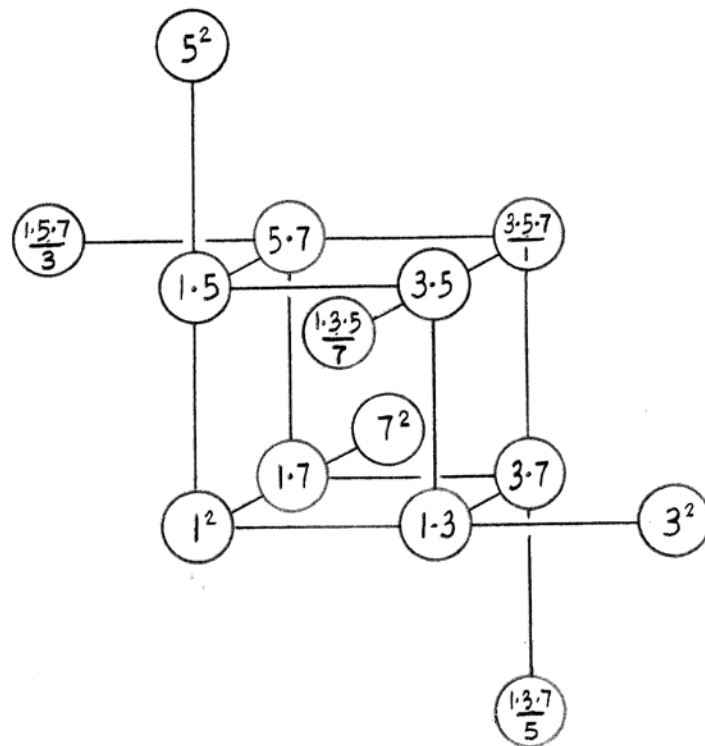
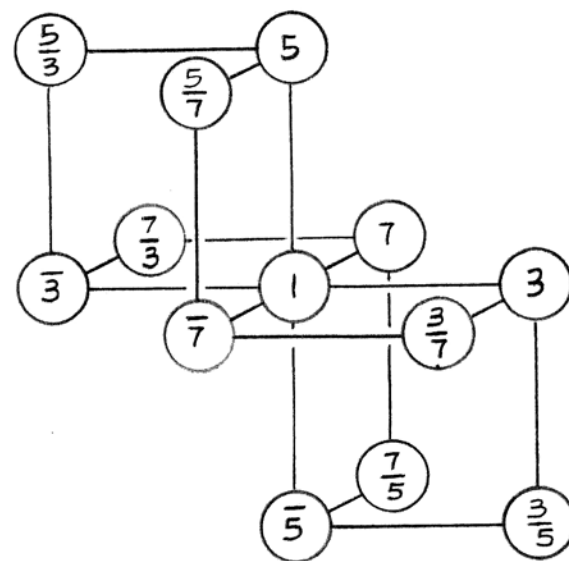


CLUSTER

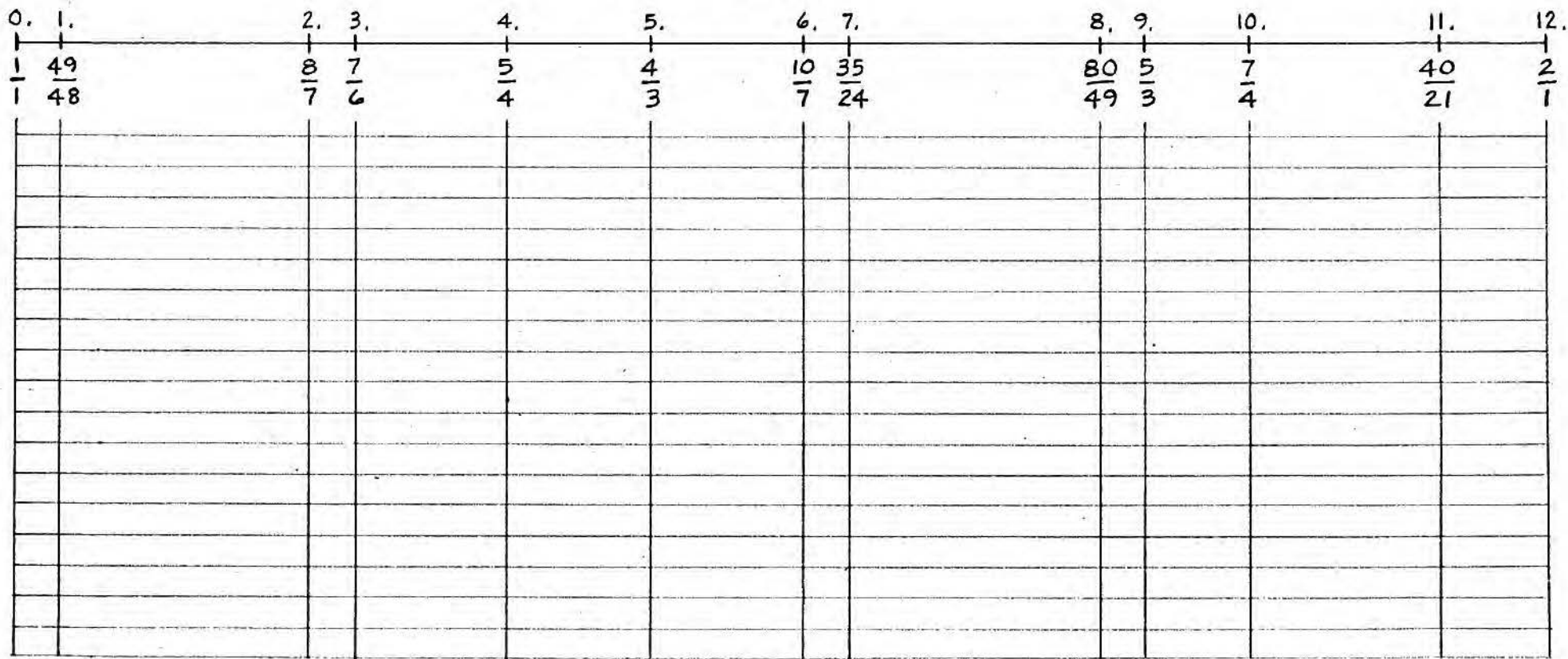


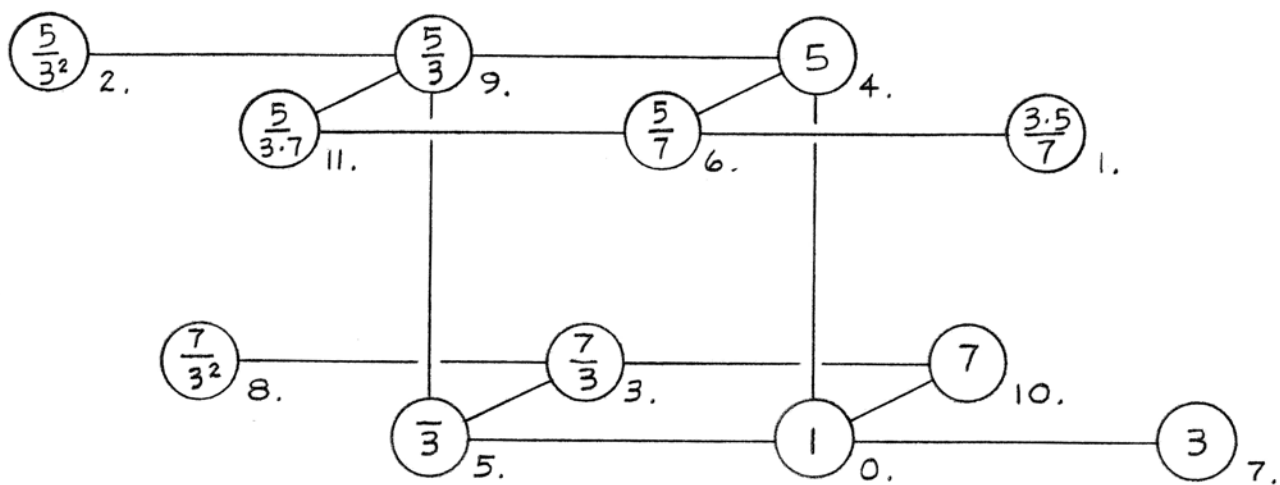
MANDALA



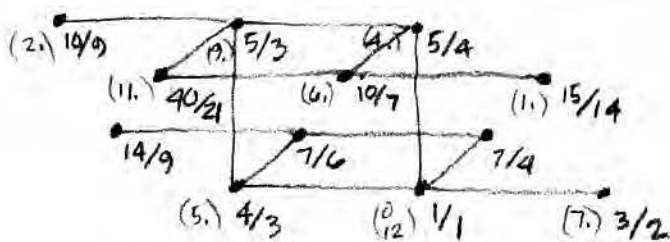
DIAMOND







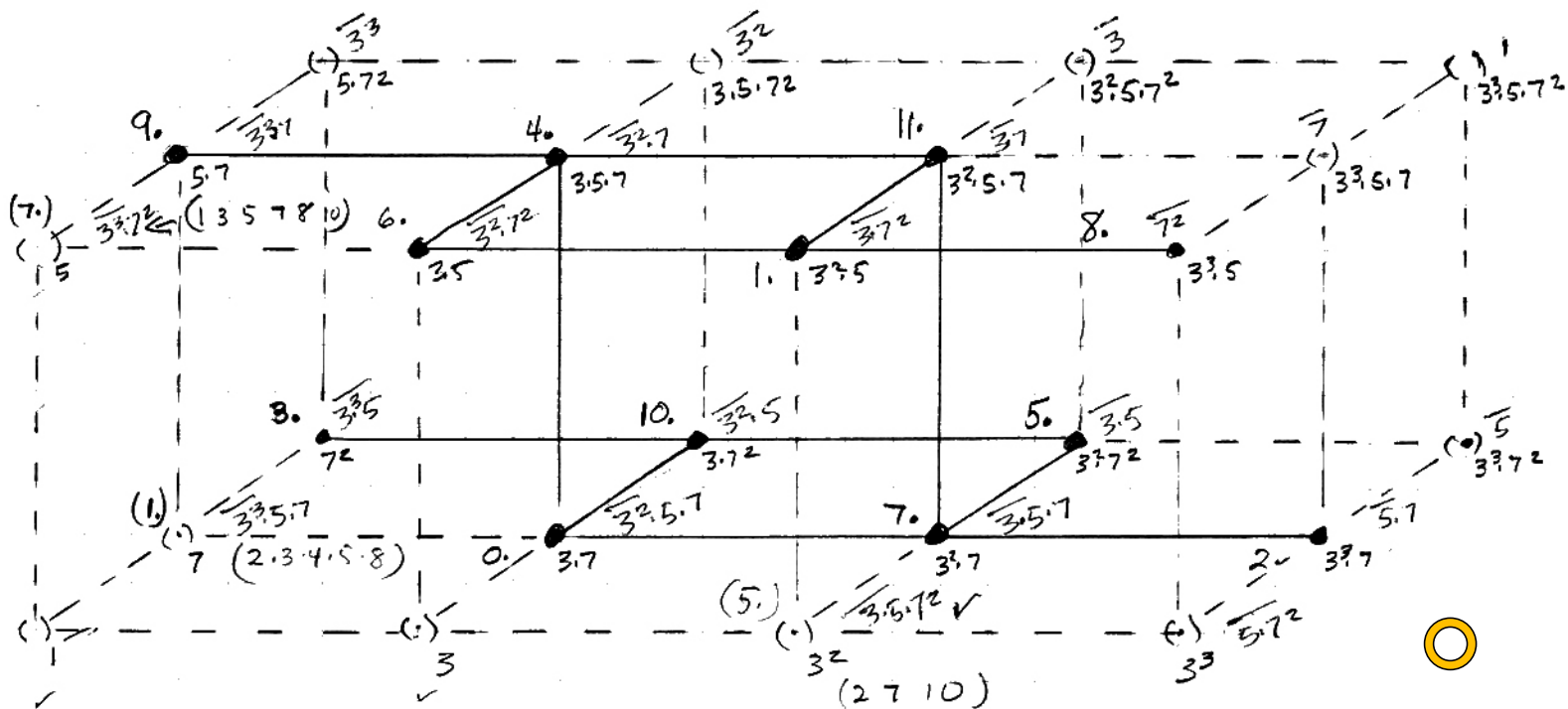
Answer: 12-tone scale (#2) with 3 Hexanies  
 © 1991 by Erv Wilson



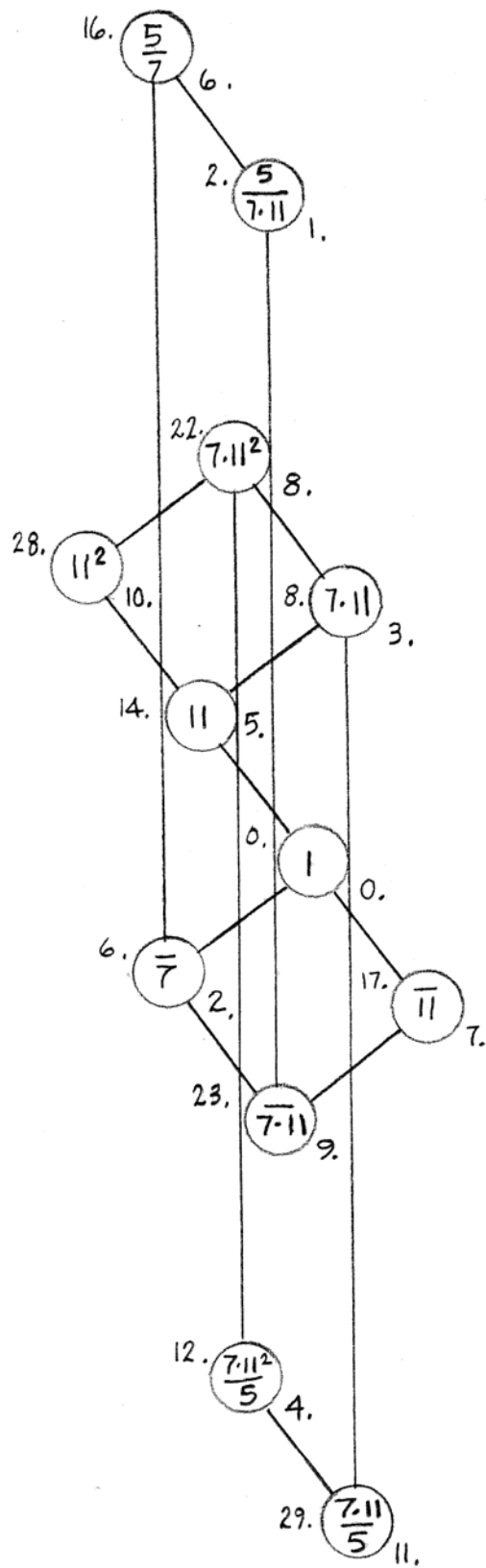
$$\frac{10}{7} \times \frac{3}{2} = \frac{15}{14}$$

$$\frac{4}{3} \times \frac{10}{7} = \frac{40}{21}$$

Conversely, a 1.3.7.9 Hexany is repeated on the 10/7 and a 1.3.5.9 Hexany is generated between them. (Again there are important repetitions on the 7/5 (10/7).)



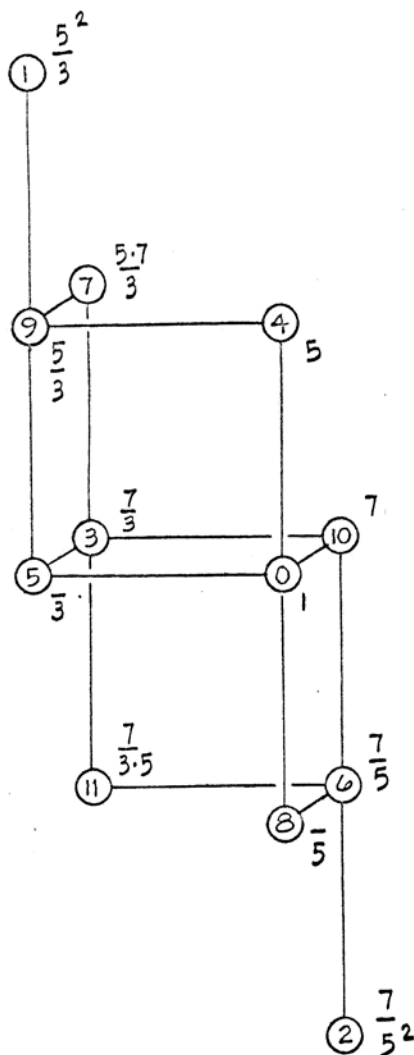
Marty Hackleman







Jul 14



John,

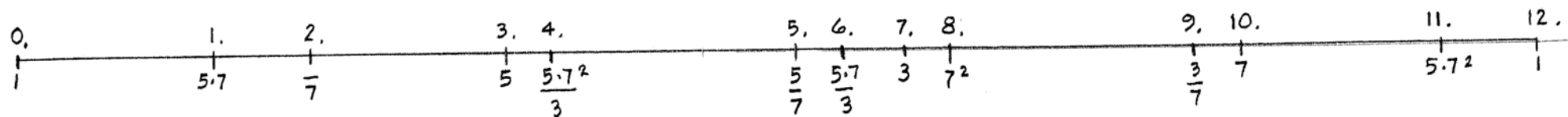
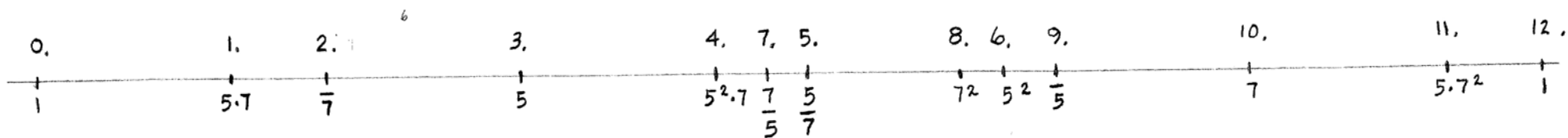
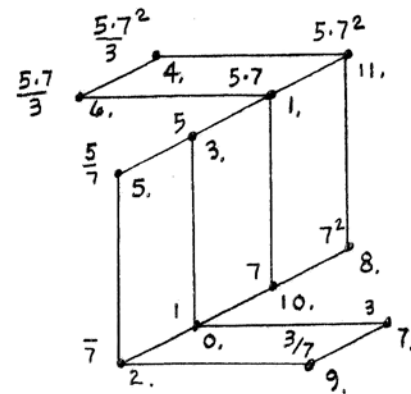
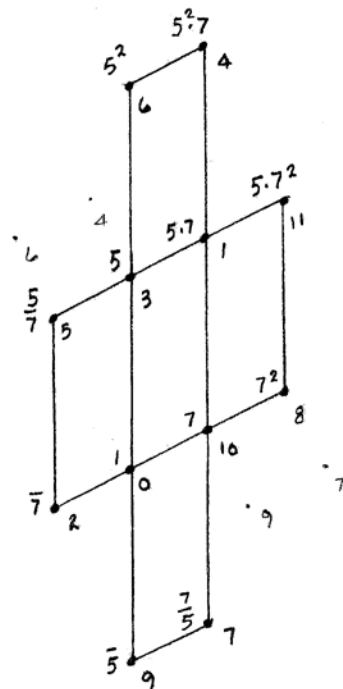
This is a recent ear-training class. It is an interesting example of the "5" dimension being extended to 5 places. The hexanys were sung with the first voice sustaining each note while the second voice sang the entire hexany. This brought out the jewel-like character of the six-pointed structure. The class agreed that each sustain tone would be equally elegant as tonic. Are you ready for "Hexaphony"?

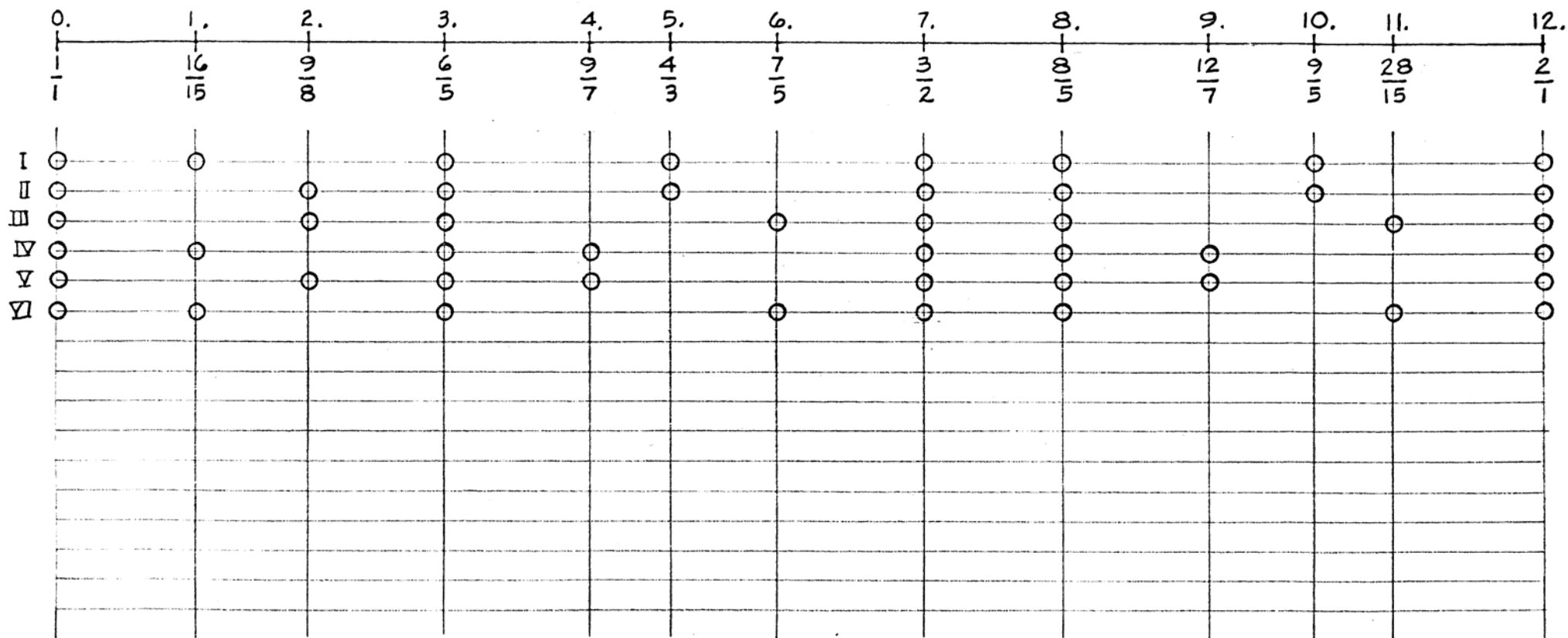
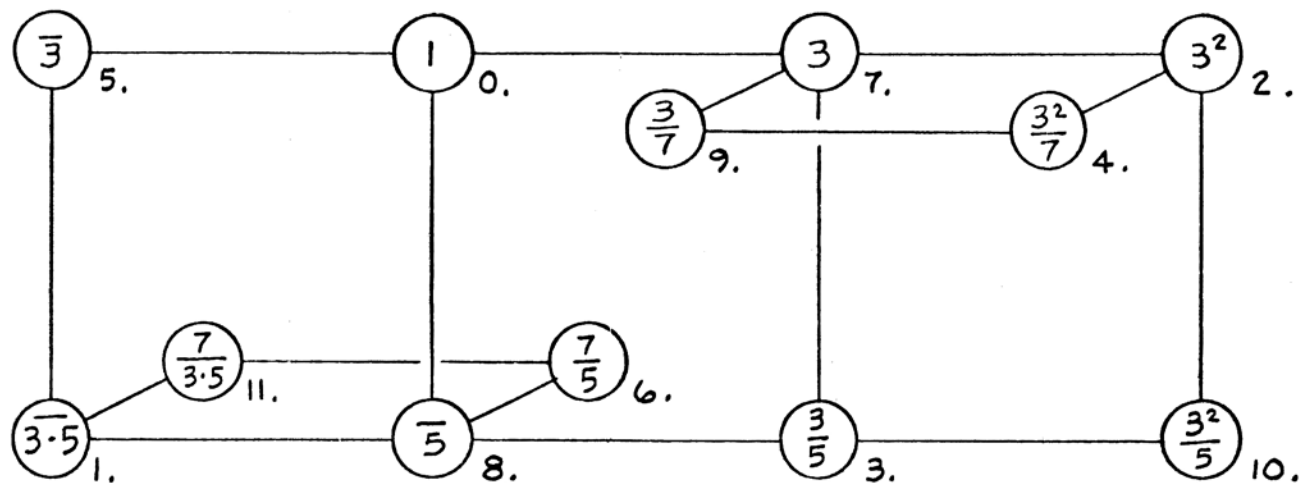
Ervin

[illegible]

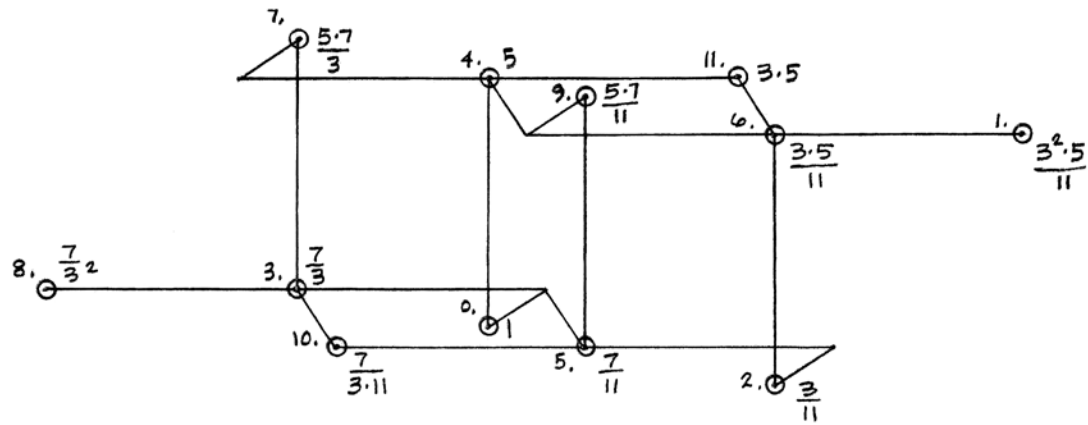
HEXANY 1-3-5-7  
HEXANY 1-3-5-7

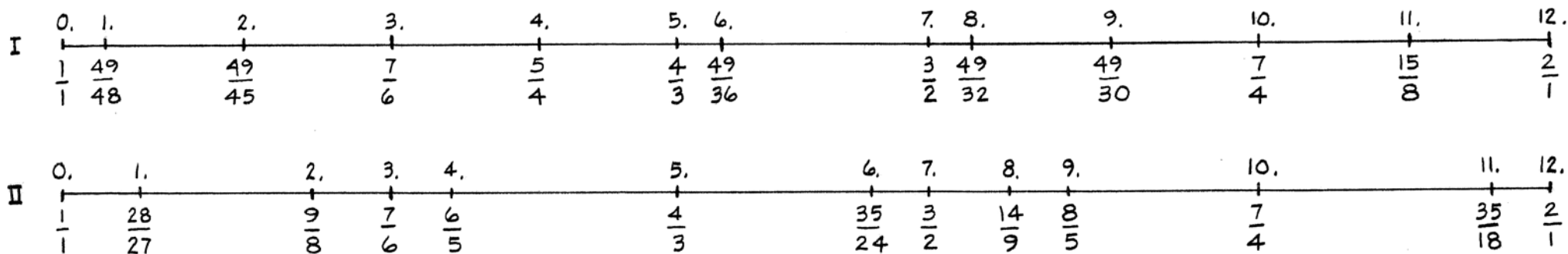
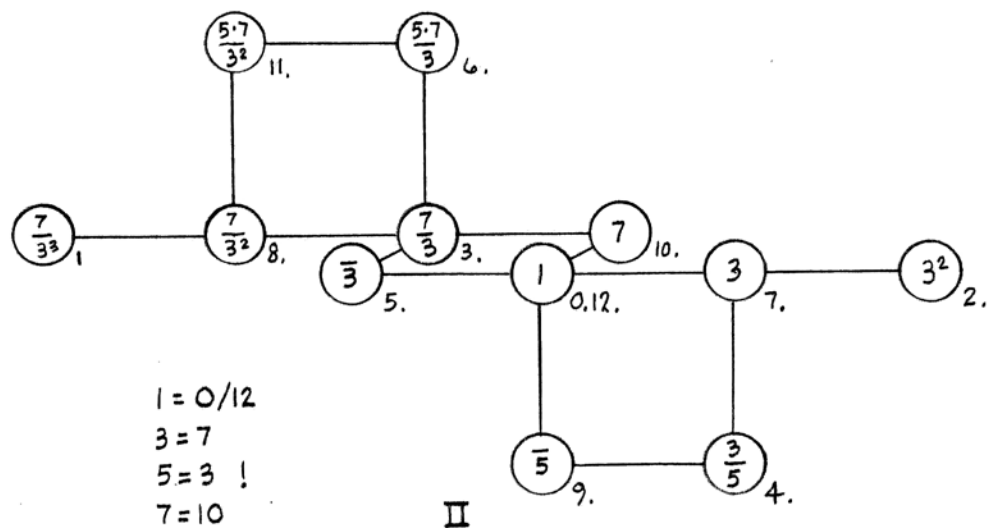
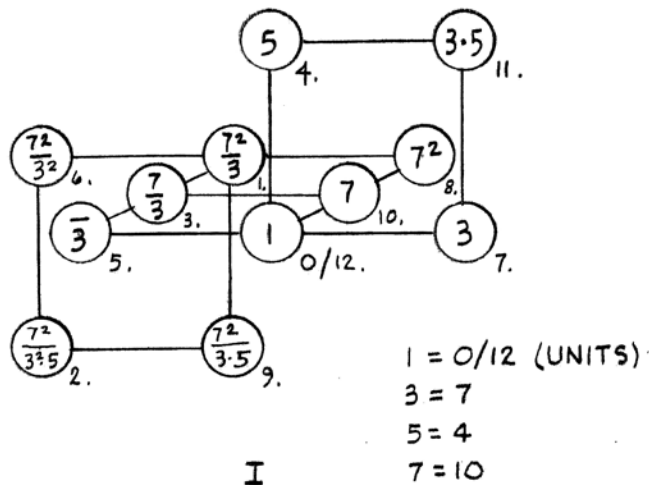






CONSTANT SCALE STRUCTURE BY GARY DAVID  
 USED BY PERMISSION  
 Issued by Erv Wilson 14 Jun 67

$$\frac{11}{5}$$
[illegible]



TWO CONSTANT SCALE STRUCTURES  
 developed from, I, the Chromatic  
 &, II, the Enharmonic Tetrachords

These two scales, one by Gary David and one by myself, were developed, independently, from tetrachordal permutations. The enumerated 7-tone partials I through VI are melodically analogous.

