

January 27, 1997

Ms. Elaine Weiss
Associate Executive Director
American Bar Association
750 N. Lakeshore Drive
Chicago, ILL 60611

*This is
fine*

Dear Elaine:

Enclosed you will find the resume of Peggy Frossard, a friend of Joel Platt's, who is interested in volunteering on a national committee concerning judicial matters. Perhaps you may know of an appropriate position that she could consider.

Best wishes.

Sincerely,

Melanne Verveer
Deputy Chief of Staff
to the First Lady

R

Joel R. Platt
1 Henneberry Lane
Golf, IL 60029

December 22, 1996

Capricia Marshall
Office of the First Lady
The White House
Washington, DC 20500-2000

Dear Capricia,

Shortly before the election, you may recall that we spoke about a friend and neighbor of mine who is a judge in the Chicago area who was interested in volunteering to assist on a national committee concerning judicial matters. My friend's name is Margaret (Peggy) Frossard. I have enclosed her resume for your review. As you can see she has excellent credentials. Moreover she is a fine individual with a an extraordinary ability to analyze complex social problems.

Is there someone whom you can suggest that Peggy speak with about volunteering her services? If so, please let me know, and I will communicate the information to her.

Thank you in advance for working on this.

It was good seeing you in Little Rock. I hope to have the opportunity to see you again during the inauguration festivities in January. Please give my best to Hillary.

Regards,


Joel Platt

To
Melanne - do
you know who we
can refer her to?
Joel is a friend of
mine from Chicago.
Capricia

Margaret O'Mara Frossard

2 Henneberry Lane, Golf, Illinois 60029 (tel. 847 729 0048)

Professional

1988 to present

Judicial Experience

Circuit Court Judge, Cook County, State of Illinois.

Conducted 40 civil jury trials to verdict, **40 criminal jury** to verdict, **over 500 bench trials** civil and criminal. Over 500 pretrial motions, post-trial motions, preliminary hearings, plea negotiations, pretrial negotiations, fitness hearings, and post-conviction hearings.

1987 to 1988

Administrative Experience

Chief, Felony Trial Division Cook County State's Attorney's Office.

Supervised 200 Appellate and Trial Attorneys.

1984 to 1987

Felony Trial Supervisor

Deputy Supervisor of the Rape Prosecution Task Force, 1980

1976 to 1984

Litigation Experience

Tried 55 jury trials to verdict and **over 500 bench trials**-felony, misdemeanor and juvenile, pretrial motions, post-trial motions, preliminary hearings, grand jury hearings, plea negotiations, fitness hearings, criminal appeals and post-conviction hearings.

Bar Admissions

Illinois 1976; U.S. District Court 1984; Federal Trial Bar 1984.

Education

IIT Chicago-Kent College of Law J.D. 1976; **member of Law Review; member of National Moot Court Team.**

Northwestern University B.A. 1973; **Honor Roll, Illinois State Scholar.**

Loyola University 1969 to 1971.

Mother Guerin High School; **president of debate club, editor of school newspaper.**

Honors, Awards

McManus Award, 1992—Alumnae Association of Mother Guerin High School honors a graduate who reflects the school's ideals.

Honor Roll Northwestern 1971, 1972, 1973.

Publications

"Domestic Violence: Use and Abuse of the Order of Protection," Northwest Suburban Bar Association, 1995.

"Trial Advocacy in American Courts," negotiation for book publication pending, 1995.

"Judicial Restraints on Speaking: What Candidates for judicial Office Can Talk About," North Suburban Bar Association Newsletter, Fall 1994.

"Supreme Court Offers Guidance in Interpreting Code of judicial Conduct," The Gavel (Journal of the Illinois Judges Association), 1993, Vol. 16, No.2.

"Case Note: People v. Storms," The Gavel, 1992, Vol. 15, No. 3.

"Hearing on Impeachment of Jury Verdict," Chapter 5, Criminal Law Benchbook, Illinois judges Association.

"Pre-Trial Motions," Chapter 8, Federal Criminal Practice, IICLE, 1992,1987.

"Examining the Recanting Witness," Litigation Magazine, American Bar Association, 1988.

Appellate Newsletter 1987-1988. Editor for publication of Appeals Division of Cook County State's Attorney's Office.

"The Gary Dotson Case: A Practical Approach to Recantation Problems in a Major Media Case," National College of District Attorneys, 1987.

"The Detainer Process: The Hidden Due Process Violation in Parole Revocation," 52 Chicago-Kent Law Review 716.

"Sexual Assault: A Hospital/Community Protocol for Forensic and Medical Examination." Contributing writer, 1985-1986.

(continued)

Teaching**Adjunct Professor**

Northwestern University School of Law
Chicago-Kent College of Law
DePaul University College of Law

Faculty Member

National Institute of Trial Advocacy
National College of District Attorneys
CBA Federal Trial Bar Course
IIT Chicago-Kent Trial Advocacy Team

Speaker

University of Chicago Law School
IIT Chicago-Kent College of Law
Loyola Law School
Chicago Bar Association
Rush-Presbyterian St. Lukes College of Nursing
Chicago Osteopathic Hospital
Constitutional Rights Foundation/Chicago Project
Illinois Federation of Business and Professional Women
Cook County State's Attorney's Office
National Coalition Against Sexual Assault
City of Chicago Department of Human Services
Mother Theodore Guerin High School
How to Elect Qualified Judges/WCBR Radio Program
Legislative Update for 1994/Chicago Access Cable TV
Brickyard Seniors Judicial Panel
Gang Violence/Polish American Businessmen
Truth in Sentencing/Western Springs Rotary
Crime in the Suburbs/North Shore Senior Ctr. New Trier
Truth in Sentencing/Niles Chamber of Commerce
Court System/Berwyn Rotary
Overview of the Court System/Teamsters Retiree Club
Back of the Yards Council Judicial Panel
Juvenile Justice System/Park Ridge Rotary Club
Stalking Laws & Sexual Harassment/Elmwood Park Library
How to Elect Qualified Judges/BPW Northshore Club
The Criminal Justice System/Bank of Commerce Seniors
Stalking Laws/Oak Lawn AARP
The Court System/St. Bruno Phoenix
Small Claims Court/B'Nai B'rith Chaplain Goode Chapter
How to Elect Qualified Judges/Commonwealth
Edison Retirees
Judicial Ethics NSBA
Domestic Violence St. Elizabeth Seniors
National College of District Attorneys Recantation Problems

Civil Motion Practice NSBA
Anatomy of a Civil Case ABA
Search and Seizure Associate Judge Seminar
Cook County Judges DUI Conference
Illinois State Bar Association
Illinois Institute of Continuing Legal Education
Legislative Hearings on Sexual Assault
Harper College
MacNeil-Lehrer News Hour PBX-TV
20\20 ABC-TV
WBBM-TV's Newsmakers
Continental Cablevision
Metro Vision
Pro Se Court/Park Ridge Seniors
Gang Violence/Senior Prospectors
Criminal Law/Beverly Ridge Lions Club
Stalking Laws/Elston Ave. Senior Neighbors
Gang Awareness/Multimedia Cablevision
Gang Violence/Northwest Settlement House
Criminal Law/Harlem Foster Seniors
Pro Se Court/Oak Lawn Seniors
Gang Awareness/Copernicus Center
Elder Law/Goldman Home
The Court System/Jones Intercable
United Auto Workers Judicial Panel
Retirees United Steel Works Judicial Panel
Southwest Regional Center Judicial Panel
The Court System/Knights of Columbus
Sexual Harassment in the Workplace/Oak
Lawn Kiwanis Club
Domestic Violence NWSBA
DUI Victim Impact Panel
Domestic Violence Cook County Court
Watchers
Skokie Valley Business and Professional
Women's Club/Domestic Violence

Associations

Illinois Judges Association
National Women Judges Association
Chicago Bar Association
American Bar Association
Illinois State Bar Association
Women's Bar Association of Illinois
Illinois Trial Lawyers Association
National Institute of Trial Advocacy

National District Attorney's Association
Seventh Circuit Federal Bar Association
The Association of Trial Lawyers of America
NITA Advocates Association
National Coalition Against Sexual Assault
National Organization for Victim Assistance
Illinois Federation of Business and Professional
Women

(continued)

Committees

The Supreme Court of Illinois Committee on
Judicial Performance Evaluation; Facilitator

Illinois Judges Association

Ethics Committee

Legislative Committee

Nominating Committee for Officers and Directors

Publications Committee

Judicial DUI Training and Education Committee;
Chairperson of DUI Planning Committee Local
Symposia

House Judiciary II Subcommittee on Uniform
Criminal Sentencing

National Advisory Committee on the Evidence
Collection Project for Victims of Sexual Assault

Chicago Bar Association

Special Committee on Administration of
Criminal Justice in Cook County

Judicial Evaluation Committee

In-Court Lawyer Referral Program

Vice-Chair, Criminal Law Committee

American Bar Association

Judicial Administration Division

Tort Division

Litigation Section

Criminal Justice Section

Trial Practice Subcommittee

Adult Probation Department

Judicial Committee

Women's Bar Association of Illinois

Mentor

Northwest Suburban Bar Association

CLE Steering Committee

Cook County Judicial Mentoring Program

Mentor

Chicago-Kent Alumnae/i Advisor Network

Advisor

Daniel Murphy Scholarship Foundation

Executive Committee

Nominating Committee

Mentoring Committee

Civic, Philanthropic, Community, Social or Public Service

Venture Plus/Leap Cabrini Green
Chicago Youth Center Lower North

Daniel Murphy Scholarship Foundation
Board of Directors

North Suburban Bar Association
Board of Managers

Glenview Education Foundation
Member

Understanding the Courts: Anatomy of a Criminal Case/Anatomy of a Civil Case. Video presentation
produced by the American Bar Association Commission on Public Understanding About the Law.

The Court Beat: Covering Criminal Cases in Illinois. Video presentation produced by the Illinois State
Bar Association, Medill School of Journalism and Northwestern University.

Violence: Ripple Effect. Altschul Group Corporation Educational Film.

THE WHITE HOUSE
WASHINGTON

February 5, 1997

Ms. Meghan Prunty
Children NOW
1212 Broadway
5th Floor
Oakland, CA 94612

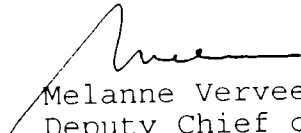
Dear Meghan:

Thank you for your letter and for the brochure on your upcoming conference, Reflections of Girls in the Media.

Regrettably, the First Lady will not be able to join you because of her hectic schedule. Perhaps a video would be a helpful alternative. Let us know.

Best wishes.

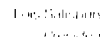
Sincerely,


Melanne Verveer
Deputy Chief of Staff
to the First Lady

*So sorry about
Mrs. Clinton's
schedule. Thank
you for the book to
go to the store.
We miss you.*

can't identify
name.





9

Thanks very much for
the holiday card - we both very
much appreciated it.

I just wanted to give you a copy of the brochure we are sending with the general invitations, which went out this week. I'm getting more excited the closer it gets!

Do you have a sense of when we might have a decision on the First Lady's participation? Please let me know if there is any more information I need to provide. Thanks very much,
Maya

P.S. Can you believe Bob B is engaged?! I'm so happy.

The Fourth Annual
Children & the
Media Conference



About Children Now:

Children Now is a nonpartisan, independent voice for America's children. Through innovative research and communications strategies, we promote pioneering solutions to improve the lives of America's children.

About the Children & the Media Program:

Children Now established the Children & the Media Program in 1993 to improve the quality of media for children and about children's issues. We accomplish that goal through independent research, public policy development, and outreach to media industry leaders.

For More Information:

Attendance is limited and participation is by invitation only. Attendees will receive a detailed schedule and logistical information prior to the conference. For further information, please contact Meeghan Prunty, Conference Director, or Amy West, Conference Assistant.



1212 Broadway, 5th Floor
Oakland, CA 94612
(510) 763-2444
Fax: (510) 763-1974

Web Site:
www.childrennow.org

E-mail:
meeghan@dnai.com

Exploring
the Power
and Potential
of Media
in Girls' Lives

Exploring
the Power
and Potential
of Media
in Girls' Lives



Mirror,
Mirror
on the
Wall:

Reflections of
Girls
in the
Media

April 30 - May 2, 1997
Los Angeles, California

Sponsored by:
Children Now
UCLA Center for Communication Policy
Stanford University -
Department of Communication

Reflections Of Girls in the Media

- Roundtable discussions among media industry leaders and children's experts, with active participation of all attendees.

Special Guests:

Linda Ellerbee, *Nick News Anchor*

Jessica Klein, *Executive Producer of "Beverly Hills 90210"*

Lee Shallat Chemel, *Director of "Spin City", former Director of "Murphy Brown" and "The Nanny"*

Dr. Mary Pipher, *Author of "Reviving Ophelia: Saving the Selves of Adolescent Girls" (95 weeks on the New York Times Bestsellers List)*

Richard Masur, *President of the Screen Actors Guild*

- Keynote addresses and video presentations
- Case-study workshops led by media leaders
- Insight from a panel of young viewers



"[In 1996, Children Now] engineered the rather remarkable feat of bringing together under one civilized roof some of America's leading youth advertisers as well as educators and programmers. The conference was an honest attempt to find the hallowed common ground between the need of advertisers [for] the widest possible children's audience and the need of children for the best possible overall educational environment... [T]he conference warmly invited key figures into the high minded tent."

Los Angeles Times, 5/7/96

Issues to Explore

- Discuss the messages that girls get through the media about appearances, relationships, and their future potential.
- Brainstorm about ways the media can help break down stereotypes and offer both girls and boys positive role models.
- Highlight the positive images of girls in the media today, and discuss the elements contributing to these portrayals. Conference participants will include top executives from the media industry as well as a select group of the directors, producers, editors, writers, and performers that create the media that children watch, read and play.
- Analyze the assumption that characters and plots appealing primarily to boys' interests attract the widest audience.
- Explore the messages sent to girls about their relation to – and relationships with – boys.
- Take a special look at the images seen by the youngest girls – in cartoons, Saturday morning TV, and animated movies.

Children & the Media Conferences

Each year, Children Now brings key media leaders together with children's experts and academics to discuss the relationship between children and the media. Previous conferences have covered issues such as: the role of advertisers in promoting quality children's programming, the values children learn from the entertainment media, and the coverage of children's issues in the news media.

Previous Conference Participants:

Tom Brokaw, *NBC News Anchor*

President Bill Clinton (taped address)

First Lady Hillary Rodham Clinton

Linda Ellerbee, *Nick News Anchor / Journalist*

Rich Frank, *C3 Chairman / Academy of Television Arts and Sciences President*

Ted Harbert, *ABC TV Entertainment President*

Winnie Holzman, *Creator of "My So-Called Life"*

Reed Hundt, *Federal Communications Commission Chairman*

Geraldine Laybourne, *Disney / ABC Cable President*

Norman Lear, *Act III Productions Chairman*

Newton Minow, *Former FCC Chairman*

Dr. Alvin Poussaint, *Harvard University Child Psychiatrist, former "Cosby Show" consultant.*

Chuck Rosin, *"Beverly Hills 90210" Executive Producer*

Carole Simpson, *ABC News Correspondent*

Clinton Presidential Records Digital Records Marker

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This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

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This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

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Divider Title: _____

THE WHITE HOUSE

WASHINGTON

March 11, 1997

Mr. Harold Rabner
Rabner, Allcorn, Baumgart & Ben-Asher
52 Upper Montclair Plaza
P.O. Box 43418
Upper Montclair, NJ 07043

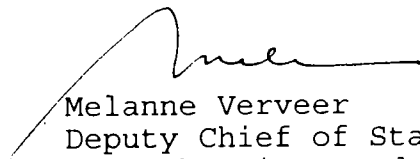
Dear Mr. Rabner:

On behalf of the First Lady,
thank you for your letter and
invitation to the speak at the
Commencement ceremonies on May 22,
1997.

We have forwarded your request to
Patti Solis Doyle, Director of
Scheduling to the First lady, and she
will be in touch.

Best wishes.

Sincerely,


Melanne Verveer
Deputy Chief of Staff
to the First Lady

*Thank you
even more
importantly
for Nicole.
She's absolutely
terrific and a
most valued
member of the staff.*

R

RABNER, ALLCORN, BAUMGART & BEN-ASHER

S. ROBERT ALLCORN
ELLIOT M. BAUMGART*
DAVID H. BEN-ASHER
DAVID OWEN*
HAROLD RABNER
JEANNE M. SZAfranowski
LAWRENCE A. MARKOWITZ
ADEENA D. PULTMAN*

DENNIS H. SABOURIN***
FREDDA KATCOFF*
GARY M. BLYN**
OF COUNSEL

A PROFESSIONAL CORPORATION
ATTORNEYS AT LAW
52 UPPER MONTCLAIR PLAZA
P. O. Box 43416
UPPER MONTCLAIR, NEW JERSEY 07043

SAMUEL ALLCORN, JR. (1916-1984)

TELEPHONE (201) 744-4000

TELECOPIER (201) 783-1524

*ADMITTED IN NY & NJ
**ADMITTED IN NJ & DC
***ADMITTED IN NJ, WA & FL

March 5, 1997

VIA FEDERAL EXPRESS

Mellane Verveer
Deputy Chief of Staff
Office of the First Lady
Old Executive Office Building Room 100
Washington, D.C.

Re: **Invitation of Hillary Rodham Clinton**
As Commencement Speaker At Ramapo College, May 22, 1997

Dear Mrs. Verveer:

As you are no doubt aware, I am a long term supporter of the Administration in many capacities, including being the head of Yale Law School Classes 1965-1969 efforts to support the President. I last met Mrs. Clinton at a cocktail reception at Yale in October just prior to the election. Most important, of course, is my contribution through being the father of Mrs. Clinton's staff member named Nicole, whose last name I cannot quite place.

I am writing to urge Mrs. Clinton to accept the outstanding invitation to speak at Ramapo College on May 22, 1997 to celebrate Ramapo's twenty-fifth anniversary as a public liberal arts college serving the state of New Jersey, our country and the international community. I believe strongly this event will provide Mrs. Clinton with a unique opportunity to advance the expressed educational goals and principles of the administration, and, at the same time acknowledge Ramapo's herculeum effort to bring the best of college education to the public and at the same time accept responsibility of sharing that education with others through the civic service of its students.

I was extremely excited about the President's education initiatives--including the twin goals of obtaining one million volunteers to assist those in need of reading skill improvement and that of making college education responsible through tax incentives so that the middle class can

Mellane Verveer
March 5, 1997
Page 2

universally obtain a college education. The historic contribution of this Administration may well rest in large part on the success of this initiative. I have been fortunate to become closely involved with Ramapo College, Mahwah, Bergen County, New Jersey. Ramapo is a small public liberal arts college of approximately 4200 students located on a bucolic 2000 acre campus which is a superb example of the type of institution which has advanced both of these goals--quietly, but powerfully and very disproportionately to its size.

Ramapo is one of the very few public small liberal arts colleges in the country. Despite its relatively modest resources and relatively short history, it is gaining national recognition for its curriculum and creative approach to public/private partnerships in education. Ramapo's brief but dynamic twenty-five years history has its roots in the New Jersey "community college" system, but demonstrates the room for growth, individuality and creativity within the public system--much like the Charter School concept supported by the President. Ramapo presently has a modest tuition of under \$4,000 per annum, but its goals and mission are anything but modest. While it draws primarily from the middle class working families of New Jersey, who are the focus of the administration's initiative, it has, through its dynamic President, Robert A. Scott, sought to prepare leaders for the state and nation by aggressively addressing the key growth areas of education.

Ramapo has sought successfully to bring the breadth of a global education and modern communications to its student body. President Scott has brought enormous depth and breadth to the student body- which, despite its "local New Jersey roots" now has representatives in its student body from every country in the State and from approximately 20 states and 50 foreign countries. Ramapo has brought a strong international flavor and an advanced interest in public policy to its curriculum. It has done so through such programs as its Law and Society program (one of the few in the country), through its environmental studies programs, and advanced communications program. As an example of its outreach, Ramapo expects to be sponsoring this fall a high level regional environmental conference dealing with sea erosion and fresh water issues consisting of representatives of policy makers, public and private, scientists, and the not-for profit community, co sponsored with the Washington D.C. based and internationally renowned Climate Institute. The conference will deal not only with issues of New Jersey, but New York, Delaware, and other states' issues, and, may through its communication facilities reach out nationally.

Just at the time when Congress begins its debate on the re-authorization of the Higher Education Act, Ramapo will begin its second quarter-century as a leader in undergraduate teaching and learning. A comprehensive, public college of liberal arts, sciences, and professional fields, Ramapo provides a natural forum for a national presentation on the importance of

Mellane Verveer

March 5, 1997

Page 3

education. Indeed, through Ramapo's fiber optic and satellite connections, Ramapo can beam Mrs. Clinton's talk throughout the state and the world.

Ramapo exemplifies the principles articulated by President Clinton's Administration. It is affordable, and the new college assistance programs announced by the President will have a big impact; it focuses on student learning; and it encourages student involvement in the community. In fact, more than 30% of Ramapo's full-time students each year are engaged in off-campus volunteer work and internships. Service learning is an important part of its mission; its goal is to increase participation in the program. If only a small portion of the college is in the country followed this example the Administration's goal of one million would volunteers already been reached. Please refer to the attached new story.

New Jersey opened Ramapo College in 1971 to help staff the "brain drain" of students to other states. The goal was to create a highly regarded college of liberal education with residential living as an important option. The Oxford University program in "Politics, Philosophy, and Economics" was an inspiration for Ramapo's interdisciplinary approach to all fields of study.

During the past 25 years, Ramapo has grown in size, depth, and reputation. Enrollment has increased more than 50% in the past decade; new academic programs have been added; faculty have earned prestigious prizes; and students have earned recognition in both graduate school admissions and employment; residential housing capacity has doubled; net square footage has increased by more than 25%; and deferred maintenance has been moderated. Moreover, private annual giving has risen 500%; required matching funds for construction have been raised privately, instead of through increased tuition; adjunct faculty usage has been reduced; and financial reserves have increased by over 350%.

Through all these developments, Ramapo has remained true to this mission as an undergraduate college of liberal education. Its aspiration has been to improve quality continuously, not to become a different kind of institution. In 1994, the Middle States Association of Colleges and Schools said, Ramapo College is "a delightful and inspiring institution... with a rich and innovative learning environment." As a result, Ramapo has received recognition as a "small public ivy" and a "best buy." In September 1995, U.S. News and World Report profiled Ramapo and a dozen other "public liberal arts colleges" in the nation as exemplars of high quality liberal education at affordable prices. In 1996, the late Ernie Boyer, former Carnegie Foundation president, cited Ramapo as an excellent example of global education in his last book, Smart Parents Guide to College. A series of events, including music, drama, and lectures, has helped celebrate 25 years of progress. This spring, Ramapo has scheduled more events to help focus upon the future.

RABNER, ALLCORN, BAUMGART & BEN-ASHER

Mellane Verveer

March 5, 1997

Page 4

The Ramapo student body, through the leadership of its faculty and administration, constitutes a battalion of President Clinton's national "Educorp" and deserves to be acknowledged. I strongly believe that Ramapo is a special example of the type of public/private partnership, of volunteerism, of pulling together as a community, of access to and preparation for a global economy and world through education, of which the President spoke so eloquently in his State of the Union address.

President Scott has requested that Mrs. Clinton be the Commencement Speaker at the College's twenty-fifth anniversary in recognition of her life long commitment to advancing the goals of a quality education for all most recently enunciated by the President. I, and the other friends of Ramapo, hope that Mrs. Clinton will be able to attend and to express her charge for the next century in education and service. It would be an opportunity not only to honor the college, but to dramatically recognize a Ramapo as a college which has gone the extra mile as part of its public mission to advance the goals of the President and Mrs. Clinton.

Very truly yours,

RABNER, ALLCORN,
BAUMGART & BEN-ASHER, P.C.



Harold Rabner

Encl.

THE WHITE HOUSE

WASHINGTON

March 10, 1997

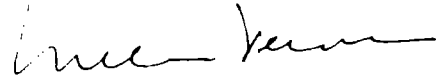
Ms. Betsy Reed
Managing Editor
The American Benefactor Magazine
575 Lexington Avenue
Seventeenth Floor
New York, NY 10022

Dear Ms. Reed:

Thank you very much for your letter and "The American Benefactor Magazine" which I enjoyed reading. I look forward to Mark Shapiro's piece on funding for the arts.

Thanks and best wishes.

Sincerely,



Melanne Verveer
Deputy Chief of Staff
to the First Lady

575 Lexington Avenue
Seventeenth Floor
New York, NY 10022
Phone 212-230-0378
Fax 212-832-5147

February 27, 1997

Melanne Verveer
Deputy Chief of Staff to the First Lady
The White House
1600 Pennsylvania Ave.
Washington, DC 20500

Dear Ms. Verveer,

Mark Schapiro, who is writing a piece for us on funding for the arts, suggested that I send you our premier issue, which has just come out. Many thanks for your cooperation.

Sincerely,



Betsy Reed
Managing Editor

THE WHITE HOUSE
WASHINGTON

March 31, 1997

H.E. Donald Eric Russell
Embassy of Australia
1601 Massachusetts Avenue, NW
Washington DC, 20036

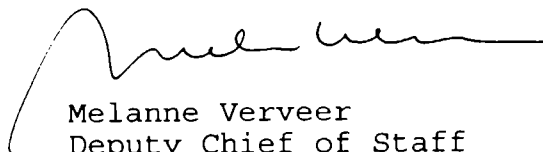
Dear Ambassador Russell:

Enclosed are photographs from
Mrs. Clinton's visit to Sydney on
November 21, 1997.

We would be grateful if you could
forward the photographs, with Mrs.
Clinton's compliments.

Best wishes.

Sincerely,



Melanne Verveer
Deputy Chief of Staff
to the First Lady

THE WHITE HOUSE
WASHINGTON

Janaury 13, 1997

Mr. Rich Reed
414 W. Oak
El Segundo, CA 90245

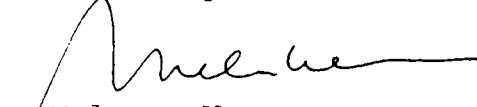
Dear Mr. Reed:

On behalf of the First Lady, thank you for your letter and for the substantial information on the DA Synthesis of Music & Math & Languages reforms that you have suggested to the Administration.

We have shared your information on education reform with the relevant government offices.

Thank you for writing and best wishes.

Sincerely,



Melanne Verveer
Deputy Chief of Staff
to the First Lady

RICH REED

414 W. OAK
EL SEGUNDO
CA 90245

HISTORICAL
PERSPECTIVE.

HILLARY CLINTON
WHITE HOUSE
DC 20500

1996 DEC 5

HILLARY CLINTON
BILL CLINTON
WHITE HOUSE
202 456 6266

IN THE SPIRIT OF BI-PARTISAN
CO-OPERATION, I'M ENCLOSING FOR YOU
SOME PAPERS SIMILAR TO PAPERS WHICH
I'VE RECENTLY SENT TO TRENT LOTT
AND NEWT GINGRICH, AMONG OTHERS.

YOU MIGHT GLANCE THROUGH THE LETTERS
AND NEWSPAPER ARTICLES. PLEASE
STUDY THE TECHNICAL PAPERS, ON MUSIC
AND LANGUAGE REFORMS, VERY CAREFULLY.

CONGRESSMAN BUCK MCKEON (R-CA) MAY BE
PIVOTAL IN THESE MATTERS. MY AUG 21
MEETING WITH HIM WAS THE BEST
MEETING I'VE EVER HAD WITH A MEMBER
OF CONGRESS.

RICH REED
310 322 0421

(HILLARY)



August 5, 1992

Rich Reed
414 W. Oak Ave
El Segundo, CA 90245

Dear Rich:

(JULY 13)

Thank you for your thoughtful letter. ↑ I want you to know how much I personally appreciate your interest in Bill's candidacy. As you are aware, our task is enormous and challenging, and we need informed suggestions such as yours.

Thank you for sharing information about the education we afford our nation's children. One of the top priorities of the Clinton Administration will be to implement comprehensive reforms to better provide all of America's children with an education that allows them to live up to their potential. Your comments indicate that you have put much thought into this issue, and I have forwarded your letter to our issues staff.

As we travel, I am very encouraged by the overwhelmingly positive responses we've received from around the country. We welcome your participation in this great endeavor.

Sincerely yours,

A handwritten signature in cursive script, appearing to read "Hillary", is written over the printed name.

Hillary Rodham Clinton

cc: Issues

(BILL CLINTON)



August 20, 1992

Rich Reed
414 West Oak
El Segundo, CA 90245

Dear Rich:

(LETTER OF JULY 13, 2 PAPERS)

I want to thank you for sharing your education reform ideas with my staff and me. The information you sent to us seems thorough and insightful.

Sincerely,

A handwritten signature in cursive script that reads 'Bill Clinton'.

Bill Clinton

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 June 29

Mrs. **HILLARY RODHAM CLINTON**

First Lady

WHITE HOUSE

1600 Pennsylvania Avenue, NW

Washington DC 20500

(202) 456-6266

(202) 456-6244 FAX

Dear Mrs. Clinton,

In 1992, during the Presidential campaign of your husband **BILL CLINTON**, I was encouraged by letters from both of you, in response to my letters and papers about some **FUNDAMENTAL EDUCATION REFORMS** in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. I voted for him for President.

The reforms have made progress since then, as you might judge from the accompanying papers. Please note:
RESULTS WITH CHILDREN, and
SUPPORT FROM SCHOOL BOARD MEMBERS.

I began sharing the DA Synthesis with your husband during the last several years of his tenure as Governor of Arkansas. He didn't provide effective leadership for the reforms back then, which was disappointing, but I gave him the benefit of the doubt in 1992.

During about three and a half years in the White House, he still hasn't provided effective leadership for the reforms. During about ten years, the prestigious schools which you and he attended,

WELLESLEY COLLEGE (you),

GEORGETOWN UNIVERSITY (him),

OXFORD UNIVERSITY (him),

YALE UNIVERSITY (both of you, law school),

have been incompetent to handle the reforms, even the simplest reforms which some **PRE-KINDERGARTEN** children have easily learned. Effective leadership from you and your husband might embarrass people at those institutions, but I hope you agree that the enlightenment of students is immensely more important than the egos of university trustees and administrators and professors.

I recently attended a rally for

BOB DOLE, Republican Presidential candidate.

I'm a registered Republican, as I was when I voted for your husband in 1992. I've sent education reform papers to Mr. Dole, and to other prominent Republicans, including

NEWT GINGRICH, Speaker, U.S. House of Representatives,

TRENT LOTT, Majority Leader, U.S. Senate,

PETE WILSON, Governor, California.

Education reform is too important to be a partisan issue.

You and your husband occasionally visit Los Angeles. I live near the Los Angeles International Airport. If you wish to visit with me sometime soon, I can help you or him or both of you into the reforms in some depth.

Rich Reed

RICH REED

414 W. OAK
EL SEGUNDO
CA 90245

(213) 322-0421

March 31, 1985 Sunday 12:45 p.m.

Governor Bill Clinton
Little Rock, Arkansas 72231

Dear Governor Clinton,

I was stimulated by today's program on THIS WEEK WITH DAVID BRINKLEY. I plan to send copies of this letter to the other participants in the program:

David Brinkley, ABC.

William Bennett, Secretary of Education.

Mary Hatwood Futrell, National Education Association.

Albert Shanker, American Federation of Teachers.

Jack Smith, ABC.

George Will, ABC. Jody Powell, ABC.

Sam Donaldson, ABC.

Richard Berendzen, President, American University.

Senator Thomas Eagleton.

Senator Robert Stafford, Education Subcommittee.

I expect all of you to continue to ignore or oppose fundamental education reform.

I envy you your experience as a Rhodes Scholar. I have not yet been out of the United States, but I am working on it. My own "credentials" include 99th percentile on every category of the Iowa Test, and 100% on the School and College Aptitude Test. I have worked on a number of basic education reforms, over quite a few years, and I will continue to work here in the United States for a while longer, until I can leave, but it should not surprise you that I will leave when I can, when you consider the quality of mind that I have found here in the United States.

One reform on which I have worked, off and on for over ten years, is to get teachers of music to stop teaching that two plus two equals three. The teachers who teach that two plus two equals three, will not stop teaching that two plus two equals three, and the teachers who do not teach that two plus two equals three, will not do anything to help stop the teachers who are teaching that two plus two equals three. (I have found a very small number of teachers who give a damn about such matters, but there is little they can do against the overwhelming intellectual corruption in education and politics and journalism in this country.) Billions spent for computers, while thousands of teachers continue to teach that two plus two equals three.

The problem is not just the idiot experts. You do not need to have a Ph.D. in math and a Ph.D. in music, in order to understand the difference between two plus two equals three, and two plus two equals four, in the fundamentals of music theory. The consequences of building logically, on the foundation of two plus two equals four, are staggering. Music beginners, in the second week of a music class, reading and writing and playing the opening measures of the Moonlight Sonata. In the second month, reading and writing and playing parts of full orchestral scores. And the teachers oppose the reforms, sometimes giving as a reason that education should not be so easy.

P.S. (April 7) In the entire March 31 Brinkley show, there was not a single word about any fundamental reform in education. There was talk of reform in finances, and reform in recruitment, but absolutely nothing about reform in education.

(to Governor Bill Clinton, Arkansas; March 31, 1985; page 2)

You might want to ask Mary Hatwood Futrell, and Albert Shanker, if hating children is a pre-requisite for being an American teacher today. Most children love music, and would love to be able to play at least a little bit, with understanding and control. With the reforms in music theory, music can be one of the most enjoyable and productive paths to understanding math and science and computers. I have received some heavy-duty support, in the form of public endorsements and contributions of time, from some people with brains and concern for children:

John Schiavo, teacher at Cal State L.A., and member of the L.A. Philharmonic. He has told me that he sometimes refers to me as the greatest education reformer of the decade, because he doesn't want to overstate the case. Give him a call, at (818)286-9739.

Bob Thorsen, teacher at El Segundo High School. He is my longest-term ally. He actually welcomes ideas for improving education. Give him a call, at (213)322-4500.

Mehli Mehta, conductor of the American Youth Symphony in L.A., father of Zubin Mehta, conductor of the New York Philharmonic. Mehli grasped one of the reforms, treble-clefs-only, in a few seconds, when he saw an example in May 1983. He said, and I quote:

"MUCH BETTER FOR STUDENTS. TEACHERS WILL OPPOSE IT."
The seven-line chromatic staff is even better, so you can reasonably expect that teachers will oppose it even more vigorously. Call Mehli, at (213)472-2226.

of March 16

Regarding language education, you will note, in the letter, to Mikhail Gorbachev, the new Soviet leader, that I introduced some students to a system for reading and writing and speaking English, Spanish, Italian, German, and Russian, in one hour. Of course, this entails changing the standard spelling in these languages, but the results are so enormously beneficial that teachers should welcome the changes, instead of fighting them.

Please allow me to dispose of one particularly stupid argument which I have encountered many times over the last ten years. It may be that the argument is inspired by the excruciating American incompetence in basic arithmetic. It is said that if students learn a better system of music education, or math education, or language education, then they will be lost in the real world, because there is little material available in the better systems. I have had little success in the past ten years with two plus two equals four, but I will try another idea:

IF EDUCATORS WILL PROVIDE MATERIAL WHICH INCORPORATES EDUCATION REFORMS, THEN STUDENTS WILL HAVE MATERIAL WHICH INCORPORATES EDUCATION REFORMS.

Do you think that this idea might start to sink in, in another ten years?

If one hundred teachers each prepares ten pages (without duplication) in a new system, then there will be one thousand pages for Xeroxing and publishing and sharing with students. One hundred thousand teachers, preparing ten pages each, will make one million pages. Let's get started.

Rick Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 August 22

Attention: **ARMANDO E. AZARLOZA**; District Director; participated in August 21 meeting.

Congressman **HOWARD P. "BUCK" McKEON** (R-CA,25)
307 Cannon House Office Building (CHOB)
HOUSE OF REPRESENTATIVES
Washington DC 20515
(202) 225-1956
(202) 226-0683 FAX

District Office:
23929 West Valencia Boulevard, Suite 410
Santa Clarita, California 91355
(805) 254-2111
(805) 254-2380 FAX

Dear Mr. McKeon,

Thank you for the wonderful meeting in your Santa Clarita office, 1996 August 21, about 5:10-5:35 pm. You have made a good start on the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**, and you have a substantial packet of papers about the reforms. Our meeting may turn out to have been a major turning point in history.

I love your proposal for me to teach some music reforms to three or four eight-year-olds, music beginners, in a one-hour session during your local hearings in September or October of the **ECONOMIC and EDUCATIONAL OPPORTUNITIES COMMITTEE**, with journalists and local school officials observing. As Chairman of the **POSTSECONDARY EDUCATION, TRAINING, and LIFE-LONG LEARNING SUBCOMMITTEE**, you may appreciate that the eight-year-olds will be learning music more easily and pleasantly than music beginners who are university students at Harvard, Yale, Stanford, and the University of California.

Congressman **RANDY "DUKE" CUNNINGHAM** (R-CA,51), (202) 225-5452, district office (619) 737-8438, may wish to participate in your local hearings, as you suggested, in his capacity as Chairman of the **EARLY CHILDHOOD, YOUTH, and FAMILIES SUBCOMMITTEE**.

In addition to being Chairmen of the two most important Congressional subcommittees dealing with education, you and Mr. Cunningham are both members of the **NATIONAL SECURITY COMMITTEE**.

I recently sent education reform papers, similar to the papers which I left with you, to General **RONALD FOGLEMAN**, (703) 697-9225, Air Force Chief of Staff, and he kindly wrote back, saying that he had forwarded the papers to the Air Force Institute of Technology for evaluation. I sent identical papers to

General **JOHN SHALIKASHVILI**, (703) 697-9121, Chairman of the Joint Chiefs of Staff.
I plan to send similar papers to

(to Congressman **HOWARD P. "BUCK" McKEON** (R-CA,51);
from Rich Reed; 1996 August 22; page 2)

General **JOSEPH RALSTON**, (703) 697-9121, Vice Chairman of the Joint Chiefs of Staff,
Admiral **JAY JOHNSON**, (703) 695-5664, Chief of Naval Operations,
General **DENNIS REIMER**, (703) 695-2077, Army Chief of Staff,
General **CHARLES KRULAK**, (703) 614-2500, Marine Corps Commandant,

You and Mr. Cunningham might help instigate a friendly competition among
UNITED STATES AIR FORCE ACADEMY in Colorado,
UNITED STATES MILITARY ACADEMY at West Point,
UNITED STATES NAVAL ACADEMY at Annapolis,

in testing, improving, computerizing, and implementing various reforms in the DA Synthesis. You might arrange for my first full-time job in some years, teaching the reforms at each of the academies in turn, challenging the students and professors at each academy to improve on the best work done up to that time by their counterparts at the other two academies. As they get more deeply into the DA Synthesis, they will find many obvious military applications, as well as many obvious civilian applications, for all of the reforms, including reforms which aren't covered in the papers which I left with you.

CLAIR BURGNER, (619) 756-4546, is a Regent of the **UNIVERSITY of CALIFORNIA** (UC). He is the immediate past Chairman of the UC Regents, and he used to be a Republican Congressman from California. He is the most supportive of the UC Regents, and he is trying to get **RICHARD ATKINSON**, (510) 987-9074, UC President, to pay serious attention to the DA Synthesis. **TIRSO DEL JUNCO**, (213) 666-5757, is the current Chairman of the UC Regents, and he used to be Chairman of the California Republican Party. According to **NANCY GONZÁLEZ**, his aide, he is sending my papers to Mr. Atkinson for evaluation. You know Mr. Burgener and Mr. del Junco, and you might help them to instigate a friendly competition among the various UC campuses, similar to the above-suggested friendly competition among the academies.

CARL BOYER, (805) 259-2489, Mayor of Santa Clarita, was very kind in meeting with me, impromptu, on August 21, shortly before I met with you. As a former Mayor of Santa Clarita, you might work with him to teach some easy music to his five-year-old grand-daughter and to some of your twelve grand-children. That can help establish a simple and solid foundation for eventual understanding of more of the reforms, and you and Mr. Boyer and the children might help invent some improvements.

I'm trying to get Congress and the rest of the U.S. government to
SPEND LESS MONEY and PROVIDE MORE LEADERSHIP for EDUCATION.

Your proposal, to provide a public forum for some reforms, is great, requiring little money, and challenging journalists and educators to better serve students and the public. In contrast, as one example, consider the
NATIONAL ENDOWMENT for the ARTS (NEA).

Starting over ten years ago, I've shared music reforms with then-Chairs of the NEA,
FRANK HODSOLL, JOHN FROHNMAYER, ANNE-IMELDA RADICE, and with
JANE ALEXANDER, (202) 682-5414, current Chair of the NEA.

I mailed papers to them; I handed papers to Mr. Frohnmayer and Ms. Alexander; to no avail. Some years ago, then-Congressman **GUS HAWKINS** (D-CA), then-Chairman of what was then called the

EDUCATION and LABOR COMMITTEE,
and Congressman **PAT WILLIAMS** (D-MT), (202) 225-3211, then-Chairman of an education subcommittee, held so-called "public hearings" at the Getty Museum in Malibu, California, about the NEA. As I recall, only supporters of the NEA, and no critics of the NEA, were allowed to address the hearings.

Thank you for listening to a stranger without money and without power. You give me new hope for America.

Rich Reed

1996 DEC 3

TRENT LOTT
MAJORITY LEADER
U.S. SENATE
202 224 3135

AS ONE OF THE SINGING SENATORS, YOU
MAY ESPECIALLY APPRECIATE THE
ACCOMPANYING MUSIC EDUCATION
REFORMS.

BILL GRIBBIN, YOUR ASSISTANT ON
EDUCATION, WHO KNOWS SOME LATIN,
GREEK, SPANISH, FRENCH, AND RUSSIAN,
MIGHT HELP YOU WITH THE LANGUAGE
EDUCATION REFORMS.

PLEASE WORK WITH TOM DASCHLE ON
THESE MATTERS, IN THE SPIRIT OF
BI-PARTISAN CO-OPERATION.

RICH REED
310 322 0421

1996 DEC 3

TOM DASCHLE
MINORITY LEADER
U.S. SENATE

202 224 5556

PLEASE WORK WITH TRENT LOTT ON
THE ACCOMPANYING EDUCATION
REFORMS IN MUSIC & MATH &
LANGUAGES.

GLENN IVEY, YOUR ASSISTANT ON
EDUCATION, HAS SOME BACKGROUND IN
PIANO, TRUMPET, AND FRENCH. THAT
SHOULD HELP HIM WITH MANY OF THE
REFORMS.

RICH REED
310 322 0421

1996 NOV 7

MR. KRISTER HOLLADAY
LEGISLATIVE DIRECTOR
SPEAKER NEWT GINGRICH
202 225 4501

THANK YOU FOR YOUR TIME ON THE
PHONE TODAY. YOUR BACKGROUND,
INCLUDING GERMAN, FRENCH, AND CZECH,
SHOULD HELP YOU INTO THE LANGUAGE
REFORMS IN THE DA SYNTHESIS.

AS A NON-MUSICIAN, YOU MIGHT NOTE
THAT THE MUSIC REFORMS WOULD HAVE
BEEN IN USE SOME YEARS AGO, IF
THE NATIONAL ENDOWMENT FOR THE
ARTS HAD BEEN DOING ITS JOB
COMPETENTLY AND HONORABLY.

PLEASE SHOW THESE PAPERS DIRECTLY
TO MR. GINGRICH, AND FEEL FREE TO
COPY THEM FOR OTHER PEOPLE.

RICH REED
310 322 0421

1996 NOV 21

RICHARD GEPHARDT (D-MO)
DEMOCRATIC LEADER
HOUSE OF REPRESENTATIVES
202 225 2671

WE MET SOME YEARS AGO WHEN YOU WERE
RUNNING FOR PRESIDENT, LOS ANGELES,
WESTIN BONAVENTURE HOTEL, AS I RECALL.
I THINK YOU TOLD ME THAT YOU'RE
BROTHER IS A MUSICIAN.

CONGRESSMAN BUCK MCKEON (R-CA) HAS
CAUGHT ON TO SOME OF THE SPIRIT OF
THE DA SYNTHESIS OF MUSIC & MATH &
LANGUAGES. PERHAPS YOU AND OTHER
DEMOCRATS CAN WORK WITH HIM AND
NEWT GINGRICH AND OTHER REPUBLICANS,
IN A SPIRIT OF ~~BI-PARTISANSHIP~~ BIPARTISANSHIP,
TO SERVE THE PUBLIC IN THESE MATTERS.

I HOPE WE CAN MEET AGAIN SOON AND
BRAIN-STORM WITH THE REFORMS.

RICH REED
310 322 0421

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 August 14

Attention: **NANCY McCORMICK**; Executive Assistant; phone talk August 14.
Some singing, violin, Spanish.

Mr. **KWEISI MFUME**
President
NATIONAL ASSOCIATION for the ADVANCEMENT
of COLORED PEOPLE (NAACP)
4805 Mount Hope Drive
Baltimore, Maryland 21215
(800) NAACP-55
(410) 358-8900

Dear Mr. Mfume,

Please rise to the challenge of the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**, as introduced in the accompanying papers.

Imagine a few years from now, with **MOST EIGHT-YEAR-OLDS** in the United States, including most inner-city eight-year-olds, able to do the following:

Read virtually anything in English, including **SHAKESPEARE, FREDERICK DOUGLASS**, and the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.

Read a few hundred words in each of several different languages, such as **SPANISH, FRENCH, RUSSIAN, SWAHILI**.

Read any notes in any piece of traditional Western music, including **HYMNS, MUSICALS**, and **BEETHOVEN SYMPHONIES**.

I've read the article about you by **GREGG ZOROYA**,
"**NATIONAL ICON-IN-THE-MAKING?**"

Kweisi Mfume's job is to breathe new life into the NAACP. If he does, better tell Louis Farrakhan and Jesse Jackson to make room.",
in the **LOS ANGELES TIMES MAGAZINE**, 1996 July 21, page 14. I noted that your name, in Swahili, means "conquering son of kings", and is pronounced Kwah-EE-see Oom-FOO-may, which I would write as **KWAISI UMFUME** in DA FuNeDiKS (phonetics).

Some famous black leaders, including **BENJAMIN HOOKS, JESSE JACKSON**, and **DESMOND TUTU**, haven't been up to the challenge of the DA Synthesis. They've done very good work in very hard times, but they haven't been able to envision the nationwide and worldwide transformation of the **FUNDAMENTALS** of education. If you catch on, you might offer to help them.

Thank you for your attention. I hope we can meet soon and play with these ideas.

Rich Reed

The Hard Lessons Of School Reform

→ (310) 322-0421
Richard Reed and His Challenging DA Synthesis

(800) 427-1150 ~~427~~ x 6564
By Don Oldenburg
Washington Post Staff Writer

When President Bush called for "a true renaissance in American education" last month, Richard Reed wasn't sure whether to laugh or cry. "I'm willing to give the president the benefit of the doubt for good intentions," he says. "But I don't think he's dealing with the fundamental issues."

Changing the world of traditional learning doesn't come easy; Reed knows this. Despite years of carping for reforms in this country, the public and the educational bureaucracy resist new ideas and frustrate thinkers who would revolutionize schools and curricula. Rich Reed can speak eloquently of these frustrations. Often he speaks angrily of them. Usually nobody listens to him.

A resident of El Segundo, Calif., Reed's self-proclaimed and self-publicized mission is to simplify how people learn. "To make it much easier for more students to learn more material in less time while having more fun," Reed repeats his motive behind 12 years of nipping at the heels of America's monolithic education system. He says it without sounding dreamy or flaky. He is precise, unyielding, unforgiving.

By combining other people's theories and a few of his own, he has developed a phonetic language-reform system he calls "DA FuNe-DiKS" and a music reform system he labels "DA Music." Both are the foundations for his larger vision to synthesize language, math and music education—which he shorthands as DA Synthesis. Lately he's calling it all simply DA.

If his DA reforms were applied nationwide, predicts Reed, "within a week or two, 90 percent of the population could be playing 50 to 100 songs and classical themes on the keyboard"—including compositions of Bach, Beethoven, Mozart. Multilingual language skills would come so effortlessly that students would easily learn to read French, Spanish, Russian, German, English and other languages. America's literacy problem also would be solved: "Wouldn't it be better," he asks, "for hundreds of thousands of people to be reading Shakespeare phonetically than not reading Shakespeare at all?"

Who's Who in Education

Trouble is that Reed has a hard time getting people to listen to him. He has been ignored so many times by so many influential people that he's almost obsessive about running down the lengthy list of their names. His is a perverse exercise in reverse name-dropping—as if he believes the importance of those who have shunned him somehow adds weight to his proposals. Or, at least adds to his argument that idiocy and corruption run deep in today's educational system.

By letter, telephone or in person, he has contacted media luminaries such as Tom Brokaw, Peter Jennings, John Chancellor, David Brinkley and virtually every top U.S. newspaper editor and publisher; politicians from Dan Quayle and Tom Foley to Richard Cheney and Jesse Helms; entertainers from John Forsythe and Joan Van Ark to Gregory Peck to Steve Martin. The likes of Merv Griffin, John Sununu and Gen. Colin Powell, chairman of the Joint Chiefs of Staff, have had too much on their minds to entertain something called DA FuNe-DiKS.

Dozens of education leaders whose names aren't household words, except in ivory towers, also have received Reed's mailings of photocopied materials and intense explanations of DA—what one college president referred to as "that \$6-postage package." He has spent years trying to convince Jack Peltason, chancellor of the University of California at Irvine, University of California president David Gardner and former Harvard president Derek Bok, only to get polite put-offs by secretaries or no response at all. Yale, Harvard, Stanford—they're all targets of his persistence. He has badgered officials at the Lincoln Center in New York and the Kennedy Center here, to no avail. "They have the same bottleneck when it comes to reforms . . .," scoffs Reed.

In October 1988, when Michael Dukakis and George Bush arrived at UCLA for their second campaign debate, Reed was waiting with letters for both. "Imagine the potential for domestic education and for international relations of a language-reform system which enables beginners to start reading and speaking in several foreign languages in one hour," he wrote to the two presidential candidates. He never heard from either.

"That's a lot of high-class failure," says Reed, the self-deprecating quip taking the edge off the even-toned anger that fuels his denunciations. "I guess I'm memorable to these people, even if I'm a negative memory."

When 2 + 2 = 3 . . .

At the mention of his name, one congressional office assistant that Reed has pestered, sighed and said, "2 + 2 = 3, am I right?"

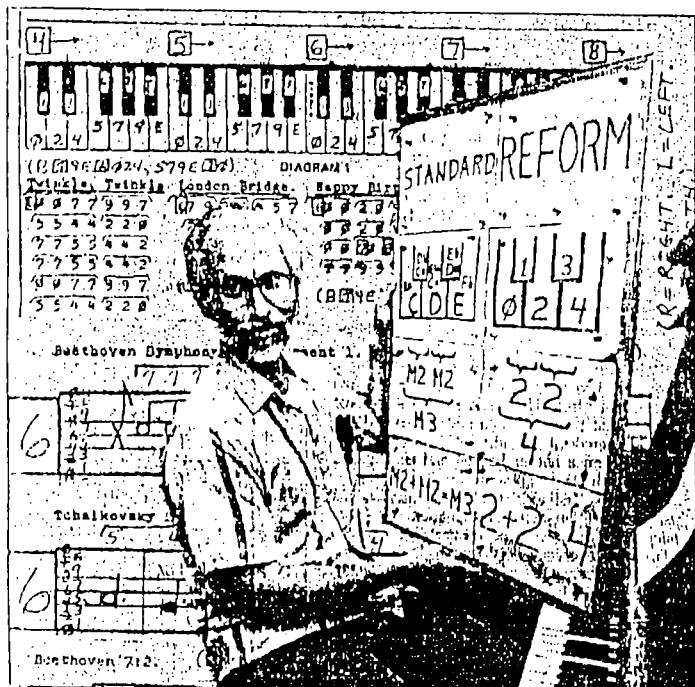
This erroneous addition is Reed's epithet for the status quo in U.S. education. It is a miscalculation he derives from standard musical notation in which consecutive white keys on a piano—namely C, D and E—create three majors, the third of which is a combination of the first two, counting the D key but once. In music theory this operation is standardly written "M2 + M2 = M3," says Reed. Or, simplified, 2 + 2 = 3. Reed refers to this as "one of the most blatant examples of intellectual corruption in all of history." Among the noted musicians of our times whom he accuses of sanctioning 2 + 2 = 3: Zubin Mehta, Andre Previn, Beverly Sills, Itzhak Perlman and Plácido Domingo.

DA Music, on the other hand, forgoes the cumbersome alphabetic designations by numbering the white and black keys in each octave on the keyboard from one to 11. Never mind "Every Good Boy Does Fine" and other mnemonic tricks of the keyboard culture; all you need to do is be able to count. Reed translates songs and musical themes into a simple number notation—which, he maintains, helps young children to improve their math. In DA, Beethoven's Symphony No. 5, movement one, for instance, starts off in the sixth octave: 7 7 7 3, 5 5 5 2; "Twinkle Twinkle Little Star" begins: 0 0 7 7, 9 9 7.

"You get some dramatic results immediately," contends Reed. In her first DA Music lesson, one El Segundo girl named Kristy, age 10, played 15 songs, 10 classical themes, six major scales and started the "Moonlight Sonata," he says. By his seventh lesson, 3-year-old Anton played nine songs and six themes and later assisted Reed in demonstrating DA to the Los Angeles and El Segundo city councils. Reed tells dozens of such stories.

(CONTINUED, NEXT PAGE)

Style Plus



RICHARD REED BY ADRIANNE HELLER FOR THE WASHINGTON POST. DESIGN BY TRACY LEATH—THE WASHINGTON POST

Unbelievable? Not according to Debbie Drager. She is the mother of 7-year-old Lia, who has taken DA Music lessons off and on from Reed for nearly 3½ years. She says in her daughter's first hour-long lesson, Lia could play themes from Beethoven and Mozart on her Casio keyboard.

"She'd never been exposed to the piano or music lessons before," says Drager. "He would write out the music in his number system and she could just read it. It was so simple because they were just numbers. We were pretty impressed."

Not everyone is, however. Once Lia started taking DA lessons, the mother of one of her friend's called Debbie Drager to announce that her daughter wouldn't be coming over to play when Reed was there. "She said she didn't want her daughter to be negatively influenced by his methods," says Drager, who describes her family as open-minded. "Some people are afraid to think and explore new ideas."

Reed's DA FuNeDiKS proposals get a similar mixed reaction. Designed to jump-start reform of language education, it is a vanity-plate sort of phonetic system that occurred to him one day while contemplating the pronunciation key in a Collier's Encyclopedia. In it, lower- and uppercase letters indicate different pronunciations; words such as "back" and "says" translate into "BaK" and "SeZ," Caesar's "SiZr," calendar is "KaLuNdr," and learner "LeNr."

Like DA Music, DA FuNeDiKS is a system still evolving. Reed plays with the best ways to present syllables—underlining, boldfacing, italicizing, or using some kind of accent mark. "I'm working on what I think are the simplest ideas," he says. "Imagine you are going to learn Russian. Why should you learn the Cyrillic alphabet with a lot of symbols you aren't familiar with? And also have a lot of unfamiliar pronunciations? Why not have it all in a phonetic spelling so you could read Russian sooner?"

Every Good Boy Does Fine?

Rich Reed doesn't complain about the personal sacrifices, though he does describe himself as "47 going on 90." His last full-time employment was a decade ago; he was a "mediocre programmer" with an El Segundo computer company, he says. He quit the job because he "needed time to think."

Since then he has taught children DA Music lessons to bankroll his copying and mailing

bills. Otherwise he has made no money from his reform ideas, and doesn't expect to. "This is not a great way to make a living," he quips. "I've made a career of failure, so far."

In El Segundo, a coastal suburb of Los Angeles, he lives with his mother, who has financially supported him for a decade. But she doesn't support his DA reforms. "She thinks I'm crazy," Reed says, after hesitating to disclose his personal side. "She thinks it is all a waste, that it is never going to happen and it's useless. We basically don't discuss reforms anymore. She's a great mom; she thinks I'm crazy but loves me anyway."

Near his mother's house is El Segundo High School, where Reed graduated before earning bachelor's and master's degrees in math at the University of California, Santa Barbara. It was the high school where he scored in the 99th percentiles on all 10 categories of the Iowa aptitude tests, where he scored 100 percent in the math and verbal college aptitude tests. His geometry teacher says Reed was unquestionably "the smartest of all my students" in 36 years of teaching.

"He'd always go down to the library and do research," says Robert Thorsen, now retired and living in San Pedro, Calif. Thorsen remembers the day Reed asked to teach the class himself. "He gave probably the best presentation I have ever witnessed," he says. "The kids, they didn't especially like him, but they stood up and cheered."

Thorsen says he has stayed in touch with Reed over the years and is proud of his one-man reform crusade. "He's got some beautiful ideas," says Thorsen, who agrees that education needs retooling. "He can't stand the fact that nobody is doing anything. He has talked with people, my God, from all over the whole world. Part of it is his fault—because he is so abrasive, but he doesn't mean to be."

RICH REED'S FEMUS PIPL

After so many years of rejection, Reed grew increasingly impatient and unmanly a year or two ago. He charged that "any university administrators... who are too stupid, or too corrupt, or both, to support the superiority of his reforms" should be fired for incompetence. He accused the "multi-billion-dollar educational institutions" of using "tax money to stop reforms." He blamed school boards, school administrators and teachers for knowingly perpetuating "unnecessary failure" in children.

In 1989, Reed decided that if he couldn't beat them, he'd join them. Declaring himself a candidate for the El Segundo School Board, he said, "Whether or not I am elected to the El Segundo School Board, I will continue to fight against the standard incompetence and corruption, the standard issue-ducking and buck-passing, which hold back reforms in American educational institutions." He lost, running ahead of only one other candidate who didn't bother to campaign.

Reed resists suggestions that his methods undermine his quest. But publishing a book, a traditional way of introducing radical ideas, isn't suitable for his proposals, he says, because they are purposefully open-ended and not a neat concept. And the standard route for education reform is a Catch-22: "Educators cannot decide to implement a reform until it has been tested [but] they cannot decide to test a reform until they have decided to implement it. I don't expect people to accept what I say or do," he says. "I'm asking them to further test these things."

But too often, say Reed's critics, he asks in the wrong places. Donald Dustin, who directs performing arts in L.A. Unified school district, is clearly weary of Rich Reed and his DA reforms. He even says that if teachers in the school district want to use Reed's system, they're welcome to it. "My only objection to any of the things Rich might propose is the impact—a student's ability to apply these things to music and study in later life," Dustin says. "Some of those reforms are valid, but only valid if the rest of the world does it the same way."

"Things Are Happening"

That leaves Reed with looking for someone to champion the reforms. He's recently found "the first college president" to say his papers are "easy to understand."

Several weeks ago, one of Reed's packages addressed to Columbia University, in New York, landed accidentally on the desk of Donald Ruthenberg, president of Columbia College, a 140-year-old liberal arts college in Columbia, Mo. Ruthenberg opened the envelope, scanned the material, concluded it was "crazy," and put it aside. The next weekend, however, when his 6-year-old grandson was visiting, he sat the child at a piano, took out Reed's DA Music literature and tried it out.

"It made immediate sense to him," says Ruthenberg. "Then I took it to one of my music professors and he said this isn't anything new. By the same token, he didn't see anything wrong with it if it worked."

Since sending Reed a nice note, Ruthenberg has received other mailings and telephone calls from the Quixotic reformer. "There is no one who is as persistent as he is, which is both scary and positive," says Ruthenberg, who plans on meeting with Reed on his next West Coast trip. "The problem is he's maybe sending this to the people who have the least amount of time to do something with it. I do think it may have some merit. What merit, I don't really know."

Whether it's George Bush's call for school reform or Ruthenberg's cautious encouragement, Reed last week was optimistic. "Things are happening," he says often now.

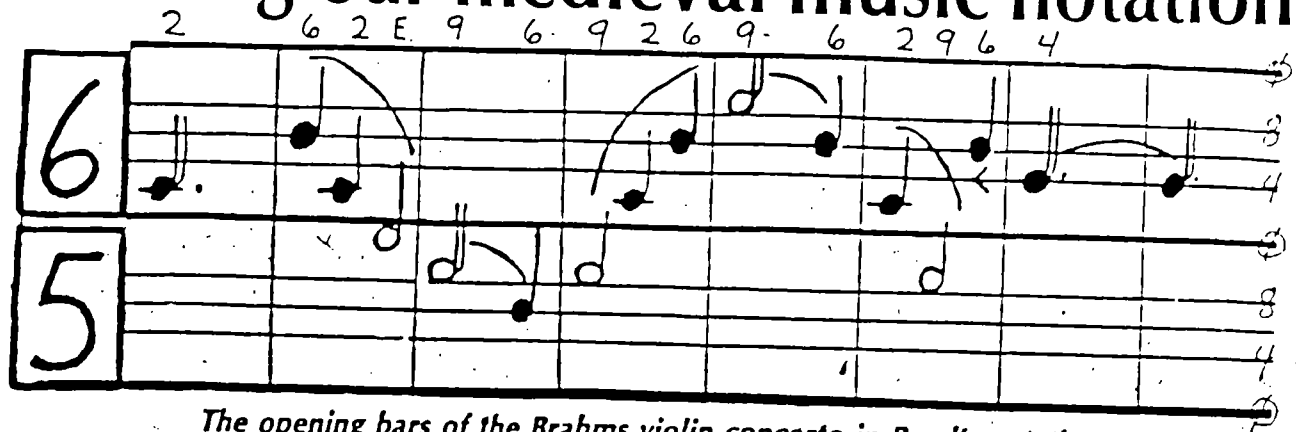
Lately, he's tried to put his reforms and failures into better perspective. "This is not what I planned to do with my life," he says. "But you often get trapped into things that should be done. I probably would not have started this if I had foreseen how difficult it would be."

What if 10 years from now, he is still getting back polite no-thank-you's from famous people's secretaries? "I don't plan to do anything this 10 years from now," says Reed. "And I doubt very much that I will be. Things are happening. But," he laughs gently at the thought, "by then, I might be legitimately and certifiably and probably locked up."

"Nonetheless, a good idea is a good idea."

March 2, 1987 Baltimore Evening Sun

Revising our medieval music notation



The opening bars of the Brahms violin concerto in Reed's notation

SUPPOSE the world were still operating on the old Roman numeral system.

Check your watch: It's VIIXXXV p.m., March II, MCMLXXXVII, and you're at the supermarket trying to figure out what IV pounds of grapes will cost at LXXXIX cents per pound.

Fortunately, the world concluded in the Middle Ages that the Romans' ancient number system was too cumbersome and awkward. It was replaced, over the objections of many

Frank Roylance

"learned" men of the 13th century, by the more compact system used by the Arabs, using 10 symbols (1, 2, 3, 4, 5, 6, 7, 8, 9, 0) to represent values.

Richard Reed, 43, of El Segundo, Calif., is a former music student and computer programmer who believes that the world's ancient system of musical notation, like the old Roman numeral system, is needlessly awkward and complex. And he is waging a one-man struggle to get the world — from the White House to his old high school — to stop and listen.

"Music education would be much more fun for children if the music experts would make a sincere effort to pull their minds out of the Middle Ages," he says.

With all its sharps, flats, changing key signatures, and varying clef systems for high notes and low, musical notation frustrates and discourages millions of children every year, Reed says. Their enthusiasm and exuberance are suffocated by music's complexities, by tedium and slow progress. They soon abandon music participation and join the masses of music consumers.

Believing the math upon which the traditional system is based to be flawed, Reed developed a new system. He tossed

out the traditional "octave," with its eight regular notes and sharps and flats in between.

Instead, Reed's notation system recognizes 12 notes, including the seven white keys on a piano from C to the next B, plus the five black keys they encompass.

Each of the 12 notes has its own line or space on Reed's innovative staff, and its own number or letter name (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, T, E).

There are no key signatures, no key changes and no "accidentals" — sharps or flats that pop up in the middle of a measure of music, the bane of struggling students.

There is a single clef system, so both hands read the same musical language.

After a few hours with his system, Reed says he's had delighted children picking out tunes. In a year's time, he says, thousands could play any line of an orchestral score.

But he has no resources to open a school, or to publish a new library of music.

"I'm trying to implement a change in education to make it easier for children to learn," he says. "It is the professional responsibility of the educators themselves to implement reform in their fields."

"The point is, there is something so dramatically flawed in music education that everyone should be willing to say, 'This is wrong and should be changed.'"

But, after years of approaching educators with his ideas, he has concluded, "All of these big shots in education, their specialty is passing the buck."

So, he wages his war by letter, telephone and personal diplomacy. He has telephoned politicians at every level, diplomats, journalists, broadcasters, church leaders, state governors, university presidents, orchestra leaders, performers —

anyone he can think of who might listen, return a phone call or answer a letter.

His appeals have gone to the Soviet ambassador to the U.S., the premier of France, the White House, the Nobel Foundation, musicians Leonard Bernstein, Zubin Mehta, Beverly Sills, Isaac Stern and Lou Rawls, and to celebrities such as Jimmy Stewart, Shirley MacLaine and Steve Martin.

Attached to his appeals for musical reform are Reed's ideas for a universal phonetic alphabet that could be produced on a standard typewriter keyboard and revolutionize the study of foreign language.

"My argument is more a... populist, a democratic argument," he says. "I want as many people as possible to understand and do things in as many fields as possible."

The results, he admits, have been "10 years of failure." But he sees that as an indictment, not of his ideas, but of the education and musical establishments, and of politicians' claims to support educational excellence and reform.

"The people who are in charge, and who do not want to change, turn the discussion away from what are the issues," he says. They ask, "Who are you to think you can change things that have been done for centuries?"

"Now, I do things not expecting any particular individual to listen," he says. Instead, he trusts that through his persistence, some well-respected figure will one day endorse the logic of what he proposes and lend legitimacy to his cause. Then, he believes, the world will beat a path to his door.

He is a very patient man.

Frank Roylance is a reporter for The Evening Sun.

March 2, 1987.

Baltimore Evening Sun, 501 N. Calvert St.,

Baltimore, Maryland 21278. (800) 638-1521 \$29-8000.

Rich Reed; 414 W. Oak, El Segundo, California 90245.

(310) (213) 322-0421.

7-3-87 I ADDED NOTE NUMBERS.

4-15-87 IDEA OF ROB HULL,

BETTER THAN

1994 6 BETTER THAN

Notes added 1995 May 17 by Rich Reed; 414 West Oak Avenue; El Segundo, California 90245; (310) 322-0421; regarding the article, 1995 May 4, page 12,

"Music Reforms Give Access To Beethoven And Others", by Don Jergler; Editor in Chief; "THE RAINBOW"; student newspaper; Field House B-009; California State University, Dominguez Hills; 1000 E. Victoria St.; Carson, California 90747; (310) 516-1662.

In some respects, it is the best article so far about the reforms: Mr. Jergler personally tried out the reforms, more than any other journalist; the keyboard diagrams are the best; and the reform notation example, from "Frere Jacques", is the best. Some improvements can be made in future articles, at "The Rainbow" and elsewhere: the note numbers for the Beethoven Symphony #5 opening theme should be completely accurate; the ten songs, in note numbers, should be printed much larger, so that readers can easily read and play the ten songs; many more examples, in note numbers and reform notation, should be included.

MUSIC REFORMS GIVE ACCESS TO BEETHOVEN AND OTHERS

Was a System, Known for 12 Years, Simply Repressed By Bureaucrats?

Don Jergler
Editor in Chief

sources. Created by Richard Reed an education reformist, the new method incorporates the idea that 2+2=4, not 3. In standard musical notation consecutive white

A sharp. Instead, DA Music assigns white and black keys in each octave on the keyboard numbers from zero to 11. For example the low octave keys on a

7773 8887 3330 6 7772 8887 5552 7753 27753 27735 0 7 8885. The spacing between some of the numbers gives an estimate of pausing time between notes.

In a small silent undecorated room I sat at

a tiny piano playing, in a somewhat smooth and accurate manner, the first four measures of Beethoven's Moonlight Sonata. It was the end of my first music lesson.

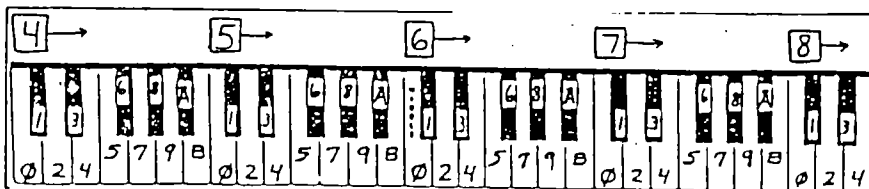
A little over an hour before, I had never attempted to play a musical instrument of any kind.

My previous appreciation of classical music had been taken to a level that I may never before have come to know existed. In 90 astonishing minutes, starting with Twinkle, Twinkle Little Star, I was ending my lesson with a rendering of one of the most noted compositions of all time.

In fact, during that brief lesson I played ten songs (see key board rendering), 19 classical themes and six scales.

DA Synthesis of music and language is a virtually unrecognized and unheard of learning system in which average five-year-olds have effectively grasped musical concepts which take most people several lessons to learn. The system also applies to learning foreign languages, and was the method used to convert me from an unconscious listener, to a player with a deeper understanding of music.

The new concept uses ideas from many



KEYBOARD

keys on a piano (C, D, and E) create three intervals; the third interval is a combination of the initial two, which count the D key only once. This operation can be written $M2+M2=M3$, or $2+2=3$. What?

If this sounds confusing, you're not alone. Most people I've talked to said that it took them "months" to learn to play as much music as I did—in one hour.

Reed, who holds a Masters degree in math from UC Santa Barbara, has been trying to introduce his reforms to the system for more than 12 years. He points out the standard method's $2+2=3$ reasoning as an obvious flaw in what he calls an unnecessarily over-complicated and outdated music system.

DA Music, the name which Reed uses to specifically refer to the music reforms, eliminates the confusing alphabet based system, which in many cases designates one note by using two names; i.e. G flat, is the same as an F sharp, B flat, is the same as an

small keyboard can be assigned numbers in the 40's, written as 43, and the higher octave keys can be assigned keys in the 70's, written as 73—as seen from left to right.

In short, on a keyboard with 28 white keys, there would be 12 keys in each octave.

into his DA Music system.

Reed has also developed a language learning system which he calls DA FunDiKS—a variant, or rather a simplification, of the method of learning to read by phonetics with a few twists.



MUSIC BAR

The first white key in each octave would be read as zero. So for example the first white key in the octave assigned as 43 would be called forty-zero, or written as 40.

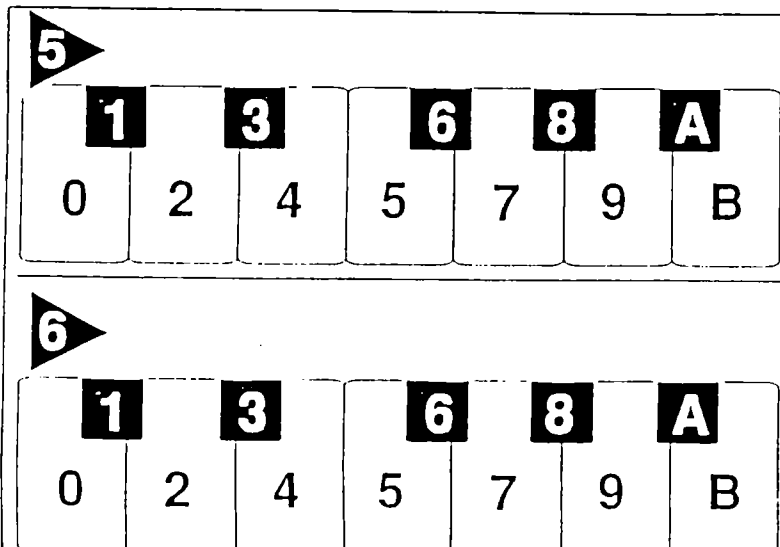
The smaller black key to the right of the first white one would be designated as forty-one, and written as 41. Each key increases in

Reed has contacted many officials from the local educational level all the way up to Presidents Reagan, Bush, and Clinton. According to him little has been done by anyone, especially by anyone in the education system, to incorporate, or even investigate his reforms.

He theorizes that most educators don't want students to be able to learn as quickly as they can with DA Synthesis.

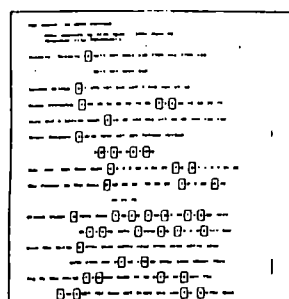
Job security perhaps?

Reed Challenges: "Cal State Dominguez Hills can beat schools such as UCLA, Stanford, and Harvard, and become the first University campus at which atleast 90 percent of the students have played 10 songs on a music keyboard."



KEYBOARD TEMPLATE

value as you move to the right, until the last two keys in the octave, a black key followed by a white, would be labeled A and B respectively. The alphabet is used with the last two keys to avoid the confusion of reading the 10 as a one and a zero, and the 11 as two ones in the succession of the song (SEE KEYBOARD TEMPLATE). The numbering starts over in the next octave. Beethoven's Symphony #5, Movement #1 would be read as 6 7773 5152



TEN SONGS

INSIDE EDUCATION

This man of letters won't be written off



Rich Reed of El Segundo, Calif., may be the Don Quixote of American education reform.

JOSEPH GARCIA

For more than a decade, he has tirelessly championed

concepts he has developed to simplify language and music instruction. In fact, Mr. Reed, a computer programmer with a background in math, does little else. He calls his ideas the "DA Synthesis."

"Basically, I have been unemployed except for an occasional music lesson . . . for about 10 years," he said.

If you're ever on C-SPAN, you'll probably hear from Mr. Reed. He's written to a long list of luminaries from President Clinton to Bishop Desmond Tutu. Each got a packet of what Mr. Reed calls his "papers."

Some write back, but they haven't done much to push DA Synthesis.

Mr. Reed doesn't take the rejection personally. It's become a calling card of sorts. Many of his "papers" are letters he's written to other people, which have paragraph after paragraph referring to other people he's written.

Some of the references are disparaging, questioning why everyone from Harvard's most recent presidents to Gov. Ann Richards hasn't embraced DA.

'A lack of guts'

He said it is "a lack of leadership, a lack of guts by the people who are supposed to be leading us. . . . I think it's really quite sinister. It's not just pie in the sky, because the simplest things I have suggested could be done with very little cost."

Briefly stated, the DA language reform calls for creating a one-to-one correspondence between spoken sounds and the symbols that represent them. Upper- and lower-case letters signify each sound, so heart becomes HART, dare becomes Der, and dear becomes Dir. Mr. Reed got the idea reading a dictionary's pronunciation guide.

Hamlet's most famous question reads: TU BI, Or NAT TU BI? dhaT iZ dhu KWesChuN.

He's tried out the idea with some young friends, and said he has them reading — or at least pronouncing — 10 words in five foreign languages in one lesson.

His music reform eliminates the sharps and flats that allow the same note to be marked in different ways. He's divided the piano keyboard into its eight octaves. The numerals 0 through 9 and the letters A and B are used to name the keys in each octave.

So middle C is the note 6,0 (for the sixth octave, first key).

Next time you're at a piano, go to the fifth octave and hit key 3, then 7, then 3. Move down an octave and play the 11th key, which Mr. Reed calls 4.A. That's the beginning of Beethoven's Third Symphony.

One lesson, 10 songs

Mr. Reed says he can teach children to play 10 songs and 10 classical themes in one lesson.

He's not deterred that his ideas would need virtually worldwide acceptance to be practical. He's read it took five centuries for Europe to turn away from Roman numerals.

"Suppose Dallas were the first city in which all the 10-year-olds played 10 songs and 10 classical themes. Somebody in Moscow might take notice," he said, returning to a frequent suggestion that cities or universities should compete to put DA in place.

If Mr. Reed's ideas interest you, you can write to him at 414 W. Oak, El Segundo, Calif. 90245. He welcomes debate.

With enough help, perhaps he'll be remembered in the year 2494 as the "FAdhr uV DA FuNeDiKS."

Joseph Garcia covers public education for The Dallas Morning News.

(800) 431-0010
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Rich Reed; 414 W. Oak Ave.; El Segundo, CA 90245; (213) 322-0421.
 (310)

Music failure, anyone?

by Vivian Crow

They say he isn't exactly music to their ears. And he says that's because the educational system they espouse is so thoroughly corrupt that it hasn't ears to hear any tune but its own.

The issue has been raging on such discordant notes for more than 10 years now. And the score doesn't seem to be evolving into anything less melancholy for South Bay resident Rich Reed. The 44-year-old Reed has been attempting for all those years to orchestrate revolutionary reforms in the field of music.

During those years, he has labored to introduce his reforms to educators from grade school to universities not just in the South Bay, but throughout California. He has, in fact, even appealed to the Soviet ambassador to the U.S., the premier of France, the Nobel Foundation, countless musicians, like Leonard Bernstein and Zubin Mehta, and a myriad of celebrities. To date, no organization or individual has sponsored his intricately designed reforms.

During the next several weeks, Reed will make appeals for the adoption of his music reforms to the Los Angeles Unified School District and will give demonstrations at Loyola Village Elementary School in Westchester.

Reed, who holds a bachelor's and a master's degree in mathematics from UC Santa Barbara, says that with his new system, hundreds of thousands of individuals could be playing any line of an orchestral score in just a year's time. He reports that he consistently works with beginners in music who, after less than two hours of music instruction, can read any note, name any note, play any

note from any line in a portion of a full orchestral score. Furthermore, he says that if his music system were accepted, more than 100,000 people could be playing Beethoven in one year.

"The educators in this country are causing children to fail in music," insists Reed. "They persist in teaching that two plus two equals three in music theory and they make music education so difficult that most people give up in frustration and join the world of music consumers, rather than becoming creators of music. It doesn't have to be this way. Music educators want children to fail."

In the system Reed has developed, instead of giving the black and white keys on the piano letter names, each key is given a number from one to eleven. The pattern is then repeated in each octave.

In standard musical notation, three consecutive white keys named C, D, and E, respectively, create the M2 + M2 = M3 operation. C and D form a step called a second major, as do D and E. C and E make the major third. M3 is a combination of the first two steps, except that it counts the D key just once. Voila! — the music theory taught the world over, which, according to Reed is "completely ludicrous" since two plus two does not equal three.

In Reed's reform system, C, D, and E are given number names. 0, 2, and 4 respectively, with the sharps and flats located between the traditional C, D, and E having odd numbers 1 and 3. Applying the addition operation, but omitting the counting of 2 twice as is done in standard notation, two plus two equals four.

"It is obviously more rational and (please see MUSIC, page 32)

(5-16-88. I ADDED ☐)
 (6-13-88. I ADDED ☐)

(This column was not in the article, but you may enjoy starting to play songs by using note numbers.)

London Bridge.

6 7 9 7 5 4 5 7
 2 4 5 4 5 7
 7 9 7 5 4 5 7
 2 7 4 0

Twinkle, Twinkle

0 0 7 7 9 9 7
 5 5 4 4 2 2 0
 7 7 5 5 4 4 2
 7 7 5 5 4 4 2
 0 0 7 7 9 9 7
 5 5 4 4 2 2 0

Happy Birthday

0 0 2 0 5 4
 0 0 2 0 7 5
 0 0 7 0 9 5 4 2
 T T 9 5 7 5

Hot Cross Buns

T 8 6
 T 8 6
 6 6 6 6
 8 8 8 8
 T 8 6

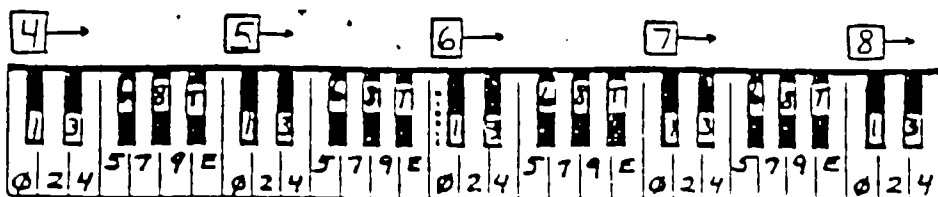
Beethoven Symphony #5

6 7 7 7 3
 5 5 5 2

Beethoven Symphony #9

6 6 7 9 9 7 6 4
 2 2 4 6 6 4 4
 6 6 7 9 9 7 6 4
 2 2 4 6 4 2 2

Rich Reed is teaching the system to children, ages 4 and 5 and 6, at the Village School in El Segundo. The school director is Mrs. Anthea Bethurum. (213) 322-8616. (714) 249-8737.



The notation system developed by Reed assigns numbers to each key.

(continued on another page)

more Music

(continued from page 26)

more logical to add two and two and come up with four," he says.

Traditional musical symphonies are most likely to be comprised of four different clefs, a dozen key signatures, five accidentals and 11 transpositions. In Reed's system, there are no key signatures, no key changes and no accidentals. There is a single clef system, enabling both hands to read the same musical language.

"The math that traditional music uses is outdated," says Reed. "It goes back a couple of thousand years, basically, before Hindu Arabic numerals. And yet educators keep teaching the system like there's no problem using it. The teaching of two plus two equals three is so inherently stupid, I can't believe that teachers keep teaching it.

"What I protest against is the hypocrisy of educators in the educational system saying that they are devoted to critical thinking, that they want to get back to basics and yet they refuse to listen to a simpler way of doing things. It's one of the most ideal examples in all of history of how rotten education in this country is. If you think of the purest form of intellectual corruption, the teaching of two plus two equals three is that. You can't get more corrupt.

Reed believes educators who spent 20, 30 or 40 years developing their expertise feel threatened by the reforms because they will make music more accessible to more people and will, in the "expert's" minds, severely minimize the prestige of knowing the traditional music system.

"But if these educators are supposed to be devoted to educational success, and if the musical illiteracy rate is 90 to 95 percent, how is it possible to call that a success?" poses Reed. "When children find music so frustrating that they can't learn it, they turn away from it, and there are typically considerable feelings of failure and inferiority.

"I see the whole approach of the experts to the teaching of music as a form of hatred of children. I've run into it over enough years that I know it isn't just some vague impression of mine."

Reed recently explained his reforms to the Manhattan Beach Cultural Arts Committee. School Board President RosaLee Saikley, who was present at the meeting, says of the program, "What Reed showed us of his program made me want to know more about it. I'd like to see the program in action. It seems logical to me, yet I feel it needs to be strongly piloted and the long-term results proven. I think we need a longer-term understanding of it."

"Although on the surface, the system seems logical, a proposal to revolutionize the entire musical system that is centuries old will require a lot of work," Saikley said. "But then, that's a battle he's fighting daily, so he's fully aware of the amount of work involved. With monies as tight as they are, we just don't have the money to institute it."

Reed says that he's approached State Superintendent of Schools Bill Honig and his legislators about his reforms, to no avail. According to Reed, objections raised by educators, ranging from elementary school principals to university presidents, have included the notion that since nothing is broken, why try to fix it, to which Reed responds that the traditional music system is indeed broken when it keeps people everywhere from learning to read music.

Then there's the objection raised by a

local educator who says the new notation system would require that "mountains" of music from all over the world be translated into the new language, to which Reed responds that computerization would take all of the tedium out of that task. The simple development of a software program which would translate traditional scores into the new notation would be but a minor consideration in the scheme of such a changeover.

Robert Thorsen has taught mathematics at El Segundo High School for the last 31 years. For a number of those years, he was Mathematics Department Chairman. Thorsen, Reed's high school math teacher, likens Reed's music reforms to the period in time when the United States education system made the very telling changeover to the new math.

"When the Russians put Sputnik up, the whole country got upset," recalls Thorsen. "We knew that we were way behind the Russians and it was all because we were behind in mathematics. Napoleon said, 'Whoever knows the most mathematics will rule the world.'"

It was 1962 when the transition to the new math was implemented. "The new math turned everything upside down," says Thorsen. "Parents complained and complained about all the new books they had to buy and all of the teachers had to go back to school to learn the new math. I didn't want to go back to school, but it was mandated, so we all went back.

"For the average person learning to read music, it's just like a jungle. But, there's nothing that won't change if someone can come up with a simpler way of doing it. In music, it has to happen because people just don't put up with inefficient ways of doing things. I can't believe that it's so hard right now to get something so logical accepted, but what Rich has got is going to change everything for everyone. I don't know when it will happen, but it will happen."

Thorsen calls Reed tremendously bright, claims which Reed's Iowa Test scores in high school certainly will not contradict — he scored in the 99 percentile in every single category. His School and College Aptitude Test score is no less impressive — 100 percent.

Thorsen recalls seeing Reed teach his high school math class on several occasions while Reed was still a student there. "He taught some beautiful lessons," says Thorsen. "I've never had a teacher that good."

Meanwhile, Reed presses ahead, scarcely counting the cost of waging his one-man war. While he's zeroing in on getting his music reforms embraced in a seemingly deaf environment, he concentrates also on his equally innovative reforms in the teaching of languages and math. These are reforms intimately and inextricably linking the three disciplines. Because of Reed's talent for identifying patterns in the interconnection of the disciplines, he has been able to devise more efficient ways of teaching them to more individuals.

In the area of music reform, Reed says his ultimate challenge "is to take the decision-making power out of the expert's hands and place it in the hands of the non-experts who are willing to think about what makes sense in education.

"Right now, I'm in search of one, school board on which a majority of the members will wholeheartedly support doing things in a more logical way. If I can just find that one opportunity, I know this will get off the ground."

Robert Thorsen, (213) 514-9171, (310)

(end of article)

Reed

BETWEEN THE LINES

With the patience of Job, UCSB grad Rich Reed has been working toward education reform for 15 years. Finally, people are starting to take notice.

By Nick Robertson

Most people spend their lives just trying to get by. Others follow their vision in an effort to change the world. But UCSB alumnus Rich Reed has spent almost 15 years merely trying to convince the public that two plus two equals four.

The 53-year-old El Segundo resident is on a self-appointed mission to instigate massive worldwide education reform, and despite his tireless efforts spanning more than a decade, Reed has enjoyed little success. While he has contacted hundreds of educators, legislators, celebrities, activists, business leaders and philosophers about his ideas, the vast majority of them have either responded with a form letter or have not responded at all.

However, Reed still perseveres in his quest, believing that the only way to change today's antiquated educational methods is to usurp the tight grip most "experts" hold over the world's flow of information.

"Most experts want to perpetuate their elitist status within the status quo -- they want to continue being experts," he said. "If a music professor, or a music department, is teaching music in idiotic ways that have been ar-

ound for hundreds of years and have always made most students fail, if they can keep making most students fail, then they can feel superior to the students."

Reed's proposed reforms, which primarily focus on music notation, are simple. His goal is to simplify the manner of learning wherever it can be simplified and thereby broaden the accessibility of general education. Though that seems simple enough, and despite the potential benefits, most higher-ups in today's society don't follow that simple logic, Reed said.

"These [reformed methods] are so easy once you do them," he said. "I could take this and start teaching this to little five- and six-year-old children, they could be doing these things, not being maybe one out of a hundred who are going to grow up and become music majors at UC Santa Barbara or somewhere else, but everybody can do this."

•The Man

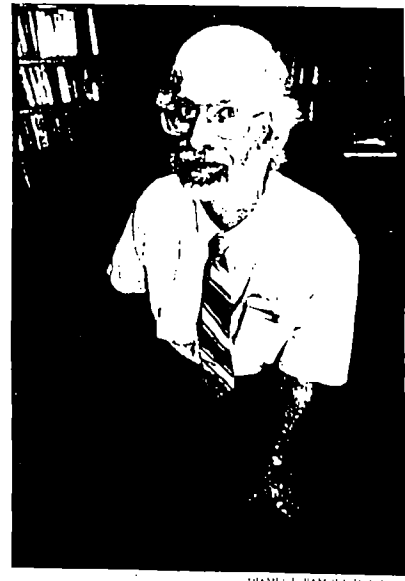
Not too long ago, Rich Reed was one of these few who grew up to be a music major at UC Santa Barbara, but not

before he ran the gamut of collegiate institutions. Graduating with honors from high school in El Segundo in 1960, Reed headed north for his first taste of higher education.

"I went off to Reed College up in Portland, Oregon for about a year to a year and a half. I got very depressed, partly from finding out about what a mess the history of the world was. I was starting to read history and the humanities much more seriously than earlier," Reed said. "So I dropped out of school for a while and then went back up to UC Berkeley for about a year and got into trouble up there, and came back down, and then I went to a little community college which has since grown up into Rio Hondo Junior College. I was there for one semester and then transferred into UC Santa Barbara in 1965."

While his primary interest was studying music, Reed found the classes here to be extremely, if not unnecessarily, challenging.

"I started as a music major barely able to read music. I just couldn't stay away from it, music grabs people like that," he said. "I was a music major for



UCSB grad Rich Reed has dedicated over a decade of work to his education reform ideas, which aim to simplify learning for beginning students.

about two to three years, and never did become really fluent and comfortable with reading all the complexities of music, although the more time I spent with it, the better I got."

Although Reed got a late start in music education, he believes the current system of music notation greatly hindered his progress.

"Again, I was starting at 22 rather than starting at five, with gifted, talented parents -- who would help with everything," he said. "My impression is that even if I had started when I was five and had the best teachers in the world, I would still not be a great musician. In a sense, what I am doing is building on my own limitations and failures to improve things, in ways that I wish they had been improved for me."

After taking some time off from school, Reed graduated in 1974 with a master's degree in math and a minor in music. It wasn't until after he left that he devised the reform that would become his life's work.

"Like most students, I was more caught up with surviving in the system," he said. "For one thing, I didn't know about reform ideas from other people and hadn't done much thinking about reform ideas on my own. I kept trying to learn this stuff."

•This Plan

Reed first started developing his reforms shortly after graduating, while halfheartedly working in the growing field of computer science, in what would be his last place of employment.

"The last real full-time job I had was about 15 years ago, as a computer programmer. I wasn't very good," Reed said. "Maybe if I'd been somewhere that had some openness to these types of ideas, I would've done some good."

After resigning from the company, he began working toward his first reform theory that remains his focus to day -- improving methods of reading music.

"The basic rule of standard music notation is each line can be any note and each space can be any note. It's something like having a language in which each letter can have any sound. It's not quite that extreme, but it's something like that," Reed said.

"The first main idea for a reform I was working on for music was treble clef only," he added. "Suppose that you could read the treble clef, which is the clef that most people learn in music better than any other clef. If you're singing in the type of notation that uses the treble clef for a man's voice, sometimes they put a little eight underneath it to say it sounds an octave lower."

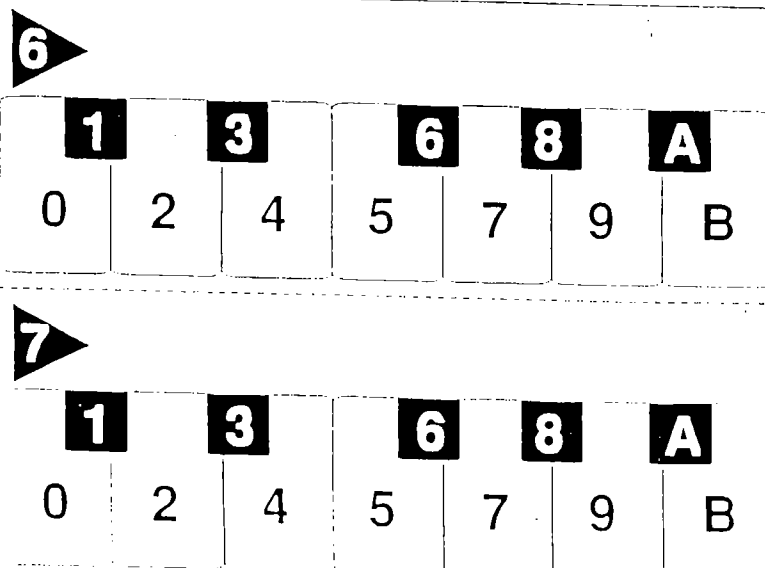
The music actually sounds an octave lower than it's written. So I figured, if you can do that for a tenor voice, why couldn't you have an octave down two, and get rid of the bass clef? It's almost exactly the same range, so why do you have these clefs where all the lines and spaces change them?"

After unsuccessfully trying to convince music professors and theorists of the merits of his new clef system, Reed realized that more sweeping reforms were in order.

The experts that I shared [my ideas] with didn't like that, and so after a while of trying to do that, I was thinking, Why am I spending a lot of time, futilely, to get experts to make a tiny little moderate change? he said. "How would it be if we just ignored the experts all together, and instead of making a moderate change which wouldn't upset them too much, go right to the easiest possible reform? And so, this has basically been around for about 11 and a half years, the notation that I recommend, and that notation actually incorporates

Twinkle, Twinkle [6] 0077 997 5544 220 7755 442 7755 442
0077 997 5544 220
London Bridge [6] 7 975 457 245 457 7 975 457 27 40
Happy Birthday [A] 00 20 54 00 20 75 00 [7] 0 [6] 95 42 AA 95 75
Mary Had A Little Lamb [6] 42 02 444 222 477 42 02 444 422 420
Pie, Pie, Poo Your Pie [6] 0 0 0 24 4 24 57 [7] 0 [6] 7 4 0 7 54 20
The Farmer In The Dell [6] 05 55 55 79 99 99 [7] 0 0 20 [6] 95
79 97 75
Silent Night [6] 7974 7974 [7] 22 [6] B [7] 00 [6] 7 99 [7] 0 [6] 09 7974
79 [7] 0 [6] 89 7974 [7] 2257 [6] B [7] 0 4 0 [6] 747 520
Deck The Halls [6] 9764 2462 46746 4212 9764 2462 46746 4212
4674 6746 689 0 [7] 12 1 [6] 09 9764 2462 88889 7642
Joy To The World [7] 0 [6] 007 5420 79 98 B [7] 0 00 [6] 897 754
[7] 00 [6] 097 754 4114 457 54222 245 420 [7] 0 [6] 9754 5420

If you have access to a standard size piano keyboard, you can try playing the above songs through Rich Reed's simplified music notation. Clip out the two key templates below along the dotted lines, and place [6] 0 on the middle C key on the keyboard, with [7] to its right. Above, boxed numbers indicate which template to play on while unboxed numbers indicate the specific notes to press.



REFORMS

Continued from p.4

some ideas from other people, including kids. The idea is not to adopt the Reed system... but if somebody could improve on [my] improvement, that's the way that we should do it.

But perhaps Reed's most well known revelation is his insistence that, under current music notation, two plus two equals three. His theory is a recalculation derived from standard notation, in which consecutive white keys, on a piano, specifically C, D and E, create three major intervals, the third being a combination of the first two, counting 10 only once. This is standardly written in music theory as $M2 + M2 = M3$.

To overcome this current music anomaly, Reed created a new notation system in which, on a piano keyboard, the white and black keys are numbered from one to 11, eradicating the alphabetic notation and creating mathematically sound keys.

"Of course 'two plus two equals four' is a stronger foundation for building something on than 'two plus two equals three.' That's the key ideal," Reed said.

•His Progress

Reed's first step was taking his ideas to the UC Regents, where he initially rubbed elbows with the educational elite.

"About 11 and a half years ago I went to my first meeting, at least the first meeting I was taking these reforms to, of the UC Regents. It was at UC Irvine, there were two days of regents meetings there, when Jack Pellason was being installed as the chancellor of UC Irvine," he said. "That's where I met [former UC President] David Gardner and met [UCLA Chancellor] Charles Young, and Jack Pellason, and Derrick Bok, who's president of Harvard."

Since then, Reed has mailed hundreds of packets with detailed information about his ideas to anyone who might be interested in continuing his quest. Although it's taken a long time for anyone to respond with any enthusiasm, and he's had to sacrifice 10 years of his life in the process, Reed believes trying to instill the theories has been worth it.

"I keep trying to make [my ideas] independent of me, so that if something happens to me, the ideas keep on going," he said.

His first real breakthrough has been with the support of UC Regent Chair Burgener, who reviewed one of the packets a few months ago and has

pledged interest in the ideas.

"What [Reed] has looks exciting to me as an amateur, and I would encourage people with a music background to look into it," Burgener said. "I think we need new tactics... To discourage people with new ideas to education is something we should not be doing. ... I'm all for him."

Reed met with Congressman Howard "Buck" McKeon in August, with whom he believes to have made great progress, and has secured an appointment with UC Regents Chair Lirso Del Junco on Nov. 18, who has also expressed interest in the theories.

•The Future?

Although Reed may be gaining some response after years of seeking support for his ideas, his method of garnering attention may doom his reforms to obscurity, according to music Professor Dolores Hsu, who taught Reed when he was a student here. Before they are taken to the higher echelons in society, the reforms should be thought through in theory, Hsu said.

"I can't imagine that there would be any department that could implement his ideas without the enthusiasm of the theory faculty," she said. "To take

his ideas seriously, he needs to get the approval and support of specialists."

However, Reed maintains that his ideas would be ignored by music theorists.

"There's a lot more involved in this than music theory," he said. "I wonder how many of the music theory professors would say, 'You're very bright, that's very interesting, but you need to convince someone else.'"

But with increased support from prominent political figures, Reed believes that the strength of the reforms will persevere, with or without his drive.

"I think that this has now reached a critical mass and cannot be stopped. You fight for something even if you think you're going to lose... that might help the battle turn somewhere else," he said.

And since his reforms also address in great detail new innovations in language, math and reading education simplifications, Reed believes that given time, these reforms could create a better world.

"If you can simplify something that is more complicated than it needs to be, then I figure we should," he said. "Then more people will learn more material in less time while having more fun. I think that would be good."

"REED BETWEEN THE LINES:

With the patience of Job, UCSB graduate Rich Reed has been working toward education reform for 15 years. Finally, people are starting to take notice."

article on page 4, continued on page 10, by:

NICK ROBERTSON

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REFERENCES FOR THE DA SYNTHESIS OF MUSIC & MATH & LANGUAGES

by Rich Reed; 414 W. Oak Ave.; El Segundo, CA 90245; (310) 322-0421
page 1 1996 October 21 computer file REFS13.DA

JAMIE DIY. Then age six, DA Language lesson #1; she read some words, aloud and recognizably, in English, Spanish, Italian, French, German, Russian, and Japanese. She helped present the music and language reforms on cable TV. Born in 1983, she has been my main collaborator on the DA Synthesis since about 1989. **RUBY & AL DIY**, parents, (310) 322-3753.

KRISTY ANSTINE. Then age ten, music beginner, DA Music lesson #1; she played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata, on my music keyboard. **NICK & JUDY ANSTINE**, parents, (703) 569-5681. Nick is an Air Force Lt. Col. at the Pentagon, working for the Joint Chiefs of Staff. He's done futuristic research on education, and he's been in charge of teaching military officers from many different countries.

ANTHEA BETHURUM, (714) 249-8737. Pre-kindergarten teacher and director. She helped improve the music and language reforms. She said that if DA English would become new standard English spelling, she could take typical five-year-olds, and in one year could have them reading virtually anything, including the Encyclopaedia Britannica, pronouncing accurately. Not with perfect understanding, of course, but with much better understanding than most six-year-olds now have with standard spelling.

SHAYLEN KELLER. Then age five, pre-kindergarten, Anthea's class, DA Music lesson #1; Shaylen played nine songs and four classical themes on my music keyboard. **STAN & FRANCESCA KELLER**, parents, (714) 581-0733.

PAUL JOHNSON, (310) 322-7491. Then eleventh grade; he helped improve the music and language reforms.

ANTON DIY. Then age three (almost four), DA Music lesson #7; he played nine songs and six classical themes on my music keyboard. Then age four, he helped present the music reforms to the Los Angeles City Council. **CHIQUI & TONY DIY**, parents, (310) 322-0610.

BOB THORSEN, (310) 514-9171. My high school geometry teacher, now retired. The earliest supporter of primitive reform ideas which have developed into the DA Synthesis. My favorite teacher ever.

LEROY NELSON, (310) 546-7799. School Board Member, Manhattan Beach Unified, California. He has degrees from CalTech and Occidental College, and lots of background in music, math, computers, and foreign languages. In his first meeting with me, he understood the DA Synthesis better than anyone else ever has in a first meeting with me. He understands that computerizing the reforms will be technically trivial, compared to complex work already being done by computers. He supports the music and language reforms.

MICHELLE MEMMOTT, (310) 545-4719. School Board Member, Manhattan Beach Unified, California. Almost a music beginner, DA Music lesson #1; she played about a dozen songs and classical themes on my music keyboard. She supports the music reforms, which she said would "de-mystify music".

DAVID TOKOFSKY, (213) 625-6383. School Board Member, Los Angeles Unified, California. He was the coach of the national championship Academic Decathlon Team in 1986-87. He supports the music reforms, which he called the "democratization of music".

(References for the DA Synthesis of Music & Math & Languages; by Rich Reed; 1996 October 21; page 2)

GEORGE KIRIYAMA, (213) 625-6385. School Board Member, Los Angeles Unified, California. He supports the music reforms.

EDWARD EVELAND, (310) 433-2777. School Board Member, Long Beach Unified, California. Almost a music beginner, DA Music lesson #1; he played nine songs and thirteen classical themes on my music keyboard. He supports the music reforms.

VINCE REED, (800) 627-1150 x6834. Vice President, Communications, Washington Post. Former Superintendent, Washington DC public schools. Former Assistant Secretary of Education.

JOHN SCHIAVO, (818) 286-9739. String bassist, Los Angeles Philharmonic Orchestra.

LAYLA VOLL, (212) 726-6112. Manager, Direct Mail, Oxford University Press, New York City.

HERB WESSON JR., (213) 974-2222. Chief of Staff for **YVONNE BURKE**, member, Los Angeles County Board of Supervisors.

LYNN JOHNSTON, (310) 322-4410. Professional musician.

DON OLDENBURG, (800) 627-1150 x6564. Author of
"THE HARD LESSONS OF SCHOOL REFORM: Richard Reed & His Challenging
DA Synthesis",
in the Washington Post, 1991 May 21, page C5.

DAN DE VISÉ, (800) 244-6397 x6758, San Diego Union-Tribune. Author of
"A DIFFERENT TUNE: Man Wages Lonely Crusade to Reform Music, Language Education",
in the Long Beach Press-Telegram, 1993 November 8.

FRANK ROYLANCE, (800) 829-8000 x6173. Author of
"REVISING OUR MEDIEVAL MUSIC NOTATION",
in the Baltimore Sun, 1987 March 2.

JOSEPH GARCÍA, (800) 431-0010 x8922. Author of
"THIS MAN OF LETTERS WON'T BE WRITTEN OFF",
in the Dallas Morning News, 1994 November 29, page 23A.

DON JERGLER, (310) 863-8215. Then Editor in Chief, author of
"MUSIC REFORMS GIVE ACCESS TO BEETHOVEN AND OTHERS: Was a System,
Known for 12 Years, Simply Repressed By Bureaucrats?",
in The Rainbow, student newspaper, California State University, Dominguez Hills, 1995 May 4,
page 12. Music beginner, DA Music lesson #1; he played: eleven songs, nineteen classical themes,
six scales; and the Moonlight Sonata, first four measures, both hands together.

Rich Reed
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1996 August 24

Copies to:

Congressman **HOWARD P. "BUCK" McKEON** (R-CA,25), (202) 225-1956.
Congressman **RANDY "DUKE" CUNNINGHAM** (R-CA,51), (202) 225-5452.
General **JOHN SHALIKASHVILI**, (703) 697-9121, Chairman, Joint Chiefs of Staff.
General **JOSEPH RALSTON**, (703) 614-8948, Vice Chairman, Joint Chiefs of Staff.
General **RONALD FOGLEMAN**, (703) 697-9225, Air Force Chief of Staff.
Admiral **JAY JOHNSON**, (703) 695-5664, Chief of Naval Operations.
General **DENNIS REIMER**, (703) 695-2077, Army Chief of Staff.

General **CHARLES KRULAK**
Marine Corps Commandant
Room 4E714
Pentagon
Washington DC 20380-1775
(703) 614-2500

Dear General Krulak,

Thank you for your appearance on **C-SPAN2**, which I saw on **1996 AUGUST 21**. Regarding your lack of ambition for the post of Marine Corps Commandant, I noted your motto, which I don't recall hearing before:

"BLOOM WHERE YOU'RE PLANTED."

That is similar to one of my favorite proverbs:

"LIFT WHERE YOU STAND."

Earlier on August 21, I had met with Congressman **BUCK McKEON** to discuss some of the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. He is on two key committees which are especially relevant to my work:

ECONOMIC and EDUCATIONAL OPPORTUNITIES COMMITTEE,
NATIONAL SECURITY COMMITTEE.

Congressman **DUKE CUNNINGHAM** is also on both of those committees.

Air Force Lt. Col. **NICK ANSTINE**, (703) 614-9759, Pentagon, is one of my main references for the reforms. He has done futuristic research in education, and he has trained military officers from many different countries. Some years ago, his daughter **KRISTY**, then **AGE TEN**, helped establish some **BENCHMARKS** for the reforms, and she was mentioned in an article about the reforms in the **WASHINGTON POST**.

DA Music lesson #1, Kristy, a music beginner, played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata, on a music keyboard.

DA FuNeDiKS (phonetics) lesson #1, Kristy read some words aloud, pronouncing pretty accurately, in Spanish, Italian, French, German, Russian, and Japanese.

You might help get these reforms going at the
MARINE CORPS COMBAT DEVELOPMENT COMMAND

(to General **CHARLES KRULAK**; Marine Corps Commandant;
from Rich Reed; 1996 August 24; page 2)

in Quantico, Virginia, and at the colleges where you got your degrees:

U.S. NAVAL ACADEMY, B.S., 1964,
GEORGE WASHINGTON UNIVERSITY, M.S., 1973.

I wrote to General **RONALD FOGLEMAN**, suggesting that he might instigate a friendly competition between his own colleges:

U.S. AIR FORCE ACADEMY, B.S., 1963,
DUKE UNIVERSITY, M.A., 1971,

in pioneering with the reforms. He was kind enough to write back.

I suggested to Congressman McKeon that he and Congressman Cunningham might help instigate a similar friendly competition among:

U.S. AIR FORCE ACADEMY,
U.S. MILITARY ACADEMY,
U.S. NAVAL ACADEMY,

for testing, improving, computerizing, and implementing some of the reforms. I also suggested that I might teach the reforms at all three academies.

Regarding the accompanying set of introductory papers about the DA Synthesis, there are obvious military advantages in having more officers and more enlisted men learning more words in more foreign languages more easily. Just hinted at in the accompanying papers, there are additional reforms with military advantages, such as faster verbal communication of mathematical data, which would obviously be helpful in combat situations.

Even apart from the cultural enrichment and increased military effectiveness of adults in the armed forces who will use the reforms, please consider the potential benefits for the young children and young grand-children of military personnel, in this country, and in elementary schools on military bases around the world. Some additional **BENCHMARKS**:

Seven-year-old, music beginner, lesson #1, played ten songs and ten classical themes.

Five-year-old, music beginner, lesson #1, played nine songs and four classical themes.

The music reforms are based on simple and sensible math, so children will get better with math as they use music reforms to help them read music and play music and understand music and love music. Standard music theory is so wacky that it actually teaches that $2+2=3$, as in $M2+M2=M3$, and some other parts of standard music education are even wackier than that.

I hope we can meet soon and work on the reforms. There is an Air Force Base in El Segundo, my home town; Lt. Col. Anstine worked at the base, and lived a few blocks from me, when I first met him and his family. It would be easy for you and for any or all of the other Joint Chiefs to fly in and visit me sometime. Or you might fly me to the Pentagon to help all six of you in person. Some of the reform ideas are amazingly simple, so simple that some kindergarten children, and even some pre-kindergarten children, have easily learned them. However, the implications are stunning and profound, and will eventually affect virtually all aspects of human life throughout the world. Please rise to the challenge of the ideas.

I'm fifty-three years old, a year younger than you, and my legs can no longer handle running, which I used to enjoy. I may follow your wise example, and take up roller-blading, much easier on the legs, but still great for the heart, and I'll try to avoid falling on my butt when there are any M.P.s around.

Rich Reed

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1996 August 31

Attention: **SCOTT REED**; Campaign Manager.

Mrs. **ELIZABETH HANFORD DOLE**

Campaign Headquarters

BOB DOLE FOR PRESIDENT

810 First Street, NE,

Suite 300

Washington DC 20007

(202) 414-6400

Dear Mrs. Dole,

In 1996, I expect to vote for Republicans, **BOB DOLE** for President and **JACK KEMP** for Vice President.

In 1992, I voted for Democrats, **BILL CLINTON** for President and **AL GORE** for Vice President. Both of them, and their wives **HILLARY CLINTON** and **TIPPER GORE**, had written to me earlier, and I had what I thought was some reasonable basis for hope that they would provide some real leadership for the fundamental reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. When Bill Clinton and Al Gore were elected, I was encouraged, for a while.

Unfortunately, the Clintons and Gores have been for me even more of a disappointment than their Republican predecessors, President **GEORGE BUSH** and Vice President **DAN QUAYLE**, for whom I had voted in 1988, and their wives, **BARBARA BUSH** and **MARILYN QUAYLE**. The Clintons and Gores haven't actually done a worse job on education reform than the Bushes and Quayles had done, but I had mistakenly expected more from the Clintons and Gores, because of their higher levels of education and eloquence.

Your own academic background is very impressive:

DUKE UNIVERSITY; B.A. with honors, political science, 1958.

OXFORD UNIVERSITY (England); postgraduate work, 1959.

HARVARD UNIVERSITY; M.A. in Education, 1960; J.D., 1965.

None of those three very elite schools has yet been up to the challenge of even the simplest reforms in the DA Synthesis, reforms which have already been used to establish some startling **BENCHMARKS**, including:

FIVE-YEAR-OLD, pre-kindergarten, music beginner, DA Music lesson #1; she played **NINE SONGS** and **FOUR CLASSICAL THEMES** on a music keyboard.

SIX-YEAR-OLD, DA Language lesson #1; she read some words, pronouncing reasonably accurately, in **ENGLISH, SPANISH, ITALIAN, FRENCH, GERMAN, RUSSIAN, and JAPANESE**.

Regarding your own universities, let me suggest a few ways in which you might provide real leadership for the reforms in the DA Synthesis, to better serve children and university students and the general public.

NANNERL KEOHANE, (919) 684-2424, is President of **DUKE UNIVERSITY**. Some years ago, when she was President of **WELLESLEY COLLEGE**, I talked with her briefly on the phone and sent

(to **ELIZABETH HANFORD DOLE**; from Rich Reed; 1996 August 31; page 2)

her some education reform papers. She wrote back that she would be "**UNABLE**" to support my proposed reforms. One of the proposed reforms was, and still is, the change from the current teaching of $2+2=3$ in traditional music theory, as in $M2+M2=M3$, to the teaching of $2+2=4$ in a better music theory. Ms. Keohane **HAS CHOSEN** to be "**UNABLE**" to support $2+2=4$ and the other reforms which I shared with her. You might help her to face up to her own personal moral responsibility to break through her own status quo thinking and academic elitism.

NEIL RUDENSTINE, (617) 495-1502, is President of **HARVARD UNIVERSITY**. Some years ago, shortly before he took over as President, I talked with him on the phone and sent him some papers about the reforms. Like Ms. Keohane, Mr. Rudenstine has chosen to support the status quo. You might help him to be better.

You and Ms. Keohane and Mr. Rudenstine were all students at **OXFORD UNIVERSITY**. I've sent papers there occasionally, without noticeable positive effect. You might help the current head of Oxford.

You might help **STUDENT LEADERS** at **DUKE** and **HARVARD** and **OXFORD** to grasp the reforms, and to grasp the potential of the reforms to transform education world-wide.

You might help instigate a **FRIENDLY COMPETITION** between the three schools, in testing, improving, computerizing, and implementing the reforms.

Related to your husband's military service, please note that I've sent substantial packets of papers about the reforms to all six members of the **JOINT CHIEFS OF STAFF** at the **PENTAGON**. Please note that one of my main references is an Air Force Lt. Col. at the Pentagon, **NICK ANSTINE**, home phone (703) 569-5681. Several years ago, his daughter **KRISTY**, then age ten, helped establish **BENCHMARKS** for the reforms, and she was mentioned in a 1991 May 21 **WASHINGTON POST** article by **DON OLDENBURG**, about the reforms. That article contains a chart dealing with $2+2=4$ versus $M2+M2=M3$ in music theory.

If the Clintons and Gores want to meet with me sometime soon, to work on the reforms, I will meet with them, as a public service. Your husband has occasionally met with Mr. Clinton, without planning to vote to re-elect him as President. The Clintons and Gores might still provide some leadership for the reforms, before or after the election, and whether or not the Clinton-Gore ticket is re-elected. But they've already had lots of chances during many years, without rising to the challenge. I'm more interested in meeting with the Doles and Kemps, before or after the election, and whether or not the Dole-Kemp ticket wins. I think that California will narrowly vote for Dole-Kemp in November. I live near the **LOS ANGELES INTERNATIONAL AIRPORT**, convenient for you to meet with me when you visit Los Angeles for campaigning.

Congressman **HOWARD P. "BUCK" McKEON** (R-CA,25), (202) 225-1956, (805) 254-111, might help you to win California. I first talked with him on 1996 August 21, in his district office in Santa Clarita. He made two proposals which demonstrate **LEADERSHIP** for education reform, while **SAVING TAX DOLLARS**; he said that I can demonstrate the music reforms in his local **CONGRESSIONAL HEARINGS**, and that he will share the language reforms with the **MISSIONARY TRAINING CENTER** of the **MORMON CHURCH**.

Thank you for your attention. I hope that we can meet soon in person and work on the reforms.

Rich Reed

Rich Reed
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(310) 322-0421

1996 November 16

Attention: **MAXINE BENNETT**; Administrative Assistant; phone talks, 1996 November 12.

Copy to: **BILL LOCKYER**; (916) 445-6671; President Pro Tem; California State Senate.

Assemblyman **CRUZ BUSTAMANTE** (D-31, Fresno)
Room 2188
CALIFORNIA ASSEMBLY
State Capitol
Sacramento, California 95814
(916) 445-8514

District Office
2550 Mariposa Street, Suite 5006
Fresno, California 93721
(209) 445-5532

Dear Mr. Bustamante,

Congratulations on your recently being chosen by your fellow Democrats to become the **NEXT SPEAKER** of the California Assembly. Previous Speakers, especially **WILLIE BROWN** during the last **TEN YEARS** of his tenure, were inadequate to provide leadership for the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. Please rise to the challenge.

You know **SPANISH**, which should help you to understand and perhaps improve the language reforms, including **DA ENGLISH**, which is **EVEN MORE PHONETIC** than current standard Spanish.

Some children, as young as **SIX YEARS OLD**, in their **FIRST LESSON** with the language reforms, have started reading a bit, pronouncing reasonably accurately, in **SPANISH, ITALIAN, FRENCH, GERMAN, RUSSIAN, and JAPANESE**.

ANTHEA BETHURUM, (714) 249-8737, a pre-kindergarten director, has said that if DA English would become new standard English, she could take **TYPICAL FIVE-YEAR-OLDS**, and in **ONE YEAR** could have them reading virtually anything, including the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately. Let's **SOLVE** the problem of illiteracy, rather than complaining about it during more decades and centuries.

As Speaker, you will be an ex officio Regent of the **UNIVERSITY OF CALIFORNIA (UC)**, and an ex officio Trustee of the **CALIFORNIA STATE UNIVERSITY (CSU)**. UC and CSU have been inadequate, during more than **TEN YEARS**, to handle the reforms, though there has been recent progress in UC. You might help **CSU FRESNO**, your alma mater, and the rest of the CSU system, to match or surpass UC in these matters.

Thank you for your attention. I hope we can meet soon and work on fundamental reforms in education.

Rich Reed

1996 NOV 6

RICHARD SHAVELSON
DEAN, EDUCATION
STANFORD UNIVERSITY
415 725 9090

THANKS FOR THE CALL BACK, NOV 5.
YOUR BACKGROUND, INCLUDING FRENCH,
ITALIAN, TRUMPET, AND PIANO, WILL
HELP YOU TO GRASP THE DA SYNTHESIS,
AND PERHAPS IMPROVE IT.

ON SEP 25, I SENT A PACKET TO
PRESIDENT GERHARD CASPER, WHICH
BETSY SAID HAS BEEN COPIED FOR YOU
AND FOR PROVOST CONDOLEEZA RICE.
I'M ENCLOSING SOME PAPERS WRITTEN
SINCE SEP 25.

YOU MIGHT PARTICULARLY NOTE MY
LETTER OF OCT 19 TO EVA BAKER,
DEAN, EDUCATION, UCLA. PERHAPS A
WORTHY COMPETITOR FOR YOU.

RICH REED
310 322 0421

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 October 19

Attention: **LEAH WILMORE**; I gave her a **BIG PACKET**, October 14.

Dr. **EVA L. BAKER**
Dean, Graduate School of Education
2320 Moore Hall
UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA)
Los Angeles, California 90024
(310) 825-8308

Co-Director
**CENTER for RESEARCH, EVALUATION, STANDARDS
and STUDENT TESTING (CRESST)**
10920 Wilshire Boulevard, Suite 900
Los Angeles, California 90024-6511
(310) 206-1532
(310) 825-3883 FAX

Dear Dr. Baker,

Thank you for meeting with me, 1996 October 14, about 10:20-11:35 a.m., in your office at UCLA. You have made a good start on understanding some of the technical details, and some of the underlying philosophy, of the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**.

You were especially admirable in trying out some of the **MUSIC REFORMS** for yourself. In a few minutes, near the end of the one-on-one portion of our meeting, you played on my portable music keyboard:

Twinkle, Twinkle.

Frere Jacques.

Beethoven 5:1 (Symphony 5, Movement 1, opening theme), 52 notes.

Beethoven 9:4, Ode to Joy, theme, 30 notes.

Brahms 4:4, Passacaglia theme, 8 notes. You played it solo. Then you played it as I played eight different notes as a counterpoint, a little duet.

You said that you can **DESIGN STUDIES** to test the reforms, and that you can get **GRANTS** for the studies, and grants for the **COMPUTERIZATION** of the transformation of music from standard notation into reform notation. You suggested testing the reforms with **VERY YOUNG CHILDREN** and with **AT-RISK YOUTH**, and that sounds fine to me. I think we should also include **UCLA STUDENTS**.

I told you my favorite quote from an educator, **DON DUSTIN**, (213) 625-6000, Director of Performing Arts, **LOS ANGELES UNIFIED SCHOOL DISTRICT**. More than **FOURTEEN YEARS AGO**, speaking against even testing music reforms which I had shared with the L.A. School Board and with Mr. Dustin, he told me:

"IT WOULD MAKE MUSIC EDUCATION SO EASY THAT TOO MANY STUDENTS WOULD WANT TO STUDY MUSIC."

(to **EVA BAKER**; Dean, Graduate School of Education; UCLA; from Rich Reed; 1996 October 19; page 2)

That quote embodies the guiding philosophy of L.A. Unified, regarding music education reform, during all these years. You might help change that now, working with key people in L.A. Unified whom you know:

DAY HIGUCHI, (800) 556-8852, President, United Teachers-Los Angeles. His wife works with you.

DAVID TOKOFSKY, (213) 625-6383, L.A. School Board. He supports the music reforms, which he has called the "**DEMOCRATIZATION OF MUSIC**".

GEORGE KIRIYAMA, (213) 625-6385, L.A. School Board. He supports the music reforms.

As I recall, you played piano as a kid, attended **L.A. UNIFIED** and **UCLA**, got degrees in **LITERATURE** and a doctorate in **EDUCATION**, with some study of history, anthropology, and foreign languages. You might find great satisfaction in helping to radically improve L.A. Unified and UCLA. To help establish accurate history, you might talk with **TOM HARMON** and **ROBERT WINTER**, UCLA music professors, and former Music Chairmen, to verify that they have known about the reforms during more than **TEN YEARS**.

You know **JOAN BOYETT**, (213) 972-7200, Education Division, **LOS ANGELES MUSIC CENTER**. She has known about the reforms for about **TEN YEARS**.

JIM BRUNO, education professor, joined us for the last part of our meeting. He had some good ideas, such as using music reforms with **ELDERLY PEOPLE**, and he talked about **LEARNING CURVES**, and about the **RATIO of SATISFACTION to TIME-EFFORT**, very interesting. However, you had been playing easy music, grasping reforms, envisioning children learning. Mr. Bruno came in, immediately played some relatively complex music on my keyboard, and largely shifted the focus of our meeting to the impressive things which he and his daughter had learned with standard music notation.

Let me close by referring to some **UCLA** people, whom I met and/or left papers for, on **OCTOBER 14**.

JOHN DU, (310) 825-7068, Student President. Brief talk. I gave him a **BIG PACKET** of my papers, similar to the **BIG PACKET** which I had mailed to you, and which we used during our meeting in your office.

SCOTT STIMSON, (310) 206-6313, Daily Bruin. He already had a **BIG PACKET**. Fun talk, about thirty minutes. He understands the concept of **ANOMALIES** as keys to **PARADIGM SHIFTS**. He and I discussed the teaching of **2+2=3** in standard music theory, as in **M2+M2=M3**, as such an anomaly.

JON ROBERTSON, (310) 825-1839, Music Chairman. I gave a **BIG PACKET** to **ELLEN HAYES**, his assistant. I had met with Mr. Robertson on 1994 July 7, and had given him a **BIG PACKET** then.

TIM RICE, (310) 206-1096, Ethnomusicology Chairman. Brief talk. I gave him a **BIG PACKET**.

GLORIA DITTMER, (310) 206-9345, assistant for **NORMAN ABRAMS**, Vice Chancellor. Nice talk with Gloria; I gave her a **BIG PACKET**, to share with Chancellor **CHARLES YOUNG** and other administrators.

AIMÉE DORR, (310) 825-1838, Education Professor, and Chair, **ACADEMIC SENATE**. At the Academic Senate office, I left a **BIG PACKET** for her. I talked with her briefly during a break in her afternoon class.

Thanks again for the fun meeting. Speaking of fun, **MARY YEAGER**, (310) 825-3489, UCLA History Professor, told me on 1996 October 18 that she had received my **BIG PACKET**, that she had shared it with her husband, **JOHN LITHGOW**, Emmy winner for "**3rd Rock From The Sun**", and that she would look at the packet again herself. Imagine the potential if both of them catch on.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 September 30

Mr. **JOHN LITHGOW** and his wife,
Professor **MARY YEAGER**
History Department
UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA)
Los Angeles, California 90024
(310) 825-3489 Yeager
(310) 825-4321 UCLA info

Dear Mr. Lithgow,

I've read with interest the article about you by **ELLEN HAWKES**,
"**I'VE BEEN AN OUTSIDER IN MY OWN LIFE**",
in **PARADE** magazine, 1996 September 29, page 4.

I've noted that you went to **HARVARD UNIVERSITY**, and that you **SING IN CHILDREN'S CONCERTS**.
In your TV series,

"3rd ROCK FROM THE SUN",

I've noted your gift with languages; I think I've heard you speak in **SPANISH, ITALIAN, and GERMAN**,
and I may have missed you speaking in other languages on the show.

With the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**,
I've gotten some startling results. Examples:

SIX-YEAR-OLD, DA Language lesson #1. She read a bit, pronouncing reasonable accurately, in
SPANISH, ITALIAN, FRENCH, GERMAN, RUSSIAN, and JAPANESE.

FIVE-YEAR-OLD, pre-kindergarten student, music beginner, DA Music lesson #1. She played
NINE SONGS and FOUR CLASSICAL THEMES on a music keyboard.

You and your wife might note that **HARVARD** and the **UNIVERSITY OF CALIFORNIA**, among many other
elite schools, have been incompetent, during **MORE THAN TEN YEARS**, to handle even the simplest ideas
in the DA Synthesis, including some ideas which have been easily learned by some pre-kindergarten children.
You might try out the reforms with your own young children: **PHOEBE**, 14, and **NATHAN**, 12. And
IAN, 24, Harvard graduate, your son with your previous wife **JEAN**, might also enjoy the reforms.

Feel free to share the reforms with other people, including your fellow aliens on "3rd ROCK":

KRISTEN JOHNSTON,
FRENCH STEWART,
JOSEPH GORDON-LEVITT.

Perhaps you can work some of the reforms into episodes of your show. For example, does the current teaching
of $2+2=3$, as in $M2+M2=M3$ in standard **MUSIC THEORY**, demonstrate superb intellectual competence
and pristine professional honor among professors, or does it demonstrate other human characteristics which
might be cleverly presented on "3rd ROCK"? And would aliens docilely accept the foolish spelling systems
of English and many other languages, or would they have better ideas based on their own alien language(s)?

Thank you for your attention. I hope that I can meet sometime soon with you and your wife, to play around
with these ideas.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 September 5

Attention: **JENNIFER O'NEILL, DIANA CIFELLI.**

Copies to:

CLAIR BURGNER, (619) 756-4546, UC Regent.
TIRSO DEL JUNCO, (213) 666-5757, Chair, UC Regents.
BUCK McKEON, (805) 254-2111, Congressman.
DUKE CUNNINGHAM, (619) 737-8438, Congressman.
BROOKS FIRESTONE, (805) 965-1994, Assemblyman.
STEVE BALDWIN, (619) 465-7723, Assemblyman.
NICK ROBERTSON, (805) 893-2691, Editor-in-Chief, DAILY NEXUS, UC Santa Barbara.
MIKE COLEMAN, (510) 548-8300, Editor-in-Chief, DAILY CALIFORNIAN, UC Berkeley.
DAN DE VISÉ, (800) 244-6397 x6758, Education Writer, SAN DIEGO UNION-TRIBUNE.

Dr. RICHARD C. ATKINSON
President
UNIVERSITY OF CALIFORNIA (UC)
300 Lakeside Drive, 22nd Floor
Oakland, California 94612-3550
(510) 987-9074
(510) 987-9086 FAX

Dear President Atkinson,

Thank you for the call from your assistant, **JENNIFER O'NEILL**, 1996 September 4, requesting some papers about the education reforms which I call the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. I'm enclosing some technical papers about the reforms, with some letters and newspaper articles for historical perspective. You may recall some of these reforms from papers which I've shared with UC leaders, including you, during **MORE THAN ELEVEN YEARS**.

You have very impressive background in **MATH and COGNITIVE PSYCHOLOGY**, and your credibility as a professor might help you to teach some simple math and simple cognitive psychology to UC professors who have been unwilling to learn even very simple reforms from me. A few examples:

ONE NAME for a **PIANO KEY** is easier to learn than the traditional **TWO or THREE NAMES**.

2+2=4 makes more sense than **2+2=3**, as in **M2+M2=M3** in traditional **MUSIC THEORY**.

ONE SYMBOL for a **PHONEME** is easier to learn than the traditional **MANY SYMBOLS and/or MANY COMBINATIONS OF SYMBOLS**.

From pre-kindergarten through university, students could benefit from such reforms, if they were given the chance. During the last eleven years, UC's failure to deal adequately with these reforms, and with other reforms scarcely more challenging, has perpetuated unnecessary failure in learning for hundreds of thousands

(to **RICHARD C. ATKINSON**; President; University of California;
from Rich Reed; 1996 September 5; page 2)

of UC students, including students who have gotten teaching credentials from UC's schools of education, but who have been kept ignorant of such reforms, and who have therefore failed to teach the reforms to their own K-12 students.

While UC professors have prevented UC students from using the reforms, some children have helped establish **BENCHMARKS** which should be a challenge and an inspiration to UC students. Examples:

KRISTY ANSTINE. Then age ten, music beginner, DA Music lesson #1, on a music keyboard she played **FIFTEEN SONGS, TEN CLASSICAL THEMES, SIX SCALES, and a bit of the MOONLIGHT SONATA**. Parents **NICK & JUDY ANSTINE**, (703) 569-5681.

JAMIE DIY. Then age six, DA Language lesson #1, she read some words, aloud, recognizably, with comprehension, in **ENGLISH, SPANISH, ITALIAN, FRENCH, GERMAN, RUSSIAN, and JAPANESE**. Parents **RUBY & AL DIY**, (310) 322-3753.

DAVID GARDNER and **JACK PELTASON**, your immediate predecessors as UC President, were inadequate to meet the challenge of even the easiest reforms in the DA Synthesis. Now it's up to you. Some recent progress might encourage you to help pull UC out of its lengthy intellectual stupor in these matters.

CLAIR BURGNER may have already talked with you about the DA Synthesis. It is helpful to finally have some solid support by a long-term Regent.

Congressman **BUCK McKEON** (R-CA,25) is Chairman of the **POSTSECONDARY EDUCATION, TRAINING, & LIFE-LONG LEARNING SUBCOMMITTEE**. He met with me on 1996 August 21. He said that I can soon present some **MUSIC REFORMS** in his local **CONGRESSIONAL COMMITTEE HEARINGS**. He also said we can share the **LANGUAGE REFORMS** with the **MISSIONARY TRAINING CENTER** of the **MORMON CHURCH**.

Congressman **DUKE CUNNINGHAM** (R-CA,51) is Chairman of the **EARLY CHILDHOOD, YOUTH, & FAMILIES SUBCOMMITTEE**. I haven't talked with him yet, but I've sent him some papers. I assume that you know him from your many years as Chancellor of UC SAN DIEGO.

Assemblyman **STEVE BALDWIN** (R-77) is Chairman of the **EDUCATION COMMITTEE**. He returned my phone call on 1996 August 26, and he may have seen my papers by now.

Assemblyman **BROOKS FIRESTONE** (R-35) is Chairman of the **HIGHER EDUCATION COMMITTEE**. I haven't talked with him yet, but I talked with his wife **KATE** on 1996 September 5; she knows some piano, music theory, French, and Italian, and she seems very open to reform ideas. Mr. Firestone's Assembly district includes **UC SANTA BARBARA**, my alma mater.

It is striking to me that both House education subcommittees, and both California Assembly education committees, have new Chairmen, all Southern California Republicans. That has great potential.

Thank you for your attention. I hope we can meet soon and work on the reforms in detail.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 October 5

Ms. **MARTHA FALLGATTER**
Chair
Board of Trustees
Trustees Secretariat
CALIFORNIA STATE UNIVERSITY (CSU)
400 Golden Shore
Long Beach, California 90802-4275
(805) 397-6200 home

Dear Ms. Fallgatter,

Thank you for your time on the phone, 1996 October 4. During the last eleven years, I've occasionally addressed the CSU Trustees about the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. You've heard some of my addresses to the Trustees, during your nine years as a Trustee. The accompanying papers provide technical details about some of the reforms, to refresh your memory, and some historical perspective, including recent progress.

In the **UNIVERSITY OF CALIFORNIA (UC)** system, there is now support from:

CLAIR BURGNER, (619) 756-4546, Member, UC Board of Regents, former Congressman (R-CA).

He went to **SAN DIEGO STATE UNIVERSITY**, your alma mater, part of CSU.

NICK ROBERTSON, (805) 893-2695, Editor in Chief, student newspaper, **UC SANTA BARBARA**.

Congressman **STEVE HORN** (R-Long Beach), (310) 425-1336, former President, **CSU LONG BEACH**, was Chair of a Congressional subcommittee hearing, 1996 September 21, dealing with Hollywood and the drug war. He allowed me to address the hearing, and I entered a big packet of papers as written testimony.

Congressman **BUCK McKEON** (R-Santa Clarita, (805) 254-2111, is Chair of the Congressional subcommittee which handles **HIGHER EDUCATION**. I met with him on 1996 August 21, the best meeting I've ever had with a member of Congress. He invited me to address his subcommittee.

Assemblyman **BROOKS FIRESTONE** (R-Santa Barbara), (805) 965-1994, is Chair of the Assembly committee which handles **HIGHER EDUCATION**. I've met him briefly, and I've talked on the phone several times with his wife **KATE**, who has background in music and languages.

As Chair of the CSU Trustees, you have special moral responsibility to provide leadership for fundamental education reforms like the DA Synthesis, to better serve CSU students and the rest of the world. During the last eleven years, former Chairs have all been **INADEQUATE** to provide such leadership. During the last eleven years, CSU Chancellors, including **BARRY MUNITZ**, (310) 985-2800, current Chancellor, have all been **INADEQUATE** to provide such leadership, so please don't pass the buck to Mr. Munitz or to other CSU administrators. You can **USE YOUR OWN BRAIN**, and your children, ages ten through sixteen, can **USE THEIR OWN BRAINS**, to understand and perhaps improve the reforms.

As a Republican activist, you might note that during about the last **TWO YEARS**, with **REPUBLICANS** in charge of Congress and the Assembly, there has been more progress with the DA Synthesis in Congressional and Assembly education committees than in the previous **TEN YEARS** with **DEMOCRATS** in charge.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 April 5

Copy to: **AL JEROME**; (213) 666-6500; President; **KCET**.

Dr. **THOMAS EUGENE EVERHART**
President
CALIFORNIA INSTITUTE OF TECHNOLOGY (CALTECH)
1201 East California Boulevard
Pasadena, California 91125-0001
(818) 395-6301

Dear Dr. Everhart,

Thank you for your letter of 1996 April 3. I'm pleased that you have had a chance to read through the few papers which I gave to you on March 19 at the meeting of the

KCET BOARD OF DIRECTORS,
and the additional few papers which I enclosed for you with my letter of March 22 to you. Those papers re-acquainted you with the education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**.

Thank you for the papers which you enclosed with your letter, dealing with the

CALTECH PRECOLLEGE SCIENCE INITIATIVE (CAPSI).
I studied the CAPSI papers with interest, and with increasing dismay as I proceeded, because they contain **ABSOLUTELY NO MENTION** of the **SINGLE MOST URGENT REFORM IN SCIENCE EDUCATION**, at the K-12 level and at every other level in the United States.

It is true, as the papers state, that young children enter school as natural scientists, and that enforced rote-learning in science turns most of them off completely by sixth grade. Yet as far as I can tell, you and CAPSI support without question the main factor in standard enforced rote-learning which causes most children to turn off to learning, in science and in other fields.

ALBERT EINSTEIN spoke highly about one of my favorite books,
"NUMBER: THE LANGUAGE OF SCIENCE".
by **TOBIAS DANTZIG**, fourth edition, 1954, Macmillan. On the cover of my 1956 Doubleday Anchor reprint, Einstein is quoted:

"This is beyond doubt the most interesting book on the evolution of mathematics that has ever fallen into my hands."

Regarding positional notation for Hindu-Arabic numerals, including zero, and the many centuries of opposition by supporters of Roman numerals during the Middle Ages, Dantzig wrote:

"It is not a story of brilliant achievement, heroic deeds, or noble sacrifice. It is a story of blind stumbling and chance discovery, of groping in the dark and refusing to admit the light. It is a story replete with obscurantism and prejudice,

(to **THOMAS EUGENE EVERHART**; President; Calif. Inst. of Technology;
from Rich Reed; 1996 April 5; page 2)

**of sound judgment often eclipsed by loyalty to tradition, and
of reason long held subservient to custom. In short, it is a
human story." (page 20)**

Regarding the insolubility by ruler and compass of some classical
geometric problems, such as the doubling of a cube, Dantzig wrote:
**"Impossibility is nearly always the result of a restriction,
usually a restriction so sanctified by tradition that it seems
imposed by nature itself. Remove the restriction and the
impossibility will disappear." (page 118)**

By far the most important restriction on literacy, in science and
other academic subjects, is **STANDARD IDIOTIC ENGLISH SPELLING**, as
sanctified by tradition, and defended by obscurantism, including
the obscurantism of CALTECH and KCET during the last ten years. If
we remove that restriction, and if we **LEARN FROM YOUNG CHILDREN** as
they approach language as natural scientists, we can make progress
toward something at least as good as DA FuNeDiKS (phonetics).

I'm enclosing for you the same papers which I left for **AL JEROME**,
on March 19, after I talked with you, following the open session of
the meeting of the KCET Board of Directors.

"Real Reforms In Language Education", 1994 June 9, 17 pages,
mostly about spelling reforms in English.

"DA FuNeDiKS, Numbers In Seven Languages", 1995 April 18,
1 page, a bit about spelling reforms in other languages.

I believe in inquiry science for children. Do you? When a child
writes something like

kat, kik, kwite, anteeq,
instead of

cat, kick, quite, antique,
do you praise the child for her creativity and logic, and do you
computerize and telecommunicate her creativity and logic to help
develop better standard spelling, to serve the world? Or do you
teach her to adjust to tradition, to learn "the right way" to
spell, to learn to despise her own powers of clear thinking?

Apart from CAPSI and K-12 education, CALTECH itself is a very
appropriate place for the DA Synthesis to finally be given a
FAIR CHANCE to compete against the power of foolish traditions.
Many of your foreign students have a tough time with English; they
can help simplify English and their own first languages. Many of
your scientists love music but cannot read music or play music;
they can easily master base-twelve music theory and base-twelve
music notation. And everyone at CALTECH should appreciate the
logic and humor of building the entire DA Synthesis on the solid
foundation that **2+2=4** is better math than **2+2=3**. Please rise to
the challenge of these ideas.

Rich Reed

1996: DR. CASPER IS PRES. OF STANFORD UNIV.

(415) 723-2489

1992-3-25 Wednesday 2:25 pm

Attn: Linda Connolly; phone talk 1992-3-25.

1992-4-3, PHONE
TALK, GOT PAPERS,
VERY BUSY.

⊗ Dr. Gerhard Casper
Provost
University of Chicago
5801 S. Ellis Ave., Room 502
Chicago, Illinois 60637
(312) 702-8810

RICH REED

414 W. OAK
EL SEGUNDO
CA 90245

(310) 322-0421

Dear Dr. Casper,

⊗ I have read about your selection as the next President of Stanford University. I hope that you will want to do some pioneering with the DA Synthesis of Music & Math & Languages, while you are still at Chicago, and when you get to Stanford.

⊗ The Washington Post did a substantial article about the DA Synthesis, 1991-5-21, page C5, and I'm enclosing a copy for you.

Moving Forward did an article which is even better, in some respects, than the Post article. Jan/Feb 1992, page 10. I'll enclose that also.

The Post article is very critical of higher education, mentioning Stanford and Harvard and Yale and the University of California, very negatively. I've been trying for about seven years to get the leaders in higher education to support the idea that $2 + 2 = 4$ is better than $2 + 2 = 3$ ($M2 + M2 = M3$, etc.) in music theory. Maybe you can help break things through.

The results of $2 + 2 = 4$ (and the reforms built on it) are quite striking. Examples:

- ⊗ Ten-year-old girl, first music lesson, playing fifteen songs, ten classical themes, six scales, and getting a little start on the Moonlight Sonata.
- ⊗ Six-year-old girl, first lesson with DA FuNeDiKS, starting in English, Spanish, Italian, French, German, Russian, Japanese.

Couldn't University of Chicago students, and Stanford students, do as well?

⊗ Constitutional Law is your special field, if I understand correctly. You might consider the concept of an implied constitutional right to have information available in an understandable form. (Phonetic spelling, etc.)

My background includes:

- ⊗ Iowa Test, high school, 99th percentile in all categories.
 - School & College Aptitude Test (SCAT), 100% math & verbal.
- I frequently understand what I think I understand. I hope that you can improve, and implement, the DA Synthesis.

Rich Reed

1996 — DR. RUPP IS PRES. OF COLUMBIA UNIV.
1991-1-18 Friday 3:32 pm (212) 854-2825

Attn: Jackie; phone talks 1991-1-16 and 17.

⊗ President George Rupp
Rice University
P.O. Box 1892
Houston, Texas 77251
(713) 527-4043

RICH REED
414 W. OAK
EL SEGUNDO
CA 90245
(213) 322-0421

Copies to the Presidents of
forty or more of the most
competitive and renowned
U.S. colleges and
universities, with small
packets of education reform
papers.

Dear President Rupp,

- ⊗ You may recall that we talked on the phone several years ago, and that I sent you some papers on education reforms. We actually talked on 1986-8-26, according to my records. I also sent papers to the heads of the other twenty-nine "most competitive" colleges and universities, including CalTech, Harvard, MIT, Princeton, Stanford, and Yale.
- ⊗ In what I now call the DA Synthesis of Music & Math & Languages, one of the foundations is that $2 + 2 = 4$ is better math than $2 + 2 = 3$. In music theory, it is traditional to teach that $2 + 2 = 3$, as in $M2 + M2 = M3$. I'll bet that there are still professors at your school teaching that $2 + 2 = 3$. In fact, in over five years of trying to get support for $2 + 2 = 4$ in this matter, I have not managed to get support from even one college president or university president.

In the accompanying papers, please note the many references to young children, and the results obtained with the DA Synthesis, such as:

- ⊗ Five-year-old, music lesson #1, playing eleven songs and three classical themes on a keyboard.
- ⊗ Six-year-old, language lesson #1, reading a bit in DA FuNeDiKS (phonetics) in English, Spanish, Italian, French, German, Russian, and Japanese. (Later, Chinese.)

Wouldn't students at your school get even better results with the DA Synthesis, if they were ever given the chance? If you strongly encouraged them to apply critical thinking to DA, wouldn't they probably be able to improve it significantly?

- ⊗ As you may recall, my background is unusual, including:
⊗ Iowa Test, high school, 99th percentile in all ten categories.
⊗ School & College Aptitude Test (SCAT), 100% math, 100% verbal.
You might try to imagine my astonishment, through the years, at finding that the most renowned education institutions in the country have not been able to cope with the proposal that professors who teach that $2 + 2 = 3$ should change to the teaching of $2 + 2 = 4$.

- ⊗ You might consider the potential benefits of using numbers intelligently in music education, and thereby helping children to become more skilled and comfortable with numbers. That could contribute to our having future generations be fluently numerate. Educators keep acting as if that would be a bad thing to happen. Perhaps you can help open their minds.

- ⊗ I've been reaching a lot of people in the press, including some at the Houston Post just recently. If you move strongly to test and improve and implement parts of the DA Synthesis, you can give the Houston Post something to cover that Houston can be very proud of.

- ⊗ With your background in religion, you might consider the Bible in phonetic spelling, and hymnals in phonetic spelling and easy music notation. Why not lead the world?

Rich Reed

TYPICAL BUCK-PASSING.

- Rick Reed

HARVARD UNIVERSITY

OFFICE OF THE PRESIDENT

(617) 495-1502

MASSACHUSETTS HALL

CAMBRIDGE, MASSACHUSETTS 02138

April 25, 1995

Mr. Rich Reed
414 West Oak Avenue
El Segundo, CA 90245

Dear Mr. Reed:

(1994 APRIL 2)

I am writing to acknowledge your letter to
President Rudenstine.

We appreciate your interest in Harvard. Since
the President's expertise is not in music, he is not in a
position to evaluate your theory. If you are interested
in teaching in the Music Department, I would suggest
you communicate with that office.

Sincerely,



Beverly Blake Sullivan
Executive Assistant to
the President

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1995 July 20

Attention: **BEVERLY BLAKE SULLIVAN**, Executive Assistant.

President **NEIL RUDENSTINE**
Massachusetts Hall
HARVARD UNIVERSITY
Cambridge, Massachusetts 02138
(617) 495-1502

Dear President Rudenstine,

Thank you for the letter of 1995 April 25 from Ms. Sullivan, which acknowledged my letter of 1994 April 2 to you. My 1994 letter, and the papers accompanying my 1994 letter, dealt with the education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**.

Ms. Sullivan's letter said that your expertise isn't in music, and she passed the buck to your Music Department. In the DA Synthesis, there are many reforms other than music reforms. Please don't pass the buck on every reform idea which I share with you.

You have degrees from:

PRINCETON UNIVERSITY, B.A.
OXFORD UNIVERSITY, B.A. (Rhodes Scholar), M.A.
HARVARD UNIVERSITY, Ph.D.

You are a **PROFESSOR OF ENGLISH**. Whatever your limitations in music and math, and in languages other than English, you surely have enough expertise in English to grasp, and perhaps improve, **DA FuNeDiKS** (phonetics) for English.

I'm enclosing a copy of my paper,

"REAL REFORMS IN LANGUAGE EDUCATION", 1994 June 9,
dealing with **DA FuNeDiKS** for English. That paper includes two of my sonnets, each of them in standard English spelling and in **DA FuNeDiKS**. (I'm enclosing some of my other sonnets, in standard spelling.)

Imagine **COMPUTERIZING** spelling reforms, and imagine a future in which **MOST SEVEN-YEAR-OLDS** will be reading and enjoying parts of **SIDNEY, SHAKESPEARE, DONNE, SHELLEY, KEATS, KIPLING, FROST, MILLAY**, etc. That would be a **GOOD THING**, I think. What do **YOU** think?

My letters in the past to people at Harvard, including **DEREK BOX** and **HENRY ROSOVSKY** and you, have helped document Harvard's many years of opposition to fundamental education reforms which will serve the general public. Perhaps this letter will help document your moves toward providing real leadership for such reforms.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1994 April 2

President **NEIL RUDENSTINE**
Massachusetts Hall
Harvard University
Cambridge, Massachusetts 02138
(617) 495-1502

Dear President Rudenstine,

You may recall that we briefly talked on the phone on 1991 June 23. I first wrote to you on 1991 March 26, and I enclosed for you some papers on the DA Synthesis of Music & Math & Languages. That was after you had been named as the next President of Harvard, but before you had officially taken over as President. For your easy reference, I'm enclosing a copy of my 1991 March 26 letter to you.

You may enjoy the accompanying revised papers on the DA Synthesis. Please extend my challenge to Harvard students and professors and administrators to improve on the reform ideas.

As far as I know, the Harvard community has failed so far to grasp that $2+2=4$ is better than the traditional $2+2=3$, as in $M2+M2=M3$, which is taught in music theory. The DA Synthesis is founded on $2+2=4$. I think of the DA Synthesis as " $2+2=4$, etc", and I used to think that the "etc" would be the hard part to teach, since the "etc" includes simplifying music theory, music notation, and musical instrument design, simplifying spelling and grammar in English and many other languages, and simplifying the metric system. It still seems a bit unreal to me, as I look back on **MORE THAN NINE YEARS SO FAR** of trying and failing to get Harvard's support for what I thought would be the easy part to teach, namely that $2+2=4$ is better math than $2+2=3$.

DEREK BOK was President of Harvard on 1985 March 15, when I met him at the University of California, Irvine (UCI). I tried then, in person, and tried repeatedly in the following years, in phone messages and in papers I mailed to him, to get him to support $2+2=4$ in this matter. As far as I know, he has never demonstrated enough intellectual integrity to support $2+2=4$ in this matter. Please be better than he has been.

x6112
LAYLA VOLL, (800) 334-4249 ~~x7366~~, is Assistant to **EDWARD BARRY**, President of Oxford University Press. Layla is a Harvard grad, with background in music and languages. Within the book publishing industry, I think she understands the DA Synthesis better than anyone else does. You might give her a call.

I'll be pleased to come teach " $2+2=4$, etc" at Harvard. With a bit of concentration, Harvard can quickly grasp $2+2=4$ in music theory, and can move on to the fun stuff, the "etc".

Rich Reed

1991-5-27, brief phone talk with Mrs. Rudenstine; I'll send another set of papers to them, at their home this time.

1991-3-26 Tuesday 12:30 pm

1991-6-23, phone talk with Neil; he's very busy.

Attention: Martha Sullivan; phone talk, piano, $M2 + M2 = M3$; French.

(*) Dr. Neil Rudenstine
Executive Vice President
Andrew W. Mellon Foundation
140 E. 62 St.
New York, NY 10021
(212) 838-8400

RICH REED
414 W. OAK
EL SEGUNDO
CA 90245

Copy to:
William Bowen, ULRICA,
President,
Mellon Foundation;
he may remember seeing
some of my papers when
he was President of
Princeton.

Home:
268 ~~288~~ Stockton St.
Princeton, NJ 08540
(609) 921-7258

(213) 322-0421

Also copy to Deborah Longino at Mellon Foundation; she studied music (opera), Italian, French, German, Spanish.

Dear Dr. Rudenstine,

(*) Congratulations on your selection as the next President of Harvard University, effective in June, if I recall correctly.

If I understand correctly, you have degrees from Harvard University, and Oxford University (Rhodes Scholar) in England, and Princeton University. And you have taught English at Harvard and Princeton. That academic background is much more distinguished than my own, but I hope that you will not be prejudiced against the education reforms which I propose.

Please consider the following verifiable and repeatable results:

- (*) Five-year-old, music lesson #1, playing eleven songs and three classical themes on a little keyboard.
- (*) Six-year-old, language lesson #1, starting to read in the reform system in English, Spanish, Italian, French, German, Russian, and Japanese. (Later, Chinese.)

There are references, with phone numbers, in the accompanying papers. Do any students at Harvard or Oxford or Princeton get such results? Why not have most students at Harvard and Oxford and Princeton getting such results?

(*) I met Derek Bok, the current President of Harvard, six years ago this month, way back in March 1985, when he was the main speaker for the installation ceremonies for Jack Peltason as Chancellor of the University of California at Irvine. During these six long years, I have repeatedly tried to get support, from the Presidents of the several dozen "most competitive" colleges and universities, for at least the simplest ideas in the DA Synthesis of Music & Math & Languages. (DA, for short.) I think that the funniest reform idea is this one:

(*) In traditional music theory, it is taught that $2 + 2 = 3$, as in $M2 + M2 = M3$. We should change to the teaching of $2 + 2 = 4$ in music theory.

As far as I know, not one of those several dozen Presidents has ever supported $2 + 2 = 4$ in this matter.

(*) Donald Ruthenberg, (800) 325-2986 x7201, is the President of relatively obscure Columbia College in Columbia, Missouri. He is the first college President to tell me that he found my papers easy to understand, and that he would use them to teach someone. (His six-year-old grandson.) Why not Harvard or Oxford or Princeton?

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 September 12

Copies to:

MISTY ALLEN, (919) 684-2663, News Editor, student paper, Duke; phone talk, Sep 11, French, not music. (**BRIAN HARRIS**, editor.)
TRACEY ALEXANDER, (617) 287-7990, Associate Editor, Arts and Features, student paper, UMass; phone talk, Sep 12, Spanish, not music. (**MATT GUNDERSON**, editor.)
NEIL RUDENSTINE, (617) 495-1502, President, Harvard; phone talk, 1991 June 23.
NED WHALEN, staff asst., UMass alum; phone talk, Sep 11, Spanish, not music.
NANNERL KEOHANE, (919) 684-2424, President, Duke; phone talk, 1986 August 26.
WILLIAM BULGER, (617) 287-7000, President, UMass. **KIM MEDEIROS**, asst., UMass student; first phone talk, Sep 11, Spanish, not music.
NICK ROBERTSON, (805) 893-2691, Editor, student paper, UCSB; first phone talk, Aug 5, Spanish, harmonica, guitar.

Mr. **CHRIS McFADDEN**
Editor
"HARVARD CRIMSON"
HARVARD UNIVERSITY
14 Plympton Street
Cambridge, Massachusetts 02138
(617) 576-6565

Dear Mr. McFadden,

Thank you for your time on the phone, 1996 September 11. I'm enclosing some basic technical papers, and some other papers for historical perspective, about the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. You've studied **PIANO**, so you should quickly grasp the enormous simplification of DA Music, compared to standard idiotic music theory and notation. The language reforms might be even easier for you.

Consider the following **BENCHMARKS** obtained by using music reforms and language reforms:

KRISTY ANSTINE. Then age ten, music beginner, DA Music lesson #1, on a music keyboard she played **FIFTEEN SONGS, TEN CLASSICAL THEMES, SIX SCALES, and a bit of the MOONLIGHT SONATA**. Parents **NICK & JUDY ANSTINE**, (703) 569-5681. Nick is an Air Force Lieutenant Colonel at the Pentagon. He's done futuristic research on education.

JAMIE DIY. Then age six, DA FuNeDiKS (phonetics) lesson #1, she read some words, aloud, recognizably, with comprehension, in **ENGLISH, SPANISH, ITALIAN, FRENCH, GERMAN, RUSSIAN, and JAPANESE**. Parents **RUBY & AL DIY**, (310) 322-3753.

NEIL RUDENSTINE, Harvard President, has known about the reforms during more than **FIVE YEARS**. **DEREK BOK**, former President, has known about the reforms during more than **ELEVEN YEARS**. Most Harvard students, if they were given the chance, even if they were complete beginners in reading music or

(to **CHRIS McFADDEN**; Editor-in-Chief; "Harvard Crimson", student newspaper; Harvard University;
from Rich Reed; 1996 September 12; page 2)

various languages, could do as well as Kristy and Jamie did. You might ask Mr. Rudenstine and Mr. Bok why Harvard students haven't been given the chance.

NANNERL KEOHANE, President of **DUKE UNIVERSITY**, has known about the reforms for more than **TEN YEARS**, back to when she was President of **WELLESLEY COLLEGE**.

WILLIAM BULGER, President of the **UNIVERSITY OF MASSACHUSETTS (UMass)**, is pretty new on the job. He might not know about the reforms until he receives his copy of these papers. He was on **C-SPAN2**, 1996 August 31, addressing the **NATIONAL CONFERENCE OF STATE LEGISLATURES**, speaking partly about **EDUCATION** and **JUDGMENT** and **HONOR**. UMass isn't nearly as prestigious as Harvard and Duke and Wellesley, and he doesn't have years and years of experience as an academic elitist. He might like the idea of helping his school to beat Harvard and Duke and Wellesley and dozens of other very prestigious schools which have failed during many years to handle even the simplest ideas in the DA Synthesis, ideas which some **PRE-KINDERGARTEN CHILDREN** have easily learned.

University student journalists should **ENLIGHTEN STUDENTS IN SPITE OF PROFESSORS**. Consider a **FRIENDLY COMPETITION** among **HARVARD** and **DUKE** and **UMass**. I'm sending identical packets to the presidents and student papers at all three schools. You and other student journalists should strive to master and improve the education reforms. Then you can help your readers to use the reforms for themselves, to get startling results, and to envision the reforms as becoming new world-wide standards for music notation, English spelling, Russian spelling, etc. (The "etc" covers a lot.)

NICK ROBERTSON is Editor, student paper, **UNIVERSITY OF CALIFORNIA, SANTA BARBARA (UCSB)**, my alma mater. He has already seen some of my papers, and I think he has caught the spirit of the reforms. I plan to meet with him soon. In addition to a friendly Eastern competition among Harvard and Duke and UMass, you might consider a friendly East-West competition between Harvard and UCSB.

Please struggle against one of the most common psychological failings of journalists, namely the internalized but false limitation that the press cannot cover something unless it is "happening", preferably locally. I've heard that excuse many times, from students journalists and from journalists in the most prestigious publications and broadcast media. Regarding Harvard, that limitation implies that your paper must help keep Harvard students ignorant about fundamental education reforms, unless and until Harvard professors adopt and teach the reforms. Yet professors in general, and Harvard professors more than most, have an enormous vested interest in protecting their elitist status by stopping reforms which will serve ordinary people.

As one example, consider standard music theory, in which $2+2=3$, as in $M2+M2=M3$,

MAJOR SECOND plus **MAJOR SECOND** equals **MAJOR THIRD**.

$2+2=4$ makes more sense than $2+2=3$, in music theory as in other fields, yet as far as I know, Harvard music professors are still fighting against $2+2=4$ in their field, more than **ELEVEN YEARS** after I first brought $2+2=4$ in music theory, and other reforms, to the attention of Mr. Bok.

I've previously shared education reforms with the **HARVARD CRIMSON**, without noticeable positive effect. Perhaps Harvard, or perhaps Duke or UMass or UCSB, can be the **FIRST UNIVERSITY** in the history of the world in which **NINETY PERCENT** of the students have played as much **MUSIC** as Kristy did in her first lesson in DA Music, and have read as much in six different **FOREIGN LANGUAGES** as Jamie did in her first lesson in DA FuNeDiKS. And that would actually be a small step for that university, considering the potential of the entire DA Synthesis.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 September 14

Attention: **LISA SMITH**; phone talk, Sep 13.

Mr. **JAMES FALLOWS**
Editor
U.S. NEWS & WORLD REPORT
2400 N Street, NW
Washington DC 20037-1196
(202) 955-2000

Dear Mr. Fallows,

Congratulations on becoming Editor of **U.S. NEWS & WORLD REPORT**, as of 1996 September 9, if I understand correctly. New leadership brings new hope.

LISA SMITH, your assistant, was helpful in our phone talk, 1996 September 13. She said that you went to **HARVARD UNIVERSITY**.

On 1996 September 11, I had talked with **CHRIS McFADDEN**, Editor, "**HARVARD CRIMSON**". I've already mailed packets of papers, about the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**, to Mr. McFadden, and to Ms. Smith to share with you.

Ms. Smith went to the
UNIVERSITY OF CALIFORNIA, SANTA CRUZ, and
GEORGETOWN UNIVERSITY.

Within the University of California system, there is some recent progress which might interest her. She has studied some **PORTUGUESE, ITALIAN, THAI, and FRENCH**, but **NOT MUSIC**. She might approach the language reforms as an expert or semi-expert, and the music reforms as a beginner, different perspectives.

I've been re-reading parts of your book,
"BREAKING THE NEWS: How the Media Undermine American Democracy",
Pantheon Books, New York City, 1996. Let me comment on a few points in the book:

"Through the process of listening, learning, testing assumptions, and letting themselves be surprised by new evidence, reporters decide what they think is true enough to write. (page 58)

I love your notion of reporters **"letting themselves be surprised by new evidence"**. I've found that most editors **REFUSE** to allow their reporters to work that way, even when some reporters are idealistic and energetic and eager to understand new evidence for themselves. During many years, editors at U.S. News have **SUPPRESSED** the evidence about the DA Synthesis.

". . . the reporter's main asset: his confidence in what he has directly observed." (page 149)

DON JERGLER was Editor of the student paper at **CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS**, when he wrote an article, 1995 May 4, page 12, about some reforms

(to JAMES FALLOWS; Editor, U.S. NEWS & WORLD REPORT;
from Rich Reed; 1996 September 14; page 2)

in the DA Synthesis. Even with typos and other errors, it is in some ways the best article so far about the reforms, because he wrote about **HIS OWN SURPRISING EXPERIENCE**: as a music beginner, in one lesson, he played eleven songs, nineteen classical themes, six scales, and the first four measures of the Moonlight Sonata.

"Instead of telling us what Newt Gingrich will do to block Bill Clinton's spending plans for education, the 'news' might involve the way parochial schools work and ask whether their standard of discipline is possible in public schools." (page 261)

You can also go much deeper. Some suggestions:

In a few years, could we reasonably expect ninety percent of American ten-year-olds to be thoroughly literate in English, by changing to phonetic spelling?

How can we make English phonetic spelling especially accessible to speakers of other languages?

How could phonetic spelling be computerized for nationwide and worldwide use?

Let me close with some remarks about the 1996 September 16 issue of U.S. News & World Report, in which there is a great deal of "coverage" of education.

Page 24, essay by JOHN LEO, "No books, please; we're students".

The essay criticizes students for being distrustful of reason, facts, and objectivity, yet doesn't criticize professors for the same failings.

Pages 51-58, article on "**Kinderpolitics '96**", partly about college tax credits, school uniforms, literacy, public schools vouchers, private school vouchers, Internet in classrooms.

The article refers to school uniforms in **LONG BEACH**, California. Long Beach School Board member **EDWARD EVELAND**, (310) 433-2777, let himself be surprised by evidence about music reforms, by personally trying them, almost three years ago.

Pages 89-123, article on "**America's Best Colleges**", an annual feature.

During more than ten years, I've shared reforms with dozens of the highest ranking schools in your article. So far, **NOT EVEN ONE** of those schools has competently handled even the easiest reforms, which some **PRE-KINDERGARTEN CHILDREN** have easily learned.

Page 128, editorial by **MORTIMER B. ZUCKERMAN**, "**Why Schools Need Standards**".

He doesn't get it. Education "standards", as long as they require standard idiocies, such as current standard English spelling, and current standard music notation, will **NEVER** provide big breakthroughs in education. Mr. Zuckerman wrote that "**Two and two is the same in Chicago as in Spokane.**" I've been trying for **MORE THAN TEN YEARS** to teach simple education reforms to people at U.S. News, including Mr. Zuckerman. Example:

$2+2=4$ is better than the current standard $2+2=3$ in music theory, as in $M2+M2=M3$. Please try to help Mr. Zuckerman with these matters.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1994 October 10

Mr. DAVID BRODER
Syndicated Columnist
WASHINGTON POST
1150 15th St., NW
Washington DC 20071-0002
(800) 627-1150

Dear Mr. Broder,

Thank you for your fascinating book,
 **"Behind The Front Page: A Candid Look At How The News Is
 Made"**,
Simon and Schuster, 1987, which I found at the local library.

On page 13, you said you attended the **UNIVERSITY OF CHICAGO**, when **ROBERT MAYNARD HUTCHINS** was President there. I knew him slightly, later, when he was President, **CENTER FOR THE STUDY OF DEMOCRATIC INSTITUTIONS**, Montecito, California; I was a student at the nearby **UNIVERSITY OF CALIFORNIA, SANTA BARBARA**. I visited the Center occasionally. My life work, on fundamental education reforms which have become the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**, was very primitive back then, and I got little encouragement from the people at the Center. But by their discussions which I listened to in person, and by their discussions and articles as published in the **CENTER MAGAZINE**, they had a profound effect on my life, encouraging me to try to think and speak and write clearly. Regarding the fundamental reforms I'm working on, clarity is wasted on the great majority of people, who don't want to understand. But clarity still seems to me to be a worthy goal.

In my 1994 September 23 letter to **RALPH LANGER**, Executive Editor of the **DALLAS MORNING NEWS**, I quoted two passages from your book:

(Page 128) "Somehow, we in the press have to broaden our perspective and expand our range of vision. We are doing that in some areas, with specialists on many papers combing the sciences, medicine, business, law, and some of the arts for discoveries, ideas, inventions, and creations that may change the way our society thinks and acts. But in our reporting on foreign policy, domestic issues, and national politics, we remain trapped in the assumptions and the parochial limitations of our regular beats and the conventional thinking of the institutions and people we regularly cover."

(Page 142) "A 1978 survey by Stephen Hess found that virtually all Washington journalists had college degrees and one third had advanced professional or graduate degrees. More than half had attended private colleges and one third had graduated from the 'most selective schools.'"

(to DAVID BRODER; WASHINGTON POST; from Rich Reed;
1994 October 10; page 2)

Please be cautioned, and please caution other journalists, against the routine issue-ducking and buck-passing by journalists who are challenged to broaden their perspective and expand their range of vision, as I've occasionally challenged you. The public is badly served when you defer to specialists. Specialists tend to oppose fundamental reforms which open up their specialties to easier understanding by ordinary people, and which thereby imperil the elitist positions of the specialists.

Journalism is generally lousy, including at prestigious newspapers like the WASHINGTON POST and NEW YORK TIMES and LOS ANGELES TIMES, because of the hiring of more and more specialists with degrees from elite universities like Harvard. You and other journalistic generalists should be able to grasp simple ideas which have been understood by children. Yet you can avoid thinking, by passing the buck to prestigious specialists.

Consider the above-quoted paragraph from page 128 of your book, and consider some questions which generalists, including editors and columnists, should be able to handle.

- Sciences: After about two centuries since the metric system was invented, shouldn't we be able to improve it?
- Medicine: If current illiterates read medical information in phonetic spelling, and avoid a HArT uTaK, aren't they just as alive as if they had avoided a heart attack?
- Business: Would greater technological literacy, using phonetic spelling, improve business productivity?
- Law: Would phonetic spelling enrich the intellectual and cultural lives of potential criminals, making them less likely to turn to crime?
- Arts: Should we continue the status quo of 90%+ musical illiteracy, or should we simplify music notation, and enable 90%+ of children to read and play lots of music?
- Foreign policy: When U.S. Presidents travel abroad, should they use phonetic spelling and deliver some of their speeches in the languages of the countries they visit?
- Domestic issues: Would it be a good thing to have the great majority of six-year-olds able to read the Bible and Shakespeare and Jefferson and Emerson and Lincoln and the Encyclopaedia Britannica, in phonetic spelling?
- National politics: Should U.S. Presidents, Secretaries of Education, education committee members in Congress, and Chairs of the National Endowment for the Arts, be held accountable for their continuing support for the status quo of $2+2=3$ (as in $M2+M2=M3$) in standard music theory?

DON OLDENBURG and VINCENT REED, there at the WASHINGTON POST, might help you with these matters. I can help you, on the phone or in person, if you wish. Are you willing to **AT LEAST TRY** to understand the DA Synthesis?

Rich Reed

Rich Reed
414 W. Oak Ave.
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(310) 322-0421

1994 August 19

Copy to: EUGENE ROBERTS, x7799, Managing Editor.

Mr. ARTHUR OCHS SULZBERGER JR.
Publisher
NEW YORK TIMES
229 West 43 Street
New York, New York 10036-3913
(800) 223-7437 x3588

Dear Mr. Sulzberger,

Thank you for your call back, 1994 August 18, responding to my phone message, 1994 August 15, regarding your appearance on C-SPAN, 1994 August 14. I appreciate your persistence in calling several times, since I don't have an answering device. I think the C-SPAN show was taped at the UNITY conference in Atlanta, some weeks ago. You introduced a discussion about media images affecting minority journalists. The main participants were:

CAROLE SIMPSON, African-American, ABC TV. Moderator.
GARY FIFE, Native American, NATIVE NEWS, Anchorage, Alaska.
TRICIA TOYOTA, Asian-American, KCBS TV, Los Angeles.
RAY SUAREZ, Hispanic-American, National Public Radio.

My phone message was that some issues transcend race, and that most journalists, including most non-white journalists, have been incompetent to handle some transcendent issues I'm working on. We should be sensitive to people of different races, but we should be as clear-eyed as possible about their strengths and weaknesses as individuals, and about general human strengths and weaknesses.

As far as I can tell, the cry for multiculturalism is usually a con game, a demand for acceptance of the fundamentals of the status quo in different cultures. Please envision adventurous and dynamic multiculturalism, with people of different cultures learning from each other -- not just learning each other's status quo, but rather helping to improve each other's status quo. Consider:

English is very difficult for many beginners to learn to read and write. Standard spellings for some languages, including Spanish, Italian, Japanese romaji, and Chinese pinyin, are much more phonetic than standard spelling for English. We should create **NEW STANDARD SPELLING FOR ENGLISH**, even more phonetic than standard Spanish, standard Italian, etc, to make it as easy as possible for beginners to learn English.

We can also create **NEW STANDARD SPELLINGS FOR OTHER LANGUAGES**, to make it as easy as possible for beginners to learn those other languages. And those spellings should be integrated, as

(to ARTHUR OCHS SULZBERGER JR.; Publisher; NEW YORK TIMES;
from Rich Reed; 1994 August 19; page 2)

much as possible, across many languages. For example, if you learn to read and pronounce a symbol in your first language, such as upper-case A for the A-sound in FATHER in English, you should be able to read upper-case A and pronounce it the same way in any other language which has that same sound. At least that is an ideal to work toward.

In our phone talk, 1994 August 18, I think you understood what I mean by a transcendent reform, such as the change from Roman numerals to Hindu-Arabic numerals; I've read that it took about **FIVE CENTURIES** to make that change in Europe. The major problem was that the experts in Roman numerals fought to maintain their elitist positions within the status quo, by stopping math reforms which would help the great mass of ordinary people to understand things more simply and clearly. The same type of anti-reform experts exist today, and some of them are at the NEW YORK TIMES.

You said that you aren't a musician. If you play twenty or thirty songs and classical themes and scales in your first hour with the DA Synthesis, then **YOU WILL KNOW FOR YOURSELF** that at least some of what I say about the reforms is true; I can help you by phone, if you wish. You can then teach some adults and children to play some of the music you have played, for further validation. I don't want you to take my word that something can be done with somebody else. I want you to do it yourself, so that you will **UNDERSTAND**, so that you can carry on with the reforms even if something happens to me and I can no longer help, and even if every music expert and English expert and foreign language expert at the NEW YORK TIMES opposes every reform in the DA Synthesis.

On 1994 August 17, I finished my letter to **EUGENE ROBERTS**, your new Managing Editor since 1994 July 1. I'm sending identical packets of papers to both of you. You might help each other, perhaps just glancing through the letters and newspaper articles, for some historical context, but concentrating on the technical papers.

The NEW YORK TIMES has suppressed the DA Synthesis during many long years, and that unpleasant history cannot be changed. The past is fixed eternally, as far as I can tell. But if we learn from the past, we can transform the future.

Thanks again for your call back. I think we've talked only once before, also on the phone, and you said that you remembered that earlier phone talk. That was on 1990 April 25. You were at the Century Plaza Hotel, Los Angeles, where you were participating in the convention of the **AMERICAN NEWSPAPER PUBLISHERS ASSOCIATION**. You were then Deputy Publisher of the NEW YORK TIMES. You have much more influence now, as Publisher. Please use that influence wisely and boldly, to help enlighten the world.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 March 13

Attention: CATHERINE; phone talk, Feb 26.

Mr. **ARTHUR OCHS SULZBERGER SR.**
Chairman, CEO
NEW YORK TIMES COMPANY
229 West 43 Street
New York, New York 10036-3913
(800) 223-7437
(212) 556-1234

Dear Mr. Sulzberger,

During the past ten years or so, I've occasionally phoned messages to you, and mailed papers to you, about the education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**.

Through the years, there has been slow progress with the reforms, including the gaining of support from some public figures, and coverage in some newspapers, including the **WASHINGTON POST**. Yet the **NEW YORK TIMES** has continued its decade-long practice of suppressing the reforms, thereby keeping its readers ignorant about some simple ideas for helping more students to learn more material in less time while having more fun.

You have very impressive academic background, including:
COLUMBIA COLLEGE, B.A.
DARTMOUTH COLLEGE, L.L.D.

With some concentration, and perhaps a bit of help, you can surely understand many of the technical reforms in the DA Synthesis. Some of the reforms have been easily learned by some pre-kindergarten children, but have been too tough for Columbia and Dartmouth. You might help your colleges to deal honorably with non-standard ideas.

You might get a copy of some technical papers from **NANCY SHARKEY**, Education Editor, National Desk, **NEW YORK TIMES**. Even before that, you might ponder some general concepts, as presented in my letter of 1996 February 24 to **MARK WILLES**, (800) LA-TIMES x72101, new Chairman, **TIMES MIRROR COMPANY**. The **LOS ANGELES TIMES**, like the **NEW YORK TIMES**, has been suppressing the reforms during more than ten years. If you are willing, I can talk you through some general concepts and some technical papers, over the phone.

In spite of your wealth and power, and the customary flattery which you meet, which probably distorts your view of yourself, I hope that you can face up to the great harm done by the **NEW YORK TIMES** to the children of New York City, by ten years of suppression of education reforms. You cannot change the last ten years, but you should help aim the **NEW YORK TIMES** and the rest of your company toward greater public service in the near future.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 January 10

Attention: **CAROLYN STEINBERG**; phone talk, 1996 January 9.

Mr. **ERVIN S. DUGGAN**
President and CEO
PUBLIC BROADCASTING SERVICE (PBS)
1320 Braddock Place
Alexandria, Virginia 22314-1649
(703) 739-5015

(1996 April 10,
phone talk with
Ervin Duggan.)

Dear Mr. Duggan,

I appreciate the call from Ms. Steinberg, in response to my phone message to you at the **RITZ-CARLTON HUNTINGTON HOTEL** in Pasadena, California, 1996 January 9. In the column by **ART BERMAN**,

"MORNING REPORT",
in the **LOS ANGELES TIMES**, 1996 January 9, page F2, I had read about your being in the Los Angeles area.

I've read your speech, 1995 May 16,

**"Which Ramp Onto the Information Superhighway?
Public Broadcasting Is A Sign Of Hope"**,
as reported in **VITAL SPEECHES OF THE DAY**, 1995 July 1, page 574. As far as I can tell, you have good intentions, but I think that you haven't grasped the potential of computers and television to transform education. I hope that you are genuinely open to some moderately challenging ideas.

DAVID TOKOFSKY, (213) 625-6383, & **GEORGE KIRIYAMA**, (213) 625-6385, are the two newest members of the **LOS ANGELES SCHOOL BOARD**. I met with them in Mr. Kiriyama's office, 1995 August 1, to work on the education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. They both support the music reforms, which Mr. Tokofsky referred to as the **DEMOCRATIZATION OF MUSIC**. In 1986-87, Mr. Tokofsky coached the **NATIONAL CHAMPIONSHIP ACADEMIC DECATHLON TEAM**.

The music reforms and other reforms in the DA Synthesis have gotten some startling results, including:

KRISTY ANSTINE, then age ten, a music beginner. In DA Music lesson #1, she played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata. Her parents are **NICK & JUDY ANSTINE**, (703) 569-5681.

JAMIE DIY, then age six. DA FuNeDiKS (phonetics) lesson #1, she read a bit aloud in Spanish, Italian, French, German, Russian, and Japanese. Her parents are **AL & RUBY DIY**, (310) 322-3753. Jamie is now age twelve. During about

(to **ERVIN S. DUGGAN**; Pres., CEO; Public Broadcasting Service (PBS);
from Rich Reed; 1996 January 10; page 2)

the last seven years, she has been my main collaborator
on the DA Synthesis, testing and improving the reforms.

ANTHEA BETHURUM, (714) 249-8737, is a fourth-grade teacher, and a former pre-kindergarten teacher and director. She has said that if DA FuNeDiKS would become new standard English spelling, she could take **TYPICAL FIVE-YEAR-OLDS**, and in **ONE YEAR**, could have them reading the **ENCYCLOPAEDIA BRITANNICA** aloud, pronouncing accurately. **NOT** understanding everything, of course, but understanding much more than typical six-year-olds understand now.

PBS, particularly **KCET** in Los Angeles, has **SUPPRESSED** the reforms during **MORE THAN TEN YEARS** so far, helping status quo authorities to stop the democratization of learning in music, English, other languages, and other subjects. **PBS** has had prestigious company, including the **LOS ANGELES TIMES** and the **NEW YORK TIMES**, in that suppression, but the reforms have occasionally found some welcoming minds, and a critical mass of understanding may have been attained, so that the reforms can no longer be stopped. You might help **PBS** to finally deal competently and honorably with the reforms.

WILLIAM H. KOBIN, (213) 666-6500, **KCET** President during the last thirteen years, is scheduled to retire, effective 1996 January 31, as noted in the article by **JUDITH MICHAELSON**,

"Looking Back Before Signing Off",
in the **LOS ANGELES TIMES**, 1996 January 4, page F1. You might help the new **KCET** President, to be selected on 1996 January 16, to grasp the reforms, and to stop the suppression by **KCET**.

Mr. Berman's column mentioned that **PBS** station **WGBH** in Boston, and **SIRIUS THINKING INC.**, are developing two new series on literacy, one for children, one for parents. You might help **WGBH** and **Sirius** to incorporate the language reforms into both series.

Mr. Berman's column mentioned that you would be hosting a dinner in Bel Air, 1996 January 9, honoring **BEVERLY SILLS**, Chair, New York's **LINCOLN CENTER**. I've shared music reforms with Ms. Sills. She was a great opera singer, and I enjoy "**LIVE FROM LINCOLN CENTER**", the excellent **PBS** series. But she hasn't been up to the challenge of the democratization of music. You might help her to be better.

I've read that you studied at the **UNIVERSITÉ DE MONTPELLIER** in France, 1961-62. You might challenge

JACQUES CHIRAC, French President,

FRANÇOIS BAYROU, French Minister of Education,

BILL CLINTON, American President, and

RICHARD RILEY, American Secretary of Education,

to help instigate a friendly competition between American schools and French schools, in improving and implementing the DA Synthesis.

Thank you for your attention. I hope we can meet soon.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 November 2

Attention: **KATHY**; phone talk, 1996 November 1.

Mr. **PHIL CONDIT**
Chairman
THE BOEING COMPANY
P.O. Box 3707
Seattle, Washington 98124
(206) 544-7000

Dear Mr. Condit,

ROY ANDERSON, (213) 688-7799, Chairman of the **WEINGART FOUNDATION**, is Chairman Emeritus of **LOCKHEED**. I met him on 1996 October 24, and I've shared with him a **BIG PACKET** of papers about the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. I'm enclosing a similar **BIG PACKET** for you.

In my letter of 1996 October 26 to Mr. Anderson, I compared **BENCHMARKS IN AVIATION**, such as **BREAKING THE SOUND BARRIER**, to **BENCHMARKS IN EDUCATION**, like these:

TEN-YEAR-OLD, music beginner, DA Music lesson #1; she played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata, on a music keyboard.

SIX-YEAR-OLD, DA Language lesson #1; she started reading a bit, with understanding, pronouncing reasonably accurately, in Spanish, Italian, French, German, Russian, and Japanese.

You might encourage the establishment of similar benchmarks with college students at your own schools:

UNIVERSITY OF CALIFORNIA, BERKELEY, 1963, B.S., Mechanical Engineering.
PRINCETON UNIVERSITY, 1965, M.S., Aeronautical Engineering.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY, 1975, M.S., Management.

I've recently sent **BIG PACKETS** to some key people in education in Seattle, and you might work with them to help get the DA Synthesis off the ground in Seattle:

JOHN STANFORD, (206) 298-7100, Superintendent, **SEATTLE PUBLIC SCHOOLS**. Please note my letter of 1996 October 12 to him.
RICHARD McCORMICK, (206) 543-5010, President, **UNIVERSITY OF WASHINGTON**.
JENNIFER NARDINI, (206) 543-2700, Editor, student paper, **UNIVERSITY OF WASHINGTON**.
J.D. ALEXANDER, (206) 448-8000, Editor and Publisher, **SEATTLE POST-INTELLIGENCER**.
FRANK BLETHEN, (206) 464-2111, Publisher, **SEATTLE TIMES**.

Thank you for your attention. I hope that we can soon meet and brainstorm on education reform.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 October 12

Attention: **DIANE MILLER**, Administrative Assistant, temporary. Phone talk October 7. Some Spanish and French. Piano as a kid. Children, ages 20, 16, 12.

General **JOHN STANFORD**
Superintendent
SEATTLE PUBLIC SCHOOLS
815 Fourth Avenue, North
Seattle, Washington 98109
(206) 298-7100, ~~5100~~

Dear General Stanford,

Perhaps you are already having a good time with the big packet of papers which I recently sent to you, dealing with the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**.

I had read the article about you by **KIM MURPHY**,

"GENERAL'S MISSION: SHAPE UP THE SCHOOLS:

In his first year as Seattle superintendent, Gulf War veteran John Stanford has made principals into CEOs, cut longtime teachers' safety net and decreed, 'All children will learn.'"

in the **LOS ANGELES TIMES**, 1996 October 6, page A1.

In my favorite paragraph in the article, I think you are correct regarding the possibilities for improvements in education, perhaps even more correct than you currently understand:

"It's not hopeless," he said to a constituency accustomed to hearing that it is precisely that. "You know, we are not powerless. We have all these people who've been nibbling on the edges. You've gotta use the principle of mass. The principle of mass is a tool of war, where you amass all your resources in one place in order to have an effect."

Your background in the **U.S. ARMY**, retiring as a **MAJOR GENERAL**, is encouraging. The DA Synthesis is making progress at the **PENTAGON**, partly because my main reference in the military, Air Force Lt. Col. **NICK ANSTINE**, (703) 614-9759, works at the Pentagon, for the **JOINT CHIEFS OF STAFF (JCS)**. His daughter **KRISTY**, then **AGE TEN**, helped established some **BENCHMARKS** with the DA Synthesis:

DA MUSIC LESSON #1, as a **MUSIC BEGINNER**, she played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata, on a music keyboard.

DA LANGUAGES LESSON #1, she read some words, pronouncing reasonably accurately, in Spanish, Italian, French, German, Russian, and Japanese.

MARELLA FRANÇOIS-GRIFFIN, (206) 281-6160, CEO, **MEANY MIDDLE SCHOOL**, might wish to help amass resources to break through with the **MUSIC REFORMS** at her school. According to the article, you established a **MAGNET SCHOOL** there, focusing on **ARTS, MATH, and SCIENCE**, with an integrated curriculum blending all three subjects. As you may know, standard music education is so idiotic that it actually

(to **JOHN STANFORD**; Superintendent, Seattle Public Schools; from Rich Reed; 1996 October 12; page 2)

teaches that $2+2=3$ in music theory, as in $M2+M2=M3$. With a bit of simple math, including $2+2=4$, music education can be dramatically simplified, and

MORE STUDENTS CAN LEARN MORE IN LESS TIME WHILE HAVING MORE FUN.

Some students in Seattle middle schools might need two or three lessons to play as much music as Kristy played in her first lesson, but that will still be more music than most students have played by the time they graduate from Harvard or Stanford, or from your universities:

PENNSYLVANIA STATE UNIVERSITY, B.A., political science.

CENTRAL MICHIGAN UNIVERSITY, M.A., personnel management and administration.

Perhaps you can challenge your universities to match or surpass the benchmarks which you can soon establish with students in your schools in Seattle.

Most students in Seattle public schools, even if they aren't as obviously bright and disciplined as Kristy was at age ten, might be encouraged by results obtained with younger students. Examples:

SEVEN-YEAR-OLD, music beginner, lesson #1; he played ten songs and ten classical themes.

FIVE-YEAR-OLD, music beginner, pre-kindergarten student, lesson #1; she played nine songs and four classical themes.

It will take some academic courage, though not much, for you to pioneer with music reforms and foreign language reforms. Most American parents are non-experts in music and non-experts in foreign languages, and many of them foolishly believe that music and foreign languages are frills. You will have a lot of freedom to try out non-standard ideas in music and foreign languages.

It will take much more academic courage for you to pioneer with **ENGLISH LANGUAGE REFORMS**. But consider the potential, in Seattle, and nationwide, and worldwide. **ANTHEA BETHURUM**, (714) 249-8737, is a pre-kindergarten teacher and director with lots of success in teaching standard English reading and writing to children. She helped test and improve the DA Synthesis. She has said that if DA English would become new standard English spelling, she could take **TYPICAL FIVE-YEAR-OLDS**, and in **ONE YEAR** could have them reading virtually anything in English, including the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately. Compared to that potential, your current districtwide reading campaign can probably be accurately characterized as nibbling on the edges.

Feel free to copy my papers for other people, including people mentioned in the article, such as:

LINDA HARRIS, School Board President, Seattle.

LISA BOND, PTA Council President, Seattle.

ROGER ERSKINE, Executive Director, Seattle Education Association.

COLIN POWELL, retired General, U.S. Army; former Chairman of the JCS.

I sent papers to your friend, General Powell, when he was Chairman of the JCS. As far as I can tell, he didn't catch on. You might help him now with the ideas.

Thank you for your attention. I hope we can meet soon and work on these matters.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 May 18

Mr. **ZHÁI JIÀNJÙN**
Consul for Education
CHINESE CONSULATE
433 Shatto Place
Los Angeles, California 90020
(213) 380-0981 Education
(213) 380-2506 switchboard
(213) 380-0089 Consul General

Dear Mr. Zhái,

Thank you very much for your courtesy and attention during our meeting at your Consulate, 1996 May 17, about eighty minutes, 11 a.m. to 12:20 p.m. The meeting was very pleasant and encouraging for me.

You were very kind, and intellectually brave, in trying out some of the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. Your **ENGLISH** is very good, you've studied some **FRENCH**, and you **AREN'T A MUSICIAN**. We spent most of our time on **DA FuNeDiKS**, (phonetics), concentrating on **DA ENGLISH**, with a bit of time on **DA FRENCH** and **DA CHINESE**. You also played a few familiar melodies on my music keyboard, using some reforms in **DA MUSIC**.

I gave you a substantial packet of papers about the reforms, for yourself, and to copy for other people, including Chinese officials at the Consulate and in China, and your seven-year-old daughter in China. Imagine **HUNDREDS OF MILLIONS OF CHINESE**, a few years from now, learning more easily than ever before, to read plays and poetry by **SHAKESPEARE**, and sonatas and symphonies by **BEETHOVEN**, and unlimited additional material in English, music, French, Chinese, etc. That would help the Chinese people, and China could be a leader with education reforms to help the rest of the world.

The immediate spur for my phone call to you on 1996 May 14, to set up our meeting on 1996 May 17, was the article by **TOM PLATE**,

"USE A STEADY HAND, NOT A SWIFT KICK:

Despite its nose-thumbing, Beijing still says it desires cooperation with the U.S. And we still need each other."

in the **LOS ANGELES TIMES**, 1996 May 14, page B7, about a recent meeting at the Consulate between Mr. Plate and Mr. **FÉNG SHÙSĒN**, the new Chinese Consul General. The Los Angeles Times has suppressed the music reforms and language reforms during more than ten years so far, but I'm grateful for Mr. Plate's article, which led to my meeting with you. Perhaps the media in China can handle the reforms with great competence and honor, thereby inspiring the Los Angeles Times to better serve its own readers.

In 1988 and 1990, I talked on the phone with Mr. **Mǎ YÙZHĒN**, who was then Consul General, and I met with Mr. **CHÉN TÉNGHUÁ** and Mr. **CHÈN SHŪYÙ** at the Consulate; I gave you copies of some letters which I wrote to them back then. Perhaps Mr. Féng can meet with me soon, to work on the reforms. Perhaps I can travel to China to teach the reforms there. Mr. Féng and you and your daughter might make further **IMPROVEMENTS** in the DA Synthesis, making it **EVEN EASIER** for children and other beginners to learn.

Thank you again for your kindness and open-mindedness. I hope we can meet again soon.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 October 26

Attention: **DOROTHY HETT.**

Copies to: **RICHARD VACCA, ANNE SALAMONE, GAIL BURRILL.** (See below.)

Professor **BEVERLY ANN CHIN**
English Department
UNIVERSITY OF MONTANA
Missoula, Montana 59812
(406) 243-2463

Dear Professor Chin,

Thank you for your time on the phone, 1996 October 23. I was calling you in your capacity as President of the **NATIONAL COUNCIL of TEACHERS of ENGLISH (NCTE)**, (217) 328-3870.

You seem genuinely open to "wild ideas", and I hope that you will enjoy the accompanying papers about the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. Your background includes **LATIN, FRENCH, PIANO**, and **FULL ORCHESTRAL SCORES**, and should help you to understand, and perhaps improve, some parts of the DA Synthesis. If you explore **CHINESE PINYIN**, you will find that it is more phonetic than Latin, and that Pinyin can be made even more phonetic than it now is.

RICHARD VACCA, (330) 672-2836, a Professor of Education at **KENT STATE UNIVERSITY**, is President of the **INTERNATIONAL READING ASSOCIATION (IRA)**, (302) 731-1600. I reached him on the phone on 1996 October 25. He said that you know each other. His background includes **SPANISH, FRENCH**, the **INTERNATIONAL PHONETIC ALPHABET (IPA)**, and the **INITIAL TRAINING ALPHABET (ITA)**. He is **NOT a MUSICIAN**, and you might help him with the music reforms. A couple of years from now, he can teach some music to his grandson, now age two.

ANNE SALAMONE, (330) 672-7880, is a Professor of Foreign Languages at **KENT STATE UNIVERSITY**. I reached her on the phone on 1996 October 23. She knows some **FRENCH, SPANISH**, and **PIANO**. I was referred to her when I was initially unable to reach Professor Vacca.

GAIL BURRILL, (414) 425-7049, President, **NATIONAL COUNCIL of TEACHERS of MATHEMATICS (NCTM)**, (703) 620-9840, hasn't been home to accept a call from me.

ROBERT CHASE, (202) 822-7000, President, **NATIONAL EDUCATION ASSOCIATION (NEA)**, had referred me to the NCTE, IRA, and NCTM. You and Professor Salamone and Professor Vacca all seem very open to non-standard ideas, and I hope that Professor Burrill will appreciate the potential of using a little bit of basic math to greatly simplify music and languages.

The **UNIVERSITY OF MONTANA** and **KENT STATE UNIVERSITY** might help pioneer with the reforms, if you help. I'm sure that there are thousands of students at both schools who would love to learn in better ways, to enrich their own lives, and who would love to help improve the rest of the world.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 September 21

Attention: **PAMELA SHEPPARD**; phone talk, Sep 19.

Copies to:

KURT MASUR; (212) 875-5902; Conductor, New York Philharmonic.

SCOTT NOPPE-BRANDON; (212) 875-5545; Executive Director, Lincoln Center Institute.
Attention: **HERMINE MEINHARD**; phone talk, Sep 19.

ARTHUR SULZBERGER JR.; (800) 223-7437; Publisher, New York Times.

Mr. **NATHAN LEVENTHAL**
President
LINCOLN CENTER FOR THE PERFORMING ARTS
70 Lincoln Center Plaza
New York, New York 10023-6583
(212) 875-5113

Dear Mr. Leventhal,

I'm enclosing for you some papers about the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. I've recently sent a similar packet to **LAWRENCE WILKER**, President of the **KENNEDY CENTER FOR THE PERFORMING ARTS** in Washington DC. Perhaps you and Mr. Wilker can have a **FRIENDLY COMPETITION** to see which of you can better use the reforms to serve the public.

I've shared music reforms and other reforms, **IN PERSON** and in writing, with some previous conductors of the **NEW YORK PHILHARMONIC**, namely:

LEONARD BERNSTEIN,
PIERRE BOULEZ,
ZUBIN MEHTA.

As far as I know, none of them ever provided any leadership for any of the reforms. Of course, Maestro Bernstein is deceased, so he can never provide leadership in these matters now.

Please encourage Maestro **KURT MASUR** to be better than his predecessors in helping with the transformation of music theory and music notation, so that **MOST PEOPLE**, in the near future, will be able to look at **FULL ORCHESTRAL SCORES** of symphonies, concertos, operas, etc, and easily read any of the notes.

The **NEW YORK TIMES** has been **SUPPRESSING** these reforms during **MORE THAN TEN YEARS**. If the Lincoln Center starts to serve the public in these matters, perhaps the New York Times will reconsider its policy of suppression.

Thank you for your attention. I hope we can meet soon and work on the reforms in detail.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 September 16

Attention: **CATHERINE McKAY**; phone talk, September 9.

Copies to:

LEW KETCHAM, (202) 737-3220, C-SPAN.
LEONARD SLATKIN, (202) 416-8125, Conductor, National Symphony Orchestra.
JAMES WOLFENSOHN, (212) 909-8101, Chairman Emeritus, Kennedy Center.
JAMES FALLOWS, (202) 955-2000, Editor, U.S. News & World Report.
BUCK McKEON, (202) 225-1956, Congressman.

Mr. LAWRENCE WILKER
President
KENNEDY CENTER FOR THE PERFORMING ARTS
Washington DC 20566
(202) 416-8010

Dear Mr. Wilker,

I saw part of your appearance on **C-SPAN**, 1996 September 8, interviewed by **LEW KETCHAM**. You were in the lobby of the Kennedy Center, and I think Mr. Ketcham was at C-SPAN headquarters in DC.

As you pointed out, September 8 was the **TWENTY-FIFTH ANNIVERSARY** of the **KENNEDY CENTER**. You spoke a bit about **ARTS EDUCATION**, one of my primary personal interests. If I understand correctly, **YOU AREN'T A MUSICIAN**, so you might especially appreciate the **MUSIC REFORMS** which are part of the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**.

I've recently sent substantial packets of papers to you, Mr. Ketcham, and Maestro **LEONARD SLATKIN**, among others. You might note some results obtained by using music reforms with children:

Ten-year-old, music beginner, lesson one: she played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata, on a music keyboard.

Seven-year-old, music beginner, lesson one: he played ten songs and ten classical themes.

Five-year-old, music beginner, lesson one: she played nine songs and four classical themes.

Imagine tens of thousands of children in Washington DC, and millions of children in the rest of the country, getting similar results. Imagine tens of millions of adults who are music beginners, getting similar results.

The public could have benefitted greatly during the past ten years, if the Kennedy Center's leaders had chosen to serve the public by sharing the reforms through arts education outreach programs, printed programs for concerts, demonstrations on public television and C-SPAN, etc. You might note my letters of 1990 May 9, June 6, and November 28, to **JAMES WOLFENSOHN**, then-Chairman of the Kennedy Center. Even after the Washington Post published an article, 1991 May 21, about the reforms, the Kennedy Center continued its destructive elitism, helping to stop the reforms. Perhaps you can now provide honorable leadership.

Thank you for your attention.

Rich Reed

AUGUST 8, AS I GAVE HIM PAPERS!
ALSO ZUBIN MEHTA!

Bernstein address:
Amberson Enterprises
24 W. 57 St.
New York, NY 10019
(212)246-7556
Phillip Allen,
asst to LB,
called me Aug 20,
1986.

August 3, 1986 Sunday 9:30 a.m.

Maestro Leonard Bernstein
New York Philharmonic

(212)246-7556

Dear Maestro,

RICH REED
414 W. OAK
EL SEGUNDO
CA 90245

(310) (213) 322-0421

I hope to deliver this letter, and the accompanying papers, to you personally, in Royce Hall at UCLA, on August 8 or 9, during a break in rehearsals. I like rehearsals even better than performances, so that I can see how the music is put together.

I met Pierre Boulez at Royce Hall in May of 1984, a very long time ago. He allowed me to attend the rehearsals of the L.A. Philharmonic, and I hope that you will be as generous. He was not interested in any of the music education reforms I was working on, but I did meet one member of the L.A. Philharmonic, String Bassist John Schiavo, who loves music enough, and loves children enough, to actively support education reforms which make it easier for children to read and play music. One out of one hundred in the L.A. Philharmonic. If I can find two members of the New York Philharmonic, with similar love of music and children, then New York will take the lead over Los Angeles. Maestro Schiavo's home number is (818)286-9739. You might want to discuss music education reform with him.

My favorite quote from an educator, a quote which will live in history, is from a music educator, Don Dustin, Director of Performing Arts in the Los Angeles Unified School District, in opposition to treble-clefs-only, a very moderate reform in notation. Here are Mr. Dustin's own words:

"IT WOULD MAKE MUSIC EDUCATION SO EASY THAT TOO MANY STUDENTS WOULD WANT TO STUDY MUSIC."

Most music educators share his views, but are too clever to be caught in such an egregious display of contempt for children. By the way, the entire L.A. School Board has been backing up Mr. Dustin, in his opposition to music education reform, for over two years so far, even after I have repeatedly given them that quote.

Rob Waters, Education Editor for the Los Angeles Times, has enough music background to understand that traditional music theory really does teach that $2 + 2 = 3$, as in $M2 + M2 = M3$. For over ten years so far, I have been trying to teach university music professors, including Harvard music professors, that $2 + 2 = 4$, instead of 3, but the problem has been too tough for them. Think about it for a moment -- Harvard has been around for 350 years, and has not yet mastered $2 + 2 = 4$. Perhaps if you teach $2 + 2 = 4$ to Harvard President Derek Bok, he can teach it to a few professors, and they can teach it to a few professors and students, etc., like a chain letter, and eventually it will become common knowledge at Harvard that $2 + 2 = 4$.

The 1-3 staff, especially with solid-hollow rhythm notation, is even better than treble-clefs-only. You should be leading these reforms, possibly improving them, through Young People's Concerts and Omnibus-type programs.

If you do not lead, you will be left behind.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1995 April 18

Attention: **RAWN HARDING**; phone talk 1995 April 18. French,
Italian, some music, if I recall correctly.
You can copy these papers for anyone you wish.

MIDORI
(Miss **MIDORI GOTO**)
c/o **MIDORI FOUNDATION**
850 Seventh Avenue, Room 705
New York, New York 10019
(212) 767-1300

Dear Midori,

I've read about you in the article by **DANIEL CARIAGA**,
"THE RETURN OF THE PRODIGY: After a four-month medical break,
violinist Midori is back on stage, back in school and
back in the business of being a concert star.",
in the **LOS ANGELES TIMES**, 1995 April 9, Calendar section, page 54.

The **MIDORI FOUNDATION** might enhance its service to students in the
New York City elementary schools and junior high schools served by
the Foundation, by helping to pioneer with the education reforms in
the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. Perhaps you can help
the great majority of the students in those schools to get results
similar to results I've gotten with some **NON-PRODIGIES**. Examples:

JAMIE DIY, then age six. **DA FuNeDiKS** lesson #1, she started
reading some words in English, Spanish, Italian, French,
German, Russian, and Japanese. Parents **AL & RUBY DIY**,
(310) 322-3753. Jamie, now age twelve, has been my main
collaborator on the **DA Synthesis** for about six years.

KRISTY ANSTINE, then age ten. **DA Music** lesson #1, she played
fifteen songs, ten classical themes, six scales, a bit of
the **Moonlight Sonata**. Parents **NICK & JUDY ANSTINE**,
(703) 569-5681. Nick is an Air Force Lt. Col. at the
Pentagon. He has taught military officers from many
different countries, and has done futuristic research in
education. Kristy is in the article by **DON OLDENBURG**,
"THE HARD LESSONS OF SCHOOL REFORM: Richard Reed
and His Challenging **DA Synthesis**",
WASHINGTON POST, 1991 May 21.

Some **FIVE-YEAR-OLDS**, in their **FIRST MUSIC LESSON EVER**, have played
MORE THAN A DOZEN SONGS AND CLASSICAL THEMES on music keyboards,
using the reforms. They didn't play with accuracy and musicality,
as music prodigies play. But they played the right notes, and they
recognized some of the music they played, very rewarding. Some

(to MIDORI; concert violinist; Midori Foundation; New York City;
from Rich Reed; 1995 April 18; page 2)

children **LITERALLY JUMP UP AND DOWN IN EXCITEMENT**, when they find that they can create some real music. Imagine yourself playing sonatas and concertos in concert halls full of elementary school children, ninety percent of whom recognize, and have already played for themselves, all of the main themes.

Some children, including pre-kindergarten children, have helped improve the DA Synthesis. When you were a child, you could surely have understood, and perhaps improved, at least some parts of the DA Synthesis, though the adults around you probably would have shielded you from the non-standard, subversive, dangerous ideas.

Now that you are a grown woman of twenty-three years old, you have more freedom and power, and more responsibility for looking into your own soul and looking at the real world. Perhaps you can rise to the challenge of grasping and improving the DA Synthesis, and helping to provide nation-wide and world-wide leadership for the reforms, a challenge which many great musicians have failed during the last ten years. Examples:

**ITZHAK PERLMAN,
PINCHAS ZUKERMAN,
MICHAEL TILSON THOMAS,
LEONARD SLATKIN,
ZUBIN MEHTA,
LEONARD BERNSTEIN.**

I've had only brief personal contacts with those great musicians; of course, I will never again meet the late Maestro Bernstein. Even with my limited musicality, I love and respect them for their creation of beauty in my own life, and in the lives of millions of other people. Those great artists are worthy of love and respect, as you certainly know much better than I do. However, growing up includes growing beyond the limitations of people who are worthy of your love and respect.

I'm sorry that I missed your recital, **LOS ANGELES MUSIC CENTER**, 1995 April 11, with **ROBERT McDONALD**, piano accompanist. I wish that I could have met you both in person, however briefly. When you are in Los Angeles again, you might stop by my home, which is near the **LOS ANGELES INTERNATIONAL AIRPORT**, and we can work through some of the reforms in person. Or you might call me, and we can talk through some of the enclosed papers over the phone.

Thank you for your attention. I hope we can meet sometime soon.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 June 22

Professor **CAROLYNN A. LINDEMAN**
260 Via Lerida
Greenbrae, California 94904
(415) 461-6286 phone and FAX

President-Elect (effective 1996 July 1)
MUSIC EDUCATORS NATIONAL CONFERENCE (MENC)
1806 Robert Fulton Drive
Reston, Virginia 22091
(800) 336-3768
(703) 860-4000

Music Department
Creative Arts Building, Room 214
SAN FRANCISCO STATE UNIVERSITY
1600 Holloway Avenue
San Francisco, California 94132
(415) 338-2105 Lindeman
(415) 338-1431 Music Dept.
(415) 338-1111 switchboard

Dear Professor Lindeman,

Thank you for accepting my phone call, 1996 June 18. In our phone talk, and in the 1994-1996 Bulletin of **SAN FRANCISCO STATE UNIVERSITY**, I've noted some of your impressive background in music:

OBERLIN COLLEGE, B.M.

I used to send education reforms to **FREDERICK STARR** when he was President, and he sometimes wrote back to me, but as far as I could tell, he never caught on.

SAN FRANCISCO STATE UNIVERSITY, M.A.

That's part of the **CALIFORNIA STATE UNIVERSITY (CSU)** system. I've often addressed the CSU Trustees, sharing reforms with all the Trustees, all the top Administrators, and all the officers of the Academic Senate. But CSU students still aren't benefitting from the reforms.

STANFORD UNIVERSITY, D.M.A.

I used to send reforms to **DONALD KENNEDY** when he was President. I sometimes send reforms to **GERHARD CASPER**, current President. I think they've never caught on.

During about **TEN YEARS** so far, none of those schools have been competent to handle any of the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**, not even the easiest reforms which some **PRE-KINDERGARTEN CHILDREN** have easily mastered. I've enclosed a substantial set of papers for you, to introduce the DA Synthesis. Feel free to copy the papers for other people, including people in the MENC, if you wish. As you master and perhaps improve some of the reforms,

(to **CAROLYNN LINDEMAN**; President-Elect; Music Educators National Conference;
from Rich Reed; 1996 June 22; page 2)

you might try to help the Presidents of Oberlin and San Francisco State and Stanford to provide some real academic leadership in these matters. In particular, with your help, San Francisco State might become the breakthrough campus within the CSU system.

I attended part of the MENC convention in 1986 in Anaheim, California. In the 1986 program, I've noted that you were in three presentations:

Page 69, California Council on Music Teacher Education Luncheon.

Page 82, Society for Music Teacher Education; topic, Competency Testing.

Page 104, Computers and Electronic Music; topic, Computer-Assisted Music Instruction.

You might ponder the **COMPUTERIZATION** of the **TRANSFORMATION** of current status quo music notation into reform music notation.

At the 1986 MENC convention, I shared music reforms with some influential music educators, including:

PAUL LEHMAN, then President, MENC.

I also corresponded with him a bit, and he always brushed off reforms.

RUSSELL GETZ, then Vice-President, MENC.

He remembered that I had shared reforms with him before the 1986 convention.

DONALD CORBETT, then President-Elect, MENC.

I met with him at the 1986 convention, but he didn't catch on.

DON DOYLE, then President, Los Angeles City Elementary Music Association.

In my 1996 June 18 phone talk with you, you mentioned Mr. Doyle and **DON DUSTIN**, top music experts in the **LOS ANGELES UNIFIED SCHOOL DISTRICT**. In the last year, there has been real progress with fundamental music reforms in L.A. Unified, notably the gaining of support from School Board Members **DAVID TOKOFSKY** and **GEORGE KIRIYAMA**. But that progress has been in spite of more than ten years of opposition by Mr. Doyle, and more than fourteen years of opposition by Mr. Dustin.

You've studied **GERMAN**, which should help you with DA FuNeDiKS (phonetics) and other language reforms. The music reforms and math reforms and language reforms are all connected, in ways which are sometimes surprising. For example, the entire DA Synthesis can be viewed as resting on the mathematical foundation that

$2+2=4$ is better than $2+2=3$.

In standard music theory, the naming of intervals inevitably implies that $2+2=3$, as in $M2+M2=M3$,
major second + major second = major third.

In reform music theory, $2+2=4$, and on that foundation, we can build and connect
improved music theory,
improved music notation,
improved music solfege,
improved music keyboard design,
DA FuNeDiKS for English and other languages,
hexametric (to improve the metric system).

Thank you for your attention. I hope we can soon meet in person and brainstorm with these ideas.

Rich Reed

August 14, 1989 Monday 9:20 am

Maestro Esa-Pekka Salonen
Music Director
Los Angeles Philharmonic
Music Center
135 N. Grand Ave.
L.A., CA 90012

RICH REED

414 W. OAK
EL SEGUNDO
CA 90245

(213) 972-7290

Dear Maestro,

(310) ~~(213)~~ 322-0421

I have read the article by Martin Bernheimer,
L.A. Times Music Critic, "Salonen Chosen Music
Director of Philharmonic", in the Los Angeles
Times, August 14, 1989, front page.

Since you are a young man, thirty-one years
old, you may find it relatively easy to adjust
to fundamental reforms in music notation and
music theory and musical instrument design.

Within the next couple of years, I hope to
help you to fill up concert halls with children
(*) as young as five years old who can read and
play themes from great music. The accompanying
papers document some of my own work teaching
music to children, occasionally as young as
(*) three years old.

(*) John Schiavo is a string bassist in the L.A.
Philharmonic, and he is the only member so
far to actually support music education reforms
which I have shared with him. You might discuss
the ideas with him. Of course I'll be glad to
work with you personally if you wish.

(*) || I have met other conductors who have failed
the challenge to provide leadership to open
up music to the masses:

Andre Previn.
Zubin Mehta.
Leonard Bernstein.
Michael Tilson Thomas.
Simon Rattle.
Leonard Slatkin.
Erich Leinsdorf.
Colin Davis.

And other famous musicians who have failed:

Isaac Stern.
Itzhak Perlman.
Pinchas Zukerman.
Beverly Sills.

I hope that you will be better than they have
been.

Rich Reed

1996 NOV 19

PAUL GUENTHER
CHAIRMAN

NY PHILHARMONIC

(212) 755-8686 BUSINESS

THANKS FOR THE CALL BACK, NOV 18.
IT IS ENCOURAGING THAT YOU HAVE
SOME MUSIC BACKGROUND — PIANO
AS A KID — AND THAT YOU AREN'T
A MUSIC EXPERT.

THE NY PHILHARMONIC HASN'T YET
PROVIDED LEADERSHIP FOR FUNDAMENTAL
REFORMS TO SERVE THE GREAT
MAJORITY OF PEOPLE. PERHAPS YOU
CAN HELP CHANGE THINGS FOR THE
BETTER.

I HOPE WE CAN MEET SOON AND WORK
ON THESE ISSUES.

RICH REED
(310) 322-0421

MAESTRO ISAAC STERN -
(212) 799-6764

THANK YOU FOR 1996 OCT 21,
PETER SERKIN, CLAUDIO ABBADO,
BRAHMS PIANO CONCERTO #2, ON PBS.

PLEASE IMAGINE MY LETTER OF
1995 APR 18 TO MIDORI, AS
MODIFIED AND ADDRESSED TO YOU
IN YOUR TWENTIES.

WOULD YOU HAVE BEEN ADEQUATE
THEN TO MEET THE MORAL
CHALLENGE OF THE IDEAS?

ARE YOU ADEQUATE NOW?

MIDORI IS NOT ADEQUATE NOW.

-RICH REED

1996 OCT 29

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 July 5

Mr. **BILL GATES**
Chairman
MICROSOFT CORPORATION
One Microsoft Way
Redmond, Washington 98052-6399
Phone 206 882 8080
FAX 206 936 7329

Dear Mr. Gates,

In my FAX of 1996 June 6 to you, I said that in education, the potential of computers has barely been touched. This letter and the accompanying papers may help encourage you and your colleagues to imagine the potential of **COMPUTERIZING** the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**.

Please consider two **BENCHMARKS** already achieved, even without computerization:

JAMIE DIY. Then age six, DA FuNeDiKS lesson #1, she read some words, aloud, recognizably, with comprehension, in **ENGLISH, SPANISH, ITALIAN, FRENCH, GERMAN, RUSSIAN, and JAPANESE**. Parents **RUBY & AL DIY**, (310) 322-3753.

KRISTY ANSTINE. Then age ten, music beginner, DA Music lesson #1, on a music keyboard she played **FIFTEEN SONGS, TEN CLASSICAL THEMES, SIX SCALES, and a bit of the MOONLIGHT SONATA**. Parents **NICK & JUDY ANSTINE**, (703) 569-5681. Nick is an Air Force Lieutenant Colonel at the Pentagon. He's done futuristic research on education.

Please consider one **PROJECTION** by a visionary educator:

ANTHEA BETHURUM, (714) 249-8737, pre-kindergarten director, St. George's Episcopal Church and Academy, Laguna Hills, California. She helped test and improve the music and language reforms. She said that if DA English would become new standard English spelling, she could take **TYPICAL FIVE-YEAR-OLDS**, and in **ONE YEAR** could have them reading virtually anything, including the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.

Please consider one **REFERENCE** who has extensive **TECHNICAL BACKGROUND**:

LEROY NELSON, (310) 546-7799, **MANHATTAN BEACH SCHOOL BOARD**. He has degrees from **CALTECH** and **OCCIDENTAL COLLEGE**, and lots of background in **MUSIC, MATH, COMPUTERS, and LANGUAGES**. He understood the reforms better than anyone else ever has in a first meeting with me. He understands that **COMPUTERIZATION** of the reforms will be relatively **TECHNICALLY TRIVIAL**.

Thank you for your attention. I hope we can meet soon and work on these matters in detail.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 October 21

Mr. **CHARLIE J. PARSONS**
Worldwide Executive Director
DARE AMERICA (Drug Abuse Resistance Education)
9800 La Cienega Blvd., Suite 401
Inglewood, California 90301
P.O. Box 2090
Los Angeles, California 90051-0090
(800) 223-3273
(310) 215-0180 FAX

Dear Mr. Parsons,

Thank you for meeting with me, about five to ten minutes, 1996 October 16, in your office, to discuss some of the philosophy underlying the fundamental education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. In relation to the DARE program, that philosophy might be expressed as follows:

IN THE FUTURE, WHEN CHILDREN WILL BE LEARNING MORE IN LESS TIME WHILE HAVING MORE FUN, BY USING FUNDAMENTAL REFORMS IN EDUCATION, THEY WILL BE LESS LIKELY TO RISK DAMAGING THEIR BRAINS BY TAKING DRUGS.

ORA LEXING, your assistant, met with me for a few minutes before my scheduled 2 p.m. meeting with you. She was a music beginner, and she played a bit on my portable music keyboard:

Twinkle, Twinkle.

London Bridge.

Happy Birthday.

Mary Had A Little Lamb.

Frere Jacques.

Beethoven 5:1, 8 notes.

You might assign her to research the DA Synthesis, working with me in some depth. She wants to understand these matters **FOR HERSELF**, a very good sign. A supportive organization encourages its workers in their personal drives for knowledge, especially when that knowledge is relevant to the organization.

KATHLEEN BARRY, your assistant, met with me also. She sings, has a music keyboard, and reads music, which is potentially helpful. But she didn't seem very open to the idea of changing the fundamentals of the status quo in music education, to better serve children.

You might call **LEROY NELSON**, (310) 546-7799, Manhattan Beach School Board member, **CALTECH** alumnus, with lots of background in music, math, computers, and foreign languages. He knows that it will be technically relatively trivial to **COMPUTERIZE** the music reforms and other reforms. You know something about computers, from computer projects such as **ANALYZING FINGERPRINTS for the FBI**.

You know **BARRY McCaffrey**, (202) 395-6700, U.S. "**DRUG CZAR**", who may have seen some of my papers by now. Among prominent educators, there hasn't yet been enough leadership to break through with even the simplest ideas in the DA Synthesis, though there has been some recent progress. Perhaps you and General McCaffrey, as **EDUCATION OUTSIDERS**, can help shake up the education establishment.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 October 8

Attention: **LAUREN MAGRUDER**; phone talk, 1996 October 2.

General **BARRY McCaffrey**
Director ("Drug Czar")
OFFICE OF NATIONAL DRUG CONTROL POLICY
750 17th Street, NW
Washington DC 20500
(202) 395-6700
(202) 395-6708 FAX

Dear General McCaffrey,

I've read the article about you by **GREGG ZOROYA**,
"HE'S AT THE FRONT LINES ONCE AGAIN:

Government: Today, retired Gen. Barry McCaffrey begins leading the U.S. war against drugs. And he has every confidence which side will win.",
in the **LOS ANGELES TIMES**, 1996 March 6, page E1.

Near the end of the article, there is a sentence referring to you:

"Punishing drug offenders is vital, but drug education for children is the No. 1 priority, he says."
Please think deeply about fundamental education reforms, such as the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**, as powerful weapons against drugs. I'm **NOT** referring only to education **ABOUT** drugs, although that is important. Instead, I'm referring to simplifications in the fundamentals of education, to
HELP CHILDREN TO LEARN MORE IN LESS TIME WHILE HAVING MORE FUN.
When children (and adults) are successful and happy in using their brains, they will be less likely to risk damaging their brains by taking drugs.

As you can tell from the accompanying technical papers and correspondence, the DA Synthesis is relevant to some of your own personal background and interests:

WEST POINT, B.S., 1964. See letter of 1996 August 24 to **CHARLES KRULAK**, Commandant, Marine Corps, with copies to the rest of the Joint Chiefs of Staff (JCS). My main reference in the military is Air Force Lt. Col. **NICK ANSTINE**, (703) 614-9759, JCS, Pentagon.

AMERICAN UNIVERSITY (AU), M.A., 1971. You might help instigate a friendly competition between AU and **GEORGETOWN UNIVERSITY**, both in DC, in improving the reforms.

ROMAN CATHOLIC. See letters of 1996 August 22 and 28 to Congressman **BUCK McKEON**, Mormon. Another possible friendly competition, Catholics versus Mormons.

ITALIAN LIGHT OPERA. That should help you with the music reforms and language reforms.

MEDICINE. Imagine medical information in phonetic spelling for current illiterates.

KENNEDY LIBERAL. See letter of 1996 September 16 to **LAWRENCE WILKER**, President, **KENNEDY CENTER**.

NAACP. See letter of 1996 August 14 to **KWEISI MFUME**, President, NAACP.

Thank you for your attention. I hope we can meet soon and work on these matters.

Rich Reed

Rich Reed
414 W. Oak Ave.
El Segundo, CA 90245
(310) 322-0421

1996 September 26

Attention: **CHRISTOPHER MARSTON**, (202) 225-5074, Legislative Assistant.

Copies to:

MARK SOUDER, (202) 225-4436, (219) 424-3041, Congressman (R-IN).
JOHN SHADEGG, (202) 225-3361, (602) 248-7779, Congressman (R-AZ).
BUCK McKEON, (202) 225-1956, (805) 254-2111, Congressman (R-CA).
CHARLES FITZSIMONS, (310) 557-0807, Executive Director, Producers' Guild of America.
EDWARD EVELAND, (310) 433-2777, Member, Long Beach School Board.
SOPHIE YARBOROUGH, (310) 499-1297, Education Writer, Long Beach Press-Telegram.

Congressman **STEPHEN HORN** (R-CA)
129 Cannon House Office Building
HOUSE OF REPRESENTATIVES
Washington DC 20515-0538
(202) 225-6676

DISTRICT OFFICE:
4010 Watson Plaza Drive, Suite 160
Lakewood, California 90712
(310) 425-1336

Dear Mr. Horn,

Thank you for chairing the hearing on 1996 September 21 of the **HOUSE SUBCOMMITTEE on NATIONAL SECURITY, INTERNATIONAL AFFAIRS, & CRIMINAL JUSTICE**, of the **HOUSE COMMITTEE on GOVERNMENT REFORM & OVERSIGHT**,

at the Brentwood Theater, Veterans Administration grounds, Los Angeles. The topic was:

"REPORT FROM THE FRONT LINES: HOLLYWOOD AND THE DRUG WAR".

Thanks also to the other Subcommittee members who participated, **MARK SOUDER** and **JOHN SHADEGG**. I saw both of them on C-SPAN, 1996 September 24, speaking about the hearing.

I appreciate the testimony by some of the scheduled speakers whom I heard:

CHARLES FITZSIMONS, Executive Director, Producers' Guild of America.

MITCHEL MATOVICH, Producer, Matovich Productions, Inc.

CAROLE LIEBERMAN, M.D., Chair, National Coalition on TV Violence.

They were legitimately critical of Hollywood's glamorization and trivialization of drugs and violence.

I also appreciate your kindness and sense of responsibility, in allowing me and some other members of the public, **NOT ON THE AGENDA**, to address the hearing. I spoke about the potential of fundamental reforms in education, such as the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**, to help students to be happier and more successful in learning, thereby making them less likely to risk damaging their brains by using

(to **STEPHEN HORN**, Congressman (R-CA); from Rich Reed; 1996 September 26; page 2)

drugs. Before I addressed the hearing, I had given to **CHRISTOPHER MARSTON**, as part of the written testimony for the hearing, a big packet of papers about the DA Synthesis. (In this letter, I'll refer to an identical or similar packet as "a big packet".) In my comments, I mentioned:

CHARLIE PARSONS, (800) 223-3273, head, **DARE AMERICA** (Drug Abuse Resistance Education). Former head, FBI office, Los Angeles. I've talked with him. He has a big packet.

CLAIR BURGNER, (619) 756-4546, a Regent, **UNIVERSITY OF CALIFORNIA**, and a former Congressman. He has a big packet. For some months, he has been helping me to try to get the reforms off the ground in the UC system.

BUCK McKEON met with me, 1996 August 21. He has a big packet. He proposed that I demonstrate the music reforms in a hearing of his subcommittee which handles higher education. Mr. Souder is on that subcommittee. Mr. McKeon, a Mormon, also proposed sharing the language reforms with the Missionary Training Center of the Mormon Church, and I have sent a big packet there.

Before I testified, I had given a big packet to Mr. Matovich, who said that he knows Mr. McKeon. After I testified, Mr. FitzSimons asked me for a big packet, which I gave him.

About **ELEVEN YEARS** ago, you were President, **CALIFORNIA STATE UNIVERSITY, LONG BEACH** campus, when I started taking reforms to meetings of the CSU Trustees. You quickly acknowledged, privately, the validity of some of the music reforms, but I don't recall any public leadership from you for any of the reforms, until your hearing on 1996 September 21. Please work with **EDWARD EVELAND**, who supports the music reforms, to get them into use in **LONG BEACH UNIFIED**.

Let me also suggest a **FRIENDLY COMPETITION** among you and Mr. Souder and Mr. Shadegg. Each of you might work with students at his own universities, who might then help teach the reforms to K-12 students.

Your universities:

STANFORD UNIVERSITY, A.B. 1953, Ph.D. 1958, and **HARVARD UNIVERSITY**, M.P.A. 1955. During more than eleven years, neither school has adequately handled even the easiest reforms, which some pre-kindergarten children have easily mastered.

You might discuss this with:

GERHARD CASPER, (415) 723-2489, President, Stanford.

BETH BERSELLI, (415) 725-2100, Editor, "Stanford Daily".

NEIL RUDENSTINE, (617) 495-1502, President, Harvard.

CHRIS McFADDEN, (617) 576-6565, Editor, "Harvard Crimson".

I've recently sent a big packet to each of them.

Mr. Souder's universities:

INDIANA UNIVERSITY, B.S. 1972, and **UNIVERSITY OF NOTRE DAME**, M.B.A. 1974.

Mr. Shadegg's university:

UNIVERSITY OF ARIZONA, B.A. 1972, J.D. 1975.

Thank you for your attention. Let's make these good things happen.

Rich Reed

RICH REED
414 West Oak Avenue
El Segundo, California 90245
(310) 322-0421

OBJECTIVE :

Product development in educational software and publishing, for music and math and languages.
Create learner-friendly CD-ROMs, videos, books, etc, for self-instruction and classroom use.
Help people to learn more in less time while having more fun.

ACCOMPLISHMENTS :

- Invented DA FuNeDiKS (phonetics), for English and other languages.
- Invented DA music theory.
- Invented DA music solfege.
- Helped invent DA music notation.
- Integrated fundamental education reforms into the DA Synthesis of Music & Math & Languages.
- Educated journalists, who then covered the reforms in newspapers, including :
Washington Post, Baltimore Sun, Long Beach Press-Telegram, Dallas Morning News.
- Gained support from school board members, for the following reforms :
 - Manhattan Beach Unified : Leroy Nelson (music and languages), Michelle Memmott (music).
 - Los Angeles Unified : David Tokofsky (music), George Kiriama (music).
 - Long Beach Unified : Edward Eveland (music).

SOME RESULTS WITH BEGINNERS IN FIRST LESSON USING REFORMS :

- Five-year-old played nine songs and four classical themes on a music keyboard.
- Six-year-old read some words aloud, recognizably and with comprehension, in English, Spanish, Italian, French, German, Russian, and Japanese.
- Seven-year-old played ten songs and ten classical themes.
- Ten-year-old played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata.

EMPLOYMENT :

- Computer Sciences Corporation, software quality control, Fortran programming.
- Private music lessons.
- Tutoring in Math, and in English as a Second Language (ESL).
- Village School, private pre-school, researching music and language reforms. Anthea Bethurum, Director, said that if DA FuNeDiKS would become new English spelling, she could take typical five-year-olds, and in one year could have them reading the Encyclopaedia Britannica, pronouncing accurately.

EDUCATION :

- University of California, Santa Barbara: B.A., Math, honors; M.A., Math; minor, Music.

KEY WORD INDEX :

- Education, Software, Publishing, CD-ROM, Music, Arts, Math, Science, Computer, English, Literacy, Phonics, Phonetics, ESL, Humanities, Bilingual, Multilingual, Multicultural.

RICH REED

414 W. OAK
EL SEGUNDO
CA 90245

MUSIC &
LANGUAGE
REFORMS.

HILLARY CLINTON
WHITE HOUSE
DC 20500

PHOTOCOPY
PRESERVATION

DA MUSIC, INTRODUCTION

by Rich Reed 1996 February 17 computer file DAMUSIC.INT

This is an introduction to **DA MUSIC**, the music reforms which are part of the education reforms in the **DA SYNTHESIS OF MUSIC & MATH & LANGUAGES**. The music reforms are explained largely in relation to music keyboards, but the reforms apply to other instruments as well, and to vocal music.

STANDARD MUSIC EDUCATION contains a lot of unnecessary complexity and foolishness. A few examples:

Each piano key has two or three different standard names.
On the standard five-line music staff, each line represents many different notes within an octave.
In standard music theory, $2+2=3$, as in $M2+M2=M3$.

DA MUSIC is simpler and more logical. A few examples:

Each piano key has exactly one name.
On the 1+3 music staff, each line represents exactly one note within an octave.
In DA music theory, $2+2=4$.

Consider some results of using DA music with some **MUSIC BEGINNERS**:

TEN-YEAR-OLD, lesson #1, one-on-one, about ninety minutes.
She played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata, on a music keyboard.

FIVE-YEAR-OLD, lesson #1, one-on-one, about twenty minutes.
She played nine songs and four classical themes on a music keyboard.

An elementary school teacher who is a music beginner can play at least **FIVE SONGS and FIVE CLASSICAL THEMES** in her first one-on-one lesson, and she can then immediately start playing and teaching those songs and themes to her own students and to other teachers who are music beginners. Most elementary school kids in a school can soon be playing at least five songs and five classical themes.

Teachers, including music experts, can work together to develop additional songs and themes and other material using the reforms. If **TEN TEACHERS** develop **TEN PAGES EACH** (without duplication) of new material, they will have **ONE HUNDRED PAGES** of new material, which they can share with each other and with other teachers, perhaps in many different school districts.

Teachers and students, as they learn and teach reforms, may develop their own **IMPROVEMENTS**, making it even easier for other teachers and students to learn music. Those improvements should become part of the nationwide and worldwide **COMPUTERIZATION** of the reforms.

7+5 KEYBOARD, WITH NOTE NUMBERS

by Rich Reed 1994 March 17 computer file 75KEYBOA

The 7+5 keyboard is the current standard keyboard design for pianos and organs and other music keyboards. In each dozen consecutive keys, there are seven white keys and five black keys. (There are other keyboard designs which are better in some ways.)

For simplicity, let's give each key, within a dozen consecutive keys, a unique one-character name. (Traditional music education gives each key two or three different names.) For now, let's use 0123456789AB, a base-twelve number system, with A=ten, B=eleven. We can read A as "A" or as "ten", and we can read B as "B" or as "eleven". (For consistency, we might invent two strictly numeric characters for ten and eleven.) Some people put a line through zero, or a dot within zero, to distinguish zero from letter O.

We can distinguish different dozens by calling them the forties, fifties, sixties, seventies, etc. We can put a box around a number for indicating which dozen to play in. (We might instead underline the number, or make it larger, or use italics or boldface, etc.)

6 0, "sixty-zero", is the key traditionally called "middle C".

Some music keyboards have 49 keys, 4 0 through 8 0.

A standard piano has 88 keys, 2 9 through A 0, "tenty-zero".

You might play the following notes, to help you get comfortable with note numbers. You can put note numbers on self-adhesive labels, on the keys, or next to the keys, of your keyboard.

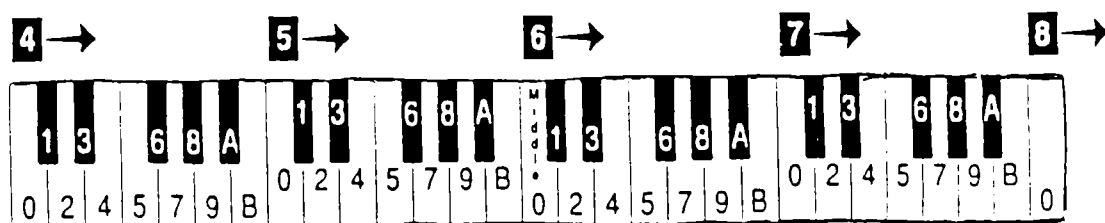
4 0123456789AB 5 0123456789AB 6 0123456789AB 7 0123456789AB

White keys: 4 024 579B 5 024 579B 6 024 579B 7 024 579B 8 0

On the white keys, observe the repeated pattern of three even numbers and four odd numbers: 024 579B. (B=eleven.)

Black keys: 4 13 68A 5 13 68A 6 13 68A 7 13 68A

On the black keys, observe the repeated pattern of two odd numbers and three even numbers: 13 68A. (A=ten.)



DA Music keyboard template

4

1	3	6	8	A		
0	2	4	5	7	9	B

5

1	3	6	8	A		
0	2	4	5	7	9	B

6

1	3	6	8	A		
0	2	4	5	7	9	B

7

1	3	6	8	A		
0	2	4	5	7	9	B