

Sunday 11 July 1993

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Greetings ***

Going through the legal-size files (a long time ago I bought some legal-size folders to file sheet music since both the printed music and the music-paper I bought 40 or 30 years ago was usually $9\frac{1}{2}$ x $12\frac{1}{2}$ or even larger.) Still some of the sheet music occasionally sent me is large-size, creating a terrible hassle if I want to xerox it.

The place downtown has reducing facilities so I will reduce everything to fit $8\frac{1}{2}$ x 11" if necessary to send out copies, which fortunately it isn't too often now.

Went through the legal-size cabinet that David Hill brought me here before leaving to Florida. Trying to find something I transcribed from tape, when the special organ was in 17.

Haven't found it yet. It can be added to EXCURSION INTO THE ENHARMONIC if I do find it. Found a lot of legal-size paper I didn't know I had. Might as well use it sometimes, since I have some carbon paper that size.

I hope what happens is that slowly we will go to "A4" size paper which is slightly narrower than $8\frac{1}{2}$ and somewhat longer, as most other countries are already using. It is not too long to file away in standard letter-size filing folders and cabinets that we use here.

Those new xerox machines have A4 settings and show where to put A4 originals to be copied, and they can easily be reduced to shorten them to fit $8\frac{1}{2}$ x 11 copy-paper.

Why am I fussing over that? One reason is that Partch tried to erect a whole music system--writing as well as instruments--that was INCOMPATIBLE with everybody else and therefore: 1) other people's compositions often cannot be played on Partch instruments 2) Partch created not one but a whole family of notations that do not jibe with each other--i.e. several instruments have their OWN PRIVATE TABLATURES. 3) well-meaning Zealots like "1/1" promote even MORE funny notations that I have NO TIME TO DECIPHER. 4) My files here are cluttered with copies of private oddball sheet-music that I cannot read. Do they HONESTLY expect that at age 76 I have time to Drop Everything Else and learn 30 different new notations? 5) You know what's going to happen: If my Archives are preserved, Posterity will accuse and condemn me for having invented all that mishmash of incompatible notations that I am hereby protesting against.

Chalmers is publishing in his Xenharmonikōn all these years that he has published the journal, all kinds of queer notations for scores usually for instruments that nobody but the composer HAS. This makes non-12 look so alien, so COMPLICATED, so tedious and time-consuming, that it LOSES NEWCOMERS who in disgust abandon us.

I know he does not play those scores! I hope this explains why I didn't take my dadaistic sound-poem SNATSNIT WOG or the earlier one ENDOPSYCHIC QUARTET, and publish it as one of those Poetry Booklets. That "bah boo ber bay bee" alternated with "gah geh GIH gaw" with three or four of myself talking at once with different tape speeds, might have resulted in a one-way ticket to Camarillo. Instead of being a tape presentation at Art De Leon's place that went over extremely well. (I had so done it some years before at the then Beyond Baroque in Venice, and people were standing outside the door to listen!) But to write it out and print it for some kook to read, back in 1961 or 1970, would have been a horrible mistake.

If Chalmers had it he might go with his Skeptics Club and take the tape over somewhere to play at a Pentecostal Tongues Church Meeting and start a Riot.

(Way back in 1939 when we lived in Echo Park--664 Echo Park Avenue to be exact)--a stone's throw from Angelus Temple, my mother took me over to Angelus Temple where at that time there were other rooms in the temple for smaller meetings.) About a hundred people one day were listening to various persons getting up and babbling in impossible languages--I mean that no natural nor constructed language could have such a series of syllables. You could never have a sentence of 20 successive words, all of which began with H.

Although some years later I found a poem in a book all of whose words began with M. Here in San Diego one night, a stern unbending preacher was telling how Satan was very busy stoking up the Fires of Hell to burn those who "spoke in tongues" at the various charismatic churches. This was aiding and abetting the Downfall and Collapse of Society. ~~Next station on the dial was having fun~~

I recently copied the Dadaistic tape for some new people and sent it off.

The difference of course is that I do not claim God called me to be a minister and become an Official Society-Sanctioned Panhandler siphoning money off poor people.

The insufferable arrogance of people who claim they were summoned by the Deity to get on the radio station and incessantly beg for money to pay for the air time so they can keep on begging. When not demanding money for air-time-payments to the station in question, they are trashing some other such divinely-appointed broadcaster.

I don't have to pay nor get a license to transmit telepathic commercials.

I appreciate your sending the list of estimates of what detwelvulating and other equipment now costs. I had given up some time ago on any hope of being able to detwelvulate the Roland JX-3P. You say it's now possible. I can ask around--someone will know.

Its timbres contrast with those of the Mirage because of the different principles of operation.

The Reader and other publications here and some ads posted in stores and elsewhere confirm the estimates you gave. Another factor is that many people in San Diego suddenly have to move, and must sell quickly at distress prices. So for Los Angeles of course.

T I got the Theremin working -- just a loose wire and losing the antenna rod--I can easily make a new one with aluminum tubing here.

November 1939 the magazine ELECTRONICS published a very good article about the Novachord, right after it was put on the market. I will send you a xerox later. Also in that magazine I saw an description of a beat-oscillator with the circuit. I have all the parts to duplicate it, but I also built a clone of the Hewlett-Packard r-c oscillator back in 1951 and it still works. I'm sending you the diagram page of the Nov. 1939 oscillator simply because it could be duplicated with transistors, and then made up as a Martenot or as a Theremin. 54 years later the basic principle of beat oscillators has not changed, just the kind of parts used and they can be built smaller and run off batteries if desired.

Chalmers has been offered some kind of job, and may move to San Diego! Currently in the posh restricted secure Enclave of Rancho Santa Fe, where ordinary mortals like us dare not go. Taking care of settling his late father's estate of course and his mother's new problems as a widow. Very sudden I understand.

Jonathan will be out of town 1 to the East Coast for a fortnight or so.

I am copying the cassette I made from certain 78's today. Later I can take the Novachord piece that I happen to have heard hundreds of times--it was very popular around 1940--and play some of it by ear on the Roland and the Mirage and copy some of the Novachord tape where it plays the same thing, so you can compare timbres.

There was an RCA Synthesizer record in the 50's that somebody stole from me back in 1967, and it has timbres extremely close to the Novachord, although obtained by slightly different circuits.

However, all you need is to listen to a hungry Siamese Cat. The nagging whining would set my teeth on edge if I had any.

So the new keyboards lack this whining feature.

If the record had been a hi-fi 1970 record, the whining would be worse.