Base-40 arithmetic for music apps

MUSIC 253/CS 275A

STANFORD UNIVERSITY

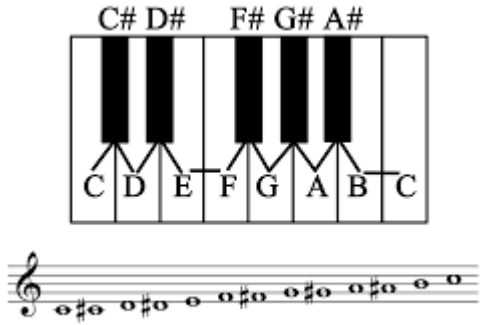
What problem does base-40 arithmetic solve?

Preservation of enharmonic spelling

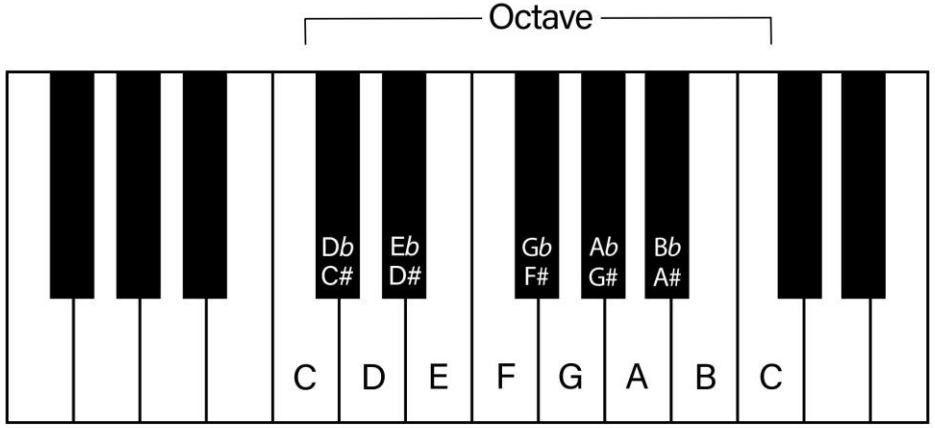
Uses:

- Analysis
- Interval invariant transposition
- Make “dumb” representations (e.g. MIDI) smarter

Base-12 scheme



Base-17 scheme



Incremental divisions of the scale

Many caused by development of tonal music

C Melodic Minor Scale

C Harmonic Minor Scale

Main areas of inadequacy

-Minor scales

-Modal music

jazz

blues

middle-Eastern

other non-Western

Where did the base-40 concept originate?

Conceived by Walter Hewlett (1986); first pub 1992

Goals: enharmonic spelling preservation, correct analysis, correct transposition

- Reproduced at http://www.ccarh.org/publications/reprints/
- Further elaborated in U.S. Patent 5,675,100 (7 October 1997)

  http://www.google.com/patents/US5675100

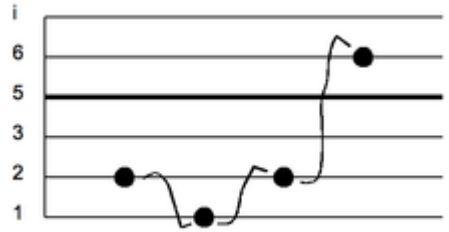
Subdivisions of the octave

and their calculations

Based on **name-classes** (i.e. pitch names): diatonic

Name-classes extended to chromaticism

- Include single sharps and flats
  - Exclude E/F and B/C
  - Include E/f and B/C spans
- Accommodate alternative tuning
  - Follow equal temperament
  - Follow another tuning system



Common bases in musical arithmetic

Subdivisions of the octave

- Base 7 (diatonic)
- Base 12 (semi-chromatic; MIDI)—favors equal-tempered **sound**
- Base 21 (fully chromatic through 1 #/b)—favors simple **notation** (17+4 for *B#, Cb, E#, Fb*)
- Multiples of 7 (21, 35….) have similar strengths
- **Base 40** (**fully chromatic through 2 #/b**)—favors tonal analysis, transposition, accurate notation

Complementarity in tonal arithmetic

Musical literacy

Tonal legibility (common-practice era)

Musical computation in **integer arithmetic**

Music: Intervallic **complementarity**

Base-10 **complementarity**:

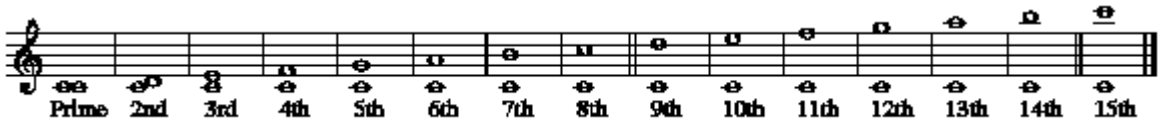
If interval = 3, complement = 7

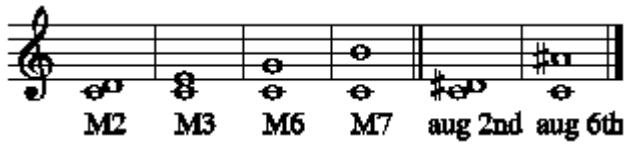
If interval = 6, complement = 4

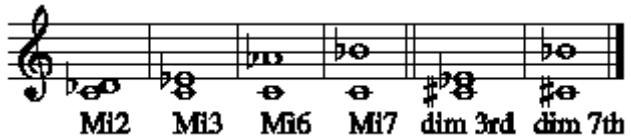
Interval sizes and qualities

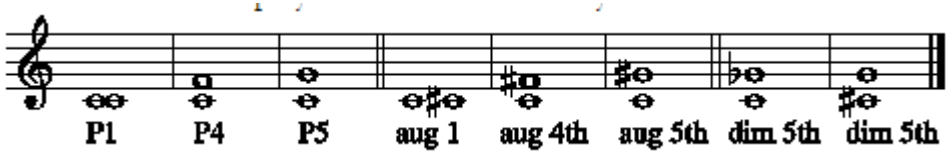
Interval classes:

M = major
M = minor
P = perfect
Aug = augmented
Dim = diminished









Interval sizes (examples)

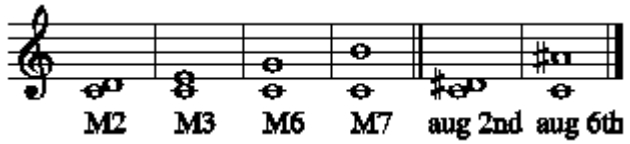
Major 3rd (M) = 4 half-steps
Minor 3rd (m) = 3 half –steps
Perfect 4th (P) = 5 half-steps
Augmented 4th = 6 half-steps
Diminished 5th = 6 half-steps

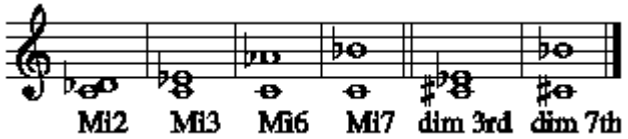
Interval classes

Rest on **number of semitones** between two pitches

The **interval class** (related to overtone series)

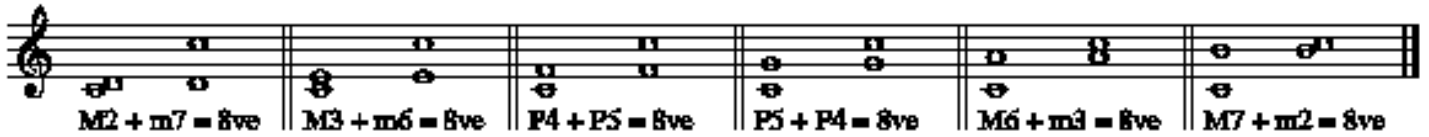
- Prime, 4th, 5th, 8ve = “perfect” intervals
- 2nd, 3rd, 6th, 7th = imperfect intervals



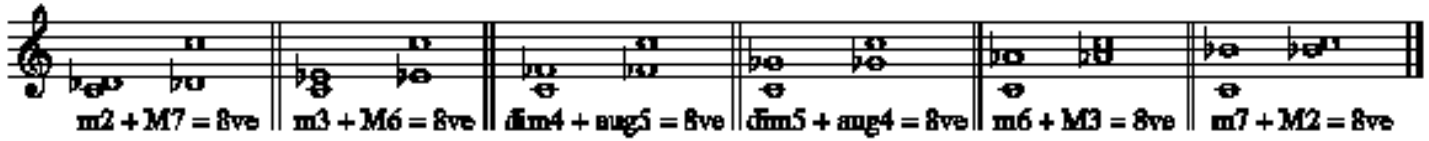


Complementary intervallic relations

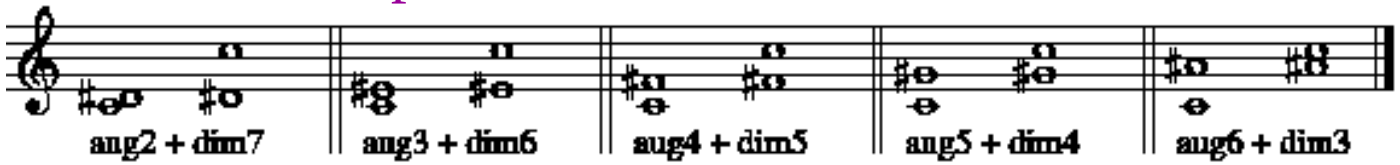
The complement of an interval is the one required to complete the 8ve



If M2, then m7 = complement etc.

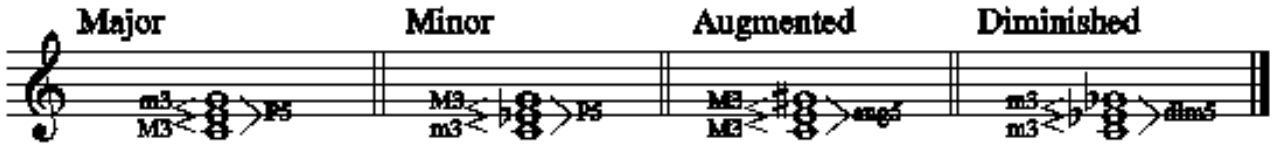


If aug2, then dim7 = complement

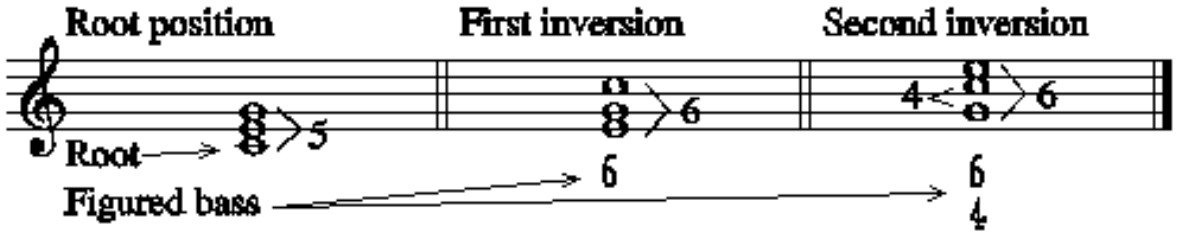


Intervallic complements in chords

Triads (3-note chords) consist of two interior intervals and an outer interval



"Position" of chord describes bottom-to-top arrangement of intervals



Interval arithmetic with different bases in digital analysis

Binomial solutions: Brinkman, Böker-Heil

- Required 3 params (pitch name, octave number, inflection)

Arbitrary mappings: C=10, D=20, E=30….

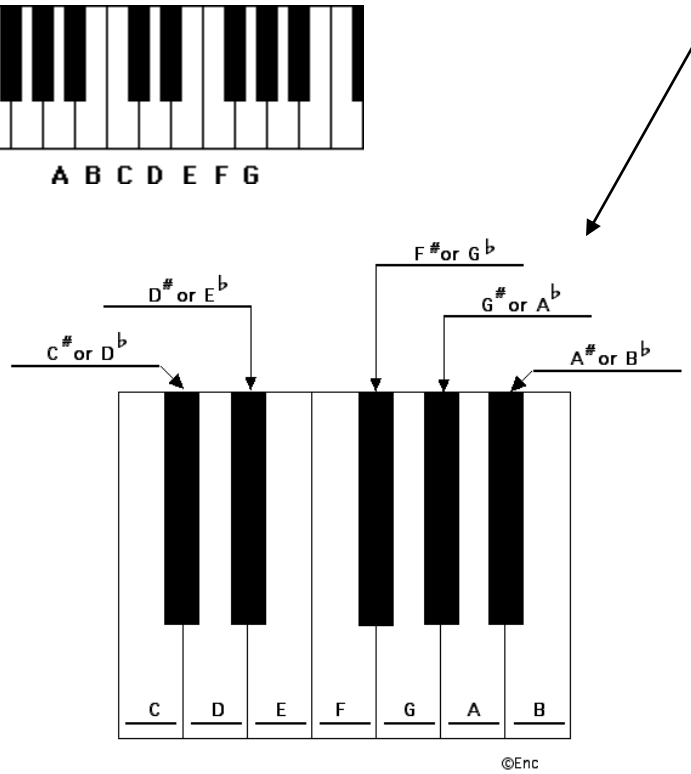
- Same-sized intervals do not always produce same numbers (depends on endpoints: F-E = 10, Eb-D = 9)

Hewlett's base-40 system is **interval-invariant:**

- it produces consistent arithmetical results
  - irrespective of endpoints and without binomials
- **Preserves complementarity (customary) in music theory**

Enharmonic-notation tiers

Physical instrument



Cultural apparatus

- *Letter names*
  - Base-7 (0 #s/bs)
- *Octave numbers*
  - Base-12 (1#/b)
- *Inflection names*
  - Base-21 (1#/b)
- Inflection names
  - Base-40 (2#/b)

Enharmonic-notation tiers

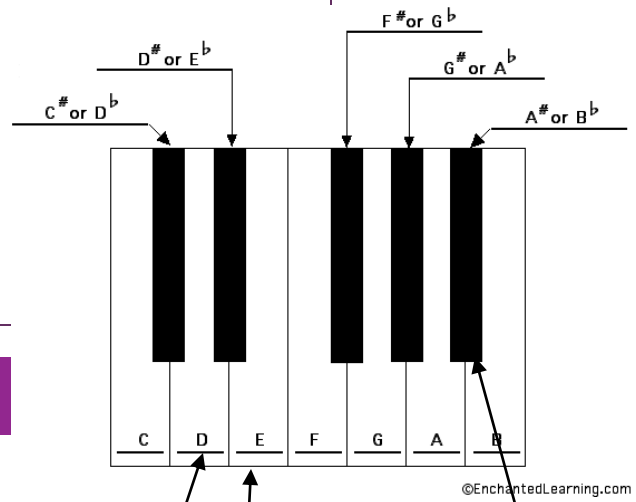
Third tier

- ##
- #
- -
- b
- bb

Fourth tier

- ###
- ##
- #
- -
- b
- bb
- bbb

(7 x 5) + 5



C## / D / Ebb

D## / E / Fb

A# / Bb / Cbb

Musikommetrica 1992)

Representation			Computation of Intervals			
C𝄫1	=	1				
C𝄪1	=	2				
C1	=	3				
C♯1	=	4				
C𝄪♯1	=	5				
.	=	6				
D𝄫1	=	7				
D𝄪1	=	8				
D1	=	9				
D♯1	=	10				
D𝄪♯1	=	11				
.	=	12				
E𝄫1	=	13				
E𝄪1	=	14				
E1	=	15				
E♯1	=	16				
E𝄪♯1	=	17				
F𝄫1	=	18				
F𝄪1	=	19				
F1	=	20				
F♯1	=	21				
F𝄪♯1	=	22				
.	=	23				
G𝄫1	=	24				
G𝄪1	=	25				
G1	=	26				
G♯1	=	27				
G𝄪♯1	=	28				
.	=	29				
A𝄫1	=	30				
A𝄪1	=	31				
A1	=	32				
A♯1	=	33				
A𝄪♯1	=	34				
.	=	35				
B𝄫1	=	36				
B𝄪1	=	37				
B1	=	38				
B♯1	=	39				
B𝄪♯1	=	40				

Interval	Delta	Interval	Delta
perfect unison	0	perfect octave	40
aug. unison	1	dim. octave	39
dim. second	4	aug. seventh	36
minor second	5	major seventh	35
major second	6	minor seventh	34
aug. second	7	dim. seventh	33
dim. third	10	aug. sixth	30
minor third	11	major sixth	29
major third	12	minor sixth	28
aug. third	13	dim. sixth	27
dim. fourth	16	aug. fifth	24
perfect fourth	17	perfect fifth	23
aug. fourth	18	dim.fifth	22

2. The inversion of a simple interval is forty minus that interval.

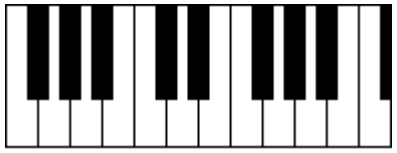
3. Intervals may be computed across the B - C octave boundary without extra calculations.

4. Compound intervals such as tenths are related to intervals by the difference of an octave (40). A major tenth is 12 + 40 = 52.

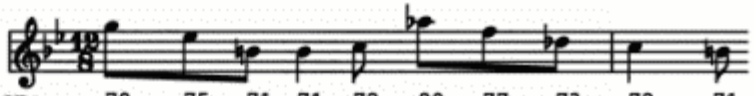
5. Limitations: Intervals involving notes outside the set, e.g. with three or more sharps or flats, cannot be computed properly from this representation. Some unusual intervals will have numbers which overlap the numbers for the standard intervals given above. For example, the quadruple augmented unison between C𝄫1 and C𝄪♯1 has an interval value of 4, which is also the number for a diminished second. These limitations can be removed by using solutions of a higher order.

Base-40 Rules

Simple rule: Where a whole step exists between two key names,
Insert a **null token**.



Example 4: *"Seufzer, Tränen, Kummer, Not"* from Cantata 21, *Ich hatte viel Bekümmer*



MIDI representation:	79	75	71	71	72	80	77	73	72	71
MIDI interval size:	4	4	0	1	8	3	4	1	1	
Base-40 representation:	186	174	158	158	163	191	180	168	163	158
Base-40 interval size:	12	16	0	5	28	11	12	5	5	
Standard interval name:	M3	d4	-	m2	m6	m3	M3	m2	m2	

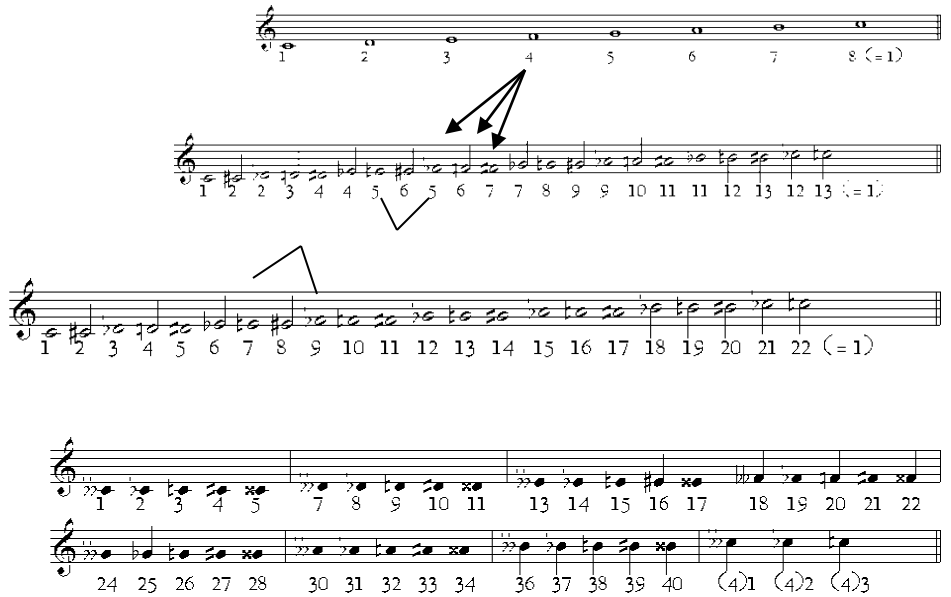
From Base-40 to enharmonic preservation

MIDI to base-7

MIDI to base-12

MIDI to base-21

MIDI to base-40



Solution: Translate from symbolic code to **MIDIPlus**

What is MIDIPlus?

In MIDI file format, a binary implementation of base-40

Replaces last 3 bits of velocity byte

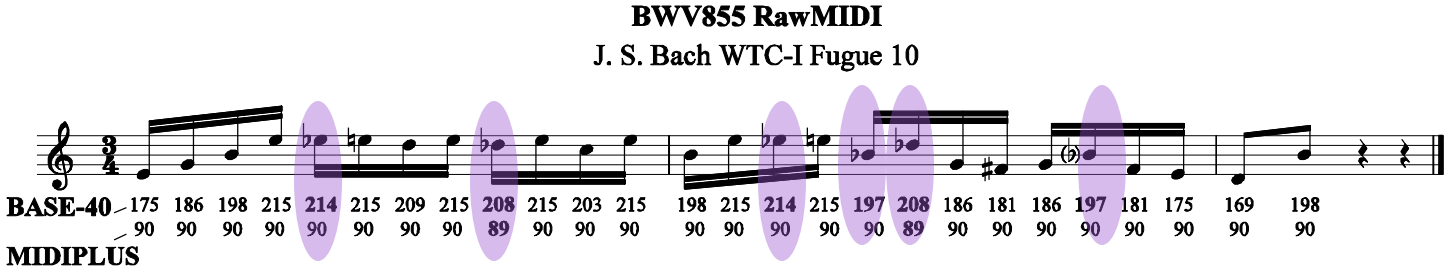
Used to interpret key number

MIDIPLUS Correlation of Pitch Spelling to Specific MIDI Velocity Values

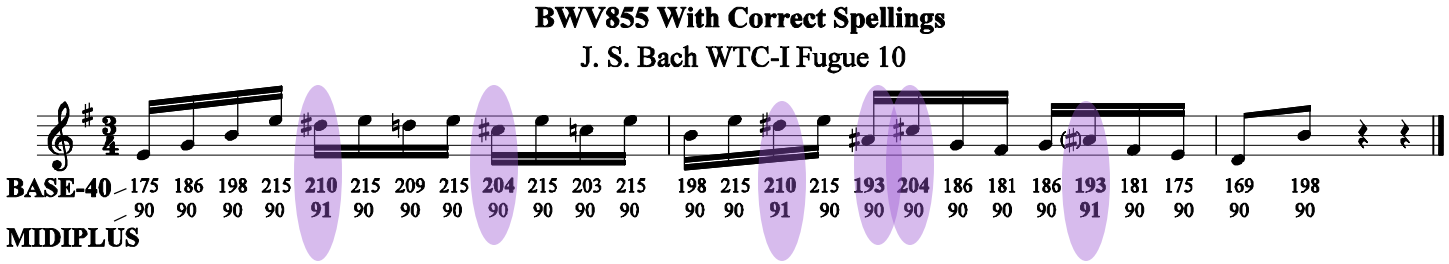
Value	Notated Pitch											
89	D𝄫	D𝄫	E𝄫	F𝄫	F𝄫	G𝄫	G𝄫	A𝄫	A𝄫	B𝄫	C𝄫	C𝄫
90	C	C♯	D	E𝄫	E	F	F♯	G	G♯	A	B𝄫	B
91	B♯	B♯♯	C♯♯	D♯	D♯♯	E♯	E♯♯	F♯♯	F♯♯♯	G♯♯	A♯	A♯♯

An application: MIDIPlus in Printing

Raw MIDI to Notation (Bach Prelude in E Minor, BWV 855

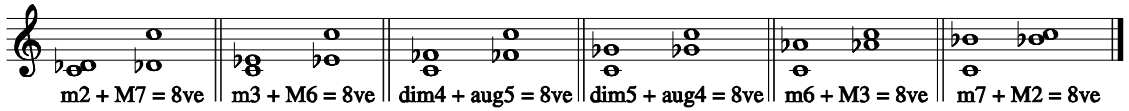


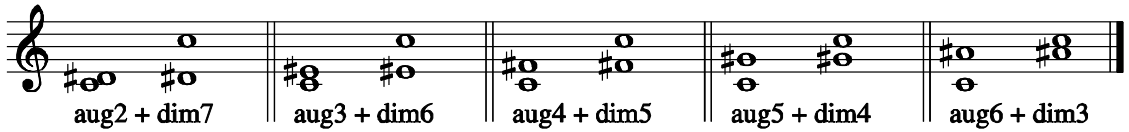
Translation from symbolic code (*MuseData*) to *MIDIPlus* to notation



Chords (intervallic complementarity)

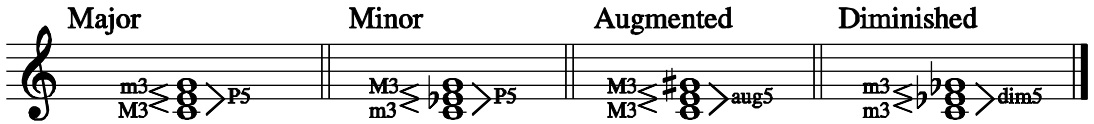
Intervallic complementarity





		3				9				1 5			2 0				2 6				3 2				3 8				4 3

Chord definitions



Relevant handouts

Two translations of BWV 855 expressed with base-40

E-Minor Fugue with enharmonically **correct** notation

- http://esf.ccarh.org/MusicTheory_Tutorials/Base40_Handout_supp1.PDF

E-Minor Fugue **via MIDI**-to-notation:

- http://esf.ccarh.org/MusicTheory_Tutorials/Base40_Handout_supp2.PDF

Music theory tutorial:
http://esf.ccarh.org/MusicTheory_Tutorials/MusicTheory_ComputerApps.htm

According to Einstein …