Therzdi 12 Awgust 1993
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Gr.etings %%%%++++

Continuing, as you will see from this sheet, the search for the missing 17-tone things that were written down first Dr ft but not rewritten edited down and finished appearance.

This music paper is about 45 years old when I was living in either Hollywood or Exposition Boulevard, about the time had to move from one place to the other because the Hollywood cottage group of 4 was about to be demolished. Some four clocks south of the famous H llywood Bowl by the way, the Exposition blvd. place, being ¾ mile from U S C and 1 full mile fr m a piano-tuning-&-rebuilding school that was there at the time, 200 ft from one of the USC college divisions.

So in 1948 early in my stay in the horrid ex-o-&-Normandie naborhood, I would go down so some nights and visit and talk to the students, mostly veterans about q 27 or 30, who were learning how to tear down old pianos, restring them, re-do the actions, tune and refinish them.

Later that trade school was demolished and replaced by a T:M'S bookstore very very similar to the one y u took me out to, across from the record-shop.

I don't know what's there now, but Loren will probably tell me.

I met a fellow who was perfectly expert crackerjack at fixing piano actions and refinishing, but COULD NOT TUNE A PIANO no matter what the instructor did to help him. I ended up tuning this fellow's piano for the next 20 years.

But his rhythm in PLAYING a piano was excellent!

TIME OUT ----- I went a block to the funny store on the corner to get the Thursday morning R - ald.

This here paper with the green-ink staves is what I used for transcribing 17-tone. I had blue- and red-ink staves drawn with the same brass st ff-pen.

I have now sent out five copies of a 12-minute cassette with my latest experiment in making new use of the voice samples on the Ensoniq Mirage. When the samples of the syllables were played back at different speeds than they were recorded at, that altered the vowel and thus contributed variety to what could have been monotonous. Even in 12 minutes this thing was done. Much more so in 32 of course. ### So-- New Information highway. Where the letter-box is nearest to here, 37th & University--is also a big phone co. exchange place where they are unloading equipment and clearing out the old stuff, so obviously preparing for what w y u were just writing about--fiber optic and other things. Big crates of equipment on a loading dock. Welding fumes to re-hold stuff. And so on.

Brown paper from oxidation. It was regular off-white typing paper when I bought it about 50 years ago. Wartime economy measures? Probably. I have a couple or books printed in 1943-44 and they turned this shade of brown pages.

Suppose I forget about the search for the 17-tone notation for a while and do some something else for the Cause of Seventeen: I have at least two recordings of the 17-tone versionsof STUDY IN FIFTHS. One done on the Motorola Scalatron that Larry Hanson had some 14 years ago and the other done on the Farfisas if il remember right.

well no matter. The original version of the STUDY IN FIFTHS in 12 was done on my own homemade elastic-tuning organ and it of course retuned a lot of its lw own notes while I was playing.

The net resoult would veer in the d direction of 17 because if it had been perfectly elastic it would have become indistinguishable from Pythagorean. I.e. all fifths would have gone just. Actually it didn't But not that far ffom ythagorean, and therefore closer to 17.

Of course for obvious reason I will not do STUDY IN FIFTHS IN 19.

Now let's go to another subject: the Hammond Organ was put on the market in the 1930's, and not too far along through the 30's the ec research for what become today's pushbutton phones started. I didn see the connection before. But I heard a commercial recently where Hammond-organ-like tones were used as stand-ins for the real pushbutton tone-pairs since these stand-ins had to play recognizable snatches of conventional tunes like Yankee Doodle for instance.

The attack was that of the Hammond Organ, NOT the slightly different attack of the pushbutton phones such as the one here. So one can imitate the other. The differentce: potentially, eight formants for the Hammond Organ tone, actually about five for a normal Draw-bar synthesis. For any normal vowel, two formants; but for nasal vowels, three. Typical AH has two formants very close together something like b" and C"#. The pushbutton pair Rules don't allow that--one formant from the Low Group and one formant from the High Group. Some normal vowels would qualify under the pushbutton rule and some would not.

The Hammond drawbars use 12-tone pitches to synthesize from a possible nine components whose ratios are somewhere near: ½ : 1 : 1½ : 2 : 3: 4 : 5+ : 6 : 8 . In the commercial that I heard it sounded like just 3 and 4 were being used.

I didn't know this was going to be played and it was over so fast since very few notes were played, so I could be wrong. That isn't the point . The point was suddenly realizing two weeks later that the Hammond Organ being on the market for a little while like three years and the presumed beginning of the pushbuttone phone development & research, would coincide.

After years of playing the "monochrome" piano, keyboardists recently got confronted with wide choice of timbres on all the portable keyboards. The iden borrowed from the organ, of course but the much much older affair of Speech works by rapid change of timbre. So timbre-change has been around long before systematic scales and melodies and till longer before the idea of harmony and harmonic progressions. But the set of timbres on the new keyboard is NOT organized in such a way as to permit rapid timbre-changes. The vowel-formants in a given language are not organized on a harmony basis nor a melodic basis of the ordinary song-melody sort.

Aug But the rapidly "dialled" numbers on the pushbustton phone are organized like the rapid succession of timbres when syllables are spoken.

Compare the number of vowel phonemes in English or French with the number of pushbuttons on the phone, 12. Up to 16 buttons for special buttonboards. Number of English vowels depends on the dialect. The pushbutton assignments didn't make much sense considered from a usual musical viewpoint, but when compared with the vowel-system of a major language, they do make sense.

Phone rang: another telemarketer this time for the San Diego newspaper. Well what point even if I did the they to throw away on it (Veblen's Conspicuous waste Theory?) getting a paper here every morning, most of which would cost me time, NOT BEING IF, BUT

to stack it somewhere, when the houses and apartments were never planned for accumulating newspapers, and then stow it into the new orange City Newspaper Bins that in this neighborhood go out every Friday morning if there will be enough paper in them to put out, which of course is not the case here. Once a month is more like it--put the junk mail and stuff stuck in the door in the bin and that's much much less, still enough to be a nuisance, but not the nuisance that taking a paper when you have no time to read it would be.

In Los Angeles forty years ago, incinerators to burn newspapers in.

That was not done in Portland. Municipal incinerator back there back then.

The newspaper delivered daily is an anachronism and this is shown by the dropping in number of newspapers in any large city. Labor dispute among newspaper distributors in San aDiego right now. Not quite sure what it's about.

The paperless society that the computer was supposed to usher in. Ouch.

Comic Book Convention downtown -- found a circular about it, when mailing something the other day.

Fantastic prices for early comic books.

Just got another load of rubbish into the trashcans. So it won't have to be done for almost a week.

Nomenclature chart just received from Larry Hanson. Differed of course from Erv Wilson's early 17-tone chart and from my expedient for 3e 34-tone notation in a way way back number of A Btn. I will have to hide these things so I don't start a useless controversy. With cassettes and other tapes, no need to write all the 34 tone things down that I may have to send to Hanson as cassettes by the end of the year.

Nobody would ever read a thing set down in 34-tone notation if I wrote it out now. Enough to have done the Lullaby for a Baby Computer 30 years ago and to have written it down some 26 years ago.

Just show that it can be done. I think this existence of hundreds of nomenclatures and notations (see Das Schriftbild and John Jage's book of notations) has [illegible] any newcomers from exploring, rather than invited them to.

Johnny Reinhard's affair of trying to play 72 or whatever on conventional instruments when the pitch-tolerances are much wider, -- I can't afford to waste time on it and have to ignore it carefully.

Yours