

24 Edo

Notation

By William Lynch

Accidental Signs and Prefixes							
Ascending				Descending			
↑	"Jump"	1 step	50 cents	↓	"Drop"	1 step	50 cents
↗	"Sharp"	2 steps	100 cents	↘	"Flat"	2 steps	100 cents
↗↗	"Jump-Sharp"	3 steps	150 cents	↘↘	"Drop-Flat"	3 steps	150 cents
↗↗↗	"Double Sharp"	4 steps	200 cents	↘↘↘	"Double -Flat"	4 steps	200 cents

As you can see, accidentals in 24 EDO are fairly straight forward. In order to make music easier to read and notate as well as make it look cleaner, I have decided to completely omit using traditional sharp and flat signs replacing them with sagittal accidentals. I think they look nicer and kills the idea that the quarter tones are somehow less than the semitones now that everyone is on an equal level. I have chosen the words "Jump" and "Drop" to represent the raising and lowering of a pitch by a quarter tone rather than traditional "Half-Sharp" and "Half-

24 Edo Notation

Flat". These words are more inviting and easier to say allowing chord names to work better. I have also chosen the words "arto" and "tendo" as the prefixes for augmented major intervals or diminished minor intervals. The words are simple expand and contract in Latin just as major and minor are large and small in Latin.

There are a few enharmonics that are necessary to know in 24 EDO. With X and Y representing notes a whole step apart with X being lower, we will demonstrate some of the enharmonics. X^{\uparrow} and Y^{\downarrow} are enharmonic equivalents as well as $X^{\uparrow\uparrow}$ and Y^{\downarrow} . Another equivalent is of course, X^{\sharp} and Y^{\downarrow} as well as X^{\uparrow} and Y^{\sharp} as it is in 12 EDO.

Interval Names of 24 EDO				
Steps	CENTS	Ratio Approx.	Interval Name	Note from C
1	50	33/32, 34/33	Arto Second, Quarter Tone	C^{\uparrow} or D^{\downarrow}
2	100	17/16, 18/17	Major Second	D^{\uparrow}
3	150	12/11	Neutral Second, Three-Quarter Step	$C^{\uparrow\uparrow}$ or D^{\downarrow}
4	200	9/8	Major Second	D
5	250	15/13, 22/19	Tendo Second, Arto Third	D^{\uparrow} or E^{\downarrow}
6	300	19/16, 10/12	Minor Third	E^{\downarrow}
7	350	11/9	Neutral Third	E^{\downarrow} or F^{\downarrow}
8	400	24/19, 5/4	Major Third	E
9	450	13/10, 22/17	Tendo Third, Sub Fourth	E^{\uparrow} or F^{\downarrow}

24 Edo Notation

10	500	4/3	Perfect Fourth	F
11	550	11/8	Over Fourth	F [↑] or G [↓]
12	600	17/12	Tritone, Diminished Fifth	F [↑] or G [↓]
13	650	16/11	Under Fifth	F [↑] or G [↓]
14	700	3/2	Perfect Fifth	G
15	750	17/11	Over Fifth, Arto Sixth	G [↑] or A [↓]
16	800	19/12	Augmented Fifth, Minor Sixth	G [↑] or A [↓]
17	850	18/11	Neutral Sixth	G [↑] or A [↓]
18	900	32/19	Major Sixth	A
19	950	19/11	Tendo Sixth, Arto Seventh	A [↑] or B [↓]
20	1000	16/9	Minor Seventh	A [↑] or B [↓]
21	1050	11/16	Neutral Seventh	A [↑] or B [↓]
22	1100	17/9, 32/17	Major Seventh	B
23	1150	33/17, 64/33	Tendo Seventh	B [↑]
24	1200	2/1	Perfect Octave	C

24 Edo Notation

CHORD NOTATION

Notating chords in 24 EDO is relatively easy since it works exactly the same as 12 EDO chord notation does. Chords are written in tertian order, that is ordered in thirds such as a C major triad: C, E, G. By default, the root's suffix (m, M, n, a, T) determines the intervals of a chord symbol. If we have a root with maj in front of it, then we assume every interval without alteration to be part of the major scale. If we have "N" or "neut" as a suffix we assume by default that the chord's intervals are that of Mohajira temperament 7-tone scale composed all of neutral thirds. This means that if you see Dneut11 or Dn11 that means that the 11th is a super eleventh because that's what it is in Mohajira[7]. Arto and Tendo are more like major and minor. If we have a root of arto, then we make a pattern of stacking arto and tendo thirds alternating. Tendo, we do the same but starting from a tendo third.

Various Chords of 24 EDO (Not Including 12 EDO Exclusive Chords)		
CN	C Neutral	C, E _↓ , G
Cart	C Arto	C, E _↘ , G
Cten	C Tendo	C, E _↑ , G
Csus4 [↑]	C Over Suspended fourth	C, F _↑ , G
Csus2 _↓	C Under Suspended Second	C, D _↓ , G
C [^]	C Overmajor	C, E, G _↑
C _v	C Undermajor	C, E, G _↓
Cm [^]	C Overminor	C, E _↓ , G _↑
Cm _v	C Underminor	C, E _↓ , G _↓
C _v n	C Underneutral	C, E _↓ , G _↓
CN7	C Neutral Seventh	C, E _↓ , G, B _↓
Cart7	C Arto Seventh	C, E _↘ , G, B _↘
Cten7	C Tendo Seventh	C, E _↑ , G, B _↑
Cten6	C Tendo Sixth	C, E _↑ , G, A _↑

24 Edo Notation

Cmv7	C Underminor Seventh	C, E \downarrow , G \downarrow , B \downarrow
Cmv7 \uparrow	C Half-Underminor Seventh	C, E \downarrow , G \downarrow , B \downarrow
C \wedge 7	C Overmajor Seventh	C, E, G \uparrow , B \uparrow
Cn7sus4 \uparrow	C Neutral Seventh Over Suspended Fourth	C, F \uparrow , G, B \downarrow
CN7	C Neutral Ninth	C, E \downarrow , G, B \downarrow , D
Cart7	C Arto Ninth	C, E \downarrow , G, B \downarrow , D \downarrow
Cten7	C Tendo Ninth	C, E \uparrow , G, B \uparrow , D \uparrow
Cten6	C Tendo Sixth Nine	C, E \uparrow , G, A \uparrow , D \uparrow
Cmv9	C Under Minor Ninth	C, E \downarrow , G \downarrow , B \downarrow , D \downarrow
CN11	C Neutral Eleventh	C, E \downarrow , G, B \downarrow , F \uparrow
CN13	C Neutral Thirteenth	C, E \downarrow , G, B \downarrow , A
Cten7+	C Tendo Augmented Seventh	C, E \uparrow , G \uparrow , B \uparrow

24 Edo Notation