

INTONATIONAL STRATEGIES
IN
ENSEMBLE SINGING

— APPENDICES —

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APPENDIX 1

PERFORMANCE RULES

Excerpts from Sundberg, Johan, *The Science of Musical Sounds*, pp. 221-226. All Italics are from the researcher.

“We just mentioned that a verbatim realization of the music score, faithful down to the last millisecond, does not result in a musically acceptable performance. Rather, the performance sounds machine-like (which it, of course, is!). *This shows that musicians perform music such that, for example, the durations of the tones deviate from their nominal values in the score. These deviations are often called expressive.* They are sometimes minute, sometimes great, but it seems that an attentive listener always can hear them in some sense. But first of all they are meaningful. For this reason we will call them *meaningful deviations*.

Thus, these *meaningful deviations cannot be replaced by random variations*. This is not very astonishing as it really means nothing more than that musicians cannot be replaced by random functions. These meaningful deviations from the nominal description given by the score represent an important and interesting part of the science of musical sounds. And, of course, *they are far more interesting than the meaningless deviations, which occur by accident, when the musician fails to execute his or her intentions when playing.*

...

It seems clear that the meaningful deviations are made according to certain principles, and at present it is difficult to see how general these principles are. However, it is obvious that a musician is by no means free to invent any principles he or she would like, because listeners would be unable to interpret new and freely invented deviations and would hence find them meaningless, i.e., a sign of poor playing technique. ...

...

The rules appear to serve two main musical purposes: differentiation of pitch and duration categories, and grouping of tones that musically belong together.

The differentiation is facilitated by enhancing the differences between categories. *For example, high notes are played somewhat sharp and low notes are played somewhat flat, thus increasing the differences between the pitch categories. At the same time, the octaves are a little stretched. Further, short notes are played a little shorter than normal and long notes a bit longer.* Another example is that the difference between dotted quarter note plus eighth note in two-fourth time, and quarter note plus eighth note in three-eighth time, is increased by taking some duration from the long note and adding it to the following shorter in three-fourths (or halves) time. Thus, in this particular durational context, the short notes are lengthened.

...

When listening to computers playing music; one almost tends to be offended by its total lack of musical understanding, and part of what is felt to be missing is the phrasing. When music is performed without consideration of the phrase structure, the result sounds overly stupid and insensitive. This suggests that we are used to hearing phrase marking in performance, apparently because musicians always insert them in their performances. This marking of structure occurs at different structural levels.

...

... In a similar way, Clynes advocated the assumption that *different composers must be played with composer-specific durational bar patterns*. This is probably true although not for all music. For example, many composers, particularly during the Baroque and Classic eras, often play little musical games by moving the perceived bar lines around so that they do not always match those given in the notation. Also, grouping occurs not only within but also across bars. Some rules move tones belonging together closer in time and vice versa, and this would apparently violate a rigid durational bar pattern.

...

It is also interesting to see in what way and when emphasis and its opposite deemphasis are used in music. What is it that needs emphasis? To predict this with respect to pitch classes, the old classical circle of fifths turns out to be a key. The farther away from the root of the chord a tone is located on the circle of fifths, the more emphasis it appears to need in the performance....

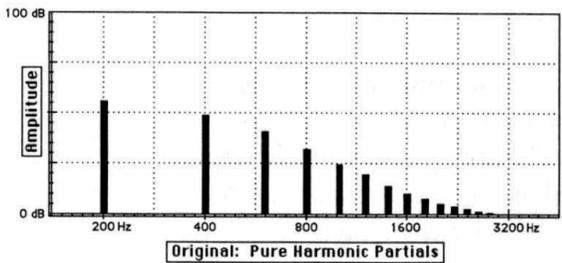
A melodically charged note is lengthened and is played louder and, if possible, with more vibrato.

...

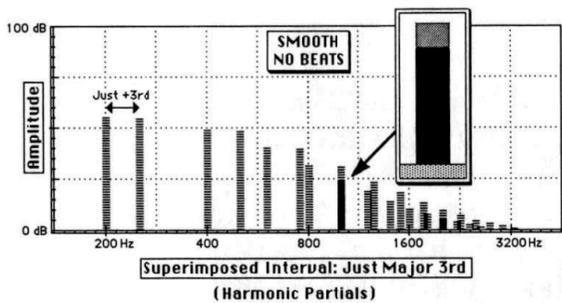
...

Phrase endings are marked by a lengthening of the final tone or tones, and subphrase endings are marked by micropauses. This is, in fact, exactly the same code as is used in speech! In sentences the last syllables are lengthened, and small pauses are inserted after smaller groups of words. Also with respect to emphasis marking, there are strong parallels with speech. Important events are lengthened in both cases. *In music not much can be done with pitch, but the depth of the vibrato modulation can be increased, provided the instrument allows it.*

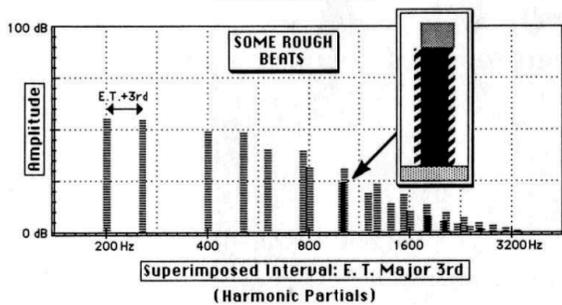
APPENDIX 2 HARMONIC SPECTRA



A typical linear harmonic spectrum, also known as the harmonic or overtone series.



Two tones with the same spectrum now forming a pure major third. Notice that many partials now coincide exactly.



Two tones with the spectrum forming an equal-tempered major third. Many partials appear close together but do not coincide.

APPENDIX 3

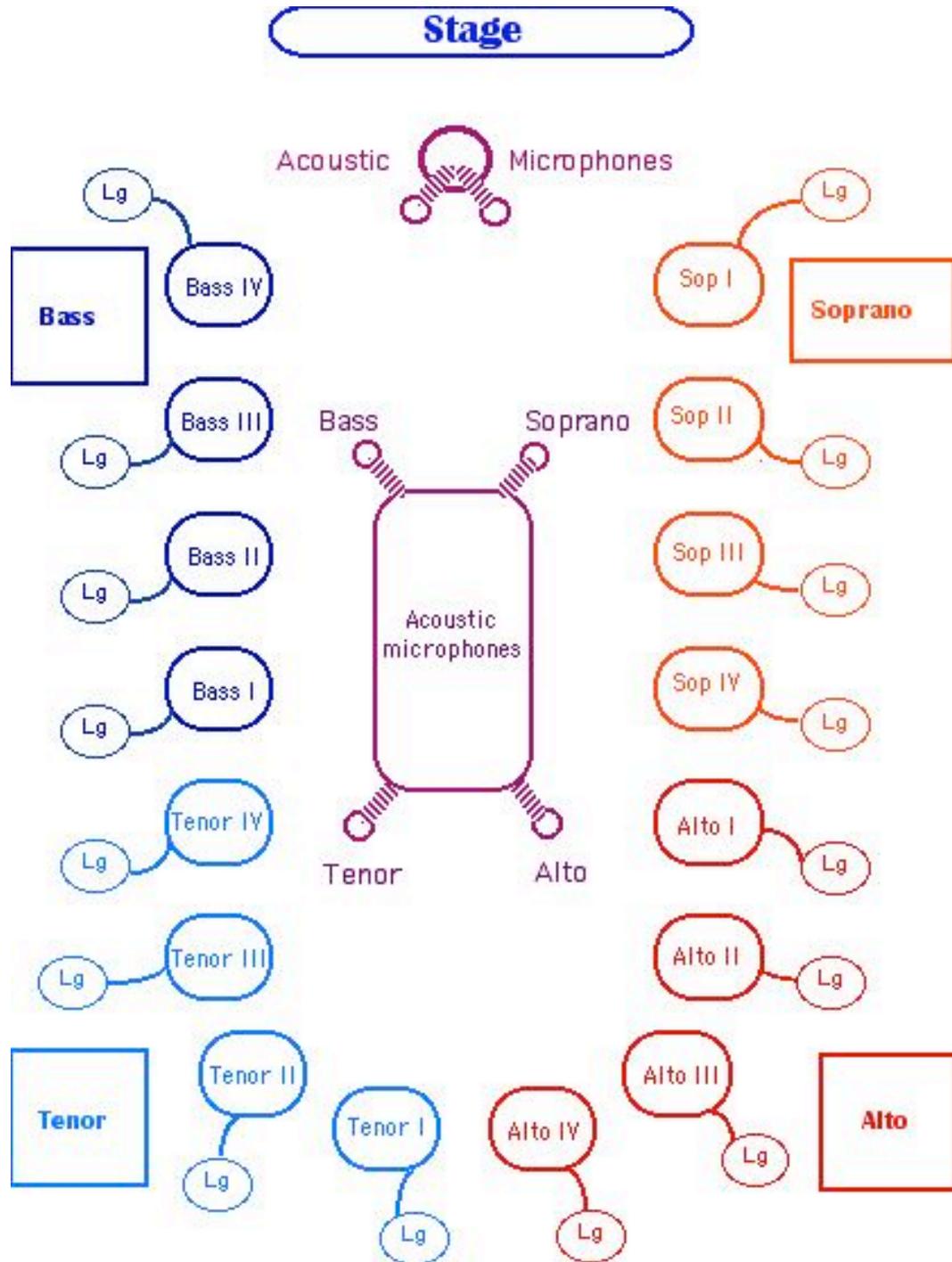
IMAGES OF THE EXPERIMENTAL WORK



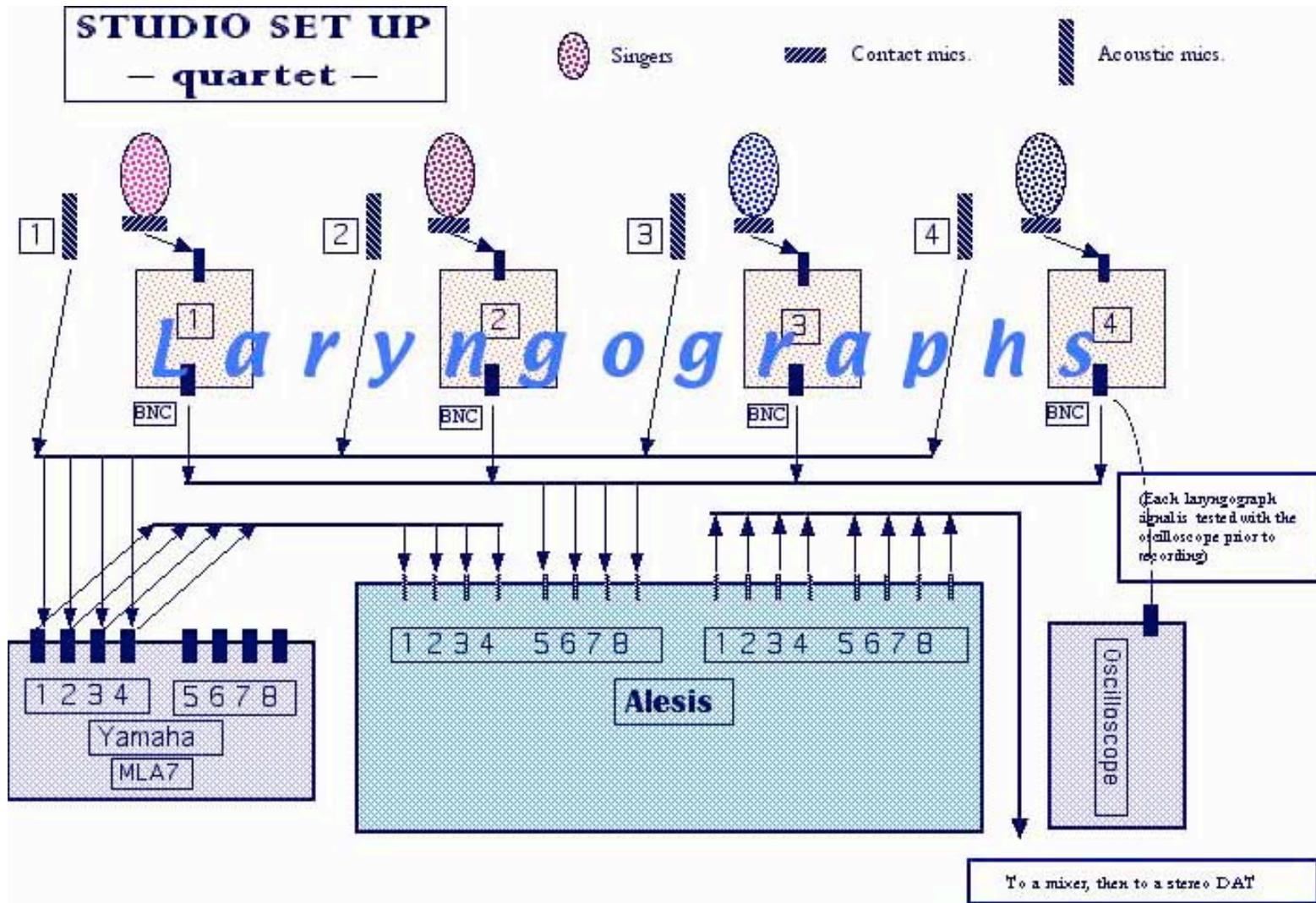
APPENDIX 4

RECORDING SESSIONS DIAGRAMS

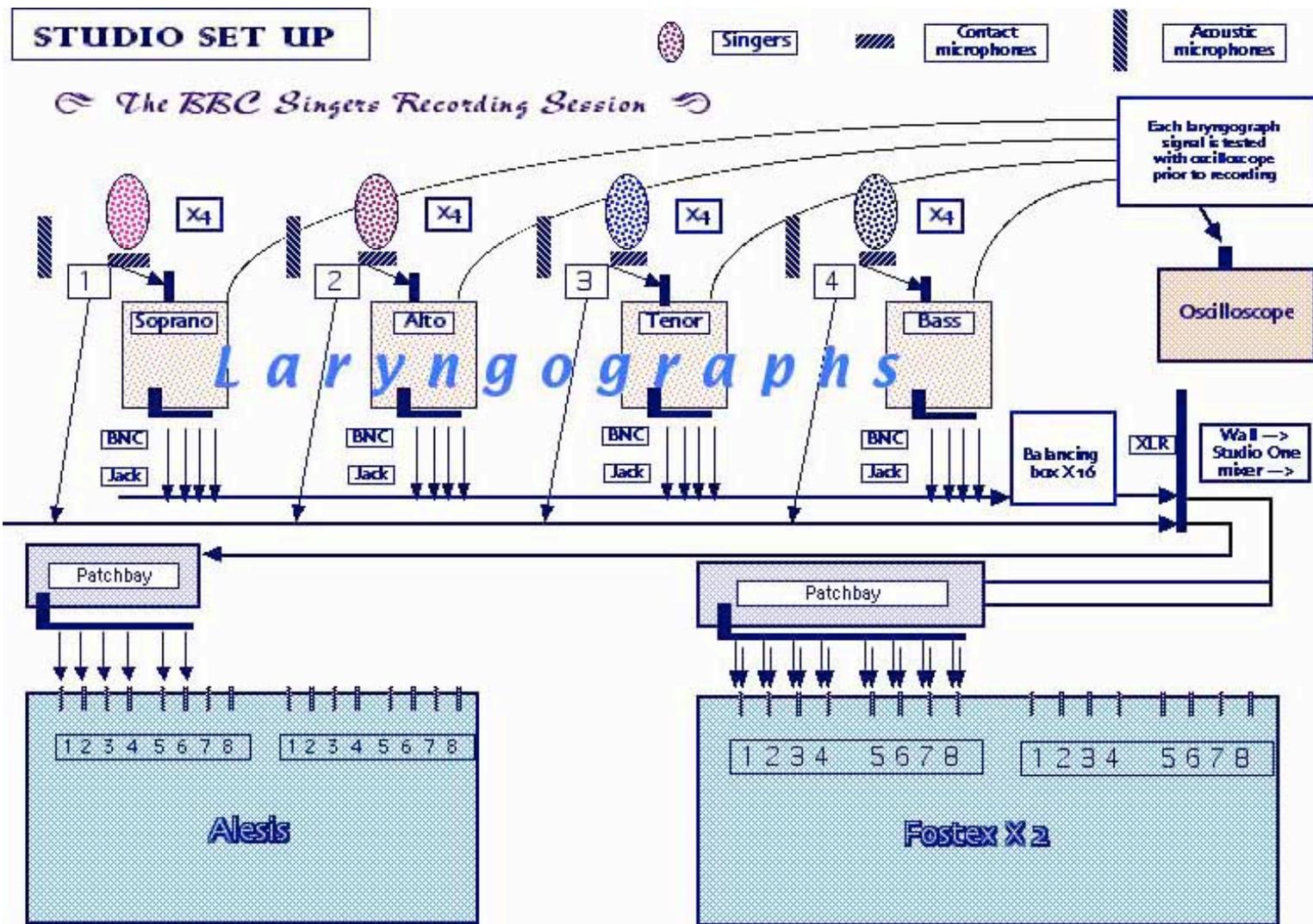
4.1 - Choir's disposition



The BBC Singers's disposition Diagram



4.2 - Quartet's studio setup



4.3 - Choir's studio setup

APPENDIX 5

5 - LARYNGOGRAPH AND ELECTRODES

Extracts from Laryngograph Limited information leaflets about the Laryngograph:

“The laryngograph is a practical instrument which has been designed to allow vocal fold closure to be monitored, most notably giving a basis for the measurement of aspects of vocal fold vibration which occur during voiced sounds. The device operates by sending the electrical conductance between two electrodes which are placed superficially one on either side of the neck of the speaker at the level of the larynx. Each gold-plated electrode consists of an inner disk surrounded by an outer guard-ring and these are held in position by means of an elastic neckband. The laryngograph monitors the varying electrical conductance between the electrodes in terms of the current flowing between them on application of a constant voltage. Its output waveform (Lx = Larynx excitation) gives this current flow as a function of time. Current flow will be at a maximum when the vocal folds are in contact, and at a minimum when they are apart – this point is basic to a proper understanding of device operation and subsequent Lx waveform interpretation. Acoustically, the closure of the vocal folds produces the main pulse of excitation in each larynx cycle.” – *Laryngographic assessment of normal voice: a tutorial*, by Evelyn R. M. Abberton, David M. Howard and Adrian J. Fourcin, in *Clinical Linguistics & Phonetics*, 1989, vol. 3, 281-296.

“The Laryngograph is an electro-glottograph that makes possible the examination of vocal-fold contact, rate of vibration and regularity during voice production, and without interfering with the processes of speaking or singing. Two gold plated electrodes are lightly placed on the speaker’s neck at the level of the thyroid cartilage.

Pitch extraction from the Laryngograph waveform is particularly reliable, as the waveform is unaffected by vocal tract resonances and environmental noise. This makes possible precise synchronisation of a stroboscopic light source on a period by period basis, without the need for averaging the fundamental frequency over a number of periods.

The Laryngograph has been supplied to speech scientists, speech therapists, hearing clinics, ENT departments, phoneticians, foreign language teachers and singing teacher throughout the world since 1974.”

Laryngographs

Portable Laryngograph



22x23x7cm. 1.4Kg. Battery/mains operation

Field Laryngograph



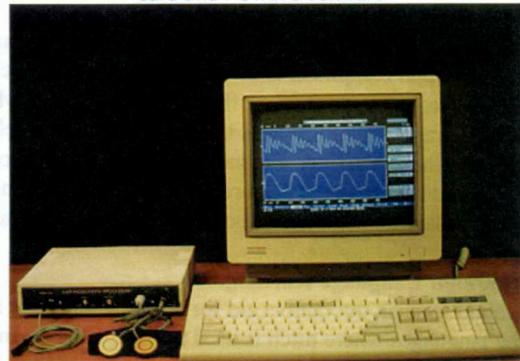
9.5x16x4.5cm. 500gm. Battery only operation.

Speech and Laryngograph systems

Laryngograph Processor (PCLX) with PCLX DSP card, microphone and assorted electrodes



Basic PCLX system with Lx Processor, PC with PCLX card and PCwave software



Laryngograph Ltd
1 Foundry Mews, London NW1 2PE, U.K.

Tel: +44.(0)171.387 7793
Fax: +44.(0)171.383.2039

APPENDIX 6

6.1 - SOUNDSCOPE INSTRUMENTS

Some extracts from the SoundScope User's manual are presented to describe the basic functions and building blocks of the software.

“SoundScope was created to help you record, analyze, manipulate, and play speech and other sounds. Both recorded sounds and the sound calculations are stored in the computer as **waves**. Specific time values in a wave may be indicated by **markers** that can be moved with the mouse. The waves and markers are shown on the screen in rectangular areas called **displays**. The number, size, type and layout of displays is completely controlled by the user. There are four types of displays, listed below.

Wave Plot shows the timewave (voltage as a function of time).

Analysis shows a Spectrogram, LPC History, Horizontal Spectral Slice, Long-term Average Spectrum, To (fundamental frequency), Jitter, Shimmer, HNR (Harmonic-to-noise ratio), Envelope, Energy, Zero Crossing rate, Spline, or LPC Residual.

Snapshots shows a close-up of the timewave at a specific point in time, showing either a 10, 20, 50 or 100 msec window, or an “instantaneous” FFT (Fast Fourier Transform), LPC (Linear Predictive Coding) or Cepstrum.

XY Plot shows a wave plotted against another wave (e.g. F1 vs. F2), rather than as a function of time

SoundScope also features integrated text editors called **journals**...

Waves, markers, displays, and journals can be combined like building blocks to create software **instruments**. A few pre-defined instruments have been included with SoundScope. You can use these as is, customize them to suit your specific needs, or build new instrument from scratch.” (Pages 2-1 to 2-2)

6.2 - SOUNDSCOPE OBJECTS

The SoundScope objects are:

- Waves – they are used to represent real world continuous data as a list of values, which when plotted, produce a waveform. Their values (voltage as a function of time) can be accessed and edited in a spreadsheet-like environment. Waves can also be manipulated in many ways.
- Displays – used to view waveforms and perform calculations. Each display can contain up to 8 waves. There are four display types: Wave plot, XY plot, Analysis and Snapshot.
- Markers – are used to mark a time in a wave or display. A pair of markers may define a segment of a wave. A wave may contain as many markers as necessary.
- Journals – are text regions that are used to enter, view and edit text in a similar way it is done in a word processor. It can operate in one of two modes: word processor or spreadsheet.
- Menubars – they can be redefined at will.
- Instructions – are the building blocks used to create tasks. There are over twenty kinds of instructions, each of which is used to perform a specific function.
- Tasks – Little program sequences that perform a series of operations when run, like it happens with macros in other programs. The tasks are built with *instructions*.
- Strings – they hold a series of characters of any length
- Variables – are used to hold one 32-bit floating-point value.

6.3 - FUNDAMENTAL FREQUENCY (F_0)

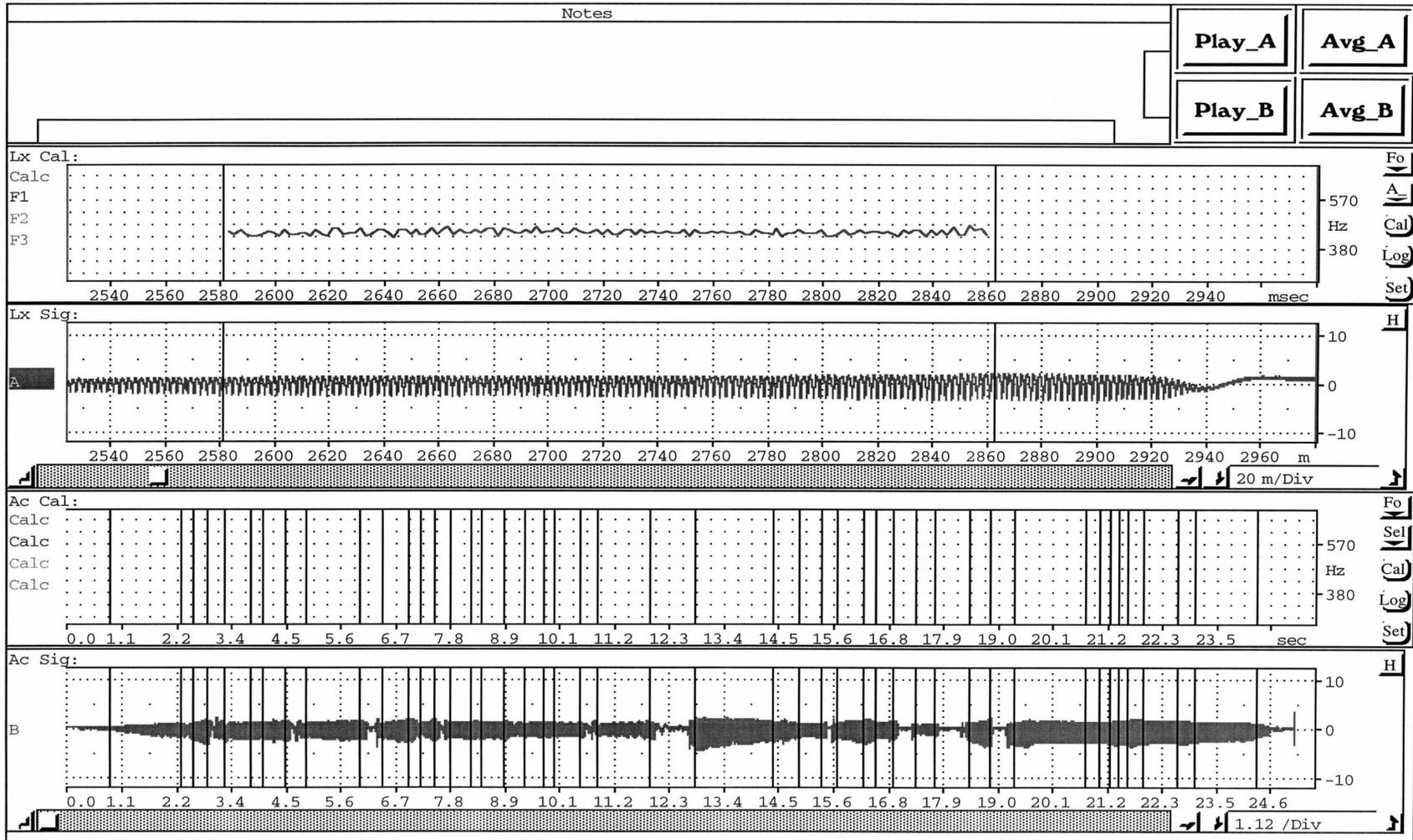
“Fundamental frequency (F_0) corresponds to the rate of the speaker's vocal cord vibration. This vibration appears as a periodic component in a speech waveform whose frequency varies over time. Naturally, the fundamental frequency can only be evaluated during voiced intervals. Fundamental frequency is determined using either an auto-correlation technique or a peak-picking algorithm, as specified in the F_0 Setup dialog box.

...The peak-picking algorithm identifies the individual cycles in the source wave in order to calculate the fundamental frequency. The technique used is described in Gold, "Computer Program for Pitch Extraction." *JASA*, 34(7)¹. The peak-picking algorithm produces a sequence of pitch values, one value for each pitch period. Variations in pitch cause this sequence of numbers to be spaced somewhat irregularly in time.

Both pitch-tracking techniques limit their search for pitch values to the pitch range specified in the F_0 Options dialog. Gaps appear in the F_0 plot in those regions in the source wave where no pitch has been detected in the pitch range.” (Pages A-8 to A-9)

¹ The correct reference is:

GOLD, B. (1962). Computer program for pitch extraction. *Journal of the Acoustical Society of America* 34: 916-921.



APPENDIX 7

7 - SCORES

7 - SCORES

7 - SCORES

7.1 – General score

Ave Verum Corpus

W. A. Mozart

The musical score is presented in five systems, each with four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the vocal staves.

System 1:

Soprano: A - ve, a - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi - ne
 Alto: A - ve, a - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi - ne
 Tenor: A - ve, a - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi - ne
 Bass: A - ve, a - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi - ne

System 2:

S: Ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi - ne
 A: in cru - ce
 T: Ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi - ne
 B: im - mo - la - tum

System 3:

S: Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne
 A: Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne
 T: Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne
 B: Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne

System 4:

S: Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne in
 A: Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne in
 T: Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne in
 B: Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne in

System 5:

S: mor - tis ex - a - mi - ne.
 A: mor - tis ex - a - mi - ne.
 T: in mor - tis ex - a - mi - ne
 B: in mor - tis ex - a - mi - ne

General Score

Jocelyn Bohrer

7.1 – GENERAL SCORE

7.2 - General numbered score

Ave Verum Corpus

W. A. Mozart

The image displays a general numbered score for the vocal parts of 'Ave Verum Corpus' by Wolfgang Amadeus Mozart. The score is arranged in four systems, each containing four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the vocal staves, and small numbers (1-21) are placed above the notes to indicate fingerings. The key signature is one sharp (F#) and the time signature is common time (C). The score includes the following lyrics:

System 1:
 Soprano: A - ve, a - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi - ne
 Alto: A - ve, a - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi - ne
 Tenor: A - ve, a - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi - ne
 Bass: A - ve, a - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi - ne

System 2:
 Soprano: Ve - re pas - sum, im - mo la - tum in cru - ce pro ho - mi - ne
 Alto: Ve - re pas - sum, im - mo la - tum in cru - ce pro ho - mi - ne
 Tenor: Ve - re pas - sum, im - mo la - tum in cru - ce pro ho - mi - ne
 Bass: Ve - re pas - sum, im - mo la - tum in cru - ce pro ho - mi - ne

System 3:
 Soprano: Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne
 Alto: Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne
 Tenor: Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne
 Bass: Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne

System 4:
 Soprano: Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne in
 Alto: Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne in
 Tenor: Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne in
 Bass: Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne in

The score concludes with a final system showing the continuation of the vocal lines and their corresponding lyrics.

General Score
with
notes number

Joclei Bohrer

7.2 – GENERAL NUMBERED SCORE

7.3 - Extended intonation analysis I score

Ave Verum Corpus W. A. Mozart

The score is divided into four systems, each with four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are: "A-ve, a-ve ve-rum cor-pus na-tum de Ma-ri-a Vir-gi-ne Ve-re pas-sum, im-mo-la-tum in cru-ce pro ho-mi-ne Cu-jus la-tus per-fo-ra-tum un-da flu-xit et san-gui-ne Es-to no-bis prae-gus-ta-tum in mor-tis ex-a-mi-ne in mor-tis ex-a-mi-ne." The intonation analysis numbers are placed above the notes in various colors and sizes, indicating pitch deviations. Some numbers are boxed, such as the '0 -2' above the Soprano's second note in the first system and the '0' above the Tenor's 17th note in the second system.

Intonational Analysis I
Joceli Bohrer

7.3 – EXTENDED INTONATION ANALYSIS I SCORE

7.4 - Extended intonation analysis II score

Ave Verum Corpus W. A. Mozart

The score is divided into four systems, each with four vocal parts (Soprano, Alto, Tenor, Bass) and their respective lyrics. Numerical annotations (0, -1, -z, +1, +k-y, etc.) are placed above the notes to indicate intonation analysis. The lyrics are: "A-ve, a-ve ve-rum cor-pus na-tum de Ma-ri-a Vir-gi-ne", "Ve-re pas-sum, im-mo-la-tum in cru-ce pro ho-mi-ne", "Cu-jus la-tus per-fo-ra-tum un-da flu-xit et san-gui-ne", and "Es-to no-bis prae-gus-ta-tum in mor-tis ex-a-mi-ne in mor-tis ex-a-mi-ne".

Intonational Analysis II
Jocelyn Bohrer

7.4 – EXTENDED INTONATION ANALYSIS II SCORE

7.5 - Reference frequencies score

“Ave Verum Corpus”

W. A. Mozart

The image displays a musical score for the piece "Ave Verum Corpus" by Wolfgang Amadeus Mozart. The score is arranged in four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the notes. Several notes are circled and labeled with frequency values: D3 for the Tenor part at the beginning, and A2 for the Tenor part at measure 9 and measure 17. The score is divided into five systems, with measure numbers 1, 9, 17, 25, and 33 indicated at the start of each system. The lyrics include: "A - ve, a - ve ve - rum Cor - pus na - tum de Ma - ri - a Vir - gi ne -", "Ve re pas - sum, im - mo - la - tum in cru - ce pro ho - mi ne", "Cu jus la - tus per fo - ra - tum un - da flu - xit et san - gui ne -", and "Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi ne -". The score concludes with the word "ex a - - mi ne -".

Joelle Bohrer - Reference Frequencies

7.5 – REFERENCE FREQUENCIES SCORE

7.6 - Target notes score

Ave Verum Corpus

W. A. Mozart

The image displays a musical score for the piece "Ave Verum Corpus" by Wolfgang Amadeus Mozart. The score is arranged for four vocal parts: Soprano, Alto, Tenor, and Bass. Each part is written on a staff with a treble clef (Soprano, Alto, Tenor) or a bass clef (Bass). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Latin and are written below the vocal lines. The score is divided into several systems, with measure numbers indicated above the staves. Target notes are highlighted with small boxes around the notes. The lyrics for the first system are: "A - ve, a - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi - ne". The lyrics for the second system are: "Ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi - ne". The lyrics for the third system are: "Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne". The lyrics for the fourth system are: "Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne in". The lyrics for the fifth system are: "mor - tis ex - a - mi - ne". The score is attributed to Jacelei Bohrer and AVC Target Notes.

7.6 – TARGET NOTES SCORE

APPENDIX 8
8 - TUNING TABLES – ANALYSES

Cents Table for Extended Pythagorean and Just Intonations, plus Extended Meantone Temperament												
Degree	Ext Pyth Intonation	Extended JI +1 sc	Ext Just Intonation	Extended JI -1 sc	Extended JI -2 sc	Extended JI -3 sc	Extended JI -z	Extended JI -(k+z)	Extended JI -y	Extended JI +(k-y)	Extended MT Temp	Degree
I	261,626	21,506	264,000	-21,506	-43,013	-64,519	-27,264	-48,771	-6,775	14,731	264,000	I
I #	113,685	135,191	113,685	92,180	70,673	49,167	86,422	64,915	106,910	128,415	76,049	I #
I x	227,371	248,876	227,371	205,863	184,358	162,851	200,106	178,599	220,594	242,105	152,098	I x
II bb	-23,460	-1,954	-23,460	-44,966	-66,473	-87,979	-50,724	-72,230	-30,236	-8,729	41,059	II bb
II b	90,225	111,732	90,225	68,719	47,212	25,706	62,961	41,454	83,450	104,955	117,107	II b
II	203,910	225,417	203,910	182,404	160,898	139,392	176,646	155,140	197,133	218,640	193,157	II
II #	317,595	339,101	317,595	296,088	274,582	253,076	290,331	268,825	310,819	332,325	269,206	II #
II x	431,280	452,786	431,280	409,774	388,267	366,761	404,016	382,509	424,504	446,010	345,255	II x
III bb	180,450	201,956	180,450	158,944	137,437	115,930	153,185	131,680	173,675	195,181	234,216	III bb
III b	294,135	315,641	294,135	249,909	251,122	229,616	266,871	245,364	287,360	308,866	310,265	III b
III	407,820	429,326	407,820	386,314	364,808	343,301	380,556	359,050	401,044	422,551	386,314	III
III #	521,505	543,011	521,505	499,999	478,492	456,986	494,241	472,735	514,729	536,235	462,362	III #
IV b	384,360	405,867	384,360	362,853	341,347	319,842	357,096	335,589	377,584	399,090	427,373	IV b
IV	498,045	519,551	498,045	476,538	455,033	433,526	470,781	449,274	491,269	512,776	503,422	IV
IV #	611,730	633,236	611,730	590,224	568,718	547,211	584,466	562,959	604,954	626,461	579,470	IV #
IV x	725,415	746,922	725,415	703,909	682,402	660,896	698,151	676,645	718,640	740,145	655,520	IV x
V bb	474,585	496,091	474,585	453,079	431,572	410,066	447,321	425,815	467,809	489,315	544,480	V bb
V b	588,270	609,776	588,270	566,763	545,257	523,751	561,006	539,499	581,494	603,001	620,530	V b
V	701,955	723,461	701,955	680,448	658,943	637,436	674,691	653,184	695,180	716,685	696,579	V
V #	815,640	837,146	815,640	794,133	772,627	751,121	788,375	766,870	808,865	830,370	772,627	V #
V x	929,325	950,832	929,325	907,818	886,313	864,806	902,061	880,554	922,549	944,055	848,677	V x
VI bb	678,496	700,001	678,496	656,988	635,483	613,977	651,231	629,725	671,719	693,225	737,637	VI bb
VI b	792,180	813,686	792,180	770,674	749,167	727,661	764,916	743,409	785,404	806,910	813,686	VI b
VI	905,865	927,372	905,865	884,359	862,853	841,346	878,601	857,095	899,089	920,596	889,736	VI
VI #	1019,550	1041,056	1019,550	998,044	976,538	955,031	992,286	970,780	1012,774	1034,281	965,784	VI #
VI x	1133,235	1154,742	1133,235	1111,729	1090,222	1068,716	1105,971	1084,465	1126,459	1147,966	1041,833	VI x
VII bb	882,405	903,912	882,405	860,899	839,393	817,886	855,141	833,635	875,629	897,135	930,794	VII bb
VII b	996,090	1017,596	996,090	974,584	953,077	931,571	968,826	947,320	989,314	1010,821	1006,843	VII b
VII	1109,775	1131,281	1109,775	1088,269	1066,763	1045,256	1082,511	1061,005	1102,999	1124,506	1082,892	VII
VII #	1223,460	1244,967	1223,460	1201,953	1180,447	1158,941	1196,196	1174,690	1216,685	1238,191	1158,941	VII #
VIII b	1086,315	1107,821	1086,315	1064,809	1043,303	1021,796	1059,051	1037,545	1079,539	1101,046	1123,951	VIII b

Note: The first degree frequency values (in bold characters) are given as examples only, since in this table they will provide always the same results in cents.

Ave Verum Corpus_Tuning Table – Extended Just Intonation Analysis I
Difference in Cents from Equal Temperament

Phrases																																
First Phase						Second Phase						Third Phase						Fourth Phase						Fifth Phase								
Sop		Alto		Tenor		Bass		Sop		Alto		Tenor		Bass		Sop		Alto		Tenor		Bass		Sop		Alto		Tenor		Bass		
Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	
A4	1,955	F#4	-13,686	A3	1,955	D3	0,000	E4	3,911	E4	3,911	C#4	-11,731	A3	1,955	A4	1,955	E4	3,911	C#4	-11,731	A3	1,955	F#4	-35,192	D4	-21,506	G4	-23,461			
D5	0,000	F#4	-13,686	A3	1,955	D3	0,000	A4	1,955	E4	3,911	C#4	-11,731	A3	1,955	A4	1,955	E4	3,911	C#4	-11,731	A3	1,955	F#4	-35,192	D4	-21,506	D5	-21,506			
F#4	-13,686							A4	1,955	E4	3,911	C#4	-11,731	A3	1,955	A4	1,955	E4	3,911	C#4	-11,731	A3	1,955	F#4	-35,192	D4	-21,506	B3	-37,147	G3	-23,461	
A4	1,955	E4	-17,596	B3	-15,641	D3	0,000	G#4	-9,776			D4	-27,264	B3	5,865	Bb4	6,911					G3	-11,623	E4	-17,596	C#4	-33,237			D#5	-29,326	
G#4	-31,282							G#4	-9,776	E4	3,911	D4	-27,264	B3	5,865	Bb4	6,911	E4	3,911	C#4	-11,731	G3	-11,623	D4	-21,506	B3	-37,147	G4	-23,461	E4	-17,596	
G4	-1,955	E4	-17,596	B3	-15,641	D3	0,000	E4	3,911	E4	3,911	B3	5,865			Bb4	6,911	E4	3,911	C#4	-11,731	G3	-11,623	D4	-21,506	B3	-37,147	B3	-37,147	G3	-23,461	
G4	-29,219	E4	3,910	A3	1,955	C#3	-11,731	G#4	-9,776							Bb4	-35,084	E4	-17,596	C4	-3,910	C3	-3,910	G4	-23,461	E4	-39,102	B3	-37,147	G3	-23,461	
B4	5,865	G4	-29,219											E3	3,911	D5	0,000			Bb3	-35,084			A3	-19,551	F#3	-35,192	C#5	-33,237			
A4	1,955	F#4	-13,686	A3	1,955	C#3	-11,731	B4	5,865	G#4	-9,776	D4	-27,264	E3	3,911	C5	-3,910			A3	-19,551			G3	-39,102	E3	-39,102	D5	-48,770			
G4	-29,219	E4	3,910					B4	-42,905	G#4	-9,776	D4	-6,775	E#3	-25,417	Bb4	-35,084	E4	-17,596	G3	-1,954	C3	-3,910	G4	-50,725	E4	-17,596	C#4	-33,237	A3	-19,551	
G4	-1,955	E4	3,910	A3	1,955	D3	0,000	A4	1,955	A4	1,955	C#4	-11,731	F#3	-13,686	Bb4	-35,084	E4	-17,596	G3	-1,954	C3	-3,910	G4	-50,725	E4	-17,596	C#4	-33,237	A3	-19,551	
F#4	-13,686	D4	0,000					A4	1,955	A4	1,955	C#4	-11,731	F#3	-13,686	A4	-19,551	F4	-5,864	A3	-19,551	F3	-5,864	F#4	-35,192	D4	-21,506	A4	-19,551	C#4	-33,237	
F#4	-13,686	D4	0,000	A3	1,955	D3	0,000	A4	1,955							A4	-19,551	F4	-5,864	A3	-19,551	F3	-5,864	E4	-17,596	C#4	-33,237			D5	-21,506	
E4	3,910	C#4	-11,731	A3	1,955	A2	1,955	D5	-27,264							G4	-23,460	D4	-21,506	B3	-37,147	F3	-54,634	A4	-19,551	F#4	-35,192	C#4	-33,237	A3	-19,551	
E4	3,910	C#4	-11,731	A3	1,955	A2	1,955			G#4	-9,776	D4	-27,264	B2	5,865	G4	-23,460	D4	-21,506	B3	-37,147	F3	-54,634	A4	-19,551	F#4	-35,192	C#4	-33,237	A3	-19,551	
F#4	-13,686	D4	0,000	A3	1,955	D3	0,000			A4	1,955	E4	3,911	C#3	-11,731	G4	-50,725	E4	-17,595	C#4	-33,237	E3	-17,595			B3	-37,147	G3	-23,461	E4	-17,596	
F#4	-13,686	D4	0,000	A3	1,955	D3	0,000	C#4	-11,731							Bb4	-7,819	F4	-5,864	D4	-21,506	D3	-21,506			A3	-19,551	F#3	-35,192			
G4	-29,219	E4	3,910	A3	1,955	C#3	-11,731	B4	-15,641	F#4	-13,686	D4	0,000	D3	0,000	A4	-19,551	E4	-17,595	E4	-17,595	C#3	-33,237			D4	-21,506	B3	-37,147	E4	-17,596	
G4	-29,219	E4	3,910	A3	1,955	C#3	-11,731	A4	1,955	F#4	-13,686	C#4	-11,731	D3	0,000	G4	-50,725	E4	-17,595	C#4	-33,237	A2	-19,551			D4	-21,506	B3	-37,147	D4	-21,506	
G4	-1,955	E4	3,910	A3	1,955	D3	0,000	A4	1,955	E4	3,911	B3	5,865	E3	3,911	G4	-50,725	E4	-17,595	C#4	-33,237	Bb2	-14,595	G4	-23,461	G4	-23,461					
F#4	-13,686	D4	0,000					A4	1,955	E4	3,911	B3	5,865	E3	3,911	F4	-5,864	D4	-21,506	D4	-21,506	A2	-19,551	A4	-19,551	F#4	-35,192	A3	-19,551			
F#4	-13,686	D4	0,000	A3	1,955	D3	0,000	G#4	-9,776	E4	3,911	B3	5,865	E3	3,911	E4	-17,595	C#4	-33,237					B4	-15,641	E4	-17,596	D4	-48,770	G#3	-31,282	
E4	3,910	C#4	-11,731	A3	1,955	A2	1,955	A4	1,955	E4	3,911	C#4	-11,731	A2	1,955	F4	-12,640	D4	-48,770	B3	-15,641	G#2	-31,282	F#4	-35,192	D4	-21,506	A3	-19,551			
																E4	-17,595	C#4	-33,237	E3	-17,595	A2	-19,551	E4	-17,596	C#4	-33,237					
																									G4	-35,192	C#4	-33,237				
																									G4	-23,461	D4	-21,506	G3	-23,461	B2	-37,147

- Change of Pitch for the same degree (as in enharmonic procedure)
- Non-harmonic notes (appoggiatura, passage note, anticipation)
- Variation in Pitch for the differing analysis
- Temperament (value does not agree with the harmonic series principle)
- Probable use of a modified reference frequency (-k), in which case all of the values would be lowered by a syntonic comma

8.2 – EXTENDED INTONATION ANALYSIS I SCORE

Ave Verum Corpus_Tuning Table – Pythagorean Intonation
Difference in Cents from Equal Temperament

Phrases																							
First Phase				Second Phase				Third Phase				Fourth Phase				Fifth Phase							
Sop		Alto		Tenor		Bass		Sop		Alto		Tenor		Bass		Sop		Alto		Tenor		Bass	
Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents
A4	1,955	F#4	7,820	A3	1,955	D3	0,000	E4	3,910	E4	3,910	C#4	9,775	A3	1,955	A4	1,955	E4	3,910	C#4	9,775	A3	1,955
D5	0,000	F#4	7,820	A3	1,955	D3	0,000	A4	1,955	E4	3,910	C#4	9,775	A3	1,955	A4	1,955	E4	3,910	C#4	9,775	A3	1,955
F#4	7,820							A4	1,955	E4	3,910	C#4	9,775	A3	1,955	A4	1,955	E4	3,910	C#4	9,775	A3	1,955
A4	1,955	E4	3,910	B3	5,865	D3	0,000	G#4	11,730			D4	0,000	B3	5,865	Bb4	-7,820			G3	-1,955	E4	3,910
G#4	11,730							G#4	11,730	E4	3,910	D4	0,000	B3	5,865	Bb4	-7,820	E4	3,910	C#4	9,775	G3	-1,955
G4	-1,955	E4	3,910	B3	5,865	D3	0,000	E4	3,910	E4	3,910	B3	5,865			Bb4	-7,820	E4	3,910	C#4	9,775	G3	-1,955
G4	-1,955	E4	3,910	A3	1,955	C#3	9,775	G#4	11,730							Bb4	-7,820	E4	3,910	C4	-3,910	C3	-3,910
B4	5,865	G4	-1,955									E3	3,910	D5	0,000	Bb3	-7,820			A3	1,955		
A4	1,955	F#4	7,820	A3	1,955	C#3	9,775	B4	5,865	G#4	11,730	D4	0,000	E3	3,910	C5	-3,910			G3	-1,955	E3	3,910
G4	-1,955	E4	3,910					B4	5,865	G#4	11,730	D4	0,000	E#3	17,595	Bb4	-7,820	E4	3,910	G3	-1,955	C3	-3,910
G4	-1,955	E4	3,910	A3	1,955	D3	0,000	A4	1,955	A4	1,955	C#4	9,775	F#3	7,820	Bb4	-7,820	E4	3,910	G3	-1,955	C3	-3,910
F#4	7,820	D4	0,000					A4	1,955	A4	1,955	C#4	9,775	F#3	7,820	A4	1,955	F4	-5,865	A3	1,955	F3	-5,865
F#4	7,820	D4	0,000	A3	1,955	D3	0,000	A4	1,955							A4	1,955	F4	-5,865	A3	1,955	F3	-5,865
E4	3,910	C#4	9,775	A3	1,955	A2	1,955	D5	0,000							G4	-1,955	D4	0,000	B3	5,865	F3	-5,865
E4	3,910	C#4	9,775	A3	1,955	A2	1,955			G#4	11,730	D4	0,000	B2	5,865	G4	-1,955	D4	0,000	B3	5,865	F3	-5,865
F#4	7,820	D4	0,000	A3	1,955	D3	0,000			A4	1,955	E4	3,910	C#3	9,775	G4	-1,955	E4	3,910	C#4	9,775	E3	3,910
F#4	7,820	D4	0,000	A3	1,955	D3	0,000	C#4	9,775							Bb4	-7,820	F4	-5,865	D4	0,000	D3	0,000
G4	-1,955	E4	3,910	A3	1,955	C#3	9,775	B4	5,865	F#4	7,820	D4	0,000	D3	0,000	A4	1,955	E4	3,910	E4	3,910	C#3	9,775
G4	-1,955	E4	3,910	A3	1,955	C#3	9,775	A4	1,955	F#4	7,820	C#4	9,775	D3	0,000	G4	-1,955	E4	3,910	C#4	9,775	A2	1,955
G4	-1,955	E4	3,910	A3	1,955	D3	0,000	A4	1,955	E4	3,910	B3	5,865	E3	3,910	G4	-1,955	E4	3,910	C#4	9,775	Bb2	-7,820
F#4	7,820	D4	0,000					G#4	11,730							F4	-5,865	D4	0,000	D4	0,000	A2	1,955
F#4	7,820	D4	0,000	A3	1,955	D3	0,000	G#4	11,730	E4	3,910	B3	5,865	E3	3,910	E4	3,910	C#4	9,775				
E4	3,910	C#4	9,775	A3	1,955	A2	1,955	A4	1,955	E4	3,910	C#4	9,775	A2	1,955	F4	-5,865	D4	0,000	B3	5,865	G#2	11,730
								E4	3,910	C#4	9,775	E3	3,910	A2	1,955	E4	3,910	C#4	9,775	E3	3,910	A2	1,955
																F#4	7,820	D4	0,000	A3	1,955	A3	1,955
																A4	1,955	F#4	7,820	D4	0,000	A3	1,955
																B4	5,865	E4	3,910	D4	0,000	G#3	11,730
																F#4	7,820	D4	0,000	A3	1,955	A3	1,955
																A3	1,955			A2	1,955		
																F#4	7,820	C#4	9,775				
																G4	-1,955	D4	0,000	G3	-1,955	B2	5,865

Ave Verum Corpus_Tuning Table — Meantone Temperament
Difference in Cents from Equal Temperament

Phrases																																
First Phase						Second Phase						Third Phase						Fourth Phase						Fifth Phase								
Sop		Alto		Tenor		Bass		Sop		Alto		Tenor		Bass		Sop		Alto		Tenor		Bass		Sop		Alto		Tenor		Bass		
Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	Notes	Cents	
A4	-3,421	F#4	-13,686	A3	-3,421	D3	0,000	E4	-6,843	E4	-6,843	C#4	-17,108	A3	-3,421	A4	-3,421	E4	-6,843	C#4	-17,108	A3	-3,421	F#4	-13,686	D4	0,000			G4	3,422	
D5	0,000	F#4	-13,686	A3	-3,421	D3	0,000	A4	-3,421	E4	-6,843	C#4	-17,108	A3	-3,421	A4	-3,421	E4	-6,843	C#4	-17,108	A3	-3,421	F#4	-13,686	D4	0,000			D5	0,000	
F#4	-13,686							A4	-3,421	E4	-6,843	C#4	-17,108	A3	-3,421	A4	-3,421	E4	-6,843	C#4	-17,108	A3	-3,421	F#4	-13,686	D4	0,000	B3	-10,264	G3	3,422	
A4	-3,421	E4	-6,843	B3	-10,264	D3	0,000	G#4	-20,530			D4	0,000	B3	-10,264	Bb4	13,686					G3	3,422	E4	-6,843	C#4	-17,108					
G#4	-20,530							G#4	-20,530	E4	-6,843	D4	0,000	B3	-10,264	Bb4	13,686	E4	-6,843	C#4	-17,108	G3	3,422	D4	0,000	B3	-10,264			D#5	-23,951	
G4	3,422	E4	-6,843	B3	-10,264	D3	0,000	E4	-6,843	E4	-6,843	B3	-10,264			Bb4	13,686	E4	-6,843	C#4	-17,108	G3	3,422	D4	0,000	B3	-10,264			E5	-6,843	
G4	3,422	E4	-6,843	A3	-3,421	C#3	-17,108	G#4	-20,530							Bb4	13,686	E4	-6,843	C4	6,843	C3	6,843	G4	3,422	E4	-6,843	B3	-10,264	G3	3,422	
B4	-10,264	G4	3,422											E3	-6,843	D5	0,000			Bb3	13,686					A3	-3,421	F#3	-13,686	C#5	-17,108	
A4	-3,421	F#4	-13,686	A3	-3,421	C#3	-17,108	B4	-10,264	G#4	-20,530	D4	0,000	E#3	-30,794	C5	6,843			A3	-3,421										D5	0,000
G4	3,422	E4	-6,843					B4	-10,264	G#4	-20,530	D4	0,000	E#3	-30,794	Bb4	13,686	E4	-6,843	G3	3,422	C3	6,843	G4	3,422	E4	-6,843	C#4	-17,108	A3	-3,421	
G4	3,422	E4	-6,843	A3	-3,421	D3	0,000	A4	-3,421	A4	-3,421	C#4	-17,108	F#3	-13,686	Bb4	13,686	E4	-6,843	G3	3,422	C3	6,843	G4	3,422	E4	-6,843	C#4	-17,108	A3	-3,421	
F#4	-13,686	D4	0,000					A4	-3,421	A4	-3,421	C#4	-17,108	F#3	-13,686	Bb4	13,686	E4	-6,843	G3	3,422	C3	6,843	G4	3,422	E4	-6,843	D4	0,000			
F#4	-13,686	D4	0,000	A3	-3,421	D3	0,000	A4	-3,421	A4	-3,421	C#4	-17,108	F#3	-13,686	A4	-3,421	F4	10,265	A3	-3,421	F3	10,265	E4	-6,843	C#4	-17,108			D5	0,000	
E4	-6,843	C#4	-17,108	A3	-3,421	A2	-3,421	D5	0,000							G4	3,422	D4	0,000	B3	-10,264	F3	10,265	A4	-3,421	F#4	-13,686	C#4	-17,108	A3	-3,421	
E4	-6,843	C#4	-17,108	A3	-3,421	A2	-3,421			G#4	-20,530	D4	0,000	B2	-10,264	G4	3,422	D4	0,000	B3	-10,264	F3	10,265	A4	-3,421	F#4	-13,686	C#4	-17,108	A3	-3,421	
F#4	-13,686	D4	0,000	A3	-3,421	D3	0,000			A4	-3,421	E4	-6,843	C#3	-17,108	G4	3,422	E4	-6,843	C#4	-17,108	E3	-6,843							F#4	-13,686	
F#4	-13,686	D4	0,000	A3	-3,421	D3	0,000	C#4	-17,108							Bb4	13,686	F4	10,265	D4	0,000	D3	0,000									
G4	3,422	E4	-6,843	A3	-3,421	C#3	-17,108	B4	-10,264	F#4	-13,686	D4	0,000	D3	0,000	A4	-3,421	E4	-6,843	E4	-6,843	C#3	-17,108									
G4	3,422	E4	-6,843	A3	-3,421	C#3	-17,108	A4	-3,421	F#4	-13,686	C#4	-17,108	D3	0,000	G4	3,422	E4	-6,843	C#4	-17,108	A2	-3,421									
G4	3,422	E4	-6,843	A3	-3,421	D3	0,000	A4	-3,421	E4	-6,843	B3	-10,264	E3	-6,843	G4	3,422	E4	-6,843	C#4	-17,108	Bb2	13,686									
F#4	-13,686	D4	0,000					G#4	-20,530							F4	10,265	D4	0,000	D4	0,000	A2	-3,421									
F#4	-13,686	D4	0,000	A3	-3,421	D3	0,000	G#4	-20,530	E4	-6,843	B3	-10,264	E3	-6,843	E4	-6,843	C#4	-17,108					A4	-3,421	F#4	-13,686	D4	0,000	A3	-3,421	
E4	-6,843	C#4	-17,108	A3	-3,421	A2	-3,421	A4	-3,421	E4	-6,843	C#4	-17,108	A2	-3,421	F4	10,265	D4	0,000	B3	-10,264	G#2	-20,530	F#4	-13,686	D4	0,000	A3	-3,421	A3	-3,421	
																E4	-6,843	C#4	-17,108	E3	-6,843	A2	-3,421	E4	-6,843	C#4	-17,108			A2	-3,421	
																									F#4	-13,686	C#4	-17,108				
																									G4	3,422	D4	0,000	G3	3,422	B2	-10,264

8.5 – MEANTONE EXTENDED INTONATION ANALYSIS

Ave Verum Corpus_Keyboard Layout for Yamaha SY 99 (Middle C: C3)														
Notes	Sub-Indexes	Reference Frequency	Cents -> ET	Steps -> SY	Keyboard Key		Notes	Sub-Indexes	Reference Frequency	Cents -> ET	Steps -> SY	Keyboard Key		
E4	0	D2	3,910	3,3	C#7		C#3	-1	D2	-11,731	-10,0	F3		
D#4	-1	D2	-7,821	-6,7	C7			-1	A1	-13,686	-11,7	E3		
D4	+1	A1	+19,551	16683,5	B6		C3	+1	A1	+29,326	25024,9	D#3		
	0	D2	0,000	0,0	Bb6			+(k-y)	D2	+10,821	9233,9	D3		
	0	A1	-1,955	-1,7	A6			0	A1	+7,820	6673,1	C#3		
	-z	D2	-27,264	-23,3	G#6			-z	D2	-31,174	-26,6	C3		
	-z	A1	-29,219	-24,9	G6									
C#4	-1	D2	-11,731	-10,0	F#6		B2	0	D2	+5,865	5004,8	B2		
	-1	A1	-13,686	-11,7	F6			0	A1	+3,910	3336,5	Bb2		
C4	+1	A1	+29,326	25024,9	E6		Bb2	-1	D2	-15,641	-13,3	A2		
	0	A1	+7,820	6673,1	D#6			+1	D2	+13,686	11678,7	G2		
								+(k-z)	A1	-15,532	-13,3	F#2		
B3	0	D2	+5,865	5004,8	D6		A2	-z	A1	-37,039	-31,6	F2		
	0	A1	+3,910	3336,5	C#6			0	D2	+1,995	1702,4	E2		
	-1	D2	-15,641	-13,3	C6			0	A1	0,000	0,0	D#2		
	-1	A1	-17,596	-15,0	B5			-1	A1	-21,506	-18,4	D2		
	-(k+z)	A1	-44,860	-38,3	Bb5			-z	D2	-25,309	-21,6	C#2		
Bb3	+1	A1	+11,732	10011,3	A5		G#2	-1	D2	-9,776	-8,3	C2		
	+(k-y)	A1	+4,955	4228,3	G#5			G2	+1	A1	+17,596	15015,3	B1	
	+(k-z)	A1	-15,532	-13,3	G5				0	D2	-1,955	-1,7	Bb1	
	-z	A1	-37,039	-31,6	F#5				0	A1	-3,910	-3,3	A1	
						-z	D2		-29,219	-24,9	G#1			
A3	0	D2	+1,955	1668,3	F5		F#2	-z	A1	-31,174	-26,6	G1		
	0	A1	0,000	0,0	E5			-1	D2	-13,686	-11,7	F#1		
	-1	A1	-21,506	-18,4	D#5			-1	A1	-15,641	-13,3	F1		
G#3	-2	D2	-31,282	-26,7	D5		F2	+1	A1	+13,687	11679,6	E1		
	-1	A1	-11,731	-10,0	C#5			0	A1	-7,819	-6,7	D#1		
								-z	A1	-35,084	-29,9	D1		
G3	0	D2	-1,955	-1,7	C5		E#2	-2	A1	-27,373	-23,4	C#1		
	0	A1	-3,910	-3,3	B4			E2	0	A1	+1,995	1702,4	C1	
	-z	D2	-29,219	-24,9	Bb4				-1	D2	-17,596	-15,0	B0	
	-z	A1	-31,174	-26,6	A4				0	D2	0,000	0,0	Bb0	
						-1	A1		-1,955	-1,7	A0			
F#3	0	D2	7,820	6,7	G#4		D2	0	A1	-11,731	-10,0	G#0		
	-1	D2	-13,686	-11678,7	G4			-1	A1	-13,686	-11,7	G0		
	-1	A1	-15,641	-13,3	F#4									
F3	+1	A1	+13,687	11679,6	F4		C2	+1	A1	+29,326	25024,9	F#0		
	+(k-y)	A1	+6,910	5896,5	E4			0	A1	+7,820	6673,1	F0		
	0	A1	-7,819	-6,7	D#4									
E3	0	D2	+3,910	3336,5	D4		B1	-1	D2	-15,641	-13,3	E0		
	0	A1	+1,955	1668,3	C#4			0	A1	3,910	3,3	D#0		
	-1	D2	-17,596	-15,0	C4									
	-1	A1	-19,552	-16,7	B3									
D3	0	D2	0,000	0,0	Bb3		Bb1	+(k-y)	A1	+4,955	4,2	D0		
	0	A1	-1,955	-1,7	A3			A1	0	D2	+1,995	1,7	C#0	
	-y	A1	-8,731	-7,5	G#3				0	A1	0,000	0,0	C0	
	-z	D2	-27,264	-23,3	G3				G#1	-1	A1	-11,731	-10,0	B -1
	-z	A1	-29,219	-24,9	F#3									

APPENDIX 9

9 - TUNING TABLES – REPLICATIONS

9.1 – ROYAL ACADEMY OF MUSIC VOCAL QUARTET’S AVERAGE DEVIATIONS

Ave Verum Corpus_Tuning Table – The BBC Singers Average Deviations
Difference in Cents from Equal Temperament

Table with columns: Phrases (First, Second, Third, Fourth, Fifth), and sub-columns for Soprano, Alto, Tenor, and Bass. Each cell contains notes and cents values.

9.3 – THE BBC SINGERS SOPRANO SECTION’S AVERAGE DEVIATIONS

9.4 – THE BBC SINGERS ALTO SECTION’S AVERAGE DEVIATIONS

9.5 – THE BBC SINGERS TENOR SECTION’S AVERAGE DEVIATIONS

9.6 – THE BBC SINGERS BASSES SECTION’S AVERAGE DEVIATIONS

APPENDIX 10
10 - MEASUREMENTS RESULTS
– ROYAL ACADEMY OF MUSIC SINGING QUARTET –

AVC_Worksheet_RAM Quartet Recording Session_Oversview

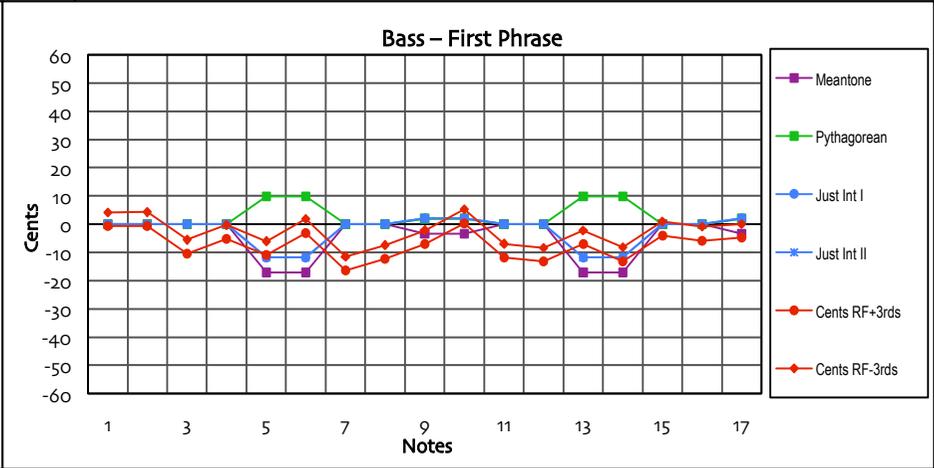
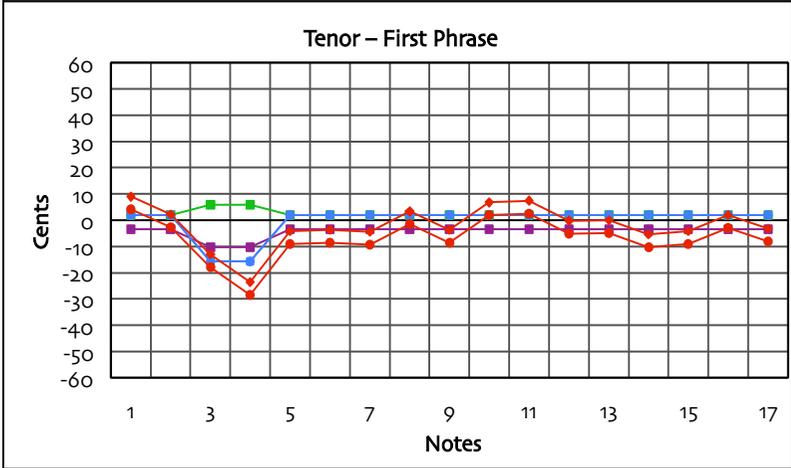
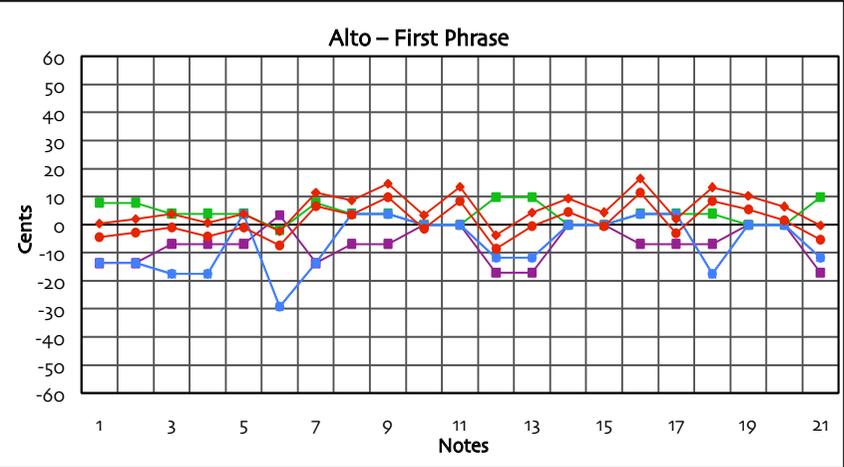
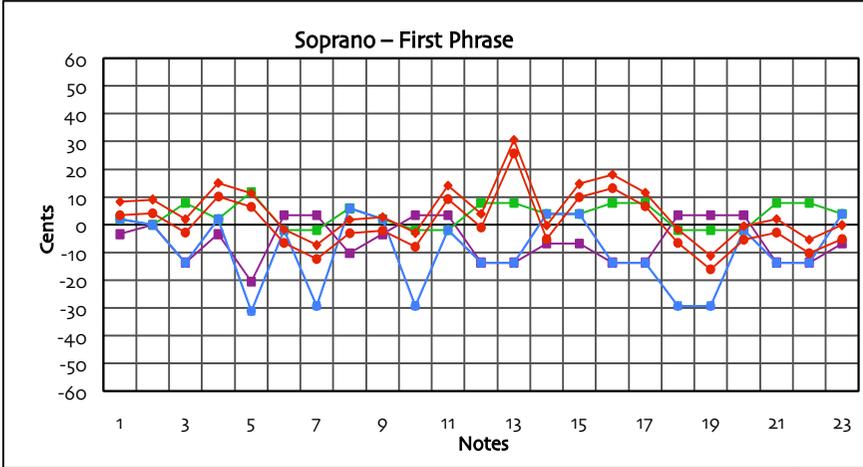
Summary table with columns for Phrase 1 through 5 and sub-columns D, A, D, A, D. It lists reference frequencies and measurements for phrases with and without thirds.

Main data table with columns for Note 01 through Note 23 and rows for various vocal parts: SOPRANO tk 01-12, ALTO tk 01-12, TENOR tk 01-02. Includes rows for Centa RF+3rds, Just Int I, Just Int II, Pythagorean, Meantone, and AVC RAM Voices.

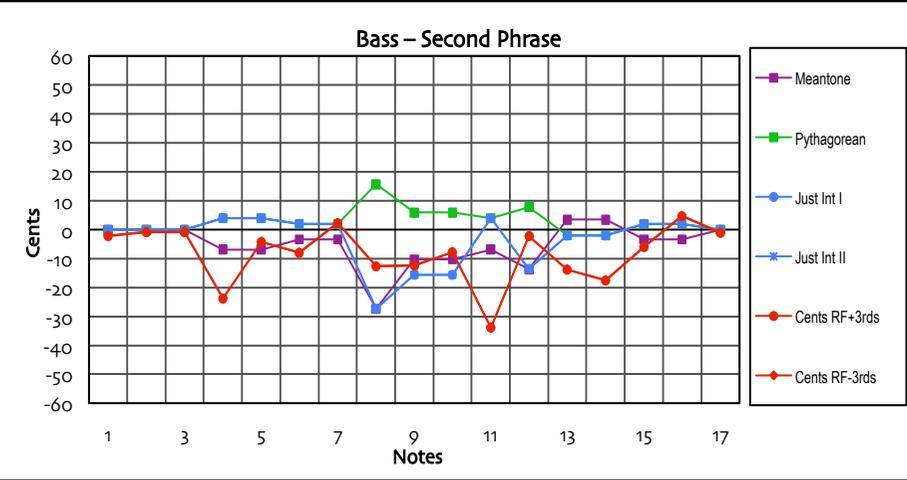
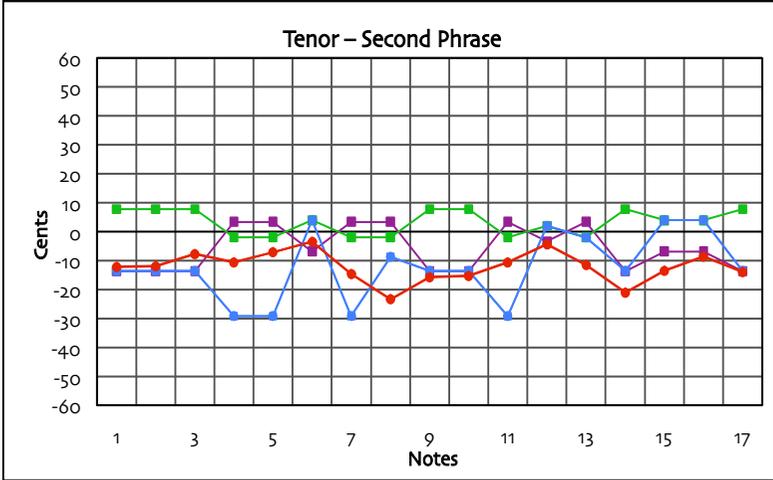
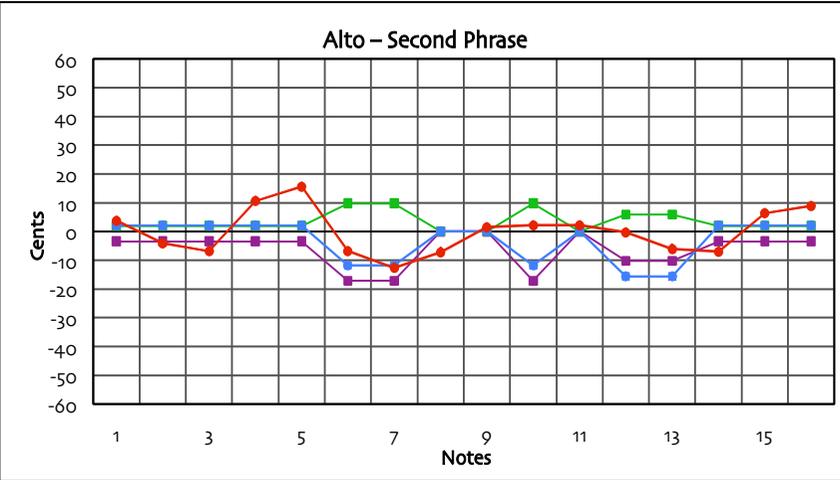
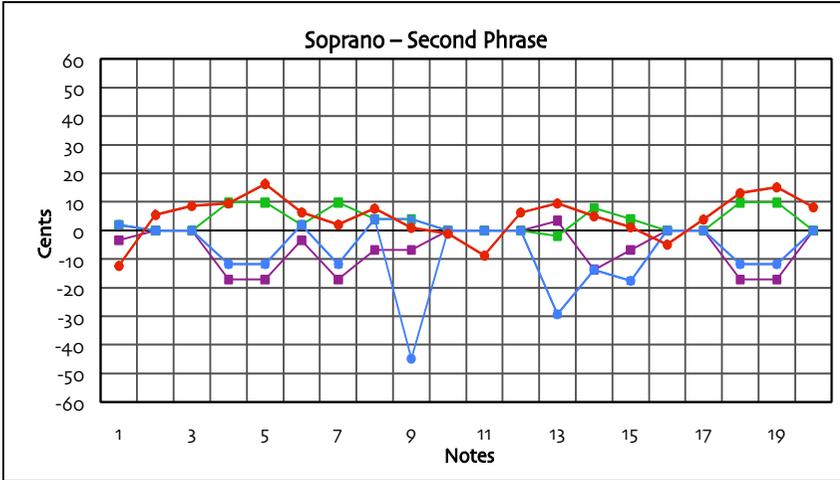
10.1 - RAM VOICES TABLE
ISES - Appendices - Page 79 of 274

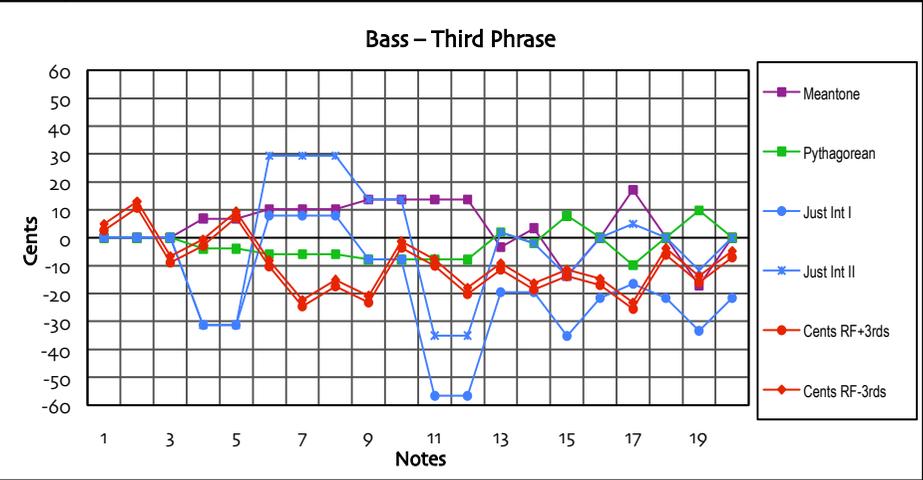
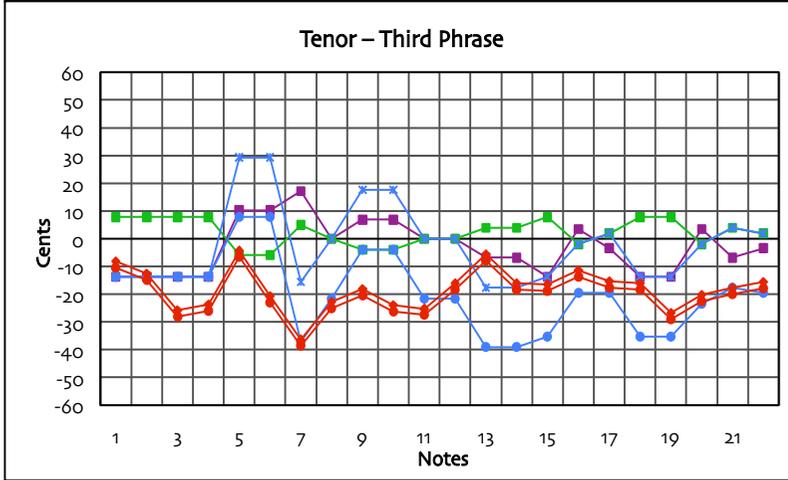
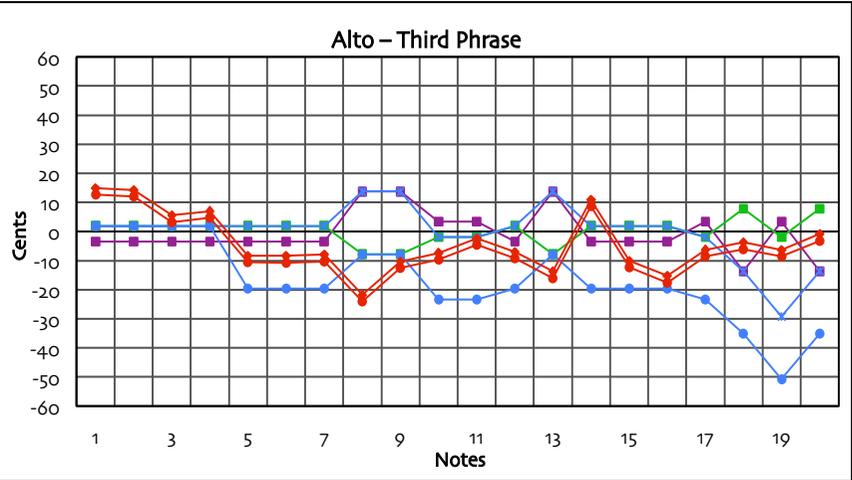
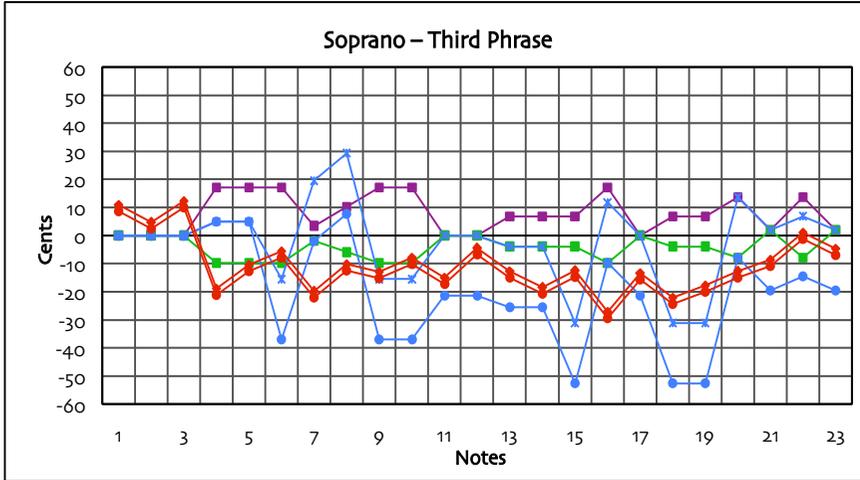
10.1 - RAM voices' table

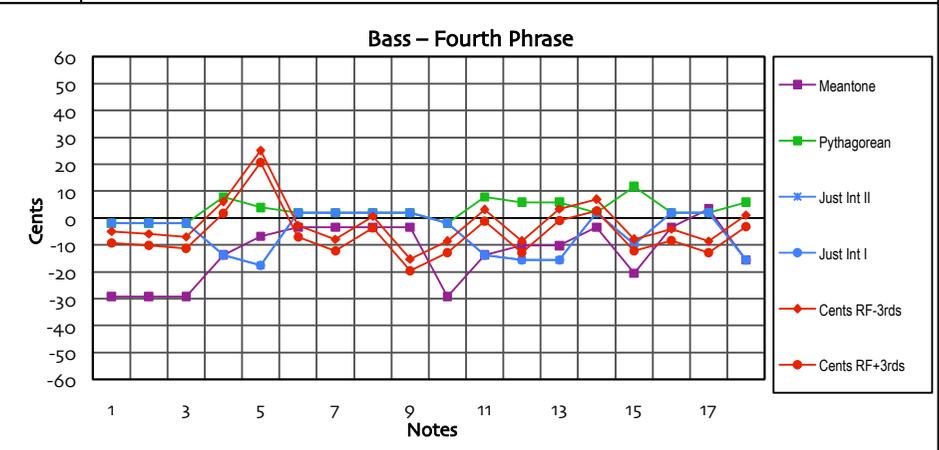
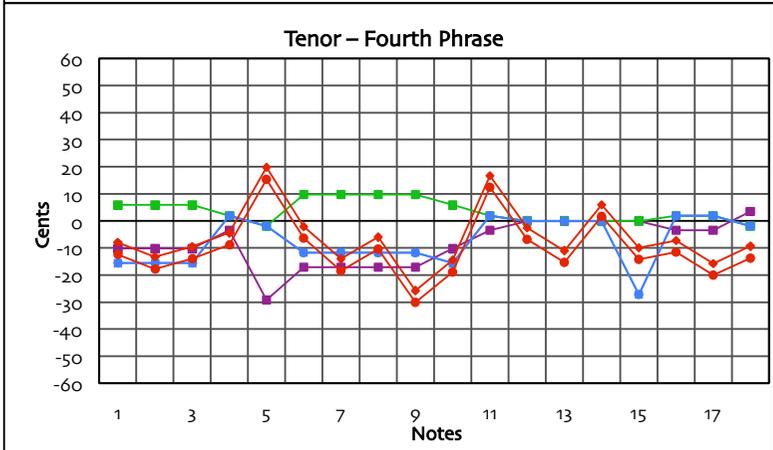
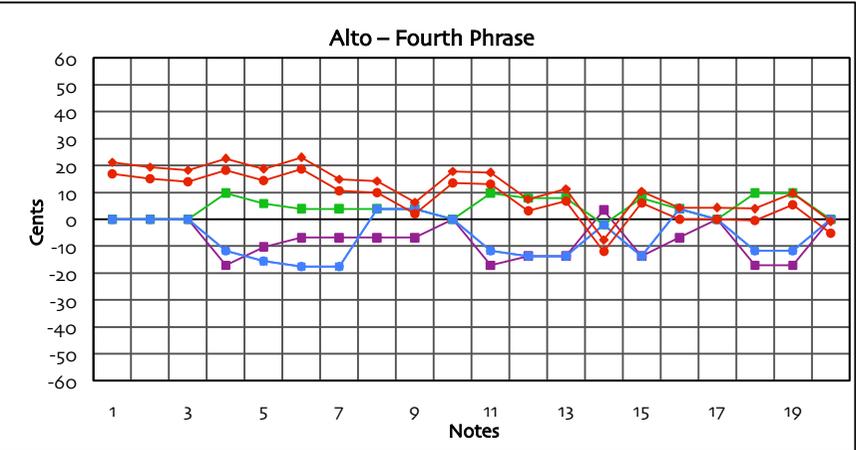
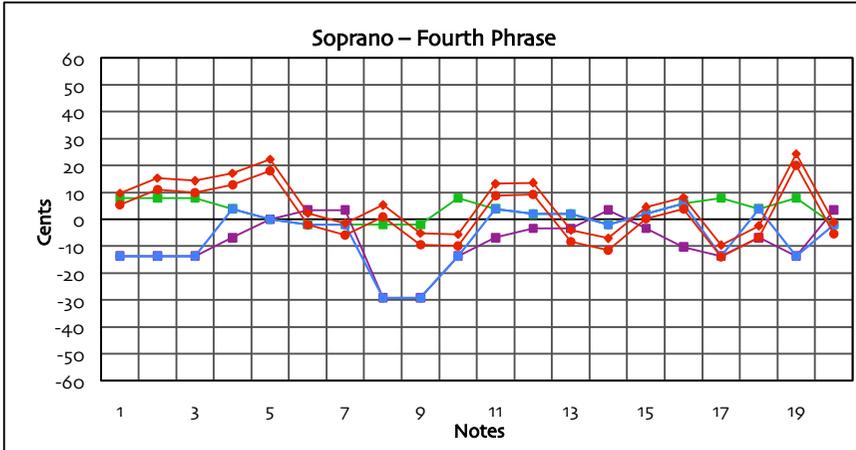
BASS tk 11	215,646	227,041	215,514	203,644	193,244	182,398	120,805	108,621	107,873	144,589
BASS tk 12	219,473	229,652	218,100	204,391	193,018	183,805	121,122	108,789	108,886	145,995
BASS Average	215,816	228,188	216,607	204,800	192,872	184,046	120,822	108,250	107,818	145,077
Cents RF+3rds	-6,927	-10,423	-0,594	2,373	-1,515	17,391	-11,224	-1,453	-8,374	5,497
Cents RF+3rds	-7,434	-10,930	-1,101	1,865	-2,023	16,883	-11,731	-1,961	-8,881	4,989
Just Int I	1,955	13,686	-25,309	-9,776	-29,219	-13,686	-15,641	1,955	1,955	0,000
Just Int II	1,955	13,686	-25,309	-9,776	-29,219	-13,686	-15,641	1,955	1,955	0,000
Pythagorean	1,955	-7,820	1,955	11,730	-1,955	7,820	5,865	1,955	1,955	0,000
Meantone	-3,421	13,686	-3,421	-20,530	3,422	-13,686	-10,264	-3,421	-3,421	0,000



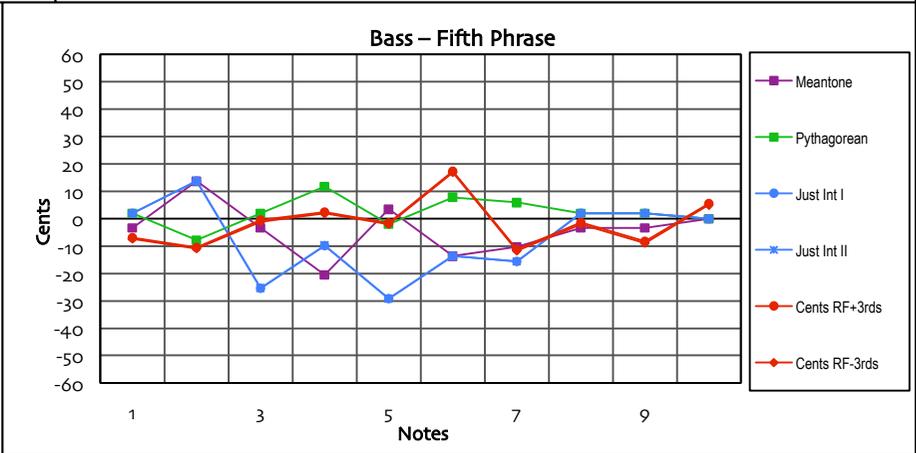
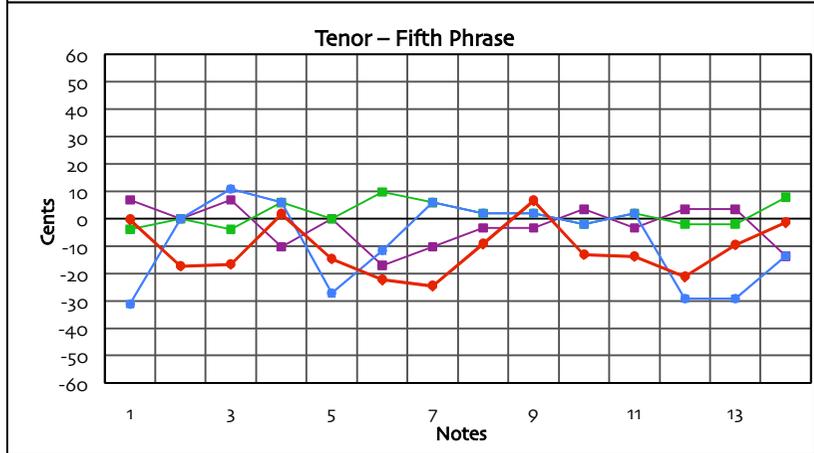
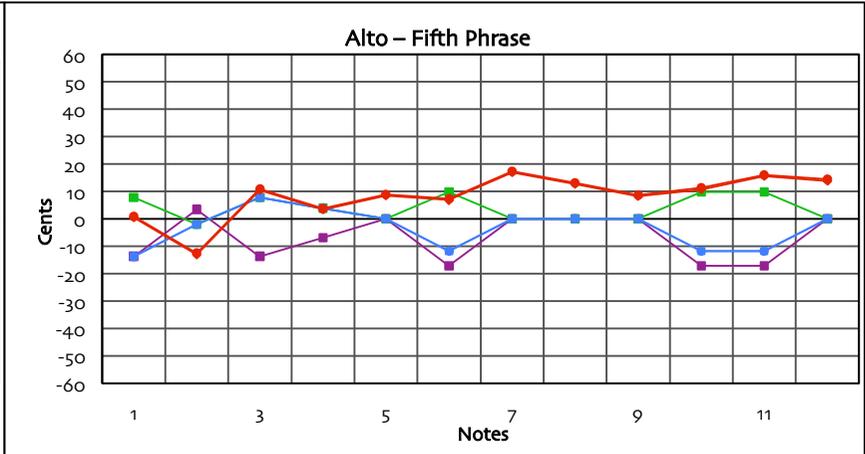
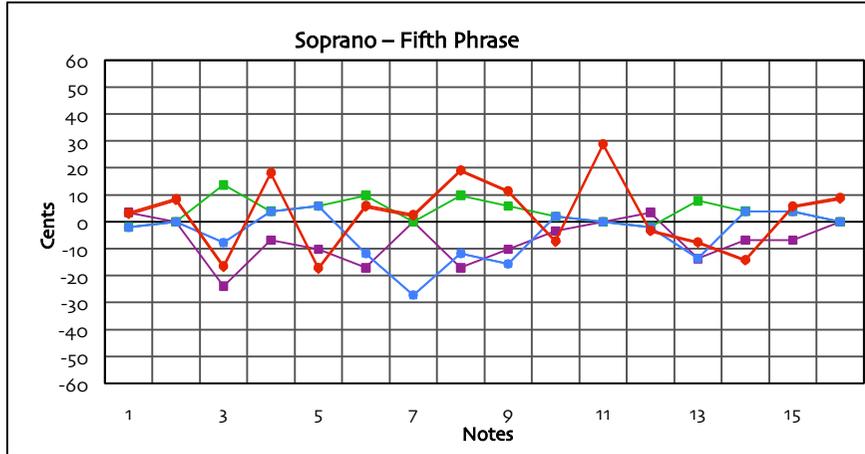
- Meantone
- Pythagorean
- Just Int I
- * Just Int II
- Cents RF+3rds
- ▲ Cents RF-3rds







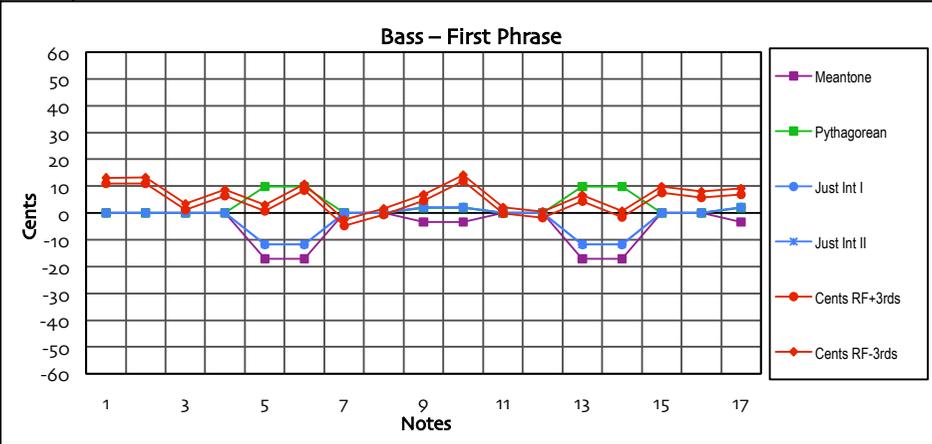
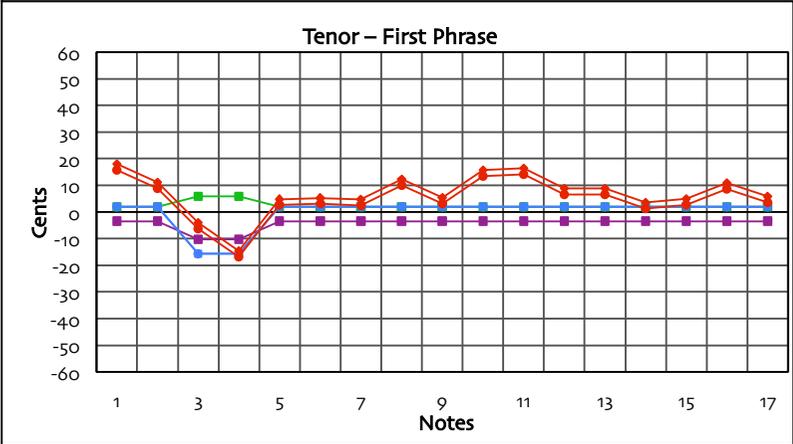
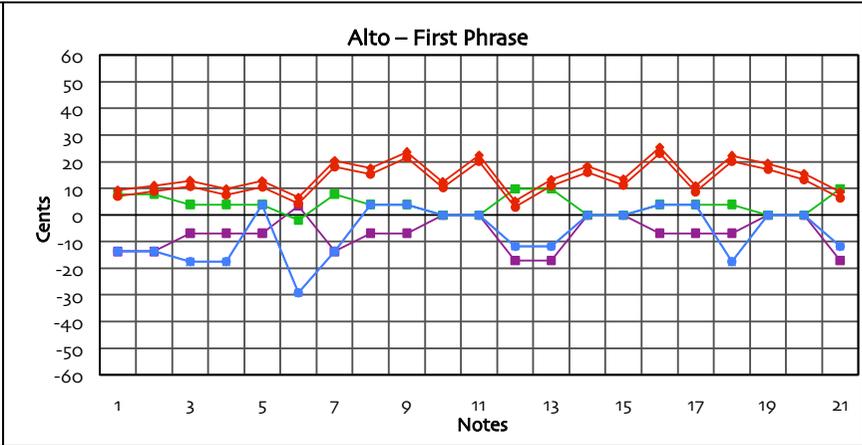
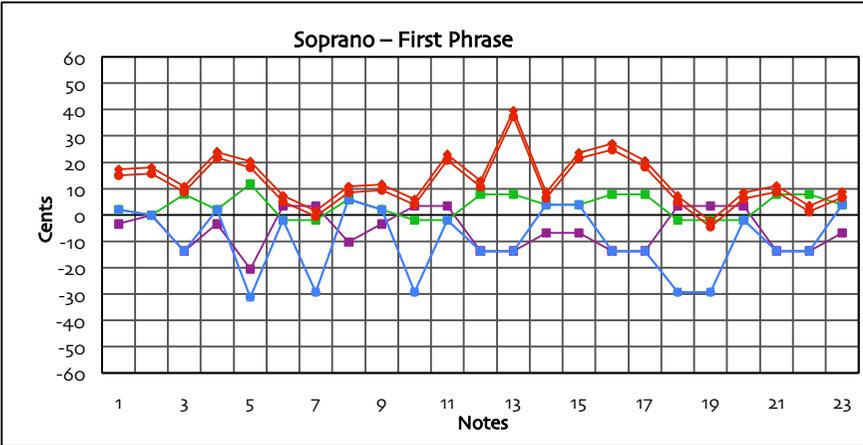
- Meantone
- Pythagorean
- △ Just Int II
- △ Just Int I
- ◆ Cents RF-3rds
- ◆ Cents RF+3rds

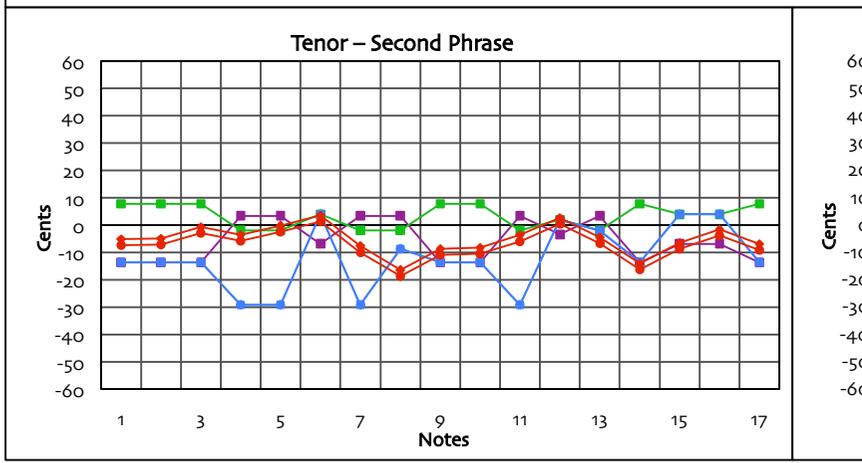
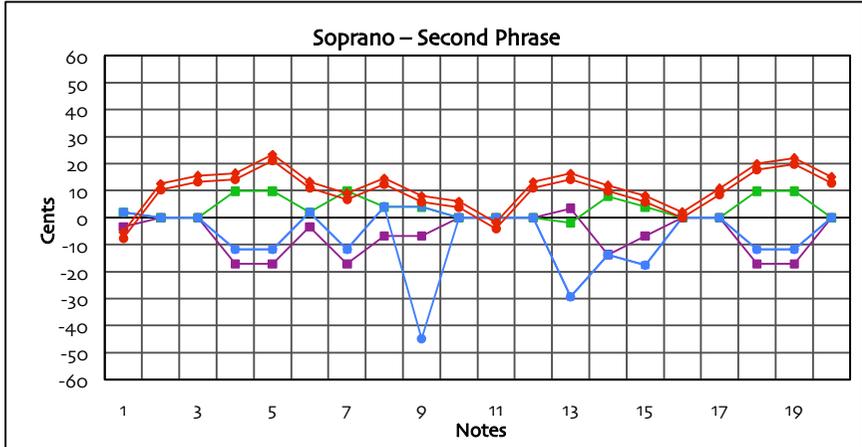
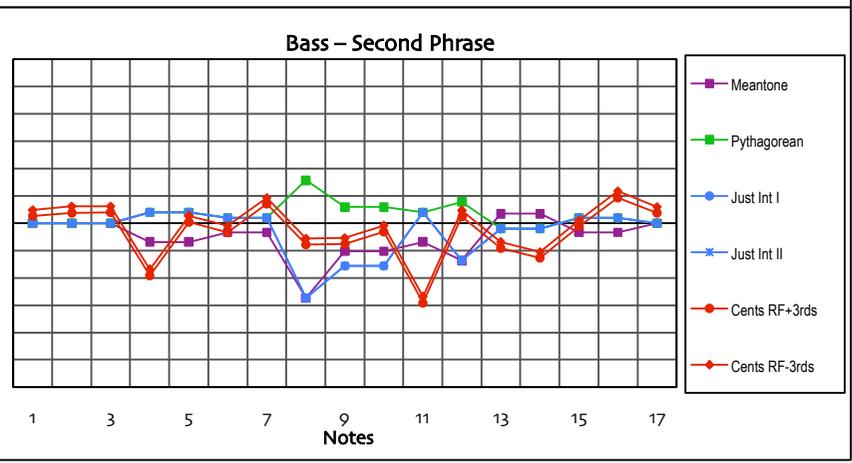
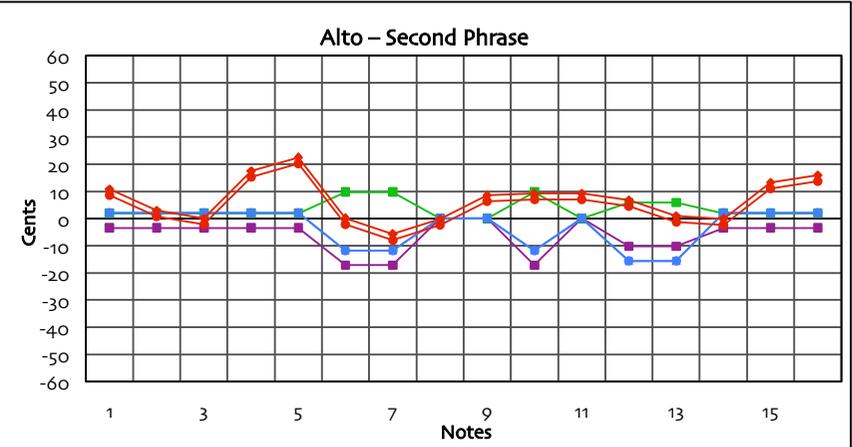


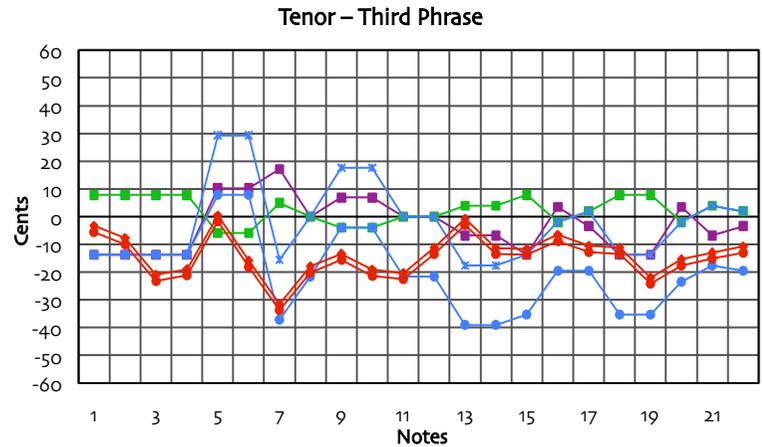
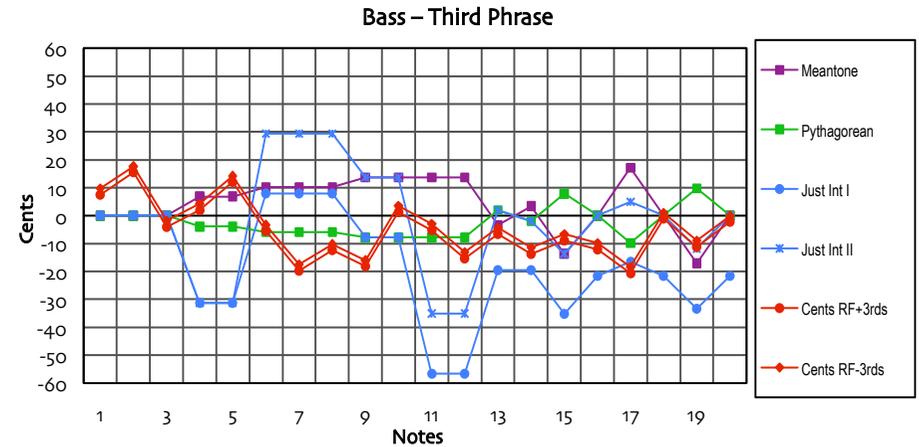
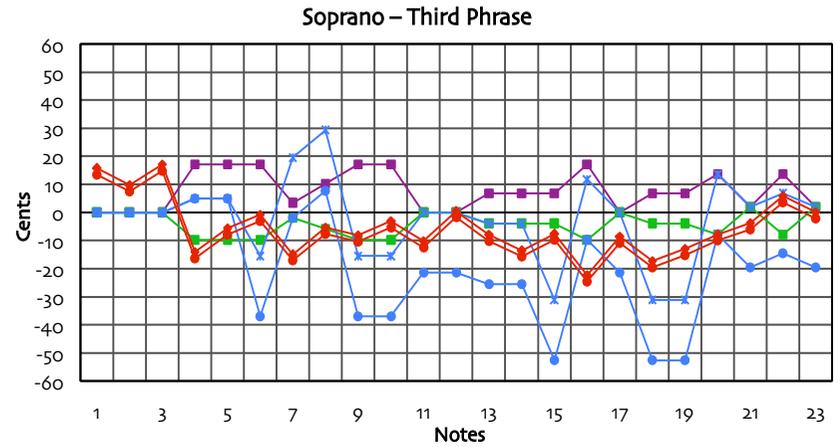
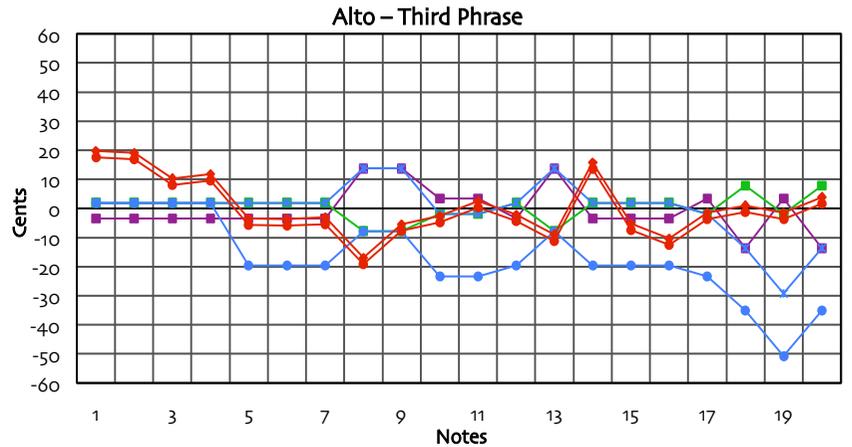
10.2 - RAM voices' table
(equalised reference frequencies)

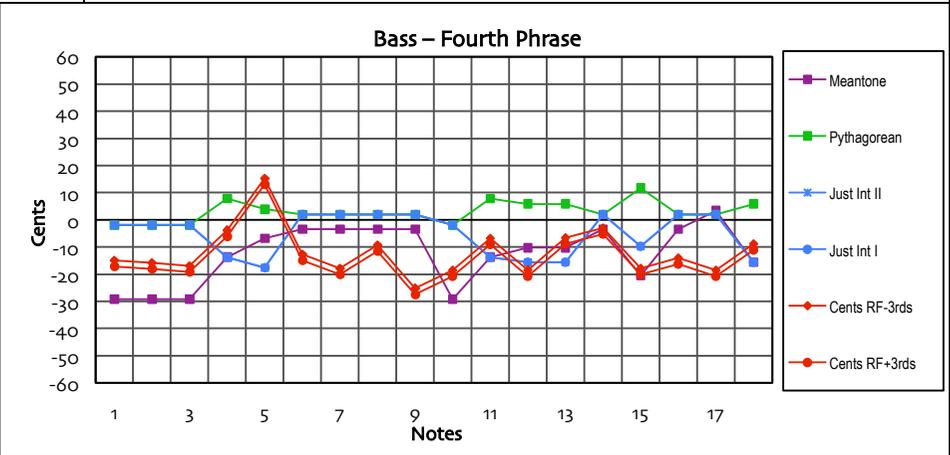
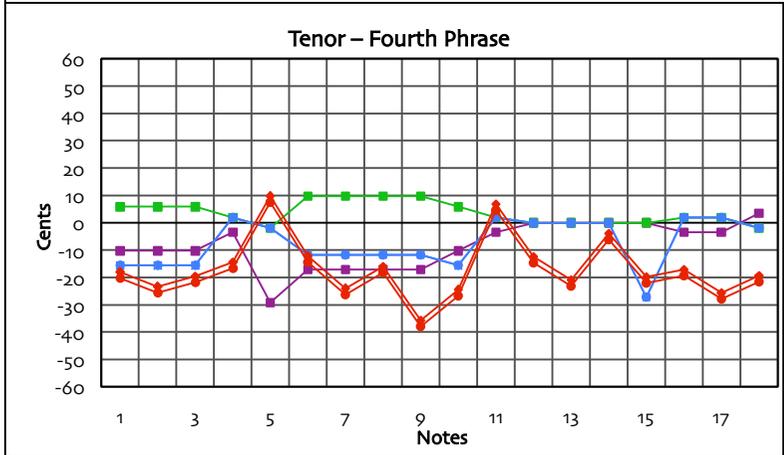
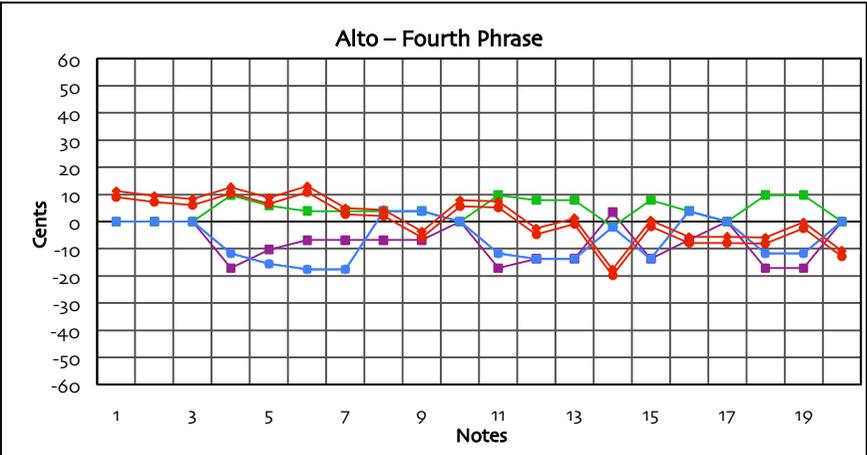
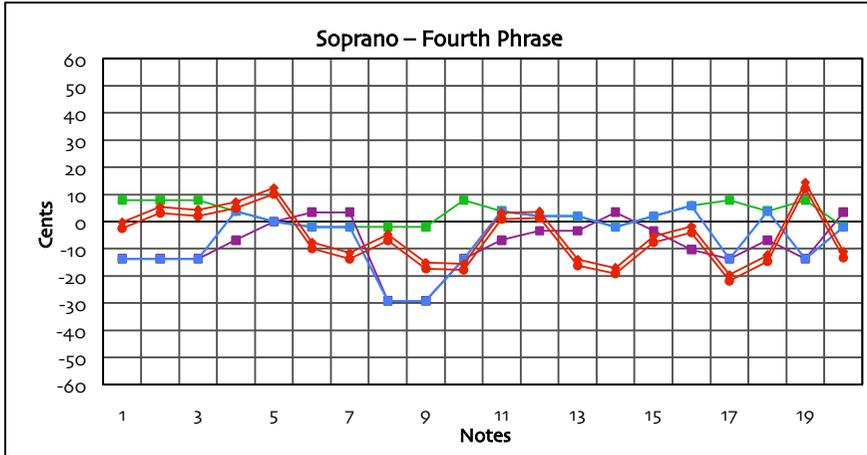
AVC _ Worksheet _ RAM Quartet Recording Session _ Overview											
		Reference Frequencies with Thirds			Reference Frequencies without Thirds			Reference Frequencies without Thirds			
		Frequency Measurements			Frequency Measurements			Frequency Measurements			
145,758	Gen RF +	Phrase 1	Phrase 2	Phrase 3	Phrase 4	Phrase 5	Phrase 1	Phrase 2	Phrase 3	Phrase 4	Phrase 5
145,570	Gen RF -	D	A	A	D	D	D	A	A	D	D
		145,758	109,319	109,319	145,758	145,758	145,570	109,177	109,177	145,570	145,570

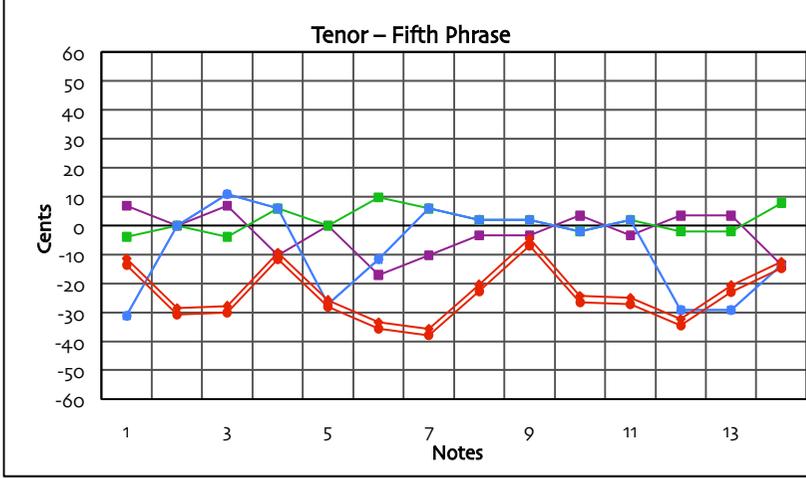
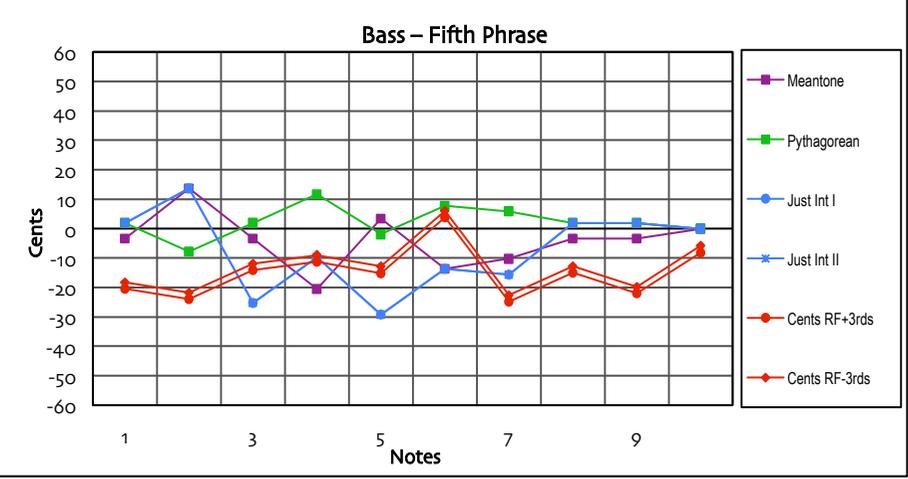
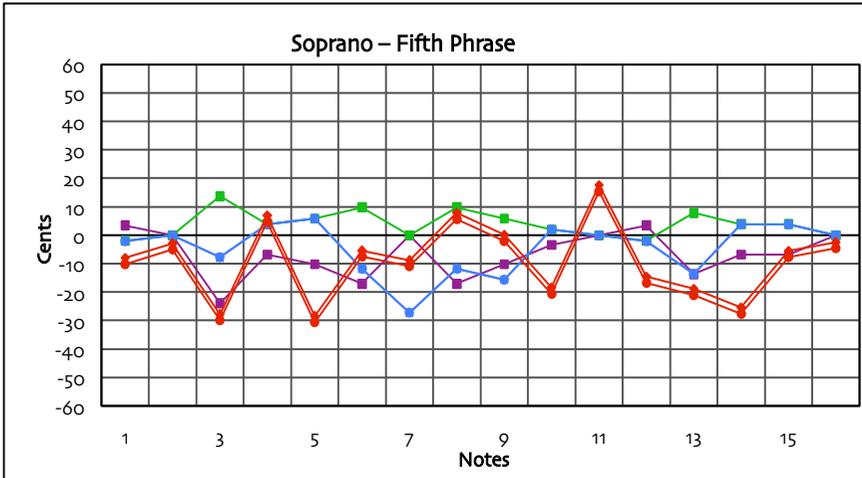
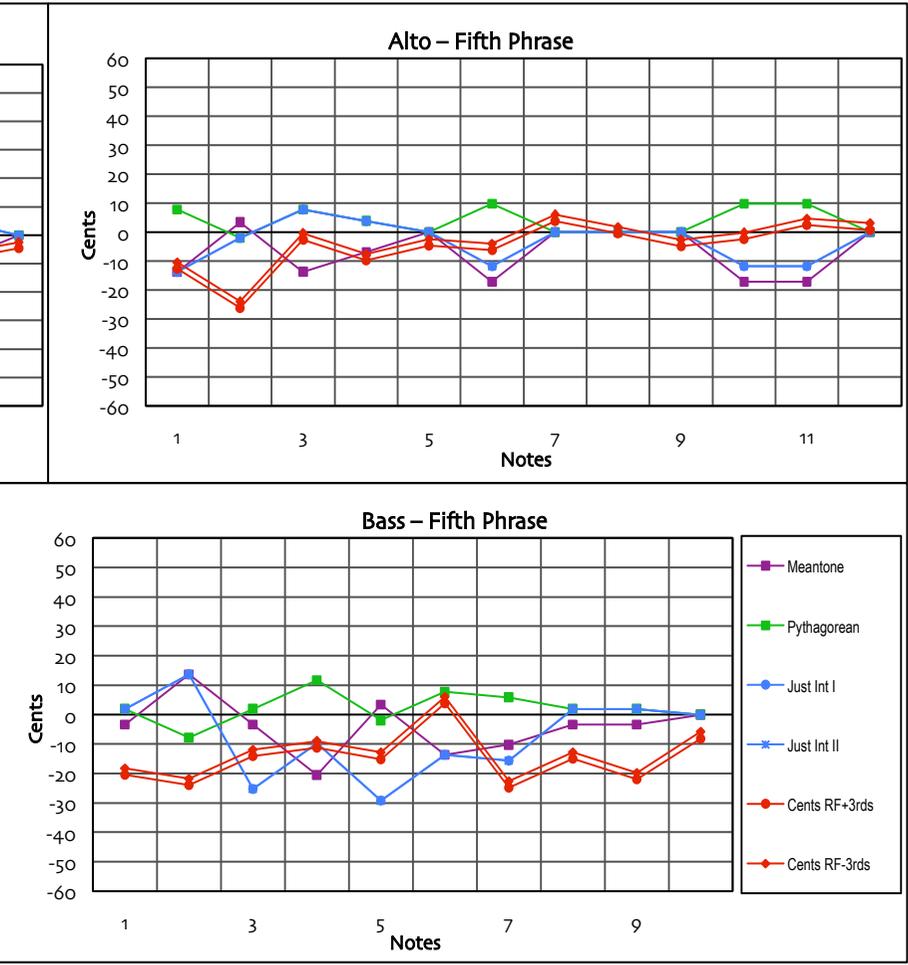
10.2 - RAM VOICE'S TABLE – EQUALISED REFERENCE FREQUENCIES











10.3 - RAM voices' results (reference frequency = 440 Hz)

AVC_Worksheet_RAM Quartet Recording Session_Overview

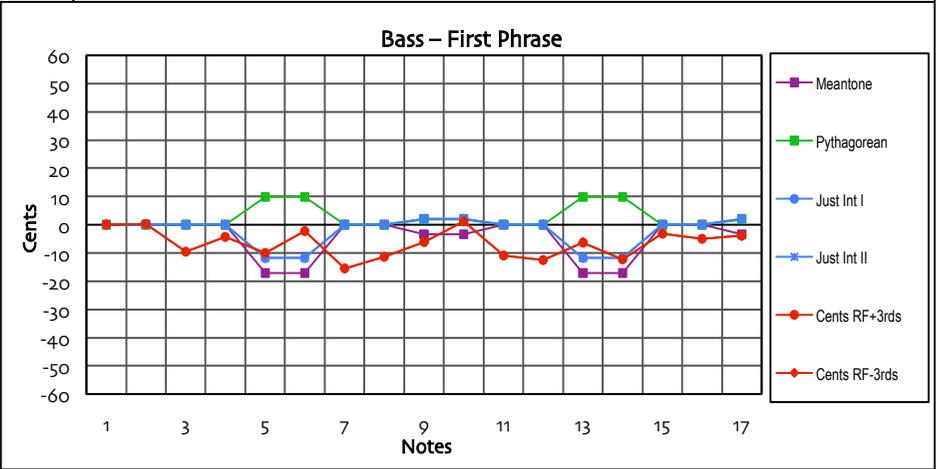
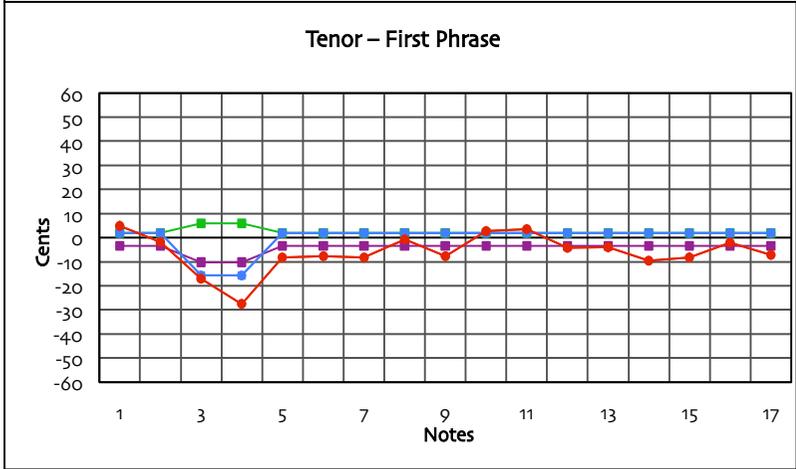
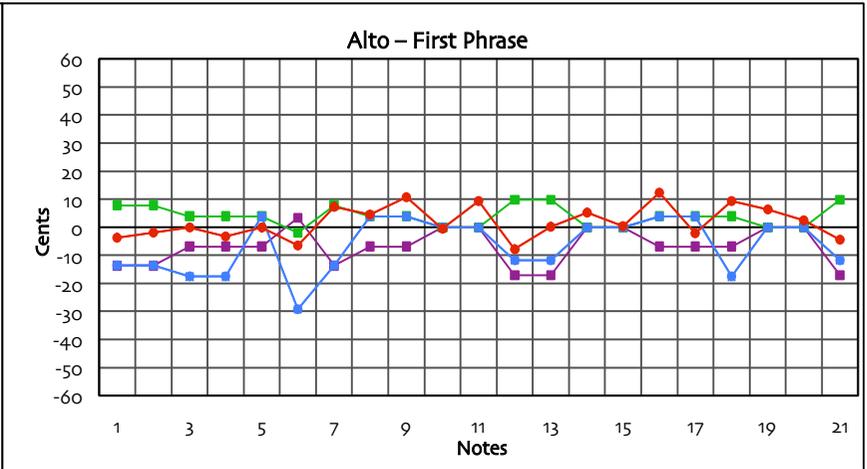
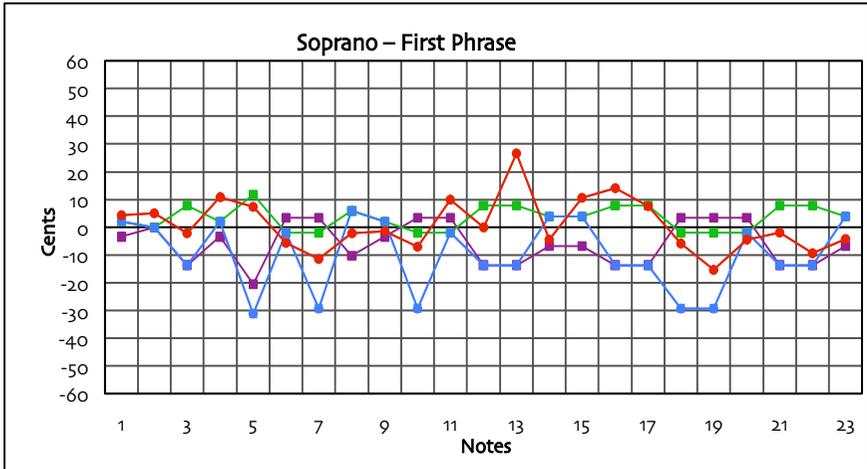
		Phrase 1		Phrase 2		Phrase 3		Phrase 4		Phrase 5	
		146,667	D	110,000	A	110,000	A	110,000	A	146,667	D
		Reference Frequencies with Thirds		Reference Frequencies without Thirds		Reference Frequencies with Thirds		Reference Frequencies without Thirds		Reference Frequencies with Thirds	
146,667	Gen. IR A=440Hz										
		Frequency Measurements									

RAM Voices_Reference frequency=440 Hz

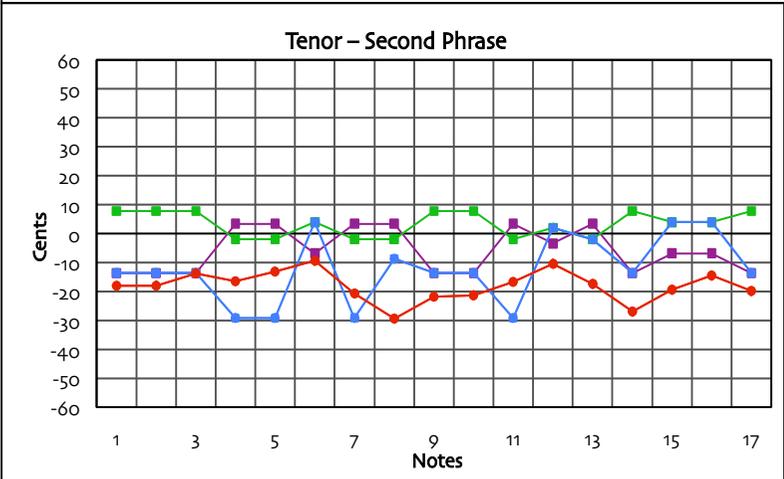
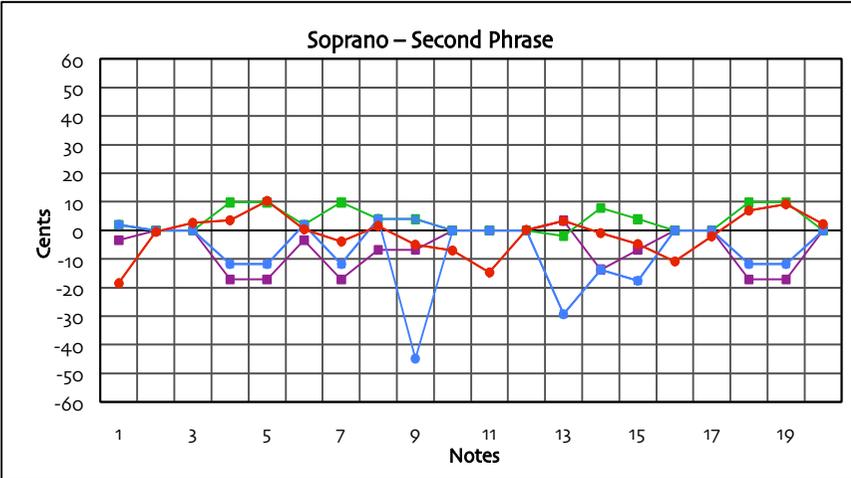
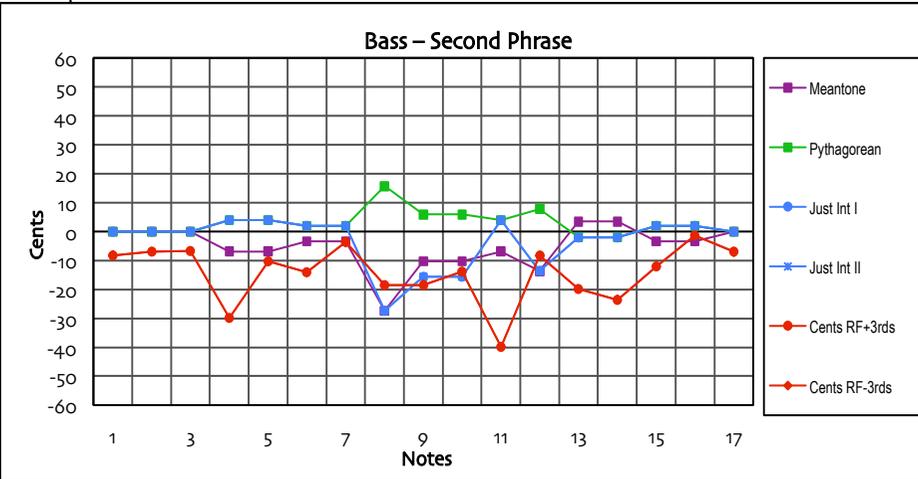
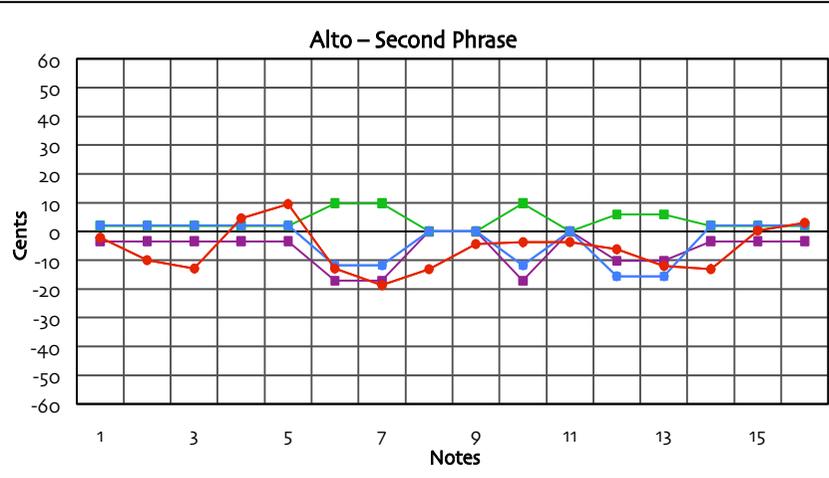
10.3 - RAM VOICE'S RESULTS (REFERENCE FREQUENCY = 440 HZ)

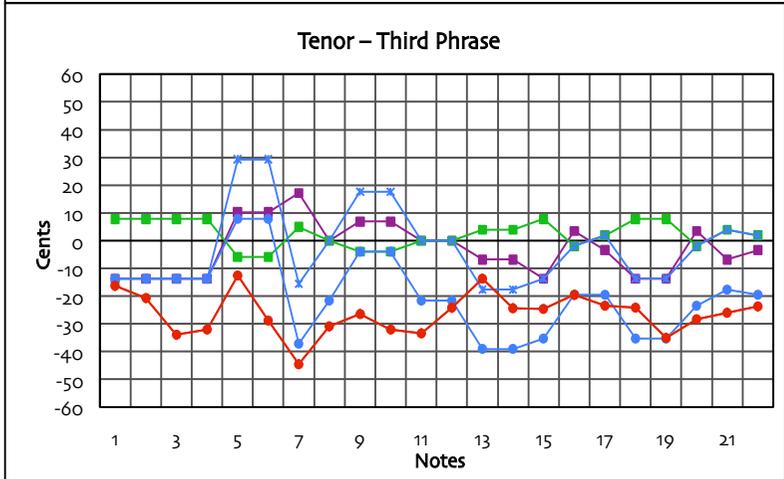
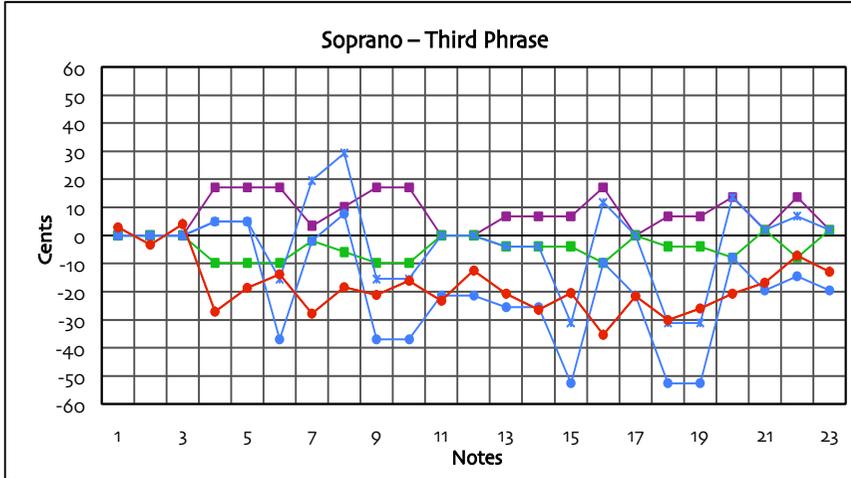
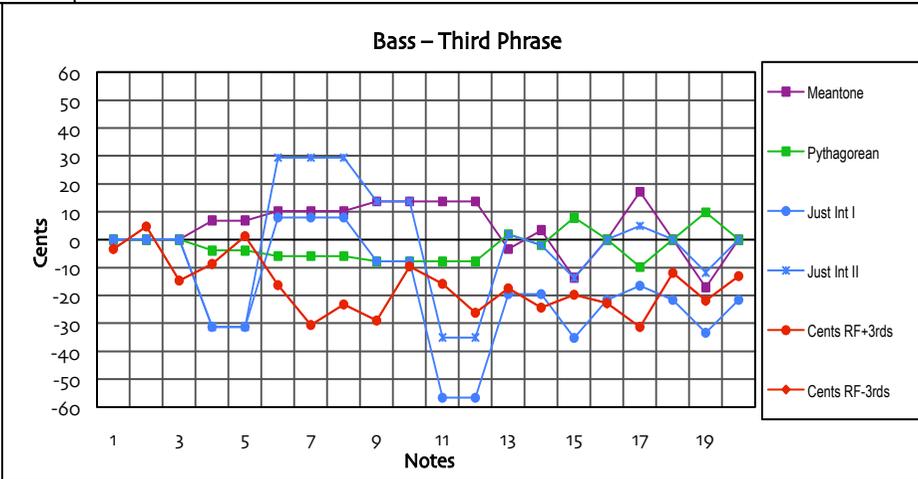
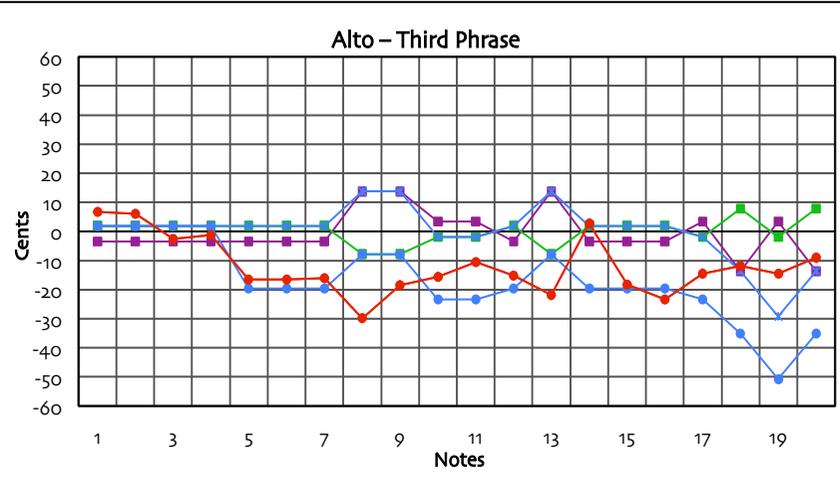
10.3 - RAM VOICE'S RESULTS (REFERENCE FREQUENCY = 440 HZ)

10.3a - RAM VOICES' CHARTS (440 HZ) - PHRASE 1
 ISES - Appendices - Page 113 of 274

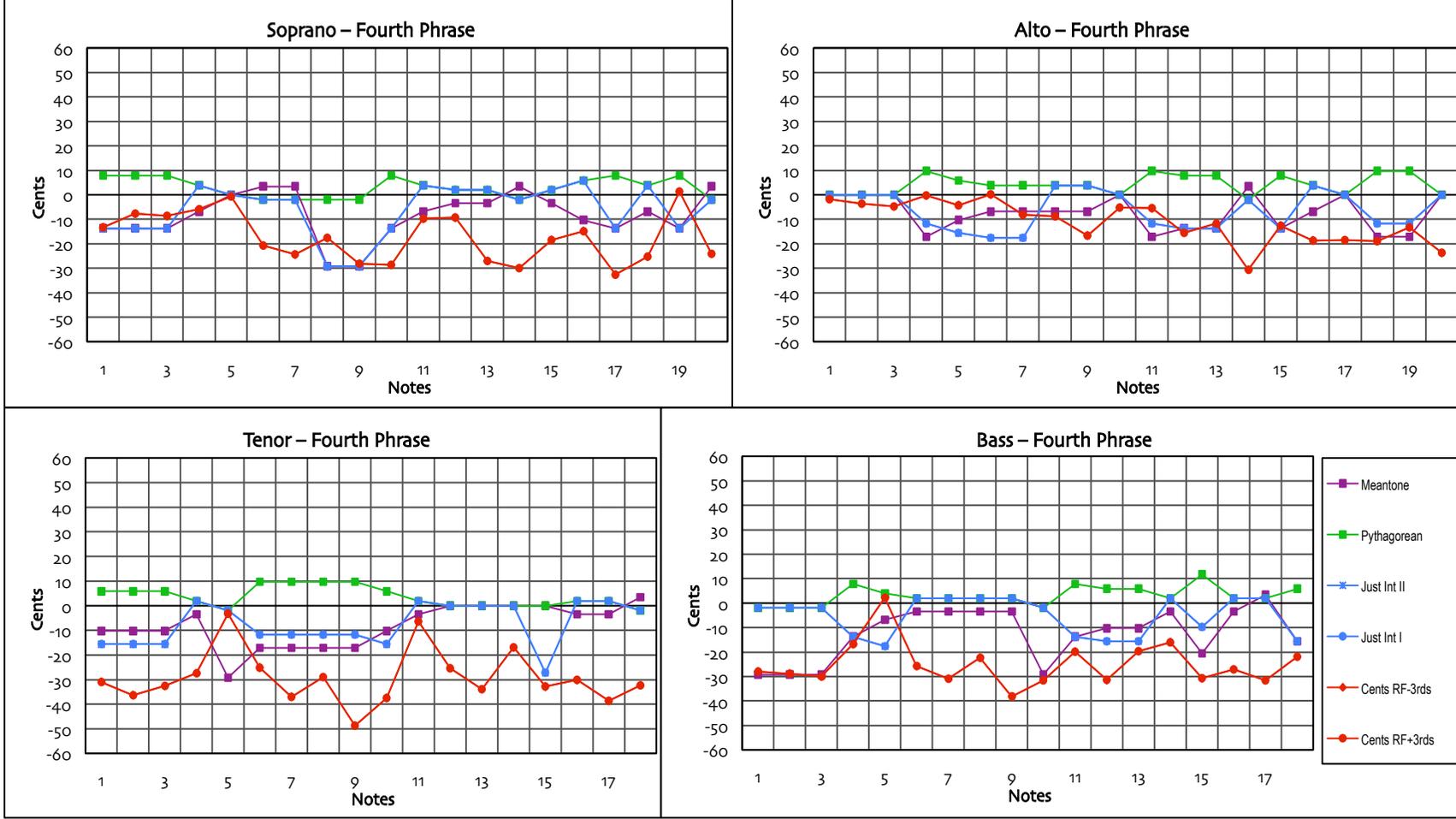


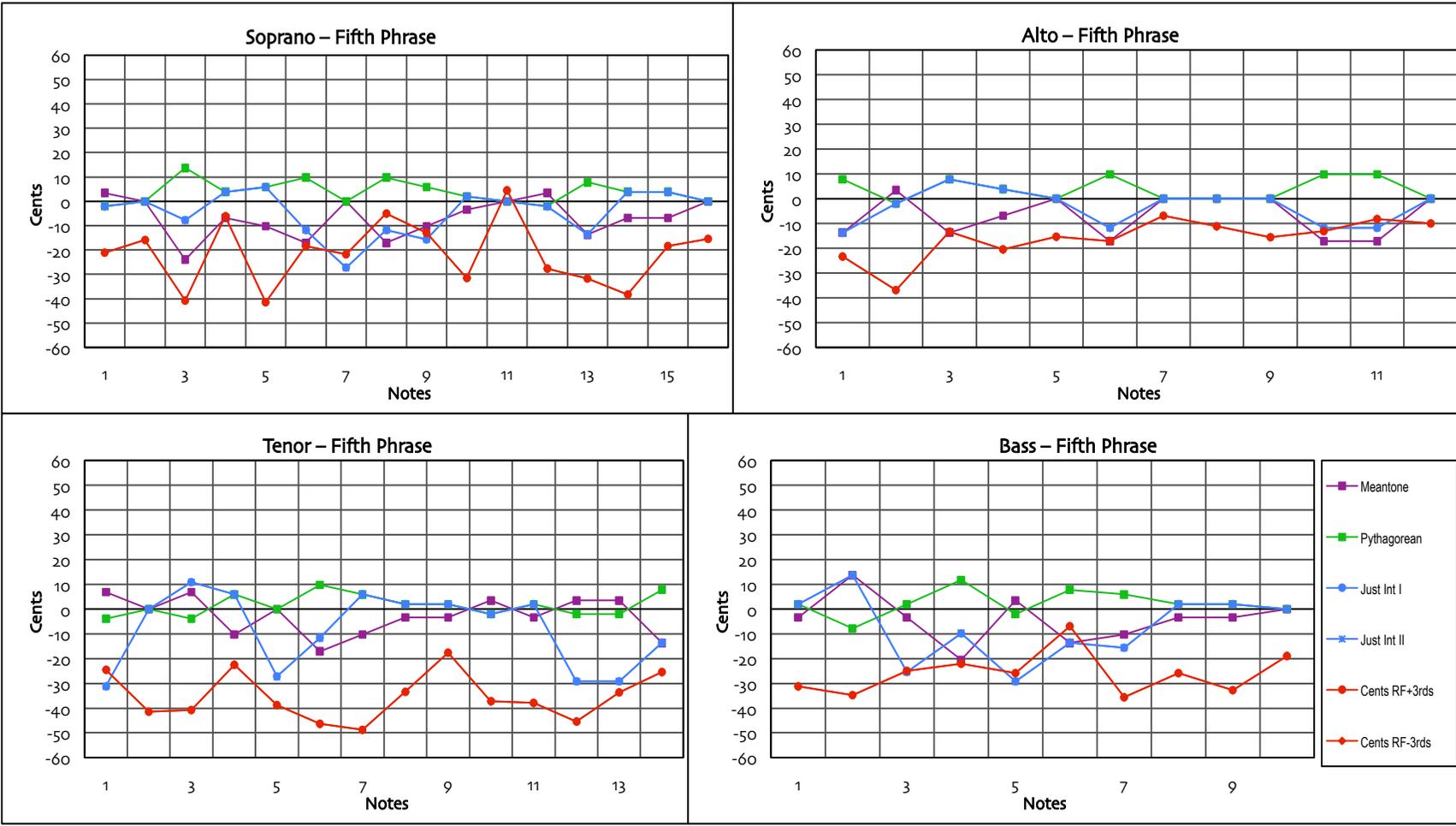
10.3a - RAM voices' charts (440 Hz) - Phrase 1





10.3C - RAM VOICES' CHARTS (440 HZ) – PHRASE 3



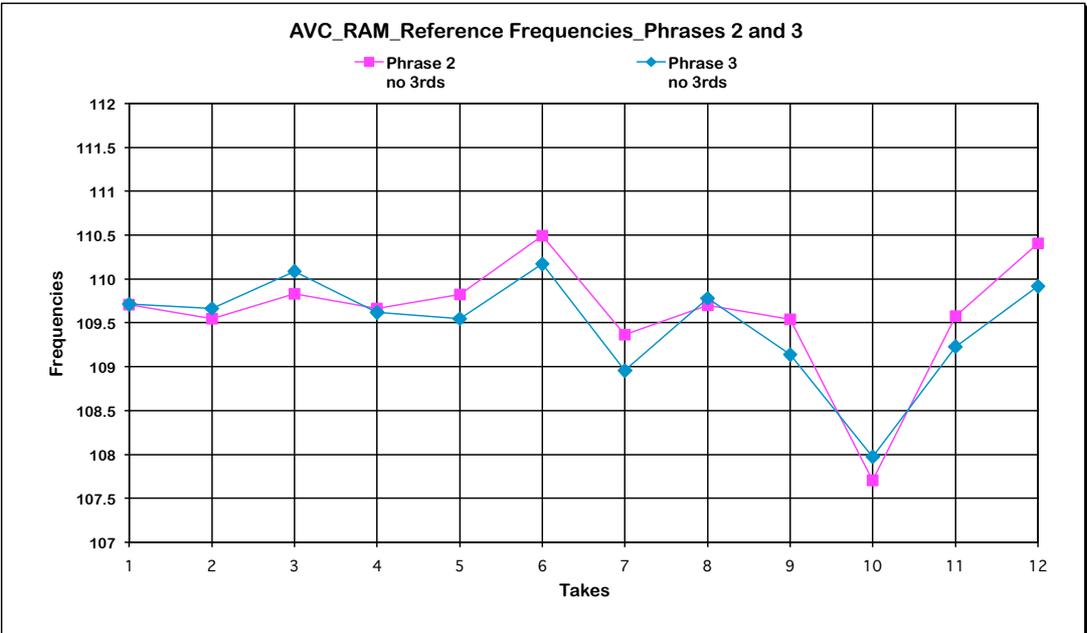
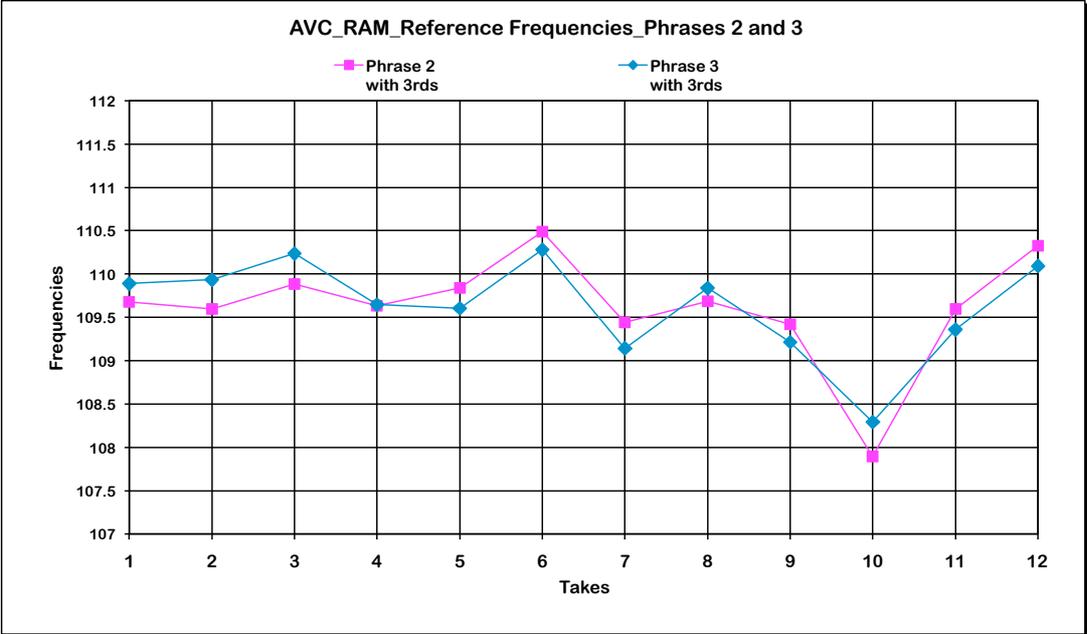


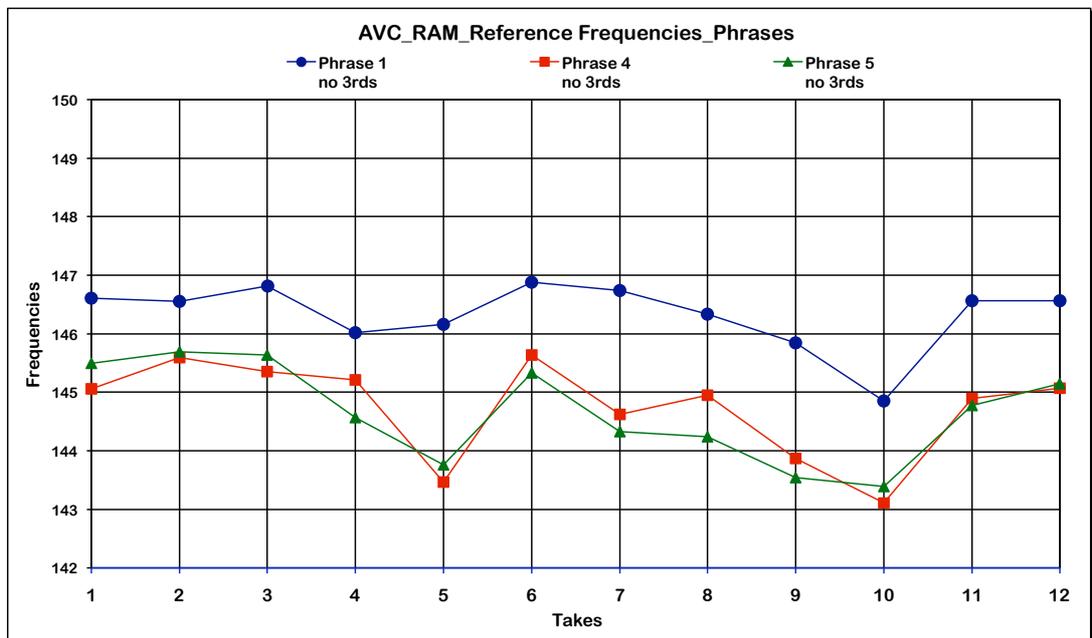
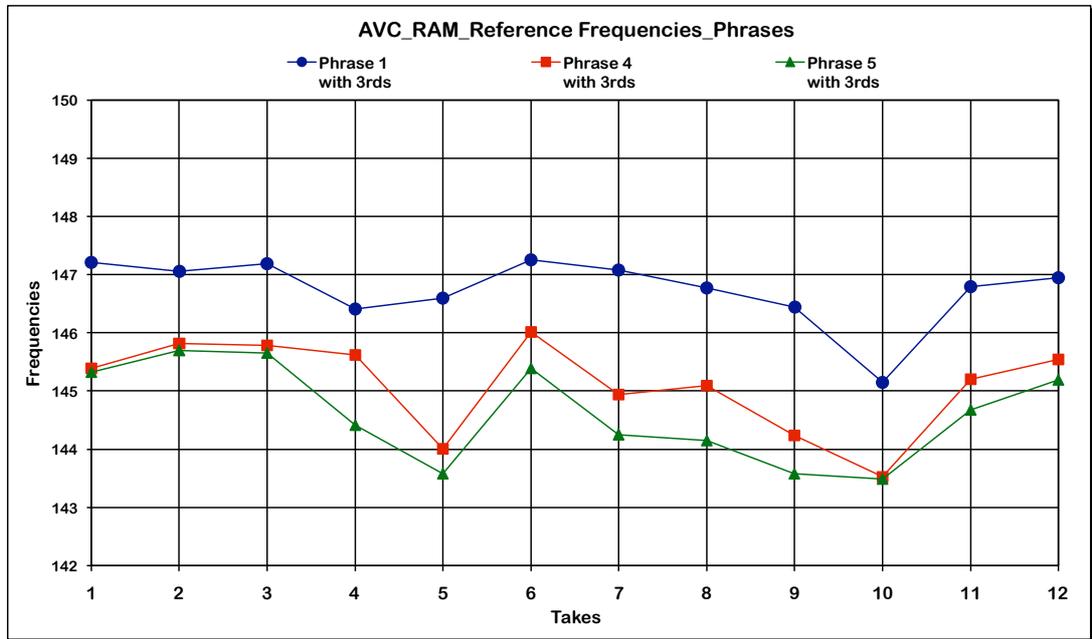
10.3E - RAM VOICES' CHARTS (440 HZ) - PHRASE 5

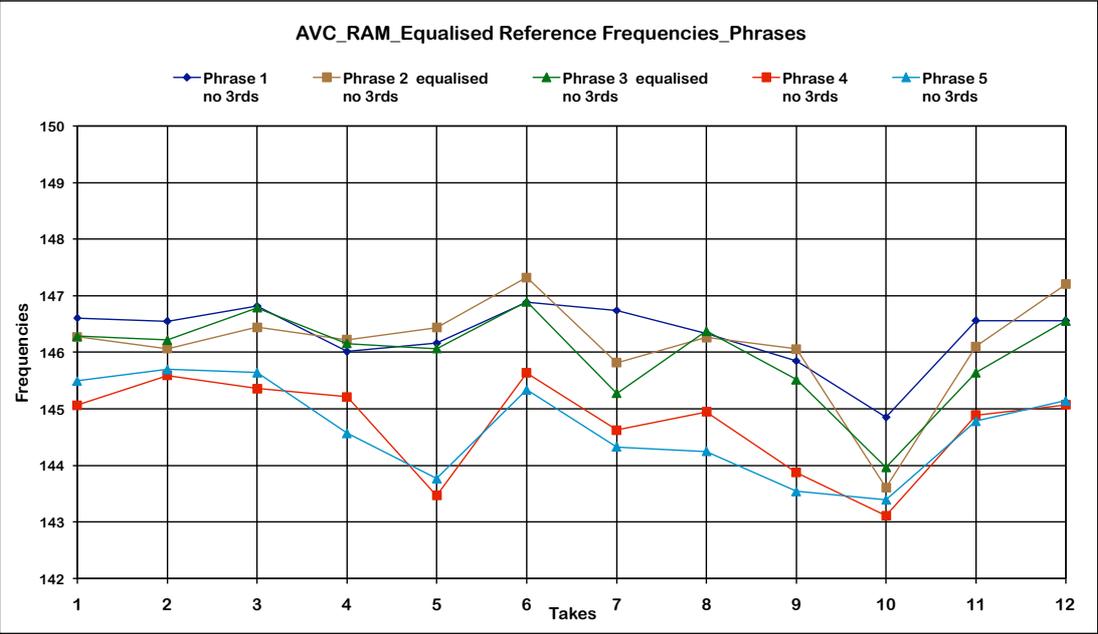
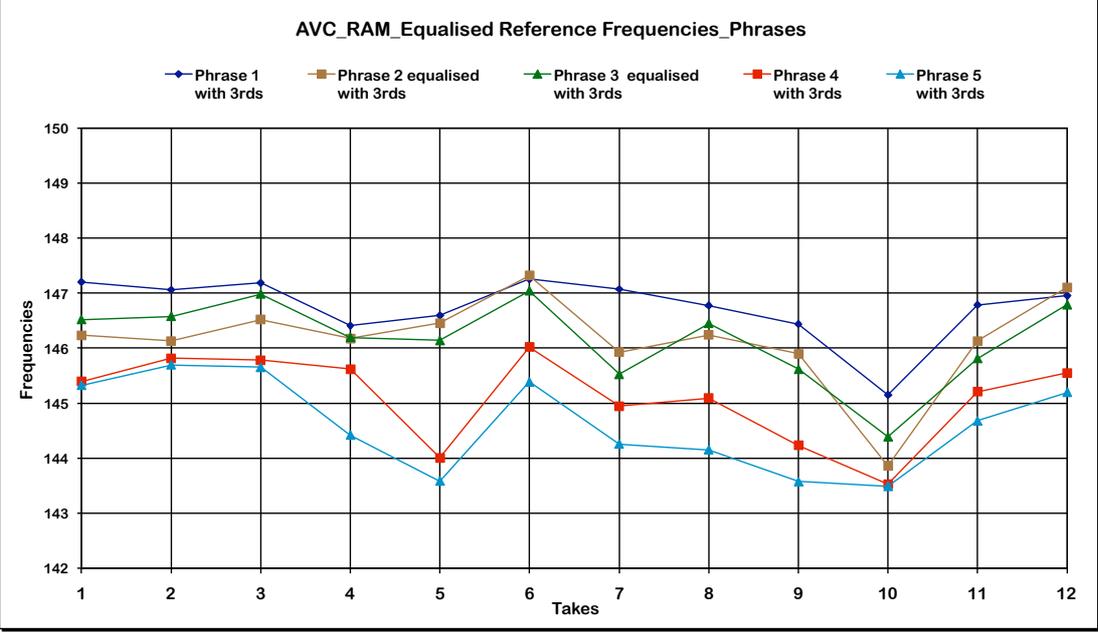
10.4 - RAM reference frequencies' results

AVC - RAM Recording Session - Reference Frequencies															
	Phrase 1 with 3rds	Phrase 2 with 3rds	Phrase 3 with 3rds	Phrase 2 equalised with 3rds	Phrase 3 equalised with 3rds	Phrase 4 with 3rds	Phrase 5 with 3rds	Phrase 1 no 3rds	Phrase 2 no 3rds	Phrase 3 no 3rds	Phrase 2 equalised no 3rds	Phrase 3 equalised no 3rds	Phrase 4 no 3rds	Phrase 5 no 3rds	
Take 1	147,205	109,675	109,890	146,234	146,520	145,392	145,324	146,606	109,705	109,712	146,273	146,283	145,064	145,494	Take 1
Take 2	147,062	109,599	109,934	146,131	146,579	145,819	145,697	146,548	109,546	109,664	146,061	146,218	145,589	145,696	Take 2
Take 3	147,186	109,887	110,237	146,516	146,982	145,782	145,654	146,816	109,829	110,089	146,439	146,785	145,358	145,640	Take 3
Take 4	146,406	109,631	109,645	146,175	146,193	145,619	144,417	146,013	109,664	109,616	146,219	146,155	145,211	144,568	Take 4
Take 5	146,595	109,843	109,605	146,457	146,140	144,008	143,583	146,160	109,827	109,546	146,436	146,062	143,466	143,764	Take 5
Take 6	147,253	110,489	110,279	147,319	147,038	146,018	145,366	146,882	110,490	110,169	147,320	146,893	145,633	145,333	Take 6
Take 7	147,073	109,445	109,144	145,927	145,525	144,943	144,233	146,737	109,363	108,955	145,817	145,273	144,621	144,326	Take 7
Take 8	146,774	109,682	109,839	146,243	146,452	145,093	144,153	146,331	109,698	109,780	146,263	146,374	144,947	144,245	Take 8
Take 9	146,440	109,421	109,214	145,895	145,619	144,235	143,579	145,845	109,542	109,138	146,056	145,518	143,872	143,538	Take 9
Take 10	145,150	107,894	108,292	143,859	144,389	143,528	143,487	144,851	107,705	107,973	143,606	143,964	143,111	143,391	Take 10
Take 11	146,788	109,595	109,359	146,127	145,812	145,205	144,679	146,561	109,576	109,229	146,101	145,639	144,892	144,779	Take 11
Take 12	146,952	110,330	110,094	147,107	146,792	145,547	145,194	146,563	110,404	109,917	147,206	146,556	145,070	145,144	Take 12
Averages	146,740	109,624	109,628	146,166	146,170	145,099	144,617	146,326	109,612	109,482	146,150	145,977	144,736	144,660	Averages

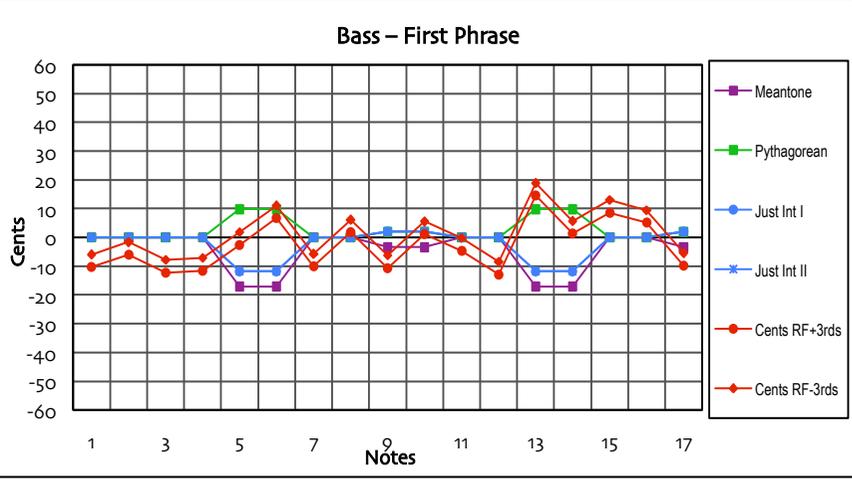
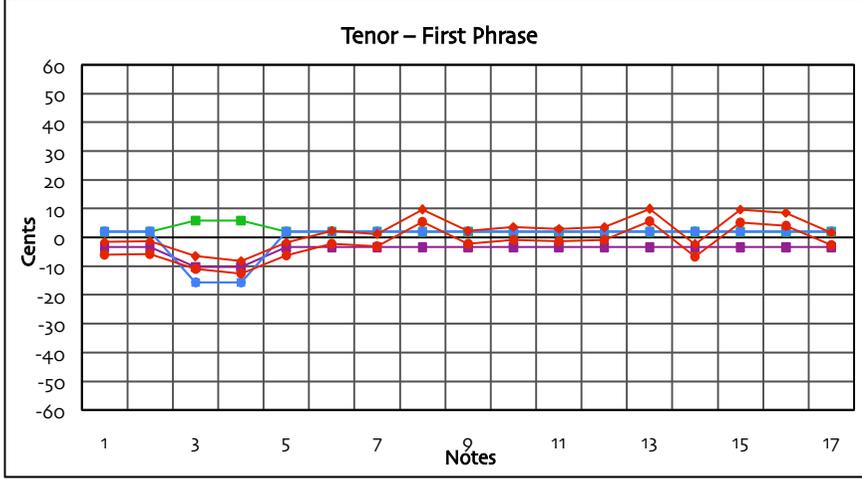
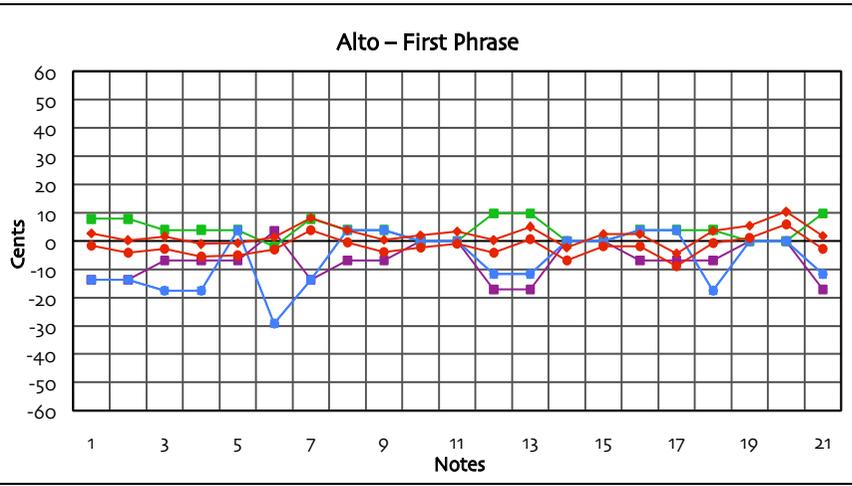
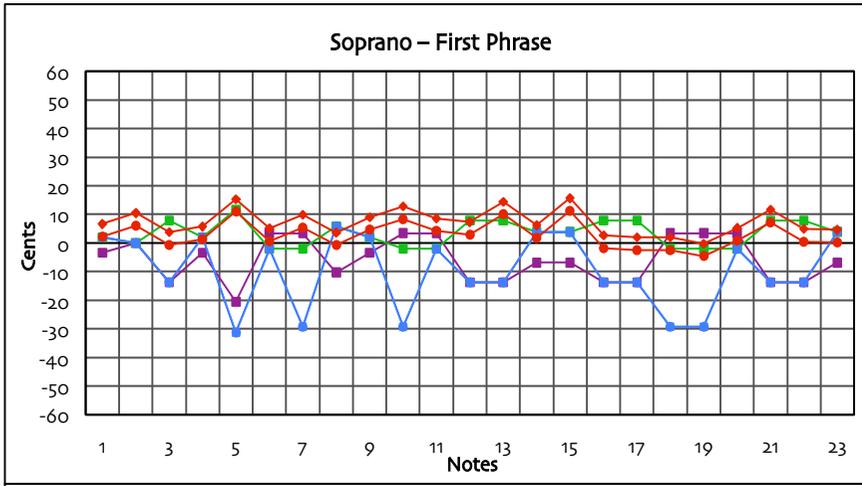
10.4 – RAM REFERENCE FREQUENCIES' RESULTS

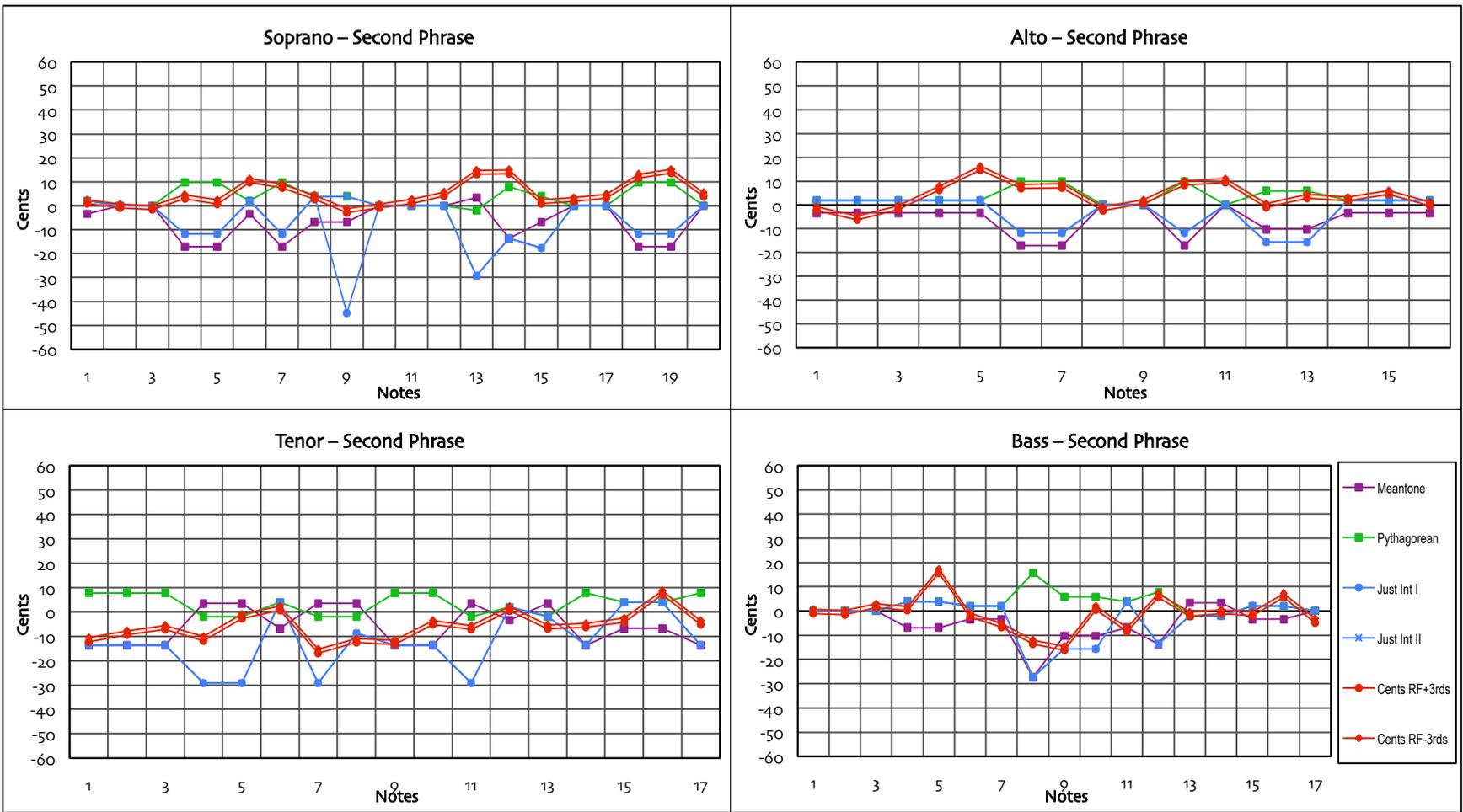


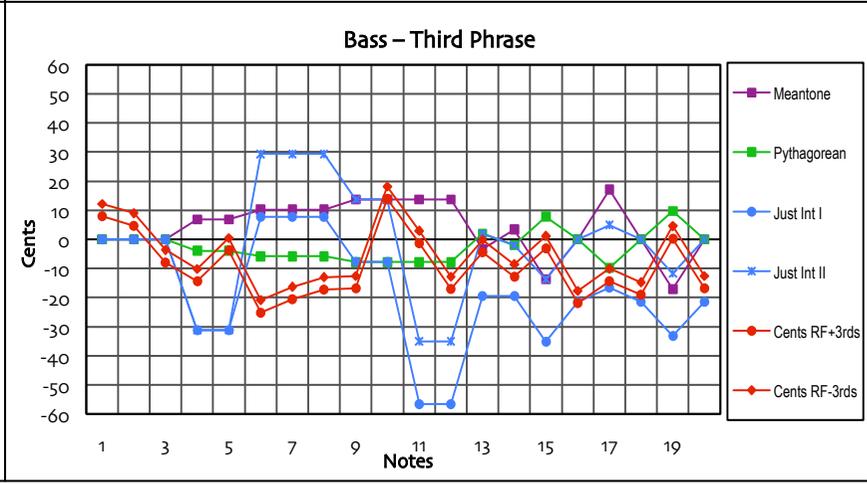
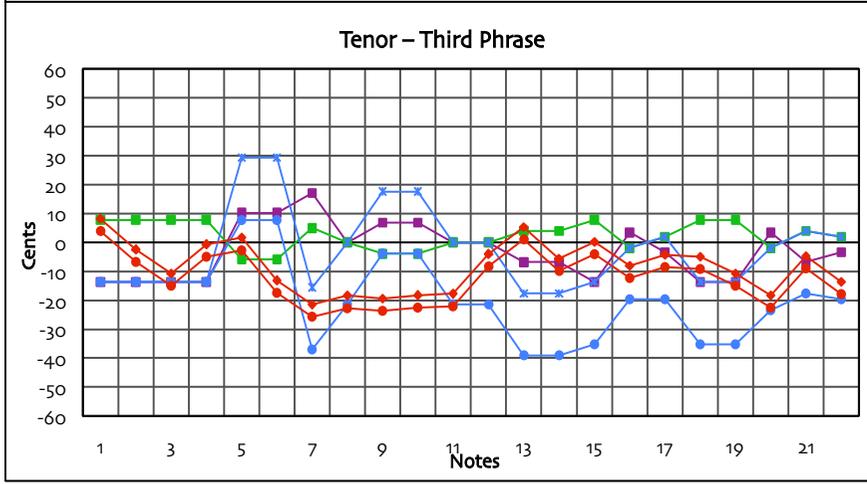
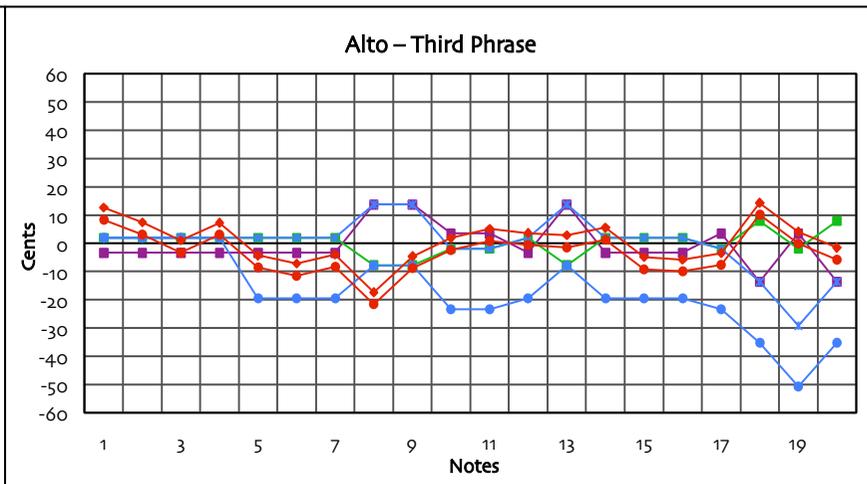
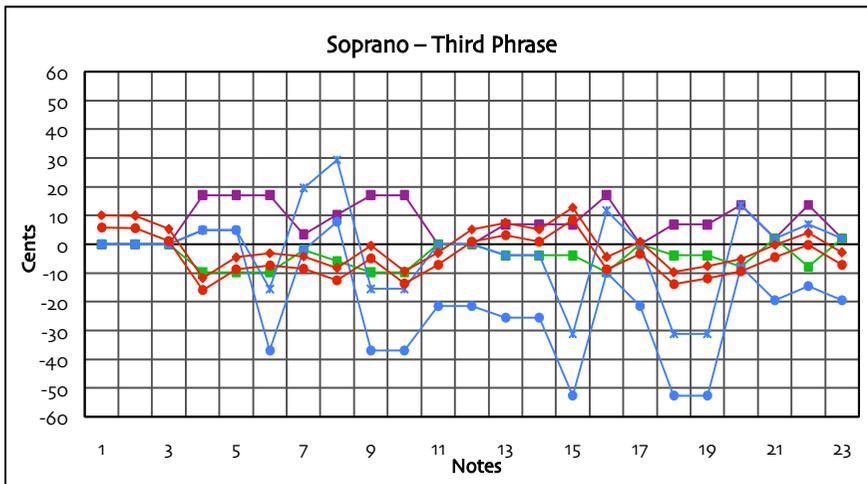


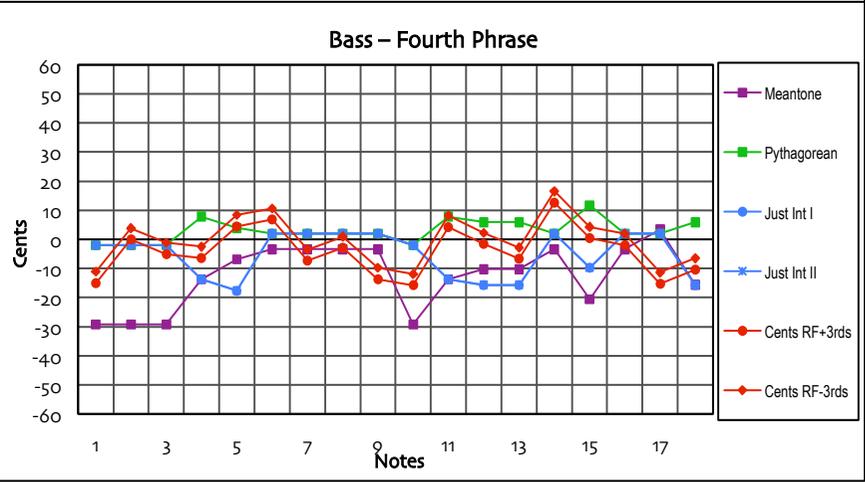
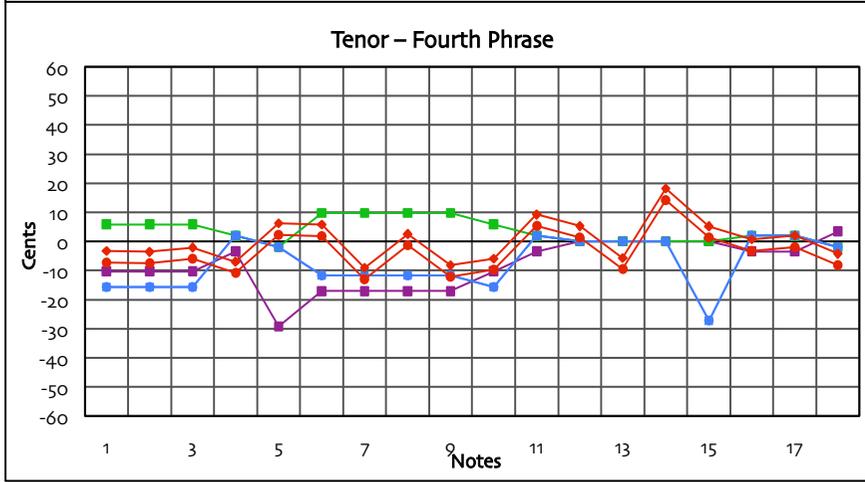
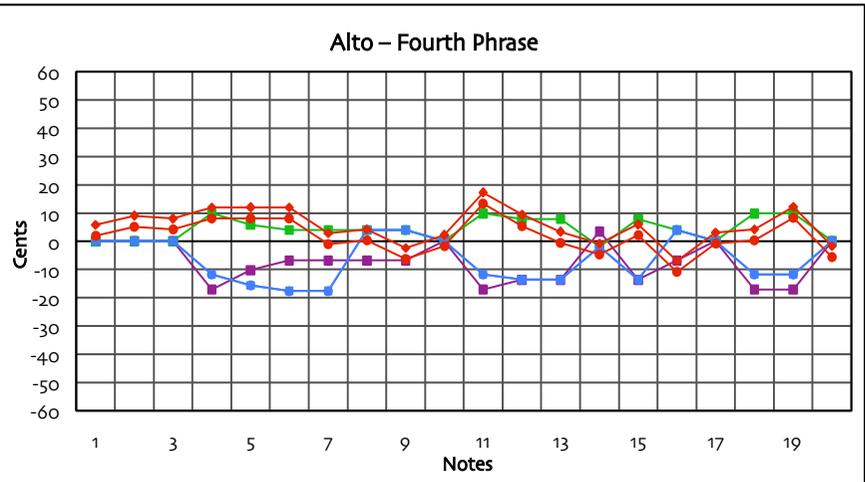
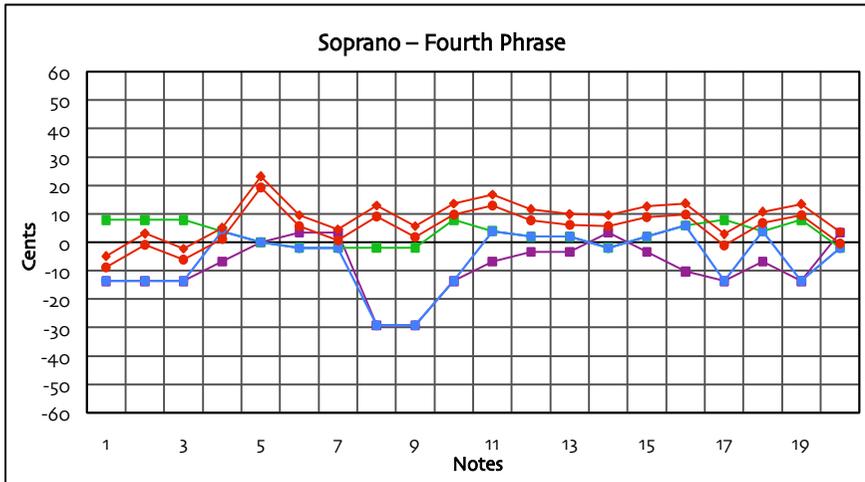


APPENDIX 11
11 - MEASUREMENTS RESULTS
– THE BBC SINGERS –

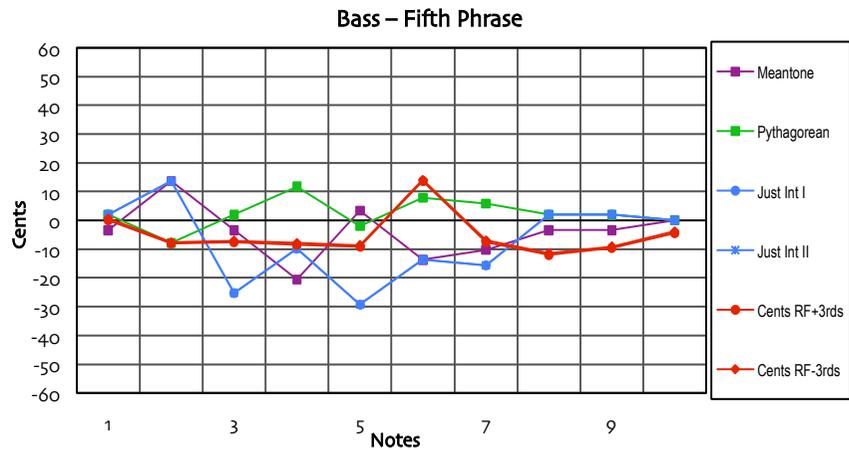
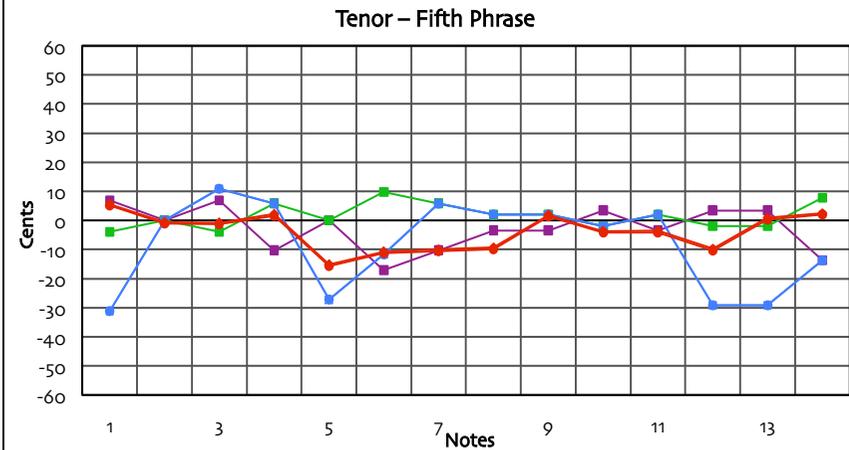
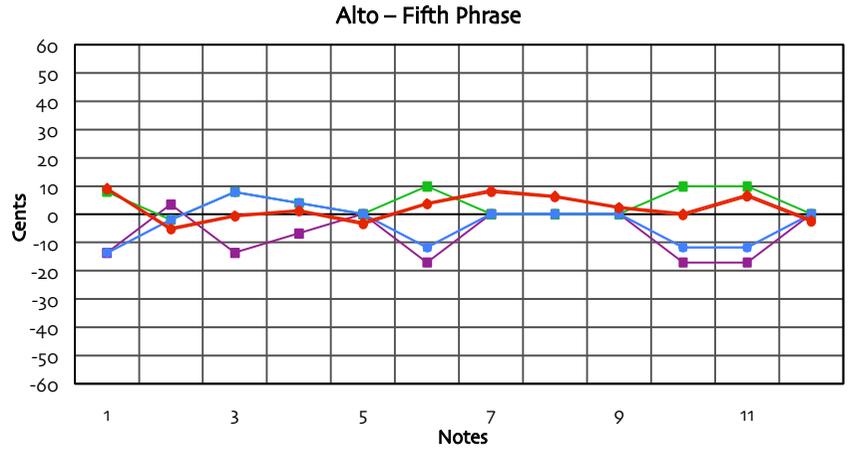
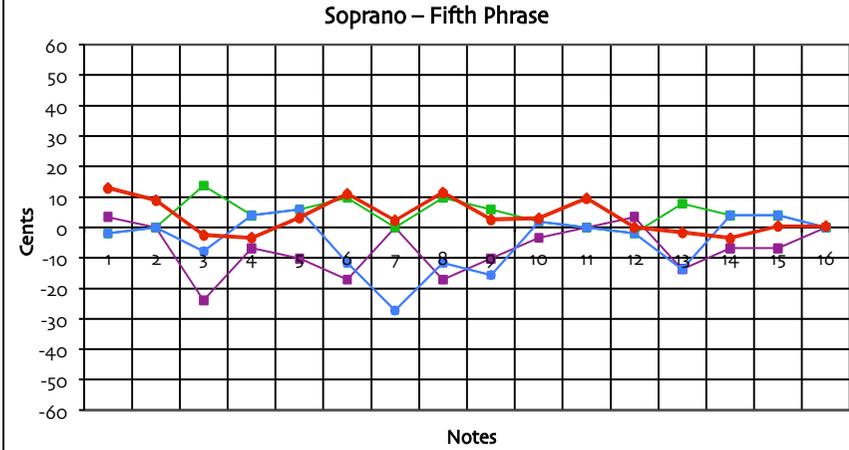








- Meantone
- Pythagorean
- Just Int I
- * Just Int II
- Cents RF+3rds
- ◆ Cents RF-3rds



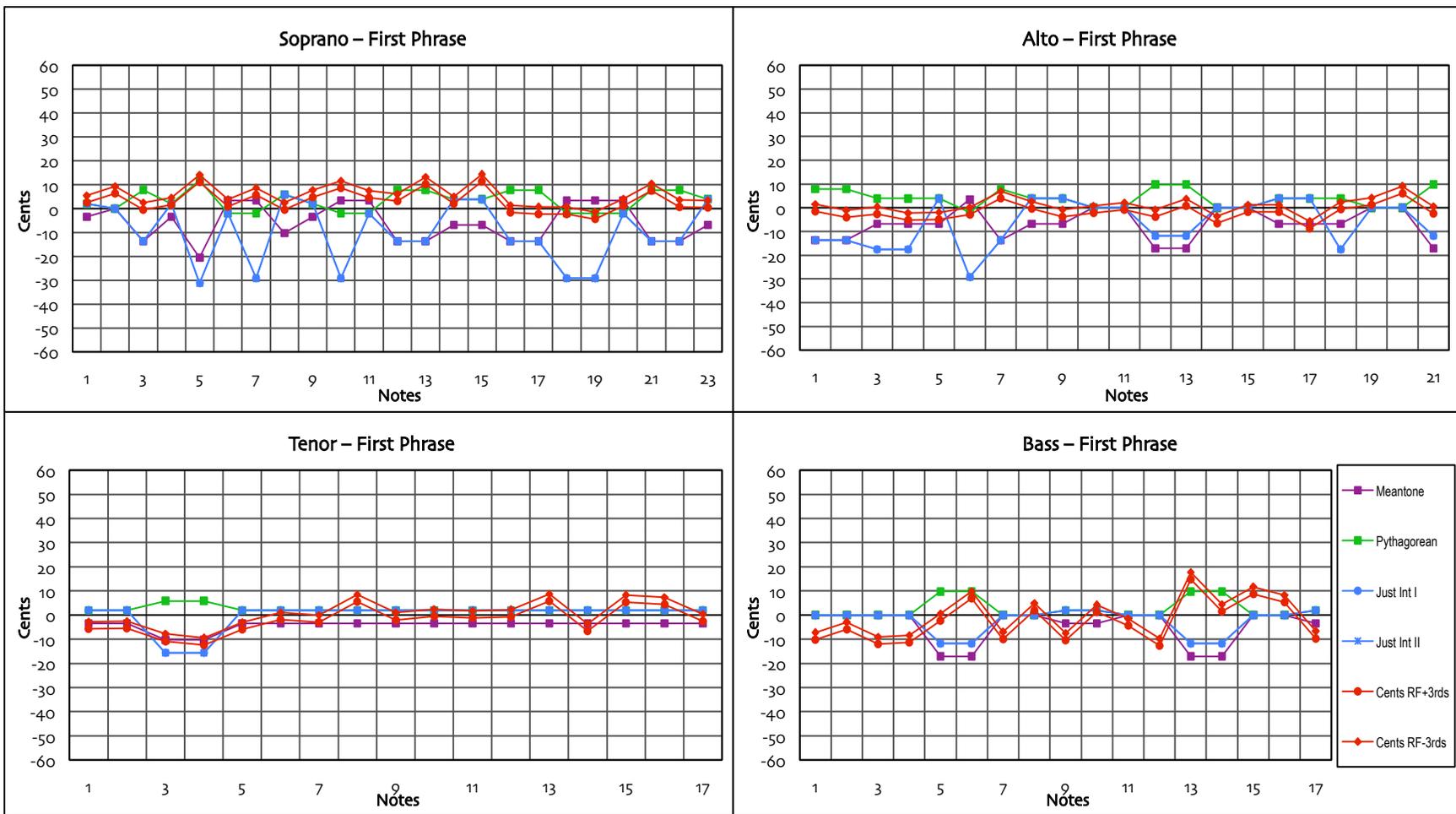
11.2 - The BBC Singers sections' results
(equalised reference frequencies)

AVC_BBC Singers Recording Session_Overview_All																					
Gen RF +	147,013	Phrase 1		Phrase 2		Phrase 3		Phrase 4		Phrase 5		Phrase 1		Phrase 2		Phrase 3		Phrase 4		Phrase 5	
Gen RF -	146,763	147,013	D	110,260	A	110,260	A	147,013	D	147,013	D	146,763	D	109,962	A	110,072	A	110,072	D	146,763	D
Reference Frequencies with Thirds						Frequency Measurements						Reference Frequencies without Thirds									

AVC_BBC Sections_Equalised reference frequencies

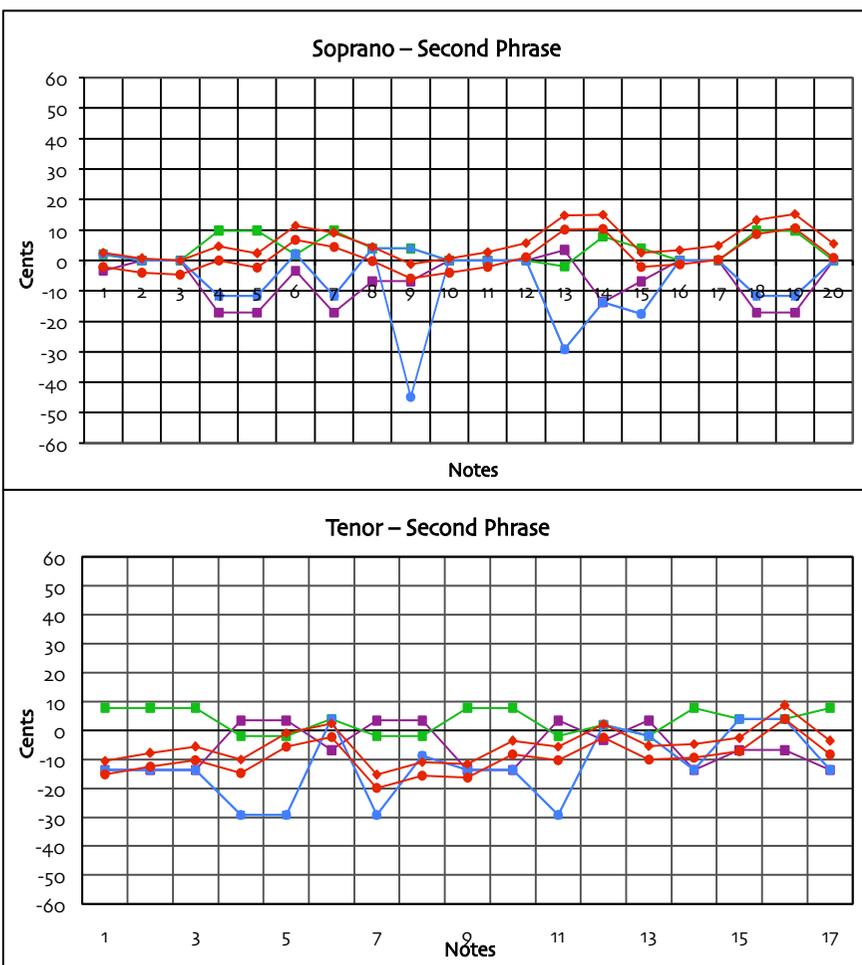
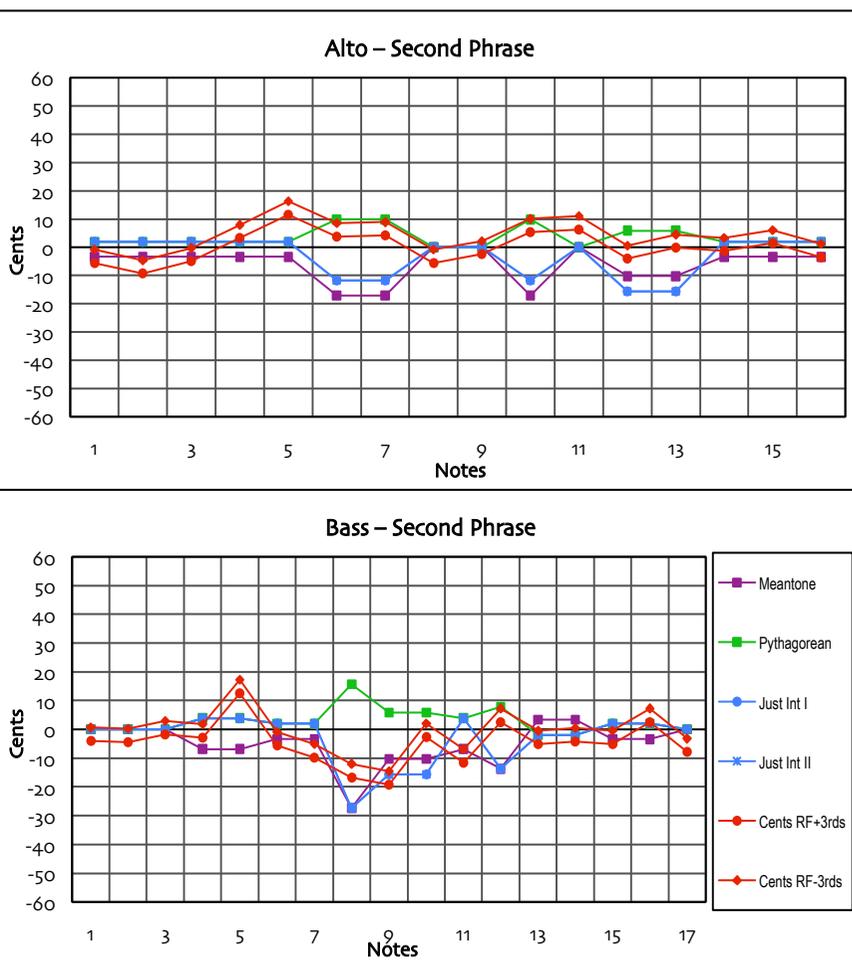
11.2 - THE BBC SINGERS SECTIONS' RESULTS
(EQUALISED REFERENCE FREQUENCIES)

**11.2 – THE BBC SINGERS SECTIONS’ RESULTS
(EQUALISED REFERENCE FREQUENCIES)**

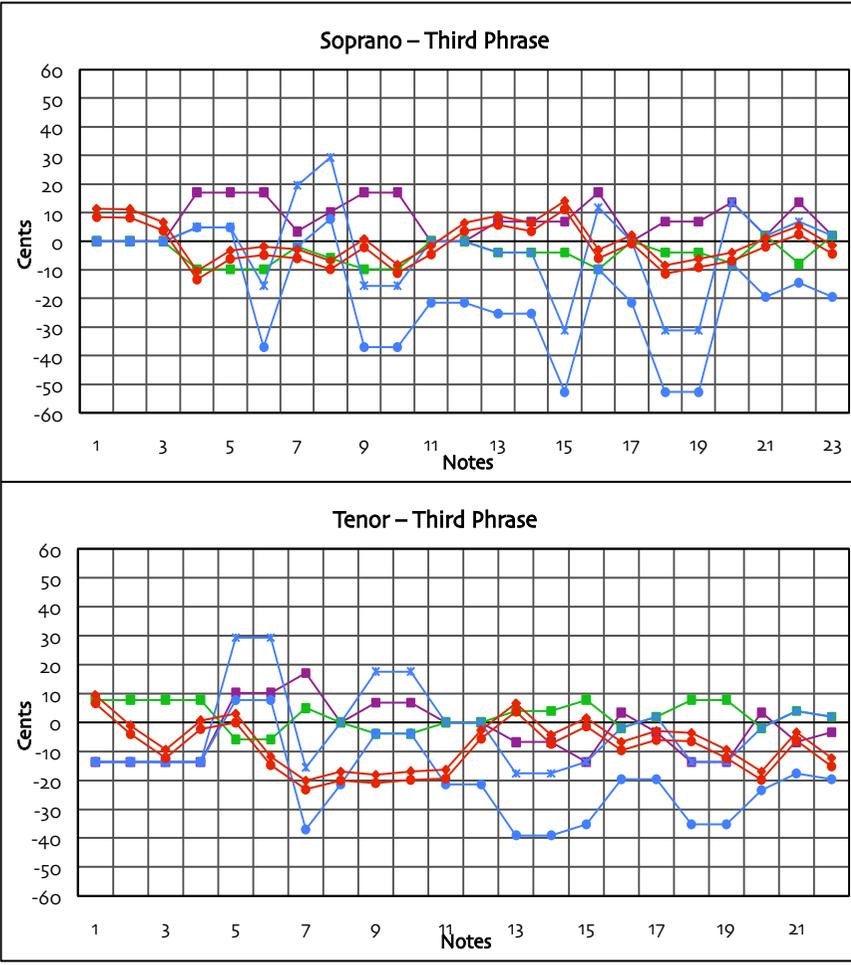
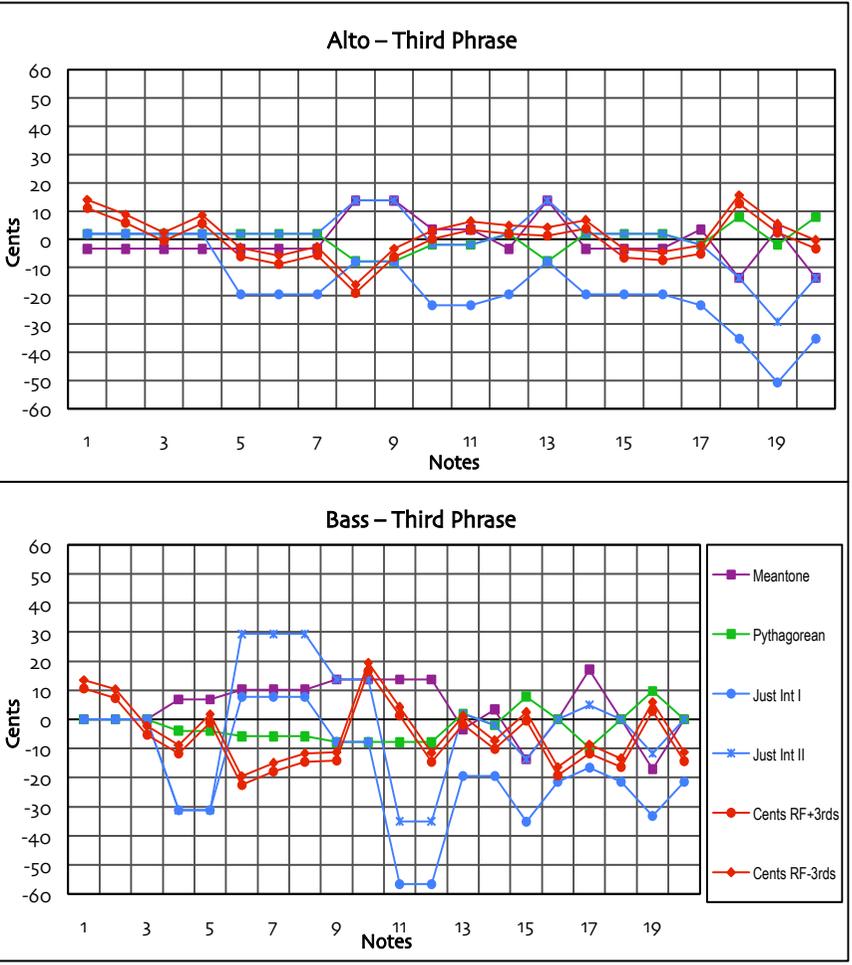


11.2A – BBC SECTIONS’ CHARTS (EQUALISED) – PHRASE 1

11.2A – BBC SECTIONS’ CHARTS (EQUALISED) – PHRASE 1

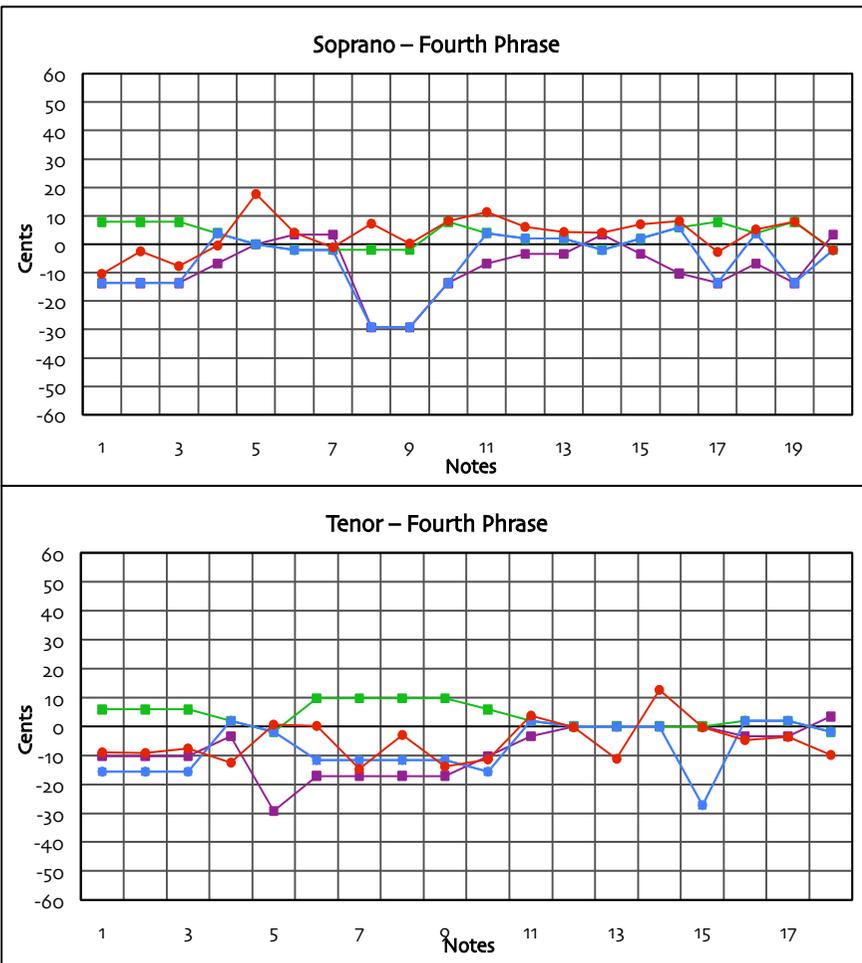
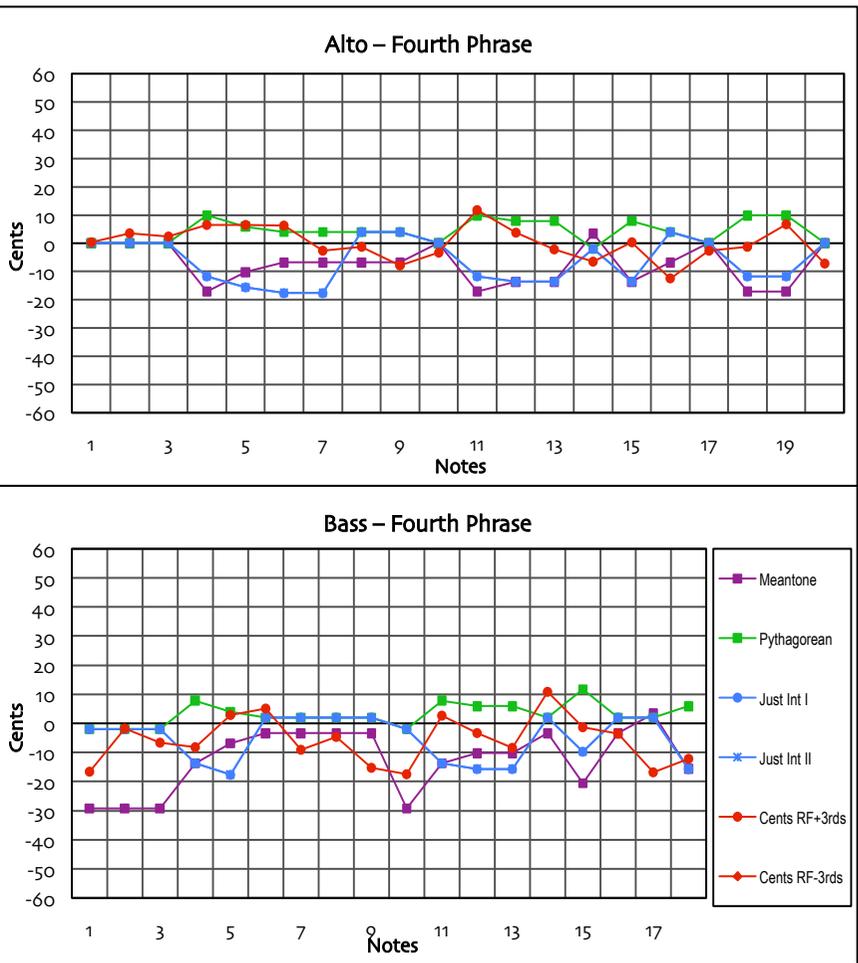


11.2B – BBC SECTIONS’ CHARTS (EQUALISED) – PHRASE 2

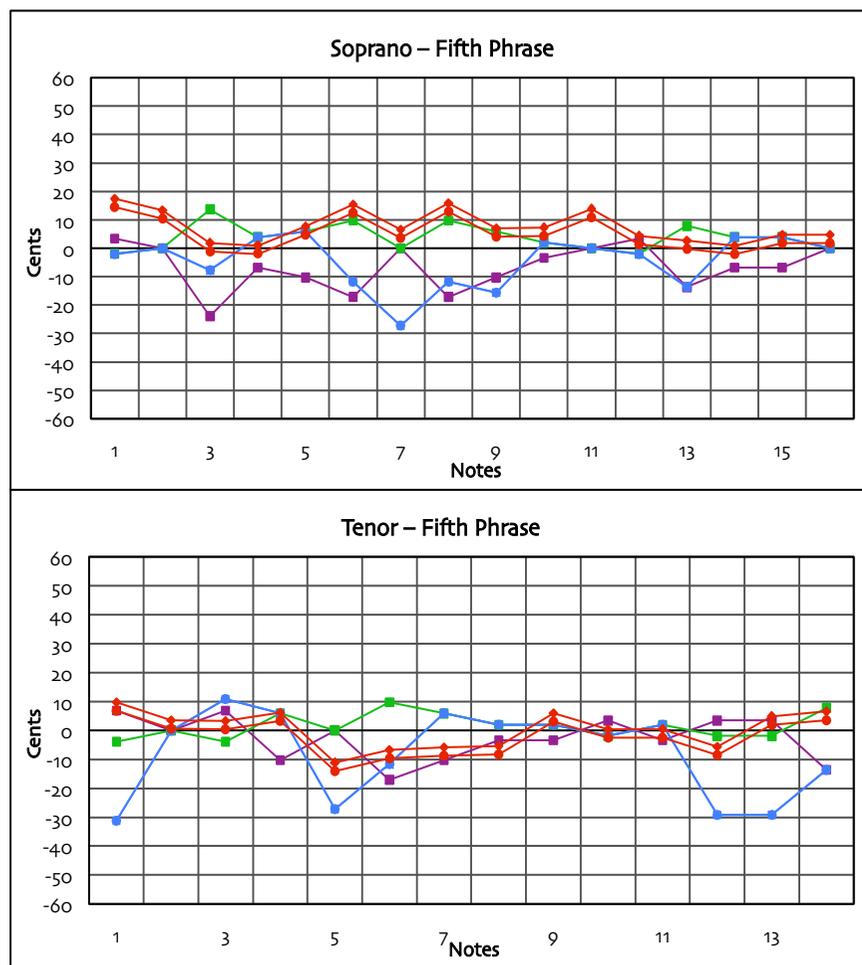
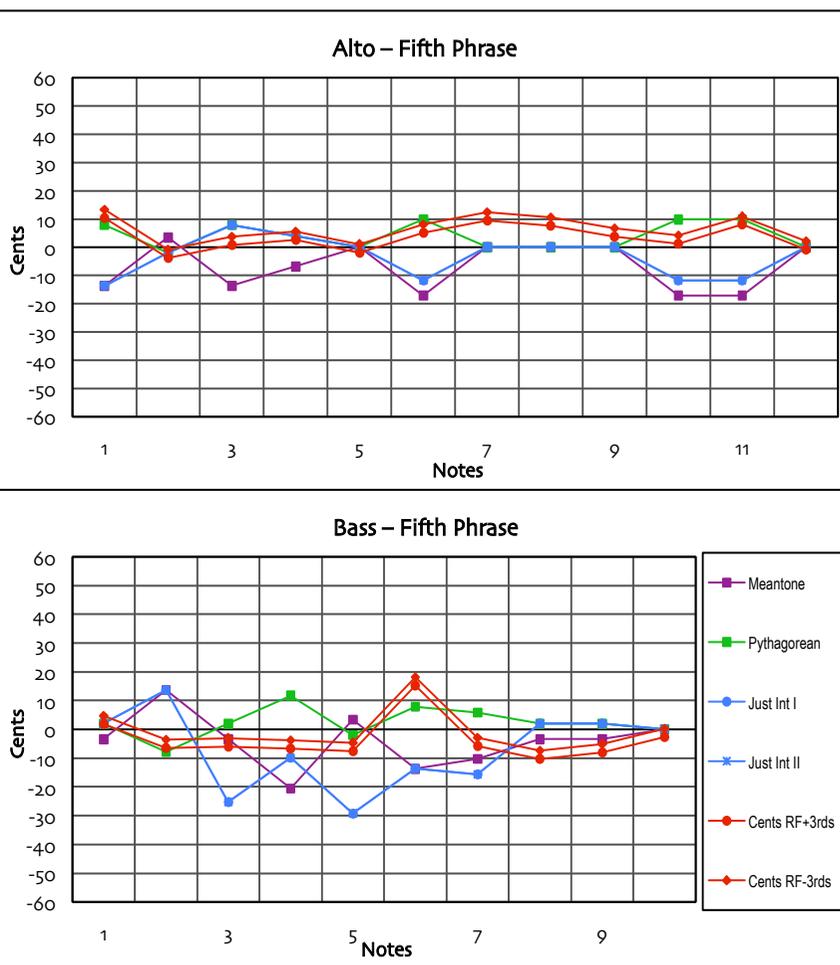


11.2c - BBC SECTIONS' CHARTS (EQUALISED) - PHRASE 3

11.2C – BBC SECTIONS’ CHARTS (EQUALISED) – PHRASE 3



11.2D - BBC SECTIONS' CHARTS (EQUALISED) - PHRASE 4



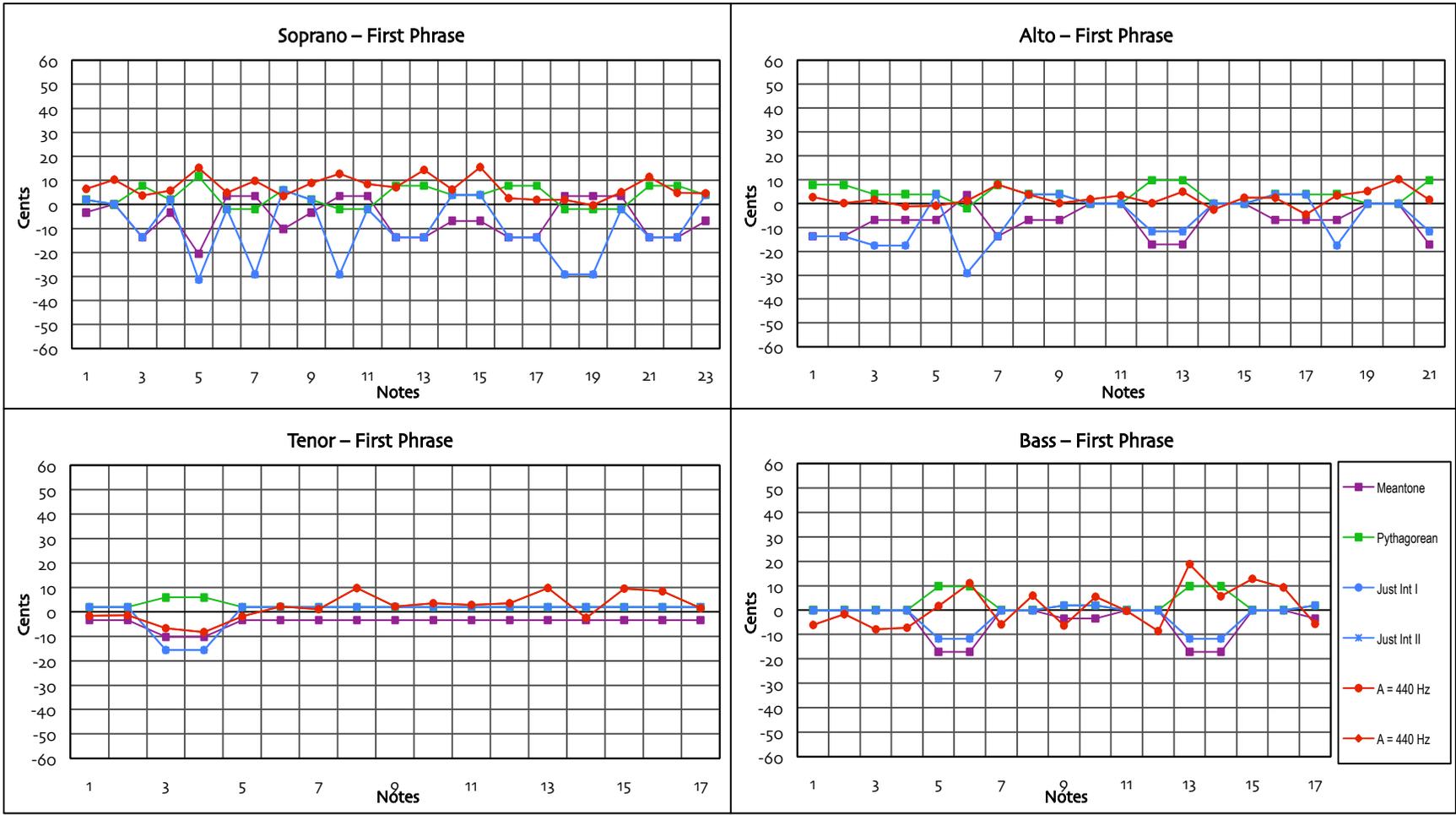
11.2E – BBC SECTIONS’ CHARTS (EQUALISED) – PHRASE 5

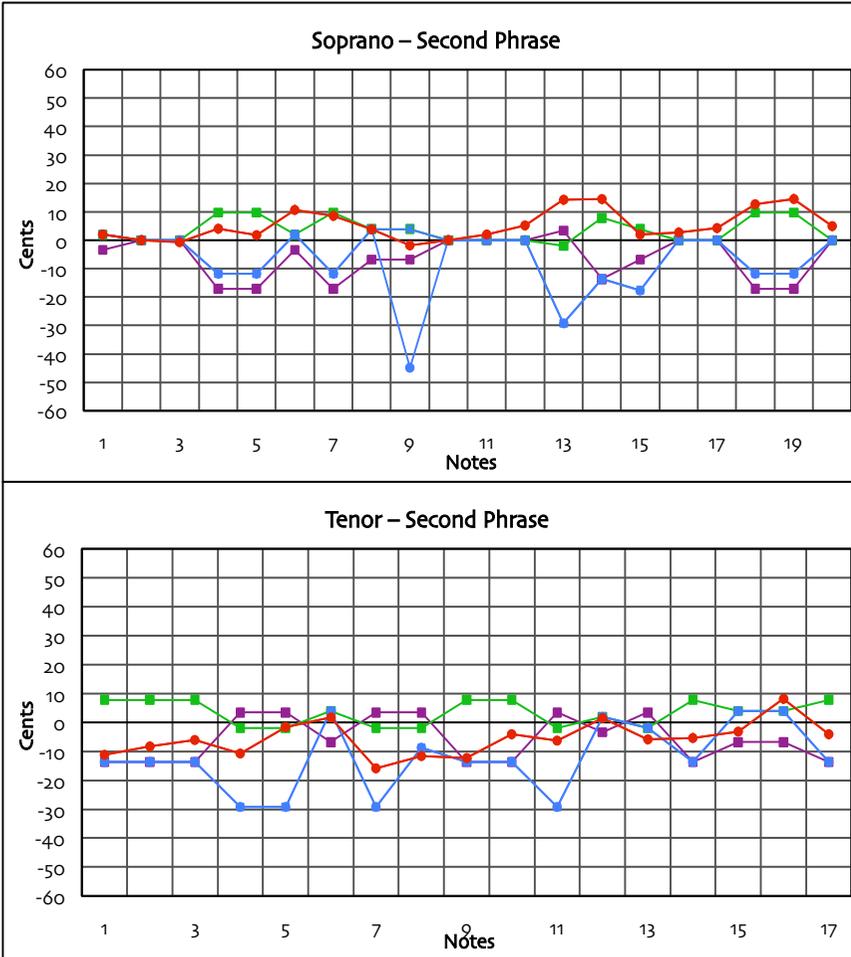
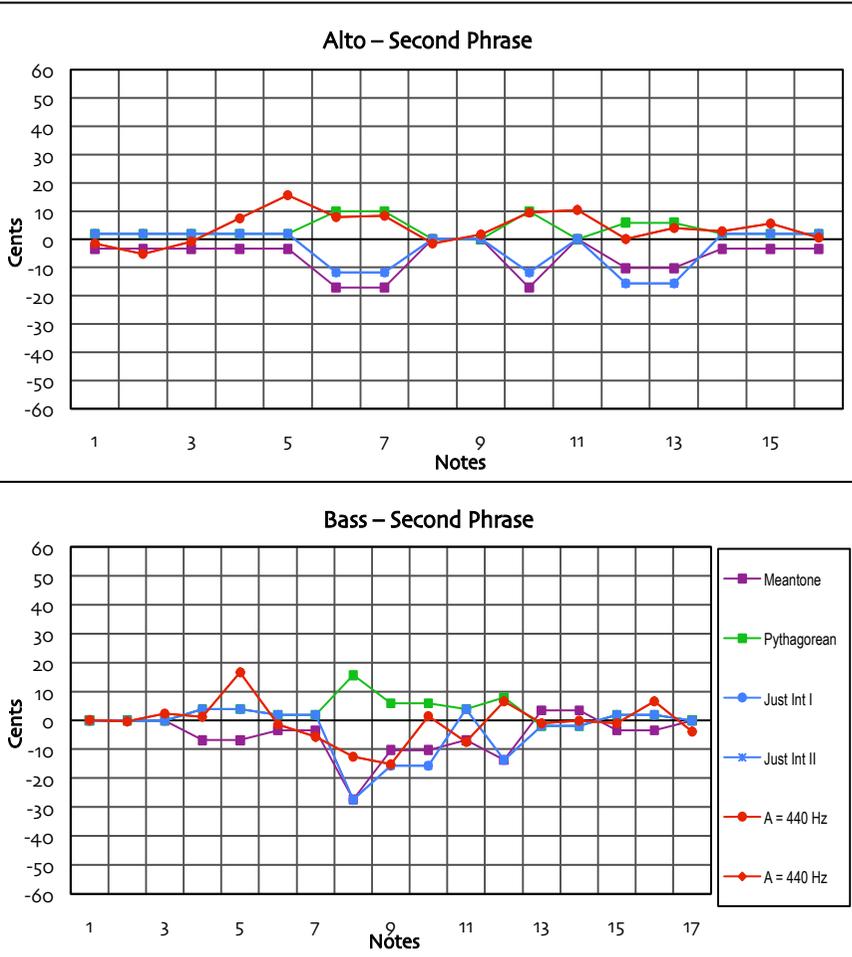
11.3 - The BBC Singers sections' results
 (reference frequency = 440Hz)

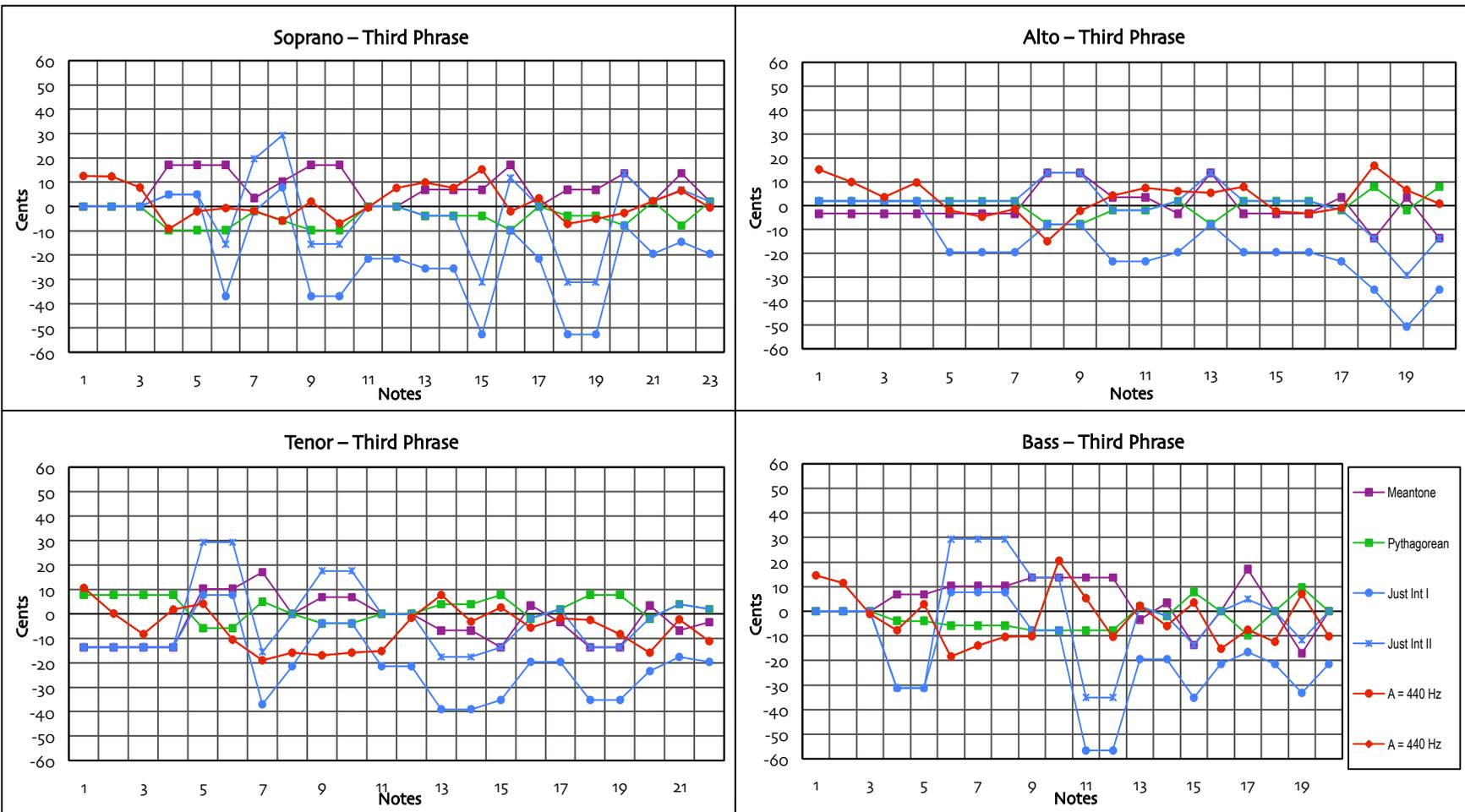
AVC_BBC Singers Recording Session_Overview_All														
	Phrase 1		Phrase 2		Phrase 3		Phrase 4		Phrase 5		Phrase 1		Phrase 5	
	146,667	D	110,000	A	110,000	A	146,667	D	146,667	D	146,667	D	110,000	A
	Frequency Measurements					Reference Frequencies without Thirds								
146,667	Gen RF		A=440Hz											

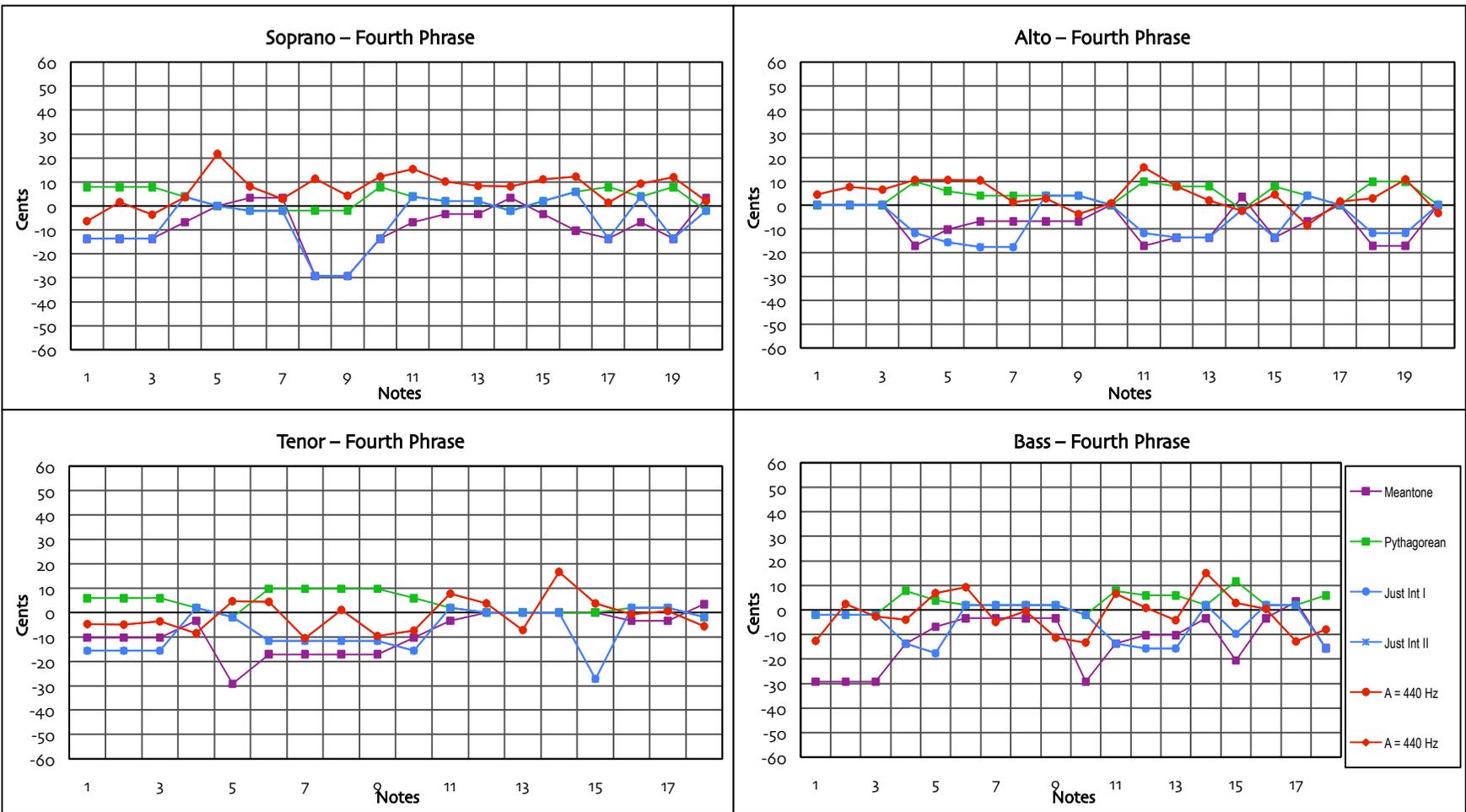
AVC_BBC Sections_Reference frequency=440 Hz

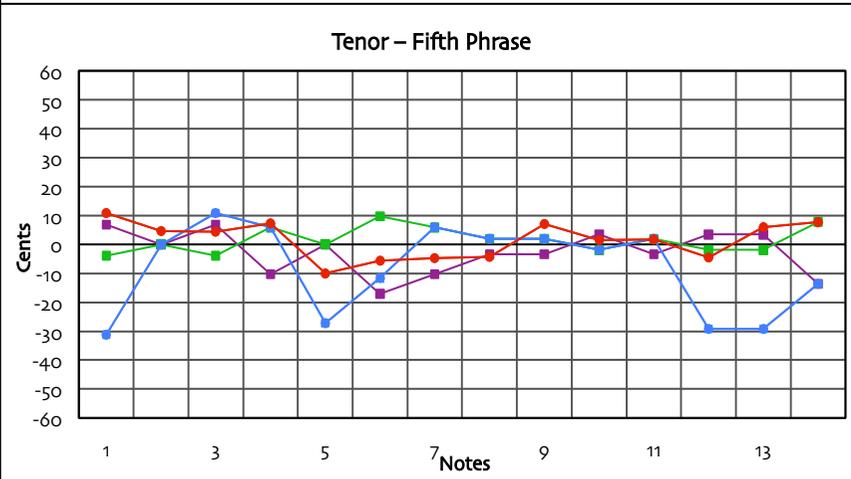
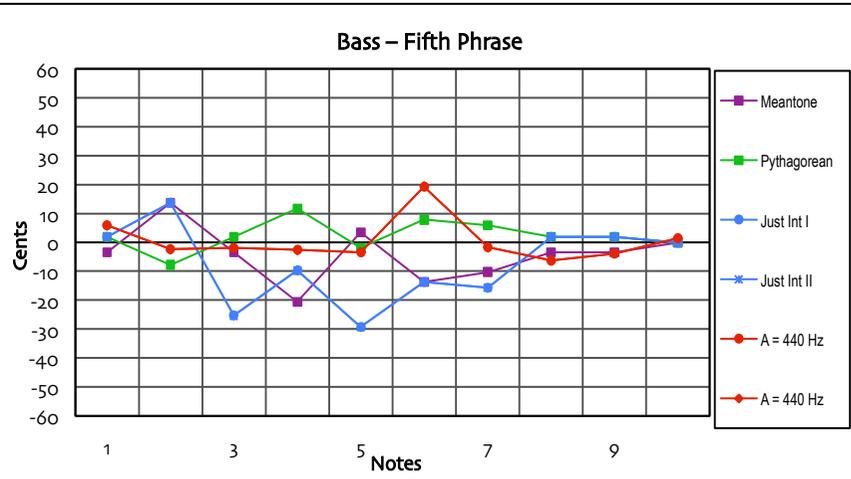
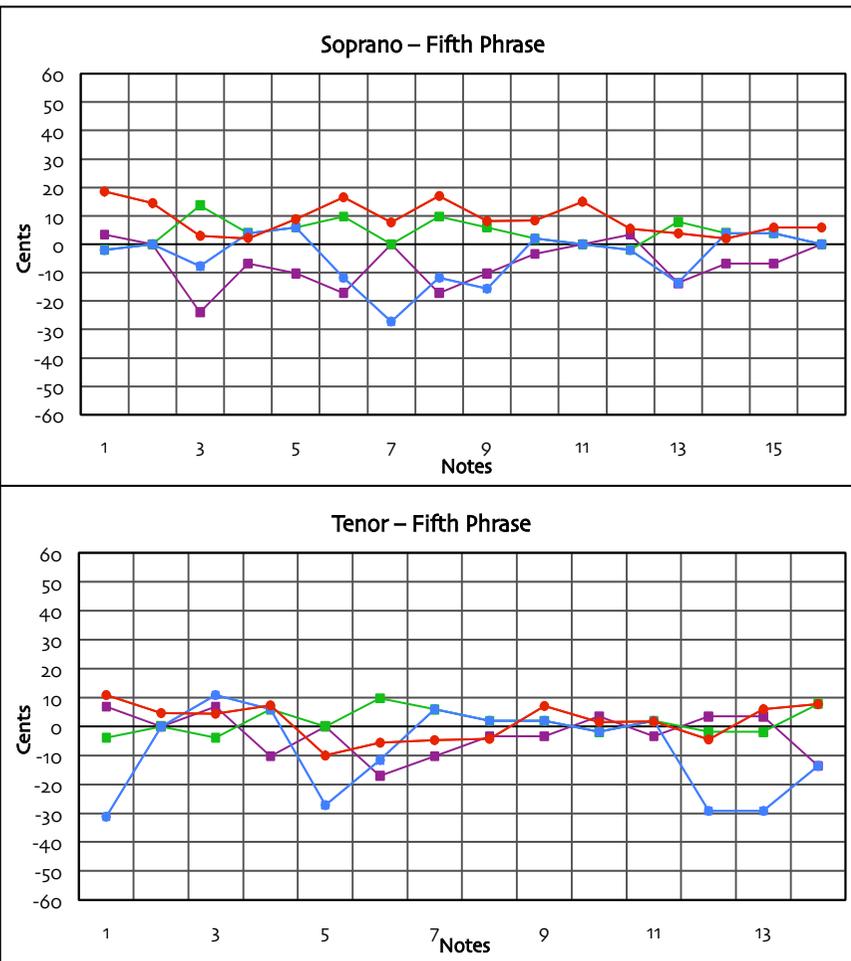
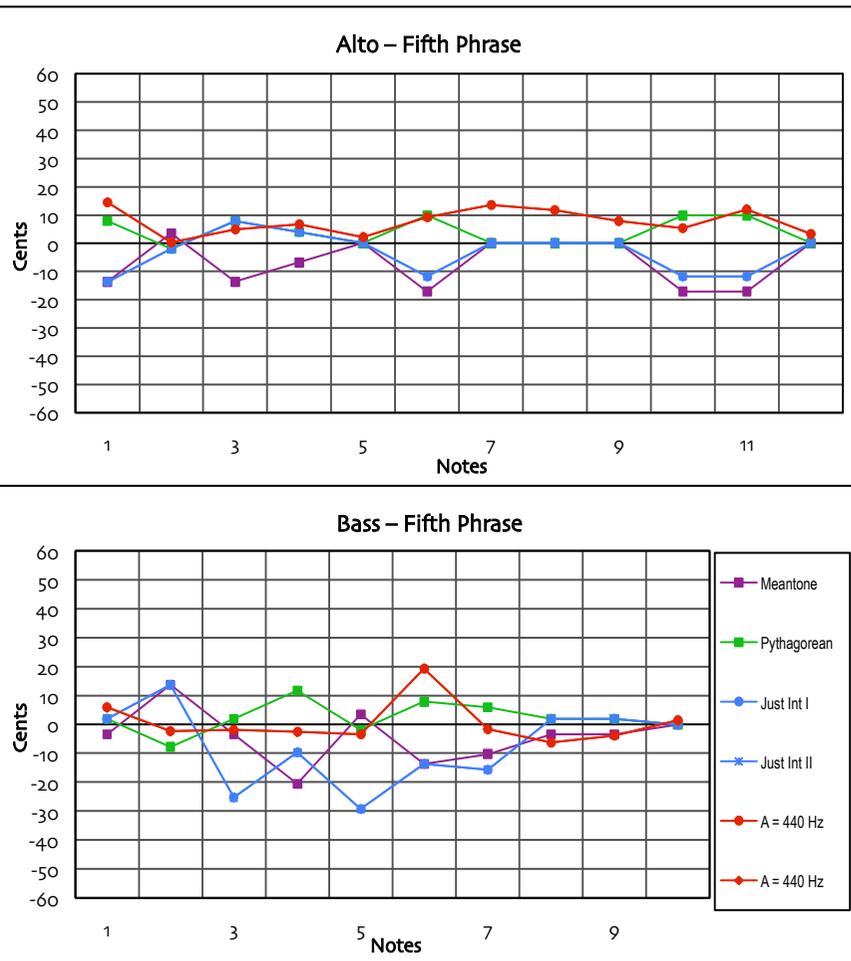
11.3 - THE BBC SINGERS SECTIONS' RESULTS
(REFERENCE FREQUENCY = 440Hz)





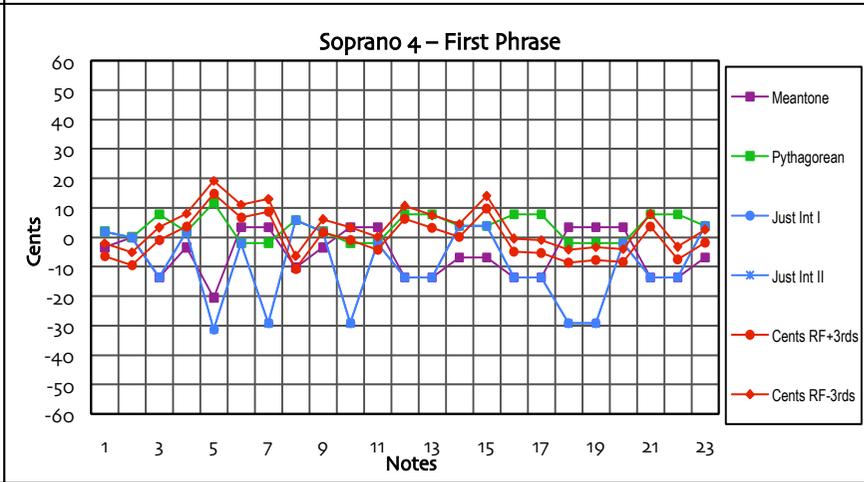
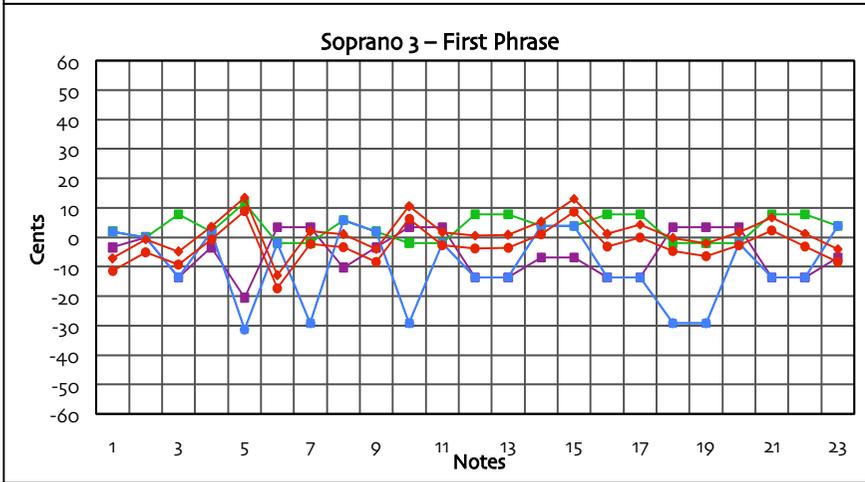
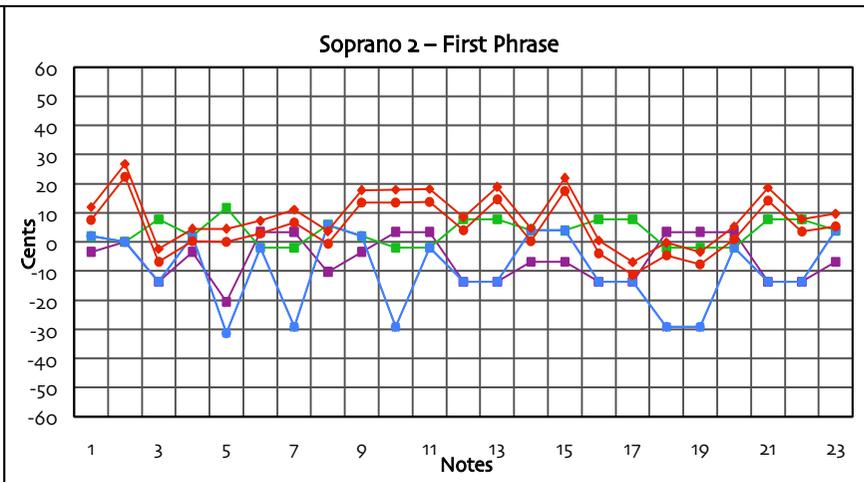
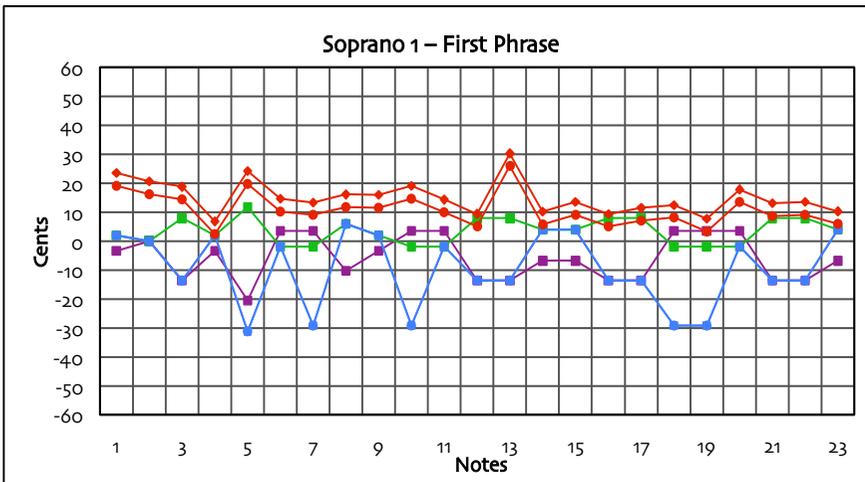


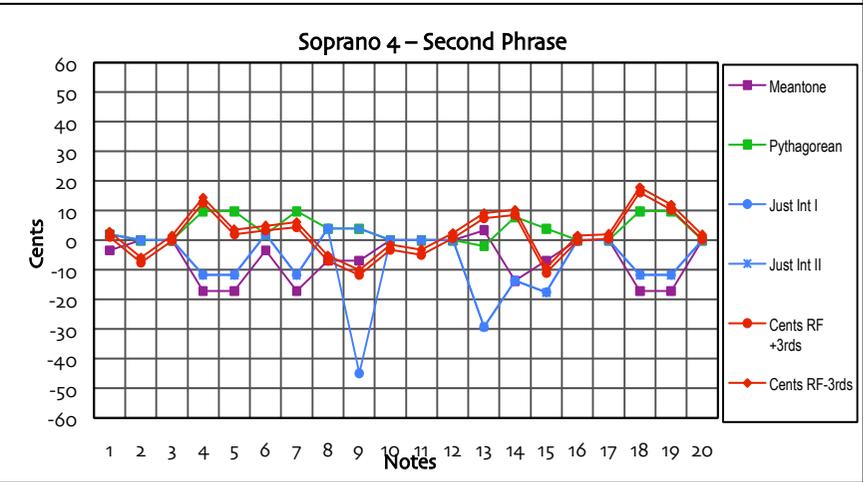
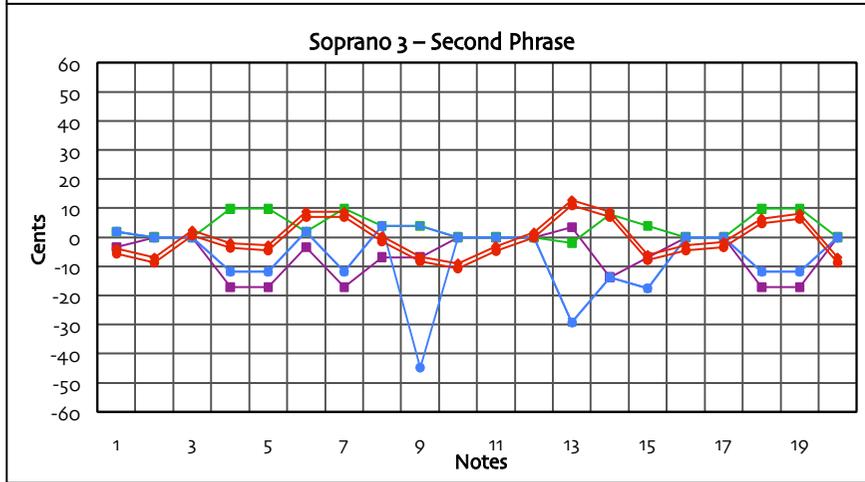
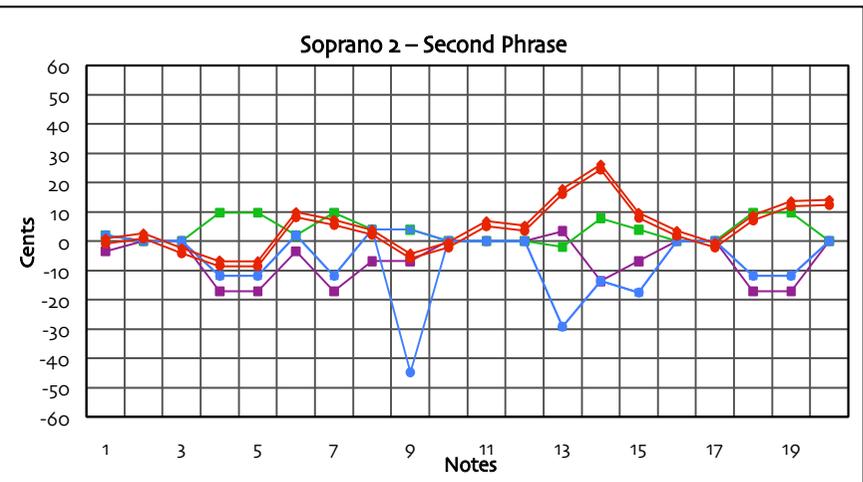
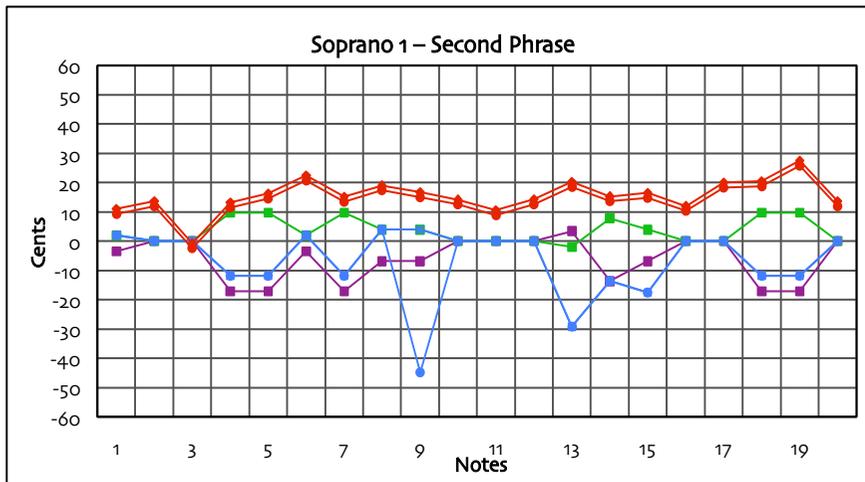


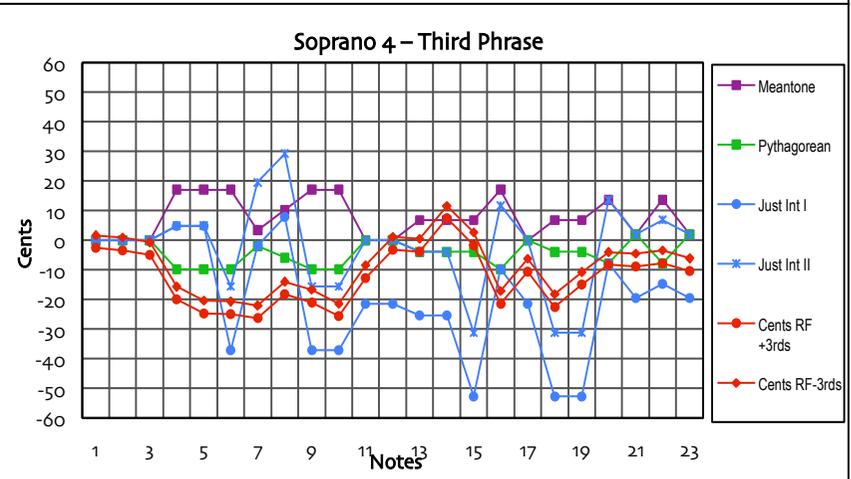
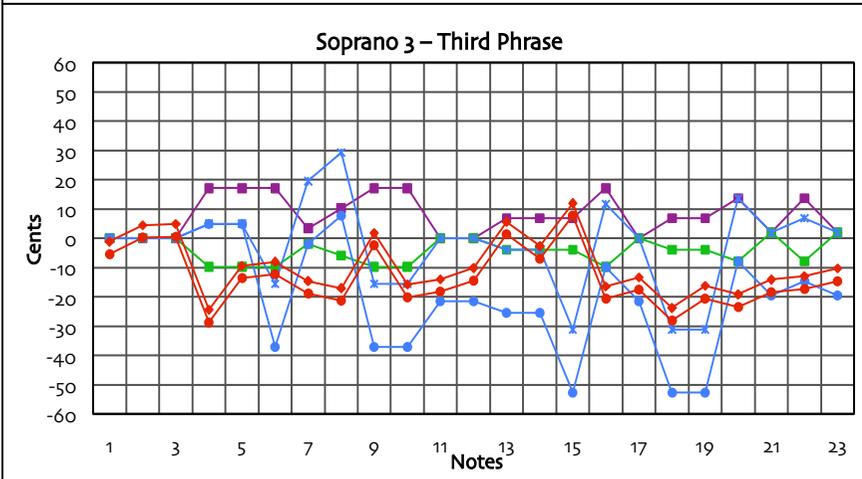
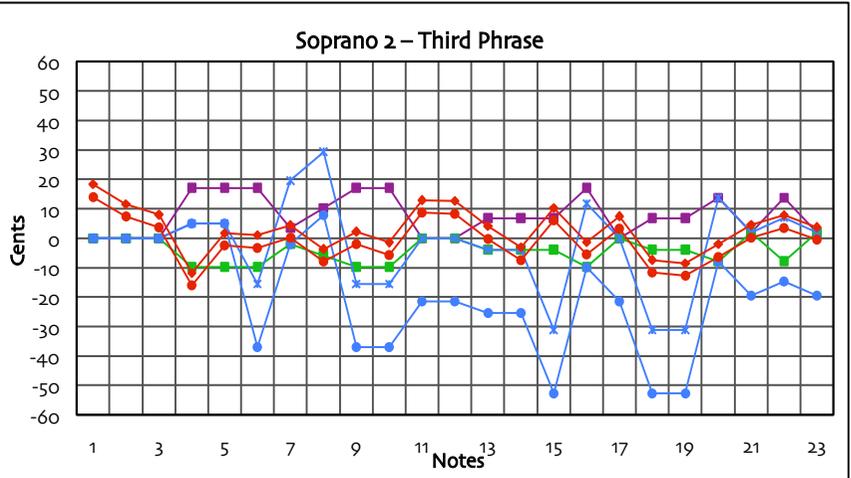
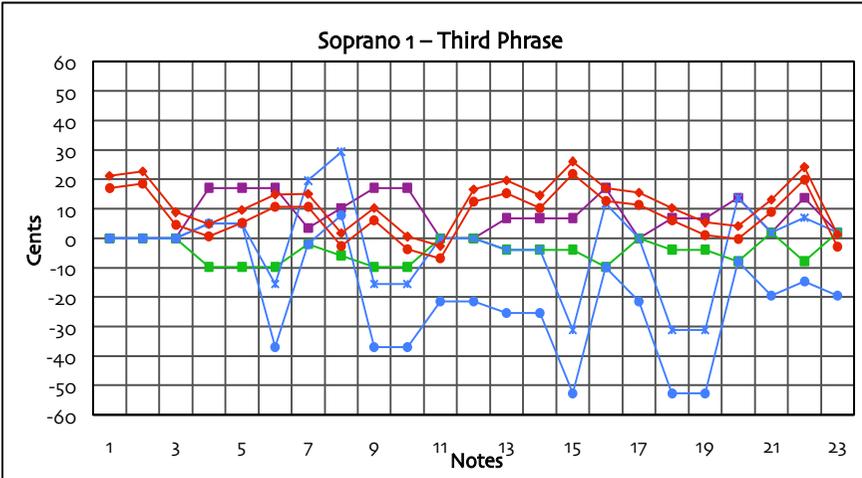


11.4 - THE BBC SINGERS SOPRANOS' RESULTS

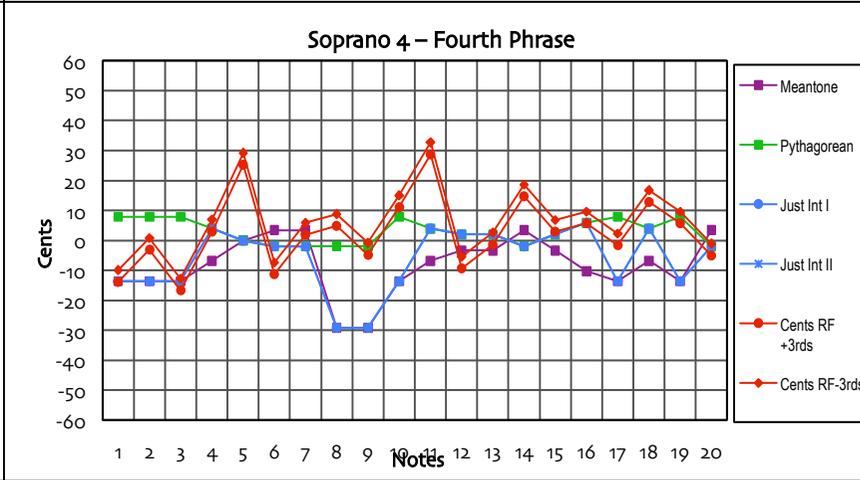
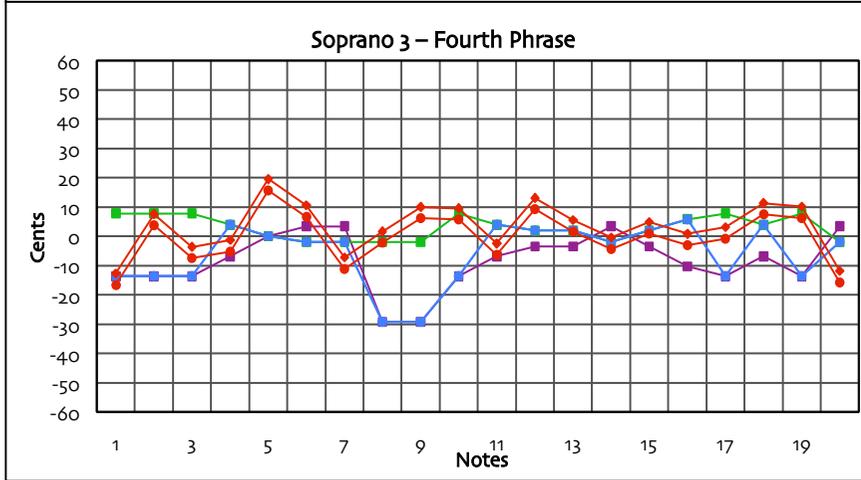
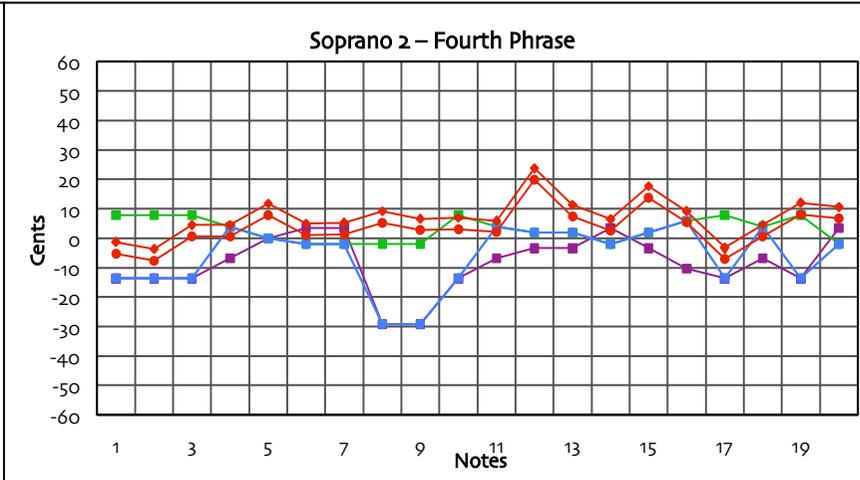
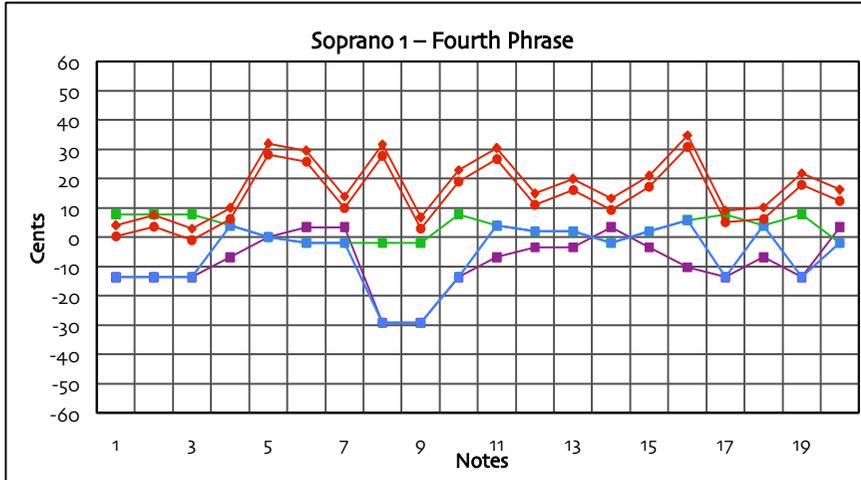
Canta RF-3rds	12,585	5,354	-5,512	-12,807	12,944	5,418	-8,002	0,835	2,202	-0,612	-0,460	-9,270	-8,916	-13,522	-8,406	1,670
Just Int I	-1,955	0,000	-7,821	3,910	5,865	-11,731	-27,264	-11,731	-15,641	1,955	0,000	-1,955	-13,686	3,910	3,910	0,000
Just Int II	-1,955	0,000	-7,821	3,910	5,865	-11,731	-27,264	-11,731	-15,641	1,955	0,000	-1,955	-13,686	3,910	3,910	0,000
Pythagorean	-1,955	0,000	13,685	3,910	5,865	9,775	0,000	9,775	5,865	1,955	0,000	-1,955	7,820	3,910	3,910	0,000
Meantone	3,422	0,000	-23,951	-6,843	-10,264	-17,108	0,000	-17,108	-10,264	-3,421	0,000	3,422	-13,686	-6,843	-6,843	0,000
Take 01	398,327	597,100	616,336	680,760	501,959	563,558	589,177	561,323	498,167	447,628	588,430	391,929	369,949	331,072	331,148	296,600
Take 02																
Take 03	396,094	588,761	622,074	658,610	494,882	558,103	582,895	556,059	494,760	439,913	584,634	393,478	369,001	328,240	331,628	293,787
Take 04	395,925	585,686	623,382	662,906	493,824	561,585	592,703	562,744	496,774	437,500	593,758	391,139	370,414	333,442	330,201	296,870
Take 05																
Take 06	396,823	593,057	615,449	647,151	497,187	557,970	590,743	559,394	494,330	437,641	589,345	389,737	371,036	329,349	331,045	292,979
Take 07	397,087	588,418	617,510	651,105	497,541	561,405	588,274	555,253	497,270	436,770	585,794	387,670	368,836	330,055	328,412	293,528
Take 08	394,056	589,415	622,340	642,991	492,737	561,355	589,398	560,749	495,612	436,814	585,214	391,020	369,137	330,280	330,281	299,532
Take 09	393,255	589,839	620,197	654,864	495,506	559,830	586,347	555,656	483,671	433,474	583,454	390,159	369,131	332,794	328,654	298,411
Take 10	394,553	592,501	600,136	654,969	490,936	558,733	579,473	563,141	493,352	438,614	587,639	391,613	372,374	331,160	327,753	299,592
Take 11	396,714	593,763	604,626	668,924	492,311	558,596	590,277	554,972	494,804	445,271	591,582	395,363	371,919	332,283	330,542	296,205
Take 12	393,077	591,895	622,588	654,893	495,034	557,617	579,954	553,617	497,246	432,869	587,949	390,595	371,305	332,049	327,030	294,073
Take 13	392,150	590,971	624,289	638,093	490,778	559,510	588,679	557,528	497,297	439,583	585,614	393,775	370,976	328,501	327,411	295,687
Take 14	393,106	585,337	611,975	651,407	486,804	555,787	579,585	551,806	485,658	432,226	576,033	386,383	367,080	328,567	320,458	296,641
Take 15	393,534	588,129	616,405	655,704	485,011	558,649	588,151	560,635	488,935	437,291	575,153	387,108	368,987	330,058	322,770	295,563
Take 16	394,242	589,371	610,379	652,847	491,575	566,470	584,847	556,805	493,110	434,545	571,766	391,947	368,272	329,953	328,855	292,029
Take 17	391,974	586,712	611,085	647,616	488,481	551,396	585,978	557,606	491,267	434,133	586,939	389,156	369,215	327,692	325,390	292,049
Take 18	392,564	586,596	609,678	648,529	494,603	553,078	581,212	552,290	488,044	434,603	583,016	388,311	368,545	326,658	329,042	293,598
Take 19	393,142	587,117	613,028	651,207	486,945	555,551	580,419	549,282	493,229	432,633	589,572	389,484	365,679	326,151	327,695	293,254
Take 20	394,960	586,425	613,581	658,292	490,813	554,436	581,826	549,763	488,151	442,459	592,691	395,283	368,453	329,389	326,987	298,719
Take 21	394,744	590,140	615,371	649,760	491,779	556,813	584,152	552,247	489,206	439,384	588,914	394,623	375,373	341,229	326,453	297,458
Sop 4 AVERAGE	394,563	589,433	616,804	655,141	492,563	558,444	585,478	556,362	492,678	437,545	585,650	390,988	369,773	329,872	327,987	295,757
Canta RF+3rds	7,216	2,103	-19,317	-14,925	-8,719	8,605	-9,552	2,137	-8,317	-13,774	-9,044	-8,541	-5,124	-2,804	-12,724	8,205
Canta RF-3rds	7,701	2,588	-18,832	-14,440	-8,234	9,090	-9,067	2,621	-7,832	-13,289	-8,559	-8,057	-4,639	-2,319	-12,239	8,690
Just Int I	-1,955	0,000	-7,821	3,910	5,865	-11,731	-27,264	-11,731	-15,641	1,955	0,000	-1,955	-13,686	3,910	3,910	0,000
Just Int II	-1,955	0,000	-7,821	3,910	5,865	-11,731	-27,264	-11,731	-15,641	1,955	0,000	-1,955	-13,686	3,910	3,910	0,000
Pythagorean	-1,955	0,000	13,685	3,910	5,865	9,775	0,000	9,775	5,865	1,955	0,000	-1,955	7,820	3,910	3,910	0,000
Meantone	3,422	0,000	-23,951	-6,843	-10,264	-17,108	0,000	-17,108	-10,264	-3,421	0,000	3,422	-13,686	-6,843	-6,843	0,000

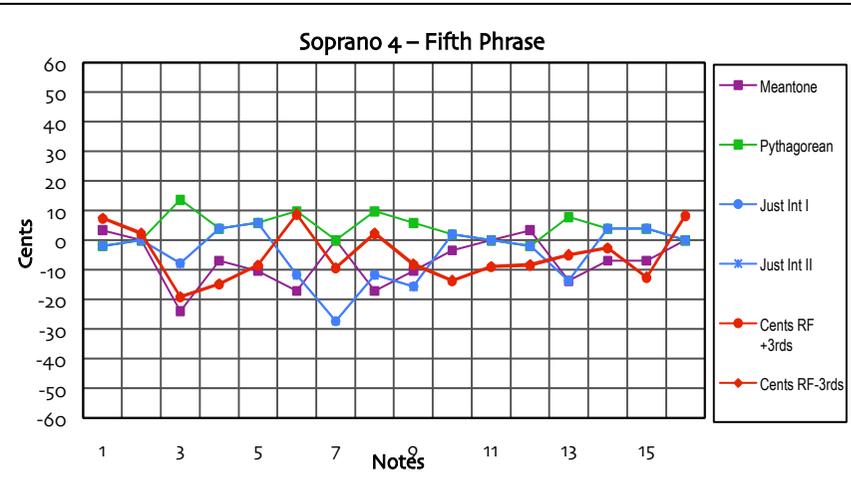
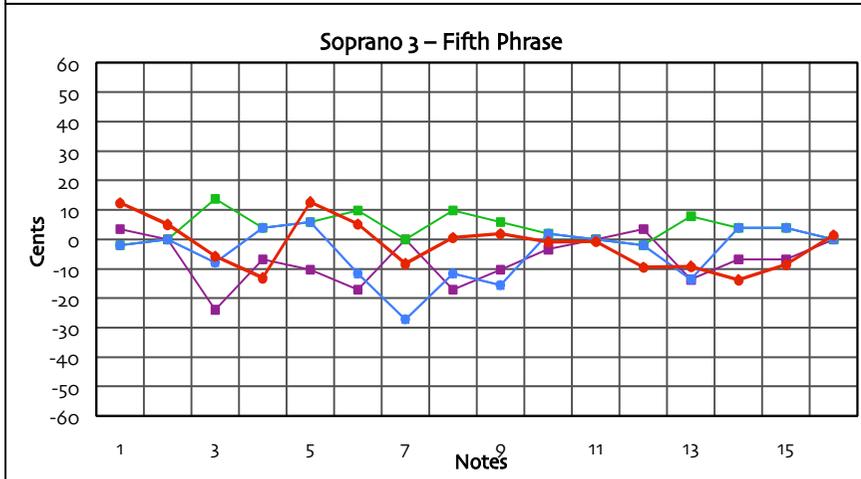
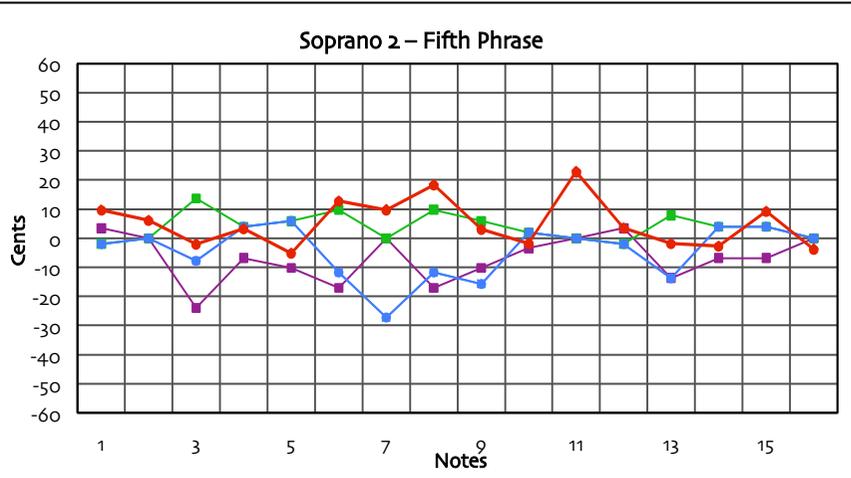
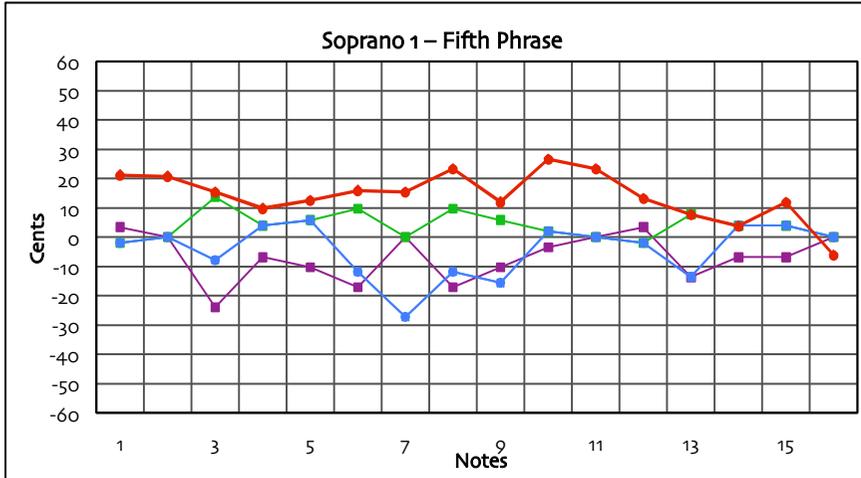






- Meantone
- Pythagorean
- Just Int I
- * Just Int II
- Cents RF +3rds
- ◆ Cents RF -3rds





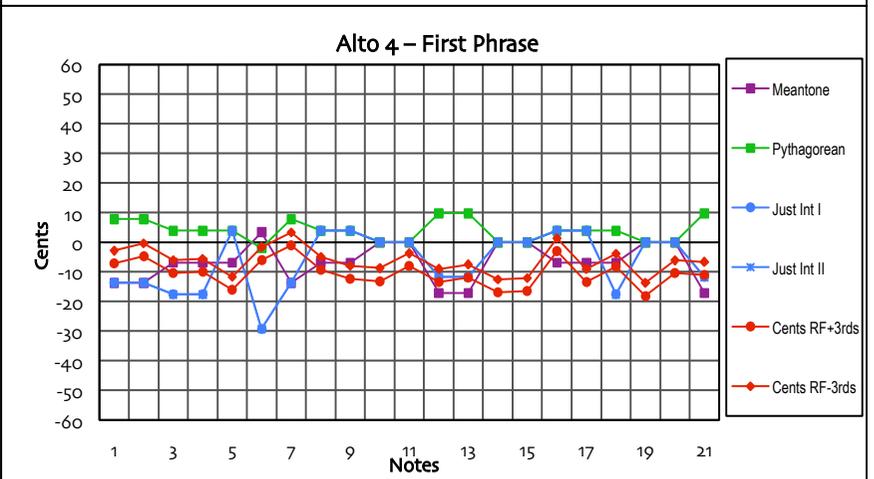
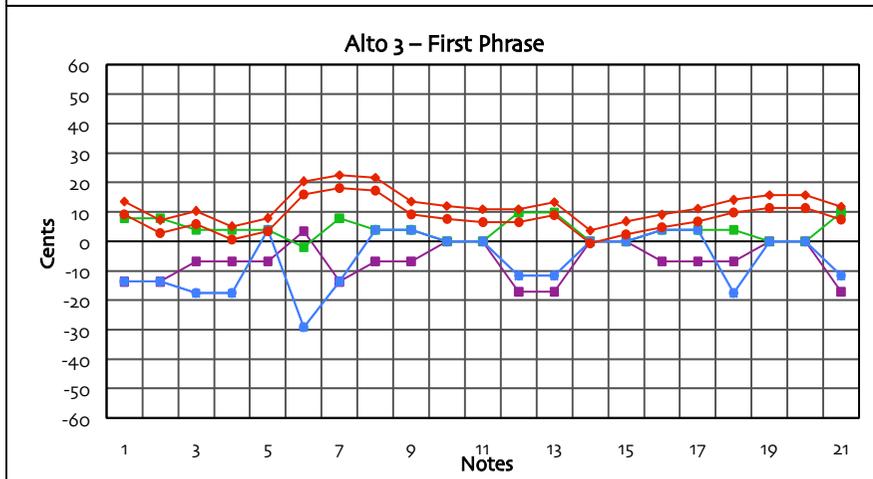
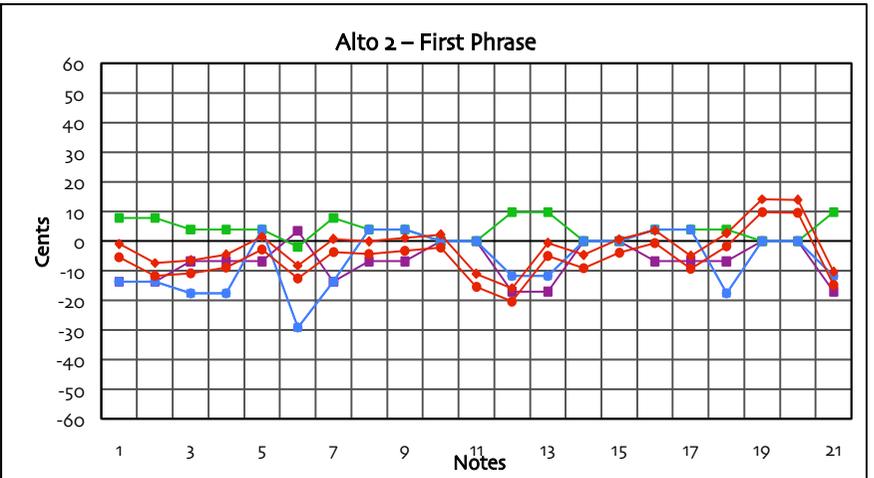
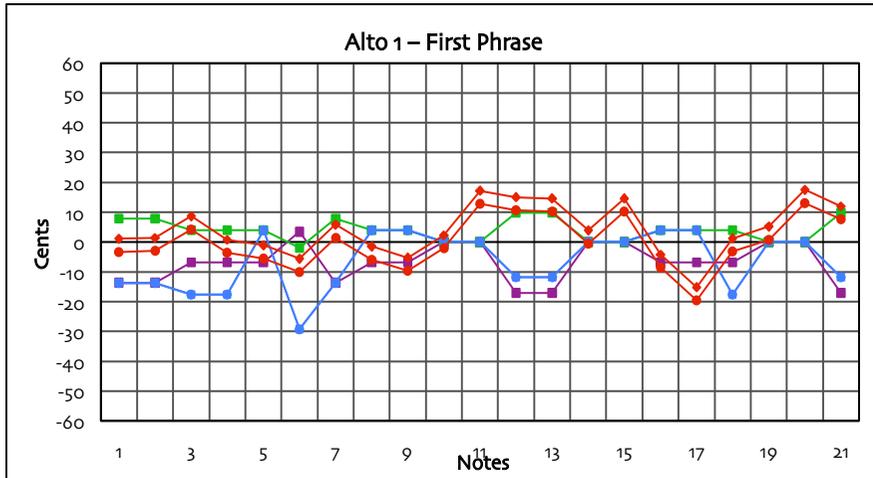
11.5 - THE BBC SINGERS ALTOS' RESULTS
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Take 19	371,321	388,899	368,626	327,600	292,085	276,477	297,170	290,823	293,725	278,921	275,743	293,263
Take 20	369,264	387,221	366,376	327,871	294,218	271,385	298,566	296,381	293,793	280,129	280,217	293,887
Take 21	373,151	390,769	371,805	328,808	288,028	275,217	298,843	296,524	294,840	276,558	281,208	294,271
Alt 1 AVERAGE	370,937	389,532	369,914	330,440	294,305	277,090	297,766	296,783	295,430	278,934	278,844	294,176
Cents RF+3rds	0.320	-15,002	-4,464	0,177	-0,315	-4,664	19,926	14,201	6,291	6,820	6,258	-1,075
Cents RF-3rds	0.805	-14,517	-3,979	0,662	0,169	-4,179	20,411	14,686	6,776	7,305	6,743	-0,590
Just Int I	-13,686	-1,955	7,820	3,910	0,000	-11,731	0,000	0,000	0,000	-11,731	-11,731	0,000
Just Int II	-13,686	-1,955	7,820	3,910	0,000	-11,731	0,000	0,000	0,000	-11,731	-11,731	0,000
Pythagorean	7,820	-1,955	7,820	3,910	0,000	9,775	0,000	0,000	0,000	9,775	9,775	0,000
Meantone	-13,686	3,422	-13,686	-6,843	0,000	-17,108	0,000	0,000	0,000	-17,108	-17,108	0,000
Take 01	372,658	395,927	371,309	331,827	288,643	269,500	304,293	304,197	296,107	278,927	280,967	295,068
Take 02												
Take 03	369,038	389,527	368,739	331,319	294,262	275,342	296,053	296,588	294,866	276,413	278,832	295,172
Take 04	367,782	391,476	370,568	331,086	293,822	278,599	300,155	294,058	294,813	278,190	282,505	293,366
Take 05												
Take 06	370,973	388,903	369,869	329,414	293,292	274,766	296,482	297,710	293,553	275,923	280,181	293,084
Take 07	370,781	390,373	368,723	329,434	294,000	279,958	297,125	295,307	295,041	276,253	278,332	292,264
Take 08	371,762	393,085	371,431	331,759	290,777	279,176	298,591	295,681	295,837	275,136	279,287	293,099
Take 09	375,094	393,493	369,980	328,829	291,316	278,768	290,301	294,795	292,304	274,630	276,014	293,290
Take 10	372,511	393,191	369,207	331,642	293,534	281,867	295,620	296,888	294,705	276,129	278,456	295,324
Take 11	375,329	396,861	370,616	331,070	295,290	284,705	294,604	297,357	297,111	275,097	278,533	297,225
Take 12	367,966	385,872	364,277	328,209	287,884	276,815	291,089	294,429	297,154	275,503	280,667	293,295
Take 13	372,660	393,709	368,626	329,615	294,258	278,475	294,087	296,401	295,923	272,853	276,598	293,265
Take 14	370,328	389,510	369,486	327,797	288,619	273,481	290,886	293,637	293,277	272,702	276,900	291,189
Take 15	369,859	390,566	369,576	329,659	285,920	278,423	294,991	290,991	293,200	275,028	277,032	292,152
Take 16	369,361	389,954	365,614	330,283	293,055	275,296	298,983	293,920	293,182	272,669	277,207	291,209
Take 17	373,281	393,694	366,717	330,256	289,529	278,975	289,558	295,857	295,406	273,349	277,358	295,344
Take 18	367,196	390,194	365,990	329,210	291,459	281,323	295,157	292,029	293,640	275,356	275,052	292,373
Take 19	370,589	389,671	367,527	329,004	291,347	276,984	298,526	293,410	292,363	275,410	274,292	291,970
Take 20	374,642	390,375	369,085	327,628	287,775	280,162	295,973	292,164	293,051	276,237	278,161	290,903
Take 21	370,020	389,307	368,011	329,427	292,762	279,114	298,223	294,651	291,849	275,964	279,014	291,734
Alt 2 AVERAGE	371,149	391,352	368,702	329,884	291,450	277,986	295,328	294,771	294,389	275,356	278,178	293,229
Cents RF+3rds	1.307	-6,931	-10,144	-2,743	-17,195	0,922	5,691	2,422	0,175	-15,532	2,121	-6,660
Cents RF-3rds	1.792	-6,446	-9,659	-2,258	-16,710	1,407	6,176	2,907	0,660	-15,047	2,606	-6,175
Just Int I	-13,686	-1,955	7,820	3,910	0,000	-11,731	0,000	0,000	0,000	-11,731	-11,731	0,000
Just Int II	-13,686	-1,955	7,820	3,910	0,000	-11,731	0,000	0,000	0,000	-11,731	-11,731	0,000
Pythagorean	7,820	-1,955	7,820	3,910	0,000	9,775	0,000	0,000	0,000	9,775	9,775	0,000
Meantone	-13,686	3,422	-13,686	-6,843	0,000	-17,108	0,000	0,000	0,000	-17,108	-17,108	0,000
Take 01	374,669	395,988	375,284	334,348	300,547	284,170	295,117	297,718	297,159	282,464	282,944	299,536
Take 02												
Take 03	374,787	395,055	371,344	332,595	297,076	281,115	298,556	296,581	297,100	281,323	283,157	299,316
Take 04	376,152	394,444	371,459	332,697	299,191	281,359	297,857	296,764	298,612	283,150	281,077	298,236
Take 05												
Take 06	374,852	391,993	371,292	332,057	295,916	280,691	295,313	295,375	295,437	279,898	283,945	295,011
Take 07	373,577	393,706	371,820	331,762	294,000	281,767	297,413	296,196	294,506	280,569	280,828	295,807
Take 08	377,997	396,847	372,580	332,423	293,775	282,125	299,267	296,207	295,935	283,771	282,122	295,275
Take 09	375,380	391,740	372,246	331,382	292,996	276,980	294,041	295,458	295,306	281,228	279,613	295,990
Take 10	373,808	389,893	370,374	332,620	298,921	282,038	290,483	297,698	295,304	280,976	281,600	295,859
Take 11	374,788	397,665	372,512	335,284	301,343	284,181	297,683	298,481	296,871	283,192	284,506	298,464
Take 12	379,458	395,951	374,867	334,042	295,211	282,396	297,497	297,368	296,732	281,775	282,272	296,554
Take 13	375,038	395,000	374,536	335,042	298,405	282,205	299,588	295,973	297,470	279,513	281,715	296,304
Take 14	373,632	387,707	369,207	329,512	292,244	276,446	292,274	295,720	293,404	279,833	280,905	293,859
Take 15	376,301	391,933	370,963	330,179	293,558	277,892	295,150	296,573	292,733	277,326	281,407	295,976
Take 16	374,109	393,642	370,932	330,986	298,331	280,088	294,991	297,392	295,008	278,373	281,485	294,772
Take 17	374,928	390,648	371,291	332,317	296,366	281,889	296,375	295,402	294,907	280,244	280,381	293,547
Take 18	375,946	391,793	369,131	330,750	295,230	279,758	289,930	293,585	293,874	278,047	280,280	295,796
Take 19	373,082	389,965	369,900	332,385	297,664	278,997	296,284	292,633	294,640	278,514	280,854	294,120
Take 20	379,968	399,805	380,225	332,968	297,137	283,479	294,699	295,283	295,248	278,911	280,738	293,701
Take 21	378,052	395,249	371,595	332,004	295,538	283,850	297,207	298,258	297,203	279,698	279,809	294,776
Alt 3 AVERAGE	375,606	393,633	372,192	332,387	296,497	281,128	295,775	296,246	295,655	280,464	281,560	295,942
Cents RF+3rds	21,975	3,130	6,166	10,346	12,532	20,380	8,308	11,061	7,608	16,285	23,039	9,287

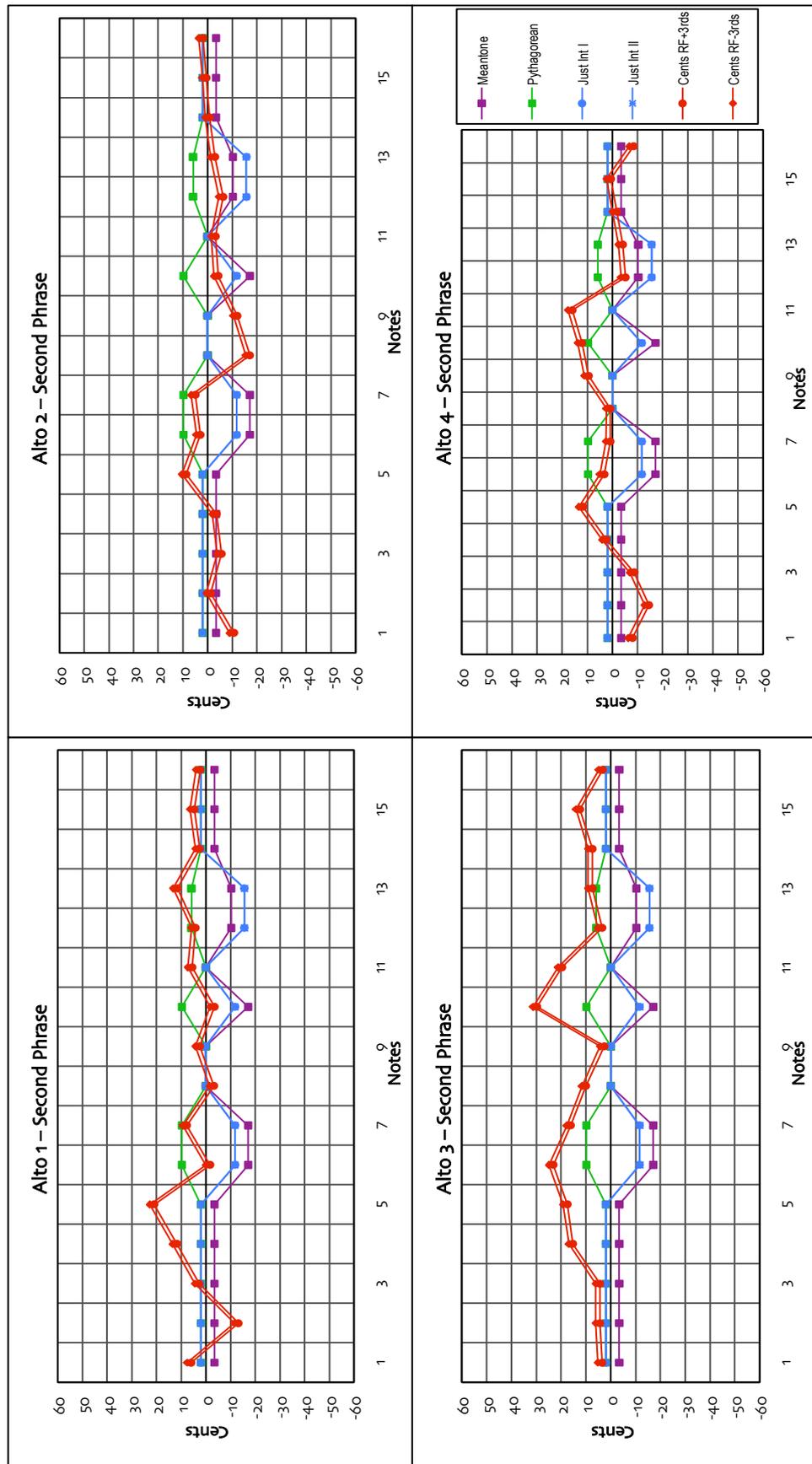
11.5 - THE BBC SINGERS ALTOS' RESULTS

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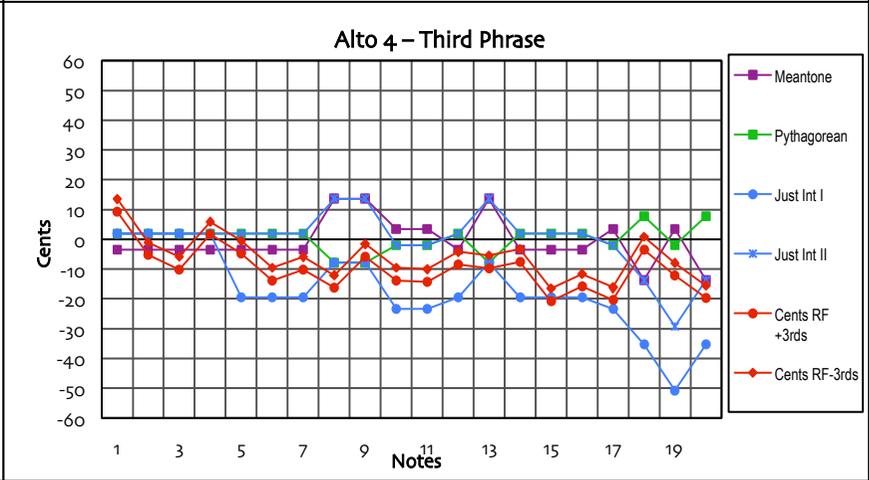
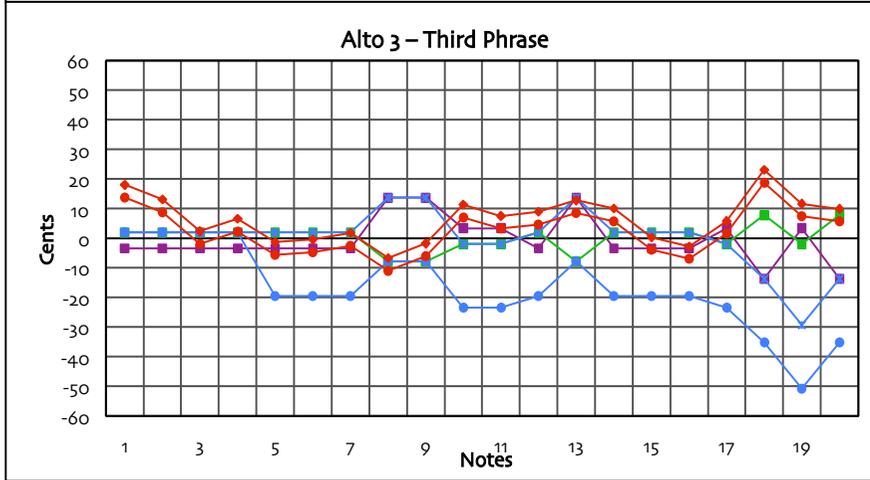
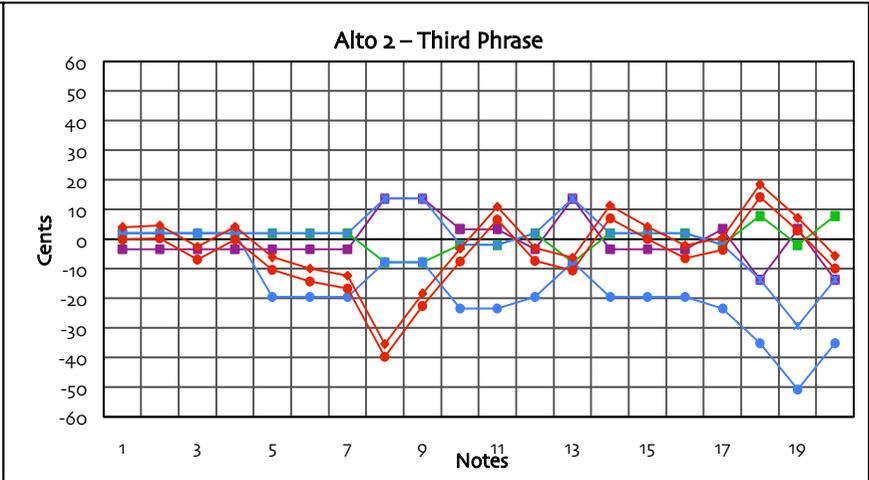
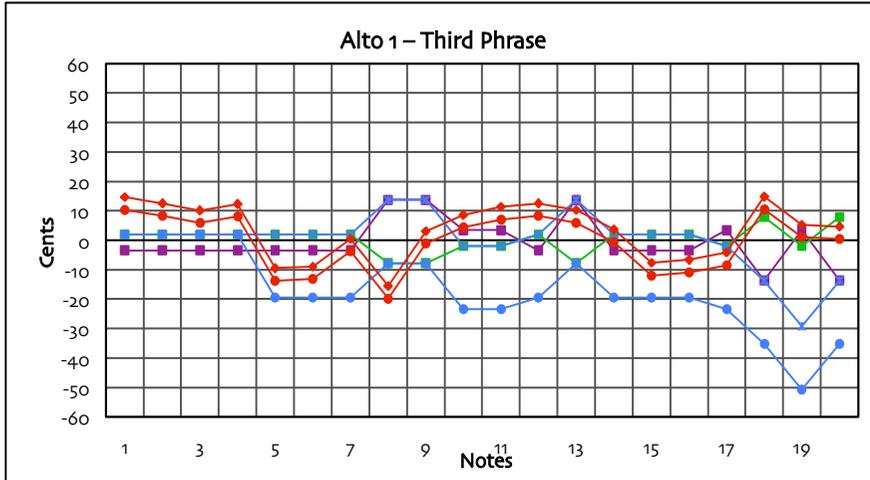
Cents RF-3rds	22,460	3,615	6,650	10,831	13,016	20,865	8,793	11,546	8,093	16,770	23,524	9,772
Just Int I	-13,686	-1,955	7,820	3,910	0,000	-11,731	0,000	0,000	0,000	-11,731	-11,731	0,000
Just Int II	-13,686	-1,955	7,820	3,910	0,000	-11,731	0,000	0,000	0,000	-11,731	-11,731	0,000
Pythagorean	7,820	-1,955	7,820	3,910	0,000	9,775	0,000	0,000	0,000	9,775	9,775	0,000
Meantone	-13,686	3,422	-13,686	-6,843	0,000	-17,108	0,000	0,000	0,000	-17,108	-17,108	0,000
Take 01	372,101	392,512	373,068	330,228	294,728	281,340	296,763	293,846	294,921	278,928	279,638	292,368
Take 02												
Take 03	371,396	390,901	372,824	329,153	291,744	278,886	295,537	293,384	294,086	278,461	277,315	291,870
Take 04	373,901	391,913	375,002	330,226	295,621	281,394	295,712	294,410	293,927	279,214	279,958	293,801
Take 05												
Take 06	370,783	393,007	371,173	330,421	291,020	274,236	291,579	295,532	294,773	276,343	276,609	292,224
Take 07	371,729	395,273	372,462	330,367	290,927	276,449	292,809	292,463	293,969	275,292	278,005	292,129
Take 08	377,218	393,714	371,182	330,129	291,000	276,903	295,223	296,185	293,064	277,346	276,595	294,401
Take 09	373,445	395,424	371,801	330,002	293,218	279,183	294,890	293,828	293,374	275,155	275,685	292,585
Take 10	374,212	392,658	372,231	328,586	294,226	279,576	297,344	293,710	294,134	275,778	279,332	293,986
Take 11	376,376	393,059	373,331	329,496	294,231	278,974	293,906	293,771	292,738	277,177	278,578	292,541
Take 12	371,632	393,339	373,963	329,891	292,290	273,510	294,572	294,527	294,205	277,853	276,792	291,840
Take 13	376,836	391,418	371,844	330,492	293,623	278,175	294,017	294,080	292,513	275,245	276,861	292,133
Take 14	368,825	389,841	367,518	329,290	290,356	276,961	293,087	293,358	292,824	277,880	274,462	290,961
Take 15	372,621	390,744	370,301	328,420	296,151	276,737	291,462	294,761	291,975	274,065	276,028	292,368
Take 16	370,326	392,162	371,007	328,736	291,738	273,913	293,855	291,341	291,840	276,048	275,793	291,493
Take 17	373,411	388,931	372,048	328,793	291,976	275,305	291,021	291,570	292,843	274,284	274,712	290,862
Take 18	372,291	390,542	366,754	326,190	290,648	276,018	294,376	291,300	291,309	274,164	274,021	291,675
Take 19	371,887	391,204	371,711	330,061	293,034	276,489	293,817	292,436	292,108	273,465	276,977	291,811
Take 20	373,185	389,589	369,671	329,003	291,462	277,002	290,350	295,130	293,765	275,384	274,453	291,586
Take 21	374,778	390,631	373,056	328,692	290,962	274,707	289,757	290,483	291,492	274,928	274,122	290,148
Alto 4 AVERAGE	372,998	391,940	371,629	329,378	292,577	277,145	293,688	293,480	293,151	276,158	276,628	292,146
Cents RF+3rds	9,908	-4,331	3,544	-5,400	-10,514	-4,321	-3,948	-5,178	-7,120	-10,495	-7,553	-13,062
Cents RF-3rds	10,393	-3,846	4,028	-4,915	-10,029	-3,836	-3,464	-4,693	-6,635	-10,011	-7,068	-12,577
Just Int I	-13,686	-1,955	7,820	3,910	0,000	-11,731	0,000	0,000	0,000	-11,731	-11,731	0,000
Just Int II	-13,686	-1,955	7,820	3,910	0,000	-11,731	0,000	0,000	0,000	-11,731	-11,731	0,000
Pythagorean	7,820	-1,955	7,820	3,910	0,000	9,775	0,000	0,000	0,000	9,775	9,775	0,000
Meantone	-13,686	3,422	-13,686	-6,843	0,000	-17,108	0,000	0,000	0,000	-17,108	-17,108	0,000

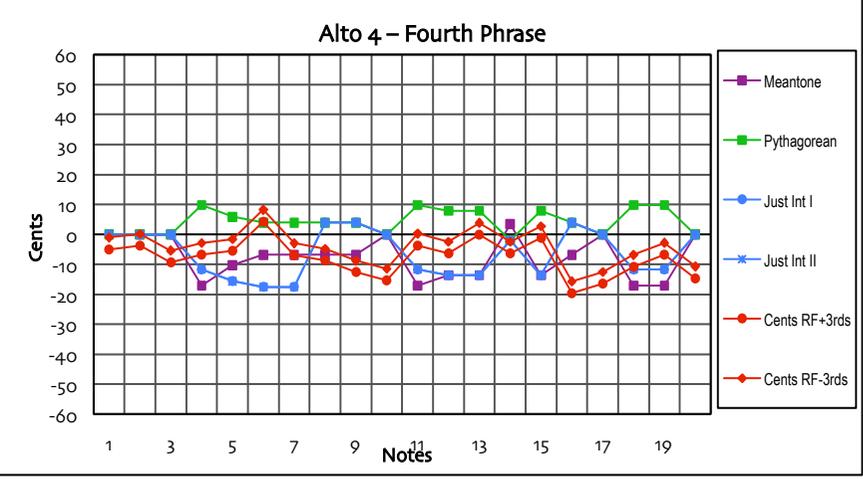
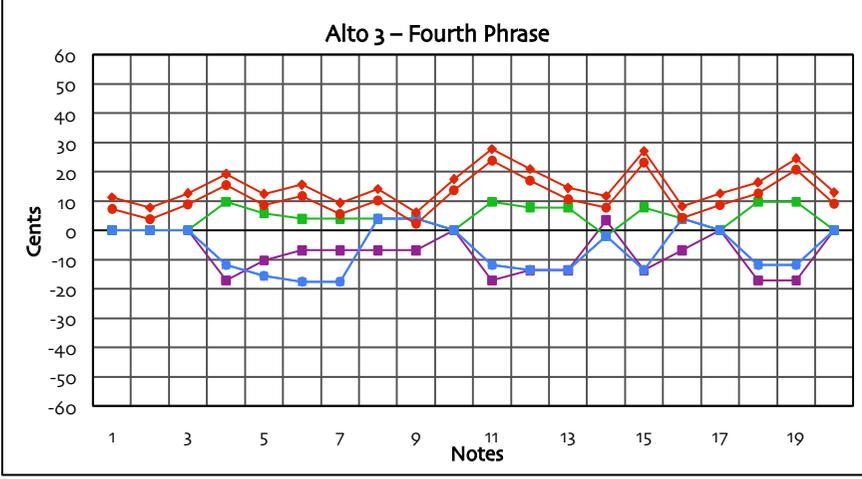
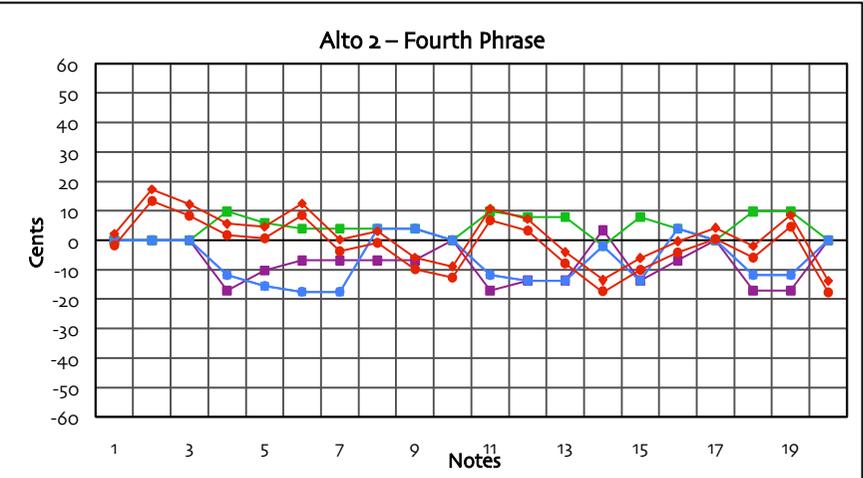
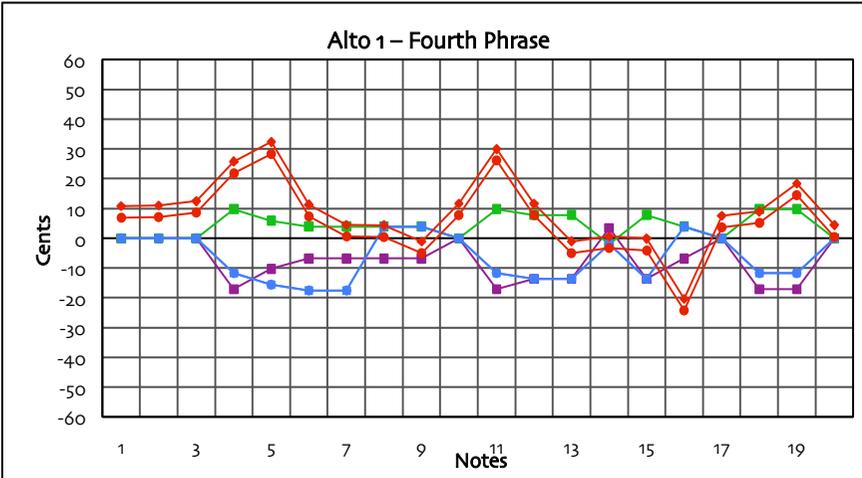


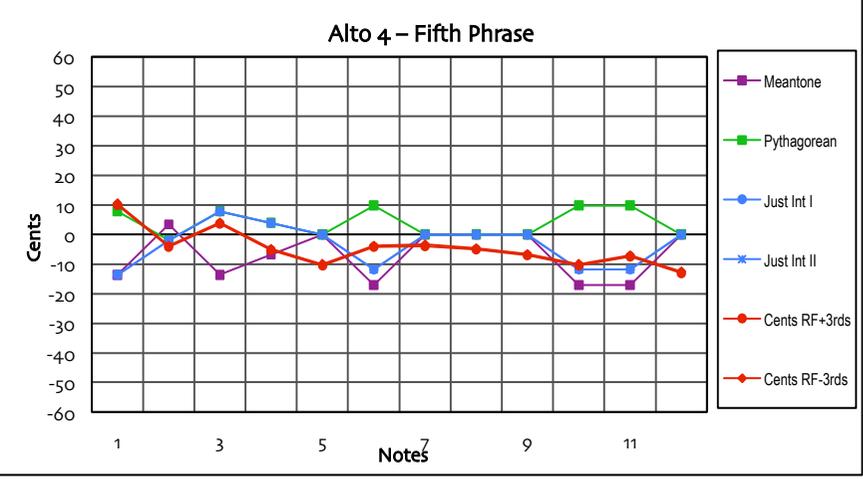
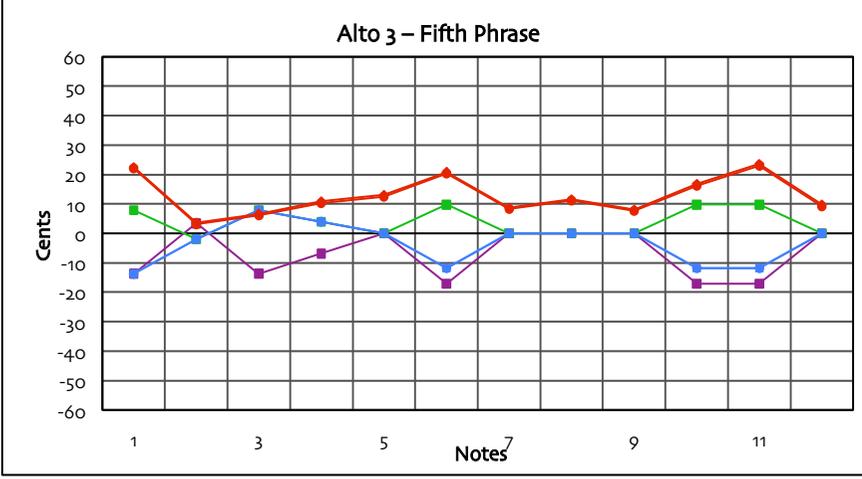
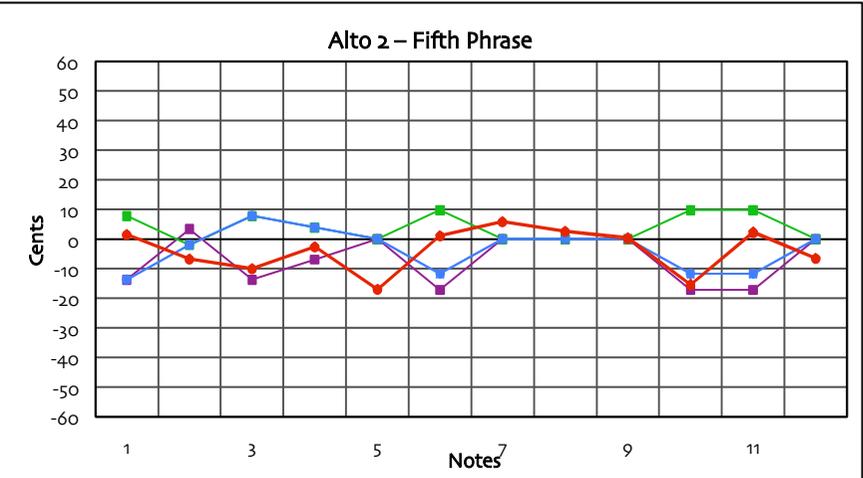
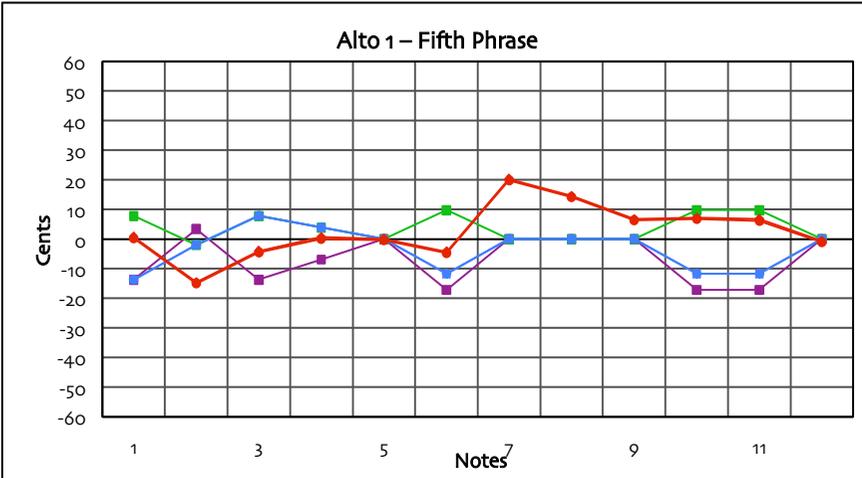
11.5a - BBC Altos' charts – Phrase 2



11.5B - THE BBC SINGERS ALTOS' CHARTS – PHRASE 2

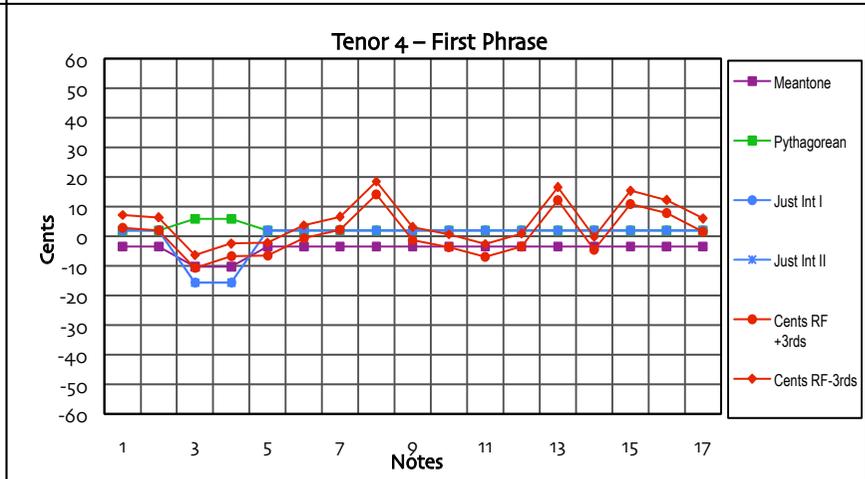
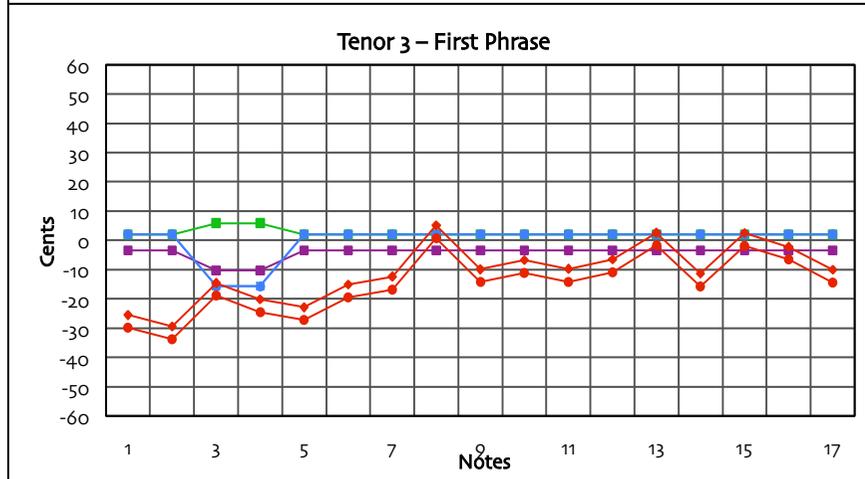
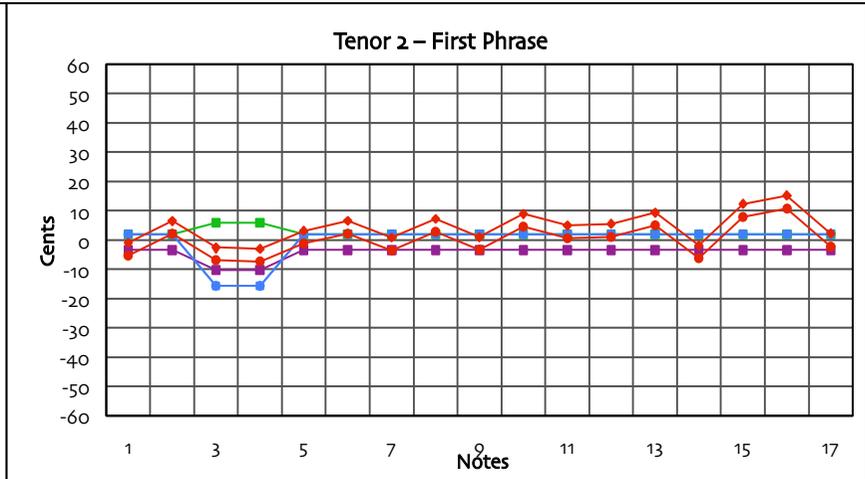
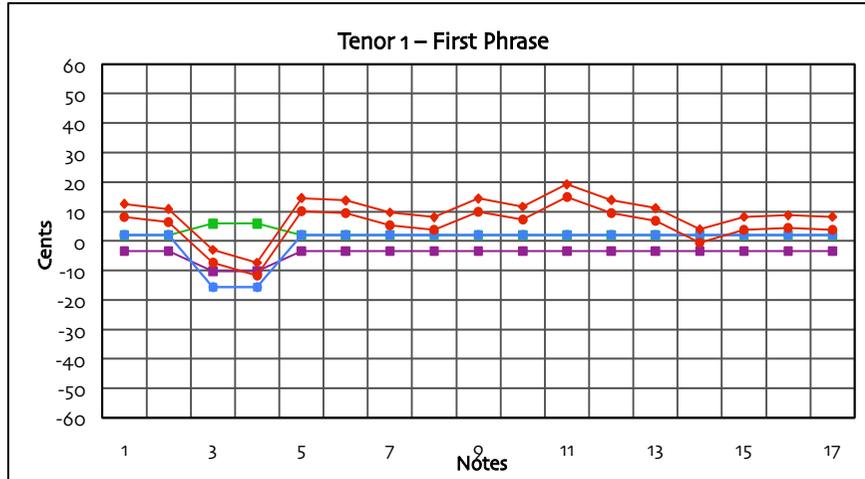


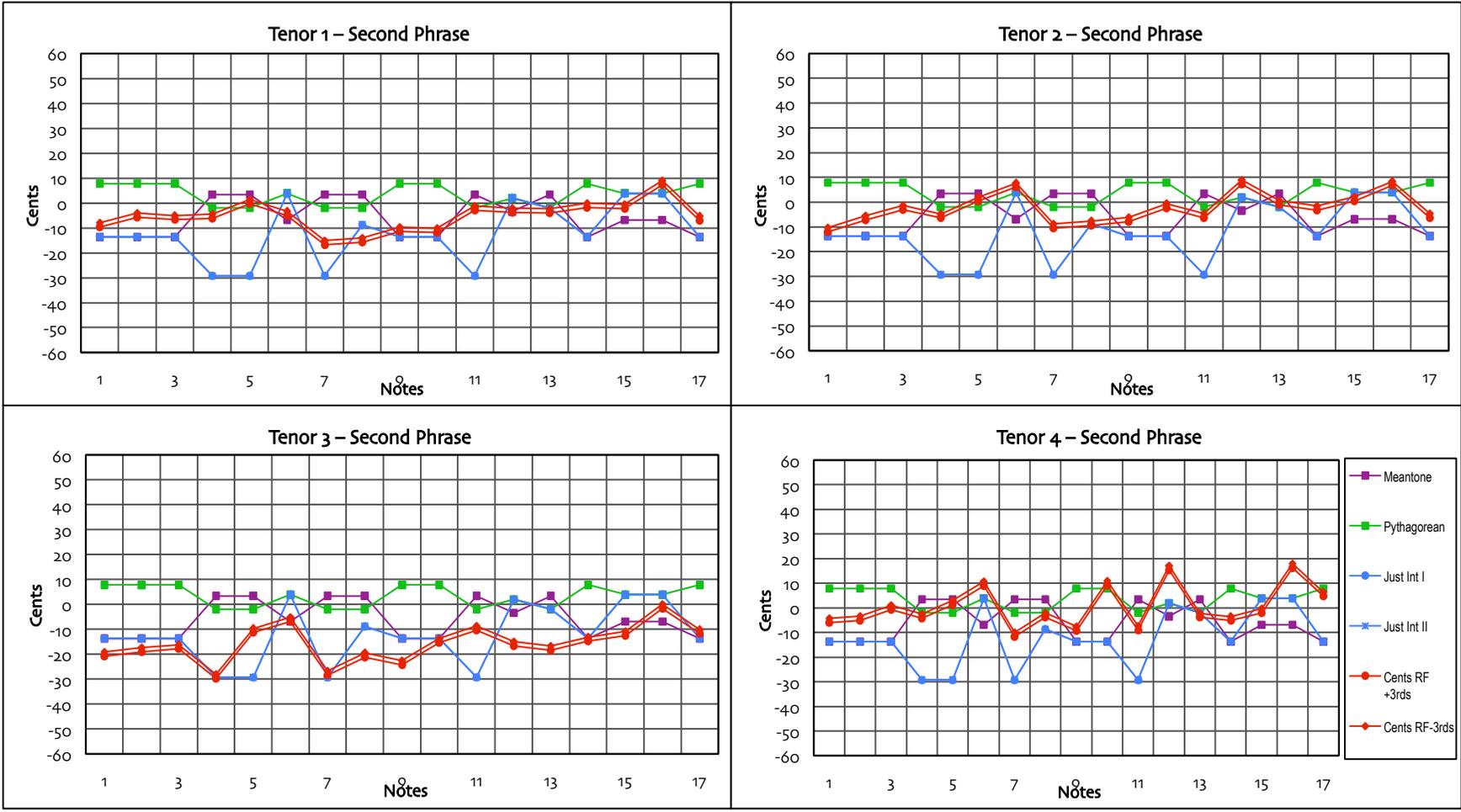


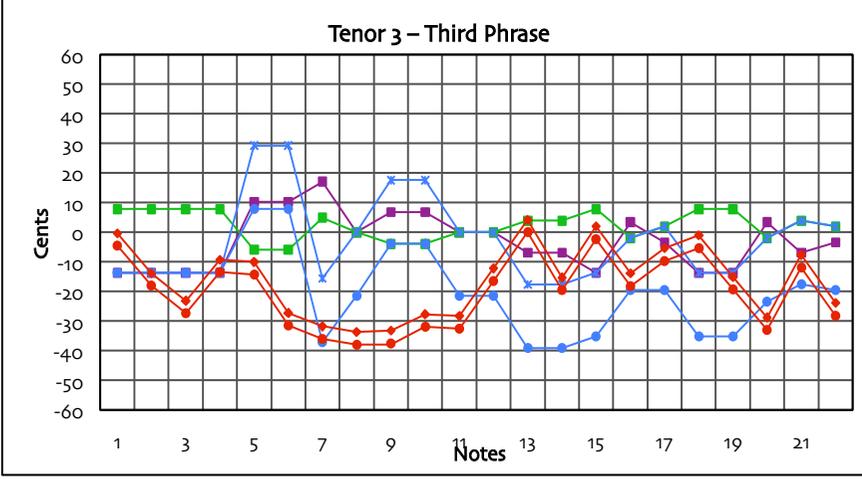
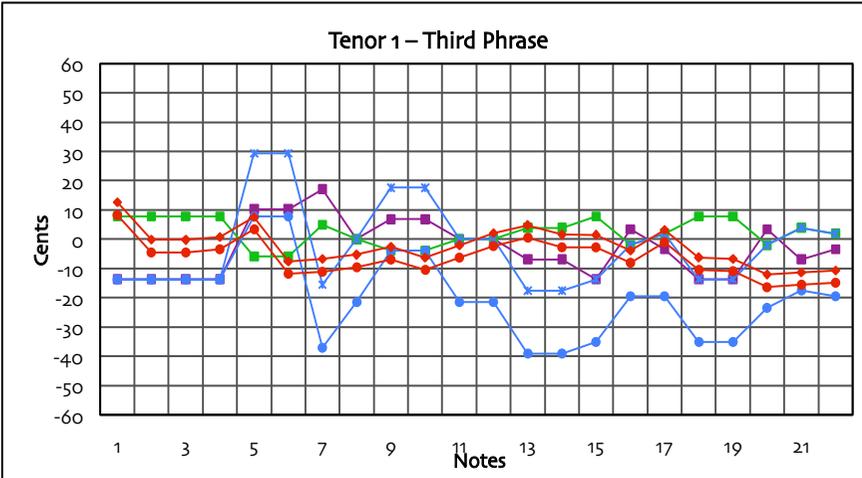
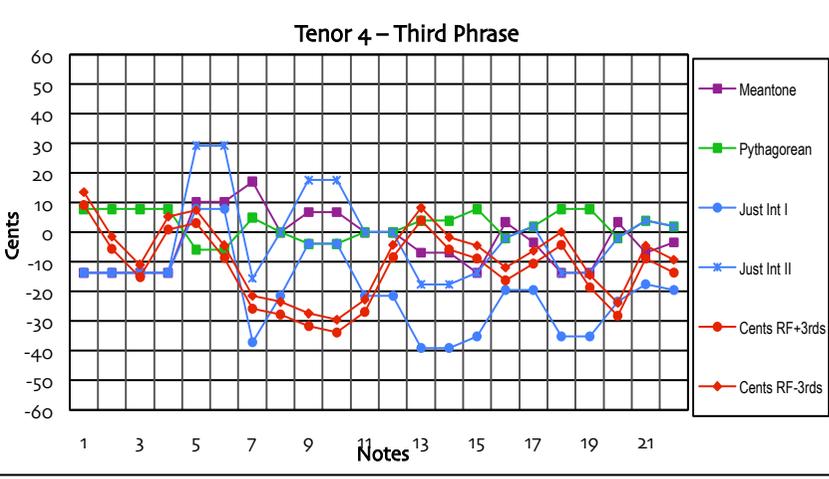
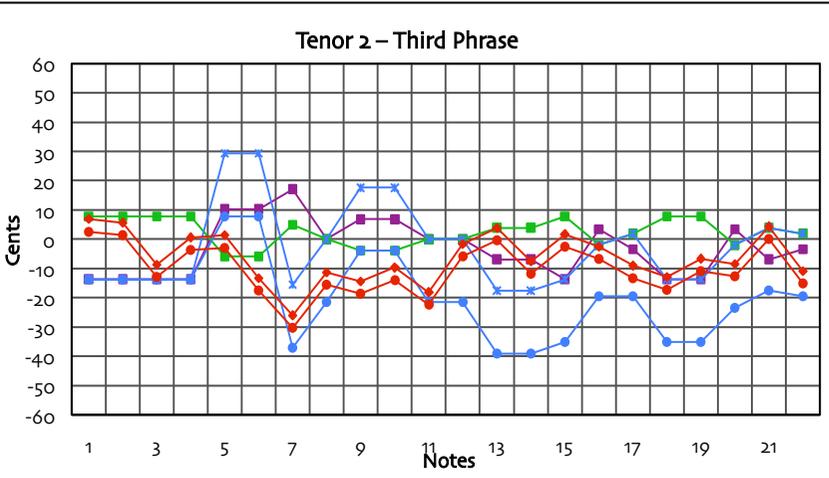


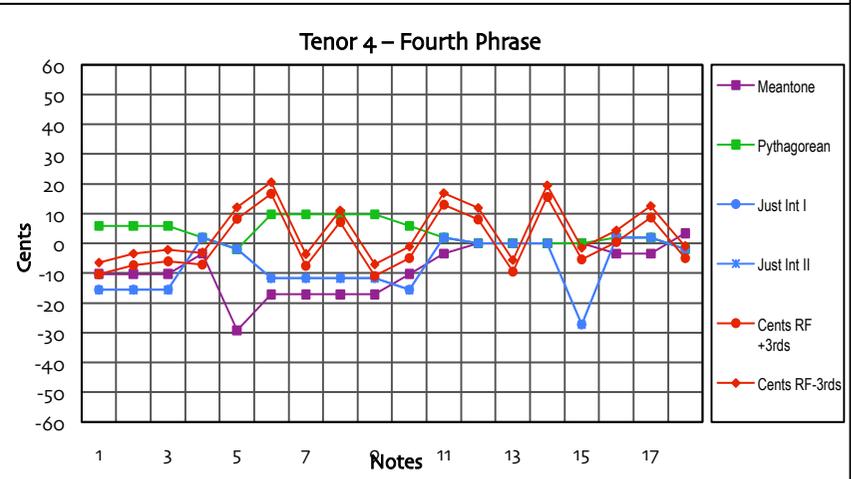
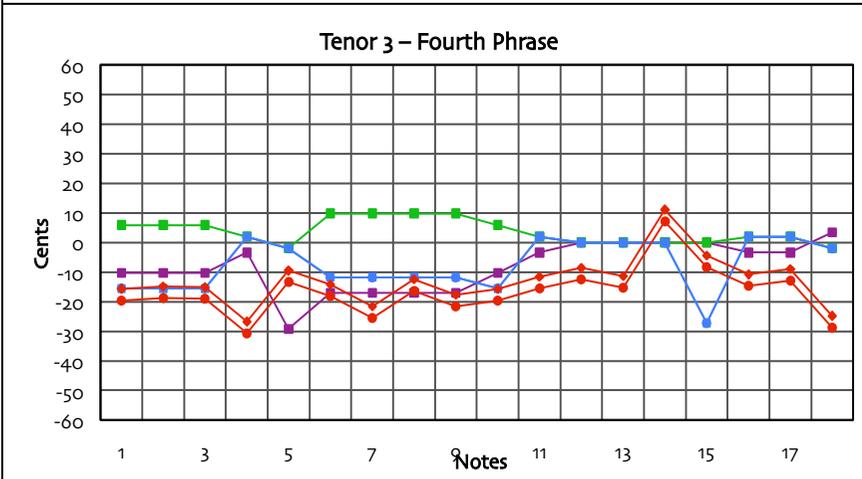
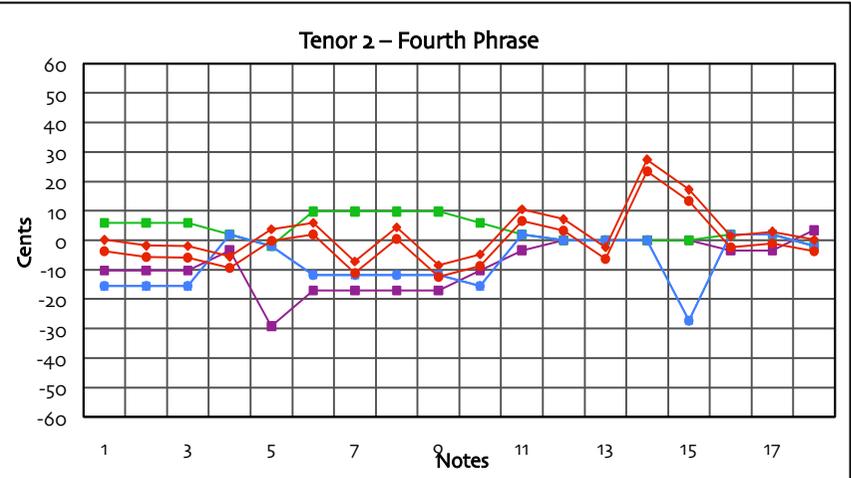
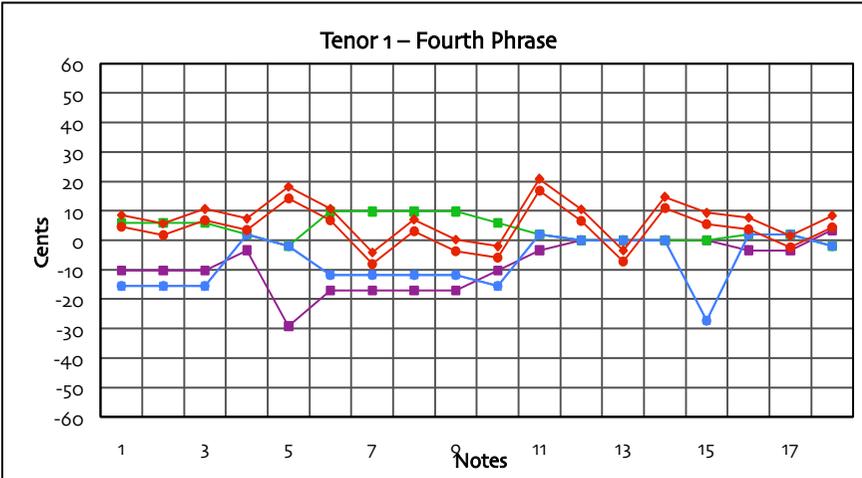
11.6 - THE BBC SINGERS TENORS' RESULTS

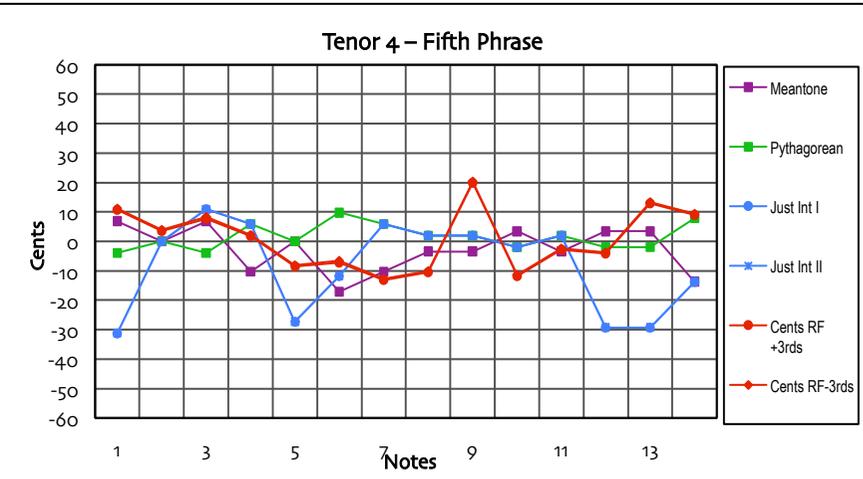
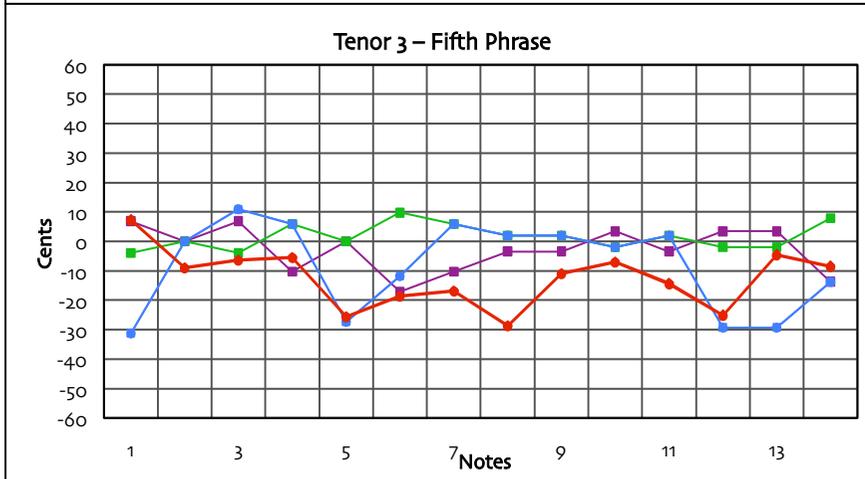
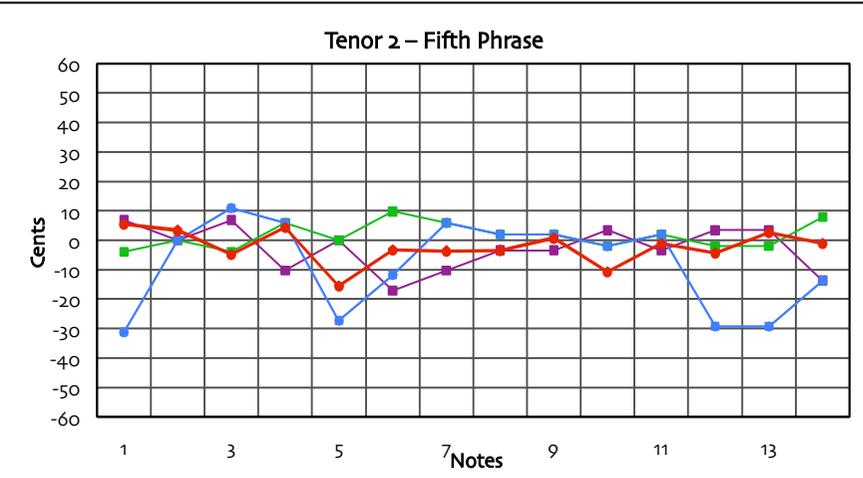
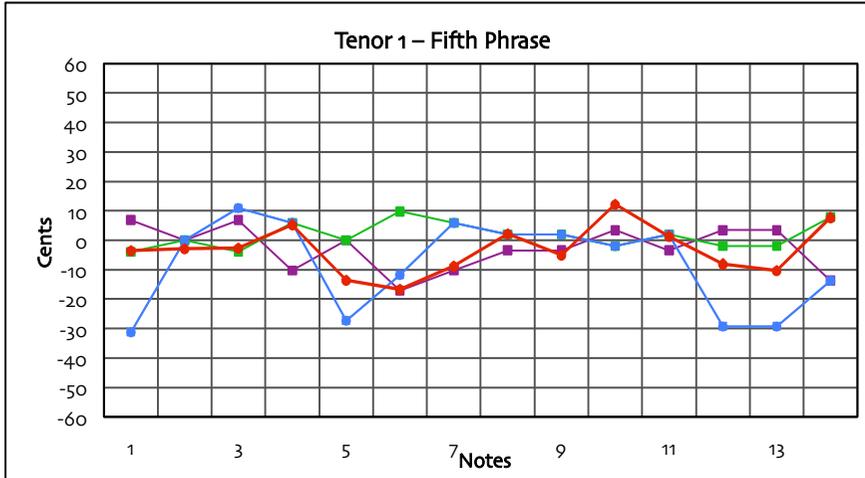
Canta RF-3rds	7,515	-8,732	-6,086	-5,271	-25,432	-18,373	-16,651	-28,442	-10,727	-6,794	-14,065	-24,834	-4,318	-8,256
Just Int I	-31,174	0,000	10,821	5,865	-27,264	-11,731	5,865	1,955	1,955	-1,955	1,955	-29,219	-29,219	-13,686
Just Int II	-31,174	0,000	10,821	5,865	-27,264	-11,731	5,865	1,955	1,955	-1,955	1,955	-29,219	-29,219	-13,686
Pythagorean	-3,910	0,000	-3,910	5,865	0,000	9,775	5,865	1,955	1,955	-1,955	1,955	-1,955	-1,955	7,820
Meantone	6,843	0,000	6,843	-10,264	0,000	-17,108	-10,264	-3,421	-3,421	3,422	-3,421	3,422	3,422	-13,686
Take 01	263,059	294,410	262,353	247,143	290,727	272,887	246,646	218,762	218,317	193,985	219,431	195,232	196,624	185,405
Take 02														
Take 03	262,511	294,958	264,059	245,650	295,668	272,527	243,554	219,032	222,356	191,873	219,161	196,540	197,337	186,268
Take 04	263,400	295,888	266,286	248,730	291,430	278,218	248,937	221,398	224,633	195,502	221,145	197,455	199,846	186,932
Take 05														
Take 06	260,157	295,624	262,534	248,852	292,548	275,787	248,127	219,236	225,121	192,849	220,045	195,966	199,884	187,227
Take 07	261,285	295,900	264,756	247,010	293,669	274,540	246,868	218,790	221,985	193,823	220,264	196,153	197,563	186,948
Take 08	260,695	294,871	262,481	247,167	296,016	280,226	246,754	216,682	225,207	194,454	220,693	196,715	198,849	187,487
Take 09	266,826	295,526	264,127	246,797	291,780	276,413	245,814	220,571	225,348	196,601	219,890	196,213	198,985	187,404
Take 10	264,303	293,420	262,758	248,430	293,162	278,222	247,226	220,974	225,315	198,623	220,083	197,152	198,455	186,939
Take 11	263,786	296,223	265,684	249,013	295,016	276,137	245,671	220,605	224,747	197,166	222,979	197,957	199,874	186,924
Take 12	269,462	293,135	264,761	249,745	293,359	278,395	246,946	219,633	223,462	193,081	220,222	195,106	198,247	186,610
Take 13	265,738	297,133	266,221	252,505	299,608	282,467	248,156	220,542	222,857	197,278	220,346	198,276	199,082	186,836
Take 14	260,871	291,476	259,979	244,478	286,830	273,760	243,691	216,959	221,030	195,094	218,569	194,089	195,459	184,784
Take 15	264,422	293,196	261,370	248,379	292,754	275,087	243,646	218,674	224,509	196,000	221,074	195,582	196,910	185,729
Take 16	262,061	293,560	262,705	245,044	291,286	276,748	243,832	218,737	221,948	194,246	218,912	194,951	196,956	185,926
Take 17	264,184	295,061	260,082	245,879	291,459	276,021	245,281	218,509	220,690	196,304	219,516	193,922	196,709	186,053
Take 18	260,742	294,317	262,108	245,070	290,410	275,108	244,221	218,229	220,842	193,635	220,168	194,649	195,318	186,270
Take 19	261,708	295,518	260,390	245,455	289,963	277,134	243,387	219,144	222,117	192,890	220,026	194,892	196,398	185,695
Take 20	267,922	296,468	267,374	251,124	294,310	277,148	243,194	220,007	221,961	196,830	220,800	195,679	198,328	185,926
Take 21	270,128	297,191	264,911	251,238	294,996	280,327	245,347	218,013	225,763	196,937	219,438	197,134	199,680	186,142
Ten 4 AVERAGE	263,856	294,941	263,418	247,774	292,894	276,692	245,647	219,184	223,064	195,114	220,145	195,982	197,921	186,395
Canta RF+3rds	10,609	3,420	7,733	1,739	-8,635	-7,153	-13,185	-10,519	19,856	-11,907	-2,943	-4,223	12,821	8,945
Canta RF-3rds	11,094	3,905	8,217	2,224	-8,150	-6,668	-12,700	-10,034	20,341	-11,422	-2,458	-3,738	13,306	9,430
Just Int I	-31,174	0,000	10,821	5,865	-27,264	-11,731	5,865	1,955	1,955	-1,955	1,955	-29,219	-29,219	-13,686
Just Int II	-31,174	0,000	10,821	5,865	-27,264	-11,731	5,865	1,955	1,955	-1,955	1,955	-29,219	-29,219	-13,686
Pythagorean	-3,910	0,000	-3,910	5,865	0,000	9,775	5,865	1,955	1,955	-1,955	1,955	-1,955	-1,955	7,820
Meantone	6,843	0,000	6,843	-10,264	0,000	-17,108	-10,264	-3,421	-3,421	3,422	-3,421	3,422	3,422	-13,686









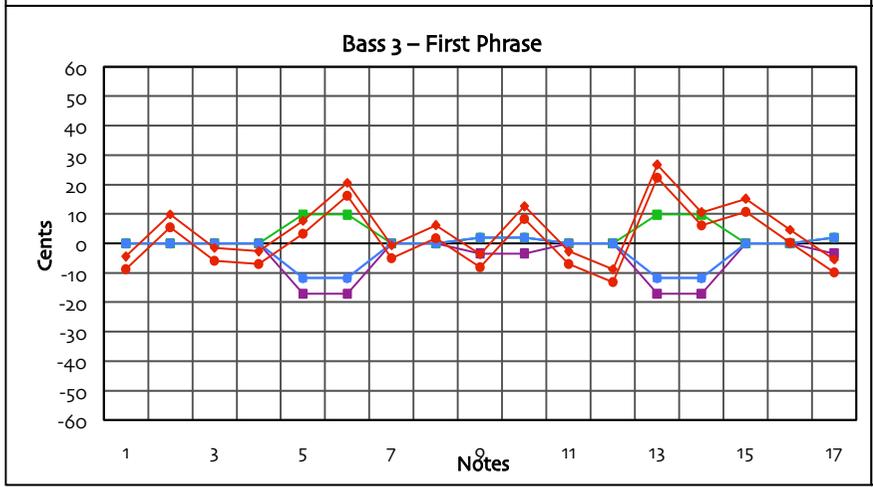
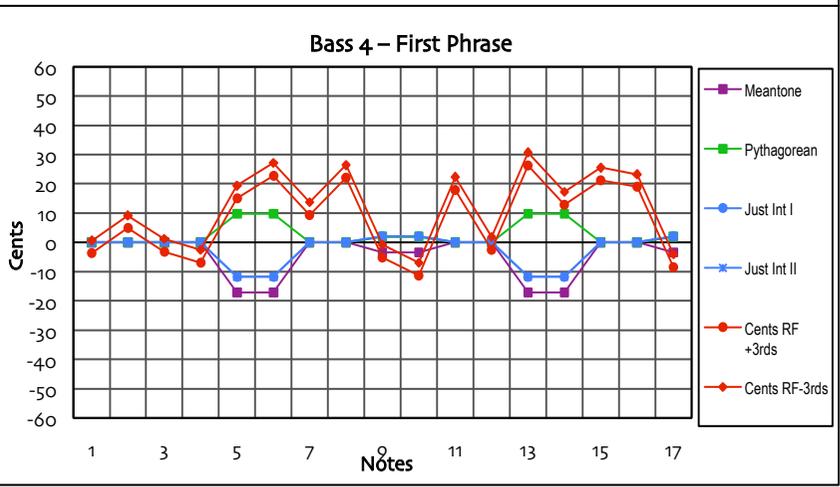
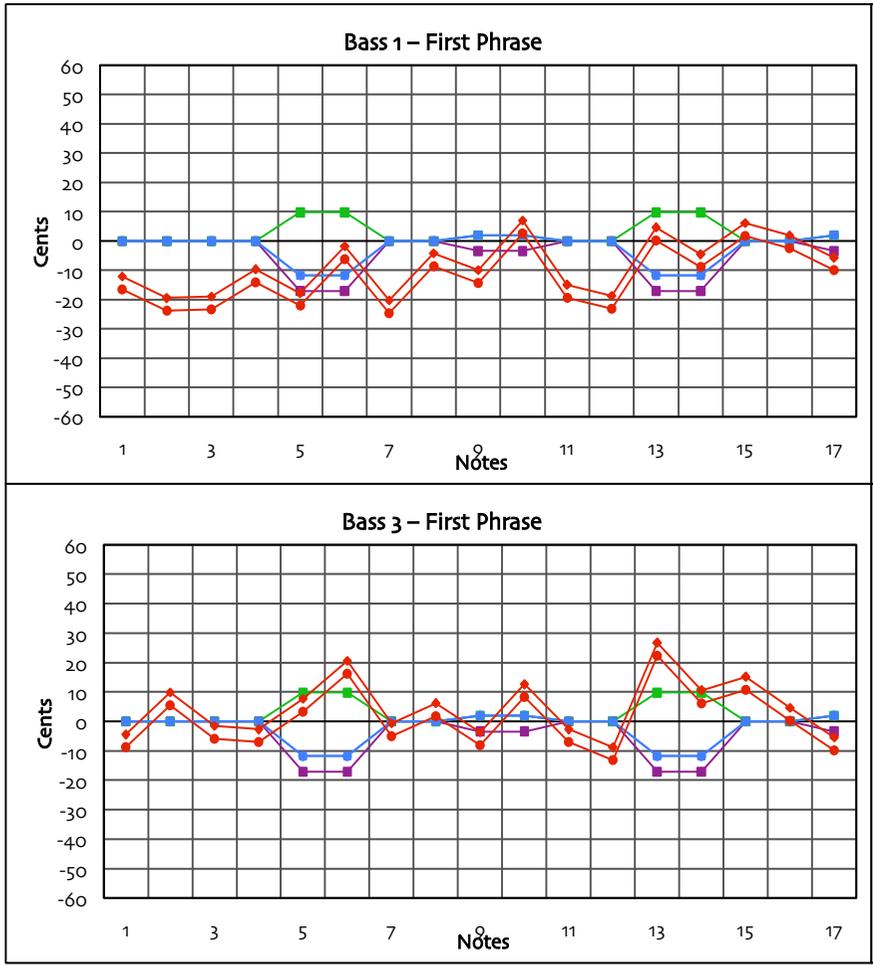
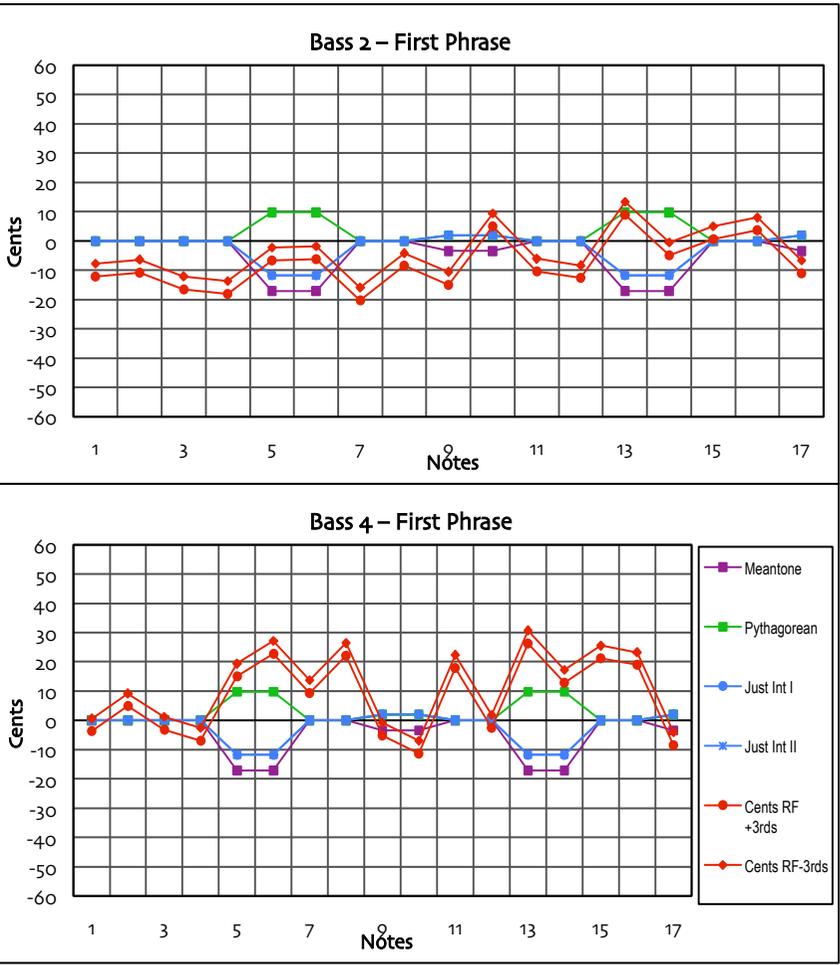


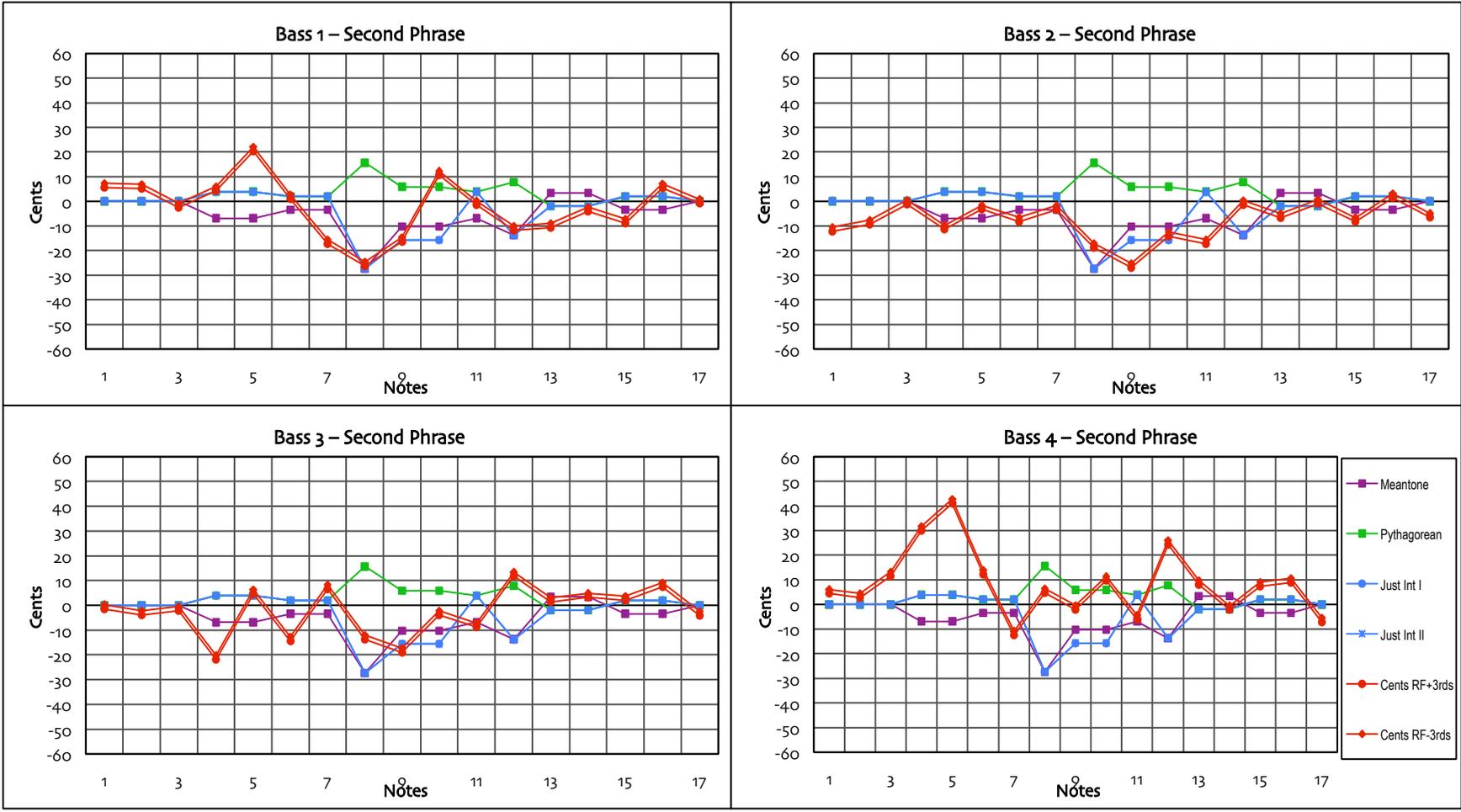
11.7 - THE BBC SINGERS BASSES' RESULTS
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Take 19	219,175	232,767	218,820	206,864	196,831	188,472	125,348	109,349	110,510	145,753
Take 20	215,954	234,305	218,764	206,255	195,837	185,216	122,980	106,433	109,167	146,710
Take 21	220,016	232,564	217,142	206,989	196,676	190,299	123,129	106,715	112,805	145,552
Bass 1 AVERAGE	220,348	232,570	220,072	207,255	196,375	187,370	123,897	109,519	110,036	146,835
Cents RF+3rds	-1,353	-7,893	-3,521	-7,403	-0,759	17,974	1,880	-11,677	-3,514	-4,061
Cents RF-3rds	-0,868	-7,409	-3,036	-6,918	-0,274	18,459	2,365	-11,192	-3,029	-3,576
Just Int I	1,955	13,686	-25,309	-9,776	-29,219	-13,686	-15,641	1,955	1,955	0,000
Just Int II	1,955	13,686	-25,309	-9,776	-29,219	-13,686	-15,641	1,955	1,955	0,000
Pythagorean	1,955	-7,820	1,955	11,730	-1,955	7,820	5,865	1,955	1,955	0,000
Meantone	-3,421	13,686	-3,421	-20,530	3,422	-13,686	-10,264	-3,421	-3,421	0,000
Take 01	221,242	234,293	219,531	206,579	196,612	188,453	122,821	110,772	110,387	147,430
Take 02	221,216	232,726	218,961	206,292	194,017	186,188	123,352	109,763	110,018	146,950
Take 03	218,972	233,958	220,759	206,084	195,300	187,638	122,285	109,524	109,757	147,137
Take 04										
Take 05										
Take 06	218,837	232,647	220,172	206,890	193,575	187,923	122,615	108,999	109,512	146,813
Take 07	222,312	233,684	218,958	205,782	194,325	187,719	122,903	109,570	110,201	146,463
Take 08	218,949	232,449	218,163	206,401	194,656	184,536	124,246	109,608	109,772	146,838
Take 09	218,602	233,625	219,470	206,875	195,154	189,464	124,126	109,642	109,891	147,185
Take 10	219,826	233,596	220,232	206,431	194,459	186,514	122,792	110,261	110,624	146,696
Take 11	221,882	234,722	221,486	206,723	194,251	186,316	126,231	110,133	111,035	147,449
Take 12	220,705	232,576	220,217	207,187	193,022	187,660	124,287	110,339	109,983	146,806
Take 13	220,546	234,179	220,279	206,052	195,177	185,627	121,763	109,907	110,073	146,872
Take 14	220,520	233,365	218,865	206,744	195,116	185,551	122,132	108,596	108,839	146,433
Take 15	219,296	231,398	219,467	205,837	195,373	185,810	122,413	108,914	109,384	146,765
Take 16	220,951	233,673	217,454	208,172	195,144	184,910	122,318	109,201	109,425	146,004
Take 17	220,426	233,309	218,304	205,658	193,794	186,757	123,013	109,433	109,396	145,841
Take 18	219,666	232,240	218,719	205,080	192,947	183,521	122,688	109,727	110,040	145,793
Take 19	221,474	231,685	219,714	205,107	194,896	189,042	121,961	109,205	109,786	146,579
Take 20	220,569	233,736	221,157	206,199	193,373	186,147	121,149	108,896	108,739	145,477
Take 21	219,427	232,617	218,410	206,444	194,268	184,925	122,089	109,503	109,460	145,491
Bass 2 AVERAGE	220,285	233,183	219,490	206,344	194,498	186,563	122,904	109,578	109,806	146,580
Cents RF+3rds	-1,844	-3,335	-8,101	-15,029	-17,386	10,507	-12,048	-10,735	-7,135	-7,063
Cents RF-3rds	-1,359	-2,850	-7,616	-14,544	-16,901	10,992	-11,563	-10,250	-6,650	-6,578
Just Int I	1,955	13,686	-25,309	-9,776	-29,219	-13,686	-15,641	1,955	1,955	0,000
Just Int II	1,955	13,686	-25,309	-9,776	-29,219	-13,686	-15,641	1,955	1,955	0,000
Pythagorean	1,955	-7,820	1,955	11,730	-1,955	7,820	5,865	1,955	1,955	0,000
Meantone	-3,421	13,686	-3,421	-20,530	3,422	-13,686	-10,264	-3,421	-3,421	0,000
Take 01	223,596	231,899	218,942	207,511	194,639	187,057	123,657	111,041	110,485	148,313
Take 02										
Take 03	221,365	229,705	217,180	204,471	194,041	188,213	122,170	109,929	109,385	147,588
Take 04	219,461	230,215	217,782	205,408	194,624	184,688	122,229	109,548	109,630	146,615
Take 05										
Take 06	218,984	230,316	218,208	203,340	194,004	185,324	123,618	109,594	110,247	146,760
Take 07	219,424	230,795	218,464	207,401	195,381	186,717	122,513	109,381	108,539	146,910
Take 08	220,372	230,765	219,560	205,613	194,933	187,350	124,264	109,207	108,670	146,980
Take 09	219,017	230,894	218,254	206,162	195,059	187,378	122,668	108,852	109,057	146,437
Take 10	221,169	230,502	218,281	204,448	195,547	187,195	122,285	109,193	109,155	146,722
Take 11	219,277	232,018	220,478	206,842	193,879	187,677	124,042	110,083	110,465	147,447
Take 12	218,463	230,668	219,399	205,682	193,848	185,942	122,091	109,476	109,141	146,740
Take 13	220,786	231,360	218,914	205,248	192,183	185,407	123,130	109,030	107,968	147,107
Take 14	220,718	230,362	218,625	204,821	195,706	185,836	122,355	107,733	107,767	146,001
Take 15	217,872	229,204	217,585	205,151	194,496	187,382	122,750	108,292	107,774	145,964
Take 16	218,099	229,622	217,189	204,264	195,502	186,810	123,452	108,513	108,354	145,636
Take 17	217,246	228,379	215,326	207,440	195,494	185,863	120,360	108,358	108,550	145,657
Take 18	215,229	226,436	213,893	201,257	191,941	183,758	120,734	108,113	108,033	145,727
Take 19	217,096	230,239	215,680	204,070	194,313	191,332	120,127	108,677	108,156	146,551
Take 20	221,994	233,952	218,212	204,255	190,839	184,752	121,492	108,512	108,626	146,705
Take 21	220,724	230,712	217,705	206,051	193,784	185,587	122,112	109,336	108,391	146,346
Bass 3 AVERAGE	219,521	230,423	217,878	205,233	194,222	186,540	122,424	109,098	108,863	146,642
Cents RF+3rds	-7,864	-23,947	-20,869	-24,372	-19,846	10,294	-18,831	-18,336	-22,079	-6,328

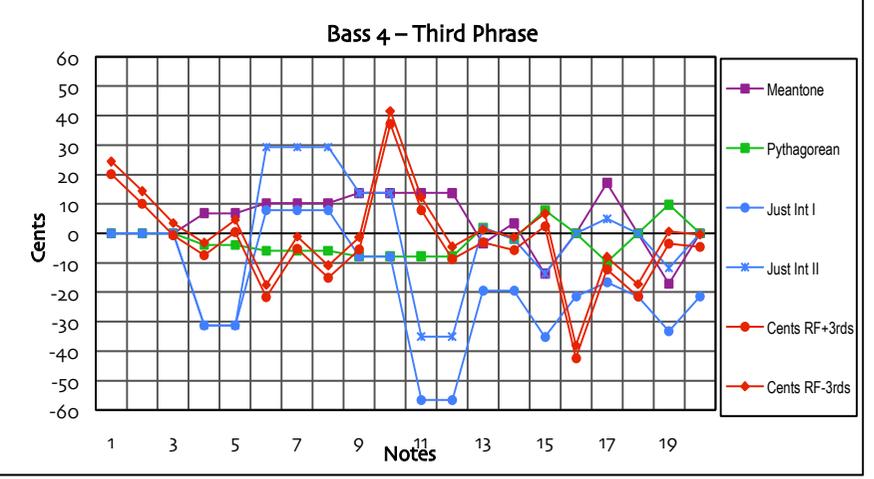
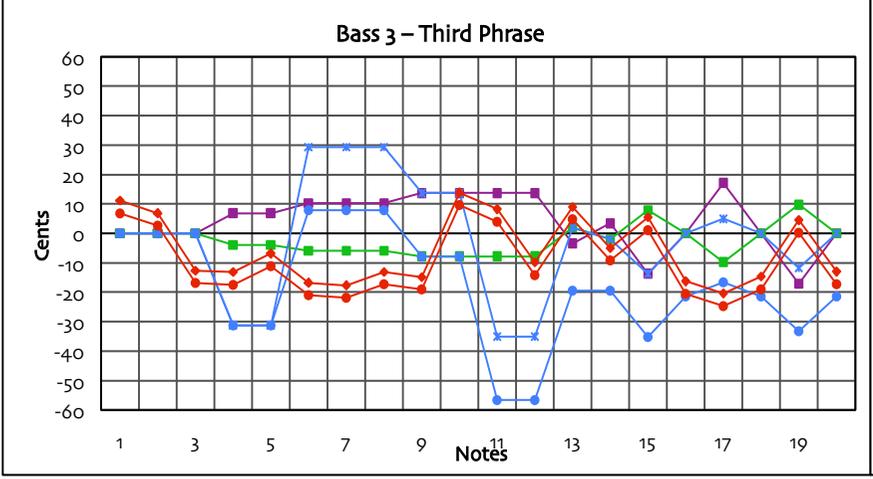
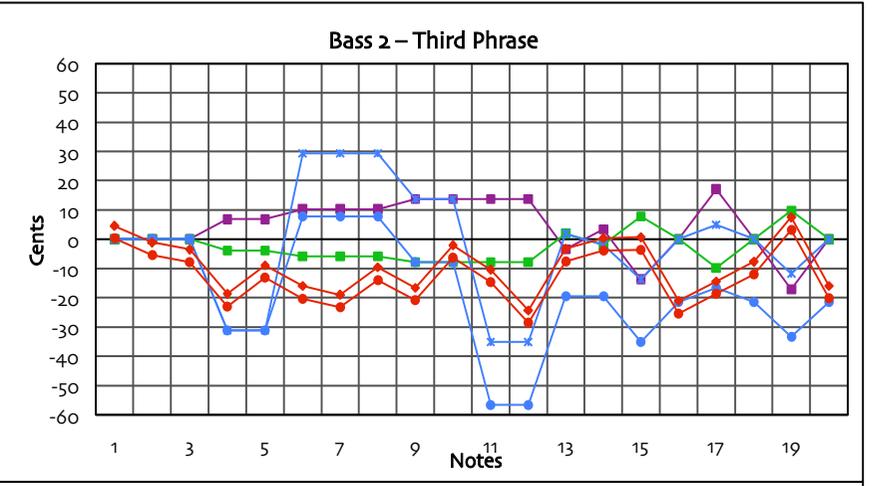
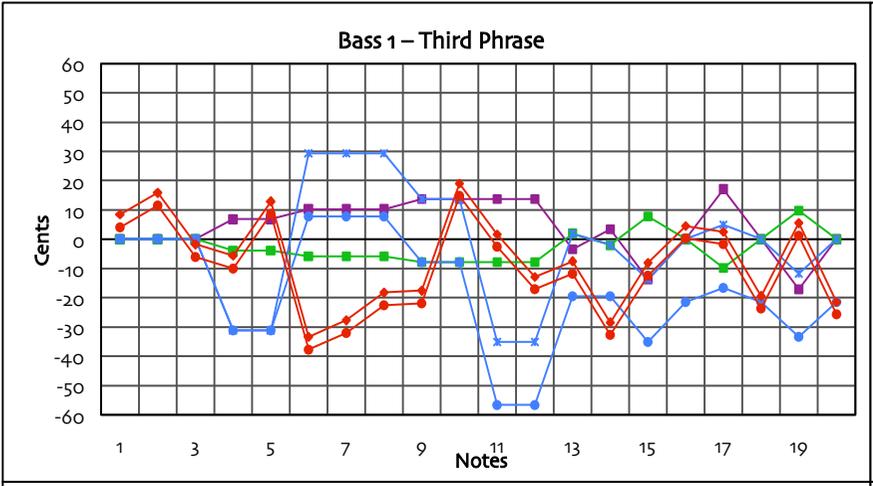
11.7 - THE BBC SINGERS BASSES' RESULTS

Cents RF-3rds	-7,379	-23,463	-20,384	-23,887	-19,361	10,779	-18,346	-17,851	-21,594	-5,843
Just Int I	1,955	13,686	-25,309	-9,776	-29,219	-13,686	-15,641	1,955	1,955	0,000
Just Int II	1,955	13,686	-25,309	-9,776	-29,219	-13,686	-15,641	1,955	1,955	0,000
Pythagorean	1,955	-7,820	1,955	11,730	-1,955	7,820	5,865	1,955	1,955	0,000
Meantone	-3,421	13,686	-3,421	-20,530	3,422	-13,686	-10,264	-3,421	-3,421	0,000
Take 01	222,116	234,095	222,622	211,127	196,571	188,060	124,954	111,943	110,215	148,392
Take 02										
Take 03	220,179	232,140	219,593	210,257	196,960	187,072	122,415	110,018	110,921	147,145
Take 04	220,529	233,325	220,136	209,341	199,451	188,315	122,494	109,980	109,292	146,891
Take 05										
Take 06	220,292	232,816	220,704	208,839	195,049	184,114	124,036	109,580	110,346	147,505
Take 07	221,539	233,950	220,086	208,197	197,448	188,337	124,862	108,826	109,484	147,466
Take 08	223,122	234,223	221,747	209,179	194,471	188,276	125,531	109,871	109,732	147,310
Take 09	221,128	232,209	222,493	208,221	195,484	186,512	123,555	108,942	110,331	147,473
Take 10	222,543	233,197	219,771	210,252	197,796	185,999	125,313	109,568	110,090	147,719
Take 11	221,629	233,936	222,240	210,055	195,926	186,170	123,930	110,040	109,709	147,775
Take 12	225,370	235,459	221,864	211,748	197,098	186,299	123,284	110,077	110,329	147,252
Take 13	222,212	236,597	222,154	211,234	196,957	188,507	123,993	109,941	109,724	147,192
Take 14	222,467	232,709	221,428	209,050	195,547	184,573	123,718	109,642	111,071	146,667
Take 15	221,438	232,148	219,943	208,873	196,878	187,228	122,033	109,196	109,956	146,473
Take 16	220,235	233,992	218,507	207,809	195,615	187,248	124,138	108,808	107,631	146,059
Take 17	220,271	233,853	218,695	208,086	195,707	188,633	121,363	109,512	109,673	146,543
Take 18	223,605	232,579	218,838	208,649	195,429	184,619	121,839	108,702	108,419	146,482
Take 19	219,646	234,172	220,244	208,694	196,784	187,382	122,550	109,559	109,371	147,043
Take 20	222,573	236,824	220,244	211,498	197,001	188,506	124,996	110,309	109,595	146,462
Take 21	223,341	234,250	220,373	210,749	196,426	186,760	123,457	110,271	110,504	146,654
Basses 4 AVERAGE	221,802	233,815	220,615	209,571	196,453	186,979	123,603	109,726	109,810	147,079
Cents RF+3rds	10,035	1,346	0,744	11,839	-0,073	14,365	-2,231	-8,412	-7,077	-1,179
Cents RF-3rds	10,519	1,831	1,229	12,324	0,412	14,850	-1,746	-7,927	-6,592	-0,694
Just Int I	1,955	13,686	-25,309	-9,776	-29,219	-13,686	-15,641	1,955	1,955	0,000
Just Int II	1,955	13,686	-25,309	-9,776	-29,219	-13,686	-15,641	1,955	1,955	0,000
Pythagorean	1,955	-7,820	1,955	11,730	-1,955	7,820	5,865	1,955	1,955	0,000
Meantone	-3,421	13,686	-3,421	-20,530	3,422	-13,686	-10,264	-3,421	-3,421	0,000



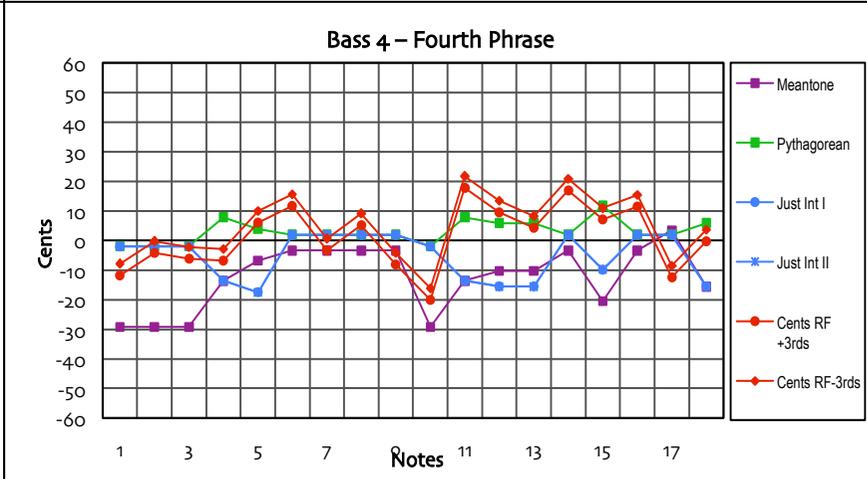
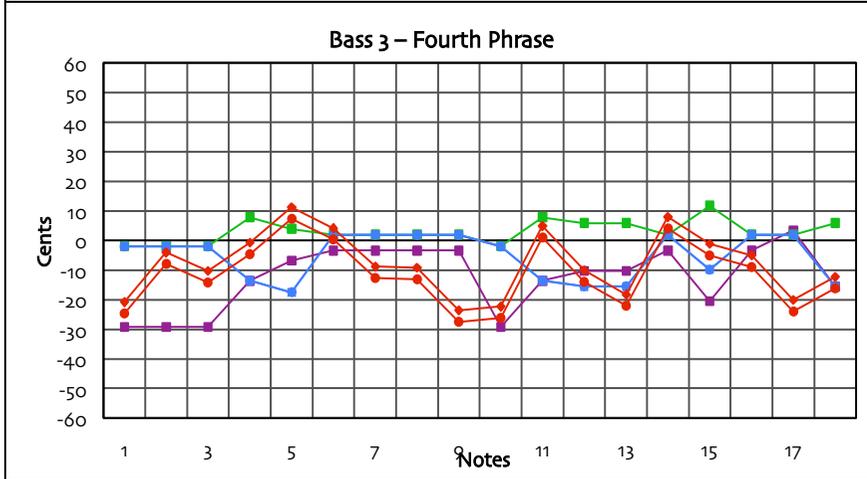
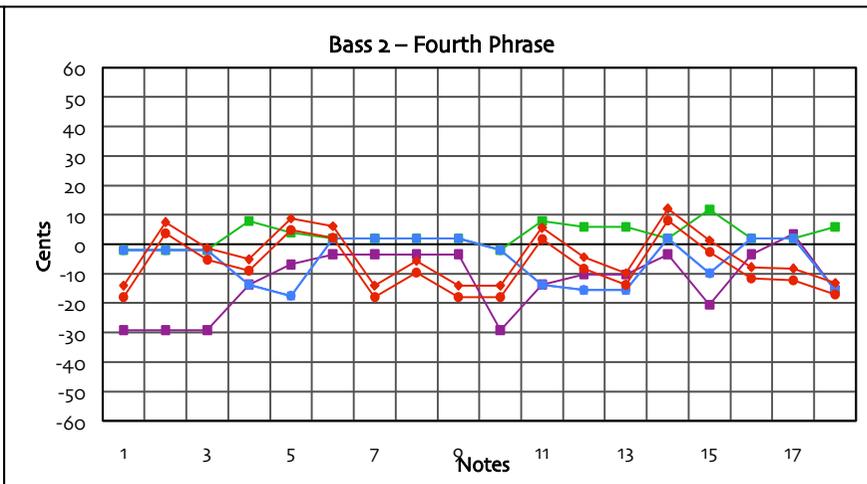
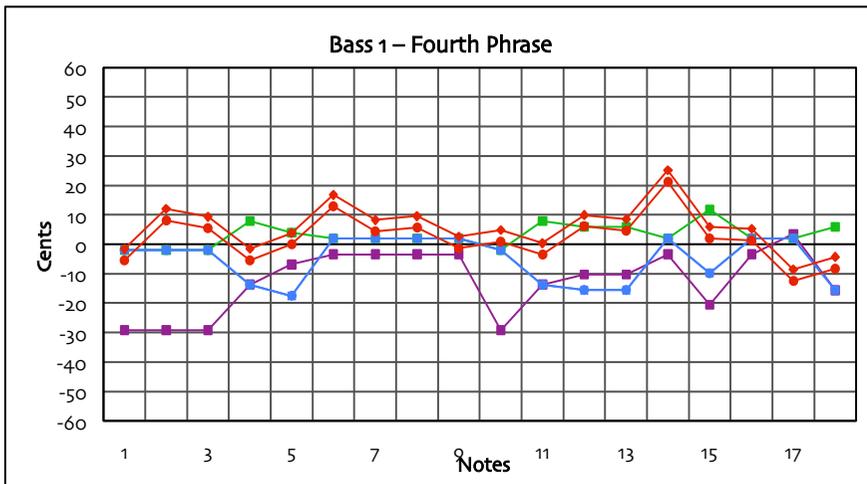


11.7b - THE BBC SINGERS BASES' CHARTS - PHRASE 2

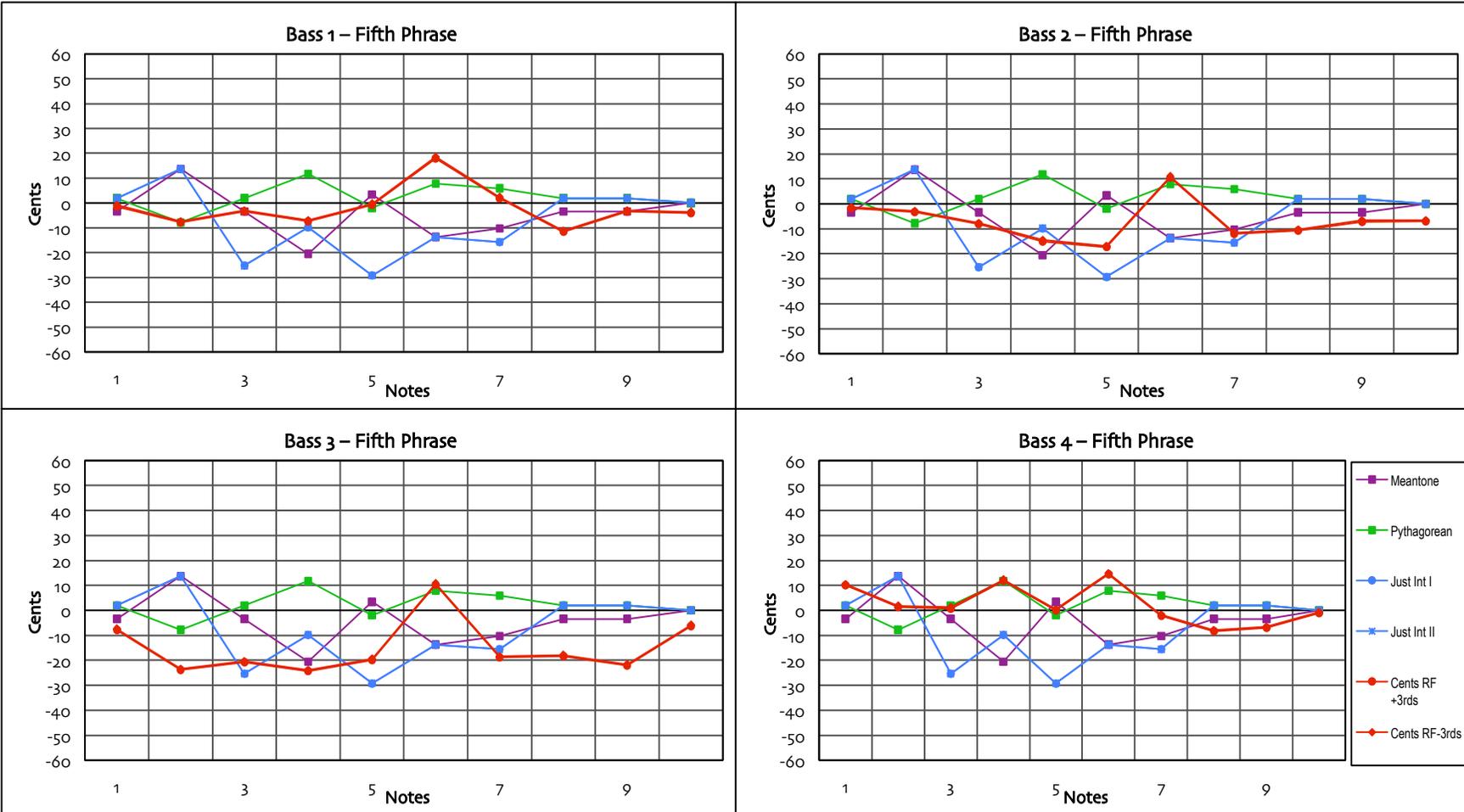


- Meantone
- Pythagorean
- Just Int I
- * Just Int II
- Cents RF+3rds
- ◆ Cents RF-3rds

11.7C - THE BBC SINGERS BASSES' CHARTS – PHRASE 3



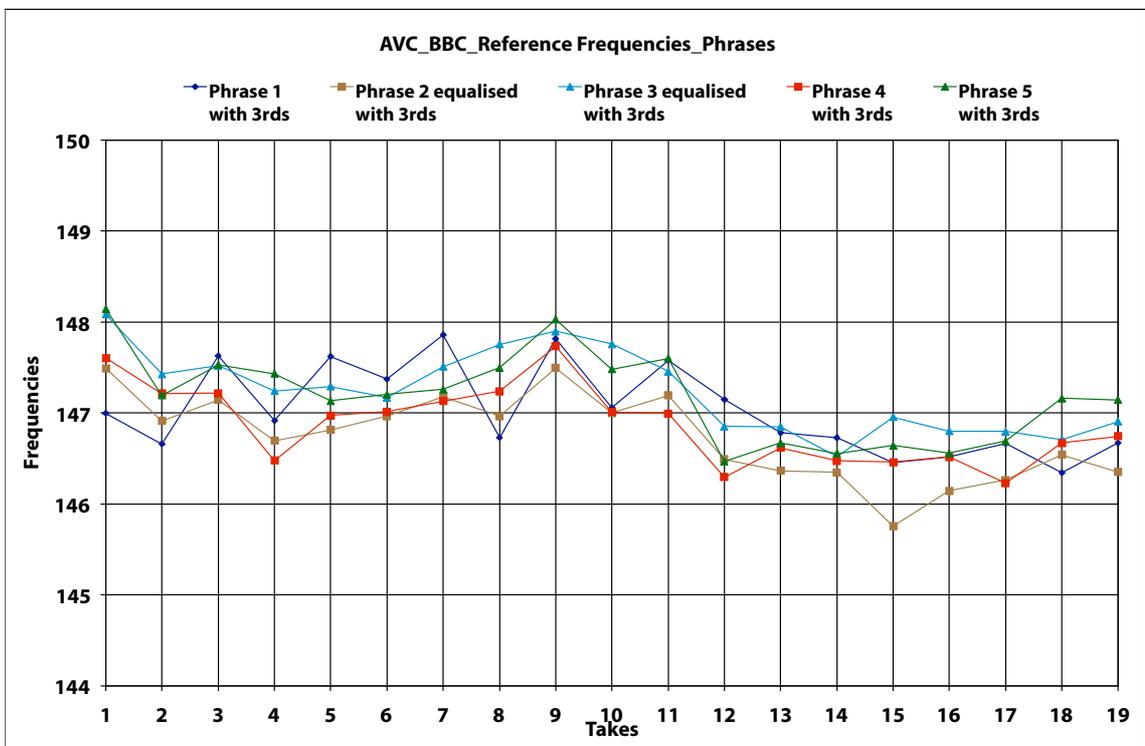
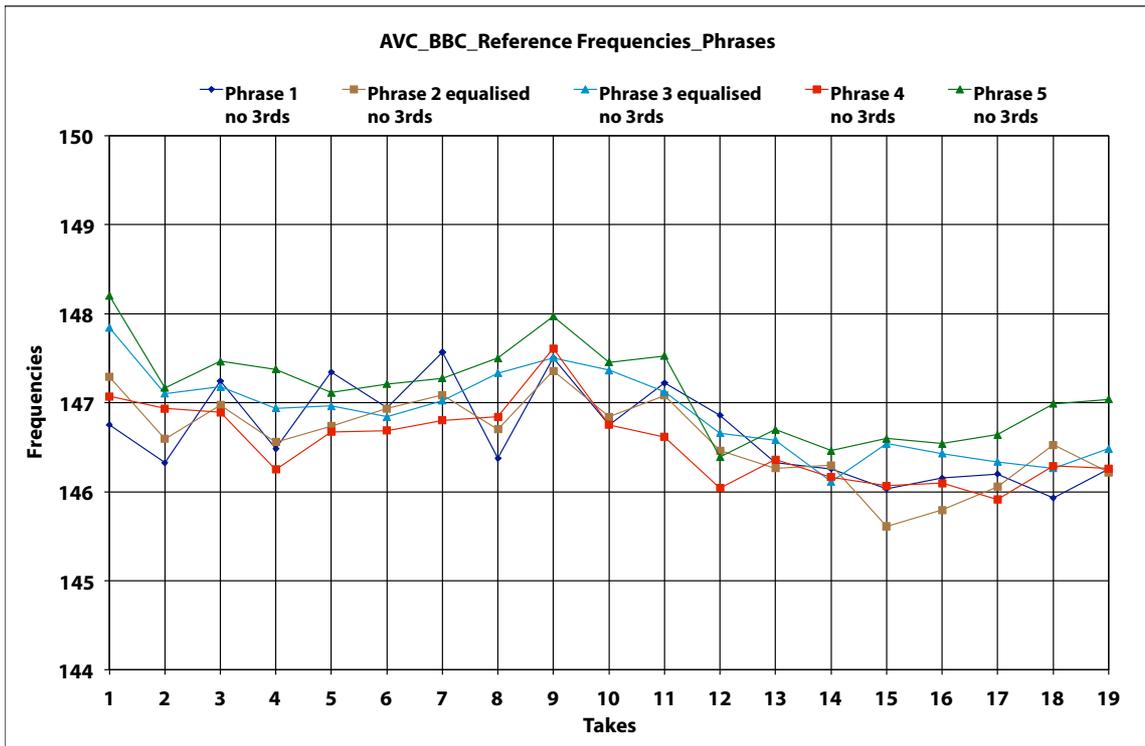
- Meantone
- Pythagorean
- Just Int I
- Just Int II
- Cents RF +3rds
- ◆ Cents RF-3rds

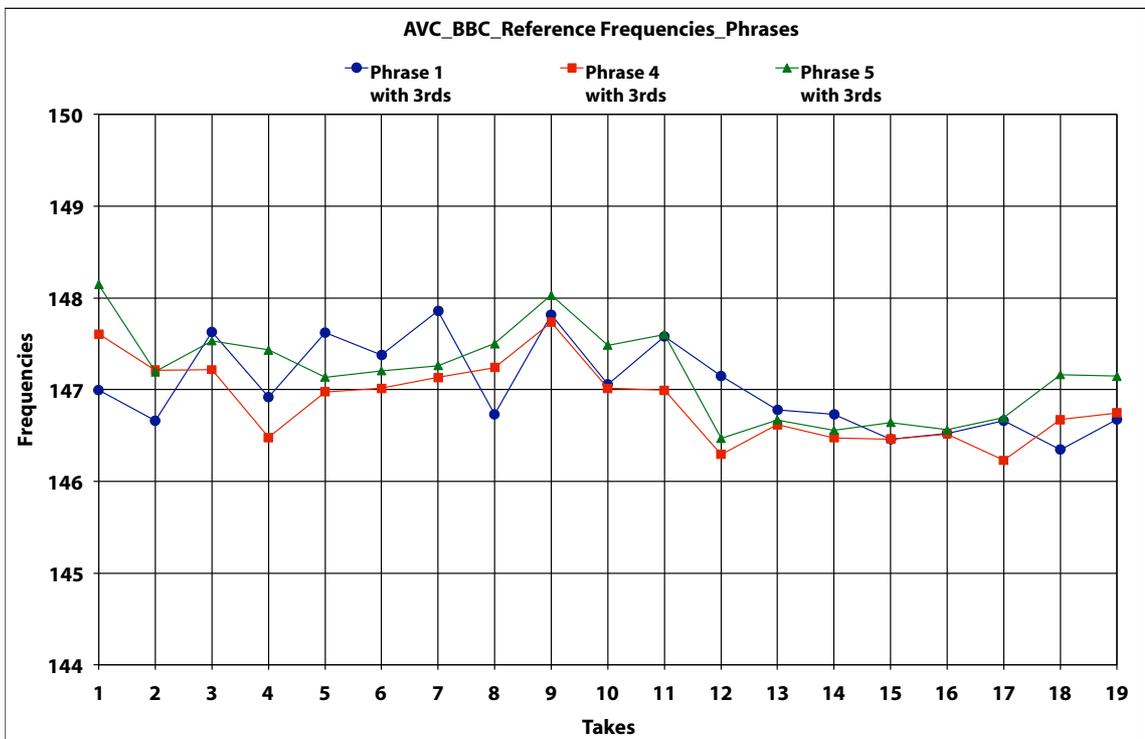
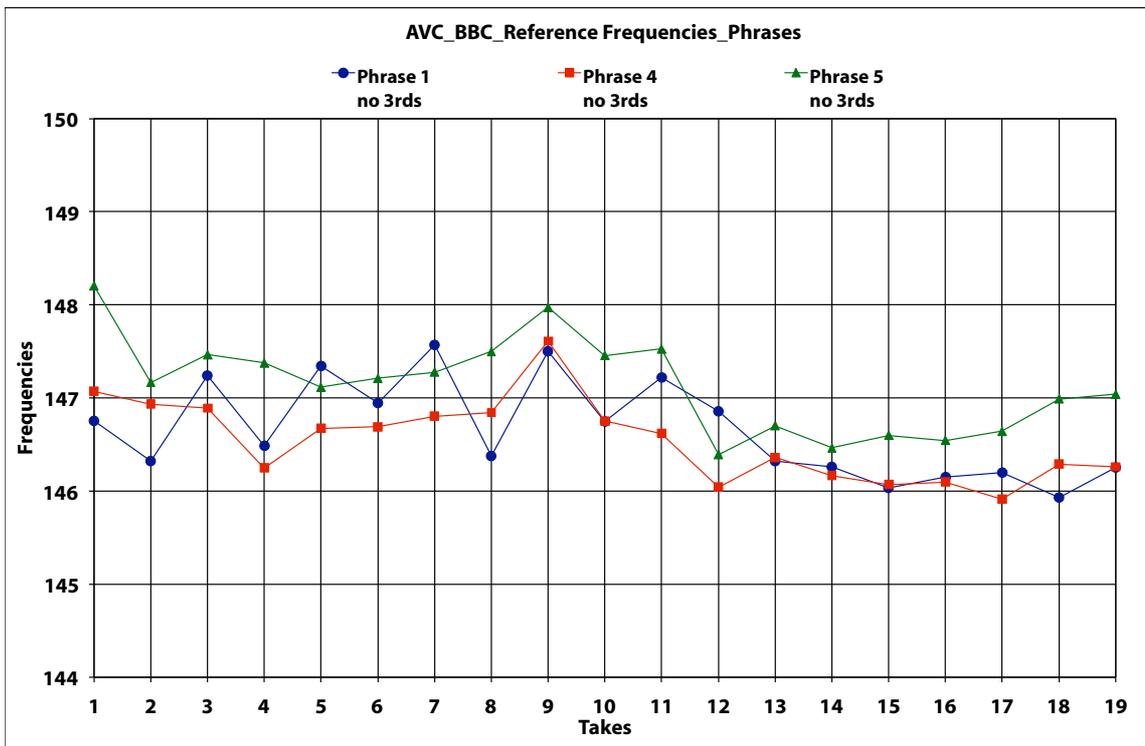


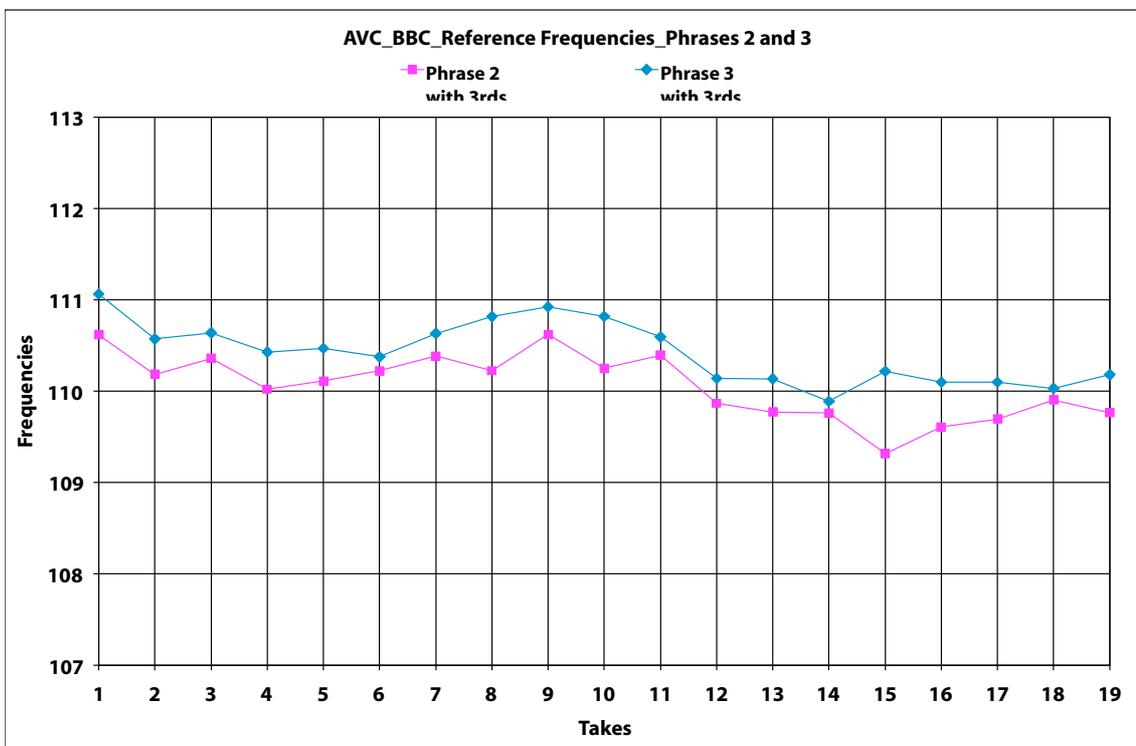
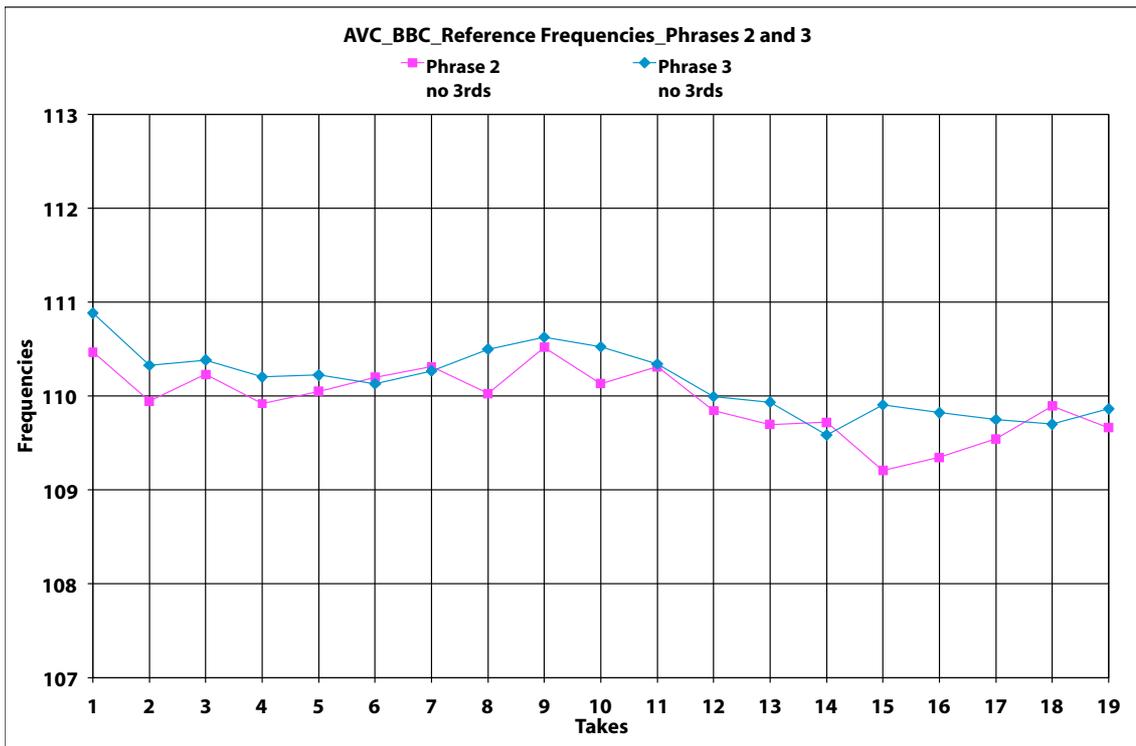
11.7E - THE BBC SINGERS BASES' CHARTS - PHRASE 5

AVC _ BBC Recording Session _ Reference Frequencies															
	Phrase 1 with 3rds	Phrase 2 with 3rds	Phrase 3 with 3rds	Phrase 2 equalised with 3rds	Phrase 3 equalised with 3rds	Phrase 4 with 3rds	Phrase 5 with 3rds	Phrase 1 no 3rds	Phrase 2 no 3rds	Phrase 3 no 3rds	Phrase 2 equalised no 3rds	Phrase 3 equalised no 3rds	Phrase 4 no 3rds	Phrase 5 no 3rds	
Take 1	146,996	110,619	111,065	147,492	148,086	147,604	148,145	146,752	110,469	110,882	147,291	147,843	147,072	148,201	Take 1
Take 2															Take 2
Take 3	146,662	110,184	110,572	146,912	147,430	147,213	147,195	146,323	109,945	110,328	146,594	147,104	146,933	147,167	Take 3
Take 4	147,631	110,359	110,641	147,146	147,521	147,217	147,531	147,242	110,232	110,385	146,976	147,180	146,891	147,466	Take 4
Take 5															Take 5
Take 6	146,916	110,022	110,431	146,696	147,241	146,477	147,431	146,483	109,920	110,203	146,560	146,937	146,248	147,375	Take 6
Take 7	147,621	110,112	110,469	146,816	147,292	146,974	147,135	147,343	110,052	110,224	146,736	146,965	146,672	147,114	Take 7
Take 8	147,374	110,224	110,376	146,965	147,168	147,013	147,203	146,945	110,200	110,132	146,934	146,843	146,689	147,211	Take 8
Take 9	147,860	110,385	110,633	147,179	147,511	147,131	147,261	147,569	110,313	110,269	147,084	147,026	146,803	147,276	Take 9
Take 10	146,732	110,225	110,817	146,967	147,756	147,240	147,500	146,374	110,026	110,501	146,702	147,334	146,843	147,500	Take 10
Take 11	147,817	110,622	110,924	147,496	147,898	147,734	148,029	147,504	110,519	110,628	147,359	147,504	147,611	147,972	Take 11
Take 12	147,058	110,251	110,820	147,001	147,759	147,012	147,482	146,747	110,132	110,524	146,843	147,365	146,750	147,455	Take 12
Take 13	147,579	110,396	110,593	147,194	147,457	146,993	147,601	147,222	110,311	110,341	147,081	147,121	146,617	147,526	Take 13
Take 14	147,148	109,869	110,140	146,491	146,854	146,294	146,468	146,860	109,845	109,993	146,460	146,657	146,043	146,391	Take 14
Take 15	146,782	109,774	110,137	146,365	146,849	146,617	146,670	146,323	109,697	109,935	146,263	146,580	146,361	146,700	Take 15
Take 16	146,729	109,760	109,891	146,347	146,521	146,474	146,556	146,258	109,721	109,585	146,295	146,113	146,165	146,462	Take 16
Take 17	146,458	109,317	110,217	145,756	146,956	146,459	146,642	146,030	109,207	109,906	145,609	146,541	146,068	146,597	Take 17
Take 18	146,521	109,607	110,100	146,143	146,799	146,516	146,560	146,152	109,346	109,822	145,794	146,430	146,096	146,541	Take 18
Take 19	146,662	109,697	110,098	146,262	146,798	146,229	146,693	146,199	109,543	109,751	146,058	146,335	145,912	146,642	Take 19
Take 20	146,344	109,906	110,031	146,541	146,709	146,672	147,162	145,930	109,896	109,699	146,527	146,266	146,289	146,990	Take 20
Take 21	146,672	109,765	110,181	146,353	146,908	146,745	147,145	146,253	109,664	109,862	146,218	146,483	146,260	147,039	Take 21
Averages	147,030	110,057	110,428	146,743	147,238	146,875	147,179	146,658	109,949	110,156	146,599	146,875	146,543	147,138	Averages

11.8 – THE BBC SINGERS REFERENCE FREQUENCIES’ RESULTS



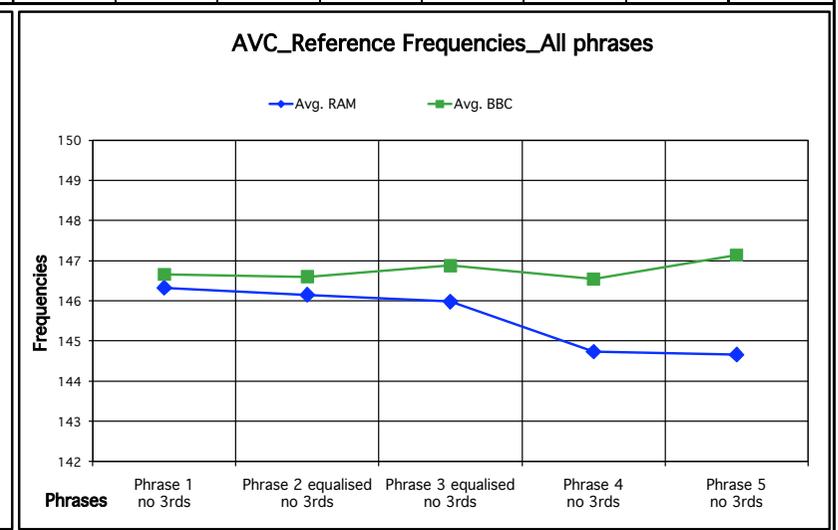
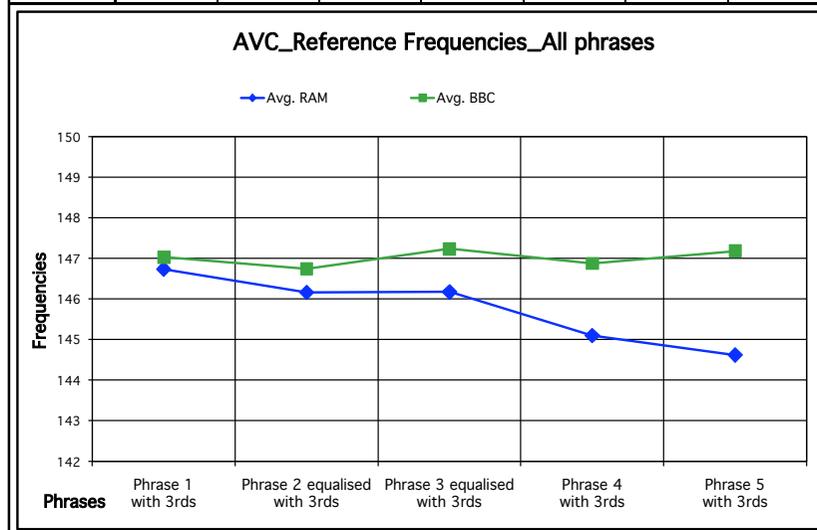




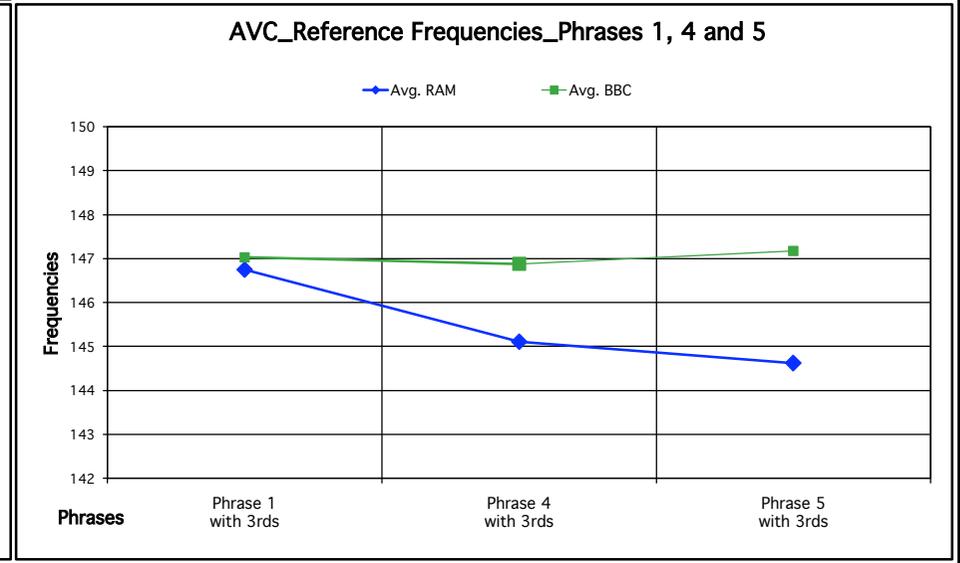
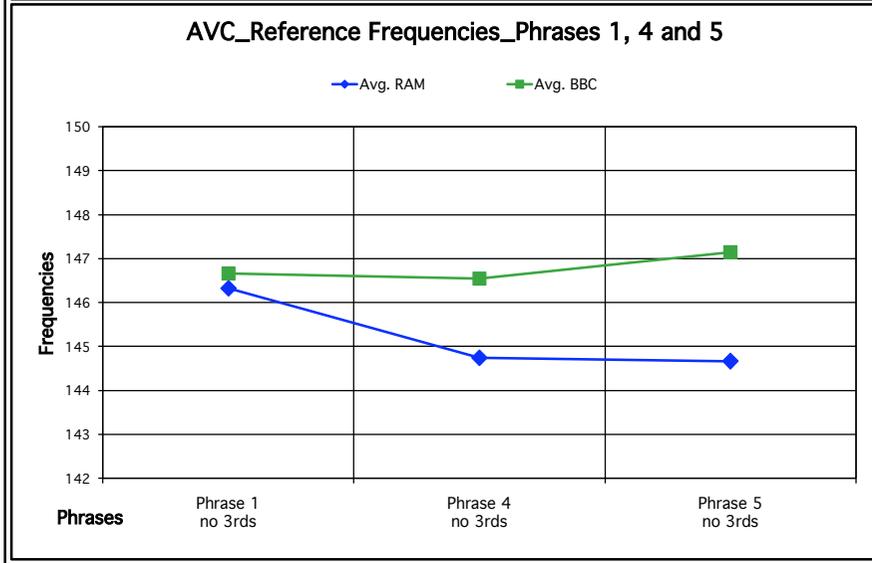
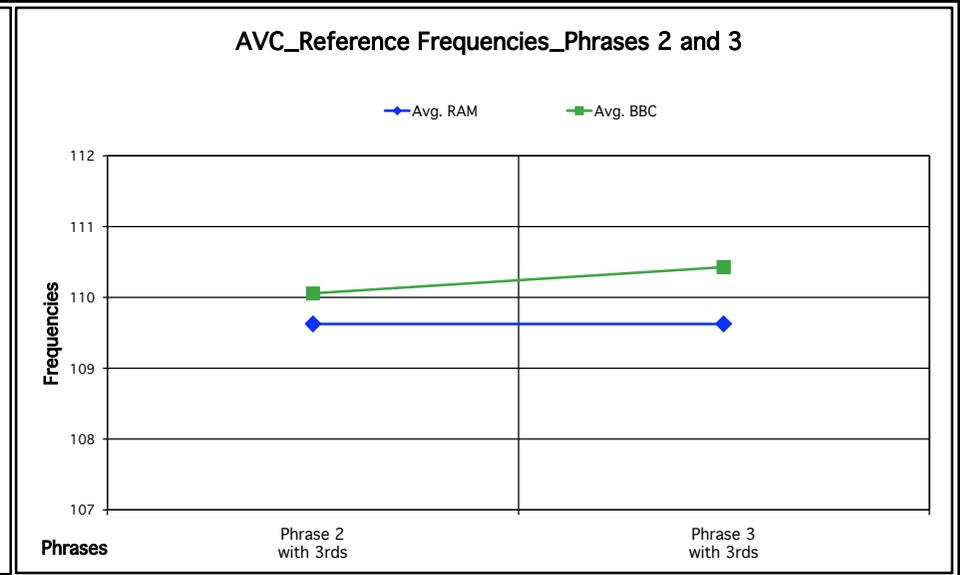
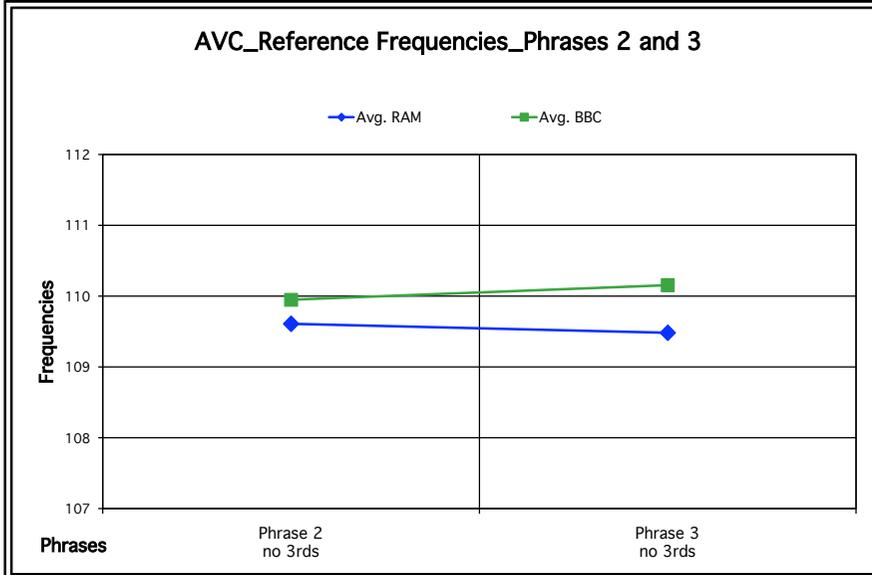
APPENDIX 12
12 - MEASUREMENTS RESULTS
– REFERENCE FREQUENCIES GENERAL AVERAGES –

12 – REFERENCE FREQUENCIES GENERAL AVERAGES' RESULTS

AVC _ Reference Frequencies _ General Averages															
	Phrase 1 with 3rds	Phrase 2 with 3rds	Phrase 3 with 3rds	Phrase 2 equalised with 3rds	Phrase 3 equalised with 3rds	Phrase 4 with 3rds	Phrase 5 with 3rds	Phrase 1 no 3rds	Phrase 2 no 3rds	Phrase 3 no 3rds	Phrase 2 equalised no 3rds	Phrase 3 equalised no 3rds	Phrase 4 no 3rds	Phrase 5 no 3rds	
Avg. RAM	146,740	109,624	109,628	146,166	146,170	145,099	144,617	146,326	109,612	109,482	146,150	145,977	144,736	144,660	Avg. RAM
Avg. BBC	147,030	110,057	110,428	146,743	147,238	146,875	147,179	146,658	109,949	110,156	146,599	146,875	146,543	147,138	Avg. BBC
D i f f e r e n c e s	RAM Ph1-ph2: - 7 cents Ph2-ph3: irrelevant Ph1-ph4: - 20 cents Ph1-ph5: - 25 cents							RAM Ph1-ph2: - 2 cents Ph2-ph3: - 2 cents Ph1-ph4: - 19 cents Ph1-ph5: - 20 cents							D i f f e r e n c e s
	BBC Ph1-ph2: - 3 cents Ph2-ph3: + 6 cents Ph1-ph4: - 2 cents Ph1-ph5: + 1 cent							BBC Ph1-ph2: - 1 cent Ph2-ph3: + 3 cents Ph1-ph4: - 1 cent Ph1-ph5: + 5 cents							
Averages	146,885	109,841	110,028	146,455	146,704	145,987	145,898	146,492	109,781	109,819	146,374	146,426	145,640	145,899	Averages



12 - REFERENCE FREQUENCIES GENERAL AVERAGES



12 - REFERENCE FREQUENCIES GENERAL AVERAGES

APPENDIX 13

13 - CITY UNIVERSITY ANNUAL REPORT, 1994-5

Setting the TONE

New **digital technology** has made it possible for the first time to analyse minute variations in **intonation of choral singers** in performance and could shed new light on **performance practice**.

There is already an established body of research on intonation or 'tuning' in singers' voices, but this has focused on individual singers and has taken place in a studio or laboratory situation. This necessarily focuses on melody, rather than harmony, and does not tell us anything about the intonational behaviour of choral singers in a performance situation. Research student Jocelei Bohrer became interested in this area when working as a conductor. Using conventional recording technology, however, it has not been possible to isolate and analyse the frequencies of an individual singer within a group as the microphone picks up frequencies from the other singers. Thus it has not been possible to analyse how groups of singers tune their voices to one another's when singing in harmony. Intonation has always been important in musical practice throughout Western musical

history. The pitches of musical notes, like any sound, are measured in frequencies - the greater the frequency, the higher the note. When notes sound together, the vibrations produce complex, harmonic frequencies. The difference between the frequencies can



also cause a 'beat' which may sound dissonant. The melodic difference in frequency between notes in a scale - the interval - is determined by the tuning system. Around 200 years ago, an Equal Temperament tuning system was adopted in Western music. This prescribes uniform distances between



each semi-tone of the scale and addresses many of the problems of 'beating' and limitations in adaptability to different keys which had been a feature of earlier tuning systems. While this system eliminates major problems, it still contains small errors in all its intervals, and all 'beat' to some extent when sounded together. Mr Bohrer noticed that in a performance situation, when singing certain combinations of notes, the actual note sung by each voice might vary slightly from that of a fixed intonation instrument such as the piano, erring towards a



more 'natural' harmonic system to avoid the dissonance of 'beating'. Mr Bohrer is now working with Dr Simon Emmerson from the Music Department and Mr Allen Hirson in the Department of Clinical Communication Studies using a specialist piece of equipment called the laryngograph to study how this happens. The laryngograph is used by speech clinicians to measure the vibrations in the larynx. By attaching a pair of electrodes from the laryngograph to the throat of each member of a quartet of singers, it is possible to record very accurately the frequencies each singer is producing at a given time. This data is then analysed using SoundScope software and spectrography in the Department of Clinical Communications Studies to display the music graphically as well as to provide numerical analysis. Because the laryngograph technology

is so accurate, variations in intonation of a 'cent' - a 100th of a semi-tone, can be identified.

Mozart's *Ave Verum Corpus* has been chosen as the music for the experiments because it is a good example of classical harmonic writing, comprising regular, sustained notes and phrases in all the voice parts. This will enable analysis of each individual note and chord, comparing them to the expected frequencies calculated for a range of historical tuning systems. It will also enable an assessment of phrases to see if there are intonational trends across a phrase.

The first in a series of experiments has involved a group of students from the Music Department. Further experiments will be conducted with other groups of singers to identify mistakes in intonation and to characterise intentional deviation from the equal temperament tuning system. Mr Bohrer hopes to

be able to conduct the experiment with an established professional quartet to assess whether results are more consistent where a group is accustomed to singing together. Because the laryngograph is a specialist piece of equipment, it is not readily available in large numbers - Laryngograph Ltd., the London-based manufacturers kindly supported the experiment. This means that the same analysis of larger groups is not currently possible. It is hoped however, that this method of analysis will help pave the way for much larger experiments in the future.

APPENDIX 14

14 - SOUND EXAMPLES—ACOUSTIC CD

1. Harmonics
2. *Ave Verum Corpus* – equal temperament
3. *Ave Verum Corpus* – Pythagorean intonation
4. *Ave Verum Corpus* – meantone temperament
5. *Ave Verum Corpus* – just intonation I
6. *Ave Verum Corpus* – just intonation II
7. *Ave Verum Corpus* – first phrase, Pythagorean intonation
8. *Ave Verum Corpus* – first phrase, meantone temperament
9. *Ave Verum Corpus* – first phrase, equal temperament
10. *Ave Verum Corpus* – first phrase, pure intonation
11. *Ave Verum Corpus* – second phrase, Pythagorean intonation
12. *Ave Verum Corpus* – second phrase, meantone temperament
13. *Ave Verum Corpus* – second phrase, equal temperament
14. *Ave Verum Corpus* – second phrase, pure intonation I
15. *Ave Verum Corpus* – second phrase, pure intonation II
16. *Ave Verum Corpus* – third phrase, Pythagorean intonation
17. *Ave Verum Corpus* – third phrase, meantone temperament
18. *Ave Verum Corpus* – third phrase, equal temperament
19. *Ave Verum Corpus* – third phrase, pure intonation I
20. *Ave Verum Corpus* – third phrase, pure intonation II
21. *Ave Verum Corpus* – fourth phrase, Pythagorean intonation
22. *Ave Verum Corpus* – fourth phrase, meantone temperament
23. *Ave Verum Corpus* – fourth phrase, equal temperament
24. *Ave Verum Corpus* – fourth phrase, pure intonation
25. *Ave Verum Corpus* – fifth phrase, Pythagorean intonation
26. *Ave Verum Corpus* – fifth phrase, meantone temperament
27. *Ave Verum Corpus* – fifth phrase, equal temperament
28. *Ave Verum Corpus* – fifth phrase, pure intonation
29. Royal Academy of Music singing quartet's acoustic signal
30. Royal Academy of Music singing quartet's larinx excitation signal
31. The BBC Singers' acoustic signal
32. The BBC Singers' larinx excitation signal
33. Royal Academy of Music singing quartet's replication – first phrase
34. Royal Academy of Music singing quartet's replication – second phrase
35. Royal Academy of Music singing quartet's replication – third phrase
36. Royal Academy of Music singing quartet's replication – fourth phrase
37. Royal Academy of Music singing quartet's replication – fifth phrase
38. The BBC Singers sections' replications – first phrase
39. The BBC Singers sections' replications – second phrase
40. The BBC Singers sections' replications – third phrase
41. The BBC Singers sections' replications – fourth phrase
42. The BBC Singers sections' replications – fifth phrase
43. The BBC Singers sopranos' replications – first phrase
44. The BBC Singers sopranos' replications – second phrase
45. The BBC Singers sopranos' replications – third phrase
46. The BBC Singers sopranos' replications – fourth phrase

47. The BBC Singers sopranos' replications – fifth phrase
48. The BBC Singers altos' replications – first phrase
49. The BBC Singers altos' replications – second phrase
50. The BBC Singers altos' replications – third phrase
51. The BBC Singers altos' replications – fourth phrase
52. The BBC Singers altos' replications – fifth phrase
53. The BBC Singers tenors' replications – first phrase
54. The BBC Singers tenors' replications – second phrase
55. The BBC Singers tenors' replications – third phrase
56. The BBC Singers tenors' replications – fourth phrase
57. The BBC Singers tenors' replications – fifth phrase
58. The BBC Singers basses' replications – first phrase
59. The BBC Singers basses' replications – second phrase
60. The BBC Singers basses' replications – third phrase
61. The BBC Singers basses' replications – fourth phrase
62. The BBC Singers basses' replications – fifth phrase
63. The BBC Singers' replications (all individual singers) – first phrase
64. The BBC Singers' replications (all individual singers) – second phrase
65. The BBC Singers' replications (all individual singers) – third phrase
66. The BBC Singers' replications (all individual singers) – fourth phrase
67. The BBC Singers' replications (all individual singers) – fifth phrase

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