

Sattidy 31 Jenuweri 1981
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Greetigs----

Trying to pick out some pictures to send to Todd Brewster. I sent one of the old pictures (1969 or 1970) where I am holding a 31-tone guitar, to Ms. Burford who called about Public TV--she had called me a week or two after my program last March at the George Sand Books, and that was because of the picture in L A Reader. I had wondered what happened--maybe it just took a whole year to get around to time for it again. Not sure what might come of it if anything.

Brewster asked for pictures of the instruments and so I am sending one or two color prints since color is the main issue where the Mezalyra Family is concerned. The rendering of the colors as shades of gray is of course up to the LIFE photographer if anything were actually to happen. Which means if I ever have time to take more pictures in black-and-white I should try various filters over the lens to get the best rendition of the fret-line-pattern, and choose that one of the instruments which best translates into shade-or-grey.

Meanwhile, I still think you have a promising picture to come when someone photographs the Godzilla and perhaps some other of your instruments, with the shadow of the curlicues on top of it thrown on the wall or something that serves as a silhouette-screen. This is a matter of lighting effects and maybe a number of "posing" sessions with the Godzilla and various other instruments after that particular thing is solved. The Wings affair could be the next lighting-trial. What I mean is: Get the shadows of those instruments in a "dramatic pose" and get the best pictures of them before going on to pictures in which you are included or perhaps where you are playing an instrument for the dancer(s).

All these things are of course, done in advance of the season or time of year they are to be used or appear somewhere, so you have to think July and October in February and December and January when posing for pictures in August. (Meaning, in turn, that you plan for the pictures such as portable snapshots or a portfolio you can carry and show around, at the time of the October event, now--get into an ~~late~~ Octoberly frame of mind while taking the pictures and while you are being photographed by other people.)

Probably by now you have accumulated a number of pictures large and small that are not suitable to put in Interval but might be very appropriate for a flyer or newsletter or a portfolio or to give someone else to take around and show or to use as enclosures in certain letters where the other party wants to see your instruments or your improvisation-group setup or what you generally do.

The time has now come to promote*refretting and how do we do it? A refretted guitar by itself does not express the mood of the system it is in, nor even the fact that it is non-12. So it has to be live demonstrations before small groups and other small scale promotions in as many different locations as possible.

19 has just forced itself upon the people at CM during the Pierce

lecture--quite as though 19 is now an independent living entity striving to express itself and its mood through whatever available outlet and opportunity. If I were an occult magician or sorcerer and had joined with you and your father and maybe one or two others in a Witches' Circle Ritual some dark night out in your backyard, playing the Magic Themes to nineteenilize Southern California, it wouldn't have been any more powerful than what did happen Monday afternoon. While Dr. Pierce was having the tape run and talking about Twelfth Roots, and log-rolling on the blackboard, 19 was worming its way into the subconsciouses of all persons present all the more permanently and powerfully because unheard and unannounced. Thus it got through to all these people PAST THE "FREUDIAN CENSOR" OR PROGRAMMING/INDOCTRINATION to 12.

Somehow or other we can turn the let-down disappointed feeling we had that afternoon, into success and promotion of 19. The experiment was done for a certain purpose entirely irrelevant to 19--that was the cause of my keen disappointment at that moment--but it could serve equally well, if we had been given a different attitude toward exactly the same sounds, as the premiere performance of a new specimen of counterpoint in 19-system atonality.

The 12-tone-tempered imitation-harmonics became 19-tone-tempered inharmonic-partial-components. Now I will have to get out graph paper and plot out the pitches of the 12-tone imitation-harmonics for several notes, such as Tenor C, and then simply add a new set of labels of every other tone in 19 on the margin of the graph paper, e.g. C, D-flat, D-sharp, E, F, G-flat, &c., for that is what the 12-tone chromatica scale becomes when stretched to every-alternate-note-of-19. Then I can re-code this to staff-notation and show the atonal 19-tone chord which those synthetic partials have become under the 2.4-stretch.

A Hammond organ with 19-tone-tempered imitation-harmonics could have been built. Of course no point now since the computer could be programmed to imitate it perfectly.

Do you see what this chance event (or has it been a spectacular instance of Jung's Synchronicity??) has opened up for us? It means we can take some 12-tone or just simply conventional compositions, plot them onto 19 in that way or some other way (e.g. by shrink instead of stretch) and--instantly a whole repertoire of hundreds of pieces in 19-tone atonal counterpoint! No, tens of thousands of new compositions! Most of them punk, no doubt, but some will be accidentally worthwhile. Let the computer do it for you.

We have the chance by that and other means which will readily cross your mind, to promote 19, and turn a disappointment into a great opportunity. Even the aleatoric composers and the serialists and the tone-row people will have to respect us and at least admit these possibilities.

Similar reasoning applies to 17 22 24 31 etc.

It is almost providential that I did not have this insight Monday afternoon, since if I had had it then and told them about it, their resentment of non-12 would have become anger at us. AND rejection

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of all they had just heard, if we had gotten up and pointed out that they were listening to the 19th root of 2 rather than to the 12th root of 2.4 . It would have been thrown out before it had time to sink down into memory and the subconscious of each person.

Now it has had time to become permanent albeit subconscious memory, and it is too late, maybe, for them to reject it on the grounds of it being anti-Schönberg non-twelve Forbidden Fruit.

You were rebuffed when you wanted to use CME's computer for non-12, but we get our revenge anyhow, since it was Prof. Pierce's computer used for non-12 even if it was the 1/12 part of the just minor tenth. They were forced to hear 19 by "misbranding" as it were.

So the result is the same, or even better, than if we had done it on our own initiative. It was done for us. By the Goddess of Fate? Or could it have been my emotional shock when you said they were not doing non-12 at CME and you couldn't get to use the computer and you had not so far been able to play non-12 there or get co-operation on beyond-12 research despite that Music Experiment label ### which must include non-12?

Now to get out graph-paper and then turn the series of shifted partials into staff-notation in 19 after plotting them on the graph.

Yours