

You will find this intimidation or submission to Bullying in many books on acoustics and music theory and Science-and-Music popularizations and articles in scientific magazines and electronic organ construction and information books and article and various technical publications about synthesizers and other instruments.

They ignore just intonation or even condemn it as obsolete. Chalmers will not admit how vicious our opponents can be--he thinks I imagine it, after more than fifty years of it. He doesn't want me to write or speak against the 12-tone serialists because they are his fellow degreed pedagogs.

We have to seek our allies and partners and market and recruits to Non-12 elsewhere.

I must discuss for a moment the offer made to your father and to me by Walter Unterberg. He or I or both should write a solo for some instrument accompanied by the rest of the orchestra playing in twelve-tone. (Something like Carrillo writing quartertones for a solo cello but only semitones for the accompanying orchestra.) Now I can't speak for your father, but I refuse to do it. First because non-twelve means 17 19 22 31 etc. which do not coincide with 12 except for the starting-tone. Second because an orchestra playing supposedly in 12-equal is not doing so--the deviations are considerable--in Unterberg's orchestra many just choros occurred. And some choros we could accept as meantone. Thus this is lip-service to 12-tone orthodoxy. What I counter-proposed to Unterberg is to perform on his string section either: My Five Subminor Quartertone Sketches all in unison and octaves; or, a quartertone harmonization of them scored for 4 parts or so. He may or may not do it, but I am very pessimistic. I have cassette and reel; I don't need him.

We must not, at the time when 17 19 22 and 31 have to be promoted, surrender to using 12 in the accompaniment and 24 or 36 in the solo. They are multiples of 12. The implication is that we would be limiting ourselves to multiples of twelve and never going on to numbers of tones incompatible with 12-equal, nor again to just intonation. That would be Selling Out. After I have waited nearly all my life.

I didn't make the 10, 13, 14, and 17 and 19 metal bars for ornament. I didn't refret 22 guitars for a number of people just for idle amusement in solitary. I didn't put just intervals on all those boards of the Megalyra Family for mere visual display. And Partch didn't either. Nor his present followers who are in charge of preserving his instruments. If I wrote only for 12-tone orchestra accompaniment of microtonal instruments, they would have to be 24 or 36 or just possibly 48 or 60. They could not be 17 19 22 or 31 and would not promote such systems. Why pretend that the violin family is fretted to 12? That is what Unterberg asked us to pretend. He meant well, but! Ouch.

The next thing is to get as many people as possible to hear really NON-twelve, i.e. non-multiples of 12 which are incompatible with it: 10 13 14 15 17 19 21 22 31 34 35 41 43 46 50 53. . . . and logically enough, start with 19. Multiples of 12 or 12-tone accompaniment will have the 12-tone good.

We have to demonstrate in the Hollywood area somehow. More than once.

If this is not feasible, we must recruit other people to do it, at least once a month in the Los Angeles area which is the music and recording-studio capital of the world by now. I already have, right here on these premises, three guitars in 19 and three guitars in 22 and two guitars in 31. Now, not next October or June 1982. All I need is people. I can't play all the instruments nor travel to all the places needed to exhibit non-12.

I have now done my part. I have practically stopped composing and kept people waiting for copy-tapes so I could complete all those instruments and get some of them delivered to other locations. I even interrupted the Xenharmonic Bulletin so I could build all those instruments and get still others partway to completion.

In the San Diego area we have to locate people who are not too late to interest in non-12; too many of the people you have found at UCSD would never give any time to 19 or 22 and would forever be "too busy" or some transparent lame excuse. You can't afford to waste your energy on them. But probably you are clever enough to dream up a way to trick them into non-12, just like this lucky accident of 26 Jan. October is like forever--any favorable impressions of non-12 so far made would be completely forgotten by then. You have to find some way of playing your non-12 guitars before small audiences who might have at least one or two worthwhile interested persons.

Your father on the way down made some remarks about Los Angeles to San Diego being one continuous built-up City. Which means doing something about Orange County and the Long Beach area etc. We can't afford to be everywhere, so this means delegating. But there are so many million guitarists that by mere chance there must be enough guitarists in Southern California willing to play a re-fretted instrument. After all, if Gary Morrison's mother can promote non-12 in Houston, a much more uptight community than ours, I guess we can work out something for Southern California.

I have a feeling that it has to be one-on-one rather than trying to promote non-12 in the giant events that are primarily for something else, even for other kinds of music. Otherwise it seems to be a sideshow. (Consider Glen's concert the other December: all that dancing and overpowering drumming--how how can the gentle mood of 31 compete against that? You said as much yourself--I don't have to belabor the point.) If some other movement or event or conventional kind of music upstages the small part that is non-12, then non-12 will not be remembered--an elementary doctrine of How To Advertise Successfully.

(I did not want to be remembered by J.R. Pierce as I) disrupting his lecture by changing the subject from non-harmonic-partials re consonance/dissonance perception to atonal counterpoint in 19-tone; --that would have been improper and ruined any future contact.)

Carrillo's book has an article on how to metamorphose a Haydn quartet into other compositions--dozens of them--by such means as contracting the octave to half and converting all its semitones into quartertones. Well? Apply the 3.4 stretch or the corresponding shrink, and presto! 100 000 new 19-tone atonal pieces! Just like that as if by magic. Beethoven's Fifth in 14-tone? It could sure keep the CME computer men busy as a Beehive! Yours,