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Jonathan Glasier 3932 Alameda Place San Diego CA 92103

Greetings-----

Sawing the quartertone slots in the hollow-body Teisco affair that I got cheap some time ago because I had to repair all the wiring.

Synex's loss could be our gain to some extent: we can advocate in INTERVAL that new synthesizers be capable of non-12. I might be able to get other people to write for Interval in those terms, later on. Evidently the clerical work involved in mailing out Synex and finding enough exiting things to write about in that limited field was too much eventually--they just got tired of grinding out the magazine. Which shows that you are more durable!

I was taken Sunday to the big keyboard section of Guitar Center on Sunset Blvd., as I said before, and we did question the fellow a little bit about non-12 capabilities---some of the synthesizers still have them.

So I hope somebody or other will take me around to more places. Then I can stay current. I am in an awkward position now in that I have no way of finding out what is latest in the very fields in which I want to be consultant and put in my 2¢ worth. Too many people promising me access to synthesizers and then never fulfilling those promises. If I could be taken that Sunday then I shouldn't have to be all alone here every Sunday. Or Saturday as the case may be.

In the last issue of Synex was a report from somebody who had been to a musical instrument dealers' exhibit and they thought it was all cut and dried, no innovations. Now if I am to do something about it, I have to do it NOW. All I really have to do, if nobody is willing to get me involved with some synthesizer maker in Los Angeles County, is to build up one instrument of each kind, as indeed, I already have done----the drem, keyboard oboe, organ--and get it heard. My product as composer is the sounds, not the instruments, so I never have to mass produce instruments now that I can record them.

Too many people question me as to what this or that instrument is worth, ignoring that while the Megalyra might get into limited production some day, the idea right now is just to rent out those which already exist. I am selling that big SOUND, not the hunk of wood, at the moment. As for other things like the clavichord and the keyboard oboe and keyboard drum etc. it is the compositions and improvisations I can record on them, and possibly letting other people record on them, that is the primary aim, not any foolhardy nonsense about getting some manufacturer to produce them by the hundreds next week. And yet nobody will ever say that I am realistic---they want to make out if I am some kind of starry-eyed dreamer up in the clouds someplace.

Gosh! September has come! Don't know how much I can get down done before the rains. At the moment, waiting to see if there is any mail. Announcement came about the Esperanto Picnic---used to be held annually in Echo Park which I could reach, but now for several years it has been in San Clemente so that the San Diego Esperanto Club could join the L A one in the same picnic--only now it's a very expensive affair with a long program.

I wish I knew what lessons we could learn from that sort of thing--I mean the Esperanto movement or the international language movement in general. This is another golden anniversary---I have known Esperanto for 50 years. In all that time it doesn't seem to have progressed much or increased in number of speakers, but on the other hand, it has not died and is at least in as good health as it was back in 1931. Could be that W W II killing off the idea of international languages for world peace had something to do with it, but on the other hand, Esperanto survived World War I also and bounced back both times. Basic English was very strong in the 1940's and many people gave up then, but Esperanto bounced back and Basic English is now a sort of curiosity. UNESCO has given Esperanto a sort of token recognition. I found the Los Angeles Esperanto Club---I know nothing about the San Diego one except that it does exist--very stuffy and interested only in holding its own, as a "selfish in-group" and not really caring whether the world at large uses Esperanto or not so long as they don't kill it off completely. That is, the disease of all organizations: they forget their proper purpose and think only of their own survival and collecting dues.

I am thinking here of innovative movements in general--in our case, non-12--the task of recruiting. Not just performers or instrument-makers, but composers and listeners and to a small extent arrangers.

My father used Esperanto as another thing to taunt and provoke and ridicule me---I must be some kind of idiot if I took up anything like that, when the only real languages were French or Latin or German or English. My mother thought Esperanto was socially disastrous--what would people think if I spoke an artificial language instead of something prestigious like French? Now doesn't the above snobbery sound familiar to you? Can't you hear the 12-tone Academics and the music teachers and the piano manufacturers saying similar things in the same sneering tone?

So I am trying every approach under the sun to sneak non-12 in: whatever I can dream up as another way for another kind of person to take up non-12 if the standard approaches, quartertones, Partchianism, just-intonationism, 19-31, etc. don't work. My latest, of course, is pushbutton phones.

+++++ WED 2 SEPTEMBER +++++

Tuning job--only this time it was just an Autoharp. One string had gone very loose right in the middle of the instrument. Doesn't seem to be a loose pin. Maybe the kids were playing with the tuning-key?

Damper loose on the E-flat chord so it had an A-natural in it. Very close to the limited series of keys in a traditional meantone scheme. Much more substantial dampers than that Cythabarp thing, and much more capacious soundbox for its size. A number of bass notes are missing. But you probably are familiar with the scheme.

Most of the slots are now sawed into the now-quartertone guitar. Another of those inlay problems where some of the new slots go through a partial inlay which may creat problems holding down the new frets. Only one old fret worn enough to force replacementt of it.

The surveyors came back yesterday and put a benchmark out in front of this place with big fluorescent pink lettering on it---so that is more like city surveyors than private firms, I would think. Nobody seems to know as yet. Paid the rent and I don't they

Paid the rent and I don't think they have bothered Mrs. Wilson yet. Forgot the wall calendar--have to turn over a new leaf.

Well at least I learned Sunday what would happen if you took all the wind instruments and all the strings away from an orchestra and tripled the number of percussion instruments----extreme restlessness and all the performers jiggling their feet for two hours. And the removal of all breathing- and hence phrase-constraints, so that it became mechanically relentless with no pauses.

Chris Banta is so enthusiastic about that conductor. Well, if somebody could make him take up the trombone or tuba or perhaps the baritone sax, he might learn to phrase when he ran out of breath.

Reading through the drum and marimba catalog--Dorgan merged with Slingerland Drum Co. so they are one big percussion outfit. Drumheads all plastic now. Many marimbas are some kind of plastic bars.

Now how do I get the idea through people's heads that loudspeakers ARE drums? Membranophones if you want to use Curt Sachs's ugly set of terms. The ironic thing here is the most drum-like instrument in my collection is the one that doesn't have a membrane such as a banjo head or loudspeaker cone.

So a large number of amplified instruments are in effect, Driven Drums. Forced vibrations of the speaker cones which as I said above have most of the properties of drumheads, except they are not tensed. Cone tweeters may be tensed or instead may be extra stiff.

Will this fact--this is not a dream or fantasy or guess but a fact you see for yourself looking at a loudspeaker box--change the silly bal backlash attitude that electronic instruments are in some way unnatural or sinful or wicked or evil or criminal? I'm getting tired of those epithets. I'm getting very very annoyed that I wait fifty years to get somewhere with electronic instruments and train for it all my life and then a bunch of can compare comparatively young people like some of the students at UCSD or other colleges SCOLD me for not keeping strictly to acoustic instruments and then this ridiculous proposal for a non-amplified Megalynra comes up as if I hadn't known about bass instruments since I was a little boy and hadn't seen 16-foot open organ pipes of wood when I was 8 years old and read all about pipe organs and been through organ factories and had it made perfectly clear that an acoustic instrument in the contra octave must be of tremendous size and cost? And weight--you should have seen that enormous moving-van the percussion group had to have to take them back to Montebello High School. And they didn't have to move the piano nor many of the other props. And they didn't have a bass marimba, only tenors, which is why Banta was there trying to sell them a bass. But still it was heavy unwieldy stuff.

Instead of anyone solving my problem of how to protect my collection from destruction in the Glendaly City Dump or being left behind when I move, or having to be put in dead silent so storage some day, someone older than I send me his patent specification for the just intonation organ and the accurate 12-tone to a thousandth of a cent in order to protect his documents from destruction by having them some-where else. That is my problem has just been turned upside down--I am expected to be somebody ELSE's Archives! And after all these months of correspondence with Conviser, I still have no chance of ever seeing his organ.