



Recording of Ivor Darreg with other musicians performing live in Glendale, California, Friday, May 4th, 1984.

File length: 2 hours, 20 minutes, 24 seconds.

"Ivor Darreg (May 5, 1917 – February 12, 1994) was an American composer and leading proponent of **microtonal** or "**xenharmonic**" **music**. He also created a series of experimental musical instruments." https://en.wikipedia.org/wiki/Ivor_Darreg

He coined the term "xenharmonic", which he described thusly: "I devised the term 'xenharmonic' to refer to everything that does not sound like 12-tone equal temperament.....(it is) intended to include just intonation and such temperaments as the 5-, 7-, and 11-tone, along with the higher-numbered really-microtonal systems as far as one wishes to go."

The term xenharmonic is from xenia (Greek ξενία), "hospitable," and xenos (Greek ξένος) "foreign."

Ivor says at one point in the recording; "Copy tape from Glendale, California, Friday, May 4th, 1984, from a 4-track reel machine."

Ivor Darreg originals from a cassette given personally by Ivor to Johnny Reinhard.

<https://johnnyreinhard.bandcamp.com/album/ivor-darreg-originals>

Thank you to the The Xenharmonic Alliance for making it possible to meet Johnny.

Mastered and torrented by MWD of BipTunia.

<https://biptunia.com/?s=xenharmonic>

A more extensive archive with more copious notes will be coming from Johnny, that's the plan, this is a quick 'n' dirty preview.

This was made from 128k MP3s of a second-gen cassette dub of a poorly recorded field recording at a live performance that didn't have the mics set up very well.

I did what I could, and it's a little more listenable now.

Mastering notes:

--Sewed 16 files together into one file.

--Did very light noise reduction in Audacity to reduce the copious amounts of tape hiss.

Didn't do a lot of noise reduction, didn't wanna reduce clarity on harmonics or introduce artifacts.

--Chopped out looong spaces between songs where there was only silence and/or tape hiss. But left in spaces between songs where you can hear the moving of instruments or ambient sounds. At one point, you can hear birds outside!

--Then in Izotope, I:

--Reduced the huge dynamics slightly

--Reduced the stereo field a bit. The original tape was some instruments all in left channel, and some instruments all in the right channel. Also, the mics were out of phase, and I corrected that a bit. Didn't do a lot, wanted to preserve some of the "you are there" feel. But there was really too much in the way the original recording was made.

-- Maximized the volume slightly. The tape was pretty quiet, and in some places, very quiet.

--Boosted the high end very slightly. It might be too much for some people, but is to allow you to hear the harmonics more. If it's too much, turn down the high end. But better to have it and not need it, than need it and not have it.

--Output to a single FLAC file, and also as three MP3 files.

--Released it on torrents

"For authors, obscurity is a far greater threat than piracy."

--Tim O'Reilly

Not sure of the copyright status of this, if any. And Ivor had no family.

So let's say, given the beauty and anarchic nature of the structured music, that this is covered by the BipCot NoGov license, v1.2

<https://bipcot.org/>

This allows use and re-use by anyone except governments and government agents. There are no government guns for violators, only shame.

