Multi-Keyboard Gridiron
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Notice: The contents of this drawing are the proprietary design of Ervin M. Wilson, 844 N. Ave 65, Los Angeles CA 90042, Phone: (213) 256-2624.
The following keyboard (KBD) examples are enclosed. Each keyboard is analogous to a linear (chain of intervals) scale, and can accommodate also, each of the linear scales falling below it in the scale-tree linear hierarchy. As a consequence of this spectrum of keyboards, all possible linear tunings may be realized.

The scale examples are circled in blue. The denominator expresses the number of tones in the scale. The numerator expresses the fraction of the respective scale, which forms the linear tuning sequence.

Scale Tree
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89-08-09.
Scale-Tree (Peirce Sequence)
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KEYBOARD KEY INDEX added by K. G.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 1/1 kbd, 4/7 scale and the + and - would be reversed.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 1/2 kbd, 7/12 scale.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 2/3 kbd, 4/7 scale above and the 1/3 kbd, 3/7 scale below.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 2/3 kbd, 4/7 scale.

This is the most compact version of the Bosanquet. It allows the hand to span 3 octaves.
This extremely compact keyboard is amenable to tuning by $\sqrt[3]{2}$, (an uncommonly good idea.).
This is an extremely compact version of the Bosanquet Keyboard, and may prove interesting to those interested in scales of 5, 7, 12, 17, 19, 22 tones.

Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 3/5 kbd, 7/12 scale.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 3/5 kbd, 13/22 scale.
Reference: Verbal communication with Larry Hansen, and his unpublished works.

Linear subsets of 1-2-3-4-7-11-15 for 15-tones.

The generating interval of the linear series may vary between 1/4 8ve and 4/5 8ve. This will include 9/16, 14 1/3, and 19/23 all admirable tonal systems where linear to = 3/2 on its functional equivalent.
This is the best "quarter-tone" keyboard key around. It works beautifully for near-eastern scales and bag-pipe scales (where the minor third and/or the perfect fifth is frequently divided into half). It is well suited to any tuning that can be expressed as a chain of thirds. (J. E Collin Brown's tuning scheme.)
### Fibonacci Series

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**Converges on:** \( \phi = 1.618033989 \)

Ref: Golden Tones, Mathematics & Physics, 1976

University of Toronto
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and the Gral Spectrum. Under that system the lower of these Keyboard designs would prove to be unnecessary. One can see the result is the same.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 4/7 kbd, 7/17 scale.

Ref: RHM Bosanquet

ref: Colin Brown
This is the most classic kind of keyboard, and it does justice to any tuning that can be expressed as a series of Fourths/Fifths. That is 5, 7, 12, 17, 19, 22, 31, 41, 43, etc.

There is a very great amount of interest in these scales.

Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 4/7 kbd, 11/19 scale.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 4/7 kbd, 9/22 scale.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 4/7 kbd, 18/31 scale.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 4/7 kbd, 18/31 scale.
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Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 4/7 kbd, 24/41 extended scale.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 4/7 kbd, 18/31 extended scale.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 4/7 kbd, 18/31 extended scale.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 5/8 kbd, 13/21 scale.

Only the most hardened experimentalist would have a use for this keyboard. (Myself, for example)

It is especially well suited for scales of the True golden Section of the 8ve yielding scales of 1, 2, 5, 8, 13, 21, 34, 55 etc tones per 8ve.

(*not to be confused with Kornerup's golden section of the Fifth*)
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 5/8 kbd, 13/34 scale.
Later Erv would reclassify his keyboards using the Gral Keyboard Guide and Gral Spectrum. Under that system this would become the 4/5 kbd, 19/24 scale.

Almost all of the fingering on this kbd favors the left hand. The Major scale is the exception. Still, one may prefer to turn it upside-down about the horizontal line.
5-7 Linear Spectrum
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