

I just discovered that the Numaudo Book is in the 1960 Library of Congress Union Catalog, as being in UCLA, not Library of Congress, and it is described as a book on Mathematical and Symbolic Logic. Information Theory and Communications.

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John H. Chalmers, Jr. Dept. Biol U C S D La Jolla 92037

Greetings from Uphill-----

The copying of Mandelbaum 19-tone will be done by tomorrow. I had several of the preludes, but not the complete set and so really needed them to follow along with the tape and to let other people follow along with the tape.

So don't get worried about the packages you will be receiving.

Another reason for copying somebody else's MS. by hand just at this time is to break in my new music-writing India-ink fountain-pen. They are stiff at first.

I ran into one of the most nonsensical conventions of musical orthography, which I am deliberately flouting in my copy. It is this: If an accidental affects a tied note, the accidental is omitted from all the succeeding notes it is tied to, no matter if it were tied for 100 measures! In music of Mozart's time, this doesn't matter--whether a note should be ~~sh~~ sharp or flat is obvious enough.

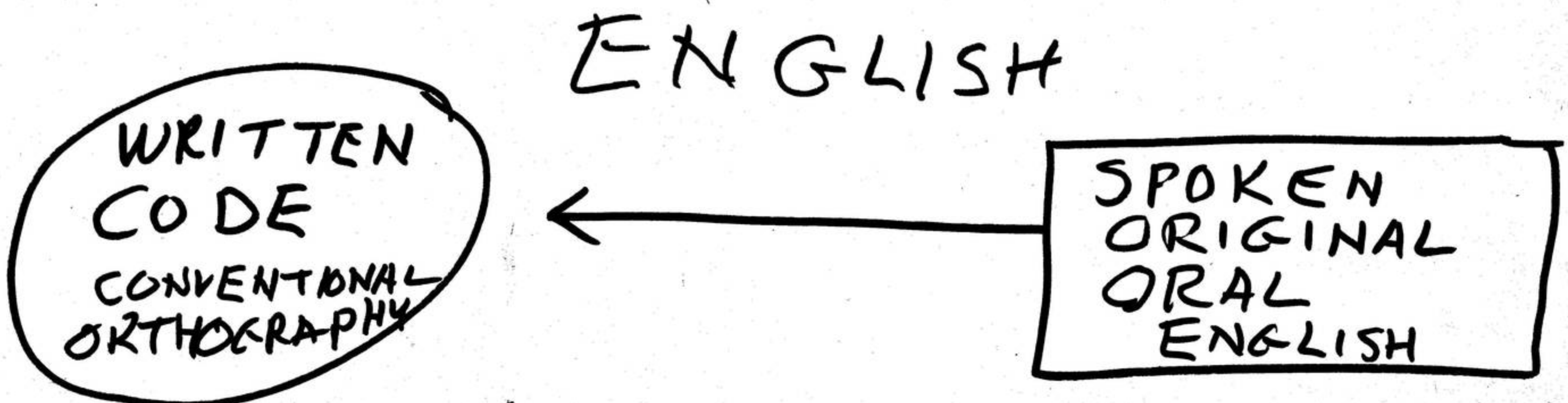
But this stuff is 19-tone, with many occurrences of sharp and natural notes together, and other ambiguities. I can't afford to leave notes unmarked even if Mandelbaum did. Suppose someone recoded these pieces for an automatic instrument or a computer. Or performed them in 31 or 22 or 41 to see how such performance differed from the 19 version. You can't afford to be in doubt.



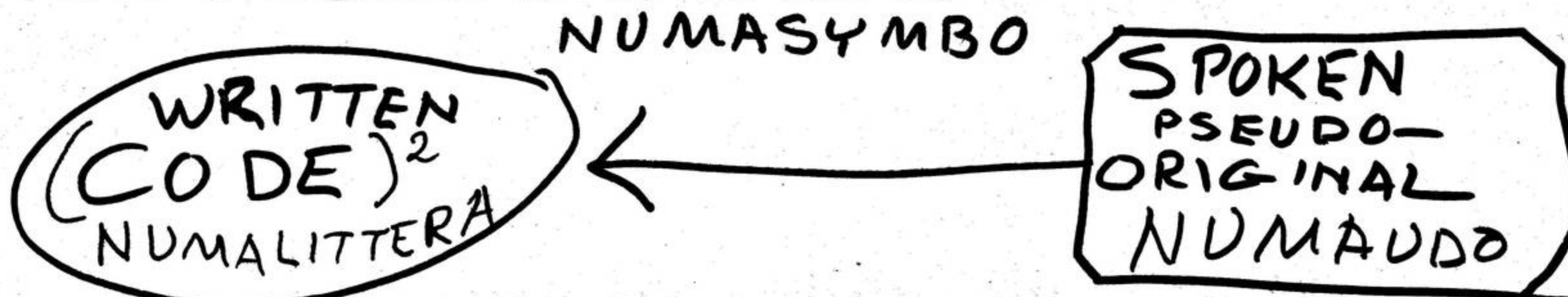
In some atonal music there is a convention that accidentals affect only the note immediately after them; they don't even last out the measure. I may have to adopt this in some cases.

I have another point about Numaudo/Mathalogese/Descartean/Numalittera/Translo/ &c. :

You brought up the example of English or French, which could be charted this way:

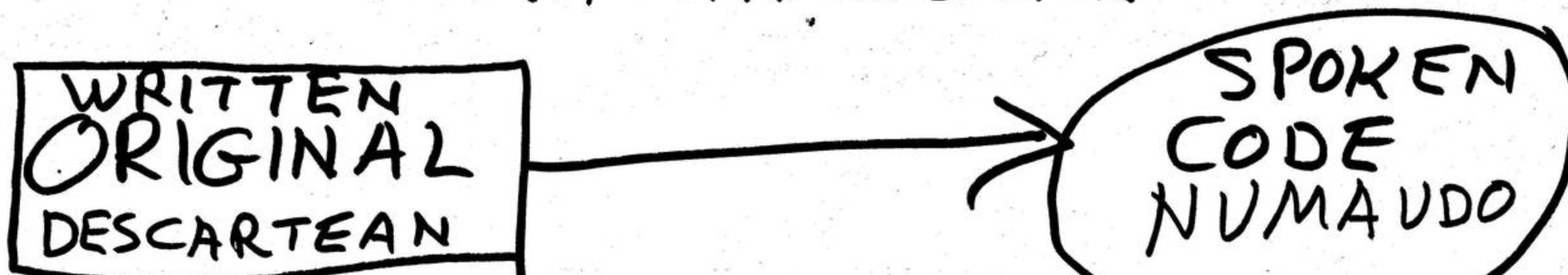


You supposed correctly enough that what I now call Numasympbo (and used to call Numaudo) the pair of Numaudo and Numalittera, could be diagrammed exactly the same way:



but this is misleading. The relation I wish to form, that of Descartean to Numaudo, which pair I call Mathalogese, has to be charted this way:

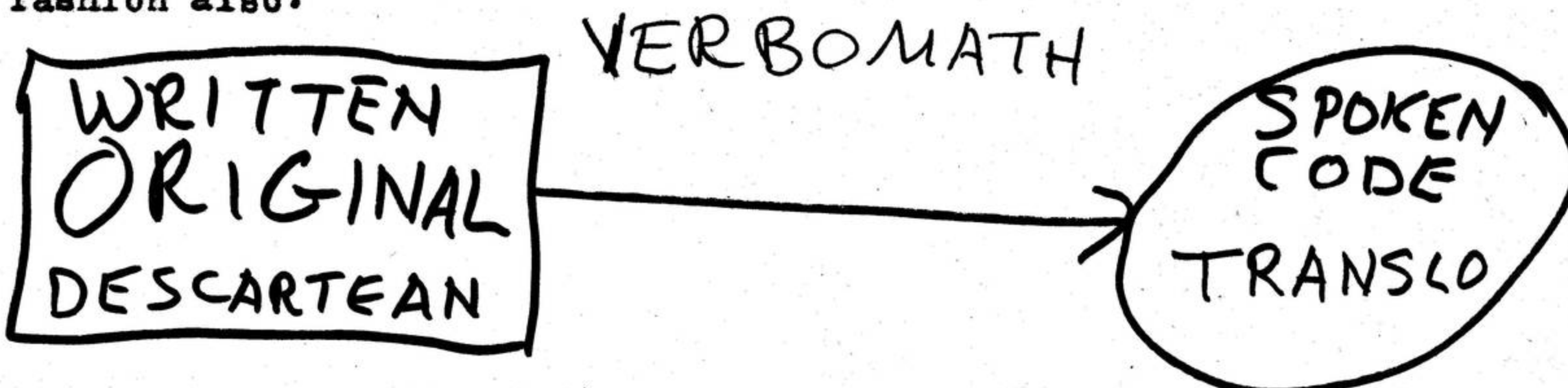
MATHALOGESE



that is to say, the original and the code are now ~~reversed~~, REVERSED; the arrow points toward the spoken form instead of toward the written form.

This makes Numaudo ambiguous or bivalent: it is code to Descartean but pseudo-original to Numalittera.

Furthermore, Descartean is related to Translo in this reverse fashion also:



The pairs Verbomath, Mathalogese, and Numasympbo may all be considered "languages" in one sense. But Numasympbo is a pseudo-language because Numaudo is a pseudo-original--and so this throws people off.

Classification and categorizing is tricky--I suppose you could be amused at my difficulty in understanding that bacteria are plants rather than animals.

For that matter, is the Endopsychic Quartet music? Is it poetry? Are its vocables words of a language? Is it a code? Should I avoid begging the question by calling it a Phonetic Phantasy? Or would my best course to leave it unclassified to make it as mysterious as possible? If I call it music, I can copyright it more easily, because poetry has to be a book or part of a book for copyrighting. Or I could be real bold: I could say it is covered by the copyright on the Numaudo Book, because the syllables in it are mostly in there too! I guess that's what I will do.

Yours
dvor