

Monday 10 August 1981
Apt 3932 Alameda Place San Diego CA 92103
From Forest Lawn Center-----

Kind of anticlimactic yesterday---I was so tired all day--and that would-be film-maker Abbie Breit of Venice had set up yet another time, 4 PM yesterday, to be here in a quest of 10 minutes of background music and have somebody else along, and she called on the dot of 4:00 to say that the other people (it had been 1 person, but now in the phone call it was 3 or 4) had not called her and had they called me? so of course they didn't so she wasn't coming after all.

Which meant I could finally relax and get at more housework. However: after the distressing near-robbery Saturday, I had been sending out the thought that she should Cancel on the pretext that something had turned up, and here I got exactly what I ordered! I was so exhausted that I couldn't have been civil to any visitors.

I suppose this affair derived from having seen the OMNI article in March, will go on and on into next March! It sure is irritating. I will send her Kneifel's new address in Marina del Rey and they deserve each other.

--- Anyway: I didn't have the added burden of telling her not to come because I was too tired and disturbed to see anybody. She provided her own alibis.

Obviously I need an agent or go-between to screen some of these weird visitors. There was no such need before in my life, but now that the LIFE publicity is imminent and now that Los Angeles Crime has broken through the insulation around Glendale and there are as many burglaries here as there, I have to be more careful.

Oddly enough, one of my neighbors had a crazy man pestering them and had to get the police. Just a day before.

Funny how my alleged friends blame me for the intruders, as though I had invited them into my house, be when they pushed past me and I did not say they could go in, at all. It's just a standard modus operandi of gypsies and similar tricksters, to distract the victim and one of the group hold them at a certain spot while they search the premises for something worth stealing and ask lots of questions in the hope of discovering hiding-places or other information.

In this particular case for once in my life they did not distract nor confuse me--I was very alert more than I have ever been and refused to answer the two strings of questions. Maybe they thought I was older and easy to fool. Now this is one case where weapons or tear-gas wouldn't have helped at all. Three persons one a small child, all in different locations around here, would have fought back. I doubt the Glendale paper would have published even a paragraph about me with my head bashed in and the house ransacked and the ladies in front beat up.

Maybe the disorder of my possessions is an advantage: makes it much harder for a burglar to find anything and nothing looks valuable.

(Picture of one of these characters trying to pawn a 31-tone electric guitar!)

Clyde Corson on the phone wondered if they were really after drugs--i.e. they run for people's bathrooms in order to search medicine chests for whatever they might find there? Could be, I hadn't thought of that. It is claimed that more than half the robberies are committed to obtain drugs--that most of the stolen stereos and jewels etc. are fenced to get cocaine or whatever.

So I got some new diazo paper the other day--almost ran out with only 12 sheets left as of last Friday. Will on close the new thing

about Tchaikovsky's *Sleeping Beauty Waltz* and Schubert's *Unfinished Symphony*. 43 years ago I got John Metzger to agree that the second movement of Schubert's *Unfinished* did contain lots of extra "enharmoics" that were not mere obedience to "spelling" rules about leading-tones or that kind of stuff. So that's a very long time to have to keep this revolutionary fact to myself and endure all kinds of ridicule and misunderstanding.

I have been disturbed about the diminished sixth that is represented by a tempered fifth in the *Sleeping Beauty Waltz* for about 40 years also, but I never made any serious inquiry into it till about 20 years ago when I heard it a couple of times, and now just this month there have been four performances of the piece on the radio various stations and so it reminded me.

The *Sleeping Beauty* case is much more involved, than the Schubert, since many orchestras never use pianos in rehearsal so are free to make some kind of distinction between D-flat and C-sharp--it can pass unnoticed if the conductor has not been trained in Official Piano Manufacturers' Religious Dogma. (Here I'm beginning to sound like Partch!)

That is, some body playing the *Unfinished* will have much more "important" things to correct in the rehearsal than to take tackle the question of the Diæsis. In the *Sleeping Beauty Waltz*, the tempo seems to be rapid in the performances I have recently heard, and so these intervals between passing notes involving C-sharp, D-flat, and such not other notes as F and E-natural, don't last very long. The fact remains that what should be dissanances are not so, and this takes the punch out of them.

Now let's go to 31-tone: the E-flat in the E-flat/F middle voice-afterbeat accompaniment figure maybe should be a septimal lowered E-flat, which of course is D-sharp in the 31 system. Now that raises another proph lem problem: We are going to have a fifth instead of a diminished sixth after all! We are going to have a G sharp in the bass against a D-sharp in the accompaniment doing duty for the septimal-comma-lower depressed D-flat that the seventh-chord would require. But again: the 31-tone (and I comma meantone) system demands that G-sharp be lower than A-flat and therefore the semitone G-sharp to A-natural is much too wide to be a leading-tone of the kind that I was trained to use in playing the cello, so maybe such a progression as this should be played with an A-flat instead of a G-sharp in the bass that would have the proper Zip in going to A-natural, and then we will get a dissonant A-flat leading-tone against a D-sharp in the middle-voice? that is to say, a DEEPLY-AUGMENTED FOURTH? Golly, I've opened a real can of worms here! If the waltz were played in just intonation, then the comma enters and we really will be confused.

This is the point where Chalmers would cloud the issue to purest mud. I am not going to evade or dodge it here, even though it is most uncomfortable.

It is quite likely that Tchaikovsky composed this at the piano, and it is possible though hardly certain, that the tuning of his piano at that time was not equal. It might have been Well Temperament or Meantone or attenuated meantone, or mostlikely, in Backwardest Russia, it might have been By Guess & By Gosh, Inc.

That is, in bringing up this piece as example of need for 19 22 31 41 13 53 * * *, I am raising more questing than I answer.

That is to say, in bringing up this piece of Tchaikowsky's or Chaikovskii's or Tchaikovsky's or Cajkovskii's as an example of small intervals and new dissonances and need for something like just, 19 22 31 34 41 43 46 53 50 * * * * I am raising far more questions than I am answering and leaving the situation many times more complicated and disputable and unsettled than I found it.

- I have never seen the orchestra score of this waltz and doubt that I have ever seen the piano-reduction if such there be, either. I am guessing from what I have heard and attended to for all these 50 years or so that I have been exposed to it. There are so many repeats in it that I could check these intervals and the melodic and bass and harmony progressions at least three times in each such performance as heard.

But without the written documentation of the orchestra score for it I am of course at the mercy of the cruel unfeeling/nasty horrid mean old critics and music teachers and pedants and theorists and professors of this, that, and the other who will gleefully tear me to little little tiny pieces /v/ while you helplessly watch.

-- Maybe this problem is not soluble at all? I.e. the attempt to play the Waltz in 31-tone might result in a remedy that is worse than the disease---some other kind of off-color sound or misharmony that would still spoil the effect? The only way to find out is non-12 instruments or computers---and try a dozen possible intonations of the intervals in question. It could well be, if the Tchaikovsky piano had been tuned fairly well in order ordinary 12-equal, that the ambiguities put into the score by the composer himself are such that there is no solution at all---that it's like the wrinkles in the carpet that you can't get rid of because when you smooth the rug in one place it immediately wrinkles up in another place on the opposite side of the room!

In that case we could rewrite the piece entirely---some compose the Microtonal Wide Awake Beauty Waltz and get a dance group to follow the computer a performance of the new piece Slavically-Slavishly!

Maybe it's something like trying to transliterate the Russian name and there are dozens of ways to do this such as Cajkovskii Cajkovskij/ Czajkowski (Polish) Tchaikowski (German) Tchaikowsky (French) Chaikovskii (Library of Congress Catalog) and so on and so forth.

WARNING! : In Beethoven's Pathétique Sonata and in another piece of Beethoven's for piano there is a case that LOOKS like the above Schubert and Tchaikovsky cases, but Beethoven was merely trying to avoid double-flats and unfamiliar-looking clusters of accidentals. It is a matter of being in A-flat major, then going to tonic minor --A-flat minor, then somehow getting into C-flat major (seven flats in the key-signature in one sonata, but only the four flats in the Pathétique) and then taking the tonic-minor modulation again which theoretically should have landed poor Ludwig van into C-flat minor, so he goes over to his Cupboard and grabs a fistful of naturals and sharps and writes this modulatory passage as B minor with almost every note cancelling out flats in the key signature and adding sharps. Having Done His Thing in what is now called B Minor, he goes back to the flats and obeys the key-signature of A-flat once more. Bach, too, avoided double-flats but LOVED those double-sharps!

Since nearly all non-12 progress has come from people who did NOT go through channels, BECAUSE they did not go through channels, BECAUSE they didn't get talked out of it by the Establishment, it should be obvious that the PROMOTION of non-12 from here onward has to be OUTSIDE conventional channels. Otherwise it will be an exercise in futility.

- The kind of futility I am talking about is shown vividly by Carrillo's piece which I heard over KPRK where the 96-tone one-octave piano plays against an orchestra in tired old twelve. 96-tones which theoretically is 84 New Sounds, but restricted to only one octave while emasculated versions of Carrillo's ideas run through the conventional orchestra but comprise six octaves. His alibi is that otherwise it could not get performed in public, and recorded. That may have been true then, but now? with computers? and synthesizers?

Which of course will be denied by the devotees, since The Great Master Has Spoken and that is Final. This is the kind of humiliating compromises that I would have had to make, if I had gotten some of my compositions performed by Unterberg's group. That is to say, I am forced to take his continual procrastination as his subconscious way to avoid the consequences of accepting my non-twelve compositions and performances. By putting it off till after my death he can evade the confrontation. It's very sad again, and makes me so lonely here. But it's better for me to face the fact and not try to drive him into an impossible unpleasant corner. I simply have to write him off as I must forget about Jon Lackey. The temptation to call up Lackey is very great because of my solitude here and the lack of company in Glendale, but I must resist it, lest I feel all the more depressed after he tries to make me give up everything I stand for.

When Macauley was here the last two times, he kept wincing and squirming every single time he heard certain of the 19- and 22-tone intervals. I asked about it because it was so obvious--I was really croggling him. He alibied on the grounds that his training at Cal Arts music Dept. was rigidly 12 and his ability to appreciate what they hated had been removed or almost removed from him--they had, if I may so paraphrase his words, reprogrammed him so that any non-12 intervals would evoke acute distress. So that explains to a slight degree, his continual procrastination. This, then, is diseducation, installation of fear and dread and anxiety. At least he did realize he had been so programmed--it was not his own inborn prejudice but a superimposed prejudice.

This ought to be a clue for us. The programming against non-12 has caused the failure of the Experimental Music Centers that you told me about. They run into a blind alley because the Escape Route we are using has been denied to them. Without knowing quite why, they run dry and the business folds and dies.

If we don't watch out, the narrowminded religious people which includes the Hindus, will do this terrible thing to Scott Makeig. Maybe just maybe we can stop it. Somebody or -bodies want him to fail, and then have to go back humbly to 12. Do you get the idea? Probably he can be saved.

I have no energy to spare to promote Numaudo and it will die with me. Unless I meet a special kind of promoter. This means two networks instead of one, which is more than I can do.