

Thursday 27 August 1981

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Good morning & Stuff-----

Hot as hell up here and no relief in sight so I will understand if you don't make it up here. Too hot to work in the yard and it was risking a great deal for me to walk the two miles to and from the markets, though there are now more xeroxing places--? more recently--so I don't have to go that far to get to them.

Dizziness when it gets up near 100°. Didn't cool off very much last night. In compensation: less leg cramps because of the heat. And I found some sunscreen lotion to put on my head--two kinds of it. Wasn't lost in moving here as I had thought.

More letters from Harry Conviser in West L.A. and I suppose I will never get to see his just-intonation organ with 24 keys per octave and he probably has tinkered with its innards again so it would be out of order if I forced the issue by getting somebody to take me there. And Glendale is very far from West L.A.

He will not use Ellis's system of indicating commas but instead a much older system probably the English-language version of Hauptmann's system with small and capital letters. So I can't argue any point straight with him because he will deliberately misunderstand what I write down. And insists on harmony rules being those of Cret and Ptolemy way back before Debussy or Ravel or Schönberg and before the Carrillo and Haba experiments.

Chalmers wouldn't stand for him at all and they had a bad quarrel by mail. I had better be at least diplomatic with Conviser because (1) he was in early radio with Hugo Gernsback in the 1920s; (2) He is a good friend of Walter Unterberg; (3) He has built an electronic organ that is not like the Scalatron nor the commercial things.

Clyde Corson phoned me again--apparently he will bring me some more xeroxes of recent magazine articles etc. Not sure when.

Everything out of tune because of the high heat. I dare not do anything like making metal bars even if I had the metal. MORAL: Keep a record of the TEMPERATURE of every day on which you are making bars or tubulongs or xylophones or plastic bars all of which change with temperature.

A reed-organ or an electronic tuning-device of whatever make will not change the same way with temperature that those metal or wooden bars will. And stringed instruments behave differently than either. This is the reason that numerous attempts for 5 centuries or so to comp combine organ pipes or reed organs with clavichords or harpsichords or pianos all failed.

Even the French scientists goofed when they tried to establish the Diapason Normal (which means Standard Tuning-Fork, nothing to do with Diapason stop on organs which they call MONTRE) at 435 Hz. It came out 435.45 because they forgot about the temperature. Or so the story in the books goes. It took over a century for Europe to agree about A = 440 and some instruments were still tuned to many other pitches, including 435 for which I have forks, and e 442 and 444 and some low pitches for the antiquarians to enjoy.

Partch of course erected a Contrary Standard G=392 borrowed from 12-TONE G 391.995 based on A= 440. Not too important now--fortunately. What is important was that he had more fixed-pitch instruments---the marimbas and the reed-organ-Chromelodeon than the symphony orchestra has. By eschewing wind-instruments, he avoided the added symphony orchestra and chamber-ensemble problem of the winds going one way while the strings go the other and thus forever diverging after each tuning-up.

So his doctrines about a pitch-standard have no relevance at all to what I have done. Not too much to wait what you are doing. Please keep this in mind, whenever certain troublemakers in the future argue with us. After I built my special electronic organ in 1962, and thereby discovered or invented or rather rather, realized and reduced to practice ELASTIC TUNING on KEYBOARD INSTRUMENTS, i.e. I was able to unfix the fixed pitches, and to reduce automatic justification to practice in the real world, for keyboard instruments, that changes the entire tuning-theory setup! This is a very important piece of progress, and I must become known for it. String ensembles without keyboard instruments have been elastic-tuning all through their history, but keyboard instruments have not been able to do so. Only the clavichord has built-in bending, but bending only sharpwards, not flatwards, so that is not the true elasticity and certainly is not relevant to my organ's automatically going just or TRYING to reach just and not quite getting there, an equally valuable property, all theorists to the contrary notwithstanding!

The Scalatron cannot do this and the synthesizers cannot do this, but a computer might be programmed to be elastic in this manner with some difficulty and expense to pay the programmers, and this elastic going-just feature could be built in to certain kinds of electronic organs other than mine. Waage's patent is remotely related to this idea, but not quite the same thing and not as inflexible and not capable of the CONTINUOUS passage from a tempered (12 17 19 22 24) pitch to a just pitch or an ATTEMPT TO REACH said just pitch. Both my organ AND the violinists can make this continuous glide toward just.

Things like the Scalatron and computers and some possible kinds of electronic key-board instruments could do it digitally---have very fine pitch-steps which would be heard in most cases as continuous even though they were really stepwise, with microscopically-small steps. But in those cases the expense might be beyond all reason.

At age 64 I cannot afford any longer to speculate about ideas that will take 20 or 40 years from now to reduce to practice AT A REASONABLE price. That would be self-torture and haven't I had enough?

I must refuse to write down all the charts and systems and sheet music that certain people demand. They aren't willing to pay for it anyway. The occultists add insult to injury by claiming that I must suffer now for what they claim I did evilly in previous incarnations. Not enough troubles in this present world for them! They've got to imagine crimes and omissions and faults and wickedness that they can never prove anybody was guilty of. I still say that if I am as much at fault as they say, I would never have lived to be 64 years old.

Too much self-improvement is a mere purchase of ALIBIS for never FINISHING ANYTHING. Thank goodness an older acquaintance of mine, who had spent 30 years attending all kinds of lectures and classes at fantastic expense, told me this 25 years ago and saved me a ton of grief. He said "They sell you ALIBIS" and he sure was right. It is cruel to promise too much and tantalize the students with something they are always on the verge of and never reach--the mirage exploded into bitter ashes. Yours.