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. . . My turn again, and from experiences since last writing this round robin there is at least some interest in microtonal systems, and some reason to believe that we could eventually get out a microtonal bulletin or similar publication.

First, re Ervin's reply to my name question: "tricesimoprimal" and "panchromatic": "tricesimoprimal" is quite a mouthful, and the corresponding Greek-derived term, which I suppose would be "triakontamonophonic" is no improvement! There is a possibility of "cashing in" on the popularity of "panchromatic" among photographers--the transfer of a term from one field to another in this way has been successfully done sometimes, but other times it has only made for confusion. Since "panchromatic" does not imply any specific system, such as the 31, we could consider it as an alternative to "microtonal" and I could ask another question: Do you think that the implication among photographers that anything panchromatic is better, could be transferred to the musical-scale field if we were to borrow this term for musical purposes? Then I will continue to ask my earlier question, something like: "For the 31 system, is there any advantage in a name honoring Huygens, or in the name Meantone Cycle, or should we consult experienced name-thinker-uppers?"

After visiting Ervin's house the other day, and seeing the flute collection, and our discussion of the Hindu sruti's and other exotic scales, I have been wondering if "panchromatic" or some allied term implying more accurate representation of the world's music (such as the heading of the Popular Science article adapted from Fokker's article in the Scientific Monthly) might go over. That is, our public relations approach could possibly be that in using smaller intervals and various tuning systems such as the 31, we are trying to be less provincial, more comprehensive, less prejudiced to a narrow ~~European~~ European musical viewpoint, and desirous of recognizing other of the world's musical cultures. I don't have enough data to tell you whether this would go over, but it is a definite possibility.

Apropos of this, my friend Mr. Waddy, an accountant who in his younger days had considerable musical background in England, came to see me a couple of weeks ago and I played most of the Mandelbaum tape for him and demonstrated 31-tone melody and harmony for him, and he told me that he had wondered for the last 50 years or so how much cultural conditioning influenced children in their attempts at

--singing and humming or whistling tunes, and he had wondered about whether certain melodic intervals were "fundamental" or merely acquired tastes, so these unusual scales definitely interested him. He said that he would introduce me to Robert Arris, of the Anthropology Dept. of the Los Angeles County Museum--so I may have some interesting data next month or later.

When David Rothenberg visited me, I did not take up this topic, because I thought Ervin would be better equipped to handle it, with an actual flute collection to prove the point so effectively.

It might be interesting to inquire into the Scotch bagpipe scale, which contains - $\frac{3}{4}$ -tone intervals, and how this scale is able to survive in a very conservative 12-system environment. A Chinese flute I have has a similar scale, and this is one of the forms of the pentatonic-with-chromatics, or Yasser's 5 + 2 affair.

Not that I want to become involved in Yasser's theories: in fact, I am more hospitable to Mandelbaum's 19-tone compositions because they do not try slavishly to follow the unequally-spaced-12-tones-plus-7-chromatic-degrees idea. Nor am I willing to concede the validity of Yasser's argument that the 24 system is merely 12 + 12.

With so much to discuss and demonstrate when Rothenberg called on me, and the lateness of the hour--10 PM to midnight--I couldn't read his "proposal" very thoroughly, but as I get it, the main idea is a correlation between speech sounds and musical sounds, between musical scales and phonemes. This is a different part of the field, a different aspect of the possible relation between linguistics and music, than I have been working on. I have been concerned with the relation of short musical patterns (motives, themes, etc.) to grammatical structure in languages, and of longer musical patterns (musical forms, repetitions, development, variation, etc.) to syntax and sentence structure. As both music and speech come through the ear, there should be useful back-and-forth relations for a researchers to discover and apply. Anyway, Rothenberg thought I had a good chance to enter the computers-for-music field, one way or another.

I couldn't get the idea of Numaudo code over to him, however. There just has to be some other way of explaining it than I have been using, ~~it~~ or I'm going to "miss the boat".

If I ~~xxxxxxx~~ may assume that you agree in partial answer to my questions in April that the 31 system can be included with the other non-12 systems under some such heading as "microtones", and also that the new developments in ~~x~~ electronic musical instruments, automatic instruments, and computers-for-musical-purposes will make the use of microtones or panchromatizing much easier than ever before, then I could make a further suggestion: To make things more palatable to 12-conditioned composers, we might bring up such possibilities as systematizing "deviations", systematizing controlled vibrato width, and systematizing "stretched octaves". I have ~~xxxxxx~~ already made a start in this by playing various 12-system themes, such as one from a Bach fugue, on the 31-tone instrument--and I will make a tape of this. Since the pitch-deviations from the 12 system are well-known and objectively proved, especially on the violin, and there is considerable common knowledge about the varied ways in which pianos are tuned, this should give us an entering wedge.

All the more so, after I brought the RCA Synthesizer record

with me when Ervin took me to his home last Friday, and his criticism of the Synthesizer interpretation of the trumpet solo in "Blue Skies" --namely, that the trumpet-surrogate (if I may borrow a term from Aldous Huxley's Brave New World) stayed on level pitches much longer at a time than any real trumpet ever would--and I have heard similar criticisms of the same trumpet solo on the same record three times before--

---this concurrence in criticism makes it all too clear that in order to make a computer performance or an automatic-instrument performance sound anything like an orchestra, an ensemble, or a soloist, microtonal deviations will be necessary.

It is a mere hairbreadth semantic step from

the deviations a performer makes from the composer's written pitch-indications in order to heighten the effect

to

the use of a non-12-tone system on automatic instruments to permit composers to get as much expression out of the automatic instrumental performance as they would hear from human performers in conventional orchestras.

The only obstacle is prejudice, so we must find some way of rewording the above for public consumption. (If someone asks about pianos, organs, vibraphones, etc., there are pitch-fringe phenomena corresponding to the violinist's voluntary deviations. Conversely, one can explain the unpopularity of such instruments as reed-organs, the glass harmonica invented by Benjamin Franklin, tuning-fork "pianos", and the myriad unsuccessful attempts to invent a keyboard-operated bowed-stringed instrument.)

It won't be too long before we have a well-thought-out scheme for selling the microtone/panchromatic idea, whether openly or sub rosa. We have to find some people of the up-and-at-em, go-getter type, and the way it looks as though David Rothenberg was going to get somewhere bears this out.

Another topic that would bear examination at this time is, Why did the various attempts to introduce a non-12 system fail? Can we learn from these failures and from the many incomplete or abandoned attempts? I have my own ideas on the subject, but before I expound them I should hear yours.

Expect some tables from me after I am out of the present dithery situation, with all manner of people pestering me with irrelevant and unprofitable affairs, taking up my time so I can't get anything done.

Yours,

Ervin