WE DARE TO COMPARE ...

It is high time that the average musician have a chance to HEAR the possibilities of non-12-tone scales and tunings! Too long this has been denied us. Recent events in designing new instruments and in electronic technology and computer programming have finally made it possible to compose and perform with sounds that the piano and certain other conventional instruments do not and cannot have.

True, there is a considerable theoretical literature on this subject, but that does not help us to hear anything new, and is of no help for us even to IMAGINE a new kind of music or new moods and effects.

Ivor Darreg has done something about it. By recording on refretted guitars and modified synthesizers and retunable organs and also on other more conventional instruments such as the cello, a series of master tapes and cassettes has been produced ready to be copied to your order.

We are actively seeking promoters or agents or some means of getting more people to HEAR these xenharmonic scales and having a chance to compare them with one another and with the ordinary 12-tone-equal-temperament which has been the Only Game In Town for over a century.

In the meantime, Interval Foundation of San Diego CA has been pioneering in this non-twelve field with a magazine, other publications, and Gallery concerts and exhibitions. Considerable co-operation has begun with persons and groups in other cities.

For the past 26 years, Ivor Darreg has been part of an informal network of musicians, composers, and instrument designers and builders--and more recently computer users have joined in.

HERE IS A LIST OF JUST SOME OF THE COMPARISONS IVOR DARREG ALREADY HAS PUT ON TAPE SO THAT COPIES CAN BE MADE:

Temporarily we will use Identification Numbers with R for reel-to-reel originals and C for cassette originals (masters) to assist you in corresponding or inquiring about copies of these tapes. Later on, there will be some mail-order arrangement or catalog published with the xenharmonic tapes of a number of composers as well as Ivor Darreg's tapes listed here. BESIDES THE COMPARISONS LISTED BELOW, THERE ARE MANY REGULAR COMPOSITIONS GOING BACK AS FAR AS FIFTY YEARS AGO. THIS LIST OF NEW COMPARISONS DOES NOT MEAN THAT IVOR DARREG ONLY MAKES EXPERIMENTAL DEMOS!

R227: Comparison of ordinary twelve-tone with the nineteen-tone equal temperament. Alternating back and forth, back and forth, so that the listener won't forget one example for the other, but have both in mind together. Each item described as it happens.

C196: Latter portion compares 15- and 19-tone systems on Tubulongs (new percussion instruments made of metal tubing).

C189: TEN GUITARS IN TEN SCALES: This is a comparison starting with a regular nylon-string guitar in ordinary 12-tone fretting, then 9 re-fretted acoustic guitars in: 14, 15, 16, 17, 18, 19, 22, 24, and 31 tones per octave are played and demonstrated.

C186: (R225 & R226) Two Farfisa retunable electronic organs and guitars comparing 22-tone with 24-tone (the Quartertone System). Two synthesizers also, set a quartertone apart.

C199 17- and 19-tone improvisations on Korg Poly-Six Synthesizer. Side B: 19-, 18-, and 15-tone scales used.

C158: Side A has 24 pitches of Pythagorean, which amounts to a demo of the Helmholtz system for getting very close to just intonation (two very slightly different kinds of commas have their minute difference neglected). Side B has 24 pitches of ¼-comma Meantone which again amounts to 24 notes out of the 31-tone equal temperament. The difference is obscured by unavoidable wow and flutter in recording and copying and by unavoidable errors in tuning. Two retunable Farfisa electronic organs.

C161: Reproducing two 4-track overdubs: Side A is of four instruments of Ivor Darreg's Megalyra Group, all extensions of the steel guitar idea. They have no frets, merely fret-lines indicating where to place the steel bar. JUST INTONATION THROUGHOUT on Side A! Side B is a 50th Anniversary demo of the Electronic Keyboard Oboe built by Ivor Darreg in 1936 and 1937, and from the beginning equipped with extra keys which lower the pitch from the usual 12-equal by small amounts (1/9, 1/6, 1/4 step) and wider (1/2 step, 1, 2 steps). Later in Side B, overdubs of oboe, English horn effect, regular cello, synthesizer in quartertones, quartertone guitar.

C174: Farfisas and synthesizers: first, 24 notes of Meantone compared with 22-tone-equal; Side B, 22-tone alternated with 24-tone.

C137: Equal 17, 18, and 19 compared; 36-tone demonstrated; unequal 17 on sàz or bağlama demonstrated. Busoni's Idea at turn of century: Third-Tones and his scheme for embedding third-tones in a sixth-tone system.

C56: Ivor Darreg playing 15, 14, 17, and 24-tone guitars. Then 14, 15, and 16-tone temperaments on PAIA monophonic synthesizer.

C57: Two-part counterpoint in the 13, 14, 15, 16, 17, and 18 systems on PAIA synthesizer.

C135: Just chords and equal temperaments demonstrated on Korg Mono/Poly synthesizer. This tape is more strictly a demo, since each just chord had to be tuned and no harmonic progressions or actual compositions could be played.that way.

R12: Early comparison done on a specially-built elastic-tuning electronic organ which could retune itself while chords were sounding. Thus all temperaments were justified to some extent. Comparison of actual compositions in 12, 19, and 22.

IMPORTANT: PLEASE NOTE! THIS LIST WILL BE OBSOLETE BEFORE IT CAN BE PRINTED.

MORE COMPARISON-TAPES ARE BEING RECORDED RIGHT NOW. STILL MORE WILL BE MADE UP FROM ALREADY-RECORDED COMPOSITIONS AND DEMOS IN A NUMBER OF DIFFERENT SYSTEMS, RE-RECORDED AND COMBINED TO FORM NEW COMPARISONS TO SUIT LISTENERS' REQUIREMENTS. THE LID TO PANDORA'S BOX HAS BEEN YANKED OFF AND THROWN AWAY, SO NOBODY CAN EVER CLAMP IT ON AGAIN!

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