

Sunday 12 July 1981

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Greetings---

Supposedly not so much heat wave today. Let's hope. The two instruments for you to have temporarily while the other two are being repaired, are ready. The only problem about them now is enough advance notice so that I get the strings freshly sanded. Despite the dry weather the strings rust. Fast. I might put Vaseline on them or something.

I adjusted the pickups on the reverse side of the green Megalyra so that there is much less risk now of their being scraped by the strings. This lowers the volume but most amplifiers can take care of that.

I have found two visitors willing to play that side. Why the prejudice against it?

Let's repeat this listing business here so you can see if the Post Office will co-operate or sabotage because of the wrong number which is not your fault.

Johnson, Roger Orville. SCORES: AN ANTHOLOGY OF NEW MUSIC Schirmer Books, a Division of Macmillan Publishing Co., Inc., 866 Tu Third avenue, New York NY 10022. 1981. 789.9 \$

Interval P.O. Box 2087, La Jolla Calif 92102
See Page 344 for this listing. Newsletter on Microtonal Music.

Diligent search seems to make out that this is the one and only occurrence of the word microtonal in the entire volume!

The word microtone does not occur at all in a book on electronic music which is extremely thorough in all other respects, THE TECHNIQUE OF ELECTRONIC MUSIC by Thomas Wells, Ohio State University. Published by exactly the same publishers as the item above. The section on pitch avoids all mention of non-12 or of just intonation.

Now I have to assume that someone is censoring it out. Is it pressure from organ and piano manufacturers? Is it pressure from serialists? Is it taking for granted the articles and essays of certain writers on music? This dead silence is ominous.

The latest synthesizers have folders in which the ability to set other equal temperaments than 12 is explicitly stated, so it isn't all synthesizer manufacturers. They seem to be more "fair" about it than they used to be, say, five years ago.

Something is very much the matter. The modern music volume of the Oxford History of Music in most libraries says that microtones were tried and given up as useless. Is this the trouble? Are we being suppressed? On the other hand, Guitar Player published my article. We have to know!

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Chris Banta feels pulled apart by the contradictory statements he finds in the acoustic and music books he is studying now, for and against new scales.

Another point we must address--I better write up a paragraph to go into INTERVAL--is the use of "the tempered scale" or "the equally-tempered scale" as if 12 had the only exclusive right to be so called. This term applies to 13 14 17 18 19 20 21 22 ... up as far as you care to go. It does not mean 12 alone. How do we get this settled? We can't let it slide any more. Something has to be done while I am still alive.

Now the utter suppression and silence in some of the books about synthesizers etc. COULD be hedging--if they say NOTHING, then they are not actively propagandizing for 12. Or at least they leave room for someone to come out with 19, say.

The Piano's Ghost again. it must be exorcised now.

Jon Lackey tried to trick me into saying 12 was better.

I almost forgot: Will Parsons is mentioned and listed as publisher of books and records in that SCORES book.

Now: How do I get listed in these books? I exist. I have no more time for delays. I am living on borrowed time. My sister died at age 67 and I am 64 and men do not live as long as women, so I cannot count on any life-span at all. A listing in something in 1985 may be posthumous. Unless I get it right now there is no point. I won't need publicity in 1984 because either I will be successful and too busy or I won't be here at all.

Apropos of the Mexican affairs: How do you get assurance that the Carrillistas will not thwart your efforts to play in systems which Carrillo did not use, specifically 17 19 22 31? Would be you be compelled to play ONLY in 18 24 30 36? Better get that settled for sure BEFORE there is any overt or covert pressure on you. Carrillo's polemics against just intonation in that book you now have back, are very very serious. It could dew destroy any chances for performing even Partch's things if someone takes them seriously.

I suppose my own best course is to ignore it. I might do a Spanish leaflet on what I have done. And just ignore Carrillo's restrictions to 18 24 30 36 42 . . . After all his notation works perfectly in 19 or even in 13, or 15.

Chalmers sent me a new xeroxing of 39 pages out of Novaro's book, particularly the prelude in 15 for guitar and the notation Novaro used for 15. Of course we can't anger the Carrillistas with that. But we can't allow Novaro to be forgotten either.

Now I gotta get this thing in the mail by 7:45 a m at the Glendale main postoffice which is $\frac{1}{4}$ mile from here. Ouch. My sore legs.

The reviews, then, are to be of Carrillo's numbering of possible chords in the booklet, and Jorgenson's historical temperament pamphlet, and I guess we have to mention this SCORES nonsense?

Yours