Regular 1/6 comma (or 55-note division) : all the gaps are twice the size of the space between the named notes.

Gx, <u>A</u>, Bbb, gap, A#, <u>Bb</u>, gap,
Ax, <u>B</u>, Cb, gap, B#, <u>C</u>, [Dbb], gap,
<u>C#</u>, Db, gap, Cx, <u>D</u>, Ebb, gap,
D#, <u>Eb</u>, gap, Dx, <u>E</u>, Fb, gap,
E#, <u>F</u>, [Gbb], gap, <u>F#</u>, Gb, gap,
Fx, <u>G</u>, [Abb], gap, <u>G#</u>, Ab, gap,

Regular 1/6 comma (or 55-note division) : all the gaps are twice the size of the space between the named notes.

Whole steps are each the size of 9 commas. Semitones are either 5 commas (diatonic) or 4 commas (chromatic).

C-D-E : 9 commas each. C-C# : 4 commas. C#-D : 5 commas.

## This 55-note musicianship is easier in practice than it looks on paper.

•When your music has sharps, play them a little lower. **D# is lower than Eb, to go nicely with B.** 

•When your music has flats, play them a little higher. **Eb is higher than D#, to go nicely with G.** 

•When you are playing/singing/improvising in some scale, use only the correctly spelled notes for that scale.

•All the "wrong" notes are a "Pythagorean comma" too high or too low in pitch; at least the system is orderly.

•Diminished triads and 7<sup>th</sup> chords are especially strong in this system.

•The tuner learns by experience how much off-pure "junk" or wobbling quality each 5<sup>th</sup> and major 3<sup>rd</sup> should have in them, when setting up the notes by ear.

