Table 1

**HARMONIC SERIES**

Primary Interval: **12 half-steps [P8]**

| Har.# | Harmonics fund.=C2 | F2/f1 (f1=fund.) | Log f2/f1 | Log f2/f1 x 3986 | Cents from f1 | Equal tmpr. dif. in cents | Harmonic # (intervals) | Intervals in cents | Intervals + dif. in cents |
|---|---|---|---|---|---|---|---|---|---|
| **1** | C2 | / | / | / | **0** | 0 | **/** | / | / |
| **2** | C1 | 1 | 0 | 0 | **0** | 0 | **1-2** | **1200** | P8 |
| **3** | G1 | 3/2=1.5 | 0.176091 | 701.8998 | **702** | 2+ | **2-3** | **702** | P5 (2c+) |
| **4** | C | 1 | 0 | 0 | **0** | 0 | **3-4** | **498** | P4 (2c-) |
| **5** | E | 5/4=1.25 | 0.09691 | 386.2833 | **386** | 14- | **4-5** | **386** | M3 (14c-) |
| **6** | G | 3/2=1.5 | 0.176091 | 701.8998 | **702** | 2+ | **5-6** | **316** | m3 (16c+) |
| **7** | Bb | 7/4=1.75 | 0.243038 | 968.7497 | **969** | 31- | **6-7** | **267** | m3 (33c-) |
| **8** | c | 1 | 0 | 0 | **0** | 0 | **7-8** | **231** | M2 (31c+) |
| **9** | d | 9/8=1.125 | 0.051153 | 203.894 | **204** | 4+ | **8-9** | **204** | M2 (4c+) |
| **10** | e | 10/8=1.25 | 0.09691 | 386.2833 | **386** | 14- | **9-10** | **182** | M2 (18c-) |
| **11** | f# | 11/8=1.375 | 0.138303 | 551.2746 | **551** | 49- ! | **10-11** | **165** | M2 (35c-) |
| **12** | g | 12/8=1.5 | 0.176091 | 701.8998 | **702** | 2+ | **11-12** | **151** | m2 (51c+) !! |
| **13** | ab | 13/8=1.625 | 0.210853 | 840.4615 | **840** | 40+ ! | **12-13** | **138** | m2 (38c+) |
| **14** | bb | 14/8=1.75 | 0.243038 | 968.7497 | **969** | 31- | **13-14** | **129** | M2 (71c-) !!! |
| **15** | b | 15/8=1.875 | 0.273001 | 1088.183 | **1088** | 12- | **14-15** | **119** | m2 (19c+) |
| **16** | c1 | 1 | 0 | 0 | **0** | 0 | **15-16** | **112** | m2 (12c+) |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   - A) Excluding primary interval [P8] recurrences (numbers indicate the position of the note in the series):
     c(1), d(9), e(5), f#-(11), g(3), g#+(13), a#-(7), b(15); 8 notes.
     - a) Number of recurrences: c(5x), d, e(2x), f#-, g(3x), g#+, a#-(2x), b.
     - b) Excluding notes deviating more than 25c*: c, d, e, g, b; 5 notes.
   - B) Excluding octave repetitions (same as 1A above): c, d, e, f#-, g, g#+, a#-, b; 8 notes.
     - a) Number of repetitions: c(5x), d, e(2x), f#-, g(3x), g#+, a#-(2x), b.
     - b) Excluding notes deviating more than 25c*: c, d, e, g, b; 5 notes.
     - c) Excluding primary interval [m9] recurrences: c, d, e, f#-, g, g#+, a#-, b; 8 notes.

2) Chord derived from the first 6 notes of the series; examples with "c" as fundamental.
   - A) Excluding primary interval [P8] recurrences: c, e, g; 3 notes.
   - B) Excluding octave repetitions (same as 2A above): c, e, g; 3 notes.

3) Tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   - A) T: 1-6, 8, 10, 12, 16; C2(I), C1(I), G1(III), C(I), *E(II),*G(III), c(I), *e(II),*g(III), c1(I).
   - B) D: 3, 6, 9, 12, 15; G1(I), G(I), d(III), g(I), *b(II).*

4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   - A) Intervals in cents/10: 120, 70, 50, 39, 32, 27, 23, 20, 18, 16.5, 15, 14, 13, 12, 11.
   - B) Intervals in cents/40: 30, 17.5, 12.5, 9.75, 8, 6.75, 5.75, 5, 4.5, 4, 3.75, 3.5, 3.25, 3, 2.75.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Table 2

Augmentation: **x13/12**

Primary Interval: **13 half-steps [m9]**

| Serial # (intervals) | Int. in cents x13/12 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 1300 | 13 | m9 | C2-Db1 | 2 | 0 | C#1 |
| 2-3 | 760.5 | 8 (39.5c-) | m6- | Db1-A1* | 3 | 39.5- | A1 |
| 3-4 | 539.5 | 5 (39.5c+) | P4+ | A1-D* | 4 | 0 | D |
| 4-5 | 418.166667 | 4 (18.16c+) | M3+ | D-F#* | 5 | 18.16+ | F# |
| 5-6 | 342.333333 | 3 (42.33c+) | m3+ | F#-A* | 6 | 60.5+/39.5- | A# |
| 6-7 | 289.25 | 3 (10.75c-) | m3- | A-c* | 7 | 49.75+ | c/c# |
| 7-8 | 250.25 | 3 (49.75c-) | m3- | c-eb* | 8 | 0 | d# |
| 8-9 | 221 | 2 (21c+) | M2+ | eb-f* | 9 | 21+ | f |
| 9-10 | 197.166667 | 2 (2.84c-) | M2- | f-g* | 10 | 18.16+ | g |
| 10-11 | 178.75 | 2 (21.25c-) | M2- | g-a* | 11 | 3.09- | a |
| 11-12 | 163.583333 | 2 (36.42c-) | M2- | a-b* | 12 | 39.5- | b |
| 12-13 | 149.5 | 1 (49.5c+) | m2+ | b-c1* | 13 | 10+ | c1 |
| 13-14 | 139.75 | 1 (39.75c+) | m2+ | c1-db1* | 14 | 49.75+ | c#1/d1 |
| 14-15 | 128.916667 | 1 (28.9c+) | m2+ | c#1-d#1* | 15 | 78.7+/21.3- | d#1 |
| 15-16 | 121.333333 | 1 (21.33c+) | m2+ | d#-e1* | 16 | 0 | e1 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   - A) Excluding primary interval [m9] recurrences (numbers indicate the position of the note in the series):
     c(1), c(13), c/c#(7), d#(15), f(9), f#(5), a-(3), a(11); 8 notes.
     - a) Number of recurrences: c(5x), c, c/c#(2x), d#, f, f#(2x), a, a-(3x).
     - b) Excluding notes deviating more than 25c*: c, c, d#, f, f#, a; 6 notes.
   - B) Excluding octave repetitions: c, c/c#, c#, c#/d, d, d#, e, f, f#, g, a-, a, a#, b; 14 notes.
     - a) Number of repetitions: c(2x), c/c#, c#, c#/d, d, d#(2x), e, f, f#, g, a-, a, a#, b.
     - b) Excluding notes deviating more than 25c*: c, c#, d, d#, e, f, f#, g, a, a#, b; 11 notes.
     - c) Excluding primary interval [m9] recurrences: c, c/c#, d#, f, f#, a-, a; 7 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   - A) Excluding primary interval [m9] recurrences: c, f#, a; 3 notes.
   - B) Excluding octave repetitions: c, c#, d, f#, a-, a#; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   - A) T: 1-6, 8, 10, 12, 16; C2(I), C#1(I), A1-(III), D(I), *F#(II)*,A#(III), d#(I), *g(II)*,b(III), e1(I).
   - B) D: 3, 6, 9, 12, 15; A1-(I), A#(I), f(III), b(I), *d#(II)*.
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   - A) Intervals in cents/10: 130, 76, 54, 42, 34, 29, 25, 22, 20, 18, 16, 15, 14, 13, 12.
   - B) Intervals in cents/40: 30.5, 19, 13.5, 10.5, 8.5, 7.25, 6.25, 5.5, 5, 4.5, 4, 3.75, 3.5, 3.25, 3.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Table 3

Augmentation: **x7/6**

Primary Interval: **14 half-steps [M9]**

| Serial # (intervals) | Int. in cents x7/6 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 1400 | 14 | M9 | C2-D1 | 2 | 0 | D1 |
| 2-3 | 819 | 8 (19c+) | m6+ | D1-Bb1* | 3 | 19+ | A#1 |
| 3-4 | 581 | 6 (19c-) | dim5- | A#1-E* | 4 | 0 | E |
| 4-5 | 450.333333 | 5 (49.67c-) | P4- | E-A* | 5 | 49.7-/50.3+ | G#/A |
| 5-6 | 368.666667 | 4 (31.34c-) | M3- | A-c#* | 6 | 19+/81- | c |
| 6-7 | 311.5 | 3 (11.5c+) | m3+ | c#-e* | 7 | 30.49+ | d# |
| 7-8 | 269.5 | 3 (30.5c-) | m3- | e-g* | 8 | 0 | f# |
| 8-9 | 238 | 2 (38c+) | M2+ | g-a* | 9 | 38+ | g# |
| 9-10 | 212.333333 | 2 (12.33c+) | M2+ | a-b* | 10 | 50.33+ | a#/b |
| 10-11 | 192.5 | 2 (7.5c-) | M2- | b-c1#* | 11 | 42.83+ | c |
| 11-12 | 176.166667 | 2 (23.84c-) | M2- | c#1-d#1* | 12 | 18.99+ | d1 |
| 12-13 | 161 | 2 (39c-) | M2- | eb1-f1* | 13 | 20.01- | e1 |
| 13-14 | 150.5 | 2 (49.5c-) | M2- | f1-g1* | 14 | 30.49+/69.51- | f1 |
| 14-15 | 138.833333 | 1 (38.83c+) | m2+ | g1-ab1* | 15 | 69.3+/30.7- | g1 |
| 15-16 | 130.666667 | 1 (30.66c+) | m2+ | g#1-a1* | 16 | 0 | g#1 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [M9] recurrences (numbers indicate the position of the note in the series):
      c(1), c+(11), d#+(7), e(13), g-(15), g#+(9), g#/a(5), a#(3); 8 notes.
      a) Number of recurrences: c(5x), c+, d#+(2x), e, g-, g#+, g#/a(2x), a#(3x).
      b) Excluding notes deviating more than 25c*: c, e, a#; 3 notes.
   B) Excluding octave repetitions: c, c+, d, d#+, e, f+, f#, g-, g#, g#+, g#/a, a#, a#/b; 13 notes.
      a) Number of repetitions: c(2x), c+, d(2x), d#+, e(2x), f+, f#, g-, g#, g#+, g#/a, a#, a#/b.
      b) Excluding notes deviating more than 25c*: c, d, e, f#, g#, a#; 6 notes.
      c) Excluding primary interval [M9] recurrences: c, c/c#, d#, f, f#, a-, a; 7 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [M9] recurrences: c, g#/a, a#; 3 notes.
   B) Excluding octave repetitions: c, d,e, g#/a, a#; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), D1(I), A#1-(III), E(I), *G#/A(II),*c(III), f#(I), *a#/b(II),*d1(III), g#1(I).
   B) D: 3, 6, 9, 12, 15; A#1(I), c(I), g#+(III), d1(I), *g1-(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 140, 82, 59, 45, 37, 31, 27, 24, 21, 19, 18, 16, 15, 14, 13.
   B) Intervals in cents/40: 35, 20.5, 14.75, 11.25, 9.25, 7.75, 6.75, 6, 5.25, 4.75, 4.5, 4, 3.75, 3.5, 3.25.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Table 4

Augmentation: **x5/4**

Primary Interval: **15 half-steps [m10]**

| Serial # (intervals) | Int. in cents x5/4 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 1500 | 15 | m10 | C2-Eb1 | 2 | 0 | D#1 |
| 2-3 | 877.5 | 9 (22.5c-) | M6- | Eb1-C* | 3 | 22.5- | C |
| 3-4 | 622.5 | 6 (22.5c+) | dim5+ | C-F#* | 4 | 0 | F# |
| 4-5 | 482.5 | 5 (17.5c-) | P4 | F#-B* | 5 | 17.5- | B |
| 5-6 | 395 | 4 (5c-) | M3- | B-d#* | 6 | 22.5- | d# |
| 6-7 | 333.75 | 3 (33.75c+) | m3+ | d#-f#* | 7 | 11.25+ | f# |
| 7-8 | 288.75 | 3 (11.25c-) | m3- | f#-a* | 8 | 0 | a |
| 8-9 | 255 | 3 (45c-) | m3- | a-c* | 9 | 45- | c |
| 9-10 | 227.5 | 2 (27.5c+) | M2+ | c1-d1* | 10 | 17.5- | d1 |
| 10-11 | 206.25 | 2 (6.25c+) | M2+ | d1-e1* | 11 | 11.25- | e1 |
| 11-12 | 188.75 | 2 (11.25c-) | M2- | e1-f#1* | 12 | 22.5- | f#1 |
| 12-13 | 172.5 | 2 (27.5c-) | M2- | f#1-g#1* | 13 | 50- | g1/g#1 |
| 13-14 | 161.25 | 2 (38.75c-) | M2- | g#1-a#1* | 14 | 11.3+/88.7- | a1 |
| 14-15 | 148.75 | 1 (48.75c+) | m2+ | a#1-b1* | 15 | 60+/40- | b1 |
| 15-16 | 140 | 1 (40c+) | m2+ | b1-c2* | 16 | 0 | c2 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [m10] recurrences (numbers indicate the position of the note in the series):
      c-(9), c(3), c(1), e(11), f#(7), g/g#(13), b-(15), b(5); 8 notes.
      a) Number of recurrences: c-, c(3x), c(5x), e, f#(2x), g/g#, b-, b(2x).
      b) Excluding notes deviating more than 25c*: c, e, f#, b; 4 notes.
   B) Excluding octave repetitions: c-, c, d, d#, e, f#, g/g#, a, b-, b; 10 notes.
      a) Number of repetitions: c-, c(3x), d, d#(2x), e, f#(3x), g/g#, a(2x), b-, b.
      b) Excluding notes deviating more than 25c*: c, d, d#, e, f#, a, b; 7 notes.
      c) Excluding primary interval [m10] recurrences: c-, c, e, f#, g/g#, b-, b; 7 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [m10] recurrences: c, c, b; 3 notes.
   B) Excluding octave repetitions: c, d#, f#, b; 4 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), D#1(I), C(III), F#(I), *B(II),*d#(III), a(I), *d1(II),*f#1(III), c2(I).
   B) D: 3, 6, 9, 12, 15; C(I), d#(I), c-(III), f#1(I), *b1-(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 150, 88, 62, 48, 40, 33, 29, 26, 23, 21, 19, 17, 16, 15, 14.
   B) Intervals in cents/40: 37.5, 22, 15.5, 12, 10, 8.25, 7.25, 6.5, 5.75, 5.25, 4.75, 4.25, 4, 3.75, 3.5.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

# Table 5

Augmentation: **x4/3**

Primary Interval: **16 half-steps [M10]**

| Serial # (intervals) | Int. in cents x4/3 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 1600 | 16 | M10 | C2-E1 | 2 | 0 | E1 |
| 2-3 | 936 | 9 (36c+) | M6+ | E1-C#* | 3 | 36+ | C# |
| 3-4 | 664 | 7 (36c-) | P5- | C#-G#* | 4 | 0 | G# |
| 4-5 | 514.666667 | 5 (14.6c+) | P4+ | G#-c#* | 5 | 14.6+ | c# |
| 5-6 | 421.333333 | 4 (21.3c+) | M3+ | c#-e#* | 6 | 36+ | f |
| 6-7 | 356 | 4 (44c-) | M3- | f-a* | 7 | 8- | a |
| 7-8 | 308 | 3 (8c+) | m3+ | a-c1* | 8 | 0 | c1 |
| 8-9 | 272 | 3 (28c-) | m3- | c1-eb1* | 9 | 28- | d#1 |
| 9-10 | 242.666667 | 2 (42.66c+) | M2+ | eb1-f1* | 10 | 14.6+ | f1 |
| 10-11 | 220 | 2 (20c+) | M2+ | f1-g1* | 11 | 34.6+ | g1 |
| 11-12 | 201.333333 | 2 (1.33c+) | M2+ | g1-a1* | 12 | 36+ | a1 |
| 12-13 | 184 | 2 (16c-) | M2- | a1-b1* | 13 | 20+ | b1 |
| 13-14 | 172 | 2 (28c-) | M2- | b1-c#2* | 14 | 8- | c#2 |
| 14-15 | 158.666667 | 2 (41.34c-) | M2- | c#2-d#2* | 15 | 49.34+ | d2/d#2 |
| 15-16 | 149.333333 | 1 (49.3c+) | m2+ | d#2-e2* | 16 | 0 | e2 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   - A) Excluding primary interval [M10] recurrences (numbers indicate the position of the note in the series): c(1), c#(5), c#+(3), d#-(9), g+(11), a(7), b(13), d/d#(15); 8 notes.
     - a) Number of recurrences: c(5x), c#(2x), c#+(3x), d#-, g+, a(2x), b, d/d#.
     - b) Excluding notes deviating more than 25c*: c, c#, a, b; 4 notes.
   - B) Excluding octave repetitions: c, c#, c#+, d/d#, d#-, e, f, f+, g+, g#, a, a+, b; 13 notes.
     - a) Number of repetitions: c(2x), c#(2x), c#+, d/d#, d#-, e(2x), f, f+, g+, g#, a, a+, b.
     - b) Excluding notes deviating more than 25c*: c, c#, e, f, g#, a, b; 7 notes.
     - c) Excluding primary interval [M10] recurrences: c, c#, c#+, d#-, g+, a, b, d/d#; 8 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   - A) Excluding primary interval [M10] recurrences: c, c#, c#+; 3 notes.
   - B) Excluding octave repetitions: c, c#, c#+, e, f, g#; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   - A) T: 1-6, 8, 10, 12, 16; C2(I), E1(I), C#+(III), G#(I), *c#(II),*f+(III), c1(I), *f1(II),*a1+(III), e2(I).
   - B) D: 3, 6, 9, 12, 15; C#+(I), f+(I), d#1-(III), a1+(I), *d2/d#2(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   - A) Intervals in cents/10: 160, 94, 66, 51, 42, 36, 31, 27, 24, 22, 20, 18, 17, 16, 15.
   - B) Intervals in cents/40: 40, 23.5, 16.5, 12.75, 10.5, 9, 7.75, 6.75, 6, 5.5, 5, 4.5, 4.25, 4, 3.75.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Table 6

Augmentation: **x17/12**

Primary Interval: **17 half-steps [P11]**

| Serial # (intervals) | Int. in cents x17/12 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 1700 | 17 | P11 | C2-F1 | 2 | 0 | F1 |
| 2-3 | 994.5 | 10 (5.5c-) | m7- | F1-Eb* | 3 | 5.5- | D# |
| 3-4 | 705.5 | 7 (5.5c+) | P5+ | Eb-Bb* | 4 | 0 | A# |
| 4-5 | 546.833333 | 5 (46.83c+) | P4+ | Bb-eb* | 5 | 46.83+ | d# |
| 5-6 | 447.666667 | 4 (47.66c+) | M3+ | eb-g* | 6 | 94.5+/5.5- | g# |
| 6-7 | 378.25 | 4 (21.75c-) | M3- | g-b* | 7 | 27.25- | c1 |
| 7-8 | 327.25 | 3 (27.25c+) | m3+ | b-d1* | 8 | 0 | d#1 |
| 8-9 | 289 | 3 (11c-) | m3- | d1-f1* | 9 | 11- | f#1 |
| 9-10 | 257.833333 | 3 (42.17c-) | m3- | f1-ab1* | 10 | 46.8+/53.2- | g#1 |
| 10-11 | 233.75 | 2 (33.75c+) | M2+ | g#1-a#1* | 11 | 80.6+/19.4- | b1 |
| 11-12 | 213.916667 | 2 (13.92c+) | M2+ | a#1-b#1* | 12 | 5.5- | c#2 |
| 12-13 | 195.5 | 2 (4.5c-) | M2- | c2-d2* | 13 | 10- | d#2 |
| 13-14 | 182.75 | 2 (17.25c-) | M2- | d2-e2* | 14 | 27.25- | f2 |
| 14-15 | 168.583333 | 2 (31.42c-) | M2- | e2-f#2* | 15 | 41.3+/58.7- | f#2 |
| 15-16 | 158.666667 | 2 (41.34c-) | M2- | f#2-g#2* | 16 | 0 | g#2 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [P11] recurrences (numbers indicate the position of the note in the series):
      c-(7), c(1), d#(3), d#(13), d#+(5), f#(9), f#+(15), a#(11); 8 notes.
      a) Number of recurrences: c-(2x), c(5x), d#(3x), d#, d#+(2x), f#+, f#+, a#.
      b) Excluding notes deviating more than 25c*: c, d#, d#, f#, a#; 5 notes.
   B) Excluding octave repetitions: c-, c, c#, d#, d#+, f-,f, f#, f#+, g#, g#+, a#; 13 notes.
      a) Number of repetitions: c-, c, c#, d#(3x), d#+, f-,f, f#, f#+, g#(2x), g#+, a#(2x).
      b) Excluding notes deviating more than 25c*: c, c#, d#, f, f#, g#, a#; 7 notes.
      c) Excluding primary interval [P11] recurrences: c-, c, d#, d#+, f#, f#+, a#; 7 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [P11] recurrences: c, d#, d#+; 3 notes.
   B) Excluding octave repetitions: c, d#, d#+, f, g#, a#; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), F1(I), D#+(III), A#(I), *d#+(II),*g#(III), d#1(I), *g#1+(II),*c#2(III), g#2(I).
   B) D: 3, 6, 9, 12, 15; D#+(I), g#(I), f#1(III), c#2(I), *f#2+(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 170, 99, 70, 55, 45, 38, 33, 29, 26, 23, 21, 19, 18, 17, 16.
   B) Intervals in cents/40: 42.5, 24.75, 17.5, 13.75, 11.25, 9.5, 8.25, 7.25, 6.5, 5.75, 5.25, 4.75, 4.5, 4.25,

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Table 7

Augmentation: **x3/2**

Primary Interval: **18 half-steps [aug.11]**

| Serial # (intervals) | Int. in cents x3/2 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 1800 | 18 | aug.11 | C2-F#1 | 2 | 0 | F#1 |
| 2-3 | 1053 | 11 (47c-) | M7- | F#1-E#* | 3 | 47- | F |
| 3-4 | 747 | 7 (47c+) | P5+ | E#-c* | 4 | 0 | c |
| 4-5 | 579 | 6 (21c-) | dim5- | c-f#* | 5 | 21- | f# |
| 5-6 | 474 | 5 (26c-) | P4- | f#-b* | 6 | 47- | b |
| 6-7 | 400.5 | 4 (0.5c+) | M3(+) | b1-d#1 | 7 | 46.5- | d#1 |
| 7-8 | 346.5 | 3 (46.5c+) | m3+ | d#1-f#1* | 8 | 0 | f#1 |
| 8-9 | 306 | 3 (6c+) | m3+ | f#1-a1* | 9 | 6+ | a1 |
| 9-10 | 273 | 3 (27c-) | m3- | a1-c2* | 10 | 21- | c2 |
| 10-11 | 247.5 | 2 (47.5c+) | M2+ | c2-d2* | 11 | 26.5+ | d2 |
| 11-12 | 226.5 | 2 (26.5c+) | M2+ | d2-e2* | 12 | 53+/47- | f2 |
| 12-13 | 207 | 2 (7c+) | M2+ | e2-f#2* | 13 | 40- | g2 |
| 13-14 | 193.5 | 2 (6.5c-) | M2- | f#2-g#2* | 14 | 46.5- | a2 |
| 14-15 | 178.5 | 2 (21.5c-) | M2- | g#2-a#2* | 15 | 32+/68- | a#2 |
| 15-16 | 168 | 2 (32c-) | M2- | bb2-c3* | 16 | 0 | c3 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [aug.11] recurrences (numbers indicate the position of the note in the series):
      c(1), d+(11), d#-(7), f-(3), f#(5), g-(13), a(9), a#+(15); 8 notes.
      a) Number of recurrences: c(5x), d+, d#-(2x), f-(3x), f#(2x), g-, a, a#+.
      b) Excluding notes deviating more than 25c*: c, f#, a; 3 notes.
   B) Excluding octave repetitions: c, d+, d#-, f-, f#, g-, a-, a, a#+, b-; 10 notes.
      a) Number of repetitions: c(4x), d+, d#-, f-(2x), f#(3x), g-, a-, a, a#+, b-.
      b) Excluding notes deviating more than 25c*: c, f#, a; 3 notes.
      c) Excluding primary interval [aug.11] recurrences: c, d+, d#-, f-, f#, g-, a, a#+; 8 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [aug.11] recurrences: c, f-, f#+; 3 notes.
   B) Excluding octave repetitions: c, f-, f, f#, f#+, b-; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), F#1(I), F-(III), c(I), *f#+(II),*b-(III), f#1(I), *c2(II),*f2-(III), c3(I).
   B) D: 3, 6, 9, 12, 15; F-(I), b-(I), a1(III), f2-(I), *a#2+(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 180, 105, 75, 58, 47, 40, 35, 30, 27, 25, 23, 21, 19, 18, 17.
   B) Intervals in cents/40: 45, 26.25, 18.75, 14.5, 11.75, 10, 8.75, 7.5, 6.75, 6.25, 5.75, 5.25, 4.75, 4.5, 4.2

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Augmentation: **x19/12**

Primary Interval: **19 half-steps [P12]**

| Serial # (intervals) | Int. in cents x19/12 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 1900 | 19 | P12 | C2-G1 | 2 | 0 | G1 |
| 2-3 | 1111.5 | 11 (11.5c+) | M7+ | G1-F#* | 3 | 11.5+ | F# |
| 3-4 | 788.5 | 8 (11.5c-) | m6- | F#-d* | 4 | 0 | d |
| 4-5 | 611.166667 | 6 (11.17c+) | dim5+ | d-ab* | 5 | 11.17+ | g# |
| 5-6 | 500.333333 | 5 (0.33c+) | P4(+) | g#-c#1 | 6 | 11.5+ | c#1 |
| 6-7 | 422.75 | 4 (22.75c+) | M3+ | c#1-e#1* | 7 | 34.25+ | f1 |
| 7-8 | 365.75 | 4 (34.25c-) | M3- | f1-a1* | 8 | 0 | a1 |
| 8-9 | 323 | 3 (23c+) | m3+ | a1-c2* | 9 | 23+ | c2 |
| 9-10 | 288.166667 | 3 (11.83c-) | m3- | c2-eb2* | 10 | 11.17+ | d#2 |
| 10-11 | 261.25 | 3 (38.75c-) | m3- | d#2-f#2* | 11 | 27.58- | f#2 |
| 11-12 | 239.083333 | 2 (39.1c+) | M2+ | f#2-g#2* | 12 | 11.5+ | g#2 |
| 12-13 | 218.5 | 2 (18.5c+) | M2+ | g#2-a#2* | 13 | 30+ | a#2 |
| 13-14 | 204.25 | 2 (4.25c+) | M2+ | a#2-b#2* | 14 | 34.25+ | c3 |
| 14-15 | 188.416667 | 2 (11.58c-) | M2- | c3-d3* | 15 | 22.67+ | d3 |
| 15-16 | 177.333333 | 2 (22.67c-) | M2- | d3-e3* | 16 | 0 | e3 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [P12] recurrences (numbers indicate the position of the note in the series):
      c(1), c(9), d(15), f+(7), f#-(11), f#(3), g#(5), a#+(13); 8 notes.
      a) Number of recurrences: c(5x), c, d, f+(2x), f#-, f#(3x), g#(2x), a#+.
      b) Excluding notes deviating more than 25c*: c, c, f#, g#; 4 notes.
   B) Excluding octave repetitions: c, c+, c#, d, d#, e, f+, f#-, f#, g, g#, a, a#+; 13 notes.
      a) Number of repetitions: c(2x), c+, c#, d(2x), d#, e, f+, f#-, f#, g, g#(2x), a, a#+.
      b) Excluding notes deviating more than 25c*: c, c#, d, d#, e, f#, g, g#, a; 9 notes.
      c) Excluding primary interval [P12] recurrences: c, d, f+, f#-, f#, g#, a#+; 7 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [P12] recurrences: c, f#, g#; 3 notes.
   B) Excluding octave repetitions: c, c#, d, f#, g, g#; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), G1(I), F#(III), d(I), *g#(II),*c#1(III), a1(I), *d#2(II),*g#2(III), e3(I).
   B) D: 3, 6, 9, 12, 15; F#(I), c#1(I), c2(III), g#2(I), *d3(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 190, 111, 79, 61, 50, 42, 37, 32, 29, 26, 24, 22, 20, 19, 18.
   B) Intervals in cents/40: 47.5, 27.75, 19.75, 15.25, 12.5, 10.5, 9.25, 8, 7.25, 6.5, 6, 5.5, 5, 4.75, 4.5.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Table 9

Augmentation: **x5/3**

Primary Interval: **20 half-steps [m13]**

| Serial # (intervals) | Int. in cents x5/3 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 2000 | 20 | m13 | C2-Ab1 | 2 | 0 | G#1 |
| 2-3 | 1170 | 12 (30c-) | P8- | G#1-G#* | 3 | 30- | G# |
| 3-4 | 830 | 8 (30c+) | m6+ | G#-e* | 4 | 0 | e |
| 4-5 | 643.333333 | 6 (43.33c+) | dim5+ | e-bb* | 5 | 43.33+ | a# |
| 5-6 | 526.666667 | 5 (26.66c+) | P4 | a#-d#1* | 6 | 70+/30- | e1 |
| 6-7 | 445 | 4 (45c+) | M3+ | eb1-g1* | 7 | 15+ | g#1 |
| 7-8 | 385 | 4 (15c-) | M3- | g1-b1* | 8 | 0 | c2 |
| 8-9 | 340 | 3 (40c+) | m3+ | b1-d2* | 9 | 40+ | d#2 |
| 9-10 | 303.333333 | 3 (3.33c+) | m3+ | d2-f2* | 10 | 43.33+ | f#2 |
| 10-11 | 275 | 3 (25c-) | m3- | e#2-g#2* | 11 | 18.33+ | a2 |
| 11-12 | 251.666667 | 3 (48.34c-) | m3- | g#2-b2* | 12 | 30- | c3 |
| 12-13 | 230 | 2 (30c+) | M2+ | b2-c#3* | 13 | 0 | d3 |
| 13-14 | 215 | 2 (15c+) | M2+ | c#3-d#3* | 14 | 15+ | e3 |
| 14-15 | 198.333333 | 2 (1.67c-) | M2- | d#3-e#3* | 15 | 13.33+ | f#3 |
| 15-16 | 186.666667 | 2 (13.33c-) | M2- | f3-g3* | 16 | 0 | g#3 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [m13] recurrences (numbers indicate the position of the note in the series):
      c(1), d(13), d#+(9), f#(15), g#-(3), g#(7), a(11), a#+(5); 8 notes.
      a) Number of recurrences: c(5x), d, d#+, f#, g#-(3x), g#(2x), a, a#+(2x).
      b) Excluding notes deviating more than 25c*: c, d, f#, g#, a; 5 notes.
   B) Excluding octave repetitions: c-, c, d, d#+, e-, e, f#, f#+, g#-, g#, a, a#+; 12 notes.
      a) Number of repetitions: c-, c(2x), d, d#+, e-, e(2x), f#, f#+, g#-, g#(3x), a, a#+.
      b) Excluding notes deviating more than 25c*: c, d, e, f#, g#, a; 6 notes.
      c) Excluding primary interval [m13] recurrences: c, d, d#+, f#, g#-, g#, a, a#+; 8 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [m13] recurrences: c, g#-, a#+; 3 notes.
   B) Excluding octave repetitions: c, e-, e, g#-, g#, a#+; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), G#1(I), G#-(III), e(I), *a#+(II),*e1-(III), c2(I), *f#2+(II),*c3-(III), g#3(I).
   B) D: 3, 6, 9, 12, 15; G#-(I), e1-(I), d#2+(III), c3-(I), *f#(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 200, 117, 83, 64, 53, 44, 38, 34, 30, 27, 25, 23, 21, 20, 19.
   B) Intervals in cents/40: 50, 29.25, 20.75, 16, 13.25, 11, 9.5, 8.5, 7.5, 6.75, 6.25, 5.75, 5.25, 5, 4.75.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Augmentation: **x7/4**

Primary Interval: **21 half-steps [M13]**

| Serial # (intervals) | Int. in cents x7/4 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 2100 | 21 | M13 | C2-A1 | 2 | 0 | A1 |
| 2-3 | 1228.5 | 12 (28.5c+) | P8+ | A1-A* | 3 | 28.5+ | A |
| 3-4 | 871.5 | 9 (28.5c-) | M6- | A-f#* | 4 | 0 | f# |
| 4-5 | 675.5 | 7 (24.5c-) | P5- | f#-c#1* | 5 | 24.5- | c#1 |
| 5-6 | 553 | 6 (47c-) | dim5- | c#1-g1* | 6 | 28.5+/71.5- | f#1 |
| 6-7 | 467.25 | 5 (32.75c-) | P4- | g1-c2* | 7 | 4.25- | b1 |
| 7-8 | 404.25 | 4 (4.25c+) | M3+ | c2-e2* | 8 | 0 | d#2 |
| 8-9 | 357 | 4 (43c-) | M3- | e2-g#2* | 9 | 43- | g2 |
| 9-10 | 318.5 | 3 (18.5c+) | m3+ | g#2-b2* | 10 | 24.5- | a#2 |
| 10-11 | 288.75 | 3 (11.25c-) | m3- | b2-d3* | 11 | 35.75- | c#3 |
| 11-12 | 264.25 | 3 (35.75c-) | m3- | d3-f3* | 12 | 28.5+/71.5- | d#3 |
| 12-13 | 241.5 | 2 (41.5c+) | M2+ | f3-g3* | 13 | 70+/30- | f#3 |
| 13-14 | 225.75 | 2 (25.75c+) | M2+ | g3-a3* | 14 | 4.25- | g#3 |
| 14-15 | 208.25 | 2 (8.25c+) | M2+ | a3-b3* | 15 | 4+ | a#3 |
| 15-16 | 196 | 2 (4c-) | M2- | b3-c#4* | 16 | 0 | c4 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [M13] recurrences (numbers indicate the position of the note in the series):
      c(1), c#-(11), c#-(5), f#-(13), g-(9), a#(15), a+(3), b(7); 8 notes.
      a) Number of recurrences: c(5x), c#-, c#-(2x), f#-, g-, a#, a+(3x), b(2x).
      b) Excluding notes deviating more than 25c*: c, a#, b; 3 notes.
   B) Excluding octave repetitions: c, c#-, d#, d#+, f#-, f#, f#+, g-, g#, a, a+, a#-, a#, b; 14 notes.
      a) Number of repetitions: c(2x), c#-(2x), d#, d#+, f#-, f#, f#+, g-, g#, a, a+, a#-, a#, b.
      b) Excluding notes deviating more than 25c*: c, d#, f#, g#, a, a#, b; 7 notes.
      c) Excluding primary interval [M13] recurrences: c, c#-, f#-, g-, a#, a+, b; 8 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [M13] recurrences: c, c#-, a+; 3 notes.
   B) Excluding octave repetitions: c, c#-, f#, f#+, a, a+; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), A1(I), A+(III), f#(I), *c#1-(II),*f#1+(III), d#2(I), *a#2-(II),*d#3+(III), c4(I).
   B) D: 3, 6, 9, 12, 15; A+(I), f#1+(I), g2-(III), d#3+(I), *a#3(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 210, 123, 87, 68, 55, 47, 40, 36, 32, 29, 26, 24, 23, 21, 20.
   B) Intervals in cents/40: 52.5, 30.75, 21.75, 17, 13.75, 11.75, 10, 9, 8, 7.25, 6.5, 6, 5.75, 5.25, 5.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Augmentation: **x11/6**

Primary Interval: **22 half-steps [m14]**

| Serial # (intervals) | Int. in cents x11/6 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 2200 | 22 | m14 | C2-Bb1 | 2 | 0 | A#1 |
| 2-3 | 1287 | 13 (13c-) | P8+m2- | A#1-b1* | 3 | 13- | B |
| 3-4 | 913 | 9 (13c+) | M6+ | b1-g#* | 4 | 0 | g# |
| 4-5 | 707.666667 | 7 (7.66c+) | P5+ | g#-d#1* | 5 | 7.66+ | d#1 |
| 5-6 | 579.333333 | 6 (20.67c-) | dim5- | d#1-a1* | 6 | 13- | a1 |
| 6-7 | 489.5 | 5 (10.5c-) | P4- | a1-d2* | 7 | 23.5- | d2 |
| 7-8 | 423.5 | 4 (23.5c+) | M3+ | d2-f#2* | 8 | 0 | f#2 |
| 8-9 | 374 | 4 (26c-) | M3- | f#2-a#2* | 9 | 26- | a#2 |
| 9-10 | 333.666667 | 3 (33.66c+) | m3+ | a#2-c#3* | 10 | 7.66+ | c#3 |
| 10-11 | 302.5 | 3 (2.5c+) | m3+ | c#3-e3* | 11 | 10.16+ | e3 |
| 11-12 | 276.833333 | 3 (23.17c-) | m3- | e3-g3* | 12 | 13- | g3 |
| 12-13 | 253 | 3 (47c-) | m3- | g3-bb3* | 13 | 40+/60- | a3 |
| 13-14 | 236.5 | 2 (36.5c+) | M2+ | a#3-b#3* | 14 | 76.5+/23.5- | c4 |
| 14-15 | 218.166667 | 2 (18.17c+) | M2+ | c4-d4* | 15 | 5.33- | d4 |
| 15-16 | 205.333333 | 2 (5.33c+) | M2+ | d4-e4* | 16 | 0 | e4 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [m14] recurrences (numbers indicate the position of the note in the series):
      c(1), d-(15), d(7), d#(5), e(11), a+(13), a#-(9), b(3); 8 notes.
      a) Number of recurrences: c(5x), d-, d(2x), d#(2x), e, a+, a#-, b(3x).
      b) Excluding notes deviating more than 25c*: c, d, d#, e, b; 5 notes.
   B) Excluding octave repetitions: c, c#, d, d#, e, f#, g, g#, a, a+, a#-, a#, b; 13 notes.
      a) Number of repetitions: c(2x), c#, d(2x), d#, e(2x), f#, g, g#, a, a+, a#-, a#, b.
      b) Excluding notes deviating more than 25c*: c, c#, d, d#, e, f#, g, g#, a, a#, b; 11 notes.
      c) Excluding primary interval [m14] recurrences: c, d-, d, d#, e, a+, a#-, b; 8 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [m14] recurrences: c, d#, b; 3 notes.
   B) Excluding octave repetitions: c, d#, g#, a, a#, b; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), A#1(I), B(III), g#(I), *d#1(II),* a1(III), f#2(I), *c#3(II),* g3(III), e4(I).
   B) D: 3, 6, 9, 12, 15; b1(I), a1(I), a#2-(III), g3(I), *d4(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 220, 129, 91, 71, 58, 49, 42, 37, 33, 30, 28, 25, 24, 22, 21.
   B) Intervals in cents/40: 55, 32.25, 22.75, 17.75, 14.5, 12.25, 10.5, 9.25, 8.25, 7.57, 6.25, 6, 5.5, 5.25.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Augmentation: **x23/12**

Primary Interval: **23 half-steps [M14]**

| Serial # (intervals) | Int. in cents x23/12 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 2300 | 23 | M14 | C2-B1 | 2 | 0 | B1 |
| 2-3 | 1345.5 | 13 (45.5c+) | P8+m2+ | B1-c* | 3 | 45.5+ | c |
| 3-4 | 954.5 | 10 (45.5c-) | m7- | c-bb* | 4 | 0 | a# |
| 4-5 | 739.833333 | 7 (39.83c+) | P5+ | bb-f1* | 5 | 39.83+ | f1 |
| 5-6 | 605.666667 | 6 (5.66c+) | dim5+ | f1-cb2* | 6 | 45.5+ | b1 |
| 6-7 | 511.75 | 5 (11.75c+) | P4+ | b1-e2* | 7 | 57.3+/42.7- | f2 |
| 7-8 | 442.75 | 4 (42.75c+) | M3+ | e2-g#2* | 8 | 0 | a2 |
| 8-9 | 391 | 4 (9c-) | M3- | g#2-b#2* | 9 | 9- | c#3 |
| 9-10 | 348.833333 | 3 (48.83c+) | m3+ | c3-eb3* | 10 | 39.83+ | e3 |
| 10-11 | 316.25 | 3 (16.25c+) | m3+ | d#3-f#3* | 11 | 56.1+/43.9- | g#3 |
| 11-12 | 289.416667 | 3 (10.58c-) | m3- | f#3-a3* | 12 | 45.5+/54.5- | a#3 |
| 12-13 | 264.5 | 3 (35.5c-) | m3- | a3-c4* | 13 | 10+ | c#4 |
| 13-14 | 247.25 | 2 (47.25c+) | M2+ | c4-d4* | 14 | 57.3+/42.7- | e4 |
| 14-15 | 228.083333 | 2 (28.09c+) | M2+ | d4-e4* | 15 | 14.66- | f#4 |
| 15-16 | 214.666667 | 2 (14.66c+) | M2+ | e4-f#4* | 16 | 0 | g#4 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [M14] recurrences (numbers indicate the position of the note in the series):
      c(1), c+(3), c#(9), c#(13), f-(7), f+(5), f#(15), g#-(11); 8 notes.
      a) Number of recurrences: c(5x), c+(3x), c#, c#, f-(2x), f+(2x), f#, g#-.
      b) Excluding notes deviating more than 25c*: c, c#, c#, f#; 4 notes.
   B) Excluding octave repetitions: c, c+, c#, e-, e+, f-, f+, f#, g#-, g#, a, a#, a#+, b, b+; 15 notes.
      a) Number of repetitions: c, c+, c#(2x), e-, e+, f-, f+, f#, g#-, g#, a, a#, a#+, b, b+.
      b) Excluding notes deviating more than 25c*: c, c#, f#, g#, a, a#, b; 7 notes.
      c) Excluding primary interval [M14] recurrences: c, c+, c#, f-, f+, f#, g#-; 7 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [M14] recurrences: c, c+, f+; 3 notes.
   B) Excluding octave repetitions: c, c+, f+, a#, b, b+; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), B1(I), c(III), a#(I), *f1+(II),*b1+(III), a2-(I), *e3+(II),*a#3+(III), g#4(I).
   B) D: 3, 6, 9, 12, 15; c+(I), b1+(I), c#3(III), a#3+(I), *f#4(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 230, 135, 95, 74, 61, 51, 44, 39, 35, 32, 29, 26, 25, 23, 21.
   B) Int. in cents/40: 57.5, 33.75, 23.75, 18.5, 15.25, 12.75, 11, 9.75, 8.75, 8, 7.25, 6.5, 6.25, 5.75, 5.25.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Augmentation: **x2**

Primary Interval: **24 half-steps [P15]**

| Serial # (intervals) | Int. in cents x2 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 2400 | 24 | P15 | C2-C | 2 | 0 | C |
| 2-3 | 1404 | 14 (4c+) | 8+M2+ | C-d* | 3 | 4+ | d |
| 3-4 | 996 | 10 (4c-) | m7- | d-c1* | 4 | 0 | c1 |
| 4-5 | 772 | 8 (28c-) | m6- | c1-ab1* | 5 | 28- | g#1 |
| 5-6 | 632 | 6 (32c+) | dim5+ | g#1-d2* | 6 | 4+ | d2 |
| 6-7 | 534 | 5 (34c+) | P4+ | d2-g2* | 7 | 38+ | g2 |
| 7-8 | 462 | 5 (38c-) | P4- | g2-c3* | 8 | 0 | c3 |
| 8-9 | 408 | 4 (8c+) | M3+ | c3-e3* | 9 | 8+ | e3 |
| 9-10 | 364 | 4 (36c-) | M3- | e3-g#3* | 10 | 28- | g#3 |
| 10-11 | 330 | 3 (30c+) | m3+ | g#3-b3* | 11 | 2+ | b3 |
| 11-12 | 302 | 3 (2c+) | m3+ | b3-d4* | 12 | 4+ | d4 |
| 12-13 | 276 | 3 (24c-) | m3- | d4-f4* | 13 | 20- | f4 |
| 13-14 | 258 | 3 (42c-) | m3- | f4-ab4* | 14 | 38+/62- | g4 |
| 14-15 | 238 | 2 (38c+) | M2+ | g#4-a#4* | 15 | 76+/24- | a#4 |
| 15-16 | 224 | 2 (24c+) | M2+ | bb4-c5* | 16 | 0 | c5 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [P15] recurrences (numbers indicate the position of the note in the series):
      c(1), d(3), e(9), f(13), g+(7), g#-(5), a#(15), b(11); 8 notes.
      a) Number of recurrences: c(5x), d(3x), e, f, g+(2x), g#-(2x), a#, b.
      b) Excluding notes deviating more than 25c*: c, d, e, f, a#, b; 6 notes.
   B) Excluding octave repetitions (same as 1A above): c, d, e, f, g+, g#-, a#, b; 8 notes.
      a) Number of repetitions: c(5x), d(3x), e, f, g+(2x), g#-(2x), a#, b.
      b) Excluding notes deviating more than 25c*: c, d, e, f, a#, b; 8 notes.
      c) Excluding primary interval [P15] recurrences: c, d, e, f, g+, g#-, a#, b; 8 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [P15] recurrences: c, d, g#-; 3 notes.
   B) Excluding octave repetitions (same as 2A above): c, d, g#-; 3 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), C(I), d(III), c1(I), *g#1-(II),*d2(III), c3(I), *g#3-(II),*d4(III), c5(I).
   B) D: 3, 6, 9, 12, 15; d(I), d2(I), e3(III), d4(I), *a#4(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 240, 140, 100, 77, 63, 53, 46, 41, 36, 33, 30, 28, 26, 24, 22.
   B) Intervals in cents/40: 60, 35, 25, 19.25, 15.75, 13.25, 11.5, 10.25, 9, 8.25, 7.5, 7, 6.5, 6, 5.5.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Augmentation: **x25/12**

Primary Interval: **25 half-steps [m16]**

| Serial # (intervals) | Int. in cents x25/12 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 2500 | 25 | m16 | C2-Db | 2 | 0 | C# |
| 2-3 | 1462.5 | 15 (37.5c-) | m10- | C#-e* | 3 | 37.5- | e |
| 3-4 | 1037.5 | 10 (37.5c+) | m7+ | e-d1* | 4 | 0 | d1 |
| 4-5 | 804.166667 | 8 (4.17c+) | m6+ | d1-bb1* | 5 | 4.17+ | a#1 |
| 5-6 | 658.333333 | 7 (41.67c-) | P5- | bb1-f2* | 6 | 37.5- | f2 |
| 6-7 | 556.25 | 6 (43.75c-) | aug.4- | f2-b2* | 7 | 18.7+/81.3- | a#2 |
| 7-8 | 481.25 | 5 (18.75c-) | P4- | b2-e3* | 8 | 0 | d#3 |
| 8-9 | 425 | 4 (25c+) | M3+ | e3-g#3* | 9 | 25+ | g3 |
| 9-10 | 379.166667 | 4 (20.83c-) | M3- | g#3-b#3* | 10 | 4.17+ | b3 |
| 10-11 | 343.75 | 3 (43.75c+) | m3+ | b#3-d#4* | 11 | 47.92+ | d4 |
| 11-12 | 314.583333 | 3 (14.58c+) | m3+ | d#4-f#4* | 12 | 62.5+/37.5- | f#4 |
| 12-13 | 287.5 | 3 (12.5c-) | m3- | f#4-a4* | 13 | 50- | g#4/a4 |
| 13-14 | 268.75 | 3 (31.25c-) | m3- | a4-c5* | 14 | 18.7+/81.3- | b4 |
| 14-15 | 247.916667 | 2 (47.92c+) | M2+ | c5-d5* | 15 | 66.6+/33.4- | d5 |
| 15-16 | 233.333333 | 2 (33.33c+) | M2+ | d5-e5* | 16 | 0 | e5 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [m16] recurrences (numbers indicate the position of the note in the series):
      c(1), e-(3), g+(9), g#/a(13), a#(7), a#(5), d-(15), d+(11); 8 notes.
      a) Number of recurrences: c(5x), e-(3x), g+, g#/a, a#(2x), a#(2x), d-, d+.
      b) Excluding notes deviating more than 25c*: c, g#/a, a#, a#; 4 notes.
   B) Excluding octave repetitions: c, c#, d-, d, d+, d#, e, f-, f#-, g+, g#/a, a#, b; 13 notes.
      a) Number of repetitions: c, c#, d-, d, d+, d#, e(2x), f-, f#-, g+, g#/a, a#(2x), b(2x).
      b) Excluding notes deviating more than 25c*: c, c#, d, d#, e, a#, b; 7 notes.
      c) Excluding primary interval [m16] recurrences: c, e-, g+, g#/a, a#, d-, d+; 7 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [m16] recurrences: c, e-, a#; 3 notes.
   B) Excluding octave repetitions: c, c#, d, e-, f-, a#; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), C#(I), e-(III), d1(I), *a#1(II),*f2-(III), d#3(I), *b3(II),*f#4-(III), e5(I).
   B) D: 3, 6, 9, 12, 15; e-(I), f2-(I), g3+(III), f#4-(I), *d5-(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 250, 146, 104, 80, 66, 56, 48, 42, 38, 34, 31, 29, 27, 25, 23.
   B) Intervals in cents/40: 62.5, 36.5, 26, 20, 16.5, 14, 12, 10.5, 9.5, 8.5, 7.75, 7.25, 6.75, 6.25, 5.75.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Augmentation: **x13/6**

Primary Interval: **26 half-steps [M16]**

| Serial # (intervals) | Int. in cents x13/6 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 2600 | 26 | M16 | C2-D | 2 | 0 | D |
| 2-3 | 1521 | 15 (21c+) | m10+ | D-f* | 3 | 21+ | f |
| 3-4 | 1079 | 11 (21c-) | M7+ | f-e1* | 4 | 0 | e1 |
| 4-5 | 836.333333 | 8 (36.33c+) | m6+ | e1-c2* | 5 | 36.33+ | c2 |
| 5-6 | 684.666667 | 7 (15.34c-) | P5- | c2-g2* | 6 | 21+ | g2 |
| 6-7 | 578.5 | 6 (21.5c-) | aug.4- | g2-c#3* | 7 | 0.5- | c#3 |
| 7-8 | 500.5 | 5 (0.5c+) | P4+ | c#3-f#3* | 8 | 0 | f#3 |
| 8-9 | 442 | 4 (42c+) | M3+ | f#3-a#3* | 9 | 42+ | a#3 |
| 9-10 | 394.333333 | 4 (5.67c-) | M3- | bb3-d4* | 10 | 36.33+ | d4 |
| 10-11 | 357.5 | 4 (42.5c-) | M3- | d4-f#4* | 11 | 6.17- | f#4 |
| 11-12 | 327.166667 | 3 (27.17c+) | m3+ | f#4-a4* | 12 | 21+ | a4 |
| 12-13 | 299 | 3 (1c-) | m3- | a4-c5* | 13 | 20+ | c5 |
| 13-14 | 279.5 | 3 (20.5c-) | m3- | c5-eb5* | 14 | 0.5- | d#5 |
| 14-15 | 257.833333 | 3 (42.17c-) | m3- | d#5-f#5* | 15 | 42.67- | f#5 |
| 15-16 | 242.666667 | 2 (42.67c+) | M2+ | f#5-g#5* | 16 | 0 | g#5 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [M16] recurrences (numbers indicate the position of the note in the series):
      c(1), c(13), c+(5), c#(7), f(3), f#-(15), f#(11), a#+(9); 8 notes.
      a) Number of recurrences: c(5x), c, c+(2x), c#(2x), f(3x), f#-, f#, a#+.
      b) Excluding notes deviating more than 25c*: c, c, c#, f, f#; 5 notes.
   B) Excluding octave repetitions: c, c+, c#, d, d+, d#, e, f, f#-, f#, g, g#, a, a#+; 13 notes.
      a) Number of repetitions: c(2x), c+, c#, d, d+, d#, e, f, f#-, f#(2x), g, g#, a, a#+.
      b) Excluding notes deviating more than 25c*: c, c#, d, d#, e, f, f#, g, g#, a; 10 notes.
      c) Excluding primary interval [M16] recurrences: c, c+, c#, f, f#-, f#, a#+; 7 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [M16] recurrences: c, c+, f; 3 notes.
   B) Excluding octave repetitions: c, c+, d, e, f, g; 6 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), D(I), f(III), e1(I), *c2+(II),*g2(III), f#3(I), *d4+(II),*a4(III), g#5(I).
   B) D: 3, 6, 9, 12, 15; f(I), g2(I), a#3+(III), a4(I), *f#5-(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 260, 152, 108, 84, 68, 58, 50, 44, 39, 36, 33, 30, 28, 26, 24.
   B) Intervals in cents/40: 65, 38, 27, 21, 17, 14.5, 12.5, 11, 9.75, 9, 8.25, 7.5, 7, 6.5, 6.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*

Augmentation: **x3**

Primary Interval: **36 half-steps [P22=P8x3]**

| Serial # (intervals) | Int. in cents x3 | Half-steps + dif. in cents | Intervals | Example fund.=C2 | Ser.# | Corrections (in cents) | Example with corrections |
|---|---|---|---|---|---|---|---|
| 1 | / | / | / | C2 | 1 | 0 | C2 |
| 1-2 | 3600 | 36 | P22=P8x3 | C2-c | 2 | 0 | c |
| 2-3 | 2106 | 21 (6c+) | M13+ | c-a1* | 3 | 6+ | a1 |
| 3-4 | 1494 | 15 (6c-) | m10- | a1-c3* | 4 | 0 | c3 |
| 4-5 | 1158 | 12 (42c-) | P8- | c3-c4* | 5 | 42- | c4 |
| 5-6 | 948 | 9 (48c+) | M6+ | c4-a4* | 6 | 6+ | a4 |
| 6-7 | 801 | 8 (1c+) | m6+ | a4-f5 | 7 | 7+ | f5 |
| 7-8 | 693 | 7 (7c-) | P5- | f5-c6* | 8 | 0 | c6 |
| 8-9 | 612 | 6 (12c+) | aug.4+ | c6-f#6* | 9 | 12+ | f#6 |
| 9-10 | 546 | 5 (46c+) | P4+ | f#6-b6* | 10 | 58+/42- | c7 |
| 10-11 | 495 | 5 (5c-) | P4- | b6-e7* | 11 | 47- | f7 |
| 11-12 | 453 | 5 (47c-) | P4- | e7-a7* | 12 | 6+/94- | a7 |
| 12-13 | 414 | 4 (14c+) | M3+ | a7-c#8* | 13 | 20+ | c#8 |
| 13-14 | 387 | 4 (13c-) | M3- | c#8-e#8* | 14 | 7+ | f8 |
| 14-15 | 357 | 4 (43c-) | M3- | f8-a8* | 15 | 36- | a8 |
| 15-16 | 336 | 3 (36c+) | m3+ | a8-c9* | 16 | 0 | c9 |

Characteristics

1) Modes derived from the first 16 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [P15] recurrences (numbers indicate the position of the note in the series):
      c-(5), c(1), c#(13), f-(11), f(7), f#(9), a-(15), a(3); 8 notes.
      a) Number of recurrences: c-(2x), c(5x), c#, f-, f(2x), f#, a-, a(3x).
      b) Excluding notes deviating more than 25c*: c, c#, f, f#, a; 5 notes.
   B) Excluding octave repetitions (same as 1A above): c-, c, c#, f-, f, f#, a-, a; 8 notes.
      a) Number of repetitions: c-(2x), c(5x), c#, f-, f(2x), f#, a-, a(3x).
      b) Excluding notes deviating more than 25c*: c, c#, f, f#, a; 5 notes.
      c) Excluding primary interval [P15] recurrences: c-, c, c#, f-, f, f#, a-, a; 8 notes.
2) Chords derived from the first 6 notes of the series; examples with "c" as fundamental.
   A) Excluding primary interval [P15] recurrences: c, c-, a; 3 notes.
   B) Excluding octave repetitions (same as 2A above): c, c-, a; 3 notes.
3) Quasi tonic-dominant progression (numbers indicate the position of the note in the series and Roman numerals the position of the note in the triad); examples with C2 as fundamental.
   A) T: 1-6, 8, 10, 12, 16; C2(I), c(I), a1(III), c3(I), *c4-(II),*a4(III), c6(I), *c7-(II),*a7(III), c9(I).
   B) D: 3, 6, 9, 12, 15; a1(I), a4(I), f#6(III), a7(I), *a8-(II).*
4) Intervals of the series expressed in proportions more suitable for possible rhythmic/structural applications.
   A) Intervals in cents/10: 360, 211, 149, 116, 95, 80, 69, 61, 55, 49, 45, 41, 39, 36, 34.
   B) Int. in cents/40: 90, 52.75, 37.25, 29, 23.75, 20, 17.25, 15.25, 13.75, 12.25, 11.25, 10.25, 9.75, 9, 8.

*+,-,*: Micro-tonal deviations in relation to equal temperament; when analyzing characteristics applied only to deviations larger than 25c.*