	1915,67
c oct.	526,80846	0	526,80846	1800,00

C Werckmeister III from BDO Links

Tuning Defined in Cents from C					File
Note Scale Order	Cents from C	F Scale Order	Relative Frequency Cents	Monochord String Length	
C	0,00000	263,40423		3600,00	
C#	1,05350	277,49582	90,225	3417,19	256/243
D	192,18000	294,32876	101,955	3221,76	192/18
D#	1,18519	312,18280	101,955	3037,50	32/27
E	390,22500	330,00000	96,090	2873,50	390,225
F	1,33333	351,20564	107,820	2700,00	4/3
F#	1,40466	369,99442	90,225	2562,89	1024/729
G	696,09000	393,77009	107,820	2408,14	696,09
G#	1,58025	416,24373	96,090	2278,13	128/81
A	888,26999	440,00000	96,090	2155,13	888,26999
A#	1,77778	468,27419	107,820	2025,00	16/9
B	1092,18000	495,00000	96,090	1915,67	1092,18
c oct.	2,00000	526,80847	107,820	1800,00	2/1

D Werckmeister III from Scala File

Tuning Defined in Cents Relative to ET				
Note Scale Order	ET Frequency Hz	Difference to ET Scale in Cents	Resulting F	Monochord String Length
C	261,62557	0,00000	261,62557	3600,00
C#	277,18263	-3,91000	276,55732	3405,63
D	293,66477	3,91000	294,32876	3200,00
D#	311,12698	0,00000	311,12698	3027,23
E	329,62756	-3,91000	328,88393	2863,78
F	349,22823	3,91000	350,01786	2690,87
F#	369,99442	0,00000	369,99442	2545,58
G	391,99544	1,95500	392,43835	2400,00
G#	415,30470	-7,82000	413,43299	2278,12
A	440,00000	0,00000	440,00000	2140,57
A#	466,16376	1,95500	466,69048	2018,15
B	493,88330	-1,95500	493,32590	1909,19
c oct.	523,25113	0,00000	523,25113	1800,00

E Werckmeister III from NetCat

Figure 1-2 Examples of Representations of Werckmeister III Temperament

1.7 Beats

Tuning two strings to a unison is often described by listening for the beats or changes in perceived amplitude. For two pure sine waves of frequencies f_1 and f_2 Hz, the beat frequency will be $f_2 - f_1$ beats per second. When the unison is perfect there will be no beats. Beats between intervals such as a fifth are also perceptible and are often recommended for tuning tempered intervals.

However, since other intervals than the unison can cause beats, and musical instruments do not produce pure sine waves but waves rich in harmonics, there can be beats between various harmonics.

Also, unlike cents, the frequency of the beats depends on the octave in which the notes are played.

The Harmonics and the Octave Transposer sections of the temperament sheets may be useful to see which harmonics might beat with other notes.

This becomes very complex and error-prone, so we do not use beats in this context.

1.8 Hints for Using Excel

For those who are not experts in using Microsoft® Excel® the following subsections provide some hints on how to navigate the high number of worksheets involved. The commands are the same on Microsoft® Windows® or Apple® Macintosh®, except that the Control-key (Ctrl) on Windows is the Command-key on Mac. We denote this here as Cmd/Ctrl. (The workbooks should also work with Excel on tablets with iOS® or Android®, although some functions may not be available).

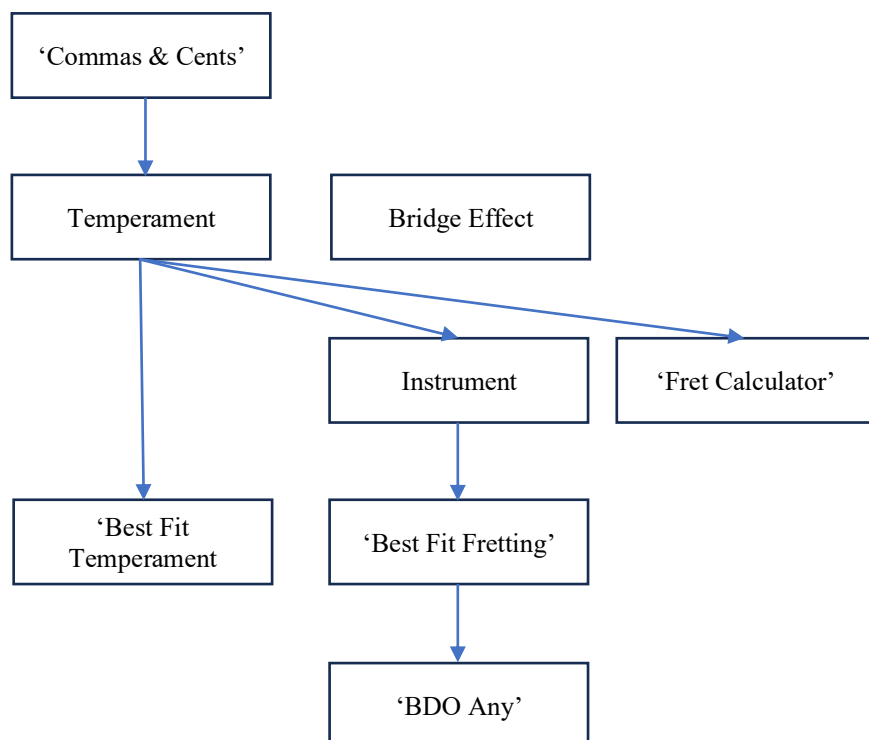
The procedures should be the same in other languages than English with the items in the same places. Further help can be obtained by searching the Internet.

In Excel terminology a “workbook” is a file (of type .xlsx) that contains “worksheets”, which are individual spreadsheet tables.

Note: some functions do not work with other programs such as LibreOffice® (The Document Foundation TDF®) or Numbers® (Apple Inc®), for example, coloured tabs of worksheets, dynamic titles of graphics, protection of cells.

1.8.1 Worksheet Dependencies

The data in some sheets is used in other sheets, so the following worksheets must be within the same workbook:



Temperament worksheets need the 'Commas & Cents' worksheet, as this defines the choice of units.

Instrument worksheets need one or more temperament worksheets for comparison.

The 'Fret Calculator' needs one or more temperament worksheets.

The 'Best Fit Fretting' worksheet needs at least one instrument worksheet to fit to.

The 'Best Fit Temperament' needs at least one temperament worksheet to fit to.

The 'BDO Any' Worksheet needs the 'Best Fit Fretting' worksheet, as this defines the BDO temperaments.

1.8.2 Inserting and Deleting Worksheets

New worksheets should be created from the template worksheets – see section 1.8.7.

There is a large number of worksheets in the workbook file, so it may be useful to delete those not needed for the current project. Worksheets are deleted by a right-click on the worksheet tab.

Always make a copy of the workbook file before deleting worksheets.

Keep the Overview sheet up to date.

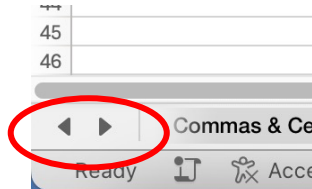
Bear the dependencies given in section 1.8.1 in mind when deleting unneeded worksheets.

1.8.3 Navigation

The tabs of all the worksheets probably do not fit on the bottom of the screen. You can switch between sheets as follows:

With the Overview sheet. This has a table of contents where you can click to go to any sheet. All the sheets have a “Back to Overview” - click this to return to the overview.

With the arrows at the bottom left of the window:

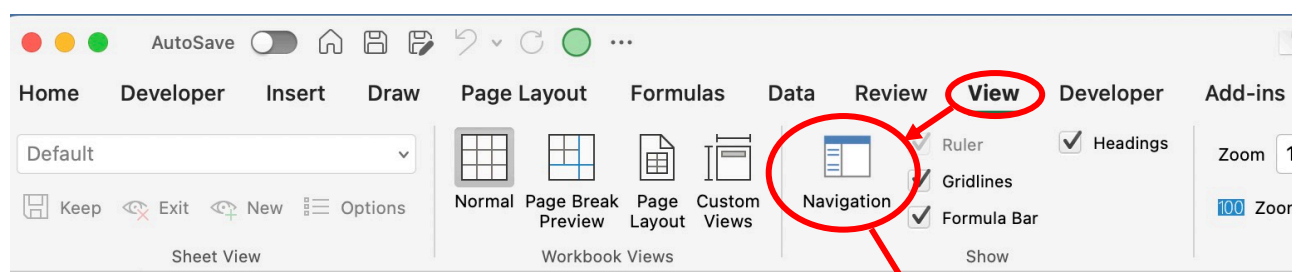


Click on an arrow to move the list left or right

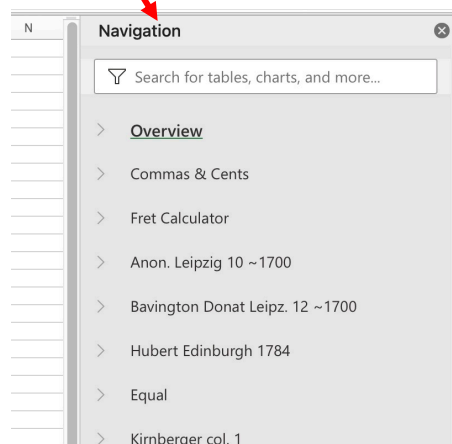
Cmd/Ctrl-click moves to the first or last tab.

A right-click shows a list of tabs – click on the one to open.

A permanent navigation list can be obtained from the View – Navigation menu:

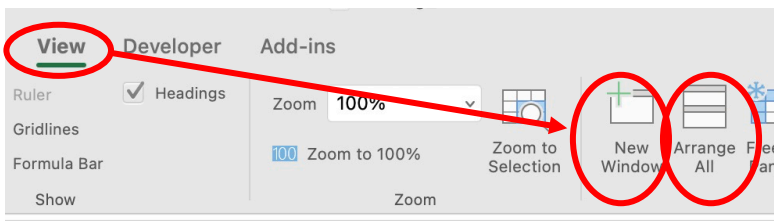


You will probably want to click on any down-facing arrow here to collapse the contents of the current sheet.

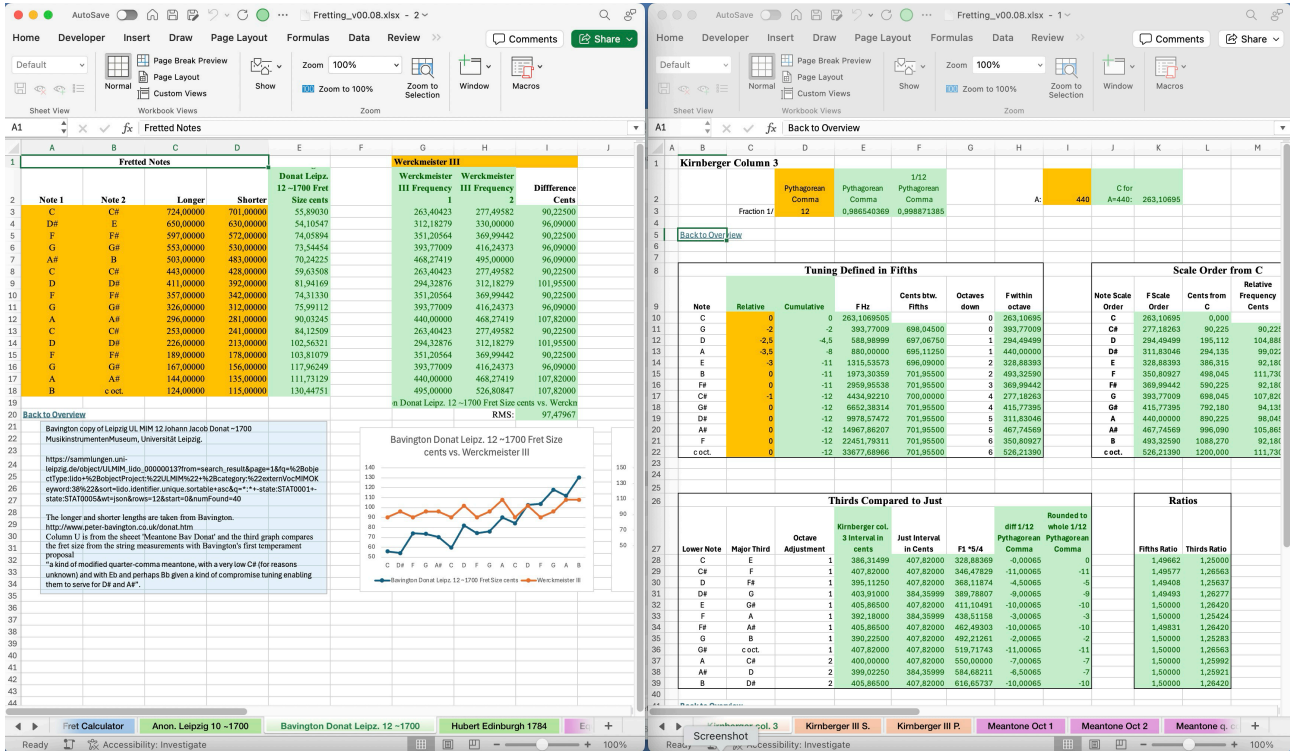


On the keyboard you can also use Ctrl-Page Up or Ctrl-Page Down (on Windows) or Option-Right-Arrow and Option-Left-Arrow (on Mac) to go to the previous or next worksheet.

1.8.4 Viewing two Sheets at Once

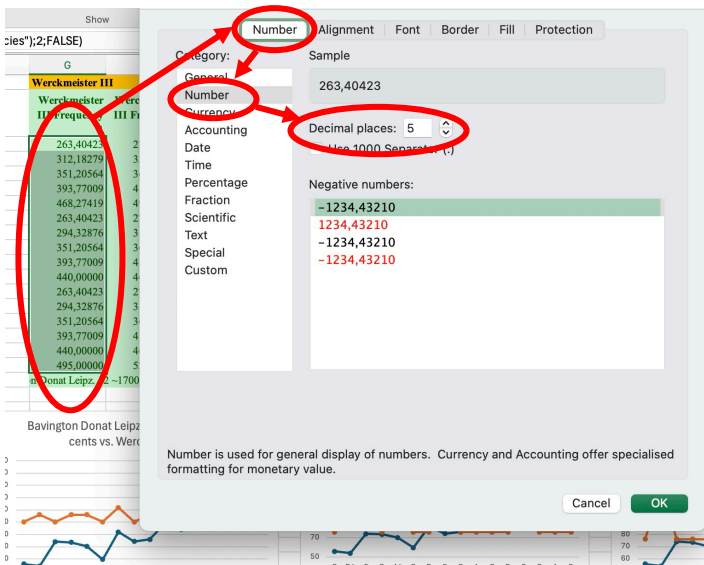


To see two (or more) sheets on the screen, e.g. for comparison, click the menu View – New Window and then Arrange All. Choose vertically or horizontally. To get back to a single window, close the others.



1.8.5 Changing Number Formats

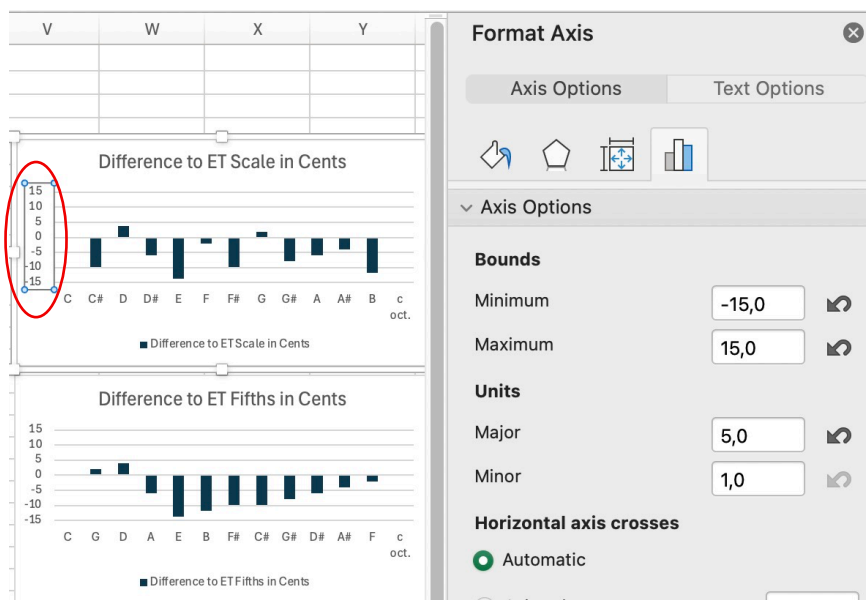
Numbers are mostly shown to two decimal places as some people find 3 or 5 places overwhelming. Excel always maintains the full precision, even when not all places are shown.



To change the format, select one or several numbers, right-click and select “Format Cells ...”, or use the keyboard shortcut Cmd/Ctrl-1. In the resulting window select the Number tab, the Number category and then set the decimal places.

1.8.6 Adjusting Graphics Axis

The y-axis of the graphical representation of the deviation of the temperament from equal may need to be adjusted to accommodate the full range of values. Right-click on the y-axis calibration and select “Format axis”:



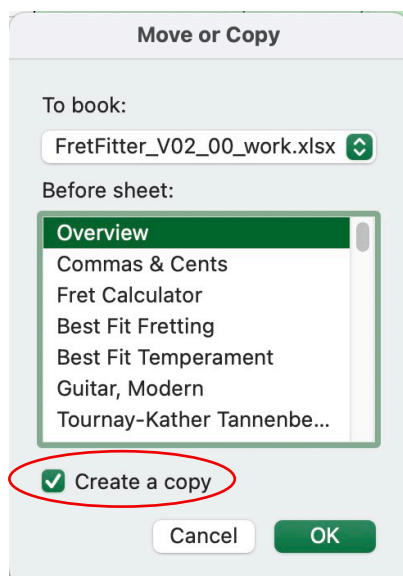
Set the Minimum and Maximum to accommodate the smallest and largest values.

Always make the negative Minimum equal to the positive Maximum to give a valid impression of the temperament.

If the axis scale looks too cramped, change the Major units some suitable value, e.g. 10.

1.8.7 Copying and Moving Worksheets

Worksheets can be moved or copied, either within the same workbook or between open workbooks. Using multiple workbooks would be one way of reducing the number of worksheets in a single workbook. Copy is important for creating new worksheets from the templates or from other worksheets.



To move or copy, right-click on the tab of the workbook to be moved or copied and select “Move or Copy”. In the dialogue box:

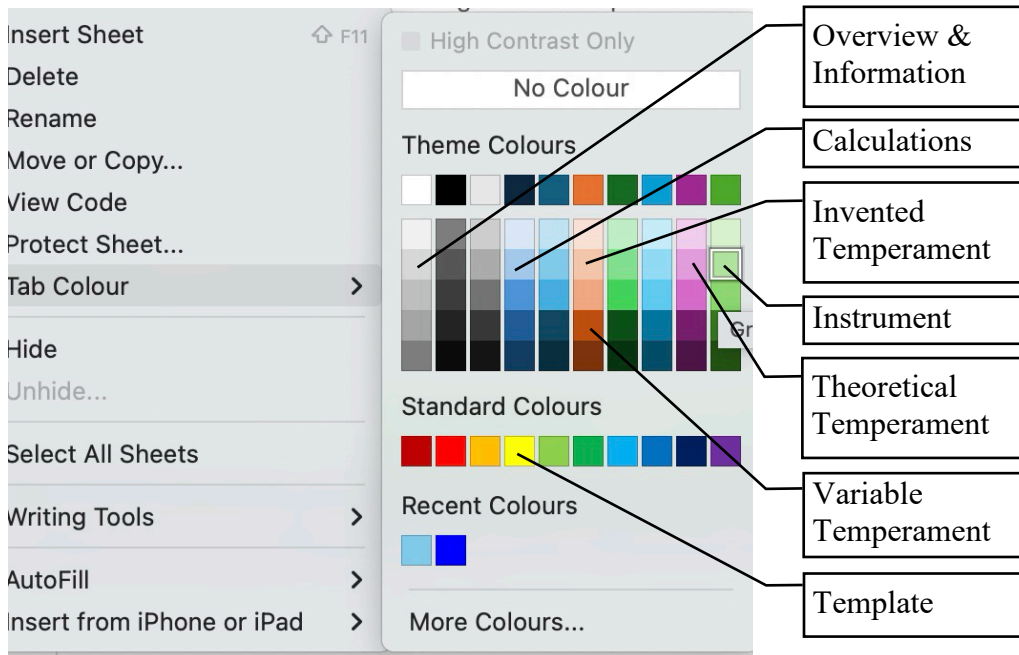
To copy to another workbook, select it in the drop-down box “To book:”. (The workbook must be already open.)

To copy rather than move, check the box “Create a copy”. (If you forget this, the worksheet will be moved, i.e. removed from the original place.)

Be sure to take the dependencies into account when copying or moving worksheets between workbooks – see section 1.8.1.

1.8.8 Changing a Worksheet Tab Colour

Right click on the worksheet's tab and click "Tab Colour". We use the following convention:

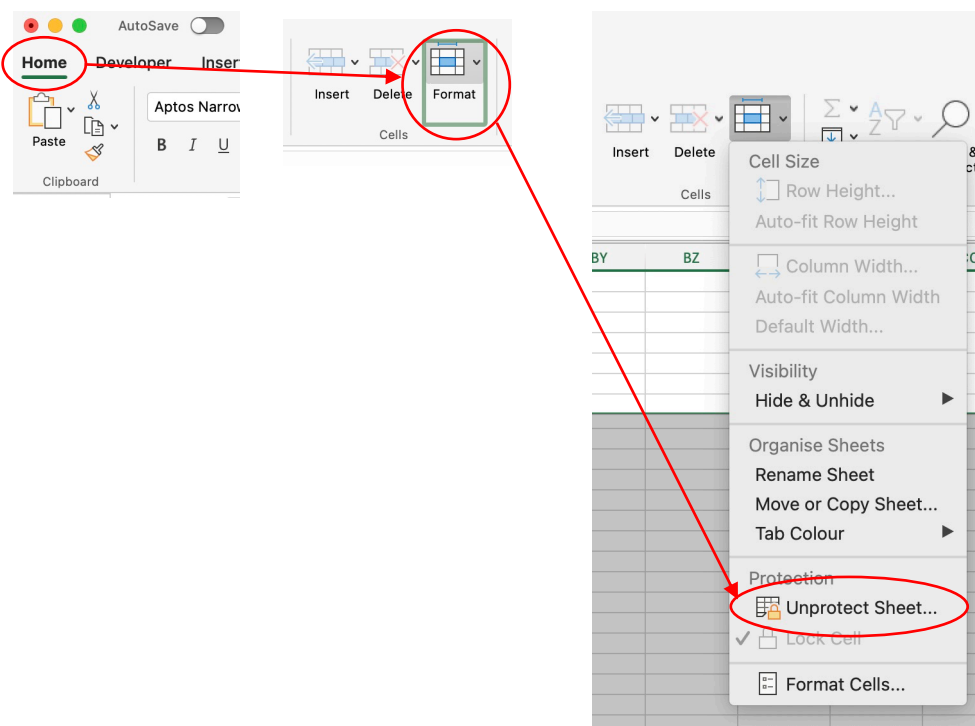


1.8.9 Protection

To prevent accidental changes to the formulae, the worksheets are protected. Only the fields with orange backgrounds can be changed.

Some functions can only be performed after removing the protection, e.g. inserting or deleting rows, sorting the 'Best Fit' worksheets.

To remove the protection, right-click on the worksheet tab and select Unprotect sheet. Alternatively, use the menu Home in the Cells group, click Format and Unprotect Sheet.



To reinstate the protection, click Protect Sheet in the same way and click “OK” on the options.
See Appendix 8B.2 for details of the options.

Remember to leave the worksheet protected when finished.

Protected sheets are marked with a padlock symbol in the title tab.

To unlock or lock an individual cell click Lock Cell in the Format menu, its current state is shown by a tick in the menu when locked.

2 Explanatory Worksheets

2.1 Overview Sheet

This gives the authors and refers to this document.

The overview sheet indexes the other sheets for easy access. The other sheets contain a link back to the overview for further navigation.

2.2 Commas and Cents

This sheet gives the values of fractions of commas in cents for Pythagorean and Syntonic commas. This is convenient as temperaments are variously given in the literature in cents, commas or fractions of commas.

The schisma is also given in various forms (see Appendix A for the formulae):

- As a real¹ number
- In cents
- In Pythagorean commas
- In Syntonic commas
- As fractions of Pythagorean and Syntonic commas

¹ “Real number” is the mathematical term for numbers represented as decimals.

3 Calculation Worksheets

3.1 Fret Calculator

3.1.1 Fret Entry

Enter the longer length and cents to obtain the shorter length			Enter the shorter length and cents to obtain the longer length			Enter the longer and shorter lengths to obtain the difference in cents.		
Longer to Shorter			Shorter to Longer			Length to Cents		
Longer	Cents	Shorter	Shorter	Cents	Longer	Longer	Shorter	Cents
100,00	100,00	94,39	100,00	100,00	105,95	100,00	94,39	100,00
200,00	100,00	188,77	200,00	100,00	211,89	200,00	188,77	100,00
300,00	100,00	283,16	300,00	100,00	317,84	300,00	283,16	100,00
400,00	100,00	377,55	400,00	100,00	423,79	400,00	377,55	100,00
500,00	100,00	471,94	500,00	100,00	529,73	500,00	471,94	100,00
600,00	100,00	566,32	600,00	100,00	635,68	600,00	566,32	100,00
700,00	100,00	660,71	700,00	100,00	741,62	700,00	660,71	100,00
800,00	100,00	755,10	800,00	100,00	847,57	800,00	755,10	100,00
900,00	100,00	849,49	900,00	100,00	953,52	900,00	849,49	100,00
1000,00	100,00	943,87	1000,00	100,00	1059,46	1000,00	943,87	100,00
1100,00	100,00	1038,26	1100,00	100,00	1165,41	1100,00	1038,26	100,00

The first three sections of this sheet are used to perform ad hoc calculations of fret sizes in three different ways:

- Enter the longer string length and the cents difference to obtain the shorter string length.
- Enter the shorter string length and the cents difference to obtain the longer string length.
- Enter the longer and shorter string lengths to obtain the difference in cents.

3.1.2 Calculation for Temperament

		Temperament: Kirnberger col. 1					
Note 1	Note 2	Longer	Kirnberger col. 1 Frequency 1	Kirnberger col. 1 Frequency 2	Difference Cents	Shorter (Result)	Fret Distance
F	F#	879,00	350,02	369,16	92,18	833,42	45,58
G	G#	836,00	393,77	414,84	90,22	793,55	42,45
C	C#	745,00	262,51	276,56	90,22	707,17	37,83
D#	E	676,00	311,13	328,14	92,18	640,95	35,05
F	F#	637,00	350,02	369,16	92,18	603,97	33,03
G	G#	597,00	393,77	414,84	90,22	566,68	30,32
A#	B	538,00	466,69	492,21	92,18	510,10	27,90
F	F#	357,00	350,02	369,16	92,18	338,49	18,51
C	C#	501,00	262,51	276,56	90,22	475,56	25,44
D#	E	464,00	311,13	328,14	92,18	439,94	24,06
F	F#	406,00	350,02	369,16	92,18	384,95	21,05
G	G#	371,00	393,77	414,84	90,22	352,16	18,84
A#	B	325,00	466,69	492,21	92,18	308,15	16,85
C	C#	294,00	262,51	276,56	90,22	279,07	14,93
D	D#	265,00	295,33	311,13	90,22	251,54	13,46
E	F	242,00	328,14	350,02	111,73	226,88	15,12
F#	G	215,00	369,16	393,77	111,73	201,56	13,44
G#	A	192,00	414,84	440,00	101,96	181,02	10,98
A#	B	172,00	466,69	492,21	92,18	163,08	8,92

The last section calculates the distances between frets of an instrument for a given temperament. For each row:

- Enter the two notes to be fretted on the same string and the sounding distance of the longer length, i.e. lower note (tangent to bridge).
- Enter the name of the worksheet for the temperament – this must be exact, so it is best to copy and paste the name.
- The frequencies of the two notes, the difference in cents, the length of the shorter string and the distance between the tangents are shown.

To use more rows, insert new rows before the last row. Likewise, remove rows by deleting the penultimate row, but do not delete rows 12 - 22 that contain the other calculators.

Of course this can also be used by measuring to the guide pins of the keys or markings for the tangent position on the keys.

Theoretically, the difference in cents between the same two notes in different octaves should be the same, so this might be a plausibility check for the measurements.

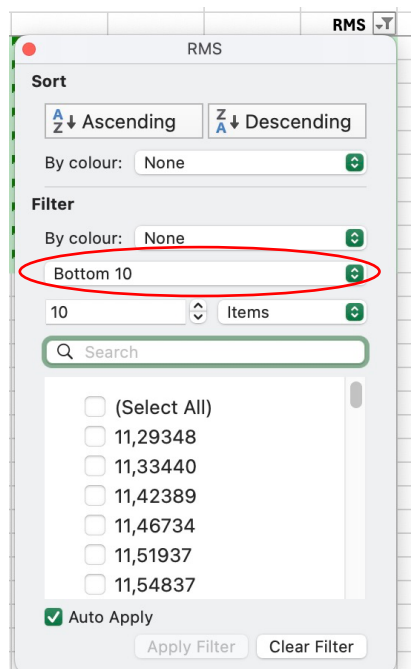
See also section 4.4 for the effect of the bridge angle on the fretting.

3.2 Best Fit Fretting

This sheet tries to show which of the pre-defined temperaments is the best fit for an instrument fretting.

Put the name of an instrument sheet in the orange cell at the top left – it is best to copy and paste from the instrument worksheet name tab. The final column on the far right gives the RMS values of the frets with respect to the temperament and shows the minimum value at the top.

Note that “#N/A” values in the tables are normal if the instrument sheet does not fill the available space for frets. These are excluded from the RMS calculation.



You can use the filter, for example to show the best 10 (Bottom 10 values) or values below a certain threshold.

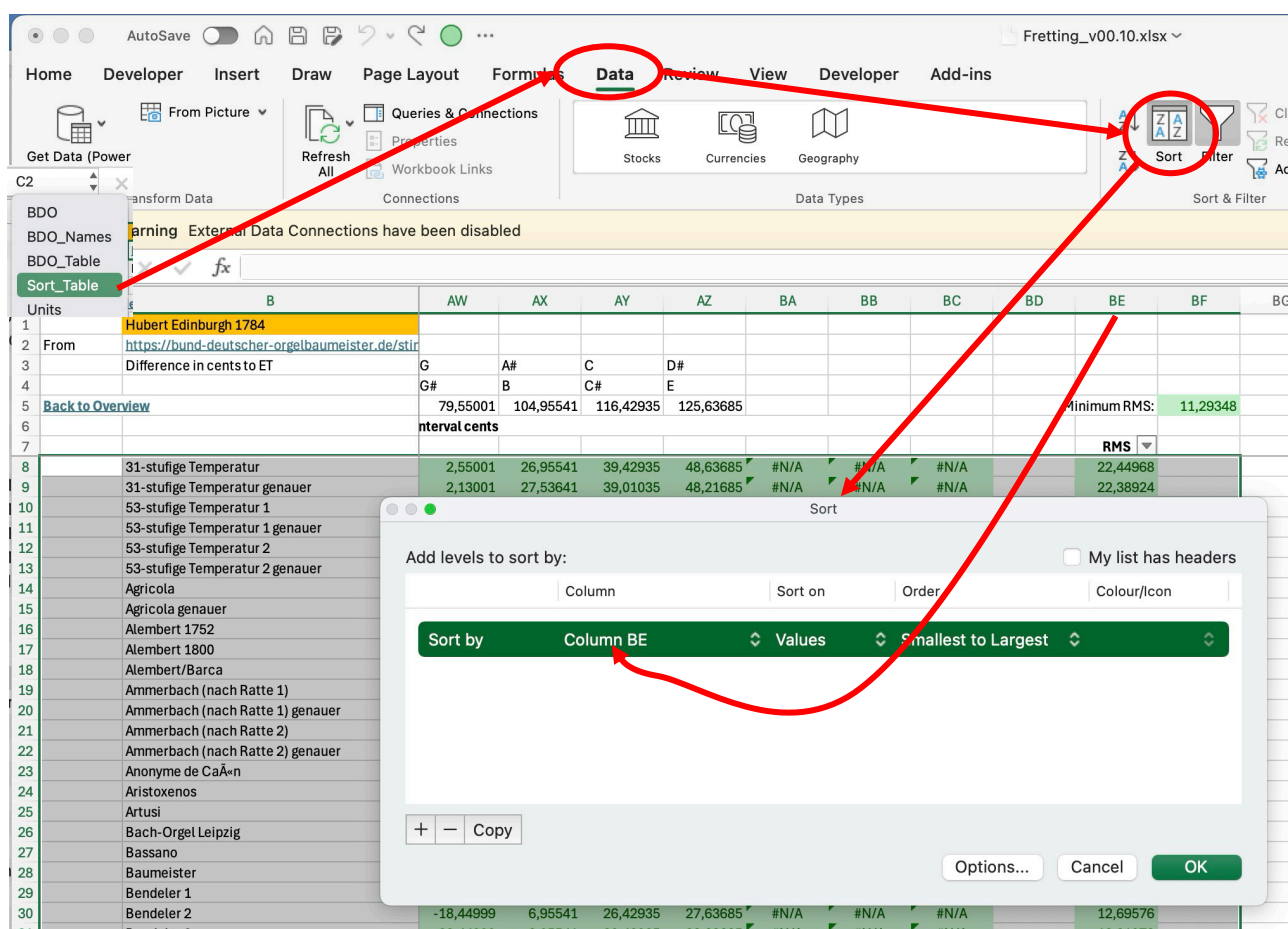
Note that the filter does not sort the values, so you still have to find the minimum RMS value in the remaining list or sort the list as below.

The table can be sorted as follows and shown below:

- Unprotect the worksheet – see section 1.8.9.
- Select all the rows of the table by choosing “Sort_Table” from the name box at the top left.
- Use the menu Data – Sort to sort by the RMS column from smallest to largest.

- Re-instate the sheet protection.

Note: the sorting of the table will be reflected in the drop-down list in the 'BDO Any' worksheet, so it is best to sort the table alphabetically by column C before using this.



The result should be used with caution, especially with historical instruments, as apart from warping of the woodwork, twisting of the keys and repairs or modifications, they will probably have been retuned many times in their life, particularly by bending or repositioning the tangents.

3.3 Best Fit Temperament

This sheet shows which of the pre-defined temperaments is the best fit for a temperament sheet.

Enter the name of the temperament sheet in the orange cell at the top left and proceed as described for 'Best Fit Fretting' (section 0 above).

3.4 Best Fit Caveats

The best fit is based on the root mean square of the differences between the given temperament and the pre-defined temperaments.

1. For each note of the scale, the difference is squared to obtain the absolute value of the difference irrespective of whether it is lower or higher. Squaring also emphasises larger differences.
2. The differences for all the notes are added and then divided by the number of notes to give an average or mean of the squared values.

3. The square root is taken.

Two temperaments with the same temperings on different notes, or temperings whose squares give the same sum will have the same RMS value, e.g. differences of 4, 5 and 6 have the same RMS as 5, 6 and 4.

Therefore the best fit may not be a similar temperament and the best fit must be compared note for note with the resulting best fit temperament.

4 Instrument Worksheets

4.1 Instrument Naming Conventions

The instrument sheets are named as follows:

Modern Maker	Historical maker	Collection	Date
Name of the modern maker of an original or copy, if applicable.	Name of the maker of the historical instrument. “anon.” if not known.	Place where currently located and registration number.	Year when made. ~ (tilde) for approximate.

Examples: Bavington Donat Leipzig 12 ~1700, Hubert Edinburgh 4338 1784.

Note that the names of tabs are limited to 31 characters, so abbreviations may be necessary.

The worksheet name is included in column titles and legends of the charts.

Further details should be provided in a text box within the sheet.

4.2 Fretted Instrument

A new instrument worksheet should be copied from the worksheet ‘Template Instrument Fretted’ (see section 7.2).

These are the main sheets to compare the fretting of a given instrument with various temperaments. Currently four different temperaments can be selected for comparison.

4.2.1 Fretting Entry

Fretted Notes			
Note 1	Note 2	Longer	Shorter
F	F#	879,00000	851,00000
G	G#	836,00000	811,00000
C	C#	745,00000	711,00000
D#	E	676,00000	656,00000
F	F#	637,00000	615,00000

The first section gives the fretting between Note 1 and Note 2 as the Longer and Shorter sounding string lengths; the distance between the frets is the difference longer minus shorter length. The units of length are arbitrary. The last column calculates the difference, i.e. the fret size,

in cents. For more than two notes on the same string course, simply enter each fretted pair in a row, ig.g. F-F#, F#-G, G-G#.

Note: To use the correct frequency for C, it is sometimes necessary to enter “c oct.” instead of just “C”. This becomes apparent if the interval in the temperament is larger than 1000 cents.

4.2.2 Comparison with Temperaments

There are four sections to compare the frequencies of the fretted notes with those of defined temperaments.

Meantone Oct 1			
Meantone Octave with Matching Octaves			
Meantone Oct 1 Frequency 1	Meantone Oct 1 Frequency 2	Interval Cents	Difference
470,79317	491,93496	76,04900	3,55129
263,18139	275,00000	76,04900	-4,78654
294,24573	307,45935	76,04900	-37,71763
307,45935	328,97673	117,10786	47,73361
352,00000	367,80717	76,04900	-13,22551
367,80717	393,54796	117,10786	2,84738
411,22091	440,00000	117,10786	5,37657
440,00000	470,79317	117,10786	7,45159

These look up the frequencies of Note 1 and Note 2 in the Temperament Worksheet named in the top, calculate the interval in that temperament and the difference in cents in the last column.

The title from the referenced sheet is included as well, to show which temperament was selected when ‘BDO Any’ is used (see section 5.2).

Note: the referenced temperament worksheet names must correspond exactly with the names of the corresponding temperament worksheets themselves. Use Rename on the tab of the temperament worksheet to copy its name and then paste it into the table..

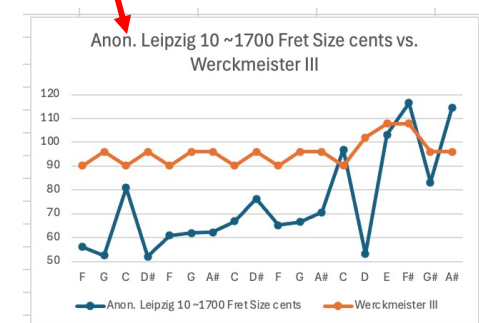
330,00	351,21	107,82	4,65
369,99	393,77	107,82	-8,75
416,24	440,00	96,09	12,97
468,27	495,00	96,09	-18,33
Anon., Leipzig 10, ~1700 Fret Size cents vs. Werckmeister III			RMS: 28,27

The merged cells at the bottom of the table form the title for the charts (Excel cannot currently do this directly in the title formula.)

Below this is the root mean square of the differences of the notes in cents. This gives an indication of the goodness of fit of the fretting to the given temperament. A lower number indicates a better fit. (This is generally used as a measure of how well an approximated function fits real data.) The formula is:

$$RMS = \sqrt{\frac{1}{n} \sum_{i=1}^n x_i^2}$$

The charts show the given fret sizes against each of the



temperaments.

4.3 Instrument by Lengths

There is an instrument template for unfretted instruments based on pipe or string lengths— see section 7.2.3. The layout is similar to the above instrument sheets, but suitably simplified.

4.3.1 Length Entry

Note 1	Length	Frequency
C	300,00	263,56
C#	288,00	274,54
D	268,60	294,37
D#	250,40	315,77
E	240,40	328,90
F	224,20	352,67
F#	215,20	367,42
G	200,70	393,96
G#	192,70	410,32
A	179,70	440,00
A#	167,60	471,77
B	160,90	491,41
c oct.	150,00	527,12

The notes are given in scale order, and the lengths of the pipes or strings must be entered.

Note that for strings the lengths are the effective monochord lengths for stings of the same material, diameter and tension

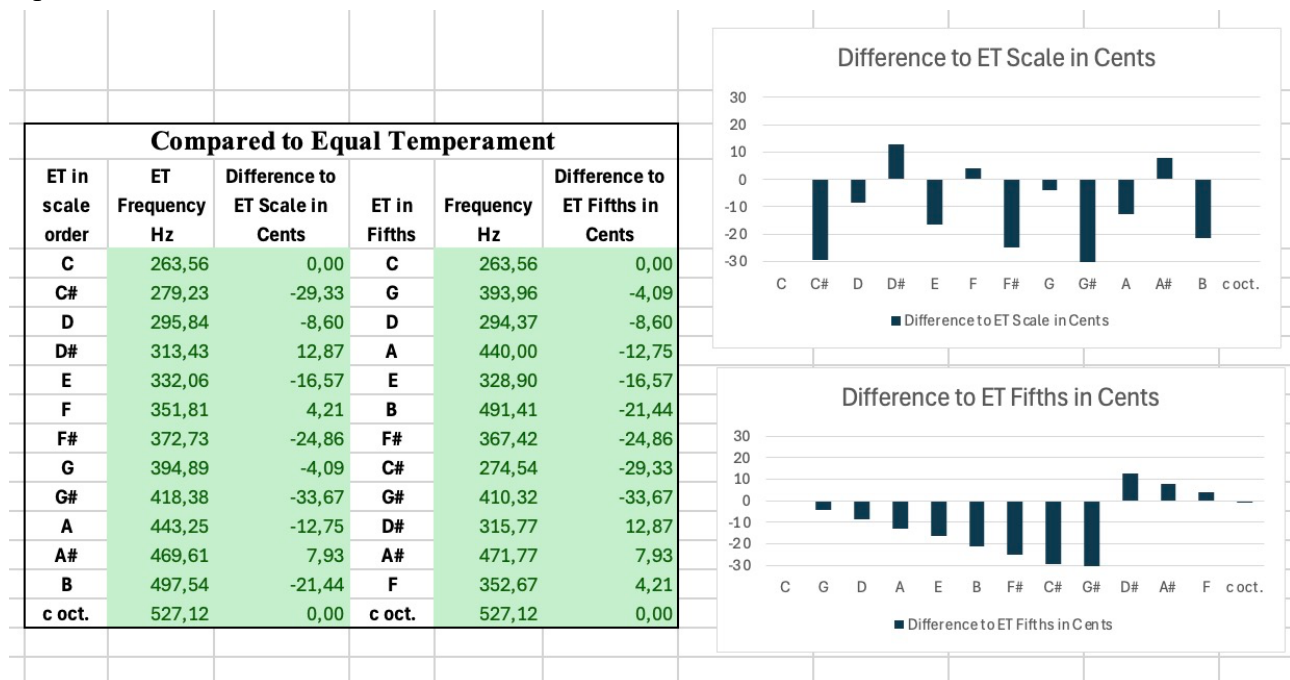
The frequencies are shown for the frequency of A set at the top of the sheet.

4.3.2 Comparison with Temperaments

The comparisons with temperaments are the same as described above in section 4.2.2.

4.3.3 Comparison with Equal Temperament

Additionally, there is a comparison to equal temperament in scale and fifths order, with a graphical representation.



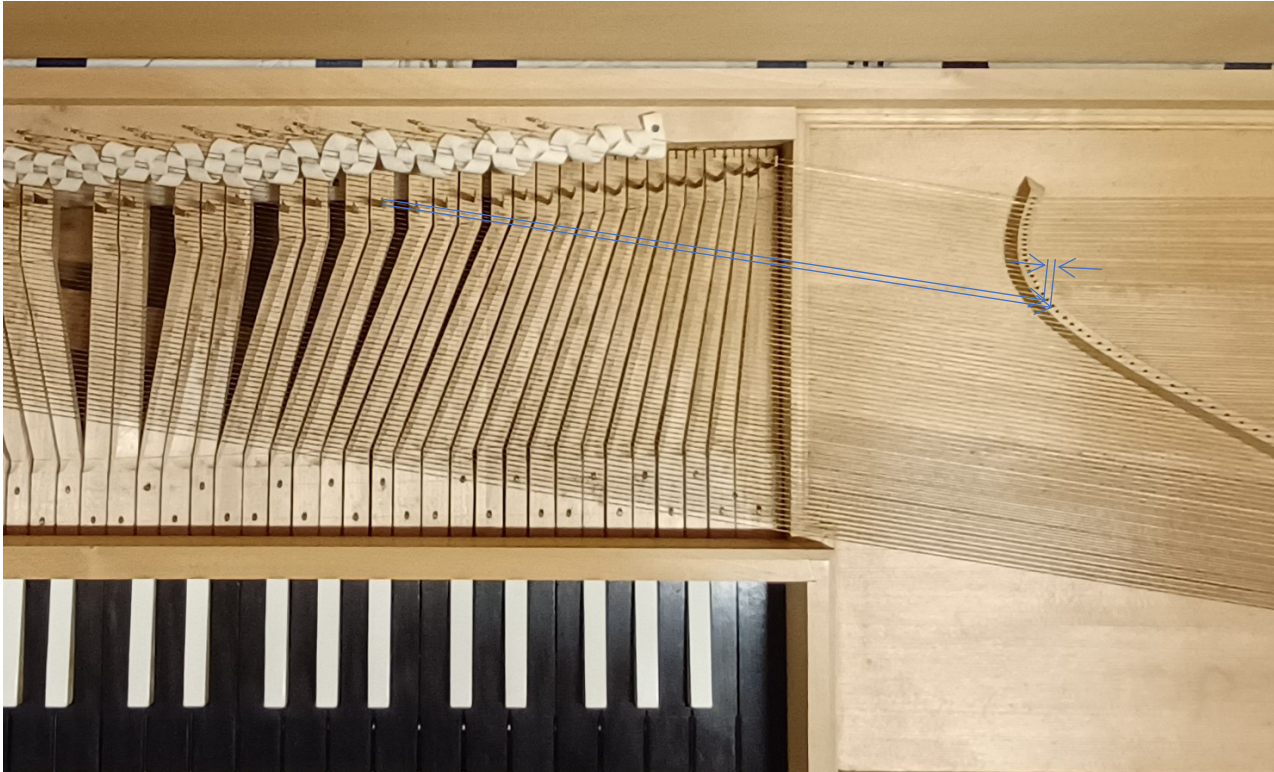
4.3.4 Representation as Fractions of Comma

Since many sources give the temperament as the difference in cents between the tempered fifths and just fifths, there is also a table to show this. The units are selected as Pythagorean or Syntonic Comma from the drop-down list, and the denominator of the fraction is entered below that. The fifths are then shown in units of the given fraction and as rounded values as would normally be found in the sources.

		Syntonic Comma		1/7 Syntonic Comma in cents
Fraction:		7		3,07233
Fractions of Syntonic Comma from Just				
Fifths	Octaves up	Frequency	1/7 Syntonic Comma in cents	Rounded
C	0	263,56		
G	0	393,96	-1,97	-2
D	1	588,74	-2,10	-2
A	1	880,00	-1,99	-2
E	2	1315,61	-1,88	-2
B	2	1965,64	-2,22	-2
F#	3	2939,33	-1,75	-2
C#	4	4392,67	-2,09	-2
G#	4	6565,06	-2,05	-2
D#	5	10104,54	14,51	15
A#	5	15096,52	-2,25	-2
F	6	22570,70	-1,85	-2
c oct.	6	33735,68	-2,01	-2

4.4 Bridge Effect on Fretted Instruments

For fretted clavichords with two strings per note, there can be a difference in the sounding lengths of the two strings depending on the shape of the bridge. The 'Template Bridge Effect' calculates this.



If the two strings are tuned to unison for the lower note (left tangent), the upper note (right tangent) will not be exactly in unison if the two bridge pins do not form a right angle with the strings. The instrument worksheet copied from 'Template for Effect of Bridge on Frets' shows the extent of this so that the instrument builder can decide whether it is significant.

To use it, measure the sounding lengths of the strings from the bridge pins to the tangents as shown on the diagram in the sheet. The two strings of the course are referred to as shorter and longer – depending on the shape of the bridge the shorter may be the front or the rear string.

The result is given as a difference (represented by the Greek letter delta) in cents between the two strings of the choir for each fret. The largest difference is shown at the bottom.

By entering the tolerance of the measurement, the maximum and minimum values and the +/- precision are also shown.

The effect could be mitigated by tuning the lower note high by half of the difference and the higher note low by half of the difference, or by rotating the tangents to be parallel to the line between the bridge pins.

5 Temperament Worksheets

5.1 General Layout

A new temperament should be created by copying the appropriate temperament template (see 7.3).

We differentiate between theoretical temperaments, e.g. equal or meantone, and invented temperaments, e.g. Kirnberger III. There are some differences in the layouts of the theoretical sheets due to the way they are calculated.

A full title should be given at the top (cell B1) as the worksheet name has a limited length. This title is reproduced in the instrument sheets.

5.1.1 Units

	Pythagorean Comma	Pythagorean Comma	1/12
Fraction 1/	12	0.986540369	0.998871385

The units to be used are defined. The drop-down list selects either Pythagorean or Syntonic comma or Cents. Select the denominator of the fraction to be used in the cell below this, e.g. 4 for quarter units, 12

for twelfth units, 1 for whole units. The choice is reflected in the neighbouring cells and is used in other column titles. The value for the whole unit and fractional unit are also shown for use in the calculations.

Note: to agree with the temperaments given in the literature, the correct unit and fraction must be used, especially the choice between Pythagorean and Syntonic comma.

Note: changing the units does **not** convert any data from one unit to another, it simply determines which units are used to interpret the given data.

5.1.2 Frequency of A

A:	440	C for A=440:	261,6255653
----	-----	--------------	-------------

To the right of this, the frequency for A can be entered in Hz and the frequency of C to achieve this is calculated.

5.1.3 Data Entry, Order, Monochord Lengths

The data entry then depends on the template used.

Tuning Defined in Fifths						
Note	Relative	Cumulative	F Hz	Cents btw. Fifths	Octaves down	F within octave
C	0	0	262,5133925		0	262,51339
G	-1	-1	392,88176	698,04500	0	392,88176
D	-1	-2	587,99315	698,04500	1	293,99658
A	-1	-3	880,00000	698,04500	1	440,00000

For a tuning defined in fifths, the tempering of the fifths is entered in units depending on the choice above, e.g. quarter Pythagorean commas. The other columns are calculated. It may be necessary to adjust the

“Octaves down” to keep the “Frequency within octave” between C and c oct.

Tuning Defined in Cents from C				
Note Scale Order	Cents from C	F Scale Order	Relative Frequency Cents	Monochord String Length
C	0,00000	262,51339		3600,00
C#	86,31499	275,93342	86,315	3424,91
D	196,089998	293,99658	109,775	3214,49
D#	305,865003	313,24219	109,775	3016,99

For a tuning defined as a chromatic scale in cents from C, the values are entered in that order.

Tuning Defined in Cents Relative to ET				
Note Scale Order	ET Frequency Hz	Difference to ET Scale in Cents	Resulting F	Monochord String Length
C	262,51339	0,00000	262,51339	3600,00
C#	278,12325	-13,68501	275,93342	3424,91
D	294,66132	-3,91000	293,99658	3214,49
D#	312,18279	5,86500	313,24219	3016,99

For a tuning defined in cents relative to equal temperament, the procedure is similar. The ET frequencies are given and the differences entered to give the resulting frequencies and string lengths.

The next section either converts the fifths to scale order or vice-versa, depending on the template used.

Monochord String Length
3600,00
3424,91
3214,49

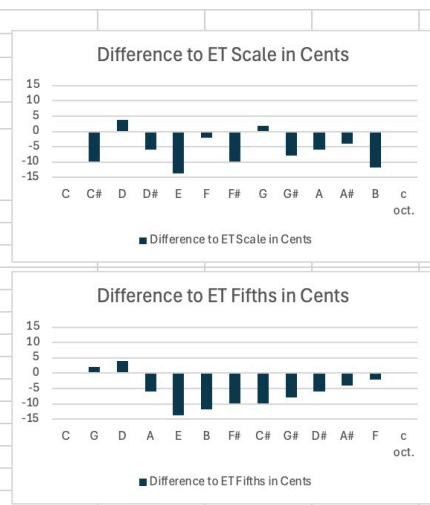
The string length for a monochord string is also shown. The basis for this can be entered. This can also be used to show the lengths of organ pipes.

5.1.4 Comparison with Equal Temperament

The section for equal temperament calculates the equal temperament notes and the differences to the current tuning, both in scale order and fifths order. These are both visualised in the accompanying graphics.

Note: since the notes are given starting from C, the A in Equal Temperament is not the value selected, e.g. 440Hz.

Compared to Equal Temperament					
ET in scale order	ET Frequency Hz	Difference to ET Scale in Cents	ET in Fifths	Frequency Hz	Difference to ET Fifths in Cents
C	262,51	0,00	C	262,51	0,00
C#	278,12	-9,78	G	393,77	1,96
D	294,66	3,91	D	295,33	3,91
D#	312,18	-5,87	A	440,00	-5,87
E	330,75	-13,69	E	328,14	-13,69
F	350,41	-1,96	B	492,21	-11,73
F#	371,25	-9,78	F#	369,16	-9,78
G	393,33	1,96	C#	276,56	-9,78
G#	416,71	-7,82	G#	414,84	-7,82
A	441,49	-5,87	D#	311,13	-5,87
A#	467,75	-3,91	A#	466,69	-3,91
B	495,56	-11,73	F	350,02	-1,96
c oct.	525,03	0,00	c oct.	525,03	0,00



5.1.5 Representation as Fractions of Comma

The templates "Instrument by Lengths", "from ET Fifths Order" and "from ET scale Order" have an additional section to give the tempering of the fifths in fractions of a Pythagorean or Syntonic comma – see section 4.3.4

5.1.6 Major Thirds

There is a section to compare the major thirds to the just interval, both in cents and in the units chosen at the top of the sheet. The just interval in cents is given at the top for comparison with the values of the temperament.

Thirds Compared to Just			386,31	Cents	
Lower Note	Major Third	Octave Adjustment	Kirnberger col. 1 Interval in cents	F1 *5/4	diff 1/1 Cents
C	E	1	386,31	328,14	0,00
C#	F	1	407,82	345,70	21,49
D	F#	1	386,31	369,16	0,00
D#	G	1	407,82	388,91	21,49
E	G#	1	405,87	410,18	19,54
F	A	1	396,09	437,52	9,77
F#	A#	1	405,87	461,45	19,54
G	B	1	386,31	492,21	0,00
G#	c oct.	1	407,82	518,54	21,49
A	C#	2	396,09	550,00	9,77
A#	D	2	407,82	583,36	21,49
B	D#	2	405,87	615,27	19,54

5.1.7 Thirds and Fifths as Ratios

Beside this is a section to show the fifths and thirds as ratios (1:x). This is useful to see how pure the fifths and thirds are (compared to 1.5 and 1.25 respectively). You may wish to show more decimal places to see finer differences – see section 1.8.5.

Ratios						
Lower Note	Fifth	Octave Adjustment	Fifths Ratio	Lower Note	Major Third	Thirds Ratio
C	G	1	1,50	C	E	1,25
C#	G#	1	1,52	C#	F	1,27
D	A	1	1,50	D	F#	1,25
D#	A#	1	1,50	D#	G	1,25
E	B	1	1,50	E	G#	1,27
F	c oct.	1	1,50	F	A	1,25
F#	C#	2	1,50	F#	A#	1,27
G	D	2	1,50	G	B	1,25
G#	D#	2	1,50	G#	c oct.	1,25
A	E	2	1,50	A	C#	1,25
A#	F	2	1,50	A#	D	1,25
B	F#	2	1,50	B	D#	1,27

5.1.8 Harmonics

The harmonics section shows the harmonics of the note C. They are calculated by doubling the previous frequency and then bringing them down to the middle octave. The nearest note in the temperament is found and the difference is shown. The nearest note can have a very different

frequency to the harmonic so as not to be truly considered as such – compare the frequency of the harmonic with that of the given nearest note in the Master Frequencies table.

Harmonics					
Harmonics	Frequency	Octaves down	Frequency in Octave	Nearest note	Difference cents
1	263,40	0	263,40	C	0,00
2	526,81	0	526,81	c oct.	0,00
3	790,21	1	395,11	G	5,87
4	1053,62	1	526,81	c oct.	0,00
5	1317,02	2	329,26	E	-3,91
6	1580,43	2	395,11	G	5,87
7	1843,83	2	460,96	A#	-27,26
8	2107,23	3	263,40	C	0,00
9	2370,64	3	296,33	D	11,73
10	2634,04	3	329,26	E	-3,91
11	2897,45	3	362,18	F#	-36,95
12	3160,85	3	395,11	G	5,87
13	3424,26	3	428,03	G#	48,35

5.1.9 Octave Transposer

Lastly there is an octave transposer to find the frequency of any of the notes in any octave above or below the middle octave. Enter the number of octaves in the orange field and it shows the notes of the scale transposed down and up by that number of octaves.

Octave Transposer		
	Octave:	1
Note	F Scale Order down Octaves	F Scale Order up Octaves
C	131,70	526,81
C#	138,75	554,99
D	147,16	588,66
D#	156,09	624,37
E	165,00	660,00
F	175,60	702,41
F#	185,00	739,99
G	196,89	787,54
G#	208,12	832,49
A	220,00	880,00
A#	234,14	936,55
B	247,50	990,00
c oct.	263,40	1053,62

5.1.10 Master Frequencies

The “Master Frequencies” table at the bottom left is present for technical reasons – see Appendix B.5.

5.2 BDO Any

The 'BDO Any' worksheet allows you to select any temperament from the [BDO] data from the drop-down list. (This is the same data as in the 'Best Fit Fretting' worksheet – see 0. Note that the list will be shown in the order in which it was last sorted there.)

The units should not be changed from single cents, as this is the format of the BDO data.

This worksheet can be referenced from Instrument worksheets. It can be copied and renamed to provide a selection of temperaments instead of creating them from the templates. They can then be used for comparison with an instrument. The name of the selected BDO temperament is reproduced in the instrument sheet (see section 4.2.2).

6 The Predefined Temperament Sheets

The downloaded Excel file contains a number of predefined temperaments that can be used for comparison with instruments or as a basis for further modification. They can also be deleted if not needed for the task in hand.

Before modifying a predefined worksheet, make a copy and rename the sheet, change the title and updated the notes in the sheet.

The predefined sheets are described here:

6.1 Equal Temperament

This is directly calculated by dividing the octave into 12 equal semitones of 100 cents each using the 'Template from ET Scale Order'.

The comparison with Equal Temperament (i.e. compared with itself) on the right with the graphs is included for validation and compatibility with the other temperaments.

6.2 Kirnberger

According to [Bellermann, 1871], the first part of [Kirnberger, 1771-79] was initially published in 1771 and then reprinted with different titles and introductions until 1774, as the sales did not initially go well. In the last letter to Forkel published in [Bellermann, 1871] (the last page with the date was missing) Kirnberger gives the following temperaments:

Table on page 572 of [Bellermann, 1871]:

Interval	1/12 commas	1/12 commas	1/12 commas
C – G			-2
G – D			-2.5
D – A	-6	5 ½	-3.5
A – E	-5	5 ½	-3
F# - C#	-1	-1	-1

Bei der ersten Art, in welcher *Fis-cis* gegen $\frac{2}{3}$ um $\frac{1}{12}$ des Quinten-Excesses zu tief ist, und *D-A* und *A-e* beide zusammen um $\frac{11}{12}$, so dass *D-A* $5\frac{1}{2}$ und *A-e* auch $5\frac{1}{2}$ hat, oder wenn man will, *D-A* $\frac{6}{12}$ oder $\frac{1}{2}$ Comma von $\frac{80}{81}$ und *A-e* $\frac{5}{12}$

The text describes the first two columns above in reverse order:

The third column is not mentioned.

In [Bellermann, 1871] Kirnberger gives the following method to divide the Syntonic comma over four fifths:

Oder wenn man von *C* nach *e* 80 : 81 in vier Quinten vertheilen will, kann es folgender Art geschehen :

$$\begin{array}{l} C-G \text{ 216 : 323 temperirte Quinte} = \frac{2}{3} - \frac{1}{324} \\ \text{216 : 324 reine Quinte} \end{array}$$

$$\begin{array}{l} G-d \text{ 215}\frac{1}{3} : 322 \text{ temperirte Quinte} = \frac{2}{3} - \frac{1}{323} \\ \text{215}\frac{1}{3} : 323 \text{ reine Quinte} \end{array}$$

$$\begin{array}{l} A-e \text{ 214}\frac{2}{3} : 321 \text{ temperirte Quinte} = \frac{2}{3} - \frac{1}{322} \\ \text{214}\frac{2}{3} : 322 \text{ reine Quinte} \end{array}$$

$$\begin{array}{l} D-A \text{ 214 : 320 temperirte Quinte} = \frac{2}{3} - \frac{1}{321} \\ \text{214 : 321 reine Quinte.} \end{array}$$

These ratios give:

Interval			cents
C – G	323	324	-5,3515778
G - d	322	323	-5,3681719
A - e	321	322	-5,3848692
D - A	320	321	-5,4016707
Average			-5,3765724

The average is exactly one quarter of a Syntonic comma, 80:81.

This seems to be the temperament commonly regarded as “Kirnberger III”, although it is not included in his table of three temperaments on page 572 of [Bellermann, 1871] above.

However when working in Syntonic commas, these do not give a pure octave for C, they need an adjustment of one schisma or -0.36338 quarter Syntonic commas; the schisma is by definition the difference between the Pathagorean and Syntonic comma. Most sources (e.g. Wikipedia and [BDO] “Kirnberger 3 (nach² Lange) genauer³”) put it between F# - C#.

Note	Relative 1/4 Comma	Cumulative 1/4 Comma	F Hz	Cents btw. Fifths	Octaves down	F within octave	Note Scale Order	F Scale Order	Cents from C
C	0	0	263,1813855		0	263,18139	C	263,18139	0,000
G	-1	-1	393,54796	696,58	0	393,54796	C#	277,26105	90,225
D	-1	-2	588,49147	696,58	1	294,24573	D	294,24573	193,157
A	-1	-3	880,00000	696,58	1	440,00000	D#	311,91868	294,135
E	-1	-4	1315,90693	696,58	2	328,97673	E	328,97673	386,314
B	0	-4	1973,86039	701,96	2	493,46510	F	350,90851	498,045
F#	0	-4	2960,79059	701,96	3	370,09882	F#	370,09882	590,224
C#	-0,36338	-4,363376635	4436,17677	700,00	4	277,26105	G	393,54796	696,578
G#	0	-4,363376635	6654,26515	701,96	4	415,89157	G#	415,89157	792,180
D#	0	-4,363376635	9981,39773	701,96	5	311,91868	A	440,00000	889,735
A#	0	-4,363376635	14972,09660	701,96	5	467,87802	A#	467,87802	996,090
F	0	-4,363376635	22458,14490	701,96	6	350,90851	B	493,46510	1088,269
c oct.	0	-4,363376635	33687,21734	701,96	6	526,36277	c oct.	526,36277	1200,000

² “after”

³ “more exact”

With Pythagorean quarter commas it works out without adjustment:

In the letters [Bellermann, 1871], Kirnberger calls the comma “Quinten-Exzess” which we would interpret as Pythagorean commas, i.e. the left-over on the octave after completing a cycle of fifths, however this conflicts with his sudden mention of 80:81 (Syntonic Comma) in the above text.

Note	Relative 1/4 Comma	Cumulative 1/4 Comma	F Hz	Cents btw. Fifths	Octaves down	F within octave	Note Scale Order	F Scale Order	Cents from C
C	0	0	263,4042326		0	263,40423	C	263,40423	0,000
G	-1	-1	393,77009	696,09	0	393,77009	C#	277,49582	90,225
D	-1	-2	588,65752	696,09	1	294,32876	D	294,32876	192,180
A	-1	-3	880,00000	696,09	1	440,00000	D#	312,18279	294,135
E	-1	-4	1315,53573	696,09	2	328,88393	E	328,88393	384,360
B	0	-4	1973,30359	701,96	2	493,32590	F	351,20564	498,045
F#	0	-4	2959,95538	701,96	3	369,99442	F#	369,99442	588,270
C#	0	-4	4439,93307	701,96	4	277,49582	G	393,77009	696,090
G#	0	-4	6659,89961	701,96	4	416,24373	G#	416,24373	792,180
D#	0	-4	9989,84941	701,96	5	312,18279	A	440,00000	888,270
A#	0	-4	14984,77412	701,96	5	468,27419	A#	468,27419	996,090
F	0	-4	22477,16118	701,96	6	351,20564	B	493,32590	1086,315
c oct.	0	-4	33715,74177	701,96	6	526,80847	c oct.	526,80847	1200,000

All these temperaments are given in the following sheets.

6.2.1 Kirnberger col. 1

Column 1 of Kirnberger’s table in [Bellermann, 1871] page 572.

6.2.2 Kirnberger col. 2

Column 2 of Kirnberger’s table in [Bellermann, 1871] page 572.

6.2.3 Kirnberger col. 3

Column 3 of Kirnberger’s table in [Bellermann, 1871] page 572.

6.2.4 Kirnberger III S.

The ratios given by Kirnberger in in [Bellermann, 1871] page 571 using Syntonic commas. This has an extra schisma, calculated in ¼ commas (see 2.2 ‘Commas and Cents’ sheet for the value):

The frequency f of C# raised by one Schisma s : $C\#’ = f 2^{\frac{s}{1200}}$

Difference between this and original C# in quarter commas q : $\Delta = \log_q \frac{C\#’}{C\#}$

6.2.5 Kirnberger III P.

The ratios given by Kirnberger in [Bellermann, 1871] page 571 using Pythagorean commas.

6.3 Meantone Octave 1 and 2

The ‘Meantone Oct’ sheets are versions of a meantone temperament that keeps the octaves exact.

They use the Syntonic comma.

Meantone Octave 1 is taken from [Benson, 2007]. This differentiates between D# and Eb and calculates the last three notes downwards from the c octave.

With Meantone Octave 2, omitting Eb, all fifths are given -1 quarter comma, and then the c-octave must have +6,636623 quarter commas to reach the octave. With the -1 quarter comma that would normally be used this is 7.636623, which is the three syntonic commas minus a Pythagorean comma 128:125:

$$\log_q \left(\frac{128}{125} \right) = 7.636623$$

Where q is the quarter syntonic comma (see [Benson, 2007] p. 186).

6.4 Meantone Quarter Comma

The ‘Meantone q. comma’ sheet reduces all fifths by a quarter comma.

The octaves of C and G do not match.

6.5 Meantone Bavington Donat

‘Meantone Bav Donat’ is the first tentative conclusion by [Bavington, 2002] of a possible temperament for the Donat instrument (Leipzig 12):

“a kind of modified quarter-comma meantone, with a very low C# (for reasons unknown) and with Eb and perhaps Bb given a kind of compromise tuning enabling them to serve for D# and A#”

The best 10 fits are:

	Minimum RMS:	2,78319
	RMS 	
Lambert-Chaumont	2,78319	
Rameau (nach Mercadier/Legros)	2,91931	
Rameau (nach Mercadier/Barbieri)	3,22875	
Sieur Vincent	4,02483	
Alembert 1752	4,25691	
Rameau (nach Riche)	4,55957	
Corette	4,57623	
Anonyme de Caën	4,78954	
mitteltönig modifiziert (nach Vogel 2)	4,93952	
Legros 2	5,04669	

The Lambert-Chaumont is described by [BDO] as:

“Meantone tuning with pure major thirds between C-E and A-C#. Because the major thirds above B and Eb are too wide by 22 and 20 cents respectively, the Eb can also be used as D#. The widest major thirds are +41 cents above C# and G#. The wolf fifth si +16 cents above G#.”

6.6 Monochord

This sheet is included to reproduce the original tuning from [Werckmeister, 1691].

The first section gives the calculated lengths and frequencies for the theoretical intervals from C calculated by proportions as in [Werckmeister, 1691] p.39 (see Figure 6-2).

[Werckmeister, 1691] p. 77 gives table for 120 and 10800 as the starting length for C, with the first stated as easier to measure with compasses on a 3 or 4 foot monochord (see Figure 6-1). He does not give the units, but any can be used, e.g. millimetres, centimetres or inches.

The sounding length is based on $C = 120$ (set in the first cell). The length units are arbitrary, e.g. cm. These match:

- the upper table on Werckmeister p.77 when C is set to a length of 120
- the corrected lower table when C is set to 10800
- the lengths on the "Kupferstich"

The corresponding frequencies are based directly on $A = 440\text{Hz}$ (set within the table).

The other sections correspond to the templates (see above).

C	CIS	25-24 Semitonium minus.
	Cisd.	16-15 Semitonium majus.
	D.m.	10-9 Tonus minor,
	D	9-8 Tonus major.
	Dis	75-64 Tertia minor diesi Enharmonica deficiens.
	E.m.	6-5 Tertia minor.
	E	5-4 Tertia major.
	F	4-3 Quarta.
	Fis m	25-18 quarta Semitonio minori abundans.
	Fis	45-32 quarta semitonio min. & commate abundans.
C	G	3-2 quinta.
	Gis	25-16 quinta Semitonio minori abundans.
	A m.	8-5 Sexta minor.
	A	5-3 Sexta major.
	A. d.	27-16 Sexta major commate abundans.
	A. s.	225-128 Sexta major Semit min. & commate abundans.
	B m.	16-9 Septima minor commate deficiens.
C	B.	9-5 Septima minor.
	H	15-8 Septima major.
	c	2-1 Octava.

Figure 6-2 Werckmeister Musicalische Temperatur p. 39.

c	cis	cis dur.	dm.	d.	dis.	em.	e.	f.	
120.	115 $\frac{1}{3}$.	112 $\frac{1}{2}$.	108.	106 $\frac{2}{3}$.	102 $\frac{2}{3}$.	100.	96.	90.	
fis m.	fis.	g.	gis.	a m.	a.	a dur.	as.	bm.	b.
80 $\frac{2}{3}$.	85 $\frac{1}{3}$.	80.	76 $\frac{2}{3}$.	75.	72.	71 $\frac{1}{2}$.	68 $\frac{4}{5}$.	67 $\frac{1}{2}$.	66 $\frac{2}{3}$.

b. c. Diese Zahlen sind so niedrig genommen / weil man sie mit
 64. 60. dem Zirkel auff ein Monochordum von 3. oder 4. Fuß eintheilen
 und aufftragen kan/welches in den nachfolgenden grossen Zahlen nicht
 geschehen kan / ist auch einerley / nur daß man der Brüche Umgang
 haben kan.

C	Cis	Cis	Cis dur.	Dm.	Dis	Dis.	Es.	
10800.	10368.	10125.	9720.	9600.	9216.	9000.	8640.	
E.	F.	Fis m.	Fis.	G.	Gis.	A m.	A.	A dur.
8640.	8100.	7776.	7680.	7200.	6912.	6750.	6480.	6400.
AS.	Bm.	B.	H.	c.				
6144.	6075.	6000.	5760.	5400.				

Figure 6-1 Werkmeister Musicalische Temperatur p. 77

The results in the spreadsheet agree with Werckmeister's lengths and in his "Kupferstich" diagram (Figure 6-3).

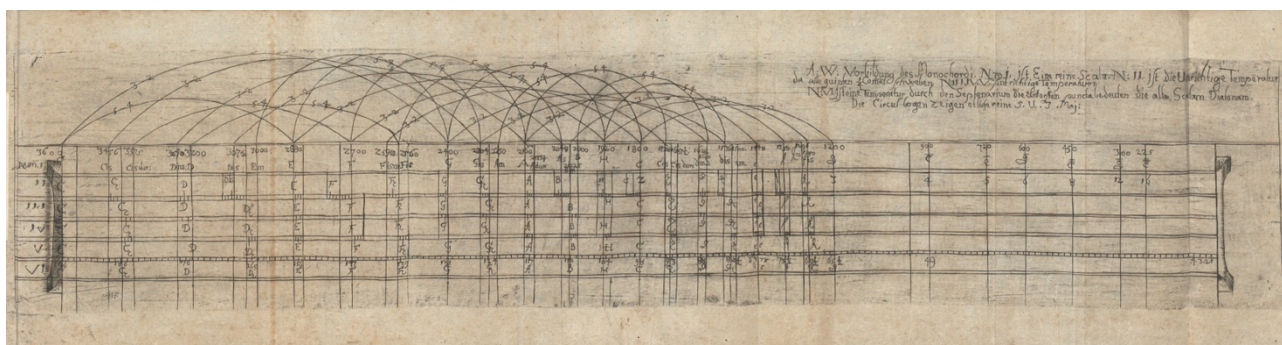


Figure 6-3 Werckmeister's "Kupferstich" Engraving

6.7 Neidhardt

According to [Norrback,2002] Neidhardt changed the names of his temperaments for courts and different sized towns between 1724 and 1732. Here we give both versions.

6.8 Neidhardt 1

[Neidhardt, 1724] p.12: "für ein Dorf", [Neidhardt, 1732]: "für eine kleine Stadt".

[Neidhardt, 1724] p.12 gives the fifths reduced by twelfths of commas (reading upwards from the bottom of his table).

Setting the monochord string length to 2000 gives the results of [Neidhardt, 1724] p. 16, if we assume that Neidhardt truncated the decimals instead of rounding them.

This agrees with [Benson, 2007] p. 193.

The major thirds all come out as one cent less than Neidhardt. According to [Lehmann, 2006] this is because Neidhardt uses Syntonic commas at this point.

Comparing the results for the major thirds of Neidhardt 1 compared to the pure 5:4 interval in twelfth Syntonic commas, C-E and G-B still give one less than Neidhardt. Is this another rounding problem of Neidhardt's?

Note	Third	Diff. 1/12 commas	Rounded	Neidhardt
C	E	-3,27325	-3	4
C#	F	-9,81831	-10	10
D	F#	-5,45494	-6	6
D#	G	-8,72747	-9	9
E	G#	-9,81831	-10	10
F	A	-5,45494	-6	6
F#	A#	-9,81831	-10	10
G	B	-4,36409	-4	5
G#	c oct.	-9,81831	-10	10
A	C#	-7,63662	-8	8
A#	d	-7,63662	-8	8
B	D#	-9,81831	-10	10

6.9 Neidhardt 2

[Neidhardt, 1724] p.13: “für eine kleine Stadt”, [Neidhardt, 1732]: “für eine große Stadt”.

[Neidhardt, 1724] p.13 gives the fifths reduced by twelfths of commas (reading upwards from the bottom of his table).

Setting the monochord string length to 2000 gives the results of [Neidhardt, 1724] p. 17 with some small differences in the second decimal place, if we assume that Neidhardt truncated the decimals instead of rounding them.

This agrees with [Benson, 2007] p. 193 except that he gives E differently as $-2/3$ as the fifth from A and $-7/12$ as the major third from C.

6.10 Neidhardt 3

[Neidhardt, 1724] p.14: “für eine große Stadt”

[Neidhardt, 1724] p. 14 gives the fifths reduced by twelfths of commas (reading upwards from the bottom of his table).

This does not agree with [Neidhardt, 1724] p.18., only D and G agree well:

Monochord		
Note Scale Order	String Length	[Neidhardt, 1724] p.18
C	2000,00	2000,00
C#	1889,88	1892,01
D	1785,83	1785,82
D#	1681,79	1683,68
E	1589,19	1592,78
F	1496,62	1500,00
F#	1415,81	1417,40
G	1336,35	1336,34
G#	1259,92	1262,76
A	1191,90	1193,23
A#	1122,46	1123,72
B	1060,66	1061,85
c oct.	1000,00	1000,00

6.11 Pythagorean

The ‘Pythagorean’ sheet shows the values for the Pythagorean scale with all the fifths in the ratio of 3:2 or a factor of 1.5. These are calculated directly in the Fifths section.

Note that the octave c oct. is not twice the frequency of C, the difference being the Pythagorean comma. This is shown below the “Scale Order from C” table compared with the fractional form of the Pythagorean comma and the Syntonic comma $81/80$.

6.12 Silbermann Freiberg 1 - 4

The first two sheets are values given in [Wegscheider/Schütz 1988] p.78 and 79 for the measured lengths of some original pipes on the Silbermann organ in the Freiberg cathedral. ‘Silbermann

Freiberg 3' is the final tuning after the restoration in September 1983 as described on p. 86 (with the final modifications decided on 22.06.1983).

'Silbermann Freiberg 4' is the re-tuning of September 1985 according to the suggestion by Christoph Schwarzenberg of 1982.

They are mainly included to show the results of the Best Fit: the first exactly matches "Silbermann, Gottfried (nach Wegscheider 3)" and the second exactly matches "Silbermann, Gottfried (nach Wegscheider 4)". These confirm that the worksheets are correct – both BDO datasets give sources from the organ builders Jehmlich of 1982, for whom Wegscheider apparently worked, which are also referenced by [Wegscheider/Schütz 1988]. The third matches "Silbermann, Gottfried (nach Wegscheider 5)" very closely. 'Silbermann Freiberg 4' matches "Freiberg Dom 1985 genauer⁴" very closely.

Note: the sheets use the 'Template from Scale' and 'Template from Fifths' and not 'Template Instrument by Lengths' as the values are given in cents from C in scale order.

6.13 Silbermann-Sorge and Silbermann-Wegscheider 1

These are from [Norrback,2002] p. 81.

6.14 Valotti-Young

This is from [Benson, 2007] and agrees closely with [BDO] "Valotti genauer".

⁴ "more exactly"

6.15 Werckmeister III

This sheet derives the values of the temperament from [Werckmeister, 1691]. The relative quarter comma tuning of each fifth is taken from there (p.78) and agrees with [Benson, 2007], p. 190 and other places.

(78.)

Die erste 2te Num. 3.	G	{schwe-}	C herunter	} $\frac{1}{4}$ Com.
	d	{bet ge-}	G herunter	
	A	{gen.}	D herunter	
	e	—	A ist rein	
	H	—	E ist rein	
	fis	gegen	H herunter	$\frac{1}{4}$ Comm.
	cis	—	Fis ist rein	
	Gis	—	Cis ist rein.	
	dis	—	Gis ist rein	
	B	—	Dis ist rein	
	f	—	B ist rein	
	c	—	F ist rein.	

Figure 6-4 Werckmeister P.78

7 Template Worksheets

7.1 General

Be sure to tick the “Make a copy” option (see 1.8.7).

Enter notes in the blue text fields to explain the data.

Follow the naming and colour conventions (see 1.8.8 and 4.1).

7.2 Instrument Templates

7.2.1 Template Instrument Fretted

Copy the ‘Template Instrument Fretted’ worksheet and rename the sheet (see 1.8.7).

Change the worksheet colour to the colour for instruments (see 1.8.8).

Add it to the indexes in the Overview sheet (see 2.1).

Enter the full name in cell B1.

Enter the data in the first section. To make more rows insert rows before the last data row to ensure the graphs include them all. To remove rows, delete any entire rows. (The worksheet must be unprotected to do this – see section 1.8.9. Be sure not to delete the result rows below the temperament tables.

To compare with temperaments, type the names of the desired temperaments in cells at the top left of the tables. These must exactly match the sheet names, so it may be easier to use copy and paste them. The ‘BDO Any’ worksheet can also be referenced here (with the new name if renamed), and the result will be shown for the temperaments selected there.

7.2.2 Template Bridge Effect

This is used to see the effect of the bridge shape on the tuning of the two strings of a choir in a fretted instrument.

Copy the ‘Template Bridge Effect’ and rename the sheet (see 1.8.7).

Change the worksheet colour to the colour for instruments (see 1.8.8).

Add it to the indexes in the Overview sheet (see 2.1).

Enter the full name in cell B1.

Enter the fretted notes and their sounding lengths.

Delete any unused rows in the table, or insert rows before the last row if necessary.

7.2.3 Template Instrument by Lengths

This is used to define the temperament of an instrument using lengths rather than frequencies. These can be pipe or string lengths.

Copy the ‘Template Instrument by Lengths’ and rename the sheet (see 1.8.7).

Change the worksheet colour to the colour for instruments (see 1.8.8).

Add it to the indexes in the Overview sheet (see 2.1).

Enter the full name in cell B1.

Enter the pipe or string lengths of one octave. The layout is similar to the instrument sheets, but suitably simplified and with the addition of the comparison with equal temperament.

Note: to find the best fitting temperament use the 'Best Fit Temperament' worksheet, not the 'Best Fit Fretting' worksheet.

7.3 Temperament Templates

7.3.1 Template from Fifths

This is used to define a temperament in a cycle of fifths giving the deviations from the just interval.

The units can be cents, Pythagorean commas, Syntonic commas, or fractions thereof.

The frequency of A can be set.

7.3.2 Template from Scale

This is used to define a temperament with the notes in scale order (C – C# - D - ...) with the notes defined relative to the starting C.

The units can be cents, Pythagorean commas, Syntonic commas, or fractions thereof.

The frequency of A can be set.

7.3.3 Template from ET Fifths Order

This is used to define a temperament in a cycle of fifths giving the deviations from note on the equal tempered scale.

The units can be cents, Pythagorean commas, Syntonic commas, or fractions thereof.

The frequency of A can be set.

7.3.4 Template from ET Scale Order

This is used to define a temperament with the notes in scale order (C – C# - D - ...) giving the deviations from note on the equal tempered scale.

The units can be cents, Pythagorean commas, Syntonic commas, or fractions thereof.

The frequency of A can be set.

7.4 Starting from A

If you wish to start the tuning from A rather than C, a temperament sheet or template must be modified as follows. Note: it is best to use Paste Values rather than Paste to keep the formatting and borders.

1. In the "Tuning Defined in Fifths" section:
 - a. change the order of the "Note" and "Relative" columns to list the fifths starting with A instead of C. The last entry should be "a oct." with the appropriate temperament.
 - b. Replace the formula for the first entry in the "F Hz" column to refer to the desired frequency of A rather than the calculated frequency of C, i.e. from "=K2" to "=I2".
2. In the "Master Frequencies" section: change the order in the "Note Scale Order" column to start at A up to a oct.

3. In the “Scale Order from C” section:
 - a. change the title to “Scale Order from A”
 - b. change the title of the column “Cents from C” to “Cents from A”.
 - c. copy and paste the “Note Scale Order” column from the Master Frequencies section to give the scale order from A.
4. In the “Thirds Compared to Just” section:
 - a. In the “Major Third” column change the “c oct.” to “C”
 - b. In the “Octave Adjustment” column, change the values to keep within the octave, i.e. change F-A, F#-A#, G-B and G#-C from 1 to 2 and change A-C#, A#-D and B-D# from 2 to 1.
5. In the “Ratios” section:
 - a. in the “Fifth” and “Major Third” columns, change “c oct.” to “C”.
 - b. In the “Fifths Ratio” column, add or remove “2*” to the formula.
6. In the “Octave Transposer” section: replace the “Note” column with the list starting from A.

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[Norrback, 2002]	Norrback, John. A Passable and Good Temperament – A New Methodology for Studying Tuning and Temperament in Organ Music. Göteborg University. 2002.

[Wegscheider/Schütz 1988]	Wegscheider, Kristian; Schütz., Hartmut. Beobachtungen am vorhandenen Pfeifenwerk der Freiburger Domorgel, Orgeltemperatur - ein Beitrag zum Problem der Rekonstruktion historischer Stimmungsarten bei Orgelrestaurierungen. Kultur- und Forschungsstätte Michaelstein, Sonderbeitrag Heft 5. Herausgegeben von Eitelfriedrich Thom, 1988.
[Vermeij, 2000]	Vermeij, Koen. The Hubert Clavichord Data Book: a description of all extant clavichords by Christian Gottlob Hubert 1714-1793. Clavichord International Press, 2000
[Werckmeister, 1691]	Werckmeister, Andreas. Musicalische Temperatur; Quedlinburg 1691.

Appendix A Formulae

This appendix lists the essential formulae. See also B.5.6 Calculation of C for a Given A.

Cents is a logarithmic difference between two notes obtained by dividing the octave of 12 notes into 1200 steps. The difference in cents between two notes is the same in all octaves.

For frequencies f_1 and f_2 and cents represented by ¢

$$\text{Interval in } \text{¢} = 1200 * \log_2 \left(\frac{f_2}{f_1} \right)$$

An equal tempered semitone is 100¢.

$$f_2 = f_1 2^{\text{¢}/1200}$$

$$\text{Pythagorean comma} = \frac{3^{12}}{2^{19}} = \frac{531441}{524288}$$

$$\text{Syntonic comma} = \frac{81/64}{5/4} = \frac{81}{80}$$

Schisma (difference between the Pythagorean and Syntonic commas):

$$\text{Schisma} = \frac{531441/524288}{81/80} = \frac{32805}{32768}$$

$$\text{Schisma in commas} = \frac{\text{Schisma in cents}}{\text{Comma in cents}}$$

$$\text{Schisma in } \frac{1}{4} \text{ commas} = 4 * \text{Schisma in commas} = 4 * \left(\frac{\text{Schisma in cents}}{\text{Comma in cents}} \right) = \frac{\text{Schisma in cents}}{\frac{1}{4} \text{ comma in cents}}$$

Fraction of comma, e.g. quarter comma

$$q = \text{comma}^{1/4}$$

Interval x in fractions of comma q:

$$x = \log_q \frac{f_2}{f_1}$$

$$f_2 = f_1 q^x$$

Quarter comma in cents:

$$\text{¢} = 1200 * \log_2(q) = 1200 * \log_2 \left(\text{comma}^{\frac{1}{4}} \right) = \frac{1}{4} * 1200 * \log_2(\text{comma})$$

A quarter comma is a comma to the power of a quarter, i.e. $x^{1/4}$ when working in fractions or real numbers but is a comma/4 when working in cents:

Frequency is inversely proportional to length so that

$$\text{cents } F_2/F_1 = \text{cents } L_1/L_2 \text{ or}$$

$$\text{cents } F_2/F_1 = -\text{cents } L_2/L_1.$$

Appendix B Excel Implementation

This appendix gives some technical details of the implementation in Excel.

B.1 Worksheet Tab Colours

The exact colours of the worksheets are as follows (see also 1.8.8):

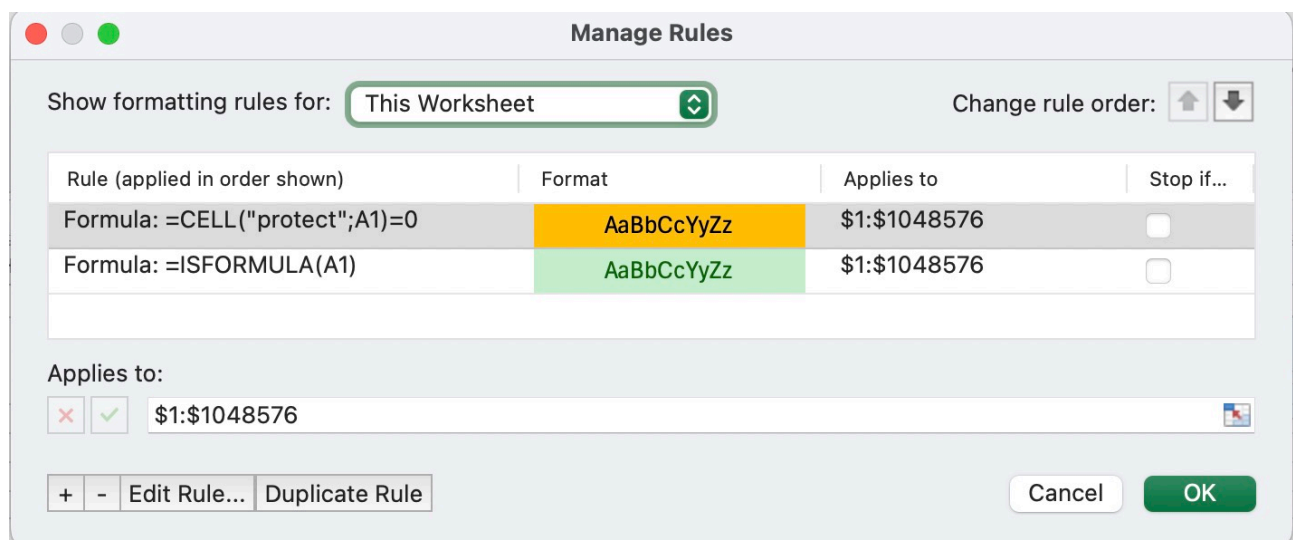
c	Excel Colour
Overview and General InformationSheets	“White, Background 1, Darker 15%”
General Calculations	“Dark blue, Text 2, Lighter 75%”
Instrument Sheets	“Green, Accent 6, Lighter 60%”
Theoretical Temperaments	“Orange, Accent 2, Lighter 60%”
Invented Temperaments	“Plum, Accent 5, Lighter 60%”
Variable Temperaments	“Orange Accent 2, Darker 25%”
Templates	“Yellow”

B.2 Conditional Formatting

There are two conditional formatting rules set:

- Colour unprotected cells orange to indicate where the user can enter data.
- Colour cells with formulae green to indicate that these should not be typed over.

These can be checked and corrected with “Conditional Formatting” – Manage Rules in the Home ribbon. Start with cell A1 selected.



Ensure that “This Worksheet” is selected at the top.

If there are several rules or if the rule is not applying to the whole sheet as shown, first delete all the rules but one with the “-” button at the bottom of the window.

Then, for each of the two rules,

- check that the rule has cell A1 as its argument. If not, click “Edit” to correct the formula.
- select all of the “Applies to” field, click the diagonal arrow symbol at the very top left of the worksheet (to the left of column “A” and above row “1”) to select the entire worksheet, and finally click the green tick to accept the new range and OK to finish.

The rules are defined as follows:

The first screenshot shows the 'Edit Formatting Rule' dialog box. The 'Style' is set to 'Classic'. The 'Use a formula to determine which cells to format' checkbox is checked. The formula entered is `=CELL("protect";A1)=0`. The 'Format with' dropdown is set to 'Customised Format...', and the preview shows an orange background with the text 'AaBbCcYyZz'. The 'Cancel' and 'OK' buttons are at the bottom.

The second screenshot shows the same dialog box. The formula entered is `=ISFORMULA(A1)`. The 'Format with' dropdown is set to 'Green Fill with Dark Green Text', and the preview shows a light green background with the text 'AaBbCcYyZz'. The 'Cancel' and 'OK' buttons are at the bottom.

B.3 Protection

See section 1.8.9.

All cells in the sheets are locked, except those in which the user can enter data.

Each sheet has a conditional formatting to show

- unlocked cells with an orange background and
- cells with a formula with a light green background.

The following are checked in the Protect Sheet options:

The 'Protect Sheet' dialog box is shown. The 'Protect the sheet and contents of locked cells.' checkbox is checked. Below it, the text says 'All cells are locked by default, but can be formatted as unlocked.' There are input fields for 'Password (optional):' and 'Verify:'. Below these, the 'Allow users of this sheet to:' section contains a list of options with checkboxes:

☒ Select locked cells	☐ Delete columns
☒ Select unlocked cells	☐ Delete rows
☒ Format cells	☐ Sort
☐ Format columns	☐ Use AutoFilter
☐ Format rows	☐ Use PivotTable and PivotChart
☐ Insert columns	☒ Edit objects
☐ Insert rows	☐ Edit scenarios
☐ Insert links	

At the bottom are 'Cancel' and 'OK' buttons.

“Select locked cells” and “Select unlocked cells” to allow the user to copy data and paste it into other sheets.

“Format cells” to allow the user to change the number of decimal places shown.

“Edit objects” to enable the user to adjust the axes of the graphs.

Allowing changes, e.g. Sort or Insert rows or Delete rows does not work if individual cells are protected, so these functions cannot be performed without unprotecting the worksheet.

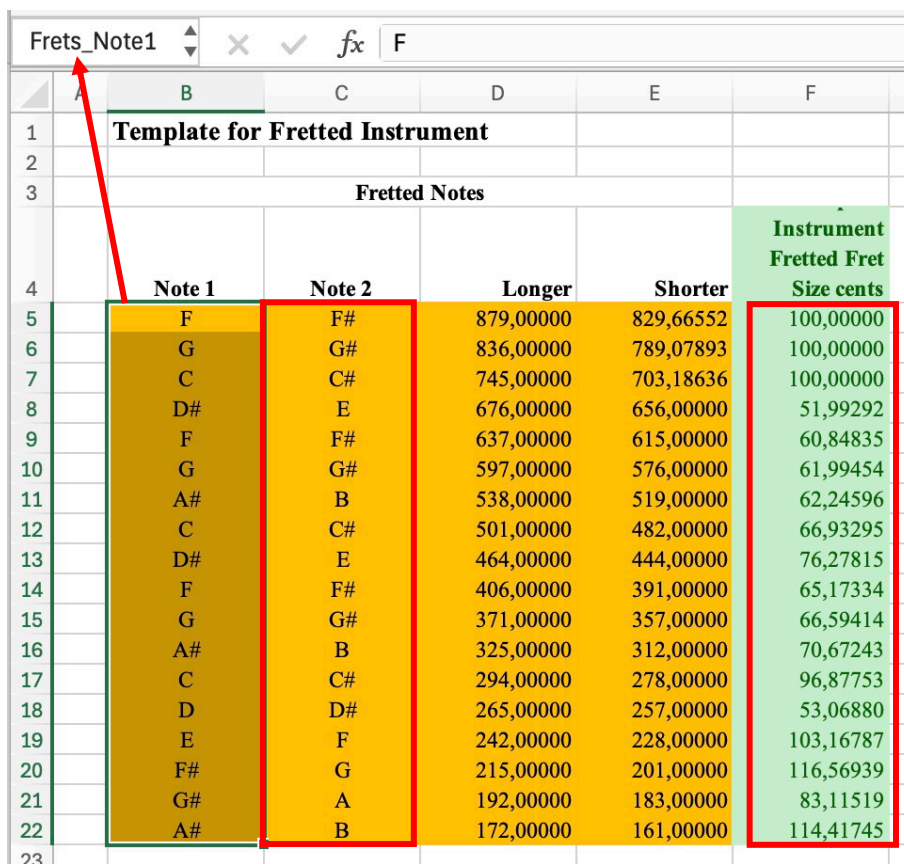
B.4 Instrument Worksheets

See 4.2.2 for the basic overview.

B.4.1 Named Cell Ranges

The cells for Note 1, Note 2 and the fret sizes must be named as shown in Figure_Apx B-1

- “Frets_Note1” The Note 1 data
- “Frets_Note2” The Note 2 data
- “Frets_Size” The Fret Size data

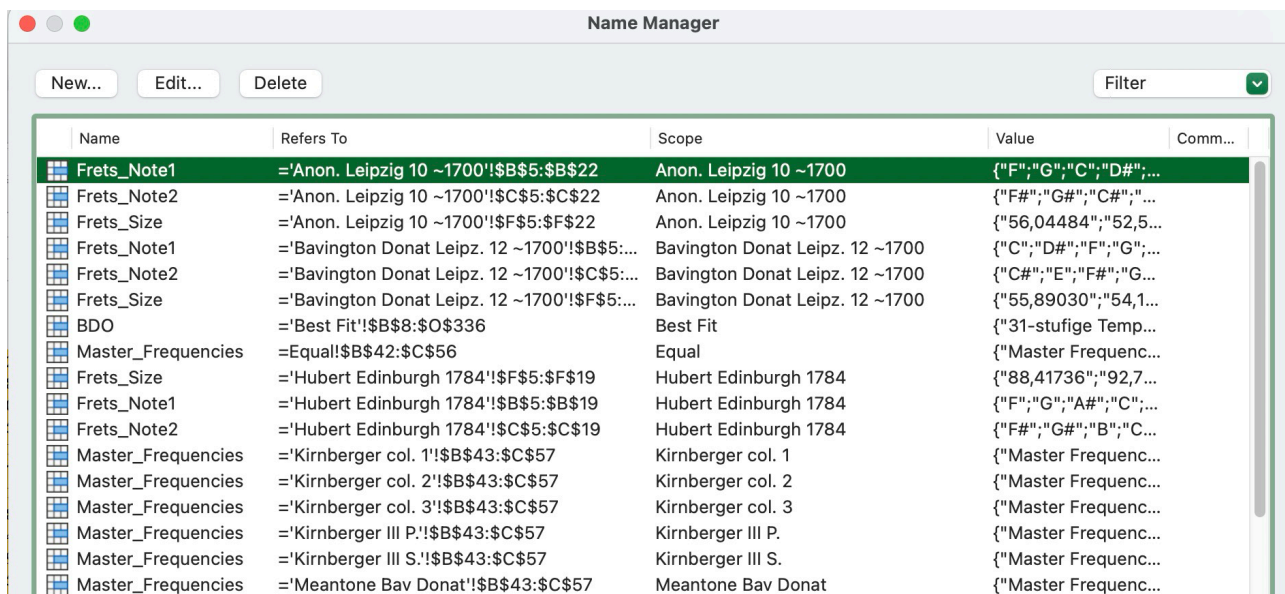


	A	B	C	D	E	F
1		Template for Fretted Instrument				
2						
3		Fretted Notes				
4		Note 1	Note 2	Longer	Shorter	Instrument Fretted Fret Size cents
5		F	F#	879,00000	829,66552	100,00000
6		G	G#	836,00000	789,07893	100,00000
7		C	C#	745,00000	703,18636	100,00000
8		D#	E	676,00000	656,00000	51,99292
9		F	F#	637,00000	615,00000	60,84835
10		G	G#	597,00000	576,00000	61,99454
11		A#	B	538,00000	519,00000	62,24596
12		C	C#	501,00000	482,00000	66,93295
13		D#	E	464,00000	444,00000	76,27815
14		F	F#	406,00000	391,00000	65,17334
15		G	G#	371,00000	357,00000	66,59414
16		A#	B	325,00000	312,00000	70,67243
17		C	C#	294,00000	278,00000	96,87753
18		D	D#	265,00000	257,00000	53,06880
19		E	F	242,00000	228,00000	103,16787
20		F#	G	215,00000	201,00000	116,56939
21		G#	A	192,00000	183,00000	83,11519
22		A#	B	172,00000	161,00000	114,41745
23						

Figure_Apx B-1 Named Cell Ranges in Instrument Worksheet

Note that the scope of the name must be defined for the worksheet and not for the entire workbook.

This can be checked with the Name Manager in the Formulas menu as shown in Figure_Apx B-2.



Name	Refers To	Scope	Value	Comm...
Frets_Note1	=Anon. Leipzig 10 ~1700!\$B\$5:\$B\$22	Anon. Leipzig 10 ~1700	{"F#","G#","C#","D#";...	
Frets_Note2	=Anon. Leipzig 10 ~1700!\$C\$5:\$C\$22	Anon. Leipzig 10 ~1700	{"F#","G#","C#";...	
Frets_Size	=Anon. Leipzig 10 ~1700!\$F\$5:\$F\$22	Anon. Leipzig 10 ~1700	{"56,04484","52,5...	
Frets_Note1	=Bavington Donat Leipz. 12 ~1700!\$B\$5:...	Bavington Donat Leipz. 12 ~1700	{"C#","D#","F#","G#";...	
Frets_Note2	=Bavington Donat Leipz. 12 ~1700!\$C\$5:...	Bavington Donat Leipz. 12 ~1700	{"C#","E#","F#","G#";...	
Frets_Size	=Bavington Donat Leipz. 12 ~1700!\$F\$5:...	Bavington Donat Leipz. 12 ~1700	{"55,89030","54,1...	
BDO	=Best Fit!\$B\$8:\$O\$336	Best Fit	{"31-stufige Temp...	
Master_Frequencies	=Equal!\$B\$42:\$C\$56	Equal	{"Master Frequenc...	
Frets_Size	=Hubert Edinburgh 1784!\$F\$5:\$F\$19	Hubert Edinburgh 1784	{"88,41736","92,7...	
Frets_Note1	=Hubert Edinburgh 1784!\$B\$5:\$B\$19	Hubert Edinburgh 1784	{"F#","G#","A#","C#";...	
Frets_Note2	=Hubert Edinburgh 1784!\$C\$5:\$C\$19	Hubert Edinburgh 1784	{"F#","G#","B#","C#";...	
Master_Frequencies	=Kirnberger col. 1!\$B\$43:\$C\$57	Kirnberger col. 1	{"Master Frequenc...	
Master_Frequencies	=Kirnberger col. 2!\$B\$43:\$C\$57	Kirnberger col. 2	{"Master Frequenc...	
Master_Frequencies	=Kirnberger col. 3!\$B\$43:\$C\$57	Kirnberger col. 3	{"Master Frequenc...	
Master_Frequencies	=Kirnberger III P.!\$B\$43:\$C\$57	Kirnberger III P.	{"Master Frequenc...	
Master_Frequencies	=Kirnberger III S.!\$B\$43:\$C\$57	Kirnberger III S.	{"Master Frequenc...	
Master_Frequencies	=Meantone Bav Donat!\$B\$43:\$C\$57	Meantone Bav Donat	{"Master Frequenc...	

Figure_Apx B-2 Name Manager

B.4.2 Graphs

The graphs in any one sheet should all have the same y-axis scale for easy comparison. The scales are set by selecting the y-axis – right-click and “Format Axis ...” and in the side bar, in Axis Options, set the bounds Minimum and Maximum, and further down under “Number” set the decimal places to zero. The Minimum and Maximum should have the same absolute value to give a correct visual impression with zero as the centre line.

B.5 Temperament Sheets

B.5.1 Named Cell Ranges

In the “Comparison to Equal Temperament” section, “ET_Scale_Fifths” and “Difference to ET_Scale_Diff” columns are named for use with the ‘Best Fit Temperament’ worksheet.

The Master Frequencies table is named “Master_Frequencies” as the main point of reference for the frequencies of the tempered notes.

These can also be checked as above in Figure_Apx B-2.

B.5.2 Units Selection

The units for tempering the fifths can be selected as Pythagorean Comma, Syntonic Comma or Cent, or fractions thereof 1/N, e.g. 1/4, 1/12.

The values for the drop-down list are defined as a named area “Units” (with workbook scope) in the ‘Commas and Cents’ sheet cells AD1-AD3. The drop-down list itself is then defined with the Excel Data Validation menu.

Note that some calculations are different depending on whether commas or cents are used.

B.5.3 Master Frequencies

To reduce problems when changing the layout of sheets, all the temperament sheets have a master table of the frequencies of the 12 notes of the scale at the bottom left of the sheet. This is named as “Master_Frequencies” and is used wherever the frequencies of the notes occur in formulae.

B.5.4 Adding an Invented Temperament Sheet

Copy a Template sheet and rename the sheet.

Add it to the indexes in the Overview sheet.

If copying from another temperament sheet, remember:

- 1) Check “Create a copy” in the Move/Copy window.
- 2) Rename the sheet.
- 3) Set the tab colour according to section B.1.
- 4) Change the title at the top left.
- 5) Set the required units (Syntonic or Pythagorean Comma or Cents) in cell D2 and the fraction of a unit in D3.
- 6) Set the frequency of A.
- 7) Enter the relative comma or cent values using the selected units.
- 8) Adjust the y-axis scale of the graph “Difference to ET...” if necessary.
- 9) Remove or edit any Notes on cells (small red triangle in the top right corner of the cell).
- 10) Optionally add a text box to give the source and any other explanations.

B.5.5 Starting Note of the Scale

The sheets are all laid out to start from the note C. To start from a different note, e.g. A, all the sheets must be changed and the order of the notes in all the tables adapted accordingly – see section 7.4. The last note must be the octave of the first, e.g. “a oct” instead of “c oct.”.

The “Octaves down” column cells must also be adapted to bring the notes’ frequencies into the same octave.

All the sheets must use the same note ordering so that the comparisons will work.

B.5.6 Calculation of C for a Given A

The frequency of the note C is calculated from the given frequency of A as follows:

When using lengths: $C = A * L2/L1$ where L1 and L2 are the lengths of C and A.

For Scale: $C = A/2^{\frac{9}{12}}$, i.e. 9 semitones down from A.

For Fifths: $C = A * 2 * \frac{8}{27} * comma^{\Delta}$ where A is the frequency of A, comma is the fraction of a comma and Δ is the cumulative differences between A and C.

For ET: $C = (A/2^{9/12}) * 2^{\Delta/1200}$ where A is the frequency of A and Δ is the cumulative differences between C and A in the given units.

B.6 The ‘Best Fit Fretting’ Worksheet

The first section contains the data imported from the BDO list of temperaments. The values are extracted from the links by using the developer view of the web page, copying the html and using a

text editor to delete everything except the names and values. These are then pasted into the worksheet and the notes added in the row above them.

The instrument sheet to be tested is entered (best by copy and paste from the worksheet tab name) in the orange cell.

The next section has the fret notes in two heading rows obtained from the instrument sheet by transposing the columns to rows. These must be named in each instrument sheet with worksheet scope: “Frets_Note1”, “Frets_Note2” and “Frets_Size”.

The intervals are then calculated from the temperament from the equal temperament interval of 100 cents (this assumes that the fret is a semitone):

$$\text{tempered interval} = 100 + \Delta 1 - \Delta 2$$

Where $\Delta 1$ is the tempering of the first note and $\Delta 2$ is that of the second note, both in cents.

The next section gathers the intervals of the frets from the instrument as described above. The table calculates the difference between the instrument interval and the tempered interval.

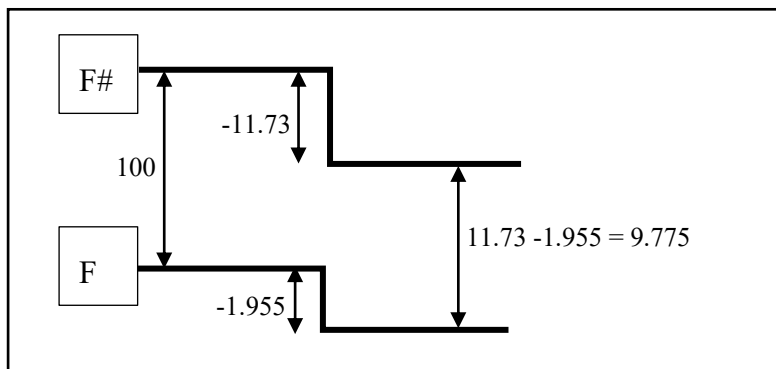


Figure 8-1 Resulting Interval of Tempered Fret

The final column calculates the RMS of each row, and the minimum RMS is shown at the top.

It is important that the fret areas of the instrument sheets are named correctly as this ensures that no extra data is included in the heading rows. This means that unused cells have “#N/A” and they are filtered out of the RMS calculation; if they were zeroes, they would falsify the value.

To extend the tables great care must be taken that the formulae are filled correctly, taking into account the \$-signs in the cell references that ensure that the appropriate row or column is fixed depending on whether it is filling across or down. (Excel mostly gets it right, but it must be verified.)

If an error “#Spill” is shown instead of the horizontal list of intervals, it means that there are not enough empty cells to the right to accommodate all the values from the instrument worksheet. In this case, columns must be inserted and the tables extended (see above).

B.7 The ‘Best Fit Temperament’ Worksheet

This is similar to the ‘Best Fit Fretting’ worksheet (section B.6 above), but takes the differences to Equal Temperament from the given temperament worksheet using the named ranges “ET_Scale_Fifths” and “ET_Scale_Diff” to directly create a table of the differences between the BDO temperament and the given temperament and show the RMS values.

B.7.1 The 'BDO Any' Worksheet

This is based on the 'Template from Fifths' and looks up the differences in cents from the [BDO] data in the 'Best Fit Fretting' worksheet.

Since these are given in cents, the units cannot be changed.

The selected temperament name is reproduced in the instrument worksheets so that it is clear which temperament is being used (changing the selection in the 'BDO Any' sheet will be reflected in any instrument sheet that uses it).

Appendix C Validation

C.1 By the User

As it is very easy for errors to creep in to complex Excel sheets, the user must check the results for plausibility.

The following checks should specifically be performed.

- Check that the tabs of all worksheets have the correct colour (see sections 1.8.8 and B.1).
- Check that all formulae in a column use the correct next cell and the correct fixed cells (e.g. \$A\$1). (Excel will often show a small triangle in the top left corner of cells that do not follow the sequence.) In some places there is an intentional difference, e.g. to double a frequency to get the octave.
- Check that all sheets are linked in the Overview and that every sheet has a link back to the Overview and that both links work.
- Check that all graphs are linked to the correct data – if a chart is copied from one sheet to another it may still show the data from the first sheet!
- Check that the axis calibration of all graphs is appropriate (see section 1.8.6).
- Check the names of ranges (see section B.4.1 and B.5.1):
 - Check that the Master_Frequencies, ET_Scale_Fifths and ET_Scale_Diff named areas are present for each temperament sheet with scope of that sheet.
 - Check that the Frets_Note1, Frets_Note2 and Frets_Size are named in each instrument worksheet with scope of that sheet.
 - Check that the only named sections with workbook scope are BDO_Names, BDO_Table in the ‘Best Fit Fretting’ worksheet and Units in the ‘Commas and Cents’ worksheet.
- Check that all sheets are protected (see section B.3). Select the Review ribbon and use Cmd/Ctrl-right-arrow to move through the sheets and check that each has a padlock symbol.
- Check that the conditional formatting is correct for each sheet and that all cells have the correct colour coded background as a result (see section B.2).

C.2 Test Data

There is an Excel file Test_Data.xlsx which contains the temperament data for Werckmeister III in various forms. These can be copied into the templates and the units set accordingly to show that they all give the same results.

C.3 Source Comparison

There is an Excel file Source_Comparison.xlsx which contains worksheets with the data for Werckmeister III from various sources to show that they are equivalent (or not!) – see section 1.6.