

La Monte Young The Well-Tuned Piano

7-LIMIT TUNING
based on perfect 3/2 fifths and pure natural 7/4 sevenths

notated using the Extended Helmholtz-Ellis JI Pitch Notation
microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz

Transcription based on D_7 (raised by a septimal comma)

Wolfgang von Schweinitz
October 26, 2006

49/32 147/128 441/256 1323/1024

7/4 21/16 63/32 189/128 567/512

1/1 3/2 9/8

\flat \sharp $\#$ notate pitches from the basic series of untempered perfect fifths ($3/2$) = 702.0 cents.

\flat \natural notate an alteration by one septimal comma ($64/63$) = - or + 21.5 cents.

\flat \natural notate an alteration by two septimal commas ($(64/63)^2$) = - or + 43.0 cents.

The notes in brackets represent the keys played on the piano keyboard.

another possible notation:

Transcription based on E_b

49/32 147/128 441/256 1323/1024

7/4 21/16 63/32 189/128 567/512

1/1 3/2 9/8

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7-LIMIT TUNING
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THE SCALE
notated using the Extended Helmholtz-Ellis JI Pitch Notation
microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz

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October 26, 2006

Diagram showing interval ratios for the first scale:

- 16 : 21
- 16 : 21
- 7 : 9
- 27 : 32
- 7 : 8
- 6 : 7
- 6 : 7
- 7 : 8
- 6 : 7
- 7 : 8
- 8 : 9
- 27 : 28
- 7 : 8
- 63 : 64
- 512 : 567
- 63 : 64
- 48 : 49
- 8 : 9
- 63 : 64
- 8 : 9

sounding pitches

63/32 1/1 567/512 9/8 147/128 1323/1024 21/16

played keys

- \flat \sharp \natural notate pitches from the basic series of untempered perfect fifths ($3/2$) = 702.0 cents.
- \flat \natural notate an alteration by one septimal comma ($64/63$) = - or + 21.5 cents.

Diagram showing interval ratios for the second scale:

- 16 : 21
- 7 : 9
- 27 : 32
- 6 : 7
- 64 : 81
- 6 : 7
- 7 : 9
- 6 : 7
- 7 : 9
- 7 : 8
- 7 : 8
- 27 : 28
- 7 : 8
- 7 : 8
- 63 : 64
- 48 : 49
- 8 : 9
- 63 : 64
- 8 : 9
- 63 : 64

played keys

189/128 3/2 49/32 441/256 7/4 63/32 1/1

La Monte Young : The Well-Tuned Piano

THE INTERVALS

notated using the Extended Helmholtz-Ellis JI Pitch Notation

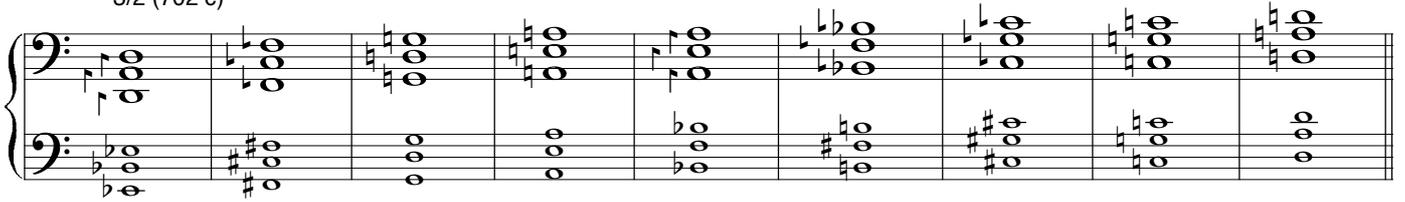
a transcription of the list presented by Kyle Gann in his article "La Monte Young's The Well-Tuned Piano"

(published in 'Perspectives of New Music', volume 31 no. 1, 1993)

Wolfgang von Schweinitz

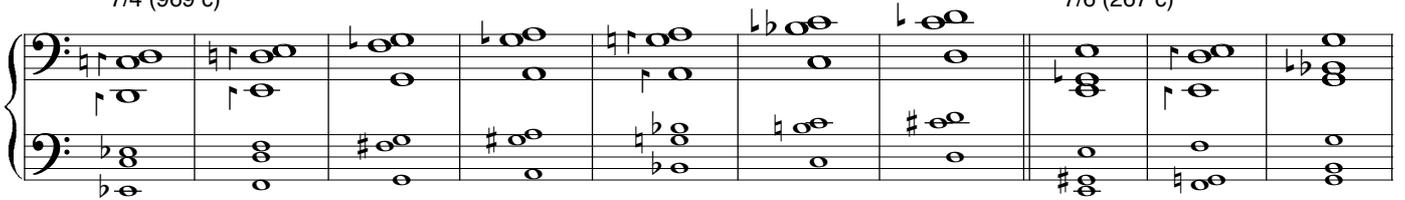
October 27, 2006

4/3 (498 c)
3/2 (702 c)



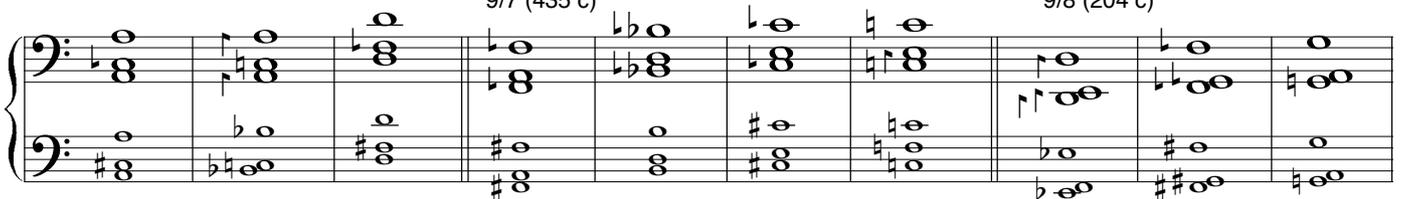
8/7 (231 c)
7/4 (969 c)

12/7 (933 c)
7/6 (267 c)



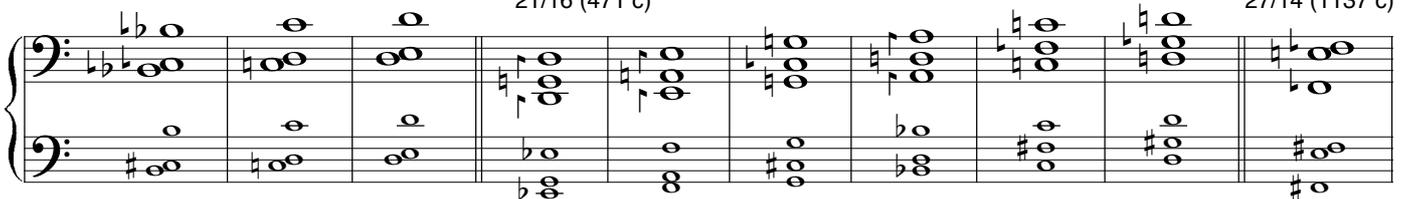
14/9 (765 c)
9/7 (435 c)

16/9 (996 c)
9/8 (204 c)



32/21 (729 c)
21/16 (471 c)

28/27 (63 c)
27/14 (1137 c)



31/27 (294 c)
27/16 (906 c)

64/49 (462 c)
49/32 (738 c)

72/49 (666 c)
49/36 (534 c)

96/49 (1164 c)
49/48 (36 c)



64/63 (27 c)
63/32 (1173 c)

112/56 (561 c)
81/56 (639 c)

128/81 (792 c)
81/64 (408 c)

256/147 (960 c)
147/128 (240 c)



256/189 (525 c)
189/128 (675 c)

512/441 (258 c)
441/256 (942 c)

1024/567 (1023 c)
567/512 (177 c)

2048/1323 (756 c)
1323/1024 (444 c)



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THE CHORDS

notated using the Extended Helmholtz-Ellis JI Pitch Notation

a transcription of some note examples in Kyle Gann's article "La Monte Young's The Well-Tuned Piano"
(published in 'Perspectives of New Music', volume 31 no. 1, 1993)

	<i>The Opening Chord</i>	$7 : 9 \quad 7 : 9 \quad 27 : 32$ $27 : 28 \quad 27 : 28 \quad 8 : 9 \quad 8 : 9$	<i>The Magic Chord</i>
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<i>The Romantic Chord</i>	<i>The Gamelan Chord</i>	<i>The Tamiar Dream Chord</i>	<i>The 189/98 Lost Ancestral Region</i>	<i>The Brook</i>	<i>The Pool</i>
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84	81	27	27	21	224
81	64	24	24	18	192
72	54	18	21	16	147
64	42	14	18	14	144
56			14	12	128
54			12		
48					

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