

844 N. Ave 65
 Los Angeles, CA 90042
 July 27, 1994

One of the idiotic things I do with fiendish glee when I'm around a piano, is to take the minor 9th, $2(\frac{3}{12})$, as the generic octave of a 13-tone idiom which I then use in my customary treatment of 13, (using 5- and 8-tone 2-interval-patterns (MOS) to develop tonalities). There are, of course five 5-tone modes, and eight 8-tone modes; and one may modulate anywhere one wishes along the chain of 8/13's. I do a very similar thing with the Twelfth $2(\frac{19}{12})$, using it as a generic octave of a nineteen-tone (over) scale, from which I then derive the 5-, 7-, and 12-tone 2-interval patterns (MOS). There are, again, five 5-tone modes, seven 7-tone modes, and twelve 12-tone modes, all of which may be modulated along the chain of 11/19's. Needless to say I do very analogous things if I'm using divisions where the basic $(\frac{2}{1})$ octave has 17, 22, or 31-tones etc. I do not know if others are doing this kind of stuff, or not. It seems like an obvious device, but it allows me to get out of the basic $(\frac{2}{1})$ octave melodic and harmonic rut. The basic octave, when it occurs, is perceived as a "dynamic dissonance" (if I may). The effect is an elusive, hauntingly familiar echo of a lost scale. Now, am I detoxinating or what? Keep on truckin. Yours, Eru

		5-tone mode	8-Tone mode
		0	0
		3	3
C	C#		
D	D#		
E	F		
F#	G		
G#	A		
A#	B		
B#	C#		
0	1		
1	2		
2	3		
3	4		
4	5		
5	6		
6	7		
7	8		
8	9		
9	10		
10	11		
11	12		
12	13		

generic octave

← generic octave →

C C# D D# E F F# G G# A A# B C C# D D# E F F# G
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19%

0 — 2 — 4 — 1 — 3 — 6 5-tone mode

0 — 2 — 4 — 6 — 1 — 3 — 5 — 0 7-tone mode

0-7-2-9-4-11-6-1-8-3-10-5-0 12-tone mode

5/8 Scale

Root

(0)

↓
Gen

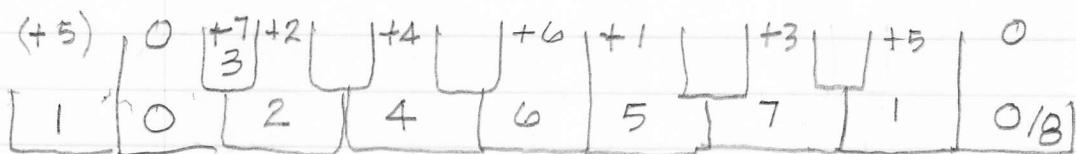
+1

↓
Octave

(0)

0 1 2 3 4 5 6 7 8
0 +5 +2 +7 +4 +1 +6 +3 0

June 22, 98 SW



4/7 Scale

root

0

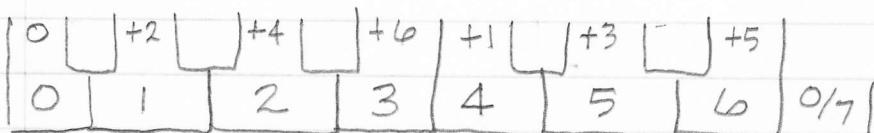
generator

+1

Octave

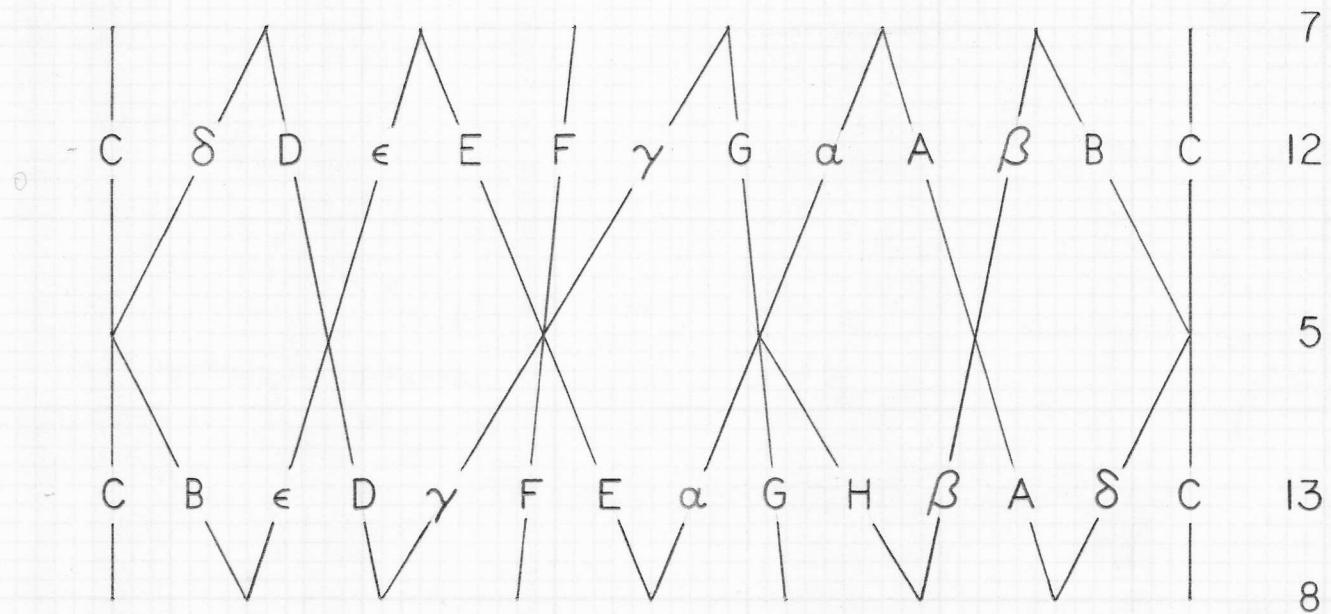
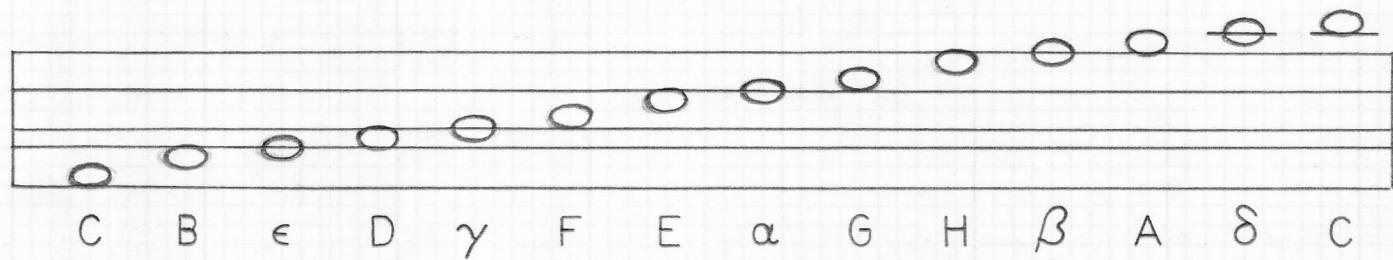
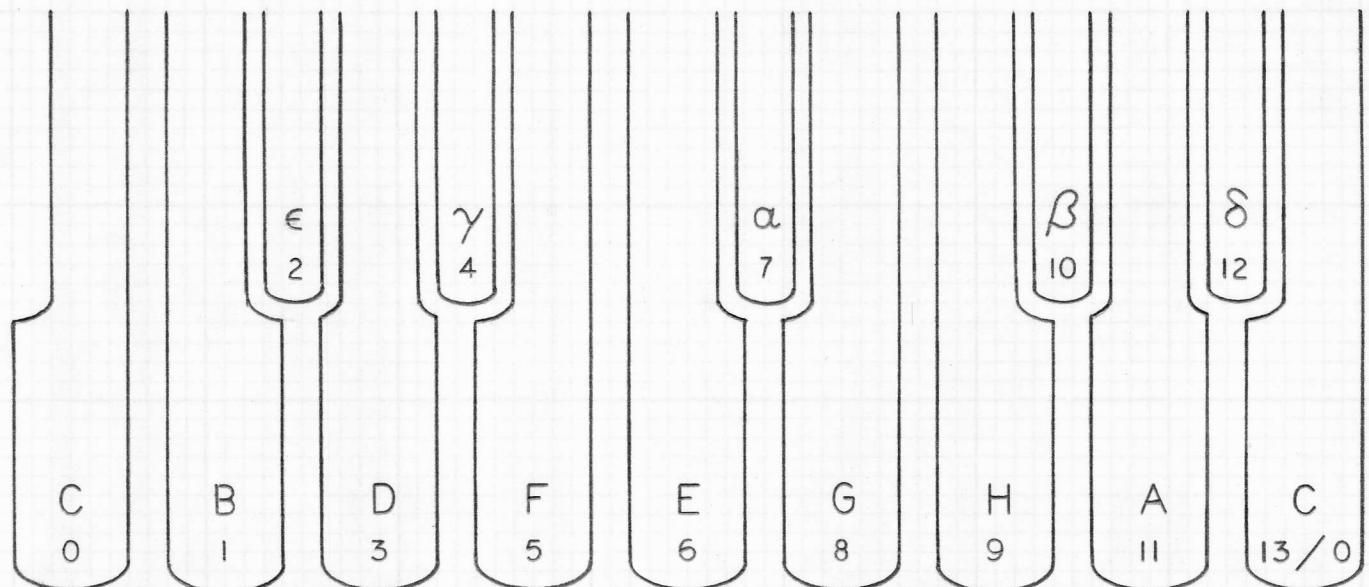
0

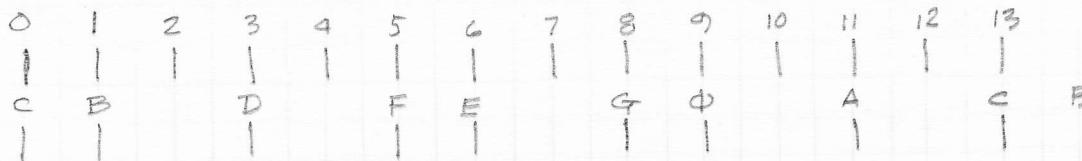
0 1 2 3 4 5 6 0/7
0 +2 +4 +6 +1 +3 +5 0



13-tone 8+5 Keyboard

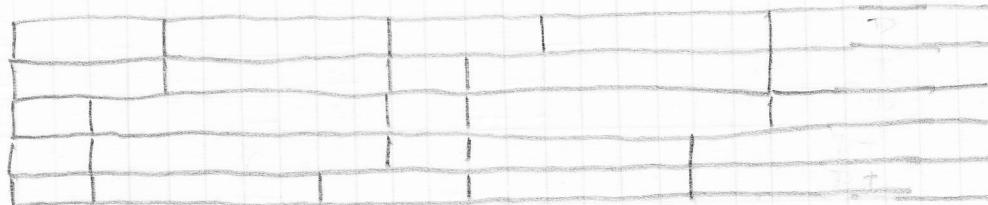
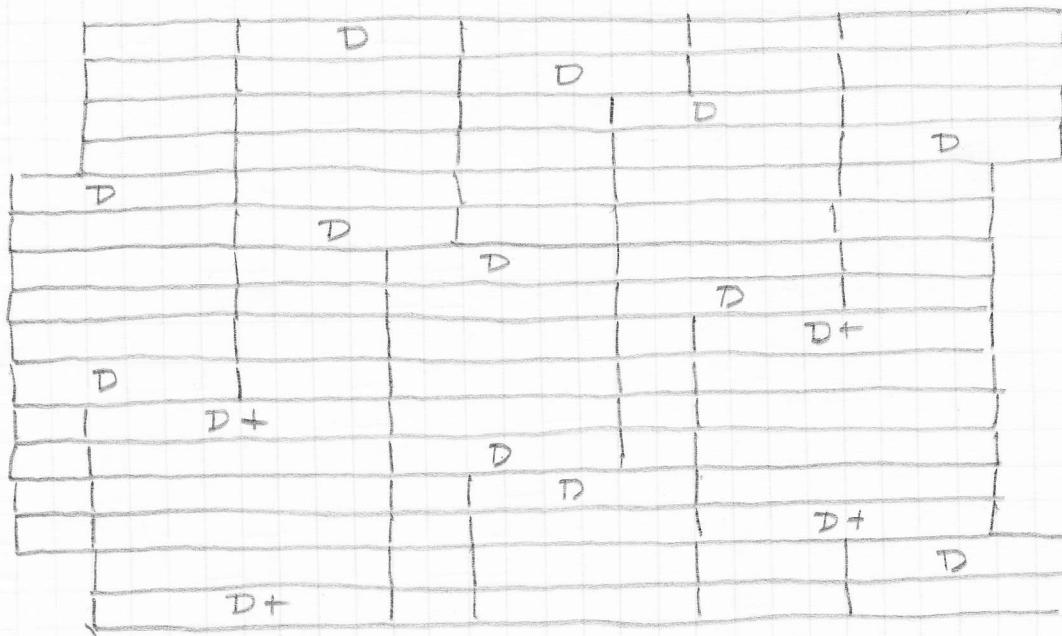
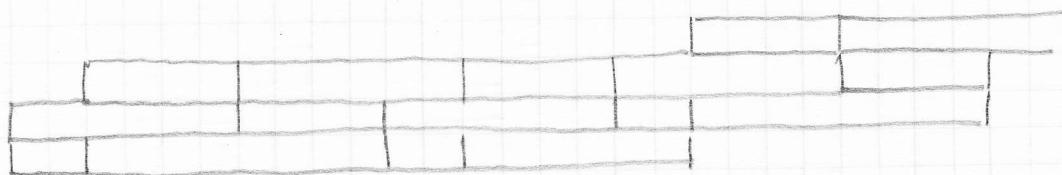
© 1983 by Erv Wilson



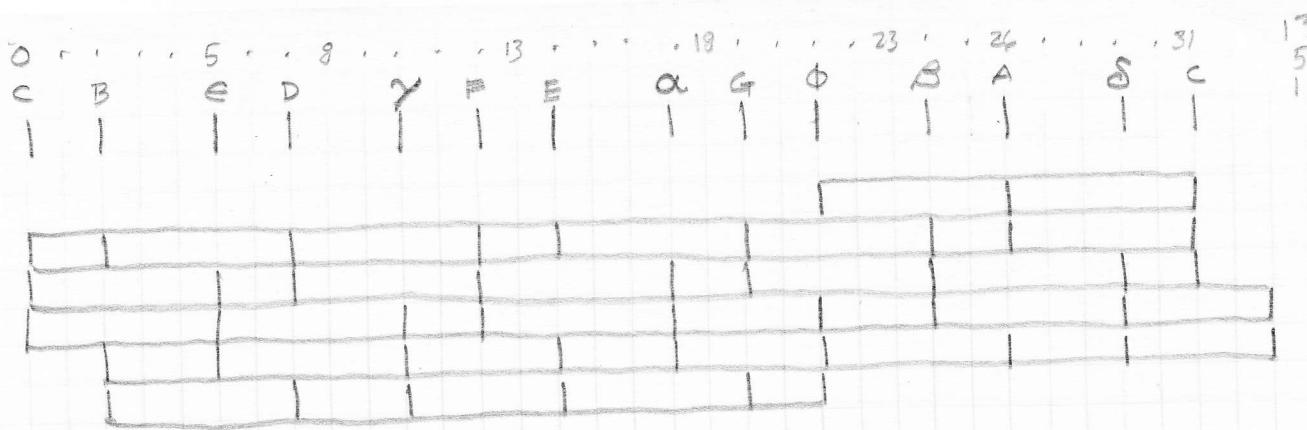


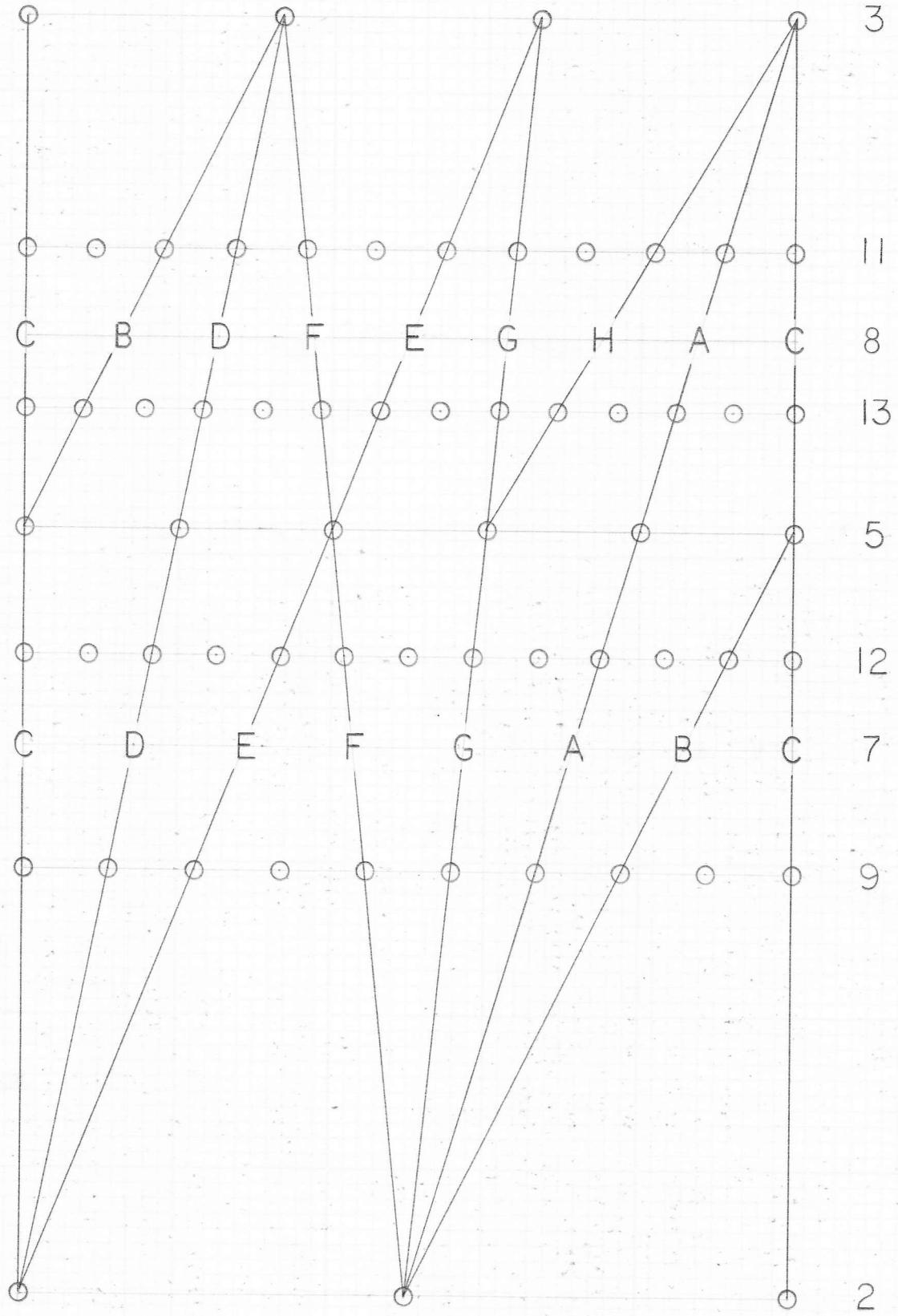
2	3	3	2	2	3
2	3	2	3	1	3
3	3	2	3	3	2
3	2	3	1	1	4
1	4	3	1	1	4
1	4	1	3	2	1
4	1	3	2	1	3

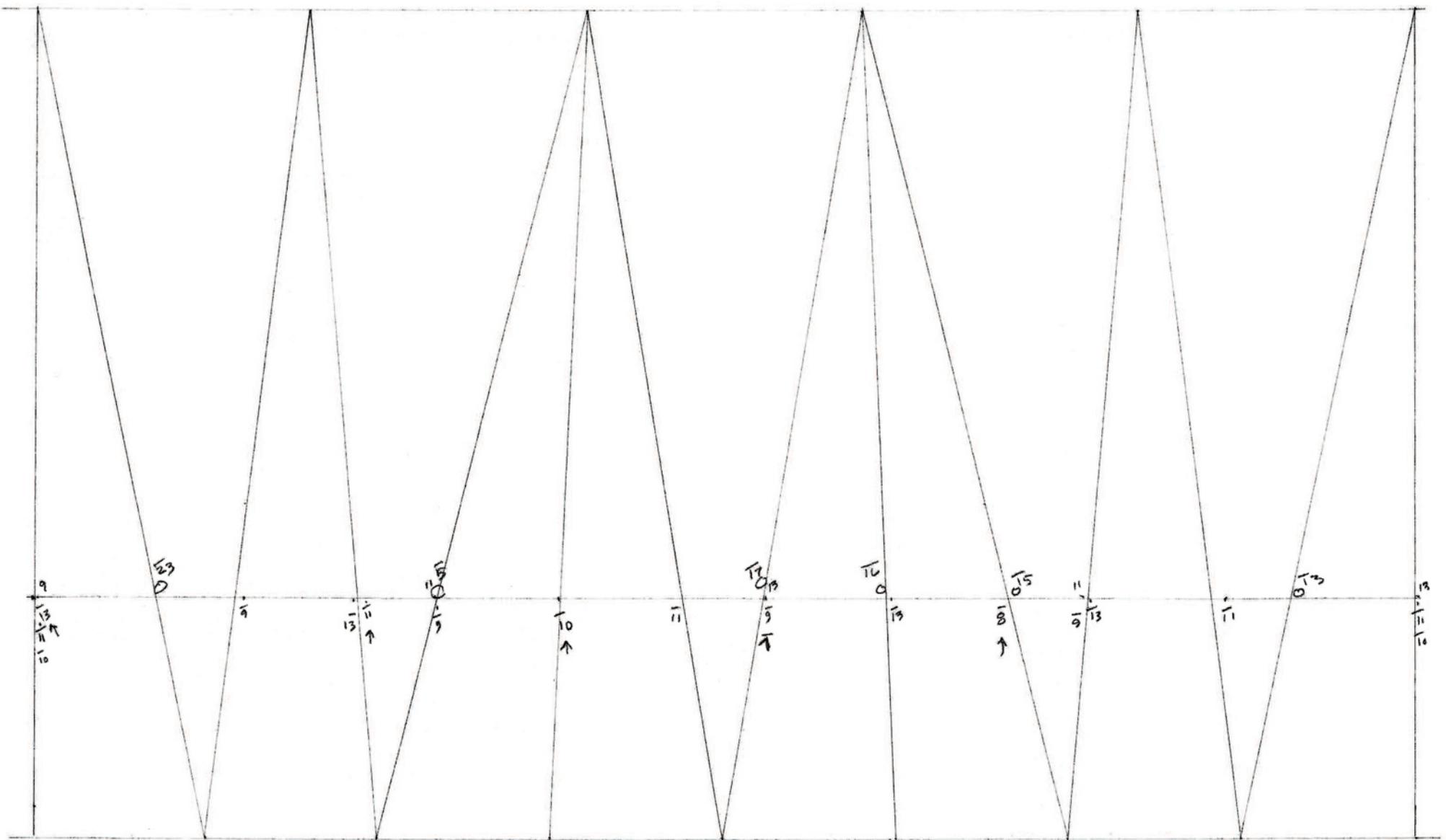
8 pentatonic scales
(by Fifths)



Φ B E A
D G C F







Notes on 13

1 AUG - EW 98

sheet 1

$$\left(\frac{10}{9}\right)^3 = \frac{1,000}{729} \rightsquigarrow \frac{11}{8} = \frac{8,019}{8,000} \quad (+19)$$

$$\left(\frac{9}{8}\right)^3 = \frac{729}{512} \rightsquigarrow \frac{10}{7} = \frac{5,120}{5,103} \quad (+17)$$

$$\left(\frac{8}{7}\right)^3 = \frac{512}{343} \rightsquigarrow \frac{3}{2} = \frac{1029}{1024} \quad (+5)$$

$$\left(\frac{7}{6}\right)^3 = \frac{343}{216} \rightsquigarrow \frac{8}{5} = \frac{1,728}{1,715} \quad (+13)$$

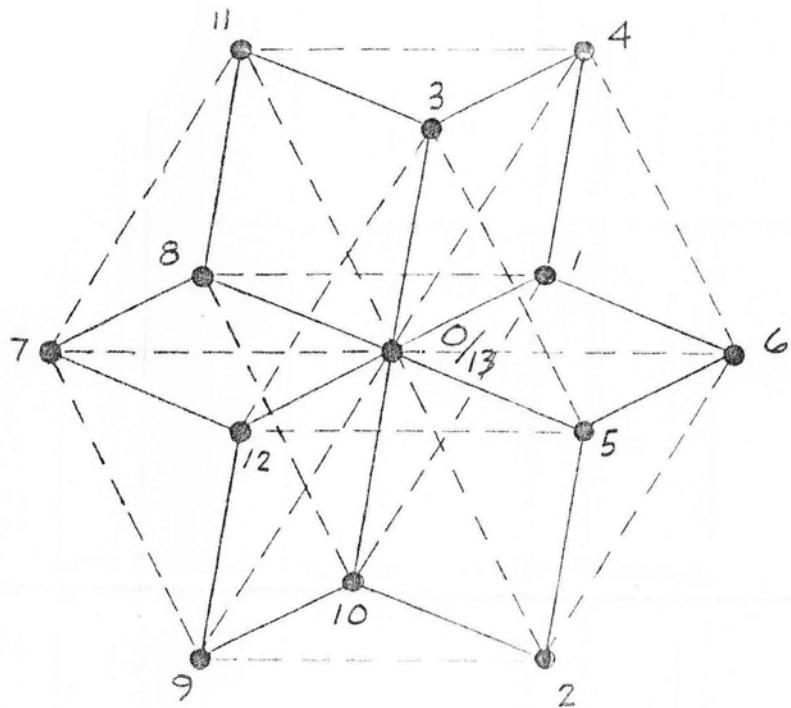
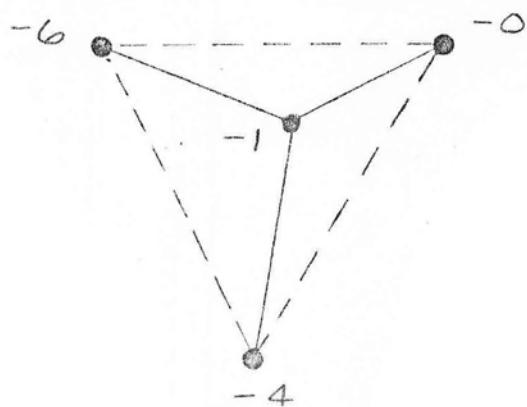
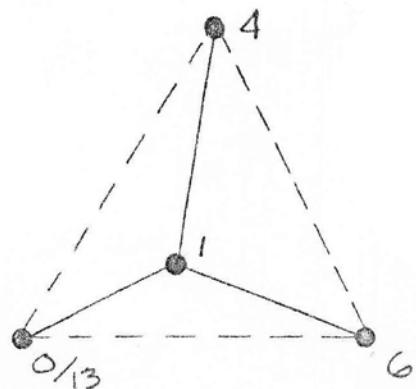
$$\left(\frac{6}{5}\right)^3 = \frac{216}{125} \rightsquigarrow \frac{7}{4} = \frac{875}{864} \quad (+11)$$

$$\left(\frac{5}{4}\right)^3 = \frac{125}{64} \rightsquigarrow \frac{2}{1} = \frac{128}{125} \quad (+3)$$

$$\left(\frac{4}{3}\right)^3 = \frac{64}{27} \rightsquigarrow \frac{5}{2} = \frac{135}{128} \quad (+7)$$

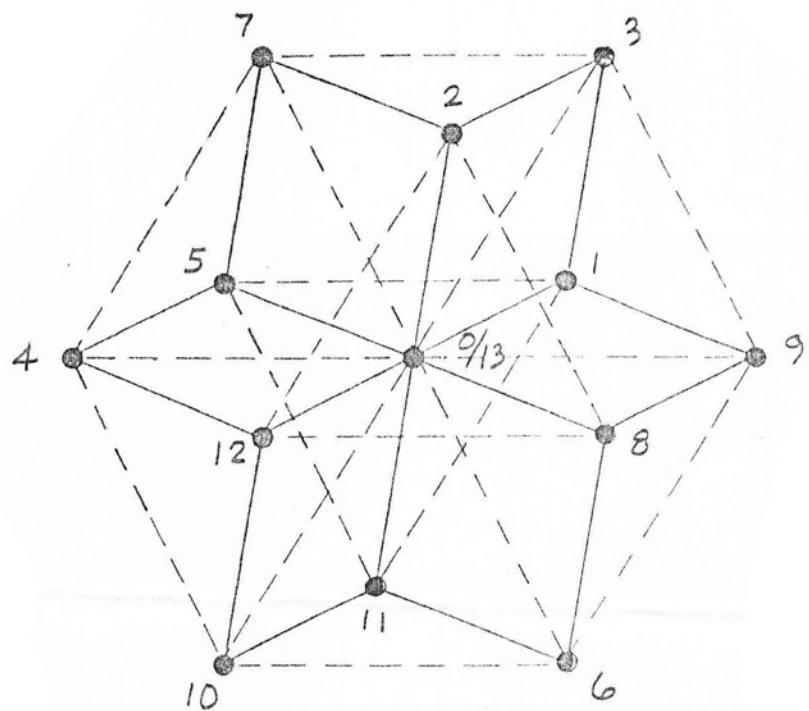
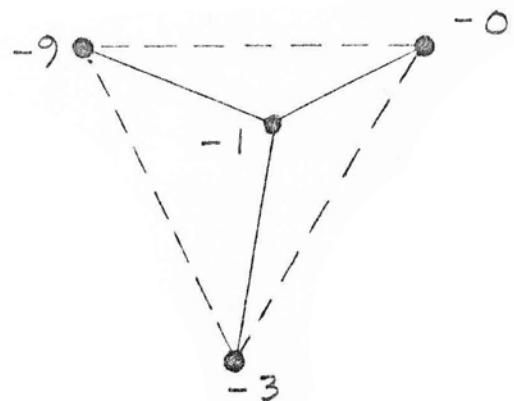
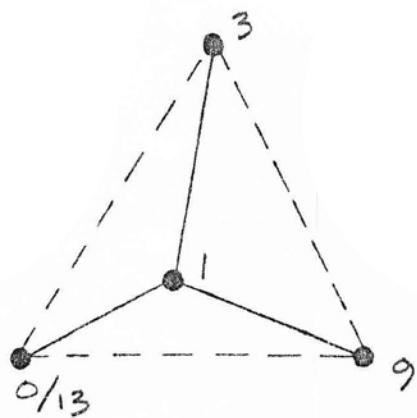
$$\left(\frac{3}{2}\right)^3 = \frac{27}{8} \rightsquigarrow \frac{4}{1} = \frac{32}{27} \quad (+5)$$

2 Diamonds of All-Interval-Tetrads in 13 (letter to John Chalmers 1981)



	0	1	4	6
-0	Q	1	4	6
-1	12	0	3	5
-4	9	10	0	2
-6	7	8	11	0

Ervin W.



	0	1	3	9
-0	0	1	3	9
-1	12	0	2	8
-3	10	11	0	6
-9	4	5	7	0

Transformations of 13 T

1	0	1	2	3	4	5	6	7	8	9	10	11	12	13
1,2	0	2	4	6	8	10	12	1	3	5	7	9	11	13
1,3	0	3	6	9	12	2	5	8	11	1	4	7	10	13
1,4	0	4	8	12	3	7	11	2	6	10	1	5	9	13
1,5	0	5	10	2	7	12	4	9	1	6	11	3	8	13
1,6	0	6	12	5	11	4	10	3	9	2	8	1	7	13



0 7 14 21 28 35 42

5 12 19 26 33 40

10 17 24 31 38 45

15 22 29 36 43 50

20 27 34 41

25 32 39 46

30



5) 9) 13

0	1	2	3	4	5	6	7	8	9	10	11	12	13
0	5	1	6	2	7	3	8	4	0	5	1	6	2
0	1	2	3	4	5	6	7	3	8	4	0	1	2
0	1	2	3	8 × 0	× 1	× 2	× 3	8	0	1	2	3	4
0	1	2	7 ×	8 × 0	× 1	× 2	7	8	0	1	2	3	4
0	1	6 ×	7 ×	8 × 0	× 1	6	7	8	0	1	2	3	4
0	5 ×	6 ×	7 ×	8 × 0	5	6	7	8	0	1	2	3	4

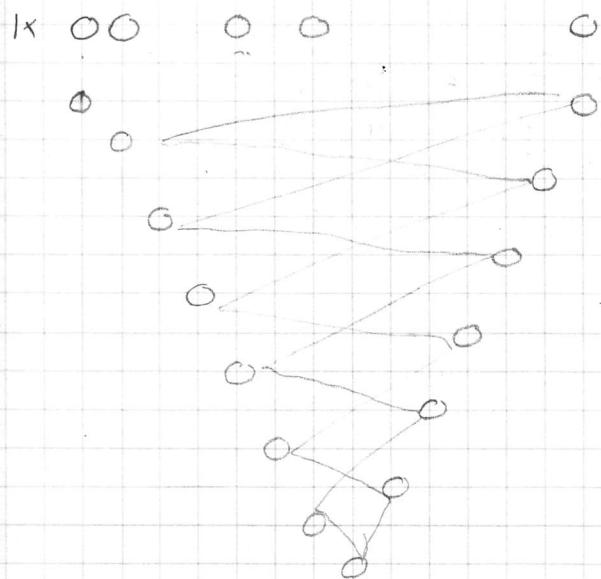
XX ○ X XX * ◻ XX
1 3 5 7 ○ 2 4 6 3 1

1 0 1 2 3 4 5 6 7 8 9 10 11 12
5 0 5 10 3 8 1 6 11 4 9 2 7 12

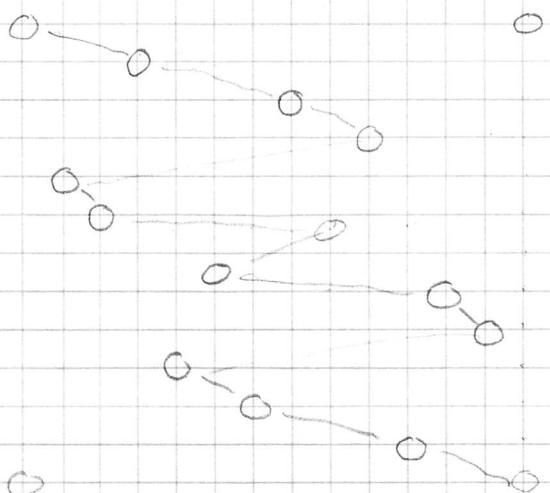
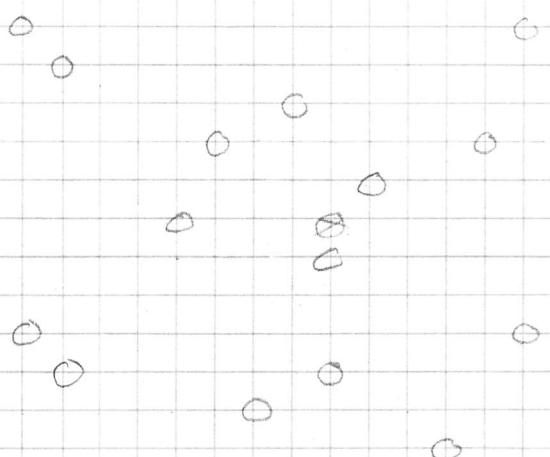
0 1 5 7 8 12
0 5 1 11 4 12

0 1 3 5 7 8 10 12
0 5 3 1 11 4 2 12

0 1 2 3 4 5 6 7 8 9 10 11 12 13



1 2 3 4 5 6 7 8 9 10 11 12
1 1 1 1 1 1 1 1



$\frac{10}{9}$

$\frac{7}{6}$

$\frac{16}{13}$

$\frac{13}{10}$

$\frac{11}{8}$

$\frac{13}{9}$

$\frac{20}{13}$

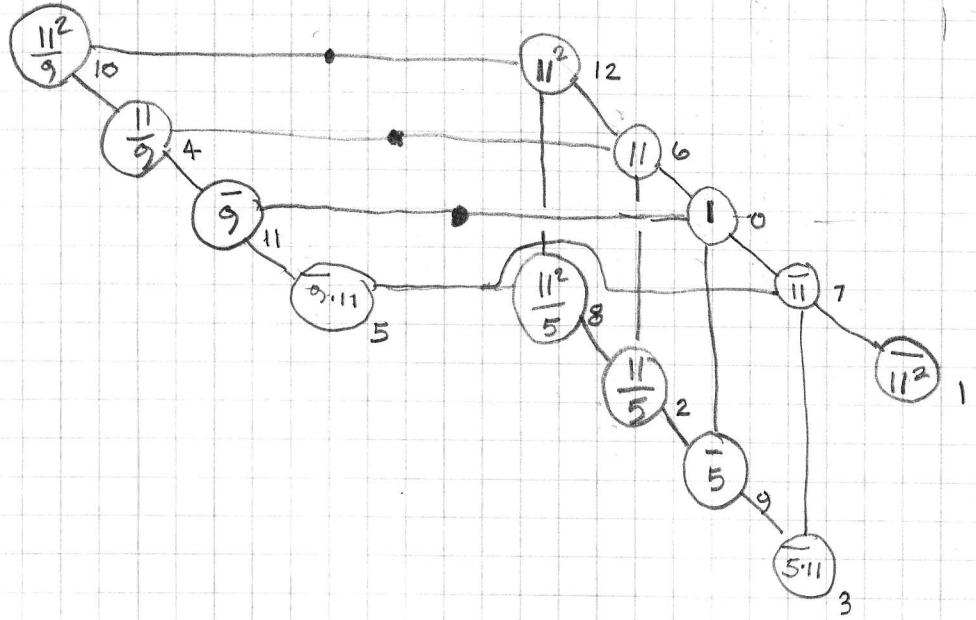
$\frac{21}{13}$

$\frac{12}{7}$

$\frac{10}{9}$

$\frac{21}{11}$

$\frac{1}{11^2}, \frac{1}{5}, \frac{1}{5 \cdot 11}, \frac{1}{9}, \frac{1}{9 \cdot 11}, \frac{1}{11}, \frac{1}{11^2}, \frac{1}{5}, \frac{1}{5}, \frac{1}{9}, \frac{1}{9}, \frac{1}{11^2}$



$1 = 0 / 13$

$5 = 4$
 $9 = 2$
 $11 = 6$

$\frac{10}{11} \frac{9}{11}$

$\frac{1}{1}, \frac{11}{10}, \frac{11}{9}, \frac{11}{8}$

$9 2$

