

RECIPE FOR A MUSIC

Start with the lowest pitch you can sing with full resonance and power.

Consider that pitch to be the 4th harmonic in a harmonic series.

Tune a hexad chord above that pitch in a harmonic series relationship of 4-5-6-7-9-11.

Again, taking your original starting pitch, now consider it to be the 5th harmonic in a harmonic series, and tune another hexad chord in a harmonic series relationship of 4-5-6-7-9-11, with the original starting pitch as the 5th harmonic identity.

Continue on considering the original starting pitch as the 6th, 7th, 9th, and 11th harmonic in a 4-5-6-7-9-11 harmonic series relationship, constructing four more hexad chords.

You now have six hexad chords, all based on a common starting pitch which represents a different harmonic identity in each chord. Call this tuning process MONOPHONY, tuning from one.

Identify each pitch and pitch relationship as to its mathematical relationship, with ratios.

Observe that each 4-5-6 harmonic relationship forms the so-called "major" triad.

By arranging the shape of the above tuning into the form of a diamond you will see that a mirror subharmonic series automatically happens, willy-nilly. This subharmonic series sounds downwards. The subharmonic 4-5-6 relationship forms the so-called "minor" triad. This harmonic and subharmonic diamond form is called the PRIMARY TONALITY DIAMOND.

Since every relationship that results by tuning up with this tuning process also results in an exact corresponding downward relationship, whether looking at it or hearing it, then it follows that this type of relationship could be one proof that anti-matter does in fact exist.

If you arrange all the different pitches obtained by this tuning process from low to high, you will find 29 different pitches per octave.

The distances between these 29 pitches are unequal, and some gaps are quite wide. To fill in these gaps tune a 4-5-6-7-9-11 harmonic and subharmonic series on the pitches $3/2$ and $4/3$, and tune a 4-5-6-7-9 harmonic and subharmonic series on the pitches $6/5$ and $5/3$. You will now have 41 pitches per octave.

Two more pitches would be handy to have-- $81/80$ and $160/81$. You get them by tuning a 9th harmonic and subharmonic identity above and below $9/5$ and $10/9$ respectively. You now have 43 tones to the octave, but feel free to use more as the need arises. The new pitches and chords that are tuned to fill in the gaps of the scale of the PRIMARY TONALITY DIAMOND are called THE SECONDARY TONALITIES.

This tuning gives a melodic capacity of varied intervallic character, and a vast choice of harmonic relationships in JUST INTONATION. Harmony can project the power of small number relationships, the subtlety of larger number relationships, or the chaos of irrational number relationships.

You may have to build some musical instruments in order to utilize your tuning process, as certain traditional musical instruments are sometimes awkward in adjusting to tunings for which they were not designed. The right computer should have no trouble handling this problem, however. You might incorporate some sculptural aspects into your new instrument, for theatrical and visual reasons.

Now take your tuning and your instruments and construct a music that projects your intellectual, emotional, and/or your visceral needs for wanting to write music in the first place.

Hello, Harry Partch--KAMIKAZE KORPOREAL KOMPOSER