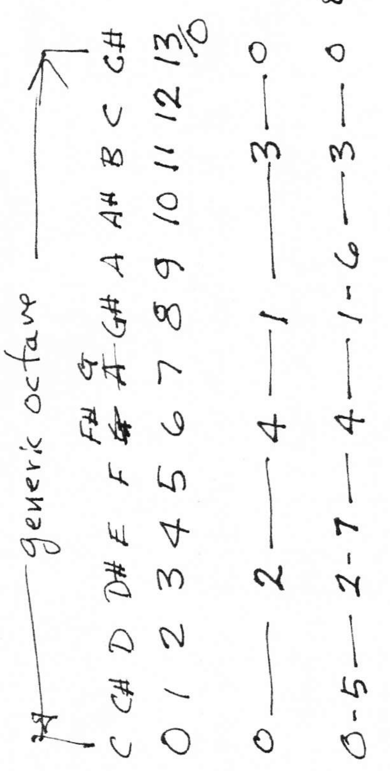
844 N. Ave 65
Los Angeles, CA 90042
July 27, 1994

One of the idiotic things I do with fiendish glee when I'm around a piano, is to take the minor 9th, $2^{(\frac{13}{12})}$, 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 any-where 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 de-twelvulating or what?




Keep on truckin. Yours, Erv

← 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

0 — 2 — 4 — 1 — 3 — 0 5-tone mode

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

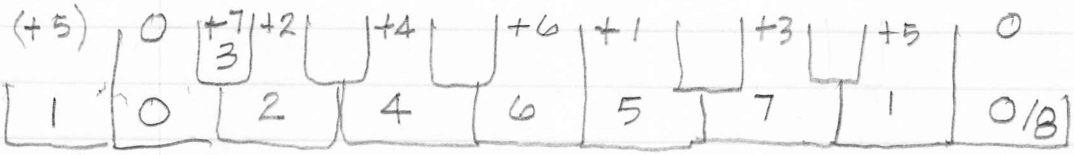
0-7 — 2-9 — 4-11 — 6 — 1-8 — 3-10 — 5 — 0 12-tone mode

# 5/8 Scale

June 22, 98 EW

| Root | Gen | 8ve |
|---|---|---|
| 0 | $\boxed{+1}$ | 0 |

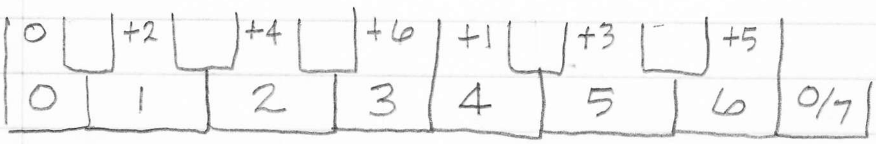
| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8/0 |
| 0 | +5 | +2 | +7 | +4 | +1 | +6 | +3 | 0 |




# 4/7 Scale

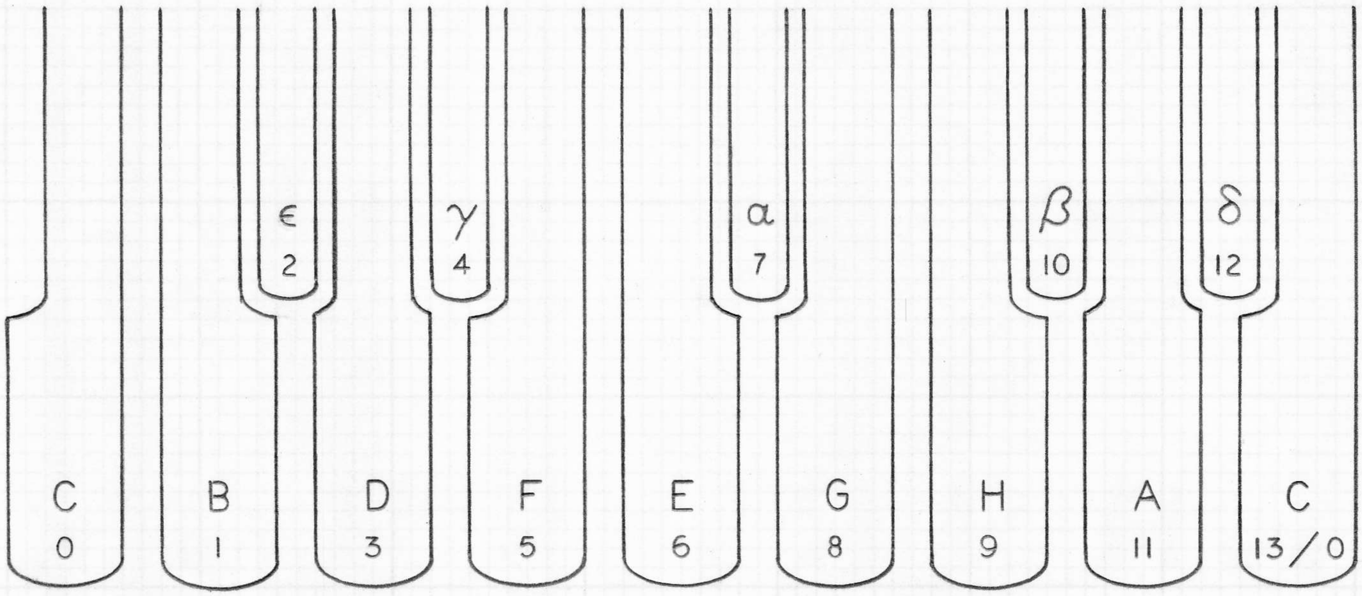
| root | generator | Octave |
|---|---|---|
| 0 | +1 | 0 |

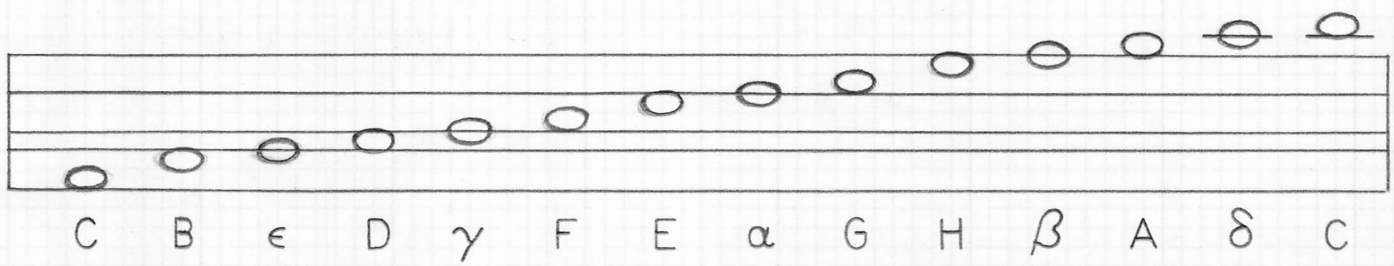
| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 0/7 |
| 0 | +2 | +4 | +6 | +1 | +3 | +5 | 0 |

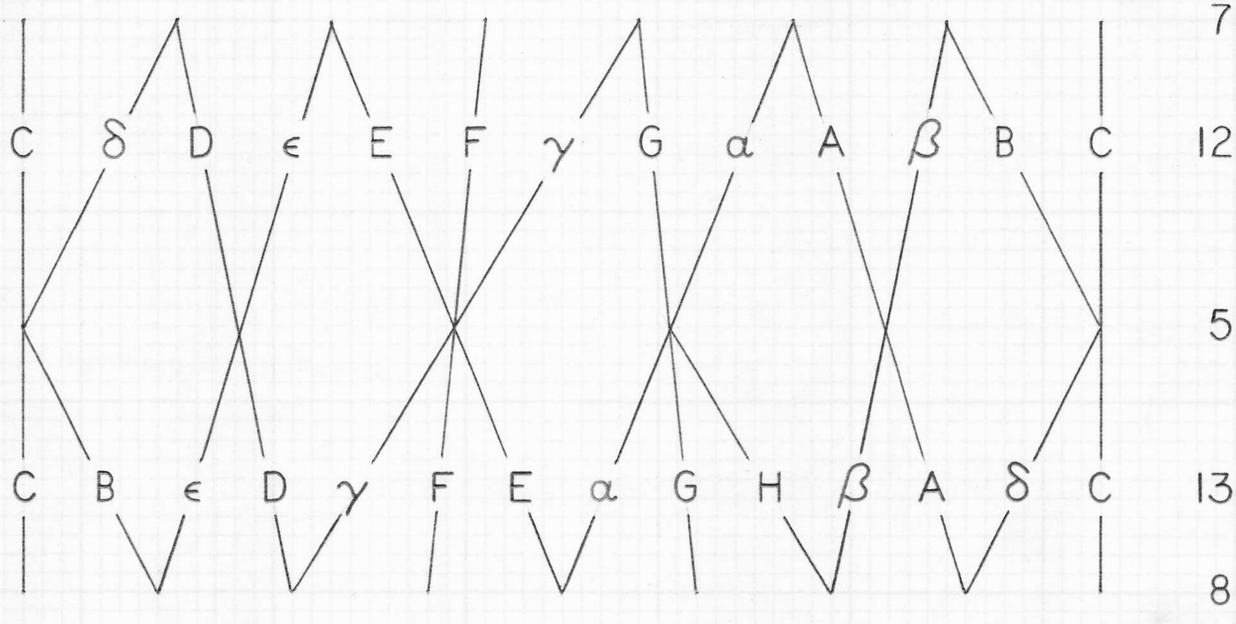


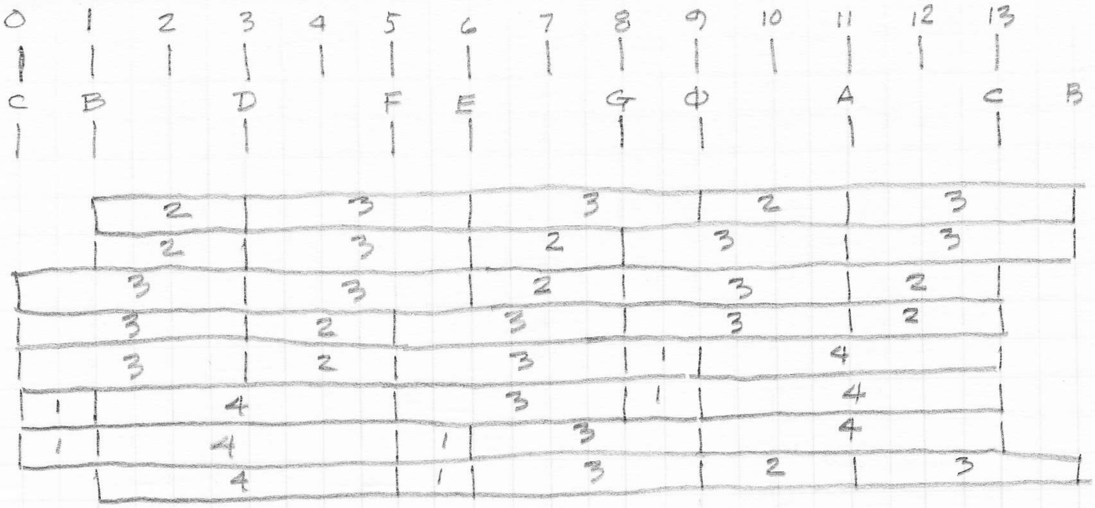
# 13-tone 8+5 Keyboard





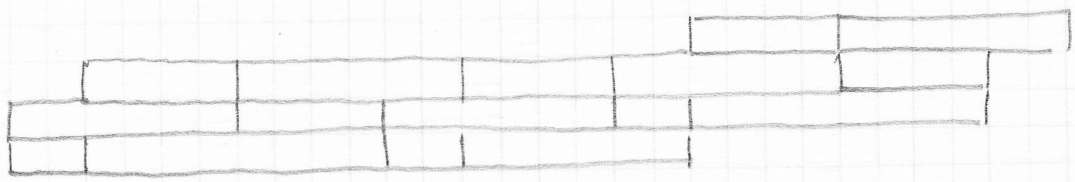



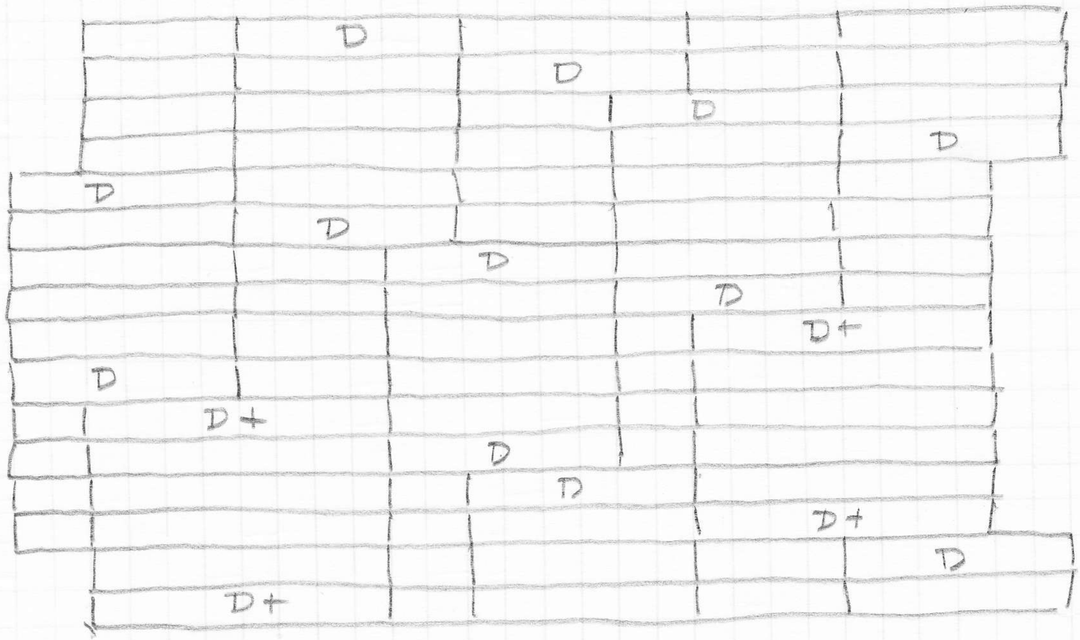



8 pentatonic scales

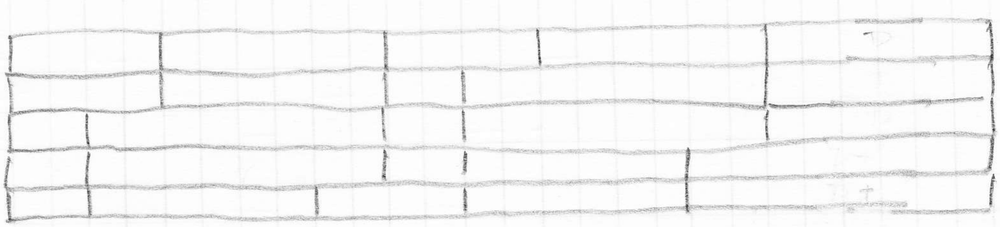
(by Fifths)



cycle of trichords

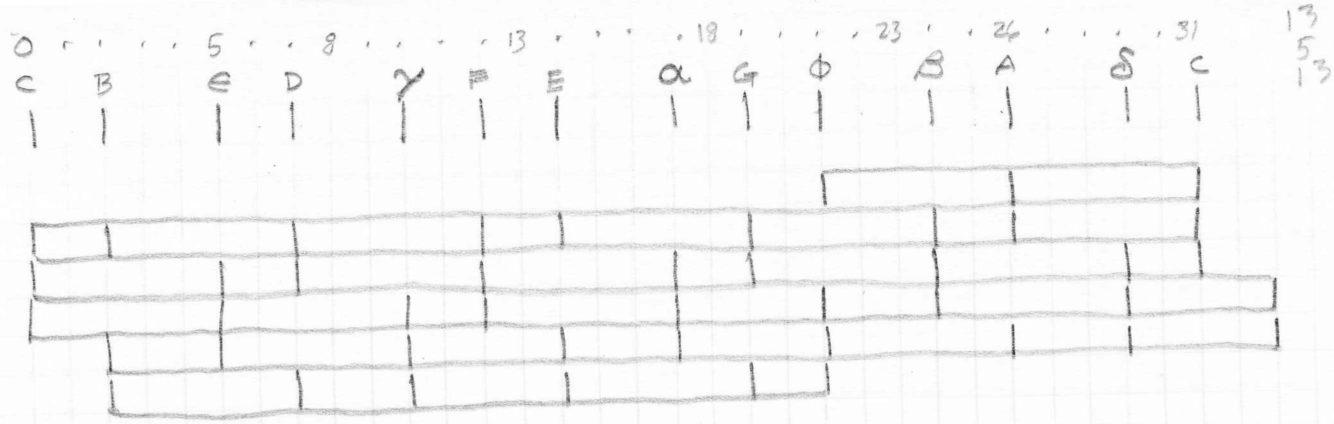


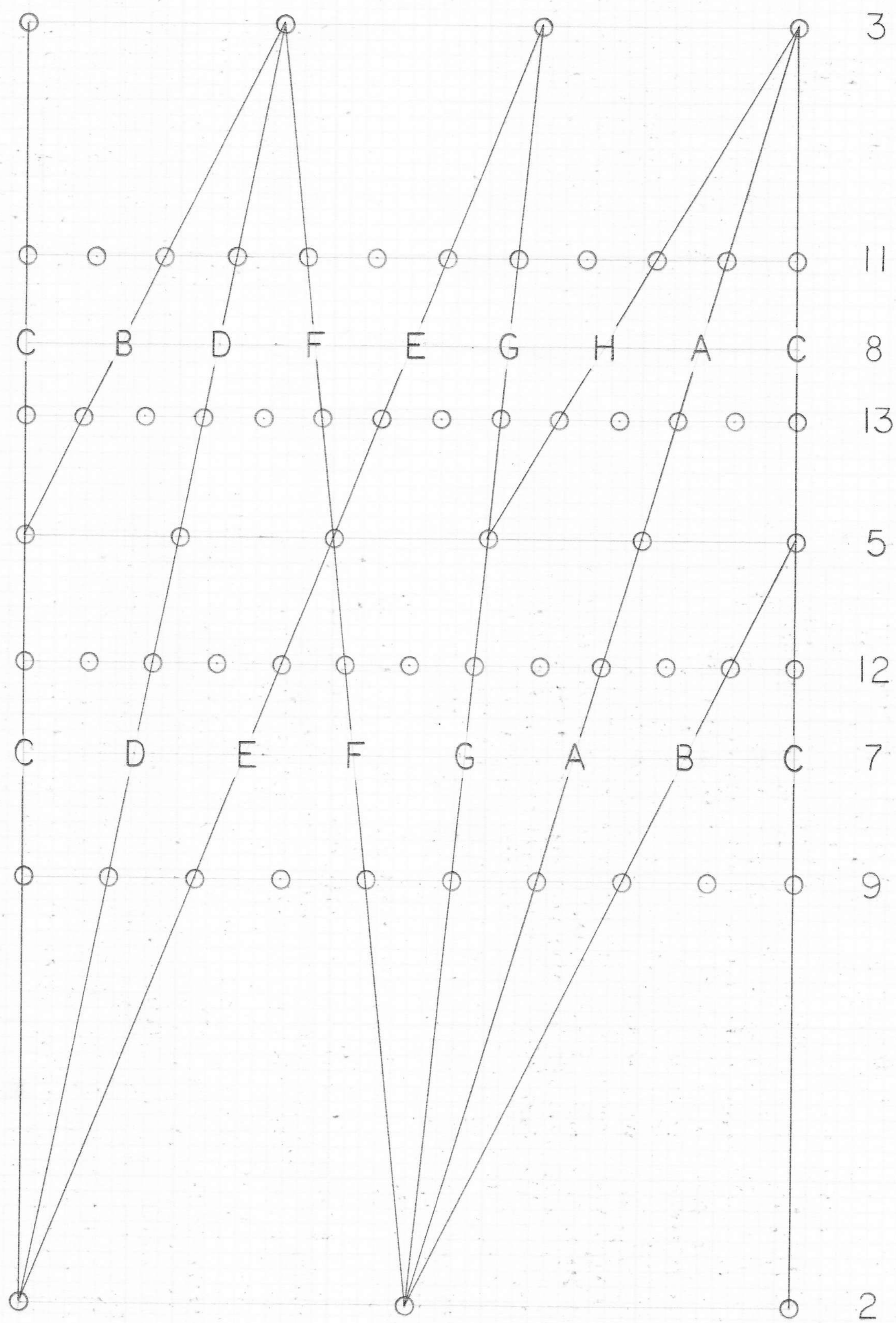

Cycle of 14 pentatonics



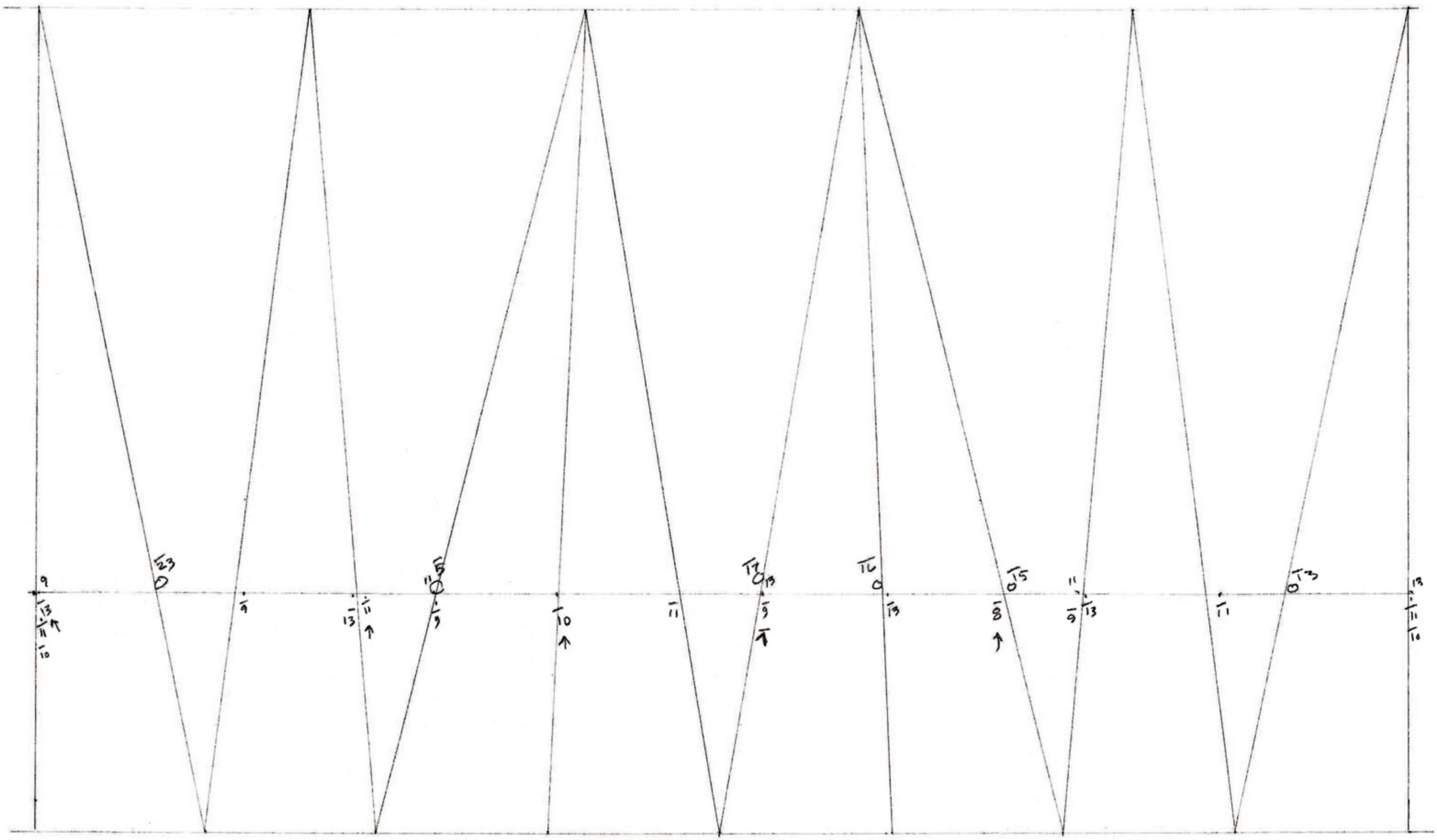
Φ B E A
D
G
C
F

5 Types


0 5 8 13 18 23 26 31
C B ∈ D γ F E α G Φ β A δ C
13
5
13



3
11
C B D F E G H A C 8
13
5
12
C D E F G A B C 7
9
2



9
13
11
10
23
9
13
11
5
11
9
10
11
17
13
9
16
13
15
8
11
9
13
11
13
13
11
10

# Notes on 13

1AUG-ΣW·98
sheet 1

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

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

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

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

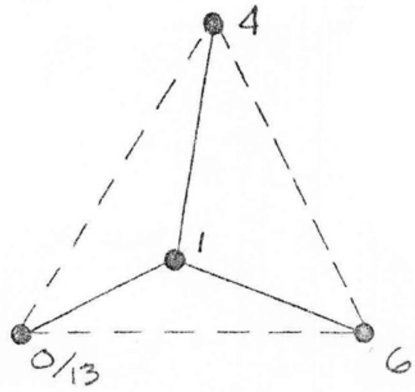
$$\left(\frac{6}{5}\right)^3 = \frac{216}{125} \quad \frac{7}{4} = \frac{875}{864} \qquad (+11)$$

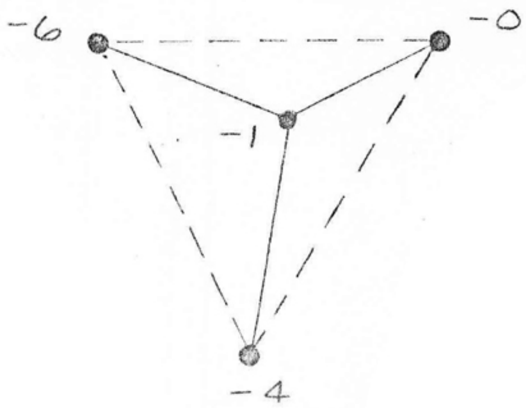
$$\left(\frac{5}{4}\right)^3 = \frac{125}{64} \quad \frac{2}{1} = \frac{128}{125} \qquad (+3)$$

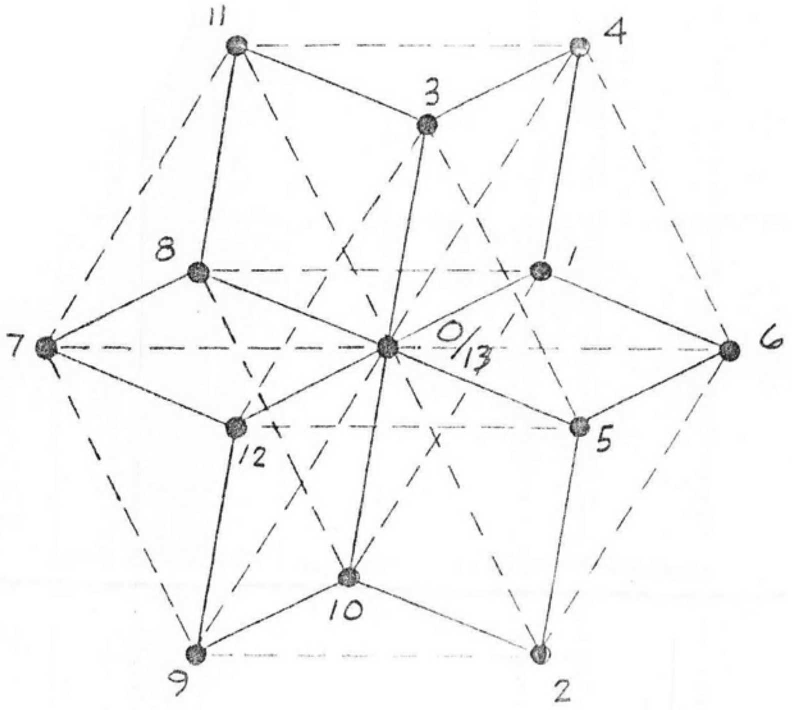
$$\left(\frac{4}{3}\right)^3 = \frac{64}{27} \quad \frac{5}{2} = \frac{135}{128} \qquad (+7)$$

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

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

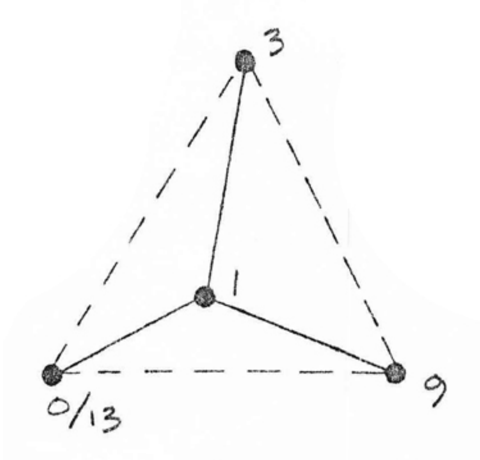


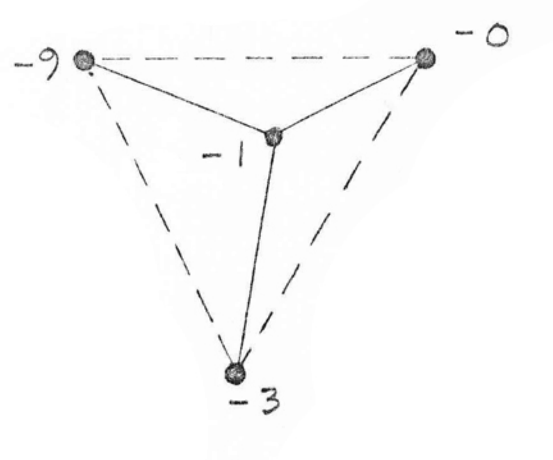



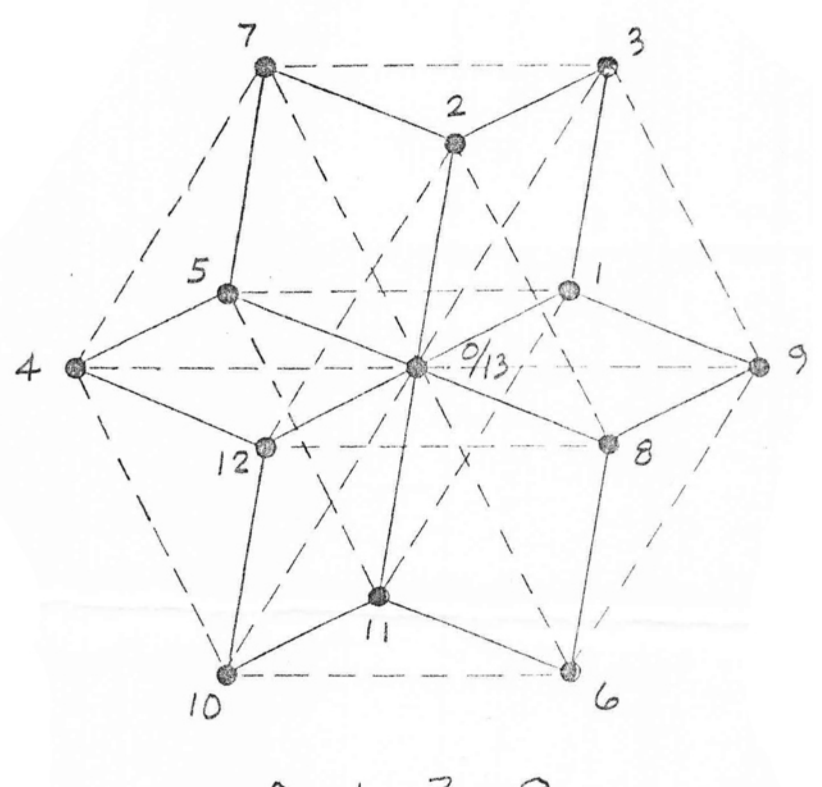




| | 0 | 1 | 4 | 6 |
|---|---|---|---|---|
| −0 | 0 | 1 | 4 | 6 |
| −1 | 12 | 0 | 3 | 5 |
| −4 | 9 | 10 | 0 | 2 |
| −6 | 7 | 8 | 11 | 0 |

Erv 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 |