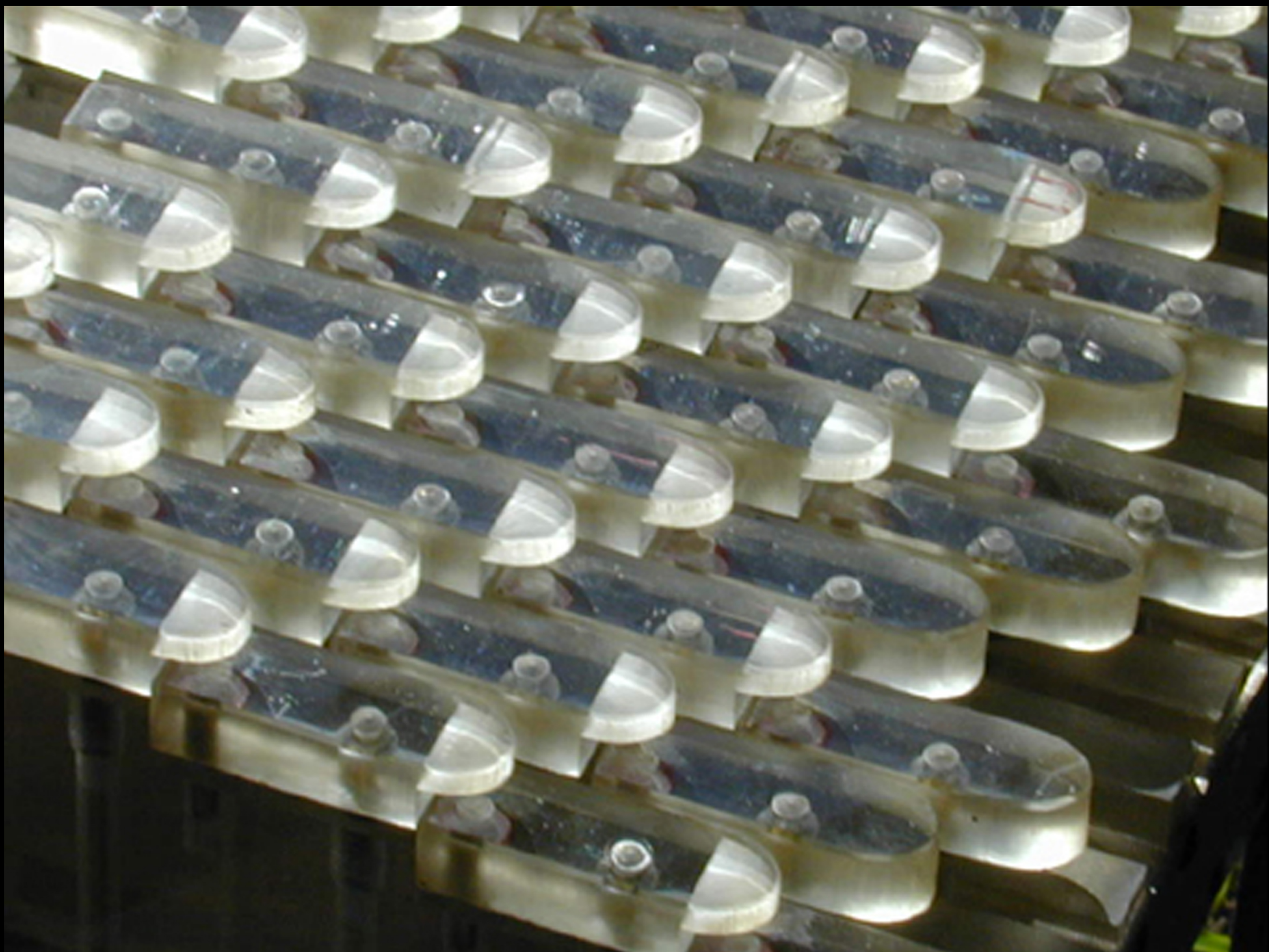

Wilson/Daoud keyboard built by
Robert Moog



1219 Poinsettia Drive
Los Angeles, California
90046
Feb, 1970

Dear Bob

I, for one, look forward to the successful completion of a performance instrument along the lines of the one you proposed for Gary David. May I encourage you to continue with the design and construction of such an instrument. I'd like to suggest, also, that you entertain the possibility of building further instruments of that type in the future, with minor variations in design.

I am, of course, primarily interested in the correct presentation of the Keyboard, and in demonstrating its properties and adaptability to various small numbered systems. This I had anticipated doing in collaboration with Gary David.

The 2 words associated with this Type of Keyboard are "generalized" and "homogeneous". Generalized keyboards are adaptible to a family of related tunings or systems, in this case to those which can be describe as a series or cycle of Fifths or Quasi-Fifths (any interval between the diminished Fifth & The Augmented Fifth). Homogeneous refers to fingering, and indicates a geometrically consistant configuration allowing identical fingering of any modulation of a given figure (within the limits of the keyboard). These keyboards can be extended indefinitely in either/any direction to accommodate small or large numbered systems.

This particular keyboard is designed for optimum efficiency in application to small numbered systems, probably not to exceed 22 or 23 tones. In this context one is allowed the luxury of dramatically decreasing the Octave span. On this keyboard ~~with~~ my own hand will span 2 Octaves easily, and 2½ Octaves with some effort. The aesthetic implications of thus altering the relation of the hand to pitch span are, to me, interesting and stimulating. (I should point out, however, that I have very little reason to anticipate that this keyboard would greatly facilitate the performance of music originally concieved on the 7+5 keyboard.)

Of these small numbered systems, those of the series (2) 7 12 17 22 . and (3) 8 13 18 23 are most conveniently embodied on the keyboard. The series 9 19 &. 11 21 are less so, but merit consideration. I have enclosed a series of diagrams illustating various keyboard applications. These point to rather than encompass the possibilities Without going into the musical implications of the variously numbered systems, I hope this will somewhat clarify my own interest in seeing the keyboard realized, particularly in conjunction with an effective tone-producing system.

Again, let me encourage you to confront the difficulties the design of a first instrument has presented. I understand and sympathize.

Sincerely Yours,

Erv Wilson

3rd negative	2nd negative	1st negative	Neutral System	1st Positive	2nd Positive	3rd Positive
		2	0	3		
6	4	7	5	8	6	9
11	9	12	10	13	11	14
16	14	17	15	18	16	19
21	19	22	20	23	21	24
	24		25		26	

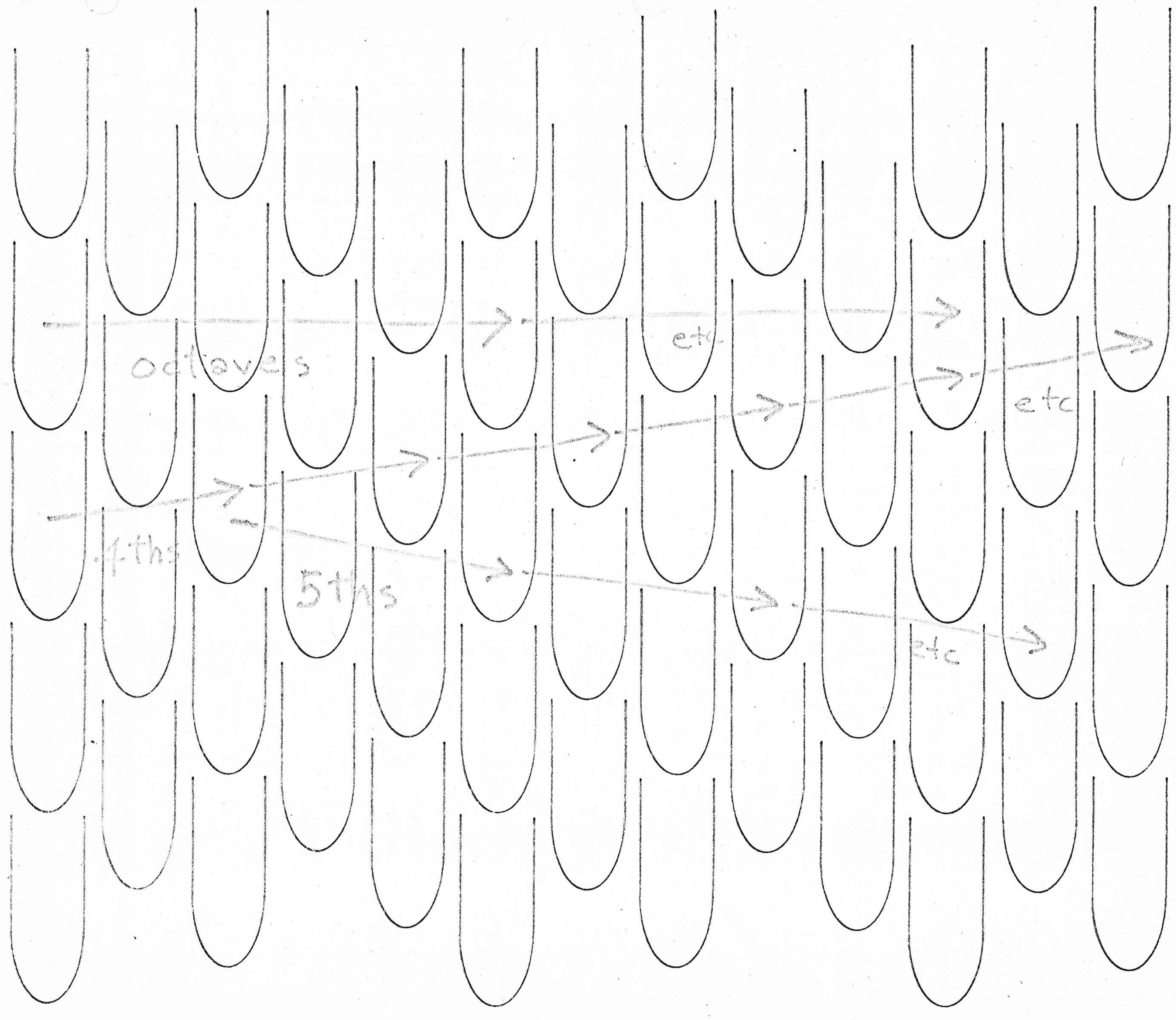
* systems most easily applied to Kbd

* Systems less easily applied to keyboard

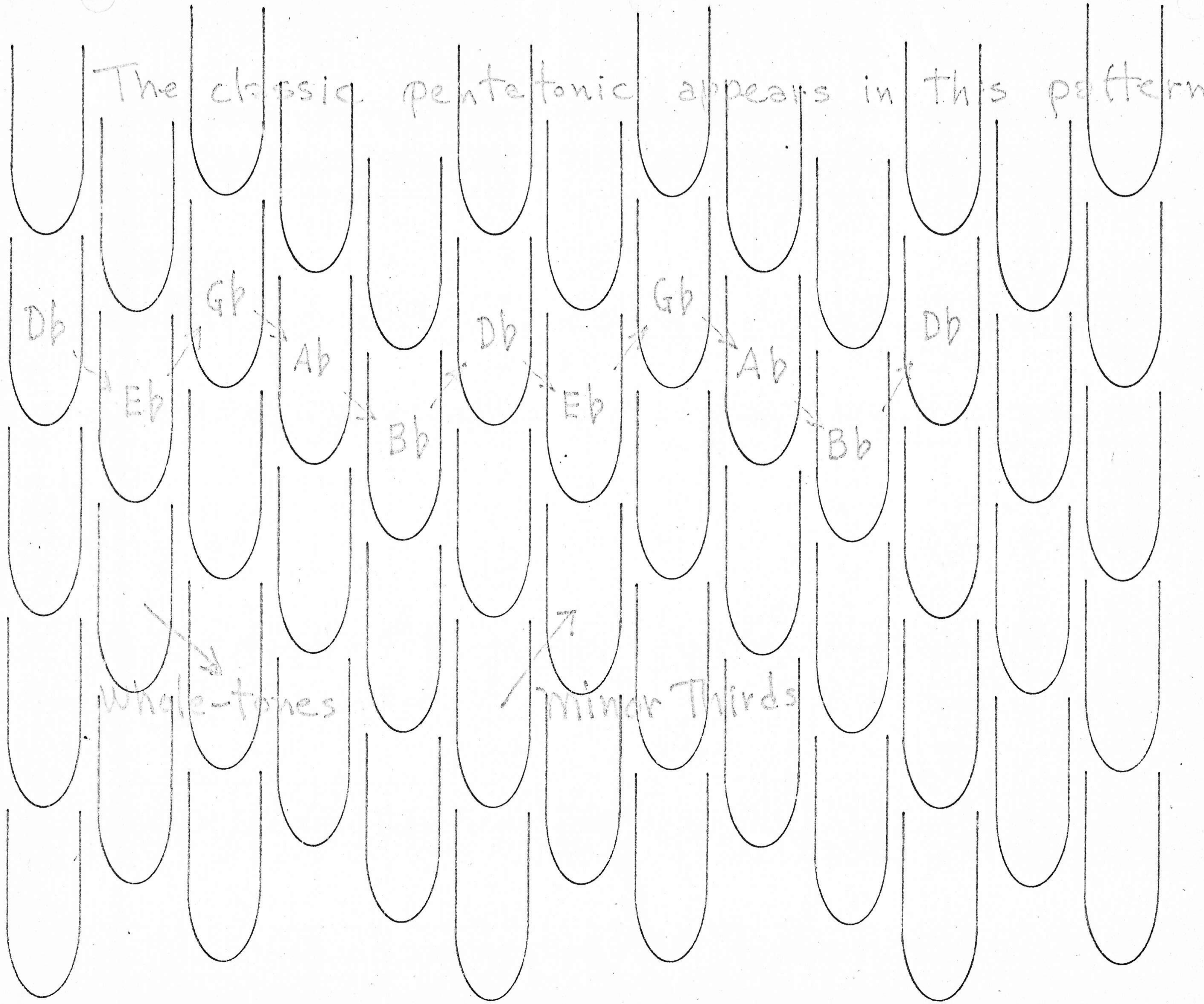
* Systems possible but somewhat impractical to apply to keyboard

* Systems in red are applicable to the keyboard. Systems in blue are impossible to apply because the applicable Fifth completes a cycle before traversing all members of the system.

Positive systems have Fifths greater than the equal-pentatonic Fifth (.6 Octave). Negative systems have Fifths smaller than .6 Octave.

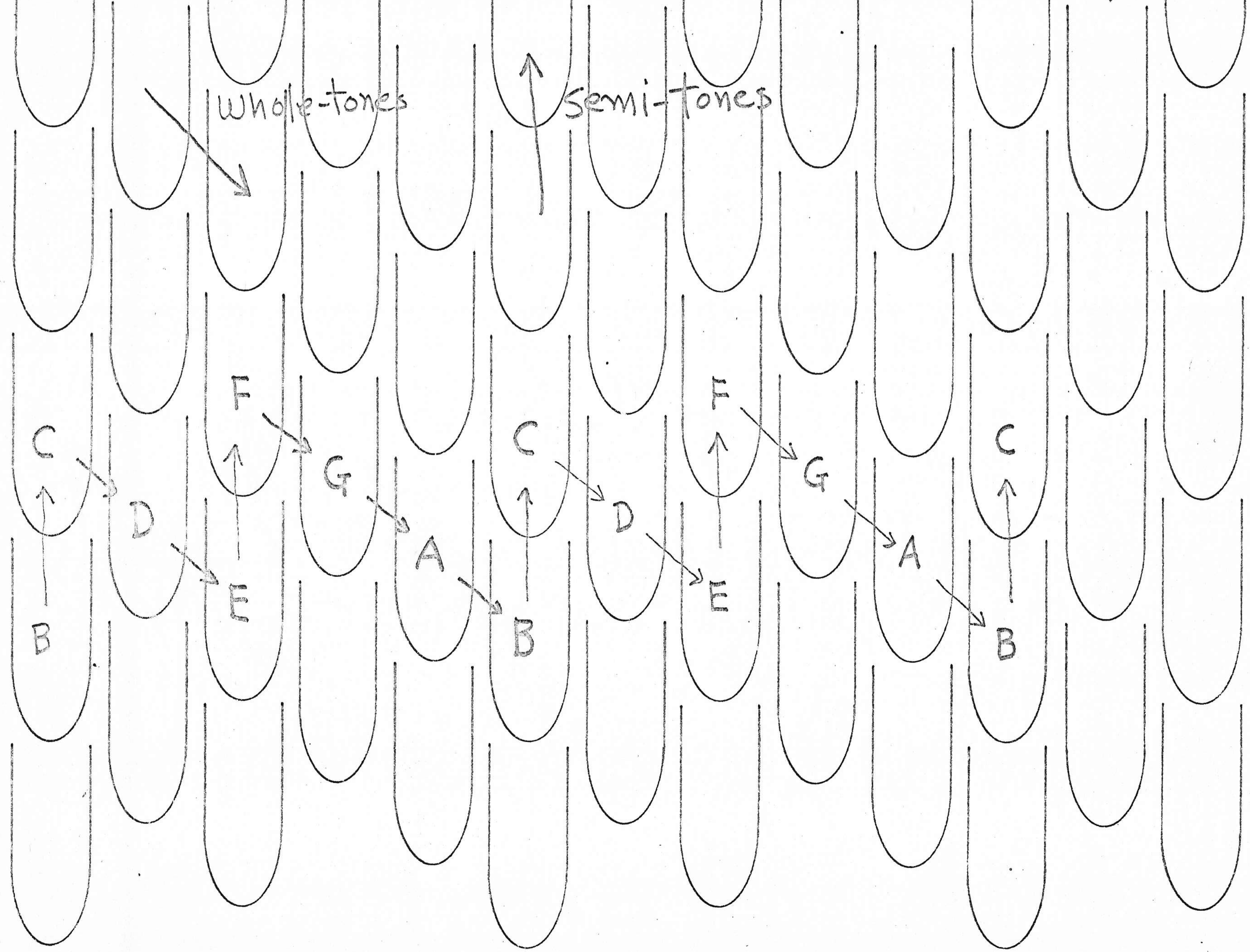


E. Wilson 1966
Patent Pending



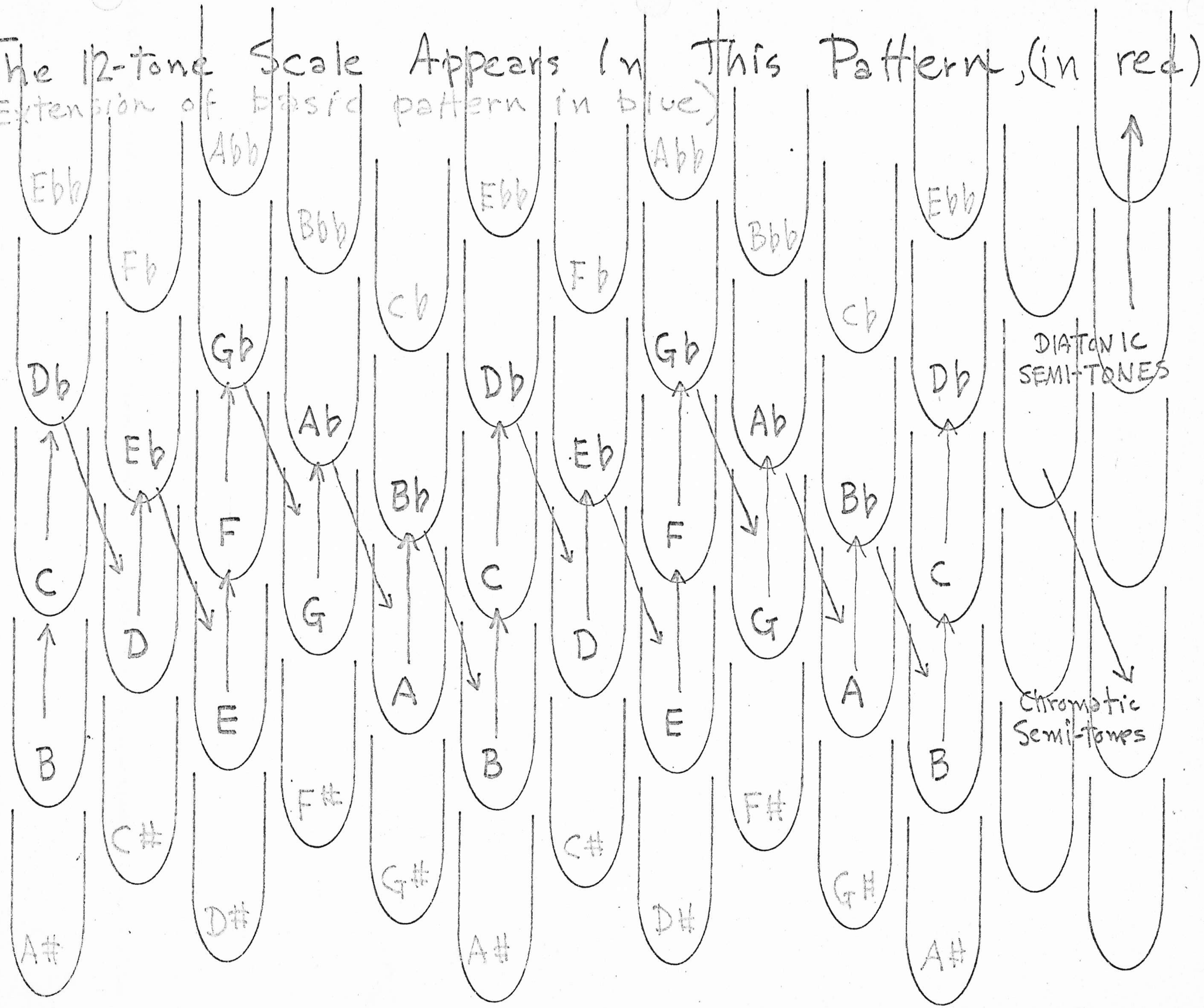
E. Wilson 1966
Patent Pending

The Classic Diatonic Appears in This pattern



E. Wilson, 1966
Patent Pending

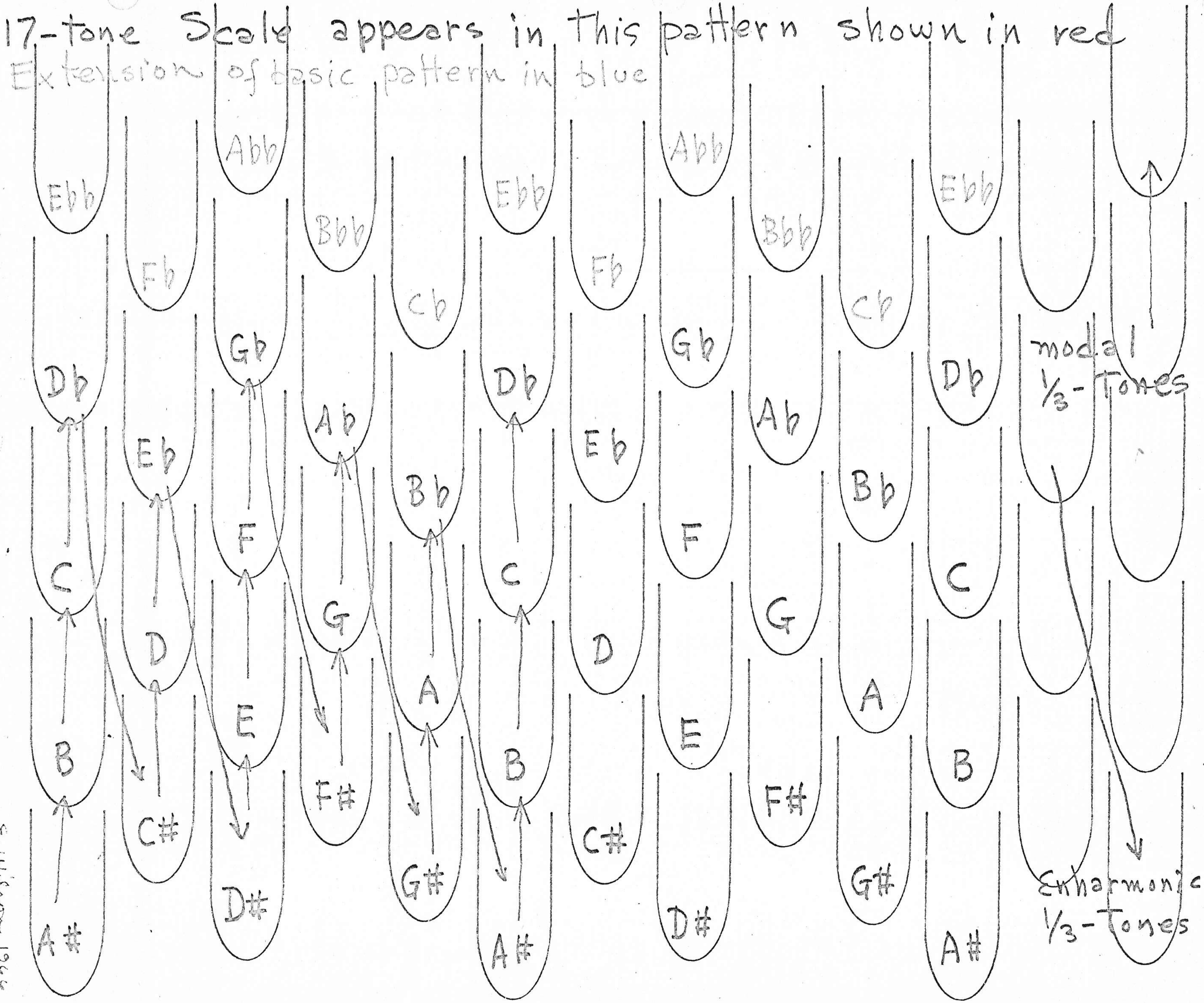
The 12-tone Scale Appears In This Pattern, (in red)
(Extension of basic pattern in blue)



E. Wilson 1966
Patent Pending

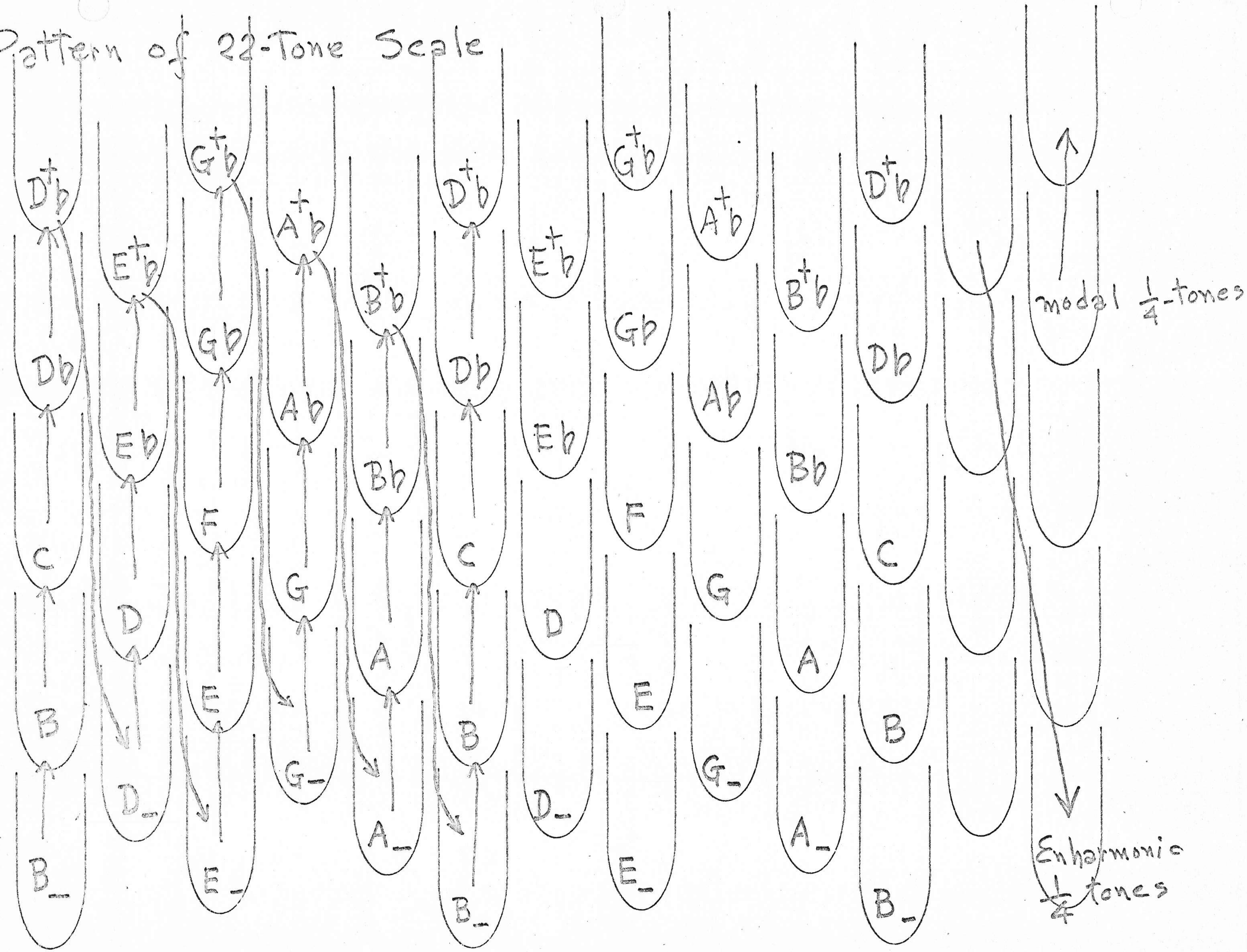
17-tone Scale appears in This pattern shown in red

Extension of basic pattern in blue



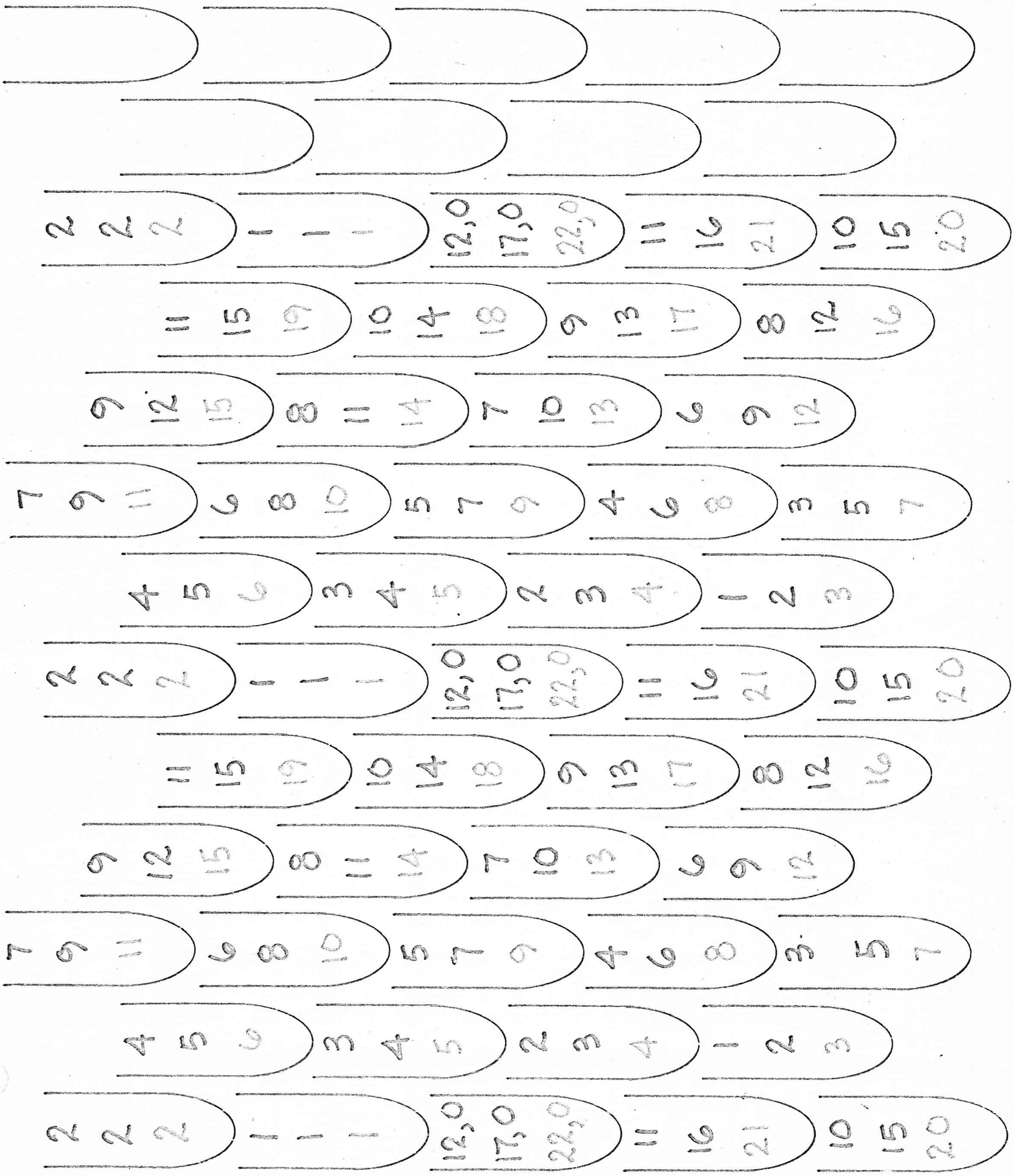
E. Wilson 1966
Patent Pending

Pattern of 22-Tone Scale



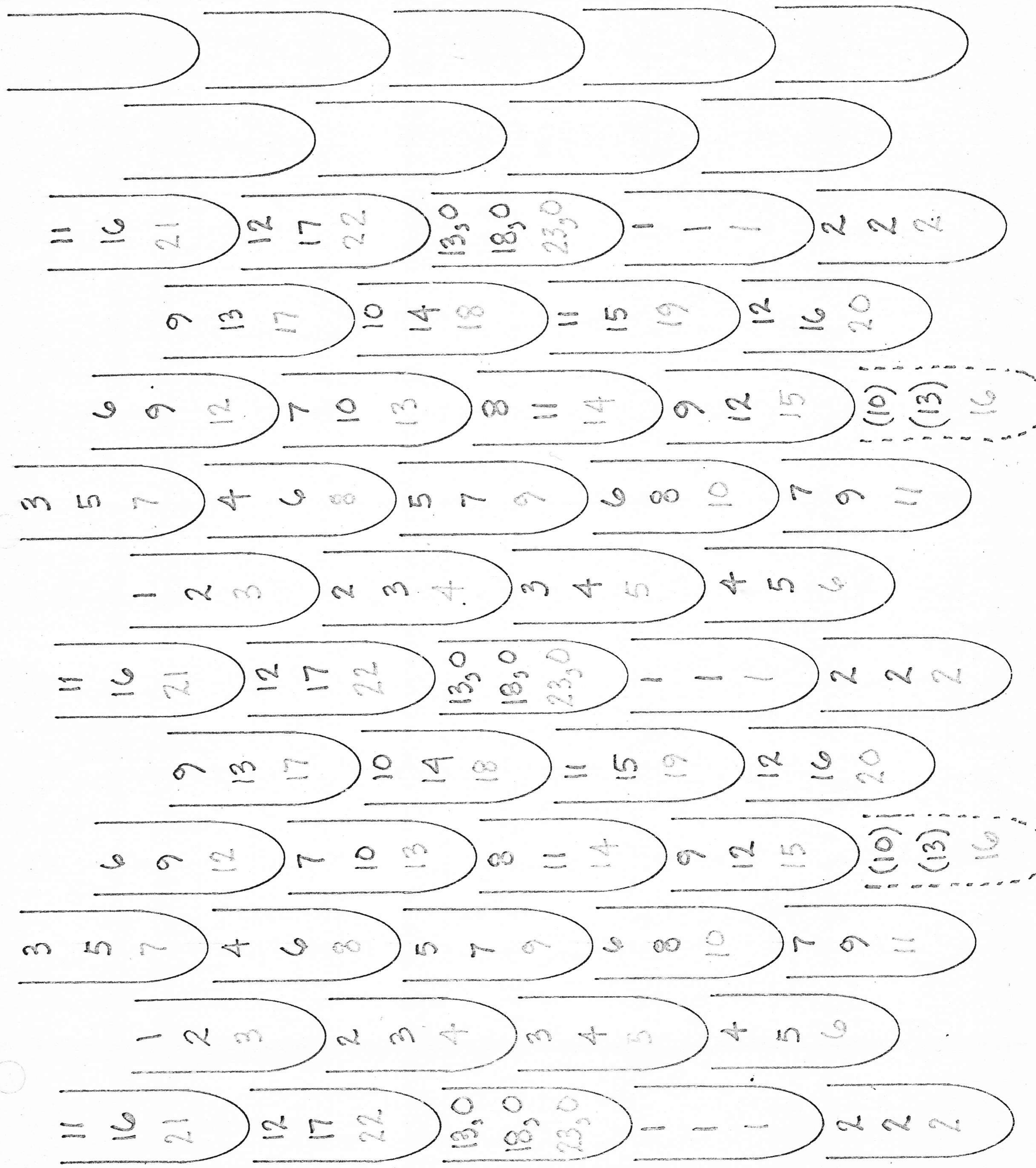
E. Wilson, 1966
Patent Pending

12, 17, & 22-Tone systems
in generalized patterns



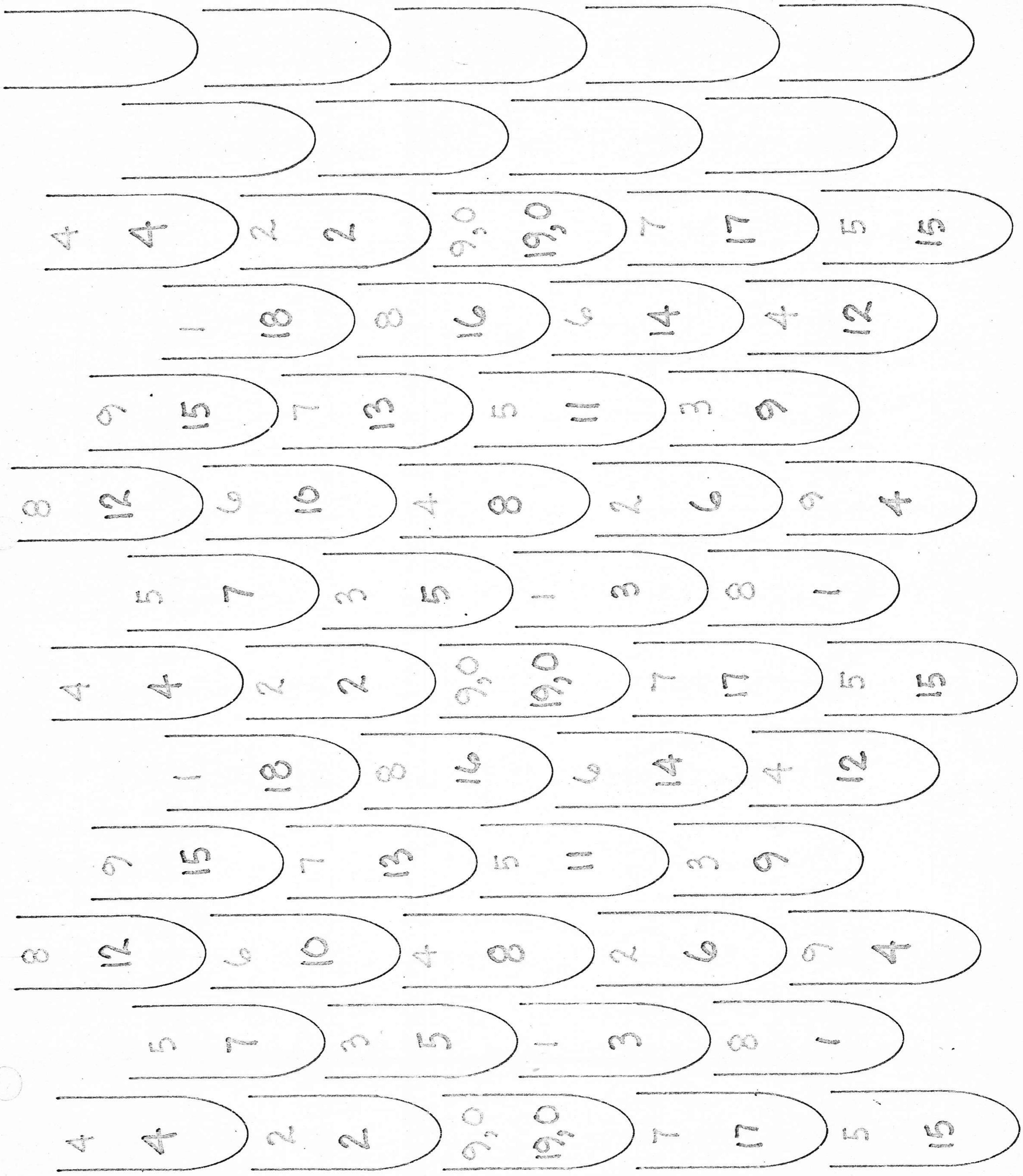
E. Wilson 1966
Patent Pending

13, 18, & 23-Tone Systems (non-harmonic) in generalized patterns



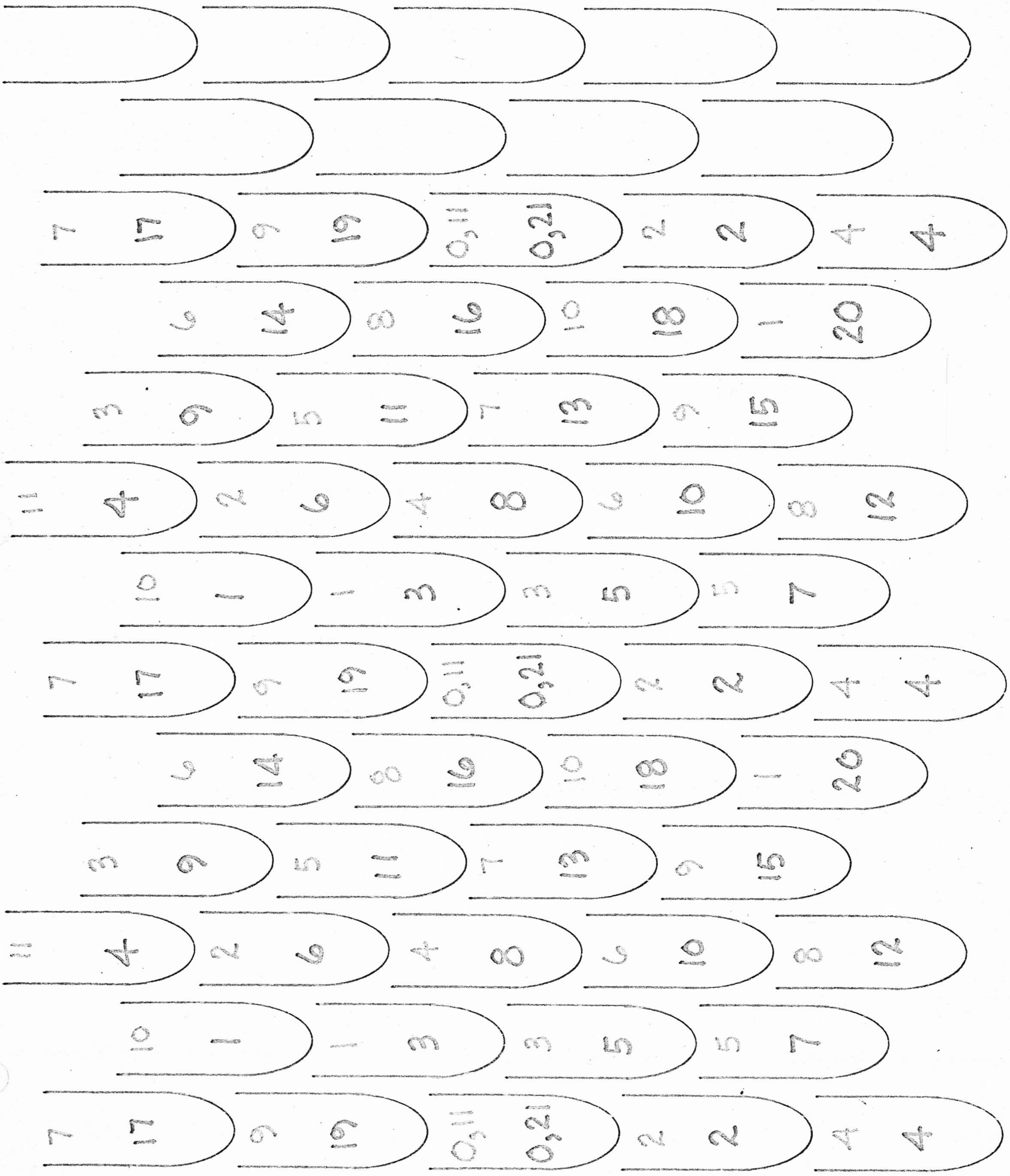
E. Wilson 1966
Patent Pending

9 & 19 Tone Systems
in generalized pattern



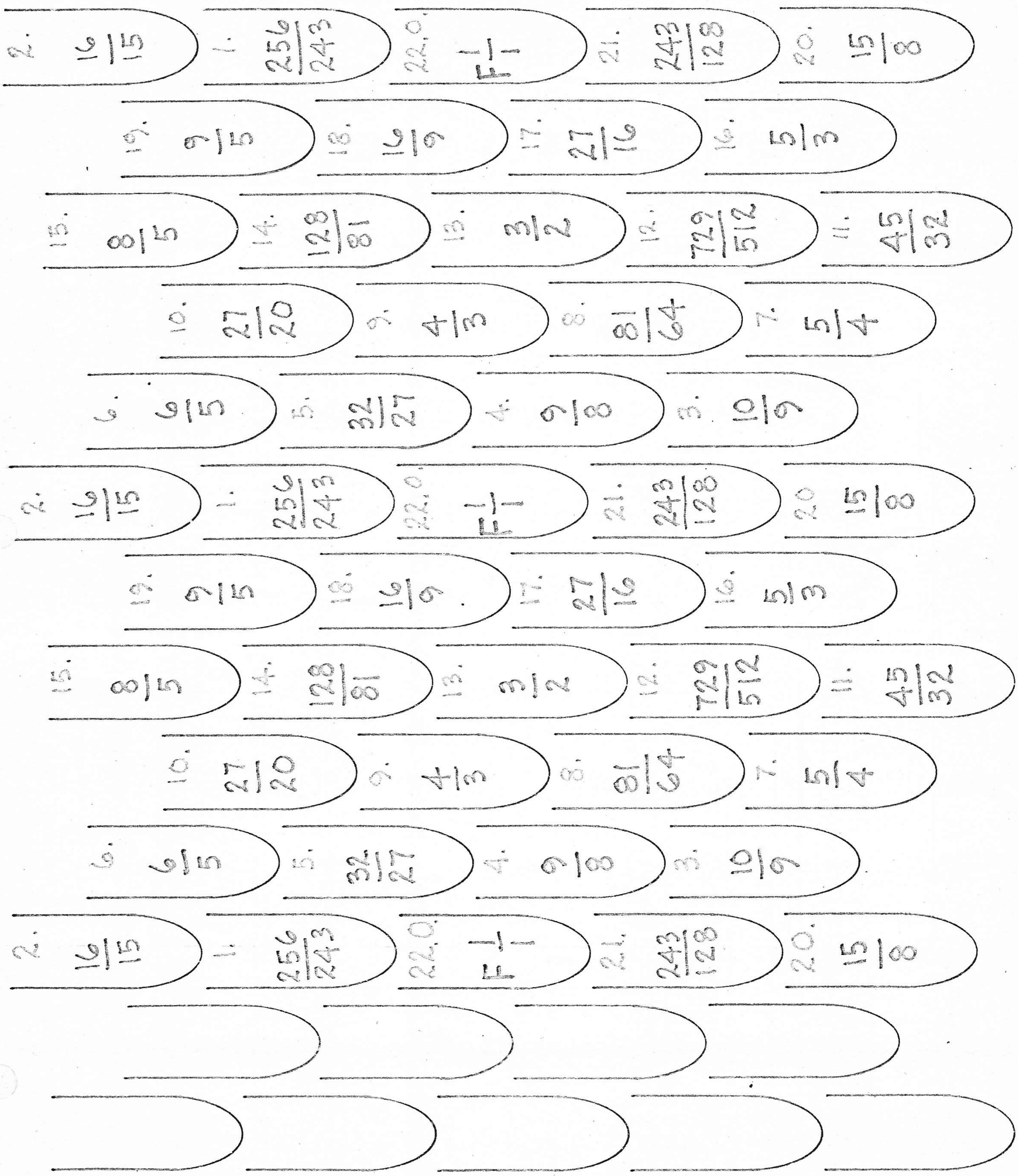
E. Wilson 1966
Patent Pending

11 & 21-Tone Systems in generalized pattern



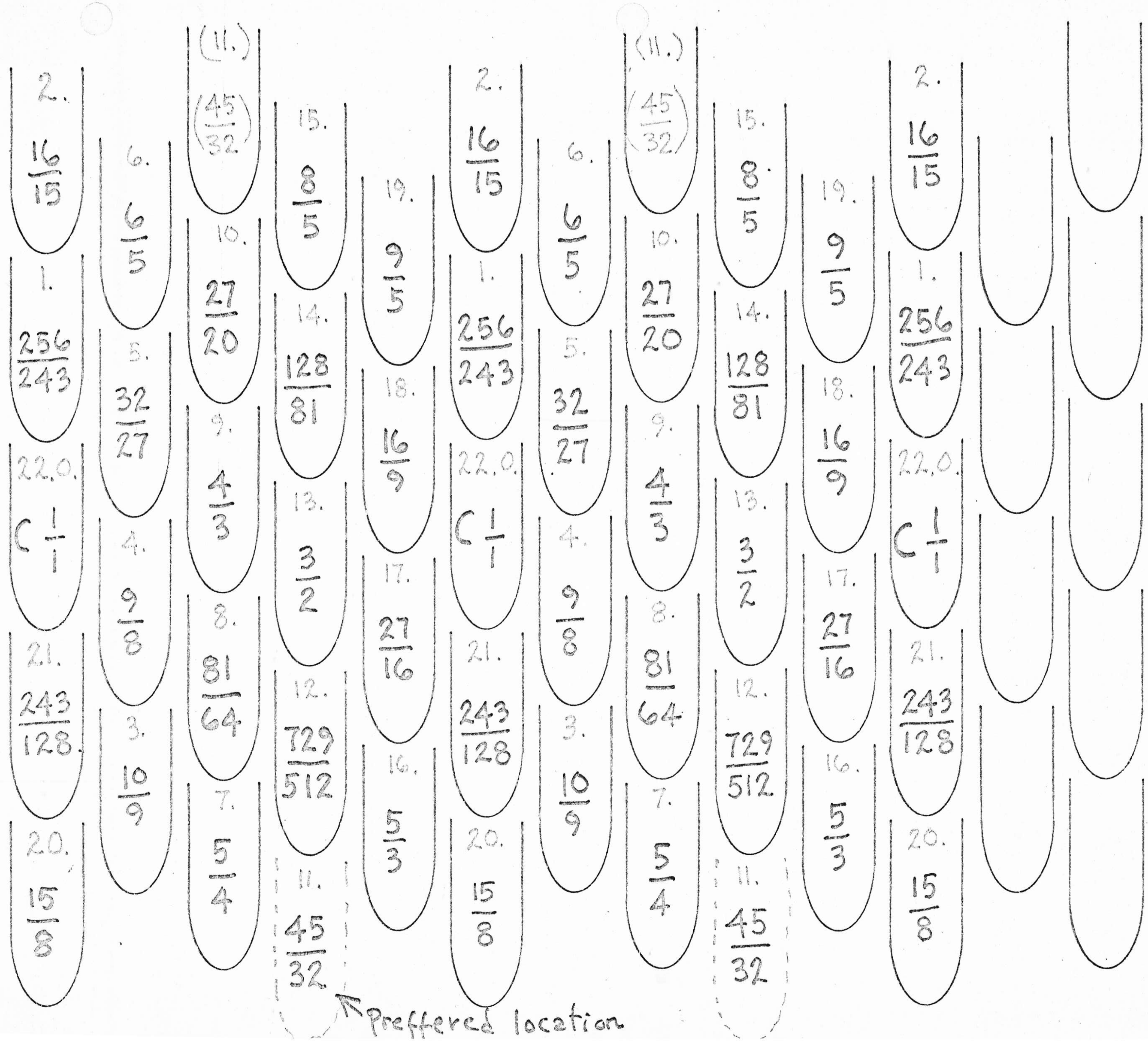
E. Wilson 1966
Patent Pending

Classical Scale of India, of 22 srutis,
shown in the classical Key of "F"



E. Wilson 1966
Patent Pending

Classical Indian Scale of 22 Srutis Shown in the modern key of "C"



E. Wilson 1966
Patent Pending