

All of the "accretion" designs I'm exploring for 22 treat it as SPM + superpyth[5] + superpyth[7]. They use the following imprint:

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| | | | | <-- superpyth[5]
| | | | | | | | | | | | | | | <-- SPM
| | | | | | | | | | | | | | | <-- superpyth[7]

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or

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| | | | | <-- superpyth[5]
| | | | | | | | | | | | | | | <-- superpyth[7]
| | | | | | | | | | | | | | | <-- SPM

```

or

```

| | | | | | | | | | | | | | | <-- SPM
| | | | | | | | | | | | | | | <-- superpyth[5]
| | | | | | | | | | | | | | | <-- superpyth[7]

```

etc.

In contrast, and to help understand the diagram, 12-equal is obviously this:

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| | | | | <-- meantone[5]
| | | | | | <-- meantone[7]

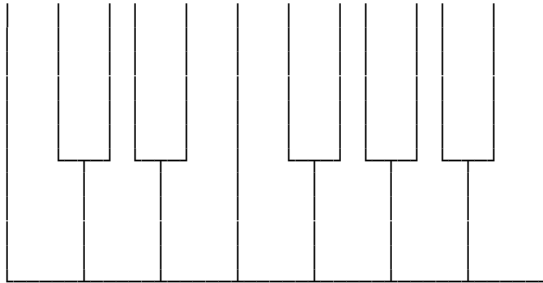
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Review: Take the above imprints and find ways to come up with irregularly shaped keys to fill the plane. Keys can be either "stubs" (like the black keys on a piano), or "pads" (like the white keys on a piano).

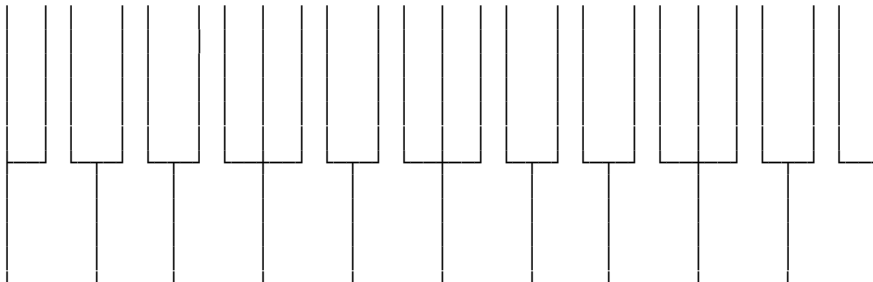
In short, the concept I'm shooting for is this:

- Come up with a multi-tier imprint, which consists of complementary prioritized scales. It does not have to be transpositionally invariant or made up of MOS's
- Come up with some mathematical way to represent ALL the variations it could take - how to order the ranks, stubs, pads, when page connect vs have space between them, etc.
- Then use ergonomic considerations to narrow it down.

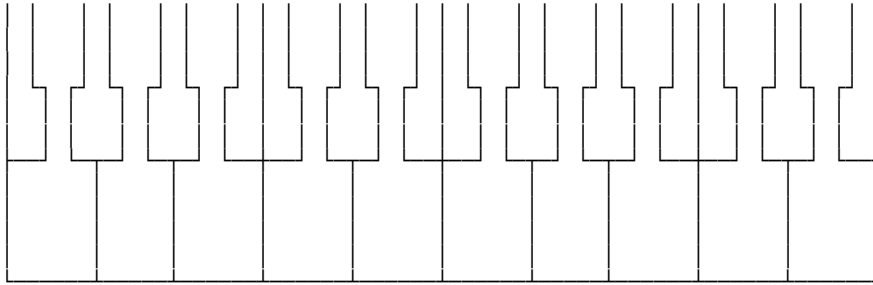
****12-equal**** - Regular way to set up 12-equal:



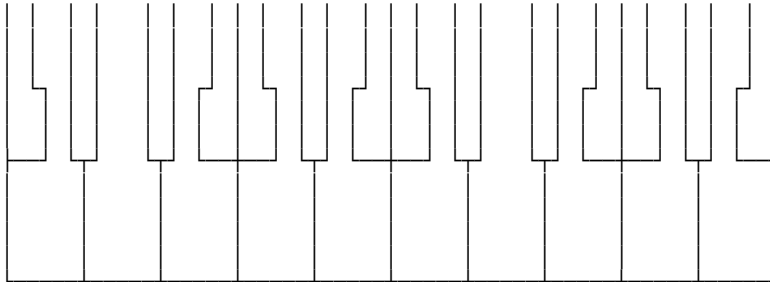
Alternate 12-equal that has 5 as the white keys and 7 as the black keys. The white key widths are distorted and severely out of proportion because I hate ASCII art:



A pseudo-jankoized version of the above, in which the black keys become pads as well:

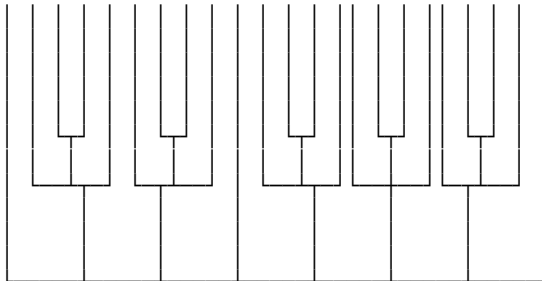


MY FAVORITE - Second tier as stubs only when two lie adjacent, which has its ergonomic benefits:



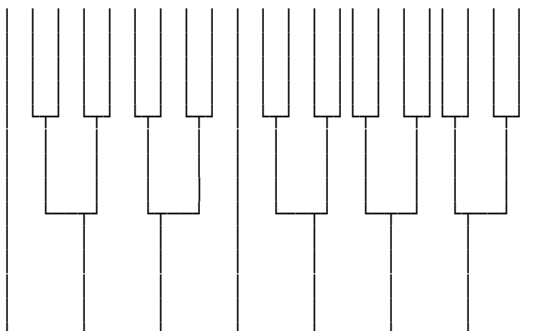
22-tet - superpyth[5] on top, SPM in the middle, superpyth[7] on bottom

A self-similar "fractal"-based approach (certain features are out of proportion - the diatonic "G" and "A" don't have enough space near the top of the key. This is because ASCII art is hard:



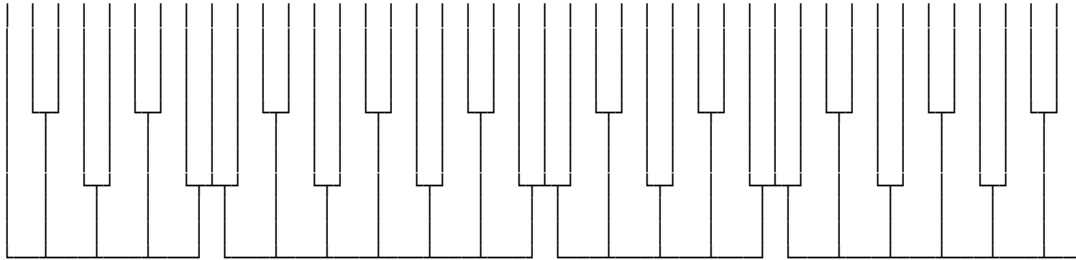
22-tet - SPM on top, superpyth[5] in the middle, superpyth[7] on bottom

A different fractal-based approach: The black keys look like "stubs" to the white keys below, but they look like "pads" for the third tier above.

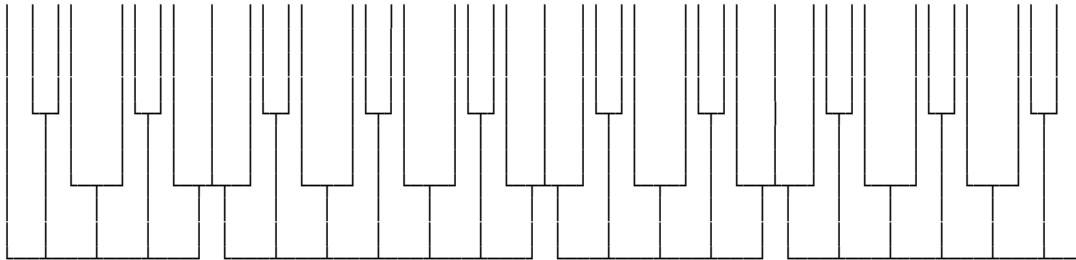


****22-tet - superpyth[5] on top, superpyth[7] in the middle, SPM on bottom!****

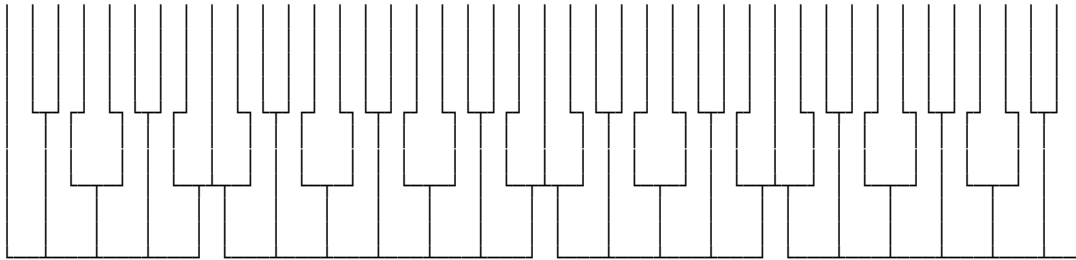
The "different length pads" version. This one makes it rather easy to play a 22-tet "chromatic" scale by simply placing the hand on the middle rank and firing away.



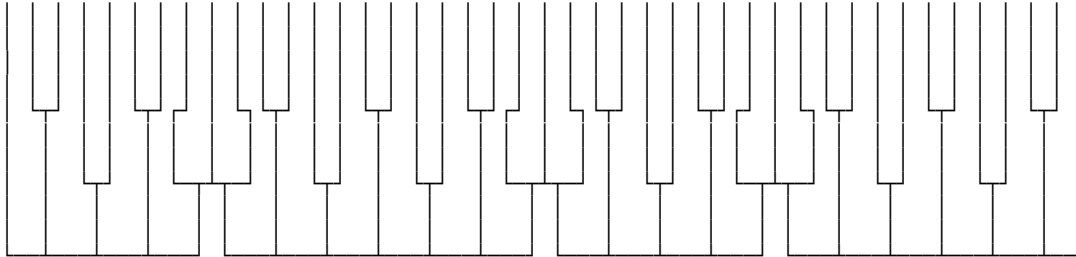
A version similar to the above, but with the superpyth[7] keys wider as well:



A kind of hybrid fractal version similar to the above, but with the superpyth[7] keys wider as pads rather than stubs. This probably is the easiest to play a chromatic scale on:



The second tier only as stubs when two lie adjacent (my favorite):



For all of these you could also eliminate the gap on the SPM tier by making the pads wider, but I found it unintuitive since I find it indicates a cue that the notes adjacent in pitch. YMMV.

