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Greetings-----

Since the promotion of Carrillo's legacy is tied in with the quartertone system, and since he was able to make link-ups with Haba and Vyshnegradsky, I decided it would be a good idea of splurge at the other xerox place and get 2 copies of the Ives and Haba articles that I had copied from books a couple of years ago or whenever it was.

If Pepe is interested he can have one of these copies. I converted the rather sketchy awkward notation in the book about Ives to Couper notation without obliterating the original examples--perhaps you still have the first sets of xeroxes that I sent you.

For a future Interval possibly an article could be written about these two affairs, so as to avoid the extremely complicated task of getting copyright permission--it would be far more trouble than it would be worth and might take years since too many foreign countries are involved. Especially if we decided to integrate Haba, Ives, Vyshnegradski, and Carrillo and cross-compare them in one article. This means: So far and only so far, as Quartertones are concerned.

~~What a waste of time and money!~~ Do you notice that I do not quote other composers' music examples, since I am capable of writing my own--that is, even to expound Carrillo's notation I did not copy out of his book on notation; I transcribed one of my Five Subminor Sketches into his notation and wanted the conventional notation printed right above it. Let's hope there is room to do so this time.

Thus in my Xen Etn's and in articles for Interval or any other publications I won't put their editors to the agony of asking copyright permissions and waiting for years to get them from foreign countries--some of which are no longer in position to grant it any more now.

While we are on the subject: I am almost stopping any plans I had in the past about using Vyshnegradsky's Manual of Quartertone Harmony to promote quartertones--the reason being my sad experiences trying to play his quartertone examples on the Scalatron, and the fact that almost all of his book refers to the status of music about the time I was born, 1917, despite the 1933 or so writing of his book. It is now obsolete. Furthermore, the quartertone piano is now impossibly expensive and the only piano thing that you or CME or anybody else can do is tune two pianos a quartertone apart. So logically enough, the quartertone-fretted guitar is the logical successor and should be catered to, which Vyshnegradsky did not and indeed could not do. Almost all quartertone-fretted guitars can be used for 22-tone by moving the bridge or inserting an auxiliary bridge, so three systems, 22 23 24, for the price of one.

Had the Scalatron lived, we could have done our quartertone promotion with it in mind. But now, it has to be first guitars, then organs and pianos and harpsichords by whatever gimmick. There is a big enough quartertone literature in compositions, few of which are accessible to anybody, but it does exist. So the problem of what to do at, by, with, about, through, for, or concerning Carrillo can be best attacked by starting with his quartertone pieces.



That way, the entire quartertone literature such as it is can be promoted at once.

But let it be remembered that quartertone does not come under the heading of Detwelvulation. Anymore than that 60 scheme would.

By now, some 40 years later, I have a sizeable substantial investment in quartertones, so an interest in getting it all heard while I am still alive. I have a quartertone fantasy for orchestra composed in January 1938 in La Jolla of all places. I suppose the best thing to do with it is rewrite it for synthesizer overdubbing if I cannot find a willing computer programmer to get it heard via computer. I know better than to ask anybody I already know--they would file it in their darkest darkest hidden corner to gather dust until 20 years later or maybe 40 years later when their things were dumped into the ocean upon their death. (Announcement over the radio the other day that the Los Angeles County and City governments have recently closed some of their dumps because they are too full.)

I have dozens of quartertone themes in my sketchbook transcription looseleaf binder, which will never be used it now seems. So if anybody runs out of ideas these will be made available.

But the only tolerant people are those outside of music who have not been programmed against it by their music-teachers.

It is my regrettable duty to call your attention to a book that I accidentally took out of the Brand Library this last time. MUSIC, THE ARTS, AND IDEAS by Leonard F. Meyer, University of Chicago Press 1967.

The usual ignoring of contemporary experimental music (of course keeping the 1967 date in mind--we wouldn't expect to see Partch there, but possibly Jena, who is carefully ignored too.)

Only the Official Cage Doctrine can get in.

There is a passable a passage lauding the stasis of contemporary art and music. Imagine! When all those drastic unbelievable changes have occurred since 1967! He keeps on denying the idea of Progress in Art. Merely the Co-Existence of diverse styles. A fluctuation to this Ism and now that Ism, but no forward movement.

Then there are a couple of pages, not cited properly in the Index, about the possible pressure to expand the pitch domain by new intervals, but the declaration that this is impossible or nearly almost impossible, since it would require all new instruments and all new techniques. Please note the OVERKILL.

When the voice, trombone, violin family and steel guitar can do any intervals desired. When the pitches of a computer are whatever one cares to program it to do. When the pitches of a guitar are governed by sawing kerfs and hammering in the frets wherever one pleases.

The fallacy in this argument that we must expose at once is: the assumption that the entire musical establishment must scrap 12 and go to something else. This is not necessary: It only needs those people who already are playing new intervals, since we now



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can copy and reproduce without limit on reel tape, cassettes, cartridges, and disks, all that we have done already and furthermore Partch and Haba and Vysnegraski and Carrille disks rec'ds already exist in places where the Opposition cannot destroy all of them.

Leonard Meyer is trying to make it look impractical as well as illegitimate to go beyond 12 (and that would include Gary Morrisson's 10!) because the WHOLE WORLD would have to change. No. Only those have to change who already DID. Enough now exists to be heard and that will do the job.

I could not have said this in 1930 when I was a miserable teenager with a dozen toothaches and hayfever almost as bad as last week's but now I can say this--enough exists in hearable form not just written silent notation. I don't have to compose another note. I could just stop composing and building instruments and merely concentrate exclusively on the re-copying of what is already on my tapes, if that were necessary.

If you had to, or if your new job made it imperative, you could depend exclusively on the improvisations you already recorded--past tense, not dreams of the Future.

Needless to emphasize, I am not going to xerox anything from Meyer's book. Ironically, Max Meyer had a quartertone harmonium built. Are they relatives? Not sure.

I did not have to make the Megalyra Family of Instruments incompatible in order to put just fret-lines on them. I could supply overlay plastic charts with 17 19 22 31 if anybody wants these. I suggest that some such be made and arranged to be laid onto the 4-neck thing you have. Might or might not have to be clamped in place. Maybe just "register marks" to place opposite the octave mark on the existing 12-tone fret-lines?

Why is everybody trying to make it impossibly expensive? Why do people scold and abuse me so for trying to get things done without wasting any money?

So perhaps my main message for the present time is You CAN afford non-12.

I am spending all I can on getting the information out. But I can't do it alone. Extra copies of anything gathering dust here are worse than useless. If they were found by somebody that would justify their ridiculing me posthumously.

If somebody can afford a guitar they probably can afford 19 and/or 24. I find myself in the painful position of getting ignored because I have done it too cheaply!

Most of the books and articles and reports try to make the introduction of new scales look extravagantly expensive. For millionaires only. And there are these people who say they want to aid the arts but what they really do is try to make out that I cannot ever be heard nor seen while still alive.

I think such statements as Makeig's that research and trials will have to be made later on, are terrible unpardonable obstacles when we already have accomplished the instruments and compositions. Yours,