Saturday 5 Spetember 1981
John S. Glasier, 4195 Norfolk Terrace San Diego CA 92116

Greetings=======

A little cooler in these parts which enab les me to finish up some things. I have put all the quartertone frets into the Hollow-B odya Teisco Electric Guitar that I got some time ago on a deal because it had to be rewired inside to remove the shorts.

Now I have to file them down---the original frets are very low. So the new ones don't let them sound until they are trimmed quite close. I had to use the NARROW new fret material--the standard-width tang was too wide and too hard to drive into the kerf and risked splitting the fingerboadrd.

Then I will have 24 and 22 of equal quality to compare with amplification. So it will be more impartial, and also permit instant changeover. The bridge on the old 24 22 can be moved to the 24 position, so if it is necessary to have two 24 electrics this could be done. Also the b ridge on the "new" 24 will be moveable at least to the 23 and 25-tone positions. That means that maybe I can get Will to experiment with 25 and a 5 x 5 = 25 scale might be of some interest to him??

I got a couple of xeroxes of the back issue of INTERVAL # 3 of Winter 79 with Cris Forster on the cover--what I did was just the pages containing my ELECTRONIC KEYBOARD OBOE article *GOING WITHOUT THE WIND* that had the pictures. I must do something about promoting the keyboard oboe and show that I anticipated the Synthesizer Fad by decades, not just years. I need business parteners. It is not necessary to think in expensive hard-to-realize terms like mass-producing such instrumnents. It is only nnecessary to get three or four modern transistor versions of this keyboard oboe made up--enough so somebody can be persuaded to record with it or some recording studio can persuade some of their customers to use it with their group enough to get it publix the music publicized.

Anything I might do about being consultant to some instrument makers or synthesizer outfit would be a separate enterprise with no necessary connection.

Can't remember whether I wrote you about last Sunday's event when I wrote Jonathan about it----Steven Traugh is a fairly young fellow who runs "too tight a ship" with the SUPERCUSSION group which is the percussion ensemble class of Montebello High School (Adult dept.). About 17 players in the group who performed in the Delacour Auditorium in Exposition Park next to the Natural History Museum- and had so many drums I couldn't count 'em and a piano and a whole group of metal and wood-bar instruments and tubular chimpes and of course cymbals and triangles etc. No wind instruments and they sure were missed! Just one horn would have helped. A band with no sustained tones and no breathing whatever. They went on for two solid hours. Absolute simultaneous attacks. The fellow does know how to compose. But restricted to ordinary 12, his only escape is through NOISE---and all that percussion. One thing was made perfectly clear as Nixon would say: the Piano is primarily a percussion instrument and all that su stuff about singing piano-tones and lyrical flowing line is so much Romantic Nonsense. The inharmonic partials of piano strings and the noise-element from the hammers blended perfectly with all the metal bars and wooden pa bars and cymbals and traps.

This affair of the blending of piano with the other perscussions is the greatest omission I neglected to do something about in my 1965 Piano Booklet, so I better get busy and include it in a later edition if any. Also, it is s a suggestion that in future pal playing of the piano <I use it with percussion effects instead of the continual battle between piano and bowed instruments which has been traditionall for two centuries. So I have to rewrite my SHALL WE IMPROVE THE PIANO? to introduce this percussionist attitude. In one of my new leaflets I exploit this fact to prove that pianos sound microtones after all--the longitudinal vibrations of the bass strings expecially when they are NEW.

The absence of inharmonic components is the greatest shortcoming of synthesizers. They can be programmed in with computer music if the programmer knows enough to do so; but most of them are abysmally ignorant on this subject. Of course synthesizers have noise generaters in them, but that is not sufficient to get the effect of inharmonic partials.

September will be a continual race against time--to get as much as possible done out in the yard before it rains! Then most of my things come to a dead halt. It might rain in October, or it might hold off a while as last year there wasn't much rain way beyond the expected storm-time.

Last night I tried to hook up a microphone and preamplifier to the frequency counter so I can tune things with it and it kept giving out wrong numbers. So I may have to try several preamps before I get it to work right.

Yours,