this is a much-played composition and I have heard it since I was a little boy. Now that we are involved in non-12 I was paying close attention to a certain passage in it where there seems to be a G-harp G-sharp in the bass against an E-flat in the accompaniment chords, and of course in one place where this happens there is also that E-flat against a B-natural in the melody part.

Now, I do not ha ve access to an orchestra score of the Sleeping Beauty Waltz and have never seen it; I don't think I have even seen the piano arrangement either, though I am sure going to try to track it down. As of this moment, I can't therefore quote from the printed score and be sure of what notation, G-sharp or A-flat as accidentals in the key of B-flat Major, was used there. But the piece has also always slightly "let me down" there should be a certain "bite" of dissonance at those points, and since the theoretically dissonant diminished sixth G-sharp/E-flat is the same in 12-tone equal temperament as the theoretically consonant Fifth A-flat/E-flat, there is no tension to be resolved as we go to the next measure.

Now, if we want to experiment as I would like to do and get this thing performed in 17 19 22 31 34 41 43 50 53 -- say by a computer or the easier systems by a bunch of electric guitars so fretted -- we run into all kinds of other Cans of Worms. That E-flat in the E-flat/F chord in the accompaniment (middle voices) -- should it be a D-sharp (E-sesquiflat) in the 19- or 31-tone performance? That is, should it represent the 7th harmonic of F? And moreover: should the G-sharp in the bass, when or if this piece were to be performed in the 19- or 31-tone system or conventional ¼ comma meantone for that matter, ,be an A-flat of those systems, i.e. be shorter distance from the A-natural that immediately follows--be a normal violinist's or cellist"s sharpened leaging-tone? After all it is an ascending chromatic and would surely be played sharp if it occurred in a normal violin or viola or cello part. So this affair completely reversed the argument I would like to present! Makes it awfully complicated.

Leaves me vulnerable to the attacks of many mean nasty cruel heartless soulless critics and professors of This and That would w tear me to shreds! Now maybe I have a way out, but this is also unsatisfactory: to claim that Tchaikovsky was so confused by the 12-tone temperament that the Sleeping B eauty Waltz's accompaniment and bass parts are beyond any remedy or cure or alleviation. Maybe we would have to re-compose the whole piece in order to eliminate that consonance where a dissonant passing-note is necessary for the proper fel feeling of the piece. No way to find out expect except to try it out---probably with the e help of a computer.

A piano tuned to meantone MIGHT, in the key of B-flat major, produce the required dissonance and make the thing sound more brilliant. But no harmony teacher or academic music dignitary is going to give me the slightest heed or respect or compassion or empathy--they will hate me to pieces for even writing about it.

Yours

Monday 10 August 1981

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Greetings *********

Still trying to get over the effects of last Saturday afternoon when a young couple with a 2-year-old girl or such a matter looking like Gypsies wanted to see the instruments and then pushed past me and got into this house and started looking through everything and asking me countless questions so I got very suspicious and alert and watched them closely, but of course it is impossible to watch three people at once in three different parts of the house! I think they were trying to rob me and probably throught they could sell some guitars or find some jewelry or other valuables that I don't have but they may have thought I did.

No way of defending myself since they didn't threaten me physically and weren't where I had any available weapons either. They were trying to distract me and confuse me so that I would have been tied up inside or outside while the other parts party was collecting the loot. And they had a big truck to haul it away in, presumably full of it already ---it was parked across the street where the five houses recently were erased. I couldn't call the police w because they might have wrecked the phone or struck me or at the very least, would have stolen something and gotten away with it. I don't think the people I have spoken to about this really understand it--that kind of catch-22 predicament.

First time in my 5-year exile in Glendale that this happened. I have had similar things happen at other locations of course, but not since I moved here-----it is hard to see this place in the rear.

Never before in all my life--this is the positive side of this unpleasant encounter!--have I been able to order someone to get out and make them leave, but this time I did, and it was all over almost before I realized it was over. Something about my demeanor must have worked as never before in all my 64 years.

So I spent the rest of the afternoon repairing the vacuum---it had burnt out the switch the previous day and filled my bedroom with phenol and formaldehyde from the plastic and that burning-METAL smell of the electric arc. I had to take about a cupful of roaches out of the air-space between the disposable bag and the motor. Maybe the roaches can eat metal? maybe they chewed up the inside of the ON/OFF switch? I wonder.

They were such <u>dirty</u> people--it wasn't the careless look of Hippies but the raggedness of Gypsies or something like that. I had to vacuum the room and disinfect the bathroom and I'm still uneasy that I'm going to catch some imported disease or something. When they asked me how much it would cost to take cello lessons, it was FUNNY--I laughed at them and stood there too astonished to speak. They spoke some strange language I couldn't identify, so that's why I thought it might be Romany. It wasn;t Spanish certainly and wasn't Slavic, so maybe.

Now for something more in our line: I have just recently---the last couple of weeks--heard quite a number of performances and snatches of Tchaikovsky's *Sleeping Beauty Waltz* on the radio and TV. Of course