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Greetings-----

Heat wave shows some signs of abating---not quite sure, but. Buzz Kimball is still in Eagle Rock and presumably went to see Ervin yesterday. He went to a music store in Glendale (one where I have never been before) and got me an adjustable bridge for the electric 19 and tried to straighten the neck and flatten down the frets, with some success.

He also brought me a copy of that OTHER Computer Music Journal (from Schertz & Pratt, of course) with the Holzano article about Group Theory and recommending those scales such as 20 which misses both 19 and 21, and 56 which misses 55, and worse yet, 42 which misses both 41 and 43, and a horrible tragic disaster, 30 which misses 31 and even misses 29! All for the sake of even numbers and some notions about symmetry and evidently the aura of the Piano's Ghost etc., but if I tried arguing with him I might only make matters worse. Or even hopeless.

This thing--glad you still have the issue so you can refer to it and use it in future arguments or discussions with certain people if they ever show up at your place--is in a way "dangerous" --at least more dangerous than 7 and 11 are to Scott Makeig.

Group Theory is rather heavy Mathematics and will intimidate quite a number of people who will think that all this math-erudition entails, not just implies, the authoritative POWER of the statements about musical scales and a sort of Directive that Composers MUST do thus and so. I xeroxed 6 pages of it for Brian Hartzler who currently is doing Group Theory for other purposes and will get at least some advice or comment from him soon enough.

I am especially annoyed about 20 missing 19 and 21; 42 missing 41 and 43; 30 missing 31 which is a real bummer.

Then that horrid statement at the beginning "most of the instruments of the orchestra are capable only of the 12-tone tuning" or words to that effect, and "next to impossible" to make conventional orchestral instruments produce pitches outside 12-tone equal. This after the University Of California Press published microtone fingerings for flutes and clarinets and tone-bending on trombones. And some brass can do harmonic series well enough. And the violin family does NOT have 12-tone frets on it! Surely with half a century of cello-playing I should have more authority on this subject than this author who imagines that all instruments have keyboards.

I mean his article could be improved by simply removing three or four of the sentences there at the beginning. His making it the INSTRUMENT being in 12 rather than all orchestra players getting piano training and being PSYCHOLOGICALLY PROGRAMMED to twelve. This is close enough to computer programming that he proposes be done, so why didn't he understand that people CAN be reprogrammed, as indeed we HAVE DONE.

Happily enough, very few musicians and even fewer composers



are going to struggle through such a highly-mathematical article. I have no quarrel with the application of Group Theory to music-- it probably will work in the long run and some computer expert will do a good job and then compose something with its aid. That is not the issue here at all. I protest the recommendation of scales which miss by one digit the scales we have found are good, and the spurning of those scales which we and others have been using and making instruments for and have proved in PRACTICE with real-people audiences!

I want to prevent trouble before it starts. It may be that Balzano's proposed scales can make useful compositions, but it smacks too much of condemnation without a hearing and recommendation as BETTER of scales not yet composed in and not yet given a fair hearing.

I didn't go to all this trouble about MOODS to surrender to paper theorists is the point.

I have the hardware and the compositions and plenty of actual trials by now and know what I ~~am~~ have done.

More later after I get more information.

---It seems to me that maybe the present rudderless or headless condition of CME might be just the opportunity for you. Nature abhors a vacuum. You might, deviously and subtly, do something about it while the situation is unsettled and fluid.

Whether the October thing is still in effect or not, maybe I can get some words in edgewise or have them smuggled in.

When there is a vacuum and when there is uncertainty and indecision, it takes very little to turn the course of events our way instead of someone else's way. Even my telepathic commercials broadcast at 2 or 3 AM every morning might have effect on other minds.

Maybe the LIFE article when it appears. Not out as of yesterday afternoon but probably this week. The other thing is I have to take maximum advantage of that article while it is current --say I have about a 6-week "sindow" period for forcing the issue and getting people to be part of a network.

I am making and installing the pickups on the other Drone Instrument so as to be ready in case I can't repair the other Drone Instrument you now have. That will ensure that you will have a Megalyra and a Drone Instrument to use no matter what.

Yours