TAKE 5

COMPACT 5-VOICE POLY SYNTH

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This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

Cet appareil numérique de la classe B respecte toutes les exigences du Reglement sur le materiel brouilleur du Canada.

For pluggable equipment, the socket-outlet must be installed near the equipment and must be easily accessible.

For Technical Support, email: support@sequential.com

This device is to be serviced by a Sequential-qualified technician only. Service technician must exercise due caution when opening the device to avoid electric shock and the device being unsecured when open.

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THE TAKE 5 SOUND DESIGN TEAM

Special thanks to Robert Rich for the alternative tunings.
A Few Words of Thanks

Thank you for purchasing the Take 5. Our goal with this awesome little synth was to give you a very compact, very powerful instrument that you could take pretty much anywhere and sound great. Whether it’s your first synth, your gigging synth, or just the right synth to fit your studio space, we think you’re going to love it. Yes, it’s compact, but it’s pure Sequential and it sounds huge.

So hook it up, turn it up, and start making music!

Cheers,

[Signature]
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Chapter 1: Getting Started

The Take 5 is a compact and powerful 5-voice poly synth. It combines the warmth and punch of two analog, voltage-controlled oscillators and a Prophet-5 Rev4-lineage analog filter with an array of digital effects and a host of modulation capabilities. The result is a classic, warm, organic-sounding subtractive synth with a modern voice.

This chapter of your user’s guide provides an overview of essential tasks such as how to make basic audio connections and how to edit and save sounds. Later chapters explain each of the parameters of the Take 5, as well as how to program sounds and how to use the GLOBAL menu to manage its overall behavior.

We’ve designed the Take 5 to be as easy to use as possible. Its essential controls are within easy reach on its front panel, so don’t hesitate to dive in and start turning knobs and pressing buttons. Then, when you’re ready, dig into this user’s guide to explore the deeper parts of the synth.
Rear Panel Connections

The rear panel of the Take 5 has connectors for power, USB, MIDI, audio, and pedals.

1. **Power On/Off**—This rocker switch controls power on and off to the Take 5.

2. **AC Power Connector**—Accepts a standard, grounded IEC power cord. Operates over a range of 100 to 240 volts, 50 to 60 Hz, and 14W.

3. **Electric Shock Hazard Warning**—These symbols warn that you risk electrical shock if you open the Take 5 enclosure. Please do not open.

4. **USB**—For bidirectional MIDI communication with a computer. The Take 5 is a Class Compliant USB device and does not require additional drivers when used with Mac OS or Windows.

5. **MIDI In, Out, Thru**—Standard 5-pin MIDI DIN connectors for communicating with MIDI-equipped devices.

6. **Footswitch**—Accepts a momentary, normally open or normally closed footswitch to control sustain or to latch the Arpeggiator on when keys are held.

7. **Pedal**—Accepts a standard expression pedal that has a variable resistor on a TRS (tip-ring-sleeve) ¼ inch phone plug. Once connected, you can use the modulation matrix to route the pedal to control a variety of things such as volume or filter cutoff frequency to add expressiveness to live performance.
8. Audio Outputs—Unbalanced, ¼ inch audio outputs. The Take 5 sounds great in stereo, but can be switched to mono if needed. See “Global Settings” on page 10.

9. Headphones — ¼ inch stereo headphone jack. Headphone volume is controlled by the MASTER VOLUME knob on the front panel.

Setting Up the Take 5

Here’s how to get your Take 5 up and running:

1. Plug the power cable into the power connector on the back of the Take 5.

2. If you have an expression pedal, connect it to the PEDAL jack on the back of the Take 5. You can use it to control volume, filter cutoff, and other aspects of a sound. If you have a sustain pedal, connect it to the FTSWITCH jack on the back of the Take 5.

3. Turn on the Take 5.

4. Connect the LEFT and RIGHT AUDIO OUT connectors on the back of the Take 5 to your amp/mixer/powered speakers using unbalanced, ¼ inch audio cables.

5. Turn up the volume on your amp/mixer/powered speakers.

6. Turn up the volume on the Take 5.
Tune the Oscillators and Filters
The first time you use the Take 5, run its built-in oscillator and filter calibration procedure. Repeat the calibration procedure if needed over the next few days. The Take 5 learns the range of temperatures and will keep itself in tune over this range.

To calibrate the oscillators and filters:
1. Press the global settings button.
2. With the select knob, choose the cal voices command.
3. Press the write button.
4. The Take 5 performs its auto-calibration procedure. Don’t turn off the power while it’s doing this.
5. When finished, the front panel controls return to normal and you can play the Take 5.

Listen to the Factory Sounds
The Take 5 contains 256 programs. These are divided into two sets of 128 programs — a Factory set and a User set.

- When the factory button is lit, the 128 permanent Factory programs are active. These cannot be overwritten.
- When the factory button is not lit, the 128 User programs are active. You can freely edit and resave these. As shipped from the factory, the Factory and User presets are identical.

Most factory programs have a sequence associated with them. A quick and easy way to audition programs is to press the Sequencer’s PLAY button to hear its associated sequence.
To choose a program:

1. Hold down the bank button then press a program selector (1-8) button to specify the “hundreds” bank of the program.

2. Release the bank button and press a program selector button (1-16) to select one of the 16 presets in the chosen bank.

To choose program 512, for example:


2. Press program selector button 12.

Using the Main Display

The most frequently used controls on the Take 5 are on its front panel. But there are additional Global settings and Program-specific settings accessible in its main display.

For example, pressing the program settings button gives you access to several program-related parameters such as pitch bend wheel range, unison detuning, envelope delay time, and more. You can select and edit these additional parameters using select and value knobs located below the display.

The select knob is for scrolling through the list of available parameters and commands. The value knob is for setting values.

![Main Display Diagram]

The main display
Editing Programs
All of the sound-shaping controls of the Take 5 appear on its front panel. To edit an existing program, just turn a knob and listen to its effect. Keep turning knobs and pressing buttons and if you like what you’ve created, save the program (see “Saving a Program” on page 6).

Creating a Program from Scratch
The Take 5 makes it easy to create a new sound from scratch by providing a “basic program” that you can quickly recall at any time. This provides a simple starting point that you can quickly build on. It consists of a single oscillator (sawtooth), basic filter settings, basic envelope settings, and simple mod and pitch wheel setups.

To recall the Basic Program:
1. Press the GLOBAL settings button.
2. With the SELECT knob, choose the BASIC PROGRAM command.
3. Press the WRITE button.
4. The Take 5 resets its parameters to the Basic Program.

Shortcut for creating the Basic Program: Hold down the TRANSPOSE DOWN button then press the LOW SPLIT -2 button.

Saving a Program
To save a program, you have to save it to the User bank. If you edit a Factory program, saving the sound will save it to the User bank.

To save a User program to the same preset location:
1. Press the WRITE button. The LED begins blinking.
2. Press the WRITE button a second time. The LED stops blinking and the program is saved to its current location.
To save a program to a different location:

1. Press the write button. Its LED begins blinking.
2. Hold down the bank button then press a program selector button to specify the “hundreds” bank of the program.
3. Release the bank button and press a program selector button (1-16)
4. Press the write button again. The LED stops blinking and the program is saved.

Canceling Save

To cancel the Save process:

- If the write button LED is flashing, press the program settings button. The LED stops flashing and saving is canceled. You can return to editing if you want.

Live Panel Mode

The Take 5 also features a “live panel” mode in which its sound switches to the current settings of its knobs and switches. In other words, the current preset is ignored and what you see on the front panel is what you hear. This is a great mode for learning, experimentation, and instant gratification.

To enter live panel mode:

- Press the preset button to toggle it off. Changing Banks or Programs with Preset off won’t affect the sound.

To return to preset mode:

- Press the preset button again to toggle it on.
Using Low Split

The Take 5 has a useful feature called low split that allows you to make wider use of its 44-note keyboard by dividing the keyboard into two separate key ranges. You can set the split point to your preference.

In essence it enables you to transpose the lower half of the keyboard either 1 or 2 octaves lower than normal.

By default the split point is set to middle C in the Basic Program, but you can set it to a different point according to your preference. This makes it possible to play lower-register bass parts with your left hand while playing chords or lead parts with your right hand. The program is the same for both key ranges.

To use Low Split:

1. Chose an appropriate sound.
2. Press the -1 oct button to activate the Low Split point feature and transpose the pitch of notes below middle C down by 1 octave.
3. Alternatively, press the -2 oct button to activate the Low Split point feature and transpose the pitch of notes below middle C down by 2 octaves.

To set a custom Low Split point:

1. Chose an appropriate sound.
2. Press and hold both the low split -1 oct button and -2 oct button. The Low Split parameters appear in the display.
3. Either press the desired key/split point on the Take 5 keyboard, or use the value knob to set the split point to your preference.
4. Release the -1 oct button and -2 oct buttons.

Setting the Low Split point
Exploring the Take 5 in More Depth

Before you explore the sound creation possibilities of the Take 5, we’d like to point you toward a few things that will help you tailor it to your needs. The better you know it, the more you’ll get out of it.

First, read “Global Settings” on page 10. There are many useful settings and functions found in the Global menu that will affect the overall behavior of your Take 5, including tuning, MIDI connections, calibration, and more. In particular, read about Pot Modes and determine which works best for you when you’re editing sounds.

Also, in “Rear Panel Connections” on page 2 read about the various connectors on the back of your Take 5 and how you can use its various pedal, audio, MIDI, and USB inputs and outputs.

Finally, be on the lookout for tips and notes scattered throughout this manual to gain a better working knowledge of the Take 5. We wish you many hours of musical exploration!
Chapter 2: Take 5 Controls

This chapter explains all of the front-panel controls of the Take 5, section by section and the role each plays in synthesizing sounds. If you’re just getting started with synthesis, take a look at Chapter 4, Creating Sounds, for step-by-step tutorials on how to program some classic sounds such as synth bass, brass, strings, and more.

Global Settings

Global settings are parameters that affect all programs. These include settings such as MIDI Channel, Velocity and Aftertouch curves, and others. Press the GLOBAL button to access them.

To set a Global parameter:

1. Press the GLOBALS button.
2. Use the SELECT knob to scroll through the list of parameters.
3. Use the VALUE knob to set a selected parameter.

Here are descriptions of all of the GLOBAL menu parameters:

1. Master Coarse: -12…+12—Master Transpose control; a setting of 0 is the equivalent of concert pitch. This control steps in semitones one octave up (+12) or down (-12).

2. Master Fine: -50…+50—Master Fine Tune control; 0 centered. Steps in cents as much as a quarter-tone up (+50) or down (-50).
3. **Local Control**: All Off, Key/Wheels Off, On—When on (the default), the keyboard and front panel controls directly affect the Take 5. When off, the controls are transmitted via MIDI but do not directly affect the “local” synth (that is, the Take 5). This is primarily useful for avoiding MIDI data loops that can occur with some external sequencers. When **Key/Wheels Off** is selected, the front controls are enabled (so that you can edit them) but the keyboard and Pitch/Mod wheels are off.

4. **Mono/Stereo**: Stereo, Mono—The Take 5 defaults to stereo operation. When set to Mono, this parameter defeats all pan settings and modulation, effectively making each of the outputs a mono output.

5. **Pot Mode**: Relative, Passthru, Jump—The rotary controls on the Take 5’s front panel are a mixture of “endless” rotary encoders and potentiometers or “pots.” The pots are identifiable by their lined knobs and limited amount of travel. There are three pot modes to determine how the synth reacts when the programmable parameters are edited. (Master volume is not programmable, so these modes don’t apply.)

   When set to **Relative**, changes are relative to the stored setting. In Relative mode, the full value range is not available until either the minimum or maximum value and the respective lower or upper limit of the pot’s travel is reached.

   For example, the Resonance parameter has a value range of 0 to 254. Let’s say the physical position of the Resonance pot is 12 o’clock. If you switch to a program that has a different Resonance setting and turn the pot all the way up, it may not go to its maximum value. To get to the maximum value, you first have to turn down until the value is at the other extreme and the pot is at the limit of its travel (in this case, 0 and fully counter-clockwise, respectively).

   In **Passthru** mode, turning the pot has no effect until after the edited value equals the preset value (that is, until the edited value “passes through” the stored value).

   **Jump** mode uses an absolute value based upon the position of the pot when edited: turn a pot and the value jumps immediately from the stored value to the edited value.
6. **Foot Function**: Sustain, Arp Hold, Arp Hold Momentary—Sets the function for the Sustain pedal input at the rear of the synthesizer. Selecting Sustain chooses normal sustain pedal operation. Selecting Arp Hold and pressing the sustain pedal causes the Arpeggiator to hold the current arpeggio as if you had pressed the hold button on the front panel. Selecting Hold Mom (momentary) causes the Arpeggiator to sustain (even when you release the notes on the keyboard) for as long as you hold down the pedal. Releasing the Sustain pedal stops the Arpeggiator.

7. **Pedal Polarity**: Normal, Reversed—There are two types of pedals, normally open and normally closed. Either type can be used with the Sustain switch input. This setting allows you to accommodate both models in case yours behaves in a way that is the opposite of what you expect due to its polarity. Connect your pedal and choose the appropriate setting based on its behavior.

8. **Pedal Function**: Breath CC2, Foot CC4, Exp CC11, LPF Full, LPF Half—When you use an expression pedal connected to the Pedal jack to control filter cutoff, this sets the range of modulation sent. With LPF Full selected, an expression pedal connected to the Filter jack will control filter cutoff frequency within its full range of 0-1024 (fully closed to fully open). With LPF Half selected, an expression pedal connected to the Filter jack will control filter cutoff frequency within half of its range (fully closed to half open).

9. **Aftertouch On**: On, Off—Selects whether aftertouch (key pressure) is enabled or disabled. If disabled, the Take 5 will neither respond to nor transmit aftertouch/key pressure data.

10. **Aftertouch Curve**: Curve 1... Curve 8—Sets one of eight pressure curves for the keyboard to adjust the aftertouch to your playing style.

11. **Velocity Curve**: Curve 1... Curve 7—Sets one of the seven velocity curves for the keyboard to adjust the velocity response to your playing style.
12. **Scale (Alt Tuning):** Equal Temperment, 1…65—Selects one of the Take 5’s 65 built-in tunings. Set to 1. **EQUAL TEMPERMENT,** the tuning is standard, chromatic tuning. Choosing 2 through 65 selects an alternative, non-chromatic, non-Western scale that can be used to emulate ethnic instruments or in other creative ways. See “Appendix F: Alternative Tunings” on page 78 for a description of each tuning. Additional tunings can be imported as a SysEx message.

13. **Screen Saver:** On, Off—The Take 5 display has a built-in screen saver that puts it to sleep when not in use. This feature is designed to prolong the life of the display and we recommend using it. If, however, you want to disable this feature you can do so by setting it to **OFF.**

14. **MIDI Channel:** All, 1…16—Selects which MIDI channel to send and receive data, 1 to 16. Choosing **ALL** receives on all 16 channels.

15. **Clock Mode Out:** Sets the synthesizer’s ability to send and receive MIDI clock messages:

   - **OFF:** MIDI Clock is neither sent nor received
   - **OUT:** MIDI Clock is sent, but not received.
   - **OUT NO S/S (no start and stop):** Sends MIDI Clock but does not send MIDI Start or Stop commands.
   - **IN:** MIDI Clock is received, but not sent.
   - **IN THRU:** MIDI Clock is received and passed to MIDI Out
   - **IN NO S/S (no start and stop):** Receives MIDI Clock but does not respond to MIDI Start or Stop command.

   With **IN** and **IN THRU** modes, if no MIDI clock is present at the selected input, the Arpeggiator and Sequencer will not function.

16. **Clock Cable In:** MIDI, USB—Sets the port (MIDI or USB) by which MIDI clock is received.

17. **Clock Cable Out:** MIDI, USB, ALL—Sets the port by which MIDI clock is sent.
18. **MIDI Param Send**: Off, CC, NRPN—Changes to the values of front panel controls are transmitted via MIDI as Non-registered Parameter Number (NRPN) controllers or as Continuous Controllers (CC). Transmission of parameters can also be turned off.

NRPNs are the preferred method of parameter transmission, since they cover the complete range of all parameters, while CCs are limited to a range of 128.

19. **MIDI Param Receive**: Off, CC, NRPN—Sets the method by which parameter changes are received via MIDI. As with transmission, NRPNs are the preferred method.

20. **MIDI Control On**: Off, On—When On, the synth will respond to MIDI controllers, including Pitch Wheel, Mod Wheel, Pedal, Breath, Volume, and Expression.

21. **MIDI Sysex On**: On, Off—Sets whether MIDI System Exclusive data will be received or ignored.

22. **MIDI Sysex Cable**: MIDI, USB—Sets the port, MIDI or USB, by which System Exclusive data will be transmitted and received.

23. **MIDI Out Select**: Off, MIDI, USB, All—Sets the port(s) by which MIDI data will be transmitted.

24. **MIDI Program Send**: Off, On—When On, the synth will transmit MIDI Program Change and other SysEx messages to the MIDI Out.

25. **MIDI Program Receive**: Off, On—When On, the synth will respond to received MIDI Program Change and other SysEx messages.

26. **MIDI Arp Notes**: Off, On—When On, the synth’s Arpeggiator outputs MIDI note numbers. You can use this feature to drive other MIDI-equipped devices such as synthesizers and drum machines.

27. **Arp Beat Sync**: Off, Quantize—When set to Quantize, Arpeggiator note playback occurs only on the beat (relative to the current clock divide setting) regardless of when you press a key on the keyboard.
28. **Basic Program**—Press **write** to load a basic, template program into the edit buffer. Press the **WRITE** button again to save it to memory. As a shortcut, press the **TRANSPOSE DOWN** and **LATCH** buttons simultaneously.

29. **Cal Wheels**—Calibrates the Pitch and Mod wheels.

30. **Cal Voices**—Calibrates the voltage controlled oscillators and filters.

31. **Reset Globals**—Sets the global parameters to the factory default settings.

32. **Dump Preset**—Transmits the current program in SysEx format via the selected MIDI port. Dumped programs will load back into the same location in memory when imported back into the synth via MIDI.

33. **Dump Bank**—Transmits the current bank in SysEx format via the selected MIDI port. (See “MIDI SysEx Cable: on page 14.”) Dumped banks will load back into the same location in memory when imported back into the synth via MIDI.

34. **Dump All Banks**—Transmits all User Banks in SysEx format via the selected MIDI port. (See “MIDI SysEx Cable: on page 14.”) Dumped banks will load back into the same location in memory when imported back into the synth via MIDI.
Oscillators

Oscillators generate the raw building blocks of the Take 5’s sound by producing *waveforms*, each of which has its own sound character based on its harmonic content. The Take 5 has two analog, voltage-controlled oscillators and a sub-oscillator.

Oscillators 1 and 2 generate sine, sawtooth, and pulse waves. You can vary the shape of these waveshapes from one to another using the *shape* knob. This allows for a variety of different waveshapes and timbres.

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The Oscillators section

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To listen to the oscillators:

1. Press the GLOBAL button.

2. Use the SELECT knob to navigate to the BASIC PROGRAM command, then press the WRITE button to set the synth to the Basic Program.

3. In the basic program, only Oscillator 1 is audible. (The levels of Oscillator 2 and the Sub Oscillator and Noise are set to zero in the Mixer by default.)

4. Hold down a note on the keyboard and in the OSCILLATORS section, turn the SHAPE knob left and right to hear the waveshape change from sine to sawtooth to pulse. (Sawtooth is selected by default in the basic program.) Note that when using SHAPE with the pulse wave, it’s possible to make the pulse width so narrow that the sound “disappears.”

5. Turn up the level of Oscillator 2 in the Mixer and experiment with setting each oscillator to a different waveshape. Experiment with the PITCH knob on the oscillators and notice how slightly detuning the oscillators in relation to each other creates movement and thickness in their combined sound. Try tuning one oscillator to an interval such as a third, a fifth, or a sixth.

6. Experiment with the OCTAVE knob on the oscillators and notice how setting each oscillator to a different octave influences their combined sound.

7. Rotate the filter’s CUTOFF and RESONANCE knobs to see how this affects the sound of the oscillators.

8. With Oscillator 1 and 2 on, press the SYNC button on Oscillator 1, and set it’s OCTAVE to +2. Then rotate the PITCH knob on Oscillator 1 while you hold a note. This is the classic hard sync sound that you’ve probably heard before. Instead of rotating the PITCH knob by hand, you can use the modulation matrix to route an envelope to Oscillator 1 to sweep the oscillator’s pitch and create this effect each time you play a note. You’ll learn more about the mod matrix in “Modulation” on page 34.
**Oscillator Parameters**

**Octave:** Sets the base frequency of an oscillator over a 5-octave range. The global master coarse and master fine settings affect the pitch of the oscillators. See “Global Settings” on page 10 for more information.

**Pitch:** Fine tune control with a range of 7 semitones (a major 5th) up or down. The 12 o’clock position is detented.

**Shape:** Selects the waveshape generated by the oscillator. Oscillators 1 and 2 produce sine, sawtooth, and pulse analog waveshapes. These waveshapes are continuously variable.

In the modulation matrix you can use a modulator such as an LFO waveshape or one of the Take 5 envelopes to modulate the waveshape of Oscillator 1 or 2 or both simultaneously, this changes the “pulse” width of the selected waveform, which modifies its harmonic content and timbre. To learn more about how to use modulation, see “Modulation” on page 34.

**Sync 2-1:** Off, On—Turns on oscillator hard sync. When an oscillator is hard synced, its wave cycle is forced to conform to another oscillator’s wave cycle and is forced to reset each time the master oscillator’s wave cycle restarts. This causes the synced oscillator to create harmonically complex waveforms — particularly when the synced oscillator’s pitch is set higher than the master oscillator’s pitch. See “Creating a Hard-Sync Lead” on page 65 to learn how to set up a classic oscillator hard sync sound.

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![Oscillator Diagram](image-url)
Additional Oscillator Parameters (Program Menu)

Additional oscillator parameters are accessible by pressing the front-panel PROGRAM button and scrolling through the list that appears.

**Osc 1 Key Follow:** Off, On—When on, oscillator 1 tracks the keyboard or note data received via MIDI. When off, the oscillator plays at its base frequency setting, though its pitch may be affected by modulation from other sources.

**Osc 2 Key Follow:** Off, On—When on, oscillator 2 tracks the keyboard or note data received via MIDI. When off, the oscillator plays at its base frequency setting, though its pitch may be affected by modulation from other sources.

**Osc 1 Glide:** 0...127—Sets oscillator 1 glide (portamento) amount. Glide causes the pitch of a note to glide smoothly up or down from the pitch of the previously played note. It can be set independently for each oscillator. Low values are shorter/faster. The GLIDE switch must be on to hear the effect of GLIDE RATE. For a detailed explanation, see “Glide” on page 52.

**Osc 2 Glide:** 0...127—Sets oscillator 2 glide (portamento) amount. Glide causes the pitch of a note to glide smoothly up or down from the pitch of the previously played note. It can be set independently for each oscillator. Low values are shorter/faster. The GLIDE switch must be on to hear the effect of GLIDE RATE. For a detailed explanation, see “Glide” on page 52

**Osc 1 Fine Freq:** Fine tune control with a range of 7 semitones (a major 5th) up or down. The 12 o’clock position is centered.

**Osc 2 Fine Freq:** Fine tune control with a range of 7 semitones (a major 5th) up or down. The 12 o’clock position is centered.
Mixer

The Mixer section is where you set the levels of the various sound generators on the Take 5. These include oscillators 1 and 2, the sub oscillator and the noise generator. You must turn up at least one of these sources in order to make sound with the Take 5. Alternatively, you can make the filter generate its own sine wave by turning up RESONANCE all the way so that it self-oscillates.

Mixer Parameters

**Osc 1**: Sets the output level of oscillator 1.

**Osc 1 Sub**: Sets the output level of the sub oscillator.

**Osc 2**: Sets the output level of oscillator 2.

**FM 2 -1**: When on, applies frequency modulation from Oscillator 2 to Oscillator 1. The Oscillator 2 LEVEL knob controls the amount. Use frequency modulation to create complex harmonics and metallic textures by tuning Oscillator 2 to different intervals.

**Noise**: Sets the output level of the white/pink noise generator. Rotating the knob clockwise from 0 increases the level of white noise. Rotating the knob counter-clockwise from 0 increases the level of pink noise.
Filter

The function of the filter is to subtract frequencies from the sound produced by the oscillators and noise generator, thereby changing the overall harmonic content of the synth’s sound. This change is varied over time using the Filter Envelope to produce more dynamic timbres.

To hear the effect of the filter:

1. Recall the Basic Program by pressing the GLOBAL button and using the SELECT knob to navigate to the BASIC PROGRAM command, then press WRITE.

2. Hold down a note and rotate the filter’s CUTOFF knob. Notice how it cuts the high frequencies as you rotate counter-clockwise, making the sound of the oscillator less bright. If you turn the CUTOFF knob fully counter-clockwise you’ll filter out all frequencies and hear nothing.

3. Return the CUTOFF knob to its halfway position, hold down a note again then turn the RESONANCE knob about halfway up.

4. Rotate the filter’s CUTOFF knob again and listen to the sound change as a band of frequencies near the cutoff is amplified. This is how to create a classic resonant filter sweep.

In the previous example, you controlled the filter cutoff by hand. In most cases, you will use the Filter Envelope to do this. To learn more about the Filter Envelope, see “About the Filter Envelope” on page 24.
Filter Parameters

**Cutoff:** Sets the filter’s cutoff frequency.

**Resonance:** Emphasizes a narrow band of frequencies around the cutoff frequency. High levels of resonance can cause the filter to self-oscillate and generate its own pitch.

**Drive:** Increases signal input to the filter, boosting volume and adding harmonic saturation and warmth. The effect of Drive can be subtle depending on the amplitude and harmonic content of a signal.

Additional Filter Parameters (Program Menu)

Additional Filter parameters are accessible by pressing the front-panel **PROGRAM** button and scrolling through the list that appears. The parameter explained below does not appear on the front panel.

**Key>LPF Freq:** 0...127—Sets the amount of modulation from the keyboard to the filter’s cutoff frequency. Any setting above zero means that the higher the note played on the keyboard, the more the filter opens. This is useful for adding brightness to a sound as higher notes are played, which is typically how acoustic instruments behave. When set to zero, keyboard filter tracking is off, meaning that filter frequency is unaffected by playing higher or lower notes on the keyboard. When set to 127, the filter will track in half-step increments, which can be useful if you are using the filter to generate a pitch through self-oscillation.
Envelopes

The Take 5 has two 5-stage envelope generators (attack, decay, sustain, release, plus delay). They are useful for creating modulation that varies over time according to the shape of the envelope. Routing an envelope to Filter Cutoff, for example, causes the filter to open or close according to the contour of the envelope. Routing an envelope to Amplifier causes the volume to change according to the contour of the envelope.

Similarly, using one of the envelopes as an auxiliary envelope and routing it to a different destination in the mod matrix allows you to apply modulation that changes according to the contour of the envelope.

There are many creative ways to use the Envelopes:

- Use the mod matrix to route Envelope 1 or 2 to one of the oscillators’ fine (pitch) parameter to create the classic “pitch blip” effect used in many synth lead sounds.

- Use the mod matrix to route Envelope 1 or 2 to one or both of the oscillators’ shape parameter to make their timbre evolve according to envelope’s contour.

- Use the mod matrix to route Envelope 1 or 2 with a fast attack and short decay to noise (level) to add a percussive attack to a sound. (Noise should be set to zero in the Mixer.)

Using the Env Routing Button to Assign the Envelopes

The ENV ROUTING button provides a way to assign the envelopes to specific destinations. Pressing the ENV ROUTING button toggles through the various options.
Env 1 Destinations:

- **FILTER** - Envelope 1 controls Filter Cutoff frequency
- **AUX** - Envelope 1 functions as an auxiliary envelope that can be used to modulate a destination selected through the Mod Matrix. The Aux setting is available when Env 2 is set to **FILTER + AMP** or **FILTER + GATE**.

Env 2 Destinations:

- **AMP** - Envelope 2 controls the Amplifier (loudness)
- **FILTER + AMP** - Envelope 2 controls both Filter Cutoff frequency and the Amplifier (loudness). Note that if the Env 2 **VELO**city button is on, it affects only Filter Cutoff and not Amplifier volume.
- **FILTER + GATE** - Envelope 2 controls Filter Cutoff frequency while Amplifier volume is simply triggered (gated) on/off each time you press a key on the Take 5 keyboard. Note that if the Env 2 **VELO**city button is on, it affects only Filter Cutoff and not Amplifier volume.

About the Filter Envelope

Routing Envelope 1 or 2 to the Filter shapes the harmonic characteristics of a synthesized sound by giving you filtering control with each of the envelope stages (attack, decay, sustain, release).

A filter envelope is one of the most important aspects of a synthesized sound. Without an envelope, the filter would be static and unchanging. It would stay open or closed by a fixed amount that wouldn’t change over the duration of a sound. That’s not very expressive or interesting to listen to — and it’s not how most real-world instruments behave.

In general, sounds produced by an acoustic instrument are brighter at their beginning (the attack stage) and grow mellower as they die out (the decay and release stages). In other words, their harmonic content changes over time. This is exactly what the filter envelope is designed to emulate.
To hear the effect of the Filter Envelope:

1. Recall the Basic Program by pressing the GLOBAL button and using the SELECT knob to navigate to the BASIC PROGRAM command, then press WRITE.

2. Hold down a note and rotate the filter’s CUTOFF knob to set it to an 8 o’clock position.

3. Play a note. At this point you may not hear anything because you’ve closed the filter significantly.

4. In the Envelopes section, turn the AMOUNT knob of Env 1 (which is routed to the Filter by default) to a 3 o’clock position.

5. Play a note. Notice how the sound has changed. The Filter Envelope is controlling filter cutoff by the amount you set with the AMOUNT knob.

6. Repeatedly strike a note on the keyboard as you turn the Filter Envelope’s DECAY knob clockwise and counterclockwise. Notice how it changes the sound as the note decays faster or slower after its initial attack stage.

7. Now experiment with the Filter Envelope’s ATTACK knob. Notice how the attack becomes faster or slower.

8. Now hold down a note and experiment with the Filter Envelope’s SUSTAIN knob. This controls how wide the filter stays open while you hold down a key on the keyboard.
9. The Filter Envelope’s `RELEASE` parameter acts in conjunction with the Amplifier Envelope (Envelope 2 by default), so to hear its effect, first set the Amp Envelope’s `RELEASE` value to a 1 o’clock position.

10. Now repeatedly strike a note on the keyboard as you turn the Filter Envelope’s `RELEASE` knob clockwise and counterclockwise. Notice how the note fades out faster or slower as you change the `RELEASE` value.

11. Continue experimenting with various Filter Envelope settings while you adjust Envelope 1’s `AMOUNT` knob. Notice how greater `AMOUNT` settings amplify the effect of the envelope on the filter.

As noted above, the Filter Envelope and Amplifier Envelope often work in conjunction, with the Filter Envelope controlling how the filter opens and closes and the Amplifier Envelope controlling how the Amplifier controls the overall volume shape of the sounds you create. To learn more about the Amplifier Envelope, see “About the Amp Envelope” on page 27.

**Envelope Parameters**

**Attack**: Sets the attack time of the envelope. The higher the setting, the slower the attack time and the longer it takes for the filter to open from the level set with the filter `CUTOFF` knob to the level set by the filter envelope amount. Percussive sounds typically have sharp (short) attacks.

**Decay**: Sets the decay time of the envelope. After a sound reaches the filter frequency set at its attack stage, `DECAY` controls how quickly the filter then transitions to the cutoff frequency set with the `SUSTAIN` knob. The higher the setting, the longer the decay. Percussive sounds, such as synth bass, typically have shorter decays (and a generous amount of low-pass filter resonance).

**Sustain**: Sets the filter cutoff frequency for the sustained portion of the sound. The sound will stay at this filter frequency for as long as a note is held on the keyboard.

**Release**: Sets the release time of the envelope. This controls how quickly the filter closes after a note is released.

**Velocity On/Off**: On, Off—Allows key velocity to influence filter cutoff frequency. If on, the harder you play, the more the filter will open and the brighter the sound will be. If off, key velocity will not affect the filter. This control allows for more touch-sensitive sounds.
About the Amp Envelope

After passing through the filters, a synthesized sound goes into an amplifier, which controls its overall volume. The Amp envelope is used to shape the volume characteristics of a sound over time by giving you control over these stages. Along with the Filter envelope, this is one of the most important aspects of a synthesized sound.

Without a volume envelope, the volume of a sound wouldn’t change over the duration of a note. It would begin immediately, remain at its full volume for its duration of the note, then end immediately when the note was released. Again, that’s not very interesting sonically and it’s not typically how instruments behave in the real world.

To give you a real-world example, the main difference between the sound of the wind and the sound of a snare drum is that they have very different volume envelopes. Otherwise, they are essentially both white noise. Wind has a relatively slow attack, a long sustain, and a long decay and release. A snare drum has a sharp attack, no sustain, and very little decay or release. But again, they are both fundamentally white noise.

Amount: Sets the amount of modulation from the filter envelope to the filter’s cutoff frequency. Any setting above zero means that each time you strike a key, the filter envelope controls how the filter opens and closes. Higher amounts more dramatically affect the cutoff frequency. This control is bipolar. Positive settings produce standard behavior. Negative settings invert the envelope.

Additional Envelope Parameters (Program Menu)

Additional Envelope parameters are accessible by pressing the front-panel program button and scrolling through the list that appears. The parameters below do not appear on the front panel.

Env 1 Delay: 0...127—Sets a delay between the time the envelope is triggered (note on) and when the attack portion actually begins.

Env 2 Delay: 0...127—Sets a delay between the time the envelope is triggered (note on) and when the attack portion actually begins.
Envelopes

Envelope 2 parameters

A typical 5-stage, DADSR envelope

As noted previously, the Amplifier Envelope works in conjunction with the Filter Envelope, with the Filter Envelope controlling how the filter opens and closes and the Amplifier Envelope controlling how the Amplifier controls the overall volume shape of the sounds you create.

To hear the effect of the Amplifier Envelope:

1. Recall the Basic Program by pressing the GLOBAL button and using the SELECT knob to navigate to the BASIC PROGRAM command, then press WRITE.

2. Repeatedly strike a note on the keyboard as you turn the Amplifier Envelope’s ATTACK knob clockwise. Notice how the attack becomes slower and more gradual the further you turn the knob.

3. Reset the ATTACK parameter to zero (fully counter-clockwise).

4. Next, repeatedly strike a note on the keyboard as you turn the Amplifier Envelope’s SUSTAIN to zero. Notice how it changes the sound so that the sound no longer sustains even if you hold down the key. The only sound you hear is the decay portion of the sound.

5. Now, with SUSTAIN still set to zero, repeatedly strike a note on the keyboard as you turn the Amplifier Envelope’s DECAY knob clockwise and counterclockwise. Notice how it changes the sound as the note decays faster or slower after its initial attack stage.
6. Set the \texttt{DECAY} parameter to 3 o’clock.

7. Finally, with \texttt{DECAY} set to 3 o’clock and \texttt{SUSTAIN} still set to zero, repeatedly strike a note on the keyboard as you turn the Amplifier Envelope’s \texttt{RELEASE} knob clockwise. Notice how the release becomes longer the further you turn the knob.

8. Continue experimenting with various Amplifier Envelope settings while you also adjust the Filter Envelope to hear how these two controls interact. You will understand how powerful the envelopes are and how essential they are to designing sounds.

\section*{Auxiliary Envelope}

Envelope 1 can be designated as an Auxiliary envelope using the front-panel \texttt{ENV ROUTING} button. By doing so, you can set its shape as you wish and use the modulation matrix to route it to a specific modulation destination to create modulation that varies over time according to the shape of the envelope. Routing an envelope to an oscillator’s frequency, for example, causes the oscillator’s pitch to rise and fall according to the contour of the envelope.

Either of the Take 5’s envelopes can be routed to any destination (or multiple destinations) using the modulation matrix. See “Modulation” on page 34 for more details.

There are many ways to make creative use of the Auxiliary Envelopes:

\begin{itemize}
    \item Route an envelope to one of the oscillators’ \texttt{OSC 1 OCTV} parameter to create the classic “pitch blip” effect used in many synth lead sounds.
    \item Route an envelope to the filter’s \texttt{CUTOFF} parameter (in addition to the standard Filter Envelope) to create a more complex filter envelope shape.
    \item Route an envelope to one or more of the oscillators’ \texttt{SHAPE} parameter to make their timbre evolve according to envelope’s contour.
    \item Route an envelope with a fast attack and short decay to \texttt{NOISE LEVEL} to add a percussive attack to a sound. (Noise should be set to zero in the Mixer.)
\end{itemize}
Low Frequency Oscillators

LFOs are special-purpose oscillators that produce a frequency that is typically below the range of human hearing (although these can actually extend into the audio range if set to their maximum frequency). The LFOs are used for periodic modulation such as vibrato (periodic pitch modulation) and tremolo (periodic amplitude modulation). They can also be used as modulation sources for any of the many modulatable parameters in the Take 5.

The LFOs produce a variety of waveshapes, including triangle, sawtooth, reverse sawtooth, square, and S&H (sample & hold/random). Though most often used for low-frequency modulation, the Take 5 LFOs can actually function at speeds that extend into the audible range for extreme effects.

The triangle wave is bipolar. That is, its waveshape is positive for half of its cycle and negative for the other half. This makes it possible to generate a vibrato that goes alternately sharp and flat in equal amounts on either side of a center frequency.

The square, sawtooth, reverse sawtooth, and sample & hold (random) waves generate only positive values. In the case of the square wave, this makes it possible to generate trills.
The LFOs can be free-running or synced to the Arpeggiator, Sequencer, or MIDI clock for tempo-synced effects such as filter sweeps, tremolo, and so on.

**Global LFO Versus Per-Voice LFO**

The Take 5 has two separate LFOs. LFO 1 is “global” and LFO 2 is “per voice.” It’s useful to understand the difference:

**Global LFO (LFO 1)**

LFO 1 is a Global LFO and is a single modulator that is applied to all voices in a program equally — with no variation from voice to voice. A simple example of this is using LFO 1 to modulate Osc 1 Freq. Doing so will change the pitch of all notes you play in exactly the same way and with the same timing. In other words, if you play a chord, and strike each note within the chord at slightly different times, the notes will shift their pitch together in perfect sync with each other with no variation from note to note/voice to voice. Compare this to the example given below for LFO 2, which is per voice.

**Per-Voice LFO (LFO 2)**

LFO 2 is a per-voice modulator that is applied to each voice individually, and can vary from voice to voice. A simple example of this is using LFO 2 to modulate Osc 1 Freq. Doing so will change the pitch of all notes that you play, but the modulation will be applied individually to each note. In other words, if you play a chord, and strike each note within the chord at slightly different times, each note will be modulated individually beginning from the time it is struck, making the cycle of the pitch shift different from note to note/voice to voice. It’s a subtle but noticeable difference.
LFO Parameters

**Frequency:** Sets the frequency of the selected LFO from a slow .022Hz to a fast 500Hz. This is affected by the `CLK SYNC` (clock sync) parameter as explained below.

**Amount:** Sets the amount of LFO modulation routed to the selected destination. Setting an amount here applies the selected modulation continuously. You can also use the modulation matrix to route an LFO to additional destinations and use a different modulation amount if you want.

**Shape:** Triangle, Sawtooth, Reverse Sawtooth, Square, S&H—This button sets the waveshape of the selected LFO.

**Clock Sync:** When on, the LFO synchronizes with the master clock, which controls the Arpeggiator, Sequencer, and certain effects such as the various delays.

**Destination:** Various—Routes the selected LFO to one of the many modulation destinations within the synthesizer. These appear in the display. You can also use the modulation matrix to route an LFO to additional destinations.

There are many ways to make creative use of the LFOs:

- Route an LFO to the `FINE` parameter of the oscillators to create vibrato (`TRIANGLE wave`) or random pitches (`S&H/RANDOM wave`).
- Route an LFO’s triangle wave to the filter’s `CUTOFF` parameter and use a medium `FREQ` and `AMOUNT` setting to create a wah-wah effect, or use a slow `FREQ` setting and low `AMOUNT` setting to create subtle harmonic movement.
- Route an LFO’s square wave to the amplifier’s `AMOUNT` parameter and use a medium `FREQ` and `AMOUNT` setting to create a tremolo effect.
- Route an LFO to an oscillator’s `SHAPE` parameter to make its timbre evolve.
- Route the LFO’s triangle wave to the `TIME` parameter of the stereo delay and use a slow `FREQ` and low `AMOUNT` setting to create a chorus effect.
Any LFO can be routed to any destination (or multiple destinations) using the modulation matrix. See "Appendix B: Modulation Destinations" on page 69 for a list of destinations.

**Additional LFO Parameters (Program Menu)**

Additional LFO parameters are accessible by pressing the front-panel **PROGRAM** button and scrolling through the list that appears. The parameters explained below do not appear on the front panel.

**LFO 1 Reset:** Off, On—When off, the LFO is free running. When on, the LFO is re-started each time a new note is played. However, if the first note is held and more notes are played, the LFO does not reset on the newly played notes. LFO reset is useful if you want to ensure that the full cycle of the waveshape is applied each time you strike a key.

**LFO 2 Reset:** Off, On—When off, the LFO is free running. When on, the LFO is re-started each time a new note is played. **WAVE RESET** is set independently for each LFO. This is useful if you want to ensure that the full cycle of the waveshape is applied each time you strike a key.

There is a shortcut for routing an LFO to a front-panel destination (provided that the destination is a valid destination). Simply hold down the **DEST** button of the desired LFO, then move the knob or control you want to use as a destination (the filter cutoff, for example). Set the amount using the LFO **AMOUNT** knobs. Be aware that not all front-panel controls can be used as a modulation destinations.
Modulation

Although the overall sonic character of the Take 5 is determined by its oscillators and filters, much of its power to make unique sounds comes from creative use of modulation. Modulation is the process of routing one parameter (used as a control voltage) to another parameter in order to change the way the targeted parameter behaves.

The idea is simple:

1. Choose a source.
2. Choose a destination.
3. Set an amount. The amount can usually be either positive or negative.

The Modulation assignment controls

Use this knob to scroll through mod slots and source/amount/destination

Use this knob to set the mod source mod amount mod destination
You already understand and apply the concept of modulation whenever you use the filter envelope to control the filter’s cutoff frequency. In this case, the modulation source is the filter envelope (or more precisely, any of its controls, such as attack, decay, sustain, or release). The modulation destination is the filter’s cutoff frequency. The modulation amount is set with the Filter Envelope’s amount knob.

There are 19 different modulation sources and 54 different destinations to choose from. This gives you a large number of sound-shaping options.

There are shortcuts for routing modulation to various front panel sources/destinations. Simply hold down the source assign button and move the control you want to use as a source (the Mod wheel, for example). Then hold down the destination assign button and move the control that you want to use as a destination (filter cutoff, for example). Set the amount with the value knob while referring to the display. Be aware that not all front-panel controls can be used as a modulation source/destination.

**Mono and Poly Modulation Sources/Destinations**

There are two types of mod sources and destinations: mono and poly. In general, you don’t need to think too much about which to use when assigning modulation, but it’s useful to understand the difference.

- A mono modulation source, such as LFO 1: Global, is a single modulator that is applied to all voices in a program equally — with no variation from voice to voice. Other mono mod sources include the Pitch Bend wheel or Mod wheel, which can be used to control oscillator frequency (pitch) or other aspects of a sound depending on how you assign it in the Mod Matrix (in the display).

- A poly modulation source, such as Key Velocity, is a modulator that is applied to each voice individually, and can vary in its amount from voice to voice. A simple example of this is using key velocity to control filter cutoff frequency per voice or the volume of individual voices (Amp). Other poly mod sources include LFO 2, Envelope 1, Envelope 2, Note Number, and others. These can all be used to control things such as the pitch of individual oscillators/voices, oscillator wave shape per voice, and many other things.
Modulation Examples

Here are several modulation scenarios that illustrate how to use the modulation matrix. The examples provide step-by-step instructions for clarity. Some of these setups are built into the basic program, which you can recall from the global menu.

To use the Mod wheel to add vibrato:

1. In the LFO section, set LFO 1 to triangle and set frequency to a medium value. Set destination to osc all fine. Set amount to 0. (You will control the amount with the Mod wheel.)

2. In the modulation section, press the source button. Use the select knob to scroll to Mod Slot 1 if it’s not already displayed.

3. Use the value knob to scroll through the various mod sources and choose mod wheel. (As a shortcut for steps 2 and 3, you can hold down the src assign button and move the Mod wheel.)

4. Use the value knob to set the amount to 30.

5. Use the value knob to scroll through the various mod destinations and choose lfo 1 amt. (As a shortcut you can hold down the dest assign button and move the LFO 1 amount knob.)

6. Hold down a note on the keyboard and turn the Mod wheel. You should hear vibrato.

💡 Use pressure as the modulation source instead of the Mod wheel in the previous example to add vibrato with key pressure/aftertouch.

To use the Mod Wheel to control the filter cutoff:

1. In the modulation section, press the source button. Use the select knob to scroll to Mod Slot 1 if it’s not already displayed.

2. Use the value knob to scroll through the various mod sources and choose mod wheel.

3. Use the value knob to scroll through the various mod destinations and choose cutoff.

4. Hold down a note on the keyboard (or press the hold button and play a note on the keyboard) and move the Mod Wheel up and down.
5. Use the value knob to set the amount to your preference. Higher amount settings cause the filter to open wider the farther up you move the Mod Wheel. A negative amount setting will close the filter the farther up you move the Mod Wheel.

Use pressure as the modulation source instead of the Mod Wheel slider in the previous example to open the filter (positive amount) or close the filter (negative amount) with key pressure (aftertouch).

Other modulation ideas:

- To create the classic “attack pitch blip” effect in many synth brass sounds, choose a good two-oscillator synth brass sound. Set Env 1 to Aux and Env 2 to Filter + Amp. In the Mod Matrix route Env 1 Osc 2 Fine. Set Env 1 to Attack: 0, Decay: 9 o’Clock, Sustain: 0, and Release: 0 with an amount of 30.

- Route an LFO to Pan to create an auto-panning effect. Panning width is controlled by the modulation amount. Panning speed is controlled by the LFO frequency. Add a second mod path to control the LFO speed with the Mod wheel for a controllable rotating speaker spin-up/spin-down effect. Add the rotating speaker effect as Effect 1 and set up a third mod path to control FX1 Mix with the Mod wheel for even better results.

- Route velocity to Overdrive to distort a synth lead sound the harder you play.
Unison

When **unison** is on, the Take 5 acts like a monophonic synthesizer in that only 1 note can be played at a time. However, that one note can be powered by as many as five voices, depending on how many you choose to use.

**To use Unison:**

1. Press and hold the **unison** button.

2. With the **unison** switch held down, use the **value** knob to choose the number of voices to stack, then release the Unison switch.

```
120 UNISON 1/16
4 Voices
Up+Down BBD
```

Setting the number of Unison voices

**To detune the oscillators in Unison:**

1. Press **program** settings button.

2. With the **select** knob, choose the **unison detune** command

3. Use the **value** knob to set the amount of detuning. A setting of 0 is minimum detuning. A setting of 7 is maximum detuning.

```
120 PROGRAM 1/16
11. Unison Detune
3
Up+Down BBD
```

Detuning Unison voices
Using Chord Memory

Unison has a useful feature called chord memory. Instead of assigning voices to a single note, hold down a chord on the keyboard and press the UNISON switch. The Take 5 memorizes the notes of the chord. Single notes played on the keyboard then trigger all notes of the stored chord, transposing them as you play up or down the keyboard. Try using this feature to create powerful chord stabs.

To use chord memory:

1. Hold down a chord on the keyboard (5 notes maximum).
2. Press the UNISON switch. The chord voicing is memorized. Play a few notes to listen to the result.
3. If you save the program, the unison chord memory is saved with it.

To clear chord memory:

1. Turn off Unison.
2. Hold down a single note.
3. Press the UNISON button.
4. Save the program again.
Effects

You can add up to two digital effects per program. The first effect can be one of several classic device emulations, including various delays, chorus, flanging, ring modulation, and others. The second effect is a dedicated reverb with variable decay, pre-delay, damping, and tone. Effects are saved with programs.

Effect Types

- Delay - classic stereo digital delay
- BBD - vintage bucket-brigade delay emulation
- Tape Delay 1 - vintage tape delay emulation
- Tape Delay 2 - vintage tape delay emulation with greater tape saturation
- Chorus - vintage stereo chorus
- Flanger - vintage through-zero flanger
- Phaser - vintage 6-stage phaser
- HP Filter - high-pass filter
- Distortion - classic op amp distortion
- Ring Mod - ring modulation
- Rotating Speaker - vintage rotating speaker emulation
- Dedicated Reverb (Effect 2) - plate reverb with variable time, tone, and early reflections.

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To add an Effect:

1. Press the **EFFECT ON/OFF** button to turn it on.

2. Turn the **TYPE** knob to select an effect. The effect name is shown in the lower right of the main display. Names are abbreviated. For instance “bbd” is the bucket-brigade delay. Refer to the previous list.

3. Turn the **DEPTH/MIX** knob clockwise to blend in the processed signal.

4. Use the **TIME** and **FEEDBACK/MISC** knobs to adjust effect parameters. Refer to the chart to see which parameters each of these knobs control.

To add Reverb:

1. Press the **REVERB ON/OFF** button to turn it on.

2. Turn the **MIX** knob clockwise to blend in the processed signal.

3. Use the **DECAY** knob to adjust the length of the reverb tail.

4. Use the **PRE-DELAY** knob to adjust the pre-delay.

5. Use the **TONE** knob to shape the frequency content of the reverb. The **TONE** parameter uses both high-pass and low-pass filtering to sculpt the reverb’s sound.

6. Use the **DAMPING** knob to adjust reverb damping (absorption of the high frequencies of the reverb). Less damping allows high frequencies to decay slower to create a brighter reverb sound. More damping darkens the sound of the reverb.
Vintage Knob

Because the Take 5 has analog VCOs and filters, it is capable of producing many classic, vintage poly synth sounds, even though it was designed and constructed with state-of-the-art technology and components. To add even more vintage character, we designed the VINTAGE knob, which introduces parameter variations from voice to voice. This type of behavior was a big part of why vintage synths sounded so warm, organic, and alive. Turning up the VINTAGE knob adds progressively more variation between voices. Try it out!

To use the Vintage knob:

- Turn the VINTAGE knob clockwise to add progressively more variation from voice to voice.
**Overdrive**

The Take 5 has an Overdrive effect that is separate from the digital effects available in the Effect and Reverb sections. A little Overdrive is great for adding harmonic complexity and an aggressive edge to sounds. The character of the Overdrive is affected by the harmonic content of a program. Sounds with more high-end will sound different than sounds with fewer harmonics.

![OVERDRIVE]

The Overdrive knob

*To add Overdrive:*

- Turn the **OVERDRIVE** knob clockwise to add progressively more of this effect.

**Arpeggiator**

The Arpeggiator allows you to hold a chord and the synthesizer will play a pattern based on the individual notes held. You can adjust the playback mode (up, down, up+down, random, assign.), the octave range (1, 2, or 3), the number of repeats per note, and the tempo. The Arpeggiator usually works best on sounds with a fast attack.

While you hold down a chord, pressing any additional notes will add those notes to the arpeggio. You can change chords and notes and the arpeggio will continue to play as long as at least one note is always held.

You can also use the **hold** feature with the Arpeggiator. When you enable **hold**, you can release the notes on the keyboard and the arpeggio will continue to play — with any additional notes that you play added to the arpeggio.
To prevent the Arpeggiator from adding new notes to an arpeggio when keys are continuously held (and instead start a new arpeggio each time you change notes), turn ARPEGGIATOR ON in the Arpeggiator. To do this, press the PROGRAM button and use the SELECT knob to scroll to the ARPEGGIATOR parameter. Use the VALUE knob to set it to ON.

Set the tempo of the Arpeggiator with the TAP TEMPO or BPM and DIVIDE controls. To use TAP TEMPO, tap this button 4 times to set the tempo. You can also sync the Arpeggiator to external MIDI clock.

**To use the Arpeggiator:**

1. Press the ARPEGGIATOR ON/OFF button to turn it on.
2. Hold down one or more notes on the keyboard. The Arpeggiator plays them according to the settings you’ve chosen.
3. To latch arpeggiation on (so that you don’t have to continuously hold down notes) press the HOLD button.
4. In the display menu, adjust settings such as MODE, OCTAVE RANGE, REPEATS, and BPM.
5. To synchronize a delay effect to the Arpeggiator, enable Effect 1, choose a delay, then turn on SYNC in the delay’s parameter page in the display. Adjust the delay’s TIME parameter as desired.
Arpeggiator “Momentary Sustain” Mode

The Take 5 allows you to use the sustain pedal to turn the Arpeggiator’s Hold function on and off and perform other Arpeggiator-related functions. To access this feature, use the FOOT FUNCTION setting in the GLOBAL menu.

There are three modes to choose from:

- **SUSTAIN** - With the Arpeggiator running in this mode, pressing and holding the Sustain pedal sustains the notes, as the Sustain pedal normally would.

- **ARP HOLD** - With the Arpeggiator running in this mode, pressing the Sustain pedal once causes the Arpeggiator to hold the sequence (even when you release the notes on the keyboard). Pressing it again stops the Arpeggiator.

- **ARP HOLD MOM** - With the Arpeggiator running in this mode, pressing and holding the Sustain pedal causes the Arpeggiator to sustain (even when you release the notes on the keyboard) for as long as you hold down the pedal. Releasing the Sustain pedal stops the Arpeggiator.

**To select the Arpeggiator’s sustain pedal mode:**

1. Press the GLOBAL button then use the SELECT knob to scroll to FOOT FUNCTION.

2. Use the VALUE knob to select SUSTAIN, ARP HOLD, or ARP HOLD MOM, depending on your preference. Press the GLOBAL button again to exit the Global menu.
MIDI Note Output from the Arpeggiator

The Arpeggiator outputs MIDI note messages. Any notes that you hold on the keyboard will be arpeggiated according to the current settings of the Arpeggiator and output over MIDI as MIDI notes. You can use this feature to drive other MIDI-equipped devices such as synthesizers and drum machines. To access this feature, use the MIDI ARP NOTES setting in the GLOBAL menu.

To enable MIDI Note output from the Arpeggiator:

1. Press the GLOBAL button, then use the SELECT knob to locate the MIDI ARP NOTES parameter.
2. Use the VALUE knob to select ON.

To control an external MIDI device:

1. Connect the MIDI or USB output of the Take 5 to the MIDI or USB input of the external device, depending on which type of connection the external device requires.
2. On the Take 5, press the GLOBAL button, then use the SELECT knob to locate the MIDI CABLE OUT parameter.
3. Use the VALUE knob to select MIDI, USB, or ALL, depending on how your Take 5 and external device are connected.
4. Press the GLOBAL button again to exit the Global menu.
5. On the external device, set the the MIDI Channel and MIDI Receive port to match the Take 5.
6. Hold down a chord on the Take 5 or start Sequencer playback. The external device should be triggered by the arpeggiated or sequenced notes.


**Arpeggiator Parameters**

**Arpeggiator On/Off:** This button turns the Arpeggiator on and off.

**Arp Mode:** Sets the order in which notes play when the Arpeggiator is on. The setting appears in the lower left of the display. See the table below.

<table>
<thead>
<tr>
<th>Arp Mode</th>
<th>Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up</td>
<td>Plays from lowest to highest note</td>
</tr>
<tr>
<td>Down</td>
<td>Plays from highest to lowest note</td>
</tr>
<tr>
<td>Up + Down</td>
<td>Plays from lowest to highest and back to lowest</td>
</tr>
<tr>
<td>Random</td>
<td>Plays notes in random order</td>
</tr>
<tr>
<td>Assign</td>
<td>Plays notes in the order the keys were pressed</td>
</tr>
</tbody>
</table>

**Octave:** 1, 2, 3—Set to 1, only the held notes are arpeggiated. Set to 2, the held notes and the notes one octave above them arpeggiate. Set to 3, the held notes and the notes one and two octaves above them arpeggiate.

**Repeat:** 1, 2, 3—Set to off, each note in the arpeggio plays once. Set to 1, each note in the arpeggio plays twice. Set to 2, each note in the arpeggio plays three times. Set to 3, each note in the arpeggio plays four times.

**Relatch (in the Program Menu):** Off, On—Works in conjunction with hold. When hold and the Arpeggiator are on, and arp relatch is off, played notes are held on and arpeggiated, with additional played notes added to the held notes and the arpeggio. When arp relatch is on, played notes are held on and arpeggiated, but additional played notes will restart the arpeggio with the new notes. If you release all keys and play new notes, the arpeggio restarts using the new notes.
Clock Parameters

**BPM:** 30…250—Sets the tempo for the Arpeggiator in BPM (beats per minute). The tap tempo LED flashes at the BPM rate. When **sync** is enabled on the low-frequency oscillator, or enabled in the Effects section, the BPM rate affects the LFO frequency and/or delay effect. When syncing to an external MIDI clock source, the BPM setting has no effect.

Clock Divide—Selects a basic note value relative to the BPM. See the table below:

<table>
<thead>
<tr>
<th>Name</th>
<th>Tempo</th>
<th>Timing Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2</td>
<td>BPM/2</td>
<td>Half note</td>
</tr>
<tr>
<td>1/4</td>
<td>BPM</td>
<td>Quarter note</td>
</tr>
<tr>
<td>1/8</td>
<td>BPM x 2</td>
<td>Eighth note</td>
</tr>
<tr>
<td>1/8 T</td>
<td>BPM x 3</td>
<td>Eighth note triplets</td>
</tr>
<tr>
<td>1/16</td>
<td>BPM x 4</td>
<td>Sixteenth note</td>
</tr>
<tr>
<td>1/16 T</td>
<td>BPM x 6</td>
<td>Sixteenth note triplets</td>
</tr>
<tr>
<td>1/32</td>
<td>BPM x 8</td>
<td>Thirty-second note</td>
</tr>
<tr>
<td>64th</td>
<td>BPM x 16</td>
<td>Sixty-fourth note</td>
</tr>
</tbody>
</table>

Tap Tempo—Pressing the **tap tempo** button 4 times sets the tempo. The LED flashes at the BPM rate you set.

Step Sequencer

The step sequencer allows you to record a series of notes and chords of up to 64 steps in length. You can record up to a 5-note chord on each step. It records note and velocity data, but not timing. You can add ties and rests after you have recorded the notes/steps. Once you have recorded a sequence, you can play it back and adjust its playback speed with the BPM control. You can also play along with a sequence (if there are voices available), and transpose its playback.

*To program a note sequence:*

1. Press the **record** button.
2. Play the notes of your sequence on the keyboard. The display indicates the current step as you play.
When recording a chord as a step, as long as you continue to hold at least one note down, you can keep adding notes to the chord/step, and even use the transpose buttons to extend the keyboard range while doing it.

3. To add a rest as you play, press the program settings button for that step, then continue playing. To add multiple rests, press the program settings button multiple times.

4. To add a “tie” that extends the length of a note, play a note, then press the write button repeatedly to extend the note for the number of steps you want for that note.

5. When you’re done, press play to listen to your sequence. Use the BPM, value, or tap tempo controls to adjust sequencer playback speed.

6. To save the sequence, save the program and they are saved together.

If you want to play live along with the sequencer, be sure to leave voices available. In other words, don’t play 5-note chords for every step in the sequence!

**To transpose a sequence:**

1. Press play. The sequence begins playback.

2. Press and hold record and press a key on the keyboard. “Middle C” is the reference point. Playing a note above middle C transposes the sequence higher by that interval. Playing a note below middle C transposes the sequence lower by that interval.

The Sequencer and Clock controls
Master Volume/Program Volume

The master output level of the Take 5 is controlled by the front-panel \textit{volume} knob. In addition, the volume of an individual program can be set with the \textit{progvolume} parameter in the \textit{program} menu. This is useful for ensuring that your sounds have roughly the same volume from program to program.

\begin{table}
\begin{tabular}{|c|c|}
\hline
\textbf{bpm} & \textbf{clk div} \\
\hline
120 & PROGRAM 1/16 \\
\hline
15. ProgVolume & 127 \\
\hline
Up+Down & BBD \\
\hline
arp & effect \\
\hline
\end{tabular}
\end{table}

Setting Program Volume in the \textit{program} menu

\textit{To set the volume of an individual program:}

1. Choose a program.
2. Press the \textit{program} button to the lower left of the display.
3. Use the select knob to locate the \textit{progvolume} parameter.
4. Use the value knob to set the volume level.
5. Press the \textit{write} button twice to save the program.

MIDI volume can also influence the overall volume of the Take 5 if you are controlling it from an external MIDI source.
**Transpose**

The **up** and **down** buttons in the **transpose** section transpose the keyboard up or down in octaves. The LED indicates the current keyboard transposition state. Transposing the keyboard also changes the MIDI note numbers of the keys so that MIDI notes sent are also transposed. Transpose settings are global and are not saved with individual programs. Note that press one of the Transpose button won’t affect any keys currently held down. It only affects keys/notes played after you have transposed the keyboard.

![Transpose controls](image)

The Transpose controls

**Hold**

When **hold** is on, any notes played will continue to play until **hold** is turned off. When used in conjunction with the Arpeggiator, notes are latched on.

![Hold button](image)

The Hold button
Glide

Glide causes the pitch of a note to glide up or down from the pitch of the previously played note. Glide is turned on and off using the **GLIDE** switch, but the **RATE** must also be set. If the **GLIDE** button is on, but **RATE** is set to 0, glide has no effect. Glide can be set individually for each oscillator.

![Glide button](image)

Press to enable Glide

The Glide button

**To use Glide:**

1. Press the **GLIDE** button to turn Glide on.
2. Play a series of notes up and down the keyboard while you turn the **GLIDE RATE** knob to adjust the amount of glide.

Glide Modes

There are four modes that determine how glide behaves. You can set your preferred mode using the **PROGRAM** menu.

**Fixed Rate:** The time to transition between notes varies with the interval between the notes; the greater the interval, the longer the transition time. The glide rate is fixed. This is the default glide mode.

**Fixed Rate A:** The same as Fixed Rate, but glide is only applied when playing legato. That is, glide only occurs when a note is held until the next note is played. This effectively allows glide to be turned on and off from the keyboard. This mode is only available when Unison is on.

**Fixed Time:** Glide is set to a fixed time, regardless of the interval between notes. This mode is only available when Unison is on.

**Fixed Time A:** The same as Fixed Time, but glide only occurs when playing legato.
**To select a Glide Mode:**

1. Press the **PROGRAM** button.
2. Use the **SELECT** knob to locate the **GLIDE MODE** parameter.
3. Use the **VALUE** knob to choose a glide mode.
4. Play a series of notes up and down the keyboard to hear the effect.
5. Once you’ve chosen the desired mode, press the **WRITE** button twice to save the program.

**To set the Glide Amount separately for each oscillator:**

1. Press the **PROGRAM** button.
2. Use the **SELECT** knob to locate the **OSC 1 GLIDE** parameter.
3. Use the **VALUE** knob to set the amount as you play a series of notes up and down the keyboard to hear the effect.
4. Once you’ve chosen the desired amount of glide for oscillator 1, use the **SELECT** knob to locate the **OSC 2 GLIDE** parameter.
5. Use the **VALUE** knob to set the desired amount of glide for oscillator 2 as you play a series of notes up and down the keyboard to hear the effect.
6. When you’re finished, press the **WRITE** button twice to save the program.
Pitch and Mod Wheels

The Take 5 has a spring-loaded Pitch wheel and a Mod wheel. You can use these controls to enhance live performance by bending notes and adding modulation in real time as you play.

The Pitch and Modulation wheels

Pitch Wheel

You can set a range in semitones for the Pitch wheel, depending on your playing preference. The upward range is 12 semitones (1 octave). The downward range is 24 semitones (2 octaves). Many musicians use a range of 2 semitones (a whole step) since this is the bend range of many acoustic instruments. For guitar whammy bar effects, you may wish to set a wider range.

To set the pitch bend range:

1. Press the program button.
2. Use the select knob to locate the pitch bend up parameter.
3. Use the value knob to choose a bend interval.
4. Hold a note and move the Pitch wheel to hear the effect.
5. Once you’ve set the bend up interval as desired, use the select knob to locate the pitch bend down parameter.
6. Use the value knob to choose a bend interval.
7. Hold a note and move the Pitch wheel to hear the effect.
8. Once you’ve chosen the desired mode, press the write button twice to save the program.
Modulation Wheel

The Mod wheel controls the amount of modulation for any program that uses it as a modulation source. This allows you to “perform” modulation in real time by moving the wheel. This is a great way to add expressiveness to a sound or performance by using it to control vibrato, filter effects, and potentially a lot more.

To choose a modulation destination for the Mod wheel:

1. In the modulation section, press the src assign button. Use the select knob to scroll to Mod Slot 1 if it’s not already displayed.

2. Use the value knob to scroll through the various mod sources and choose mod wheel.

3. Use the value knob to scroll through the various mod destinations and choose a parameter (such as cutoff).

4. Hold down a note on the keyboard (or press the hold button and play a note on the keyboard) and turn the Mod wheel.

5. Use the value knob to set the modulation amount to your preference. Higher amount settings add greater modulation the further you push the Mod wheel. A negative amount setting will apply modulation in the negative direction.

As a shortcut, you can hold down the src assign button and move the Mod wheel to quickly assign this modulation path.
Adding Aftertouch

Aftertouch is a performance feature that allows you to add modulation to a sound by applying additional pressure to a key after the key is already down. The greater the pressure applied, the more modulation is applied. The Take 5 provides monophonic (or “channel”) aftertouch, which means that applying pressure to any key within a chord will apply modulation to all notes currently held.

The Mod Matrix lets you choose the amount of modulation applied using aftertouch and also which parameters are modulated (oscillator frequency, filter frequency, and so on). You can set either a positive or negative amount.

For example, if you select the filter cutoff as modulation destination (CUTOFF), set a positive amount of pressure, then press a key harder, the filter cutoff frequency will increase, making the filter open wider and the sound become brighter.

Conversely, if you select the filter frequency as destination, set a negative amount of pressure, then press a key harder, the filter cutoff frequency will be lowered, making the filter close more and the sound become more muted.
To choose aftertouch (pressure) as a source for modulation:

1. Press the MOD button. The Mod Matrix appears in the display.

2. Use the SELECT knob to scroll through the various mod sources and choose PRESSURE. (As a shortcut, hold down the SRC ASSIGN button and press a key repeatedly to toggle through the available key-related mod sources.)

3. Use the VALUE knob to scroll through the various mod destinations and choose a parameter (such as CUTOFF).


5. Hold a note and move the Pitch wheel to hear the effect.

6. Use the VALUE knob to set the amount to your preference. Higher AMOUNT settings add greater modulation the harder you press a key. A negative amount setting will apply modulation in the negative direction.

The Take 5 provides eight different aftertouch/pressure response settings. The default setting provides a linear response. To choose a different response curve, use the AFTERTOUCH CURVE parameter in the GLOBAL menu.

Using the Mod Matrix to assign the pressure (aftertouch)
Chapter 3: Creating Sounds

The Take 5 can produce a huge variety of sounds. While the factory programs give you some idea of its scope, if you only make use of its presets, you’re not really using the Take 5 to its full potential. The real excitement is in creating sounds that are uniquely your own.

This chapter provides some brief tutorials. While there isn’t enough space here to cover how to use every Take 5 function, the examples will help you get familiar with some basic concepts.

Synthesis 101: Synth Bass

Many great synth bass sounds consist of a single oscillator, a bit of filter resonance, the right envelope, and not much else. So start with the Basic Program and go from there.

Short Version

To create a classic synth bass:

1. Press the GLOBAL button.

2. Use the SELECT knob to navigate to the BASIC PROGRAM command, then press the WRITE button to set the synth to the Basic Program.

3. In the basic program, only Oscillator 1 is audible. (The levels of Oscillator 2 and the Sub Oscillator and Noise are set to zero in the Mixer by default.)

4. Repeatedly strike a note on the keyboard as you do the following and listen to how the sound evolves:

5. Set Oscillator 1’s OCTAVE knob to -2.

6. Set filter CUTOFF to zero.

7. In the ENVELOPES section, set Envelope 1’s AMOUNT fully clockwise.

8. Set filter RESONANCE to a 9 o’clock position.

9. Play a low note on the keyboard. Instant synth bass!

10. Experiment with Envelope 1 (the Filter Envelope) AMOUNT and DECAY settings to fine tune your synth bass sound.
**Long Version with Explanations**

Here’s a more detailed version that provides insight into the process. You’ll start with the Basic Program, then learn how to choose an appropriate oscillator waveshape, how to use the filter, how to use the envelopes, and how to use Unison to fatten things up.

In the Basic Program, only Oscillator 1 is audible. Its waveshape is set to sawtooth and its level is 127 in the mixer.

**To start with the Basic Program:**

1. Press the **global** button.

2. Use the **select** knob to navigate to the **basic program** command, then press the **write** button to set the synth to the Basic Program.

Each of the oscillator’s waveforms have their own unique sound:

- The sawtooth waveform is a good starting point for sounds because it has plenty of harmonics. This gives you a lot to work with in terms of a raw sound that you can filter and modulate.

- The pulse (square) wave is a good starting point, too, but sounds different than the sawtooth, because of its different harmonic content. The sawtooth has even and odd-numbered harmonics and the square wave has odd-numbered harmonics. (Google this if you want to learn more.)

- The sine wave has no harmonics. It’s useful used alone for its pure tone, or in combination with another oscillator or sample(s) to reinforce the fundamental pitch of a sound and add weight.

**To listen to the various oscillator waveshapes:**

1. In the **oscillators** section, the Sawtooth waveform is selected by default. Play and hold a note, then turn the **shape** knob to step through the various waveshapes.

2. Select the sawtooth waveshape.

Next, you’ll use the filter to shape the raw sound of the sawtooth wave.
**To adjust the filter:**

1. Press and hold down a key and turn the filter’s **CUTOFF** knob. Notice how it cuts the high frequencies as you rotate counter-clockwise, making the sound of the oscillator less bright. If you turn the **CUTOFF** knob fully counterclockwise you’ll filter out all frequencies and hear nothing.

2. Return the **CUTOFF** knob to its 12 o’clock position.

3. Repeatedly strike a note and turn the **RESONANCE** knob about halfway up. Notice how the sound changes as a band of frequencies near the cutoff is amplified.

4. Rotate the filter’s **CUTOFF** knob again and you’ll hear a classic resonant filter sweep. You’re going to use this to create your synth bass.

5. Set the filter **CUTOFF** to zero.

6. In the **ENVELOPES** section, set Envelope 1’s **AMOUNT** fully clockwise. This will cause the Envelope 1 (the Filter Envelope) to modulate (open) the filter as much as possible according to the shape of the envelope (its attack, decay, sustain, and release settings).

7. Set filter **RESONANCE** to a 9 o’clock position. This gives the synth bass its funky “zap.”

8. Play some low notes and listen to the sound. Classic synth bass.

**To tweak the sound:**

1. Experiment with the Filter Envelope’s **AMOUNT** knob. Notice how greater **AMOUNT** settings amplify the effect of the envelope on the filter.

2. Repeatedly strike a note on the keyboard as you turn the Filter Envelope’s **DECAY** knob clockwise and counterclockwise. Notice how it changes the sound as the note decays faster or slower.

3. Experiment with the Filter Envelope’s **CUTOFF** knob.

4. The Filter Envelope’s **RELEASE** parameter acts in conjunction with the Amplifier Envelope. In other words, you can’t hear a long release on the filter envelope if the amplifier envelope is short! So to hear the filter envelope’s **RELEASE** parameter in action, set the both the Filter Envelope and Amp Envelope’s **RELEASE** values to an 11 o’clock position.
5. Now repeatedly strike a note on the keyboard as you turn the Filter Envelope’s **release** knob clockwise and counterclockwise. Notice how the note fades out faster or slower as you change the **release** value.

Now you know how to create a simple synth bass program using the most essential synthesizer components of the Take 5: the oscillators, the filters, and the envelopes. Using just these three things you can create an enormous variety of sounds. Keep experimenting with them and if you like what you’ve created, save the programs in one of the user banks. (See “Saving a Program” on page 10.)

**Creating Synth Brass**

Here’s another easy-to-construct sound: synth brass, with a classic “pitch blip” effect on the attack. In this example you’ll learn how to use an auxiliary envelope to modulate the pitch of oscillator 2 to simulate an aggressively blown horn effect.

**To create synth brass:**

1. Press the **global** button.

2. Use the **select** knob to navigate to the **basic program** command, then press the **write** button to set the synth to the Basic Program.

3. In the mixer, turn Oscillator 2 fully clockwise to maximize its volume. (Osc 1 is already at full.)

4. In the **oscillators** section, adjust the **pitch** knob on Oscillator 2 to slightly detune it and thicken the sound.

5. In the **filter** section, set **cutoff** to a 9 o’clock position.

6. Set **resonance** to a 10 o’clock position.

7. Set **envelope 1’s, amount** to a 3 o’clock position.

8. Set **envelope 1’s, attack** to 10 o’clock, **decay** to 10 o’clock, **sustain** to 11 o’clock, and **release** to 10 o’clock.

9. Enable touch sensitivity by pressing and enabling the **velocity** button.

10. Play some chords and listen to the sound. Classic synth brass.

11. Use the **vintage** knob to make the brass sound even more organic by adding parameter variations from voice to voice.
To add a “pitch blip” to the brass sound:

1. In the mod section, press the source button.

2. Use the select knob to scroll to Mod Slot 3 if it’s not already displayed.

3. Use the value knob to scroll through the various mod sources and choose env 1.

4. Use the select knob to the value field then use the value knob to set it to +5.

5. Use the select knob to scroll to the destination field then use the value knob to choose Osc2 Fine.

6. Play some notes in the upper range of the keyboard. Classic synth brass!

7. Experiment with different envelope amount and decay settings.
Creating Synth Brass

Turning Synth Brass into a String Pad

It’s a simple matter to turn the previous synth brass sound into a string pad by simply adjusting its envelope and filter settings.

To turn the synth brass into a string pad:

1. Remove the pitch blip effect by setting the ENV1 to OSC2 FINE value to 0.
2. In the FILTER section, set the CUTOFF to 12 o’clock.
3. In the ENV 1 (Filter) section, set the AMOUNT to 2 o’clock.
4. Set ENV 1 (Filter) ATTACK to 2 o’clock, DECAY to 2 o’clock, SUSTAIN to 2 o’clock, and RELEASE to 12 o’clock.
5. Set ENV 2 (Amp) ATTACK to 2 o’clock, DECAY to 2 o’clock, SUSTAIN to 5 o’clock, and RELEASE to 12 o’clock.
6. Play some chords. You’ve now got a good basic string pad.

Making the String Pad More Lush

Now let’s make the string pad more lush by using the LFOs to modulate the oscillator waveshapes and recreate the classic “pulse-width mod” strings found on many vintage synths.

To use waveshape mod to make the string pad more lush:

1. On Oscillator 1, set the SHAPE knob to 2 o’clock (square/pulse wave).
2. On Oscillator 2, set the SHAPE knob to 2 o’clock (square/pulse wave), as well.
3. In the Mixer section, set the OSC 1 SUB knob to 1 o’clock.
4. On LFO 1: GLOBAL press the DEST button and using the controls in the display, set the destination to OSC1 SHP (Oscillator 1 shape).
5. Set the AMOUNT parameter to +8.
6. On LFO 1: GLOBAL, set FREQUENCY to 10 o’clock.
7. Next, On LFO 2: PER VOICE press the DEST button and using the controls in the display, set the destination to OSC2 SHP (Oscillator 2 shape).
8. Set the AMOUNT parameter to -39.
9. On LFO 1: GLOBAL, set FREQUENCY to 9 o’clock.
10. Play some chords and listen to the sound.
You are now modulating the waveshape of each oscillator differently. This gives the sound more animation. Try experimenting with different LFO frequency and amount settings.

**Adding Effects to the String Pad**
You can enhance the string pad adding an effect such as chorus, flanging, or phasing for a retro feel.

*To add effects to the string pad:*
1. In the effect section, press the on button.
2. Turn the type knob and choose phaser.
3. Set time to 8 o’clock.
4. Set depth/mix to 12 o’clock.
5. Set feedback/misc to 12 o’clock.
6. Set depth/mix to 12 o’clock
7. Play some chords. Retro string machine! For even more dramatic phasing, set depth/mix and feedback/misc to 3 o’clock.
8. Experiment with changing the effect to the flanger or chorus and adjust their settings to your preference.

**Adding Reverb to the String Pad**
Adding reverb can also enhance the string sound in a very lush way.

*To add Reverb to the string pad:*
1. In the reverb section, press the on button.
2. Turn the mix knob to 10 o’clock.
3. Set damping to 2 o’clock.
4. Set predelay to 2 o’clock.
5. Set decay to 3 o’clock.
6. Set tone to 11 o’clock.
7. Play some chords. Experiment with the decay, predelay, and tone settings to fine tune the reverb sound to your preference.
Creating a Hard-Sync Lead

Here’s another classic sound: a hard-sync lead. A famous example of this is “Let’s Go” by the Cars (performed on a Prophet-5). In this example you’ll learn how to hard-sync the oscillators, pitch-modulate one of them with an auxiliary envelope, then add effects.

To create a hard-sync lead:

1. Press the GLOBAL button.

2. Use the SELECT knob to navigate to the BASIC PROGRAM command, then press the WRITE button to set the synth to the Basic Program.

3. In the mixer, turn up Oscillator 2 to 127. (Osc 1 is already at 127.)

4. In the OSCILLATORS section, set both oscillators to sawtooth.

5. Enable the SYNC 2-1 button. (See page 19 for an explanation of hard sync.)

6. Set Oscillator 1’s OCTAVE to 1. This will allow for a wide range of pitch modulation in step 9.

7. Set Oscillator 2’s OCTAVE to -2. This will help create a more aggressive hard-sync effect.

8. In the ENVELOPE section, set the envelopes to ENV 1: AUX and ENV 2 FILTER + AMP. This will allow you to use Envelope 1 as an auxiliary envelope that will modulate the pitch of oscillator 1.

9. Press the MOD button. In the display, use the SELECT knob to choose ENV 1 as the source.

10. Set the AMOUNT to 127.

11. Set the DESTINATION to OSC 1 FINE.

12. This routes Envelope 1 to modulate Oscillator 1 pitch according to its ADSR (attack, decay, sustain, release) settings.

13. Set Envelope 1 (Aux) to ATTACK: 9 o’clock, DECAY 2 o’clock, SUSTAIN 9 o’clock, and RELEASE to 12 o’clock,. This will set the amount and “shape” of the modulation.

14. Play some notes. Classic hard-sync lead!

15. Experiment with Envelope 1’s Attack, Decay, Sustain, and Release settings to better understand how these affect the shape of pitch modulation routed to Oscillator 1.
Adding Effects to the Lead

You can enhance the sync lead by adding some delay and reverb.

To add effects:

1. In the EFFECTS section, press the EFFECT 1 button.
2. Use the TYPE knob to select DELAY.
3. Set TIME to 12 o’clock.
4. Set DEPTH/MIX to 9 o’clock.
5. Set FEEDBACK/MISC to 9 o’clock.
6. Play some notes. Perfect hard-sync lead!
A Final Word

The examples given here are fairly basic, but they give you some idea of the power of synthesis. Imagine what you can create by using these as starting points, then modulating the filters, oscillators, and even effects with LFOs, Envelopes, and other modulation sources.

It’s often useful to start with a simple sound and make it progressively more complex, while saving edited versions as you go so that you can retrace your steps and branch off at different points in the sound design process if you want.
# Appendix A: Modulation Sources

<table>
<thead>
<tr>
<th>Source</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Source</td>
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<tr>
<td>Osc 2</td>
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<td>Noise</td>
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<td>LFO 1</td>
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<tr>
<td>LFO 2</td>
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<tr>
<td>Env 1</td>
<td></td>
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<tr>
<td>Env 2</td>
<td></td>
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<tr>
<td>Voice Spread</td>
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<tr>
<td>Pitch Bend</td>
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<td>Mod Wheel</td>
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<td>Pressure</td>
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<td>Breath</td>
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<td>Foot Pedal</td>
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<td>DC</td>
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# Appendix B: Modulation Destinations

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<tr>
<th>No Dest</th>
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<td>Osc 1 Octave</td>
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<tr>
<td>Osc 2 Octave</td>
<td>LFO All Amt</td>
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<tr>
<td>Osc 1 Fine Freq</td>
<td>Env 1 Amt</td>
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<tr>
<td>Osc 2 Fine Freq</td>
<td>Env 2 Amt</td>
</tr>
<tr>
<td>Osc All Fine Freq</td>
<td>Env 1 Attack</td>
</tr>
<tr>
<td>Osc 1 Shape</td>
<td>Env 2 Attack</td>
</tr>
<tr>
<td>Osc 2 Shape</td>
<td>Env 1 Decay</td>
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<tr>
<td>Osc All Shape</td>
<td>Env 2 Decay</td>
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<tr>
<td>Osc 1 Level</td>
<td>Env 1 Release</td>
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<tr>
<td>Osc 2 Level</td>
<td>Env 2 Release</td>
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<td>Osc FM Level</td>
<td>Mod 1 Amount</td>
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<tr>
<td>Sub Level</td>
<td>Mod 2 Amount</td>
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<td>Noise</td>
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<td>Drive</td>
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<tr>
<td>Cutoff</td>
<td>Mod 5 Amount</td>
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<td>Resonance</td>
<td>Mod 6 Amount</td>
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<td>Overdrive</td>
<td>Mod 7 Amount</td>
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<td>Panning</td>
<td>Mod 8 Amount</td>
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<td>FX Mix</td>
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<td>FX Time</td>
<td>Mod 10 Amount</td>
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<td>FX Misc</td>
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<td>Reverb Mix</td>
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<td>Reverb Size</td>
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<td>Reverb PreDelay</td>
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<td>Reverb Decay</td>
<td>Mod 15 Amount</td>
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<td>Reverb Tone</td>
<td>Mod 16 Amount</td>
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<td>LFO 2 Freq</td>
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<tr>
<td>LFO All Freq</td>
<td></td>
</tr>
</tbody>
</table>
Appendix C: Troubleshooting and Support

Troubleshooting

If you’re experiencing problems or unexpected behavior from your Take 5, here are a few typical scenarios and their solutions:

*If the Take 5 isn’t producing sound*:

1. Recall the Basic Program. (Global>BasicProgram>Write)
2. If the problem is still there, check the following:
   - Volume - make sure it’s set to an appropriate value
   - Rear-panel output jacks - make your audio cables are connected to left/right output.
   - In the **GLOBAL** menu, make sure that **LOCAL CONTROL** is set to **ON**.

*If the sequencer or arpeggiator has stopped running*:

- Check the **MIDI CLOCK MODE** setting in **GLOBAL** to ensure the Take 5 is set to **OUT** or **OFF**. Or if set to **IN** or **IN THRU** or **IN NO S/S**, make sure the Take 5 is receiving MIDI clock.

*If some of the programs sound different than usual*:

- In the Global menu, check **SCALE/ALT TUNING** and make sure it’s set to **EQUAL TEMPERAMENT**. Also, check the Mod wheel position. The Mod wheel can do more than just add vibrato. Also, check the **CLOCK MODE** setting in the **GLOBAL** menu to ensure the Take 5 is set to **OUT** or **OFF**. Or if set to **IN** or **IN THRU** or **IN NO S/S**, make sure the Take 5 is receiving MIDI clock.

*If there is a ground hum in the audio output*:

- USB can cause ground loops, so try to resolve any grounding issues between the computer (if connected) and the Take 5. Or use MIDI, which is opto-isolated.
**If the Take 5 is behaving erratically:**

- This is almost always caused by a MIDI feedback loop. Make sure that any MIDI Thru functionality is turned off on the MIDI interface/hardware or in the MIDI software application. Disconnect all Take 5 MIDI connections (MIDI and USB cables) and see if the problem persists. You can also monitor the MIDI traffic with *MIDI Monitor* (Mac OS) or *MIDI-OX* (Windows) to see if the Take 5 is being overrun with duplicate messages.

**If the Take 5 doesn’t seem to respond to its controls:**

- Make sure *local control* is on in the *global* menu.

**If MIDI System Exclusive data is not transmitted/received:**

- Make sure that the *MIDI SYSEX cable* setting in the *global* menu is set to *USB* or *MIDI* depending on which you are using to transmit or receive MIDI messages.

**If the Take 5 plays out of tune:**

- Check the *master coarse* and *master fine* parameter in the *global* menu to make sure they are both set to 0.
- You may need to recalibrate the oscillators. See “Calibrating the VCOs and Filters” on page 75.

**If the pitch or Mod wheel doesn’t go to full range:**

- Recalibrate the Pitch and Mod wheels. See “Calibrating the Pitch and Mod Wheels” on page 75.

**If the filter sounds strange or out of tune:**

- You may need to recalibrate the filters. See “Calibrating the VCOs and Filters” on page 75.
Resetting the Global Parameters

If you’re trying to track down a problem, it’s sometimes a good idea to reset the Global parameters to their defaults. This is a quick way to make sure that the Take 5 returns to its factory settings.

To reset all Global parameters to their default settings:

1. Press the GLOBAL button.

2. Use the SELECT knob to select RESET GLOBALS, then press WRITE. Globals are reset. You can now can play the Take 5 again.

Contacting Technical Support

If you are still having a problem with the Take 5, contact Technical Support at support@sequential.com. Please include the purchase date of your Take 5, its serial number, and the operating system version. Press the GLOBAL button to see this at the bottom of the main display.

* If you haven’t already reset the Global parameters and run the calibration routines (see Troubleshooting), you should do it before contacting Technical Support. This is probably the first thing you will be asked to do.
Warranty Repair

Sequential warrants that the Take 5 will be free from defects in materials and/or workmanship for 1 year from the date of purchase. Please register your product online at www.sequential.com to establish the date of purchase. (This is not a requirement for warranty service, but it will help expedite the process.)

Please contact support@sequential.com to determine the best course of action for getting your Take 5 repaired. For your own protection, as well as ours, please do not return any product to Sequential without a return authorization (RA) number. To issue an RA number, Technical Support needs:

• Your name
• Your return address
• Your email address
• A phone number where you can be reached
• Your Take 5’s serial number
• The date of purchase and where purchased

If you need to return your instrument for repair, you are responsible for getting it to Sequential. We highly recommend insuring it and packing in the original packaging. Damage resulting from shipping a product with insufficient packaging is not covered by warranty.
Appendix D: Calibrating the Take 5

Because the Take 5 is calibrated at the factory, controls such as the Pitch and Mod wheels, Touch Slider, and analog filters shouldn’t require re-calibration. But if you experience unexpected behavior with these controls, you can use the calibration function to tune them occasionally.

Calibrating the VCOs and Filters

To calibrate the VCOs and filters:

1. Press the global button.
2. Use the select knob to select cal voices, then press write.
3. The synthesizer performs its auto-calibration procedure. Don’t turn off the power while it’s doing this.
4. When finished, the front panel controls will return to normal and you can play the Take 5 again.

Calibrating the Pitch and Mod Wheels

To calibrate the Pitch and Mod wheels:

1. Press the global button.
2. Use the select knob to select cal wheels, then follow the instructions in the display.
3. When finished, press the global button again to exit the global menu. You can now can play the Take 5 again.

Resetting the Global Parameters

If you’re trying to track down a problem, it’s sometimes a good idea to reset the Global parameters to their defaults. This is a quick way to make sure that the Take 5 returns to its factory settings.

To reset all Global parameters to their default settings:

1. Press the global button.
2. Use the select knob to select reset globals, then press write. Globals are reset. You can now can play the Take 5 again.
Appendix E: Exporting and Importing Programs and Banks

You can use the DUMP PRESET, DUMP BANK, and DUMP ALL BANKS commands in the GLOBAL menu to transmit the current program, bank, or all banks in SysEx format via the selected MIDI port. This allows you to save your programs so that you can share or archive them. You will need a computer and software application such as SysEx Librarian for Macintosh, or MIDIOX for Windows.

To export a program or bank as a SysEx file over USB:

1. Connect your synthesizer to a computer using a USB cable.
2. Open your MIDI librarian software (SysEx Librarian, etc.) and configure it to receive SysEx messages.
3. Press the GLOBAL button on the Take 5.
4. Use the SELECT knob to select MIDI SYSEX CABLE, then use the value knob to choose USB.
5. Use the SELECT knob to select DUMP PRESET, DUMP BANK, or DUMP ALL BANKS, depending on which of these you would like to do.
6. Press write. The program or bank is exported.

Dumped programs will load back into the same bank and program location in memory when received by the Take 5 via MIDI.

Programs can also be dumped directly from one Take 5 to another using the MIDI DIN jack, if the MIDI SYSEX CABLE parameter is set to MIDI in the GLOBAL menu.

To send a program or bank to another Take 5 as a SysEx file over MIDI:

1. Connect two Take 5 synthesizers together using MIDI cables and the MIDI IN AND MIDI OUT jacks on their rear panels.
2. On both synthesizers, Press the GLOBAL button and use the SELECT knob to select MIDI SYSEX CABLE, then use the VALUE knob to choose MIDI.
3. On the Take 5 that you want to send the programs to, press the GLOBAL button again to exit the GLOBAL menu.
4. On the Take 5 that you want to send the programs from, in the global menu select DUMP PRESET, DUMP BANK, or DUMP ALL BANKS, depending on which of these you would like to do.

5. Press WRITE. The program or bank is exported to the other Take 5.

Dumped programs will load back into the same bank and program location in memory when received by the Take 5 via MIDI.

**Importing Programs and Banks**

You can use a MIDI librarian application such as such as SysEx Librarian for Macintosh, or MIDI-OX for Windows to transmit exported program or banks back into your Take 5. You will need a computer and an appropriate software application.

**To import a program or bank as a SysEx file over MIDI:**

1. Connect your synthesizer to a computer using a USB cable (or MIDI cable, if you are using a dedicated MIDI interface).

2. Press the global button on the Take 5.

3. Use the select knob to select MIDI SYSEX CABLE, then use the value knob to choose USB or MIDI, depending on which port you are using to connect to your computer.

4. Open your MIDI librarian software and configure it to send SysEx messages to your Take 5.

5. In the MIDI librarian, open the programs and/or banks you want to send.

6. Transmit the programs. The Take 5 should load them. They will replace any existing programs in those same memory locations on the synth.

Programs will load back into the same bank and program locations from which they were originally exported.
Appendix F: Alternative Tunings

By default, the Take 5 is set to standard, chromatic western tuning. Additionally, it supports up to 64 additional alternative tunings, which you can access using the ALT TUNINGS parameter in the GLOBAL menu.

These 64 alternative tunings range from Equal temperament to Indonesian Gamelan tunings. If you want, you can replace these with other tunings that you can find on the Internet. These must be in SysEx format. You can download them into the Take 5 using SysEx Librarian for Mac or MIDI-OX for Windows.

Here are descriptions of the default Take 5 alternative tunings:

1. 12-Tone Equal Temperament (non-erasable)
The default Western tuning, based on the twelfth root of two.

2. Harmonic Series
MIDI notes 36-95 reflect harmonics 2 through 60 based on the fundamental of $A = 27.5$ Hz. The low C on a standard 5 octave keyboard acts as the root note (55Hz), and the harmonics play upwards from there. The remaining keys above and below the 5 octave range are filled with the same intervals as Carlos’ Harmonic 12 Tone that follows.

3. Carlos Harmonic Twelve Tone

4. Meantone Temperament
An early tempered tuning, with better thirds than 12ET. Sounds best in the key of C. Use this to add an authentic touch to performances of early Baroque music. C=1/1 (260 Hz)

5. 1/4 Tone Equal Temperament
24 notes per octave, equally spaced 24root2 intervals. Mexican composer Julian Carillo used this for custom-built pianos in the early 20th century.
6. 19 Tone Equal Temperament
19 notes per octave (19√2) offering better thirds than 12 ET, a better overall compromise if you can figure out the keyboard patterns.

7. 31 Tone Equal Temperament
Many people consider 31√2 to offer the best compromise towards just intonation in an equal temperament, but it can get very tricky to keep track of the intervals.

8. Pythagorean C
One of the earliest tuning systems known from history, the Pythagorean scale is constructed from an upward series of pure fifths (3/2) transposed down into a single octave. The tuning works well for monophonic melodies against fifth drones, but has a very narrow palate of good chords to choose from. C=1/1 (261.625 Hz) 1/1 256/243 9/8 32/27 81/64 4/3 729/512 3/2 128/81 27/16 16/9 243/128

9. Just Intonation in A with 7-Limit Tritone at D#
A rather vanilla 5-limit small interval JI, except for a single 7/5 tritone at D#, which offers some nice possibilities for rotating around bluesy sevenths. A=1/1 (440 Hz) 1/1 16/15 9/8 6/5 5/4 7/5 3/2 8/5 5/3 9/5 15/8

10. 3-5 Lattice in A
A pure 3 and 5-limit tuning which resolves to very symmetrical derived relationships between notes. A=1/1 (440 Hz) 1/1 16/15 10/9 6/5 5/4 4/3 64/45 3/2 8/5 5/3 16/9 15/8

11. 3-7 Lattice in A
A pure 3 and 7-limit tuning which resolves to very symmetrical derived relationships between notes. Some of the intervals are very close together, offering several choices for the same nominal chords. A=1/1 (440 Hz) 1/1 9/8 8/7 7/6 9/7 21/16 4/3 3/2 32/21 12/7 7/4 63/32

12. Other Music 7-Limit Black Keys in C
Created by the group Other Music for their homemade gamelan, this offers a wide range of interesting chords and modes. C=1/1 (261.625 Hz) 1/1 15/14 9/8 7/6 5/4 4/3 7/5 3/2 14/9 5/3 7/4 15/8
13. Dan Schmidt Pelog/Slendro
Created for the Berkeley Gamelan group, this tuning fits an Indonesian-style heptatonic Pelog on the white keys and pentatonic Slendro on the black keys, with B and Bb acting as 1/1 for their respective modes. Note that some of the notes will have the same frequency. By tuning the 1/1 to 60 Hz, Dan found a creative way to incorporate the inevitable line hum into his scale. Bb, B = 1/1 (60 Hz) 1/1 1/1 9/8 7/6 5/4 4/3 11/8 3/2 3/2 7/4 7/4 15/8

14. Yamaha Just Major C
When Yamaha decided to put preset microtunings into their FM synth product line, they selected this and the following tuning as representative just intonations. As such, they became the de-facto introduction to JI for many people. Just Major gives preferential treatment to major thirds on the sharps, and a good fourth relative to the second. C= 1/1 (261.625) 1/1 16/15 9/8 6/5 5/4 4/3 45/32 3/2 8/5 5/3 16/9 15/8

15. Yamaha Just Minor C
Similar to Yamaha’s preset Just Major, the Just Minor gives preferential treatment to minor thirds on the sharps, and has a good fifth relative to the second. C= 1/1 (261.625) 1/1 25/24 10/9 6/5 5/4 4/3 45/32 3/2 8/5 5/3 16/9 15/8

16. Harry Partch 11-Limit 43 Note Just Intonation
One of the pioneers of modern microtonal composition, Partch built a unique orchestra with this tuning during the first half of the 20th century, to perform his own compositions. The large number of intervals in this very dense scale offers a full vocabulary of expressive chords and complex key changes. The narrow spacing also allows fixed-pitched instruments like marimbas and organs to perform glissando-like passages. G = 1/1 (392 Hz, MIDI note 67)

1/1 81/80 33/32 21/20 16/15 12/11 11/10 10/9 9/8 8/7 7/6 32/27 6/5 11/9 5/4 14/11 9/7 21/16 4/3 27/20 11/8 7/5 10/7 16/11 40/27 3/2 32/21 14/9 11/7 8/5 18/11 5/3 27/16 12/7 7/4 16/9 9/5 20/11 11/6 15/8 40/21 64/33 160/81
17. Arabic 12-Tone

A 12-tone approximation of an Arabic scale, which appears in some electronic keyboards designed for use with Arabic music. Not a JI scale, nor equal tempered. These are the intervals in Cents relative to C:

60 = Cents 0
61 = Cents +151
62 = Cents +204
63 = Cents +294
64 = Cents +355
65 = Cents +498
66 = Cents +649
67 = Cents +702
68 = Cents +853
69 = Cents +906
70 = Cents +996
71 = Cents +1057
72 = Cents +1200
18. 12 Out of 19-tET Scale from Mandelbaum’s Dissertation
An interesting non-just 12 tone scale that has some unusual relationships.

note 0=0
note 1=63
note 2=189
note 3=253
note 4=379
note 5=505
note 6=568
note 7=695
note 8=758
note 9=884
note 10=947
note 11=1074
note 12=1200

19. 12 Out of 31-tET, Meantone Eb-G#

note 0=0
note 1=77
note 2=194
note 3=310
note 4=387
note 5=503
note 6=581
note 7=697
note 8=774
note 9=890
note 10=1006
note 11=1084
note 12=1200
### 20. Terry Riley’s Harp of New Albion scale, Inverse Malcolm’s Monochord

Original 1/1 on C#, here it is set to C.

<table>
<thead>
<tr>
<th>Cents</th>
<th>Ratio</th>
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<tbody>
<tr>
<td>60 = 0.0</td>
<td>1/1 (JUST)</td>
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<td>61 = 111.73</td>
<td>16/15 (JUST)</td>
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<td>62 = 203.9</td>
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<td>63 = 315.64</td>
<td>6/5 (JUST)</td>
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<tr>
<td>64 = 386.31</td>
<td>5/4 (JUST)</td>
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<tr>
<td>65 = 498.04</td>
<td>4/3 (JUST)</td>
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<tr>
<td>66 = 609.77</td>
<td>64/45 (JUST)</td>
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<tr>
<td>67 = 701.95</td>
<td>3/2 (JUST)</td>
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<tr>
<td>68 = 813.69</td>
<td>8/5 (JUST)</td>
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<tr>
<td>69 = 884.36</td>
<td>5/3 (JUST)</td>
</tr>
<tr>
<td>70 = 996.09</td>
<td>16/9 (JUST)</td>
</tr>
<tr>
<td>71 = 1088.27</td>
<td>15/8 (JUST)</td>
</tr>
<tr>
<td>72 = 1200.</td>
<td>2/1 (JUST)</td>
</tr>
</tbody>
</table>

### 21. Lute tuning of Giovanni Maria Artusi (1603). 1/4-comma w. Acc. 1/2-way Naturals

<table>
<thead>
<tr>
<th>Cents</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>60 = 0.0</td>
<td>1/1 (JUST)</td>
</tr>
<tr>
<td>61 = 96.58</td>
<td>8607/8140</td>
</tr>
<tr>
<td>62 = 193.16</td>
<td>2889/2584</td>
</tr>
<tr>
<td>63 = 289.74</td>
<td>11687/9886</td>
</tr>
<tr>
<td>64 = 386.31</td>
<td>5/4 (JUST)</td>
</tr>
<tr>
<td>65 = 503.42</td>
<td>5267/3938</td>
</tr>
<tr>
<td>66 = 600.</td>
<td>11482/8119</td>
</tr>
<tr>
<td>67 = 696.58</td>
<td>7876/5267</td>
</tr>
<tr>
<td>68 = 793.15</td>
<td>14771/9342</td>
</tr>
<tr>
<td>69 = 889.74</td>
<td>11718/7009</td>
</tr>
<tr>
<td>70 = 986.31</td>
<td>17561/9934</td>
</tr>
<tr>
<td>71 = 1082.9</td>
<td>18204/9739</td>
</tr>
<tr>
<td>72 = 1200.</td>
<td>2/1 (JUST)</td>
</tr>
</tbody>
</table>
22. J.S. Bach “well temperament”, Acc. to Jacob Breetvelt's Tuner

60 = Cents 0. Ratio: 1/1 (JUST)
61 = Cents +92.18 Ratio: 10472/9929
62 = Cents +200. Ratio: 5252/4679
63 = Cents +296.09 Ratio: 11781/9929
64 = Cents +390.225 Ratio: 9638/7693
65 = Cents +500. Ratio: 6793/5089
66 = Cents +590.225 Ratio: 45/32 (just)
67 = Cents +700. Ratio: 10178/6793
68 = Cents +794.135 Ratio: 15708/9929
69 = Cents +895.1125 Ratio: 14857/8859
70 = Cents +998.045 Ratio: 12503/7025
71 = Cents +1090.225 Ratio: 18484/9847
72 = Cents +1200. Ratio: 2/1 (JUST)

23. Bulgarian Bagpipe tuning, Empirically Measured.

0 = Cents 0. Ratio: 1/1 (JUST)
1 = Cents +66. Ratio: 5427/5224
2 = Cents +202. Ratio: 1925/1713
3 = Cents +316. Ratio: 11586/9653
4 = Cents +399. Ratio: 4965/3943
5 = Cents +509. Ratio: 7451/5553
6 = Cents +640. Ratio: 13435/9283
7 = Cents +706. Ratio: 857/570
8 = Cents +803. Ratio: 2681/1686
9 = Cents +910. Ratio: 12130/7171
10 = Cents +1011. Ratio: 1205/672
11 = Cents +1092. Ratio: 12599/6705
12 = Cents +1200. Ratio: 2/1 (JUST)
24. Wendy Carlos’ Alpha Scale with Perfect Fifth Divided in Nine. 19 Tone cycle

Octaves are stretched, and the tuning is quite microtonal.

0 = Cents 0. Ratio: 1/1 (JUST)
1 = Cents +78. Ratio: 7241/6922
2 = Cents +156. Ratio: 8994/8219
3 = Cents +234. Ratio: 10686/9335
4 = Cents +312. Ratio: 11873/9915
5 = Cents +390. Ratio: 11636/9289
6 = Cents +468. Ratio: 13024/9939
7 = Cents +546. Ratio: 12433/9070
8 = Cents +624. Ratio: 11605/8093
9 = Cents +702. Ratio: 14999/9999
10 = Cents +780. Ratio: 3471/2212
11 = Cents +858. Ratio: 15361/9358
12 = Cents +936. Ratio: 11467/6678
13 = Cents +1014. Ratio: 17889/9959
14 = Cents +1092. Ratio: 12599/6705
15 = Cents +1170. Ratio: 18593/9459
16 = Cents +1248. Ratio: 14957/7274
17 = Cents +1326. Ratio: 8049/3742
18 = Cents +1404. Ratio: 9617/4274
19 = Cents +1482. Ratio: 1111/472
25. Wendy Carlos’ Beta Scale with Perfect Fifth Divided by Eleven. 23-Tone Cycle

Octaves are stretched, and the tuning is quite microtonal (First repeat shown.)

<table>
<thead>
<tr>
<th>Cents</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1</td>
<td>+63.8</td>
</tr>
<tr>
<td>2</td>
<td>+127.6</td>
</tr>
<tr>
<td>3</td>
<td>+191.4</td>
</tr>
<tr>
<td>4</td>
<td>+255.2</td>
</tr>
<tr>
<td>5</td>
<td>+319.</td>
</tr>
<tr>
<td>6</td>
<td>+382.8</td>
</tr>
<tr>
<td>7</td>
<td>+446.6</td>
</tr>
<tr>
<td>8</td>
<td>+510.4</td>
</tr>
<tr>
<td>9</td>
<td>+574.2</td>
</tr>
<tr>
<td>10</td>
<td>+638.</td>
</tr>
<tr>
<td>11</td>
<td>+701.8</td>
</tr>
<tr>
<td>12</td>
<td>+765.6</td>
</tr>
<tr>
<td>13</td>
<td>+829.4</td>
</tr>
<tr>
<td>14</td>
<td>+893.2</td>
</tr>
<tr>
<td>15</td>
<td>+957.</td>
</tr>
<tr>
<td>16</td>
<td>+1020.8</td>
</tr>
<tr>
<td>17</td>
<td>+1084.6</td>
</tr>
<tr>
<td>18</td>
<td>+1148.4</td>
</tr>
<tr>
<td>19</td>
<td>+1212.2</td>
</tr>
<tr>
<td>20</td>
<td>+1276.</td>
</tr>
<tr>
<td>21</td>
<td>+1339.8</td>
</tr>
<tr>
<td>22</td>
<td>+1403.6</td>
</tr>
<tr>
<td>23</td>
<td>+1467.4</td>
</tr>
</tbody>
</table>
26. Wendy Carlos’ Gamma Scale with Third Divided by Eleven or Fifth by Twenty. 36 Tone

Octaves are stretched, and the tuning is quite microtonal.

\[
\begin{align*}
0 &= \text{Cents} \ 0, & \text{Ratio}: & 1/1 \ (JUST) \\
1 &= \text{Cents} +35.099 & \text{Ratio}: & 1146/1123 \\
2 &= \text{Cents} +70.198 & \text{Ratio}: & 7449/7153 \\
3 &= \text{Cents} +105.297 & \text{Ratio}: & 4118/3875 \\
4 &= \text{Cents} +140.396 & \text{Ratio}: & 475/438 \\
5 &= \text{Cents} +175.495 & \text{Ratio}: & 5363/4846 \\
6 &= \text{Cents} +210.594 & \text{Ratio}: & 3990/3533 \\
7 &= \text{Cents} +245.693 & \text{Ratio}: & 11307/9811 \\
8 &= \text{Cents} +280.792 & \text{Ratio}: & 4495/3822 \\
9 &= \text{Cents} +315.891 & \text{Ratio}: & 9707/8088 \\
10 &= \text{Cents} +350.99 & \text{Ratio}: & 1989/1624 \\
11 &= \text{Cents} +386.089 & \text{Ratio}: & 1926/1541 \\
12 &= \text{Cents} +421.188 & \text{Ratio}: & 7321/5740 \\
13 &= \text{Cents} +456.287 & \text{Ratio}: & 2089/1605 \\
14 &= \text{Cents} +491.386 & \text{Ratio}: & 8563/6447 \\
15 &= \text{Cents} +526.485 & \text{Ratio}: & 6117/4513 \\
16 &= \text{Cents} +561.584 & \text{Ratio}: & 148/107 \\
17 &= \text{Cents} +596.683 & \text{Ratio}: & 2895/2051 \\
18 &= \text{Cents} +631.782 & \text{Ratio}: & 7627/5295 \\
19 &= \text{Cents} +666.881 & \text{Ratio}: & 13901/9457 \\
20 &= \text{Cents} +701.98 & \text{Ratio}: & 3/2 \ (just) \\
21 &= \text{Cents} +737.079 & \text{Ratio}: & 5477/3578 \\
22 &= \text{Cents} +772.178 & \text{Ratio}: & 6981/4469 \\
23 &= \text{Cents} +807.277 & \text{Ratio}: & 14613/9167 \\
24 &= \text{Cents} +842.376 & \text{Ratio}: & 10660/6553 \\
25 &= \text{Cents} +877.475 & \text{Ratio}: & 1255/756 \\
26 &= \text{Cents} +912.574 & \text{Ratio}: & 3959/2337 \\
27 &= \text{Cents} +947.673 & \text{Ratio}: & 16513/9552 \\
28 &= \text{Cents} +982.772 & \text{Ratio}: & 15424/8743 \\
29 &= \text{Cents} +1017.871 & \text{Ratio}: & 10660/6553 \\
30 &= \text{Cents} +1052.97 & \text{Ratio}: & 16513/9552 \\
31 &= \text{Cents} +1088.069 & \text{Ratio}: & 11918/6357 \\
32 &= \text{Cents} +1123.168 & \text{Ratio}: & 13310/6957 \\
33 &= \text{Cents} +1158.267 & \text{Ratio}: & 17050/8733 \\
34 &= \text{Cents} +1193.366 & \text{Ratio}: & 14586/7321 \\
35 &= \text{Cents} +1228.465 & \text{Ratio}: & 13368/6575 \\
36 &= \text{Cents} +1263.564 & \text{Ratio}: & 1276/615
\end{align*}
\]
27. Carlos Super Just

60 = Cents 0.
61 = Cents +104.95541 Ratio: 1/1 (JUST)
62 = Cents +203.910002 Ratio: 9/8 (JUST)
63 = Cents +315.641287 Ratio: 6/5 (JUST)
64 = Cents +386.313714 Ratio: 5/4 (JUST)
65 = Cents +498.044999 Ratio: 4/3 (JUST)
66 = Cents +551.317942 Ratio: 11/8 (JUST)
67 = Cents +701.955001 Ratio: 3/2 (JUST)
68 = Cents +840.527662 Ratio: 13/8 (JUST)
69 = Cents +884.358713 Ratio: 5/3 (JUST)
70 = Cents +968.825906 Ratio: 7/4 (JUST)
71 = Cents +1088.268715 Ratio: 15/8 (JUST)
72 = Cents +1200. Ratio: 2/1 (JUST)

28. Jon Catler 24-tone JI from “Over and Under the 13 Limit”

60 = Cents 0.
61 = Cents +53.272943 Ratio: 33/32 (JUST)
62 = Cents +111.731285 Ratio: 16/15 (JUST)
63 = Cents +203.910002 Ratio: 9/8 (JUST)
64 = Cents +231.174094 Ratio: 8/7 (JUST)
65 = Cents +266.870906 Ratio: 7/6 (JUST)
66 = Cents +315.641287 Ratio: 6/5 (JUST)
67 = Cents +342.905379 Ratio: 128/105
68 = Cents +359.472338 Ratio: 16/13 (JUST)
69 = Cents +386.313714 Ratio: 5/4 (JUST)
70 = Cents +470.780907 Ratio: 21/16 (JUST)
71 = Cents +498.044999 Ratio: 4/3 (JUST)
72 = Cents +551.317942 Ratio: 11/8 (JUST)
73 = Cents +590.223716 Ratio: 45/32 (JUST)
74 = Cents +648.682058 Ratio: 16/11 (JUST)
75 = Cents +701.955001 Ratio: 3/2 (JUST)
76 = Cents +813.686286 Ratio: 8/5 (JUST)
77 = Cents +840.527662 Ratio: 13/8 (JUST)
78 = Cents +884.358713 Ratio: 5/3 (JUST)
79 = Cents +905.865003 Ratio: 27/16 (JUST)
80 = Cents +968.825906 Ratio: 7/4 (JUST)
81 = Cents +996.089998 Ratio: 16/9 (JUST)
82 = Cents +1061.427339 Ratio: 24/13 (JUST)
83 = Cents +1088.268715 Ratio: 15/8 (JUST)
84 = Cents +1200. Ratio: 2/1 (JUST)
29. John Chalmers JI-1, Based loosely on Wrónski’s and similar JI scales, May 2, 1997.

(Chalmer’s book “Divisions of the Tetrachord” is a late 20th century masterwork, exploring the mathematical underpinnings of just tunings.)

60 = Cents 0.  Ratio: 1/1 (JUST)
61 = Cents +104.95541  Ratio: 17/16 (JUST)
62 = Cents +203.910002  Ratio: 9/8 (JUST)
63 = Cents +297.513016  Ratio: 19/16 (JUST)
64 = Cents +386.313714  Ratio: 5/4 (JUST)
65 = Cents +498.044999  Ratio: 4/3 (JUST)
66 = Cents +603.000409  Ratio: 17/12 (JUST)
67 = Cents +701.955001  Ratio: 3/2 (JUST)
68 = Cents +795.558015  Ratio: 19/12 (JUST)
69 = Cents +884.358713  Ratio: 5/3 (JUST)
70 = Cents +999.468017  Ratio: 15/8 (JUST)
71 = Cents +1088.268715  Ratio: 57/32 (JUST)
72 = Cents +1200.  Ratio: 2/1 (JUST)


60 = Cents 0.  Ratio: 1/1 (JUST)
61 = Cents +111.731285  Ratio: 16/15 (JUST)
62 = Cents +216.686695  Ratio: 17/15 (JUST)
63 = Cents +315.641287  Ratio: 6/5 (JUST)
64 = Cents +409.244301  Ratio: 19/15 (JUST)
65 = Cents +498.044999  Ratio: 4/3 (JUST)
66 = Cents +582.512193  Ratio: 7/5 (JUST)
67 = Cents +701.955001  Ratio: 3/2 (JUST)
68 = Cents +813.686286  Ratio: 8/5 (JUST)
69 = Cents +918.641696  Ratio: 17/10 (JUST)
70 = Cents +1017.596288  Ratio: 9/5 (JUST)
71 = Cents +1111.199302  Ratio: 19/10 (JUST)
72 = Cents +1200.  Ratio: 2/1 (JUST)
31. John Chalmers JI-4, 15 16 17 18 19 20 on 1/1, same on 4/3, + 16/15 on 16/9

60 = Cents 0.  Ratio: 1/1 (JUST)
61 = Cents +111.731285  Ratio: 16/15 (JUST)
62 = Cents +216.686695  Ratio: 17/15 (JUST)
63 = Cents +315.641287  Ratio: 6/5 (JUST)
64 = Cents +409.244301  Ratio: 19/15 (JUST)
65 = Cents +498.044999  Ratio: 4/3 (JUST)
66 = Cents +609.776284  Ratio: 64/45 (JUST)
67 = Cents +714.731694  Ratio: 68/45 (JUST)
68 = Cents +813.686286  Ratio: 8/5 (JUST)
69 = Cents +907.289301  Ratio: 76/45 (JUST)
70 = Cents +996.089998  Ratio: 16/9 (JUST)
71 = Cents +1107.821284  Ratio: 256/135
72 = Cents +1200.  Ratio: 2/1 (JUST)

32. Chinese scale, 4th century

0 = Cents 0.  Ratio: 1/1 (JUST)
1 = Cents +99.2  Ratio: 3735/3527
2 = Cents +199.5  Ratio: 11126/9915
3 = Cents +296.7  Ratio: 9181/7735
4 = Cents +398.  Ratio: 10405/8268
5 = Cents +492.9  Ratio: 448/337
6 = Cents +595.2  Ratio: 11312/8021
7 = Cents +699.  Ratio: 6439/4300
8 = Cents +790.9  Ratio: 7578/4799
9 = Cents +896.1  Ratio: 15436/9199
10 = Cents +984.9  Ratio: 6357/3599
11 = Cents +1091.4  Ratio: 1591/847
12 = Cents +1200.  Ratio: 2/1 (JUST)
33. Chinese Lu scale by Huai Nan Zi, Han era. (P. Amiot 1780, Kurt Reinhard)

60 = Cents 0. \hspace{1cm} \text{Ratio: } 1/1 \text{ (JUST)}
61 = Cents +98.954592 \hspace{1cm} \text{Ratio: } 18/17 \text{ (JUST)}
62 = Cents +203.910002 \hspace{1cm} \text{Ratio: } 9/8 \text{ (JUST)}
63 = Cents +315.641287 \hspace{1cm} \text{Ratio: } 6/5 \text{ (JUST)}
64 = Cents +394.347297 \hspace{1cm} \text{Ratio: } 54/43 \text{ (JUST)}
65 = Cents +498.044999 \hspace{1cm} \text{Ratio: } 4/3 \text{ (JUST)}
66 = Cents +608.351986 \hspace{1cm} \text{Ratio: } 27/19 \text{ (JUST)}
67 = Cents +701.955001 \hspace{1cm} \text{Ratio: } 3/2 \text{ (JUST)}
68 = Cents +800.909593 \hspace{1cm} \text{Ratio: } 27/17 \text{ (JUST)}
69 = Cents +905.865003 \hspace{1cm} \text{Ratio: } 27/16 \text{ (JUST)}
70 = Cents +1017.596288 \hspace{1cm} \text{Ratio: } 27/15 \text{ (JUST)}
71 = Cents +1106.396986 \hspace{1cm} \text{Ratio: } 27/14 \text{ (JUST)}
72 = Cents +1200. \hspace{1cm} \text{Ratio: } 2/1 \text{ (JUST)}

34. Colonna 1

Fabio Colonna lived in Naples, and published a treatise in 1618 called “La Sambuca Lincea”, which included a description of the instrument by that name which he built on commission from Scipione Stella, who had had the opportunity in 1594 to examine Vincentino’s “Archicembalo” — a 31-tone-per-octave (not equal-tempered) keyboard instrument.

60 = Cents 0. \hspace{1cm} \text{Ratio: } 1/1 \text{ (JUST)}
61 = Cents +70.672427 \hspace{1cm} \text{Ratio: } 25/24 \text{ (JUST)}
62 = Cents +182.403712 \hspace{1cm} \text{Ratio: } 10/9 \text{ (JUST)}
63 = Cents +287.359122 \hspace{1cm} \text{Ratio: } 85/72 \text{ (JUST)}
64 = Cents +386.313714 \hspace{1cm} \text{Ratio: } 5/4 \text{ (JUST)}
65 = Cents +498.044999 \hspace{1cm} \text{Ratio: } 4/3 \text{ (JUST)}
66 = Cents +568.717426 \hspace{1cm} \text{Ratio: } 25/18 \text{ (JUST)}
67 = Cents +701.955001 \hspace{1cm} \text{Ratio: } 3/2 \text{ (JUST)}
68 = Cents +733.721654 \hspace{1cm} \text{Ratio: } 55/36 \text{ (JUST)}
69 = Cents +884.358713 \hspace{1cm} \text{Ratio: } 5/3 \text{ (JUST)}
70 = Cents +989.314122 \hspace{1cm} \text{Ratio: } 85/48 \text{ (JUST)}
71 = Cents +1088.268715 \hspace{1cm} \text{Ratio: } 15/8 \text{ (JUST)}
72 = Cents +1200. \hspace{1cm} \text{Ratio: } 2/1 \text{ (JUST)}
35. **Colonna 2 - Second 12 Note Subset of the Colonna Scale**

<table>
<thead>
<tr>
<th>Cents</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>60 = 0</td>
<td>1/1 (JUST)</td>
</tr>
<tr>
<td>61 = 70.672427</td>
<td>25/24 (JUST)</td>
</tr>
<tr>
<td>62 = 203.910002</td>
<td>9/8 (JUST)</td>
</tr>
<tr>
<td>63 = 315.641287</td>
<td>6/5 (JUST)</td>
</tr>
<tr>
<td>64 = 386.313714</td>
<td>5/4 (JUST)</td>
</tr>
<tr>
<td>65 = 498.044999</td>
<td>4/3 (JUST)</td>
</tr>
<tr>
<td>66 = 582.512193</td>
<td>7/5 (JUST)</td>
</tr>
<tr>
<td>67 = 701.955001</td>
<td>3/2 (JUST)</td>
</tr>
<tr>
<td>68 = 813.686286</td>
<td>8/5 (JUST)</td>
</tr>
<tr>
<td>69 = 884.358713</td>
<td>5/3 (JUST)</td>
</tr>
<tr>
<td>70 = 1017.596288</td>
<td>9/5 (JUST)</td>
</tr>
<tr>
<td>71 = 1049.362941</td>
<td>11/6 (JUST)</td>
</tr>
<tr>
<td>72 = 1200</td>
<td>2/1 (JUST)</td>
</tr>
</tbody>
</table>

36. **Ivor Darreg’s 19 ratios in 5-limit JI for his Megalyra Family**

Darreg was one of the great modern theorists of just intonation.

<table>
<thead>
<tr>
<th>Cents</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>60 = 0</td>
<td>1/1 (JUST)</td>
</tr>
<tr>
<td>61 = 70.672427</td>
<td>25/24 (JUST)</td>
</tr>
<tr>
<td>62 = 111.731285</td>
<td>16/15 (JUST)</td>
</tr>
<tr>
<td>63 = 182.403712</td>
<td>10/9 (JUST)</td>
</tr>
<tr>
<td>64 = 203.910002</td>
<td>9/8 (JUST)</td>
</tr>
<tr>
<td>65 = 274.582429</td>
<td>75/64 (JUST)</td>
</tr>
<tr>
<td>66 = 315.641287</td>
<td>6/5 (JUST)</td>
</tr>
<tr>
<td>67 = 386.313714</td>
<td>5/4 (JUST)</td>
</tr>
<tr>
<td>68 = 498.044999</td>
<td>4/3 (JUST)</td>
</tr>
<tr>
<td>69 = 590.223716</td>
<td>45/32 (JUST)</td>
</tr>
<tr>
<td>70 = 609.776284</td>
<td>64/45 (JUST)</td>
</tr>
<tr>
<td>71 = 701.955001</td>
<td>3/2 (JUST)</td>
</tr>
<tr>
<td>72 = 772.627428</td>
<td>25/16 (JUST)</td>
</tr>
<tr>
<td>73 = 813.686286</td>
<td>8/5 (JUST)</td>
</tr>
<tr>
<td>74 = 884.358713</td>
<td>5/3 (JUST)</td>
</tr>
<tr>
<td>75 = 905.865003</td>
<td>27/16 (JUST)</td>
</tr>
<tr>
<td>76 = 976.537429</td>
<td>225/128</td>
</tr>
<tr>
<td>77 = 1017.596288</td>
<td>9/5 (JUST)</td>
</tr>
<tr>
<td>78 = 1088.268715</td>
<td>15/8 (JUST)</td>
</tr>
<tr>
<td>79 = 1200</td>
<td>2/1 (JUST)</td>
</tr>
</tbody>
</table>
37. Dorian Diatonic Tonos

60 = Cents 0.  
   Ratio: 1/1 (JUST)

61 = Cents +111.731285  
   Ratio: 16/15 (JUST)

62 = Cents +231.174094  
   Ratio: 8/7 (JUST)

63 = Cents +359.472338  
   Ratio: 16/13 (JUST)

64 = Cents +427.372572  
   Ratio: 32/25 (JUST)

65 = Cents +498.044999  
   Ratio: 4/3 (JUST)

66 = Cents +571.725653  
   Ratio: 32/23 (JUST)

67 = Cents +648.682058  
   Ratio: 16/11 (JUST)

68 = Cents +813.686286  
   Ratio: 8/5 (JUST)

69 = Cents +902.486984  
   Ratio: 32/19 (JUST)

70 = Cents +996.089998  
   Ratio: 16/9 (JUST)

71 = Cents +1095.04459  
   Ratio: 32/17 (JUST)

72 = Cents +1200.  
   Ratio: 2/1 (JUST)

38. Almost Equal 12-tone Subset of Duodenarium

60 = Cents 0.  
   Ratio: 1/1 (JUST)

61 = Cents +92.178716  
   Ratio: 135/128

62 = Cents +203.910002  
   Ratio: 9/8 (JUST)

63 = Cents +296.088718  
   Ratio: 1215/1024

64 = Cents +405.866283  
   Ratio: 512/405

65 = Cents +498.044999  
   Ratio: 4/3 (JUST)

66 = Cents +609.776284  
   Ratio: 64/45 (JUST)

67 = Cents +701.955001  
   Ratio: 3/2 (JUST)

68 = Cents +794.133717  
   Ratio: 405/256

69 = Cents +903.911282  
   Ratio: 2048/1215

70 = Cents +998.043719  
   Ratio: 3645/2048

71 = Cents +1107.821284  
   Ratio: 256/135

72 = Cents +1200.  
   Ratio: 2/1 (JUST)
39. Ellis’s Just Harmonium

60 = Cents 0.  Ratio: 1/1 (JUST)
61 = Cents +111.731285  Ratio: 16/15 (JUST)
62 = Cents +203.910002  Ratio: 9/8 (JUST)
63 = Cents +315.641287  Ratio: 6/5 (JUST)
64 = Cents +386.313714  Ratio: 5/4 (JUST)
65 = Cents +498.044999  Ratio: 4/3 (JUST)
66 = Cents +519.551289  Ratio: 27/20 (JUST)
67 = Cents +701.955001  Ratio: 3/2 (JUST)
68 = Cents +813.686286  Ratio: 8/5 (JUST)
69 = Cents +884.358713  Ratio: 5/3 (JUST)
70 = Cents +1017.596288  Ratio: 9/5 (JUST)
71 = Cents +1088.268715  Ratio: 15/8 (JUST)
72 = Cents +1200.  Ratio: 2/1 (JUST)

40. Bali/Java Slendro, Siam 7, empirical

0 = Cents 0.  Ratio: 1/1 (JUST)
61 = Cents +111.731285  Ratio: 16/15 (JUST)
62 = Cents +203.910002  Ratio: 9/8 (JUST)
63 = Cents +315.641287  Ratio: 6/5 (JUST)
64 = Cents +386.313714  Ratio: 5/4 (JUST)
65 = Cents +498.044999  Ratio: 4/3 (JUST)
66 = Cents +519.551289  Ratio: 27/20 (JUST)
67 = Cents +701.955001  Ratio: 3/2 (JUST)
68 = Cents +813.686286  Ratio: 8/5 (JUST)
69 = Cents +884.358713  Ratio: 5/3 (JUST)
70 = Cents +1017.596288  Ratio: 9/5 (JUST)
71 = Cents +1088.268715  Ratio: 15/8 (JUST)
72 = Cents +1200.  Ratio: 2/1 (JUST)
41. *Tibetian Ceremonial, empirical*

0 = Cents 0.  
Ratio: 1/1 (JUST)

1 = Cents +58.  
Ratio: 2762/2671

2 = Cents +232.  
Ratio: 6889/6025

3 = Cents +310.  
Ratio: 10601/8863

4 = Cents +378.  
Ratio: 11945/9602

5 = Cents +522.  
Ratio: 849/628

6 = Cents +618.  
Ratio: 483/338

7 = Cents +725.  
Ratio: 605/398

8 = Cents +773.  
Ratio: 13070/8363

9 = Cents +896.  
Ratio: 14076/8389

10 = Cents +1019.  
Ratio: 12585/6986

11 = Cents +1086.  
Ratio: 16205/8654


42. *Erlangen, revised*

60 = Cents 0.  
Ratio: 1/1 (JUST)

61 = Cents +92.178716  
Ratio: 135/128

62 = Cents +203.910002  
Ratio: 9/8 (JUST)

63 = Cents +294.134997  
Ratio: 32/27 (JUST)

64 = Cents +386.313714  
Ratio: 5/4 (JUST)

65 = Cents +498.044999  
Ratio: 4/3 (JUST)

66 = Cents +590.223716  
Ratio: 45/32 (JUST)

67 = Cents +701.955001  
Ratio: 3/2 (JUST)

68 = Cents +794.133717  
Ratio: 405/256

69 = Cents +905.865003  
Ratio: 27/16 (JUST)

70 = Cents +996.089998  
Ratio: 16/9 (JUST)

71 = Cents +1088.268715  
Ratio: 15/8 (JUST)

72 = Cents +1200.  
Ratio: 2/1 (JUST)
43. Euler - Monochord (1739)

<table>
<thead>
<tr>
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<th>ratio</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>61</td>
<td>+70.672427</td>
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<tr>
<td>62</td>
<td>+203.910002</td>
</tr>
<tr>
<td>63</td>
<td>+274.582429</td>
</tr>
<tr>
<td>64</td>
<td>+386.313714</td>
</tr>
<tr>
<td>65</td>
<td>+498.044999</td>
</tr>
<tr>
<td>66</td>
<td>+590.223716</td>
</tr>
<tr>
<td>67</td>
<td>+701.955001</td>
</tr>
<tr>
<td>68</td>
<td>+772.627428</td>
</tr>
<tr>
<td>69</td>
<td>+884.358713</td>
</tr>
<tr>
<td>70</td>
<td>+976.537429</td>
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<tr>
<td>71</td>
<td>+1088.268715</td>
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<tr>
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<td>+1200.</td>
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</table>

44. Fokker’s 7-limit 12-tone Just Scale

<table>
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</tr>
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<tbody>
<tr>
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<tr>
<td>61</td>
<td>+119.442808</td>
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<tr>
<td>62</td>
<td>+203.910002</td>
</tr>
<tr>
<td>63</td>
<td>+266.870906</td>
</tr>
<tr>
<td>64</td>
<td>+386.313714</td>
</tr>
<tr>
<td>65</td>
<td>+498.044999</td>
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<tr>
<td>66</td>
<td>+590.223716</td>
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<tr>
<td>67</td>
<td>+701.955001</td>
</tr>
<tr>
<td>68</td>
<td>+821.397809</td>
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<tr>
<td>69</td>
<td>+884.358713</td>
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<tr>
<td>70</td>
<td>+968.825906</td>
</tr>
<tr>
<td>71</td>
<td>+1088.268715</td>
</tr>
<tr>
<td>72</td>
<td>+1200.</td>
</tr>
</tbody>
</table>
### 45. Bagpipe tuning from Fortuna (“Try Key of G with F Natural”)

<table>
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<tr>
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</thead>
<tbody>
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<tr>
<td>61</td>
<td>+29.849602</td>
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<tr>
<td>62</td>
<td>+187.681869</td>
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<tr>
<td>63</td>
<td>+256.596489</td>
</tr>
<tr>
<td>64</td>
<td>+343.090647</td>
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<td>65</td>
<td>+493.957077</td>
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<tr>
<td>66</td>
<td>+548.648344</td>
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<tr>
<td>67</td>
<td>+684.728649</td>
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<tr>
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<td>+729.878736</td>
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<td>69</td>
<td>+871.94838</td>
</tr>
<tr>
<td>70</td>
<td>+985.798925</td>
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<tr>
<td>71</td>
<td>+1049.362941</td>
</tr>
<tr>
<td>72</td>
<td>+1200.</td>
</tr>
</tbody>
</table>

### 46. Gamelan Udan Mas (approx) s6,p6,p7,s1,p1,s2,p2,p3,s3,p4,s5,p5

<table>
<thead>
<tr>
<th>Cent</th>
<th>Ratio</th>
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<tbody>
<tr>
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<tr>
<td>61</td>
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<tr>
<td>62</td>
<td>+182.403712</td>
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<tr>
<td>63</td>
<td>+266.870906</td>
</tr>
<tr>
<td>64</td>
<td>+427.372572</td>
</tr>
<tr>
<td>65</td>
<td>+510.367002</td>
</tr>
<tr>
<td>66</td>
<td>+571.725653</td>
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<td>67</td>
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</tr>
<tr>
<td>73</td>
<td>+1200.</td>
</tr>
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</table>

See Xenharmonikon 16.

60 = Cents 0.  
61 = Cents +84.467193  
62 = Cents +203.910002  
63 = Cents +266.870906  
64 = Cents +386.313714  
65 = Cents +498.044999  
66 = Cents +582.512193  
67 = Cents +701.955001  
68 = Cents +764.915905  
69 = Cents +884.358713  
70 = Cents +968.825906  
71 = Cents +1088.268715  
72 = Cents +1200.

60 = Cents 0.  
61 = Cents +203.910002  
62 = Cents +231.174094  
63 = Cents +386.313714  
64 = Cents +498.044999  
65 = Cents +551.317942  
66 = Cents +648.682058  
67 = Cents +701.955001  
68 = Cents +813.686286  
69 = Cents +968.825906  
70 = Cents +996.089998  
71 = Cents +1200.

48. Harmonics 1 to 12 and Subharmonics Mixed

60 = Cents 0.  
61 = Cents +203.910002  
62 = Cents +231.174094  
63 = Cents +386.313714  
64 = Cents +498.044999  
65 = Cents +551.317942  
66 = Cents +648.682058  
67 = Cents +701.955001  
68 = Cents +813.686286  
69 = Cents +968.825906  
70 = Cents +996.089998  
71 = Cents +1200.

Sequential
49. Michael Harrison, Piano Tuning for “Revelation” (2001)

Original 1/1=F, here it is set to C.

60 = Cents 0. \hspace{1cm} \text{Ratio: 1/1 (JUST)}
61 = Cents -27.264092 \hspace{1cm} \text{Ratio: 63/64 (JUST)}
62 = Cents +203.910002 \hspace{1cm} \text{Ratio: 9/8 (JUST)}
63 = Cents +176.64591 \hspace{1cm} \text{Ratio: 567/512}
64 = Cents +407.820003 \hspace{1cm} \text{Ratio: 81/64 (JUST)}
65 = Cents +470.780907 \hspace{1cm} \text{Ratio: 21/16 (JUST)}
66 = Cents +611.730005 \hspace{1cm} \text{Ratio: 729/512}
67 = Cents +701.955001 \hspace{1cm} \text{Ratio: 3/2 (JUST)}
68 = Cents +674.690909 \hspace{1cm} \text{Ratio: 189/128}
69 = Cents +905.865003 \hspace{1cm} \text{Ratio: 27/16 (JUST)}
70 = Cents +968.825906 \hspace{1cm} \text{Ratio: 7/4 (JUST)}
71 = Cents +1109.775004 \hspace{1cm} \text{Ratio: 243/128}
72 = Cents +1200. \hspace{1cm} \text{Ratio: 2/1 (JUST)}
50. Helmholtz’s two-keyboard Harmonium Tuning Untempered, 24 notes per octave

<table>
<thead>
<tr>
<th>Cent</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>61</td>
<td>135/128</td>
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<tr>
<td>62</td>
<td>16/15 (JUST)</td>
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<tr>
<td>63</td>
<td>10/9 (JUST)</td>
</tr>
<tr>
<td>64</td>
<td>9/8 (JUST)</td>
</tr>
<tr>
<td>65</td>
<td>75/64 (JUST)</td>
</tr>
<tr>
<td>66</td>
<td>32/27 (JUST)</td>
</tr>
<tr>
<td>67</td>
<td>5/4 (JUST)</td>
</tr>
<tr>
<td>68</td>
<td>512/405</td>
</tr>
<tr>
<td>69</td>
<td>675/512</td>
</tr>
<tr>
<td>70</td>
<td>4/3 (JUST)</td>
</tr>
<tr>
<td>71</td>
<td>45/32 (JUST)</td>
</tr>
<tr>
<td>72</td>
<td>64/45 (JUST)</td>
</tr>
<tr>
<td>73</td>
<td>40/27 (JUST)</td>
</tr>
<tr>
<td>74</td>
<td>3/2 (JUST)</td>
</tr>
<tr>
<td>75</td>
<td>25/16 (JUST)</td>
</tr>
<tr>
<td>76</td>
<td>128/81 (JUST)</td>
</tr>
<tr>
<td>77</td>
<td>5/3 (JUST)</td>
</tr>
<tr>
<td>78</td>
<td>27/16 (JUST)</td>
</tr>
<tr>
<td>79</td>
<td>225/128</td>
</tr>
<tr>
<td>80</td>
<td>16/9 (JUST)</td>
</tr>
<tr>
<td>81</td>
<td>15/8 (JUST)</td>
</tr>
<tr>
<td>82</td>
<td>256/135</td>
</tr>
<tr>
<td>83</td>
<td>160/81 (JUST)</td>
</tr>
<tr>
<td>84</td>
<td>2/1 (JUST)</td>
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</table>
51. North Indian Gamut, Modern Hindustani 12 Selected from 22 or More Shrutis

60 = Cents 0.  
61 = Cents +111.731285  
62 = Cents +203.910002  
63 = Cents +315.641287  
64 = Cents +386.313714  
65 = Cents +498.044999  
66 = Cents +590.223716  
67 = Cents +701.955001  
68 = Cents +813.686286  
69 = Cents +905.865003  
70 = Cents +1017.596288  
71 = Cents +1088.268715  
72 = Cents +1200. 

Ratio: 1/1 (JUST)  
Ratio: 16/15 (JUST)  
Ratio: 9/8 (JUST)  
Ratio: 6/5 (JUST)  
Ratio: 5/4 (JUST)  
Ratio: 4/3 (JUST)  
Ratio: 45/32 (JUST)  
Ratio: 3/2 (JUST)  
Ratio: 8/5 (JUST)  
Ratio: 27/16 (JUST)  
Ratio: 9/5 (JUST)  
Ratio: 15/8 (JUST)  
Ratio: 2/1 (JUST)

52. Carnatic Gamut. Kuppuswami: Carnatic Music and the Tamils, p. v

60 = Cents 0.  
61 = Cents +98.954592  
62 = Cents +203.910002  
63 = Cents +315.641287  
64 = Cents +394.347297  
65 = Cents +498.044999  
66 = Cents +596.999591  
67 = Cents +701.955001  
68 = Cents +800.909593  
69 = Cents +905.865003  
70 = Cents +1017.596288  
71 = Cents +1096.740971  
72 = Cents +1200. 

Ratio: 1/1 (JUST)  
Ratio: 18/17 (JUST)  
Ratio: 9/8 (JUST)  
Ratio: 6/5 (JUST)  
Ratio: 54/43 (JUST)  
Ratio: 4/3 (JUST)  
Ratio: 24/17 (JUST)  
Ratio: 3/2 (JUST)  
Ratio: 27/17 (JUST)  
Ratio: 27/16 (JUST)  
Ratio: 9/5 (JUST)  
Ratio: 15/8 (JUST)  
Ratio: 2/1 (JUST)
53. Observed South Indian Tuning of a vina, Ellis

Octaves are stretched.

60 = Cents 0. Ratio: 1/1 (JUST)
61 = Cents +97. Ratio: 8644/8173
62 = Cents +195. Ratio: 10974/9805
63 = Cents +312. Ratio: 11873/9915
64 = Cents +397. Ratio: 3372/2681
65 = Cents +515. Ratio: 9782/7265
66 = Cents +596. Ratio: 12731/9023
67 = Cents +692. Ratio: 13439/9011
68 = Cents +782. Ratio: 6031/3839
69 = Cents +883. Ratio: 6793/4079
70 = Cents +997. Ratio: 4863/2734
71 = Cents +1092. Ratio: 12599/6705
72 = Cents +1207. Ratio: 15117/7528

54. 7-limit 12-tone Scale

60 = Cents 0. Ratio: 1/1 (JUST)
61 = Cents +111.731285 Ratio: 16/15 (JUST)
62 = Cents +203.910002 Ratio: 9/8 (JUST)
63 = Cents +266.870906 Ratio: 7/6 (JUST)
64 = Cents +386.313714 Ratio: 5/4 (JUST)
65 = Cents +498.044999 Ratio: 4/3 (JUST)
66 = Cents +582.512193 Ratio: 7/5 (JUST)
67 = Cents +701.955001 Ratio: 3/2 (JUST)
68 = Cents +813.686286 Ratio: 8/5 (JUST)
69 = Cents +933.129094 Ratio: 12/7 (JUST)
70 = Cents +968.825906 Ratio: 7/4 (JUST)
71 = Cents +1088.268715 Ratio: 15/8 (JUST)
72 = Cents +1200. Ratio: 2/1 (JUST)
55. *Alternate 7-limit 12-tone Scale*

<table>
<thead>
<tr>
<th>Cents</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>61</td>
<td>25/24 (JUST)</td>
</tr>
<tr>
<td>62</td>
<td>10/9  (JUST)</td>
</tr>
<tr>
<td>63</td>
<td>7/6   (JUST)</td>
</tr>
<tr>
<td>64</td>
<td>5/4   (JUST)</td>
</tr>
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<td>65</td>
<td>21/16 (JUST)</td>
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<tr>
<td>66</td>
<td>7/5   (JUST)</td>
</tr>
<tr>
<td>67</td>
<td>3/2   (JUST)</td>
</tr>
<tr>
<td>68</td>
<td>8/5   (JUST)</td>
</tr>
<tr>
<td>69</td>
<td>12/7  (JUST)</td>
</tr>
<tr>
<td>70</td>
<td>7/4   (JUST)</td>
</tr>
<tr>
<td>71</td>
<td>15/8  (JUST)</td>
</tr>
<tr>
<td>72</td>
<td>2/1   (JUST)</td>
</tr>
</tbody>
</table>

56. *Kurzweil “Just with Natural b7th”, is Sauveur Just with 7/4*

<table>
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<th>Ratio</th>
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<tbody>
<tr>
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<td>1/1   (JUST)</td>
</tr>
<tr>
<td>61</td>
<td>25/24 (JUST)</td>
</tr>
<tr>
<td>62</td>
<td>9/8   (JUST)</td>
</tr>
<tr>
<td>63</td>
<td>6/5   (JUST)</td>
</tr>
<tr>
<td>64</td>
<td>5/4   (JUST)</td>
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<tr>
<td>65</td>
<td>12/7  (JUST)</td>
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<tr>
<td>66</td>
<td>45/32 (JUST)</td>
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<tr>
<td>68</td>
<td>8/5   (JUST)</td>
</tr>
<tr>
<td>69</td>
<td>5/3   (JUST)</td>
</tr>
<tr>
<td>70</td>
<td>7/4   (JUST)</td>
</tr>
<tr>
<td>71</td>
<td>15/8  (JUST)</td>
</tr>
<tr>
<td>72</td>
<td>2/1   (JUST)</td>
</tr>
</tbody>
</table>
57. 3 and 7 prime rational interpretation of 17-tET

60 = Cents 0.  
   Ratio: 1/1 (JUST)

61 = Cents +62.960904  
   Ratio: 28/27 (JUST)

62 = Cents +140.949098  
   Ratio: 243/224

63 = Cents +203.910002  
   Ratio: 9/8 (JUST)

64 = Cents +294.134997  
   Ratio: 32/27 (JUST)

65 = Cents +357.095901  
   Ratio: 896/729

66 = Cents +435.084095  
   Ratio: 9/7 (JUST)

67 = Cents +498.044999  
   Ratio: 4/3 (JUST)

68 = Cents +561.005903  
   Ratio: 112/81 (JUST)

69 = Cents +638.994097  
   Ratio: 81/56 (JUST)

70 = Cents +701.955001  
   Ratio: 3/2 (JUST)

71 = Cents +764.915905  
   Ratio: 14/9 (JUST)

72 = Cents +842.904099  
   Ratio: 729/448

73 = Cents +905.865003  
   Ratio: 27/16 (JUST)

74 = Cents +996.089998  
   Ratio: 16/9 (JUST)

75 = Cents +1059.050902  
   Ratio: 448/243

76 = Cents +1137.039096  
   Ratio: 27/14 (JUST)

77 = Cents +1200.  
   Ratio: 2/1 (JUST)
58. **11-limit ‘prime row’ from Ben Johnston’s “6th Quartet”**.

Not octave repeating, with some very narrow intervals. These are the first 30 pitches:

<table>
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<th>Pitch</th>
<th>Cents</th>
<th>Ratio:</th>
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<td>0</td>
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</tr>
<tr>
<td>1</td>
<td>+70.672427</td>
<td>25/24 (JUST)</td>
</tr>
<tr>
<td>2</td>
<td>+182.403712</td>
<td>10/9 (JUST)</td>
</tr>
<tr>
<td>3</td>
<td>+274.582429</td>
<td>75/64 (JUST)</td>
</tr>
<tr>
<td>4</td>
<td>+386.313714</td>
<td>5/4 (JUST)</td>
</tr>
<tr>
<td>5</td>
<td>+505.756522</td>
<td>75/56 (JUST)</td>
</tr>
<tr>
<td>6</td>
<td>+568.717426</td>
<td>25/18 (JUST)</td>
</tr>
<tr>
<td>7</td>
<td>+733.721654</td>
<td>55/36 (JUST)</td>
</tr>
<tr>
<td>8</td>
<td>+772.627428</td>
<td>25/16 (JUST)</td>
</tr>
<tr>
<td>9</td>
<td>+884.358713</td>
<td>5/3 (JUST)</td>
</tr>
<tr>
<td>10</td>
<td>+923.264486</td>
<td>75/44 (JUST)</td>
</tr>
<tr>
<td>11</td>
<td>+1088.268715</td>
<td>15/8 (JUST)</td>
</tr>
<tr>
<td>12</td>
<td>+1151.229619</td>
<td>35/18 (JUST)</td>
</tr>
<tr>
<td>13</td>
<td>+1221.902045</td>
<td>875/432</td>
</tr>
<tr>
<td>14</td>
<td>+1333.63331</td>
<td>175/81 (JUST)</td>
</tr>
<tr>
<td>15</td>
<td>+1425.812047</td>
<td>875/384</td>
</tr>
<tr>
<td>16</td>
<td>+1537.54332</td>
<td>175/72 (JUST)</td>
</tr>
<tr>
<td>17</td>
<td>+1656.986141</td>
<td>125/48 (JUST)</td>
</tr>
<tr>
<td>18</td>
<td>+1719.947045</td>
<td>875/324</td>
</tr>
<tr>
<td>19</td>
<td>+1884.951273</td>
<td>1925/648</td>
</tr>
<tr>
<td>20</td>
<td>+1923.857046</td>
<td>875/288</td>
</tr>
<tr>
<td>21</td>
<td>+2035.588332</td>
<td>175/54 (JUST)</td>
</tr>
<tr>
<td>22</td>
<td>+2074.494105</td>
<td>875/264</td>
</tr>
<tr>
<td>23</td>
<td>+2239.498333</td>
<td>175/48 (JUST)</td>
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<tr>
<td>24</td>
<td>+2302.459237</td>
<td>1225/324</td>
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<td>25</td>
<td>+2373.131664</td>
<td>30625/7776</td>
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<tr>
<td>26</td>
<td>+2484.862949</td>
<td>6125/1458</td>
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<td>+2577.041666</td>
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<td>+2688.772951</td>
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<td>29</td>
<td>+2808.215759</td>
<td>4375/864</td>
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<tr>
<td>30</td>
<td>+2871.176663</td>
<td>30625/5832</td>
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</table>
59. 1/9-Harrison’s comma mean-tone scale

60 = Cents 0.  Ratio: 1/1 (JUST)
61 = Cents +74.23293  Ratio: 8315/7966
62 = Cents +192.63798  Ratio: 6334/5667
63 = Cents +266.870906  Ratio: 7/6 (JUST)
64 = Cents +385.27596  Ratio: 6671/5340
65 = Cents +503.68101  Ratio: 13025/9737
66 = Cents +577.91394  Ratio: 2632/1885
67 = Cents +696.31899  Ratio: 14567/9743
68 = Cents +770.55192  Ratio: 9743/6243
69 = Cents +888.95697  Ratio: 1885/1128
70 = Cents +963.1899  Ratio: 13187/7560
71 = Cents +1081.59495  Ratio: 1780/953
72 = Cents +1200.  Ratio: 2/1 (JUST)

60. Rousseau’s Monochord, Dictionnaire de musique (1768)

60 = Cents 0.  Ratio: 1/1 (JUST)
61 = Cents +70.672427  Ratio: 25/24 (JUST)
62 = Cents +203.910002  Ratio: 9/8 (JUST)
63 = Cents +315.641287  Ratio: 6/5 (JUST)
64 = Cents +386.313714  Ratio: 5/4 (JUST)
65 = Cents +498.044999  Ratio: 4/3 (JUST)
66 = Cents +568.717426  Ratio: 25/18 (JUST)
67 = Cents +701.955001  Ratio: 3/2 (JUST)
68 = Cents +813.686286  Ratio: 8/5 (JUST)
69 = Cents +884.358713  Ratio: 5/3 (JUST)
70 = Cents +1017.596288  Ratio: 9/5 (JUST)
71 = Cents +1088.268715  Ratio: 15/8 (JUST)
72 = Cents +1200.  Ratio: 2/1 (JUST)
61. Persian santur tuning. 1/1=E in Original
Here it is set to C. Note that scale is 8 notes per octave, so it will not map normally to a 12 note keyboard.

60 = Cents 0.  
61 = Cents +129.99971  
62 = Cents +345.  
63 = Cents +490.00034  
64 = Cents +630.00051  
65 = Cents +849.99952  
66 = Cents +1034.99975  
67 = Cents +1137.00011  
68 = Cents +1200.  
69 = Cents +1329.99971  
70 = Cents +1545.  
71 = Cents +1690.00034  
72 = Cents +1830.00051  
73 = Cents +2049.99952  
74 = Cents +2234.99975  
75 = Cents +2337.00011  
76 = Cents +2400.  

62. Vallotti & Young (Vallotti Version)
60 = Cents 0.  
61 = Cents +94.135  
62 = Cents +196.09  
63 = Cents +298.045  
64 = Cents +392.18  
65 = Cents +501.955  
66 = Cents +592.18  
67 = Cents +698.045  
68 = Cents +796.09  
69 = Cents +894.135  
70 = Cents +1000.  
71 = Cents +1090.225  
72 = Cents +1200.  

Appendix F: Alternative Tunings
### 63. LaMonte Young, Tuning of For Guitar ‘58. 1/1 March ‘92, inv.of Mersenne lute 1

<table>
<thead>
<tr>
<th>Cent</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>1/1 (JUST)</td>
</tr>
<tr>
<td>+111.731285</td>
<td>16/15 (JUST)</td>
</tr>
<tr>
<td>+182.403712</td>
<td>10/9 (JUST)</td>
</tr>
<tr>
<td>+315.641287</td>
<td>6/5 (JUST)</td>
</tr>
<tr>
<td>+386.313714</td>
<td>5/4 (JUST)</td>
</tr>
<tr>
<td>+498.044999</td>
<td>4/3 (JUST)</td>
</tr>
<tr>
<td>+590.223716</td>
<td>45/32 (JUST)</td>
</tr>
<tr>
<td>+701.955001</td>
<td>3/2 (JUST)</td>
</tr>
<tr>
<td>+813.686286</td>
<td>8/5 (JUST)</td>
</tr>
<tr>
<td>+884.358713</td>
<td>5/3 (JUST)</td>
</tr>
<tr>
<td>+1017.596288</td>
<td>9/5 (JUST)</td>
</tr>
<tr>
<td>+1088.268715</td>
<td>15/8 (JUST)</td>
</tr>
<tr>
<td>+1200.000000</td>
<td>2/1 (JUST)</td>
</tr>
</tbody>
</table>

### 64. LaMonte Young’s Well-Tuned Piano

<table>
<thead>
<tr>
<th>Cent</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>1/1 (JUST)</td>
</tr>
<tr>
<td>+176.64591</td>
<td>567/512</td>
</tr>
<tr>
<td>+203.910002</td>
<td>9/8 (JUST)</td>
</tr>
<tr>
<td>+239.606814</td>
<td>147/128</td>
</tr>
<tr>
<td>+470.780907</td>
<td>21/16 (JUST)</td>
</tr>
<tr>
<td>+443.516816</td>
<td>1323/1024</td>
</tr>
<tr>
<td>+674.690909</td>
<td>189/128</td>
</tr>
<tr>
<td>+701.955001</td>
<td>3/2 (JUST)</td>
</tr>
<tr>
<td>+737.651813</td>
<td>49/32 (JUST)</td>
</tr>
<tr>
<td>+968.825906</td>
<td>7/4 (JUST)</td>
</tr>
<tr>
<td>+941.561815</td>
<td>441/256</td>
</tr>
<tr>
<td>+1172.735908</td>
<td>63/32 (JUST)</td>
</tr>
<tr>
<td>+1200.000000</td>
<td>2/1 (JUST)</td>
</tr>
</tbody>
</table>
65. Thomas Young - well temperament (1807). Also Luigi Malerbi nr.2 (1794)

60 = Cents 0.  
61 = Cents +90.224996  
62 = Cents +196.09  
63 = Cents +294.134997  
64 = Cents +392.18  
65 = Cents +498.044999  
66 = Cents +588.269995  
67 = Cents +698.045  
68 = Cents +792.179997  
69 = Cents +894.135  
70 = Cents +996.089998  
71 = Cents +1090.225  
72 = Cents +1200.  

60 = Cents 0.  
61 = Cents +111.731285  
62 = Cents +203.910002  
63 = Cents +315.641287  
64 = Cents +386.313714  
65 = Cents +498.044999  
66 = Cents +609.776284  
67 = Cents +701.955001  
68 = Cents +813.686286  
69 = Cents +884.358713  
70 = Cents +996.089998  
71 = Cents +1088.268715  
72 = Cents +1200.  

Original 1/1 on C#, here it is set to C.