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Filename                      Size  Description
05-19.scl                        5  5 out of 19-tET
05-22.scl                        5  Pentatonic "generator" of 09-22.scl
05-24.scl                        5  5 out of 24-tET, symmetrical
06-41.scl                        6  Hexatonic scale in 41-tET, Magic-6
07-19.scl                        7  Nineteen-tone equal major
07-31.scl                        7  Strange diatonic-like strictly proper
scale
07-37.scl                        7  Miller's Porcupine-7
08-11.scl                        8  8 out of 11-tET
08-13.scl                        8  8 out of 13-tET
08-19.scl                        8  8 out of 19-tET, Mandelbaum
08-37.scl                        8  Miller's Porcupine-8
09-15.scl                        9  Charyan scale of Andal, Boudewijn Rempt
(1999), 1/1=A
09-19.scl                        9  9 out of 19-tET, Mandelbaum. Negri[9]
09-19a.scl                       9  Second strictly proper 9 out of 19 scale
09-22.scl                        9  Trivalent scale in 22-tET, TL 05-12-2000
09-23.scl                        9  9 out of 23-tET, Dan Stearns
09-29.scl                        9  Cycle of g=124.138 in 29-tET (Negri
temperament)
09-31.scl                        9  Scott Thompson scale 724541125
10-13-58.scl                    10  Single chain pseudo-MOS of major and
neutral thirds in 58-tET
10-13.scl                       10  10 out of 13-tET MOS, Carl Lumma, TL 21-
12-1999
10-19.scl                       10  10 out of 19-tET, Mandelbaum. Negri[10]
10-29.scl                       10  10 out of 29-tET, chain of 124.138 cents
intervals, Keenan
11-18.scl                       11  11 out of 18-tET, g=333.33, TL 27-09-2009
11-19-gould.scl                 11  11 out of 19-tET, Mark Gould (2002)
11-19-krantz.scl                11  11 out of 19-tET, Richard Krantz
11-19-mclaren.scl               11  11 out of 19-tET, Brian McLaren. Asc:
311313313 Desc: 313131313
11-23.scl                       11  11 out of 23-tET, Dan Stearns
11-31.scl                       11  Jon Wild, 11 out of 31-tET, g=7/6, TL 9-9-
1999
11-34.scl                       11  Erv Wilson, 11 out of 34-tET, chain of
minor thirds
11-37.scl                       11  Jake Freivald, 11 out of 37-tET, g=11/8,
TL 22-08-2012
11-limit-only.scl               11  11-limit-only
12-17.scl                       12  12 out of 17-tET, chain of fifths
12-19.scl                       12  12 out of 19-tET scale from Mandelbaum's
dissertation
12-22.scl                       12  12 out of 22-tET, chain of fifths
12-22h.scl                      12  Hexachordal 12-tone scale in 22-tET
12-27.scl                       12  12 out of 27, Herman Miller's Galticeran
scale
12-31.scl                       12  12 out of 31-tET, meantone Eb-G#
12-31_11.scl                    12  11-limit 12 out of 31-tET, George Secor
12-43.scl                       12  12 out of 43-tET (1/5-comma meantone)
12-46.scl                       12  12 out of 46-tET, diaschismic
12-46p.scl                      12  686/675 comma pump scale in 46-tET
12-50.scl                       12  12 out of 50-tET, meantone Eb-G#
12-79mos159et.scl               12  12-tones out of 79 MOS 159ET, Splendid
Beat Rates Based on Simple Frequencies version, C=262hz
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12-yarman24a.scl           12  12-tones out of Yarman24a, circulating in
the style of Rameau's Modified Meantone Temperament
12-yarman24b.scl           12  12-tones out of Yarman24b, circulating in
the style of Rameau's Modified Meantone Temperament
12-yarman24c.scl           12  12-tones out of Yarman24c, circulating in
the style of Rameau's Modified Meantone Temperament
12-yarman24d.scl           12  12-tones out of Yarman24d, circulating in
the style of Rameau's Modified Meantone Temperament
13-19.scl                  13  13 out of 19-tET, Mandelbaum
13-22.scl                  13  13 out of 22-tET, generator = 5
13-30t.scl                 13  Tritave with 13/10 generator, 91/90
tempered out
13-31.scl                  13  13 out of 31-tET Hemiwürschmidt[13]
14-19.scl                  14  14 out of 19-tET, Mandelbaum
14-26.scl                  14  Two interlaced diatonic in 26-tET,
tetrachordal. Paul Erlich (1996)
14-26a.scl                 14  Two interlaced diatonic in 26-tET,
maximally even. Paul Erlich (1996)
15-37.scl                  15  Miller's Porcupine-15
15-46.scl                  15  Valentine[15] in 46-et tuning
16-139.scl                 16  g=9 steps of 139-tET. Gene Ward Smith
"Quartaminorthirds" 7-limit temperament
16-145.scl                 16  Magic[16] in 145-tET
16-31.scl                  16  Armodue semi-equalizzato
17-31.scl                  17  17 out of 31, with split C#/Db, D#/Eb,
F#/Gb, G#/Ab and A#/Bb
17-53.scl                  17  17 out of 53-tET, Arabic Pythagorean
scale, Safiyuddîn Al-Urmawî (Safi al-Din)
19-31.scl                  19  19 out of 31-tET, meantone Gb-B#
19-31ji.scl                19  A septimal interpretation of 19 out of 31
tones, after Wilson, XH7+8
19-36.scl                  19  19 out of 36-tET, Tomasz Liese, Tuning
List, 1997
19-50.scl                  19  19 out of 50-tET, meantone Gb-B#
19-53.scl                  19  19 out of 53-tET, Larry H. Hanson (1978)
19-55.scl                  19  19 out of 55-tET, meantone Gb-B#
19-any.scl                 19  Two out of 1/7 1/5 1/3 1 3 5 7 CPS
20-31.scl                  20  20 out of 31-tET
20-55.scl                  20  20 out of 55-tET, J. Chesnut: Mozart's
teaching of intonation, JAMS 30/2 (1977)
21-any.scl                 21  2)7 1.3.5.7.9.11.13 21-any, 1.3 tonic
22-100.scl                 22  MODMOS with 10 and 12-note chains of
fifths by Gene Ward Smith, similar to Pajara
22-100a.scl                22  Alternative version with 600 cents period
22-41.scl                  22  22 out of 41 by Stephen Soderberg, TL 17-
11-98
22-46.scl                  22  22 shrutis out of 46-tET by Graham Breed
22-53.scl                  22  22 shrutis out of 53-tET
24-41.scl                  24  24 out of 41-tET, g=neutral third, 22
neutral triads, Op de Coul (2001), Hemififths-24
24-60.scl                  24  12 and 15-tET mixed. Novaro (1951)
24-80.scl                  24  Regular 705-cent temperament, 24 of 80-tET
24-94.scl                  24  24 tone schismic temperament in 94-tET,
Gene Ward Smith (2002)
28-any.scl                 26  6)8 1.3.5.7.9.11.13.15 28-any, only 26
tones
30-29-min3.scl              9  30/29 x 29/28 x 28/27 plus 6/5
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31-171.scl                      31  Tertiaseptal-31 in 171-tET, g=11\171
46_72.scl                       46  46 note subset of 72-tET containing the
17-limit otonalities and utonalities by Rick Tagawa
53-commas.scl                   53  so-called 1/9 comma division of Turkish
Music by equal division of 9/8 into 9 equal string length
56-any.scl                      48  3)8 1.3.5.7.9.11.13.15 56-any, 1.3.5
tonic, only 48 notes
67-135.scl                      67  67 out of 135-tET by Ozan Yarman,
g=17.7777
70-any.scl                      70  4)8 1.3.5.7.11.13.17.19 70-any, tonic
1.3.5.7
79-159.scl                      79  79 out of 159-tET MOS by Ozan Yarman, 79-
tone Tuning & Theory For Turkish Maqam Music
79-159beats.scl                 79  79 MOS 159tET Splendid Beat Rates Based on
Simple Frequencies, C=262 hz
79-159first.scl                 79  79 MOS 159-tET original pure fourths
version
79-159ji.scl                    79  79 MOS 159-tET Just Intonation Ratios
79-159_arel-ezgi-uzdilek.scl    24  Arel-Ezgi-Uzdilek style of 11 fifths up,
12 down from tone of origin in 79 MOS 159-tET
79-159_equidistant5ths.scl      79  79 MOS 159-tET equi-distant fifths from
pure 3:2 version.
79-159_splendidbeating.scl      79  79 MOS 159-tET Splendid Beat Rates Based
on Simple Frequencies, C=262 hz
80-159.scl                      80  80 out of 159-tET MOS by Ozan Yarman, 79-
tone Tuning & Theory For Turkish Maqam Music
80-159beats.scl                 80  80 MOS 159tET Splendid Beat Rates Based on
Simple Frequencies, C=262 hz
80-159_splendidbeating.scl      80  80 MOS 159-tET Splendid Beat Rates Based
on Simple Frequencies, C=262 hz
abell1.scl                      12  Ross Abell's French Baroque Meantone 1,
a'=520 Hz
abell2.scl                      12  Ross Abell's French Baroque Meantone 2,
a'=520 Hz
abell3.scl                      12  Ross Abell's French Baroque Meantone 3,
a'=520 Hz
abell4.scl                      12  Ross Abell's French Baroque Meantone 4,
a'=520 Hz
abell5.scl                      12  Ross Abell's French Baroque Meantone 5,
a'=520 Hz
abell6.scl                      12  Ross Abell's French Baroque Meantone 6,
a'=520 Hz
abell7.scl                      12  Ross Abell's French Baroque Meantone 7,
a'=520 Hz
abell8.scl                      12  Ross Abell's French Baroque Meantone 8,
a'=520 Hz
abell9.scl                      12  Ross Abell's French Baroque Meantone 9,
a'=520 Hz
ad-dik.scl                      24  Amin Ad-Dik, 24-tone Egyptian tuning,
d'Erlanger vol.5, p. 42
aeolic.scl                       7  Ancient Greek Aeolic, also tritriadic
scale of the 54:64:81 triad
aeu-41 ratios.scl               41  AEU extended to quasi-cyclic 41-tones in
simple ratios
aeu-41.scl                      41  AEU extended to 41-quasi equal tones by
Ozan Yarman
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agricola.scl                    12  Agricola's Monochord, Rudimenta musices
(1539)
agricola_p.scl                  12  Agricola's Pythagorean-type Monochord,
Musica instrumentalis deudsch (1545)
akea46_13.scl                   46  Tridecimal Akea[46] hobbit minimax tuning.
Commas 325/324, 352/351, 385/384
al-din.scl                      35  Safi al-Din's complete lute tuning on 5
strings 4/3 apart
al-din_19.scl                   19  Pythagorean Arabic scale by Safi al-Din
al-farabi.scl                    7  Al-Farabi Syn Chrom
al-farabi_19.scl                19  Arabic scale by Al Farabi
al-farabi_22.scl                22  Al-Farabi 22 note ud scale
al-farabi_9.scl                  9  Al-Farabi 9 note ud scale
al-farabi_blue.scl               7  Another tuning from Al Farabi, c700 AD
al-farabi_chrom.scl              7  Al Farabi's Chromatic c700 AD
al-farabi_chrom2.scl             7  Al-Farabi's Chromatic permuted
al-farabi_diat.scl               7  Al-Farabi's Diatonic
al-farabi_diat2.scl              7  Old Phrygian, permuted form of Al-Farabi's
reduplicated 10/9 diatonic genus, same as ptolemy_diat
al-farabi_div.scl               10  Al Farabi's 10 intervals for the division
of the tetrachord
al-farabi_div2.scl              12  Al-Farabi's tetrachord division, incl.
extra 2187/2048 & 19683/16384
al-farabi_divo.scl              24  Al Farabi's theoretical octave division
with identical tetrachords, 10th c.
al-farabi_dor.scl                7  Dorian mode of Al-Farabi's 10/9 Diatonic
al-farabi_dor2.scl               7  Dorian mode of Al-Farabi's Diatonic
al-farabi_g1.scl                 7  Al-Farabi's Greek genus conjunctum medium,
Land
al-farabi_g10.scl                7  Al-Farabi's Greek genus chromaticum forte
al-farabi_g11.scl                7  Al-Farabi's Greek genus chromaticum
mollissimum
al-farabi_g12.scl                7  Al-Farabi's Greek genus mollissimum
ordinantium
al-farabi_g3.scl                 7  Al-Farabi's Greek genus conjunctum primum
al-farabi_g4.scl                 7  Al-Farabi's Greek genus forte duplicatum
primum
al-farabi_g5.scl                 7  Al-Farabi's Greek genus conjunctum
tertium, or forte aequatum
al-farabi_g6.scl                 7  Al-Farabi's Greek genus forte disjunctum
primum
al-farabi_g7.scl                 7  Al-Farabi's Greek genus non continuum acre
al-farabi_g8.scl                 7  Al-Farabi's Greek genus non continuum
mediocre
al-farabi_g9.scl                 7  Al-Farabi's Greek genus non continuum
laxum
al-hwarizmi.scl                  6  Al-Hwarizmi's tetrachord division
al-kindi.scl                     6  Al-Kindi's tetrachord division
al-kindi2.scl                   14  Arabic mode by al-Kindi
al-mausili.scl                  11  Arabic mode by Ishaq al-Mausili,  ? - 850
AD
alembert.scl                    12  Jean-Le Rond d'Alembert modified meantone
(1752)
alembert2.scl                   12  d'Alembert (?)
alves.scl                       13  Bill Alves, tuning for "Instantaneous
Motion", 1/1 vol. 6/3
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alves_12.scl                        12  Bill Alves, tuning for "Metalloid", TL 12-
12-2007
alves_22.scl                        22  11-limit rational interpretation of 22-
tET, Bill Alves, TL 9-1-98
amity.scl                           39  Amity temperament, g=339.508826, 5-limit
amity53pure.scl                     53  Amity[53] in pure-fifths tuning
ammerbach.scl                       12  Elias Mikolaus Ammerbach (1571), from
Ratte: Temperierungspraktiken im süddeutschen Orgelbau p. 4
ammerbach1.scl                      12  Elias Mikolaus Ammerbach (1571, 1583)
interpretation 1, Ratte, 1991
ammerbach2.scl                      12  Elias Mikolaus Ammerbach (1571, 1583)
interpretation 2, Ratte, 1991
angklung.scl                         8  Scale of an anklung set from Tasikmalaya.
1/1=174 Hz
ankara.scl                          34  Ankara Turkish State Radio Tanbur Frets
appunn.scl                          36  Probable tuning of A. Appunn's 36-tone
harmonium w. 3 manuals 80/81 apart (1887)
arabic_bastanikar_on_b.scl          12  Arabic Bastanikar with perde iraq on B by
Dr. Ozan Yarman
arabic_bayati_and_bayati-shuri_on_d.scl
                                    11  Arabic Bayati and Bayati-Shuri (Karjighar)
with perde dugah on D by Dr. Oz.
arabic_bayati_and_ushshaq-misri_on_d.scl
                                    11  Arabic Bayati and Ushshaq Misri with perde
dugah on D by Dr. Oz.
arabic_huzam_on_e.scl               12  Arabic Huzam with perde segah on E by Dr.
Oz.
arabic_rast_on_c.scl                 8  Arabic Rast with perde rast on C by Dr.
Ozan Yarman
arabic_saba-zamzama_on_d.scl        11  Arabic Saba-Zamzama with perde dugah on D
by Dr. Oz.
arabic_saba_on_d.scl                11  Arabic Saba with perde dugah on D by Dr.
Oz.
arabic_segah-mustaar_on_e.scl       12  Arabic Segah and Mustaar with perde segah
on E by Dr. Oz.
arabic_zanjaran_on_c.scl             7  Arabic Zanjaran with perde rast on C by
Dr. Oz.
archchro.scl                         7  Archytas' Chromatic in hemif temperament,
58-tET tuning
archytas12.scl                      12  Archytas[12] (64/63) hobbit, 9-limit
minimax
archytas12sync.scl                  12  Archytas[12] (64/63) hobbit, sync beating
archytas7.scl                        7  Archytas (64/63) hobbit in POTE tuning
arch_chrom.scl                       7  Archytas' Chromatic
arch_chromc2.scl                    14  Product set of 2 of Archytas' Chromatic
arch_dor.scl                         8  Dorian mode of Archytas' Chromatic with
added 16/9
arch_enh.scl                         7  Archytas' Enharmonic
arch_enh2.scl                        8  Archytas' Enharmonic with added 16/9
arch_enh3.scl                        7  Complex 9 of p. 113 based on Archytas's
Enharmonic
arch_enhp.scl                        7  Permutation of Archytas' Enharmonic with
36/35 first
arch_enht.scl                        7  Complex 6 of p. 113 based on Archytas's
Enharmonic
arch_enht2.scl                       7  Complex 5 of p. 113 based on Archytas's
Enharmonic
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arch_enht3.scl              7   Complex 1 of p. 113 based on Archytas's
Enharmonic
arch_enht4.scl              7   Complex 8 of p. 113 based on Archytas's
Enharmonic
arch_enht5.scl              7   Complex 10 of p. 113 based on Archytas's
Enharmonic
arch_enht6.scl              7   Complex 2 of p. 113 based on Archytas's
Enharmonic
arch_enht7.scl              7   Complex 11 of p. 113 based on Archytas's
Enharmonic
arch_mult.scl              12   Multiple Archytas
arch_ptol.scl              12   Archytas/Ptolemy Hybrid 1
arch_ptol2.scl             12   Archytas/Ptolemy Hybrid 2
arch_sept.scl              12   Archytas Septimal
ares12.scl                 12   Ares[12] (64/63&100/99) hobbit, POTE
tuning
ares12opt.scl              12   Lesfip scale derived from Ares[12], 13
cents, 11-limit
ariel1.scl                 12   Ariel 1
ariel2.scl                 12   Ariel 2
ariel3.scl                 12   Ariel's 12-tone JI scale
ariel_19.scl               19   Ariel's 19-tone scale
ariel_31.scl               31   Ariel's 31-tone system
arist_archenh.scl           7   PsAristo Arch. Enharmonic, 4 + 3 + 23
parts, similar to Archytas' enharmonic
arist_chrom.scl             7   Dorian, Neo-Chromatic,6+18+6 parts =
Athanasopoulos' Byzant.liturg. 2nd chromatic
arist_chrom2.scl            7   Dorian Mode, a 1:2 Chromatic, 8 + 18 + 4
parts
arist_chrom3.scl            7   PsAristo 3 Chromatic, 7 + 7 + 16 parts
arist_chrom4.scl            7   PsAristo Chromatic, 5.5 + 5.5 + 19 parts
arist_chromenh.scl          7   Aristoxenos' Chromatic/Enharmonic, 3 + 9 +
18 parts
arist_chrominv.scl          7   Aristoxenos' Inverted Chromatic, Dorian
mode, 18 + 6 + 6 parts
arist_chromrej.scl          7   Aristoxenos Rejected Chromatic, 6 + 3 + 21
parts
arist_chromunm.scl          7   Unmelodic Chromatic, genus of Aristoxenos,
Dorian Mode, 4.5 + 3.5 + 22 parts
arist_diat.scl              7   Phrygian octave species on E, 12 + 6 + 12
parts
arist_diat2.scl             7   PsAristo 2 Diatonic, 7 + 11 + 12 parts
arist_diat3.scl             7   PsAristo Diat 3, 9.5 + 9.5 + 11 parts
arist_diat4.scl             7   PsAristo Diatonic, 8 + 8 + 14 parts
arist_diatdor.scl           7   PsAristo Redup. Diatonic, 14 + 2 + 14
parts
arist_diatinv.scl           7   Lydian octave species on E, major mode, 12
+ 12 + 6 parts
arist_diatred.scl           7   Aristo Redup. Diatonic, Dorian Mode, 14 +
14 + 2 parts
arist_diatred2.scl          7   PsAristo 2 Redup. Diatonic 2, 4 + 13 + 13
parts
arist_diatred3.scl          7   PsAristo 3 Redup. Diatonic, 8 + 11 + 11
parts
arist_enh.scl               7   Aristoxenos' Enharmonion, Dorian mode
arist_enh2.scl              7   PsAristo 2 Enharmonic, 3.5 + 3.5 + 23
parts
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arist_enh3.scl                7  PsAristo Enharmonic, 2.5 + 2.5 + 25 parts
arist_hemchrom.scl            7  Aristoxenos's Chromatic Hemiolion, Dorian
Mode
arist_hemchrom2.scl           7  PsAristo C/H Chromatic, 4.5 + 7.5 + 18
parts
arist_hemchrom3.scl           7  Dorian mode of Aristoxenos' Hemiolic
Chromatic according to Ptolemy's interpret
arist_hypenh2.scl             7  PsAristo 2nd Hyperenharmonic, 37.5 + 37.5
+ 425 cents
arist_hypenh3.scl             7  PsAristo 3 Hyperenharmonic, 1.5 + 1.5 + 27
parts
arist_hypenh4.scl             7  PsAristo 4 Hyperenharmonic, 2 + 2 + 26
parts
arist_hypenh5.scl             7  PsAristo Hyperenharmonic, 23 + 23 + 454
cents
arist_intdiat.scl             7  Dorian mode of Aristoxenos's Intense
Diatonic according to Ptolemy
arist_penh2.scl               7  Permuted Aristoxenos's Enharmonion, 3 + 24
+ 3 parts
arist_penh3.scl               7  Permuted Aristoxenos's Enharmonion, 24 + 3
+ 3 parts
arist_pschrom2.scl            7  PsAristo 2 Chromatic, 6.5 + 6.5 + 17 parts
arist_softchrom.scl           7  Aristoxenos's Chromatic Malakon, Dorian
Mode
arist_softchrom2.scl          7  Aristoxenos' Soft Chromatic, 6 + 16.5 +
9.5 parts
arist_softchrom3.scl          7  Aristoxenos's Chromatic Malakon, 9.5 +
16.5 + 6 parts
arist_softchrom4.scl          7  PsAristo S. Chromatic, 6 + 7.5 + 16.5
parts
arist_softchrom5.scl          7  Dorian mode of Aristoxenos' Soft Chromatic
according to Ptolemy's interpretati
arist_softdiat.scl            7  Aristoxenos's Diatonon Malakon, Dorian
Mode
arist_softdiat2.scl           7  Dorian Mode, 6 + 15 + 9 parts
arist_softdiat3.scl           7  Dorian Mode, 9 + 15 + 6 parts
arist_softdiat4.scl           7  Dorian Mode, 9 + 6 + 15 parts
arist_softdiat5.scl           7  Dorian Mode, 15 + 6 + 9 parts
arist_softdiat6.scl           7  Dorian Mode, 15 + 9 + 6 parts
arist_softdiat7.scl           7  Dorian mode of Aristoxenos's Soft Diatonic
according to Ptolemy
arist_synchrom.scl            7  Aristoxenos's Chromatic Syntonon, Dorian
Mode
arist_syndiat.scl             7  Aristoxenos's Diatonon Syntonon, Dorian
Mode
arist_unchrom.scl             7  Aristoxenos's Unnamed Chromatic, Dorian
Mode, 4 + 8 + 18 parts
arist_unchrom2.scl            7  Dorian Mode, a 1:2 Chromatic, 8 + 4 + 18
parts
arist_unchrom3.scl            7  Dorian Mode, a 1:2 Chromatic, 18 + 4 + 8
parts
arist_unchrom4.scl            7  Dorian Mode, a 1:2 Chromatic, 18 + 8 + 4
parts
arnautoff_21.scl             21  Philip Arnautoff, transposed Archytas
enharmonic (2005), 1/1 vol 12/1
aron-neidhardt.scl           12  Aron-Neidhardt equal beating well
temperament
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artusi.scl                    12  Clavichord tuning of Giovanni Maria Artusi
(1603). 1/4-comma with mean semitones
artusi2.scl                   12  Artusi's tuning no. 2. 1/6-comma meantone
with mean semitones
artusi3.scl                   12  Artusi's tuning no. 3
art_nam.scl                    9  Artificial Nam System
athan_chrom.scl                7  Athanasopoulos's Byzantine Liturgical mode
Chromatic
atomschis.scl                 12  Atom Schisma Scale
augdimhextrug.scl             12  Sister wakalix to Wilson class
augdommean.scl                12  August-dominant-meantone Fokker block
augment15br1.scl              15  Augmented[15] with a brat of 1
augteta.scl                    8  Linear Division of the 11/8, duplicated on
the 16/11
augteta2.scl                   8  Linear Division of the 7/5, duplicated on
the 10/7
augtetb.scl                    8  Harmonic mean division of 11/8
augtetc.scl                    8  11/10 C.I.
augtetd.scl                    8  11/9 C.I.
augtete.scl                    8  5/4 C.I.
augtetf.scl                    8  5/4 C.I. again
augtetg.scl                    8  9/8 C.I.
augteth.scl                    8  9/8 C.I. A gapped version of this scale is
called AugTetI
augtetj.scl                    6  9/8 C.I. comprised of 11:10:9:8
subharmonic series on 1 and 8:9:10:11 on 16/11
augtetk.scl                    6  9/8 C.I. This is the converse form of
AugTetJ
augtetl.scl                    6  9/8 C.I. This is the harmonic form of
AugTetI
avg_bac.scl                    7  Average Bac System
avicenna.scl                   7  Soft diatonic of Avicenna (Ibn Sina)
avicenna_17.scl               17  Tuning by Avicenna (Ibn Sina), Ahmed
Mahmud Hifni, Cairo, 1977
avicenna_19.scl               19  Arabic scale by Ibn Sina
avicenna_chrom.scl             7  Dorian mode a chromatic genus of Avicenna
avicenna_chrom2.scl            7  Dorian Mode, a 1:2 Chromatic, 4 + 18 + 8
parts
avicenna_chrom3.scl            7  Avicenna's Chromatic permuted
avicenna_diat.scl              7  Dorian mode a soft diatonic genus of
Avicenna
avicenna_diff.scl             12  Difference tones of Avicenna's Soft
diatonic reduced by 2/1
avicenna_enh.scl               7  Dorian mode of Avicenna's (Ibn Sina)
Enharmonic genus
awad.scl                      24  d'Erlanger vol.5, p. 37, after Mans.ur
'Awad
awraamoff.scl                 12  Awraamoff Septimal Just (1920)
ayers_19.scl                  19  Lydia Ayers, NINETEEN, for 19 for the 90's
CD. Repeats at 37/19 (or 2/1)
ayers_37.scl                  36  Lydia Ayers, algorithmic composition,
subharmonics 1-37
ayers_me.scl                   9  Lydia Ayers, Merapi (1996), Slendro 0 2 4
5 7 9, Pelog 0 1 3 6 8 9
b10_13.scl                    10  10-tET approximation with minimal order 13
beats
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b12_17.scl                      12  12-tET approximation with minimal order 17
beats
b14_19.scl                      14  14-tET approximation with minimal order 19
beats
b15_21.scl                      15  15-tET approximation with minimal order 21
beats
b8_11.scl                        8  8-tET approximation with minimal order 11
beats
badings1.scl                     9  Henk Badings, harmonic scale,
Lydomixolydisch
badings2.scl                     9  Henk Badings, subharmonic scale,
Dorophrygisch
bagpipe1.scl                    12  Bulgarian bagpipe tuning
bagpipe2.scl                     9  Highland Bagpipe, from Acustica4: 231
(1954) J.M.A Lenihan and S. McNeill
bagpipe3.scl                     9  Highland Bagpipe, Allan Chatto, 1991. From
Australian Pipe Band College
bagpipe4.scl                     9  Highland Bagpipe, Ewan Macpherson in 'NZ
Pipeband', Winter 1998
bailey_well.scl                 12  Paul Bailey's proportional beating modern
temperament (1993)
bailey_well2.scl                12  Paul Bailey's modern well temperament
(2002)
bailey_well3.scl                12  Paul Bailey's equal beating well
temperament
balafon.scl                      7  Observed balafon tuning from Patna,
Helmholtz/Ellis p. 518, nr.81
balafon2.scl                     7  Observed balafon tuning from West-Africa,
Helmholtz/Ellis p. 518, nr.86
balafon3.scl                     7  Pitt-River's balafon tuning from West-
Africa, Helmholtz/Ellis p. 518, nr.87
balafon4.scl                     7  Mandinka balafon scale from Gambia
balafon5.scl                     7  An observed balafon tuning from Singapore,
Helmholtz/Ellis p. 518, nr.82
balafon6.scl                     7  Observed balafon tuning from Burma,
Helmholtz/Ellis p. 518, nr.84
balafon7.scl                     5  Observed South Pacific pentatonic balafon
tuning, Helmholtz/Ellis p. 518, nr.93
bamboo.scl                      23  Pythagorean scale with fifth average from
Chinese bamboo tubes
banchieri.scl                   12  Adriano Banchieri, in L'Organo suonarino
(1605)
bapere.scl                       5  African, Bapere Horns Aerophone, made of
reed, one note each
barbour_chrom1.scl               7  Barbour's #1 Chromatic
barbour_chrom2.scl               7  Barbour's #2 Chromatic
barbour_chrom3.scl               7  Barbour's #3 Chromatic
barbour_chrom3p.scl              7  permuted Barbour's #3 Chromatic
barbour_chrom3p2.scl             7  permuted Barbour's #3 Chromatic
barbour_chrom4.scl               7  Barbour's #4 Chromatic
barbour_chrom4p.scl              7  permuted Barbour's #4 Chromatic
barbour_chrom4p2.scl             7  permuted Barbour's #4 Chromatic
barca.scl                       12  Barca
barca_a.scl                     12  Barca A
barkechli.scl                   27  Mehdi Barkechli, 27-tone pyth. Arabic
scale
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barlow_13.scl                    13  7-limit rational 13-equal, Barlow, On the
Quantification of Harmony and Metre
barlow_17.scl                    17  11-limit rational 17-equal, Barlow, On the
Quantification of Harmony and Metre
barnes.scl                       12  John Barnes' temperament (1977) made after
analysis of Wohltemperierte Klavier, 1/6 P
barnes2.scl                      12  John Barnes' temperament (1971), 1/8 P
barton.scl                       12  Jacob Barton, tetratetradic scale on
6:7:9:11
barton2.scl                      11  Jacob Barton, mode of 88CET, TL 17-01-2007
beardsley_8.scl                   8  David Beardsley's scale used in "Sonic
Bloom" (1999)
bedos.scl                        12  Temperament of Dom François Bédos de
Celles (1770), after M. Tessmer
belet.scl                        13  Belet, Brian 1992  Proceedings of the ICMC
pp.158-161.
bellingwolde.scl                 12  Current 1/6-P. comma mod.mean of Freytag
organ in Bellingwolde. Ortgies,2002
bellingwolde_org.scl             12  Original tuning of the Freytag organ in
Bellingwolde
bell_mt_partials.scl              9  Partials of major third bell. 1/1=523.5677
Hz, André Lehr, 2006. 9=hum note
belobog31.scl                    31  Belobog[31] hobbit in 626-tET, commas
3136/3125, 441/440
bemetzrieder2.scl                12  Anton Bemetzrieder temperament nr. 2
(1808), is Vallotti in F#
bendeler-b.scl                   12  Die Brüche nach Bendeler, Jerzy Erdmann:
Ein Rechenmodell für historische Mensurationsmethoden, p
bendeler.scl                     12  J. Ph. Bendeler well temperament
bendeler1.scl                    12  Bendeler I temperament (c.1690), three
1/3P comma tempered fifths
bendeler2.scl                    12  Bendeler II temperament (c.1690), three
1/3P comma tempered fifths
bendeler3.scl                    12  Bendeler III temperament (c.1690), four
1/4P tempered fifths
bermudo-v.scl                    12  Bermudo's vihuela temperament, 3 1/6P, 1
1/2P comma
bermudo.scl                      12  Temperament of Fr. Juan Bermudo (1555)
bermudo2.scl                     12  Temperament of Fr. Juan Bermudo, interpr.
of Franz Josef Ratte: Die Temperatur der Clavierinstrum
betacub.scl                      46  inverted 3x3x3 9-limit quintad cube beta
(5120/5103) synch tempered
bethisy.scl                      12  Bethisy temperament ordinaire, see Pierre-
Yves Asselin: Musique et temperament
biezen.scl                       12  Jan van Biezen modified meantone (1974)
biezen2.scl                      12  Jan van Biezen 2, also Siracusa (early
17th cent.), modified 1/4 comma MT
biezen3.scl                      12  Jan van Biezen 3 (2004) (also called Van
Biezen I)
biezen_chaumont.scl              12  Jan van Biezen, after Chaumont, 1/8 Pyth.
comma. Lochem, Hervormde Gudulakerk (1978)
biggulp-bunya.scl                12  Biggulp tempered in POTE-tuned 13-limit
bunya
biggulp.scl                      12  Big Gulp
bigler12.scl                     12  Kurt Bigler, JI organ tuning, TL 28-3-2004
bihex-top.scl                    12  Bihexany in octoid TOP tuning
bihex540.scl                     12  Bihexany in 540/539 tempering
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bihexany-octoid.scl          12  Octoid tempering of bihexany, 600-equal
bihexany.scl                 12  Hole around [0, 1/2, 1/2, 1/2]
bihexanymyna.scl             12  Myna tempered bihexany, 89-tET
billeter.scl                 12  Organ well temperament of Otto Bernhard
Billeter
billeter2.scl                12  Bernhard Billeter's Bach temperament
(1977/79), 1/12 and 7/24 Pyth. comma
bimarveldenewoo.scl          24  bimarveldene = genus(27*25*11) in [10/3
7/2 11] marvel tuning
blackbeat15.scl              15  Blackwood[15] with brats of -1
blackchrome2.scl             10  Second 25/24&256/245 scale
blackjack.scl                21  21 note MOS of "MIRACLE" temperament,
Erlich & Keenan, miracle1.scl,TL 2-5-2001
blackjackg.scl               21  Blackjack on G-D
blackjack_r.scl              21  Rational "Wilson/Grady"-style version,
Paul Erlich, TL 28-11-2001
blackjack_r2.scl             21  Another rational Blackjack maximising
1:3:7:9:11, Paul Erlich, TL 5-12-2001
blackjack_r3.scl             21  7-Limit rational Blackjack, Dave Keenan,
TL 5-12-2001
blackjb.scl                  21  Marvel (1,1) tuning of pipedum_21b
blackj_gws.scl               21  Detempered Blackjack in 1/4 kleismic
marvel tuning
blackopkeegil1.scl           15  Blacksmith-Opossum-Keemun-Gilead Wakalix 1
blackopkeegil2.scl           15  Blacksmith-Opossum-Keemun-Gilead Wakalix 2
blackwoo.scl                 21  Irregular Blackjack from marvel woo
tempering of Cartesian scale below
blackwood.scl                25  Blackwood temperament, g=84.663787, p=240,
5-limit
blackwood_6.scl               6  Easley Blackwood, whole tone scale,
arrangement of 4:5:7:9:11:13, 1/1=G, p.114
blackwood_9.scl               9  Blackwood, scale with pure triads on I II
III IV VI and dom.7th on V. page 83
blasquinten.scl              23  Blasquintenzirkel. 23 fifths in 2 oct. C.
Sachs, Vergleichende Musikwiss. p. 28
blueji-cataclysmic.scl       12  Blueji tempered in 13-limit POTE-tuned
cataclysmic
bluesrag.scl                 12  Ragismic tempered bluesji in 8419-tET
bobrova.scl                  12  Bobrova Cheerful 12 WT based on *19 EDL
bobro_phi.scl                 8  Cameron Bobro's phi scale, TL 06-05-2009
bobro_phi2.scl                6  Cameron Bobro, first 5 golden cuts of Phi,
TL 09-05-2009
boeth_chrom.scl               7  Boethius's Chromatic. The CI is 19/16
boeth_enh.scl                 8  Boethius's Enharmonic, with a CI of 81/64
and added 16/9
bohlen-eg.scl                13  Bohlen-Pierce with two tones altered by
minor BP diesis, slightly more equal
bohlen-p.scl                 13  See Bohlen, H. 13-Tonstufen in der
Duodezime, Acustica 39: 76-86 (1978)
bohlen-p_9.scl                9  Bohlen-Pierce subscale by J.R. Pierce with
3:5:7 triads
bohlen-p_9a.scl               9  Pierce's 9 of 3\13, see Mathews et al., J.
Acoust. Soc. Am. 84, 1214-1222
bohlen-p_eb.scl              13  Bohlen-Pierce scale with equal beating 5/3
and 7/3
bohlen-p_ebt.scl            13  Bohlen-Pierce scale with equal beating 7/3
tenth
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bohlen-p_ebt2.scl              13  Bohlen-Pierce scale with equal beating 7/5
tritone
bohlen-p_et.scl                13  13-tone equal division of 3/1. Bohlen-
Pierce equal approximation
bohlen-p_ring.scl              13  Todd Harrop, symmetrical ring of Bohlen-
Pierce enharmonics using 4 major and 8 minor dieses (2012
bohlen-p_sup.scl              13  Superparticular Bohlen-Pierce scale
bohlen47.scl                  21  Heinz Bohlen, mode of 4\47 (1998),
www.huygens-fokker.org/bpsite/pythagorean.html
bohlen47r.scl                 23  Rational version, with alt.9 64/49 and
alt.38 40/13
bohlen5.scl                   13  5-limit version of Bohlen-Pierce
bohlen_11.scl                 11  11-tone scale by Bohlen, generated from
the 1/1 3/2 5/2 triad
bohlen_12.scl                 12  12-tone scale by Bohlen generated from the
4:7:10 triad, Acustica 39/2, 1978
bohlen_8.scl                   8  See Bohlen, H. 13-Tonstufen in der
Duodezime, Acustica 39: 76-86 (1978)
bohlen_arcturus.scl            7  Paul Erlich, Arcturus-7, TOP tuning
(15625/15309 tempered)
bohlen_canopus.scl             7  Paul Erlich, Canopus-7, TOP tuning
(16875/16807 tempered)
bohlen_coh.scl                13  Differentially coherent Bohlen-Pierce,
interval=2
bohlen_coh2.scl               13  Differentially coherent Bohlen-Pierce,
interval=1,2, subharmonic=25
bohlen_coh3.scl               13  Differentially coherent Bohlen-Pierce,
interval=1, subharmonic=75
bohlen_delta.scl               9  Bohlen's delta scale, a mode B-P, see
Acustica 39: 76-86 (1978)
bohlen_diat_top.scl            9  BP Diatonic, TOP tuning (245/243 tempered)
bohlen_d_ji.scl                9  Bohlen's delta scale, just version. "Dur"
form, "moll" is inversion.
bohlen_enh.scl                49  Bohlen-Pierce scale, all enharmonic tones
bohlen_eq.scl                 13  Most equal selection from all enharmonic
Bohlen-Pierce tones
bohlen_gamma.scl               9  Bohlen's gamma scale, a mode of the
Bohlen-Pierce scale
bohlen_g_ji.scl                9  Bohlen's gamma scale, just version
bohlen_harm.scl                9  Bohlen's harmonic scale, inverse of lambda
bohlen_h_ji.scl                9  Bohlen's harmonic scale, just version
bohlen_lambda.scl              9  Bohlen's lambda scale, a mode of the
Bohlen-Pierce scale
bohlen_lambda_pyth.scl         9  Dave Benson's BP-Pythagorean scale, lambda
mode of bohlen_pyth.scl
bohlen_l_ji.scl                9  Bohlen's lambda scale, just version
bohlen_mean.scl               13  1/3 minor BP diesis (245/243) tempered 7/3
meantone scale
bohlen_pent_top.scl            5  BP Pentatonic, TOP tuning (245/243
tempered)
bohlen_pyth.scl               13  Cycle of 13 7/3 BP tenths
bohlen_quintuple_j.scl        65  Bohlen-Pierce quintuple scale (just
version of 65ED3). Georg Hajdu (2017)
bohlen_quintuple_t.scl        65  Bohlen-Pierce quintuple scale, 65th root
of 3. Georg Hajdu (2017)
bohlen_sirius.scl              7  Paul Erlich, Sirius-7, TOP tuning
(3125/3087 tempered)
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bohlen_t.scl                        8   Bohlen, scale based on the twelfth
bohlen_t_ji.scl                     8   Bohlen, scale based on twelfth, just
version
bolivia.scl                         7   Observed scale from pan-pipe from La Paz.
1/1=171 Hz
boomsliter.scl                      12  Boomsliter & Creel basic set of their
referential tuning. [1 3 5 7 9] x u[1 3 5] cross set
boop19.scl                          19  19 note detempered sensi MOS boop
(245/243) scale, rms tuning
bossart-muri.scl                    12  Victor Ferdinand Bossart's Modified
meantone (1743/44), organ in Klosterkirche Muri
bossart1.scl                        12  Victor Ferdinand Bossart (erste Anweisung)
organ temperament (1740?)
bossart2.scl                        12  Victor Ferdinand Bossart (zweite
Anweisung) organ temperament (1740?)
bossart3.scl                        12  Victor Ferdinand Bossart (dritte
Anweisung) organ temperament (1740?)
boulliau.scl                        12  Monsieur Boulliau's irregular temp.
(1373), reported by Mersenne in 1636
bourdelle1.scl                      88  Compromis Cordier, piano tuning by Jean-
Pierre Chainais
bpg55557777.scl                     25  Bohlen-Pierce extended to [55557777]
bps_temp17.scl                      17  Bohlen-Pierce-Stearn temperament. Highest
7-limit error 8.4 cents, 2001
brac.scl                            12  Circulating temperament with simple beat
ratios: 4 3/2 4 3/2 2 2 177/176 4 3/2 2 3/2 2
breed-blues1.scl                    7   Graham Breed's blues scale in 22-tET
breed-blues2.scl                    8   Graham Breed's blues scale in 29-tET
breed-bluesji.scl                   12  7-limit JI version of Graham Breed's Blues
scale
breed-dias13.scl                    46  13-limit Diaschismic temperament,
g=103.897, oct=1/2, 13-limit
breed-ht.scl                        19  Hemithird temperament, g=193.202, 5-limit
breed-kleismic.scl                  7   Kleismic temperament, g=317.080, 5-limit
breed-magic.scl                     13  Graham Breed's Magic temperament,
g=380.384, 9-limit, close to 41-tET
breed-magic5.scl                    19  Magic temperament, g=379.967949, 5-limit
breed-mystery.scl                   58  Mystery temperament, g=15.563, oct=1/29,
15-limit
breed.scl                           12  Graham Breed's fourth based 12-tone
keyboard scale. Tuning List 23-10-97
breed11.scl                         11  Breed[11] hobbit in 2749-tET
breed7-3.scl                        10  Graham Breed's 7 + 3 scale in 24-tET
breedball3.scl                      12  Third Breed ball around 49/40-7/4
breedball4.scl                      14  Fourth Breed ball around 49/40-7/4
breedpump.scl                       16  Comma pump in breed (2401/2400 planar)
[[1, 1, -2]->[1, 1, -1]->[0, 1, -1]->[0, 0, -1]->[0, 0, 0]
breedt2.scl                         12  Graham Breed's 1/5 P temperament, TL 10-
06-99
breedt3.scl                         12  Graham Breed's other 1/4 P temperament, TL
10-06-99
breetet2.scl                        13  doubled Breed tetrad
breetet3.scl                        25  tripled Breed tetrad
breeza.scl                          27  A 40353607/40000000 & 40960000/40353607
Fokker block with 11 otonal and 10 utonal tetrads
breezb.scl                          27  Alternative block to breeza
40353607/40000000 & 40960000/40353607
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bremmer.scl                      12  Bill Bremmer's Shining Brow (1998)
bremmer_ebvt1.scl                12  Bill Bremmer EBVT I temperament (2011)
bremmer_ebvt2.scl                12  Bill Bremmer EBVT II temperament (2011)
bremmer_ebvt3.scl                12  Bill Bremmer EBVT III temperament (2011)
broadwood.scl                    12  Broadwood's Best (Ellis tuner number 4),
Victorian (1885)
broadwood2.scl                   12  Broadwood's Usual (Ellis tuner number 2),
Victorian (1885)
broadwood3.scl                   12  John Broadwood´s 1832 unequal temperament
compiled by A.Sparschuh, a=403.0443
broeckaert-pbp.scl               12  Johan Broeckaert-Devriendt, PBP
temperament (2007). Equal PBP for C-E and G-B
brown.scl                        45  Tuning of Colin Brown's Voice Harmonium,
Glasgow. Helmholtz/Ellis p. 470-473, genus [333333333333
bruder-vier.scl                  12  Ignaz Bruder organ temperament (1829)
according to P. Vier
bruder.scl                       12  Ignaz Bruder organ temperament (1829),
systematised by Ratte, p. 406
bug-pelog.scl                     7  Pelog-like subset of bug[9] and
superpelog[9], g=260.256797
bugblock19.scl                   19  Bug (<<2 3 0||) and <<5 2 -15|| <19 30 45|
weak Fokker block: generators -9 to 9
burma3.scl                        7  Burmese scale, von Hornbostel: Über ein
akustisches Kriterium.., 1911, p.613. 1/1=336 Hz
burt1.scl                        12  W. Burt's 13diatsub #1
burt10.scl                       12  W. Burt's 19enhsub #10
burt11.scl                       12  W. Burt's 19enhharm #11
burt12.scl                       12  W. Burt's 19diatharm #12
burt13.scl                       12  W. Burt's 23diatsub #13
burt14.scl                       12  W. Burt's 23enhsub #14
burt15.scl                       12  W. Burt's 23enhharm #15
burt16.scl                       12  W. Burt's 23diatharm #16
burt17.scl                       36  W. Burt's "2 out of 3,5,11,17,31 dekany"
CPS with 1/1=3/1. 1/1 vol. 10(1) '98
burt18.scl                       36  W. Burt's "2 out of 1,3,5,7,11 dekany" CPS
with 1/1=1/1. 1/1 vol. 10(1) '98
burt19.scl                       20  W. Burt's "2 out of 2,3,4,5,7 dekany" CPS
with 1/1=1/1. 1/1 vol. 10(1) '98
burt2.scl                        12  W. Burt's 13enhsub #2
burt20.scl                       12  Warren Burt tuning for "Commas" (1993).
1/1=263 Hz, XH 16
burt3.scl                        12  W. Burt's 13enhharm #3
burt4.scl                        12  W. Burt's 13diatharm #4, see his post
3/30/94 in Tuning Digest #57
burt5.scl                        12  W. Burt's 17diatsub #5
burt6.scl                        12  W. Burt's 17enhsub #6
burt7.scl                        12  W. Burt's 17enhharm #7
burt8.scl                        12  W. Burt's 17diatharm #8, harmonics 16 to
32
burt9.scl                        12  W. Burt's 19diatsub #9
burt_fibo.scl                    12  Warren Burt, 3/2+5/3+8/5+etc. "Recurrent
Sequences", 2002
burt_fibo23.scl                  23  Warren Burt, 23-tone Fibonacci scale.
"Recurrent Sequences", 2002
burt_forks.scl                   19  Warren Burt, 19-tone Forks. Interval 5(3):
pp. 13+23, Winter 1986-87
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burt_primes.scl                    54  Warren Burt, primes until 251. "Some
Numbers", Dec. 2002
buselik pentachord 13-limit.scl
                                    4  Buselik pentachord 132:147:156:176:198
buselik pentachord 19-limit.scl
                                    4  Buselik pentachord 48:54:57:64:72
buselik tetrachord 13-limit.scl
                                    3  Buselik tetrachord 132:147:156:176
buselik tetrachord 19-limit.scl
                                    3  Buselik tetrachord 48:54:57:64
bushmen.scl                         4  Observed scale of South-African bushmen,
almost (4 notes) equal pentatonic
buurman.scl                        12  Buurman temperament, 1/8-Pyth. comma,
organ Doetinchem Gereformeerde Gemeentekerk
buzurg10decoid.scl                 10  buzurg_al-erin10 in decoid temperament,
POTE tuning
buzurg_al-erin10.scl               10  Decatonic with septimal Buzurg, Rastlike
modes (cf. Secor, blarney.txt)
c1029cp.scl                        16  1029/1024 comma pump scale in 190-tET
c10976cp.scl                       28  10976/10935 comma pump scale in 695-tET
c126cp.scl                         11  126/125 comma pump scale in 185-tET
c1728cp.scl                        14  1728/1715 comma pump scale in 111-tET
c225cp.scl                         12  225/224 comma pump scale in 197-tET
c3136cp.scl                        20  3136/3125 comma pump scale in 446-tET
c385cp.scl                         16  385/384 comma pump scale in 284-tET
c5120cp.scl                        28  5120/5103 comma pump scale in 391-tET
c6144cp.scl                        21  6144/6125 comma pump scale in 381-tET
c64827cp.scl                       16  64827/64000 comma pump scale in 122-tET
cairo.scl                          26  d'Erlanger vol.5, p. 42. Congress of
Arabic Music, Cairo, 1932
cal46.scl                          46  Gene Ward Smith, 46 note scale for Caleb
canright.scl                        9  David Canright's piano tuning for
"Fibonacci Suite" (2001). Also 84-tET version of 11-limit "Orwe
canton.scl                         12  Jake Freivald, a 2.3.11/7.13/7 subgroup
scale
cantonpenta.scl                    12  Canton scale in 13-limit pentacircle
(351/350 and 364/363) temperament, 271-tET
capurso.scl                        12  Equal temperament with equal beating 3/1 =
4/1 opposite (2009). Circular Harmonic System C.HA.S.
carlos_alpha.scl                   18  Wendy Carlos' Alpha scale with perfect
fifth divided in nine
carlos_alpha2.scl                  36  Wendy Carlos' Alpha prime scale with
perfect fifth divided by eightteen
carlos_beta.scl                    22  Wendy Carlos' Beta scale with perfect
fifth divided by eleven
carlos_beta2.scl                   44  Wendy Carlos' Beta prime scale with
perfect fifth divided by twentytwo
carlos_gamma.scl                   35  Wendy Carlos' Gamma scale with third
divided by eleven or fifth by twenty
carlos_harm.scl                    12  Carlos Harmonic & Ben Johnston's scale of
'Blues' from Suite f.micr.piano (1977) & David Beardsle
carlos_super.scl                   12  Carlos Super Just
carlson.scl                        19  Brian Carlson's guitar scale (or 7 is
21/16 instead) fretted by Mark Rankin
cartwheel.scl                      17  Andrew Heathwite's 13-limit wakalix
cassandra1.scl                     41  Cassandra temperament (Erv Wilson), 13-
limit, g=497.866
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cassandra2.scl                  41  Cassandra temperament, schismic variant,
13-limit, g=497.395
cat22.scl                       22  5-limit Dwarf(22) in catakleismic
tempering, <197 312 457 553 681 728| tuning
catakleismic34.scl              34  Catakleismic[34] 11-limit 3.5 cents lesfip
optimized
catakleismic34semitransversal.scl
                                17  17 note 2.3.7 semitransversal of
Catakleismic[34]
catakleismic34trans.scl         34  Catakleismic[34] 2.5.7 transversal
catler.scl                      24  Catler 24-tone JI from "Over and Under the
13 Limit", 1/1 3(3)
cbrat19.scl                     19  Circulating 19-tone temperament with exact
brats, G.W. Smith
cdia22.scl                      22  Circulating 22 note scale, two 11-tET
cycles 5/4 apart, 11 pure major thirds
ceb88f.scl                      13  88 cents steps with equal beating fifths
ceb88s.scl                      14  88 cents steps with equal beating sevenths
ceb88t.scl                      14  88 cents steps with equal beating 7/6
thirds
cet10.scl                      118  20th root of 9/8, on Antonio Soler's
tuning box, afinador or templante
cet100.scl                      28  28th root of 5
cet100a.scl                     12  12-tET 5-limit TOP tuning
cet100b.scl                     12  12-tET 5-limit TOP-RMS tuning
cet104.scl                      23  23rd root of 4, Tútim Dennsuul
cet105.scl                      13  13th root of 11/5, has very good 6/5 and
13/8
cet105a.scl                     18  18th root of 3
cet108.scl                      11  4th root of 9/7, Chris Vaisvil
cet109.scl                      11  LS optimal 11-tET 2.7.9.11.15.17 JI
subgroup tuning
cet11.scl                      112  36th root of 5/4, Mohajeri Shahin
cet111.scl                      25  25th root of 5, Karlheinz Stockhausen in
"Studie II" (1954)
cet111a.scl                     17  17th root of 3. McLaren 'Microtonal
Music', volume 1, track 8
cet112.scl                      53  53rd root of 31. McLaren 'Microtonal
Music', volume 4, track 16
cet114.scl                      21  21st root of 4
cet115.scl                      10  2nd root of 8/7. Werner Linden,
Musiktheorie, 2003 no.1 midi 15.Eb=19.44544 Hz
cet116.scl                      31  31st root of 8, Jake Freivald in "A Call
in Summer"
cet117.scl                      36  72nd root of 128, step = generator of
Miracle
cet117a.scl                     11  6th root of 3/2
cet118.scl                      16  16th root of 3. McLaren 'Microtonal
Music', volume 1, track 7
cet119.scl                      10  7th root of phi
cet125.scl                      10  125 cents steps
cet126.scl                      15  15th root of 3. McLaren 'Microtonal
Music', volume 1, track 6
cet126a.scl                     19  19th root of 4
cet133.scl                      13  13th root of e
cet139.scl                      20  20th root of 5, Hieronymus' tuning
cet140.scl                      24  24th root of 7
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cet141.scl                        17  17th root of 4
cet148.scl                        21  21th root of 6, Moreno's C-21
cet152.scl                        13  13th root of pi
cet156.scl                         9  9th root of 9/4
cet158.scl                        12  12th root of 3, Moreno's A-12, see
dissertation "Embedding Equal Pitch Spaces"
cet159.scl                         8  4e-th root of e. e-th root of e is highest
x-th root of x
cet16.scl                         72  30th root of 4/3, Aristoxenos
cet160.scl                        15  15th root of 4, Rudolf Escher in "The Long
Christmas Dinner" (1960)
cet160a.scl                       37  37th root of 31. McLaren 'Microtonal
Music', volume 2, track 7
cet163.scl                         9  9th root of 7/3. Jeff Scott in "Quiet
Moonlight" (2001)
cet163a.scl                        8  5th root of 8/5
cet166.scl                         3  3rd root of 4/3
cet167.scl                         7  5th root of phi
cet173.scl                        11  11th root of 3, Moreno's A-11
cet175.scl                         7  175 cents steps (Georgian)
cet175a.scl                        7  4th root of 3/2
cet175b.scl                       28  28th root of 7. McLaren 'Microtonal
Music', volume 6, track 3
cet178.scl                        27  27th root of 16
cet181.scl                        16  6.625 tET. The 16/3 is the so-called
Kidjel Ratio promoted by Maurice Kidjel in 1958
cet182.scl                        17  17th root of 6, Moreno's C-17
cet195.scl                         7  7th root of 11/5
cet198.scl                        10  10th root of pi
cet21k.scl                        56  scale of syntonic comma's, almost 56-tET
cet222.scl                        14  14th root of 6, Moreno's C-14
cet227.scl                         2  square root of 13/10
cet233.scl                        21  21st root of 17, McLaren 'Microtonal
Music', volume 2, track 15
cet258.scl                        12  12th root of 6, Moreno's C-12
cet29.scl                         95  95th root of 5
cet33.scl                         25  25th root of phi, Walter O´Connell (1993)
cet35.scl                         45  45th root of 5/2, Caleb Morgan (2010)
cet39.scl                         49  49th root of 3
cet39a.scl                        31  31-tET 7-limit TOP-RMS tuning
cet39b.scl                        31  31-tET with l.s. 8/7, 5/4, 4/3, 3/2, 8/5,
7/4, 2/1; equal weights
cet39c.scl                        31  31-tET 11-limit TOP tuning
cet39d.scl                        31  31-tET with l.s. 5/4, 3/2, 7/4
cet39e.scl                        15  15th root of 7/5, X.J. Scott
cet39f.scl                        31  10th root of 5/4
cet39g.scl                        31  31-tET 11-limit TOP-RMS tuning
cet43.scl                         28  9th root of 5/4, Samuel Pellman
cet44.scl                         28  least maximum error of 10.0911 cents to a
set of 11-limit consonances
cet44a.scl                        91  91th root of 10, Jim Kukula
cet44b.scl                        16  16th root of 3/2
cet45.scl                         11  11th root of 4/3
cet45a.scl                        13  13th root of 7/5, X.J. Scott
cet46.scl                         18  18th root of phi, Walter O´Connell (1993)
cet49.scl                         39  39th root of 3, Triple Bohlen-Pierce, good
3.5.7.11.13 system
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cet51.scl                   47   47nd root of 4
cet52.scl                   23   Stretched 23-tET
cet53.scl                    5   5th root of 7/6, X.J. Scott
cet54.scl                   62   62nd root of 7
cet54a.scl                 101   101st root of 24
cet54b.scl                  35   35th root of 3 or shrunk 22-tET
cet54c.scl                  22   22-tET 11-limit TOP tuning
cet54d.scl                  22   22-tET 11-limit TOP-RMS tuning
cet55.scl                   51   51th root of 5
cet55a.scl                   9   9th root of 4/3, 'Noleta' Scale
cet59.scl                   21   12th root of 3/2, Gary Morrison
cet63.scl                   30   30th root of 3 or stretched 19-tET
cet63a.scl                  44   44th root of 5
cet63b.scl                  19   19-tET 7-limit TOP tuning
cet63c.scl                  19   19-tET 7-limit TOP-RMS tuning
cet63d.scl                  19   5th root of 6/5
cet63e.scl                  19   16th root of 9/5
cet63f.scl                  93   93th root of 30 or stretched 19-tET
cet63g.scl                  49   49th root of 6
cet65.scl                   20   65cET by Andrew Heathwaite
cet65a.scl                  37   37th root of 4
cet67.scl                   14   14th root of 12/7, X.J. Scott
cet68.scl                   18   3rd root of 9/8
cet68a.scl                  49   49th root of 7
cet69.scl                   12   12th root of phi
cet7.scl                   271   271th root of 3, Heinz Bohlen (1972)
cet70.scl                   27   27th root of 3
cet71.scl                   39   39th root of 5
cet72.scl                   33   33rd root of 4, Birgit Maus
cet73.scl                   26   26th root of 3, Gene Smith
cet75.scl                   16   16-tET 13-limit TOP tuning
cet75a.scl                  16   16-tET 13-limit TOP-RMS tuning
cet78.scl                    9   9th root of 3/2
cet79.scl                   24   24th root of 3, James Heffernan (1906)
cet80.scl                   35   35th root of 5
cet83.scl                   15   83.33333 cent steps by Alexander Nemtin
(1963)
cet84.scl                   33   33rd root of 5
cet87.scl                   15   Least-squares stretched ET to telephone
dial tones. 1/1=697 Hz
cet88.scl                   14   88.0 cents steps by Gary Morrison alias
mr88cet
cet88b.scl                  14   87.97446 cent steps. Least squares for
7/6, 11/9, 10/7, 3/2, 7/4
cet88b2.scl                 14   87.75412 cent steps. Minimax for 7/6,
11/9, 10/7, 3/2, 7/4
cet88b3.scl                 14   87.84635 cent steps. Minimax for 3, 5, 7,
8, 11
cet88b4.scl                 14   87.80488 cent steps. Least squares for 3,
5, 7, 8, 11
cet88c.scl                  38   38th root of 7, McLaren 'Microtonal
Music', volume 3, track 7
cet88d.scl                  41   41th root of 8
cet88e.scl                  35   35th root of 6
cet89.scl                   31   31st root of 5, McLaren 'Microtonal
Music', volume 2, track 22
cet90.scl                   17   Scale with limma steps
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cet93.scl                      9  Tuning used in John Chowning's Stria
(1977), 9th root of Phi
cet97.scl                     12  Manfred Stahnke, PARTCH HARP synth tuning.
Minimax for 5/4 and 7/4, acceptable 11/4
cet98.scl                      8  8th root of 11/7, X.J. Scott
cet98phi.scl                  17  Phi + 1 equal division by 17, Brouncker
(1653)
chahargah.scl                 12  Chahargah in C
chahargah2.scl                 7  Dastgah Chahargah in C, Mohammad Reza
Gharib
chahargah3.scl                 7  Iranian Chahargah, Julien J. Weiss
chalmers.scl                  19  Chalmers' 19-tone with more hexanies than
Perrett's Tierce-Tone
chalmers_17.scl               17  7-limit figurative scale, Chalmers '96
Adnexed S&H decads
chalmers_19.scl               19  7-limit figurative scale. Reversed S&H
decads
chalmers_csurd.scl            15  Combined Surd Scale, combination of Surd
and Inverted Surd, JHC, 26-6-97
chalmers_isurd.scl             8  Inverted Surd Scale, of the form
4/(SQRT(N)+1, JHC, 26-6-97
chalmers_ji1.scl              12  Based loosely on Wronski's and similar JI
scales, May 2, 1997.
chalmers_ji2.scl              12  Based loosely on Wronski's and similar JI
scales, May 2, 1997.
chalmers_ji3.scl              12  15 16 17 18 19 20 21 on 1/1, 15-20 on 3/2,
May 2, 1997. See other scales
chalmers_ji4.scl              12  15 16 17 18 19 20 on 1/1, same on 4/3, +
16/15 on 16/9
chalmers_surd.scl              8  Surd Scale, Surds of the form
(SQRT(N)+1)/2, JHC, 26-6-97
chalmers_surd2.scl            40  Surd Scale, Surds of the form
(SQRT(N)+1)/4
chalung.scl                   11  Tuning of chalung from Tasikmalaya,
slendro-like. 1/1=185 Hz
chan34.scl                    34  34 note hanson based circulating scale
with 15 pure major thirds and 18 -1 brats
chargah pentachord 7-limit.scl  4  Chargah pentachord 150:162:189:200:225
chargah tetrachord 7-limit.scl  3  Chargah tetrachord 150:162:189:200
chaumont.scl                  12  Lambert Chaumont organ temperament (1695),
1st interpretation
chaumont2.scl                 12  Lambert Chaumont organ temperament (1695),
2nd interpretation
chimes.scl                     3  Heavenly Chimes
chimes_peck.scl                8  Kris Peck, 9-tone windchime tuning. TL 7-
3-2001
chin_12.scl                   12  Chinese scale, 4th cent.
chin_5.scl                     5  Chinese pentatonic from Zhou period
chin_60.scl                   60  Chinese scale of fifths (the 60 lü)
chin_7.scl                     7  Chinese heptatonic scale and tritriadic of
64:81:96 triad
chin_bianzhong.scl            12  Pitches of Bianzhong bells (Xinyang).
1/1=b, Liang Mingyue, 1975.
chin_bianzhong2a.scl          12  A-tones (GU) of 13 Xinyang bells (Ma
Cheng-Yuan) 1/1=d#=619 Hz
chin_bianzhong2b.scl          12  B-tones (SUI) of 13 Xinyang bells (Ma
Cheng-Yuan) 1/1=b+=506.6 Hz
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chin_bianzhong3.scl            26  A and B-tones of 13 Xinyang bells (Ma
Cheng-Yuan) abs. pitches wrt middle-C
chin_bronze.scl                7  Scale found on ancient Chinese bronze
instrument 3rd c.BC & "Scholar's Lute"
chin_chime.scl                12  Pitches of 12 stone chimes, F. Kuttner,
1951, ROMA Toronto. %1=b4
chin_ching.scl                12  Scale of Ching Fang, c.45 BC. Pyth.steps 0
1 2 3 4 5 47 48 49 50 51 52 53
chin_di.scl                    6  Chinese di scale
chin_di2.scl                   7  Observed tuning from Chinese flute dizi,
Helmholtz/Ellis p. 518, nr.103
chin_huang.scl                 6  Huang Zhong qin tuning
chin_liu-an.scl               11  Scale of Liu An, in: "Huai Nan Tzu", c.122
BC, 1st known corr. to Pyth. scale
chin_lu.scl                   12  Chinese Lü scale by Huai Nan zi, Han era.
Père Amiot 1780, Kurt Reinhard
chin_lu2.scl                  12  Chinese Lü (Lushi chunqiu, by Lu Buwei).
Mingyue: Music of the billion, p.67
chin_lu3.scl                  12  Chinese Lü scale by Ho Ch'êng-T'ien,
reported in Sung Shu (500 AD)
chin_lu3a.scl                 12  Chinese Lü scale by Ho Ch'êng-T'ien, calc.
basis is "big number" 177147
chin_lu4.scl                  12  Chinese Lü "749-Temperament"
chin_lu5.scl                  12  Chinese Lü scale by Ch'ien Lo-Chih, c.450
AD Pyth.steps 0 154 255 103 204 etc.
chin_lusheng.scl               5  Observed tuning of a small Lusheng, 1/1=d,
OdC '97
chin_pan.scl                  23  Pan Huai-su pure Pythagorean system, in:
Sin-Yan Shen, 1991
chin_pipa.scl                  5  Observed tuning from Chinese balloon lute
p'i-p'a, Helmholtz/Ellis p. 518, nr.109
chin_sheng.scl                 7  Observed tuning from Chinese sheng or
mouth organ, Helmholtz/Ellis p. 518, nr.105
chin_shierlu.scl              12  Old Chinese Lü scale, from
http://en.wikipedia.org/wiki/Shi_Er_L%C3%BC
chin_sientsu.scl               5  Observed tuning from Chinese tamboura
sienzi, Helmholtz/Ellis p. 518, nr.108
chin_sona.scl                  7  Observed tuning from Chinese oboe (so-na),
Helmholtz/Ellis p. 518, nr.104
chin_wang-po.scl               7  Scale of Wang Po, 958 AD. H. Pischner:
Musik in China, Berlin, 1955, p.20
chin_yangqin.scl               7  Observed tuning from Chinese dulcimer
yangqin, Helmholtz/Ellis p. 518, nr.107
chin_yunlo.scl                 7  Observed tuning from Chinese gong-chime
(yün-lo), Helmholtz/Ellis p. 518, nr.106
choquel.scl                   12  Choquel/Barbour/Marpurg?
chordal.scl                   40  Chordal Notes subharmonic and harmonic
chrom15.scl                    7  Tonos-15 Chromatic
chrom15_inv.scl                7  Inverted Chromatic Tonos-15 Harmonia
chrom15_inv2.scl               7  A harmonic form of the Chromatic Tonos-15
inverted
chrom17.scl                    7  Tonos-17 Chromatic
chrom17_con.scl                7  Conjunct Tonos-17 Chromatic
chrom19.scl                    7  Tonos-19 Chromatic
chrom19_con.scl                7  Conjunct Tonos-19 Chromatic
chrom21.scl                    7  Tonos-21 Chromatic
chrom21_inv.scl                7  Inverted Chromatic Tonos-21 Harmonia
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chrom21_inv2.scl            7  Inverted harmonic form of the Chromatic
Tonos-21
chrom23.scl                 7  Tonos-23 Chromatic
chrom23_con.scl             7  Conjunct Tonos-23 Chromatic
chrom25.scl                 7  Tonos-25 Chromatic
chrom25_con.scl             7  Conjunct Tonos-25 Chromatic
chrom27.scl                 7  Tonos-27 Chromatic
chrom27_inv.scl             7  Inverted Chromatic Tonos-27 Harmonia
chrom27_inv2.scl            7  Inverted harmonic form of the Chromatic
Tonos-27
chrom29.scl                 7  Tonos-29 Chromatic
chrom29_con.scl             7  Conjunct Tonos-29 Chromatic
chrom31.scl                 8  Tonos-31 Chromatic. Tone 24 alternates
with 23 as MESE or A
chrom31_con.scl             8  Conjunct Tonos-31 Chromatic
chrom33.scl                 7  Tonos-33 Chromatic. A variant is 66 63 60
48
chrom33_con.scl             7  Conjunct Tonos-33 Chromatic
chrom_new.scl               7  New Chromatic genus 4.5 + 9 + 16.5
chrom_new2.scl              7  New Chromatic genus 14/3 + 28/3 + 16 parts
chrom_soft.scl              7  100/81 Chromatic. This genus is a good
approximation to the soft chromatic
chrom_soft2.scl             7  1:2  Soft Chromatic
chrom_soft3.scl             7  Soft chromatic genus from Kathleen
Schlesinger's modified Mixolydian Harmonia
chrys_diat-1st-ji.scl       7  Chrysanthos JI Diatonic and 1st Byzantine
Liturgical mode
chrys_diatenh-var-ji.scl    7  JI interpretation of Chrysanthos Diatonic-
Enharmonic Byzantine mode
chrys_enhdiat-var-ji.scl    7  JI interpretation of Chrysanthos
Enharmonic-Diatonic Byzantine Mode
cifariello.scl             15  F. Cifariello Ciardi, ICMC 86 Proc. 15-
tone 5-limit tuning
circ5120.scl               14  Circle of seven minor, six major, and one
subminor thirds in 531-tET
circb22.scl                22  circulating scale from pipedum_22c in
50/49 (-1,5) tuning; approximate pajara
circle31.scl               31  Approximate 31-tET with 18 5^(1/4) fifths,
12 (56/5)^(1/6) fifths, and a (4096/6125)*sqrt(5)
circos.scl                 12  [1, 3] weight range weighted least squares
circulating temperament
ckring9.scl                13  Double-tie circular mirroring with common
pivot of 3:5:7:9
clampitt_phi.scl            7  David Clampitt, phi+1 mod 3phi+2, from
"Pairwise Well-Formed Scales", 1997
classr.scl                 12  Marvel projection to the 5-limit of class
claudi-enigma.scl          15  Claudi Meneghin's 11-limit JI Enigma theme
scale
clipper100.scl             17  Clipper(100/99), 2.3.5.11, POTE tuning
cluster.scl                13  13-tone 5-limit Tritriadic Cluster
cluster6c.scl               6  Six-Tone Triadic Cluster 3:4:5
cluster6d.scl               6  Six-Tone Triadic Cluster 3:5:4
cluster6e.scl               6  Six-Tone Triadic Cluster 5:6:8
cluster6f.scl               6  Six-Tone Triadic Cluster 5:8:6
cluster6g.scl               6  Six-Tone Triadic Cluster 4:5:7, genus
[577]
cluster6i.scl               6  Six-Tone Triadic Cluster 5:6:7
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cluster6j.scl                      6  Six-Tone Triadic Cluster 5:7:6
cluster8b.scl                      8  Eight-Tone Triadic Cluster 4:6:5, genus
[3555]
cluster8c.scl                      8  Eight-Tone Triadic Cluster 3:4:5
cluster8d.scl                      8  Eight-Tone Triadic Cluster 3:5:4
cluster8e.scl                      8  Eight-Tone Triadic Cluster 5:6:8
cluster8f.scl                      8  Eight-Tone Triadic Cluster 5:8:6
cluster8h.scl                      8  Eight-Tone Triadic Cluster 4:7:5, genus
[5557]
cluster8i.scl                      8  Eight-Tone Triadic Cluster 5:6:7
cluster8j.scl                      8  Eight-Tone Triadic Cluster 5:7:6
cohenf_11.scl                     11  Flynn Cohen, 7-limit scale of "Rameau's
nephew" (1996)
coherent49.scl                    49  Generator is the positive root of x^4 -
x^2 - 1, Raph, Meta-Sidi, 72&121 temperament sqrtphi <30
coleman10.scl                     12  Coleman 10 (2001)
coleman11.scl                     12  Jim Coleman's XI piano temperament. TL 16
Mar 1999
coleman16.scl                     12  Balanced 16 from Jim Coleman Sr. (2001)
coleman4.scl                      12  Coleman IV from Jim Coleman Sr.
coll7.scl                          7  Seven note Collatz cycle scale, -17
starting point
collangettes.scl                  24  d'Erlanger vol.5, p. 23. Père Maurice
Collangettes, 24 tone Arabic system
collapsar.scl                     12  An 11-limit patent val superwakalix
colonna1.scl                      12  Colonna's irregular Just Intonation no. 1
(1618)
colonna2.scl                      12  Colonna's irregular Just Intonation no. 2
(1618)
compton48.scl                     48  Compton[48] 11-limit tweaked
concertina.scl                    14  English Concertina, Helmholtz/Ellis, p.
470
cons11.scl                         7  Set of intervals with num + den <= 11 not
exceeding 2/1
cons12.scl                         8  Set of intervals with num + den <= 12 not
exceeding 2/1
cons13.scl                        10  Set of intervals with num + den <= 13 not
exceeding 2/1
cons14.scl                        11  Set of intervals with num + den <= 14 not
exceeding 2/1
cons15.scl                        12  Set of intervals with num + den <= 15 not
exceeding 2/1
cons16.scl                        13  Set of intervals with num + den <= 16 not
exceeding 2/1
cons17.scl                        16  Set of intervals with num + den <= 17 not
exceeding 2/1
cons18.scl                        17  Set of intervals with num + den <= 18 not
exceeding 2/1
cons19.scl                        20  Set of intervals with num + den <= 19 not
exceeding 2/1
cons20.scl                        22  Set of intervals with num + den <= 20 not
exceeding 2/1
cons21.scl                        24  Set of intervals with num + den <= 21 not
exceeding 2/1
cons8.scl                          4  Set of intervals with num + den <= 8 not
exceeding 2/1
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cons9.scl                      5  Set of intervals with num + den <= 9 not
exceeding 2/1
cons_5.scl                     7  Set of consonant 5-limit intervals within
the octave
cons_7.scl                    10  Set of consonant 7-limit intervals of
tetrad 4:5:6:7 and inverse
cons_7a.scl                   11  Set of consonant 7-limit intervals,
harmonic entropy minima
cont_frac1.scl                14  Continued fraction scale 1, see McLaren in
Xenharmonikon 15, pp.33-38
cont_frac2.scl                15  Continued fraction scale 2, see McLaren in
Xenharmonikon 15, pp.33-38
corner11.scl                  15  Quadratic Corner 11-limit. Chalmers '96
corner13.scl                  21  Quadratic Corner 13-limit. Chalmers '96
corner17.scl                  28  Quadratic Corner 17-limit.
corner17a.scl                 42  Quadratic Corner 17 odd limit.
corner7.scl                   10  Quadratic corner 7-limit. Chalmers '96
corner9.scl                   14  First 9 harmonics of 5th through 9th
harmonics
corners11.scl                 29  Quadratic Corners 11-limit, John Chalmers
(1996)
corners13.scl                 41  Quadratic Corners 13-limit. Chalmers '96
corners7.scl                  19  Quadratic Corners 7-limit. Chalmers '96
corrette.scl                  12  Corrette temperament, modified 1/4-comma
meantone
corrette2.scl                 12  Michel Corrette, modified meantone
temperament (1753)
corrette3.scl                 12  Corrette's monochord (1753), also Marpurg
4 and Yamaha Pure Minor
coul_12.scl                   12  Scale 1 5/4 3/2 2 successively split
largest intervals by smallest interval
coul_12a.scl                  12  Scale 1 6/5 3/2 2 successively split
largest intervals by smallest interval
coul_12sup.scl                12  Superparticular approximation to
Pythagorean scale. Op de Coul, 2003
coul_13.scl                   13  Symmetrical 13-tone 5-limit JI scale
coul_17sup.scl                17  Superparticular approximation to
Pythagorean 17-tone scale. Op de Coul, 2003
coul_20.scl                   20  Tuning for a 3-row symmetrical keyboard,
Op de Coul (1989)
coul_27.scl                   27  Symmetrical 27-tone 5-limit just system,
67108864/66430125 and 25/24
counterschismic.scl           53  Counterschismic temperament, g=498.082318,
5-limit
couperin.scl                  12  Couperin modified meantone
couperin_org.scl              12  F. Couperin organ temperament (1690), from
C. di Veroli, 1985
cpak19a.scl                   19  First 19-epimorphic ordered tetrad pack
scale, Gene Ward Smith, TL 23-10-2005
cpak19b.scl                   19  Second 19-epimorphic ordered tetrad pack
scale, Gene Ward Smith, TL 23-10-2005
cross13.scl                   19  13-limit harmonic/subharmonic cross
cross2.scl                     9  John Pusey's double 5-7 cross reduced by
3/1
cross2_5.scl                   9  double 3-5 cross reduced by 2/1
cross2_7.scl                  13  longer 3-5-7 cross reduced by 2/1
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cross3.scl                    13  John Pusey's triple 5-7 cross reduced by
3/1
cross_7.scl                    7  3-5-7 cross reduced by 2/1, quasi
diatonic, similar to Zalzal's, Flynn Cohen
cross_72.scl                  13  double 3-5-7 cross reduced by 2/1
cross_7a.scl                   7  2-5-7 cross reduced by 3/1
cruciform.scl                 12  Cruciform Lattice
cube3.scl                     32  7-limit Cube[3] scale, Gene Ward Smith
cube4.scl                     63  7-limit Cube[4] scale, Gene Ward Smith
cw12_11.scl                   12  CalkinWilf(<12 19 28 34 42|)
cw19_11.scl                   19  CalkinWilf(<19 30 44 53 66|)
cw19_5.scl                    19  CalkinWilf(<19 30 44|)
cw19_7.scl                    19  CalkinWilf(<19 30 44 53|)
cx4.scl                       10  Fourth 10/4 scale <10 16 23 28| epimorphic
cxi1.scl                      11  First 11/5 <11 17 26 31| permutation
epimorphic scale
cycle19.scl                   19  19-note lesfip scale, 9-limit, 10 cents
tolerance
danielou5_53.scl              53  Daniélou's Harmonic Division in 5-limit,
symmetrized
danielou_53.scl               53  Daniélou's Harmonic Division of the
Octave, see p. 153
dan_seman.scl                 12  Semantix-Semantic, 5-limit, common tones
to Semantic-36 and Semantix-36 with different A
dan_semantic.scl              35  The Semantic Scale, from Alain Daniélou:
"Sémantique Musicale" (1967)
dan_semantix.scl              36  Jacques Dudon, Semantix-36, 27/25
generator
darreg.scl                    19  This set of 19 ratios in 5-limit JI is for
his megalyra family
darreg_ennea.scl               9  Ivor Darreg's Mixed Enneatonic, a mixture
of chromatic and enharmonic
darreg_genus.scl               9  Ivor Darreg's Mixed JI Genus (Archytas
Enh, Ptolemy Soft Chrom, Didymos Chrom
darreg_genus2.scl              9  Darreg's Mixed JI Genus 2 (Archytas
Enharmonic and Chromatic Genera)
david11.scl                   22  11-limit system from Gary David (1967)
david7.scl                    12  Gary David's Constant Structure (1967). A
mode of Fokker's 7-limit scale
dconv11marv.scl               35  Convex closure in marvel of 11-limit
diamond in 166-tET
dconv9gam.scl                 31  Convex closure in gamelismic of 9-limit
diamond in 190-tET
dconv9marv.scl                21  Convex closure in marvel of 9-limit
diamond in 197-tET
ddimlim1.scl                  14  First 27/25&2048/1875 scale
dean_81primes.scl             80  Roger Dean's 81 primes non-octave scale
(2008)
dean_91primes.scl             90  Roger Dean's 91 primes non-octave scale
(2008)
degung-sejati.scl              5  pelog degung sejati, Sunda
degung1.scl                    5  Gamelan Degung, Kabupaten Sukabumi.
1/1=363 Hz
degung2.scl                    5  Gamelan Degung, Kabupaten Bandung. 1/1=252
Hz
degung3.scl                    5  Gamelan Degung, Kabupaten Sumedang.
1/1=388.5 Hz
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degung4.scl                        5  Gamelan Degung, Kasepuhan Cheribon.
1/1=250 Hz
degung5.scl                        5  Gamelan Degung, Kanoman Cheribon. 1/1=428
Hz
degung6.scl                        5  Gamelan Degung, Kacherbonan Cheribon.
1/1=426 Hz
dekany-cs.scl                     12  CPS ({1,3,7,9,11}, 2) union {77/72,
77/64}. Grady-Narushima
dekany.scl                        10  2)5 Dekany 1.3.5.7.11 (1.3 tonic)
dekany2.scl                       10  3)5 Dekany 1.3.5.7.9 (1.3.5.7.9 tonic)
dekany3.scl                       10  2)5 Dekany 1.3.5.7.9 and 3)5 Dekany 1 1/3
1/5 1/7 1/9
dekany4.scl                       10  2)5 Dekany 1.7.13.19.29 (1.7 tonic)
dekany_laka205.scl                29  Dekany laka convex closure of the 2)5
Dekany 1.3.5.7.11 (1.3 tonic), 205-tET tuning
dekany_union.scl                  14  Union of 2)5 and 3)5 1.3.5.7.9 dekanies,
or 3)6 1.3.5.5.7.9
dent-yn-rwt.scl                   12  Tom Dent's Young-Neidhardt well-
temperament (rationalized by G. Secor)
dent.scl                          12  Tom Dent, well temperament with A=421 Hz.
Integer Hz beat rates from A
dent2.scl                         12  Tom Dent, well-temperament, 2/32 and 5/32
comma, TL 3 & 5-09-2005
dent3.scl                         12  Tom Dent, Bach harpsichord "sine wave"
temperament, TL 10-10-2005
dent4.scl                         12  Tom Dent, modified meantone with appr. to
7/5, 13/11, 14/11, 19/15, 19/16. TL 30-01-2009
dent_19otti.scl                   12  Tom Dent's 19otti scale
dent_berger.scl                   12  Tom Dent's 19berger scale
dent_mean7.scl                    12  Tom Dent's 7-limit irregular meantone
deporcy.scl                       15  A 15-note chord-based detempering of 7-
limit porcupine
de_caus.scl                       12  De Caus (a mode of Ellis's duodene) (1615)
diab17a.scl                       17  [25, 125, 175, 2401, 12005] breed diamond
diab19a.scl                       19  19-tone 7-limit JI scale
diab19_612.scl                    19  diab19a in 612-tET
diab19_72.scl                     19  diab19a in 72-tET
diablack.scl                      10  Unique 256/245&2048/2025 Fokker block
diabree.scl                       39  detempered convex closure of 11-limit
diamond in {243/242, 441/440} temperament plane
diachrome1.scl                    10  First 25/24&2048/2025 scale
diaconv1029.scl                   19  convex closure of 7-limit diamond with
respect to 1029/1024
diaconv225.scl                    15  convex closure of 7-limit diamond with
respect to 225/224
diaconv2401.scl                   17  convex closure of 7-limit diamond with
respect to 2401/2400
diaconv3136.scl                   23  convex closure of 7-limit diamond with
respect to 3136/3125
diaconv4375.scl                   25  convex closure of 7-limit diamond with
respect to 4375/4374
diaconv5120.scl                   29  convex closure of 7-limit diamond with
respect to 5120/5103
diaconv6144.scl                   19  convex closure of 7-limit diamond with
respect to 6144/6125
diacycle13.scl                    23  Diacycle on 20/13, 13/10; there are also
nodes at 3/2, 4/3; 13/9, 18/13
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diaddim1.scl                      14  First 2048/2025&2048/1875 scale
dialim1.scl                       14  First 27/25&2048/2025 scale
diam19.scl                        19  Optimized 13-limit from diamond9plus
diamin7.scl                       18  permutation epimorphic scale with 7-limit
diamond, Hahn and TM reduced <18 29 42 50|
diamin7marv.scl                   18  1/4 kleismic tempered diamin7
diamin7_72.scl                    18  diamin7 in 72-tET
diamisty.scl                      12  Diamisty scale 2048/2025 and
67108864/66430125
diamond11a.scl                    31  11-limit Diamond (partch_29.scl) with
added 16/15 & 15/8, Zoomoozophone tuning: 1/1 = 392 Hz
diamond11ak.scl                   31  microtempered version of diamond11a, Dave
Keenan TL 11-1-2000, 225/224&385/384
diamond11map.scl                  72  11-limit diamond on a 'centreless' map
diamond11strange.scl              16  Lesfip scale, 11-limit diamond, 10 cents
tolerance
diamond11tr.scl                   15  11-limit triangular diamond lattice with
64/63 intervals removed
diamond15.scl                     59  15-limit diamond + 2nd ratios. See Novaro,
1927, Sistema Natural...
diamond17.scl                     43  17-limit diamond
diamond17a.scl                    55  17-limit, +9 diamond
diamond17b.scl                    65  17-limit, +9 +15 diamond, Denny Genovese,
3/2=384 Hz
diamond19.scl                     57  19-limit diamond
diamond27.scl                     13  Diamond 21 23 25 27, Christopher Vaisvil
diamond7-13.scl                   13  7 9 11 13 diamond
diamond7.scl                      13  7-limit diamond, also double-tie circular
mirroring of 4:5:6:7 with common pivot
diamond7_126.scl                  15  7-limit diamond starling (126/125) 5-limit
convex closure
diamond7_225.scl                  15  7-limit diamond marvel (225/224) 5-limit
convex closure
diamond9.scl                      19  9-limit tonality diamond
diamond9block.scl                 19  Weak Fokker block one note different from
the 9-limit diamond
diamond9keemic.scl                19  Keemic (875/864) tempering of 9-limit
diamond, POTE tuning
diamond9plus.scl                  21  9-limit tonality diamond extended with two
secors
diamondupblock.scl                20  Weak Fokker block with val <20 31 46 59|
diamond_chess.scl                 11  9-limit chessboard pattern diamond. OdC
diamond_chess11.scl               17  11-limit chessboard pattern diamond. OdC
diamond_dup.scl                   20  Two 7-limit diamonds 3/2 apart
diamond_mod.scl                   13  13-tone Octave Modular Diamond, based on
Archytas's Enharmonic
diamond_tetr.scl                   8  Tetrachord Modular Diamond based on
Archytas's Enharmonic
diaphonic_10.scl                  10  10-tone Diaphonic Cycle
diaphonic_12.scl                  12  12-tone Diaphonic Cycle, conjunctive form
on 3/2 and 4/3
diaphonic_12a.scl                 12  2nd 12-tone Diaphonic Cycle, conjunctive
form on 10/7 and 7/5
diaphonic_7.scl                    7  7-tone Diaphonic Cycle, disjunctive form
on 4/3 and 3/2
diat13.scl                         7  This genus is from K.S's  diatonic
Hypodorian harmonia
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diat15.scl                         8  Tonos-15 Diatonic and its own trite
synemmenon Bb
diat15_inv.scl                     8  Inverted Tonos-15 Harmonia, a harmonic
series from 15 from 30.
diat17.scl                         8  Tonos-17 Diatonic and its own trite
synemmenon Bb
diat19.scl                         8  Tonos-19 Diatonic and its own trite
synemmenon Bb
diat21.scl                         8  Tonos-21 Diatonic and its own trite
synemmenon Bb
diat21_inv.scl                     8  Inverted Tonos-21 Harmonia, a harmonic
series from 21 from 42.
diat23.scl                         8  Tonos-23 Diatonic and its own trite
synemmenon Bb
diat25.scl                         8  Tonos-25 Diatonic and its own trite
synemmenon Bb
diat27.scl                         8  Tonos-27 Diatonic and its own trite
synemmenon Bb
diat27_inv.scl                     8  Inverted Tonos-27 Harmonia, a harmonic
series from 27 from 54
diat29.scl                         8  Tonos-29 Diatonic and its own trite
synemmenon Bb
diat31.scl                         8  Tonos-31 Diatonic. The disjunctive and
conjunctive diatonic forms are the same
diat33.scl                         8  Tonos-33 Diatonic. The conjunctive form
is 23 (Bb instead of B) 20 18 33/2
diat_chrom.scl                     7  Diatonic- Chromatic, on the border between
the chromatic and diatonic genera
diat_dies2.scl                     7  Dorian Diatonic, 2 part Diesis
diat_dies5.scl                     7  Dorian Diatonic, 5 part Diesis
diat_enh.scl                       7  Diat. + Enharm. Diesis, Dorian Mode
diat_enh2.scl                      7  Diat. + Enharm. Diesis, Dorian Mode 3 + 12
+ 15 parts
diat_enh3.scl                      7  Diat. + Enharm. Diesis, Dorian Mode, 15 +
3 + 12 parts
diat_enh4.scl                      7  Diat. + Enharm. Diesis, Dorian Mode, 15 +
12 + 3 parts
diat_enh5.scl                      7  Dorian Mode, 12 + 15 + 3 parts
diat_enh6.scl                      7  Dorian Mode, 12 + 3 + 15 parts
diat_eq.scl                        7  Equal Diatonic, Islamic form, similar to
11/10 x 11/10 x 400/363
diat_eq2.scl                       7  Equal Diatonic, 11/10 x 400/363 x 11/10
diat_hemchrom.scl                  7  Diat. + Hem. Chrom. Diesis, Another genus
of Aristoxenos, Dorian Mode
diat_smal.scl                      7  "Smallest number" diatonic scale
diat_sofchrom.scl                  7  Diat. + Soft Chrom. Diesis, Another genus
of Aristoxenos, Dorian Mode
diat_soft.scl                      7  Soft Diatonic genus 5 + 10 + 15 parts
diat_soft2.scl                     7  Soft Diatonic genus with equally divided
Pyknon; Dorian Mode
diat_soft3.scl                     7  New Soft Diatonic genus with equally
divided Pyknon; Dorian Mode; 1:1 pyknon
diat_soft4.scl                     7  New Soft Diatonic genus with equally
divided Pyknon; Dorian Mode; 1:1 pyknon
didymus19sync.scl                 19  Didymus[19] hobbit (81/80) in synchronized
tuning ! 3-2x, 5-x, 7-2x, where x is the smaller root
didy_chrom.scl                     7  Didymus Chromatic
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didy_chrom1.scl                    7   Permuted Didymus Chromatic
didy_chrom2.scl                    7   Didymos's Chromatic, 6/5 x 25/24 x 16/15
didy_chrom3.scl                    7   Didymos's Chromatic, 25/24 x 16/15 x 6/5
didy_diat.scl                      7   Didymus Diatonic
didy_enh.scl                       7   Dorian mode of Didymos's Enharmonic
didy_enh2.scl                      7   Permuted Didymus Enharmonic
diesic-m.scl                       7   Minimal Diesic temperament, g=176.021, 5-
limit
diesic-t.scl                      19   Tiny Diesic temperament, g=443.017, 5-
limit
diff19-9-4.scl                    10   Scale derived from (19,9,4) Type Q cyclic
difference set, 19-tET
diff31-h8.scl                     16   (31, 15, 7) type H8 cyclic difference set,
31-tET
diff31-q.scl                      16   (31, 15, 7) type Q cyclic difference set,
31-tET
diff31_72.scl                     31   Diff31, 11/9, 4/3, 7/5, 3/2, 7/4, 9/5
difference diamond, tempered to 72-tET
diminished.scl                    20   Diminished temperament, g=94.134357
period=300.0, 7-limit
dimteta.scl                        7   A heptatonic form on the 9/7
dimtetb.scl                        5   A pentatonic form on the 9/7
dint.scl                          41   Breed reduction of 43 note scale of all
tetrads sharing interval with 7-limit diamond
divine9.scl                       12   Gert Kramer´s Divine 9 tuning, 5-limit
with one 7-limit interval (2011), 1/1=253.125 Hz
div_fifth1.scl                     5   Divided Fifth #1, From Schlesinger, see
Chapter 8, p. 160
div_fifth2.scl                     5   Divided Fifth #2, From Schlesinger, see
Chapter 8, p. 160
div_fifth3.scl                     5   Divided Fifth #3, From Schlesinger, see
Chapter 8, p. 160
div_fifth4.scl                     5   Divided Fifth #4, From Schlesinger, see
Chapter 8, p. 160
div_fifth5.scl                     5   Divided Fifth #5, From Schlesinger, see
Chapter 8, p. 160
dkring1.scl                       12   Double-tie circular mirroring of 4:5:6:7
dkring2.scl                       12   Double-tie circular mirroring of 3:5:7:9
dkring3.scl                       12   Double-tie circular mirroring of 6:7:8:9
dkring4.scl                       12   Double-tie circular mirroring of 7:8:9:10
dodeceny.scl                      12   Degenerate eikosany 3)6 from 1.3.5.9.15.45
tonic 1.3.15
domdimpajinjschis.scl             12   Dominant-diminished-pajara-injera-schism
wakalix
donar46.scl                       46   Donar[46] hobbit in 3390-tET, commas
4375/4374, 3025/3024 and 4225/4224
dorian_chrom.scl                  24   Dorian Chromatic Tonos
dorian_chrom2.scl                  7   Schlesinger's Dorian Harmonia in the
chromatic genus
dorian_chrominv.scl                7   A harmonic form of Schlesinger's Chromatic
Dorian inverted
dorian_diat.scl                   24   Dorian Diatonic Tonos
dorian_diat2.scl                   8   Schlesinger's Dorian Harmonia, a
subharmonic series through 13 from 22
dorian_diat2inv.scl                8   Inverted Schlesinger's Dorian Harmonia, a
harmonic series from 11 from 22
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dorian_diatcon.scl              7   A Dorian Diatonic with its own trite
synemmenon replacing paramese
dorian_diatred11.scl            7   Dorian mode of a diatonic genus with
reduplicated 11/10
dorian_enh.scl                 24   Dorian Enharmonic Tonos
dorian_enh2.scl                 7   Schlesinger's Dorian Harmonia in the
enharmonic genus
dorian_enhinv.scl               7   A harmonic form of Schlesinger's Dorian
enharmonic inverted
dorian_pent.scl                 7   Schlesinger's Dorian Harmonia in the
pentachromatic genus
dorian_pis.scl                 15   Diatonic Perfect Immutable System in the
Dorian Tonos, a non-rep. 16 tone gamut
dorian_schl.scl                12   Schlesinger's Dorian Piano Tuning (Sub 22)
dorian_tri1.scl                 7   Schlesinger's Dorian Harmonia in the first
trichromatic genus
dorian_tri2.scl                 7   Schlesinger's Dorian Harmonia in the
second trichromatic genus
doty_14.scl                    14   David Doty and Dale Soules, 7-limit just
tuning of Other Music´s American gamelan
doublediadie.scl               23   13-limit 8 cents tolerance
douwes.scl                     12   Claas Douwes recommendation of 24/23 and
15/14 steps for clavichord (1699)
dowland_12.scl                 12   subset of Dowland's lute tuning, lowest
octave
dow_high.scl                   14   Highest octave of Dowlands lute tuning,
strings 5,6. 1/1=G (1610)
dow_lmh.scl                    55   All three octaves of Dowland's lute tuning
dow_low.scl                    17   Lowest octave of Dowlands lute tuning,
strings 1,2,3. 1/1=G. (1610)
dow_middle.scl                 24   Middle octave of Dowlands lute tuning,
strings 3,4,5. 1/1=G (1610)
druri.scl                       4   Scale of druri dana of Siwoli, south Nias,
Jaap Kunst
dudon_12_of_19-ht.scl          12   12 of 19-tones harmonic temperament, from
27 to 35
dudon_19-l_rocky_hwt.scl       12   19-limit well-temperament, C to B
achieving eq-b of bluesy DEG-type chords (2005)
dudon_3-limit_with429.scl      12   cycle of 10 pure fourths (4/3) from D
ending in 429/256
dudon_a.scl                     7   Dudon Tetrachord A
dudon_afshari.scl              12   Avaz-e-Afshari -c JI interpretation
dudon_aka.scl                  12   Cylf-scale (Baka sequence- pentatonic
Slendro plus pure fifths)
dudon_aksand.scl               12   Fractal Aksaka - c sequence  (x^2 - x =
1/4), 16:20:24:29:35, plus 163
dudon_aluna.scl                12   Chromatic scale based on F25, with turkish
31/25 segahs and many different thirds
dudon_amlak.scl                12   Amlak recurrent sequence (x^2 = x + 1/3),
as a matrix for Ethiopian scales
dudon_appalachian.scl          12   Synchronous beating quasi-1/4 syntonic
comma meantone temperament
dudon_are-are_tapping.scl      12   'Are'are tapping bamboo tubes as collected
by Hugo Zemp in 1977, JI interpretation
dudon_are-are_women1.scl       12   'Are'are women songs as collected by Hugo
Zemp in 1977, JI interpretation (2009)
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dudon_are-are_women2.scl      12  'Are'are women songs as collected by Hugo
Zemp in 1977, JI interpretation (Dudon 2009)
dudon_armadillo.scl           12  Triple equal-beating sequence from C to B,
optimal major chords on white keys
dudon_atlantis.scl            12  Triple equal-beating of minor triads +
septimal sevenths meantone sequence
dudon_aulos.scl               12  Double clarinet -c version of Ptolemy's
Diatonon Homalon
dudon_b.scl                    7  Dudon Tetrachord B
dudon_baka.scl                12  Baka typical semifourth pentatonic, can
also be accepted as a circular Slendro
dudon_balafon_semifo.scl      12  Burkinabe typical semifourth pentatonic
balafon feast scale
dudon_balasept-above.scl      12  5.7.13.15 tuning based on a single
Balasept sequence
dudon_balasept-under.scl      12  5.7.13.15.21 tuning based on a single
Balasept sequence
dudon_bala_ribbon.scl         12  Parizekmic scale based on a double Bala
sequence
dudon_bala_ribbon19.scl       19  Parizekmic scale based on a double Bala
sequence
dudon_bala_ribbon24.scl       24  Parizekmic scale based on a double Bala
sequence
dudon_bali-balaeb_14.scl      14  Bali-Bala[14] (676/675 tempering), equal-
beating version
dudon_bambara.scl             12  Typical pentatonic balafon ceremonial
tuning from Mali or Burkina Faso
dudon_bayati_in_d.scl         12  Bayati (or Husayni) maqam in D
dudon_baziguzuk.scl           12  8 9 11 12 13 defective Mohajira (Dudon
1985)
dudon_bhairav.scl             12  Bhairav thaat raga, based on 17th harmonic
dudon_bhairavi.scl            12  Bhairavi thaat raga, by Dudon (2004)
dudon_bhatiyar.scl            12  Early morning North indian raga, a
modelisation based on Amlak 57
dudon_bhavapriya.scl          12  Bhavapriya (South indian, prati madhyama
mela # 44) or Bhavani (North indian)
dudon_brazil.scl              12  Triple equal-beating 1/5 syntonic comma
meantone, limited to 8 tones
dudon_burma.scl               12  Burmese typical diatonic scale, compatible
with modes Pule, Thanyu, Autpyin
dudon_buzurg.scl              12  Decaphonic system inspired by medieval
Persian mode Buzurg (Safi al-Din), Dudon 1997
dudon_byzantine.scl           12  Byzantine scale, JI interpretation and -c
extrapolation of turkish Hijaz in C
dudon_c1.scl                   7  Differentially coherent scale in interval
class 1
dudon_c12.scl                  7  Differentially coherent scale in interval
class 1 and 2
dudon_chandrakaus.scl         12  Chandrakaus from Bb on black keys plus
other version from D on white keys
dudon_chiffonie.scl           12  Hurdy-Gurdy variation on fractal Gazelle
(Rebab tuning)
dudon_chromatic_subh.scl      12  Chromatic subharmonic scale using smallest
possible numbers
dudon_coherent_shrutis.scl    12  12 of the 22 shrutis (cycle of fifths from
A to D), differentially coherent with C or 2C
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dudon_cometslendro1.scl        12  Five septimal tone comets (quasi auto-
coherent intervals) in one octave
dudon_cometslendro2.scl        12  Five septimal tone comets (quasi auto-
coherent intervals) in one octave
dudon_comptine.scl             12  1/4 pyth. comma meantone sequence between
C and E, completed by 8 pure fifths
dudon_comptine_h3.scl          12  1/4 pyth. comma meantone sequence between
G and B, completed by 8 pure fifths
dudon_countrysongs.scl         12  CDEG chords and all transpositions equal-
beating meantone sequence
dudon_country_blues.scl        12  Differentially-coherent 12 tones country
blues scale
dudon_crying_commas.scl        12  Pentatonic differentiallly-coherent scale
with crying commas
dudon_darbari.scl              12  Darbari Kanada  (midnight raga)
dudon_diat.scl                  7  Dudon Neutral Diatonic
dudon_diatess.scl              12  Sequence of 11 Diatess fifths from Eb (75)
dudon_didymus.scl              12  Greek-genre scale rich in commas
dudon_egyptian_rast.scl        12  Egyptian style Rast -c modelisation
dudon_evan_thai.scl            12  Evan differentially-coherent double Thai
heptaphone
dudon_flamenca.scl             12  Flamenco chromatic scale around the 17th
harmonic, in A (= guitar), Dudon 2005
dudon_fong.scl                 12  Differentially-coherent Thai scale, with
double seventh note
dudon_gayakapriya.scl          12  South indian raga with Ethiopian flavors,
interpreted through a 19-limit Amlak sequence
dudon_gnawa-pelog.scl          12  Differentially-coherent model of a Gnawa
scale, with Pelog variations
dudon_golden_h7eb.scl          12  12 of 19/31/50 etc... Golden meantone
harmonic 7-c and eq-b version
dudon_gulu-nem.scl             12  5 tones Pelog from a sequence of very low
"Gulu-nem" fifths (about 5/9 of an octave)
dudon_harm_minor.scl           12  So-called "harmonic" minor scale, also
raga Kiravani, one of Dudon's versions
dudon_harry.scl                12  Hommage to Harry Partch, 20th century just
intonation pioneer (1901-1974)
dudon_hawaiian.scl             12  Equal-beating lapsteel-style Major 6th
chords (C:E:G:A:C:E) meantone sequence
dudon_hijazira.scl              7  Hijazira = Hijaz-Mohajira
dudon_hiroyoshi.scl            12  Japanese koto most famous mode, also
Ethiopian minor scale, etc.
dudon_homayun.scl              12  Homayun in G
dudon_hoomi.scl                12  Hoomi singing scale in F/F# (on black
keys), or in C or G, CFGAC^equal-beating sequence
dudon_ifbis.scl                12  Ifbis -c recurrent sequence:  x^5 - x^3 =
1 (not traditional)
dudon_iph-arax.scl              6  Iph-Arax heptatone
dudon_isrep.scl                12  Fractal Isrep -c recurrent sequence,  x^2
= 8x - 8  from F=64
dudon_jamlak.scl               12  Cycle of fifths developed around a 19-
limit Amlak sequence
dudon_jazz.scl                 12  Jazz in 7 tones
dudon_jobim.scl                12  Triple equal-beating 1/5 syntonic comma
meantone, full 12 tones scale
dudon_jog.scl                  12  Jog with (ascent only) additional 15/8
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dudon_joged-bumbung.scl        12  Typical Balinese grantang and tingklik
(bamboo xylophones) slendro tuning
dudon_kalyana.scl              12  Kalyana thaat raga, harmonics 3-5-17-19-43
version by Dudon 2004
dudon_kanakangi.scl            12  Raga Kanakangi (Karnatic music, suddha
madhyama mela # 1)
dudon_kellner_eb.scl           12  JI version of Anton Kellner 1/5 Pyth.c
well-temperament, based on Skisni algorithm
dudon_kidarvani.scl            10  Kidarvani, combination tuning of ragas
Kirvani and Darbari
dudon_kirvanti.scl             12  Raga Kirvanti (known also as Hungarian
Gypsy scale)
dudon_kora-chimere.scl         12  Kora diatonic, slightly neutral
dudon_kora_snd.scl             12  Kora tuning in the Mandinka semi-neutral
diatonic style
dudon_kumoyoshi_19-l.scl       12  Japanese famous mode, -c 17+19th harmonics
interpretation
dudon_lakota.scl               12  Comma variations add to the richness of
differential tones
dudon_liane.scl                12  Class 1 differentially coherent
interleaved intervals, hexatonic scale
dudon_lucie.scl                12  Sequence of 11 fractal Lucie fifths
(exactly 695,5023126 c.) from Eb
dudon_madhuvanti.scl           12  Madhuvanti (also called Ambika), late
evening raga
dudon_mahur.scl                12  Persian Dastgah Mahur
dudon_mandinka.scl             12  Guinean Balafon circular tuning, neutral
diatonic -c interpretation
dudon_marovany.scl             12  Typical Malagasy scale, neutral diatonic,
multiways -c and eq-b
dudon_marva.scl                12  Raga Marva, differential-coherent version,
modelized by Jacques Dudon
dudon_meancaline.scl           12  12 of 19-tones quasi-equal HT with
coherent semifourths on black keys
dudon_melkis.scl               12  Sequence of 11 Melkis fourths (499.11472
c.) from D
dudon_melkis_3f.scl            12  Sequence of 6 Melkis fourths from G, then
3 pure fourths between C# and E
dudon_meso-iph12.scl           12  Partial Meso-Iph fifth transposition of
two Iph fractal series (2010)
dudon_meso-iph7.scl             7  Neutral diatonic variation based on two
Iph fractal series
dudon_michemine.scl            12  Triple equal-beating of all minor triads
meantone sequence
dudon_mohajira.scl              7  Dudon's Mohajira, neutral diatonic. g^5-
g^4=1/2
dudon_mohajira117.scl           7  Jacques Dudon Mohajira, 1/1 (Vol. II, No.
1. p. 11), with 3/2 (117:78)
dudon_mohajira_r.scl            7  Jacques Dudon, JI Mohajira, Lumières
audibles
dudon_moha_baya.scl             7  Mohajira + Bayati (Dudon) 3 + 4 + 3
Mohajira and 3 + 3 + 4 Bayati tetrachords
dudon_mougi.scl                12  Tsigan-style raga, based on the  19/16
minor third -c properties
dudon_mounos.scl               12  Mounos extended fifths -c sequence, quasi-
septimal minor diatonic scale
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dudon_nan-kouan.scl          12  Nan-Kouan (medieval chinese ballade) scale
interpretation
dudon_napolitan.scl          12  Napolitan scale, class-1 differential
coherence ; whole tone scale by omitting C
dudon_natte.scl              12  Sequence of 7 consecutive tones of a Natte
series from 28 to 151
dudon_nung-phan1.scl         12  7 tones from a sequence of Nung-Phan very
low fifths (in theory 679.5604542 c.)
dudon_nung-phan2.scl         12  7 tones from a Nung-Phan sequence (very
low fifths, in theory 679.5604542 c.)
dudon_okna_hwt.scl           12  Harmonic well-temperament for mongolian
lute
dudon_over-under_ht.scl      12  Cycle of fifths, one half above 3/2, the
other below (meantone)
dudon_pelog_35.scl           12  JI -c Pelog with 5, 13, 35 and complements
dudon_pelog_59.scl           12  JI -c Pelog with 5, 11, 59 and complements
dudon_pelog_ambi.scl         12  Differential-coherent 5 notes Pelog,
ambiguous tonic between C & E
dudon_phi13.scl              13  Division of phi giving close
approximations to ratios with Fibonacci denominators
dudon_phidiama.scl            8  Two Phidiama series, used in "Appel",
x^2=3x-1
dudon_piphat.scl             12  Gazelle-Naggar -c series + comma 953-960,
major mode
dudon_piphat_min.scl         12  Gazelle-Naggar -c series + comma 953-960,
minor mode
dudon_purvi.scl              12  Purvi Thaat Raga
dudon_quechua.scl            12  Gazelle-Naggar -c series + comma 953-960,
F.11 mode
dudon_raph.scl               12  Raph recurrent sequence, series Phi17 &
Phi93
dudon_rast-iph39.scl          7  Neutral diatonic composed of Rast and Iph
tetrachords, based on F and 3F series
dudon_rast-iph63.scl          7  Neutral diatonic composed of Rast and Iph
tetrachords, based on F and 3F series
dudon_rast-mohajira.scl      12  Rast + Mohajira -c quartertones set
dudon_rast_matrix.scl        12  Wusta-Zalzal Arijaom sequence with Rast on
white keys and other maqamat
dudon_rebab.scl              12  Gazelle, x^5 = 8x^4 - 32,  -c series +
comma 953-960, Dudon 2009
dudon_s-n-buzurg.scl         12  Decaphonic system inspired by medieval
Persian mode Buzurg (Safi al-Din)
dudon_saba-c.scl             12  Differentially coherent version of Maqam
Saba
dudon_sapaan.scl             12  7 tones from a sequence of Sapaan very low
fifths (in theory 680.015678 c.)
dudon_saqqara.scl            12  Scale of a ney flute (n¡ 69815) from
ancient Egypt found in Saqqara
dudon_satara.scl             12  Rajasthani double flute drone-c tuning
amusement
dudon_saung_gauk.scl         12  Typical diatonic heptaphone played on the
saung gauk (burmese harp)
dudon_segah.scl              12  Dastgah Segah, JI interpretation
dudon_segah_subh.scl         12  Inversed Dudon Neutral Diatonic (mediants
of major and minor)
dudon_septimal_2.scl         12  Slendro formed by five 8/7 separated by
two commas, Dudon (2009)
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dudon_septimal_3.scl          12  Five 8/7 or close approximations separated
by three commas, Dudon (2009)
dudon_shaku.scl               12  Japanese Shakuhachi scale, -c
interpretation
dudon_shri_rag.scl            12  Sunset indian raga (Purvi Thaat), as
modeled from a 19-limit Amlak sequence
dudon_shur.scl                12  Shur Dastgah -c version, modelisation by
Dudon (1990)
dudon_siam_97.scl             12  Black keys = 5 quasi-edo ; White keys = 7
quasi-edo (Dudon 1997)
dudon_simdek.scl              12  Heptatonic scale from a sequence of Simdek
very low fifths (in theory 676,48557456 c.)
dudon_sireine_f.scl           12  Sequence of 11 Sireine fifths (exactly
691.2348426 c.) from F
dudon_skisni.scl              12  Triple equal-beating sequence of 11 quasi-
1/5 Pythagorean comma meantone fifths
dudon_skisni_hwt.scl          12  Triple equal-beating sequence from C to B,
optimal major chords on white keys
dudon_slendra.scl             12  Cylf-scale (Baka pentatonic Slendro plus
pure fifths)
dudon_slendro_m-mean.scl      12  Wilson meantone from Bb to F# extended in
a Slendro M on black keys
dudon_slendro_matrix.scl      12  Ten tones for many 7-limit slendros from
Lou Harrison, of the five types N, M, A, S, J
dudon_smallest_numbers.scl    12  Chromatic scale achieved with smallest
possible numbers
dudon_soria.scl               12  12 from a 17-notes cycle, equal-beating
extended fifths (705.5685 c.) sequence
dudon_soria12.scl             12  12 from a 17-notes cycle, equal-beating
extended fifths (705.5685 c.) sequence
dudon_sumer.scl               12  Neutral diatonic soft Rast scale with
Ishku -c variations
dudon_synch12.scl             12  Synchronous-beating alternative to 12-tET,
cycle of fourths beats from C:F = 1 2 1 1 2 4 3 6 8 8
dudon_tango.scl               12  Fractal Melkis lowest numbers HWT fifths
sequence, from D
dudon_thai.scl                 7  Dudon, coherent Thai heptatonic scale, 1/1
vol. 11/2, 2003
dudon_thai2.scl                7  Slightly better version, 3.685 cents
deviation
dudon_thai3.scl                7  Dudon, Thai scale with two 704/703 = 2.46
c. deviations and simpler numbers
dudon_tibet.scl               12  Differentially coherent minor pentatonic
dudon_tielenka.scl            12  Tielenka (Romanian harmonic flute) scale
JI imitation, Dudon (2009)
dudon_timbila.scl             12  Bala tuning whole tone intervals -c
heptaphone
dudon_tit_fleur.scl           12  Differentially coherent semi-neutral
diatonic, small numbers
dudon_todi.scl                12  Morning Thaat raga (with G = Todi ;
without G = Gujari Todi)
dudon_tsaharuk24.scl          24  Rational version of Tsaharuk linear
temperament
dudon_valiha.scl              12  Typical Malagasy scale, neutral diatonic,
equal-beating on minor triads
dudon_werckmeister3_eb.scl    12  Harmonic equal-beating version of the
famous well-temperament (2006)
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dudon_x-slen_31.scl             31  X-slen fractal temperament, sequence of
420 to 1600
dudon_zinith.scl                20  Dudon's "Zinith" generator, (sqrt(3)+1)/2,
TL 30-03-2009
dudon_ziraat.scl                10  Dudon's "Zira'at" generator, sqrt(3)+2, TL
30-03-2009
dudon_zurna.scl                 12  Quartertone scale with tonic transposition
on a turkish segah of 159/128
duncan.scl                      12  Dudley Duncan's Superparticular Scale
duoden12.scl                    12  Almost equal 12-tone subset of Duodenarium
duodenarium.scl                117  Ellis's Duodenarium : genus [3^12 5^8]
duodene.scl                     12  Ellis's Duodene : genus [33355]
duodene14-18-21.scl             12  14-18-21 Duodene
duodene3-11_9.scl               12  3-11/9 Duodene
duodene6-7-9.scl                12  6-7-9 Duodene
duodene_double.scl              24  Ellis's Duodene union 11/9 times the
duodene in 240-tET
duodene_min.scl                 12  Minor Duodene
duodene_r-45.scl                12  Ellis's Duodene rotated -45 degrees
duodene_r45.scl                 12  Ellis's Duodene rotated 45 degrees
duodene_skew.scl                12  Rotated 6/5x3/2 duodene
duodene_t.scl                   12  Duodene with equal tempered fifths
duodene_w.scl                   12  Ellis duodene well-tuned to
fifth=(7168/11)^(1/16) third=(11/7)^(1/2), G.W. Smith
duohex.scl                      12  Scale with two hexanies, inverse mode of
hahn_7.scl
dwarf11marv.scl                 11  Semimarvelous dwarf: 1/4 kleismic
dwarf(<11 17 26|)
dwarf12marv.scl                 12  Marvelous dwarf: 1/4 kleismic tempered
duodene
dwarf12_11.scl                  12  Dwarf(<12 19 28 34 42|) two otonal hexads
dwarf12_7.scl                   12  Dwarf(<12 19 28 34|) five major triads,
four minor triads two otonal pentads
dwarf13marv.scl                 13  Semimarvelous dwarf: 1/4 kleismic
dwarf(<13 20 30|)
dwarf13_7d.scl                  13  Dwarf(<13 21 30 37|)
dwarf14block.scl                14  Weak Fokker block tweaked from Dwarf(<14
23 36 40|)
dwarf14marv.scl                 14  Semimarvelous dwarf: 1/4 kleismic
dwarf(<14 22 33})
dwarf15marv.scl                 15  Marvelous dwarf: 1/4 kleismic dwarf(<15 24
35|) subset rosatimarv
dwarf15marvwoo.scl              15  Marvelous dwarf: dwarf(<15 24 35|) in
[10/3 7/2 11] marvel woo tuning
dwarf16marv.scl                 16  Semimarvelous dwarf: 1/4 kleismic
dwarf(<16 25 37|)
dwarf17marv.scl                 17  Semimarvelous dwarf: 1/4 kleismic
dwarf(<17 27 40|)
dwarf17marveq.scl               17  Semimarvelous dwarf: equal beating
dwarf(<17 27 40|)
dwarf18marv.scl                 18  Marvelous dwarf: 1/4 kleismic dwarf(<18 29
42|)
dwarf19marv.scl                 19  Marvelous dwarf: 1/4 kleismic dwarf(<19 30
44|) = inverse wilson1
dwarf19_43.scl                  19  Dwarf scale for 43-limit patent val of 19-
tET
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dwarf20marv.scl              20  Marvelous dwarf: 1/4 kleismic dwarf(<20 32
47|) = genus(3^4 5^3)
dwarf21marv.scl              21  Marvelous dwarf: 1/4 kleismic dwarf(<21 33
49|)
dwarf22marv.scl              22  Semimarvelous dwarf: 1/4 kleismic
dwarf22_5 and dwarf22_7
dwarf25marv.scl              25  Marvelous dwarf: 1/4 kleismic dwarf(<25 40
58|) = genus(3^4 5^4)
dwarf271_bp.scl             271  Tritave dwarf(<171 271 397 480|)
dwarf27_7tempered.scl        27  Irregularly tempered dwarf(<27 43 63 76|)
dwarf31_11.scl               31  Dwarf(<31 49 72 87 107|)
dwart14block.scl             14  Weak Fokker block tweaked from Dwarf(<14
23 36 40|)
dyadic53tone9div.scl         53  Philolaos tone-9-division
8:9=72:73:74:75:76:77:78:79:80:81
efg333.scl                    4  Genus primum [333]
efg333333333337.scl          24  Genus [333333333337]
efg333333355.scl             24  Genus [333333355]
efg33335.scl                 10  Genus [33335]
efg3333555.scl               20  Genus [3333555]
efg33335555.scl              25  Genus bis-ultra-chromaticum [33335555]
efg333355577.scl             60  Genus [333355577]
efg33337.scl                 10  Genus [33337]
efg3335.scl                   8  Genus diatonicum veterum correctum [3335]
efg33355.scl                 12  Genus diatonico-chromaticum hodiernum
correctum [33355]
efg333555.scl                16  Genus diatonico-hyperchromaticum [333555]
efg33355555.scl              24  Genus [33355555]
efg333555777.scl             64  Genus [333555777]
efg333557.scl                24  Genus diatonico-enharmonicum [333557]
efg33357.scl                 16  Genus diatonico-enharmonicum [33357]
efg3335711.scl               32  Genus [3 3 3 5 7 11], expanded hexany 1 3
5 7 9 11
efg333577.scl                24  Genus [333577]
efg3337.scl                   8  Genus [3337]
efg33377.scl                 12  Genus [33377] Bi-enharmonicum simplex
efg335.scl                    6  Genus secundum [335]
efg3355.scl                   9  Genus chromaticum veterum correctum [3355]
efg33555.scl                 12  Genus bichromaticum [33555]
efg335555577.scl             45  Genus [335555577]
efg33557.scl                 18  Genus chromatico-enharmonicum [33557]
efg335577.scl                27  Genus chromaticum septimis triplex
[335577]
efg3357.scl                  12  Genus enharmonicum vocale [3357]
efg33577.scl                 18  Genus [33577]
efg337.scl                    6  Genus quintum [337]
efg3377.scl                   9  Genus [3377]
efg33777.scl                 12  Genus [33777]
efg33777a.scl                10  Genus [33777] with 1029/1024 discarded
which vanishes in 31-tET
efg355.scl                    6  Genus tertium [355]
efg3555.scl                   8  Genus enharmonicum veterum correctum
[3555]
efg35555.scl                 10  Genus [35555]
efg35557.scl                 16  Genus [35557]
efg3557.scl                  12  Genus enharmonicum instrumentale [3557]
efg35577.scl                 18  Genus [35577]
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efg357.scl                         8  Genus sextum [357] & 7-limit Octony, see
ch.6 p.118
efg35711.scl                      16  Genus [3 5 7 11]
efg3571113.scl                    32  Genus [3 5 7 11 13]
efg3577.scl                       12  Genus [3577]
efg35777.scl                      16  Genus [35777]
efg35777a.scl                     14  Genus [35777] with comma discarded which
disappears in 31-tET
efg3711.scl                        8  Genus [3 7 11]
efg377.scl                         6  Genus octavum [377]
efg37711.scl                      12  Genus [3 7 7 11]
efg3777.scl                        8  Genus [3777]
efg37777.scl                      10  Genus [37777]
efg37777a.scl                      8  Genus [37777] with comma discarded that
disappears in 31-tET
efg555.scl                         4  Genus quartum [555]
efg55557.scl                      10  Genus [55557]
efg5557.scl                        8  Genus [5557]
efg55577.scl                      12  Genus [55577]
efg557.scl                         6  Genus septimum [557]
efg5577.scl                        9  Genus [5577]
efg55777.scl                      12  Genus [55777]
efg577.scl                         6  Genus nonum [577]
efg5777.scl                        8  Genus [5777]
efg57777.scl                      10  Genus [57777]
efg777.scl                         4  Genus decimum [777]
efg77777.scl                       6  Genus [77777]
efghalf357777.scl                 10  Half genus [357777]
egads.scl                        441  Egads temperament, g=315.647874, 5-limit
eikobag.scl                       12  3)6 1.3.3.5.7.9 combination product bag
eikohole1.scl                      6  First eikohole ball <6 9 13 17 20|-
epimorphic
eikohole2.scl                     18  Second eikohole ball
eikohole4.scl                     24  Fourth eikohole ball
eikohole5.scl                     42  Fifth eikohole ball
eikohole6.scl                     54  Sixth eikohole ball
eikosany.scl                      20  3)6 1.3.5.7.9.11 Eikosany (1.3.5 tonic)
eikosanyplusop.scl                21  Eikosanyplus 11-limit 5 cents optimized
eikoseven.scl                     20  Seven-limit version of 385/384-tempered
Eikosany
ekring1.scl                       12  Single-tie circular mirroring of 3:4:5
ekring2.scl                       12  Single-tie circular mirroring of 6:7:8
ekring3.scl                       12  Single-tie circular mirroring of 4:5:7
ekring4.scl                       12  Single-tie circular mirroring of 4:5:6
ekring5.scl                       12  Single-tie circular mirroring of 3:5:7
ekring5bp.scl                     12  Single-tie BP circular mirroring of 3:5:7
ekring6.scl                       12  Single-tie circular mirroring of 6:7:9
ekring7.scl                       12  Single-tie circular mirroring of 5:7:9
ekring7bp.scl                     12  Single-tie BP circular mirroring of 5:7:9
elevenplus.scl                    12  11-tET plus the 22-tET fifth; C-D-Eb-F-Gb-
A-Bb-C' form the Orgone[7] scale
elf12f.scl                        12  A {352/351, 364/363} 2.3.7.11.13 elf
transversal
elf87.scl                         87  Elf[87], a strictly proper MOS of elf, the
224&311 temperament
elfjove7.scl                       7  Jove tempering of [8/7, 11/9, 4/3, 3/2,
18/11, 7/4, 2], 202-tET tuning
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elfkeenanismic12.scl        12  Keenanismic tempered [12/11, 8/7, 6/5,
5/4, 4/3, 11/8, 3/2, 8/5, 5/3, 7/4, 11/6, 2], 284et tuning
elfkeenanismic7.scl          7  Keenanismic tempered [8/7, 5/4, 4/3, 3/2,
8/5, 7/4, 2] = cross_7, 284et tuning
elfleapday10.scl            10  Leapday tempering of [21/20, 9/8, 14/11,
4/3, 7/5, 3/2, 11/7, 16/9, 21/11, 2], 46-tET tuning, 13-
elfleapday12f.scl           12  Leapday tempering of [21/20, 9/8, 13/11,
14/11, 4/3, 7/5, 3/2, 11/7, 22/13, 16/9, 21/11, 2], in 4
elfleapday7.scl              7  Leapday tempering of [9/8, 13/11, 4/3,
3/2, 22/13, 16/9, 2], 46-tET tuning, 13-limit patent val e
elfleapday8d.scl             8  Leapday tempering of [21/20, 9/8, 4/3,
7/5, 3/2, 16/9, 13/7, 2], 46-tET tuning, 13-limit 8d elf
elfleapday9.scl              9  Leapday tempering of [9/8, 13/11, 14/11,
4/3, 3/2, 11/7, 22/13, 16/9, 2], 46-tET tuning, 13-limit
elfmagic10.scl              10  Magic tempering of [15/14, 7/6, 5/4, 9/7,
11/8, 14/9, 8/5, 12/7, 15/8, 2], 104-tET tuning, patent
elfmagic12.scl              12  Magic tempering of [25/24, 10/9, 6/5, 5/4,
4/3, 11/8, 3/2, 8/5, 5/3, 9/5, 27/14, 2], 104-tET tuni
elfmagic7.scl                7  Magic tempering of [10/9, 5/4, 4/3, 3/2,
8/5, 27/14, 2], 104-tET tuning, patent val elf
elfmagic8.scl                8  Magic tempering of [25/24, 6/5, 5/4, 9/7,
8/5, 5/3, 12/7, 2], 104-tET tuning, patent val elf
elfmagic9.scl                9  Magic tempering of [25/24, 6/5, 5/4, 4/3,
3/2, 8/5, 5/3, 27/14, 2], 104-tET tuning, patent val el
elfmiracle12.scl            12  Miracle tempered [15/14, 8/7, 7/6, 11/9,
21/16, 7/5, 32/21, 18/11, 12/7, 7/4, 15/8, 2], 72et tuni
elfmyna7.scl                 7  Myna tempered [8/7, 6/5, 7/5, 10/7, 5/3,
7/4, 2] in 58-tET tuning, 13-limit patent val elf
ellis.scl                   12  Alexander John Ellis' imitation equal
temperament (1875)
ellis_24.scl                24  Ellis, from p. 421 of Helmholtz, 24 tones
of JI for 1 manual harmonium
ellis_eb.scl                12  Ellis's new equal beating temperament for
pianofortes (1885)
ellis_harm.scl              12  Ellis's Just Harmonium
ellis_mteb.scl              12  Ellis's equal beating meantone tuning
(1885)
ellis_r.scl                 12  Ellis's rational approximation of equal
temperament
enh14.scl                    7  14/11 Enharmonic
enh15.scl                    7  Tonos-15 Enharmonic
enh15_inv.scl                7  Inverted Enharmonic Tonos-15 Harmonia
enh15_inv2.scl               7  Inverted  harmonic form of the enharmonic
Tonos-15
enh17.scl                    7  Tonos-17 Enharmonic
enh17_con.scl                7  Conjunct Tonos-17 Enharmonic
enh19.scl                    7  Tonos-19 Enharmonic
enh19_con.scl                7  Conjunct Tonos-19 Enharmonic
enh2.scl                     7  1:2 Enharmonic. New genus 2 + 4 + 24 parts
enh21.scl                    7  Tonos-21 Enharmonic
enh21_inv.scl                7  Inverted Enharmonic Tonos-21 Harmonia
enh21_inv2.scl               7  Inverted harmonic form of the enharmonic
Tonos-21
enh23.scl                    7  Tonos-23 Enharmonic
enh23_con.scl                7  Conjunct Tonos-23 Enharmonic
enh25.scl                    7  Tonos-25 Enharmonic
enh25_con.scl                7  Conjunct Tonos-25 Enharmonic
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enh27.scl                        7   Tonos-27 Enharmonic
enh27_inv.scl                    7   Inverted Enharmonic Tonos-27 Harmonia
enh27_inv2.scl                   7   Inverted harmonic form of the enharmonic
Tonos-27
enh29.scl                        7   Tonos-29 Enharmonic
enh29_con.scl                    7   Conjunct Tonos-29 Enharmonic
enh31.scl                        8   Tonos-31 Enharmonic. Tone 24 alternates
with 23 as MESE or A
enh31_con.scl                    8   Conjunct Tonos-31 Enharmonic
enh33.scl                        7   Tonos-33 Enharmonic
enh33_con.scl                    7   Conjunct Tonos-33 Enharmonic
enh_invcon.scl                   7   Inverted Enharmonic Conjunct Phrygian
Harmonia
enh_mod.scl                      7   Enharmonic After Wilson's Purvi
Modulations, See page 111
enh_perm.scl                     7   Permuted Enharmonic, After Wilson's Marwa
Permutations, See page 110.
enlil19_13.scl                   19  Enlil[19] hobbit 13 limit minimax, commas
15625/15552, 385/384 and 325/324
ennea45.scl                      45  Ennealimmal-45, in a 7-limit least-squares
tuning, g=48.999, G.W. Smith
ennea45ji.scl                    45  Detempered Ennealimma-45, Hahn reduced
ennea72.scl                      72  Ennealimmal-72 in 612-tET tuning (strictly
proper)
ennea72synch.scl                 72  Poptimal synchonized beating ennealimmal
tuning, TM 10-10-2005
enneadecal57.scl                 57  Enneadecal-57 (152&171) in 171-tET tuning
ennealimmal45trans.scl           45  Ennealimmal-45 symmetric 5-limit
transversal
epimore_enh.scl                  7   New Epimoric Enharmonic, Dorian mode of
the 4th new Enharmonic on Hofmann's list
eratos_chrom.scl                 7   Dorian mode of Eratosthenes's Chromatic.
same as Ptol. Intense Chromatic
eratos_diat.scl                  7   Dorian mode of Eratosthenes's Diatonic,
Pythagorean. 7-tone Kurdi
eratos_enh.scl                   7   Dorian mode of Eratosthenes's Enharmonic
erlangen.scl                     12  Anonymus: Pro clavichordiis faciendis,
Erlangen 15th century
erlangen2.scl                    12  Revised Erlangen
erlich1.scl                      10  Asymmetrical Major decatonic mode of 22-
tET, Paul Erlich
erlich10.scl                     10  Canonical JI interpretation of the
Pentachordal decatonic mode of 22-tET
erlich10a.scl                    10  erlich10 in 50/49 (-1,5) tuning
erlich10coh.scl                  10  Differential coherent version of erlich10
with subharmonic 40
erlich10s1.scl                   10  Superparticular version of erlich10 using
50/49 decatonic comma
erlich10s2.scl                   10  Other superparticular version of erlich10
using 50/49 decatonic comma
erlich11.scl                     10  Canonical JI interpretation of the
Symmetrical decatonic mode of 22-tET
erlich11s1.scl                   10  Superparticular version of erlich11 using
50/49 decatonic comma
erlich11s2.scl                   10  Other superparticular version of erlich11
using 50/49 decatonic comma
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erlich12.scl	18	Two 9-tET scales 3/2 shifted, Paul Erlich, TL 5-12-2001
erlich13.scl	12	Just 7-limit scale by Paul Erlich
erlich2.scl	10	Asymmetrical Minor decatonic mode of 22-tET, Paul Erlich
erlich3.scl	10	Symmetrical Major decatonic mode of 22-tET, Paul Erlich
erlich4.scl	10	Symmetrical Minor decatonic mode of 22-tET, Paul Erlich
erlich5.scl	22	Unequal 22-note compromise between decatonic & Indian srutis, Paul Erlich
erlich6.scl	22	Scale of consonant tones against 1/1-3/2 drone. TL 23-9-1998
erlich7.scl	26	Meantone-like circle of sinuoidally varying fifths, TL 08-12-99
erlich8.scl	24	Two 12-tET scales 15 cents shifted, Paul Erlich
erlich9.scl	10	Just scale by Paul Erlich (2002)
erlichpump.scl	15	Scale from a 385/384 comma pump by Paul Erlich (11-limit POTE tuning)
erlich_bpf.scl	39	Erlich's 39-tone Triple Bohlen-Pierce scale
erlich_bpp.scl	39	Periodicity block for erlich_bpf, 1625/1617 1331/1323 275/273 245/243
erlich_bpp2.scl	39	Improved shape for erlich_bpp
erlich_bppe.scl	39	LS optimal 3:5:7:11:13 tempering, virtually equal, g=780.2702 cents
erlich_bppm.scl	39	MM optimal 3:5:7:11:13 tempering, g=780.352 cents
escot.scl	12	Nicolas Escot, Arcane 17 temperament
et-mix24.scl	180	Mix of all equal temperaments from 1-24 (= 13-24)
et-mix6.scl	12	Mix of equal temperaments from 1-6 (= 4-6)
etdays.scl	366	365.24218967th root of 2, average number of days per tropical year
etdays2.scl	366	365.2563542th root of 2, average number of days per sidereal year
euler.scl	12	Euler's Monochord (a mode of Ellis's duodene) (1739), genus [33355]
euler20.scl	20	Genus [3333555] tempered by 225/224-planar
euler24.scl	24	Genus [33333555] tempered by 225/224-planar
euler_diat.scl	8	Euler's genus diatonicum veterum correctum, 8-tone triadic cluster 4:5:6, genus [3335]
euler_enh.scl	7	Euler's Old Enharmonic, From Tentamen Novae Theoriae Musicae
euler_gm.scl	8	Euler's Genus Musicum, Octony based on Archytas's Enharmonic
even12a.scl	12	first maximally even {15/14,16/15,21/20,25/24} scale
even12b.scl	12	second maximally even {15/14,16/15,21/20,25/24} scale
exptriad2.scl	7	Two times expanded major triad
exptriad3.scl	30	Three times expanded major triad
farey12_101.scl	12	Common denominator=101 Farey approximation to 12-tET

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farey12_116.scl              12  Common denominator=116 Farey approximation
to 12-tET, well-temperament
farey12_65.scl               12  Common denominator=65 Farey approximation
to 12-tET
farey12_80.scl               12  Common denominator=80 Farey approximation
to 12-tET
farey3.scl                    5  Farey fractions between 0 and 1 until 3rd
level, normalised by 2/1
farey4.scl                    9  Farey fractions between 0 and 1 until 4th
level, normalised by 2/1
farey5.scl                   20  Farey fractions between 0 and 1 until 5th
level, normalised by 2/1
farnsworth.scl                7  Farnsworth's scale
fibo_10.scl                  10  First 13 Fibonacci numbers reduced by 2/1
fibo_9.scl                    8  First 9 Fibonacci terms reduced by 2/1, B.
McLaren, XH 13, 1991
finnamore.scl                 8  David J. Finnamore, tetrachordal scale,
17/16x19/17x64/57, TL 9-5-97
finnamore53.scl              16  David J. Finnamore, 53-limit tuning for
"Crawlspace" (1998)
finnamore_11.scl             14  David J. Finnamore, 11-limit scale, TL 3-
9-98
finnamore_7.scl              12  David J. Finnamore, TL 1 Sept '98. 7-tone
Pyth. with 9/8 div. in 21/20 &15/14
finnamore_7a.scl             12  David J. Finnamore, TL 1 Sept '98. 7-tone
Pyth. with 9/8 div. in 15/14 &21/20
finnamore_jc.scl              7  Chalmers' modification of finnamore.scl,
19/18 x 9/8 x 64/57, TL 9-5-97
fisher.scl                   12  Alexander Metcalf Fisher's modified
meantone temperament (1818)
fj-10tet.scl                 10  Franck Jedrzejewski continued fractions
approx. of 10-tet
fj-12tet.scl                 12  Franck Jedrzejewski continued fractions
approx. of 12-tet
fj-13tet.scl                 13  Franck Jedrzejewski continued fractions
approx. of 13-tet
fj-14tet.scl                 14  Franck Jedrzejewski continued fractions
approx. of 14-tet
fj-15tet.scl                 15  Franck Jedrzejewski continued fractions
approx. of 15-tet
fj-16tet.scl                 16  Franck Jedrzejewski continued fractions
approx. of 16-tet
fj-17tet.scl                 17  Franck Jedrzejewski continued fractions
approx. of 17-tet
fj-18tet.scl                 18  Franck Jedrzejewski continued fractions
approx. of 18-tet
fj-19tet.scl                 19  Franck Jedrzejewski continued fractions
approx. of 19-tet
fj-20tet.scl                 20  Franck Jedrzejewski continued fractions
approx. of 20-tet
fj-21tet.scl                 21  Franck Jedrzejewski continued fractions
approx. of 21-tet
fj-22tet.scl                 22  Franck Jedrzejewski continued fractions
approx. of 22-tet
fj-23tet.scl                 23  Franck Jedrzejewski continued fractions
approx. of 23-tet
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fj-24tet.scl                24  Franck Jedrzejewski continued fractions
approx. of 24-tet
fj-26tet.scl                26  Franck Jedrzejewski continued fractions
approx. of 26-tet
fj-30tet.scl                30  Franck Jedrzejewski continued fractions
approx. of 30-tet
fj-31tet.scl                31  Franck Jedrzejewski continued fractions
approx. of 31-tet
fj-36tet.scl                36  Franck Jedrzejewski continued fractions
approx. of 36-tet
fj-41tet.scl                41  Franck Jedrzejewski continued fractions
approx. of 41-tet
fj-42tet.scl                42  Franck Jedrzejewski continued fractions
approx. of 42-tet
fj-43tet.scl                43  Franck Jedrzejewski continued fractions
approx. of 43-tet
fj-53tet.scl                53  Franck Jedrzejewski continued fractions
approx. of 53-tet
fj-54tet.scl                54  Franck Jedrzejewski continued fractions
approx. of 54-tet
fj-55tet.scl                55  Franck Jedrzejewski continued fractions
approx. of 55-tet
fj-5tet.scl                  5  Franck Jedrzejewski continued fractions
approx. of 5-tet
fj-60tet.scl                60  Franck Jedrzejewski continued fractions
approx. of 60-tet
fj-66tet.scl                66  Franck Jedrzejewski continued fractions
approx. of 66-tet
fj-72tet.scl                72  Franck Jedrzejewski continued fractions
approx. of 72-tet
fj-78tet.scl                78  Franck Jedrzejewski continued fractions
approx. of 78-tet
fj-7tet.scl                  7  Franck Jedrzejewski continued fractions
approx. of 7-tet
fj-84tet.scl                84  Franck Jedrzejewski continued fractions
approx. of 84-tet
fj-8tet.scl                  8  Franck Jedrzejewski continued fractions
approx. of 8-tet
fj-90tet.scl                90  Franck Jedrzejewski continued fractions
approx. of 90-tet
fj-96tet.scl                96  Franck Jedrzejewski continued fractions
approx. of 96-tet
fj-9tet.scl                  9  Franck Jedrzejewski continued fractions
approx. of 9-tet
flavel.scl                  12  Bill Flavel's just tuning, mode of Ellis's
Just Harmonium. Tuning List 06-05-98
fogliano.scl                14  Fogliano's Monochord with D-/D and Bb-/Bb
fogliano1.scl               12  Fogliano's Monochord no.1, Musica theorica
(1529). Fokker block 81/80 128/125
fogliano2.scl               12  Fogliano's Monochord no.2
fokker-h.scl                19  Fokker-H 5-limit per.bl. synt.comma&small
diesis, KNAW B71, 1968
fokker-ht.scl               19  Tempered version of Fokker-H per.bl. with
better 6 tetrads, OdC
fokker-k.scl                19  Fokker-K 5-limit per.bl. of 225/224 &
81/80 & 10976/10935, KNAW B71, 1968
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fokker-l.scl                    19  Fokker-L 7-limit periodicity block
10976/10935 & 225/224 & 15625/15552, 1969
fokker-lt.scl                   19  Tempered version of Fokker-L per.bl. with
more triads
fokker-m.scl                    31  Fokker-M 7-limit periodicity block 81/80 &
225/224 & 1029/1024, KNAW B72, 1969
fokker-n.scl                    31  Fokker-N 7-limit periodicity block 81/80 &
2100875/2097152 & 1029/1024, 1969
fokker-n2.scl                   31  Fokker-N different block shape
fokker-p.scl                    31  Fokker-P 7-limit periodicity block
65625/65536 & 6144/6125 & 2401/2400, 1969
fokker-q.scl                    53  Fokker-Q 7-limit per.bl. 225/224 &
4000/3969 & 6144/6125, KNAW B72, 1969
fokker-r.scl                    53  Fokker-R 7-limit per.bl. 4375/4374 &
65625/65536 & 6144/6125, 1969
fokker-s.scl                    53  Fokker-S 7-limit per.bl. 4375/4374 &
323/322 & 64827/65536, 1969
fokker_12.scl                   12  Fokker's 7-limit 12-tone just scale
fokker_12a.scl                  12  Fokker's 7-limit periodicity block of
2048/2025 & 3969/4000 & 225/224
fokker_12b.scl                  12  Fokker's 7-limit semitone scale KNAW B72,
1969
fokker_12c.scl                  12  Fokker's 7-limit complementary semitone
scale, KNAW B72, 1969
fokker_12m.scl                  12  Fokker's 12-tone 31-tET mode, has 3
4:5:6:7 tetrads + 3 inv.
fokker_12t.scl                  12  Tempered version of fokker_12.scl with
egalised 225/224, see also lumma.scl
fokker_12t2.scl                 12  Another tempered version of fokker_12.scl
with egalised 225/224
fokker_22.scl                   22  Fokker's 22-tone periodicity block of
2048/2025 & 3125/3072. KNAW B71, 1968
fokker_22a.scl                  22  Fokker's 22-tone periodicity block of
2048/2025 & 2109375/2097152 = semicomma
fokker_31.scl                   31  Fokker's 31-tone just system
fokker_31a.scl                  31  Fokker's 31-tone first alternate septimal
tuning
fokker_31b.scl                  31  Fokker's 31-tone second alternate septimal
tuning
fokker_31c.scl                  31  Fokker's 31-tone periodicity block of
81/80 & 2109375/2097152 = semicomma
fokker_31d.scl                  31  Fokker's 31-tone periodicity block of
81/80 & Würschmidt's comma
fokker_31d2.scl                 31  Reduced version of fokker_31d by Prooijen
expressibility
fokker_41.scl                   41  Fokker's 7-limit supracomma per.bl.
10976/10935 & 225/224 & 496125/262144
fokker_41a.scl                  41  Fokker's 41-tone periodicity block of
schisma & 34171875/33554432
fokker_41b.scl                  41  Fokker's 41-tone periodicity block of
schisma & 3125/3072
fokker_53.scl                   53  Fokker's 53-tone system, degree 37 has
alternatives
fokker_53a.scl                  53  Fokker's 53-tone periodicity block of
schisma & kleisma
fokker_53b.scl                  53  Fokker's 53-tone periodicity block of
schisma & 2109375/2097152
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fokker_av.scl                 31  Fokker's suggestion for a shrinked octave
by averaging approximations
fokker_bosch.scl               9  Scale of "Naar Den Bosch toe", genus
diatonicum cum septimis. 1/1=D
fokker_sr.scl                 22  Fokker's 7-limit sruti scale, KNAW B72,
1969
fokker_sr2.scl                22  Fokker's complementary 7-limit sruti
scale, KNAW B72, 1969
fokker_sra.scl                22  Two-step approximation 9-13 to Fokker's 7-
limit sruti scale
fokker_uv.scl                 70  Table of Unison Vectors, Microsons and
Minisons, from article KNAW, 1969
foote.scl                     12  Ed Foote, piano temperament. TL 9 Jun
1999, almost equal to Coleman
foote2.scl                    12  Ed Foote´s temperament with 1/6, 1/8 and
1/12 Pyth comma fractions
forster.scl                   32  Cris Forster's Chrysalis tuning, XH 7+8
fortuna11.scl                 12  11-limit scale from Clem Fortuna
fortuna_a1.scl                12  Clem Fortuna, Arabic mode of 24-tET, try C
or G major, superset of Basandida, trivalent
fortuna_a2.scl                12  Clem Fortuna, Arabic mode of 24-tET, try C
or F minor
fortuna_bag.scl               12  Bagpipe tuning from Fortuna, try key of G
with F natural
fortuna_eth.scl               12  Ethiopian Tunings from Fortuna
fortuna_sheng.scl             12  Sheng scale on naturals starting on d,
from Fortuna
fortune.scl                  612  Fortune temperament, g=221.567865, 5-limit
francis_924-1.scl             12  J. Charles Francis, Bach temperament for
BWV 924 version 1 (2005)
francis_924-2.scl             12  J. Charles Francis, Bach temperament for
BWV 924 version 2 (2005)
francis_924-3.scl             12  J. Charles Francis, Bach temperament for
BWV 924 version 3 (2005)
francis_924-4.scl             12  J. Charles Francis, Bach temperament for
BWV 924 version 4 (2005)
francis_r12-14p.scl           12  Bach WTC theoretical temperament, 1/14
Pyth. comma, Cornet-ton, same Maunder III
francis_r12-2.scl             12  J. Charles Francis, Bach WTC temperament
R12-2, fifths beat ratios 0, 1, 2. C=279.331 Cornet-ton
francis_r2-1.scl              12  J. Charles Francis, Bach WTC temperament
R2-1, fifths beat ratios 0, 1, 2. C=249.072 Cammerton
francis_r2-14p.scl            12  Bach WTC theoretical temperament, 1/14
Pyth. comma, Cammerton
francis_seal.scl              12  J. Charles Francis, Bach tuning
interpretion as beats/sec. from seal
francis_suppig.scl            12  J. Charles Francis, Suppig Calculus
musicus, 5ths beat ratios 0, 1, 2.
freiberg.scl                  12  Temperament of G. Silbermann organ (1735),
St. Petri in Freiberg (1985), a=476.3
freivald11.scl                17  Jake Freivald, scale derived mostly from
elevens (2011)
freivald_lucky.scl             9  Jake Freivald, Lucky sevens and elevens,
two chords 3/2 apart, superparticular
freivald_sub.scl              12  Jake Freivald, just scale in 5.11.31
subgroup. TL 30-5-2011
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freivald_sup.scl                 17  Jake Freivald, 4/3 divided into 7
superparticulars, repeated at 3/2, and the 4/3-3/2 divide split
fribourg.scl                     12  Manderscheidt organ in Fribourg (1640),
modified meantone
fusc4.scl                        15  All rationals with fusc value <= 4
fusc5.scl                        23  All rationals with fusc value <= 5
fusc6.scl                        35  All rationals with fusc value <= 6
galilei.scl                      12  Vincenzo Galilei's approximation
gamelan_udan.scl                 12  Gamelan Udan Mas (approx)
s6,p6,p7,s1,p1,s2,p2,p3,s3,p4,s5,p5
ganassi.scl                      12  Sylvestro Ganassi's temperament (1543)
gann_arcana.scl                  24  Kyle Gann, scale for Arcana XVI
gann_charingcross.scl            39  Kyle Gann, scale for Charing Cross (2007)
gann_cinderella.scl              30  Kyle Gann, scale for Cinderella's Bad
Magic
gann_custer.scl                  31  Kyle Gann, scale from Custer's Ghost to
Sitting Bull, 1/1=G
gann_fractured.scl               16  Kyle Gann, scale from Fractured Paradise,
1/1=B
gann_fugitive.scl                21  Kyle Gann, scale for Fugitive Objects
(2007)
gann_ghost.scl                    8  Kyle Gann, scale from Ghost Town, 1/1=E
gann_love.scl                    21  Kyle Gann, scale for Love Scene
gann_new_aunts.scl               27  Kyle Gann, scale from New Aunts (2008),
1/1=A
gann_revisited.scl               29  Kyle Gann, scale for The Day Revisited
(2005)
gann_sitting.scl                 21  Kyle Gann, tuning for Sitting Bull (1998),
1/1=B
gann_solitaire.scl               36  Kyle Gann, scale from Solitaire (2009),
1/1=Eb
gann_suntune.scl                 30  Kyle Gann, tuning for Sun Dance / Battle
of the Greasy Grass River, 1/1=F#
gann_super.scl                   22  Kyle Gann, scale from Superparticular
Woman (1992), 1/1=G
gann_things.scl                  24  Kyle Gann, scale from How Miraculous
Things Happen, 1/1=A
gann_wolfe.scl                  579  Kyle Gann from Anatomy of an Octave,
edited by Kristina Wolfe (2015)
garcia.scl                       29  Linear 29-tone scale by José L. Garcia
(1988) 15/13-52/45 alternating
garibaldi24opt.scl               24  13-limit lesfip optimization, 5 cent
tolerance
genggong.scl                      5  Genggong polos scale, harmonics 5-9
genovese_12.scl                  12  Denny Genovese's superposition of
harmonics 8-16 and subharmonics 6-12
genovese_38.scl                  38  Denny Genovese's 38-note scale, harm.
1..16 x subh. 1..12
gf1-2.scl                        16  16-note scale with all possible
quadruplets of 50 & 100 c. Galois Field GF(2)
gf2-3.scl                        16  16-note scale with all possible
quadruplets of 60 & 90 c. Galois Field GF(2)
gibelius.scl                     14  Otto Gibelius, Propositiones Mathematico-
musicae, 1666, p.35
gilson7.scl                       9  Gilson septimal
gilson7a.scl                      9  Gilson septimal 2
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gizmo14-ji_transversal.scl    14  Possible JI transversal of gizmo14.scl or
gizmo14-pote.scl
gizmo14-pote.scl              14  Gizmo in Parapyth POTE, three
~4:6:7:9:11:13 hexads on 1/1, 9/8, 3/2
gizmo14.scl                   14  Parapyth set, three ~4:6:7:9:11:13 hexads
on 1/1, 9/8, 3/2 (MET-24 version)
gluck.scl                     12  Thomas Glück Bach temperament
godmeankeeflat1.scl           19  Godzilla-meantone-keemun-flattone wakalix
godmeankeeflat3.scl           19  Godzilla-meantone-keemun-flattone wakalix
goebel.scl                    12  Joseph Goebel quasi equal temperament
(1967)
golden_5.scl                   5  Golden pentatonic
gorgo-pelog.scl                7  Pelog-like subset of gorgo[9]
gradus10.scl                  27  Intervals > 1 with Gradus = 10
gradus10m.scl                 92  Intervals > 1 with Gradus <= 10
gradus3.scl                    2  Intervals > 1 with Gradus = 3
gradus4.scl                    3  Intervals > 1 with Gradus = 4
gradus5.scl                    5  Intervals > 1 with Gradus = 5
gradus6.scl                    7  Intervals > 1 with Gradus = 6
gradus7.scl                   11  Intervals > 1 with Gradus = 7
gradus8.scl                   15  Intervals > 1 with Gradus = 8
gradus9.scl                   21  Intervals > 1 with Gradus = 9
grady11.scl                   12  Kraig Grady's dual [5 7 9 11] hexany scale
grady_14.scl                  14  Kraig Grady, letter to Lou Harrison,
published in 1/1 7 (1) 1991 p 5.
grady_centaur.scl             12  Kraig Grady's 7-limit Centaur scale
(1987), Xenharmonikon 16
grady_centaur17.scl           17  17-tone extension of Centaur, Kraig Grady
& Terumi Narushima (2012)
grady_centaur19.scl           19  19-tone extension of Centaur, Kraig Grady
& Terumi Narushima (2012). Optional 10/9, 63/40, 16/9,
grammateus.scl                12  H. Grammateus (Heinrich Schreiber) (1518).
B-F# and Bb-F 1/2 P. Also Marpurg nr.6 and Baron von W
graupner.scl                  12  Johann Gottlieb Graupner's temperament
(1819)
groenewald.scl                12  Jürgen Grönewald, new meantone temperament
(2001)
groenewald_21.scl             21  Jürgen Grönewald, just tuning (2000)
groenewald_bach.scl           12  Jürgen Grönewald, simplified Bach
temperament, Ars Organi vol.57 no.1, March 2009, p.39
groven.scl                    36  Eivind Groven's 36-tone scale with 1/8-
schisma temp. fifths and 5/4 (1948)
groven_ji.scl                 36  Untempered version of Groven's 36-tone
scale
guanyin22.scl                 22  Guanyin[22] {176/175, 540/539} hobbit in
111-tET
guiron77.scl                  77  Guiron[77] (118&159 temperament) in 159-et
gunkali.scl                    7  Indian mode Gunkali, see Daniélou: Intr.
to the Stud. of Mus. Scales, p.175
gyaling.scl                    6  Tibetan Buddhist Gyaling tones measured
from CD "The Diamond Path", Ligon 2002
h10_27.scl                    10  10-tET harmonic approximation,
fundamental=27
h12_24.scl                    12  12-tET harmonic approximation,
fundamental=24
h14_27.scl                    14  14-tET harmonic approximation,
fundamental=27
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h15_24.scl                      15  15-tET harmonic approximation,
fundamental=24
h17_32.scl                      17  17-tET harmonic approximation,
fundamental=32
hahn9.scl                        9  Paul Hahn's just version of 9 out of 31
scale, TL 6-8-98
hahnmaxr.scl                    12  Paul Hahn's hahn_7.scl marvel projected to
the 5-limit
hahn_7.scl                      12  Paul Hahn's scale with 32 consonant 7-
limit dyads. TL '99, see also smithgw_hahn12.scl
hahn_g.scl                      12  Paul Hahn, fourth of sqrt(2)-1 octave
"recursive" meantone (1999)
hamilton.scl                    12  Elsie Hamilton's gamut, from article The
Modes of Ancient Greek Music (1953)
hamilton_jc.scl                 12  Chalmers' permutation of Hamilton's gamut.
Diatonic notes on white
hamilton_jc2.scl                12  EH gamut, diatonic notes on white and
drops 17 for 25. JC Dorian Harmonia on C. Schlesinger's Sol
hammond.scl                     13  Hammond organ pitch wheel ratios, 1/1=320
Hz. Do "del 0" to get 12-tone scale
hammond12.scl                   12  Hammond organ scale, 1/1=277.0731707 Hz,
A=440, see hammond.scl for the ratios
handblue.scl                    12  "Handy Blues" of Pitch Palette, 7-limit
handel.scl                      12  Well temperament according to Georg
Friedrich Händel's rules (c. 1780)
handel2.scl                     12  Another "Händel" temperament, C. di Veroli
hanson_19.scl                   19  JI version of Hanson's 19 out of 53-tET
scale
harm-doreninv1.scl               7  1st Inverted Schlesinger's Enharmonic
Dorian Harmonia
harm-dorinv1.scl                 7  1st Inverted Schlesinger's Chromatic
Dorian Harmonia
harm-lydchrinv1.scl              7  1st Inverted Schlesinger's Chromatic
Lydian Harmonia
harm-lydeninv1.scl               7  1st Inverted Schlesinger's Enharmonic
Lydian Harmonia
harm-mixochrinv1.scl             7  1st Inverted Schlesinger's Chromatic
Mixolydian Harmonia
harm-mixoeninv1.scl              7  1st Inverted Schlesinger's Enharmonic
Mixolydian Harmonia
harm10.scl                      10  Harmonics 10 to 20
harm12.scl                      12  Harmonics 12 to 24
harm12s.scl                     11  Harmonics 1 to 12 and subharmonics mixed
harm12_2.scl                    12  Harmonics 12 to 24, mode 9
harm14.scl                      14  Harmonics 14 to 28, Tessaradecatonic
Harmonium, José Pereira de Sampaio (1903)
harm15.scl                      15  Harmonics 15 to 30
harm15a.scl                     12  Twelve out of harmonics 15 to 30
harm16.scl                      16  Harmonics 16 to 32, Tom Stone's Guitar
Scale
harm19.scl                      19  Harmonics 19 to 38, odd harmonics until 37
harm1c-hypod.scl                 8  HarmC-Hypodorian
harm1c-hypol.scl                 8  HarmC-Hypolydian
harm1c-lydian.scl                8  Harm1C-Lydian
harm1c-mix.scl                   7  Harm1C-Con Mixolydian
harm1c-mixolydian.scl            7  Harm1C-Mixolydian
harm20.scl                      12  Harmonics 20 to 40
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harm24.scl                      12  Harmonics 24 to 48
harm24_8.scl                     8  Modified Porcupine scale, Mike Sheiman
(2011)
harm256.scl                    128  Harmonics 2 to 256, Johnny Reinhard
harm28_8.scl                     8  8-tone subset of harmonics 28 to 56, Mike
Sheiman (2011)
harm28_9.scl                     9  9-tone subset of harmonics 28 to 56, Mike
Sheiman (2011)
harm30.scl                      30  Harmonics 30 to 60
harm32.scl                      32  Harmonics 32 to 64
harm6.scl                        6  Harmonics 6 to 12
harm7lim.scl                    47  7-limit harmonics
harm8.scl                        8  Harmonics 8 to 16
harm9.scl                        9  Harmonics 9 to 18
harmc-hypop.scl                  9  HarmC-Hypophrygian
harmd-15.scl                     7  HarmD-15-Harmonia
harmd-conmix.scl                 7  HarmD-ConMixolydian
harmd-hypop.scl                  9  HarmD-Hypophrygian
harmd-lyd.scl                    9  HarmD-Lydian
harmd-mix.scl                    7  HarmD-Mixolydian. Harmonics 7-14
harmd-phr.scl                   12  HarmD-Phryg (with 5 extra tones)
harme-hypod.scl                  8  HarmE-Hypodorian
harme-hypol.scl                  8  HarmE-Hypolydian
harme-hypop.scl                  9  HarmE-Hypophrygian
harmf10.scl                     13  6/7/8/9/10 harmonics
harmf12.scl                     20  First 12 harmonics of 6th through 12th
harmonics. Also Arnold Dreyblatt's tuning system with 1/1=
harmf16.scl                     30  First 16 harmonics and subharmonics
harmf30.scl                     59  First 30 harmonics and subharmonics
harmf9.scl                      10  6/7/8/9 harmonics, First 9 overtones of
5th through 9th harmonics
harmjc-15.scl                   12  Rationalized JC Sub-15 Harmonia on C.
MD=15, No planetary assignment.
harmjc-17-2.scl                 12  Rationalized JC Sub-17 Harmonia on C.
MD=17, No planetary assignment.
harmjc-17.scl                   12  Rationalized JC Sub-17 Harmonia on C.
MD=17, No planetary assignment.
harmjc-19-2.scl                 12  Rationalized JC Sub-19 Harmonia on C.
MD=19, No planetary assignment.
harmjc-19.scl                   12  Rationalized JC Sub-19 Harmonia on C.
MD=19, No planetary assignment.
harmjc-21.scl                   12  Rationalized JC Sub-21 Harmonia on C.
MD=21, No planetary assignment.
harmjc-23-2.scl                 12  Rationalized JC Sub-23 Harmonia on C.
MD=23, No planetary assignment.
harmjc-23.scl                   12  Rationalized JC Sub-23 Harmonia on C.
MD=23, No planetary assignment.
harmjc-25.scl                   12  Rationalized JC Sub-25 Harmonia on C.
MD=25, No planetary assignment.
harmjc-27.scl                   12  Rationalized JC Sub-27 Harmonia on C.
MD=27, No planetary assignment.
harmjc-hypod16.scl              12  Rationalized JC Hypodorian Harmonia on C.
Saturn Scale on C, MD=16. (Steiner)
harmjc-hypol20.scl              12  Rationalized JC Hypolydian Harmonia on C.
Mars scale on C., MD=20
harmjc-hypop18.scl              12  Rationalized JC Hypophrygian Harmonia on
C. Jupiter scale on C, MD =18
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harmjc-lydian13.scl          12  Rationalized JC Lydian Harmonia on
Schlesinger's Mercury scale on C, MD = 26 or 13
harmjc-mix14.scl             12  Rationalized JC Mixolydian Harmonia on
Schlesinger's Moon Scale on C, MD = 14
harmjc-phryg12.scl           12  Rationalized JC Phrygian Harmonia on
Schlesinger's Venus scale on C, MD = 24 or 12
harmonical.scl               12  See pages 17 and 466-468 of Helmholtz.
Lower 4 oct. instrument designed and tuned by Ellis
harmonical_up.scl            12  Upper 2 octaves of Ellis's Harmonical
harmsub16.scl                12  16 harmonics on 1/1 and 16 subharmonics on
15/8
harm_bastard.scl              7  Schlesinger's "Bastard" Hypodorian
Harmonia & inverse 1)7 from 1.3.5.7.9.11.13
harm_bastinv.scl              7  Inverse Schlesinger's "Bastard" Hypodorian
Harmonia & 1)7 from 1.3.5.7.9.11.13
harm_darreg.scl              24  Darreg Harmonics 4-15
harm_mean.scl                 9  Harm. mean 9-tonic, 8/7 is HM of 1/1 and
4/3, etc.
harm_pehrson.scl             19  Harm. 1/4-11/4 and subh. 4/1-4/11. Joseph
Pehrson (1999)
harm_perkis.scl              12  Harmonics 60 to 30 (Perkis)
harrisonj.scl                12  John Harrison's temperament (1775), almost
3/10-comma. Third = 1200/pi
harrisonm_rev.scl            12  Michael Harrison, piano tuning for
"Revelation" (2001), 1/1=F
harrison_15.scl              15  15-tone scale found in Music Primer, Lou
Harrison
harrison_16.scl              16  Lou Harrison 16-tone superparticular
"Ptolemy Duple", an aluminium bars instrument
harrison_5.scl                5  From Lou Harrison, a pelog style
pentatonic
harrison_5_1.scl              5  From Lou Harrison, a pelog style
pentatonic
harrison_5_3.scl              5  From Lou Harrison, a pelog style
pentatonic
harrison_5_4.scl              5  From Lou Harrison, a pelog style
pentatonic
harrison_8.scl                8  Lou Harrison 8-tone tuning for "Serenade
for Guitar"
harrison_bill.scl             6  Lou Harrison, "Music for Bill and Me"
(1966) for guitar
harrison_cinna.scl           12  Lou Harrison, "Incidental Music for
Corneille's Cinna" (1955-56) 1/1=C
harrison_diat.scl             7  From Lou Harrison, a soft diatonic
harrison_handel.scl           7  Lou Harrison, "In Honor of the Divine Mr.
Handel" (1978-2002) for guitar
harrison_kyai.scl             7  Lou Harrison´s Kyai Udan Arum, pelog just
gamelan tuning
harrison_mid.scl              7  Lou Harrison mid mode
harrison_mid2.scl             7  Lou Harrison mid mode 2
harrison_min.scl              5  Lou Harrison, symmetrical pentatonic with
minor thirds. Per. block 16/15, 27/25
harrison_mix1.scl             5  A "mixed type" pentatonic, Lou Harrison
harrison_mix2.scl             5  A "mixed type" pentatonic, Lou Harrison
harrison_mix3.scl             5  A "mixed type" pentatonic, Lou Harrison
harrison_mix4.scl             5  A "mixed type" pentatonic, Lou Harrison
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harrison_slye.scl            12  11-limit scale by Lou Harrison and Bill
Slye for National Reso-Phonic Just Intonation Guitar
harrison_songs.scl           12  Shared gamut of "Four Strict Songs" (1951-
55), each pentatonic
harry58.scl                  58  Harry[58] 11-limit least squares optimized
haverstick13.scl             13  Neil Haverstick, scale in 34-tET, MMM 21-
5-2006
haverstick21.scl             21  Neil Haverstick, just guitar tuning, TL
19-07-2007
hawkes.scl                   12  William Hawkes' modified 1/5-comma
meantone (1807)
hawkes2.scl                  12  Meantone with fifth tempered 1/6 of 53-tET
step by William Hawkes (1808)
hawkes3.scl                  12  William Hawkes' modified 1/5-comma
meantone (1811)
helmholtz.scl                 7  Helmholtz's Chromatic scale and Gipsy
major from Slovakia
helmholtz_24.scl             24  Simplified Helmholtz 24
helmholtz_decad.scl           9  Helmholtz Harmonic Decad, major pentatonic
modes mixed
helmholtz_pure.scl           24  Helmholtz's two-keyboard harmonium tuning
untempered
helmholtz_temp.scl           24  Helmholtz's two-keyboard harmonium tuning
hemienn82.scl                72  Hemiennealimmal-72 in 612-tET tuning
(strictly proper)
hemifamcyc.scl               14  Hemifamity cycle of thirds scale, nearest
to proper
hemifamity27.scl             27  (3/2)^9 * (10/9)^3 hemifamity tempered
hemimute31.scl               31  Mutant Hemithirds[31]
hemiwuer24.scl               24  Hemiwürschmidt[24] in 229-tET tuning.
hemiwuerschmidt19trans37.scl 19  Hemiwuerschmidt[19] symmetric 2.3.7
transversal
hemiwuerschmidt25trans37.scl 25  Hemiwuerschmidt[25] symmetric 2.3.7
transversal
hemiwuerschmidt31trans37.scl 31  Hemiwuerschmidt[31] symmetric 2.3.7
transversal
hem_chrom.scl                 7  Hemiolic Chromatic genus has the strong or
1:2 division of the 12/11 pyknon
hem_chrom11.scl               7  11'al Hemiolic Chromatic genus with a CI
of 11/9, Winnington-Ingram
hem_chrom13.scl               7  13'al Hemiolic Chromatic or neutral-third
genus has a CI of 16/13
hem_chrom2.scl                7  1:2 Hemiolic Chromatic genus 3 + 6 + 21
parts
hen12.scl                    12  Adjusted Hahn12
hen22.scl                    22  Adjusted Hahn22
hept_diamond.scl             25  Inverted-Prime Heptatonic Diamond based on
Archytas's Enharmonic
hept_diamondi.scl            25  Prime-Inverted Heptatonic Diamond based on
Archytas's Enharmonic
hept_diamondp.scl            27  Heptatonic Diamond based on Archytas's
Enharmonic, 27 tones
herf_istrian.scl             10  Franz Richter Herf, Istrian scale used in
"Welle der Nacht" op. 2
heun.scl                     12  Well temperament for organ of Jan Heun
(1805), 12 out of 55-tET (1/6-comma meantone)
hexagonal13.scl              13  Star hexagonal 13-tone scale
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hexagonal37.scl              37  Star hexagonal 37-tone scale
hexany1.scl                   6  Two out of 1 3 5 7 hexany on 1.3
hexany10.scl                  6  1.3.5.9 Hexany and Lou Harrison's Joyous
6. Second key is Harrison's Solemn 6 (1962)
hexany11.scl                  6  1.3.7.9 Hexany on 1.3
hexany12.scl                  6  3.5.7.9 Hexany on 3.9
hexany13.scl                  6  1.3.5.11 Hexany on 1.11
hexany14.scl                  6  5.11.13.15 Hexany (5.15), used in The
Giving, by Stephen J. Taylor
hexany15.scl                  5  1.3.5.15  2)4 hexany (1.15 tonic)
degenerate, symmetrical pentatonic
hexany16.scl                  5  1.3.9.27 Hexany, a degenerate pentatonic
form
hexany17.scl                  5  1.5.25.125 Hexany, a degenerate pentatonic
form
hexany18.scl                  5  1.7.49.343 Hexany, a degenerate pentatonic
form
hexany19.scl                  5  1.5.7.35 Hexany, a degenerate pentatonic
form
hexany2.scl                  12  Hexany Cluster 2
hexany20.scl                  6  3.5.7.105 Hexany
hexany21.scl                  6  3.5.9.135 Hexany
hexany21a.scl                 7  3.5.9.135 Hexany + 4/3. Is Didymos
Diatonic tetrachord on 1/1 and inv. on 3/2
hexany22.scl                  5  1.11.121.1331 Hexany, a degenerate
pentatonic form
hexany23.scl                  5  1.3.11.33 Hexany, degenerate pentatonic
form
hexany24.scl                  5  1.5.11.55 Hexany, a degenerate pentatonic
form
hexany25.scl                  5  1.7.11.77 Hexany, a degenerate pentatonic
form
hexany26.scl                  5  1.9.11.99 Hexany, a degenerate pentatonic
form
hexany3.scl                  12  Hexany Cluster 3
hexany4.scl                  12  Hexany Cluster 4
hexany49.scl                  6  1.3.21.49  2)4 hexany (1.21 tonic)
hexany5.scl                  12  Hexany Cluster 5
hexany6.scl                  12  Hexany Cluster 6, periodicity block
125/108 and 135/128
hexany7.scl                  12  Hexany Cluster 7
hexany8.scl                  12  Hexany Cluster 8
hexanys.scl                  12  Hexanys 1 3 5 7 9
hexanys2.scl                 12  Hexanys 1 3 7 11 13
hexany_cl.scl                12  Hexany Cluster 1
hexany_cl2.scl               11  Composed of 1.3.5.45, 1.3.5.75, 1.3.5.9,
and 1.3.5.25 hexanies
hexany_tetr.scl               6  Complex 12 of p. 115, a hexany based on
Archytas's Enharmonic
hexany_trans.scl              6  Complex 1 of p. 115, a hexany based on
Archytas's Enharmonic
hexany_trans2.scl             6  Complex 2 of p. 115, a hexany based on
Archytas's Enharmonic
hexany_trans3.scl             6  Complex 9 of p. 115, a hexany based on
Archytas's Enharmonic
hexany_u2.scl                25  Hexany union = genus [335577] minus two
corners
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hexany_union.scl              19  The union of all of the pitches of the
1.3.5.7 hexany on each tone as 1/1
hexany_urot.scl               24  Aggregate rotations of 1.3.5.7 hexany, 1.3
= 1/1
hexlesfip22.scl               22  15-limit, 10 cent lesfip; no consonances
smaller than 12/11
hexlesfip22seed.scl           22  Scale square of 5-limit diamond plus
{27/16, 45/32, 75/64}
hexy.scl                      12  Maximized 9-limit harmony containing a
hexany
hi19marv.scl                  19  inverted smithgw_hahn19 in 1/4 kleismic
tempering
higgs.scl                      7  From Greg Higgs announcement of the
formation of an Internet Tuning list
highschool1-rodan.scl         12  12highschool1 tempered in 13-limit POTE-
tuned rodan
highschool2-miracle.scl       12  12highschool2 tempered in 11-limit POTE-
tuned miracle
hijaz pentachord 13-limit a.scl
                               4  Hijaz pentachord 12:13:15:16:18
hijaz pentachord 13-limit b.scl
                               4  Hijaz pentachord 78:84:96:104:117
hijaz pentachord 67-limit.scl  4  Hijaz pentachord 54:58:67:72:81
hijaz pentachord 7-limit.scl   4  Hijaz pentachord 90:96:112:120:135
hijaz tetrachord 11-limit.scl  3  Hijaz tetrachord 33:36:42:44
hijaz tetrachord 13-limit a.scl
                               3  Hijaz tetrachord 12:13:15:16
hijaz tetrachord 13-limit b.scl
                               3  Hijaz tetrachord 39:42:48:52
hijaz tetrachord 67-limit.scl  3  Hijaz tetrachord 54:58:67:72
hijaz tetrachord 7-limit.scl   3  Hijaz tetrachord 45:48:56:60
hilim13.scl                   13  13 patent val epimorphic 2.11.13.17.19
scale
hinsz_gr.scl                  12  Reconstructed Hinsz temperament, organ
Pelstergasthuiskerk Groningen. Ortgies,2002
hipkins.scl                    7  Hipkins' Chromatic
hirajoshi.scl                  5  Observed Japanese pentatonic koto scale.
Helmholtz/Ellis p.519, nr.112
hirajoshi2.scl                 5  Japanese pentatonic koto scale,
theoretical. Helmholz/Ellis p.519, nr.110
hirajoshi3.scl                 5  Observed Japanese pentatonic koto scale.
Helmholtz/Ellis p.519, nr.111
hirashima.scl                 12  Tatsushi Hirashima, temperament of chapel
organ of Kobe Shoin Women's Univ.
hjelmstad-blues.scl            6  Paul Hjelmstad's "blues" scale, TL 27-05-
2005
hjelmstad-boogie.scl          10  Paul Hjelmstad's "Boogie Woogie" scale, TL
20-3-2006
hjelmstad-conv.scl            10  Convex closure in breed plane of
hjelmboogie.scl
hochgartz.scl                 12  Michael Hochgartz, modified 1/5-comma
meantone temperament
hofmann1.scl                   7  Hofmann's Enharmonic #1, Dorian mode
hofmann2.scl                   7  Hofmann's Enharmonic #2, Dorian mode
hofmann_chrom.scl              7  Hofmann's Chromatic
holder.scl                    12  William Holder's equal beating meantone
temperament (1694). 3/2 beats 2.8 Hz
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holder2.scl                     12  Holder's irregular e.b. temperament with
improved Eb and G#
honkyoku.scl                     9  Honkyoku tuning for shakuhachi
horwell22.scl                   22  Horwell[22] hobbit in 995-tET tuning
ho_mai_nhi.scl                   5  Ho Mai Nhi (Nam Hue) dan tranh scale,
Vietnam
hppshq.scl                      22  Hedgehog-pajarous-pajara-suprapyth-
hedgepig-quasisoup superwakalix
hulen_33.scl                    33  Peter Hulen's ratiotonic temperament, E =
1/1
hummel.scl                      12  Johann Nepomuk Hummel's quasi-equal
temperament (1829)
hummel2.scl                     12  Johann Nepomuk Hummel's temperament
according to the second bearing plan, also John Marsh's quasi
huntington10.scl                10  Huntington[10] 2.5.7.13 subgroup scale in
400-tET tuning
huntington7.scl                  7  Huntington[7] 2.5.7.13 subgroup scale in
400-tET tuning
huseyni pentachord 13-limit.scl
                                 4  Huseyni pentachord 66:72:78:88:99
huseyni pentachord 19-limit.scl
                                 4  Huseyni pentachord 96:105:114:128:144
huseyni pentachord 23-limit.scl
                                 4  Huseyni pentachord 42:46:50:56:63
huseyni pentachord 71-limit.scl
                                 4  Huseyni pentachord 60:66:71:80:90
husmann.scl                      6  Tetrachord division according to Husmann
huzzam pentachord 61-limit.scl   4  Huzzam pentachord 114:122:138:150:171
huzzam pentachord 79-limit.scl   4  Huzzam pentachord 60:64:72:79:90
huzzam.scl                       7  Arab Huzzam on C, Julien J. Weiss
hyper_enh.scl                    7  13/10 HyperEnharmonic. This genus is at
the limit of usable tunings
hyper_enh2.scl                   7  Hyperenharmonic genus from Kathleen
Schlesinger's enharmonic Phrygian Harmonia
hypodorian_pis.scl              15  Diatonic Perfect Immutable System in the
Hypodorian Tonos
hypod_chrom.scl                 12  Hypodorian Chromatic Tonos
hypod_chrom2.scl                 7  Schlesinger's Chromatic Hypodorian
Harmonia
hypod_chrom2inv.scl              7  Inverted Schlesinger's Chromatic
Hypodorian Harmonia
hypod_chromenh.scl               7  Schlesinger's Hypodorian Harmonia in a
mixed chromatic-enharmonic genus
hypod_chrominv.scl               7  A harmonic form of Kathleen Schlesinger's
Chromatic Hypodorian Inverted
hypod_diat.scl                  12  Hypodorian Diatonic Tonos
hypod_diat2.scl                  8  Schlesinger's Hypodorian Harmonia, a
subharmonic series through 13 from 16
hypod_diatcon.scl                7  A Hypodorian Diatonic with its own trite
synemmenon replacing paramese
hypod_diatinv.scl                9  Inverted Schlesinger's Hypodorian
Harmonia, a harmonic series from 8 from 16
hypod_enh.scl                   12  Hypodorian Enharmonic Tonos
hypod_enhinv.scl                 7  Inverted Schlesinger's Enharmonic
Hypodorian Harmonia
hypod_enhinv2.scl                7  A harmonic form of Schlesinger's
Hypodorian enharmonic inverted
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hypolydian_pis.scl               15  The Diatonic Perfect Immutable System in
the Hypolydian Tonos
hypol_chrom.scl                   8  Schlesinger's Hypolydian Harmonia in the
chromatic genus
hypol_chrominv.scl                8  Inverted Schlesinger's Chromatic
Hypolydian Harmonia
hypol_chrominv2.scl               7  harmonic form of Schlesinger's Chromatic
Hypolydian inverted
hypol_chrominv3.scl               7  A harmonic form of Schlesinger's Chromatic
Hypolydian inverted
hypol_diat.scl                    8  Schlesinger's Hypolydian Harmonia, a
subharmonic series through 13 from 20
hypol_diatcon.scl                 7  A Hypolydian Diatonic with its own trite
synemmenon replacing paramese
hypol_diatinv.scl                 8  Inverted Schlesinger's Hypolydian
Harmonia, a harmonic series from 10 from 20
hypol_enh.scl                     8  Schlesinger's Hypolydian Harmonia in the
enharmonic genus
hypol_enhinv.scl                  8  Inverted Schlesinger's Enharmonic
Hypolydian Harmonia
hypol_enhinv2.scl                 7  A harmonic form of Schlesinger's
Hypolydian enharmonic inverted
hypol_enhinv3.scl                 7  A harmonic form of Schlesinger's
Hypolydian enharmonic inverted
hypol_pent.scl                    8  Schlesinger's Hypolydian Harmonia in the
pentachromatic genus
hypol_tri.scl                     8  Schlesinger's Hypolydian Harmonia in the
first trichromatic genus
hypol_tri2.scl                    8  Schlesinger's Hypolydian Harmonia in the
second trichromatic genus
hypophryg_pis.scl                15  The Diatonic Perfect Immutable System in
the Hypophrygian Tonos
hypop_chrom.scl                  12  Hypophrygian Chromatic Tonos
hypop_chromenh.scl                7  Schlesinger's Hypophrygian Harmonia in a
mixed chromatic-enharmonic genus
hypop_chrominv.scl                7  Inverted Schlesinger's Chromatic
Hypophrygian Harmonia
hypop_chrominv2.scl               7  A harmonic form of Schlesinger's Chromatic
Hypophrygian inverted
hypop_diat.scl                   12  Hypophrygian Diatonic Tonos
hypop_diat2.scl                   8  Schlesinger's Hypophrygian Harmonia
hypop_diat2inv.scl                8  Inverted Schlesinger's Hypophrygian
Harmonia, a harmonic series from 9 from 18
hypop_diatcon.scl                 7  A Hypophrygian Diatonic with its own trite
synemmenon replacing paramese
hypop_enh.scl                    12  Hypophrygian Enharmonic Tonos
hypop_enhinv.scl                  7  Inverted Schlesinger's Enharmonic
Hypophrygian Harmonia
hypop_enhinv2.scl                 7  A harmonic form of Schlesinger's
Hypophrygian enharmonic inverted
hypo_chrom.scl                   12  Hypolydian Chromatic Tonos
hypo_diat.scl                    12  Hypolydian Diatonic Tonos
hypo_enh.scl                     12  Hypolydian Enharmonic Tonos
iivv17.scl                       21  17-limit IIVV
ikosany.scl                      31  Convex closure of Eikosany in 385/384-
tempering, 140-tET tuning
ikosany7.scl                     31  Seven-limit tuning of ikosany.scl
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indian-ayyar.scl             22  Carnatic sruti system, C.Subrahmanya
Ayyar, 1976. alt:21/20 25/16 63/40 40/21
indian-dk.scl                 9  Raga Darbari Kanada
indian-ellis.scl             22  Ellis's Indian Chromatic, theoretical #74
of App.XX, p.517 of Helmholtz
indian-hahn.scl              22  Indian shrutis Paul Hahn proposal
indian-hrdaya1.scl           12  From Hrdayakautaka of Hrdaya Narayana
(17th c) Bhatkande's interpretation
indian-hrdaya2.scl           12  From Hrdayakautaka of Hrdaya Narayana
(17th c) Levy's interpretation
indian-invrot.scl            12  Inverted and rotated North Indian gamut
indian-magrama.scl            7  Indian mode Ma-grama (Sa Ri Ga Ma Pa Dha
Ni Sa)
indian-mystical22.scl        23  Srinivasan Nambirajan, 11-limit shruti
scale
indian-newbengali.scl        22  Modern Bengali scale,S.M. Tagore: The mus.
scales of the Hindus,Calcutta 1884
indian-old2ellis.scl         22  Ellis Old Indian Chrom2, Helmholtz, p.
517. This is a 4 cent appr. to #73
indian-oldellis.scl          22  Ellis Old Indian Chromatic, Helmholtz, p.
517. This is a 0.5 cent appr. to #73
indian-raja.scl               6  A folk scale from Rajasthan, India
indian-sagrama.scl            7  Indian mode Sa-grama (Sa Ri Ga Ma Pa Dha
Ni Sa), inverse of Didymus' diatonic
indian-sarana.scl            26  26 saranas (shrutis) by Acharekar and
Acharya Brihaspati, 1/1=240 or 270 Hz
indian-sarana2.scl           26  26 saranas by Vidhyadhar Oak, 1/1=240 Hz
indian-srutiharm.scl         22  B. Chaitanya Deva's sruti harmonium and S.
Ramanathan's sruti vina, 1973. B.C. Deva, The Music of
indian-srutivina.scl         22  Raja S.M. Tagore's sruti vina, measured by
Ellis and Hipkins, 1886. 1/1=241.2
indian-vina.scl              12  Observed South Indian tuning of a vina,
Ellis
indian-vina2.scl             24  Observed tuning of old vina in Tanjore
Palace, Ellis and Hipkins. 1/1=210.7 Hz
indian-vina3.scl             12  Tuning of K.S. Subramanian's vina (1983)
indian.scl                   22  Indian shruti scale
indian2.scl                  22  Indian shruti scale with tritone 64/45
schisma lower (Mr.Devarajan, Madurai)
indian2_sm.scl               22  Shruti/Mathieu's Magic Mode scale in 289-
equal (schismic) temperament
indian3.scl                  22  Indian shruti scale with 32/31 and 31/16
and tritone schisma lower
indian4.scl                  22  Indian shruti scale according to Firoze
Framjee: Text book of Indian music
indian5.scl                  23  23 Shrutis, Amit Mitra, 1/1 no. 12:2,
Table C.
indian6.scl                  77  Shrutis calculated by generation method,
Amit Mitra, 1/1 no. 12:2, Table B.
indian_12.scl                12  North Indian Gamut, modern Hindustani
gamut out of 22 or more shrutis
indian_12c.scl               12  Carnatic gamut. Kuppuswami: Carnatic music
and the Tamils, p. v
indian_a.scl                  7  One observed indian mode
indian_b.scl                  7  Observed Indian mode
indian_c.scl                  7  Observed Indian mode
indian_d.scl                  7  Indian D (Ellis, correct)
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indian_e.scl                        7  Observed Indian mode
indian_g.scl                       22  Shruti/Mathieu's Magic Mode scale in 94-
tET (Schismic, Garibaldi) temperament
indian_rat.scl                     22  Indian Raga, From Fortuna, after
Helmholtz, ratios by JC
indian_rot.scl                     12  Rotated North Indian Gamut
indra31.scl                        31  Indra[31] (540/539, 1375/1372) hobbit in
296-tET
interbartolo1.scl                  12  Graziano Interbartolo & Paolo Venturino
Bach temperament nr.1 (2006)
interbartolo2.scl                  12  Graziano Interbartolo & Paolo Venturino
Bach temperament nr.2 (2006)
interbartolo3.scl                  12  Graziano Interbartolo & Paolo Venturino
Bach temperament nr.3 (2006)
ionic.scl                           7  Ancient greek Ionic
iranian pentachord 7-limit.scl      9  Iranian pentachord 42:45:48:56:63
iran_diat.scl                       7  Iranian Diatonic from Dariush Anooshfar,
Safi-a-ddin Armavi's scale from 125 ET
iraq.scl                            8  Iraq 8-tone scale, Ellis
isfahan_5.scl                       5  Isfahan (IG #2, DF #8), from Rouanet
islamic.scl                         5  Islamic Genus (DF#7), from Rouanet
italian.scl                        12  Italian organ temperament, G.C. Klop
(1974), 1/12 P.comma, also d'Alembert/Rousseau (1752/67)
iter1.scl                           6  McLaren style, IE= 2.414214, PD=5, SD=0
iter10.scl                         17  Iterated 5/2 scale, IE=5/2, PD=4, SD=3
iter11.scl                         10  Binary 5/3 Scale #2
iter12.scl                          9  Binary 5/3 Scale #4
iter13.scl                          5  Binary 5/3 Scale #6
iter14.scl                         11  Binary Divided 3/1 Scale #2
iter15.scl                         10  Binary Division Scale
iter16.scl                         11  Binary Division Scale 4+2
iter17.scl                         17  Binary E Scale #2
iter18.scl                         10  Binary E Scale #4
iter19.scl                         16  Binary Kidjel Ratio scale #2, IE=16/3
iter2.scl                           8  Iterated 1 + SQR(2) Scale, IE=2.414214,
PD=5, SD=1
iter20.scl                         11  Binary PHI Scale #2
iter21.scl                         12  Binary PHI Scale 5+2 #2
iter22.scl                         16  Binary PI Scale #2
iter23.scl                         16  Binary SQR(3) Scale #2
iter24.scl                         16  Binary SQR(5) Scale #2
iter25.scl                         16  Binary SQR(7) Scale #2
iter26.scl                         17  E Scale
iter27.scl                         16  Iterated Kidjel Ratio Scale, IE=16/3,
PD=3, SD=3
iter28.scl                          5  McLaren 3-Division Scale
iter29.scl                          7  Iterated Binary Division of the Octave,
IE=2, PD=6, SD=0
iter3.scl                          10  Iterated 27/16 Scale, analog of Hexachord,
IE=27/16, PD=3, SD=2
iter30.scl                          6  Iterated E-scale, IE= 2.71828, PD=5, SD=0
iter31.scl                          4  Iterated Kidjel Ratio Scale, IE=16/3,
PD=3, SD=0
iter32.scl                          9  Iterated PHI scale, IE= 1.61803339, PD=8,
SD=0
iter33.scl                          5  Iterated PI Scale, IE= 3.14159, PD=4, SD=0
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iter34.scl                    9  Iterated SQR(3) scale, IE= 1.73205, PD=8,
SD=0
iter35.scl                    7  Iterated SQR(5) scale, IE= 2.23607, PD=6,
SD=0
iter36.scl                    6  Iterated SQR(7) scale, IE= 2.64575, PD=5,
SD=0
iter4.scl                    17  Iterated 5/2 scale, IE=5/2, PD=4, SD=3
iter5.scl                    10  Iterated 5/3 scale, analog of Hexachord,
IE=5/3, PD=3, SD=2
iter6.scl                    11  Iterated binary 1+SQR(2) scale, IE=
2.414214, G=2, PD=4, SD=2
iter7.scl                    10  Iterated 27/16 scale, analog of Hexachord,
IE=27/16, PD=3, SD=2
iter8.scl                     9  Iterated 27/16 scale, analog of Hexachord,
IE=27/16, PD=2, SD=2
iter9.scl                     5  Iterated 27/16 Scale, analog of Hexachord,
IE=27/16, PD=2, SD=12
ives.scl                      7  Charles Ives' stretched major scale,
"Scrapbook" pp. 108-110
ives2a.scl                    7  Speculation by Joe Monzo for Ives' other
stretched scale
ives2b.scl                    7  Alt. speculation by Joe Monzo for Ives'
other stretched scale
jademohaporc.scl              7  Jade-mohajira-porcupine wakalix
janke1.scl                   12  Reiner Janke, Temperatur I (1998)
janke2.scl                   12  Reiner Janke, Temperatur II
janke3.scl                   12  Reiner Janke, Temperatur III
janke4.scl                   12  Reiner Janke, Temperatur IV
janke5.scl                   12  Reiner Janke, Temperatur V
janke6.scl                   12  Reiner Janke, Temperatur VI
janke7.scl                   12  Reiner Janke, Temperatur VII
jemblung1.scl                 5  Scale of bamboo gamelan jemblung from
Kalijering, slendro-like. 1/1=590 Hz
jemblung2.scl                 5  Bamboo gamelan jemblung at Royal Batavia
Society. 1/1=504 Hz
jioct12.scl                  12  12-tone JI version of Messiaen's octatonic
scale, Erlich & Parízek
jira1.scl                    12  Martin Jira, ´closed´ temperament (2000)
jira2.scl                    12  Martin Jira, ´open´ temperament (2000)
ji_10coh.scl                 10  Differentially coherent 10-tone scale with
subharmonic 48
ji_10coh2.scl                10  Other diff. coherent 10-tone scale with
subharmonic 30
ji_10i4.scl                  10  7-limit scale with mean variety four
ji_11.scl                    11  3 and 7 prime rational interpretation of
11-tET. OdC 2000
ji_12.scl                    12  Basic JI with 7-limit tritone. Robert
Rich: Geometry
ji_121.scl                  121  13-limit detempering of 121-tET
ji_12a.scl                   12  7-limit 12-tone scale
ji_12b.scl                   12  alternate 7-limit 12-tone scale
ji_12coh.scl                 12  Differentially coherent 12-tone scale with
subharmonic 60
ji_13.scl                    13  5-limit 12-tone symmetrical scale with two
tritones
ji_15coh.scl                 15  Differentially coherent 15-tone scale with
subharmonic 88
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ji_16.scl                      16  Mike Battaglia 5-limit 16-tone scale
ji_17.scl                      17  3 and 7 prime rational interpretation of
17-tET. OdC
ji_17a.scl                     17  3, 5 and 11 prime rational interpretation
of 17-tET, OdC
ji_17b.scl                     17  Alt. 3, 5 and 11 prime rational
interpretation of 17-tET, OdC
ji_18.scl                      18  11-limit approximation of 18-tET
ji_19.scl                      19  5-limit 19-tone scale, subset of genus
[3333555]
ji_20.scl                      20  3 and 7 prime rational interpretation of
20-tET. OdC
ji_21.scl                      21  7-limit 21-tone just scale, Op de Coul,
2001
ji_22.scl                      22  5-limit 22-tone scale (Zarlino?)
ji_29.scl                      29  3,5,11-prime rational interpretation of
29-tET, OdC
ji_30.scl                      30  11-limit rational interpretation of 30-tET
ji_31.scl                      31  A just 7-limit 31-tone scale
ji_311.scl                    311  41-limit transversal of 311-tET
ji_5coh.scl                     5  Differential fully coherent pentatonic
scale
ji_7.scl                        7  7-limit rational interpretation of 7-tET.
OdC
ji_7a.scl                       7  Superparticular approximation to 7-tET. Op
de Coul, 1998
ji_8coh.scl                     8  Differentially coherent 8-tone scale with
subharmonic 40
ji_9coh.scl                     9  Differentially coherent 9-tone scale with
subharmonic 30
jobin-bach.scl                 12  Emile Jobin, WTC temperament after Bach's
signet
johnson-secor_rwt.scl          12  Johnson/Secor proportional-beating well-
temperament with five 24/19s.
johnson_44.scl                 44  Aaron Johnson, 44-tET approximation
johnson_7.scl                   7  Aaron Johnson, 7-tET approximation
johnson_eb.scl                 12  Aaron Johnson, "1/4-comma tempered" equal
beating C-G-D-A-E plus just thirds
johnson_ratwell.scl            12  Aaron Johnson, rational well-temperament
with five 24/19's
johnson_temp.scl               12  Aaron Johnson, temperament with just 5/4,
24/19 and 19/15
johnston.scl                   12  Ben Johnston's combined otonal-utonal
scale
johnston_21.scl                21  Johnston 21-note just enharmonic scale
johnston_22.scl                22  Johnston 22-note 7-limit scale from end of
string quartet nr. 4
johnston_25.scl                25  Johnston 25-note just enharmonic scale
johnston_6-qt.scl              61  11-limit complete system from Ben
Johnston's "6th Quartet"
johnston_6-qt_row.scl          12  11-limit 'prime row' from Ben Johnston's
"6th Quartet"
johnston_81.scl                81  Johnston 81-note 5-limit scale of Sonata
for Microtonal Piano
jonsson1.scl                   12  Magnus Jonsson [1 3 5 7] x [1 3 5 9] cross
set (2005)
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jonsson2.scl                    12  Magnus Jonsson [1 3 5] x [1 3 5 7 11]
cross set (2005)
jorgensen.scl                   12  Jorgensen's 5&7 temperament, mix of 7-tET
and 5-tET shifted 120 cents
jousse.scl                      12  Temperament of Jean Jousse (1832)
jousse2.scl                     12  Jean Jousse's quasi-equal piano
temperament, also Becket and Co. plan (1840)
jove41.scl                      41  Jove[41] 17-limit hobbit in 243-tET,
commas 243/242, 441/440, 364/363, 595/594
jubilismic10.scl                10  Jubilismic[10] (50/49) hobbit minimax
tuning
julius22.scl                    22  Julius[22] hobbit (176/175&896/891) in
POTE tuning
julius24.scl                    24  Julius[24] hobbit (176/175&896/891) in
POTE tuning
kacapi1.scl                      5  kacapi indung tuning, Pelog by Uking
Sukri, mean of 6 tunings, W. van Zanten, 1987
kacapi10.scl                     5  kacapi indung tuning, Mandalungan by Uking
Sukri, mean of 4 tunings, W. van Zanten, 1987
kacapi11.scl                     5  kacapi indung tuning, Mandalungan by
Bakang & others, mean of 2 tunings, W. van Zanten, 1987
kacapi2.scl                      5  kacapi indung tuning, Pelog by Bakang &
others, mean of 8 tunings, W. van Zanten, 1987
kacapi3.scl                      5  kacapi indung tuning, Pelog by Sulaeman
Danuwijaya, mean of 9 tunings, W. van Zanten, 1987
kacapi4.scl                      5  kacapi indung tuning, Sorog by Uking
Sukri, mean of 4 tunings, W. van Zanten, 1987
kacapi5.scl                      5  kacapi indung tuning, Sorog by Bakang &
others, mean of 6 tunings, W. van Zanten, 1987
kacapi6.scl                      5  kacapi indung tuning, Salendro by Uking
Sukri, mean of 4 tunings, W. van Zanten, 1987
kacapi7.scl                      5  kacapi indung tuning, Salendro by Bakang &
others, mean of 4 tunings, W. van Zanten, 1987
kacapi8.scl                      5  kacapi indung tuning, Mataraman by Uking
Sukri, mean of 4 tunings, W. van Zanten, 1987
kacapi9.scl                      5  kacapi indung tuning, Mataraman by Bakang
& others, mean of 4 tunings, W. van Zanten, 1987
kai-metalbar.scl                21  K. Lugheidh, GOT "tonality diamond" of a
metal bar, 1st overtone = IoE
kanzelmeyer_11.scl              11  Bruce Kanzelmeyer, 11 harmonics from 16 to
32. Base 388.3614815 Hz
kanzelmeyer_18.scl              18  Bruce Kanzelmeyer, 18 harmonics from 32 to
64. Base 388.3614815 Hz
kayolonian.scl                  19  19-tone 5-limit scale of the Kayenian
Imperium on Kayolonia (reeks van Sjauriek)
kayoloniana.scl                 19  Amendment by Rasch of Kayolonian scale's
note 9
kayolonian_12.scl               12  See Barnard: De Keiaanse Muziek, p. 11.
(uitgebreide reeks)
kayolonian_40.scl               40  See Barnard: De Keiaanse Muziek
kayolonian_f.scl                 9  Kayolonian scale F and periodicity block
(128/125, 16875/16384)
kayolonian_p.scl                 9  Kayolonian scale P
kayolonian_s.scl                 9  Kayolonian scale S
kayolonian_t.scl                 9  Kayolonian scale T
kayolonian_z.scl                 9  Kayolonian scale Z
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kebyar-b.scl                     5  Gamelan Kebyar tuning begbeg, Andrew Toth,
1993
kebyar-s.scl                     5  Gamelan kebyar tuning sedung, Andrew Toth,
1993
kebyar-t.scl                     5  Gamelan kebyar tuning tirus, Andrew Toth,
1993
keemic15.scl                    15  Keemic[15] hobbit in minimax tuning
keen1.scl                        5  Keenanismic tempering of [5/4, 11/8, 3/2,
12/7, 2], 284-tET tuning
keen2.scl                        5  Keenanismic tempering of [8/7, 5/4, 11/8,
12/7, 2], 284-tET tuning
keen3.scl                        5  Keenanismic tempering of [6/5, 11/8, 3/2,
7/4, 2], 284-tET tuning
keen4.scl                        5  Keenanismic tempering of [12/11, 5/4, 3/2,
12/7, 2], 284-tET tuning
keen5.scl                        5  Keenanismic tempering of [6/5, 11/8, 3/2,
12/7, 2], 284-tET tuning
keen6.scl                        5  Keenanismic tempering of [12/11, 5/4, 3/2,
7/4, 2], 284-tET tuning
keenan3.scl                     11  Chain of 1/6 kleisma tempered 6/5s, 10
tetrads, Dave Keenan, TL 30-Jun-99
keenan3j.scl                    11  Chain of 11 nearly just 19-tET minor
thirds, Dave Keenan, 1-Jul-99
keenan3rb.scl                   11  Chain of 11 equal beating minor thirds,
6/5=3/2 same
keenan3rb2.scl                  11  Chain of 11 equal beating minor thirds,
6/5=3/2 opposite
keenan5.scl                     31  11-limit, 31 tones, 9 hexads within 2.7c
of just, Dave Keenan 27-Dec-99
keenan6.scl                     31  11-limit, 31 tones, 14 hexads within 3.2c
of just, Dave Keenan 11-Jan-2000
keenan7.scl                     22  Dave Keenan, 22 out of 72-tET periodicity
block. TL 29-04-2001
keenan_b19.scl                  19  Dave Keenan, planar tempering of
vitale3.scl, in 72-tET
keenan_mt.scl                   12  Dave Keenan 1/4-comma tempered version of
keenan.scl with 6 7-limit tetrads
keenan_st.scl                   23  Dave Keenan, 7-limit temperament,
g=260.353
keenan_t9.scl                   12  Dave Keenan strange 9-limit temperament TL
19-11-98
keentet.scl                      8  The five keenanismic tetrads, plus o- and
u-tonal, in 284-tET
keesred12_5.scl                 12  Kees reduced 5-limit 12-note scale = Hahn
reduced
kelletat.scl                    12  Herbert Kelletat's Bach-tuning (1966), Ein
Beitrag zur musikalischen Temperatur p. 26-27.
kelletat1.scl                   12  Herbert Kelletat's Bach-tuning (1960)
kellner.scl                     12  Herbert Anton Kellner's Bach tuning. 5 1/5
Pyth. comma and 7 pure fifths
kellners.scl                    12  Kellner's temperament with 1/5 synt. comma
instead of 1/5 Pyth. comma
kellner_eb.scl                  12  Equal beating variant of kellner.scl
kellner_org.scl                 12  Kellner's original Bach tuning. C-E & C-G
beat at identical rates, so B-F# slightly wider than C-
kepler1.scl                     12  Kepler's Monochord no.1, Harmonices Mundi
(1619)
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kepler2.scl                   12  Kepler's Monochord no.2
kepler3.scl                   12  Kepler's choice system, Harmonices Mundi,
Liber III (1619)
kilroy.scl                    12  Kilroy
kimball.scl                   18  Buzz Kimball 18-note just scale
kimball_53.scl                53  Buzz Kimball 53-note just scale
kirkwood.scl                   8  Scale based on Kirkwood gaps of the
asteroid belt
kirn-stan.scl                 12  Kirnberger temperament improved by Charles
Earl Stanhope (1806)
kirnberger.scl                12  Kirnberger's well-temperament, also called
Kirnberger III, letter to Forkel 1779
kirnberger1.scl               12  Kirnberger's temperament 1 (1766)
kirnberger2.scl               12  Kirnberger 2: 1/2 synt. comma. "Die Kunst
des reinen Satzes" (1774)
kirnberger24.scl              24  Kirnberger, 24-tone 7-limit JI scale (ca.
1766)
kirnberger3.scl               12  Kirnberger 3: 1/4 synt. comma (1744)
kirnberger3s.scl              12  Sparschuh's (2010) refined epimoric
Kirnberger III variant
kirnberger3v.scl              12  Variant well-temperament like Kirnberger
3, Kenneth Scholz, MTO 4.4, 1998
kirnberger48.scl              48  Kirnberger, 48-tone 7-limit JI scale (ca.
1769)
klais.scl                     12  Johannes Klais, Bach temperament. Similar
to Kelletat (1960)
kleismic34trans.scl           34  Kleismic[34] transversal (detempering)
klonaris.scl                  12  Johnny Klonaris, 19-limit harmonic scale
knot.scl                      24  Smallest knot in cubic lattice, American
Scientist, Nov-Dec '97 p. 506-510, trefoil knot of 24 un
koepf_36.scl                  36  Siegfried Koepf, 36-tone subset of 48-tone
scale (1991)
koepf_48.scl                  48  Siegfried Koepf, 48-tone scale (1991)
kolinski.scl                  12  Mieczyslaw Kolinski's 7th root of 3/2
(1959), also invented by Augusto Novaro and Serge Cordier (
kora1.scl                      7  Kora tuning Tomora Ba, also called Silaba,
1/1=F, R. King
kora2.scl                      7  Kora tuning Tomora Mesengo, also called
Tomora, 1/1=F, R. King
kora3.scl                      7  Kora tuning Hardino, 1/1=F, R.King
kora4.scl                      7  Kora tuning Sauta, 1/1=F, R. King
korea_5.scl                    5  Scale called "the delightful" in Korea.
Lou Harrison, "Avalokiteshvara" (1965) for harp
kornerup.scl                  19  Kornerup's regular temperament with fifth
of (15 - sqrt 5) / 22 octaves
kornerup_11.scl               11  Kornerup's doric minor
koval.scl                     12  Ron Koval Variable 1.0 (2002)
koval2.scl                    12  Ron Koval Variable Well 1.5
koval3.scl                    12  Ron Koval Variable Well 1.9
koval4.scl                    12  Ron Koval Variable Well 3.0
koval5.scl                    12  Ron Koval Variable Well 5.0
koval6.scl                    12  Ron Koval EBVT (2002)
koval7.scl                    12  Ron Koval Variable Well 1.3
koval8.scl                    12  Ron Koval Variable Well 1.7
koval9.scl                    12  Ron Koval Variable Well 2.1
kraeh_22.scl                  22  Kraehenbuehl & Schmidt 7-limit 22-tone
tuning
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kraeh_22a.scl                   46  Kraehenbuehl & Schmidt 7-limit 22-tone
tuning with "inflections" for some tones
kring1.scl                       7  Double-tie circular mirroring of 4:5:6 and
Partch's 5-limit tonality Diamond
kring1p3.scl                    35  Third carthesian power of double-tie
mirroring of 4:5:6 with kleismas removed
kring2.scl                       7  Double-tie circular mirroring of 6:7:8
kring2p3.scl                    25  Third power of 6:7:8 mirroring with
1029/1024 intervals removed
kring3.scl                       7  Double-tie circular mirroring of 3:5:7
kring3bp.scl                     7  Double-tie BP circular mirroring of 3:5:7
kring4.scl                       7  Double-tie circular mirroring of 4:5:7
kring4p3.scl                    29  Third power of 4:5:7 mirroring with
3136/3125 intervals removed
kring5.scl                       7  Double-tie circular mirroring of 5:7:9
kring5p3.scl                    33  Third power of 5:7:9 mirroring with
250047/250000 intervals removed
kring6.scl                       7  Double-tie circular mirroring of 6:7:9
kring6p3.scl                    34  Third power of 6:7:9 mirroring with
118098/117649 intervals removed
krousseau2.scl                  12  19-tET version of Kami Rousseau's tri-
blues scale
kukuya.scl                       4  African Kukuya Horns (aerophone, ivory,
one note only)
kurdi pentachord 17-limit.scl    4  Kurdi pentachord 102:108:120:136:153
kurdi tetrachord 17-limit.scl    3  Kurdi tetrachord 51:54:60:68
kurzweil_arab.scl               12  Kurzweil "Empirical Arabic"
kurzweil_ji.scl                 12  Kurzweil "Just with natural b7th", is
Sauveur Just with 7/4
kurzweil_pelogh.scl             12  Kurzweil "Empirical Bali/Java Harmonic
Pelog"
kurzweil_pelogm.scl             12  Kurzweil "Empirical Bali/Java Melodic
Pelog"
kurzweil_slen.scl               12  Kurzweil "Empirical Bali/Java Slendro,
Siam 7"
kurzweil_tibet.scl              12  Kurzweil "Empirical Tibetian Ceremonial"
kwazy.scl                      118  Kwazy temperament, g=162.741892, p=600, 5-
limit
laka-dwarf.scl                  17  Laka tempered (205-tET) dwarf(<17 27 40 48
59 63 70|)
lambdoma5_12.scl                42  5x12 Lambdoma
lambdoma_prim.scl               56  Prime Lambdoma
lambert.scl                     12  Lambert's temperament (1774) 1/7 Pyth.
comma, 5 pure
lara.scl                        12  Sundanese 'multi-laras' gamelan Ki Barong
tuning, Weintraub, TL 15-2-99 1/1=497
leapday46.scl                   29  13-limit temperament, minimax g=495.66296
cents
leapmute29.scl                  29  Mutant Leapday[29]
leapmute46.scl                  46  Mutant Leapday[46]
lebanon.scl                      7  Lebanese scale? Dastgah Shur
leedy.scl                       13  Douglas Leedy, scale for "Pastorale"
(1987), 1/1=f, 10/9 only in vocal parts
leeuw1.scl                      13  Ton de Leeuw: non-oct. mode from "Car nos
vignes sont en fleurs",part 5. 1/1=A
leftpistol.scl                  12  Left Pistol
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legros1.scl                    12  Example of temperament with 3 just major
thirds
legros2.scl                    12  Example of temperament with 2 just major
thirds
lehman1.scl                    12  Bradley Lehman Bach temperament I (2005)
lehman2.scl                    12  Bradley Lehman Bach squiggle keyboard
temperament II (2005)
lehman3.scl                    12  Bradley Lehman Bach temperament III (2006)
lemba12.scl                    12  Lemba[12] in 270-et (poptimal)
lemba22.scl                    22  Lemba[22] in 270-et (poptimal)
lemba24.scl                    24  24-note Lemba scale for mapping
millerlemba24.kbm
lemba8.scl                      8  Lemba temperament (4 down, 3 up) 7-limit
TOP tuning, Herman Miller, TL 22-11-2004
leusden.scl                    12  Organ in Gereformeerde kerk De Koningshof,
Henk van Eeken, 1984, a'=415, modif. 1/4 mean
levens.scl                     12  Charles Levens' Monochord (1743)
levens2.scl                    12  Levens' Monochord, altered form
ligon.scl                      12  Jacky Ligon, strictly proper all prime
scale, TL 08-09-2000
ligon10.scl                     7  Jacky Ligon, 7 tone superparticular non-
octave scale 'Mercury Sand'
ligon11.scl                     7  Jacky Ligon, 7 tone superparticular non-
octave scale
ligon12.scl                    19  Jacky Ligon, scale from "Symmetries"
(2011)
ligon2.scl                     12  Jacky Ligon, 19-limit symmetrical non-
octave scale (2001)
ligon3.scl                     16  Jacky Ligon, 23-limit non-octave scale
(2001)
ligon4.scl                     21  Jacky Ligon, 2/1 Phi Scale, TL 12-04-2001
ligon5.scl                     16  Jacky Ligon, scale for "Two Golden Flutes"
(2001)
ligon7.scl                      7  Jacky Ligon, 7 tone, 27/22=generator, MMM
22-01-2002
ligon8.scl                      5  Jacky Ligon, 5 tone superparticular non-
octave scale
ligon9.scl                      5  Jacky Ligon, 5 tone superparticular non-
octave scale
lindley-ortgies1.scl           12  Lindley-Ortgies I Bach temperament (2006),
Early Music 34/4, Nov. 2006
lindley-ortgies2.scl           12  Lindley-Ortgies II Bach temperament
(2006), Early Music 34/4, Nov. 2006
lindley1.scl                   12  Mark Lindley I Bach temperament (1993)
lindley2.scl                   12  Mark Lindley II Average Neidhardt
temperaments (1993)
lindley_ea.scl                 12  Mark Lindley +J. de Boer +W. Drake (1991),
for organ Grosvenor Chapel, London
lindley_sf.scl                 12  Lindley (1988) suggestion nr. 2 for
Stanford Fisk organ
line10.scl                     10  [0, -2, 0], [0, -1, 0], [0, 0, 0], [0, 1,
0] line of tetrads
line40.scl                     40  |11 -10 -10 10> tempered line scale in
2080-tET tuning
linemarv12.scl                 12  [0, 0, 0] to [0, 0, 5]
liu_major.scl                   7  Linus Liu's Major Scale, see his 1978
book, "Intonation Theory"
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liu_mel.scl                      9  Linus Liu's Melodic Minor, use 5 and 7
descending and 6 and 8 ascending
liu_minor.scl                    7  Linus Liu's Harmonic Minor
liu_pent.scl                     7  Linus Liu's "pentatonic scale"
locomotive.scl                  12  A 2.9.11.13 subgroup scale, Gene Ward
Smith
london-baroque.scl              12  Well-temperament used by London Baroque,
close to Young
lorenzi-m.scl                   12  De Lorenzi's Metrofono (monochord) tuning
(1870), Barbieri 2009
lorenzi.scl                     12  Giambattista de Lorenzi, Venetian
temperament (c. 1830), Barbieri, 1986
lorina.scl                      12  Lorina
lublin.scl                      12  Johannes von Lublin (1540) interpr. by
Franz Joseph Ratte, p. 255
lucktenberg.scl                 12  George Lucktenberg, general purpose
temperament, 1/8P, SEHKS Newsletter vol.26 no.1 (2005)
lucy01and07tuned0b5s.scl        12  0A440Lucy01&07Tuned 0b5s RootKeyA =
CC#DD#EFF#GG#AA#B
lucy02and14tuned5b0s.scl        12  0A440Lucy02Tuned 5b0s RootKeyA =
CDbDEbEFGbGAbABbB
lucy03tuned4b1s.scl             12  0A440Lucy03Tuned 4b1s RootKeyA =
CDbDEbEFF#GAbAB
lucy04and21tuned3b2s.scl        12  0A440Lucy04Tuned 3b2s RootKeyA =
CC#DEbEFF#GAbAB
lucy05tuned2b3s.scl             12  0A440Lucy05Tuned 2b3s RootKeyA =
CC#DEbEFF#GG#ABbB
lucy06tuned1b4s.scl             12  0A440Lucy06Tuned 1b4s RootKeyA =
CC#DD#EFF#GG#ABbB
lucy08tuned0b6s.scl             12  0A440Lucy08Tuned 0b6s RootKeyA =
CC#DD#EE#F#GG#AA#B
lucy09tuned0b7s.scl             12  0A440Lucy09Tuned 0b7s RootKeyA =
B#C#DD#EE#F#GG#AA#B
lucy10tuned0b8s.scl             12  0A440Lucy10Tuned 0b8s RootKeyA =
B#C#DD#EE#F#FxG#AA#B
lucy11tuned0b9s.scl             12  0A440Lucy11Tuned 0b9s RootKeyA =
B#C#CxD#EE#F#FxG#AA#B
lucy13Gxtuned0b11s.scl          12  0A440Lucy13Tuned 0b11s RootKeyA
(resetAtoGx=-54.1) plays B#C#CxD#DxE#F#FxG#GxA#B
lucy15tuned6b0s.scl             12  0A440Lucy15Tuned 6b0s RootKeyA =
CDbDEbEFGbGAbABbCb
lucy16tuned7b0s.scl             12  0A440Lucy16Tuned 7b0s RootKeyA =
CDbDEbFbFGbGAbABbCb
lucy18Bbbtuned9b0s.scl          12  0A440Lucy18Tuned 9b0s RootKeyA
(resetAtoBbb=+54.1) plays CDbEbbEbFbFGbGAbBbbCb
lucy19Bbbtuned10b0s.scl         12  0A440Lucy19Tuned 10b0s RootKeyA
(resetAtoBbb=+54.1) plays CDbEbbEbFbFGbAbbAbBbbBbCb
lucy20Bbbtuned11b0s.scl         12  0A440Lucy20Tuned 11b0s RootKeyA
(resetAtoBbb=+54.1) plays DbbDbEbbEbFbFGbAbbAbBbbCb
lucy22tuned4bGs.scl             12  0A440Lucy22Tuned 4bGs RootKeyA =
CDbDEbEFGbGG#ABbB
lucy23tuned4bDs.scl             12  0A440Lucy23Tuned 4bDs RootKeyA =
CDbDD#EFGbGAbABbB
lucy24tuned4bCs.scl             12  0A440Lucy24Tuned 4bCs RootKeyA =
CC#DEbEFGbGAbABbB
lucy25tunedAb4s.scl             12  0A440Lucy25Tuned Ab4s RootKeyA =
CC#DD#EFF#GAbAA#B
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lucy26tunedGb4s.scl            12  0A440Lucy26Tuned Gb4s RootKeyA =
CC#DD#EFGbGG#AA#B
lucy27tunedEb5s.scl            12  0A440Lucy27Tuned Eb4s RootKeyA =
CC#DEbEFF#GG#AA#B
lucy28tunedDb4s.scl            12  0A440Lucy28Tuned 0b5s RootKeyA =
CDbDD#EFF#GG#AA#B
lucy29tunedBbAbGbCsDs.scl      12  0A440Lucy29TunedBbAbGbCsDs RootKeyA =
CC#DD#EFGbGAbABbB
lucy30tunedBbEbGbCsGs.scl      12  0A440Lucy30TunedBbEbGbCsGs RootKeyA =
CC#DEbEFGbGG#ABbB
lucy31tuned3b2sCsAs.scl        12  0A440Lucy31Tuned 3b2s RootKeyA =
CC#DEbEFGbGAbAA#B
lucy32tuned3b2sDsFs.scl        12  0A440Lucy32Tuned 3b2s RootKeyA =
CDbDD#EFF#GAbABbB
lucy33tuned3b2sDsGs.scl        12  0A440Lucy33Tuned 3b2s RootKeyA =
CDbDD#EFGbGG#ABbB
lucy34tuned3b2sDsAs.scl        12  0A440Lucy34Tuned 3b2s RootKeyA =
CDbDD#EFGbGAbAA#B
lucy35tuned3b2sFsGs.scl        12  0A440Lucy35Tuned 3b2s RootKeyA =
CDbDEbEFF#GG#ABbB
lucy36tuned3b2sFsAs.scl        12  0A440Lucy36Tuned 3b2s RootKeyA =
CDbDEbEFF#GAbAA#B
lucy37tuned3b2sGsAs.scl        12  0A440Lucy37Tuned 3b2s RootKeyA =
CDbDEbEFGbGG#AA#B
lucy38tuned2b3sDbEb.scl        12  0A440Lucy38Tuned 2b3s RootKeyA =
CDbDEbEFF#GG#AA#B
lucy39tuned2b3sDbGb.scl        12  0A440Lucy39Tuned 2b3s RootKeyA =
CDbDD#EFGbGG#AA#B
lucy40tuned2b3sDbAb.scl        12  0A440Lucy40Tuned 2b3s RootKeyA =
CDbDD#EFF#GAbAA#B
lucy41tuned2b3sDbBb.scl        12  0A440Lucy41Tuned 2b3s RootKeyA =
CDbDD#EFF#GG#ABbB
lucy42tuned2b3sEbGb.scl        12  0A440Lucy42Tuned 2b3s RootKeyA =
CC#DEbEFGbGG#AA#B
lucy43tuned2b3sEbAb.scl        12  0A440Lucy43Tuned 2b3s RootKeyA =
CC#DEbEFF#GAbAA#B
lucy44tuned2b3sGbAb.scl        12  0A440Lucy44Tuned 2b3s RootKeyA =
CC#DD#EFGbGAbAA#B
lucy45tuned2b3sGbBb.scl        12  0A440Lucy45Tuned 2b3s RootKeyA =
CC#DD#EFGbGG#ABbB
lucy46tuned2b3sAbBb.scl        12  0A440Lucy46Tuned 2b3s RootKeyA =
CC#DD#EFF#GAbABbB
lucy50Bbbtuned6b1sFs.scl       12  0A440Lucy50Tuned 6b1s RootKeyA
(resetAtoBbb=+54.1) plays CDbDEbEFF#GAbABbCb
lucy51Bbbtuned3b3sBbEbDbBbbFsGsFx.scl
                               12  0A440Lucy51Tuned 3b3s RootKeyA
(resetAtoBbb=+54.1) plays CDbDEbEFF#FxG#BbbBbB
lucy52tuned4b1sAs.scl          12  0A440Lucy52Tuned 4b1s RootKeyA =
CDbDEbEFGbGAbAA#B
lucy53tuned4b2sCsFCb.scl       12  0A440Lucy53Tuned 4b2s RootKeyA =
CC#DEbEFF#GAbABbCb
lucy55tuned3b3sCxFb.scl        12  0A440Lucy55Tuned 3b3s RootKeyA =
CC#CxEbFbFF#GAbABbB
lucy56tuned4b3sEs.scl          12  0A440Lucy56Tuned 4b3s RootKeyA =
CC#DEbEE#F#GAbABbCb
lucy57tuned7b0sAbbGbb.scl      12  0A440Lucy57Tuned 7b BbEbAbDbGbAbbGbb
RootKeyA = CDbDEbEGbbGbAbbAbABbCb
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lucy58tuned5b2sEs.scl          12   0A440Lucy58Tuned 5b2s RootKeyA =
CDbDEbEE#F#GAbABbCb
lucy59Bbbtuned9b0sE.scl        12   0A440Lucy59Tuned 9b0s RootKeyA
(resetAtoBbb=+54.1) plays CDbEbbEbEFGbAbbAbBbbBbCb
lucy60tuned3b4sEs.scl          12   0A440Lucy60Tuned 3b4s RootKeyA =
CDbDEbEE#F#GG#AA#Cb
lucy61Bbbtuned8b1s.scl         12   0A440Lucy61Tuned 8b1s RootKeyA
(resetAtoBbb=+54.1) plays CDbEbbEbFbFGbGAbBbbCb
lucy62tuned4b3sBbbEs.scl       12   0A440Lucy62Tuned 4b3s RootKeyA =
CC#DEbEE#F#GAbABbbCb
lucy63tuned5b0s.scl            12   0A440Lucy63Tuned 5b0s RootKeyA =
CDbDEbEFGbGGxABbAx
lucy64tuned7b0snoF.scl         12   0A440Lucy64Tuned 7b0s no F RootKeyA =
CDbDEbEFbGbGAbABbCb
lucy65tuned2b3s.scl            12   0A440Lucy65Tuned 2b4s RootKeyA =
CC#DEbEFF#GG#AbA#
lucy_19.scl                    19   Lucy's 19-tone scale
lucy_24.scl                    24   Lucy/Harrison, meantone tuning from Bbb to
Cx, third=1200.0/pi, 1/1=A
lucy_31.scl                    31   Lucy/Harrison's meantone tuning, 1/1=A
lucy_7.scl                      7   Diatonic Lucy's scale
lumma5.scl                     12   Carl Lumma's 5-limit version of lumma7,
also Fokker 12-tone just.
lumma_10.scl                   10   Carl Lumma's 10-tone 125 cent Pyth. scale,
TL 29-12-1999
lumma_12p5.scl                 12   Well-temperament 1/5Pyth. comma C-G-D A-E-
B G#-Eb
lumma_12p6.scl                 12   Well-temperament 1/6Pyth. comma C-G-D-A-E-
B G#-Eb
lumma_12p7.scl                 12   Well-temperament 1/7Pyth. comma F-C-G-D-A-
E F#-C#-G#
lumma_12_fun.scl               12   Rational well temperament based on
577/289, 3/2, and 19/16
lumma_12_moh-ha-ha.scl         12   Rational well temperament
lumma_12_strangeion.scl        12   19-limit "dodekaphonic" scale
lumma_17.scl                   17   Carl Lumma, intervals of attraction, minus
inversions, trial and error (1999)
lumma_22.scl                   22   Carl Lumma, intervals of attraction by
trial and error (1999)
lumma_5151.scl                 12   Carl Lumma's 5151 temperament III
(1197/709.5/696), June 2003
lumma_al1.scl                  12   Alaska I (1197/709.5/696), Carl Lumma, 6
June 2003.
lumma_al2.scl                  12   Alaska II (1197/707/696.5), Carl Lumma, 6
June 2003.
lumma_al3.scl                  12   Alaska III (1197/707/696.5), Carl Lumma, 6
June 2003.
lumma_al4.scl                  12   Alaska IV (1196/701/697), Carl Lumma, 6
June 2003.
lumma_al5.scl                  12   Alaska V (1197/702/696.375), Carl Lumma, 6
June 2003.
lumma_al6.scl                  12   Alaska VI (1196/701/696), Carl Lumma, 6
June 2003.
lumma_al7.scl                  12   Alaska VII, Carl Lumma, 27 Jan 2004
lumma_dec1.scl                 10   Carl Lumma, two 5-tone 7/4-chains, 5/4
apart in 31-tET, TL 9-2-2000
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lumma_dec2.scl                   10   Carl Lumma, two 5-tone 3/2-chains, 7/4
apart in 31-tET, TL 9-2-2000
lumma_magic.scl                  12   Magic chord test, Carl Lumma, TL 24-06-99
lumma_prism.scl                  12   Carl Lumma's 7-limit 12-tone scale, a.k.a
GW Smith's Prism. TL 21-11-98
lumma_prismkeen.scl              12   Dave Keenan's adaptation of Prism scale to
include 6:8:11, TL 17-04-99
lumma_prismt.scl                 12   Tempered Prism scale, 6 tetrads + 4 triads
within 2c of Just, TL 19-2-99
lumma_stelhex.scl                12   12-out-of [4 5 6 7] stellated hexany
lumma_synchtrines+2.scl          12   The 12-tone equal temperament with 2:3:4
brats of +2
lumma_wt19.scl                   12   Carl Lumma, {2 3 17 19} well temperament,
TL 13-09-2008
luyten.scl                       19   Carl Luyten, harpsichord tuning.
Praetorius, 1619.
lydian_chrom.scl                 24   Lydian Chromatic Tonos
lydian_chrom2.scl                 7   Schlesinger's Lydian Harmonia in the
chromatic genus
lydian_chrominv.scl               7   A harmonic form of Schlesinger's Chromatic
Lydian inverted
lydian_diat.scl                  24   Lydian Diatonic Tonos
lydian_diat2.scl                  8   Schlesinger's Lydian Harmonia, a
subharmonic series through 13 from 26
lydian_diat2inv.scl               8   Inverted Schlesinger's Lydian Harmonia, a
harmonic series from 13 from 26
lydian_diatcon.scl                7   A Lydian Diatonic with its own trite
synemmenon replacing paramese
lydian_enh.scl                   24   Lydian Enharmonic Tonos
lydian_enh2.scl                   7   Schlesinger's Lydian Harmonia in the
enharmonic genus
lydian_enhinv.scl                 7   A harmonic form of Schlesinger's
Enharmonic Lydian inverted
lydian_pent.scl                   7   Schlesinger's Lydian Harmonia in the
pentachromatic genus
lydian_pis.scl                   15   The Diatonic Perfect Immutable System in
the Lydian Tonos
lydian_tri.scl                    7   Schlesinger's Lydian Harmonia in the first
trichromatic genus
lydian_tri2.scl                   7   Schlesinger's Lydian Harmonia in the
second trichromatic genus
machine_lf.scl                   11   Mike 11:9:7:4 Lesfip scale
madagascar19.scl                 19   Madagascar[19] (19&53&58) hobbit in 313-
tET tuning
madenda-sejati.scl                5   Sorog madenda sejati, Sunda
madimba.scl                       5   Madimba from Luba/Lulua tuning. 1/1=132
Hz, Tracey TR-35 A-3,4
magic-majthird13.scl             13   Magic-major thirds[13] major thirds
repetition MOS, 11-limit TE tuning
magic16septimage.scl             16   Magic[16] in regular Septimage tuning
magic16terzbirat.scl             16   Magic[16] in regular Terzbirat tuning
magic19trans37.scl               19   Magic-19 2.3.7 transversal
magic19trans37ex.scl             57   Extended Magic-19 2.3.7 transversal
magic22trans37.scl               22   Magic-22 2.3.7 transversal
magic22trans37ex.scl             66   Extended Magic-22 2.3.7 transversal
mahur tetrachord 13-limit.scl     3   Mahur tetrachord 39:44:49:52
mahur tetrachord 19-limit.scl     3   Mahur tetrachord 120:135:152:160
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maihingen.scl                    12  Tuning of the Baumeister organ in
Maihingen (1737)
majmin.scl                       17  Malcolm & Marpurg 4 (Yamaha major & minor)
mixed. Mersenne/Ban without D#
major_clus.scl                   12  Chalmers' Major Mode Cluster
major_wing.scl                   12  Chalmers' Major Wing with 7 major and 6
minor triads
major_wing_lesfip.scl            12  Lesfip version of Chalmers' Major Wing, 7-
limit, 15 cents
makoyan.scl                      12  Makoyan's temperament (1999)
malcolm.scl                      12  Alexander Malcolm's Monochord (1721), and
C major in Yamaha synths, Wilkinson: Tuning In
malcolm2.scl                     12  Malcolm 2, differentially coherent
malcolme.scl                     12  Most equal interval permutation of
Malcolm's Monochord
malcolme2.scl                    12  Inverse most equal interval permutation of
Malcolm's Monochord
malcolms.scl                     12  Symmetrical version of Malcolm's Monochord
and Riley's Albion scale. Also proposed by Hindemith i
malcolm_ap.scl                   12  Best approximations in mix of all ETs from
12-23 to Malcolm's Monochord
malcolm_me.scl                    7  Malcolm's Mid-East
malerbi.scl                      12  Luigi Malerbi's well-temperament nr.1
(1794) (nr.2 = Young). Also Sievers
malgache.scl                     12  tuning from Madagascar
malgache1.scl                    12  tuning from Madagascar
malgache2.scl                    12  tuning from Madagascar
malkauns.scl                      5  Raga Malkauns, inverse of prime_5.scl
mambuti.scl                       8  African Mambuti Flutes (aerophone;
vertical wooden; one note each)
mandela.scl                      14  One of the 195 other denizens of the dome
of mandala, <14 23 36 40| weakly epimorphic
mandelbaum5.scl                  19  Mandelbaum's 5-limit 19-tone scale,
kleismic detempered circle of minor thirds. Per.bl. 81/80 & 1
mandelbaum7.scl                  19  Mandelbaum's 7-limit 19-tone scale
mandelbaum7keemun.scl            19  Keemun Fokkerization of mandelbaum7.scl,
Gene Ward Smith, TL 8-3-2012
mander.scl                       12  John Pike Mander's Adlington-Hall organ
tuning compiled by A.Sparschuh
marimba1.scl                     17  Marimba of the Bakwese, SW Belgian Congo
(Zaire). 1/1=140.5 Hz
marimba2.scl                     17  Marimba of the Bakubu, S. Belgian Congo
(Zaire). 1/1=141.5 Hz
marimba3.scl                     10  Marimba from the Yakoma tribe, Zaire.
1/1=185.5 Hz
marion.scl                       19  scale with two different ET step sizes
marion1.scl                      24  Marion's 7-limit Scale # 1
marion10.scl                     25  Marion's 7-limit Scale # 10
marion15.scl                     24  Marion's 7-limit Scale # 15
marissing.scl                    12  Peter van Marissing, just scale, Mens en
Melodie, 1979
marpurg-1.scl                    12  Other temperament by Marpurg, 3 fifths 1/3
Pyth. comma flat
marpurg-a.scl                    12  Marpurg's temperament A, 1/12 and 1/6
Pyth. comma
marpurg-b.scl                    12  Marpurg's temperament B, 1/12 and 1/6
Pyth. comma
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marpurg-c.scl                    12  Marpurg's temperament C, 1/12 and 1/6
Pyth. comma
marpurg-d.scl                    12  Marpurg's temperament D, 1/12 and 1/6
Pyth. comma
marpurg-e.scl                    12  Marpurg's temperament E, 1/12 and 1/6
Pyth. comma
marpurg-g.scl                    12  Marpurg's temperament G, 1/5 Pyth. comma
marpurg-t1.scl                   12  Marpurg's temperament nr.1, Kirnbergersche
Temperatur (1766). Also 12 Indian shrutis
marpurg-t11.scl                  12  Marpurg's temperament nr.11, 6 tempered
fifths
marpurg-t12.scl                  12  Marpurg's temperament nr.12, 4 tempered
fifths
marpurg-t1a.scl                  12  Marpurg's temperament no. 1, 1/12 and 1/6
Pyth. comma
marpurg-t2.scl                   12  Marpurg's temperament nr.2, 2 tempered
fifths, Neue Methode (1790)
marpurg-t2a.scl                  12  Marpurg's temperament no. 2, 1/12 and 5/24
Pyth. comma
marpurg-t3.scl                   12  Marpurg's temperament nr.3, 2 tempered
fifths
marpurg-t4.scl                   12  Marpurg's temperament nr.4, 2 tempered
fifths
marpurg-t5.scl                   12  Marpurg's temperament nr.5, 2 tempered
fifths
marpurg-t7.scl                   12  Marpurg's temperament nr.7, 3 tempered
fifths
marpurg-t8.scl                   12  Marpurg's temperament nr.8, 4 tempered
fifths
marpurg-t9.scl                   12  Marpurg's temperament nr.9, 4 tempered
fifths
marpurg.scl                      12  Marpurg, Versuch über die musikalische
Temperatur (1776), p. 153
marpurg1.scl                     12  Marpurg's Monochord no.1 (1776)
marpurg3.scl                     12  Marpurg 3
marsh.scl                        12  John Marsh's meantone temperament (1809)
marvbiz.scl                      19  1/4 kleismic tempered marvel "byzantine"
scale
marvel10.scl                     10  Marvel[10] hobbit in 197-tET
marvel11.scl                     11  Marvel[11] hobbit in 197-tET
marvel12.scl                     12  Marvel[12] hobbit in 197-tET
marvel19.scl                     19  Marvel[19] hobbit in 197-tET
marvel19woo.scl                  19  Woo tuning of 7-limit 19 note marvel
hobbit
marvel22.scl                     22  Marvel[22] hobbit in 197-tET
marvel22_11.scl                  22  Unidecimal Marvel[22] hobbit, minimax
tuning, commas 225/224, 385/384, 540/539
marvel9.scl                       9  Marvel[9] hobbit in 197-tET
marveldene.scl                   12  BlueJI in 197-tET (= Duodene, etc, in 197-
tET)
maunder1.scl                     12  Richard Maunder Bach temperament I (2005),
also Daniel Jencka
maunder2.scl                     12  Richard Maunder Bach temperament II (2005)
mavila12.scl                     12  A 12-note mavila scale (for warping
meantone-based music), 5-limit TOP
mavila9.scl                       9  Mavila-9 in 5-limit TOP tuning
mavlim1.scl                       9  First 27/25&135/128 scale
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mavsynch16.scl                16  Mavila[16] in meta (brat=-1) tuning, fifth
satisfies f^4 + f^3 - 8 = 0
mavsynch7.scl                  7  Mavila[7] in meta (brat=-1) tuning, fifth
satisfies f^4 + f^3 - 8 = 0
max7amarvwoo.scl               7  Marvel woo tempering of [9/8, 5/4, 32/25,
3/2, 8/5, 15/8, 2]
mbira_banda.scl                7  Mubayiwa Bandambira's tuning of keys R2-R9
from Berliner: The soul of mbira.
mbira_banda2.scl              21  Mubayiwa Bandambira's Mbira DzaVadzimu
tuning B1=114 Hz
mbira_budongo.scl              5  Mbira budongo from Soga. 1/1=328 Hz,
Tracey TR-140 A-6
mbira_budongo2.scl             5  Mbira budongo from Soga. 1/1=260 Hz,
Tracey TR-141 A-1,2
mbira_chilimba.scl             7  Mbira chilimba from Bemba. 1/1=228 Hz,
Tracey TR-182 B-7
mbira_chisanzhi.scl            6  Mbira chisanzhi from Luchazi. 1/1=256 Hz,
Tracey TR-184 B-4,5
mbira_chisanzhi2.scl           7  Mbira chisanzhi from Lunda. 1/1=212 Hz,
Tracey TR-179 B-5,6
mbira_chisanzhi3.scl           6  Mbira chisanzhi from Luba. 1/1=134 Hz,
Tracey TR-40 A-4,5,6
mbira_chisanzhi4.scl           5  Mbira chisanzhi (likembe) from Luba.
1/1=324 Hz, Tracey TR-177 B-3,4
mbira_deza.scl                 7  Mbira deza from Valley Tonga. 1/1=192 Hz,
Tracey TR-41 A-3
mbira_ekembe.scl               6  Mbira ekembe from Binza. 1/1=212 Hz,
Tracey TR-128 A-5,6,7,8
mbira_ekembe2.scl              5  Mbira ekembe from Zande/Bandiya. 1/1=220
Hz, Tracey TR-122 B-4,5,6
mbira_gondo.scl               21  John Gondo's Mbira DzaVadzimu tuning
B1=122 Hz
mbira_ikembe.scl               5  Mbira ikembe from Rundi/Hangaza. 1/1=300
Hz, Tracey TR-147 B-1,2
mbira_ilimba.scl               5  Mbira ilimba from Gogo. 1/1=268 Hz, Tracey
TR-154 B-4-5
mbira_isanzo.scl               5  Mbira isanzo from Zande. 1/1=268 Hz,
Tracey TR-121 B-7,8,9,10
mbira_kalimba.scl              5  Mbira kalimba from Tumbuka/Henga. 1/1=182
Hz, Tracey TR-90 B-3
mbira_kalimba2.scl             6  Mbira kalimba from Nyanja/Chewa. 1/1=296
Hz, Tracey TR-191 B-2,3,4
mbira_kalimba3.scl             6  Mbira kalimba from Sena/Nyungwe. 1/1=220
Hz, Tracey TR-91 A-4,5
mbira_kangombio.scl            7  Mbira kangombio from Lozi. 1/1=138 Hz,
Tracey TR-67 B-4,5
mbira_kangombio2.scl           7  Mbira kangombio from Lozi. 1/1=226 Hz,
Tracey TR-80 A-2,3
mbira_kankowela.scl            7  Mbira kankowela from Valley Tonga. 1/1=240
Hz, Tracey TR-41 B-6
mbira_kankowela2.scl           7  Mbira kankowela from Valley Tonga. 1/1=264
Hz, Tracey TR-41 B-7
mbira_kankowela3.scl           7  Mbira kankowela from Valley Tonga. 1/1=264
Hz, Tracey TR-42 B-2
mbira_kankowele.scl            7  Mbira kankowele from Lala. 1/1=252 Hz,
Tracey TR-14 A-6,7,8,9
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mbira_katima.scl            5  Mbira katima. 1/1=364 Hz, Tracey TR-127 B-
10
mbira_kiliyo.scl            5  Mbira kiliyo. 1/1=364 Hz, Tracey TR-127
B=11,12,13
mbira_kombi.scl             5  Mbira kombi from Yogo. 1/1=224 Hz, Tracey
TR-118 B-6,7
mbira_kunaka.scl            7  John Kunaka's mbira tuning of keys R2-R9
mbira_kunaka2.scl          21  John Kunaka's Mbira DzaVadzimu tuning
B1=113 Hz
mbira_limba.scl             5  Mbira limba from Nyakyusa. 1/1=224 Hz,
Tracey TR-158 A-5
mbira_malimba.scl           7  Mbira malimba from Nyamwezi. 1/1=244 Hz,
Tracey TR-148 A-1,2
mbira_mang_baru.scl         5  Mbira mang 'baru (likembe) from Nande.
1/1=364 Hz, Tracey TR-127 B-9
mbira_marimbe.scl           7  Mbira marimbe from Zinza. 1/1=166 Hz,
Tracey TR-147 A-3,4,5,6
mbira_mbele_ko_fuku.scl     5  Mbira mbele ko fuku from Yogo. 1/1=280 Hz,
Tracey TR-119 A-11,12
mbira_mbira.scl             6  Mbira mbira from Karanga/Duma. 1/1=212 Hz,
Tracey TR-80 A-2,3
mbira_muchapata.scl         6  Mbira muchapata from Luvale/Lwena. 1/1=244
Hz, Tracey TR-36 B-1,2
mbira_mude.scl             21  Hakurotwi Mude's Mbira DzaVadzimu tuning
B1=132 Hz
mbira_mujuru.scl           21  Ephat Mujuru's Mbira DzaVadzimu tuning,
B1=106 Hz
mbira_mumamba.scl           7  Mbira mumamba from Bemba. 1/1=140 Hz,
Tracey TR-24 A-1
mbira_natine.scl            5  Mbira natine and minu from Alur. 1/1=268
Hz, Tracey TR-124 A-5,6
mbira_neikembe.scl          7  Mbira neikembe from Medje. 1/1=320 Hz,
Tracey TR-120 B-1,2
mbira_sansi.scl             5  Mbira sansi from Nyanja/Chewa. 1/1=202 Hz,
Tracey TR-78 A-1
mbira_sansi2.scl            5  Mbira sansi from Nyanja/Chewa. 1/1=176 Hz,
Tracey TR-191 A-10,11,12
mbira_zimb.scl              7  Shona mbira scale
mboko_bow.scl               2  African Mboko Mouth Bow (chordophone,
single string, plucked)
mboko_zither.scl            7  African Mboko Zither (chordophone;
idiochordic palm fibre, plucked)
mcclain.scl                12  McClain's 12-tone scale, see page 119 of
The Myth of Invariance
mcclain_18.scl             18  McClain's 18-tone scale, see page 143 of
The Myth of Invariance
mcclain_8.scl               8  McClain's 8-tone scale, see page 51 of The
Myth of Invariance
mccoskey_22.scl            22  31-limit rational interpretation of 22-
tET, Marion McCoskey
mcgoogy_phi.scl            18  Brink McGoogy's Phinocchio tuning, mix of
5th (black keys) and 7th (white keys) root of phi
mcgoogy_phi2.scl           18  Brink McGoogy's Phinocchio tuning with
symmetrical "brinko"
mclaren_bar.scl            13  Metal bar scale. see McLaren,
Xenharmonicon 15, pp.31-33
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mclaren_cps.scl              15  2)12 [1,2,3,4,5,6,8,9,10,12,14,15] a
degenerate CPS
mclaren_harm.scl             11  from "Wilson part 9", claimed to be
Schlesingers Dorian Enharmonic, prov. unkn
mclaren_rath1.scl            12  McLaren Rat H1
mclaren_rath2.scl            12  McLaren Rat H2
mean10.scl                   12  3/10-comma meantone scale
mean11.scl                   12  3/11-comma meantone scale. A.J. Ellis no.
10
mean11ls_19.scl              19  Least squares appr. to 3/2, 5/4, 7/6,
15/14 and 11/8, Petr Parízek
mean13.scl                   12  3/13-comma meantone scale
mean14.scl                   12  3/14-comma meantone scale (Giordano
Riccati, 1762)
mean14a.scl                  12  fifth of sqrt(5/2)-1 octave "recursive"
meantone, Paul Hahn
mean14_15.scl                15  15 of 3/14-comma meantone scale
mean14_19.scl                19  19 of 3/14-comma meantone scale
mean14_7.scl                  7  Least squares appr. of 5L+2S to Ptolemy's
Intense Diatonic scale
mean16.scl                   12  3/16-comma meantone scale
mean17.scl                   12  4/17-comma meantone scale, least squares
error of 5/4 and 3/2
mean17_17.scl                17  4/17-comma meantone scale with split
C#/Db, D#/Eb, F#/Gb, G#/Ab and A#/Bb
mean17_19.scl                19  4/17-comma meantone scale, least squares
error of 5/4 and 3/2
mean18.scl                   12  5/18-comma meantone scale (Smith). 3/2 and
5/3 eq. beat. A.J. Ellis no. 9
mean19.scl                   12  5/19-comma meantone scale, fifths beats
three times third. A.J. Ellis no. 11
mean19r.scl                  12  Approximate 5/19-comma meantone with 19/17
tone, Petr Parizek (2002)
mean19t.scl                  12  Approximate 5/19-comma meantone with three
7/6 minor thirds
mean23.scl                   12  5/23-comma meantone scale, A.J. Ellis no.
4
mean23six.scl                12  6/23-comma meantone scale
mean24rat.scl                24  Meantone[24] in a rational tuning with
brats of 4
mean25.scl                   12  7/25-comma meantone scale, least square
weights 3/2:0 5/4:1 6/5:1
mean26.scl                   12  7/26-comma meantone scale (Woolhouse
1835). Almost equal to meaneb742.scl
mean26_21.scl                21  21 of 7/26-comma meantone scale (Woolhouse
1835)
mean27.scl                   12  7/27-comma meantone scale, least square
weights 3/2:2 5/4:1 6/5:1
mean29.scl                   12  7/29-comma meantone scale, least square
weights 3/2:4 5/4:1 6/5:1
mean2nine.scl                12  2/9-comma meantone scale, Lemme Rossi,
Sistema musico (1666)
mean2nine_15.scl             15  15 of 2/9-comma meantone scale
mean2nine_19.scl             19  19 of 2/9-comma meantone scale
mean2nine_31.scl             31  31 of 2/9-comma meantone scale
mean2sev.scl                 12  2/7-comma meantone scale. Zarlino's
temperament (1558). See also meaneb371
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mean2seveb.scl                  12  "2/7-comma" meantone with equal beating
fifths. A.J. Ellis no. 8
mean2sevr.scl                   12  Rational approximation to 2/7-comma
meantone, 1/1 = 262.9333
mean2sev_15.scl                 15  15 of 2/7-comma meantone scale
mean2sev_19.scl                 19  19 of 2/7-comma meantone scale
mean2sev_31.scl                 31  31 of 2/7-comma meantone scale
mean4nine.scl                   12  4/9-comma meantone scale
meanbrat32.scl                  12  Beating of 5/4 = 1.5 times 3/2 same.
Almost 1/3-comma
meanbrat32a.scl                 12  Beating of 5/4 = 1.5 times 3/2 opposite.
Almost 3/16 Pyth. comma
meanbratm32.scl                 12  Beating of 6/5 = 1.5 times 3/2 same.
Almost 4/15-comma
meandia.scl                     21  Detempered Meantone[21]; contains 7-limit
diamond
meaneb1071.scl                  12  Equal beating 7/4 = 3/2 same.
meaneb1071a.scl                 12  Equal beating 7/4 = 3/2 opposite.
meaneb341.scl                   12  Equal beating 6/5 = 5/4 same. Almost 4/15
Pyth. comma
meaneb371.scl                   12  Equal beating 6/5 = 3/2 same. Practically
2/7-comma (Zarlino)
meaneb371a.scl                  12  Equal beating 6/5 = 3/2 opposite. Almost
2/5-comma
meaneb381.scl                   12  Equal beating 6/5 = 8/5 same. Almost 1/7-
comma
meaneb451.scl                   12  Equal beating 5/4 = 4/3 same, 5/24 comma
meantone. A.J. Ellis no. 6
meaneb471.scl                   12  Equal beating 5/4 = 3/2 same. Almost 5/17-
comma. Erv Wilson's 'metameantone'
meaneb471a.scl                  12  Equal beating 5/4 = 3/2 opposite. Almost
1/5 Pyth. Gottfried Keller (1707)
meaneb471b.scl                  12  21/109-comma meantone with 9/7 major
thirds, almost equal beating 5/4 and 3/2
meaneb472.scl                   12  Beating of 5/4 = twice 3/2 same. Almost
5/14-comma
meaneb472a.scl                  12  Beating of 5/4 = twice 3/2 opposite.
Almost 3/17-comma
meaneb472_19.scl                19  Beating of 5/4 = twice 3/2 same, 19 tones
meaneb591.scl                   12  Equal beating 4/3 = 5/3 same.
meaneb732.scl                   12  Beating of 3/2 = twice 6/5 same. Almost
4/13-comma
meaneb732a.scl                  12  Beating of 3/2 = twice 6/5 opposite.
Almost 1/3 Pyth. comma
meaneb732_19.scl                19  Beating of 3/2 = twice 6/5 same, 19 tones
meaneb742.scl                   12  Beating of 3/2 = twice 5/4 same.
meaneb742a.scl                  12  Beating of 3/2 = twice 5/4 opposite.
Almost 3/13-comma, 3/14 Pyth. comma
meaneb781.scl                   12  Equal beating 3/2 = 8/5 same.
meaneb891.scl                   12  Equal beating 8/5 = 5/3 same. Almost 5/18-
comma
meaneight.scl                   12  1/8-comma meantone scale
meaneightp.scl                  12  1/8 Pyth. comma meantone scale
meanfifth.scl                   12  1/5-comma meantone scale (Verheijen)
meanfifth2.scl                  12  1/5-comma meantone by John Holden (1770)
meanfiftheb.scl                 12  "1/5-comma" meantone with equal beating
fifths
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meanfifth_19.scl              19  19 of 1/5-comma meantone scale
meanfifth_43.scl              43  Complete 1/5-comma meantone scale
meanfifth_french.scl          12  Homogeneous French temperament, 1/5-comma,
C. di Veroli
meangolden.scl                12  Meantone scale with Blackwood's R = phi,
and diat./chrom. semitone = phi, Kornerup. Almost 4/15-c
meangolden_top.scl            12  Meantone scale with Blackwood's R = phi,
TOP tuning
meanhalf.scl                  12  1/2-comma meantone scale
meanhar2.scl                  12  1/9-Harrison's comma meantone scale
meanhar3.scl                  12  1/11-Harrison's comma meantone scale
meanharris.scl                12  1/10-Harrison's comma meantone scale
meanhsev.scl                  41  1/14-septimal schisma tempered meantone
scale
meanhskl.scl                  12  Half septimal kleisma meantone
meanlst357_19.scl             19  19 of mean-tone scale, least square error
in 3/2, 5/4 and 7/4
meanmalc.scl                  12  Meantone approximation to Malcolm's
Monochord, 3/16 Pyth. comma
meannine.scl                  12  1/9-comma meantone scale, Jean-Baptiste
Romieu
meannkleis.scl                12  1/5 kleisma tempered meantone scale
meanpi.scl                    12  Pi-based meantone with Harrison's major
third by Erv Wilson
meanpi2.scl                   12  Pi-based meantone by Erv Wilson analogous
to 22-tET
meanpkleis.scl                12  1/5 kleisma positive temperament
meanquar.scl                  12  1/4-comma meantone scale. Pietro Aaron's
temp. (1523). 6/5 beats twice 3/2
meanquareb.scl                12  Variation on 1/4-comma meantone with equal
beating fifths
meanquarm23.scl               12  1/4-comma meantone approximation with
minimal order 23 beatings
meanquarn.scl                 44  Non-octave quarter-comma meantone, fifth
period
meanquarr.scl                 12  Rational approximation to 1/4-comma
meantone, Kenneth Scholz, MTO 4.4, 1998
meanquarw2.scl                12  1/4-comma meantone with 1/2 wolf, used in
England in 19th c. (Ellis)
meanquarw3.scl                12  1/4-comma meantone with 1/3 wolf, C. di
Veroli & S. Leidemann (1985)
meanquar_14.scl               14  1/4-comma meantone scale with split D#/Eb
and G#/Ab, Otto Gibelius (1666)
meanquar_15.scl               15  1/4-comma meantone scale with split C#/Db,
D#/Eb and G#/Ab
meanquar_16.scl               16  1/4-comma meantone scale with split C#/Db,
D#/Eb, G#/Ab and A#/Bb
meanquar_17.scl               17  1/4-comma meantone scale with split C#/Db,
D#/Eb, F#/Gb, G#/Ab and A#/Bb
meanquar_19.scl               19  19 of 1/4-comma meantone scale
meanquar_27.scl               27  27 of 1/4-comma meantone scale
meanquar_31.scl               31  31 of 1/4-comma meantone scale
meanreverse.scl               12  Reverse meantone 1/4 82/81-comma tempered
meansabat.scl                 12  1/9-schisma meantone scale of Eduard
Sábat-Garibaldi
meansabat_53.scl              53  53-tone 1/9-schisma meantone scale
meanschis.scl                 12  1/8-schisma temperament, Helmholtz
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meanschis7.scl              12  1/7-schisma linear temperament
meanschis_17.scl            17  17-tone 1/8-schisma linear temperament
meansept.scl                12  Meantone scale with septimal diminished
fifth
meansept2.scl               19  Meantone scale with septimal neutral
second
meansept3.scl               41  Pythagorean scale with septimal minor
third
meansept4.scl               41  Pythagorean scale with septimal narrow
fourth
meansev.scl                 12  1/7-comma meantone scale, Jean-Baptiste
Romieu (1755)
meansev2.scl                12  Meantone scale with 1/7-comma stretched
octave (stretched meansept.scl)
meanseveb.scl               12  "1/7-comma" meantone with equal beating
fifths
meansev_19.scl              19  19 of 1/7-comma meantone scale
meansixth.scl               12  1/6-comma meantone scale (tritonic
temperament of Salinas)
meansixtheb.scl             12  "1/6-comma" meantone with equal beating
fifths
meansixthm.scl              12  modified 1/6-comma meantone scale, wolf
spread over 2 fifths
meansixthm2.scl             12  modified 1/6-comma meantone scale, wolf
spread over 4 fifths
meansixthpm.scl             12  modified 1/6P-comma temperament, French
18th century
meansixthso.scl             12  1/6-comma meantone scale with 1/6-comma
stretched oct, Dave Keenan TL 13-12-99
meansixth_19.scl            19  19 of 1/6-comma meantone scale
meansqunumigpopmo.scl       31  Meantone-squares-nusecond-migration-
meanpop-mohajira superwakalix
meanstr.scl                 12  Meantone with 1/9-comma stretched octave,
Petr Parizek (2006)
meanten.scl                 12  1/10-comma meantone scale
meanthird.scl              12  1/3-comma meantone scale (Salinas)
meanthirdeb.scl            12  "1/3-comma" meantone with equal beating
fifths
meanthirdp.scl             12  1/3-P comma meantone scale
meanthird_19.scl           19  Complete 1/3-comma meantone scale
meantone-fifths11.scl      11  Meantone-fifths[11] fifths-repetition MOS,
pure 2 and 5 (1/4 comma)
meantone19trans37.scl      19  Meantone-19 symmetric 2.3.7 transversal
meantone19trans37ex.scl    57  Meantone-19 extended 2.3.7 transversal
meantone31trans37.scl      31  Meantone-31 symmetric 2.3.7 transversal
meantone31trans37ex.scl    93  Meantone-31 extended 2.3.7 transversal
meanvar1.scl               12  Variable meantone 1: C-G-D-A-E 1/4, others
1/6
meanvar2.scl               12  Variable meantone 2: C..E 1/4, 1/5-1/6-
1/7-1/8 outward both directions
meanvar3.scl               12  Variable meantone 3: C..E 1/4, 1/6 next,
then Pyth.
meanvar4.scl               12  Variable meantone 4: naturals 1/4-comma,
accidentals Pyth.
meister-p12.scl            12  Temperament with 1/6 and 1/12 P comma,
W.Th. Meister, p. 117
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meister-s4.scl              12  Temperament with 1/4 comma, W.Th. Meister,
p. 120
meister-s5.scl              12  Temperament with 1/5 comma, W.Th. Meister,
p. 121
meister-synt.scl            12  Halved syntonic comma's, Wolfgang Theodor
Meister, Die Orgelstimmung in Süddeutschland, 1991, p.
meister-t.scl               12  A temperament, W.Th. Meister, p. 35-36
melog.scl                    5  pelog melog, Sunda
mercadier.scl               12  Mercadier's well-temperament (1777), 1/12
and 1/6 Pyth. comma
mercadier2.scl              12  Mercadier de Belestas (1776)
mercator.scl                19  19 out of 53-tET, see Mandelbaum p. 331
mercury.scl                  7  Mercury Sand, superparticular nonoctave
MOS
merrick.scl                 12  A. Merrick's melodically tuned equal
temperament (1811)
mersen-ban.scl              18  For keyboard designs of Mersenne (1635) &
Ban (1639), 10 black and extra D. Traité, p. 44-45
mersenmt1.scl               12  Mersenne's Improved Meantone 1
mersenmt2.scl               12  Mersenne's Improved Meantone 2
mersenne-t.scl              12  Marin Mersenne, equal temp with just 5/4
(1636)
mersenne_26.scl             26  26-note choice system of Mersenne, Traité
de l'orgue, 1635, p. 46-48
mersenne_31.scl             31  31-note choice system of Mersenne,
Harmonie universelle (1636)
mersen_l1.scl               12  Mersenne lute 1
mersen_l2.scl               12  Mersenne lute 2
mersen_s1.scl               12  Mersenne spinet 1, Traité de l'orgue,
1635, p. 43
mersen_s2.scl               12  Mersenne spinet 2, Traité de l'orgue,
1635, p. 42
mersen_s3.scl               16  Mersenne spinet 3, Traité de l'orgue,
1635, p. 43
met24-byz-1st_pl-trans.scl   7  1st plagal Byzantine Liturgical Mode
transposed (E-E, final A or ~4/3 step)
met24-byz-2nd_pl.scl         7  2nd plagal Byzantine Liturgical or Palace
Mode with upper Diatonic tetra
met24-byz-3rd-ditonic.scl    7  3rd Byzantine Liturgical mode, ditonic,
~12.5-12.5-5 parts of 72
met24-byz-3rd.scl            7  3rd Byzantine Liturgical mode (cf.
tiby1.scl), ~12.5-14-3.5 parts of 72
met24-byz-4th_e.scl          7  4th Byzantine Liturgical mode, legetos
type (final on E)
met24-byz-4th_e2.scl         7  4th Byzantine Liturgical mode, legetos
type, ~7-12-12-9-7-12-9 parts of 68
met24-byz-4th_pl-var1.scl    7  4th plagal Byzantine Liturgical mode (C-C)
type with consistent Bb
met24-byz-4th_pl-var2.scl    7  4th plagal Byzantine Liturgical mode with
consistent Bb as ~7/4
met24-byz-4th_pl.scl         7  4th plagal Byzantine Liturgical mode (cf.
68: 12-9-7 or 72: 12-10-8)
met24-byz-barys_diat.scl     7  Byzantine Barys Diatonic Liturgical mode
with upper Soft Chromatic tetra
met24-byz-palace1.scl        7  Byzantine Palace Mode, symmetrical, ~5-20-
5 parts of 72
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met24-byz-palace2.scl          7  Byzantine Palace Mode, ~22:21-11:9-126:121
or ~5-21-4 parts of 72
met24-byz-schrom.scl           7  Byzantine Soft Chromatic, 2nd Liturgical
mode (~14:13-8:7-13:12)
met24-byz-schrom2.scl          7  Byzantine Soft Chromatic, 2nd Liturgical
mode (~13:12-8:7-14:13)
met24-chrys_chrom-2nd_pl.scl   7  Near Chrysanthos 2nd plagal Byzantine
Liturgical mode (7-18-3 parts of 68)
met24-chrys_chromdiat.scl      7  Near Chrysanthos Hard Chromatic/Diatonic
Byzantine mode (68: 7-18-3-12-9-7-12)
met24-chrys_diat-1st-68.scl    7  Near Chrysanthos 1st Byzantine Liturgical
mode (68: 9-7-12-12-9-7-12)
met24-chrys_diat-1st.scl       7  Near Chrysanthos JI diatonic, also 1st
Byzantine Liturgical mode
met24-chrys_diat-4th-68.scl    7  Near Chrysanthos 4th Byzantine Liturgical
mode (68: 12-9-7-12-9-7-12)
met24-chrys_diat-4th.scl       7  Near Chrysanthos 4th Byzantine Liturgical
mode, JI (also zalzal.scl)
met24-chrys_diat-4th_pl.scl    7  Near Chrysanthos 4th Byzantine Liturgical
mode, JI
met24-chrys_diatenh.scl        7  Near Chrysanthos Diatonic-Enharmonic
Byzantine mode (68: 9-7-12-12-3-13-12)
met24-chrys_enhdiat.scl        7  Near Chrysanthos Enharmonic-Diatonic
Byzantine mode (68: 13-12-3-12-9-7-12)
met24c-cs12-archytan-maqam_cup.scl
                              12  Constant Structure, tempered subdivision
of Archytas Chromatic
metals.scl                     9  Gold, silver, titanium - strong metastable
intervals between 1 and 2.
metdia.scl                    19  Consists of the tetrads of detempered
Meantone[21] = meandia.scl
meyer.scl                     19  Max Meyer, see Doty, David, 1/1 August
1992 (7:4) p.1 and 10-14
meyer_29.scl                  29  Max Meyer, see David Doty, 1/1, August
1992, pp.1,10-14
mgr12.scl                     12  Modular Golomb Ruler of 12 segments,
length 133
mgr14.scl                     14  Modular Golomb Ruler of 14 segments,
length 183
mgr18.scl                     18  Modular Golomb Ruler of 18 segments,
length 307
mid_enh1.scl                   7  Mid-Mode1 Enharmonic, permutation of
Archytas's with the  5/4 lying medially
mid_enh2.scl                   7  Permutation of Archytas' Enharmonic with
the 5/4 medially and 28/27 first
miller19.scl                  19  TOP tempered nr. 64 [1202.9, 570.4479508],
7-limit {225/224, 1029/1000}
miller7.scl                   12  Herman Miller, 7-limit JI. mode of
parizek_ji1
millerop.scl                  12  Lesfip 7 cents version of miller_12.scl
miller_12.scl                 12  Herman Miller, scale with appr. to three
7/4 and one 11/8, TL 19-11-99
miller_12a.scl                12  Herman Miller, "Starling" scale,
alternative version TL 25-11-99
miller_12r.scl                12  Herman Miller, "Starling" scale rational
version
miller_ar1.scl                12  Herman Miller, "Arrow I" well-temperament
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miller_ar2.scl              12  Herman Miller, "Arrow II" well-temperament
miller_b1.scl               12  Herman Miller, "Butterfly I" well-
temperament
miller_b2.scl               12  Herman Miller, "Butterfly II" well-
temperament
miller_bug.scl              12  Herman Miller, "Bug I" well-temperament
miller_lazy.scl             12  Herman Miller, JI tuning for Lazy Summer
Afternoon
miller_nikta.scl            19  Herman Miller, 19-tone scale of "Nikta",
TL 22-1-1999
miller_reflections.scl      12  Herman Miller, 7-limit (slightly tempered)
"reflections" scale
miller_sp.scl               14  Herman Miller, Superpelog temperament, TOP
tuning
minerva12.scl               12  Minerva[12] (99/98&176/175) 11-limit
hobbit, POTE tuning
minerva22.scl               22  Minerva[22] 11-limit JI hobbit <22 35 51
62 76|
minerva22x.scl              22  Minerva[22] (176/175, 99/98) hobbit
irregular
minorthird_19.scl           19  Chain of 19 minor thirds
minortone.scl               46  Minortone temperament, g=182.466089, 5-
limit
minor_5.scl                  5  A minor pentatonic, subharmonics 6 to 10
minor_clus.scl              12  Chalmers' Minor Mode Cluster, Genus
[333335]
minor_wing.scl              12  Chalmers' Minor Wing with 7 minor and 6
major triads
miracle1.scl                21  21 out of 72-tET Pyth. scale
"Miracle/Blackjack", Keenan & Erlich, TL 2-5-2001
miracle1a.scl               21  Version of Blackjack with just 11/8
intervals
miracle2.scl                31  31 out of 72-tET Pythagorean scale
"Miracle/Canasta", tempered Fokker-M, 36 7-limit tetrads
miracle21trans.scl          21  Miracle-21 (Blackjack) symmetric 5-limit
transversal
miracle21trans511.scl       21  Miracle-21 (Blackjack) symmetric 2.5.11
transversal
miracle24.scl               24  Miracle-24 in 72-tET tuning.
miracle2a.scl               31  Version of Canasta with just 11/8
intervals
miracle2m.scl               31  Fractal form with division=2*sqrt(7)+5 by
Jacques Dudon, TL 12-2-2010
miracle3.scl                41  41 out of 72-tET Pythagorean scale
"Miracle/Studloco", Erlich/Keenan (2001)
miracle31s.scl              31  Miracle-31 with Secor's minimax generator
of 116.7155941 cents (5:9 exact). XH5, 1976
miracle31trans.scl          31  Miracle-31 (Canasta) symmetric 5-limit
transversal
miracle31trans511.scl       31  Miracle-31 2.5.11 symmetric transversal
miracle3a.scl               41  Version of Studloco with just 11/8
intervals
miracle3p.scl               41  Least squares Pythagorean approximation to
partch_43
miracle41s.scl              41  Miracle-41 with Secor's minimax generator
of 116.7155941 cents (5:9 exact). XH5, 1976
miracle_10.scl              10  A 10-tone subset of Blackjack, g=116.667
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miracle_12.scl              12  A 12-tone subset of Blackjack with six 4-
7-9-11 tetrads
miracle_12a.scl             12  A 12-tone chain of Miracle generators and
subset of Blackjack
miracle_24hi.scl            24  24 note mapping for Erlich/Keenan Miracle
scale
miracle_24lo.scl            24  24 note mapping for Erlich/Keenan Miracle
scale, low version, tuned to 72-equal
miracle_8.scl               8   tet3a.scl in 72-tET
miring.scl                  5   sorog miring, Sunda
miring1.scl                 5   Gamelan Miring from Serdang wetan,
Tangerang. 1/1=309.5 Hz
miring2.scl                 5   Gamelan Miring (Melog gender) from Serdang
wetan
misca.scl                   9   21/20 x 20/19 x 19/18=7/6 7/6 x 8/7=4/3
miscb.scl                   9   33/32 x 32/31x 31/27=11/9 11/9 x 12/11=4/3
miscc.scl                   9   96/91 x 91/86 x 86/54=32/27. 32/27 x
9/8=4/3.
miscd.scl                   9   27/26 x 26/25 x 25/24=9/8. 9/8 x
32/27=4/3.
misce.scl                   9   15/14 x 14/13 x 13/12=5/4. 5/4 x 16/15=
4/3.
miscf.scl                   9   SupraEnh 1
miscg.scl                   9   SupraEnh 2
misch.scl                   9   SupraEnh 3
misty.scl                   63  Misty temperament, g=96.787939, p=400, 5-
limit
mistyschism.scl             12  Mistyschism scale 32805/32768 and
67108864/66430125
mitchell.scl                10  Geordan Mitchell, fractal Koch flake
monochord scale. XH 18, 2006
mixed9_3.scl                9   A mixture of the hemiolic chromatic and
diatonic genera, 75 + 75 + 150 + 200 c
mixed9_4.scl                9   Mixed enneatonic 4, each "tetrachord"
contains 67 + 67 + 133 + 233 cents.
mixed9_5.scl                9   A mixture of the intense chromatic genus
and the permuted intense diatonic
mixed9_6.scl                9   Mixed 9-tonic 6, Mixture of Chromatic and
Diatonic
mixed9_7.scl                9   Mixed 9-tonic 7, Mixture of Chromatic and
Diatonic
mixed9_8.scl                9   Mixed 9-tonic 8, Mixture of Chromatic and
Diatonic
mixol_chrom.scl             24  Mixolydian chromatic tonos
mixol_chrom2.scl            7   Schlesinger's Mixolydian Harmonia in the
chromatic genus
mixol_chrominv.scl          7   A harmonic form of Schlesinger's Chromatic
Mixolydian inverted
mixol_diat.scl              24  Mixolydian diatonic tonos
mixol_diat2.scl             8   Schlesinger's Mixolydian Harmonia, a
subharmonic series though 13 from 28
mixol_diatcon.scl           7   A Mixolydian Diatonic with its own trite
synemmenon replacing paramese
mixol_diatinv.scl           7   A Mixolydian Diatonic with its own trite
synemmenon replacing paramese
mixol_diatinv2.scl          8   Inverted Schlesinger's Mixolydian
Harmonia, a harmonic series from 14 from 28
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mixol_enh.scl                24  Mixolydian Enharmonic Tonos
mixol_enh2.scl                7  Schlesinger's Mixolydian Harmonia in the
enharmonic genus
mixol_enhinv.scl              7  A harmonic form of Schlesinger's
Mixolydian inverted
mixol_penta.scl               7  Schlesinger's Mixolydian Harmonia in the
pentachromatic genus
mixol_pis.scl                15  The Diatonic Perfect Immutable System in
the Mixolydian Tonos
mixol_tri1.scl                7  Schlesinger's Mixolydian Harmonia in the
first trichromatic genus
mixol_tri2.scl                7  Schlesinger's Mixolydian Harmonia in the
second trichromatic genus
mmmgeo1.scl                   7  Scale for MakeMicroMusic in Peppermint 24,
maybe a bit like Georgian tunings
mmmgeo2.scl                   7  Scale for MakeMicroMusic in Peppermint 24,
maybe a bit like Georgian tunings
mmmgeo3a.scl                  7  Peppermint 24 scale for MakeMicroMusic,
maybe a bit "Georgian-like"?
mmmgeo4a.scl                  7  Peppermint 24 scale for MakeMicroMusic,
maybe a bit "Georgian-like"?
mmmgeo4b.scl                  7  Peppermint 24 scale for MakeMicroMusic,
maybe a bit "Georgian-like"?
mmswap.scl                   12  Swapping major and minor in 5-limit JI
moantone12.scl               12  Moantone[12] (Passion) in 86-tET
mobbs-mackenzie.scl          12  Kenneth Mobbs and Alexander Mackenzie of
Ord, Bach temperament (2005)
mohaj-bala_213.scl           12  Parizekmic Mohajira+Bala scale, based on a
double Bala sequence
mohaj-bala_443.scl           12  Parizekmic Mohajira+Bala scale, based on a
double Bala sequence
mohajira-to-slendro.scl      12  From Mohajira to Aeolian and Slendros
mokhalif.scl                  7  Iranian mode Mokhalif from C
montvallon.scl               12  Montvallon's Monochord, Nouveau sisteme de
musique (1742)
monza.scl                    12  Irregular tuning for 18th century Italian
music
monzismic.scl                53  Monzismic temperament, g=249.018448, 5-
limit
monzo-sym-11.scl             41  Monzo symmetrical system: 11-limit
monzo-sym-5.scl              13  Monzo symmetrical system: 5-limit
monzo-sym-7.scl              25  Monzo symmetrical system: 7-limit
monzo_pyth-quartertone.scl   24  Joe Monzo, approximation to 24-tET by
2^n*3^m
monzo_sumerian_2place12.scl  12  Monzo - most accurate 2-place sexagesimal
12-tET approximation
monzo_sumerian_simp12.scl    12  Monzo - simplified 2-place sexagesimal 12-
tET approximation
moore.scl                    12  Moore representative Victorian well-
temperament (1885)
morgan.scl                   12  Augustus de Morgan's temperament (1843)
morgan_c_36.scl              36  Caleb Morgan's Hairy UnJust Tuning
morgan_c_46.scl              46  Caleb Morgan's 13-limit superparticular
tuning
moscow.scl                   12  Charles E. Moscow's equal beating piano
tuning (1895)
mothra11br4.scl              11  Mothra[11] with a brat of 4
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mothra11rat.scl                11  Mothra[11] with exact 8/7 as generator
mothra11sub.scl                11  Mothra[11] with subminor third beats
mothra16br4.scl                16  Mothra[16] with a brat of 4
mttfokker.scl                  24  MTT-24-like Fokker block in POTE parapyth
tuning, two chains of fifths 7/6 apart
munakata.scl                   15  Nobuo Munakata, shamisen Ritsu Yang and
Yin tuning, 1/1=E, TL 19-04-2008
mund45.scl                     45  Tenney reduced 11-limit Miracle[45]
mundeuc45.scl                  45  Euclidean reduced detempered Miracle[45]
with Tenney tie-breaker
musaqa.scl                      7  Egyptian scale by Miha'il Musaqa
musaqa_24.scl                  24  d'Erlanger vol.5, p. 34. After Mih.a'il
Mu^saqah, 1899, a Lebanese scholar
mustear pentachord 17-limit.scl
                                4  Mustear pentachord 42:48:51:56:63
mustear pentachord 5-limit.scl  4  Mustear pentachord 120:135:144:160:180
myna15br25.scl                 15  Myna[15] with a brat of 5/2
myna15br3.scl                  15  Myna[15] with a brat of 3
myna19trans.scl                19  Myna[19] symmetric 5-limit transversal
myna19trans37.scl              19  Myna[19] 2.3.7 transversal
myna23.scl                     23  Myna[23] temperament, TOP tuning,
g=309.892661 (Paul Erlich)
myna23trans.scl                23  Myna[23] symmetric 5-limit transversal
myna23trans37.scl              23  Myna[23] 2.3.7 transversal
myna27trans.scl                27  Myna[27] symmetric 5-limit transversal
myna27trans37.scl              27  Myna[27] 2.3.7 transversal
myna7opt.scl                    7  Lesfip version of 7-limit Myna[7]
mynafip22.scl                  22  Lesfip scale with two ~17/14 semi-wolves,
11-limit diamond target, 10 cents error
mystery.scl                    58  Mystery temperament, minimax with pure
octaves, g=15.021612, 13-limit
mystic-r.scl                    5  Skriabin's mystic chord, op. 60
rationalised
mystic.scl                      5  Skriabin's mystic chord, op. 60
nakika12.scl                   12  Nakika[12] (100/99&245/242) hobbit, 41-tET
tuning
narushima-vex.scl              21  To accommodate the 21 different spellings
of notes in Satie's score
nassarre.scl                   12  Nassarre's Equal Semitones
ndau1.scl                       6  Ndau mbira tuning, Zimbabwe. 1/1=204 Hz,
Tracey TR-205
ndau2.scl                       6  Ndau mbira tuning, Zimbabwe. 1/1=220 Hz,
Tracey TR-176
ndau3.scl                       6  Ndau mbira tuning, Zimbabwe. 1/1=184 Hz,
Tracey TR-176
negri5_19.scl                  19  Negri temperament, g=126.238272, 5-limit
negri_19.scl                   19  Negri temperament, 13-limit, g=124.831
negri_29.scl                   29  Negri temperament, 13-limit, g=124.831
neid-mar-morg.scl              12  Neidhardt-Marpurg-de Morgan temperament
(1858)
neidhardt-f10.scl              12  Neidhardt's fifth-circle no. 10, 1/6 and
1/4 Pyth. comma
neidhardt-f10i.scl             12  Neidhardt's fifth-circle no. 10, idealised
neidhardt-f11.scl              12  Neidhardt's fifth-circle no. 11, 1/12, 1/6
and 1/4 Pyth. comma
neidhardt-f12.scl              12  Neidhardt's fifth-circle no. 12, 1/12, 1/6
and 1/4 Pyth. comma (1732)
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neidhardt-f2.scl              12  Neidhardt's fifth-circle no. 2, 1/6 Pyth.
comma, 9- 3+
neidhardt-f3.scl              12  Neidhardt's fifth-circle no. 3, 1/6 Pyth.
comma. Also Marpurg's temperament F
neidhardt-f4.scl              12  Neidhardt's fifth-circle no. 4, 1/4 Pyth.
comma
neidhardt-f5.scl              12  Neidhardt's fifth-circle no. 5, 1/12 and
1/6 Pyth. comma
neidhardt-f6.scl              12  Neidhardt's fifth-circle no. 6, 1/12 and
1/6 Pyth. comma
neidhardt-f7.scl              12  Neidhardt's fifth-circle no. 7, 1/6 and
1/4 Pyth. comma
neidhardt-f9.scl              12  Neidhardt's fifth-circle no. 9, 1/12 and
1/6 Pyth. comma
neidhardt-s1.scl              12  Neidhardt's sample temperament no. 1, 1/1,
-1/1 Pyth. comma (1732)
neidhardt-s2.scl              12  Neidhardt's sample temperament no. 2,
1/12, 1/6 and 1/4 Pyth. comma (1732)
neidhardt-s3.scl              12  Neidhardt's sample temperament no. 3,
1/12, 1/6 and 1/4 Pyth. comma (1732)
neidhardt-t1.scl              12  Neidhardt's third-circle no. 1, 1/12, 1/6
and 1/4 Pyth. comma (1732) 'Dorf'
neidhardt-t2.scl              12  Neidhardt's third-circle no. 2, 1/12, 1/6
and 1/4 Pyth. comma (1732) 'kleine Stadt'
neidhardt-t3.scl              12  Neidhardt's third-circle no. 3, 1/12 and
1/6 Pyth. comma
neidhardt-t4.scl              12  Neidhardt's third-circle no. 4, 1/12 and
1/6 Pyth. comma
neidhardt-t5.scl              12  Neidhardt's third-circle no. 5, 1/12 and
1/6 Pyth. comma
neidhardt1.scl               12  Neidhardt I temperament (1724)
neidhardt2.scl               12  Neidhardt II temperament (1724)
neidhardt3.scl               12  Neidhardt III temperament (1724) 'große
Stadt'
neidhardt4.scl               12  Neidhardt IV temperament (1724), equal
temperament
neidhardtn.scl               12  Johann Georg Neidhardt's temperament
(1732), alt. 1/6 & 0 P. Also Marpurg nr. 10
neutr_diat.scl                7  Neutral Diatonic, 9 + 9 + 12 parts,
geometric mean of major and minor
neutr_pent1.scl               5  Quasi-Neutral Pentatonic 1, 15/13 x 52/45
in each trichord, after Dudon
neutr_pent2.scl               5  Quasi-Neutral Pentatonic 2, 15/13 x 52/45
in each trichord, after Dudon
newcastle.scl                12  Newcastle modified 1/3-comma meantone
newton_15_out_of_53.scl      15  from drawing: Cambridge
Univ.Lib.,Ms.Add.4000,fol.105v ; November 1665
newts.scl                    41  11-limit scale with boatload of neutral
thirds
new_enh.scl                   7  New Enharmonic
new_enh2.scl                  7  New Enharmonic permuted
niederbobritzsch.scl         12  Göthel organ, Niederbobritzsch, 19th cent.
from Klaus Walter, 1988
nikriz pentachord 13-limit.scl  4  Nikriz pentachord 32:36:39:45:48
nikriz pentachord 29-limit.scl  4  Nikriz pentachord 24:27:29:34:36
nikriz pentachord 67-limit.scl  4  Nikriz pentachord 48:54:58:67:72
nikriz pentachord 7-limit.scl   4  Nikriz pentachord 40:45:48:56:60
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norden.scl                     12  Reconstructed Schnitger temperament, organ
in Norden. Ortgies, 2002
notchedcube.scl                28  Otonal tetrads sharing a note with the
root tetrad, a notched chord cube
nova-lesfip.scl                 8  9-limit lesfip version of Nova
transversal, 14 to 21 cent tolerance
novadene.scl                   12  Novadene, starling-tempered skew duodene
in 185-tET tuning
novaro.scl                     23  9-limit diamond with 21/20, 16/15, 15/8
and 40/21 added for evenness
novaro15.scl                   49  1-15 diamond, see Novaro, 1927, Sistema
Natural base del Natural-Aproximado, p
novaro_eb.scl                  12  Novaro (?) equal beating 4/3 with
stretched octave, almost pure 3/2
nufip15.scl                    15  A 15-note lesfip mutant nusecond, target
11-limit diamond, error limit 12 cents
ochmohaporc.scl                 7  Jade-mohajira-porcupine wakalix
oconnell.scl                   25  Walter O'Connell, Pythagorean scale of 25
octaves reduced by Phi. XH 15 (1993)
oconnell_11.scl                11  Walter O'Connell, 11-note mode of 25-tone
scale
oconnell_14.scl                14  Walter O'Connell, 14-note mode of 25-tone
scale
oconnell_7.scl                  7  Walter O'Connell, 7-note mode of 25-tone
scale
oconnell_9.scl                  9  Walter O'Connell, 9-tone mode of 25-tone
scale
oconnell_9a.scl                 9  Walter O'Connell, 7+2 major mode analogy
for 25-tone scale
octasquare25.scl               25  5x5 generator square octagar tempered
scale
octocoh.scl                     8  Differentiall coherent octatonic with
subharmonic 32
octoid72.scl                   72  Octoid[72] in 224-et tuning
octone.scl                      8  octone around 60/49-7/4 interval
octony_min.scl                  8  Octony on Harmonic Minor, from Palmer on
an album of Turkish music
octony_rot.scl                  8  Rotated Octony on Harmonic Minor
octony_trans.scl                8  Complex 10 of p. 115, an Octony based on
Archytas's Enharmonic,
octony_trans2.scl               8  Complex 6 of p. 115 based on Archytas's
Enharmonic, an Octony
octony_trans3.scl               8  Complex 5 of p. 115 based on Archytas's
Enharmonic, an Octony
octony_trans4.scl               8  Complex 11 of p. 115, an Octony based on
Archytas's Enharmonic, 8 tones
octony_trans5.scl               8  Complex 15 of p. 115, an Octony based on
Archytas's Enharmonic, 8 tones
octony_trans6.scl               8  Complex 14 of p. 115, an Octony based on
Archytas's Enharmonic, 8 tones
octony_u.scl                    8  7)8 octony from 1.3.5.7.9.11.13.15,
1.3.5.7.9.11.13 tonic (subharmonics 8-16)
odd1.scl                       12  ODD-1
odd2.scl                       12  ODD-2
odonnell.scl                   12  John O'Donnell Bach temperament (2006),
Early Music 34/4, Nov. 2006
oettingen.scl                  53  von Oettingen's Orthotonophonium tuning
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oettingen2.scl                  53  von Oettingen's Orthotonophonium tuning
with central 1/1
ogr10.scl                       10  Optimal Golomb Ruler of 10 segments,
length 72
ogr10a.scl                      10  2nd Optimal Golomb Ruler of 10 segments,
length 72
ogr11.scl                       11  Optimal Golomb Ruler of 11 segments,
length 85
ogr12.scl                       12  Optimal Golomb Ruler of 12 segments,
length 106
ogr2.scl                         2  Optimal Golomb Ruler of 2 segments, length
3
ogr3.scl                         3  Optimal Golomb Ruler of 3 segments, length
6
ogr4.scl                         4  Optimal Golomb Ruler of 4 segments, length
11
ogr4a.scl                        4  2nd Optimal Golomb Ruler of 4 segments,
length 11
ogr5.scl                         5  Optimal Golomb Ruler of 5 segments, length
17
ogr5a.scl                        5  2nd Optimal Golomb Ruler of 5 segments,
length 17
ogr5b.scl                        5  3rd Optimal Golomb Ruler of 5 segments,
length 17
ogr5c.scl                        5  4th Optimal Golomb Ruler of 5 segments,
length 17
ogr6.scl                         6  Optimal Golomb Ruler of 6 segments, length
25
ogr6a.scl                        6  2nd Optimal Golomb Ruler of 6 segments,
length 25
ogr6b.scl                        6  3rd Optimal Golomb Ruler of 6 segments,
length 25
ogr6c.scl                        6  4th Optimal Golomb Ruler of 6 segments,
length 25
ogr6d.scl                        6  5th Optimal Golomb Ruler of 6 segments,
length 25
ogr7.scl                         7  Optimal Golomb Ruler of 7 segments, length
34
ogr8.scl                         8  Optimal Golomb Ruler of 8 segments, length
44
ogr9.scl                         9  Optimal Golomb Ruler of 9 segments, length
55
oktone.scl                       8  202-tET tempering of octone (15/14 60/49
5/4 10/7 3/2 12/7 7/4 2)
oldani.scl                      12  5-limit JI scale by Norbert L. Oldani
(1987), Interval 5(3), p.10-11
oljare.scl                      12  Mats Öljare, scale for "Tampere" (2001)
oljare17.scl                     8  Mats Öljare, scale for "Fafner" (2001),
MOS in 17-tET
olympos.scl                      5  Scale of ancient Greek flutist Olympos,
6th century BC as reported by Partch
omaha.scl                       12  Omaha 2.3.11 scale
omahat.scl                      12  243/242 tempered Omaha 2.3.11 scale, 380-
tET tuning
opelt.scl                       19  Friederich Wilhelm Opelt 19-tone
organ1373a.scl                  12  English organ tuning (1373) with 18:17:16
ficta semitones (Eb-G#)
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organ1373b.scl               12   English organ tuning (1373) with 18:17:16
accidental semitones (Eb-G#), Pythagorean whole tones
orwell-graham.scl             9   Orwell tempering of [16/15, 7/6, 5/4,
11/8, 3/2, 8/5, 7/4, 15/8, 2], 53 et tuning
orwell13eb.scl               13   Equal beating version of Orwell[13], x^10
+ 2x^3 - 8 generator
orwell13trans.scl            13   Orwell[13] 5-limit symmetric transversal
orwell13trans57.scl          13   Orwell[13] 2.5.7 symmetric transversal
orwell22.scl                 22   Orwell[22] 7-limit 6 cents lesfip
optimized
orwell22trans.scl            22   Orwell[22] 5-limit transversal
orwell22trans57.scl          22   Orwell[22] 2.5.7 transversal
orwell31trans.scl            31   Orwell[31] 5-limit transversal
orwell31trans57.scl          31   Orwell[31] 2.5.7 symmetric transversal
orwell9-12.scl               12   Twelve notes of Orwell[9], POTE tuning
orwellismic22_11.scl         22   Unidecimal Orwellismic[22] {1728/1715,
540/539} hobbit in 111-tET
orwellismic9.scl              9   Orwellismic[9] 1728/1715 hobbit in 142-tET
p4.scl                        4   First 4 primes, for testing tempering
p5.scl                        5   First 5 primes, for testing tempering
p5a.scl                       9   First 5 primes plus superparticulars, for
testing tempering
p6.scl                        6   First 6 primes, for testing tempering
p6a.scl                      11   First 6 primes plus superparticulars, for
testing tempering
pagano_b.scl                 12   Pat Pagano and David Beardsley, 17-limit
scale, TL 27-2-2001
pajara_mm.scl                22   Paul Erlich's Pajara or Twintone with
minimax optimal generator and just octave
pajara_rms.scl               22   Paul Erlich's Pajara or Twintone with RMS
optimal generator and just octave
pajara_top.scl               22   Paul Erlich's Pajara, TOP tuning
pajhedgepythquas1.scl        22   Pajara-hedgehog-superpyth-quasisuper
wakalix 1
pajhedgepythquas2.scl        22   Pajara-hedgehog-superpyth-quasisuper
wakalix 2
palace.scl                   12   Palace mode+
palace2.scl                   7   Byzantine Palace mode, 17-limit
panpipe1.scl                  6   Palina panpipe of Solomon Islands.
1/1=f+45c. From Ocora CD Guadalcanal
panpipe2.scl                 15   Lalave panpipe of Solomon Islands.
1/1=f'+47c.
panpipe3.scl                 15   Tenaho panpipe of Solomon Islands.
1/1=f'+67c.
parachrom.scl                 7   Parachromatic, new genus 5 + 5 + 20 parts
parakleismic.scl             42   Parakleismic temperament, g=315.250913, 5-
limit
parapyth12-7.scl             12   2.3.7 transversal of parapyth12
parapyth12.scl               12   A triple Fokker block of the 2.3.7.11.13
temperament called Parapyth, TOP tuning
parapyth12trans.scl          12   A JI transversal of parapyth17.scl for use
in calculations. If you temper out 352/351 and 364/363
parapyth17-7.scl             17   2.3.7 transversal of parapyth17
parapyth17trans.scl          17   A JI transversal of parapyth17.scl for use
in calculations. If you temper out 352/351 and 364/363
parizekhex.scl               17   Union of the parizek-miller wakalix
hexagon, itself a 17c wakalix
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parizek_13lqmt.scl            12  13-limit Quasi-meantone (darker)
parizek_17lqmt.scl            12  17-limit Quasi-meantone
parizek_7lmtd1.scl            12  7-limit Quasi-Meantone No. 1, 1/1=D
parizek_7lqmtd2.scl           12  7-limit Quasi-meantone no. 2 (1/1 is D)
parizek_cirot.scl             12  Overtempered circular tuning (1/1 is F)
parizek_epi.scl               12  In The Epimoric World
parizek_epi2.scl              24  In the Epimoric World - extended (version
for two keyboards)
parizek_epi2a.scl             24  In the Epimoric World 2a (Almost the same
as EPI2)
parizek_ji1.scl               12  Petr Parizek, 12-tone septimal tuning
(2002). Dominant-diminished-pajara-injera-meantone wakalix
parizek_jiweltmp.scl          12  19-limit Rational Well Temperament
parizek_jiwt2.scl             12  Rational Well Temperament 2 (1/1 is Db)
parizek_jiwt3.scl             12  Rational Well-temperament 3
parizek_llt7.scl               7  7-tone mode of Linear Level Tuning 2000 (=
wilson_helix.scl)
parizek_lt13.scl              13  Linear temperament, g=sqrt(11/8)
parizek_lt130.scl             13  Linear temperament, g=13th root of 130,
with good 1:2:5:11:13. TL 23-03-2008
parizek_meanqr.scl            12  Rational approx. of 1/4-comma meantone for
beat-rate tuning, 1/1 = 257.2 Hz, TL 17-12-2005
parizek_part7_12.scl          12  Partial 7-limit half-octave temperament
parizek_qmeb1.scl             12  Equal beating quasi-meantone tuning no. 1
- F...A# (1/1 = 261.7Hz)(3/2 5/3 5/4 7/4 7/6)
parizek_qmeb2.scl             12  Equal beating quasi-meantone tuning no. 2
- F...A# (1/1 = 262.7Hz)
parizek_qmeb3.scl             12  Equal beating quasi-meantone tuning no. 3
- F...A#. 1/1 = 262Hz
parizek_qmtp12.scl            12  12-tone quasi-meantone tuning with 1/9
Pyth. comma as basic tempering unit (F...A#)
parizek_qmtp24.scl            24  24-tone quasi-meantone tuning with 1/9
Pyth. comma as basic tempering unit (Bbb...C##)
parizek_ragipuq1.scl          17  17-step ragisma pump, symmetric (7/6, 5/1,
2/7)
parizek_rphi.scl              10  The most difficult 10-tone quasi-linear
normalized phi chain
parizek_syndiat.scl           12  Petr Parizek, diatonic scale with syntonic
alternatives
parizek_syntonal.scl          12  Petr Parizek, Syntonic corrections in JI
tonality, Jan. 2004
parizek_temp.scl               6  Nice small scale, TL 10-12-2007
parizek_temp19.scl            12  Petr Parizek, genus [3 3 19 19 19] well
temperament
parizek_triharmon.scl         20  The triharmonic scale
parizek_well.scl              12  Well-temperament with 1/6-P fifths
parizek_xid1.scl              16  Semisixth in two octaves
parizek_xid2.scl              16  Semitenth in two octaves
parrot.scl                    14  jamesbond-bipelog-decimal-injera 14c
wakalix
part12.scl                    12  9+3=12 partition scale <12 19 27|
epimorphic
partch-barstow.scl            18  Guitar scale for Partch's Barstow (1941,
1968)
partch-greek.scl              12  Partch Greek scales from "Two Studies on
Ancient Greek Scales" on black/white
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partch-grm.scl	9	Partch Greek scales from "Two Studies on Ancient Greek Scales" mixed
partch-indian.scl	22	Partch's Indian Chromatic, Exposition of Monophony, 1933.
partch_29-av.scl	29	29-tone JI scale from Partch's Adapted Viola 1928-30
partch_29.scl	29	Partch/Ptolemy 11-limit Diamond
partch_37.scl	37	From "Exposition on Monophony" 1933, unp. see Ayers, 1/1 vol.9(2)
partch_39.scl	39	Ur-Partch Keyboard 39 tones, published in Interval
partch_41.scl	41	13-limit Diamond after Partch, Genesis of a Music, p 454, 2nd edition
partch_41a.scl	41	From "Exposition on Monophony" 1933, unp. see Ayers, 1/1 vol. 9(2)
partch_41comb.scl	41	41-tone JI combination from Partch's 29-tone and 37-tone scales
partch_43.scl	43	Harry Partch's 43-tone pure scale
partch_43a.scl	43	From "Exposition on Monophony" 1933, unp. see Ayers, 1/1 vol. 9(2)
patala.scl	7	Observed patala tuning from Burma, Helmholtz/Ellis p. 518, nr.83
paulsmagic.scl	22	Circulating Magic[22] lesfip, 9-limit, 12 cent tolerance, from Paul Erlich erlich5.scl
pel-pelog.scl	7	Pelog-like pelogic[7]
pelog1.scl	7	Gamelan Saih pitu from Ksatria, Den Pasar (South Bali). 1/1=312.5 Hz
pelog10.scl	7	Balinese saih 7 scale, Krobokan. 1/1=275 Hz. McPhee, Music in Bali, 1966
pelog11.scl	7	Balinese saih pitu, gamelan luang, banjar Sèséh. 1/1=276 Hz. McPhee, 1966
pelog12.scl	7	Balinese saih pitu, gamelan Semar Pegulingan, Tampak Gangsai, 1/1=310, McPhee
pelog13.scl	7	Balinese saih pitu, gamelan Semar Pegulingan, Klungkung, 1/1=325. McPhee, 1966
pelog14.scl	7	Balinese saih pitu, suling gambuh, Tabanan, 1/1=211 Hz, McPhee, 1966
pelog15.scl	7	Balinese saih pitu, suling gambuh, Batuan, 1/1=202 Hz. McPhee, 1966
pelog16.scl	5	Balinese 5-tone pelog, "Tembung chenik", 1/1=273 Hz, McPhee, 1966
pelog17.scl	5	Balinese 5-tone pelog, "Selisir Sunarèn", 1/1=310 Hz, McPhee, 1966
pelog18.scl	5	Balinese 5-tone pelog, "Selisir pelègongan", 1/1=305 Hz, McPhee, 1966
pelog19.scl	5	Balinese 5-tone pelog, "Demung", 1/1=362 Hz, McPhee, 1966
pelog2.scl	7	Bamboo gambang from Batu lulan (South Bali). 1/1=315 Hz
pelog20.scl	4	Balinese 4-tone pelog, gamelan bebonang, Sayan village, 1/1=290 Hz, McPhee, 1966
pelog3.scl	5	Gamelan Gong from Padangtegal, distr. Ubud (South Bali). 1/1=555 Hz
pelog4.scl	7	Hindu-Jav. demung, excavated in Banjarnegara. 1/1=427 Hz
pelog5.scl	7	Gamelan Kyahi Munggang (Paku Alaman, Jogja). 1/1=199.5 Hz

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pelog6.scl                         6  Gamelan Semar pegulingan, Ubud (S. Bali).
1/1=263.5 Hz
pelog7.scl                         7  Gamelan Kantjilbelik (kraton Jogja).
Measured by Surjodiningrat, 1972.
pelog8.scl                        14  from William Malm: Music Cultures of the
Pacific, the Near East and Asia.
pelogic.scl                        9  Pelogic temperament, g=521.089678, 5-limit
pelogic2.scl                      12  Pelogic temperament, g=677.137654 in cycle
of fifths order
pelog_24.scl                       7  Subset of 24-tET (Sumatra?). Also Arabic
Segah (Dudon) Two 4+3+3 tetrachords
pelog_9.scl                        7  9-tET "Pelog"
pelog_a.scl                        7  Pelog, average class A. Kunst 1949
pelog_alves.scl                    7  Bill Alves JI Pelog, 1/1 vol. 9 no. 4,
1997. 1/1=293.33
pelog_av.scl                       7  "Normalised Pelog", Kunst, 1949. Average
of 39 Javanese gamelans
pelog_b.scl                        7  Pelog, average class B. Kunst 1949
pelog_c.scl                        7  Pelog, average class C. Kunst 1949
pelog_he.scl                       7  Observed Javanese Pelog scale,
Helmholtz/Ellis p. 518, nr.96
pelog_jc.scl                       5  John Chalmers' Pelog, on keys C# E F# A B
c#, like Olympos' Enharmonic on 4/3. Also hirajoshi2
pelog_laras.scl                    7  Lou Harrison, gamelan "Si Betty"
pelog_mal.scl                      5  Malaysian Pelog, Pierre Genest:
Différentes gammes encore en usage
pelog_me1.scl                      7  Gamelan Kyahi Kanyut Mesem pelog (Mangku
Nagaran). 1/1=295 Hz
pelog_me2.scl                      7  Gamelan Kyahi Bermara (kraton Jogja).
1/1=290 Hz
pelog_me3.scl                      7  Gamelan Kyahi Pangasih (kraton Solo).
1/1=286 Hz
pelog_pa.scl                       7  "Blown fifth" pelog, von Hornbostel, type
a.
pelog_pa2.scl                      7  New mixed gender Pelog
pelog_pb.scl                       7  "Primitive" Pelog, step of blown semi-
fourths, von Hornbostel, type b.
pelog_pb2.scl                      7  "Primitive" Pelog, Kunst: Music in Java,
p. 28
pelog_schmidt.scl                  7  Modern Pelog designed by Dan Schmidt and
used by Berkeley Gamelan
pelog_selun.scl                   11  Gamelan selunding from Kengetan, South
Bali (Pelog), 1/1=141 Hz
pelog_slen.scl                    11  W.P. Malm, pelog+slendro, Musical Cultures
Of The Pacific, The Near East, And Asia. P: 1,3,5,6,8,
pelog_str.scl                      9  JI Pelog with stretched 2/1 and extra
tones between 2-3, 6-7. Wolf, XH 11, '87
penchgah pentachord 7-limit.scl
                                   4  Penchgah pentachord 40:45:50:56:60
penta1.scl                        12  Pentagonal scale 9/8 3/2 16/15 4/3 5/3
penta2.scl                        12  Pentagonal scale 7/4 4/3 15/8 32/21 6/5
pentadekany.scl                   15  2)6 1.3.5.7.11.13 Pentadekany (1.3 tonic)
pentadekany2.scl                  15  2)6 1.3.5.7.9.11 Pentadekany (1.3 tonic)
pentadekany3.scl                  15  2)6 1.5.11.17.23.31 Pentadekany (1.5
tonic)
pentadekany4.scl                  15  2)6 1.3.9.51.57.87 Pentadekany (1.3 tonic)
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pentatetra1.scl              9  Penta-tetrachord 20/19 x 19/18 x 18/17 x
17/16 = 5/4. 5/4 x 16/15 = 4/3
pentatetra2.scl              9  Penta-tetrachord 20/19 x 19/18 x 18/17 x
17/16 = 5/4. 5/4 x 16/15 = 4/3
pentatetra3.scl              9  Penta-tetrachord 20/19 x 19/18 x 18/17 x
17/16 = 5/4. 5/4 x 16/15 = 4/3
pentatriad.scl              11  4:5:6 Pentatriadic scale
pentatriad1.scl             11  3:5:9 Pentatriadic scale
penta_opt.scl                5  Optimally consonant major pentatonic, John
deLaubenfels (2001)
pepper.scl                  17  Keenan Pepper's 17-tone jazz tuning, TL
07-06-2000
pepper2.scl                 12  Keenan Pepper's "Noble Fifth" with
chromatic/diatonic semitone = Phi (12)
pepper_archytas12.scl       12  A 3-distributionally even scale in
archytas (64/63 planar) temperament
pepper_archytas7.scl         7  A trivalent scale in archytas (64/63
planar) temperament
pepper_archytas8.scl         8  A 3-distributionally even scale in
archytas (64/63 planar) temperament
pepper_didymus9.scl          9  A trivalent scale in didymus (81/80
planar) temperament
pepper_jubilee12.scl        12  A 3-distributionally even scale in jubilee
(50/49 planar) temperament
pepper_meantone-killer.scl  15  15 circulating notes of porcupine (sort of
nusecond in the far keys)
pepper_orwellian13.scl      13  A trivalent scale in orwellian temperament
pepper_orwellian9.scl        9  A trivalent scale in orwellian temperament
pepper_portent11.scl        11  A trivalent scale in portent temperament
pepper_sengic7.scl           7  A trivalent scale in sengic temperament
pepper_sengic8.scl           8  A 3-distributionally even scale in sengic
temperament
pepper_sengic9.scl           9  A trivalent scale in sengic temperament
pepper_sonic13.scl          13  A trivalent scale in sonic temperament
pepper_sonic15.scl          15  A trivalent scale in sonic temperament
pepper_starling11.scl       11  A trivalent scale in starling temperament
pepper_starling7.scl         7  A trivalent scale in starling temperament
pepper_zeus7.scl             7  A trivalent scale in zeus temperament
pepper_zeus8.scl             8  A 3-distributionally even scale in zeus
temperament
perkis-indian.scl           22  Indian 22 Perkis
perrett-tt.scl              19  Perrett Tierce-Tone
perrett.scl                  7  Perrett / Tartini / Pachymeres Enharmonic
perrett_14.scl              14  Perrett's 14-tone system (subscale of
tierce-tone)
perrett_chrom.scl            7  Perrett's Chromatic
perry.scl                   12  Robin Perry, Tuning List 22-9-'98
perry2.scl                  12  Robin Perry, 7-limit scale, TL 22-10-2006
perry3.scl                  13  Robin Perry, symmetrical 3,5,17 scale, TL
22-10-2006
perry4.scl                  27  Robin Perry, Just About fretboard
persian-far.scl             17  Hormoz Farhat, average of observed Persian
tar and sehtar tunings (1966)
persian-far53.scl           18  Hormoz Farhat, pitches in The Dastgah
Concept in Persian Music in 53-tET
persian-hr.scl              18  Hatami-Rankin Persian scale
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persian-vaz.scl                 17  Vaziri's Persian tuning, using
quartertones
persian.scl                     17  Persian Tar Scale, from Dariush Anooshfar,
TL 2-10-94
persian2.scl                    17  Traditional Persian scale, from Mark
Rankin
phi1_13.scl                     13  Pythagorean scale with (Phi + 1) / 2 as
fifth
phillips_19.scl                 19  Pauline Phillips, organ manual scale, TL
7-10-2002
phillips_19a.scl                19  Adaptation by Gene Ward Smith with more
consonant chords, TL 25-10-2002
phillips_22.scl                 22  All-key 19-limit JI scale (2002), TL 21-
10-2002
phillips_ji.scl                 21  Pauline Phillips, JI 0 #/b "C" scale
(2002), TL 8-10-2002
phi_10.scl                      10  Pythagorean scale with Phi as fifth
phi_11.scl                      11  Non-octave Phi-based scale, Aaron Hunt, TL
29-08-2007
phi_12.scl                      12  Non-octave Pythagorean scale with Phi as
fourth. Jacky Ligon TL 12-04-2001
phi_13.scl                      13  Pythagorean scale with Phi as fifth
phi_13a.scl                     13  Non-octave Pythagorean scale with Phi as
fifth, Jacky Ligon TL 12-04-2001
phi_13b.scl                     13  Non-octave Pythagorean scale with 12 3/2s,
Jacky Ligon, TL 12-04-2001
phi_7b.scl                       7  Heinz Bohlen's Pythagorean scale with Phi
as fifth (1999)
phi_7be.scl                      7  36-tET approximation of phi_7b
phi_8.scl                        8  Non-octave Pythagorean scale with 4/3s,
Jacky Ligon, TL 12-04-2001
phi_8a.scl                       8  Non-octave Pythagorean scale with 5/4s,
Jacky Ligon, TL 12-04-2001
phi_inv_13.scl                  13  Phi root of 2 generator, WF=Fibonacci
series. Jacky Ligon/Aaron Johnson
phi_inv_8.scl                    8  Phi root of 2 generator, WF=Fibonacci
series. Jacky Ligon/Aaron Johnson
phi_mos2.scl                     9  Period Phi, generator 2nd successive
golden section of Phi, Cameron Bobro
phi_mos3.scl                     7  Period Phi, generator 3rd successive
golden section of Phi, Cameron Bobro
phi_mos4.scl                    11  Period Phi, generator 4th successive
golden section of Phi, Cameron Bobro
phrygian.scl                    12  Old Phrygian ??
phrygian_diat.scl               24  Phrygian Diatonic Tonos
phrygian_enh.scl                12  Phrygian Enharmonic Tonos
phryg_chromcon2.scl              7  Harmonic Conjunct Chromatic Phrygian
phryg_chromconi.scl              7  Inverted Conjunct Chromatic Phrygian
phryg_chrominv.scl               7  Inverted Schlesinger's Chromatic Phrygian
phryg_chromt.scl                24  Phrygian Chromatic Tonos
phryg_diat.scl                   8  Schlesinger's Phrygian Harmonia, a
subharmonic series through 13 from 24
phryg_diatcon.scl                7  A Phrygian Diatonic with its own trite
synemmenon replacing paramese
phryg_diatinv.scl                7  Inverted Conjunct Phrygian Harmonia with
17, the local Trite Synemmenon
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phryg_diatsinv.scl              8  Inverted Schlesinger's Phrygian Harmonia,
a harmonic series from 12 from 24
phryg_enh.scl                   7  Schlesinger's Phrygian Harmonia in the
enharmonic genus
phryg_enhcon.scl                7  Harmonic Conjunct Enharmonic Phrygian
phryg_enhinv.scl                7  Inverted Schlesinger's Enharmonic Phrygian
Harmonia
phryg_enhinv2.scl               7  Inverted  harmonic form of Schlesinger's
Enharmonic Phrygian
phryg_penta.scl                 7  Schlesinger's Phrygian Harmonia in the
pentachromatic genus
phryg_pis.scl                  15  The Diatonic Perfect Immutable System in
the Phrygian Tonos
phryg_tri1.scl                  7  Schlesinger's Phrygian Harmonia in the
chromatic genus
phryg_tri1inv.scl               7  Inverted Schlesinger's Chromatic Phrygian
Harmonia
phryg_tri2.scl                  7  Schlesinger's Phrygian Harmonia in the
second trichromatic genus
phryg_tri3.scl                  7  Schlesinger's Phrygian Harmonia in the
first trichromatic genus
piano.scl                      19  Enhanced Piano Total Gamut, see 1/1 vol.
8/2 January 1994
piano7.scl                     12  Enhanced piano 7-limit
pipedum_10.scl                 10  2048/2025, 34171875/33554432 are
homophonic intervals
pipedum_10a.scl                10  2048/2025, 25/24 are homophonic intervals
pipedum_10b.scl                10  225/224, 64/63, 25/24 are homophonic
intervals
pipedum_10c.scl                10  225/224, 64/63, 49/48 are homophonic
intervals
pipedum_10d.scl                10  1029/1024, 2048/2025, 64/63 are homophonic
intervals
pipedum_10e.scl                10  2048/2025, 64/63, 49/48 are homophonic
intervals
pipedum_10f.scl                10  225/224, 64/63, 28/27 are homophonic
intervals
pipedum_10g.scl                10  225/224, 1029/1024, 2048/2025 are
homophonic intervals
pipedum_10h.scl                10  225/224, 1029/1024, 64/63 are homophonic
intervals
pipedum_10i.scl                10  225/224, 2048/2025, 49/48 are homophonic
intervals
pipedum_10j.scl                10  25/24, 28/27, 49/48, Gene Ward Smith, 2002
pipedum_10k.scl                10  2048/2025, 225/224, 2401/2400
pipedum_10l.scl                10  64/63, 225/224 and 2401/2400
pipedum_10m.scl                10  2.7.13 Fokker block (free-floating
parallelogram definition) 343/338, 28672/28561. Keenan Pepper,
pipedum_11.scl                 11  16/15, 15625/15552 are homophonic
intervals
pipedum_11a.scl                11  126/125, 1728/1715, 10/9, Gene Ward Smith,
2002
pipedum_11b.scl                11  16/15, 49/45, 126/125, Carl Lumma, 2010
pipedum_12.scl                 12  81/80, 2048/2025 are homophonic intervals
pipedum_12a.scl                12  81/80, 2048/2025 are homophonic intervals
pipedum_12b.scl                12  64/63, 50/49 comma, 36/35 chroma
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pipedum_12c.scl              12  225/224, 64/63, 36/35 are homophonic
intervals
pipedum_12d.scl              12  50/49, 128/125, 225/224 are homophonic
intervals
pipedum_12e.scl              12  50/49, 225/224, 3136/3125 are homophonic
intervals
pipedum_12f.scl              12  128/125, 3136/3125, 703125/702464 are
homophonic intervals
pipedum_12g.scl              12  50/49, 225/224, 28672/28125 are homophonic
intervals
pipedum_12h.scl              12  2048/2025, 67108864/66430125, Gene Ward
Smith, 2004
pipedum_12i.scl              12  64/63, 6561/6272, Gene Ward Smith, 2004
pipedum_12j.scl              12  6561/6272, 59049/57344
pipedum_12k.scl              12  64/63, 729/686, a no-fives 7-limit Fokker
block, Gene Ward Smith, 2004
pipedum_12l.scl              12  81/80, 361/360, 513/512, Gene Ward Smith
pipedum_13.scl               13  33275/32768, 163840/161051 are homophonic
intervals. Op de Coul, 2001
pipedum_130.scl             130  2401/2400, 3136/3125, 19683/19600, Gene
Ward Smith, 2002
pipedum_13a.scl              13  15/14, 3136/3125, 2401/2400, Gene Ward
Smith, 2002
pipedum_13b.scl              13  15/14, 3136/3125, 6144/6125, Gene Ward
Smith, 2002
pipedum_13bp.scl             13  78732/78125, 250/243, twelfth based,
Manuel Op de Coul, 2003
pipedum_13bp2.scl            13  250/243, 648/625, twelfth based, Manuel Op
de Coul, 2003
pipedum_13c.scl              13  15/14, 2401/2400, 6144/6125, Gene Ward
Smith, 2002
pipedum_13d.scl              13  125/121, 33275/32768, Joe Monzo, 2003
pipedum_13e.scl              13  33275/32768, 163840/161051, Op de Coul,
2004
pipedum_14.scl               14  81/80, 49/48, 2401/2400, Paul Erlich, TL
17-1-2001
pipedum_140.scl             140  2401/2400, 5120/5103, 15625/15552
pipedum_14a.scl              14  81/80, 50/49, 2401/2400, Paul Erlich, 2001
pipedum_14b.scl              14  245/243, 81/80 comma, 25/24 chroma
pipedum_14c.scl              14  245/243, 50/49 comma, 25/24 chroma
pipedum_15.scl               15  126/125, 128/125, 875/864, 5-limit, Paul
Erlich, 2001
pipedum_15a.scl              15  Septimal version of pipedum_15, Manuel Op
de Coul, 2001
pipedum_15b.scl              15  126/125, 128/125, 1029/1024, Paul Erlich,
2001
pipedum_15c.scl              15  49/48, 126/125, 1029/1024, Paul Erlich,
2001
pipedum_15d.scl              15  64/63, 126/125, 1029/1024, Paul Erlich,
2001
pipedum_15e.scl              15  64/63, 875/864, 1029/1024, Paul Erlich,
2001
pipedum_15f.scl              15  126/125, 64/63 comma, 28/27 chroma
pipedum_15g.scl              15  128/125, 250/243
pipedum_15h.scl              15  121/120, 1331/1323, 4375/4356, 15625/15552
pipedum_16.scl               16  50/49, 126/125, 1029/1024, Paul Erlich,
2001
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pipedum_17.scl                  17   245/243, 64/63, 525/512, Paul Erlich, 2001
pipedum_171.scl                 171  2401/2400, 4375/4374, 32805/32768, Gene
Ward Smith, 2002
pipedum_17a.scl                 17   245/243, 525/512, 1728/1715, Paul Erlich,
2001
pipedum_17b.scl                 17   245/243, 64/63 comma, 25/24 chroma
pipedum_17c.scl                 17   1605632/1594323, 177147/175616, Manuel Op
de Coul, 2002
pipedum_17d.scl                 17   243/242, 99/98, 64/63, Manuel Op de Coul,
2002
pipedum_17e.scl                 17   245/243, 1728/1715, 32805/32768, Manuel Op
de Coul, 2003
pipedum_17f.scl                 17   243/242, 8192/8019, Manuel Op de Coul
pipedum_17g.scl                 17   243/242, 896/891, 99/98, Manuel Op de Coul
pipedum_18.scl                  18   875/864, 686/675, 128/125, Paul Erlich,
2001
pipedum_18a.scl                 18   875/864, 686/675, 50/49, Paul Erlich, 2001
pipedum_18b.scl                 18   1728/1715, 875/864, 686/675, Paul Erlich,
2001
pipedum_19a.scl                 19   3125/3072, 15625/15552 are homophonic
intervals
pipedum_19b.scl                 19   225/224, 3136/3125, 4375/4374, Op de Coul,
2000
pipedum_19e.scl                 19   225/224, 126/125, 245/243, Paul Erlich,
2001
pipedum_19f.scl                 19   225/224, 245/243, 3645/3584, Paul Erlich,
2001
pipedum_19g.scl                 19   10976/10935, 225/224, 126/125, Paul
Erlich, 2001
pipedum_19h.scl                 19   126/125, 81/80 comma, 49/48 chroma
pipedum_19i.scl                 19   225/224, 81/80 comma, 49/48 chroma
pipedum_19j.scl                 19   21/20, 3136/3125, 2401/2400, Gene Ward
Smith, 2002
pipedum_19k.scl                 19   21/20, 3136/3125, 6144/6125, Gene Ward
Smith, 2002
pipedum_19l.scl                 19   21/20, 2401/2400, 6144/6125, Gene Ward
Smith, 2002
pipedum_19m.scl                 19   126/125, 1728/1715, 16/15, Gene Ward
Smith, 2002
pipedum_19n.scl                 19   126/125, 2401/2400, 16/15, Gene Ward
Smith, 2002
pipedum_19o.scl                 19   16875/16384, 81/80
pipedum_20.scl                  20   9801/9800, 243/242, 126/125, 100/99, Paul
Erlich, 2000
pipedum_21.scl                  21   36/35, 225/224, 2401/2400, P. Erlich,
2001. Just PB version of miracle1.scl
pipedum_21a.scl                 21   1029/1024, 81/80 comma, 25/24 chroma
pipedum_21b.scl                 21   36/35, 225/224, 1029/1024, Gene Ward
Smith, 2002
pipedum_21c.scl                 21   128/125, 34171875/33554432 Fokker block
pipedum_22.scl                  22   3125/3072, 2109375/2097152 are homophonic
intervals
pipedum_22a.scl                 22   2048/2025, 2109375/2097152 are homophonic
intervals
pipedum_22b.scl                 22   2025/2048, 245/243, 64/63, P. Erlich "7-
limit Indian", TL 19-12-2000
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pipedum_22b2.scl            22  Version of pipedum_22b with other shape,
Paul Erlich
pipedum_22c.scl             22  1728/1715, 64/63, 50/49, Paul Erlich, 2001
pipedum_22d.scl             22  1728/1715, 875/864, 64/63, Paul Erlich,
2001
pipedum_22e.scl             22  1728/1715, 245/243, 50/49, Paul Erlich,
2001
pipedum_22f.scl             22  1728/1715, 245/243, 875/864, Paul Erlich,
2001
pipedum_22g.scl             22  225/224, 1728/1715, 64/63, Paul Erlich,
2001
pipedum_22h.scl             22  225/224, 1728/1715, 875/864, Paul Erlich,
2001
pipedum_22i.scl             22  1728/1715, 245/243, 245/243, Paul Erlich,
2001
pipedum_22j.scl             22  50/49, 64/63, 245/243, Gene Ward Smith,
2002
pipedum_22k.scl             22  121/120, 2048/2025, 4125/4096, Manuel Op
de Coul
pipedum_22l.scl             22  121/120, 736/729, 100/99, 2048/2025
pipedum_22m.scl             22  Pajara-magic-orwell-porcupine 385/384,
176/175, 100/99 and 225/224
pipedum_23.scl              23  6144/6125, 15625/1552, 5103/5000, Manuel
Op de Coul, 2003
pipedum_24.scl              24  121/120, 16384/16335, 32805/32768. Manuel
Op de Coul, 2001
pipedum_24a.scl             24  49/48, 81/80, 128/125, Gene Ward Smith,
2002
pipedum_25.scl              25  65625/65536, 1029/1024, 3125/3072, Manuel
Op de Coul, 2003
pipedum_26.scl              26  1029/1024, 1728/1715, 50/49, Paul Erlich,
2001
pipedum_26a.scl             26  50/49, 81/80, 525/512, Gene Ward Smith,
2002
pipedum_26b.scl             26  81/80, 78125/73728, Gene Ward Smith, 2005
pipedum_27.scl              27  126/125, 1728/1715, 4000/3969 are
homophonic intervals, Paul Erlich
pipedum_27a.scl             27  126/126, 1728/1715, 64/63, Paul Erlich,
2001
pipedum_27b.scl             27  2401/2400, 126/125, 128/125, Paul Erlich,
2001
pipedum_27c.scl             27  2401/2400, 126/125, 686/675, Paul Erlich,
2001
pipedum_27d.scl             27  2401/2400, 126/125, 64/63, Paul Erlich,
2001
pipedum_27e.scl             27  2401/2400, 126/125, 245/243, Paul Erlich,
2001
pipedum_27f.scl             27  2401/2400, 1728/1715, 128/125, Paul
Erlich, 2001
pipedum_27g.scl             27  2401/2400, 1728/1715, 686/675, Paul
Erlich, 2001
pipedum_27h.scl             27  2401/2400, 1728/1715, 64/63, Paul Erlich,
2001
pipedum_27i.scl             27  2401/2400, 1728/1715, 245/243, Paul
Erlich, 2001
pipedum_27j.scl             27  78732/78125, 390625000/387420489
pipedum_27k.scl             27  67108864/66430125, 25/24
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pipedum_28.scl                  28  393216/390625, 16875/16384
pipedum_29.scl                  29  5120/5103, 225/224, 50421/50000, Manuel Op
de Coul, 2003
pipedum_29a.scl                 29  49/48, 55/54, 65/64, 91/90, 100/99
pipedum_31.scl                  31  81/80, 225/224, 1029/1024 are homophonic
intervals
pipedum_31a.scl                 31  393216/390625, 2109375/2097152 are
homophonic intervals
pipedum_31a2.scl                31  Variant of pipedum_31a, corner clipped
genus
pipedum_31b.scl                 31  245/243, 1029/1024 comma, 25/24 chroma
pipedum_31c.scl                 31  126/125, 225/224, 1029/1024, Op de Coul
pipedum_31d.scl                 31  1728/1715, 225/224, 81/80
pipedum_31e.scl                 31  81/80, 126/125, 1029/1024, "Synstargam",
Gene Ward Smith, 2005
pipedum_31f.scl                 31  225/224, 2401/2400, 1728/1715
pipedum_31g.scl                 31  540/539, 2401/2400, 3025/3024, 5632/5625
pipedum_32.scl                  32  225/224, 2048/2025, 117649/116640
pipedum_32a.scl                 32  589824/588245, 225/224, 2048/2025
pipedum_34.scl                  34  15625/15552, 393216/390625 are homophonic
intervals
pipedum_342.scl                342  kalisma, ragisma, schisma and Breedsma,
Manuel Op de Coul, 2001
pipedum_34a.scl                 34  15625/15552, 2048/2025, Manuel Op de Coul,
2001
pipedum_34b.scl                 34  100/99, 243/242, 5632/5625, Manuel Op de
Coul
pipedum_36.scl                  36  1029/1024, 245/243 comma, 50/49 chroma,
Gene Ward Smith, 2001
pipedum_36a.scl                 36  1125/1024, 531441/524288, Op de Coul
pipedum_37.scl                  37  250/243, 3136/3125, 3125/3087, Gene Ward
Smith, 2002
pipedum_38.scl                  38  81/80, 1224440064/1220703125, Manuel Op de
Coul, 2001
pipedum_38a.scl                 38  50/49, 81/80, 3125/3072, Gene Ward Smith,
2002
pipedum_41.scl                  41  100/99, 105/104, 196/195, 275/273,
385/384, Paul Erlich, TL 3-11-2000
pipedum_41a.scl                 41  pipedum_41 improved shape by Manuel Op de
Coul, all intervals superparticular
pipedum_41b.scl                 41  pipedum_41 more improved shape by M. OdC,
all intervals superparticular
pipedum_41c.scl                 41  225/224, 245/243, 1029/1024, Gene Ward
Smith, 2002
pipedum_43.scl                  43  81/80, 126/125, 12288/12005, Gene Ward
Smith, 2002
pipedum_45.scl                  45  81/80, 525/512, 2401/2400, Gene Ward
Smith, 2002
pipedum_45a.scl                 45  81/80, 2401/2400, 4375/4374, Gene Ward
Smith
pipedum_46.scl                  46  126/125, 1029/1024, 5120/5103, Manuel Op
de Coul, 2001
pipedum_46a.scl                 46  126/125, 1029/1024, 245/243, Gene Ward
Smith, 2002
pipedum_46b.scl                 46  2048/2025, 78732/78125
pipedum_46c.scl                 46  126/125, 176/175, 385/384, 896/891, Paul
Erlich
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pipedum_46d.scl            46  91/90, 121/120, 126/125, 169/168, 176/175
pipedum_50.scl             50  81/80, 126/125, 16807/16384, Gene Ward
Smith, 2002
pipedum_53a.scl            53  225/224, 1728/1715, 4375/4374, Manuel Op
de Coul, 2001
pipedum_53b.scl            53  225/224, 1728/1715, 3125/3087, Gene Ward
Smith, 2002
pipedum_53c.scl            53  225/224, 2430/2401 and 5120/5103
pipedum_55.scl             55  81/80, 686/675, 6144/6125, Gene Ward
Smith, 2002
pipedum_58.scl             58  9801/9800, 2401/2400, 5120/5103, 896/891
pipedum_58a.scl            58  126/125, 144/143, 176/175, 196/195,
364/363
pipedum_5a.scl              5  27/25, 81/80
pipedum_64.scl             64  225/224, 235298/234375, 67108864/66706983
pipedum_65.scl             65  1216/1215, 32805/32768, 39858075/39845888.
Manuel Op de Coul, 2001
pipedum_65a.scl            65  78732/78125, 32805/32768
pipedum_67.scl             67  81/80, 1029/1024, 9604/9375, Gene Ward
Smith, 2002
pipedum_68.scl             68  245/243, 2048/2025, 2401/2400, Gene Ward
Smith, 2002
pipedum_72.scl             72  225/224, 1029/1024, 4375/4374, Gene Ward
Smith, 2002
pipedum_72a.scl            72  4375/4374, 2401/2400, 15625/15552, Manuel
Op de Coul, 2002
pipedum_72b.scl            72  225/224, 3025/3024, 1375/1372, 4375/4374
pipedum_72b2.scl           72  Optimised version of pipedum_72b, Manuel
Op de Coul
pipedum_72c.scl            72  441/440, 2401/2400, 4375/4374, 1375/1372
pipedum_74.scl             74  81/80, 126/125, 4194304/4117715, Gene Ward
Smith, 2002
pipedum_8.scl               8  50/49, 126/125 and 686/675
pipedum_81.scl             81  81/80, 126/125, 17294403/16777216, Gene
Ward Smith, 2002
pipedum_87.scl             87  67108864/66430125, 15625/15552, Op de Coul
pipedum_8a.scl              8  16/15 and 250/243, or 250/243 and 648/625
pipedum_9.scl               9  225/224, 49/48, 36/35 are homophonic
intervals
pipedum_99.scl             99  2401/2400, 3136/3125, 4375/4374, Gene Ward
Smith, 2002
pipedum_9a.scl              9  4375/4374, 2401/2400, 21/20
pipedum_9b.scl              9  128/125, 2109375/2097152
pipedum_9c.scl              9  49/48, 21/20, 99/98, 121/120, Gene Ward
Smith, 2002
pipedum_9d.scl              9  128/125, 36/35, 99/98, 121/120, Gene Ward
Smith, 2002
pipedum_9e.scl              9  21/20, 27/25, 128/125
polansky_owt1.scl          12  Optimal WT 1, from A Math. Model for
Optimal Tuning Systems, 2008
polansky_owt2.scl          12  Optimal WT 2, from A Math. Model for
Optimal Tuning Systems, 2008
polansky_ps.scl            50  Three interlocking harmonic series on
1:5:3 by Larry Polansky in Psaltery
ponsford1.scl              12  David Ponsford Bach temperament I (2005)
ponsford2.scl              12  David Ponsford Bach temperament II (2005)
poole-rod.scl              17  Rod Poole's 13-limit scale
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poole.scl                         7  Henry Ward Poole's double diatonic or
dichordal scale, also Ewan Macpherson's experimentally-veri
poole_100.scl                   100  Henry Ward Poole's 100 note 7-limit scale,
Helmholtz page 474
porcupine.scl                    37  Porcupine temperament, g=162.996, 7-limit
porcupine15cfip.scl              15  A circulating Porcupine[15] lesfip scale,
11-limit target, 15 cent tolerance
porcupine15fip.scl               15  Lesfip version of Porcupine[15], 11-limit
diamond target, 15 cent tolerance
porcupine15lfip.scl              15  Porcupine-related lesfip scale
porcupinewoo15.scl               15  [8/5 12/7] eigenmonzo porcupine, -6 to 8
gamut
porcupinewoo22.scl               22  [8/5 12/7] eigenmonzo porcupine, -10 to 11
gamut
portbag1.scl                      7  Portugese bagpipe tuning
portbag2.scl                     10  Portugese bagpipe tuning 2
portent11tri.scl                 11  Portent tempered scale with trivalence
proprty, 190et tuning, ababababc
portent26.scl                    26  Portent[26] hobbit minimax tuning
portsmouth.scl                   12  Portsmouth, a 2.3.7.11 subgroup scale
pps7.scl                          7  Merged transpositions of superparticular
8/7 7/6 6/5 5/4 4/3 3/2 2/1
precata19.scl                    19  Cata[19] transversal
prelleur.scl                     12  Peter Prelleur's well temperament (1731)
preston.scl                      12  Preston's equal beating temperament (1785)
preston2.scl                     12  Preston's theoretically correct well
temperament
primewak15.scl                   15  Blacksmith-augene-porcupine-progress-
kumbaya-nuke 13-limit wakalix; all generators -7 to 7; paten
prime_10.scl                     10  First 10 prime numbers reduced by 2/1
prime_12.scl                     12  Prime dodecatonic scale
prime_5.scl                       5  What Lou Harrison calls "the Prime
Pentatonic", a widely used scale
prime_7.scl                       7  Prime heptatonic scale
prinz.scl                        12  Prinz well-tempermament (1808)
prinz2.scl                       12  Prinz equal beating temperament (1808)
pris.scl                         12  Optimized (15/14)^3 (16/15)^4 (21/20)^3
(25/24)^2 scale.
prisun.scl                       12  Unimarv tempered pris/cv3, 166-tET
prod13.scl                       27  13-limit binary products [1 3 5 7 9 11 13]
prod7d.scl                       39  Double Cubic Corner 7-limit. Chalmers '96
prod7s.scl                       20  Single Cubic Corner 7-limit =
superstellated three out of 1 3 5 7 tetrany
prodigy11.scl                    11  Prodigy[11] (225/224, 441/400) hobbit in
72-tET
prodigy12.scl                    12  Prodigy[12] (225/224, 441/440) hobbit, 72-
tET tuning. As a miracle scale, [-8, -7, -6, -2, -1, 0,
prodigy29.scl                    29  Prodigy[29] (225/224, 441/440) hobbit
irregular tuning
prodq13.scl                      40  13-limit Binary products&quotients.
Chalmers '96
prog_ennea.scl                    9  Progressive Enneatonic, 50+100+150+200
cents in each half (500 cents)
prog_ennea1.scl                   9  Progressive Enneatonic, appr.
50+100+150+200 cents in each half (500 cents)
prog_ennea2.scl                   9  Progressive Enneatonic, appr.
50+100+200+150 cents in each half (500 cents)
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prog_ennea3.scl                  9  Progressive Enneatonic, appr.
50+100+150+200 cents in each half (500 cents)
prooijen1.scl                    7  Kees van Prooijen, major mode of Bohlen-
Pierce
prooijen2.scl                    7  Kees van Prooijen, minor mode of Bohlen-
Pierce
ps-dorian.scl                    7  Complex 4 of p. 115 based on Archytas's
Enharmonic
ps-enh.scl                       7  Dorian mode of an Enharmonic genus found
in Ptolemy's Harmonics
ps-hypod.scl                     7  Complex 7 of p. 115 based on Archytas's
Enharmonic
ps-hypod2.scl                    7  Complex 8 of p. 115 based on Archytas's
Enharmonic
ps-mixol.scl                     7  Complex 3 of p. 115 based on Archytas's
Enharmonic
ptolemy.scl                      7  Ptolemy's Intense Diatonic Syntonon, also
Zarlino's scale
ptolemy_chrom.scl                7  Ptolemy Soft Chromatic
ptolemy_ddiat.scl                7  Lyra tuning, Dorian mode, comb. of
diatonon toniaion & diatonon ditoniaion
ptolemy_diat.scl                 7  Ptolemy's Diatonon Ditoniaion & Archytas'
Diatonic, also Lyra tuning
ptolemy_diat2.scl                7  Dorian mode of a permutation of Ptolemy's
Tonic Diatonic
ptolemy_diat3.scl                7  Dorian mode of the remaining permutation
of Ptolemy's Intense Diatonic
ptolemy_diat4.scl                7  permuted Ptolemy's diatonic
ptolemy_diat5.scl                7  Sterea lyra, Dorian, comb. of 2 Tonic
Diatonic 4chords, also Archytas' diatonic
ptolemy_diff.scl                 7  Difference tones of Intense Diatonic
reduced by 2/1
ptolemy_enh.scl                  7  Dorian mode of Ptolemy's Enharmonic
ptolemy_exp.scl                 24  Intense Diatonic expanded: all interval
combinations
ptolemy_ext.scl                 12  Jon Lyle Smith, extended septimal Ptolemy,
MMM 7-2-2011
ptolemy_hom.scl                  7  Dorian mode of Ptolemy's Equable Diatonic
or Diatonon Homalon
ptolemy_hominv.scl               7  Just Rast scale, inverse of Ptolemy's
Equable Diatonic, 11-limit superparticular
ptolemy_hominv2.scl             14  Densified version of ptolemy_hominv.scl
ptolemy_iast.scl                 7  Ptolemy's Iastia or Lydia tuning, mixture
of Tonic Diatonic & Intense Diatonic
ptolemy_iastaiol.scl             7  Ptolemy's kithara tuning, mixture of Tonic
Diatonic and Ditone Diatonic
ptolemy_ichrom.scl               7  Dorian mode of Ptolemy's Intense Chromatic
ptolemy_idiat.scl                7  Dorian mode of Ptolemy's Intense Diatonic
(Diatonon Syntonon)
ptolemy_imix.scl                11  Ptolemy Intense Diatonic mixed with its
inverse
ptolemy_malak.scl                7  Ptolemy's Malaka lyra tuning, a mixture of
Intense Chrom. & Tonic Diatonic
ptolemy_malak2.scl               7  Malaka lyra, mixture of his Soft Chromatic
and Tonic Diatonic.
ptolemy_mdiat.scl                7  Ptolemy soft diatonic
ptolemy_mdiat2.scl               7  permuted Ptolemy soft diatonic
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ptolemy_mdiat3.scl	7	permuted Ptolemy soft diatonic
ptolemy_meta.scl	7	Metabolika lyra tuning, mixture of Soft Diatonic & Tonic Diatonic
ptolemy_mix.scl	19	All modes of Ptolemy Intense Diatonic mixed
ptolemy_perm.scl	35	Ptolemy all interval permutations
ptolemy_prod.scl	21	Product of Intense Diatonic with its intervals
ptolemy_tree.scl	14	Intense Diatonic with all their Farey parent fractions
pummelmarvwoo.scl	15	Convex closure of 7-limit diamond in marvel; marvel woo tuning
pump12_1.scl	12	Pump1 35 intervals 30 triads 197-tET
pump12_2.scl	12	Pump2 35 intervals 30 triads 197-tET
pump13.scl	13	Pump13 tetrads of dwarf15_5 in 197-tET
pump14.scl	14	Pump14 tetrads of dwarf17_5a in 197-tET
pump15.scl	15	Marvel pump scale in 197-tET
pump16.scl	16	Marvel tempered pentad comma pump in 197-tET
pump17.scl	17	Marvel tempered comma pump scale in 197-tET
pump18.scl	18	Tetrads from dwarf22_5 marvel tuned in 197-tET
pyclesfip17.scl	17	9-limit 15 cent lesfip derived from Pycnic[17]
pygmie.scl	5	Pygmie scale
pyle.scl	12	Howard Willet Pyle quasi equal temperament
pyramid.scl	12	This scale may also be called the "Wedding Cake"
pyramid_down.scl	12	Upside-Down Wedding Cake (divorce cake)
pyth_12.scl	12	12-tone Pythagorean scale
pyth_12s.scl	12	Pythagorean with major thirds flat by a schisma
pyth_17.scl	17	17-tone Pythagorean scale. Used in Persian music
pyth_17s.scl	17	Schismatically altered 17-tone Pythagorean scale
pyth_22.scl	22	Pythagorean shrutis
pyth_27.scl	27	27-tone Pythagorean scale
pyth_31.scl	31	31-tone Pythagorean scale
pyth_7a.scl	12	Pythagorean 7-tone with whole tones divided arithmetically
pyth_chrom.scl	8	Dorian mode of the so-called Pythagorean chromatic, recorded by Gaudentius
pyth_sev.scl	26	26-tone Pythagorean scale based on 7/4
pyth_sev_16.scl	16	16-tone Pythagorean scale based on 7/4, "Armodue"
pyth_third.scl	31	Cycle of 5/4 thirds
quasic22.scl	22	A 22 note quasi-circulating scale in the major third
quasi_9.scl	9	Quasi-Equal Enneatonic, Each "tetrachord" has 125 + 125 + 125 + 125 cents
quint_chrom.scl	7	Aristides Quintilianus' Chromatic genus
qx1.scl	31	breed tempered |-15 0 -2 7> |-9 0 -7-9> Fokker block
qx2.scl	31	breed tempered |-15 0 -2 7> |-9 0 -7-9> Fokker block

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ragib.scl                      24  Idris Rag'ib Bey, vol.5 d'Erlanger, p. 40.
ragib7.scl                     24  7-limit version of Idris Rag'ib Bey scale
ragipu16.scl                   16  16-step ragisma pump (1/3, 10/7, 7/2)
ragipu17.scl                   17  17-step ragisma pump (7/6, 5/1, 2/7)
ragismic19.scl                 19  Ragismic[19] hobbit in 6279-tET
rain123.scl                    12  Raintree scale tuned to 123-tET
rain159.scl                    12  Raintree scale tuned to 159-tET
raintree.scl                   12  Raintree Goldbach 12-tone 5-limit JI
tuning, TL 14-3-2007
raintree2.scl                  12  Raintree Goldbach Celestial tuning, TL 15-
10-2009
rameau-flat.scl                12  Rameau bemols, see Pierre-Yves Asselin in
"Musique et temperament"
rameau-french.scl              12  Standard French temperament, Rameau
version (1726), C. di Veroli, 2002
rameau-gall.scl                12  Rameau's temperament, after Gallimard (1st
solution)
rameau-gall2.scl               12  Rameau's temperament, after Gallimard (2nd
solution)
rameau-merc.scl                12  Rameau's temperament, after Mercadier
rameau-minor.scl                9  Rameau's systeme diatonique mineur on E.
Asc. 4-6-8-9, desc. 9-7-5-4
rameau-nouv.scl                12  Temperament by Rameau in Nouveau Systeme
(1726)
rameau-sharp.scl               12  Rameau dieses, see Pierre-Yves Asselin in
"Musique et temperament"
rameau.scl                     12  Rameau's modified meantone temperament
(1725)
ramis.scl                      12  Monochord of Ramos de Pareja (Ramis de
Pareia), Musica practica (1482). 81/80 & 2048/2025. Switch
rankfour46a.scl                46  Rank four hobbit 441/440, 364/363 in 393-
tET
rankfour46b.scl                46  Rankfour46b hobbit minimax tuning, commas
385/384, 325/324
rapoport_8.scl                  8  Paul Rapoport, cycle of 14/9 close to 8
out of 11-tET, XH 13, 1991
rast pentachord 11-limit.scl    4  Rast pentachord 72:81:88:96:108
rast pentachord 31-limit.scl    4  Rast pentachord 600:675:744:800:900
rast pentachord 5-limit.scl     4  Rast pentachord 600:675:744:800:900
rast tetrachord 11-limit.scl    3  Rast tetrachord 72:81:88:96
rast tetrachord 31-limit.scl    3  Rast tetrachord 600:675:744:800
rast tetrachord 5-limit.scl     3  Rast tetrachord 24:27:30:32
rast_11-limit.scl               7  2.3.11 subgroup Rast
rast_7-limit.scl                7  7-limit diatonic Rast scale
rast_moha.scl                   7  Rast + Mohajira (Dudon) 4 + 3 + 3 Rast and
3 + 4 + 3 Mohajira tetrachords
rat_dorenh.scl                  7  Rationalized Schlesinger's Dorian Harmonia
in the enharmonic genus
rat_hypodenh.scl                7  1+1 rationalized enharmonic genus derived
from K.S.'s 'Bastard' Hypodorian
rat_hypodenh2.scl               7  1+2 rationalized enharmonic genus derived
from K.S.'s 'Bastard' Hypodorian
rat_hypodenh3.scl               7  1+3 rationalized enharmonic genus derived
from K.S.'s 'Bastard' Hypodorian
rat_hypodhex.scl                7  1+1 rationalized
hexachromatic/hexenharmonic genus derived from K.S.'Bastard'
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rat_hypodhex2.scl              7  1+2 rat. hexachromatic/hexenharmonic genus
derived from K.S.'s 'Bastard' Hypodo
rat_hypodhex3.scl              7  1+3 rat. hexachromatic/hexenharmonic genus
from K.S.'s 'Bastard' Hypodorian
rat_hypodhex4.scl              7  1+4 rat. hexachromatic/hexenharmonic genus
from K.S.'s 'Bastard' Hypodorian
rat_hypodhex5.scl              7  1+5 rat. hexachromatic/hexenharmonic genus
from K.S.'s 'Bastard' Hypodorian
rat_hypodhex6.scl              7  2+3 rationalized
hexachromatic/hexenharmonic genus from K.S.'s 'Bastard' hypod
rat_hypodpen.scl               7  1+1 rationalized
pentachromatic/pentenharmonic genus derived from K.S.'s 'Bastar
rat_hypodpen2.scl              7  1+2 rationalized
pentachromatic/pentenharmonic genus from K.S.'s 'Bastard' hyp
rat_hypodpen3.scl              7  1+3 rationalized
pentachromatic/pentenharmonic genus from 'Bastard' Hypodorian
rat_hypodpen4.scl              7  1+4 rationalized
pentachromatic/pentenharmonic genus from 'Bastard' Hypodorian
rat_hypodpen5.scl              7  2+3 rationalized
pentachromatic/pentenharmonic genus from 'Bastard' Hypodorian
rat_hypodpen6.scl              7  2+3 rationalized
pentachromatic/pentenharmonic genus from 'Bastard' Hypodorian
rat_hypodtri.scl               7  rationalized first (1+1) trichromatic
genus derived from K.S.'s 'Bastard' hyp
rat_hypodtri2.scl              7  rationalized second (1+2) trichromatic
genus derived from K.S.'s 'Bastard' hyp
rat_hypolenh.scl               8  Rationalized Schlesinger's Hypolydian
Harmonia in the enharmonic genus
rat_hypopchrom.scl             7  Rationalized Schlesinger's Hypophrygian
Harmonia in the chromatic genus
rat_hypopenh.scl               7  Rationalized Schlesinger's Hypophrygian
Harmonia in the enharmonic genus
rat_hypoppen.scl               7  Rationalized Schlesinger's Hypophrygian
Harmonia in the pentachromatic genus
rat_hypoptri.scl               7  Rationalized Schlesinger's Hypophrygian
Harmonia in first trichromatic genus
rat_hypoptri2.scl              7  Rationalized Schlesinger's Hypophrygian
Harmonia in second trichromatic genus
rectsp10.scl                  32  Rectangle minimal beats spectrum of order
10
rectsp10a.scl                 45  Rectangle minimal beats spectrum of order
10 union with inversion
rectsp11.scl                  42  Rectangle minimal beats spectrum of order
11
rectsp12.scl                  46  Rectangle minimal beats spectrum of order
12
rectsp6.scl                   12  Rectangle minimal beats spectrum of order
6, also Songlines.DEM, Bill Thibault and Scott Gresham-
rectsp6a.scl                  17  Rectangle minimal beats spectrum of order
6 union with inversion
rectsp7.scl                   18  Rectangle minimal beats spectrum of order
7
rectsp7a.scl                  23  Rectangle minimal beats spectrum of order
7 union with inversion
rectsp8.scl                   22  Rectangle minimal beats spectrum of order
8
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rectsp8a.scl                    31  Rectangle minimal beats spectrum of order
8 union with inversion
rectsp9.scl                     28  Rectangle minimal beats spectrum of order
9
rectsp9a.scl                    37  Rectangle minimal beats spectrum of order
9 union with inversion
redfield.scl                     7  John Redfield, New Diatonic Scale (1930),
inverse of ptolemy_idiat.scl
reinhard.scl                    12  Andreas Reinhard's Monochord (1604)
(variant of Ganassi's). Also Abraham Bartolus (1614)
reinhardj17.scl                 17  Johnny Reinhard's Harmonic-17 tuning for
"Tresspass" (1998)
renteng1.scl                     5  Gamelan Renteng from Chileunyi (Tg. Sari).
1/1=330 Hz
renteng2.scl                     5  Gamelan Renteng from Chikebo (Tg. Sari).
1/1=360 Hz
renteng3.scl                     6  Gamelan Renteng from Lebakwangi
(Pameungpeuk). 1/1=377 Hz
renteng4.scl                     5  Gamelan Renteng Bale` bandung from Kanoman
(Cheribon). 1/1=338 Hz
riccati.scl                     12  Giordano Riccati, Venetian temperament,
Barbieri, 1986
riemann.scl                     29  Imaginary part of zeroes of the Riemann
Zeta function
riley_albion.scl                12  Terry Riley's Harp of New Albion scale,
inverse Malcolm's Monochord, 1/1 on C#
riley_rosary.scl                12  Terry Riley, tuning for Cactus Rosary
(1993)
robot_dead.scl                  12  Dead Robot (see lattice)
robot_live.scl                  12  Live Robot
rodan26opt.scl                  26  Rodan[26] 13-limit 5 cents lesfip
optimized
rodan31opt.scl                  31  Rodan[31] 13-limit 6 cents lesfip
optimized
rodgers_chevyshake.scl          10  Scale used in Prent Rodgers' The Stick
Shift Chevy Shake
rogers_7.scl                     7  Prent Rogers, scale of Serenade for Alto
Flute nr.10
romieu.scl                      12  Romieu's Monochord, Mémoire théorique &
pratique (1758)
romieu_inv.scl                  12  Romieu inverted, Pure (just) C minor in
Wilkinson: Tuning In
rosati_21.scl                   21  Dante Rosati, JI guitar tuning
rosati_21a.scl                  21  Alternative version of rosati_21 with more
tetrads
rosati_21m.scl                  21  1/4-kleismic marvel tempering of
rosati_21.scl
rousseau.scl                    12  Rousseau's Monochord, Dictionnaire de
musique (1768)
rousseau2.scl                   12  Standard French temperament Rousseau-2, C.
di Veroli
rousseau3.scl                   12  Standard French temperament Rousseau-3, C.
di Veroli, 2002
rousseau4.scl                   12  Standard French temperament Rousseau-4, C.
di Veroli
rousseauk.scl                   12  Kami Rousseau's 7-limit tri-blues scale
rousseauw.scl                   12  Jean-Jacques Rousseau's temperament (1768)
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rozencrantz.scl                19  Irrational scale, generator=phi period=pi
rsr_12.scl                     12  RSR - 7 limit JI
rvf1.scl                       19  RVF-1: D-A 695 cents, the increment is
0.25 cents, interval range 49.5 to 75.5
rvf2.scl                       19  RVF-2: 695 cents, 0.607 cents, 31-90
cents,  C-A# is 7/4.
rvf3.scl                       19  RVF-3: 694.737, 0.082, 25-97, the fifth
E#-B# is 3/2.
rvf4.scl                       12  697-703 cents, increments of 1 cent
rvfj_12.scl                    12  Regularly varied fifths well temperament
with just fifth. Op de Coul (2007)
saba pentachord 13-limit a.scl  4  Saba pentachord 10:11:12:13:15
saba pentachord 13-limit b.scl  4  Saba pentachord  22:24:26:28:33
saba pentachord 19-limit.scl    5  Saba pentachord  44:48:52:56:57:66
saba pentachord 23-limit a+b.scl
                                5  Saba pentachord  42:46:50:54:55:63
saba pentachord 23-limit a.scl  4  Saba pentachord  42:46:50:54:63
saba pentachord 23-limit b.scl  4  Saba pentachord  42:46:50:55:63
saba pentachord 31-limit.scl    5  Saba pentachord  96:105:114:124:126:144
saba_sup.scl                    8  Superparticular version of maqam Sabâ
sabbagh.scl                     7  Tawfiq al-Sabbagh, a composer from Syria.
1/1=G
sabbagh2.scl                   24  Tawfiq al-Sabbagh, Arabic master musical
scale in 53-tET (1954)
safiyuddin_actual_buzurg.scl    8  Actual Buzurg by Safi al-Din Urmavi in
Risala al-Sharafiyyah according to Dr. Oz.
safiyuddin_actual_isfahan.scl   8  Actual Isfahan on 3/2 by Safi al-Din
Urmavi in Risala al-Sharafiyyah according to Dr. Oz.
safiyuddin_actual_rahavi.scl    7  Actual Rahavi on 16/13 by Safi al-Din
Urmavi in Risala al-Sharafiyyah according to Dr. Oz.
safiyuddin_actual_zirefkend_octavedgenus.scl
                                8  Actual Zirefkend by Safi al-Din Urmavi in
Risala al-Sharafiyyah according to Dr. Oz.
safiyuddin_udfretratios.scl    21  Two conjunct tetrachords in an octave from
Ud fret ratios by Safi al-Din Urmavi
safi_arabic.scl                17  Arabic 17-tone Pythagorean mode,
Safiyuddîn Al-Urmawî (Safi al-Din)
safi_arabic_s.scl              17  Schismatically altered Arabic 17-tone
Pythagorean mode
safi_buzurk.scl                 5  Buzurk genus by Safi al-Din Urmavi
safi_diat.scl                   7  Safi al-Din's Diatonic, also the strong
form of Avicenna's 8/7 diatonic
safi_diat2.scl                  7  Safi al-Din's 2nd Diatonic, a 3/4 tone
diatonic like Ptolemy's Equable Diatonic
safi_isfahan.scl                4  Isfahan genus by Safi al-Din Urmavi
safi_isfahan2.scl               4  Alternative Isfahan genus by Safi al-Din
Urmavi
safi_major.scl                  6  Singular Major (DF #6), from Safi al-Din,
strong 32/27 chromatic
safi_rahevi.scl                 3  Rahevi genus by Safi al-Din Urmavi
safi_unnamed1.scl               5  Unnamed genus by Safi al-Din Urmavi
(Ferahnak-like)
safi_unnamed2.scl               5  Unnamed genus by Safi al-Din Urmavi
(Ushshaq-like)
safi_unnamed3.scl               5  Unnamed genus by Safi al-Din Urmavi
(Karjighar-like)
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safi_unnamed4.scl               5  Unnamed genus by Safi al-Din Urmavi
(Saba/Rast-like)
safi_zirefkend-i.scl            5  Zirefkend-i Koutchek genus by Safi al-Din
Urmavi
safi_zirefkend.scl              4  Zirefkend genus by Safi al-Din Urmavi
safi_zirefkend2.scl             6  Zirefkend genus by Safi al-Din Urmavi that
confirms with the 17-tone Edvar on Zirefkend
salinas_19.scl                 19  Salinas enharmonic tuning for his 19-tone
instr. "instrumentum imperfectum"
salinas_24.scl                 24  Salinas enharmonic system "instrumentum
perfectum". Subset of Mersenne
salinas_enh.scl                 7  Salinas's and Euler's enharmonic
salunding.scl                   5  Gamelan slunding, Kengetan, South-Bali.
1/1=378 Hz
samad_oghab_dokhtaramme_zurnascale.scl
                               12  Ushshaq-like Zurna scale on A from Dokhtar
Amme sang by Samad Oghab
sankey.scl                     12  John Sankey's Scarlatti tuning, personal
evaluation based on d'Alembert's
santur1.scl                     8  Persian santur tuning. 1/1=E
santur2.scl                     8  Persian santur tuning. 1/1=E
sanza.scl                       8  African N'Gundi Sanza (idiophone; set of
lamellas, thumb-plucked)
sanza2.scl                      7  African Baduma Sanza (idiophone, like
mbira)
sauveur.scl                    12  Sauveur's tempered system of the
harpsichord. Traité (1697)
sauveur2.scl                   12  Sauveur's Système Chromatique des
Musiciens (Mémoires 1701), 12 out of 55.
sauveur_17.scl                 17  Sauveur's oriental system, aft. Kitab al-
adwar (Bagdad 1294) by Safi al-Din
sauveur_ji.scl                 12  Application des sons harmoniques à la
composition des jeux d'orgues (1702) (PB 81/80 & 128/125)
savas_bardiat.scl               7  Savas's Byzantine Liturgical mode, 8 + 12
+ 10 parts
savas_barenh.scl                7  Savas's Byzantine Liturgical mode, 8 + 16
+ 6 parts
savas_chrom.scl                 7  Savas's Chromatic, Byzantine Liturgical
mode, 8 + 14 + 8 parts
savas_diat.scl                  7  Savas's Diatonic, Byzantine Liturgical
mode, 10 + 8 + 12 parts
savas_palace.scl                7  Savas's Byzantine Liturgical mode, 6 + 20
+ 4 parts
sc311_41.scl                  311  A 311 note 41-limit epimorphic JI scale
scalatron.scl                  19  Scalatron (tm) 19-tone scale, see manual,
1974
scheffer.scl                   12  H.Th. Scheffer (1748) modified 1/5-comma
temperament, Sweden
schiassi.scl                   12  Filippo Schiassi
schidlof.scl                   21  Schidlof
schillinger.scl                36  Joseph Schillinger's double equal
temperament, p.664 Mathematical Basis...
schis41.scl                    41  Tenney reduced version of wilson_41
schisynch17.scl                17  Schismatic[17] in synch (brat=-1) tuning
schlesinger_jupiter.scl        12  Schlesinger's Jupiter scale
schlesinger_mars.scl           12  Schlesinger's Mars scale
schlesinger_saturn.scl         12  Schlesinger's Saturn scale
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schlick-barbour.scl           12  Reconstructed temp. A. Schlick, Spiegel d.
Orgelmacher und Organisten (1511) by Barbour
schlick-husmann.scl           12  Schlick's temperament reconstructed by
Heinrich Husmann (1967)
schlick-lange.scl             12  Reconstructed temp. Arnoldt Schlick (1511)
by Helmut Lange, Ein Beitrag zur musikalischen Tempera
schlick-ratte.scl             12  Schlick's temperament reconstructed by
F.J. Ratte (1991)
schlick-schugk.scl            12  Schlick's temperament reconstructed by
Hans-Joachim Schugk (1980)
schlick-tessmer.scl           12  Schlick's temperament reconstructed by
Manfred Tessmer (1994)
schlick2.scl                  12  Another reconstructed Schlick's modified
meantone (Poletti?)
schlick3.scl                  12  Possible well-tempered interpretation of
1511 tuning, Margo Schulter
schlick3a.scl                 12  Variation on Schlick (1511), all 5ths
within 7c of pure, Margo Schulter
schneegass1.scl               12  Cyriacus Schneegaß (1590), meantone, 1st
method: rational approximation
schneegass2.scl               12  Cyriacus Schneegaß (1590), meantone, 2nd
method: geometric approximation
schneegass3.scl               12  Cyriacus Schneegaß (1590), meantone, 3rd
method: numeric approximation
schneider_log.scl             12  Robert Schneider, scale of log(4) ..
log(16), 1/1=264Hz
scholz.scl                     8  Simple Tune #1 Carter Scholz
scholz_epi.scl                40  Carter Scholz, Epimore
schulter_10.scl               10  Margo Schulter, 13-limit tuning, TL 14-11-
2007
schulter_12.scl               12  Margo Schulter's 5-limit JI virt. ET,
"scintilla of Artusi" tempered, TL 22-08-98
schulter_14_13-12.scl         12  Temperament with just 14/13 apotome, close
to Pepper Noble Fifth
schulter_17.scl               17  Neo-Gothic well-temperament (14:11, 9:7
hypermeantone fifths) TL 04-09-2000
schulter_24.scl               24  Rational intonation (RI) scale with some
"17-ish" features (24 notes)
schulter_24a.scl              24  M. Schulter, just/rational intonation
system - with circulating 24-note set
schulter_34.scl               34  "Carthesian tuning" with two 17-tET chains
55.106 cents apart
schulter_44_39-12.scl         12  12-note chromatic tuning with 352:351,
364:363 (G=1/1, Eb-G#)
schulter_44_39-12_c.scl       12  44_39-12.scl with C as 1/1 (Eb-G#)
schulter_44_39-diat1.scl       7  Diatonic involving 352:351 and 364:363
schulter_bamm24b-pegasus12d.scl
                              12  Offshoot of Kraig Grady's Centaur:
Rast/Penchgah plus Archytas-like modes on 1/1
schulter_biapotomic_septimal24.scl
                              24  Biapotomic: two apotomes = 7/6; virtually
just 23/16
schulter_cantonpentalike34.scl 34  Variation on Gene Ward Smith Cantonpenta,
34-note superset in 271-tET
schulter_cantonpentamint58.scl 58  Rank-3 variant on Gene Ward Smith's
Cantonpenta with just 12:13:14
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schulter_christmas_eve24.scl    24  ChristmasEve or 12/24, just 14/11; 13
fourths up = ~128/99
schulter_diat7.scl               7  Diatonic scale, symmetrical tetrachords
based on 14/11 and 13/11 triads
schulter_ham.scl                17  New rational tuning of "Hammond organ
type", TL 01-03-2002
schulter_indigo12.scl           12  Expansion of 12:13:14:16:18:21:22:24 by
Margo Schulter, TL 9-7-2010
schulter_jot17a.scl             17  Just octachord tuning 4:3-9:8-4:3
division, 17 steps (7 + 3 + 7), Bb-Bb
schulter_jot17bb.scl            17  Just octachord Tuning (Bb-Eb, F-Bb),
896:891 divided into 1792:1787:1782
schulter_jwt17.scl              17  "Just well-tuned 17" circulating system
schulter_lin76-34.scl           24  Two 12-note chains, ~704.160 cents, 34
4ths apart (32 4ths = 7:6), TL 29-11-02
schulter_met12.scl              12  Milder Extended Temperament, 5ths average
703.711 cents
schulter_met24-buzurg_al-erin10_cup.scl
                                10  Decatonic with septimal Buzurg & Rastlike
modes
schulter_met24-canonical.scl    24  Smoothed MET-24 in 2048-tET, generators
(2/1, 703.711c, 57.422c)
schulter_met24-ji1.scl          24  Possible JI interpretation of MET-24
schulter_met24-ji3_a.scl        24  JI interpretation of MET-24, 1/1 is A or
22/13 of C-C version
schulter_met24-semineutral17_F#.scl
                                17  17-CS semineutral sixth from two large
major thirds (~63:81:104)
schulter_met24.scl              24  Milder Extended Temperament, 5ths avg.
703.658c, spaced 57.422c
schulter_met24pote.scl          24  MET-24 parapyth temperament Fokker block
in POTE tuning
schulter_neogeb24.scl           24  Neo-Gothic e-based lineotuning (T/S or
Blackwood's R=e, ~2.71828), 24 notes
schulter_neogji12.scl           12  M. Schulter, neo-Gothic 12-note JI (prim.
2/3/7/11) 1/1=F with Eb key as D+1
schulter_neogp16a.scl           16  M. Schulter, scale from mainly prime-to-
prime ratios and octave complements (Gb-D#)
schulter_O3-reg-24.scl          24  O3 temperament, regular version: pure
22/21, 7/4, 11/6
schulter_O3-zalzalian12_D.scl   12  Sampling of Zalzalian maqam/dastgah modes,
slendro/pelog modes
schulter_O3_24.scl              24  O3 or "Ozone" (24): just 22/21 limma, 7/4,
11/6, 1024-tET
schulter_patheq58.scl           58  Aug2-plus-spacing and 21-fifths pathways
to 5/4 equally (in)accurate
schulter_pel.scl                 5  Just pelog-style Phrygian pentatonic
schulter_peppermint.scl         24  Peppermint 24: Wilson/Pepper
apotome/limma=Phi, 2 chains spaced for pure 7:6
schulter_piaguilike2.scl        12  Like Mario Pizarro's Piagui: steps of
(9/8)^1/2 and (128/81)^1/8
schulter_qcm62a.scl             62  1/4-comma meantone, two 31-notes at 1/4-
comma (Vicentino-like system)
schulter_qcmlji24.scl           24  24-note adaptive JI (Eb-G#/F'-A#') for
Lasso's Prologue to _Prophetiae_
schulter_qcmqd8_4.scl           12  F-C# in 1/4-comma meantone, other 5ths
~4.888 cents wide or (2048/2025)^(1/4)
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schulter_rbuzurg-buzurg8_cup.scl
                            8  Buzurg pentachord plus 133-229-133
tetrachord at ~3/2
schulter_rbuzurg-buzurg_hijaz_cup.scl
                            8  Qutb al-Din al-Shirazi's Buzurg plus upper
Hijaz (JI 12:11-7:6-22:21)
schulter_semineutral36.scl   17  Semineutral tuning in 36-tET, 0-433.33-
866.67 cents
schulter_shur10.scl          10  Tuning set for "Prelude in Shur for Erv
Wilson"
schulter_shur17.scl          17  Peppermint 17-note thirdtone set for
Persian dastgah-ha
schulter_simplemint24.scl    24  Rank 3 temperament (2-3-7-9-11-13), 704c
5th, 58c spacing, 1200-tET
schulter_sq.scl              24  "Sesquisexta" tuning, two 12-tone Pyth.
manuals a 7/6 apart. TL 16-5-2001
schulter_tedorian.scl         7  Eb Dorian in temperament extraordinaire,
neo-medieval style
schulter_turquoise17-104ed2.scl
                            17  Turquoise 17 in 104-tET, ~33:36:39:42:44
at steps 0 7 10
schulter_turquoise17.scl     17  Turquoise 17 in 1024-tET, ~33:36:39:42:44
at steps 0 7 10
schulter_wilsonistic.scl     12  Margo Schulter, Wilsonistic Pivot on C
schulter_xenoga24.scl        24  M. Schulter, 3+7 ratios Xeno-Gothic
adaptive tuning (keyboards 64:63 apart)
schulter_xenogj24.scl        24  Neo-Gothic 3/17-flavor JI (keyboards
459:448 apart)
schulter_zarte84.scl         12  Temperament extraordinaire, Zarlino's 2/7-
comma meantone (F-C#)
schulter_zarte84n.scl        12  Zarlino temperament extraordinaire, 1024-
tET mapping
scotbag.scl                   7  Scottish bagpipe tuning
scotbag2.scl                  7  Scottish bagpipe tuning 2, symmmetrical
scotbag3.scl                  7  Scottish bagpipe tuning 3
scotbag4.scl                  7  Scottish Higland Bagpipe by Macdonald,
Edinburgh. Helmholtz/Ellis p. 515, nr.52
scottd1.scl                  12  Dale Scott's temperament 1, TL 9-6-1999
scottd2.scl                  12  Dale Scott's temperament 2, TL 9-6-1999
scottd3.scl                  12  Dale Scott's temperament 3, TL 9-6-1999
scottd4.scl                  12  Dale Scott's temperament 4, TL 9-6-1999
scottj.scl                    4  Jeff Scott's "seven and five" tuning,
fifth-repeating. TL 20-04-99
scottj2.scl                  19  Jeff Scott's "just tritone/13" tuning. TL
17-03-2001
scottr_ebvt.scl              12  Robert Scott Equal Beating Victorian
Temperament (2001)
scottr_lab.scl               12  Robert Scott Tunelab EBVT (2002)
secor12_1.scl                12  George Secor's 12-tone temperament
ordinaire #1, proportional beating
secor12_2.scl                12  George Secor's closed 12-tone well-
temperament #2, with 7 just fifths
secor12_3.scl                12  George Secor's closed 12-tone temperament
#3 with 5 meantone, 3 just, and 2 wide fifths
secor17htt1.scl              17  George Secor's 17-tone high-tolerance
temperament subset #1 on C (5/4 & 7/4 exact)
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secor17htt2.scl                 17  George Secor's 17-tone high-tolerance
temperament subset #2 on Eo (5/4 & 7/4 exact)
secor17htt3.scl                 17  George Secor's 17-tone high-tolerance
temperament subset #3 on G (5/4 & 7/4 exact)
secor17htt4.scl                 17  George Secor's 17-tone high-tolerance
temperament subset #4 on Bo (5/4 & 7/4 exact)
secor17wt.scl                   17  George Secor's well temperament with 5
pure 11/7 and 3 near just 11/6
secor17zrt.scl                  17  George Secor's 17-tone Zany Rational
Temperament (2012)
secor19wt.scl                   19  George Secor's 19-tone well temperament
with ten 5/17-comma fifths
secor19wt1.scl                  19  George Secor's 19-tone proportional-
beating (5/17-comma) well temperament (v.1)
secor19wt2.scl                  19  George Secor's 19-tone proportional-
beating (5/17-comma) well temperament (v.2)
secor1_4tx.scl                  12  George Secor's rational 1/4-comma
temperament extraordinaire
secor1_5tx.scl                  12  George Secor's 1/5-comma temperament
extraordinaire (ratios supplied by G. W. Smith)
secor22_17p5.scl                22  George Secor's 17-tone temperament plus 5
extra 5-limit intervals
secor22_19p3.scl                22  George Secor's 19+3 well temperament with
ten ~5/17-comma (equal-beating) fifths and 3 pure 9:11.
secor22_ji29.scl                22  George Secor's 22-tone just intonation
(29-limit otonality on 4/3)
secor29htt.scl                  29  George Secor's 29-tone 13-limit high-
tolerance temperament (5/4 & 7/4 exact)
secor29tolerant.scl             29  Version of George Secor's secor29htt in
tolerant temperament, POTE tuning
secor34wt.scl                   34  George Secor's 34-tone well temperament
(with 10 exact 11/7)
secor41htt.scl                  41  George Secor's 13-limit high-tolerance
temperament superset (5/4 & 7/4 exact)
secor5_23stx.scl                12  George Secor's synchronous 5/23-comma
temperament extraordinaire
secor5_23tx.scl                 12  George Secor's rational 5/23-comma
temperament extraordinaire
secor5_23wt.scl                 12  George Secor's rational 5/23-comma
proportional-beating well-temperament
secoralternative10.scl          10  George Secor "meantone alternative",
{196/195, 676/675}-tempering in POTE tuning of 2.3.5.7.13 sc
secor_bicycle.scl               12  George Secor, 13-limit harmonic bicycle
(1963), also Erv Wilson, see David Rosenthal: Helix Song,
secor_pelogic11.scl             11  George Secor's isopelogic scale with
~537.84194 generator and just 13/11 (1979)
secor_pelogic7.scl               7  George Secor's isopelogic scale with
~537.84194 generator, just 13/11 and near just 11:13:15:19 t
secor_pelogic9.scl               9  George Secor's isopelogic scale with
~537.84194 generator and just 13/11 (1979)
secor_swt149.scl                12  George Secor's 149-based synchronous WT
secor_vrwt.scl                  12  George Secor's Victorian rational well-
temperament (based on Ellis #2)
secor_wt1-5.scl                 12  George Secor's 1/5-comma well-temperament
(ratios supplied by G. W. Smith)
secor_wt1-7.scl                 12  George Secor's 1/7-comma well-temperament
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secor_wt1-7r.scl             12  George Secor's 1/7-comma well-temperament,
Gene Ward Smith rational version
secor_wt10.scl               12  George Secor's 12-tone well-temperament,
proportional beating
secor_wt2-11.scl             12  George Secor's rational 2/11-comma well-
temperament
secor_wtpb-24a.scl           12  George Secor's 24-triad proportional-
beating well-temperament (24a)
secor_wtpb-24b.scl           12  George Secor's 24-triad proportional-
beating well-temperament (24b)
secor_wtpb-24c.scl           12  George Secor's 24-triad proportional-
beating well-temperament (24c)
secor_wtpb-24d.scl           12  George Secor's 24-triad proportional-
beating well-temperament (24d)
secor_wtpb-24e.scl           12  George Secor's 24-triad proportional-
beating well-temperament (24e)
segah pentachord 17-limit.scl  4  Segah pentachord  42:45:51:56:63
segah pentachord 5-limit.scl   4  Segah pentachord  30:32:36:40:45
segah-ferahnak pentachord 19-limit.scl
                              5  Segah-Ferahnak pentachord
14:15:17:19:20:21
segah2.scl                    7  Iranian mode Segah from C
segah99.scl                   7  segah_rat in 99-tET tempering
segah_rat.scl                 7  Rationalized Arabic Segâh
seidel_12.scl                12  Dave Seidel, Harmonicious 12-tone scale,
TL 31-01-2009
seidel_32.scl                32  Dave Seidel, Base 9:7:4 Symmetry, scale
for Passacaglia and Fugue State (2005)
seikilos.scl                 12  Seikilos Tuning
sejati.scl                    5  salendro sejati, Sunda
sekati1.scl                   7  Gamelan sekati from Sumenep, East-Madura.
1/1=244 Hz
sekati2.scl                   7  Gamelan Kyahi Sepuh from kraton Solo.
1/1=216 Hz
sekati3.scl                   7  Gamelan Kyahi Henem from kraton Solo.
1/1=168.5 Hz
sekati4.scl                   7  Gamelan Kyahi Guntur madu from kraton
Jogya. 1/1=201.5 Hz
sekati5.scl                   7  Gamelan Kyahi Naga Ilaga from kraton
Jogya. 1/1=218.5 Hz
sekati6.scl                   7  Gamelan Kyahi Munggang from Paku Alaman,
Jogya. 1/1=199.5 Hz
sekati7.scl                   7  Gamelan of Sultan Anom from Cheribon.
1/1=282 Hz
sekati8.scl                   7  The old Sultans-gamelan Kyahi Suka rame
from Banten. 1/1=262.5 Hz
sekati9.scl                   7  Gamelan Sekati from Katjerbonan, Cheribon.
1/1=292 Hz
selisir.scl                   5  Gamelan semara pagulingan, Bali. Pagan
Kelod
selisir2.scl                  5  Gamelan semara pagulingan, Bali. Kamasan
selisir3.scl                  5  Gamelan gong, Pliatan, Bali. 1/1=280 Hz,
McPhee, 1966
selisir4.scl                  5  Gamelan gong, Apuan, Bali. 1/1=285 Hz.
McPhee, 1966
selisir5.scl                  5  Gamelan gong, Sayan, Bali. 1/1=275 Hz.
McPhee, 1966
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selisir6.scl                      5  Gamelan gong, Gianyar, Bali. 1/1=274 Hz.
McPhee, 1966
semafip.scl                       9  Lesfip scale related to Semaphore[9]
semmeanflat1.scl                 19  Semaphore-meantone-flattone wakalix
senior.scl                      171  Senior temperament, g=322.801387, 5-limit
sensax.scl                       21  Sensamagic tweak
sensi19.scl                      19  Sensi[19]
sensi19br1.scl                   19  Sensi[19] with a brat of 1
sensidia.scl                     27  Detempered Sensi[27]; contains 7-limit
diamond
sensisynch19.scl                 19  Sensi[19] in synch (brat=-1) tuning,
generator ~162/125 satisfies g^9-g^7-4=0
septenarius440.scl               12  Andreas Sparschuh's septenarius @ middle
c'=263Hz or a'=440Hz
septenarius440a.scl              12  Tom Dent's septenarius @ middle c'=262 Hz
or a'=440 Hz
septenariusGG49.scl              12  Sparschuh's version @ middle-c'=262Hz or
a'=440Hz
septicyc.scl                     11  Gene Ward Smith, septicyclic 1029/1024-
tempered scale, in 252-tET
serafini-11.scl                  12  Carlo Serafini, scale of "Piano 11"
serafini-moonsuite.scl           12  Carlo Serafini, empirical tuning for
Moonsuite (2008)
serafini-q.scl                   12  Subset of Carlos Gamma for In Q (2015)
serafini-sunday.scl              12  Scale for A Nearly Normal Sunday (2015)
serre_enh.scl                     7  Dorian mode of the Serre's Enharmonic
set70a.scl                       44  44th root of 6
sev-elev.scl                     12  "Seven-Eleven Blues" of Pitch Palette
sevish.scl                       12  Sean "Sevish" Archibald's "Trapped in a
Cycle" JI scale
sevish_22.scl                     7  7 out of 22 used in Dirty Drummer on
Golden Hour
sevish_no.scl                     5  Sean "Sevish" Archibald's non-octave
empirical scale
sevish_pom.scl                   12  Non-octave just scale used in Parliament
of Moon on Golden Hour
sevish_umbriel.scl                7  Just scale used in Umbriel on Golden Hour
sevish_whitey.scl                12  Just scale used in Whitey on Golden Hour
sha.scl                          24  Three chains of sqrt(3/2) separated by
10/7
shahin.scl                       18  Mohajeri Shahin Iranian style scale, TL 9-
4-2006
shahin2.scl                      18  Mohajeri Shahin 17-limit 18-tone Persian
scale, TL 08-07-2007
shahin_adl.scl                   12  Mohajeri Shahin, arithmetic division of
length temperament, TL 14-12-2006
shahin_agin.scl                  12  Mohajeri Shahin, Microaginco (2007)
shahin_baran.scl                 12  Mohajeri Shahin, Baran scale
shahin_dance.scl                  7  Mohajeri Shahin, microtonal dance, 2
unequal tetrachords. TL 01-10-2007
shahin_wt.scl                    12  Mohajeri Shahin, well temperament, TL 28-
12-2006
shalfun.scl                      24  d'Erlanger vol.5, p. 40. After Alexandre
^Salfun (Chalfoun)
shansx.scl                       12  Untempered Tanaka/Hanson harmonic system
including the kleisma
sharm1c-conm.scl                  7  Subharm1C-ConMixolydian
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sharm1c-conp.scl              7  Subharm1C-ConPhryg
sharm1c-dor.scl               8  Subharm1C-Dorian
sharm1c-lyd.scl               8  Subharm1C-Lydian
sharm1c-mix.scl               7  Subharm1C-Mixolydian
sharm1c-phr.scl               7  Subharm1C-Phrygian
sharm1e-conm.scl              7  Subharm1E-ConMixolydian
sharm1e-conp.scl              7  Subharm1E-ConPhrygian
sharm1e-dor.scl               8  Subharm1E-Dorian
sharm1e-lyd.scl               8  Subharm1E-Lydian
sharm1e-mix.scl               7  Subharm1E-Mixolydian
sharm1e-phr.scl               7  Subharm1E-Phrygian
sharm2c-15.scl                7  Subharm2C-15-Harmonia
sharm2c-hypod.scl             8  SHarm2C-Hypodorian
sharm2c-hypol.scl             8  SHarm2C-Hypolydian
sharm2c-hypop.scl             8  SHarm2C-Hypophrygian
sharm2e-15.scl                7  Subharm2E-15-Harmonia
sharm2e-hypod.scl             8  SHarm2E-Hypodorian
sharm2e-hypol.scl             8  SHarm2E-Hypolydian
sharm2e-hypop.scl             8  SHarm2E-Hypophrygian
sheiman.scl                  14  Michael Sheiman's harmonic scale, TL 2-2-
2009
sheiman_7.scl                 7  Michael Sheiman's 7-tone 11-limit
symmetrical just scale, TL 79656
sheiman_9.scl                 9  Michael Sheiman's 9-tone JI scale, TL 27-
03-2009
sheiman_michael-phi.scl       9  Michael Sheiman's Phi Section scale, from
Tuning List
sheiman_phiter6.scl           6  Michael Sheiman's Phiter scale
sheiman_phi_r.scl             8  Rational version of Michael Sheiman's Phi
scale
sheiman_silver.scl           12  Michael Sheiman's Silver scale, TL 26-03-
2010
shell5_2.scl                 13  5-limit Hahn Shell 2, Gene Ward Smith
shell5_3.scl                 19  5-limit Hahn Shell 3, Gene Ward Smith
shell5_4.scl                 25  5-limit Hahn Shell 4, Gene Ward Smith
shell7_2.scl                 43  7-limit Hahn Shell 2, Gene Ward Smith
sherwood.scl                 12  Sherwood's improved meantone temperament
shmigelsky.scl               23  Shmigelsky's 7-limit just scale (2002)
shrutar.scl                  22  Paul Erlich's Shrutar tuning (from 9th
fret) tempered with Dave Keenan
shrutart.scl                 22  Paul Erlich's 'Shrutar' tuning tempered by
Dave Keenan, TL 29-12-2000
shrutar_temp.scl             22  Shrutar temperament, 11-limit, g=52.474,
1/2 oct.
siamese.scl                  12  Siamese Tuning, after Clem Fortuna's
Microtonal Guide
silbermann1.scl              12  Gottfried Silbermann's temperament nr. 1
silbermann2.scl              12  Gottfried Silbermann's temperament nr. 2,
1/6 Pyth. comma meantone
silbermann2a.scl             12  Modified Silbermann's temperament nr. 2,
also used by Hinsz in Midwolda
silver.scl                   12  Equal beating chromatic scale, A.L.Leigh
Silver JASA 29/4, 476-481, 1957
silvermean.scl                7  First 6 approximants to the Silver Mean,
1+sqr(2) reduced by 2/1
silver_11.scl                11  Eleven-tone MOS from 1+sqr(2), 1525.864
cents
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silver_11a.scl              11   Eleven-tone MOS from 317.17 cents
silver_11b.scl              11   Eleven-tone MOS from 331.67 cents
silver_15.scl               15   Sqrt(2) + 1 equal division by 15,
Brouncker (1653)
silver_7.scl                7    Seven-tone MOS from 1+sqr(2), 1525.864
cents, Aksaka, Pell
silver_8.scl                8    Eight-tone MOS from 273.85 cents
silver_9.scl                9    Nine-tone MOS from 280.61 cents
simonton.scl                12   Simonton Integral Ratio Scale, JASA 25/6
(1953): A new integral ratio scale
simp12.scl                  12   Stiltner-Vaisvil 12 note 2.3.5.7.13 scale
sims.scl                    18   Ezra Sims' 18-tone mode
sims2.scl                   20   Sims II, harmonics 20 to 40
sims_24.scl                 24   Ezra Sims, Reflections on This and That,
1991, p.93-106
sims_herf.scl               14   Reflections on This and That, 1991. Used
by Richter-Herf in Ekmelischer Gesang
sin.scl                     21   1/sin(2pi/n), n=4..25
sinemod12.scl               19   Sine modulated F=12, A=-.08203754
sinemod8.scl                19   Sine modulated F=8, A=.11364155. Deviation
minimal3/2, 4/3, 5/4, 6/5, 5/3, 8/5
singapore.scl               7    An observed xylophone tuning from
Singapore
singapore_coh.scl           7    Differentially coherent interpretation of
xylophone tuning from Singapore
sintemp6.scl                12   Sine modulated fifths, A=1/6 Pyth, one
cycle, f0=-90 degrees
sintemp6a.scl               12   Sine modulated fifths, A=1/12 Pyth, one
cycle, f0= D-A
sintemp_19.scl              19   Sine modulated thirds, A=7.366 cents, one
cycle over fifths, f0=90 degrees
sintemp_7.scl               7    Sine modulated fifths, A=8.12 cents, one
cycle, f0=90 degrees
slendro.scl                 5    Observed Javanese Slendro scale,
Helmholtz/Ellis p. 518, nr.94
slendro10.scl               5    Low gender from Singaraja (banjar Lod
Peken), Bali, 1/1=172 Hz, McPhee, 1966
slendro11.scl               5    Low gender from Sawan, Bali, 1/1=167.5 Hz,
McPhee, 1966
slendro12.scl               4    Saih angklung, 4-tone slendro from Mas
village, 1/1=410 Hz, McPhee, 1966
slendro13.scl               4    Saih angklung, 4-tone slendro from
Kamassan village, 1/1=400 Hz, McPhee, 1966
slendro14.scl               4    Saih angklung, 4-tone slendro from Sayan
village, 1/1=365 Hz, McPhee, 1966
slendro15.scl               4    Saih angklung, 4-tone slendro from
Tabanan, 1/1=326 Hz, McPhee, 1966
slendro2.scl                5    Gamelan slendro from Ranchaiyuh, distr.
Tanggerang, Batavia. 1/1=282.5 Hz
slendro3.scl                5    Gamelan kodok ngorek. 1/1=270 Hz
slendro4.scl                5    Low gender in saih lima from Kuta, Bali.
1/1=183 Hz. McPhee, 1966
slendro5_1.scl              5    A slendro type pentatonic which is based
on intervals of 7; from Lou Harrison
slendro5_2.scl              5    A slendro type pentatonic which is based
on intervals of 7, no. 2
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slendro5_4.scl                    5   A slendro type pentatonic which is based
on intervals of 7, no. 4
slendro6.scl                      5   Low gender from Klandis, Bali. 1/1=180 Hz.
McPhee, 1966
slendro8.scl                      5   Low gender from Tabanan, Bali, 1/1=179 Hz,
McPhee, 1966
slendro9.scl                      5   Low gender from Singaraja (banjar
Panataran), Bali. 1/1=175 Hz. McPhee, 1966. Ayers ICMC 1996
slendrob1.scl                     5   Gamelan miring of Musadikrama, desa Katur,
Bajanegara. 1/1=434 Hz
slendrob2.scl                     5   Gamelan miring from Bajanegara. 1/1=262 Hz
slendrob3.scl                     5   Gamelan miring from Ngumpak, Bajanegara.
1/1=266 Hz
slendroc1.scl                     5   Kyahi Kanyut mesem slendro (Mangku Nagaran
Solo). 1/1=291 Hz
slendroc2.scl                     5   Kyahi Pengawe sari (Paku Alaman, Jogja).
1/1=295 Hz
slendroc3.scl                     5   Gamelan slendro of R.M. Jayadipura, Jogja.
1/1=231 Hz
slendroc4.scl                     5   Gamelan slendro, Rancha iyuh, Tanggerang,
Batavia. 1/1=282.5 Hz
slendroc5.scl                     5   Gender wayang from Pliatan, South Bali.
1/1=611 Hz
slendroc6.scl                    10   from William Malm: Music Cultures of the
Pacific, the Near East and Asia.
slendrod1.scl                     5   Gender wayang from Ubud (S. Bali). 1/1=347
Hz
slendro_7_1.scl                   5   Septimal Slendro 1, from HMSL Manual, also
Lou Harrison, Jacques Dudon
slendro_7_2.scl                   5   Septimal Slendro 2, from Lou Harrison,
Jacques Dudon's APTOS
slendro_7_3.scl                   5   Septimal Slendro 3, Harrison, Dudon,
called "MILLS" after Mills Gamelan
slendro_7_4.scl                   5   Septimal Slendro 4, from Lou Harrison,
Jacques Dudon, called "NAT"
slendro_7_5.scl                   5   Septimal Slendro 5, from Jacques Dudon
slendro_7_6.scl                   5   Septimal Slendro 6, from Robert Walker
slendro_a1.scl                    5   Dudon's Slendro A1, "Seven-Limit Slendro
Mutations", 1/1 8:2'94 hexany 1.3.7.21
slendro_alves.scl                 5   Bill Alves, slendro for Gender Barung, 1/1
vol.9 no.4, 1997. 1/1=282.86 Hz
slendro_ang.scl                   5   Gamelan Angklung Sangsit, North Bali.
1/1=294 Hz
slendro_ang2.scl                  5   Angklung from Banyuwangi. 1/1=298 Hz. J.
Kunst, Music in Java, p.198
slendro_av.scl                    5   Average of 30 measured slendro gamelans,
W. Surjodiningrat et al., 1993.
slendro_dudon.scl                 5   Dudon's Slendro from "Fleurs de lumière"
(1995)
slendro_gum.scl                   5   Gumbeng, bamboo idiochord from Banyumas.
1/1=440 Hz
slendro_ky1.scl                   5   Kyahi Kanyut Me`sem slendro, Mangku
Nagaran, Solo. 1/1=291 Hz
slendro_ky2.scl                   5   Kyahi Pengawe' sari, Paku Alaman, Jogya.
1/1=295 Hz
slendro_laras.scl                 7   Lou Harrison, gamelan "Si Betty"
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slendro_m.scl                    5  Dudon's Slendro M from "Seven-Limit
Slendro Mutations", 1/1 8:2 Jan 1994. Also scale by Giovanni
slendro_madu.scl                 5  Sultan's gamelan Madoe kentir, Jogjakarta,
Jaap Kunst
slendro_pa.scl                   5  "Blown fifth" primitive slendro, von
Hornbostel
slendro_pas.scl                  5  Gamelan slendro of regent of Pasoeroean,
Jaap Kunst
slendro_pb.scl                   5  "Blown fifth" medium slendro, von
Hornbostel
slendro_pc.scl                   5  "Blown fifth" modern slendro, von
Hornbostel
slendro_pliat.scl                9  Gender wayang from Pliatan, South Bali
(Slendro), 1/1=305.5 Hz
slendro_q13.scl                  5  13-tET quasi slendro, Blackwood
slendro_s1.scl                   5  Dudon's Slendro S1 from "Seven-Limit
Slendro Mutations", 1/1 8:2 Jan 1994
slendro_udan.scl                 5  Slendro Udan Mas (approx)
slendro_wolf.scl                 5  Daniel Wolf's slendro, TL 30-5-97
slen_pel.scl                    12  Pelog white, Slendro black
slen_pel16.scl                  12  16-tET Slendro and Pelog
slen_pel23.scl                  12  23-tET Slendro and Pelog
slen_pel_jc.scl                 12  Slendro (John Chalmers) plus Pelog
S1c,P1c#,S2d,eb,P2e,S3f,P3f#,S4g,ab,P4a,S5bb,P5b
slen_pel_schmidt.scl            12  Dan Schmidt (Pelog white, Slendro black)
smithgw46.scl                    8  Gene Ward Smith 46-tET subset "Star"
smithgw46a.scl                   8  46-tET version of "Star", alternative
version
smithgw72a.scl                  11  Gene Ward Smith 72-tET subset, TL 04-01-
2002
smithgw72c.scl                   9  Gene Ward Smith 72-tET subset, TL 04-01-
2002
smithgw72d.scl                   8  Gene Ward Smith 72-tET subset, TL 04-01-
2002
smithgw72e.scl                   8  Gene Ward Smith 72-tET subset, TL 04-01-
2002
smithgw72f.scl                   5  Gene Ward Smith 72-tET subset, TL 04-01-
2002
smithgw72g.scl                   5  Gene Ward Smith 72-tET subset, TL 04-01-
2002
smithgw72h.scl                   7  Gene Ward Smith 72-tET subset, TL 09-01-
2002
smithgw72i.scl                  12  Gene Ward Smith 72-tET subset version of
Duodene, TL 02-06-2002
smithgw72j.scl                  10  {225/224, 441/440} tempering of decad, 72-
et version (2002)
smithgw_15highschool1.scl       15  First 15-note Highschool scale
smithgw_15highschool2.scl       15  Second 15-note Highschool scale
smithgw_18.scl                  18  Gene Ward Smith chord analogue to
periodicity blocks, TL 12-07-2002
smithgw_19highschool1.scl       19  First 19-note Highschool scale
smithgw_19highschool2.scl       19  Second 19-note Highschool scale
smithgw_21.scl                  21  Gene Ward Smith symmetrical 7-limit JI
version of Blackjack, TL 10-5-2002
smithgw_22highschool.scl        22  22-note Highschool scale
smithgw_45.scl                  45  Gene Ward Smith large limma repeating 5-
tone MOS
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smithgw_58.scl                  58  Gene Ward Smith hypergenesis 58-tone 11-
limit epimorphic superset of Partch's 43-tone scale
smithgw_9.scl                    9  Gene Ward Smith "Miracle-Magic square"
tuning, genus chromaticum of ji_12a
smithgw_al-baked.scl            12  Baked alaska, with beat ratios of 2 and
3/2
smithgw_al-fried.scl            12  Fried alaska, with octave-fifth brats of 1
and 2
smithgw_asbru.scl               12  Modified bifrost (2003)
smithgw_ball.scl                38  Ball 2 around tetrad lattice hole
smithgw_ball2.scl               55  7-limit crystal ball 2
smithgw_bifrost.scl             12  Six meantone fifths, four pure, two of
sqrt(2048/2025 sqrt(5))
smithgw_cauldron.scl            12  Circulating temperament with two pure 9/7
thirds
smithgw_choraled.scl            26  Scale used in "choraled" by Gene Ward
Smith
smithgw_circu.scl               12  Circulating temperament, brats of 1.5,
2.0, 4.0
smithgw_ck.scl                  72  Catakleismic temperament, g=316.745, 11-
limit
smithgw_decab.scl               10  (10/9) <==> (16/15) transform of decaa
smithgw_decac.scl               10  inversion of decaa
smithgw_decad.scl               10  inversion of decab
smithgw_dhexmarv.scl            12  Dualhex in 11-limit minimax Marvel
({225/224, 385/384}-planar)
smithgw_diff13.scl              13  mod 13 perfect difference set, 7-limit
smithgw_duopors.scl             12  3-->10/3 5-->24/3 sorted rotated Duodene
in 22-tET
smithgw_dwarf6_7.scl             6  Dwarf(<6 10 14 17|)
smithgw_ennon13.scl             13  Nonoctave Ennealimmal, [3, 5/3] just
tuning
smithgw_ennon15.scl             15  Nonoctave Ennealimmal, [3, 5/3] just
tuning
smithgw_ennon28.scl             28  Nonoctave Ennealimmal, [3, 5/3] just
tuning
smithgw_ennon43.scl             43  Nonoctave Ennealimmal, [3, 5/3] just
tuning
smithgw_euclid3.scl             43  7-limit Euclid ball 3
smithgw_exotic1.scl             12  Exotic temperament featuring four pure
14/11 thirds and two pure fifths
smithgw_fifaug.scl              15  Three circles of four (56/11)^(1/4) fifths
with 11/7 as wolf
smithgw_gamelion.scl            10  Gene Smith's 3136:3125 planar-tempered
decatonic
smithgw_glamma.scl              12  Glamma = reca1c2, <12 19 27 34|-epimorphic
smithgw_glumma.scl              12  Gene Smith's 7-limit Glumma scale (2002)
smithgw_gm.scl                  41  Gene Ward Smith "Genesis Minus"
periodicity block
smithgw_grail.scl               12  Holy Grail circulating temperament with
two 14/11 and one 9/7 major third
smithgw_graileq.scl             12  56% RMS grail + 44% JI grail
smithgw_grailrms.scl            12  RMS optimized Holy Grail
smithgw_hahn12.scl              12  Hahn-reduced 12 note scale, Fokker block
225/224, 126/125, 64/63
smithgw_hahn15.scl              15  Hahn-reduced 15 note scale
smithgw_hahn16.scl              16  Hahn-reduced 16 note scale
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smithgw_hahn19.scl              19  Hahn-reduced 19 note scale
smithgw_hahn22.scl              22  Hahn-reduced 22 note scale
smithgw_hemw.scl                41  Hemiwürschmidt TOP tempering of 43 notes
of septimal ball 3
smithgw_indianred.scl           22  32805/32768 Hahn-reduced
smithgw_klv.scl                 15  Variant of kleismic with 9/7 thirds,
g=316.492
smithgw_majraj1.scl             12  Majraj 648/625 6561/6250 scale
smithgw_majraj2.scl             12  Majraj 648/625 6561/6250 scale
smithgw_majraj3.scl             12  Majraj 648/625 6561/6250 scale
smithgw_majsyn1.scl             12  First Majsyn 648/625 81/80 scale
smithgw_majsyn2.scl             12  Second Majsyn 648/625 81/80 scale
smithgw_majsyn3.scl             12  Third Majsyn 648/625 81/80 scale
smithgw_meandin.scl             12  Gene Smith, inverted detempered 7-limit
meantone
smithgw_meanlesfip.scl          12  12-note 5-limit meantone lesfip
smithgw_meanred.scl             12  171-et Hahn reduced rational Meantone[12]
smithgw_meansp.scl               7  Strictly proper scale in 1/4-comma
meantone, TL 10-6-2006
smithgw_meantune.scl            16  Meantune scale/temperament, Gene Ward
Smith (2003)
smithgw_mir22.scl               22  11-limit Miracle[22]
smithgw_mmt.scl                 12  Modified meantone with 5/4, 14/11 and
44/35 major thirds, TL 17-03-2003
smithgw_modmos12a.scl           12  A 12-note modmos in 50-et meantone
smithgw_monzoblock37.scl        37  Symmetrical 13-limit Fokker block
containing all of the primes as scale degrees
smithgw_mush.scl                12  Mysterious mush scale. Gene Smith's
meantone to TOP pelogic transformation
smithgw_orw18r.scl              18  Rational version of two cycles of 9-tone
"Orwell"
smithgw_pel1.scl                12  125/108, 135/128 periodicity block no. 1
smithgw_pel3.scl                12  125/108, 135/128 periodicity block no. 3
smithgw_pk.scl                  15  Parakleismic temperament, g=315.263, 5-
limit
smithgw_pris.scl                12  optimized (15/14)^3 (16/15)^4 (21/20)^3
(25/24)^2 scale
smithgw_prisa.scl               12  optimized (15/14)^3 (16/15)^4 (21/20)^3
(25/24)^2 scale
smithgw_propsep.scl             11  Proper septicyclic 1029/1024-tempered
scale in 252-tET
smithgw_pum13marv.scl           13  pum13 marvel tempered and in epimorphic
order
smithgw_qm3a.scl                10  Qm(3) 10-note quasi-miracle scale, mode A,
72-tET, TL 04-01-2002
smithgw_qm3b.scl                10  Qm(3) 10-note quasi-miracle scale, mode B
smithgw_ragasyn1.scl            12  Ragasyn 6561/6250 81/80 scale
smithgw_ratwell.scl             12  7-limit rational well-temperament
smithgw_ratwolf.scl             12  Eleven fifths of (416/5)^(1/11) and one
20/13 wolf, G.W. Smith 2003
smithgw_rectoo.scl              12  Hahn-reduced circle of fifths via <12 19
27 34| kernel
smithgw_red72_11geo.scl         72  Geometric 11-limit reduced scale
smithgw_red72_11pro.scl         72  Prooijen 11-limit reduced scale
smithgw_sc19.scl                19  Fokker block from commas <81/80,
78732/78125>, Gene Ward Smith 2002
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smithgw_sch13.scl              29  13-limit schismic temperament, g=704.3917,
TL 31-10-2002
smithgw_sch13a.scl             29  13-limit schismic temperament,
g=702.660507, TL 31-10-2002
smithgw_scj22a.scl             22  <3125/3072  250/243> Fokker block
smithgw_scj22b.scl             22  <2048/2025  250/243> Fokker block
smithgw_scj22c.scl             22  <2048/2025  3125/3072> Fokker block
smithgw_secab.scl              10  {126/125, 176/175} tempering of decab,
328-et version
smithgw_secac.scl              10  {126/125, 176/175} tempering of decac,
328-et version
smithgw_secad.scl              10  {126/125, 176/175} tempering of decad,
328-et version
smithgw_sixtetwoo.scl          12  Six 7-limit tetrads marvel woo scale with
51 11-limit dyads
smithgw_smalldi11.scl          11  Small diesic 11-note block, <10/9,
126/125, 1728/1715> commas
smithgw_smalldi19a.scl         19  Small diesic 19-note block, <16/15,
126/125, 1728/1715> commas
smithgw_smalldi19b.scl         19  Small diesic 19-note block, <16/15,
126/125, 2401/2400> commas
smithgw_smalldi19c.scl         19  Small diesic 19-note scale containing
glumma
smithgw_smalldiglum19.scl      19  Small diesic "glumma" variant of 19-note
MOS, 31/120 version
smithgw_smalldimos11.scl       11  Small diesic 11-note MOS, 31/120 version
smithgw_smalldimos19.scl       19  Small diesic 19-note MOS, 31/120 version
smithgw_sqoo.scl               18  3x3 chord square, 2401/2400 projection of
tetrad lattice (612-et tuning)
smithgw_star.scl                8  Gene Ward Smith "Star" scale, untempered
version
smithgw_star2.scl               8  Gene Ward Smith "Star" scale, alternative
untempered version
smithgw_starra.scl             12  12 note {126/125, 176/175} scale, 328-tET
version (inverse of smithgw_starrb.scl)
smithgw_starrb.scl             12  12 note {126/125, 176/175} scale, 328-tET
version (inverse of smithgw_starra.scl)
smithgw_starrc.scl             12  12 note {126/125, 176/175} scale, 328-et
version
smithgw_suzz.scl               10  {385/384, 441/440} suzz in 190-et version
smithgw_syndia2.scl            12  Second 81/80 2048/2025 Fokker block
smithgw_syndia3.scl            12  Third 81/80 2048/2025 Fokker block
smithgw_syndia4.scl            12  Fourth 81/80 2048/2025 Fokker block
smithgw_syndia6.scl            12  Sixth 81/80 2048/2025 Fokker block
smithgw_tetra.scl              12  {225/224, 385/384} tempering of two-
tetrachord 12-note scale
smithgw_tr31.scl               15  6/31 generator supermajor seconds
tripentatonic scale
smithgw_tr7_13.scl             12  81/80 ==> 28561/28672
smithgw_tr7_13b.scl            12  reverse reduced 81/80 ==> 28561/28672
smithgw_tr7_13r.scl            12  reduced 81/80 ==> 28561/28672
smithgw_tra.scl                12  81/80 ==> 1029/512
smithgw_tre.scl                12  81/80 ==> 1029/512 ==> reduction
smithgw_treb.scl               12  reversed 81/80 ==> 1029/512 ==> reduction
smithgw_trx.scl                12  reduced 3/2->7/6 5/4->11/6 scale
smithgw_trxb.scl               12  reversed reduced 3/2->7/6 5/4->11/6 scale
smithgw_wa.scl                 12  Wreckmeister A temperament, TL 2-6-2002
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smithgw_wa120.scl            12  120-tET version of Wreckmeister A
temperament
smithgw_wb.scl               12  Wreckmeister B temperament, TL 2-6-2002
smithgw_well1.scl            12  Well-temperament, Gene Ward Smith (2005)
smithgw_whelp1.scl           12  Well-temperament with one pure third, Gene
Ward Smith (2003)
smithgw_whelp2.scl           12  well-temperament with two pure thirds
smithgw_whelp3.scl           12  well-temperament with three pure thirds
smithgw_wilcmarv11.scl       12  Wilson Class scale in 11-limit minimax
Marvel
smithgw_wilcmarv7.scl        12  Wilson Class scale in 1/4-kleisma Marvel
smithgw_wiz28.scl            28  11-limit Wizard[28]
smithgw_wiz34.scl            34  11-limit Wizard[34]
smithgw_wiz38.scl            38  11-limit Wizard[38]
smithgw_wreckpop.scl         12  "Wreckmeister" 13-limit meanpop (50-et)
tempered thirds
smithgw_yarman12.scl         12  Gene Ward Smith's Circulating 12-tone
Temperament in 159-tET inspired by Ozan Yarman
smithj12.scl                 12  Jon Lyle Smith, 5-limit JI scale, MMM 21-
3-2006
smithj17.scl                 17  Jon Lyle Smith 17-tone well temperament,
MMM 12-2006
smithj24.scl                 24  Jon Lyle Smith 5-limit JI scale, TL 8-4-
2006
smithrk_19.scl               19  19 out of 612-tET by Roger K. Smith (1978)
smithrk_mult.scl             19  Roger K. Smith, "Multitonic" scale, just
version
smith_eh.scl                 12  Robert Smith's Equal Harmony temperament
(1749)
smith_mq.scl                 12  Robert Smith approximation of quarter
comma meantone fifth
snyder.scl                  168  Jeff Snyder, 19-limit normal scale for
adaptable JI (2010)
solar.scl                     8  Solar system scale: 0=Pluto, 8=Mercury.
1/1=248.54 years period
solfeggio.scl                 6  Ancient Solfeggio scale of Guido d'Arezzo,
1/1=396 Hz
solfeggio2.scl               13  Ancient Solfeggio scale with additional
tones, 1/1=63 Hz
sonbirkezsorted.scl          12  Sonbirkez Huzzam scale
sorge.scl                    12  Sorge's Monochord (1756). Fokker block
81/80 128/125
sorge1.scl                   12  Georg Andreas Sorge temperament I (1744)
sorge2.scl                   12  Georg Andreas Sorge temperament II (1744)
sorge3.scl                   12  Georg Andreas Sorge temperament III (1744)
sorge4.scl                   12  Georg Andreas Sorge, well temperament,
(1756, 1758)
sorog9.scl                    5  9-tET Sorog
spanyi.scl                   12  Miklós Spányi Bach temperament (2007)
sparschuh-2009well885Hz.scl  12  Andreas Sparschuh, modern pianos with an
fusing 3rd: C-E ~+0.654...c "sharp" above 5/4
sparschuh-442widefrench5th-a.scl
                             12  Margo Schulter's proposed revision with A
at 885/529
sparschuh-442widefrench5th.scl 12  Rational temperament, 1/1=264.5 Hz,
Andreas Sparschuh (2008)
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sparschuh-885organ.scl        12  Andreas Sparschuh, for neobaroque pipe-
organs with fusing 3rds C-E, G-B & F-A (2009)
sparschuh-eleven_eyes.scl     12  12 out of 53 starting from a'=440Hz
sparschuh-epimoric7.scl       12  Sparschuh's epimoric two- and one-7th part
of syntonic comma (2010)
sparschuh-eqbeat-fac_ceg.scl  12  Sparschuh's 'Equal-Beating' major triads
F~A~C & C~E~G well-temperament (2014)
sparschuh-equalbeating.scl    12  Sparschuh's Equal-Beating, A4=440Hz, TL
14-5-2010
sparschuh-gothic440.scl       12  Andreas Sparschuh, Gothic style, A=440
sparschuh-jsbloops440.scl     12  Sparschuh's 2007 interpretation of J.S.
Bach's WTC loops @ 440 cps
sparschuh-neovictorian.scl    12  Andreas Sparschuh, epimoric neo-Victorian
well-temperament
sparschuh-neovictorian2.scl   12  Andreas Sparschuh, neo-Victorian
temperament, C4 = 262 Hz or A = 440
sparschuh-oldpiano.scl        12  Sparschuh's-Old-Piano in absolute
Hertzians and cents approximation
sparschuh-pc-div.scl           8  Andreas Sparschuh, division of Pyth. comma
in 8 superparticular steps (1999)
sparschuh-pc.scl              12  Andreas Sparschuh, division of Pyth.
comma, Werckmeister variant
sparschuh-sc.scl              12  Syntonic comma variant of sparschuh-
pc.scl. TL 08-02-2009
sparschuh-squiggle_clavichord.scl
                              12  Bach temperament, a'=400 Hz
sparschuh-squiggle_harpsichord.scl
                              12  Andreas Sparschuh, Bach temperament
sparschuh-stanhope.scl        12  Sparschuh's (2010) septenarian variant of
Stanhopes (1806) idea
sparschuh-wohltemperiert.scl  12  C-major beats C:E:G = 4: 5*(1316/1315):
6*(1314/1315) synchronously, Andreas Sparschuh (2008)
sparschuh_19limwell.scl       12  Sparschuh's 19-limit well-temperament with
epimoric 5ths & 3rds (2010)
sparschuh_41_23_bi_epi.scl    12  Sparschuh's 41- and 23-limit bi-epimoric
well-temperament (2010)
sparschuh_53in13lim.scl       53  Sparschuh's overtone-series
1:3:5:7:9:11:13:15 interpolation (2012)
sparschuh_53tone5limit.scl    53  Sparschuh's tri-section of Mercator's-
comma into (schisma)*2-Monzisma
sparschuh_53via19lim.scl      53  Sparschuh's Symmetric 53-tone well-
temperament via 19-limit (2012)
sparschuh_5limdodek.scl       12  Sparschuh's 5-limit dodecatonics with two
Kirnberger 5ths: C-G & A-E
sparschuh_bach19lim.scl       12  Sparschuh's (2012) 19-limit Bach's
decorative ornament tuning
sparschuh_bach_cup.scl        12  Septenarian interpretation of J.S.Bach's
cup compiled by A.Sparschuh
sparschuh_dent.scl            12  Modified Sparschuh temperament with a'=419
Hz by Tom Dent
sparschuh_dyadrat53.scl       53  Sparschuh's Dyadic-Rational 53 in
Philolaos/Boethius style (2010)
sparschuh_ji53.scl            53  Sparschuh's rational 53-tone with some
epimoric biased 5ths (2010)
sparschuh_ji53a.scl           53  Sparschuh's tri-section of Mercator's-
comma into (schisma)*2-Monzisma
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sparschuh_mietke.scl          12  Andreas Sparschuh, proposal for Mietke's
lost "Bach" hpschd, 1/1=243, a=406, TL 6-10-2008
sparschuh_septenarian29.scl   29  Sparschuh's C-major-JI and 2 harmonic
overtone-series 1:3:5:7:9:11:15 over F & C
sparschuh_septenarian53.scl   53  Sparschuh's 53 generalization of
Werckmeister's septenarius temperament
sparschuh_wtc.scl             12  Andreas Sparschuh WTC temperament. 1/1=250
Hz, modified Collatz sequence
spec1_14.scl                  12  Spectrum sequence of 8/7: 1 to 27 reduced
by 2/1
spec1_17.scl                  12  Spectrum sequence of 7/6: 1 to 27 reduced
by 2/1
spec1_25.scl                  12  Spectrum sequence of 5/4: 1 to 25 reduced
by 2/1
spec1_33.scl                  12  Spectrum sequence of 4/3: 1 to 29 reduced
by 2/1
spec1_4.scl                   12  Spectrum sequence of 7/5: 1 to 25 reduced
by 2/1
spec1_5.scl                   12  Spectrum sequence of 1.5: 1 to 27 reduced
by 2/1
specr2.scl                    12  Spectrum sequence of sqrt(2): 1 to 29
reduced by 2/1
specr3.scl                    12  Spectrum sequence of sqrt(3): 1 to 31
reduced by 2/1
spectacle31.scl               31  Spectacle[31] (225/224, 243/242) hobbit
irregular tuning
spon_chal1.scl                 9  JC Spondeion, from discussions with George
Kahrimanis about tritone of spondeion
spon_chal2.scl                 9  JC Spondeion II, 10 May 1997. Various
tunings for the parhypatai and hence trito
spon_mont.scl                  5  Montford's Spondeion, a mixed septimal and
undecimal pentatonic (1923)
spon_terp.scl                  5  Subharm. 6-tone series, guess at Greek
poet Terpander's, 6th c. BC & Spondeion, Winnington-Ingram
sqrtphi.scl                   23  Sqrtphi[23], the 23-note MOS of the 49&72
temperament in sqrt(phi) tuning
squares.scl                   13  Robert Walker, scale steps are of form
n^2/(n^2-1), TL 20-8-2004
stade.scl                     12  Organs in St. Cosmae, Stade; Magnuskerk,
Anloo; H.K. Sluipwijk, modif. 1/4 mean
stanhope.scl                  12  Well temperament of Charles, third earl of
Stanhope (1801)
stanhope2.scl                 12  Stanhope temperament (real version?) with
1/3 synt. comma temp.
stanhope_f.scl                12  Stanhope temperament, equal beating
version by Farey (1807)
stanhope_m.scl                12  Stanhope's (1806) monochord string lenghts
compiled by A.Sparschuh
stanhope_s.scl                12  Stanhope temperament, alt. version with
1/3 syntonic comma
star-lesfip.scl                8  11-limit lesfip version of 77-tET star, 6
to 12 cent tolerance
starling.scl                  12  Starling temperament, Herman Miller (1999)
starling11.scl                11  Starling[11] hobbit <11 18 26 31| in <135
214 314 379| tuning
starling12.scl                12  Starling[12] hobbit in <135 214 314 379|
tuning
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starling15.scl              15  Starling[15] hobbit in <135 214 314 379|
tuning
starling16.scl              16  Starling[16] hobbit in <135 214 314 379|
tuning
starling17.scl              17  Starling[17] hobbit <17 27 40 49| in <135
214 314 379| tuning
starling19.scl              19  Starling[19] hobbit in <135 214 314 379|
tuning
starling7.scl                7  Starling[7] hobbit <7 11 16 19| in <135
214 314 379| tuning
starling8.scl                8  Starling[8] hobbit <8 13 19 23| in <135
214 314 379| tuning
starling9.scl                9  Starling[9] hobbit <9 14 21 26| in <135
214 314 379| tuning
stearns.scl                  7  Dan Stearns, guitar scale
stearns2.scl                22  Dan Stearns, scale for "At A Day Job"
based on harmonics 10-20 and 14-28
stearns3.scl                 9  Dan Stearns, trivalent version of Bohlen's
Lambda scale
stearns4.scl                 7  Dan Stearns, 1/4-septimal comma
temperament, tuning-math 2-12-2001
steldek1.scl                30  Stellated two out of 1 3 5 7 9 dekany
steldek1s.scl               34  Superstellated two out of 1 3 5 7 9 dekany
steldek2.scl                35  Stellated two out of 1 3 5 7 11 dekany
steldek2s.scl               40  Superstellated two out of 1 3 5 7 11
dekany
steldia.scl                 18  Stellated hexany plus diamond;
superparticular ratios
steleik1.scl                70  Stellated Eikosany 3 out of 1 3 5 7 9 11
steleik1s.scl               80  Superstellated Eikosany 3 out of 1 3 5 7 9
11
steleik2.scl                80  Stellated Eikosany 3 out of 1 3 5 7 11 13
steleik2s.scl               92  Superstellated Eikosany 3 out of 1 3 5 7
11 13
stelhex-catakleismic.scl    12  Stelhex tempered in 13-limit POTE-tuned
catakleismic
stelhex1.scl                14  Stellated two out of 1 3 5 7 hexany <14 23
36 40| weakly epimorphic, also dekatesserany, tetradek
stelhex1star.scl            14  Starling (126/125) tempered dekatesserany,
one major and minor triad extra
stelhex2.scl                12  Stellated two out of 1 3 5 9 hexany
stelhex3.scl                14  Stellated Tetrachordal Hexany based on
Archytas's Enharmonic
stelhex4.scl                14  Stellated Tetrachordal Hexany based on the
1/1 35/36 16/15 4/3 tetrachord
stelhex5.scl                12  Stellated two out of 1 3 7 9 hexany,
stellation is degenerate
stelhex6.scl                14  Stellated two out of 1 3 5 11 hexany, from
The Giving, by Stephen J. Taylor
stelhexplus.scl             16  13-limit 8 cents tolerance least squares
stellar.scl                 20  stellar scale in 1/4 kleismic marvel
tempering
stellar5.scl                20  Marvel scale stellar in 5-limit
detempering
stellblock.scl              20  Weak Fokker block, <20 32 45 54|
epimorphic; mutated from stella
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stelpd1.scl                       71  Stellated two out of 1 3 5 7 9 11
pentadekany
stelpd1s.scl                     110  Superstellated two out of 1 3 5 7 9 11
pentadekany
stelpent1.scl                     30  Stellated one out of 1 3 5 7 9 pentany
stelpent1s.scl                    55  Superstellated one out of 1 3 5 7 9
pentany
steltet1.scl                      16  Stellated one out of 1 3 5 7 tetrany
steltet1s.scl                     20  Superstellated one out of 1 3 5 7 tetrany
steltet2.scl                      16  Stellated three out of 1 3 5 7 tetrany
steltri1.scl                       6  Stellated one out of 1 3 5 triany
steltri2.scl                       6  Stellated two out of 1 3 5 triany
sternbrocot4.scl                  16  Level 4 of the Stern-Brocot tree
stevin.scl                        12  Simon Stevin, monochord division of 10000
parts for 12-tET (1585)
stopper.scl                       19  Bernard Stopper, piano tuning with 19th
root of 3 (1988)
storbeck.scl                      21  Ulrich Storbeck 7-limit JI scale (2001)
strahle.scl                       12  Daniel P. Stråhle's Geometrical scale
(1743)
studwacko.scl                     41  Tweaked miracle41s.scl, Gene Ward Smith,
2010
sub24-12.scl                      12  Subharmonics 24-12. Phrygian Harmonia-
Aliquot 24 (flute tuning)
sub40.scl                         12  Subharmonics 40-20
sub50.scl                         12  12 out of subharmonics 25-50
sub8.scl                           8  Subharmonics 16-8
sullivan12.scl                    12  John O'Sullivan, 7-limit Natural Pan
Tuning (2007). 3/2 is also tonic
sullivan7.scl                      7  John O'Sullivan, 7-limit just scale (2011)
sullivan_blue.scl                 12  John O'Sullivan, Blue Temperament (2010),
many good intervals within 256/255
sullivan_cjv.scl                  22  John O'Sullivan, 7-limit JI for Chris
Vaisvil (2013)
sullivan_raven.scl                12  John O'Sullivan, Raven temperament v2
(2012)
sullivan_ravenji.scl              12  John O'Sullivan, Raven JI (2016)
sullivan_sh.scl                   12  John O'Sullivan, 7-limit Seventh Heaven
scale (2011)
sullivan_zen.scl                  12  John O'Sullivan, 7-limit just Zen scale
(2011)
sullivan_zen2.scl                 12  John O'Sullivan, Zen temperament (2011)
sumatra.scl                        9  "Archeological" tuning of Pasirah Rus
orch. in Muaralakitan, Sumatra. 1/1=354 Hz
superclipgenus19.scl              19  Mode of Genus(3^4 * 5 * 7) with 567/512
removed; <19 30 42 55| superwakalix
superfif7a.scl                     7  3/2 repeating 12-tET patent val. August-
Dominant-Diminished-Pajara-Injera-Schism superduperwakali
superfif7b.scl                     7  3/2 repeating 12-tET patent val August-
Dominant-Diminished-Pajara-Injera-Meantone superduperwakal
supermagic15.scl                  15  Supermagic[15] hobbit in 5-limit minimax
tuning
supertriskaideka.scl              13  13d superwakalix
super_10.scl                      10  A superparticular 10-tone scale
super_11.scl                      11  A superparticular 11-tone scale
super_12.scl                      12  A superparticular 12-tone scale
super_13.scl                      13  A superparticular 13-tone scale
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super_15.scl              15  A superparticular 15-tone scale
super_19.scl              19  A superparticular 19-tone scale
super_19a.scl             19  Another superparticular 19-tone scale
super_19b.scl             19  Another superparticular 19-tone scale
super_22.scl              22  A superparticular 22-tone scale
super_22a.scl             22  Another superparticular 22-tone scale
super_24.scl              24  Superparticular 24-tone scale, inverse of
Mans.ur 'Awad
super_8.scl                8  A superparticular 8-tone scale
super_9.scl                9  A superparticular 9-tone scale
suppig.scl                19  Friedrich Suppig's 19-tone JI scale.
Calculus Musicus, Berlin 1722
surupan_7.scl              7  7-tone surupan (Sunda)
surupan_9.scl              9  Theoretical nine-tone surupan gamut
surupan_ajeng.scl          5  Surupan ajeng, West-Java
surupan_degung.scl         5  Surupan degung, Sunda
surupan_madenda.scl        5  Surupan madenda
surupan_melog.scl          5  Surupan melog jawar, West-Java
surupan_miring.scl         5  Surupan miring, West-Java
surupan_x.scl              5  Surupan tone-gender X (= unmodified
nyorog)
surupan_y.scl              5  Surupan tone-gender Y (= mode on pamiring)
sverige.scl               24  Scale on Swedish 50 crown banknote with
Swedish fiddle
swet1.scl                  5  Swetismic tempering of [7/6, 9/7, 3/2,
11/6, 2], 578-tET tuning
swet2.scl                  5  Swetismic tempering of [7/6, 9/7, 3/2,
18/11, 2], 578-tET tuning
swet3.scl                  5  Swetismic tempering of [7/6, 10/7, 5/3,
11/6, 2], 578-tET tuning
swet4.scl                  5  Swetismic tempering of [7/6, 10/7, 5/3,
20/11, 2], 578-tET tuning
swet5.scl                  5  Swetismic tempering of [7/6, 9/7, 10/7,
11/6, 2], 578-tET tuning
swet6.scl                  5  Swetismic tempering of [9/7, 10/7, 11/7,
11/6, 2], 578-tET tuning
syntonolydian.scl          7  Greek Syntonolydian, also genus duplicatum
medium, or ditonum (Al-Farabi)
syrian.scl                30  d'Erlanger vol.5, p. 29. After ^Sayh.'Ali
ad-Darwis^ (Shaykh Darvish)
t-side.scl                12  Tau-on-Side
t-side2.scl               12  Tau-on-Side opposite
tagawa_55.scl             55  Rick Tagawa, 17-limit diamond subset with
good 72-tET approximation (2003)
tamil.scl                 22  Possible Tamil sruti scale. Alternative
11th sruti is 45/32 or 64/45
tamil_vi.scl              12  Vilarippalai scale in Tamil music,
Vidyasankar Sundaresan
tamil_vi2.scl             12  Vilarippalai scale with 1024/729 tritone
tanaka.scl                26  26-note choice system of Shohé Tanaka,
Studien i.G.d. reinen Stimmung (1890)
tanbur.scl                12  Sub-40 tanbur scale
tansur.scl                12  William Tans'ur temperament from A New
Musical Grammar (1746) p. 73
tapek-ribbon.scl          12  Eq-diff ribbon extension of Superpyth,
made of two Tapek sequences
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tartini_7.scl                 7  Tartini (1754) with 2 neochromatic
tetrachords, 1/1=d, Minor Gipsy (Slovakia)
taylor_g.scl                 12  Gregory Taylor's Dutch train ride scale
based on pelog_schmidt
taylor_n.scl                 12  Nigel Taylor's Circulating Balanced
temperament (20th cent.)
telemann.scl                 44  G.Ph. Telemann (1767). 55-tET
interpretation of Klang- und Intervallen-Tafel
telemann_28.scl              28  Telemann's tuning as described on Sorge's
monochord, 1746, 1748, 1749
temes-mix.scl                 9  Temes' 5-tone Phi scale mixed with its
octave inverse
temes.scl                     5  Lorne Temes' 5-tone phi scale (1970)
temes2-mix.scl               18  Temes' 2 cycle Phi scale mixed with its
4/1 inverse
temes2.scl                   10  Lorne Temes' 5-tone Phi scale / 2 cycle
(1970)
temp10ebss.scl               10  Cycle of 10 equal "beating" 15/14's
temp11ebst.scl               11  Cycle of 11 equal beating 9/7's
temp12bf1.scl                12  Temperament with fifths beating 1.0 Hz at
1/1=256 Hz
temp12eb46o.scl              12  Equal temperament with equal beating 4/1 =
6/1 opposite
temp12ebf.scl                12  Equal beating temperament, Barthold Fritz
(1756), The Best Factory Tuners (1840)
temp12ebf4.scl               12  Eleven equal beating fifths and just
fourth
temp12ebfo.scl               12  Equal beating fifths and fifth beats equal
octave opposite at C
temp12ebfo2o.scl             12  Equal beating fifths and fifth beats twice
octave opposite at C
temp12ebfp.scl               12  All fifths except G#-Eb beat same as 700
c. C-G
temp12ebfr.scl               12  Exact values of equal beating temperament
of Best Factory Tuners (1840)
temp12ep.scl                 12  Pythagorean comma distributed equally over
octave and fifth: 1/19-Pyth comma
temp12fo1o.scl               12  Fifth beats equal octave opposite
temp12fo2o.scl               12  Fifth beats twice octave opposite
temp12k4.scl                 12  Temperament with 4 1/4-comma fifths
temp12p10.scl                12  1/10-Pyth. comma well temperament
temp12p6.scl                 12  Modified 1/6-Pyth. comma temperament
temp12p8.scl                 12  1/8-Pyth. comma well temperament
temp12p8a.scl                12  1/8-Pyth. comma well temperament,
consecutive just fifths
temp12rwt.scl                12  [2 3 17 19] well temperament
temp12septendec.scl          12  Scale with 18/17 steps
temp12w2b.scl                12  The fifths on white keys beat twice the
amount of fifths on black keys
temp152-171.scl              38  152&171 temperament, 2 cycles of 19-tET
separated by one step of 171-tET
temp15coh.scl                15  Differential coherent 15-tone scale, OdC,
2003
temp15ebmt.scl               15  Cycle of 15 equal beating minor thirds
temp15ebsi.scl               15  Cycle of 15 equal beating major sixths
temp15mt.scl                 15  Cycle of 15 minor thirds, Petr Parizek
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temp15rbt.scl               15  Cycle of 15 minor thirds, 6/5 equal beats
5/4 opposite
temp16d3.scl                16  Cycle of 16 thirds tempered by 1/3 small
diesis
temp16d4.scl                16  Cycle of 16 thirds tempered by 1/4 small
diesis
temp16ebs.scl               16  Cycle of 16 equal beating sevenths
temp16ebt.scl               16  Cycle of 16 equal beating thirds
temp16l4.scl                16  Cycle of 16 fifths tempered by 1/4 major
limma. Mavila with just 6/5
temp17ebf.scl               17  Cycle of 17 equal beating fifths
temp17ebs.scl               17  Cycle of 17 equal beating sevenths
temp17fo2.scl               17  Fifth beats twice octave opposite
temp17nt.scl                17  17-tone temperament with 27/22 neutral
thirds
temp17s.scl                 17  Margo Schulter, cycle of 17 fifths
tempered by 2 schismas, TL 10-9-98
temp19d5.scl                19  Cycle of 19 thirds tempered by 1/5 small
diesis. Third = 3\5
temp19ebf.scl               19  Cycle of 19 equal beating fifths
temp19ebmt.scl              19  Cycle of 19 equal beating minor thirds
temp19ebo.scl               19  Cycle of 19 equal beating octaves in
twelfth
temp19ebt.scl               19  Cycle of 19 equal beating thirds
temp19fo2o.scl              19  Fifth beats twice octave opposite
temp19k10.scl               19  Chain of 19 minor thirds tempered by 1/10
kleisma
temp19k3.scl                19  Chain of 19 minor thirds tempered by 1/3
kleisma
temp19k4.scl                19  Chain of 19 minor thirds tempered by 1/4
kleisma
temp19k5.scl                19  Chain of 19 minor thirds tempered by 1/5
kleisma
temp19k6.scl                19  Chain of 19 minor thirds tempered by 1/6
kleisma
temp19k7.scl                19  Chain of 19 minor thirds tempered by 1/7
kleisma
temp19k8.scl                19  Chain of 19 minor thirds tempered by 1/8
kleisma
temp19k9.scl                19  Chain of 19 minor thirds tempered by 1/9
kleisma
temp19lst.scl               19  Cycle of 19 least squares thirds 5/4^5 =
3/2
temp19mto.scl               19  Minor third beats equal octave opposite
temp19tf2.scl               19  Major third beats twice fifth
temp21ebs.scl               21  Cycle of 21 equal beating sevenths
temp22ebf.scl               22  Cycle of 22 equal beating fifths
temp22ebt.scl               22  Cycle of 22 equal beating thirds
temp22fo2.scl               22  Fifth beats twice octave opposite
temp23ebs.scl               23  Cycle of 23 equal beating major sixths
temp24ebaf.scl              24  Cycle of 24 equal beating 11/8's
temp24ebf.scl               24  24-tone ET with 23 equal beatings fifths.
Fifth on 17 slightly smaller.
temp24ebt.scl               24  Two octaves with equal beating twelfths
temp25ebt.scl               25  Cycle of 25 equal beating thirds
temp26ebf.scl               26  Cycle of 26 equal beating fifths
temp26ebmt.scl              26  Cycle of 26 equal beating minor thirds
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temp26ebs.scl                      26  Cycle of 26 equal beating sevenths
temp26rb3.scl                      26  Cycle of 26 fifths, 5/4 beats three times
3/2
temp26solo.scl                     26  Seventh beats equal octave opposite
temp27c8.scl                       27  Cycle of 27 fifths tempered by 1/8 of
difference between augm. 2nd and 5/4
temp27rb2.scl                      27  Cycle of 27 fourths, 5/4 beats twice 4/3
temp28ebt.scl                      28  Cycle of 28 equal beating thirds
temp28folo.scl                     28  Third beats equal octave opposite
temp29c14.scl                      29  Cycle of 29 fifths 1/14 comma positive
temp29ebf.scl                      29  Cycle of 29 equal beating fifths
temp29folo.scl                     29  Fifth beats equal octave opposite
temp29fo2o.scl                     29  Fifth beats twice octave opposite
temp31c51.scl                      31  Cycle of 31 51/220-comma tempered fifths
(twice diff. of 31-tET and 1/4-comma)
temp31ebf.scl                      31  Cycle of 31 equal beating fifths
temp31ebs.scl                      31  Cycle of 31 equal beating sevenths
temp31ebsi.scl                     31  Cycle of 31 equal beating major sixths
temp31ebt.scl                      31  Cycle of 31 equal beating thirds
temp31g3.scl                       31  Wonder Scale, cycle of 31 sevenths
tempered by 1/3 gamelan residue, s.wonder1.scl
temp31g4.scl                       31  Cycle of 31 sevenths tempered by 1/4
gamelan residue
temp31g5.scl                       31  Cycle of 31 sevenths tempered by 1/5
gamelan residue
temp31g6.scl                       31  Cycle of 31 sevenths tempered by 1/6
gamelan residue
temp31g7.scl                       31  Cycle of 31 sevenths tempered by 1/7
gamelan residue
temp31h10.scl                      31  Cycle of 31 fifths tempered by 1/10
Harrison's comma
temp31h11.scl                      31  Cycle of 31 fifths tempered by 1/11
Harrison's comma
temp31h12.scl                      31  Cycle of 31 fifths tempered by 1/12
Harrison's comma
temp31h8.scl                       31  Cycle of 31 fifths tempered by 1/8
Harrison's comma
temp31h9.scl                       31  Cycle of 31 fifths tempered by 1/9
Harrison's comma
temp31ms.scl                       31  Cycle of 31 5th root of 5/4 chromatic
semitones
temp31mt.scl                       31  Cycle of 31 square root of 5/4 meantones
temp31rb1.scl                      31  Meta-Würschmidt cycle of 31 thirds, 3/2
beats equal 5/4
temp31rb1a.scl                     31  Cycle of 31 thirds, 5/4 beats equal 7/4
temp31rb2.scl                      31  Cycle of 31 thirds, 3/2 beats twice 5/4
temp31rb2a.scl                     31  Cycle of 31 thirds, 5/4 beats twice 3/2
temp31rb2b.scl                     31  Cycle of 31 thirds, 5/4 beats twice 7/4
(7/4 beats twice 5/4 gives 31-tET)
temp31rbf2.scl                     31  Cycle of 31 fifths, 3/2 beats equal 7/4.
Meta-Huygens
temp31rbs1.scl                     31  Cycle of 31 sevenths, 3/2 beats equal 7/4.
17/9 schisma fifth
temp31rbs2.scl                     31  Cycle of 31 sevenths, 3/2 beats twice 7/4.
Almost 31-tET
temp31smith.scl                    31  Gene Ward Smith, {225/224, 385/384,
1331/1323}, 11-limit TOP
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temp31so2o.scl                31  Seventh beats twice octave opposite
temp31st2o.scl                31  Seventh beats twice third opposite
temp31to.scl                  31  Third beats equal octave opposite
temp31w10.scl                 31  Cycle of 31 thirds tempered by 1/10
Wuerschmidt comma
temp31w11.scl                 31  Cycle of 31 thirds tempered by 1/11
Wuerschmidt comma
temp31w12.scl                 31  Cycle of 31 thirds tempered by 1/12
Wuerschmidt comma
temp31w13.scl                 31  Cycle of 31 thirds tempered by 1/13
Wuerschmidt comma
temp31w14.scl                 31  Cycle of 31 thirds tempered by 1/14
Wuerschmidt comma
temp31w15.scl                 31  Cycle of 31 thirds tempered by 1/15
Wuerschmidt comma, almost 31-tET
temp31w8.scl                  31  Cycle of 31 thirds tempered by 1/8
Wuerschmidt comma
temp31w9.scl                  31  Cycle of 31 thirds tempered by 1/9
Wuerschmidt comma
temp32ebf.scl                 32  Cycle of 32 equal beating fifths
temp33a12.scl                 33  Cycle of 33 fifths tempered by 1/12 "11
fifths" comma
temp34ebsi.scl                34  Cycle of 34 equal beating major sixths
temp34ebt.scl                 34  Cycle of 34 equal beating thirds
temp34rb2a.scl                34  Cycle of 34 thirds, 5/4 beats twice 3/2
temp34w10.scl                 34  Cycle of 34 thirds tempered by 1/10
Wuerschmidt comma
temp34w5.scl                  34  Cycle of 34 thirds tempered by 1/5
Wuerschmidt comma
temp34w6.scl                  34  Cycle of 34 thirds tempered by 1/6
Wuerschmidt comma
temp34w7.scl                  34  Cycle of 34 thirds tempered by 1/7
Wuerschmidt comma
temp34w8.scl                  34  Cycle of 34 thirds tempered by 1/8
Wuerschmidt comma
temp34w9.scl                  34  Cycle of 34 thirds tempered by 1/9
Wuerschmidt comma
temp35ebsi.scl                35  Cycle of 35 equal beating major sixths
temp36ebs.scl                 36  Cycle of 36 equal beating sevenths
temp37ebs.scl                 37  Cycle of 37 equal beating sevenths
temp37ebt.scl                 37  Cycle of 37 equal beating thirds
temp40ebt.scl                 40  Cycle of 40 equal beating thirds
temp41ebf.scl                 41  Cycle of 41 equal beating fifths
temp43ebf.scl                 43  Cycle of 43 equal beating fifths
temp4ebmt.scl                  4  Cycle of 4 equal beating minor thirds
temp4ebsi.scl                  4  Cycle of 4 equal beating major sixths
temp53ebs.scl                 53  Cycle of 53 equal beating harmonic
sevenths
temp53ebsi.scl                53  Cycle of 53 equal beating major sixths
temp53ebt.scl                 53  Cycle of 53 equal beating thirds
temp57ebs.scl                 57  Cycle of 57 equal beating harmonic
sevenths
temp59ebt.scl                 59  Cycle of 59 equal beating thirds
temp5ebf.scl                   5  Cycle of 5 equal beating fifths
temp5ebs.scl                   5  Cycle of 5 equal beating harmonic sevenths
temp6.scl                      6  Tempered wholetone scale with
approximations to 5/4 (4), 7/5 (4) and 7/4 (1)
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temp65ebf.scl                    65  Cycle of 65 equal beating fifths
temp65ebt.scl                    65  Cycle of 65 equal beating thirds
temp6eb2.scl                      6  Cycle of 6 equal beating 9/8 seconds
temp6teb.scl                      6  Cycle of 6 equal beating 6/5's in a
twelfth
temp7-5ebf.scl                   12  7 equal beating fifths on white, 5 equal
beating fifths on black
temp7ebf.scl                      7  Cycle of 7 equal beating fifths
temp7ebnt.scl                     7  Cycle of 7 equal beating 11/9 neutral
thirds
temp8eb3q.scl                     8  Cycle of 8 equal "beating" 12/11's
temp9ebmt.scl                     9  Cycle of 9 equal beating 7/6 septimal
minor thirds
tenn41a.scl                      41  29&41 Tenney reduced fifths from -20 to 20
tenn41b.scl                      41  41&53 Tenney reduced fifths from -20 to 20
tenn41c.scl                      41  53&118 Tenney reduced fifths from -20 to
20
tenney_11.scl                    11  Scale of James Tenney's "Spectrum II"
(1995) for wind quintet
tenney_8.scl                      8  James Tenney, first eight primes octatonic
terrain.scl                      12  JI version of generated scale for 63/50
and 10/9 effectively 250047/250000 (landscape) tempering
tertia78.scl                     78  Tertiaseptal[78] in 140-tET tuning
tertiadia.scl                    12  Tertiadia 2048/2025 and 262144/253125
scale
tertiadie.scl                    12  First Tertiadie 262144/253125 and 128/125
scale
tet3a.scl                         8  Eight notes, two major one minor tetrad
tetragam-di.scl                  12  Tetragam Dia2
tetragam-enh.scl                 12  Tetragam Enharm.
tetragam-hex.scl                 12  Tetragam/Hexgam
tetragam-py.scl                  12  Tetragam Pyth.
tetragam-slpe.scl                12  Tetragam Slendro as 5-tET, Pelog-like
pitches on C# E F# A B
tetragam-slpe2.scl               12  Tetragam Slendro as 5-tET, Pelog-like
pitches on C# E F# A B
tetragam-sp.scl                  12  Tetragam Septimal
tetragam-un.scl                  12  Tetragam Undecimal
tetragam13.scl                   12  Tetragam (13-tET)
tetragam5.scl                    12  Tetragam (5-tET)
tetragam7.scl                    12  Tetragam (7-tET)
tetragam8.scl                    12  Tetragam (8-tET)
tetragam9a.scl                   12  Tetragam (9-tET) A
tetragam9b.scl                   12  Tetragam (9-tET) B
tetraphonic_31.scl               31  31-tone Tetraphonic Cycle, conjunctive
form on 5/4, 6/5, 7/6 and 8/7
tetratriad.scl                    9  4:5:6 Tetratriadic scale
tetratriad1.scl                   9  3:5:9 Tetratriadic scale
tetratriad2.scl                   9  3:5:7 Tetratriadic scale
thailand.scl                      7  Observed ranat tuning from Thailand,
Helmholtz/Ellis p. 518, nr.85
thailand2.scl                     7  Observed ranat t'hong tuning,
Helmholtz/Ellis p. 518
thailand3.scl                     7  Observed tak'hay tuning. Helmholtz, p. 518
thailand4.scl                    15  Khong mon (bronze percussion vessels)
tuning, Gemeentemuseum Den Haag. 1/1=465 Hz
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thailand5.scl                  7  Observed Siamese scale, C. Stumpf,
Tonsystem und Musik der Siamesen, 1901, p.137. 1/1=423 Hz
thirds.scl                    12  Major and minor thirds parallellogram.
Fokker block 81/80 128/125
thirteendene.scl              12  Detempered 2.3.5.7.13 transversal of
marveldene, hecate (225/224, 325/324, 385/384) version
thirteenten.scl                9  Tarkan Grood's 2.3.13/5 scale
thomas.scl                    12  Tuning of the Thomas/Philpott organ,
Gereformeerde Kerk, St. Jansklooster
thrush12.scl                  12  Thrush[12] (126/125, 176/175) hobbit in
the POTE tuning
thrush15.scl                  15  Thrush[15] hobbit 7&9 limit minimax
tuning, commas 126/125, 176/175
thunor46.scl                  46  Thunor[46] hobbit in 494-tET, commas
4375/4374, 3025/3024, 1716/1715
tiby1.scl                      7  Tiby's 1st Byzantine Liturgical genus, 12
+ 13 + 3 parts
tiby2.scl                      7  Tiby's second Byzantine Liturgical genus,
12 + 5 + 11 parts
tiby3.scl                      7  Tiby's third Byzantine Liturgical genus,
12 + 9 + 7 parts
tiby4.scl                      7  Tiby's fourth Byzantine Liturgical genus,
9 + 12 + 7 parts
tickner_whirlwind.scl         22  Jack Tickner Scale
timbila1.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz,
Tracey TR-198 A-1,2
timbila2.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz,
Tracey TR-200 B-3
timbila3.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz,
Tracey TR-202 B-4
timbila4.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz,
Tracey TR-206
timbila5.scl                   7  Timbila from Chopi tuning. 1/1=268 Hz,
Tracey TR-207 A-1,2,3
timbila6.scl                   7  Timbila from Chopi tuning. 1/1=268 Hz,
Tracey TR-207 A-4,5,6
timbila7.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz,
Tracey TR-207 B-4,5
timbila8.scl                   7  Timbila from Chopi tuning. 1/1=248 Hz,
Tracey TR-208 B-2,3,4,5
todi_av.scl                    7  Average of 8 interpretations of raga Todi,
in B. Bel, 1988.
tonos15_pis.scl               15  Diatonic Perfect Immutable System in the
new Tonos-15
tonos17_pis.scl               15  Diatonic Perfect Immutable System in the
new Tonos-17
tonos19_pis.scl               15  Diatonic Perfect Immutable System in the
new Tonos-19
tonos21_pis.scl               15  Diatonic Perfect Immutable System in the
new Tonos-21
tonos23_pis.scl               15  Diatonic Perfect Immutable System in the
new Tonos-23
tonos25_pis.scl               15  Diatonic Perfect Immutable System in the
new Tonos-25
tonos27_pis.scl               15  Diatonic Perfect Immutable System in the
new Tonos-27
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tonos29_pis.scl                  15  Diatonic Perfect Immutable System in the
new Tonos-29
tonos31_pis.scl                  15  Diatonic Perfect Immutable System in the
new Tonos-31
tonos31_pis2.scl                 15  Diatonic Perfect Immutable System in the
new Tonos-31B
tonos33_pis.scl                  15  Diatonic Perfect Immutable System in the
new Tonos-33
toof1.scl                        80  12&224[80] in 224-et tuning
torb24.scl                       24  detempering C2 x C12 {648/625, 2048/2025}
with generators 45/32 and 135/128
trab19.scl                       19  Diamond {1,3,5,45,75,225}
trab19a.scl                      19  Diamond {1,3,9,15,675}
trab19marv.scl                   19  1/4 kleismic tempered trab19
tranh.scl                         5  Bac Dan Tranh scale, Vietnam
tranh2.scl                        5  Dan Ca Dan Tranh scale
tranh3.scl                        6  Sa Mac Dan Tranh scale
trawas.scl                        5  Observed East-Javanese children's Trawas-
songs scale. J. Kunst, Music in Java, p. 584.
tri12-1.scl                      12  12-tone Tritriadic of 7:9:11
tri12-2.scl                      12  12-tone Tritriadic of 6:7:9
tri19-1.scl                      19  3:5:7 Tritriadic 19-Tone Matrix
tri19-2.scl                      19  3:5:9 Tritriadic 19-Tone Matrix
tri19-3.scl                      19  4:5:6 Tritriadic 19-Tone Matrix
tri19-4.scl                      19  4:5:9 Tritriadic 19-Tone Matrix
tri19-5.scl                      19  5:7:9 Tritriadic 19-Tone Matrix
tri19-6.scl                      19  6:7:8 Tritriadic 19-Tone Matrix
tri19-7.scl                      19  6:7:9 Tritriadic 19-Tone Matrix
tri19-8.scl                      19  7:9:11 Tritriadic 19-Tone Matrix
tri19-9.scl                      19  4:5:7 Tritriadic 19-Tone Matrix
triangs11.scl                    10  The first 11 terms of the triangular
number series, octave reduced
triangs13.scl                    12  The first 13 terms of the triangular
number series, octave reduced
triangs22.scl                    19  The first 22 terms of the triangular
number series, octave reduced
triaphonic_12.scl                12  12-tone Triaphonic Cycle, conjunctive form
on 4/3, 5/4 and 6/5
triaphonic_17.scl                17  17-tone Triaphonic Cycle, conjunctive form
on 4/3, 7/6 and 9/7
trichord-witchcraft.scl          11  trichord7 in POTE tuned 13-limit
witchcraft
trichord7.scl                    11  Trichordal undecatonic, 7-limit
tridec8.scl                       8  Tridec[8] 2.7/5.11/5.13/5 subgroup scale
in 89\235 tuning
trikleismic57.scl                57  Trikleismic[57] in 159-tET tuning
trithagorean.scl                 13  Tritave scale with a 5/3 generator
tritriad.scl                      7  Tritriadic scale of the 10:12:15 triad,
natural minor mode
tritriad10.scl                    7  Tritriadic scale of the 10:14:15 triad
tritriad11.scl                    7  Tritriadic scale of the 11:13:15 triad
tritriad13.scl                    7  Tritriadic scale of the 10:13:15 triad
tritriad14.scl                    7  Tritriadic scale of the 14:18:21 triad
tritriad18.scl                    7  Tritriadic scale of the 18:22:27 triad
tritriad22.scl                    7  Tritriadic scale of the 22:27:33 triad
tritriad26.scl                    7  Tritriadic scale of the 26:30:39 triad
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tritriad3.scl	7	Tritriadic scale of the 3:5:7 triad. Possibly Mathews's 3.5.7a
tritriad32.scl	7	Tritriadic scale of the 26:32:39 triad
tritriad3c.scl	7	From 1/1 7/6 7/5, a variant of the 3.5.7 triad
tritriad3d.scl	7	From 1/1 7/6 5/3, a variant of the 3.5.7 triad
tritriad5.scl	7	Tritriadic scale of the 5:7:9 triad. Possibly Mathews's 5.7.9a.
tritriad68.scl	7	Tritriadic scale of the 6:7:8 triad
tritriad68i.scl	7	Tritriadic scale of the subharmonic 6:7:8 triad
tritriad69.scl	7	Tritriadic scale of the 6:7:9 triad, septimal natural minor
tritriad7.scl	7	Tritriadic scale of the 7:9:11 triad
tritriad9.scl	7	Tritriadic scale of the 9:11:13 triad
trost.scl	12	Johann Caspar Trost, organ temperament (1677), from Ratte, p. 390
tsikno_2nd.scl	7	Tsiknopoulos 2nd Byzantine Liturgical mode (68: 7-14-7-12-7-14-7)
tsjerepnin.scl	9	Scale from Ivan Tsjerepnin's Santur Opera (1977) & suite from it Santur Live!
tsuda13.scl	12	Mayumi Tsuda's Harmonic-13 scale. 1/1=440 Hz
tuneable3.scl	101	Marc Sabat, 3 octaves of intervals tuneable by ear
tuners1.scl	12	The Tuner's Guide well temperament no. 1 (1840)
tuners2.scl	12	The Tuner's Guide well temperament no. 2 (1840)
tuners3.scl	12	The Tuner's Guide well temperament no. 3 (1840)
turkish.scl	7	Turkish, 5-limit from Palmer on a Turkish music record, harmonic minor inverse
turkish_17.scl	17	Turkish THM folk music gamut in 53-tET
turkish_24.scl	24	Ra'uf Yekta, 24-tone Pythagorean Turkish Theoretical Gamut, 1/1=D (perde yegah) at 294 Hz
turkish_24a.scl	24	Turkish gamut with schismatic simplifications
turkish_29.scl	29	Gültekin Oransay, 29-tone Turkish gamut, 1/1=D
turkish_29a.scl	29	Combined gamut of KTM and THM in 53-tET
turkish_41.scl	41	Abdülkadir Töre and M. Ekrem Karadeniz theoretical Turkish gamut
turkish_41a.scl	41	Karadeniz's theoretical Turkish gamut, quantized to subset of 53-tET
turkish_aeu.scl	24	Arel-Ezgi-Uzdilek (AEU) 24 tone theoretical system
turkish_aeu41.scl	41	Arel-Ezgi-Uzdilek extended to 41-quasi equal
turkish_awjara_on_b.scl	12	Turkish Awjara with perde iraq on B by Dr. Oz.
turkish_bagl.scl	17	Ratios of the 17 frets on the neck of "Baglama" ("saz") according to Yalçýn Tura
turkish_bestenigar_on_b.scl	12	Turkish Bestenigar with perde iraq on B by Dr. Oz.

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turkish_buselik_on_d.scl        10  Turkish Buselik with perde buselik on E by
Dr. Oz.
turkish_huseyni_and_neva.scl    10  Turkish Huseyni and Neva (also Tahir,
Muhayyer, Gerdaniye, simple Isfahan & Gulizar) with perde d
turkish_mahur_and_penchgah.scl 10  Turkish Mahur and Penchgah with perde rast
on C by Dr. Oz.
turkish_mahur_and_zavil.scl     10  Turkish Mahur and Zavil with perde rast on
C by Dr. Oz.
turkish_nishabur_on_e.scl        9  Turkish Nishabur with perde buselik on E
by Dr. Oz.
turkish_rast_and_penchgah_on_c.scl
                                 9  Turkish Rast, Acemli Rast and Penchgah
with perde rast on C by Dr. Ozan Yarman
turkish_segah-huzzam-mustear_on_e.scl
                                12  Turkish Segah, Huzzam and Mustear with
perde segah on E by Dr. Oz.
turkish_segah-huzzam-mustear_v2_on_e.scl
                                12  Turkish Segah, Huzzam and Mustear ver.2
with perde segah on E by Dr. Oz.
turkish_segah_on_e.scl          12  Turkish Segah with perde segah on E by Dr.
Oz.
turkish_sivas.scl               15  Notes on a baglama from Sivas
turkish_sunbule_on_d.scl        11  Turkish Sunbule with perde dugah on D
(also Chargah on F) by Dr. Oz.
turkish_ushshaq-bayati_on_d.scl
                                10  Turkish Ushshaq/Bayati with perde dugah on
D by Dr. Oz.
turko-arabic_(kurdili)hijazkar-suznak-nawruz_neveser_nikriz_on_c.scl
                                12  Mixture of Turkish and Arabic intonations
of Hijazkar, Kurdili-Hijazkar, Suznak, Nawruz, (Kurdili
turko-arabic_(kurdili)neveser_and_nikriz_on_c.scl
                                11  Mixture of Turkish and Arabic intonations
of Neveser, Kurdili Neveser, and Nikriz with perde rast
turko-arabic_hijaz-humayun-zirgule_on_d.scl
                                12  Mixture of Turkish and Arabic intonations
of Hijaz, Humayun, and Zirgule with perde dugah on D by
turko-arabic_hijazkar_and kurdili-hijazkar_on_c.scl
                                10  Mixture of Turkish and Arabic intonations
of Hijazkar and Kurdili Hijazkar with perde rast on C b
turko-arabic_iraq-awdj_and_ferahnak_on_b.scl
                                12  Mixture of Turkish and Arabic intonations
of Iraq/Awdj and Ferahnak with perde iraq on B by Dr. O
turko-arabic_karjighar-bayati_shuri_on_d.scl
                                10  Mixture of Turkish and Arabic intonations
of Karjighar (Bayati Shuri) with perde dugah on D by Dr
turko-arabic_kurdi_buselik_nishabur_on_d.scl
                                12  Mixture of Turkish and Arabic intonations
of Kurdi, Buselik and Nishabur with perde dugah on D an
turko-arabic_kurdi_on_d.scl      7  Mixture of Turkish and Arabic intonations
of Kurdi with perde dugah on D by Dr. Oz.
turko-arabic_nihavend(murassah)_zanjaran_on_c.scl
                                12  Mixture of Turkish and Arabic intonations
of Nihavend (Murassah) and Zanjaran with perde rast on
turko-arabic_nihavend_and_nihavend-murassah_on_c.scl
                                10  Mixture of Turkish and Arabic intonations
of Nihavend and Nihavend Murassah with perde rast on C
turko-arabic_rast_huseyni_uzzal-garip.scl
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                            12  Mixture of Turkish and Arabic general
intonations of Rast, Huseyni, Uzzal and Garip Hijaz and wit
turko-arabic_rast_on_c.scl     10  Mixture of Turkish and Arabic general
intonations of Rast by Dr. Oz.
turko-arabic_saba_on_d.scl     12  Mixture of Turkish and Arabic intonations
of Saba (also Koutchek) with perde dugah on D (and Mube
turko-arabic_suznak-nawruz_on_c.scl
                             9  Mixture of Turkish and Arabic intonations
of Suznak and Nawruz with perde rast on C by Dr. Oz.
turko-arabic_ushshaq-bayati_and_huseyni_on_d.scl
                             9  Mixture of Turkish and Arabic intonations
of Ushshaq/Bayati and Huseyni with perde dugah on D by
turko-arabic_uzzal-garip.scl   11  Mixture of Turkish and Arabic general
intonations of Uzzal and Garip Hijaz with perde dugah on D
two29.scl                     58  Two 29-tET scales 25 cents shifted, many
near just intervals
two29a.scl                    58  Two 29-tET scales 15.826 cents shifted,
13-limit chords, Mystery temperament, Gene Ward Smith
twofifths1.scl                75  152&159[75] in 159-et tuning
twofifths2.scl                64  19&159[64] in 159-et tuning
ulimba.scl                     7  Ulimba from Nyanja tuning. 1/1=126 Hz,
Tracey TR-89 A-1,2
ultimate12_nr1.scl            12  Ultimate Proportional Synchronous Beating
Well-Temperament by Ozan Yarman
ultimate12_nr2.scl            12  Ultimate Proportional Synchronous Beating
Well Temperament nr.2 by Ozan Yarman
ultimate12_nr3.scl            12  Ultimate Synchronous Proportional Beating
Well-Temperament nr. 3 by Ozan Yarman
ultimate12_nr4a.scl           12  Ultimate Synchronous Proportional Beating
Well-Temperament nr.4a by Ozan Yarman
ultimate12_nr4b.scl           12  Ultimate Synchronous Proportional Beating
Well-Temperament nr.4b by Ozan Yarman
unimajor.scl                  12  A 2.3.11/7 subgroup scale
unimajorpenta.scl             12  Pentacircle (896/891) tempered unimajor in
152\259 tuning
unimarv19.scl                 19  Unimarv[19] (Unidecimal marvel
225/224&385/384) hobbit in POTE tuning ! as catakleismic [-17, -16
urania24.scl                  24  Urania[24] hobbit (81/80, 121/120) in POTE
tuning
urmawi.scl                     7  al-Urmawi, one of twelve maqam rows. First
tetrachord is Rast
uruk.scl                      17  Jon Lyle Smith's "Uruk" scale
ushaq99.scl                    8  yarman_ushaq in 99ef tempering
ushshaq tetrachord 11-limit.scl
                             3  Ushshaq tetrachord 81:88:96:108
ushshaq tetrachord 19-limit.scl
                             3  Ushshaq tetrachord 96:105:114:128
ushshaq tetrachord 23-limit.scl
                             3  Ushshaq tetrachord 21:23:25:28
vaisvil_70.scl                70  Chris Vaisvil, disjunct 70 tones
vaisvil_diam7pluswoo.scl      17  Chris Vaisvil, 7-limit diamond; in [10/3
7/2 11] marvel woo tuning
vaisvil_goldsilver.scl         9  Chris Vaisvil, notes from golden and
silver section scales combined, TL 09-05-2009
vaisvil_halfdiamond91.scl     91  Chris Vaisvil, 91 note half diamond
vaisvil_harm3-26.scl          12  Chris Vaisvil, octave reduced harmonic
scale 3-26 with 4 skipped
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val-werck.scl                    12  Vallotti-Young and Werckmeister III, 10
cents 5-limit lesfip scale
valamute.scl                     31  Mutant Valentine[31] 13-limit least
squares optimum
valenporc15.scl                  15  Valentine-porcupine circulating strictly
proper 15-note lesfip scale, 11 limit diamond target, 13
valentine.scl                    12  Robert Valentine, tuning with primes 3 &
19, TL 7-2-2002
valentine2.scl                   15  Robert Valentine, two octave 31-tET subset
for guitar, TL 10-5-2002
vallotti-broekaert.scl           12  Version of Tartini-Vallotti with equal
beating tempered fifths by Johan Broekaert (2016)
vallotti.scl                     12  Vallotti & Young scale (Vallotti version)
also known as Tartini-Vallotti (1754)
vallotti2.scl                    12  Francesco Antonio Vallotti temperament,
1/6-comma
vavoom.scl                       75  Vavoom temperament, g=111.875426, 5-limit
velde_9.scl                       9  Marcel de Velde, TL 09-07-2010
velde_ji.scl                     12  Marcel de Velde, 12 tone JI scale (2011)
venkataramana.scl                33  Praveen Venkataramana, 7-limit diamond 1 3
5 7 9 15 21 35, TL 24-03-2009, 1/1=390 Hz
veroli-ord.scl                   12  Tempérament ordinaire after Veroli, W.Th.
Meister, 1991, p. 126
veroli.scl                       12  Claudio di Veroli's well temperament
(1978)
veroli1.scl                      12  Claudio di Veroli Bach temperament I
(2009)
veroli2.scl                      12  Claudio di Veroli Bach temperament II
(2009)
vertex_chrom.scl                  7  A vertex tetrachord from Chapter 5, 66.7 +
266.7 + 166.7 cents
vertex_chrom2.scl                 7  A vertex tetrachord from Chapter 5, 83.3 +
283.3 + 133.3 cents
vertex_chrom3.scl                 7  A vertex tetrachord from Chapter 5, 87.5 +
287.5 + 125 cents
vertex_chrom4.scl                 7  A vertex tetrachord from Chapter 5, 88.9 +
288.9 + 122.2 cents
vertex_diat.scl                   7  A vertex tetrachord from Chapter 5, 233.3
+ 133.3 + 133.3 cents
vertex_diat10.scl                 7  A vertex tetrachord from Chapter 5, 212.5
+ 162.5 + 125 cents
vertex_diat11.scl                 7  A vertex tetrachord from Chapter 5, 212.5
+ 62.5 + 225 cents
vertex_diat12.scl                 7  A vertex tetrachord from Chapter 5, 200 +
125 + 175 cents
vertex_diat2.scl                  7  A vertex tetrachord from Chapter 5, 233.3
+ 166.7 + 100 cents
vertex_diat4.scl                  7  A vertex tetrachord from Chapter 5, 225 +
175 + 100 cents
vertex_diat5.scl                  7  A vertex tetrachord from Chapter 5, 87.5 +
237.5 + 175 cents
vertex_diat7.scl                  7  A vertex tetrachord from Chapter 5, 200 +
75 + 225 cents
vertex_diat8.scl                  7  A vertex tetrachord from Chapter 5, 100 +
175 + 225 cents
vertex_diat9.scl                  7  A vertex tetrachord from Chapter 5, 212.5
+ 137.5 + 150 cents
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vertex_sdiat.scl              7  A vertex tetrachord from Chapter 5, 87.5 +
187.5 + 225 cents
vertex_sdiat2.scl             7  A vertex tetrachord from Chapter 5, 75 +
175 + 250 cents
vertex_sdiat3.scl             7  A vertex tetrachord from Chapter 5, 25 +
225 + 250 cents
vertex_sdiat4.scl             7  A vertex tetrachord from Chapter 5, 66.7 +
183.3 + 250 cents
vertex_sdiat5.scl             7  A vertex tetrachord from Chapter 5, 233.33
+ 16.67 + 250 cents
vicentino1.scl               36  Usual Archicembalo tuning, 31-tET plus
D,E,G,A,B a 10th tone higher
vicentino2.scl               36  Alternative Archicembalo tuning, lower 3
rows the same upper 3 rows 3/2 higher
vicentino2q217.scl           36  Vicentino's second tuning, 217-tET version
vicentino36.scl              36  Vicentino's second tuning of 1555
vicentino38.scl              38  Vicentino's second archicembalo tuning,
1/4-comma (Gb-B#, Db'-F##')
victorian.scl                12  Form of Victorian temperament (1885)
victor_eb.scl                12  Equal beating Victorian piano temperament,
interpr. by Bill Bremmer (improved)
vines_ovovo10eb5w6w7_0_D.scl 10  Mark Vines, 4:5:6:7 equal beating in 1 of
10 keys, an Eronyme algorithmic temperament
vines_ovovo22eb9w14w15_00_D.scl
                             22  Mark Vines ovovo temperament, 8:9:14:15
equal beating in 3 of 22 keys
vines_ovovo27eb5w6w7_00_D.scl 27  4:5:6:7 equal beating in 12 of 27 keys,
slendro temperament from chain links inverting the smalle
vitale1.scl                  16  Rami Vitale's 7-limit just scale
vitale2.scl                  16  Rami Vitale, inverse mode of vitale1.scl
vitale3.scl                  23  Superset of several Byzantine scales by
Rami Vitale, TL 29-Aug-2001
vogelh_b.scl                 12  Harald Vogel's temperament, van Eeken
organ in Bunschoten, Immanuelkerk, 1992
vogelh_fisk.scl              12  Modified meantone tuning of Fisk organ in
Memorial Church at Stanford
vogelh_hamburg.scl           12  Harald Vogel's temperament for the
Schnitger organ in St. Jakobi, Hamburg (1993)
vogelh_hmean.scl             12  Harald Vogel hybrid meantone (1984)
vogel_21.scl                 21  Martin Vogel's 21-tone Archytas system,
see Divisions of the tetrachord
volans.scl                    7  African scale according to Kevin Volans
1/1=G
vong.scl                      7  Vong Co Dan Tranh scale, Vietnam
vries19-72.scl               18  Leo de Vries 19/72 Through-Transposing-
Tonality 18 tone scale
vries35-72.scl               17  Leo de Vries 35/72 Through-Transposing-
Tonality 17 tone scale
vries5-72.scl                18  Leo de Vries 5/72 Through-Transposing-
Tonality 18 tone scale
vries6-31.scl                11  Leo de Vries 6/31 TTT used in "For 31-tone
organ" (1995)
waka3-7-17.scl                7  Spectra Ce 2.3.7.17 subgroup 7-note
wakalix
walkerr_11.scl               11  Robert Walker, "Seven to Pi" scale, TL 09-
07-2002
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walker_21.scl                  21  Douglas Walker, for Out of the fathomless
dark/into the limitless light (1977)
wang-pho.scl                   12  Wang Pho, Pythagorean-type Monochord (10th
cent.)
wauchope.scl                    8  Ken Wauchope, symmetrical 7-limit whole-
half step scale
wegscheider.scl                12  Kristian Wegscheider, Bach-temperament
after "H.C. Snerha" (2003). A=416 Hz
wegscheider_1a.scl             12  Kristian Wegscheider, temperament 1A,
equal beating with two pure fifths, Tuning Methods in Organ
weingarten.scl                 12  Gabler organ in Weingarten (1750). 1/11-
(synt.+Pyth. comma) meantone
weingarten2.scl                12  Temperament of Gabler organ in Weingarten
after restauration (1983)
weiss1.scl                    105  J.J. Weiss, system 1 qanun tuning (1990),
Stefan Pohlit thesis, 2011
weiss2.scl                    105  J.J. Weiss, system 2 qanun tuning (2007),
Stefan Pohlit thesis, 2011
weiss_mandal.scl               72  J.J. Weiss, tempered Mandal Set, tuning
for Turkish qanun based on 18/17, Stefan Pohlit thesis, 2
wellfip17.scl                  17  17-note lesfip scale, 11-limit diamond
target, 8.6 to 10.8 cents tolerance
wendell1.scl                   12  Robert Wendell's Natural Synchronous well-
temperament (2003)
wendell1r.scl                  12  Rational version of wendell1.scl by Gene
Ward Smith
wendell2.scl                   12  Robert Wendell's Very Mild Synchronous
well-temperament (2003)
wendell2p.scl                  12  1/5P version of wendell2.scl, Op de Coul
wendell3.scl                   12  Robert Wendell Modern Well (2002)
wendell4.scl                   12  Robert Wendell's ET equivalent (2002)
wendell5.scl                   12  Robert Wendell Synchronous Victorian
(2002)
wendell6.scl                   12  Robert Wendell's RPW Synchronous well
(2002)
wendell7.scl                   12  Robert Wendell Tweaked Synchronous Well
werck1.scl                     20  Werckmeister I (just intonation)
werck3.scl                     12  Andreas Werckmeister's temperament III
(the most famous one, 1681)
werck3_eb.scl                  12  Werckmeister III equal beating version,
5/4 beats twice 3/2
werck3_ebm.scl                 12  Harmonic equal-beating meta-version of
Werckmeister III by Jacques Dudon (2006)
werck3_mim.scl                 12  Werckmeister III, 10 cents 5-limit mimafip
scale
werck3_mod.scl                 12  Modified Werckmeister III with B between E
and F#, Nijsse (1997), organ Soest
werck3_turck.scl               12  Daniel Gottlob Türck's 1806 Werckmeister
III compiled by Andreas Sparschuh, TL 28-05-2010
werck4.scl                     12  Andreas Werckmeister's temperament IV
werck5.scl                     12  Andreas Werckmeister's temperament V
werck6.scl                     12  Andreas Werckmeister's "septenarius"
tuning VI, D is probably erroneous
werck6_cor.scl                 12  Corrected Septenarius with D string
length=175 by Tom Dent (2006)
werck6_dup.scl                 12  Andreas Werckmeister's VI in the
interpretation by Dupont (1935)
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werckmeisterIV_variant.scl     12  Werckmeister IV with 1/3 syntonic comma
temperings
werckmeisterIV_variant_c.scl   12  Werckmeister IV variation, 1/3-SC, all
intervals in cents
werck_cl5.scl                  12  Werckmeister Clavier temperament (Nothw.
Anm.) Poletti reconstr. 1/5-comma
werck_cl6.scl                  12  Werckmeister Clavier temperament (Nothw.
Anm.) Poletti reconstr. 1/6-comma
werck_puzzle.scl               12  From Hypomnemata Musica, 1697, p. 49,
1/1=192, fifths tempered superparticular
white.scl                      22  Justin White's 22-tone scale based on Al-
Farabi's tetrachord
whoosh.scl                    441  Whoosh temperament, g=560.54697, 5-limit
wicks_eb.scl                   12  Mark Wicks' equal beating temperament for
organs (1887)
wiegleb-book.scl               12  Werkstattbuch Wiegleb, organ temperament,
2nd half 18th cent., from Ratte, p. 406
wiegleb.scl                    12  Wiegleb's organ temperament (1790)
wier_15.scl                    15  Danny Wier, 11-limit JI scale, TL 27-07-
2009
wier_53.scl                    53  Danny Wier's schismatically-altered 53-
Pythagorgean scale (2002)
wier_cl.scl                    12  Danny Wier, ClownTone (2003)
wier_j.scl                     12  Danny Wier, 8 1/4P, 4 -1/4P temperament
wiese1.scl                     12  Christian Ludwig Gustav von Wiese's 1/2P-
comma temperament no. 1 (1793)
wiese3.scl                     12  Christian Ludwig Gustav von Wiese's 1/2P-
comma temperament no. 3 (1793). Also Grammateus (1518) a
wilcent17.scl                  17  11-limit 17 tone scale by Erv Wilson
wilson-rastbayyati24.scl       24  Erv Wilson scale from Rast/Bayyati matrix
(27/22, 11/9)
wilson1.scl                    19  Erv Wilson's 19-tone Scott scale (1976)
wilson11.scl                   19  Wilson 11-limit 19-tone scale (1977)
wilson1t.scl                   19  Wilson's Scott scale, wilson1, in minimax
minerva tempering
wilson2.scl                    19  Wilson 19-tone (1975)
wilson3.scl                    19  Wilson 19-tone
wilson5.scl                    22  Wilson's 22-tone 5-limit scale
wilson7.scl                    22  Wilson's 22-tone 7-limit 'marimba' scale
wilson7_2.scl                  22  Wilson 7-limit scale
wilson7_3.scl                  22  Wilson 7-limit scale
wilson7_4.scl                  22  Wilson 7-limit 22-tone scale XH 3, 1975
wilson_17.scl                  17  Wilson's 17-tone 5-limit scale
wilson_31.scl                  31  Wilson 11-limit 31-tone scale XH 3, 1975
wilson_41.scl                  41  Wilson 11-limit 41-tone scale XH 3, 1975
wilson_alessandro.scl          56  D'Alessandro, genus [3 3 3 5 7 11 11] plus
8 pigtails, XH 12, 1989
wilson_bag.scl                  7  Erv's bagpipe, after Theodore Podnos (37-
39), (March 1997)
wilson_class.scl               12  Wilson's Class Scale, 9 July 1967
wilson_dia1.scl                22  Wilson Diaphonic cycles, tetrachordal form
wilson_dia2.scl                22  Wilson Diaphonic cycle, conjunctive form
wilson_dia3.scl                22  Wilson Diaphonic cycle on 3/2
wilson_dia4.scl                22  Wilson Diaphonic cycle on 4/3
wilson_duo.scl                 22  Wilson 'duovigene'
wilson_enh.scl                  7  Wilson's Enharmonic & 3rd new Enharmonic
on Hofmann's list of superp. 4chords
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wilson_enh2.scl            7   Wilson's 81/64 Enharmonic, a strong
division of the 256/243 pyknon
wilson_facet.scl          22   Wilson study in 'conjunct facets', Hexany
based
wilson_gh1.scl             7   Golden Horagram nr.1: 1phi+0 / 7phi+1
wilson_gh11.scl            7   Golden Horagram nr.11: 1phi+0 / 3phi+1
wilson_gh2.scl             7   Golden Horagram nr.2: 1phi+0 / 6phi+1
wilson_gh50.scl           12   Golden Horagram nr.50: 7phi+2 / 17phi+5
wilson_hebdome1.scl       58   Wilson 1.3.5.7.9.11.13.15 hebdomekontany,
1.3.5.7 tonic
wilson_hexflank.scl       12   Hexany Flanker, 7-limit, from Wilson
wilson_hypenh.scl          7   Wilson's Hyperenharmonic, this genus has a
CI of 9/7
wilson_l1.scl             22   Wilson 11-limit scale
wilson_l2.scl             22   Wilson 11-limit scale
wilson_l3.scl             22   Wilson 11-limit scale
wilson_l4.scl             22   Wilson 11-limit scale
wilson_l5.scl             22   Wilson 11-limit scale
wilson_l6.scl             22   Wilson 1 3 7 9 11 15 eikosany plus 9/8 and
tritone. Used Stearns: Jewel
wilson_pelog.scl           7   Wilson Stretched Pelog, generator close to
15/11. (c. 1993)
window.scl                21   Window lattice
wizard22.scl              22   Wizard[22] 11-limit, 4 cents lesfip
optimized
wonder1.scl               31   Wonder Scale, gen=~233.54 cents,
8/7+1029/1024^7/25, LS 12:14:18:21, M.Schulter
wonder36.scl              31   Wonder Scale, 36-tET version
wookie58.scl              58   Wookie[58], a 58&113 temperament MOS, in
171-tET tuning
woz31.scl                 31   2401/2400 norm reduced 31
wronski.scl               12   Wronski's scale, from Jocelyn Godwin,
"Music and the Occult", p. 105.
wurschmidt.scl            12   Würschmidt's normalised 12-tone system
wurschmidt1.scl           19   Würschmidt-1 19-tone scale
wurschmidt2.scl           19   Würschmidt-2 19-tone scale
wurschmidt_31.scl         31   Würschmidt's 31-tone system
wurschmidt_31a.scl        31   Würschmidt's 31-tone system with
alternative tritone
wurschmidt_53.scl         53   Würschmidt's 53-tone system
wyschnegradsky.scl         5   Ivan Wyschnegradsky, scale for "Cosmos"
op. 28 for 4 pianos (1938/40 rev. 1945)
xenakis_chrom.scl          7   Xenakis's Byzantine Liturgical mode, 5 +
19 + 6 parts
xenakis_diat.scl           7   Xenakis's Byzantine Liturgical mode, 12 +
11 + 7 parts
xenakis_schrom.scl         7   Xenakis's Byzantine Liturgical mode, 7 +
16 + 7 parts
xylophone2.scl            10   African Yaswa xylophones (idiophone;
calbash resonators with membrane)
xylophone3.scl             5   African Banyoro xylophone (idiophone;
loose log)
xylophone4.scl            10   African Bapare xylophone (idiophone; loose
log)
yajna31.scl               31   Yajna[31] hobbit in 520-tET, commas
540/539, 1375/1372, 625/624
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yarman-36a_12core.scl        12  12-tone Modified Meantone Temperament core
(Layer I) of Yarman36a_nr1, A=438.410457150843
yarman12-135.scl             12  12 out of 135-tET by Ozan Yarman
yarman12-159.scl             12  12 out of 159-tET by Ozan Yarman
yarman24a-rational.scl       24  24-tone maqam music tuning with 12-tones
tempered in the style of Rameau's modified meantone and
yarman24a.scl                24  24-tone maqam music tuning with 12-tones
tempered in the style of Rameau's modified meantone and
yarman24b-rational.scl       24  24-tone maqam music tuning with 12-tones
tempered in the style of Rameau's modified meantone and
yarman24b-rational2.scl      24  24-tone maqam music tuning with 12-tones
tempered in the style of Rameau's modified meantone and
yarman24b.scl                24  24-tone maqam music tuning with 12-tones
tempered in the style of Rameau's modified meantone and
yarman24c.scl                24  24-tone maqam music tuning with 12-tones
tempered in the style of Rameau's modified meantone and
yarman24d-equalizedmtfifth.scl 24  24-tone maqam music tuning with 12-tones
tempered in the style of Rameau's modified meantone and
yarman31b-rational-practical.scl
                             31  Yarman24b extended to 31 notes using
missing "comma" flats and sharps --rationalized & fretting f
yarman31b-rational.scl       31  Yarman24b extended to 31 notes using
missing "comma" flats and sharps --rationalized
yarman31b.scl                31  Yarman24b extended to 31 notes using
missing "comma" flats and sharps
yarman31c-rational-practical.scl
                             31  Yarman24c extended to 31 notes using
missing "comma" flats and sharps --rationalized & fretting f
yarman31c-rational.scl       31  Yarman24c extended to 31 notes using
missing "comma" flats and sharps --rationalized
yarman31c.scl                31  Yarman24c extended to 31 notes using
missing "comma" flats and sharps
yarman31c_final.scl          31  Final version of Yarman24c extended to 31
notes
yarman31d-equalizedmtfifth.scl 31  Yarman24d extended to 31 notes using
missing "comma" flats and sharps
yarman31d-rational-practical.scl
                             31  Yarman24d extended to 31 notes using
missing "comma" flats and sharps --rationalized & fretting f
yarman31d-rational.scl       31  Yarman24d extended to 31 notes using
missing "comma" flats and sharps --rationalized
yarman36a_nr1-438hz.scl      36  Triplex Modified Meantone Temperaments
spaced at 11/9 from G and 5/3 from C#, A=438.410457150843
yarman36a_nr2-440hz.scl      36  Triplex Modified Meantone Temperaments
spaced at 11/9 from G and 5/3 from C#, A=440hz
yarman36b.scl                36  12-tone bike-chains equally dividing the
441/220 octave like yarman36a
yarman36c.scl                36  With proportional beat rates and 441/220
octave in the manner of yarman36b
yarman_17etx3.scl            51  Three times 17-tET -15.482 and -35.294
cents apart by Ozan Yarman
yarman_19etx2.scl            38  Two 19-tone equal scales 14.239 cents
apart by Ozan Yarman
yarman_19etx3.scl            57  Three 19-tone equal scales 14.239 and
24.459 cents apart respectively by Ozan Yarman
yarman_23etx2.scl            46  Two 23-tone equal scales 23.694 cents
apart by Ozan Yarman
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yarman_29etx2.scl              58  Two 29-tone equal scales 13.9 cents apart
by Ozan Yarman
yarman_buselik.scl              8  8-tone Buselik by Ozan Yarman
yarman_hijaz.scl                8  8-tone Hijaz by Ozan Yarman
yarman_hijazkar.scl            10  Hijazkar/Kürdili Hijazkar mixed by Ozan
Yarman
yarman_karjighar.scl            9  9-tone Karjighar by Ozan Yarman
yarman_mahur.scl               10  Mahur by Ozan Yarman
yarman_nihavend.scl             8  8-tone Nihavend by Ozan Yarman
yarman_rast.scl                11  11-tone Arabian and Turkish Rast/Penchgah
by Ozan Yarman
yarman_saba.scl                12  Saba by Ozan Yarman
yarman_segah.scl               10  10-tone Segah/Huzzam by Ozan Yarman
yarman_ushaq.scl               10  10-tone Ushaq/Huseyni by Ozan Yarman
yasser_6.scl                    6  Yasser Hexad, 6 of 19 as whole tone scale
yasser_diat.scl                12  Yasser's Supra-Diatonic, the flat notes
are V,W,X,Y,and Z
yasser_ji.scl                  12  Yasser's just scale, 2 Yasser hexads,
121/91 apart
yekta-41.scl                   41  Yekta-24 extended to 41-quasi equal tones
by Ozan Yarman
yekta.scl                      12  Rauf Yekta's 12-tone tuning suggested in
1922 Lavignac Music Encyclopedia
young-g.scl                    28  Gayle Young's Harmonium, see PNM 26(2):
204-212 (1988)
young-lm_guitar.scl            12  LaMonte Young, tuning of For Guitar '58.
1/1 March '92, inv.of Mersenne lute 1
young-lm_piano.scl             12  LaMonte Young's Well-Tuned Piano
young-w10.scl                  10  William Lyman Young 10 out of 24-tET
(1961)
young-w14.scl                  14  William Lyman Young 14 out of 24-tET
(1961)
young-wt.scl                    7  William Lyman Young "exquisite 3/4 tone
Hellenic Lyre" dorian
young.scl                      12  Thomas Young well temperament (1807), also
Luigi Malerbi nr.2 (1794)
young1.scl                     12  Thomas Young well temperament no.1 (1800),
1/12 and 3/16 synt. comma
young2.scl                     12  Thomas Young well temperament no.2 (1799)
yugo_bagpipe.scl               12  Yugoslavian Bagpipe
zalzal.scl                      7  Tuning of popular flute by Al Farabi &
Zalzal. First tetrachord is modern Rast
zalzal2.scl                     7  Zalzal's Scale, a medieval Islamic with
Ditone Diatonic & 10/9 x 13/12 x 72/65
zapf-dent.scl                  12  Thomas Dent, theoretical Zapf temperament,
1/13P (2005)
zapf.scl                       12  Michael Zapf Bach temperament (2001)
zarlino2.scl                   16  16-note choice system of Zarlino,
Sopplimenti musicali (1588)
zarlino24.scl                  24  Possible 31-tET tuning for 24-note
keyboard by Zarlino (1548)
zarte24-volans_b.scl            7  Equable heptatonic like volans.scl
(reported African scale)
zartehijaz1.scl                 9  Scale from Zarlino temperament
extraordinaire, lower Hijaz tetrachord
zesster_a.scl                   8  Harmonic six-star, group A, from Fokker
zesster_b.scl                   8  Harmonic six-star, group B, from Fokker
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zesster_c.scl                     8  Harmonic six-star, group C on Eb, from
Fokker
zesster_mix.scl                  16  Harmonic six-star, groups A, B and C
mixed, from Fokker
zest24-persian_Eb.scl            17  Version somewhat like Darius Anooshfar's
persian.scl, Eb-Eb
zest24-supergoya17plus3_Db.scl 20  Goya-17 plus 484, 676, and 1180 cents
zest24.scl                       24  Zarlino Extraordinaire Spectrum
Temperament (two circles at ~50.28c apart)
zeta12.scl                       12  Margo Schulter's Zeta Centauri tuning
inspired by Kraig Grady's Centaur
zeus22.scl                       22  Zeus[22] hobbit (121/120&176/175) in POTE
tuning
zeus24.scl                       24  Zeus[24] hobbit (121/120&176/175) in POTE
tuning
zeus7tri.scl                      7  Trivalent scale in Zeus temperament;
thirds are all {7/6, 6/5, 5/4}; 99-tET tuning; aabacab
zeus8tri.scl                      8  Zeus tempered scale with 3DE property, 99-
tET tuning, mmmLmmms
zex46.scl                        46  Irregularized Zeus[46]
zir_bouzourk.scl                  6  Zirafkend Bouzourk (IG #3, DF #9), from
both Rouanet and Safi al-Din
zwolle.scl                       12  Henri Arnaut De Zwolle. Pythagorean on G
flat.
zwolle2.scl                      12  Henri Arnaut De Zwolle's modified meantone
tuning (c. 1440)
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