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Greetings ==

Wondering how long this thirft shop Seoelectric will last. The 4 key does not return- broken spring? I suppose so. Have to pull it up every time I use it. Had to get up at Imitation 5:30 A M to put out the rubbish.

I went over your article last night. I was wondering--does the Translation into French affair state any of the rules of French?

A simple guide should be in a folder or something for help to the pre-editor. Curious things like for instance the grave accent over e does not occur at the end of a word. It sure does in Italian, but not French.

David Hill gave me the big German dictionary that he used when he was programming computers in Germany some years a back, so it details spelling problems and noun declensions.

Some time ago I lokk looked up EOMELIC -- it is in some of the Greek dictionaries take it apart: ek (and sometimes ex) out of, outside melos melody so therefore "out of tune" "outside the scale" and such like.

Very poor choice on the part of Herf and his buddies! I wish they hadn't because ek or ex implies what ain't a melody, what does not belong in the scheme, what is cr was being rejected.

== While I wrote about Haba in several places, I did not translate any Haba articles. I did translate Vyshnegradski's Manuel d'harmonie a quarts de ton i.e. Quartertone Harmony Manual. and this is important: I did it way back when, 1941, and couldn't get a publisher till Harasek took pity on me when they were promoting the Scalatron and Secor told him about my translation so they printed up about a hundred copies of it and sent me 30 or some such number-- this was back in 1977 or some such. Also somebody--I believe the organist Pedtke-- tried to make a tape of the quartertone harmony examples on the Scalatron. I don't think much came of that.

So: you got me attributed as translating Haba in the early pages of your article, but you have the correct translating of Vyshnegradski stated in your list of reference materials.

Actjally, Vyshnegradski turns out to be too conservative for the 1990s. So we do urgently need a new quartertone harmony manual.

Nobody could have tuned 22 on two pianos or anything back then.

So experimenters had to content themselves with 24.

Eomelic would be a dandy word for the tunes played by the car alarms so many people around here have.

One of the ice-cream wagons here has broken teeth on the music box so a fragmentray tune with lots of missing notes.

You probably wonder why I write Ivan Vyshnegradski and some write Wischnegradsky or other forms combining portions of those two transliterations.

W used by Germans for the third letter of the Russian alphabet, so some other Europeans imitate this, and Polish uses W for the V-sound. Final V is devoiced to F-sound, so Russian names and other words written with final V get spelt with a final F or FF or W by various Europeans. Hence Smirnov or Smirnoff. Chruschtshev is a German way to spel Khrushchev but the pronunciation is more like Hrooshshoff with accent on the last syllable.

Now that the Soviet Union has collapsed, and the abbreviation SNG means sodruzhestvo nezavisimykh gosudarstv, --I think this is it but don't guarantee. we can be more careless with Russian words. They can't very well send us to Siberia.

I'm beginning to wonder whether I could get some publicity while still alive by getting paragraphs "planted" in European magazines so certain people would grant me the right to be a composer since those born in this country are not supposed to be recognized as composers, nor are they allowed to have their pieces heard. I was written about in Der Stern and I have the German original here someplace. And of course I have the article MALDEKDUIGU which has been published.

Adolph Weiss in Hollywood back in 1939 or so invented a typewritable notation for 12 tone serialism and its Quartertone form. He showed these to me about 1945 or so.

- He was an atonalist and teacher and composed for the movies once in a while.

Rival to Charles Cadman who asserted that Weiss never wrote a tune in his life!

John Whitney (Senior) took lessons from Weiss in 1943 ff. Whitney had a pendulum set up which exposed soundtracks on 16 mm film and produced atonal non-12 sounds when the slow vibrations of the pendulums were speeded up 65 to 400 times till they became audible. Composing a "melody" took about a week for less than a minute of music.

The film had to be developed of course.

A set of ten or more pendulums pulled on a cord which jiggled a shutter between a printing lamp and the film slowly going through the machine.

His principal use of the instrument was about 1942 - 1946. I don't know when he stopped and I don't know when he died either--he was one year older than I.

Macrotonal rather than microtonal of course.

No way of knowing the pitches till the film was developed, dried, and played later.

Xenharmonic definitely.

Maybe I never told you about this.

He did something with graphics and animation in the early early days of computer music.

Of course if I got mistaken for a foreign composer they would try to deport me to Esperantoland. (The word Esperantujo does get into print sometimes.) Where should the Lojarners be sent?

Apropos of Carrillo and Novaro: Carrillo was a journalist-style writer in Spanish, always pushing his idea and seeking newspaper publicity mostly. Plebeian Spanish style. Novaro was a master of literary style and must have trained under some professor of classical Spanish literature and his writing was edl elegant. Great contrast in vocabulary and attitude; that's why there were such bitter rivals. Most unfortunate--non twelve would have done so much better if Novaro had had his place in the sun! What a pity.

But Carrillo knew How To Advertise and we must advertise or perish.

-----Probably you should stop your article at the point where you now have stopped, and any additional materials that come in, make them Appendix I, Appendix II later, and so on. I will try to straighten out all the diacritical MARKS ONE OF THESE days. By the way: accents over capitals may be deleted and substituted for so that a capital German U can in some cases be written as Ue. This has to do with the Old Days of metal type and Linotype machines and such. Today with phototypesetting and computerized printing it should be possible to put all the accents over caps that you want. I learned this stuff as a teenager since my father then published a weekly newspaper in Portland and I got to be office boy sometimes taking stuff over to the basement printshop.

Like 1926 or 1929.