

Rich Reed

P6/(b)(6)

2000 June 17

Attention: **ALTHEA**, phone talk, 2000 June 15. Some Spanish, singing.

Copies: **MADELEINE ALBRIGHT**, (202) 647 5548, Secretary of State.

Attn: **TOM KELSEY**, phone talk, 2000 June 16. Knows Greek, not music.

DONNA SHALALA, (202) 690 7431, Secretary of Health & Human Services.

Attn: Mrs. **WARD**, phone talk, 2000 June 16.

Ms. **ALEXIS HERMAN**

Secretary of Labor

DEPARTMENT of LABOR

200 Constitution Avenue, NW

Washington DC 20210-0001

(202) 693 6000

Dear Ms. Herman,

Thank you for your time on the phone, 2000 June 15. I had phoned the White House, and was put on hold, waiting to be transferred to **MINYON MOORE**, (202) 456 6257, Political Director. Through some human or mechanical error, I found myself talking with you. Sometimes mistakes turn out better than successful plans. Perhaps there was a touch of destiny in our unexpectedly talking together.

You seem very open to the education reforms which I told you about, which are part of the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). Here are some results obtained with **BEGINNERS**:

SIX-YEAR-OLD, first lesson with language reforms. She read some words in English, Spanish, Italian, French, German, Russian, and Japanese, with comprehension and reasonably accurate pronunciation.

TEN-YEAR-OLD, music beginner, first lesson with music reforms. She played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata, on a music keyboard. She was mentioned in the **WASHINGTON POST** article of 1991 May 21 by **DON OLDENBURG**, (800) 627 1150 x6564, about the reforms.

NINETY PERCENT of SEVEN-YEAR-OLDS in the United States, **TWO YEARS** from now, if they are allowed to use such reforms, should be able to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE** and the complete works of **FREDERICK DOUGLASS**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

(to ALEXIS HERMAN, U.S. Secretary of Labor;
from Rich Reed, 2000 June 17, page 2 of 2)

After our phone talk, I went to the local library and read a little about you. Some of your background might help you to understand the reforms, and to lead with the reforms, nationwide and worldwide.

You are **CATHOLIC**, and you have a B.A. with honors from **XAVIER UNIVERSITY** in New Orleans. I assume that you know some **LATIN**. The language reforms are based partly on Latin, which has an excellent spelling system. You might help other Catholics, including Pope **JOHN PAUL II**, to understand the reforms, which include making English spelling more like Latin spelling, and even more phonetic than Latin spelling. The Pope knows many languages, and he should help to apply the reforms to languages which he knows, and to other languages around the world. I've sent reform papers to him before.

You worked on campaigns for **MAYNARD JACKSON**, **ANDREW YOUNG**, **MARION BARRY**, and **JESSE JACKSON**. When **RON BROWN** was Chair of the **DEMOCRATIC NATIONAL COMMITTEE** (DNC), you were Chief of Staff, then Deputy Chair. While in the White House, you've worked closely with the **CONGRESSIONAL BLACK CAUCUS** (CBC). I've shared reforms with many black leaders, but I've had little success in getting their help for reforms which will eventually get results such as **SOLVING the PROBLEM of ILLITERACY in ENGLISH**.

Perhaps you can help them, including **JAMES CLYBURN**, (202) 225 3315, Chair, CBC.

MADELEINE ALBRIGHT might already be familiar with the reforms. I've mailed papers to her before. She knows many languages, and she should use her expertise to help reform those languages, and perhaps other languages. Imagine

SOLVING the PROBLEM of ILLITERACY, in ALL LANGUAGES, WORLDWIDE.

She and you might work on this with various ambassadors to the U.S., including **YURI USHAKOV**, (202) 298 5757, Russian Ambassador. I've talked with him, and my papers are at the Embassy.

DONNA SHALALA might already be familiar with the reforms. I've mailed papers to her before. Imagine

MEDICAL INFORMATION in PHONETIC SPELLING.

You and she might work on this with various health organizations. Current illiterates will more quickly learn to read in phonetic spelling, to take better care of their health and their children's health.

RICHARD RILEY, (202) 401 3000, Secretary of Education, has known about the reforms during more than seven years. Please **DON'T PASS THE BUCK** to him. Like his predecessors going back more than fifteen years, he has been completely useless for the reforms. The standard excuse is that he cannot endorse any particular teaching method. That excuse is a blatant lie. Every time he publicly praises people who perpetuate traditional destructive stupidities, such as current standard English spelling, he is endorsing those traditional destructive stupidities. Without endorsing EasyRead or any other particular phonetic spelling, he could publicly say things such as:

- For a **GIVEN SOUND**, it is easier to learn **ONE SYMBOL** than many symbols.
- For a **GIVEN SYMBOL**, it is easier to learn **ONE SOUND** than many sounds.
- Let's **COMPUTERIZE** various phonetic spelling systems.
- Let's **TEST** various phonetic spelling systems, to see which works best.
- The U.S. Department of Education will **HELP FUND** the computerization and testing.

Thank you for your attention. I hope we can talk again soon.

Rich Reed

Rich Reed

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2000 June 11

Mr. **ROY ROMER**
Incoming Superintendent
LOS ANGELES UNIFIED SCHOOL DISTRICT
450 North Grand Avenue, Room A-223
Los Angeles, California 90012
(213) 625 6251
(310) 515 3000 x6251

Dear Mr. Romer,

Congratulations on your being selected as the next Superintendent of L.A. Unified. Please meet with me soon, to get into some reforms which can enable **NINETY PERCENT** of **SEVEN-YEAR-OLDS** in the United States, **TWO YEARS** from now, to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

I'm enclosing a substantial set of papers about some of the reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). Perhaps carefully read a few of my recent letters, for an overview of the reforms. Suggestions:

ANDY ROTHERHAM, (202) 456 1414, Senior Education Advisor, White House. 2000 May 13.

BRUCE REED, (202) 456 1414, Domestic Policy Advisor, White House. 2000 May 20.

MARY BALLESTEROS, (213) 896 2019, Education Writer, La Opinión. 2000 April 12.

KOFI ANNAN, (212) 963 5012, Secretary General, United Nations. 2000 May 6.

MIKE LANSING, (213) 625 6385, L.A. Unified School Board member. 1999 July 31.

Perhaps glance through the other letters and the newspaper articles. Please concentrate on the technical papers. If I recall correctly, I've sent education reform papers to you several times before. I'm enclosing a copy of my hand-printed letter of 1997 January 16 to you.

Underlying the reforms, the fundamental principle is the reduction of unnecessary complexity. In some ways, we should think like little children. We should be as **USER-FRIENDLY** as possible for **LITTLE CHILDREN** and **OTHER BEGINNERS** who are learning. Examples:

- In English, it is easier for a little child to learn **ONE SYMBOL** for **ONE SOUND**, than to learn the traditional many symbols and combinations of symbols for one sound, and the traditional many sounds for one symbol or combination of symbols.

(to ROY ROMER, incoming Superintendent, Los Angeles Unified School District;
from Rich Reed; 2000 June 11; page 2 of 2)

- If a given sound occurs in more than one language, it is easier for a little child to learn the **SAME ONE SYMBOL** for that sound in all of those languages, than to learn the traditional many symbols and combinations of symbols for that one sound.
- For a given piano key, it is easier for a little child to learn **ONE NAME**, than to learn the traditional two or three different names.
- For a given position on a music staff, it is easier for a little child to learn **ONE NOTE**, than to learn the traditional many notes.
- In music theory, it is easier for a little child to learn $2+2=4$, than to learn the traditional $2+2=3$, as in $M2+M2=M3$.

I've read the interview of you by LOUIS SAHAGUN and DOUG SMITH,

**"SPECIAL REPORT: New L.A. schools chief Roy Romer likes revamp plan, but is still . . .
TAKING STOCK OF A BIG JOB"**,

in the **LOS ANGELES TIMES**, 2000 June 11, page B1. I especially like one of your answers:

"I do have a style when trying to find a better way of doing something. It stimulates others to think about it. I throw out new ideas and throw them out publicly, even at a press conference. That's a bit risky. But I like mid-course corrections. Put your idea out on the table and say, 'What do you think about this?' There's no loss in that. So you throw 10 ideas and nine don't work; try one that works."

Please share some of the EasyRead ideas with students in L.A. Unified. Suggestions:

For **FIRST GRADE** students:

Spanish spelling is more logical than English spelling. Can you help make English spelling more like Spanish spelling, and even more logical than Spanish spelling?

For **FIFTH GRADE** students:

If we give each key on a music keyboard one name, you can easily play five songs and five classical themes in one hour. If we give each position on a music staff one note, you can learn in one hour to easily name the correct pitches of all the notes in the full range of an orchestra. Would you like to try the music reforms?

For **TENTH GRADE** students:

In your study of various languages, perhaps including Spanish, Italian, French, German, Russian, and Japanese, would you like to try a spelling system in which a given sound is indicated by only one symbol?

You might ask **ALL L.A. UNIFIED STUDENTS** if they think the reforms should be **COMPUTERIZED**, to help students around the world to **LEARN MORE** in **LESS TIME** while having **MORE FUN**.

During many years, I've shared education reforms with many influential people in Los Angeles and elsewhere. Most of those people oppose real solutions for problems such as illiteracy in English. Some of those people are your friends. You might help them to understand the reform ideas. As a suggestion, you might soon talk with:

RICHARD RILEY, Mayor, L.A.

ELI BROAD, billionaire, L.A.

BILL CLINTON, U.S. President.

AL GORE, U.S. Vice President.

Thank you for your attention. Please meet with me soon.

Rich Reed

Rich Reed

P6/(b)(6)

2000 June 7

Attention: STAN, phone talk, 2000 June 7. Russian, English, German. Not musician.

Copy to: RICHARD HOLBROOKE, (212) 415 4404, U.S. Ambassador to the U.N.

Mr. **SERGEY V. LAVROV**
Russian Ambassador to the U.N.
RUSSIAN MISSION to the UNITED NATIONS
136 East 67 Street
New York, New York 10021
(212) 861 4327 Lavrov
(212) 861 4901 switchboard

Dear Mr. Lavrov,

YURI USHAKOV, (202) 298 5757, Russian Ambassador to the U.S., was kind enough to accept my phone call on 2000 May 10, as indicated in my added note to my letter of 2000 May 3 to him. I'd like **NINETY PERCENT of SEVEN-YEAR-OLDS** in the U.S., **TWO YEARS** from now, to be able to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

I'd like to get similar results in Russia and around the world. I'm enclosing for you a set of papers similar to the papers which I sent to Mr. Ushakov, regarding the reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis).

KOFI ANNAN, (212) 963 5012, Secretary General of the U.N., has access to a similar set of papers, as indicated in my letter of 2000 May 6 to him.

RICHARD HOLBROOKE, American Ambassador to the U.N., might be willing to work with you and Mr. Ushakov and Mr. Annan, on these matters.

If I understand correctly, President **VLADIMIR PUTIN's** wife, **LUDMILA**, earned a graduate degree in **MODERN LANGUAGES** from **LENINGRAD STATE UNIVERSITY**. She might help to improve the language reforms and other reforms, and to explain them to Russians and the rest of the world.

Rich Reed

Rich Reed

P6/(b)(6)

2000 June 14

Copy to: **LORETTA SANCHEZ**, (202) 225 2965, Congresswoman (D-CA).
Attention: **AMY SLAVIN**, phone talk, 2000 June 13.
Knows Spanish. Flute as a kid.

Ms. **PAT HARRISON**
Co-Chair
REPUBLICAN NATIONAL COMMITTEE (RNC)
310 First Street, SE
Washington DC 20003
(202) 863 8500

Dear Ms. Harrison,

Thanks for your time on the phone, 2000 June 13. I had seen you on **MSNBC** on 2000 June 12, with your fellow guest, **LORETTA SANCHEZ**, and host **BRIAN WILLIAMS**. On that show, you said that **EDUCATION** is the most important issue in the presidential campaign. I told you about reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the **DA System**, or **DA Synthesis**). **NINETY PERCENT of SEVEN-YEAR-OLDS** in the U.S., **TWO YEARS** from now, using such reforms, should be able to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

In 1988, during the **BUSH-DUKAKIS** presidential campaign, I changed parties, from Democrat to Republican, because Democrats were lousy on big reforms in education, such as solving the problem of illiteracy in English. Back then, Governor **JOHN SUNUNU (R-VT)** returned a phone call to me, to talk about education. Later, he talked with me in person at **UCLA** on the day of the **Bush-Dukakis** debate there. He became Chief of Staff for President Bush, but they didn't lead with the reforms.

Neither Governor **GEORGE W. BUSH** nor Vice President **AL GORE** has led with the reforms, but Mr. Bush has known about the reforms during only a few years, while Mr. Gore and President **BILL CLINTON** have known about the reforms during more than a dozen years. You might help Mr. Bush to lead with the reforms in the remaining months of the campaign.

Please work with Ms. Sanchez in a **NONPARTISAN** manner. Ms. Slavin said that Ms. Sanchez knows **SPANISH** and **ITALIAN**. You know **FRENCH** and **ITALIAN**. Italian spelling is more phonetic than English spelling. Let's **COMPUTERIZE** the transformation of **ENGLISH SPELLING** to make it **MORE LIKE ITALIAN SPELLING**, and even **MORE PHONETIC** than Italian spelling. Please also work with **JOE ANDREW**, (202) 863 8000, Chair, **DEMOCRATIC NATIONAL COMMITTEE (DNC)**, and **ROY ROMER**, (213) 625 6251, former Chair, **DNC**, soon to be Superintendent, **L.A. UNIFIED**.

Rich Reed

Rich Reed

P6/(b)(6)

2000 May 31

Attention: **MARGARET**, phone talk, 2000 May 30.

Copies to: **LEON FUERTH**, (202) 456 9501, National Security Advisor for V.P. **AL GORE**.

Attention: **DORA**, phone talk, 2000 May 30.

SAMUEL BERGER, (202) 456 9481, National Security Advisor, White House.

Attention: **TODD**, phone talk, 2000 May 30. Spanish, not music.

JOHN HENNESSY, (650) 724 4074, Provost and President-Designate, Stanford.

Attention: **MARGARET ROWLAND**, phone talk, 2000 April 4.

MICHAEL KIRST, (650) 723 4412, Education Professor, Stanford.

Phone talk, 2000 May 31. Spanish, not music.

Dr. CONDOLEEZZA RICE

Fellow

HOOVER INSTITUTION

STANFORD UNIVERSITY

Stanford, California 94305-6010

(650) 723 6867

Dear Dr. Rice,

I've read a bit about you, most recently in the article by **MARIA L. LaGANGA**,

"IN RACE FOR WHITE HOUSE, THE 'CULT OF CONDI' PLAYS GROWING ROLE:

**Advisors: As George W. Bush's foreign policy smarts increase, Condoleezza Rice
deserves much of the credit."**

in the **LOS ANGELES TIMES**, 2000 May 28, page A3.

YURI USHAKOV, (202) 298 5757, Russian Ambassador to the U.S., was kind enough to talk with me on the phone on 2000 May 10. He said that he would study the papers which I had sent to him regarding the education reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). I'm enclosing a similar set of papers. With reforms, **NINETY PERCENT of SEVEN-YEAR-OLDS** in the U.S., **TWO YEARS** from now, should be able to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

You know **RUSSIAN**, and you studied to be a **CONCERT PIANIST**. You can verify, for Mr. Ushakov and Mr. Bush, the validity of some of the following inter-related observations and suggestions:

(to CONDOLEEZZA RICE, Hoover Institution, Stanford University;
from Rich Reed; 2000 May 31; page 2 of 2)

In current standard English spelling, a given phoneme might be represented by a dozen or more different letters and combinations of letters.

Current standard Russian spelling is more phonetic than current standard English spelling. We can improve English spelling by making it more like current standard Russian spelling.

We can further improve English spelling by making it even more phonetic than current standard Russian spelling.

We can improve Russian spelling by making it more phonetic than it now is.

We can integrate new English spelling and new Russian spelling.

We can improve and integrate additional languages.

Our basic rule can be one symbol per phoneme, within a language and among languages.

We can computerize the transformations, from current standard spellings to integrated phonetic spellings, for many languages.

We can solve the problem of illiteracy, worldwide.

It would be a good thing to solve the problem of illiteracy, worldwide.

In current standard music theory, $2+2=3$, as in $M2+M2=M3$.

We can improve music theory by teaching $2+2=4$ instead of $2+2=3$.

In current standard music theory, each piano key has two or three different names.

We can improve music theory by giving each piano key one name.

Current standard music pitch notation was invented more than nine hundred years ago, in the Middle Ages, by Guido D'Arezzo, and hasn't been fundamentally reformed since then.

On the current standard five-line music staff, each position can be all of the different pitch names, A B C D E F G, natural or flatted or sharped, sometimes double-flatted or double-sharped, depending on the clef, key signature, accidental sign, and transposition.

We can improve music pitch notation by using a twelve-position staff, with each position corresponding to exactly one note within an octave.

As we go from octave to octave, we can repeat the pattern of lines and spaces of the twelve-position staff, so anyone who can identify the correct pitches in one octave, can automatically identify the correct pitches in all other octaves.

We can computerize the transformations, from current standard music theory and notation, to reform music theory and notation.

We can solve the problem of musical illiteracy, worldwide.

It would be a good thing to solve the problem of musical illiteracy, worldwide.

During about fifteen years, I've shared reforms with various people at Stanford, including current President **GERHARD CASPER**, (650) 723 2489, and former President **DONALD KENNEDY**, and you when you were Provost. As far as I know, Stanford has never risen to the intellectual and moral challenge of any of the reforms, not even the proposed change from $2+2=3$ to $2+2=4$ in music theory. You might help get the reforms going at Moscow State University, which might help inspire Stanford to raise its current low standards of intellect and integrity.

Please talk through some of the reforms with me in the near future. Perhaps you and Mr. Ushakov and Mr. Bush can help to improve the reforms, to serve our countries and the rest of the world.

Rich Reed

Rich Reed

P6/(b)(6)

2000 May 20

Mr. **BRUCE REED**
Assistant to the President for Domestic Policy
Old Executive Office Building, Room 216
WHITE HOUSE
Washington DC 20502
(202) 456 1414 switchboard

Dear Mr. Reed,

Thanks for your time on the phone, 2000 May 16. You seem open-minded about using reforms to enable **NINETY PERCENT of SEVEN-YEAR-OLDS** in the United States, **TWO YEARS** from now, to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

Your academic background is very distinguished, including:

PRINCETON.

OXFORD, as a **RHODES SCHOLAR**.

You know **SPANISH, FRENCH, ITALIAN**, and **PIANO**, which should help you into the reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis).

When I talked with you on 2000 May 16, I had already talked with **ANDY ROTHERHAM**, education advisor at the White House, and with his assistant, **KENDRA BROOKS**, about the reforms, and they already had some of my reform papers. I think they understand and like some of the reforms. You said that you would talk with Mr. Rotherham that same day. You might copy the reform papers for yourself, so you can play with the ideas at your leisure.

MARILYN JACHETTI WHIRRY, (310) 326 4223, **NATIONAL TEACHER OF THE YEAR**, might be up to the challenge of the reforms. She received a packet of my papers, and she said she will get into them soon. Her background includes **ITALIAN** and **LATIN**, and she played some **PIANO** long ago. Perhaps she can help teach the reforms on national and international TV.

Your wife **BONNIE** is an attorney. You might discuss with her the concept of a constitutional right, perhaps a natural human right, to have understandable information. Medical information, in current standard English spelling, is useless to millions of illiterate people whose first language is English. I think they have the right to have medical information in phonetic spelling, so they can more quickly learn to read and understand it, and can thereby take better care of themselves and their children.

Rich Reed

DIANE, IN ANNAN'S OFFICE,
HAS BIG PACKET, LOVES
EDUCATION.

Rich Reed

P6/(b)(6)

2000 May 6

Mr. KOFI ANNAN
Secretary General
Room 3800
UNITED NATIONS
New York, New York 10017
(212) 963 5012

(Note added by Rich Reed, 2000 May 22:

Phone talk with DELLA, 2000 May 16, in the office of
JOHN LANGMORE, (212) 963 5855, Director,
Division for Social Policy and Development.
Della has seen my papers. She knows Chinese,
Japanese, some French.)

Dear Mr. Annan,

With language reforms based partly on **SWAHILI, SPANISH, RUSSIAN, and CHINESE PINYIN**, and with music reforms based partly on very simple math, **NINETY PERCENT of SEVEN-YEAR-OLDS** in English-speaking countries, **TWO YEARS** from now, should be able to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

Similar results can be obtained in other countries. In countries where there is massive poverty, it is especially urgent to eliminate foolish complexity in learning, which causes unnecessary failure in learning. Let's **SOLVE** the problem of **ILLITERACY**, worldwide, by changing centuries of foolish traditions, and by being on the side of children.

I'm enclosing some papers about the reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). Please study the reforms carefully, and try to improve them. The reforms are based on very simple ideas, including:

- In a given language, **ONE SYMBOL** for **ONE SOUND**.
- If a sound occurs in more than one language, the **SAME ONE SYMBOL** should be used for that sound in **ALL OF THOSE LANGUAGES**.
- **ONE NAME** for each piano key.
- **ONE NOTE** for each position on a music staff.
- **2+2=4** in music theory, to replace the traditional, idiotic **2+2=3**, as in **M2+M2=M3**.

We should adjust the world to children, rather than lying to children and forcing them to adjust to centuries-old, status quo stupidities in English and music and other subjects. I'll be pleased to help you present the reforms to the **GENERAL ASSEMBLY**. The ambassadors to the U.N. should help to improve the reforms, to **COMPUTERIZE** the reforms, and to make the reforms available worldwide.

Rich Reed

Rich Reed

P6/(b)(6)

2000 May 20

Attention: **MARSHA ADLER.**

Copies to: All the UC Regents, campus Chancellors, etc.

Mr. **CRUZ BUSTAMANTE**
Lieutenant Governor of California
State Capitol, Room 1114
Sacramento, California 95814
(916) 445 8994

Dear Mr. Bustamante,

Thank you for talking with me a bit during breaks in the meetings of the **BOARD of REGENTS** of the **UNIVERSITY of CALIFORNIA (UC)** at **UCLA** on **2000 MAY 17-18**.

On 2000 May 17, I gave you a **BIG PACKET** of papers about the education reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). You know **SPANISH**, which should help you into the language reforms. You don't seem to be afraid of the idea of **PHONETIC SPELLING for ENGLISH**. Just **TWO YEARS** from now, **NINETY PERCENT of SEVEN-YEAR-OLDS in CALIFORNIA**, including **NINETY PERCENT of LATINO SEVEN-YEAR-OLDS**, should be able to read anything in the complete works of **SHAKESPEARE**, pronouncing accurately. As a step toward phonetic spelling, we can make English spelling more like Spanish spelling. You know **MAX ESPINOZA**, former Student Regent, who understands and likes some of the EasyRead reforms. You might discuss the reforms with him. He now works for Assemblyman **ANTONIO VILLARAIGOSA**, (916) 319 2045.

MARSHA ADLER, your assistant, talked with me on 2000 May 18. She remembered the reforms from a few years ago. I think she knows some **FRENCH** and **MUSIC**. I gave her a **BIG PACKET**.

On 2000 May 17, I gave to the UC staff sixty copies of **SMALL PACKETS** of some of my recent letters, to be distributed to all the Regents, campus Chancellors, etc, in preparation for my address to the Regents on 2000 May 18. Those letters are to:

ANDY ROTHERHAM, top Education Advisor, White House, 2000 May 13.
MARILYN JACHETTI WHIRRY, National Teacher of the Year, 2000 May 13.
YURI USHAKOV, Russian Ambassador to the U.S., 2000 May 3.
JOHN McCain, U.S. Senator, 2000 March 27.
JOHN MADIGAN, Chairman, Tribune Company, 2000 April 27.
MARY BALLESTEROS, Education Writer, La Opinión, 2000 April 12.
RANDALL ROBINSON, President, TransAfrica Forum, 2000 May 2.

On 2000 May 18, I addressed the Regents. My topic was **SOLVING the PROBLEM of ILLITERACY in ENGLISH**. My comments were something like these:

(to **CRUZ BUSTAMANTE**, Lieutenant Governor of California;
from Rich Reed; 2000 May 20; page 2 of 2)

I'm a UC Santa Barbara alumnus. There has been recent progress with reforms which I've been sharing with the Regents during more than fifteen years. I'll mention some highlights.

The **LOS ANGELES TIMES** published an article about the reforms on 1999 December 13. That was after more than fourteen years of suppression. The article hasn't changed the general policy of the Times, opposing education reforms. Still, the article is progress.

ANDY ROTHERHAM, top Education Advisor, White House, talked with me on the phone on 2000 May 10. He had a big packet of my papers in front of him. I talked him through some of the technical details of the music reforms. He knows **SPANISH** and **MUSIC**. I had talked several times on the phone with his assistant, **KENDRA BROOKS**, who knows **SPANISH** and **RUSSIAN**. I think they understand and like some of the reforms.

BRUCE REED, top Domestic Policy Advisor, White House, talked with me on the phone on 2000 May 16. He went to **PRINCETON**, and to **OXFORD** as a **RHODES SCHOLAR**. He knows **SPANISH**, **FRENCH**, **ITALIAN**, and **PIANO**. He seems open to ideas, and he said he would discuss the reforms with Mr. Rotherham that same day.

YURI USHAKOV, Russian Ambassador, talked with me on the phone on 2000 May 10. He said that he would study my papers. President **VLADIMIR PUTIN**'s wife majored in modern languages in college. She might improve the reforms, and become an Education First Lady.

JOHN MADIGAN, Chairman of the Tribune Company, talked with me on the phone on 2000 April 26. He knows **SPANISH**. The Tribune Company includes the Chicago Tribune, and recently bought the Times Mirror Company, which includes the L.A. Times. UC President **RICHARD ATKINSON** knows that the Chicago Tribune tried simplified spelling for English, back in the early 1900's, I think. The effort failed, but that was **BEFORE COMPUTERS**.

The fundamental problems in education are no longer technical or financial. The fundamental problems are moral. Members of the elite, including the Regents, tend to serve their vested interest in preserving their elitism within the status quo. That status quo includes unnecessary illiteracy due to standard English spelling. The Regents should rise above their vested interest, and should help to solve the problem of illiteracy in English, by **COMPUTERIZING** the **TRANSFORMATION** of current traditional English spelling into **PHONETIC SPELLING**.

On 2000 May 17-18, at UCLA, I talked with various people, and gave them **BIG PACKETS**. Here are some of those people. You might work with some of them on the reforms.

JUSTIN FONG, (310) 837 1819, incoming Student Regent. Knows **CHINESE**.

ROSEANNE GUTIERREZ, (310) 825 ~~2485~~, incoming Academic Affairs Commissioner, UCLA.
TAGALOG and **PIANO**. 2815

ELI ILANO, (510) 643 0602, Chair, UC Student Assn. **PIANO**, **SAXOPHONE**, **FRENCH**.

JOANNA LEY, outgoing President, **MECHA**, UCLA. **SPANISH**. 310 206 6452

CLARA and **TIFFANY**, Project Literacy, UCLA. Clara knows **CHINESE**.

ROCHELLE, Samahang Pilipino, UCLA. **TAGALOG**. I talked her through some music reform papers, in some detail. She said the literacy reforms would create an ideal world. 825 2727

KATYNJA McCORY, run-off candidate, Student President, UCLA.

ELIZABETH HOUSTON, run-off candidate, Student President, UCLA. **LATIN**, **PIANO**.

Rich Reed

Rich Reed

P6/(b)(6)

2000 June 3

Attention: **KRISTIN**, phone talk, 2000 June 2. Some languages. Not music.

Copy to: **ROSALIND HELDERMAN**, (617) 576 6565, Managing Editor, **CRIMSON**.
Phone talk, 2000 June 2. **HISTORY** major. Some **PIANO, LATIN**.

Professor **JEREMY KNOWLES**
Dean of the Faculty of Arts and Sciences
University Hall 5
HARVARD UNIVERSITY
Cambridge, Massachusetts 02138
(617) 495 1566 Knowles
(617) 495 1000 switchboard

Dear Professor Knowles,

Thanks for accepting my phone call, 2000 June 2. You are in the article by **ELIZABETH MEHREN**,
"HARVARD PRESIDENT SAYS HE WILL LEAVE NEXT YEAR",
in the **LOS ANGELES TIMES**, 2000 May 23, page A10. That led me to phone you. Perhaps it was a
touch of fate that one of your appointments had been cancelled, so that you had some time to talk
with me. I've also read a bit of additional material by you and about you.

You know **RUSSIAN**, you were a **SCHOOL ORGANIST**, and your main research interests are
CHEMISTRY and **BIOCHEMISTRY**. You also have very impressive academic background, including:
OXFORD, Ph.D.; **CALTECH**, postdoctoral fellow; **YALE**, visiting professor. That is wonderful
background for understanding, and perhaps improving, the education reforms in the
EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES
(formerly, the DA System, or DA Synthesis).

I'm enclosing a substantial set of papers about some of the reforms. You might carefully read a few of
the accompanying letters, for an overview of the reforms. Suggestions:

CONDOLEEZZA RICE, (650) 723 6867, foreign affairs advisor for Gov. **GEORGE W. BUSH**
(R-TX), U.S. presidential candidate. Letter to her, 2000 May 31.

YURI USHAKOV, (202) 298 5757, Russian Ambassador to U.S. Letter to him, 2000 May 3.

KOFI ANNAN, (212) 963 5012, Secretary General, United Nations. Letter to him, 2000 May 6.

Perhaps glance at the other letters and the newspaper articles. Please focus on the technical papers.

I met **DEREK BOK** more than fifteen years ago, when he was President of Harvard. I talked on the
phone with **NEIL RUDENSTINE**, (617) 495 1502, about nine years ago, shortly before he became
President. I've occasionally sent reform papers to them and to other people at Harvard. As far as I
know, Harvard has never used any of the reforms to serve Harvard students and the rest of the world.

I understand something about the vested interest of the academic elite in perpetuating unnecessary
illiteracy around the world. And I know that it will be embarrassing for some of the academic elite,
including Harvard music professors; to acknowledge their years or decades of personally teaching
medieval garbage, including $2+2=3$ in music theory, as in $M2+M2=M3$. But Harvard should be on the
side of $2+2=4$ in music theory, and other rational reforms in education. Please help.

Rich Reed

Rich Reed

P6/(b)(6)

2000 April 8

Attention: **BETTY HAMPTON**, Executive Assistant, phone talk 2000 April 7.

Governor **JEB BUSH (R)**
PL05 The Capitol
Tallahassee, Florida 32399-0001
(850) 488 5603

Dear Governor Bush,

During more than a year and a half, you have been familiar with the education reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). Please take the time now to **MASTER** the reforms. **NINETY PERCENT of SEVEN-YEAR-OLDS** in Florida, just **TWO YEARS** from now, using such reforms, should be able to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS and 20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

The swing vote of **LATINOS** in the biggest states, including **FLORIDA, TEXAS, CALIFORNIA, and NEW YORK**, might determine the presidential election this year. The language reforms are based partly on **SPANISH**. We can **MAKE ENGLISH SPELLING MORE LIKE SPANISH SPELLING**. We can make English spelling **EVEN MORE PHONETIC** than Spanish spelling. We can **COMPUTERIZE** the language reforms. We can thereby largely **SOLVE** the **PROBLEM of ILLITERACY in ENGLISH**.

In the accompanying papers, please note some recent progress with the reforms, including at the **LOS ANGELES TIMES**, and at **UNIVISIÓN**, the biggest Spanish-language TV network in the U.S. And I have some promising appointments scheduled for 2000 April 10:

MARY

- ~~MARY~~ **MARI BALLESTEROS**, (213) 896 2019, Education Writer, **LA OPINIÓN**, the biggest Spanish-language newspaper in the U.S.
- **JOSÉ LUIS BERNAL**, (213) 351 6810, Consul General, **MEXICAN CONSULATE, L.A.**
- **MARTIN FUENTES**, (213) 628 9230, Education Staff, office of **LUCILLE ROYBAL-ALLARD**, Chair, **CONGRESSIONAL HISPANIC CAUCUS**.

The reforms will help millions of Latinos, including those who have trouble with standard idiotic English spelling. But the reforms will also help billions more people, around the world. Please help to lead with the reforms.

Rich Reed

PRESERVATION PHOTOCOPY

Rich Reed

P6(b)(6)

1999 January 23

Attention: **KATE EMMANUEL**, Legislative Director. Phone talk, Jan 20.
Spanish, French, clarinet.

Copies to: **JAMES CLYBURN**, (202) 225-3315, Chair, Congressional Black Caucus (CBC).
Attn: **ANDREA MARTIN**, CBC Policy Director. Phone talk, Jan 22.
Spanish, sings, flute, reads treble clef. Duke, Howard Law.

DENNIS HASTERT, (202) 225-0600, Speaker of the House, Republican.
Attn: **AMY JENSEN**, Education advisor. Phone message, Jan 20.

Congresswoman **LUCILLE ROYBAL-ALLARD** (D-CA,33)
House of Representatives
Washington DC 20515
(202) 225-1766 DC office
(213) 628-9230 district office, L.A.

Dear Congresswoman Roybal-Allard,

Congratulations on your new position as Chair of the **CONGRESSIONAL HISPANIC CAUCUS**.
Please help **NINETY PERCENT** of **SEVEN-YEAR-OLDS**, only **TWO YEARS** from now, to:

- **EASILY** read the **ENCYCLOPAEDIA BRITANNICA**, aloud in English, pronouncing accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct notes in full orchestral scores of **BEETHOVEN SYMPHONIES**.

We met on **1992 NOVEMBER 8**, at the Los Angeles Airport Hyatt Hotel, after a conference for newly elected Democratic members of Congress, led by **TOM FOLEY**, who was then Speaker of the House. I gave you some education reform papers back then. I'm enclosing additional papers now, about the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis).

Public Affairs
CHRISTINA SANCHEZ-CAMINO, (310) 216-3434, ~~Station Manager~~, **KMEX-TV CHANNEL 34** in Los Angeles, has a similar set of my papers. She knows Spanish, flute, and accordion. You might help her to enlighten the viewers of KMEX and other stations in the **UNIVISION** network.

Regarding big reforms in education, there has been appalling failure of nerve by Latino leaders, including **VICKY CASTRO**, **RICHARD ALATORRE**, **GLORIA MOLINA**, **CRUZ BUSTAMANTE**, and **XAVIERA BECERRA**, and by Black leaders, including **BARBARA BOUDREAUX**, **YVONNE BURKE**, **WILLIE BROWN**, **KWEISI MFUME**, and **MAXINE WATERS**, and by Republican leaders, including **PETE WILSON**, **NEWT GINGRICH**, and **TRENT LOTT**. You and Mr. Clyburn and Mr. Hastert, in your new positions of leadership, might work together to break through with big reforms.

Please meet with me soon to get into these matters in depth.

Rich Reed

Rich Reed

P6/(b)(6)

1999 June 12

Attention: **ANDREA MARTIN**. Spanish, sings, flute, treble clef. Duke, Howard Law.

Representative **JAMES E. CLYBURN** (D-SC)
Chairman
CONGRESSIONAL BLACK CAUCUS
House of Representatives
Washington DC 20515
(202) 225 3315

Dear Mr. Clyburn,

Thanks for accepting my phone call, 1999 June 10. It is encouraging that your background includes **PIANO, CLARINET, SAXOPHONE, and FRENCH**. And you said that you are acquainted with the papers which I had sent to your office, about the education reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly called the DA System, or DA Synthesis), though you haven't carefully studied the papers. Perhaps we can soon talk through some of the papers in detail, over the phone.

I'm interested in **SIMPLE AND LOGICAL IDEAS**, to get **MODERATE AND PRACTICAL RESULTS**, such as **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, able to:

- **EASILY** read anything in the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **TWENTY SONGS** and **TWENTY CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BEETHOVEN SYMPHONIES**.

Some of your background is especially relevant to the reforms, and you might help get the reforms going through some of the institutions you have been and are involved with. Suggestions:

- **SOUTH CAROLINA STATE UNIVERSITY (SCSU)**, B.S.
- **UNIVERSITY of SOUTH CAROLINA (USC)**, Law School student.
- **WOFFORD COLLEGE**, Board of Directors.
- **TEACHER**, K-12.
- **SOUTH CAROLINA LITERACY ASSOCIATION**.
- **HUMAN RIGHTS**.
- **MEDICAL CARE**, including for Sickle Cell Anemia and Cancer.
- **NAACP**, lifetime member.

For example, you might help instigate a friendly competition between SCSU and USC, to see which school can be first to have ninety percent of its students reach the levels of achievement mentioned above, which eventually ninety percent of seven-year-olds will reach. And imagine current illiterates, in the United States and around the world, soon reading medical information and taking better care of themselves and their children.

Thanks again for the phone talk.

Rich Reed

Rich Reed

P6/(b)(6)

1999 December 10

Copies to: **JAMES A. JOHNSON**, Chair, Kennedy Center.
KEN DUBERSTEIN, Vice Chair, Kennedy Center.

Mrs. **ALMA POWELL**
Vice Chair
KENNEDY CENTER for the PERFORMING ARTS
Washington DC 20566
(202) 416 8010

Dear Mrs. Powell,

NINETY PERCENT of SEVEN-YEAR-OLDS in Washington DC, **TWO YEARS** from now, using fundamental reforms in education, should be able to:

- **EASILY** read anything in the complete works of **SHAKESPEARE**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BEETHOVEN SYMPHONIES**.

Such results could have been achieved many years ago, but major establishment institutions, including the Kennedy Center, have been enemies of fundamental reforms in education, and therefore enemies of children. As Vice Chair of the Kennedy Center, perhaps you can provide the necessary integrity to change the Kennedy Center into a friend of children in these matters.

I'm enclosing some papers about the fundamental reforms in the
EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES
(formerly, the DA System, or DA Synthesis). You might carefully read a few of the letters, glance through the other letters and the newspaper articles, and concentrate on the technical papers.

Your husband, retired Army General **COLIN POWELL**, might recall some of these reforms, which I sent to him several times when he was Chairman of the Joint Chiefs of Staff. Even if both of you are **MUSIC BEGINNERS**, I can help each of you to learn, in **ONE HOUR**, to:

- **EASILY** play **5 SONGS** and **5 CLASSICAL THEMES** on a music keyboard.
- **EASILY** name the **CORRECT PITCHES** of all notes in the full range of a **SYMPHONY**.
- **EASILY** pass a **TEST**, in which you can recognize some patterns in music reform notation **FASTER THAN ANY MUSICIANS IN THE WORLD** can recognize the corresponding patterns in standard music notation.

LEONARD SLATKIN, conductor, **NATIONAL SYMPHONY ORCHESTRA**, Kennedy Center, has known about some of the reforms during many years. He and other gifted musicians should be admired and appreciated for their creation of beauty. But they shouldn't continue to feed their egos by perpetuating music notation and music theory which are stupidly complicated, and which cause the great majority of children to fail unnecessarily in learning.

Rich Reed

Rich Reed

P6/(b)(6)

1999 July 12

Attention: **MONIQUE McCANTS**, phone talk, 1999 July 12.
Singer, including opera. French. Very open-minded.

Mrs. **CORETTA SCOTT KING**
Founder
MARTIN LUTHER KING JR. CENTER
449 Auburn Avenue, NE
Atlanta, Georgia 30312
(404) 524 1956

Dear Mrs. King,

I know a little bit about your love of **MUSIC**, and about your **MUSIC SCHOLARSHIP** to the **NEW ENGLAND CONSERVATORY of MUSIC**, because of the book by **TAYLOR BRANCH**, "**PARTING THE WATERS: America in the King Years 1954-63**", Simon & Schuster, 1988.

Music reforms might be a good way for you to start to get into the education reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). I'm enclosing a substantial set of papers about the reforms. You might carefully read a few of the letters, glance through the other letters and the newspaper articles, and work to master and improve the technical papers. Using such reforms, **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, should be able to:

- **EASILY** read anything in the **ENCYCLOPAEDIA BRITANNICA** and **SHAKESPEARE** and the **BIBLE**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BEETHOVEN SYMPHONIES** and **VERDI OPERAS**.

Please talk through some of the reform papers with me over the phone, and then work on the reforms with people in **ATLANTA**, including:

- **DEXTER SCOTT KING**, President, King Center.
- **MARTIN LUTHER KING III**, (404) 522 1420, President, Southern Christian Leadership Conference.
- **AUDREY MANLEY**, (404) 215 7790, President, Spelman College.
- **WALTER MASSEY**, (404) 681 2800, President, Morehouse College.
- **DOLORES CROSS**, (404) 220-0270, President, Morris Brown College.

0100

DREXEL BALL, (302) 857 6001, is Executive Assistant to **WILLIAM DELAUDER**, President, Delaware State University. Drexel attends **MOUNT ZION A.M.E. CHURCH** in Dover, Delaware, and he was a **MUSIC BEGINNER** when I talked him through a few reform papers. In about fifteen minutes, he understood that he could easily play dozens of songs and classical themes, and easily name the correct pitches of all notes in full scores of symphonies and operas in reform notation.

Rich Reed

Rich Reed

P6/(b)(6)

1999 June 4

Attention: **GERRI BONURA**, phone talk, 1999 June 4.
Italian in high school and college. Piano as a kid.

Mr. **CHRISTOPHER WILLCOX**
Editor-in-Chief
READER'S DIGEST
Reader's Digest Road
Pleasantville, New York 10570
(914) 244 5332 Willcox
(914) 238 1000 switchboard

PHONE TALK, 1999 AUG 6.
GERMAN, NOT MUSIC.

Dear Mr. Willcox.

Thank you for the June 1999 issue of the Reader's Digest Large Edition for Easier Reading.

I particularly appreciate your comments,

"FROM THE EDITOR", pages 3-4,

and the book section by **WARIS DIRIE** and **CATHLEEN MILLER**,

"DESERT FLOWER", pages 174-208,

about the life of Ms. Dirie, supermodel, including her **FEMALE GENITAL MUTILATION (FGM)** when she was about five years old. I agree with you that honesty is necessary for progress. Perhaps you can handle some honesty.

Illiteracy is an enormous problem. Most of the illiterate people in the world are women and girls. Those women and girls are especially subject to FGM and other viciousness, because their illiteracy keeps them weak. During many years, Reader's Digest has persistently helped to perpetuate that illiteracy and weakness, by suppressing fundamental education reforms.

During many years, I've occasionally sent education reform papers to Reader's Digest. I'm trying again. You might recall some of the ideas in the accompanying papers about the reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). For a start, please carefully read a few of the letters, glance through the other letters and the newspaper articles, and carefully study the technical papers. Gerri knows some **ITALIAN** and **PIANO**, and she said that you are fluent in **GERMAN**, which should help both of you into the reforms.

Using the EasyRead reforms, **NINETY PERCENT of SEVEN-YEAR-OLDS** in the United States, within the next **TWO YEARS**, should be able to:

- **EASILY** read anything in the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **TWENTY SONGS** and **TWENTY CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BEETHOVEN SYMPHONIES**.

Similar results can be obtained in other countries. Perhaps you can help Reader's Digest to stop being an enemy of such progress.

Rich Reed

Rich Reed

P6/(b)(6)

1999 November 13

Mr. DOUG HERBERT

Director, Arts in Education

Room 703

NATIONAL ENDOWMENT for the ARTS (NEA)

1100 Pennsylvania Avenue, NW

Washington DC 20506

(202) 682 5515

Dear Mr. Herbert,

Thanks for your phone call, as scheduled, 1999 November 10. We talked for almost an hour. You had some of my papers in front of you, and we spent some of the time talking through some of the technical papers about the **MUSIC REFORMS** in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). You have studied **TRUMPET** and **TREBLE CLEF**, which helps you appreciate the music reforms. You know some **LATIN** and **FRENCH**, which will help you when we get to the language reforms. The music papers included this material:

Note numbers within a given dozen, 0123456789AB. A for ten, B for eleven.

Number in a box to indicate which dozen. Sixties, seventies, etc. Middle C is sixty-zero.

Happy Birthday, Beethoven 5:1, in note numbers.

1+3 music staff. Single line, zero. Three lines together, 468. "0 468, who do we appreciate?"

Solid noteheads, even numbers. Hollow noteheads, odd numbers. Even-Odd Music Test.

Frere Jacques, Mozart 40:1 theme, Moonlight Sonata opening measures, in reform notation.

Templates of various dozens of keys, to place behind keys on music keyboard.

2+2=4 in reform music theory, versus 2+2=3, as in $M_2+M_2=M_3$, in standard music theory.

I think you understand, or nearly understand, that with **COMPUTERIZATION** of music reforms, we can have **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, able to:

- **EASILY** play **DOZENS of SONGS** and **CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on randomly selected pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

Please help to provide **REAL LEADERSHIP** to get such results. Among others, you might work with:

WILLIAM IVEY, (202) 682 5414, Chair, NEA.

WAYNE BROWN, (202) 682 5599, Director, Music & Opera, NEA. He had referred me to you.

ANYA NYKYFORIAK, (202) 682 5438, Music & Opera, NEA. 1999 November 12, fun talk on the phone. She majored in **PIANO**, is **MATH-INCLINED**, and knows some **RUSSIAN, UKRAINIAN, ITALIAN, GERMAN, FRENCH, POLISH, MACEDONIAN**.

JAMES BILLINGTON, (202) 707 5205, Librarian of Congress. Important published music should be **COMPUTERIZED** and **INSTANTANEOUSLY TRANSFORMABLE** into reform notation. Similarly with published material in English and other languages.

I'm enclosing a more detailed set of music reform papers for you. Please try to improve the reforms.

Rich Reed

Rich Reed

P6/(b)(6)

1998 August 16

Attention: **THERESA**. Some Spanish, not music.

Mr. **JOHN BRADEMAS**
President Emeritus
King Juan Carlos I of Spain Center
NEW YORK UNIVERSITY (NYU)
53 Washington Square South, Third Floor
New York, New York 10012-1098
(212) 998-3636

Chairman
PRESIDENT'S COMMITTEE on the ARTS & HUMANITIES (PCAH)
1100 Pennsylvania Avenue, NW, Room 526
Washington DC 20506
(202) 682-5409

Dear Mr. Brademas,

Thanks for phoning me, 1998 July 13 and 29, in response to my calls, regarding the reforms in the
EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES
(formerly, the DA System, or DA Synthesis).

The immediate spur for my phoning you was the interview of you by **STEVE PROFITT**,
"**JOHN BRADEMAS: On Funding American Arts With a Public-Private Partnership**"
in the **LOS ANGELES TIMES**, 1998 July 5, page M3.

On 1998 July 29, you and I talked through a bit of my reform material which you had in front of you:

ONE NAME for each of the twelve piano keys in an octave, 0123456789AB.

ONE POSITION on a music staff for each of the twelve notes in an octave.

I also told you my favorite quote from an educator, **DON DUSTIN**, Director of Performing Arts,
LOS ANGELES UNIFIED SCHOOL DISTRICT. He is a **MUSICIAN**. More than sixteen years ago, I
started going to meetings of the L.A. School Board, addressing the Board and sharing reforms. I was
referred to Mr. Dustin, and I met with him. He **OPPOSED EVEN TESTING** the moderate music
reform I shared back then, treble-clefs-only notation, and this was one of his reasons:

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

The L.A. School Board has persistently helped him to stifle reforms and perpetuate unnecessary
failure in learning by hundreds of thousands of students.

Your mother **BEATRICE** taught art and music to children. **YOU** are **NOT A MUSICIAN**, but you can
learn in **ONE OR TWO HOURS**, perhaps in person with me, or on the phone with me, to easily name
the correct pitches for any notes in full orchestral scores of **BEETHOVEN SYMPHONIES** in reform
music notation, something which **MOST MUSIC PROFESSORS CANNOT DO** in standard music
notation. Some music experts understand that **MOST SEVEN-YEAR-OLDS** will be able to easily

(to **JOHN BRADEMÁS**, President Emeritus, New York University;
Chairman, (U.S.) President's Committee on the Arts & Humanities;
from Rich Reed; 1998 August 16; page 2 of 2)

learn to name the correct pitches for any notes in symphony scores, and to play dozens or hundreds of songs and classical themes, in reform notation.

As a Congressman (D-IN), 1958-1980, you helped establish and maintain the
NATIONAL ENDOWMENT for the ARTS (NEA).

You have good intentions, and the NEA does some good work, but it is **ENORMOUSLY HARMFUL** regarding fundamental reforms: It gives money to elitist institutions, like the **L.A. MUSIC CENTER** and the **CALIFORNIA ARTS COUNCIL**, which propagandize children into believing that their failure to learn music is their own fault, when it is really the fault of reactionaries who support the standard medieval idiocies which have caused unnecessary failure in learning music during many centuries. I futilely tried to work on these matters with several previous NEA Chairs:

FRANK HODSOLL; correspondence.

JOHN FROHNMAYER; correspondence; brief meeting, I handed papers to him.

ANNE-IMELDA RADICE; correspondence.

JANE ALEXANDER; correspondence; brief meeting, I handed papers to her.

You got your degrees from two of the most prestigious universities in the world:

HARVARD,

OXFORD (Rhodes Scholar).

During **MORE THAN THIRTEEN YEARS** so far, neither of those universities has been adequate to deal honorably with any of the EasyRead reforms, not even this one:

2+2=4, in reform music theory, is better than the standard $2+2=3$, as in $M2+M2=M3$.

Be wary of experts, even the most talented and most famous of geniuses. In 1986 August, I met **LEONARD BERNSTEIN**, who was at **UCLA**, touring with the **NEW YORK PHILHARMONIC**. I had corresponded with him before, sharing music reforms and other reforms. When I met him, I pointed out that at **HARVARD**, his alma mater, it is traditional to teach that $2+2=3$ in music theory, and I tried to get him to support **2+2=4** in music theory. He said to me:

"2+2 CAN BE 3 OR 5 OR ANTHING THE IMAGINATION WANTS IT TO BE."

Let me close by suggesting some people you might try to work with, regarding the EasyRead reforms.

HILLARY RODHAM CLINTON, (202) 456-6266, honorary Chair, PCAH.

MICHAEL COHEN, (202) 456-2216, Education Advisor to President **BILL CLINTON**. I occasionally talk with Mr. Cohen on the phone, and send him papers. During more than thirteen years, I've often sent reform papers to Mr. Clinton, starting when he was Governor of Arkansas.

GEORGE W. BUSH, (512) 463-2000, Republican Governor of Texas. He wrote to me, 1998 July 30, regarding the reforms. Perhaps the next U.S. President.

JAY OLIVA, (212) 998-2345, President, NYU.

NEIL RUDENSTINE, (617) 495-1502, President, Harvard. Phone talk, before he became President.

PAUL SIMON, (618) 453-4009, Chair, **NATIONAL FOREIGN LANGUAGE CENTER**. Phone talks, 1998 July 7, August 13. Former U.S. Senator (D-IL), former candidate for U.S. President. He knows some Spanish, German, and Greek, and he sang in a college choir.

WILLIAM FERRIS, (202) 606-8310, Chair, **NATIONAL ENDOWMENT for the HUMANITIES (NEH)**. Phone talk, 1998 June 12. He knows some French, German, and Spanish.

WILLIAM IVEY, (202) 682-5414, Chair, NEA. Phone talk, 1998 June 16. He plays piano and guitar, and reads music some, but he is **NOT A MUSIC EXPERT**, so he might empathize with children. You might get from him a copy of a **BIG PACKET** of papers about the reforms.

Rich Reed

Rich Reed

P6/(b)(6)

1999 September 22

Copies to: **RICHARD RILEY**, U.S. Secretary of Education. See below.
GARY HART, California Secretary of Education. See below.
KATHRYN DOWNING, Publisher, L.A. Times. See below.
ELI BROAD, Chairman, SunAmerica. See below.
PAMELA REED, actress. See below.
EDWARD JAMES OLMOS, actor, activist. See below.
Etc.

Mr. **MARK WILLES**
Chairman, President, CEO
TIMES MIRROR COMPANY
Times Mirror Square
Los Angeles, California 90053
(800) LA TIMES

Mr. Willes:

I attended the **CONFERENCE**, 1999 September 18-19 at the Los Angeles Convention Center, on the **READING BY 9** program initiated by the Los Angeles Times. The Conference was good in some ways. In particular, I met some people whom I had not met before, including you. But the fundamental approach of the **READING BY 9** program is **ONE HUNDRED PERCENT WRONG**. That approach is to support the **STATUS QUO** in the **FUNDAMENTALS** of current standard English literacy. Those fundamentals include **CURRENT STANDARD IDIOTIC ENGLISH SPELLING**.

Invited speakers lavishly praised each other for being bold reformers. Yet Conference organizers had deliberately refused to invite speakers who support **NEW STANDARD PHONETIC ENGLISH**, which can largely solve the problem of illiteracy in English, even though I have repeatedly informed some of the organizers and speakers, including you, about such reforms, during some years.

The language reforms are part of the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). **TWO YEARS** from now, using reforms, we can have **NINETY PERCENT** of **SEVEN-YEAR-OLDS** able to:

- **EASILY** read anything in the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **TWENTY SONGS** and **TWENTY CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BEETHOVEN SYMPHONIES**.

I will now refer to some of the speakers and other people I saw at the Conference. I talked with some of them, and shared **SMALL PACKETS** or **BIG PACKETS** of reform papers with some of them.

YOU, speaker. During more than four years, I've occasionally sent reform papers to you. At the Conference, we talked briefly twice. You ducked the issues and passed the buck, lying right to my face, regarding your responsibility for the Conference, and for the **LOS ANGELES TIMES**, which has been **SUPPRESSING REFORMS** during **MORE THAN FOURTEEN YEARS**. You

(to MARK WILLES, Chairman, President, CEO, Times Mirror Company;
from Rich Reed; 1999 September 22; page 2 of 4)

aren't responsible for all of that journalistic corruption during all of those fourteen years. But you are the one person most responsible for that corruption during the last four years.

KATHRYN DOWNING, speaker. Publisher, L.A. Times. I had mailed papers to her before, which she said she hadn't read. Eighty percent of California third graders cannot read English at grade level. The **READING BY 9 PROGRAM** aims to have **NINETY-FIVE PERCENT OF CHILDREN** reading **ENGLISH AT GRADE LEVEL BY THE END OF THIRD GRADE, OR BY AGE 9**, sometime in the **VAGUE FUTURE**. As I told Ms. Downing, that is a **VERY LOW STANDARD**, and even that very low standard will **CERTAINLY NOT BE MET** using the idiotic methods supported by **READING BY 9**. I told her that **TWO YEARS** from now, using **REAL REFORMS** in language, **NINETY PERCENT OF SEVEN-YEAR-OLDS** could open the complete works of **SHAKESPEARE** to any random page and easily read all the words on the page, pronouncing accurately. I asked her if she would like to understand the reforms. She said no.

DEBORAH SWAN, (310) 552 2525. Third-grade teacher. She overheard my conversation with Ms. Downing, and wanted to understand the reforms for herself. I gave her a big packet, and talked her through a few of the reforms in the packet.

LIAM MCGEE, speaker. President, Bank of America. Brief talk with him, small packet.

HENRY CISNEROS, speaker. President, Univision, (310) 556 7676. I talked with him briefly. He remembered that I had sent him some reform papers about a year ago, but I don't know that he really understands the idea of

MAKING ENGLISH SPELLING MORE LIKE SPANISH SPELLING.

Many Latinos who know Spanish, but who have trouble with English, would love that idea, if they ever found out about it. During many years, I've shared reforms with **KMEX**, the Univision station in L.A., but as far as I know, **KMEX** has never shared the reforms with its viewers.

RUBY BRIDGES, speaker. At age six, she was the African-American student who helped to integrate a school in New Orleans. Several brief talks with her. I left a small packet for her.

BARBARA HENRY, speaker. Teacher of Ruby Bridges. Brief talk with her, small packet.

DONALD INGWERSON, speaker. L.A. County Superintendent of Schools. Brief talk with him. He has known about the reforms during about five years. I've shared reforms with L.A. County Superintendents, and with the L.A. County Board of Education, during more than twelve years.

EDWARD KAME'ENUI, speaker. California Standards and the Language Arts Framework. Professor, University of Oregon. Brief talk with him, small packet.

DAVID TOMBLIN, speaker. President, Rotary International, L.A. Brief talk with him, small packet.

RUBEN ZACARIAS, speaker. Superintendent, L.A. Unified, (213) 625 6251. He has known about the reforms during some years. I've addressed L.A. School Board meetings and shared reforms with the Superintendents and Board members during more than seventeen years. My favorite quote from an educator comes from **DON DUSTIN**, Director of Performing Arts in L.A. Unified. I met with him more than seventeen years ago. He **OPPOSED EVEN TESTING** the moderate music reforms, including treble-clefs-only notation, which I shared back then. This was one of Mr. Dustin's reasons for opposition, in his own exact words:

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

He's been supported by Superintendents and School Board members, and by the L.A. Times, during more than seventeen years.

G. REID LYON, speaker. Chief, Child Development and Behavior Branch, National Institute of Child Health and Human Development, National Institutes of Health, (301) 402 5261. As far as I can tell, his research focuses on inducing readers, including poor readers, to adjust to stupid ways of doing things, such as writing the **K**-sound in different ways in different words, such as:
kangaroo, cat, back, accord, chorus, Iraq, antique, yolk, lacquer, acquire, biscuit.

(to **MARK WILLES**, Chairman, President, CEO, Times Mirror Company;
from Rich Reed; 1999 September 22; page 3 of 4)

We should spell the K-sound consistently with one symbol, perhaps upper-case printed K. Poor readers, including little children, often come up with such sensible ideas on their own. Educators and other adults then collaborate to induce the poor readers, by flattery or shame or other methods, to surrender their powers of reason, and to yield to status quo stupidity. You personally are part of that collaboration. Of course, the educators and other adults also profess their great devotion to teaching **CRITICAL THINKING** to students. I spoke with Mr. Lyon briefly, and gave him a big packet.

- AARON DAVIS**, Writer, L.A. Times. Brief talk with him, small packet. **JANET CLAYTON**, Editor, Editorial Pages, L.A. Times, is his mother. She has known about the reforms for some years.
- DAY HIGUCHI**, President, United Teachers Los Angeles (UTLA), (800) 556 8852. Mr. Higuchi has known about the reforms during several years. I've shared reforms with UTLA Presidents during more than twelve years.
- GARY HART**, speaker. California Secretary of Education, (916) 323 0611. Several brief talks. I've shared reforms with him during more than twelve years. I talked with **MARGARET FORTUNE** and **LISA FISHER** at the booth for Mr. Hart, and I left a big packet for him.
- GRAY DAVIS**, speaker. Governor of California, (916) 445 5106. I've shared reforms with him during more than twelve years.
- LANI DUKE**, speaker. Volunteer Manager, **READING BY 9**, L.A. Times. She remembered that I had shared reforms with her some years ago, when she worked at the Getty Institute. I've shared reforms with the Getty Institute during more than fourteen years.
- PAMELA REED**, speaker. Reading volunteer. V.P., Screen Actors Guild (SAG) Foundation, (323) 549 6711. She was the main reason I went to the first day of the Conference. I enjoyed her work in "Kindergarten Cop", with her excellent German accent. It seemed to me that she would be open-minded and adventurous. We had a nice talk, and I gave her a big packet. She said that **ARNOLD SCHWARZENEGGER** helped her with her German accent, and that she knows something about some other languages. She isn't a musician. I told her that she could learn enough in ten minutes, using reforms, to start teaching her kids, ages five and nine, to play songs and classical themes on a music keyboard. And I said that her five-year-old, two years from now, using reforms, could open a full orchestral score of a Beethoven symphony to any page and easily name the correct pitches of all the notes, and could open the complete works of Shakespeare to any page and easily read all the words, pronouncing accurately. Her nine-year-old could have gotten those results two years ago, except for the corruption of the L.A. Times. She knows **SHERRY LANSING**, Chair, Paramount Pictures, and Member, Board of Regents, University of California, who has known about the reforms during some years. Hollywood should help to teach the reforms to the world.
- RENA LOPEZ**, speaker. Business Manager, **READING BY 9**, L.A. Times. Brief talk with her, big packet. I told things to her, about her five-year-old, similar to what I had told to Pamela Reed.
- JOAN SUTER**, speaker. Reading volunteer and organizer. Nice talk with her, big packet. She seems open to non-standard ideas, such as most seven-year-olds reading Shakespeare.
- RICHARD LEE COLVIN**, speaker. Education Writer, L.A. Times. He has known about the reforms during some years.
- CATHERINE BARKETT**, speaker. California Education Department. Brief talk with her, small packet.
- ALICE FURRY**, speaker. Sacramento County Office of Education. Brief talk with her, small packet.
- JAN BERK**, speaker. **READING BY 9**, L.A. Times. Brief talk. She already knew about the reforms.
- MARION JOSEPH**, Member, California State Board of Education. Brief talk with her. She already knew about the reforms. I've shared reforms with the State Board during more than twelve years. The State Board, like the L.A. Times, insists on very low standards in education.
- MITCH RYAN**, speaker. Reading volunteer. President, SAG Foundation, (323) 549 6711. Brief talk with him, big packet. He isn't a musician. I told things to him, about his four-year-old

(to MARK WILLES, Chairman, President, CEO, Times Mirror Company;
from Rich Reed; 1999 September 22; page 4 of 4)

granddaughter, similar to things I had told to Pamela Reed about her five-year-old kid.
Mr. Ryan knows **SHERRY LANSING**.

BETTY FLANARY, speaker. California Reading/Language Arts Framework. Sacramento County
Office of Education. Brief talk with her, small packet.

JOHN PEREZ, booth. V.P., UTLA, (800) 556 8852. Brief talk with him, big packet, to share with
Day Higuchi, President, UTLA. (See above.) Mr. Perez has known about the reforms during
several years. He is the UTLA liaison to the National Education Association (NEA). I've shared
reforms with presidents of the UTLA and NEA during more than twelve years.

KEN LUTTRELL, booth. U.S. Education Department, (800) USA LEARN. Nice talk with him. He said
that he had never heard any criticism of Mr. Riley. I explained that during more than six years, I
have repeatedly shared reforms with Mr. Riley, reforms which can enable ninety percent of
seven-year-olds, two years from the time the reforms are implemented, to easily read anything
in Shakespeare, pronouncing accurately, and to easily name the correct pitches of all notes in
full scores of Beethoven symphonies. Mr. Luttrell knows some German, guitar, tablature, and
music notes, and he wanted to understand the reforms for himself. My talk with him was the
best talk I've ever had with anyone in the U.S. Education Department. I gave him a big packet,
to share with Mr. Riley. (See below.)

DOROTHY CHAPMAN. Member, School Board, Santa Monica Unified, (310) 314 7662. I spent more
time with her than with anyone else at the Conference. She had explored music reforms with
me about two years ago. She helped try to get the music reforms into Santa Monica Unified,
but we ran into the typical bureaucratic corruptions. I told her that I assumed that the normal
procedure, for selecting a new superintendent of a school district, is similar to the normal
procedure for selecting a new president of a university, which I've read is something like this:

First, identify all those candidates who have intelligence, vision, and integrity, so that
they can be eliminated from further consideration.

ELI BROAD, speaker. Chairman, SunAmerica, (310) 772 6000. I had shared reforms with him
several times before, starting some years ago.

RICHARD RILEY, speaker. U.S. Secretary of Education, (202) 401 3000. I've shared reforms with
him during more than six years. Eli Broad mentioned the characterization of Mr. Riley by
DAVID BRODER of the Washington Post, that Mr. Riley is

"... ONE OF THE MOST DECENT AND HONORABLE PEOPLE IN PUBLIC LIFE."

Please note that so-called "decent and honorable" people in medieval Europe stifled decimal
numerals during several centuries, because they **KNEW** that Roman numerals were God's
way, the only right way, to do math. You and Mr. Riley help stifle sensible English spelling,
because you **KNOW** that current standard English spelling is the only right way to teach
reading. Regarding fundamental reforms in education, you and Mr. Riley are two of the most
arrogant and dishonorable and destructive people in the world.

EDWARD JAMES OLMOS, speaker. Actor, activist. I had already shared reforms with him during
some years. I talked with him briefly after his speech. I said that his speech would have been
an appropriate occasion for him to talk about

**SOLVING THE PROBLEM OF ILLITERACY IN ENGLISH, PARTLY BY MAKING
ENGLISH SPELLING MORE LIKE SPANISH SPELLING.**

He said that he had forgotten about that idea. But he also said that

HE LIKES THE IDEA OF PHONETIC SPELLING FOR ENGLISH,
and that might turn out to be a turning point in history.

I'm not offended that you are too cowardly to meet with me. I am offended that you are too cowardly
to deal honorably with simple reform ideas which will help **MORE CHILDREN** to **LEARN MORE** in
LESS TIME while they have **MORE FUN**.

Rich Reed

Rich Reed

P6/(b)(6)

1999 February 27

Attention: **ABBY BETTS**, phone talk, 1999 Feb 24. French, not music.

Copies to: **JANE AMARI**, (800) 235-9100, Executive Editor, News-Journal, Delaware.
MICHAEL PELRINE, (302) 674-3600, Executive Editor, Delaware State News.
DAVID ROSELLE, (302) 831-2111, President, University of Delaware, phone talk, 1999 Feb 24, French, German, a bit of music long ago. Assistant,
FLO WAIBEL, phone talk, 1999 Feb 24, piano, French.
WILLIAM DELAUDER, (302) 739-4904, President, Delaware State University. Assistant, **RUTH**, phone talk, 1999 Feb 24. (302) 857 6001

MIKE LEAVITT, (801) 538-1000, Governor (R-UT), Vice Chair, NGA. Assistant **ELAINE PETERSON**, phone talk, 1999 Feb 23.

JAY SHELLDY, (801) 237-2011, Editor, Salt Lake Tribune, Salt Lake City.
KATHY KAPOS, Education Writer, phone talk, 1999 Feb 26, piano as a kid, Greek.

JOHN HUGHES, (801) 237-2176, Editor, Deseret News, Salt Lake City. Assistant, **LISA BOWEN**, phone talk, 1999 Feb 24, Spanish, piano.

MERRILL BATEMAN, (801) 378-2521, President, Brigham Young University. Assistant, **JANET**, phone talk, 1999 Feb 26.

BERNIE MACHEN, (801) 581-7200, President, University of Utah, brief phone talk, 1999 Feb 26. Assistant, **REBECCA**, phone talk, 1999 Feb 26.

Governor **TOM CARPER** (D-Del)
Tatnall Office Building
600 William Penn Street, Second Floor
Dover, Delaware 19904
(302) 739-4101

Dear Governor Carper,

Thank you for your participation in the discussion on **INFORMATION TECHNOLOGY**, at the meeting of the **NATIONAL GOVERNORS ASSOCIATION (NGA)**, 1999 February 20, on **C-SPAN**. You are **CHAIRMAN OF THE NGA**, giving you special responsibility to help lead with education reforms which can enable **NINETY PERCENT** of **SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, to

- **EASILY** read anything in the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **TWENTY SONGS** and **TWENTY CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BEETHOVEN SYMPHONIES**.

I'm enclosing for you a substantial set of papers about the reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). To give you some sense of the power of the reforms, let's assume that you are a **MUSIC BEGINNER**. In only **TWO HOURS**, you personally can:

(to Governor **TOM CARPER** (D-Del), Chairman, National Governors Association;
from Rich Reed; 1999 Feb 27; page 2 of 2)

- **EASILY** play **TEN SONGS** and **TEN CLASSICAL THEMES** on a music keyboard.
- **EASILY** recognize some patterns in reform notation **FASTER THAN ANY MUSIC EXPERTS** can recognize the corresponding patterns in standard music notation.
- **EASILY** name the **CORRECT PITCHES** of all notes in the full range of **FULL SCORES** of **BEETHOVEN SYMPHONIES** in reform music notation.

As you may know, **MOST MUSIC PROFESSORS CANNOT** easily name the correct pitches of all notes in full scores of Beethoven symphonies in standard music notation. In my experience, most professors and most other experts, in music and other fields, are less interested in elevating themselves than in holding down children and other students. You should take the side of children and other students, against most professors and most other experts.

In education, **INFORMATION TECHNOLOGY** is now used primarily to help experts to inflict centuries-old standard idiotic ways of learning upon unsuspecting students. Information technology should be used to **TRANSFORM INFORMATION** into easier ways of learning for children and other students. With that approach, we can **SOLVE THE PROBLEM OF ILLITERACY IN ENGLISH**, and we can solve many other problems which plague the world.

You can grasp the **TECHNICAL FEASIBILITY** of seeing **ONE PAGE OF SHAKESPEARE** on a computer screen, and having the computer **TRANSFORM** the one page into **PHONETIC SPELLING**, which **NINETY PERCENT** of **SEVEN-YEAR-OLDS** can easily read, pronouncing accurately. We can transform **ONE PAGE**, so we can transform the **COMPLETE WORKS OF SHAKESPEARE**, and we can transform **EVERYTHING IN ENGLISH IN THE LIBRARY OF CONGRESS** which is already in computers, or which can be optically scanned into computers.

Similarly, we can transform material in **OTHER LANGUAGES**, from standard spellings into phonetic spellings, and we can integrate the phonetic spellings into a **UNIFIED SYSTEM** of new standard phonetic spellings for various languages. We should keep these ideals in mind:

- In a **GIVEN LANGUAGE**, such as English, **EACH BASIC SPEECH SOUND** should be consistently represented by **ITS OWN UNIQUE SYMBOL**.
- When **TWO OR MORE LANGUAGES**, such as English, Spanish, French, Russian, and Chinese, have a **BASIC SPEECH SOUND IN COMMON**, that basic speech sound should be consistently represented by the **SAME SYMBOL** in all of those languages.

We can also transform printed **MUSIC** from centuries-old standard idiotic music notation into reform music notation. And in time, you can understand that **MUSIC REFORMS** and **MATH REFORMS** and **LANGUAGE REFORMS** can be integrated into a **UNIFIED SYSTEM OF LEARNING**.

PLEASE COPY this letter and the accompanying papers for **ALL GOVERNORS**. I've asked Governor **FRANK KEATING** (R-OK), Chair, Republican Governors Association, to copy a similar set of papers for all Republican Governors, and I've asked Governor **FRANK O'BANNON** (D-IN), Chair, Democratic Governors Association, to copy a similar set of papers for all Democratic Governors, but I don't know if they've done it.

Please meet with me soon, to get into the reforms in depth.

Rich Reed

Rich Reed

P6/(b)(6)

1999 November 20

Copy to: **RICHARD ATKINSON**, (510) 987 9074, President, UC system.
I addressed the UC Board of Regents on 1999 Nov 19.

Dr. **CHARLES REED**
Chancellor
CALIFORNIA STATE UNIVERSITY (CSU) system
401 Golden Shore, Sixth Floor
Long Beach, California 90802-4210
(562) 951 4700

Dear Chancellor Reed,

On 1999 November 17, I addressed the CSU Board of Trustees, regarding some progress during the last two months with the education reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). I will expand a bit on my address to the CSU Trustees, including more names and some phone numbers for easy reference:

I've shared copies of some of my recent letters with the CSU Secretariat, to be copied for the CSU Trustees, campus Presidents, Academic Senate officers, and California State Student Association (CSSA) officers. Those letters are from me to:

TOMMY THOMPSON, (608) 266 1212, Governor, Wisconsin, 1999 October 11.

DOUG HERBERT, (202) 682 5515, Director, Arts in Education, National Endowment for the Arts (NEA), 1999 November 13.

HERB WESSON JR., (323) 290 5105, California Assemblyman, 1999 November 7.

MARK WILLES, (800) LA TIMES, Chair, Times Mirror Company, 1999 September 22.

TOMMY THOMPSON and **LOUIS GERSTNER**, (800) 426 4968, Chair, IBM, co-chaired a recent education summit, attended by President **BILL CLINTON** and dozens of Governors.

ROBIN WILLNER, IBM, talked through my basic sixteen-page language reform paper with me over the phone. She understands that it is

NOT TECHNICALLY DIFFICULT to COMPUTERIZE the LANGUAGE REFORMS.

Computers can transform all printed material into phonetic spelling.

BILL STEIGER, main education advisor for Governor Thompson, talked through the language reform paper with me over the phone. He knows six foreign languages.

DOUG HERBERT, NEA, talked through some of my music reform papers with me over the phone. I think he understands, or nearly understands, that within **TWO YEARS**, we can have **NINETY PERCENT** of **SEVEN-YEAR-OLDS** easily naming the correct pitches of all notes in full orchestral scores of **BEETHOVEN SYMPHONIES** in reform music notation.

HERB WESSON JR., Assemblyman, met with me recently. About ten years ago, when he was Chief of Staff for L.A. City Councilman **NATE HOLDEN**, (213) 485 3323, Mr. Wesson met with

(to **CHARLES REED**, Chancellor, California State University system;
from Rich Reed; 1999 Nov 20; page 2 of 2)

me. Back then, he was a music beginner, he played a bit on my portable music keyboard, and he phoned his wife and played some music to her over the phone.

MARK WILLES, Times Mirror Company, recently sponsored a "Reading by 9" conference. At the conference, I talked briefly with **EDWARD JAMES OLMOS**, (323) 860 8175, whom I had met before. Mr. Olmos said that he likes the idea of phonetic spelling for English.

JOSÉ CÁRDENAS, (800) LA TIMES, Staff Writer, L.A. TIMES, has met with me twice, about two hours each time, talking through some letters and papers about the reforms, and trying out some of the reforms himself. He understands that in music theory, $2+2=4$ is better than the traditional $2+2=3$, as in $M2+M2=M3$. He is an alumnus of CSU Humboldt.

HENRY CISNEROS, (310) 556 7676, President of Univision, talked with me briefly at the Reading by 9 conference. KMEX is part of Univision, the largest Spanish-language TV network in the U.S. Some people at KMEX have told me that they plan to do a story on the reforms.

Let's establish new standards which are user-friendly for children and other beginners. We can then have **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, able to read, with comprehension, anything in English appropriate to their age, and able to read, in the sense of pronouncing accurately, everything on randomly selected pages of the complete works of Shakespeare. Similarly for other languages, music, etc.

On 1999 November 19, I made similar comments, and shared a similar set of my letters, when I addressed the Board of Regents of the **UNIVERSITY of CALIFORNIA (UC)** system. I've been sharing the reforms with the CSU Trustees and the UC Regents during more than fourteen years.

The CSU Trustees spent a lot of time on 1999 November 17 praising themselves for their recent work on **REMEDIAL EDUCATION** in **ENGLISH** and **MATH** for incoming CSU students. Most incoming students will be given **ONE YEAR** to pass the appropriate tests of basic skills in English and math. If they fail, they will be dismissed from CSU. During more than **FOURTEEN YEARS**, I've tried to teach CSU music professors that $2+2=4$ is better than the traditional $2+2=3$ in music theory, and they have failed to learn. You should give them **ONE YEAR** of remedial education in math, and if they still fail to learn that $2+2=4$ is better than $2+2=3$ in music theory, they should be dismissed from CSU. After all, that will still be a much lower standard for CSU professors than for CSU students.

HAROLD GOLDWHITE, (323) 343 2373, CSU Faculty Trustee, met with me a few years ago to discuss the reforms, when he was Chair of the CSU Academic Senate. His field is chemistry, and he knows music and several foreign languages. I talked with him on the phone on 1999 November 18, and he agrees with me that he understood everything I discussed with him back then.

LAWRENCE COLEMAN, (510) 987-0711, Chair, UC Academic Council, talked with me briefly on 1999 November 19, at the UC Regents meeting. He asked for some of my technical papers, which I gave him. His field is physics, and he has much less background in music and foreign languages than Dr. Goldwhite has. They should work together to implement music and language reforms which will be as user-friendly as possible for Dr. Coleman and other relative beginners, including CSU students, UC students, and little children.

You understand some of the reforms. You should be providing leadership.

Rich Reed

Rich Reed

P6/(b)(6)

2000 January 3

Attention: **ELLIOT RAZETZ**, phone talks 1999 Dec 28 and 2000 Jan 3.
Spanish, trumpet, music history, music theory, including $M2+M2=M3$.

Mr. **WALTER ISAACSON**
Managing Editor
TIME magazine
1271 Avenue of the Americas
New York, New York 10020
(212) 522 3817 Isaacson
(212) 522 1212 switchboard

Dear Mr. Isaacson,

I've read about you in the article by **PAUL LIEBERMAN**,
"MAKING THE CHOICE OF THE CENTURY:

Time magazine's Person of the Century is a marketing tool. But the selection process required serious thought and says a lot about who we are."

in the **LOS ANGELES TIMES**, 1999 December 27, page A1. I noted some of your background:

HARVARD UNIVERSITY, history major.

OXFORD UNIVERSITY, Rhodes Scholar.

Biographer of **HENRY KISSINGER**.

You surely have the basic intellect to understand some of the very simple, non-standard ideas in the
EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis), and to appreciate some of their implications. With such ideas, **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, should be able to:

- **EASILY** read all the words on randomly selected pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on randomly selected pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

Thank you for your 1999 December 31 issue of **TIME**, with **ALBERT EINSTEIN** on the cover, as your **PERSON of the CENTURY**. He is an **EXCELLENT CHOICE**. If he were alive now, I think he might love, and improve, at least some of the EasyRead reforms, because science is a search for realistic simplicity, and many human traditions are unnecessarily and destructively complicated. Consider:

- Einstein was a **VIOLINIST** who loved classical music. He might love:
For each piano key, **ONE NAME** instead of the traditional two or three names.
In music theory, **$2+2=4$** instead of the traditional $2+2=3$, as in $M2+M2=M3$.
For a given position on a music staff, **ONE NOTE** instead of the traditional many notes.
- Einstein's relativity depends on the **CONSTANT SPEED OF LIGHT**. He might love:
New metric, with fundamental **UNITS OF MEASUREMENT** based on the speed of light.
More efficient naming of numbers, **ONE PHONEME PER DIGIT**.

(to **WALTER ISAACSON**, Managing Editor, *TIME* magazine;
from Rich Reed; 2000 Jan 3; page 2 of 2)

More consistent **SCIENTIFIC NOTATION** of numbers, with magnitude on the left.
BASE-SIXTEEN, fitting well with computers, an improvement over base-ten.

- Einstein learned **ENGLISH** as a **FOREIGN LANGUAGE**. He might love:
ONE SYMBOL for a given phoneme in English.
ONE SYMBOL for a given phoneme which occurs in two or more languages.
REGULARIZATION of irregular verbs, as acceptable alternate forms.

Let me close by commenting on a bit of the material in the Einstein issue, as it relates to the reform ideas. We might talk through some of the material in detail. By the way, I had to write page numbers on many pages of that issue, to orient myself, and to give clear references for you in this letter. Please **PUT PAGE NUMBERS ON ALL PAGES**, including pages of ads, in future issues of *TIME*.

Page 13. **NEIL RUDENSTINE**, President of Harvard. He has known about the ideas during many years, even before he became President. **DEREK BOK** has known about the ideas during more than fourteen years, back to when he was President of Harvard. Harvard has persistently been dishonorable in dealing with the reform ideas, including $2+2=4$ in music theory.

Page 51. **FRANKLIN ROOSEVELT**. "Above all, try something." And think about the results. Harvard, M.I.T., Yale, Princeton, Stanford, Caltech, Oxford, etc, aren't even trying to get results with their students, as good as some of the results I've gotten with some elementary school students.

Page 64. **EINSTEIN**. His "lifelong suspicion of all authority." Imagine trying to teach to education authorities, political authorities, and journalistic authorities, that $2+2=4$ is better than $2+2=3$, and being brushed off during more than fourteen years.

Page 67. **STEPHEN HAWKING**. He and Cambridge haven't been up to the challenge of the ideas.

Page 115. **BILL CLINTON**. Not up to the challenge, during more than fourteen years.

Page 128. **DESMOND TUTU**. Not up to the challenge.

Page 140. **GUIDO D'AREZZO**. A genius more than nine hundred years ago. But current standard music education, based partly on Guido's ideas, contains a lot of medieval stupidity.

Page 152. **HINDU-ARABIC NUMERALS**. In traditional music theory, the distance from a note to itself is still called a perfect unison or perfect prime, P1, because music teachers (including Harvard music professors) have been too dishonorable to learn to use zero competently in their academic discipline. This is related to the foolish teaching of $2+2=3$, as in $M2+M2=M3$, $M2+m2=m3$, etc.

Page 158. **JOHANN GUTENBERG**. Back then, changing a book from standard spelling to phonetic spelling would have required re-setting the type for each symbol by hand. Now, if we wish, we can computerize the transformation of the entire published contents of the Library of Congress into phonetic spelling, to help solve the problem of illiteracy, nationwide and worldwide. Similarly for music reforms and math reforms.

Page 183. **MOZART, BACH, BEETHOVEN**. If you are a music beginner, imagine learning, in one hour, how to name the correct pitches of all notes in their complete works.

Page 220. **JODIE MORSE**, Writer, *TIME*, article on vouchers. Teachers' unions, including the National Education Association and the American Federation of Teachers, have helped stifle the EasyRead reforms during more than fourteen years. On 1999 December 14, I talked Ms. Morse through some reform papers over the phone, and I think she understood everything I discussed with her. She went to Yale, and she knows some Hebrew, Latin, and flute.

A fundamental reform will help billions of people to better understand the world of knowledge as it now exists, e.g., reading Shakespeare and Jefferson. A fundamental reform might also help lead to deeper insights into the world of knowledge still being created, e.g., string theory and genetics. There are some fundamental reforms in the EasyRead System. Please share them with the world.

Rich Reed

RICH REED

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 (626) (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 P6(b)(6) AREA (370)

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 P6(b)(6)

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

P6/(b)(6)

1999 June 6

Attention: ^{CARRIER} JENNIFER, phone talk, 1999 May 19, 2000 APRIL 5.
Viola, piano. Music major, Northwestern University. German.

Maestro DANIEL BARENBOIM
Music Director
CHICAGO SYMPHONY ORCHESTRA
220 South Michigan Avenue
Chicago, Illinois 60604-2501
(312) 294 3000

Dear Maestro Barenboim,

Thank you for your performance as soloist in the **BRAHMS PIANO CONCERTO NUMBER TWO** (PC2), with **ZUBIN MEHTA** conducting the **NEW YORK PHILHARMONIC**, on a compact disc by Odyssey. It is one of my favorite pieces, by my favorite composer.

Most people, including me, will never grasp the Brahms PC2 as you grasp it. Several decades ago, I got a minor in music, after struggling with key signatures, accidental signs, transpositions, leger lines, etc. Even if I had been given the best possible music instruction from birth or before, ideally designed to develop my personal musical potential to the utmost, I would still have been unable to play great piano concertos at your level, and unable to memorize full orchestral scores.

However, there are music reforms which could have gotten me closer to my utmost potential in music, and which can similarly serve billions of other people in the future. With such reforms, we can have **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, able to:

- **EASILY** play **TWENTY SONGS** and **TWENTY CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BRAHMS CONCERTOS** and **BEETHOVEN SYMPHONIES** and **WAGNER OPERAS**.

Almost all of those seven-year-olds will be, throughout their lives, relatively musically unskilled, compared to you. But **THEIR LIVES WILL BE ENRICHED** by reading and playing music. Imagine conducting the Brahms PC2 in a concert for seven-year-olds from a typical public school in Chicago. Imagine all of those seven-year-olds, before the concert, having played, recognizably if not perfectly, several of the themes from each movement of the Brahms PC2. Please help transform that imagining into reality. I've met some famous musicians, including **ZUBIN MEHTA**, **LEONARD BERNSTEIN**, **ANDRE PREVIN**, **VLADIMIR ASHKENAZY**, and **PINCHAS ZUKERMAN**, but none of them could rise to the moral challenge of the reforms, to serve the relatively ungifted. The intellectual challenge isn't so tough. For example, even little children can easily understand that **2+2=4**, in a reform of music theory, makes more sense than **2+2=3**, as in **M2+M2=M3**, in traditional music theory.

I'm enclosing a substantial set of papers about the education reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES**

(formerly, the DA System, or DA Synthesis). You might carefully read a few of the letters, and glance through the other letters and the newspaper articles. Please study and master and try to improve the technical papers. Perhaps we can discuss these ideas on the phone, and then meet in person.

Rich Reed

Rich Reed

P6/(b)(6)

1999 May 31

Copy to: **J. ANTONIO LARIOS PONCE**, (213) 351 6815, Consul, Community Relations,
Mexican Consulate, Los Angeles. He met with me on 1999 May 28.
Please see my letter of 1999 May 31 to him.

Mr. **È XUÉWÉN**

Consul for Education

CHINESE CONSULATE

443 Shatto Place

Los Angeles, California 90020

(213) 807 8010

FAX (213) 380 1961

Dear Mr. **È**,

Thanks for the fun meeting, Friday afternoon, 1999 May 28, about eighty-five minutes, at the Chinese Consulate. I gave you a big packet of papers about the education reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis); and we talked through some of the papers. The reforms were new to you, but I think you understand everything we discussed.

We concentrated on **ENGLISH LANGUAGE REFORMS**, with some time on **OTHER LANGUAGES**, and some on **MUSIC**. Your main languages are **CHINESE, ENGLISH, and ARABIC**, and you know some French, German, other languages, and the **INTERNATIONAL PHONETIC ALPHABET (IPA)**.

J. ANTONIO LARIOS PONCE met with me at the Mexican Consulate on 1999 May 28. In my letter of 1999 May 31 to him, I included an outline of an approach to language reform. In brief:

Recognize that Spanish spelling is much more intelligent than English spelling, make English spelling more like Spanish, make English spelling more phonetic than Spanish, simplify Spanish spelling, integrate Spanish and English, integrate additional languages, etc.

Chinese pinyin is similar to Spanish spelling, so we can approach language reform similarly. In brief:

Recognize that pinyin is much more intelligent than English spelling, make English spelling more like pinyin, make English spelling more phonetic than pinyin, simplify pinyin, integrate pinyin and English, integrate additional languages, etc.

You work directly with **CHÉN ZHILI**, Minister of Education in China. Perhaps she will like the idea of **NINETY PERCENT of CHINESE SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, able to:

- **EASILY** read anything in an **ADULT CHINESE ENCYCLOPEDIA**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **TWENTY SONGS** and **TWENTY CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BEETHOVEN SYMPHONIES**.

You are correct that it takes courage to lead with such reforms. If Chinese leaders and Mexican leaders will have enough courage to lead, perhaps President **BILL CLINTON** and other leaders in the United States will develop the lesser amount of courage needed to follow.

Rich Reed

Rich Reed

P6/(b)(6)

2000 March 4

Attention: **KEOKIA, LORETTA**, phone talks.

Pastor **AUSTIN WILLIAMS**
TRUE VINE BAPTIST CHURCH
1437 West Centinela Avenue
Inglewood, California 90302
(310) 672 9370 x10

Dear Pastor Williams,

Thanks for the fun meeting, 2000 March 2, about 2-3 p.m., in your office, regarding the reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). It is unusual to find someone so open to non-standard ideas, and so enthusiastic about using the ideas to serve the public.

I attended the service at **FAITHFUL CENTRAL BIBLE CHURCH**, 2000 January 17, celebrating the birthday of **MARTIN LUTHER KING JR.**, and I gave you a few reform papers right after the service, as noted in my letter of 2000 February 22 to Bishop **KENNETH ULMER**, Pastor of Faithful Central. On March 2, I gave you lots more papers, and we concentrated on the music reforms. You played some on my music keyboard, including:

Twinkle, Twinkle. Frere Jacques. Beethoven 5:1, 8 notes.

Brahms 4:4, solo, 8 notes, then duet with me. Star Wars, main theme, 19 notes.

We talked through some of the reform ideas, including:

Within a dozen, note numbers 0123456789AB. A=ten. B=eleven.

Number in a box tells which dozen. Sixties, seventies, etc. Sixty-zero is Middle C.

1+3 music staff. One line, zero. Three lines, 468. "Zero, four six eight, who do we appreciate?"

Solid noteheads, even numbers, 02468A. Hollow noteheads, odd numbers, 13579B.

You have studied some **SPANISH, GREEK, and HEBREW**, which will help you when we get into the language reforms. You play **SAXOPHONE**, and you've been around music all your life. If I recall correctly, you used to work for **MOTOWN**, and you have friends and relatives in **GOSPEL MUSIC**. They might help to **COMPUTERIZE the TRANSFORMATION PROCESS** for music and languages, so that gospel music, hymnals, popular music, etc, will be available in the reform system.

We both understand something about experts and egos. As far as I can understand, most white experts are devoted to perpetuating their expertise, building their egos, stopping reforms, and forcing children, including white children, to fail unnecessarily in learning. As far as I can understand, most black experts are devoted to perpetuating their expertise, building their egos, stopping reforms, and forcing children, including black children, to fail unnecessarily in learning. You might pioneer with the reforms at the **K-6 ACADEMY** at your church, as a model for the rest of Inglewood, and the rest of the world. Your students might help answer questions like this:

HOW SHOULD WE SPELL ENGLISH WORDS, WITH EACH SPEECH SOUND HAVING ITS OWN UNIQUE SYMBOL, TO HELP ILLITERATE PEOPLE IN SOUTH AFRICA, INCLUDING LITTLE CHILDREN, TO LEARN TO READ AND WRITE ENGLISH?

Rich Reed

Rich Reed

P6/(b)(6)

1999 July 1

Copies to: **LEONARD JACKSON**, (323) 730 9180, Pastor, First A.M.E. Church, L.A.
FLOYD FLAKE, (718) 206 4600, Pastor, Allen A.M.E. Church, Jamaica, NY.
ALBERT VAN RENSBERG, (323) 651 0902, Interim Consul General,
South African Consulate, L.A.
JULIAN BOND, (877) 622 2798, Chair, N.A.A.C.P.
JAMES CLYBURN, (202) 225 3315, Chair, Congressional Black Caucus.
GENETHIA HAYES, (323) 295 8582, Exec. Dir., L.A. Branch, Southern Christian
Leadership Conference; new member, new President, L.A. School Board.

Bishop **C. GARNETT HENNING SR.**
19th District (South Africa)
AFRICAN METHODIST EPISCOPAL (A.M.E.) CHURCH
President, Worldwide Council of A.M.E. Bishops
110 South La Brea Avenue, Suite 220
Inglewood, California 90301
(310) 412 8189
(310) 412 3331

Dear Bishop Henning,

Thanks for meeting with me, 1999 July 1; about forty-five minutes in your office. We talked through some papers about the education reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA-Synthesis), and I left a big packet of papers with you. I think you have caught the vision, that it is **PRACTICAL**, with the **COMPUTERIZATION** of the reforms, to have **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, able to:

- **EASILY** read anything in the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **TWENTY SONGS** and **TWENTY CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BEETHOVEN SYMPHONIES**.

JERRY JAMES ESTRADA, (323) 789 6049, at the front desk in your building, was interested in the reforms. I talked through some of the reforms with him, and he played "Twinkle, Twinkle" and the first eight notes from the opening theme of Beethoven's Fifth Symphony, on my music keyboard. I gave him a big packet. He is assistant pastor at his father's church.

Archbishop **DESMOND TUTU**, and new South African President **THABO MBEKI**, should love the reforms, which include making current standard idiotic English spelling more like some intelligently spelled African languages, including **SWAHILI**.

I hope we can meet again soon, to get more deeply into the papers I gave you, and into additional reforms. Perhaps I can help you teach the music reforms to your five-year-old granddaughter. In one hour, she will easily play a dozen or more songs and classical themes. She might enjoy teaching some music to some children in the United States and South Africa.

Rich Reed

Rich Reed

P6/(b)(6)

2000 March 25

Attention: **DIANE**, phone talk, 2000 March 24.

Copy to: **JOHN KASS**, (312) 222 4214, columnist, phone talk, 2000 March 24.

Mr. **JACK FULLER**
President
TRIBUNE COMPANY
435 North Michigan Avenue
Chicago, Illinois 60611
(312) 222 3421 Fuller
(312) 222 3232 switchboard

*MARY SCHMICK 5034
COLUMNIST,
PIANO. FRENCH.*

Dear Mr. Fuller,

Your takeover of the **TIMES MIRROR COMPANY**, including the **LOS ANGELES TIMES**, might help improve journalism in Los Angeles and Chicago, with nationwide and worldwide implications.

TWO YEARS from now, **NINETY PERCENT** of **SEVEN-YEAR-OLDS** in L.A. and Chicago, using fundamental reforms in education, should be able to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, and on random pages of back issues of the **LOS ANGELES TIMES** and **CHICAGO TRIBUNE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES** and **RODGERS AND HAMMERSTEIN MUSICALS**.

I'm enclosing a substantial set of papers about some of the fundamental education reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). You might read a few of the letters carefully, and glance through the other letters and the newspaper articles. Please concentrate on the technical papers. I've shared reform papers with you in the past, when you were Editor of the **TRIBUNE**.

There are people at the Tribune who have relevant background for understanding the reforms, and perhaps improving them. Examples:

- **YOU**. You know **SPANISH**, and you play **PIANO**, according to Diane. Spanish spelling is much more phonetic than English spelling. Let's solve the problem of illiteracy in English, partly by making English spelling more like Spanish spelling. In fact, let's make English spelling even more phonetic than Spanish spelling, while using only the ordinary printed English

(to JACK FULLER, President, Tribune Publishing Company;
from Rich Reed; 2000 March 25; page 2 of 2)

alphabet. Similarly, let's solve the problem of illiteracy in music, by using a twelve-position music staff, without different clefs, key signatures, accidental signs, and transpositions.

- **DIANE.** She knows some **SPANISH**.
- **HOWARD TYNER**, (312) 222 4331, Editor. He knows some **RUSSIAN**, and perhaps some other languages, according to **MARY ELLEN**, his assistant. In the printed English alphabet, some letters have the same shape in upper-case and lower-case, and differ only in relative size. In the printed Russian alphabet, there are more such letters than in English. In that regard, Russian is superior to English. We can improve English by giving each letter in the English alphabet the same shape in upper-case and lower-case, differing only in relative size. Similarly for Russian and many other languages.
- **MARY ELLEN.** She played **PIANO** as a kid, and studied **SPANISH** in high school.
- **JOHN KASS.** He said that he knows **SEVERAL FOREIGN LANGUAGES**, and that he has played **CLARINET**. I told him that I had talked on the phone some years ago with his predecessor, **MIKE ROYKO**, and had occasionally sent reform papers to Mr. Royko, but that Mr. Royko wasn't up to the challenge of the reforms. Perhaps Mr. Kass will be better. I had read about Mr. Kass in the article by **JILL STEWART**, (310) 477 0403, "**HARDLY HAYSEEDS: Chicago is much better served by its major newspaper than Los Angeles is by the pompous Times**", in **NEW TIMES LOS ANGELES**, 2000 March 23, page 6.
- **LIAM FORD**, (312) 222 3400, Mr. Kass's assistant. Mr. Ford said that he knows **SPANISH, LATIN, and FRENCH**. He went to **HARVARD**. At Harvard and elsewhere, it is traditional to teach that $2+2=3$ in music theory, as in $M2+M2=M3$. There is a chart about this issue in the accompanying **WASHINGTON POST** article of 1991 May 21 by **DON OLDENBURG**. I told Mr. Ford that the late **LEONARD BERNSTEIN**, Harvard alumnus and great musician, didn't have enough integrity to support $2+2=4$ in reform music theory. Similarly for some living musicians, including **DANIEL BARENBOIM**, Conductor, Chicago Symphony Orchestra.

Most politicians and educators and journalists, in Los Angeles, Chicago, New York, Washington DC, etc, who know about these fundamental education reforms, still insist on **VERY LOW STANDARDS** in education. Imagine asking all the **SIX-YEAR-OLDS** in **CHICAGO**:

- Should we change to easy English spelling, so that one year from now, most of you will be able to easily read all the words in English, pronouncing accurately? Or should we keep regular English spelling, so that twenty years from now, most of you will still have trouble reading English?
- Should we change to easy music pitch notation, so that one year from now, most of you will be able to easily play dozens of songs and classical themes and movie themes, and easily name the correct pitches of all the notes in music? Or should we keep regular music pitch notation, so that twenty years from now, most of you will still have trouble reading music pitch notation, even if you become music professors?

Most children would choose to learn in better ways, if they were given the choice. So most adults who know about better ways of learning, including presidential candidates, university presidents, teachers union presidents, newspaper editors, etc, **KEEP CHILDREN IGNORANT** about the better ways. You might help **COMPUTERIZE** the reforms, so that children and adults, in Chicago and elsewhere, can make choices based on their own enlightened self-interest.

Rich Reed

Rich Reed

P6/(b)(6)

2000 February 26

Attention: **MAUREEN**, phone talk, 2000 Feb 25. Piano as a kid.

Mr. **STEVE FORBES**
Editor in Chief
FORBES MAGAZINE
60 Fifth Avenue
New York, NY 10011
(212) 620 2200

Dear Mr. Forbes,

Now that you are no longer campaigning for the Republican nomination for President, please take the time to master some reforms which can enable **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, to:

- **EASILY** read all the words on random pages of the **BIBLE** and the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS, 20 CLASSICAL THEMES, and 20 HYMNS**, on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of **HYMNALS** and full orchestral scores of **BEETHOVEN SYMPHONIES**.

EDMUND PETERSON was on your campaign staff. I talked with him on the phone several times during your campaign, and I sent him papers about the reforms. His helpful background includes: **SPANISH, FRENCH, ITALIAN, GERMAN, RUSSIAN, PORTUGUESE, SINGING, TREBLE CLEF.** I think that his understanding of the reforms is deeper than that of staff members I've talked with who work for other presidential candidates. He said that he had talked with you about the reforms, and I had hoped to meet with you this month, when I expected you to be campaigning in Los Angeles.

I'm enclosing for you a substantial set of papers about some of the reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). Please carefully read a few of the letters, perhaps glance through the other letters and the newspaper articles, and concentrate on the technical papers.

In your article, "**Training Minds and Hearts: Principle-Centered Education Reform**", in **IMPRIMIS**, 1999 October, you greatly **UNDERESTIMATE** the potential of **COMPUTERS**. Computers can be used honorably, to help **SOLVE** problems such as **ILLITERACY in ENGLISH**, by **TRANSFORMING** information to serve children and other beginners, nationwide and worldwide. Computers are now used dishonorably, to help the elite to perpetuate idiotic traditions, such as current standard English spelling, thereby **PERPETUATING UNNECESSARY ILLITERACY**. As an especially powerful member of the elite, you should help to lead the elite from dishonor toward honor in these matters.

Rich Reed

Rich Reed

P6/(b)(6)

2000 March 27

Attention: **AMY ALDERSON**, phone talk, 2000 Mar 27.
Spanish. Classical piano.

Senator **JOHN McCAIN (R-AZ)**
241 Russell Senate Office Building
UNITED STATES SENATE
Washington DC 20510
(202) 224 2235

*SONYA SOTAK, EDUCATION, MAR 28.
CZECH NAME,
KNOWS JAPANESE,
PIANO AS A KID.*

Dear Senator McCain,

Since you aren't campaigning for the presidency now, please take the time to master some reforms which can enable **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

I'm enclosing a substantial set of papers about the reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES**

(formerly, the DA System, or DA Synthesis). Perhaps read a few of the letters carefully, then concentrate on the technical papers.

DAVID WONNENBERG, who was on your campaign staff, may have already shared the reforms with you. I first mailed reform papers to him on 1999 December 15. He has studied **TRUMPET, TUBA, SPANISH, and GERMAN**, and he went to the **UNIVERSITY of CALIFORNIA, SAN DIEGO**.

NICK ANSTINE, (703) 569 5681, one of my references, is an **AIR FORCE COLONEL** who has worked for the **JOINT CHIEFS of STAFF** at the Pentagon. He has done futuristic research in education. You might help get the reforms off the ground at the **U.S. NAVAL ACADEMY**, your alma mater. During more than a dozen years, I've tried to get the reforms going at the U.S. military academies. You might also help to get the reforms going for K-12 students at U.S. military bases.

The **HISPANIC VOTE** is large in **CALIFORNIA, TEXAS, FLORIDA, and NEW YORK**, our biggest states, and that might determine the presidential election in November 2000. Most Hispanics will easily understand that we can largely **SOLVE the PROBLEM of ILLITERACY in ENGLISH** by using **COMPUTERS to MAKE ENGLISH SPELLING MORE LIKE SPANISH SPELLING**. Some music and language reforms have recently been recorded here in L.A. by **KMEX**, part of **UNIVISION**, the largest Spanish-language TV network in the U.S. Please meet with me soon to get into the reforms.

Rich Reed

Rich Reed

P6/(b)(6)

2000 February 7

Mr. **STEVE CASE**
Chairman
AMERICA ONLINE (AOL)
22000 AOL Way
Dulles, Virginia 20166
(703) 265 1000

(Note added by Rich Reed, 2000 Feb 14:
I made a correction in this letter,
from "Chinese Embassy in Los Angeles"
to "Chinese Consulate in Los Angeles".)

Dear Mr. Case,

You might enjoy the idea of **NINETY PERCENT of SEVEN-YEAR-OLDS** in the **UNITED STATES**, just **TWO YEARS** from now, being able to:

- **EASILY** read all the words on randomly selected pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on randomly selected pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

With current standard English spelling and current standard music notation, such goals are extreme and unrealistic and unattainable, even using the Internet. However, **COMPUTERS** can be used to **TRANSFORM** information into easy English spelling and easy music notation, making such goals **MODERATE** and **REALISTIC** and **ATTAINABLE**.

I'm enclosing some papers about the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). You might carefully read a few of the letters, and glance through the other letters and the newspaper articles. Please concentrate on the technical papers. Some of the very simple technical ideas include:

- For a speech sound, **ONE SYMBOL** is easier to learn than the standard many symbols.
- For a piano key, **ONE NAME** is easier to learn than the standard several names.
- For a position on a music staff, **ONE NOTE** is easier to learn than the standard many notes.
- In music theory, **2+2=4** makes more sense than the standard **2+2=3**, as in **M2+M2=M3**.

I've read a little about you, including in **NEWSWEEK**, 2000 January 24, with you on the cover. I'll refer to some of the references to you in that issue of **NEWSWEEK**, and I'll comment a bit.

Page 24. You in photo with your wife **JEAN** in **CHINA**.

The EasyRead language reforms are based partly on **CHINESE PINYIN**, a good spelling system which I've improved. I've visited the Chinese Consulate in Los Angeles several times through the years, and my papers have been sent to the Education Minister in China. Perhaps you can help to **SOLVE the PROBLEM of ILLITERACY in CHINA**.

(to **STEVE CASE**, Chairman, **AMERICA ONLINE**; from Rich Reed; 2000 Feb 7; page 2 of 2)

Page 32. You were **LEAD SINGER** in a band at college.

A typical college student who is a **MUSIC BEGINNER** could learn, in **ONE HOUR**, to name the correct pitches of all the notes in the full range of symphonies, band arrangements, etc.

Page 32. You grew up in **HONOLULU**.

HAWAIIAN has a good spelling system, which can be improved and integrated with improved spelling for other languages in Hawaii, including Chinese, Japanese, and Tagalog.

Page 32. Your brother **DAN** went to **PRINCETON**, and was a **RHODES SCHOLAR**.

Princeton and Oxford and lots of other prestigious schools have failed to deal honorably with the EasyRead reforms, including the superiority of $2+2=4$ over $2+2=3$ in music theory.

Page 33. You went to **WILLIAMS COLLEGE**.

A prestigious school, but not up to the moral challenge of the reforms.

Page 33. A basic lesson which you learned: keep things **SIMPLE** and **PREDICTABLE**.

In a person's first language, **EACH SOUND** should be written with **ONE SYMBOL**.
In additional languages which have some sounds in common, **EACH OF THOSE SOUNDS** should be written with **THE SAME ONE SYMBOL** for all of those languages.

Page 35. You in photo with **HILLARY CLINTON** at a roundtable on **YOUTH VIOLENCE**.

Mrs. Clinton hasn't yet been up to the challenge of the reforms. If we solve the problem of illiteracy, a lot of young people who would be illiterate and violent, will instead have fun in using their minds in school and elsewhere, and will be less likely to be violent.

Page 36. You in photo with **COLIN POWELL** as you launched your new children's charity.

General Powell hasn't yet been up to the challenge of the reforms. When he was Chairman of the Joint Chiefs of Staff at the Pentagon, he should have led with the reforms, to improve the education of military personnel.

Page 36. Taking your kids to a **MOVIE**.

Imagine movies and TV with **SUBTITLES** in **NEW STANDARD PHONETIC SPELLING** in **ENGLISH** and **OTHER LANGUAGES**. Imagine movies and TV helping with fundamental reforms in education, such as **SOLVING** the **PROBLEM** of **ILLITERACY, WORLDWIDE**.

Please give me a call, so we can talk through some of the reform papers over the phone. And you and your family and friends might help to **IMPROVE** the reforms, making things **EVEN EASIER** for children and other beginners to learn.

Rich Reed

Rich Reed

P6/(b)(6)

2000 January 18

Attention: **CARMEN KOTTA**, phone talk 2000 Jan 14.
Swahili, piano, clarinet, high school and college band.

Ms. **DEBORAH BORDA**
Managing Director
LOS ANGELES PHILHARMONIC
MUSIC CENTER
135 North Grand Avenue
Los Angeles, California 90012
(213) 972 7290

Dear Ms. Borda,

I've read about you, including in the article by **ELAINE DUTKA**, (800) LA TIMES,

"ORCHESTRA'S OUTLOOK IS SUNNY BUT HAZY:

Music: Acclaimed L.A. Philharmonic faces tough fiscal challenges as it changes leadership."

in the **LOS ANGELES TIMES**, 2000 January 14, page F1. I'm enclosing some papers about the fundamental reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). I had sent reform papers to you before, when you were Executive Director of the **NEW YORK PHILHARMONIC**. Within **TWO YEARS**, using reforms, **NINETY PERCENT** of the **SEVEN-YEAR-OLDS** in L.A. and New York City should be able to:

- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on randomly selected pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.
- **EASILY** read all the words on randomly selected pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.

I've read that you are a **VIOLIST**, and that you studied at the **ROYAL COLLEGE of MUSIC** in London, and the **NEW ENGLAND CONSERVATORY of MUSIC** in Boston. In my experience, most music experts, including **LEONARD BERNSTEIN**, **ZUBIN MEHTA**, **ESA-PEKKA SALONEN**, and **KURT MASUR**, have been arrogant and dishonest in dealing with ideas to serve children. Consider:

For a piano key, **ONE NAME** is easier to learn than the traditional two or three names.

For a position on a music staff, **ONE NOTE** is easier to learn than the traditional many notes.

In music theory, **2+2=4** is better than the traditional **2+2=3**, as in **M2+M2=M3**.

Perhaps you can rise to the moral challenge of these simple ideas. **WILLEM WIJNBERGEN** and **ERNEST FLEISCHMANN**, your predecessors as Managing Director, failed to rise to the moral challenge. During more than a dozen years, Mr. Fleischmann persistently refused to meet with me. Mr. Wijnbergen made an appointment to meet with me, but when I arrived at the Music Center, I found that he had cancelled the meeting without informing me. Please meet with me soon, to get into the reforms in depth. One item for discussion: taking **ONE MILLION DOLLARS** from your reserve, to **COMPUTERIZE** the music reforms, to solve the problem of musical illiteracy, in L.A. and worldwide.

Rich Reed

Rich Reed

P6/(b)(6)

2000 January 19

Attention: **NAN MILLER**, phone talk, 2000 Jan 13.
She said that she grew up with the Moonlight Sonata.

Mr. **GERALD LEVIN**
Chair and CEO
TIME WARNER
75 Rockefeller Plaza, Floor 29
New York, New York 10019
(212) 484 8198

Dear Mr. Levin,

Thanks for appearing on "THE NEWSHOUR WITH JIM LEHRER" on PBS, 2000 January 12, with your fellow guest, **STEVE CASE**, (703) 265 1000, Chair, **AMERICA ONLINE (AOL)**, discussing the proposed merger of AOL and Time Warner. You spoke about your commitment to public service and your understanding of journalistic ethics. I've also read a bit about your background, including:

HAVERFORD COLLEGE, B.A.
UNIVERSITY of PENNSYLVANIA, LL.B.
PHI BETA KAPPA.
NEW YORK PHILHARMONIC, Member, Board of Directors.

Haverford and Penn are prestigious schools, and Phi Beta Kappa is one of the highest academic honors. You surely have the basic intellect to understand at least some of the reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). I'm enclosing some papers about the reforms. You might read a few of the letters carefully, then concentrate on the technical papers. You and Mr. Case might help enable **NINETY PERCENT of SEVEN-YEAR-OLDS**, within the next **TWO YEARS**, to:

- **EASILY** read all the words on randomly selected pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on randomly selected pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

TIME magazine, CNN, Haverford, Penn, and the New York Philharmonic, among many other institutions, have helped to stifle the reforms during more than fourteen years. **JODIE MORSE**, (212) 522 1241, Education Writer, TIME, understands some of the reforms, and I think she wants to do a great job in covering them. On 2000 January 5, she told me that TIME would cover the reforms, and that she would visit me soon. However, on 2000 January 18, she told me that TIME will **NOT** cover the reforms. I assume that the problem is the editors. Please talk with **WALTER ISAACSON**, (212) 522 3817, Managing Editor, and see if you can raise the journalistic ethics of TIME. You also know **DEBORAH BORDA**, (213) 972 7290, Managing Director, **LOS ANGELES PHILHARMONIC**, former Executive Director, New York Philharmonic. You might help instigate a friendly competition between New York and L.A., in using the music reforms to serve children.

Rich Reed

Rich Reed

P6/(b)(6)

1998 December 19

Attention: **KELLY**, phone talk, Dec 14. Piano as a kid.
BRAD RACE, Chief of Staff.
RICHARD PLATKIN, Counsel to the Governor, including Education.

Governor **GEORGE PATAKI** (R-NY)
Executive Chamber
State Capitol
Albany, New York 12224
(518) 474-4246

Dear Governor Pataki,

You might like the idea of having **NINETY PERCENT of SEVEN-YEAR-OLDS** in New York, **TWO YEARS FROM NOW**, able to do the following:

- **EASILY** read the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 FOREIGN LANGUAGES**.
- **EASILY** name the correct pitches in full scores of **BEETHOVEN SYMPHONIES**.

You might join the **FRIENDLY COMPETITION** which I've suggested, to see which state can be first to get such results. Please note the accompanying letters to and/or from:

- Governor **GEORGE W. BUSH** (R-TX), (512) 463-2000.
- Governor **FRANK KEATING** (R-OK), (405) 521-2342.
- Governor-Elect **JEB BUSH** (R-FL), (850) 410-0501.
- Governor-Elect **GRAY DAVIS** (D-CA), (916) 322-9060.

To understand how to attain such results, please carefully study the accompanying papers about the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). Perhaps we can talk through the papers over the phone, in preparation for a substantial meeting in person.

Please note that the basic ideas in the EasyRead system are very simple. Examples:

- For a given piano key, **ONE NAME** is easier to learn than two or three names.
- In music theory, **2+2=4** makes more sense than **2+2=3**.
- For a given speech sound, **ONE SYMBOL** is easier to learn than many symbols.

Suppose that you are a **MUSIC BEGINNER**. In **TWO HOURS** with me, you can:

- **EASILY** play **10 SONGS** and **10 CLASSICAL THEMES** on a music keyboard.
- **EASILY** recognize some **PATTERNS** in reform notation, **FASTER** than **KURT MASUR** and **ZUBIN MEHTA** can recognize the corresponding patterns in standard notation.
- **EASILY** name the **CORRECT PITCHES** in the entire range of a **BEETHOVEN SYMPHONY**.

Please **TRY NEW IDEAS FOR YOURSELF**, as a **GOOD ROLE MODEL** for millions of children in New York and elsewhere.

Rich Reed

Rich Reed

P6/(b)(6)

1998 December 13

Mr. GRAY DAVIS

Lieutenant Governor and Governor-Elect (D-CA)

~~980 9th Street, Suite 1800~~

~~Sacramento, California 95814~~

~~(916) 322-9060~~

~~FAX (916) 322-8864~~

(Note added, 1999 Jan 28:

Governor's Office, (916) 445-5106.

TAL FINNEY, (916) 324-3501,

Policy Director. Woodwinds,

keyboards, sings. Lots of

languages. He got packet.)

VINCE HALL, Staff Director.

LYNN SCHENK, Chief Aide.)

Dear Mr. Davis,

Thank you for your letter of 1998 December 7, in response to some papers which I had recently sent to you, regarding the fundamental education reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis).

You and I had last met on **1997 NOVEMBER 21**, at the meeting of the **BOARD of REGENTS** of the **UNIVERSITY of CALIFORNIA (UC)** system, at **UCLA**. I addressed the Board that day, mostly about **MUSIC EDUCATION REFORMS**. I've also addressed the Board on other occasions, including **1998 NOVEMBER 20**, mostly about **LANGUAGE EDUCATION REFORMS**.

As Lieutenant Governor, you have been an Ex Officio Regent of UC, and an Ex Officio Trustee of the **CALIFORNIA STATE UNIVERSITY (CSU)** system, during several years. You should have been leading with the EasyRead reforms, which can enable **NINETY PERCENT of SEVEN-YEAR-OLDS** to attain the following skills:

- **EASILY** read the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **SIX FOREIGN LANGUAGES**.
- **EASILY** name the correct pitches in full scores of **BEETHOVEN SYMPHONIES**.

GARY HART, (916) 278-4600, your Education Secretary, had already received from me a substantial packet of papers about the reforms, before I got your letter of December 7, in which you said that you had copied some of my material for him. You might encourage him to meet with me soon.

FRANK KEATING, (405) 521-2342, Republican Governor of Oklahoma, is the new Chair of the **REPUBLICAN GOVERNORS ASSOCIATION**. I've sent him a substantial packet of papers, asking him to copy the papers for all of the other Republican Governors. I'm enclosing for you a similar substantial packet, which you might copy for all of the other Democratic Governors. Few Governors are masters of current standard music notation for Beethoven symphonies, and current standard spelling for half a dozen foreign languages. Yet all Governors should be able to grasp these ideas:

- For a given piano key, **ONE NAME** is easier to learn than two or three names.
- For a given speech sound, **ONE SYMBOL** is easier to learn than many symbols.

Building on those solid foundations, we can **SOLVE** problems such as **ILLITERACY in ENGLISH**, in California, the rest of the United States, and the rest of the world.

Rich Reed

Rich Reed

P6/(b)(6)

1999 July 31

Mr. **MIKE LANSING**
School Board Member
LOS ANGELES UNIFIED SCHOOL DISTRICT
450 North Grand Avenue, Room A-201
Los Angeles, California 90012
(310) 515 3000 x6385

Dear Mr. Lansing,

Thanks for your attention when I addressed the School Board, 1999 July 27, about the reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). As I recall, all of the Board members were present: **YOU**, President **GENETHIA HAYES**, **VICTORIA CASTRO**, **VALERIE FIELDS**, **JULIE KORENSTEIN**, **DAVID TOKOFSKY**, **CAPRICE YOUNG**. I gave the Board copies of my letter of 1999 July 12 to **CORETTA SCOTT KING**. My comments to the Board were something like this:

During many years, I've shared fundamental education reforms with the Board.

A six-year-old, in her first lesson with the language reforms, read some words in Spanish, Italian, French, German, Russian, and Japanese, with comprehension, pronouncing reasonably accurately. Two years from now, ninety percent of seven-year-olds in L.A. Unified can be reading Shakespeare and the Encyclopaedia Britannica, pronouncing accurately.

A five-year-old music beginner, in her first lesson, played nine songs and four classical themes on a music keyboard. A ten-year-old beginner, in her first lesson, played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata. Two years from now, ninety percent of seven-year-olds in L.A. Unified can be easily playing dozens of songs and themes, and easily naming the correct pitches of all notes in full scores of Beethoven symphonies.

The reforms should be agenda items, with charts and discussions, leading to thorough understanding by Board members, other people in the Board room, and television viewers. If the Board continues to reject the reforms, the public should understand what is being rejected. If the Board accepts the reforms, the public should understand what is being accepted.

Apart from trying to get a majority of the Board members to support the reforms, individual Board members can provide individual leadership. Suggestions:

- Pioneer with the reforms in Boys and Girls Clubs. (You.)
- Pioneer with the reforms in churches affiliated with the Southern Christian Leadership Conference. (Genethia Hayes.)
- Computerize the reforms through IBM. (Caprice Young.)

After I addressed the Board, I spoke with you briefly. We had talked on the phone before, and you had seen some of my papers. You told me again that you will meet with me soon, to get into the reforms. I suggested that I first talk with a staff member, and you referred me to **LOUIS MARDESICH**. I talked with him on the phone on 1999 July 30. He **TAUGHT FIFTH GRADE**. He plays **GUITAR**, but he **DOESN'T READ MUSIC**. He knows **SPANISH**. He seems very **OPEN-MINDED** and eager to learn. I mailed a big packet to him.

Rich Reed

Rich Reed

P6/(b)(6)

2000 February 6

Mr. **RAMON CORTINES**
Interim Superintendent
LOS ANGELES UNIFIED SCHOOL DISTRICT
450 North Grand Avenue
Los Angeles, California 90012
(213) 625 6251
(310) 515 3000 x6251

Dear Mr. Cortines,

Thanks for your phone call, 2000 February 3, in response to my recent phone messages. We had talked before on the phone, 1999 November 2, and I had sent you some papers that day about the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). On 1999 November 9, you had written to me, suggesting that I meet with **LILIAM CASTILLO**, x6261, Deputy Superintendent, Curriculum and Instruction. I've tried many times, unsuccessfully, to make an appointment with her.

Let me mention some of the recent progress with the reforms. Some of that progress is detailed in the accompanying letters, which you might glance through.

TIME magazine has a writer who talked through some reform papers with me on the phone, then got permission from her editors to meet with me and cover the reforms. The editors later backed out. But there is at least one **TIME** writer who understands and likes some of the reforms.

RONNI EPHRAIM, Administrative Coordinator for Dr. Castillo, met with me, 1999 December 22, about one hour, mostly on music reforms. She was a music beginner. She did something in music, using reform notation, better than any music experts can do it, using standard notation.

VICKY CASTRO, L.A. Unified School Board Member, met with me, 2000 January 5, about thirty minutes, mostly on language reforms.

KMEX Channel 34 TV in L.A., part of the Spanish-language **UNIVISION** network, is closer to covering the reforms, I think. On 2000 January 21, I met with two more people at **KMEX**, about one hour, mostly on language reforms. I think they understand some basic concepts, including:

- Spanish spelling is much more phonetic, much more intelligent, than English.
- English spelling can be improved by making it more like Spanish.
- English spelling can be further improved, making it even more phonetic than Spanish.
- The ideal is one symbol for one sound, **UNO SÍMBOLO PARA UNO SONIDO**.
- Computers can transform all printed English material into phonetic English.

The two **KMEX** people have found a teacher who is willing to pioneer with the reforms. I've talked on the phone with the executive producer of a **NETWORK TV MAGAZINE SHOW**, with more than twelve million viewers each week. He has some background in music and/or languages, and he asked me to send him some of my papers. I've also talked on the phone with an on-air correspondent on the show, and he seems interested.

I still want to meet with you, partly so that you can help Dr. Castillo to deal honorably with the reforms. Perhaps you and I can meet together with **DAN BASALONE**, x4236, Professional Development, and then share the reforms with teachers. During the last fourteen years, L.A. Unified should have been leading with **SOLVING the PROBLEM of ILLITERACY in ENGLISH**. You might help it happen now.

Rich Reed

(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

P6/(b)(6)

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

(202) 556 3588

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 **BRIAN LAMB**, Chairman & CEO, C-SPAN; from Rich Reed; 1999 April 30; page 2 of 2)

reforms and to perpetuate unnecessary failure in reading by most people, including most children, nationwide and worldwide. You might help the Festival to be more honorable next year.

During the Festival, I spoke with some of the other participants, and handed packets (identical to the packet I handed to you) to them:

ARIANNA HUFFINGTON, author, "Greetings from the Lincoln Bedroom": Multilingual, I think.

PAUL KRASSNER, publisher, "The Realist" magazine.

SANDRA TSING LOH, author, "If You Lived Here, You'd Be Home By Now". Majored in physics, reads music.

CHRISTOPHER HITCHENS, author, "For the Sake of Argument". Multilingual. He was the main reason I decided to go to the Festival.

A. SCOTT BERG. (His packet contained one additional page, my letter of 1999 April 23 to him.) Author, "Lindbergh". Reads full scores of symphonies. Minored in Spanish.

VICTOR NAVASKY, publisher, "The Nation" magazine.

TODD GITLIN, author, "The Sixties: Years of Hope, Days of Rage". Professor, NYU.

TOM HAYDEN, author, "Irish Hunger". California State Senator.

MIKE DAVIS, author, "City of Quartz: Excavating the Future in L.A."

LUIS URREA, author, "Nobody's Son: Notes From an American Life". Professor, University of Southwestern Louisiana.

I also left identical packets for:

EDWARD JAMES OLMOS, mentioned above.

ANDREA PERERA, incoming Editor in Chief, Daily Bruin, UCLA. The Daily Bruin has been suppressing the reforms during more than thirteen years.

I later mailed a packet to

STEVE ALLEN, author, comedian, who was on the panel with Huffington, Krassner, and Loh.

A few days earlier, 1999 April 22, also at UCLA, I had handed identical packets to:

ROBERT PINSKY, U.S. Poet Laureate. Professor, Boston University.

ROBERT HASS, previous U.S. Poet Laureate. Professor, University of California, Berkeley.

BRANDON TILMAN, C-SPAN staff, saw me on C-SPAN questioning your panel. When I stopped by the C-SPAN bus at UCLA, he recognized me. I spent more time with him than with anyone else at the Festival. I gave him a packet, and we talked through some of the papers. He majored in **SPANISH**, he has background in **MUSIC**, and I think he **UNDERSTOOD EVERYTHING** we discussed, including:

- Base-twelve music note numbers, 0123456789AB. Base-twelve music pitch notation.
- 1+3 music staff, lines 0 468. Mnemonic, "zero . . . four six eight, who do we appreciate."
- Even numbers, solid note-heads. Odd numbers, hollow note-heads. Even-Odd Music Test.
- $2+2=4$ in music theory, better than $2+2=3$, as in $M2+M2=M3$, in traditional music theory.
- Different phonemes for upper-case and lower-case letters which have different shapes, to make English spelling even more phonetic than Spanish spelling, while using only the ordinary printed English alphabet.
- A E I O U as in FA RE MI DO ZULU. Lower-case a e i u as in BaD, GeT, HiM, FuN.
- Upper-case R for the R-sound in ReD. Lower-case r for the ur-sound in fur, as in Fr, Br, LrN.
- Base-sixteen, to improve metric. Standard base-sixteen uses 0123456789ABCDEF. ABCDEF can be replaced by new, strictly numerical symbols; Brandon suggested that idea, before I mentioned it to him. I love it when people jump ahead of me.

You and Brandon might work with the other people mentioned above with whom I shared packets, and with all of the C-SPAN staff, to master and improve the reforms, and to enlighten the world about better ways of learning.

Rich Reed

Rich Reed

P6/(b)(6)

1999 April 30

Attention: **LEA ANNE**, phone talk, 1999 April 28.

Mr. **BRIAN LAMB**
Chairman, CEO
C-SPAN (Cable Satellite Public Affairs Network)
400 North Capitol Street, NW, Suite 650
Washington DC 20001
(202) 737 3220

Dear Mr. Lamb,

(Note added by Rich Reed, 1999 May 8:
In the last set of bullets, first bullet, I changed
"Basic-twelve music note numbers",
correcting it to
"Base-twelve music note numbers".
When I talked to Mr. Lamb, he mentioned my
persistence; I've shared reforms with him
during about ten to fifteen years.)

Thank you for allowing me to question your panel of biographers at **UCLA** on **1999 APRIL 25**, shown on **C-SPAN**, during the **LOS ANGELES TIMES FESTIVAL OF BOOKS**. The panel consisted of:
YOU, moderator.

MARGARET LESLIE DAVIS, biographies of William Mulholland, Edward L. Doheny.
JEAN STROUSE, biography of J. Pierpont Morgan.
SUZANNE MUCHNIC, biography of Norton Simon.

My questions were something like this:

- Would it be a good thing to have ninety percent of seven-year-olds, two years from now, able to read virtually anything in English, including the Encyclopaedia Britannica, the complete works of Shakespeare, and your biographies, pronouncing accurately?
- Can you envision getting that result by computerizing the transformation of standard English spelling into a spelling system more like Spanish and Italian, which have much better spelling systems than English has?

I prefaced my questions by noting that I had already posed similar questions to

EDWARD JAMES OLMOS, actor and activist,

during the public question section of one of his events at the Festival, and that I had raised the same issue during my call-in to **C-SPAN** a couple of years ago (1996 December 8, as noted in my letter of 1996 December 14 to you), when the panel of writers consisted of:

YOU, moderator.

PEGGY NOONAN, author, "What I Saw at the Revolution".

SHELBY FOOTE, author, Civil War trilogy.

DAVID HALBERSTAM, author, "The Best and the Brightest".

After the panel discussion on 1999 April 25, you signed my copy of your book,

"BOOKNOTES: America's Finest Authors on Reading, Writing, and the Power of Ideas",

and you accepted from me a packet of papers about the education reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). I said something like this to you:

It is very difficult for an elite, such as those who are highly literate in standard English spelling, to think outside the lines, regarding reforms which will serve the non-elite.

It was appropriate for the Los Angeles Times Festival of Books to be held at **UCLA**, since the **L.A. TIMES** and **UCLA** have been stifling the EasyRead reforms during more than thirteen years. In some ways, the Festival of Books was a celebration of the power of the literate elite to stifle language

Rich Reed



1999 July 14

Mr. WAYNE JOHNSON
President
CALIFORNIA TEACHERS ASSOCIATION (CTA)
1705 Murchison Drive
Burlingame, California 94011-0921
(650) 697 1400
(310) 642 6622 L.A. office

Dear Mr. Johnson,

I've read the article about you by RICHARD LEE COLVIN,
"WAYNE'S WORLD, AGAIN: Wayne Johnson, the hard-charging president of
United Teachers-Los Angeles in the 1980s, returns to the fray as the new leader
of the California Teachers Association",
in the LOS ANGELES TIMES, 1999 June 30, page B2.

Your support for holding teachers to HIGH STANDARDS is admirable, if you mean using much better
teaching methods to get much better results with most students. With much better teaching methods,
NINETY PERCENT of SEVEN-YEAR-OLDS, just TWO YEARS from now, should be able to:

- EASILY read anything in the ENCYCLOPAEDIA BRITANNICA, pronouncing accurately.
- REASONABLY EASILY read 100 WORDS in each of 6 ADDITIONAL LANGUAGES.
- EASILY play TWENTY SONGS and TWENTY CLASSICAL THEMES on music keyboards.
- EASILY name the correct pitches of all notes in full scores of BEETHOVEN SYMPHONIES.

I consider those to be high standards. Yet teachers unions have consistently opposed even trying to
meet such high standards. You know at least some of the following outline of the history of my
sharing education reforms with presidents of teachers unions during more than a dozen years:

UNITED TEACHERS-LOS ANGELES (UTLA).	800 556 8852
YOU, HELEN BERNSTEIN, DAY HIGUCHI.	
CALIFORNIA TEACHERS ASSOCIATION (CTA).	650 697 1400
ED FOGLIA, DEL WEBER, LOIS TINSON, and now YOU.	
AMERICAN FEDERATION of TEACHERS (AFT).	800 238 1133 x6 x4440
AL SHANKER, SANDRA FELDMAN.	
NATIONAL EDUCATION ASSOCIATION (NEA).	202 933 4000
MARY FUTRELL, KEITH GEIGER, BOB CHASE.	822 7389

I'm enclosing a substantial set of papers about the education reforms in the
EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES
(formerly, the DA System, or DA Synthesis). You are already familiar with some of the reforms. You
might carefully read a few of the letters, glance through the other letters and the newspaper articles,
and carefully study the technical papers. Perhaps you can help lead with the reforms through the
CTA's Institute for Professional Development, through presentations at CTA conferences, etc. Your
wife BEVERLY might enjoy using some of the reforms, to get some results with some of her special
education students, better than the results which Harvard professors get with their students.

Rich Reed

Rich Reed

P6/(b)(6)

1999 October 11

Attention: **KATHARINE HILDEBRAND**, P6/(b)(6) See below.

Copies to: **LOUIS GERSTNER**, (800) 426 4968, Chairman, IBM.
Attn: **ROBIN WILLNER**, (800) 426 4968. See below.

BILL GATES, (425) 882 8080, Chairman, Microsoft.
Attn: **TOM VAN DER ARK**, (206) 709 3100. See below.

Governor **TOMMY THOMPSON**
P.O. Box 7863
Madison, Wisconsin 53707
(608) 266 1212

(1999 Nov 12, phone talk with **BILL STEIGER**, main education advisor to Gov. Thompson. Mr. Steiger knows some Spanish, Portuguese, Tagalog, French, Italian, Catalan. About 45 minutes, mostly talking through language reform paper.)

Dear Governor Thompson,

I've read the article by **RICHARD LEE COLVIN**, (800) LA-TIMES,

"SUMMIT CONFRONTS SHORTFALLS OF SCHOOL REFORM:

Education: The push to set state standards for academic achievement has produced few gains among U.S. students. Governors are urged to stay the course."

in the **LOS ANGELES TIMES**, 1999 October 1, page A34. You and **LOUIS GERSTNER** were Co-Chairs of the Summit. You should have invited some real education reformers to participate.

I'm enclosing some papers about some of the fundamental education reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). You might carefully read a few of the letters, glance through the other letters and the newspaper articles, and concentrate on the technical papers.

TWO YEARS from now, using real reforms, **NINETY PERCENT** of **SEVEN-YEAR-OLDS** could:

- **EASILY** read anything in the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **TWENTY SONGS** and **TWENTY CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BEETHOVEN SYMPHONIES**.

KATHARINE HILDEBRAND, education advisor on your staff, talked with me on the phone on 1999 October 7. She knows some **PIANO** and **FRENCH**, which should help her into the reforms.

ROBIN WILLNER, at IBM, talked with me on the phone on 1999 October 6. She knows some **PIANO** and **FRENCH**. She had my papers in front of her, and I talked her through the 16-page paper on EasyRead Language. She understands that it is **NOT TECHNICALLY DIFFICULT** to computerize the language reforms, for nationwide and worldwide use.

TOM VAN DER ARK, Executive Director, Bill and Melinda Gates Foundation, talked with me on the phone on 1999 July 28. He knows some **PIANO**, **DUTCH**, and **GERMAN**. He received my papers.

Please help instigate a friendly competition between IBM and Microsoft, in computerizing the reforms.

Rich Reed

(to **JENNIFER THOMAS**, Editor and Publisher, Los Angeles Sentinel; 1999 Sept 10;
from Rich Reed; page 2 of 2)

starting **MORE THAN A DOZEN YEARS AGO**. Some of the talks were brief, because the people didn't want to understand the reforms. I'll refer to just one of the back issues, **1999 SEPTEMBER 2-8**, and just one occurrence of each person's name. I'll mention roughly the **FIRST TIME** I shared reform papers with them, though in some cases I didn't talk with them until later.

Page A-1

JULIAN DIXON, U.S. Congressman. About twelve years ago.

MAXINE WATERS, U.S. Congresswoman. More than twelve years ago. I once gave a little music lesson to her grandson Cameron, then age five.

JUANITA MILLENDER-McDONALD, U.S. Congresswoman. About eight years ago.

GIL GARCETTI, L.A. County District Attorney. About six years ago.

NATE HOLDEN, L.A. City Councilman. About nine years ago. He sponsored my appearance before the L.A. City Council, with one of my music students, Anton, then age four.

Page A-4

JESSE JACKSON, former presidential candidate. More than twelve years ago.

GRAY DAVIS, California Governor. More than twelve years ago.

TOM HAYDEN, California State Senator. More than twelve years ago.

Page A-6

YVONNE BRATHWAITE BURKE, L.A. County Supervisor. More than twelve years ago.

Page A-7

LARRY AUBRY, former Inglewood School Board Member. About ten years ago.

ANTONIO VILLARAIGOSA, Speaker, California Assembly. More than one year ago.

GARY HART, California Secretary of Education. More than ten years ago.

DIANE WATSON, Ambassador to Micronesia. More than fourteen years ago, in her district office, when she was a California State Senator.

Page A-10

EVELINE ROSS, Inglewood School Board President. About two years ago, very good meeting, in her home, where she tried out some of the reforms.

ALICE GRIGSBY, Inglewood School Board Vice President. About two years ago.

THOMASINA REED, Inglewood School Board Member. About two years ago.

GLORIA GRAY, Inglewood School Board Member. About two years ago.

LOYSTENE IRVIN, Inglewood School Board Member. About two years ago.

ERNEST SHAW, deceased, former Inglewood School Board Member. About ten years ago.

RUTH WASHINGTON, deceased, former Publisher, L.A. Sentinel. About fifteen years ago, in her office.

Page A-12

BERNARD PARKS, L.A. Police Chief. About two years ago.

FREDERICK BORSCH, Episcopal Bishop of L.A. About ten years ago.

JAMES LAWSON, Pastor Emeritus, Holman Methodist, L.A. About ten years ago.

Page C-1

EARVIN "MAGIC" JOHNSON, former player, L.A. Lakers. About twelve years ago.

Page C-3

LOIS TINSON, former President, California Teachers Association. About six years ago.

Page C-5

CECIL L. MURRAY, Pastor, First A.M.E. Church, L.A. About eight years ago.

Thanks again for the fun meeting. I hope we can meet again soon.

Rich Reed

Rich Reed

P6/(b)(6)

1999 September 10

Ms. **JENNIFER THOMAS**
Editor and Publisher
LOS ANGELES SENTINEL
3800 Crenshaw Boulevard
Los Angeles, California 90008
(323) 299 3800

Dear Ms. Thomas,

Thanks for the fun meeting, 1999 September 8, about 12:55-2:25 p.m., in the conference room at your business office. You had already seen a big packet of papers about the reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). I think you now understand that such reforms can enable **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, to:

- **EASILY** read anything in the **ENCYCLOPAEDIA BRITANNICA**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **20 SONGS and 20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes in full scores of **BEETHOVEN SYMPHONIES**.

You studied some **VIOLIN and PIANO** as a kid, and you know some **FRENCH and SPANISH**, which helps you to understand the reforms. We talked through some reform papers, and you played a bit on my portable music keyboard. I think you understand the following technical ideas:

Music note numbers, 0123456789AB. A for ten. B for eleven.

Number in a box to identify various dozens of notes. Six in a box, for the sixties, etc.

Sixty-zero, traditionally called Middle C.

1+3 music staff. Single line, note zero. Three lines together, notes four six eight.

Mnemonic, "0 468, who do we appreciate?"

Leger lines, about as easy to read as lines on the 1+3 staff.

Even note numbers, solid note heads. Odd note numbers, hollow note heads.

2+2=4 in reform music theory, better than 2+2=3, as in $M2+M2=M3$, in standard music theory.

Upper-case A E I O U as in FA RE MI DO ZULU.

Lower-case a e i u as in BaT ReD HiM FuN.

Lower-case r for ur-sound in fur, as in SiMuLr, Hr, BrD, WrD, Fr, LrN.

The L.A. Sentinel is the **LARGEST BLACK-OWNED NEWSPAPER IN THE WEST**. You might work on the reforms with some other black journalists I've talked with recently. Suggestions:

WILL SUTTON, (919) 829 4530, President, National Association of Black Journalists (NABJ).

VANESSA WILLIAMS, (800) 627 1150 x6922, Immediate Past President, NABJ.

JAMES McFARLAND, (404) 659 1110 x13, Editor, Atlanta Daily World.

AL DIXON, (334) 280 2444, Editor, Tuskegee Times.

LEROY THOMAS, (312) 225 2400 x122, Editor, Chicago Defender.

You kindly gave me **SIX BACK ISSUES** of the L.A. Sentinel. I had **ALREADY TALKED** with some people in those back issues, and had shared reform papers with them, in some cases **MANY TIMES**,

Rich Reed

P6/(b)(6)

1999 December 20

Mr. **JOSEPH LELYVELD**
Executive Editor
NEW YORK TIMES
229 West 43 Street
New York, New York 10036
(212) 556 1234
(800) 223 7437 X 1234

Dear Mr. Lelyveld,

Thanks for your time on the phone, a brief talk, 1999 December 17. It had been some years since you and I had talked about the fundamental education reforms in what I now call the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). On 1999 December 18, I mailed to you a substantial packet of papers, including some papers which I hadn't sent to you before. You might regard this letter as a belated cover letter for that packet.

TODD PURDUM, (323) 658 8984, L.A. Bureau Chief, N.Y. TIMES, was also kind enough to talk with me on the phone, 1999 December 17, and I've mailed an identical packet to him. He said that he has some music and foreign language background, which should help him into the reforms. His wife, **DEE DEE MYERS**, used to be Press Secretary for President **BILL CLINTON**. Ms. Myers is now a member of the Board of Trustees of the **CALIFORNIA STATE UNIVERSITY (CSU)** system. On 1999 May 12, after I addressed the CSU Trustees, I handed a packet of reform papers to Ms. Myers.

JOSÉ CÁRDENAS, (800) LA TIMES x76863, wrote an article,

"HE'S TRIED BUT FAILED TO STRIKE A NOTE FOR INNOVATION:

Rich Reed has spent two decades trying to persuade people that his simplified technique would ensure proficiency in reading and music for kids."

which appeared in the **LOS ANGELES TIMES**, 1999 December 13, page E1. In some respects, that is the best newspaper article so far about the reforms. You might help the N.Y. TIMES to do an even better article, with lots of examples so that your readers can immediately start playing ten songs and ten classical themes on music keyboards, reading a sonnet in phonetic spelling, etc. That might spark a **FRIENDLY COMPETITION** in a series of articles in both newspapers, clearly and persistently explaining simple ideas to serve the public, and challenging arrogant and dishonest authorities in education and politics and journalism.

If I understand correctly, your background includes:

HARVARD UNIVERSITY, B.A. Summa Cum Laude, and M.A.

COLUMBIA UNIVERSITY, M.S. in Journalism.

Please make a special effort to overcome the understandable but destructive elitism of Harvard alumni. In 1986 August, **LEONARD BERNSTEIN**, a Harvard alumnus, was at **UCLA**, touring with the **NEW YORK PHILHARMONIC**. I had corresponded with him a bit before, sharing reforms, and I met him and talked with him briefly several times during his two days at UCLA. I pointed out to him, **IN PERSON**, that at Harvard, it is traditional to teach that **2+2=3** in music theory, as in **M2+M2=M3**, and I asked him to support the change to the teaching of **2+2=4** in music theory. He replied,

"2 PLUS 2 CAN BE 3 OR 5 OR ANYTHING THE IMAGINATION WANTS IT TO BE."

I can talk you through some of the reform papers on the phone, or in person, if you are willing.

Rich Reed

Rich Reed

P6/(b)(6)

2000 February 5

Copy to: **SCOTT PELLEY**, (212) 975 4283, phone talks, 2000 Feb 3,4.

Mr. **JEFF FAGER**
Executive Producer
60 MINUTES II
524 West 57 Street
New York, New York 10019
(212) 975 1073 Fager
(212) 975 4321 CBS switchboard

Dear Mr. Fager,

Thanks for your time on the phone, 2000 February 3. I had read the article about you and your colleagues by **J. MAX ROBINS**,

"SECOND WATCH: Despite a difficult birth, 60 Minutes II has emerged on its first anniversary in ticktock shape",
in **TV GUIDE**, 2000 January 22, page 24.

I told you a little about the reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). As you requested, I'm enclosing some papers about the reforms: **NINETY PERCENT of SEVEN-YEAR-OLDS**, within the next **TWO YEARS**, using such reforms, should be able to:

- **EASILY** read all the words on randomly selected pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on randomly selected pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

SCOTT PELLEY seems open to non-standard ideas, and I'm sending him an identical set of papers about the reforms. He doesn't have background in music or foreign languages. I told him that in **ONE HOUR** of working with me on the music reforms, he will be able to:

- **EASILY** play **FIVE SONGS** and **FIVE CLASSICAL THEMES** on a music keyboard.
- **EASILY** pass a little test, in which he will recognize some patterns in reform music notation, **FASTER** than **ZUBIN MEHTA** and **KURT MASUR** can recognize the corresponding patterns in standard music notation.
- **EASILY** name the correct pitches of all notes in the range of a **BEETHOVEN SYMPHONY**.

Mr. Pelley, as the former chief White House correspondent for CBS News, might note that President **BILL CLINTON** has known about the reforms during some years, and hasn't provided any leadership for the reforms. Similarly for **HILLARY CLINTON**, **AL GORE**, **TIPPER GORE**, **GEORGE W. BUSH**, etc. Perhaps you can help enlighten the public in these matters.

Rich Reed

AUGUST 8,
1986

I GAVE HIM PAPERS!
ALSO ZUBIN MEHTA!

Bernstein address:
Amberson Enterprises
24 W. 57 St.
New York, NY 10019
(212)246-7556

RICH REED

August 3, 1986 Sunday 9:30 a.m.

Maestro Leonard Bernstein
New York Philharmonic

P6/(b)(6)

Phillip Allen,
asst to LB,
called me Aug 20,
1986.

Dear Maestro,

(212)246-7556

P6/(b)(6)

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 P6/(b)(6). 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.

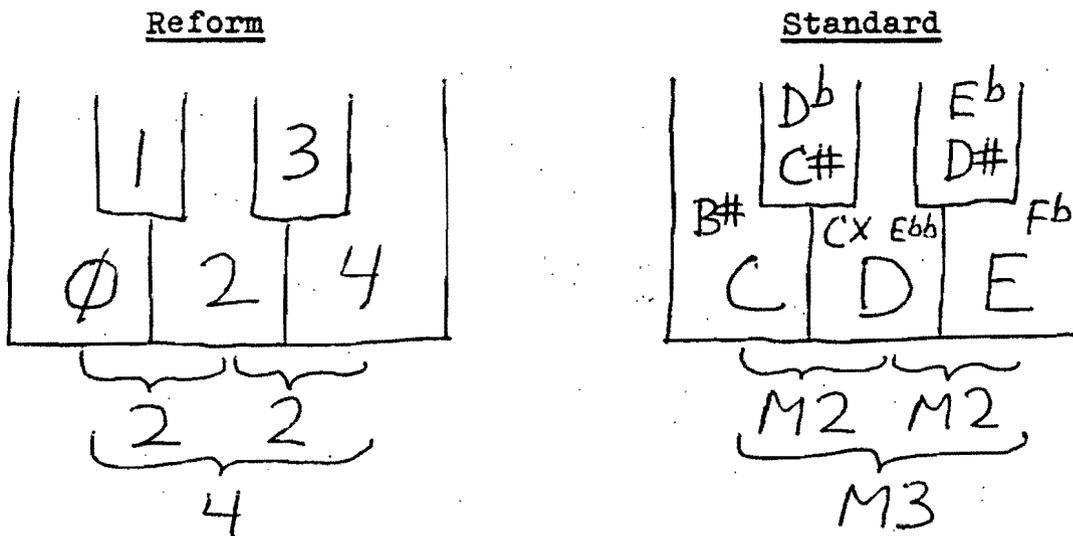
Rich Reed

2 + 2 = 4 Versus 2 + 2 = 3 In Music Theory

Rich Reed 1990-9-17

It is traditional, in American colleges and universities, to teach that $2 + 2 = 3$ in music theory, as in $M2 + M2 = M3$. We can expect to get better results by teaching $2 + 2 = 4$ in music theory. It is fair to insist that music professors must test the expected superiority of $2 + 2 = 4$ over $2 + 2 = 3$ in their academic field.

Let's compare a small portion of the piano keyboard in the reform system, with $2 + 2 = 4$, to the same small portion of the piano keyboard in the standard system, with $2 + 2 = 3$, specifically $M2 + M2 = M3$.



Most people, including many young children, will find the above chart, for the reform system, immediately accessible.

1. Each piano key has one name.
2. The piano keys are named by numbers. ∅ 1 2 3 4.
3. The distance between two keys is the numerical distance between the numbers of the two keys. $2 - \emptyset = 2$. $4 - 2 = 2$.
 $4 - \emptyset = 4$.
4. $2 + 2 = 4$. When we add the small distances to get the large distance, the math makes sense.

Most people, including many music majors, will find the above chart, for the standard system, complicated and confusing.

1. Each piano key has two or three names.
2. The piano keys are named by letters, and the letter names are sometimes modified by additional symbols.
3. Consider a very simple case, using the unmodified letter names, C D E. The distance between two keys is the modified numerical distance between the letters of the two keys.
 $D - C = M2$. $E - D = M2$. $E - C = M3$.
4. $2 + 2 = 3$, specifically $M2 + M2 = M3$. When we add the small distances to get the large distance, the math does not make sense. Students can get accustomed to $2 + 2 = 3$ in music theory, but it is still bad math, and should be changed.

Rich Reed

Rich Reed;

P6/(b)(6)

P6/(b)(6)

Rich Reed

P6/(b)(6)

2000 March 9

Attention: **CAROLYN**, phone talk, 2000 March 6.

Ms. **PAT MITCHELL**

President

PUBLIC BROADCASTING SERVICE (PBS)

1320 Braddock Place

Alexandria, Virginia 22314-1649

(703) 739 5015 President

(703) 739 5000 switchboard

Dear Ms. Mitchell,

Congratulations on your new job as President of PBS. Please break the dishonorable tradition of PBS, during more than fourteen years, of suppressing education reforms which can enable **NINETY PERCENT of SEVEN-YEAR-OLDS** in the United States, **TWO YEARS** from now, to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

On 2000 February 11, when you were still President of CNN Productions, I sent you a substantial set of education reform papers regarding the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). I'm enclosing a similar set of papers. Please master the technical papers. Then, on PBS programs, ask children questions like these:

- For a given **SPEECH SOUND** in **ENGLISH**, such as K in **KEY**, or A in **FATHER**, would it be easier for children to learn **ONE SYMBOL** instead of the traditional many symbols?
- For a given **SPEECH SOUND** which occurs in **TWO OR MORE LANGUAGES**, would it be easier for children to learn **ONE SYMBOL** instead of the traditional many symbols?
- For a given **PIANO KEY**, would it be easier for children to learn **ONE NAME** instead of the traditional two or three names?
- For a given **POSITION** on a **MUSIC STAFF**, would it be easier for children to learn **ONE NOTE** instead of the traditional many notes?
- Should we use **COMPUTERS** to **TRANSFORM** information, to make it easier for you and other children around the world to learn languages and music and other things?

Their answers might spur you and your PBS colleagues to improve the reforms.

Rich Reed

Rich Reed

P6/(b)(6)

2000 March 1

Attention: **ERIN**, phone talk, 2000 Feb 28. French, flute, singing.

Mr. **WOLF BLITZER**
Washington DC Bureau
CABLE NEWS NETWORK (CNN)
820 First Street, NE
Washington DC 20002
(202) 898 7900

(Note added by Rich Reed, 2000 March 15:
Phone talk with Mr. Blitzer. He doesn't
know music or foreign languages. He
said he will look at my papers.)

Dear Mr. Blitzer,

Please ponder some fundamental education reforms which can reasonably be expected to enable **NINETY PERCENT of SEVEN-YEAR-OLDS** in the United States, **TWO YEARS** from now, to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

On 2000 February 27, 9 a.m., on "**LATE EDITION with WOLF BLITZER**", your guests included:
GRAY DAVIS, Governor (D-CA), supporter of **AL GORE**.
GEORGE PATAKI, Governor (R-NY), supporter of **GEORGE W. BUSH**.
HALEY BARBOUR, former Chair, Republican National Committee, supporter of **BUSH**.
VIN WEBER, former Congressman (R-MN), supporter of **JOHN McCAIN**.
WILLIAM BENNETT, former U.S. Secretary of Education. Education advisor for Bush, but not endorsing anyone now.

I've shared education reforms with Davis, Gore, Pataki, Bush, Barbour, Weber, McCain, and Bennett, but none of them have been up to the challenge. Davis, Gore, and Bennett have been especially disappointing, since I've shared education reforms with them during **MORE THAN A DOZEN YEARS**. You should get some guests who have more vision and more integrity.

Please **INVESTIGATE** some reforms which are real, and some results which are verifiable and repeatable, but which are unpopular with most elitists who know about them, and which are unknown to most disadvantaged children and disadvantaged adults who would especially benefit from them. For example, a **SIX-YEAR-OLD**, in her **FIRST LESSON** with language reforms, read some words, pronouncing reasonably accurately, with comprehension, in
ENGLISH, SPANISH, ITALIAN, FRENCH, GERMAN, RUSSIAN, and JAPANESE.

Try the language reforms with me, get such results for yourself, then enlighten your viewers. And hold so-called "leaders" accountable for their lack of leadership in such matters.

Rich Reed

Rich Reed

P6/(b)(6)

2000 March 15

Mr. ERNIE DELGADO
Teacher
EL SERENO MIDDLE SCHOOL
2839 North Eastern Avenue
Los Angeles, California 90032
(323) 223.2441

Dear Mr. Delgado,

Thanks for allowing me to present some language reforms and music reforms in your classroom, 2000 March 13, about 11:30 a.m. to 1 p.m. **GUILLERMO QUIROZ**, (310) 216 3434, reporter for **KMEX CHANNEL 34**, and **AUGUSTIN**, his cameraman, recorded some of the presentation, and recorded some interviews afterward. The reforms are part of the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). **MOANA RAMÍREZ**, of **KMEX**, had gotten you and me together, and you had already seen some of my reform papers.

Most of your students know English and Spanish. They know that Spanish spelling is much more phonetic, much more rational, than English spelling. They understand that we can

IMPROVE ENGLISH SPELLING BY MAKING IT MORE LIKE SPANISH SPELLING.

On the chalkboard, I wrote some examples of reform spelling, including TU, BLU, XU, tRU. The basic rule is, **ONE SYMBOL FOR ONE SOUND**. That is even more phonetic than Spanish.

On the chalkboard, I drew some piano keys, named 0123456789AB in an octave, with a number in a box to indicate which octave to play in. The basic rule is, **ONE NAME FOR EACH PIANO KEY**.

Please give my special thanks to **DALILA**, age eleven, music beginner. Using note numbers, on camera, with other students watching, she bravely played on my music keyboard:

Twinkle, Twinkle. Happy Birthday. Beethoven 5:1, 8 notes.

We only had a few minutes for pitch notation. I drew a 1+3 music staff, with twelve positions, named 0123456789AB. The basic rule is, **ONE POSITION FOR ONE NOTE IN AN OCTAVE**.

Your students might enjoy doing some further pioneering with the reforms. For example, you can help a few of your students to play **TEN SONGS and TEN CLASSICAL THEMES**, using note numbers. Those students can help other students, who can help others, etc, until all of your students can play that much. And your students can help all the other students in your school. You can use some of my papers, and you can prepare additional material, until the reforms are computerized.

At the school on March 13, I met some other people. Some of them might want to help. Suggestions:

RAUL MORENO, Principal. Trumpet, long ago.

WILLIAM, ESL teacher.

SERGIO, Special Education teacher. Plays drums in a band.

TERESA, cafeteria staff. She played a bit on my music keyboard.

GUADALUPE ARELLANO, teacher, nice talk. She used to play music. I gave her a packet of papers. Two of her students, **DIANA** and **MARÍA**, were present for my presentation.

ELVIRA, teacher. She translated for my interview by Mr. Quiroz.

NANCY, main office. She played a bit on my music keyboard.

Your school can help lead the world, if the people in your school are up to the challenge.

Rich Reed

Rich Reed

P6/(b)(6)

2000 January 24

Ms. **MOANA RAMÍREZ**

News Department

KMEX TV CHANNEL 34

6701 Center Drive West

Los Angeles, California 90045-0073 (Westchester)

(310) 216 3434 KMEX (310) 348 3482 Moana

(Note added by Rich Reed, 2000 March 15:
I've added some phone numbers, and
used some abbreviations. On March 13,
KMEX videotaped part of my
presentation in teacher Ernie Delgado's
classroom, El Sereno Middle School,
L.A. Unified.)

Dear Ms. Ramírez,

Thanks for the fun meeting with you and **GUILLERMO QUIROZ**, 2000 January 21, in a conference room at KMEX, about 11:30 a.m. to 12:30 p.m. We concentrated on **LANGUAGE REFORMS** in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES**

(formerly, the DA System, or DA Synthesis). We got into some of the details of which symbols for which sounds, and I think that you and Mr. Quiroz understand the following basic ideas:

- Current Spanish spelling is much more intelligent than current English spelling.
- We can improve English spelling by making it more like current Spanish spelling.
- We can make new English spelling even more intelligent than current Spanish spelling.
- English has about forty sounds, but the English alphabet has only twenty-six letters.
- For some printed letters, upper-case and lower-case look different, and we can give them different sounds. We can then have **ONE SYMBOL for ONE SOUND** in new English spelling, using only the ordinary printed English alphabet.
- If the same sound occurs in two or more languages, we can spell it with the same symbol.
- The transformation process, for English and other languages, can be **COMPUTERIZED**.

Your mother studied English as a Second Language (ESL). She might help work toward having **NINETY PERCENT of SEVEN-YEAR-OLDS** in L.A. Unified, **TWO YEARS** from now, able to read randomly selected pages of the complete works of **SHAKESPEARE**, pronouncing accurately.

You said that KMEX will cover the language reforms and the music reforms, perhaps beginning on 2000 January 31. We might have various series of presentations. Some possibilities:

- Talking through some language reforms with Mr. Quiroz.
- Giving some music lessons to Mr. Quiroz, a music beginner.
- Teaching language reforms to a classroom of second-graders.
- Teaching music reforms to a different classroom of second-graders.

I can help with the presentations, using a big chalkboard. Or you can work without me. KMEX and UNIVISION might help computerize the transformation process, to share material with viewers.

Great work by KMEX might convince Latino leaders to finally help with the reforms. Examples:

- **VICKY CASTRO**, Member, School Board, L.A. Unified. (213) 625 6180.
- **GLORIA MOLINA**, Member, Board of Supervisors, Los Angeles County. (213) 974 4111.
- **ANTONIO VILLARAIGOSA**, Speaker, Assem., Calif. Candidate, Mayor, L.A. (213) 620 4730.
- **CRUZ BUSTAMANTE**, Lieutenant Governor of California. (916) 445 8994.
- **LUCILLE ROYBAL-ALLARD**, U.S. Congresswoman. (213) 628 9230.
- **XAVIER BECERRA**, U.S. Congressman. Candidate, Mayor, L.A. (213) 483 1425.
- **MÓNICA LOZANO**, President, LA OPINIÓN. Member, Calif. Bd. of Educ. (213) 622 8332.

Rich Reed

Rich Reed

P6/(b)(6)

2000 March 7

Attention: **BETTY**, phone talk, 2000 March 6, some French. Also, **DIANE**.

Dr. **BOB JONES III**

President

BOB JONES UNIVERSITY

Greenville, South Carolina 29614

(864) 370 1800 x1101

(864) 242 5100 x1101

Dear President Jones,

I've read about you recently, including in the Associated Press article in the **LOS ANGELES TIMES**:

"BOB JONES UNIVERSITY DROPS MIXED-DATING BAN", 2000 March 4.

The article says that most of your university's 55 graduate degrees are in **RELIGION** or **MUSIC**. You might appreciate the education reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, if they are allowed to use such reforms, should be able to:

- **EASILY** play **20 SONGS, 20 CLASSICAL THEMES, and 20 HYMNS**, on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of **HYMNALS** and full orchestral scores of **BEETHOVEN SYMPHONIES**.
- **EASILY** read all the words on random pages of the **BIBLE** and the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.

DARREN LAWSON, x2701, Dean of Fine Arts, talked with me on the phone, 2000 March 6. His specialties are **SPEECH** and **DRAMA**, and his background includes **PIANO, VOCAL MUSIC, SPANISH**, and the **INTERNATIONAL PHONETIC ALPHABET (IPA)**. His assistant **LYDIA** has background with **PIANO** and **EUPHONIUM**, and a bit of **FRENCH**.

x2710

ED DUNBAR, Music Chairman, also talked with me on the phone, 2000 March 6. His background includes **ORGAN, GERMAN, and FRENCH**. He said that your **LABORATORY SCHOOL** has about one thousand elementary students, and that about two hundred of them study piano, starting in third grade. Most second-graders, in a few weeks, could recognize some patterns in reform music notation, faster than all the music professors in the world, and faster than all the conductors of all the orchestras in the world, can recognize the corresponding patterns in standard music notation.

Despite the recent negative press about your school, the people there who have talked with me on the phone seem open-minded and adventurous. You might help your university to beat **HARVARD** and **STANFORD** and dozens of other elitist and arrogant schools, if you will approach the reforms in a spirit of Christian humility, and if you will use the reforms to serve the children of the world.

Rich Reed

Rich Reed

P6/(b)(6)

2000 March 16

Attention: **SARAH YOUSSES**, phone talk, 2000 March 14.

Governor **GEORGE W. BUSH (R-TX)**
Campaign Headquarters
BUSH FOR PRESIDENT 2000
P.O. Box 1902
Austin, Texas 78767-1902
(512) 637 2000

Dear Governor Bush,

Congratulations on your victories in the primaries. You and **AL GORE** have wrapped up the presidential nominations. Both of you should now take the time to master some education reforms which can enable **NINETY PERCENT of SEVEN-YEAR-OLDS**, just **TWO YEARS** from now, to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

You should have already achieved these results in Texas, since I've shared the reforms with you during the past several years. Actually, President **BILL CLINTON** and Vice President **AL GORE** should have already obtained these results for the entire United States, since I've shared the reforms with both of them many times during more than a dozen years.

SARAH YOUSSES, who handles Education Policy in your campaign, talked with me on the phone on 2000 March 14. She knows **FRENCH**, she **SINGS**, and she **READS MUSICAL NOTES**. That should help her to understand the reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). I've enclosing some reform papers for you and her.

MARK MESSENBAGH, in the Gore campaign, has talked with me on the phone a few times, including 2000 March 14. He went to **HARVARD**, he knows **FRENCH, GERMAN, and SPANISH**, and he trained as a **CLASSICAL PIANIST**. He already understands some of the reforms.

On 2000 March 13, I presented some language reforms and music reforms to students, mostly Latinos, at a middle school in East L.A. **KMEX TV**, part of the **UNIVISION** network, videotaped parts of the presentation. We can **SOLVE** the problem of **ILLITERACY IN ENGLISH**, partly by making English spelling more like Spanish spelling. You, **LAURA**, Mr. Gore, and **TIPPER**, should all help to **TEACH** the language reforms and music reforms during this presidential campaign.

Rich Reed

(to LINDA ELLERBEE, Lucky Duck Productions, New York City;
from Rich Reed; 2000 March 22; page 2 of 2)

Those results could have been achieved last year, or ten years ago. The main problem has been the **VESTED INTEREST OF THE ELITE** in perpetuating unnecessarily complicated ways of teaching, and thereby **PERPETUATING UNNECESSARY FAILURE IN LEARNING** by most students.

During **MORE THAN FOURTEEN YEARS**, I've repeatedly shared reforms with educational and cultural institutions. Yet the leaders of those institutions have persisted in keeping students ignorant of the reforms. Examples:

Torrance Unified School District. L.A. Unified School District. New York Public School District. University of California system. University of Texas system. Florida State University system. Harvard. Yale. Princeton. Brown. Columbia. Duke. Wellesley. Stanford. Caltech. M.I.T. National Education Association. American Federation of Teachers. Lincoln Center. Kennedy Center. L.A. Music Center. National Endowment for the Arts. National Endowment for the Humanities.

During **MORE THAN FOURTEEN YEARS**, I've repeatedly shared reforms with media institutions, yet most of them have persistently suppressed the reforms. Examples:

ABC. CBS. NBC. PBS. CNN. C-SPAN. Nickelodeon.
Daily Breeze. New York Times. Miami Herald. Chicago Tribune.
Time. Newsweek. U.S. News & World Report.

During **MORE THAN FOURTEEN YEARS**, I've repeatedly shared reforms with politicians, yet most of them haven't provided any noticeable leadership for the reforms. Examples:

Bill Clinton. Hillary Clinton. Al Gore. George H.W. Bush. Richard Riley. William Bennett. George W. Bush. Ann Richards. Gray Davis. Pete Wilson. George Pataki. Mario Cuomo. Trent Lott. Ted Kennedy. Dianne Feinstein. Barbara Boxer. Alan Cranston. Bill Bradley. Newt Gingrich. Tom Foley. Dick Gephardt. Jane Harman. William Goodling. Maxine Waters. Richard Riordan. Rudy Giuliani.

I'm enclosing a substantial set of papers about the reforms in the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). You might read a few of the letters carefully, and glance through the other letters and the newspaper articles. Please concentrate on the technical papers.

Some of the reforms are funny. For example, in traditional music theory, it is taught that $2+2=3$, as in $M2+M2=M3$. I recommend that we change to the teaching of $2+2=4$ in music theory. In 1986, I met **LEONARD BERNSTEIN**, and I tried to get him to support $2+2=4$ in music theory. He told me:

"TWO PLUS TWO CAN BE THREE OR FIVE OR ANYTHING THE IMAGINATION WANTS IT TO BE."

Maestro Bernstein has been dead for many years. You might help some eleven-year-old journalists to kick the butts of some living elitists who are arrogant and dishonest in dealing with education reforms which can help more children to learn more in less time while they have more fun.

Rich Reed

Rich Reed

P6/(b)(6)

2000 March 22

Attention: **HOLLY**, phone talk, 2000 March 20.

Ms. **LINDA ELLERBEE**
LUCKY DUCK PRODUCTIONS
96 Morton Street, Fourth Floor
New York, New York 10014
(212) 463 0029 x135

(Note added by Rich Reed, 2000 March 23:

On March 22, she signed my library copy of her book, "And So It Goes". I gave her this letter and a packet of reform papers, and I told her some results with children. I gave her a slide-on gadget for pens, to make writing more comfortable.)

Dear Ms. Ellerbee,

I hope to meet you this evening at your scheduled presentation at **BORDERS BOOKS AND MUSIC** in Torrance, California. I've seen you on TV, and I've read about you, most recently in the article by **MEREDITH GRENIER**,

"JOURNALIST LINDA ELLERBEE'S NEW BOOK SERIES AN EFFORT TO INSPIRE YOUNG MINDS",

in the **DAILY BREEZE**, Torrance, California, 2000 March 17, page B12. I love your idea for a new fictional character, eleven-year-old **CASEY**, based partly on you, and partly on the fictional TV character. "**MURPHY BROWN**", portrayed by **CANDICE BERGEN**.

You might help some **REAL** eleven-year-old journalists to verify and replicate some **REAL** results obtained with some **BEGINNERS** in their **FIRST LESSON** using some education reforms. Examples:

- **TEN-YEAR-OLD**, lesson one, music. On a music keyboard, she played **FIFTEEN SONGS, TEN CLASSICAL THEMES, SIX SCALES**, and a bit of the **MOONLIGHT SONATA**, and she was mentioned in a **WASHINGTON POST** article about the reforms.
- **SIX-YEAR-OLD**, lesson one, languages. She read some words, pronouncing reasonably accurately, with comprehension, in **ENGLISH, SPANISH, ITALIAN, FRENCH, GERMAN, RUSSIAN, and JAPANESE**.
- **FIVE-YEAR-OLD**, in pre-kindergarten, lesson one, music. On a music keyboard, she played **NINE SONGS** and **FOUR CLASSICAL THEMES**.

You might also help those real eleven-year-old journalists to understand that the reforms can enable **NINETY PERCENT** of **SEVEN-YEAR-OLDS**, within **TWO YEARS**, to

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

(to **MARY BALLESTEROS**, Education Writer, **LA OPINIÓN**;
from Rich Reed; 2000 April 12; page 2 of 2)

R as in RaN.

r for the ur-sound in fur, which I write as Fr. Examples: SiMuLr, Hr, BrD, WrD, LrN.

T as in TiP.

t for the th-sound in thin, which I write as tiN. Like z in zapato in some parts of Spain.

D as in DiM.

d for the th-sound in this, which I write as diS. Borrowed from Spanish, as in nada.

C for the ch-sound in chip, which I write as CiP. Borrowed from Italian, as in cello.

X for the sh-sound in ship, which I write as XiP. Borrowed from Portuguese, as in Xuxa.

Al as in Thailand. Examples: AI, BAI, DAI, GAI, HAIT. Borrowed from Spanish, as in bailar.

Q for the o-sound in or, which I write as Qr. Examples: BQr, DQr, FQr, PQr.

You understood: "TU BI Qr NAT TU BI, daT iZ du **KWeSCuN**" – **XEKSPir**. Shakespeare, in phonetic spelling, is still Shakespeare. Medical information, in phonetic spelling, will still save lives.

You asked me what is the most difficult part of my work on education reform. I said something like this: trying to get people to tell the truth, when they know the truth, but the truth isn't yet popular. Let me give some examples, among L.A. School Board members. **DAVID TOKOFSKY** knows that the music reforms would be "**THE DEMOCRATIZATION OF MUSIC**", his own phrase. He knows that most people, including most children in L.A. Unified, could easily learn to read and write music using reforms. **VICKY CASTRO** knows that English spelling can be greatly improved by making it more like Spanish spelling. But they don't support me when I say those things at Board meetings. And they keep voting to spend their entire budget to support status quo stupidities in education, including current standard idiotic music notation and current standard idiotic English spelling.

MÓNICA LOZANO, President of **LA OPINIÓN**, was just finishing a meeting, I think, when I went to the twelfth floor to validate my parking lot ticket. I talked with her for a minute or two. She is on the **CALIFORNIA STATE BOARD OF EDUCATION**, which hasn't been any help with the reforms during more than fourteen years. And she often appears on **KCET**, which has been suppressing the reforms during more than fourteen years.

JOSÉ LUIS BERNAL, (213) 351 6810, Consul General, **MEXICAN CONSULATE**, was scheduled to meet with me on 2000 April 10 at 1 p.m., but when I got to the Consulate, the appointment had been postponed. (I think you told me that you know him.) **J. ANTONIO LARIOS PONCE**, a Consul, met with me briefly, and **MARIO PÉREZ ZAMORA**, a Consul, had a more substantial meeting with me. Mr. Zamora played on my music keyboard, and he easily passed the Even-Odd Music Test. He also got into the language reforms. He can teach the reforms to his kids, ages twelve and thirteen. They have a piano. (Mr. Larios had had a substantial meeting with me on 1999 May 28.)

MARTIN FUENTES, (213) 628 9230, met with me, 2000 April 10, about 3:40-4:15 p.m., on language reforms. He handles education in the L.A. office of U.S. Rep. **LUCILLE ROYBAL-ALLARD**, Chair, Congressional Hispanic Caucus. He knows Spanish and French. He understands the concept of **COMPUTERIZING** the transformation process for English, through the **LIBRARY OF CONGRESS**, so that everyone can get whatever printed material they wish, in phonetic spelling if they wish. Most children, and most adult students of English as a Second Language, would choose phonetic spelling, if they were given the choice. So most educators keep them ignorant, and lie to them.

Please enlighten your readers, by persistent and detailed presentations of the reforms. And please challenge your readers to improve and extend the reforms. For example, your readers might help to improve Spanish spelling, and to regularize irregular Spanish verbs.

Rich Reed

Rich Reed

P6/(b)(6)

2000 April 12

Ms. **MARY BALLESTEROS**
Education Writer
LA OPINIÓN
411 West Fifth Street, Third Floor
Los Angeles, California 90013
(213) 896 2019 Ballesteros
(213) 622 8332 switchboard

Dear Ms. Ballesteros,

Thanks for the wonderful meeting, about 10:15 a.m. to 11:45 a.m., in the conference room on the third floor, working on the reforms in the

EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis). You had already read through a packet of reform papers which I had mailed to you. In our meeting, we concentrated on the technical papers.

You were pretty much a **MUSIC BEGINNER**. You played a bit on my portable music keyboard:

Twinkle, Twinkle.

Happy Birthday.

Beethoven 5:1, 8 notes.

Mozart 40:1, 10 notes, eyes closed.

We talked through some of the fundamentals of the music reforms.

Notes grouped into dozens.

Within a dozen, note numbers 0123456789AB. A=ten. B=eleven.

Number in a box to indicate which dozen to play in.

1+3 music staff. Single line, zero. Three lines together, 468. "0 468, who do we appreciate?"

Black notes, even numbers. White notes, odd numbers.

2+2=4 in music theory, to replace the standard idiotic 2+2=3, as in M2+M2=M3.

You can now teach your children, ages eleven and five, to play some easy music with note numbers.

Spanish is your first language. You know English, including some of its idiocies. That helps you to empathize with hundreds of millions of people who struggle with English. You understand:

- Current Spanish spelling is much more intelligent than current English spelling.
- We can improve English spelling by making it more like current Spanish spelling.
- We can make new English spelling even more intelligent than current Spanish spelling.
- English has about forty sounds, but the English alphabet has only twenty-six letters.
- For some printed letters, upper-case and lower-case look different, and we can give them different sounds. We can then have **ONE SYMBOL for ONE SOUND** in new English spelling, using only the ordinary printed English alphabet.
- If the same sound occurs in two or more languages, we can spell it with the same symbol.
- The transformation process, for English and other languages, can be **COMPUTERIZED**.

We covered some of the specific symbols for given sounds in the EasyRead system, including:

A E I O U, as in FA RE MI DO ZULU, similar to the vowels in Spanish.

a e i u, as in SaD GeT HiM FuN, the short vowels in English.

Rich Reed

P6/(b)(6)

2000 March 29

Attention: **GRACIE**, phone talk, 2000 March 29. Fluent Spanish.
NOT MUSIC.

Mr. **JOHN LIPPMAN**
V.P., News Operations
UNIVISIÓN TELEVISION GROUP
6701 Center Drive West, 15th Floor
Los Angeles, California 90045-0073
(310) 216 3434 x3653

Dear Mr. Lippman,

Thank you for your time on the phone, 2000 March 29. **MOANA RAMÍREZ**, Assignment Editor, **KMEX**, had referred me to you the same day.

I had earlier met with her and with **GUILLERMO QUIROZ**, on 2000 January 21, as noted in my letter of 2000 January 24 to Ms. Ramírez. I had then presented some language reforms and music reforms on 2000 March 13, partly recorded by **KMEX**, at **EL SERENO MIDDLE SCHOOL** in L.A. Unified, as noted in my letter of 2000 March 15 to **ERNIE DELGADO**, the teacher. Please carefully read those letters, and perhaps a few of the other letters in the accompanying papers about the **EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES** (formerly, the DA System, or DA Synthesis). You might glance through the other letters and the newspaper articles. Please concentrate on the technical papers.

TWO YEARS from now, **NINETY PERCENT** of **SEVEN-YEAR-OLDS** in L.A. should be able to:

- **EASILY** read all the words on random pages of the complete works of **SHAKESPEARE**, pronouncing accurately.
- **EASILY** read all the words in **SECOND-GRADE ENGLISH-LANGUAGE TEXTBOOKS**, pronouncing accurately, with comprehension.
- **REASONABLY EASILY** read **100 WORDS** in each of **6 ADDITIONAL LANGUAGES**, pronouncing reasonably accurately.
- **EASILY** play **20 SONGS** and **20 CLASSICAL THEMES** on music keyboards.
- **EASILY** name the correct pitches of all notes on random pages of full orchestral scores of **BEETHOVEN SYMPHONIES**.

You know **SPANISH**, so you should easily grasp the idea of making English spelling more like Spanish spelling, as a major step toward solving the problem of illiteracy in English, nationwide and worldwide. You play **DRUMS**, so you might enjoy learning, in **ONE HOUR** or less, to easily name the correct pitches of all the notes in the full range of Beethoven symphonies in reform notation.

Please meet with me soon, to get into the reforms in depth, and to plan the enlightenment of all the viewers of **UNIVISIÓN**, regarding learning in fundamentally better ways. Other networks have failed to rise to the challenge: **ABC, CBS, NBC, FOX, CNN, C-SPAN, PBS**. You might help **UNIVISIÓN** to lead the way.

Rich Reed

REFERENCES for the EASYREAD SYSTEM of MUSIC & MATH & LANGUAGES

(formerly, the DA System, or DA Synthesis)

by Rich Reed;

P6/(b)(6)

Jan 11

- BOB THORSEN**, P6/(b)(6) My high school geometry teacher, now retired. My favorite teacher ever. The first person to support some of my primitive reform ideas, which were later improved and became part of the EasyRead System.
- TOM REED**, P6/(b)(6) Editor, Music Notation News. He independently invented the 1+3 music staff, after someone else had first invented it. In 1985, Tom mailed material to me about some music reforms, including the 1+3 music staff, which were new to me. Tom and I aren't related.
- RUBY DIY**, P6/(b)(6) Her daughter **JAMIE**, then age six, in lesson one with language reforms, read some words in reform spelling, with comprehension, pronouncing reasonably accurately, in English, Spanish, Italian, French, German, Russian, and Japanese. During several years, about ages six to eleven, Jamie was my main collaborator on the music and language reforms.
- CHIQUI DIY**, P6/(b)(6) Her son **ANTON**, then age three, in music lesson seven, played nine songs and six classical themes on a music keyboard.
- NICK ANSTINE**, P6/(b)(6) Air Force Colonel. Has worked for the Joint Chiefs of Staff at the Pentagon. Has done futuristic research in education. His daughter **KRISTY**, then age ten, music beginner, in lesson one with music reforms, played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata, on a music keyboard.
- ZINA JOSEPHS**, P6/(b)(6) Former music teacher, Los Angeles Unified School District. She agrees that most kindergarten students, in a few months, could easily play dozens of songs and classical themes on music keyboards, using note numbers. She agrees that most second-graders could learn, in a few months, to easily name the correct pitches of all the notes on randomly selected pages of full orchestral scores of Beethoven symphonies in reform notation.
- ANTHEA BETHURUM**, P6/(b)(6) Pre-kindergarten teacher and director. She helped improve the reforms. She said that if EasyRead English would become New Standard English, she could take typical five-year-olds, and in one year could have them reading, in the sense of pronouncing accurately, anything in English in the Encyclopaedia Britannica. In her classroom, a five-year-old music beginner, in lesson one, played nine songs and four classical themes on a music keyboard.
- LEROY NELSON**, P6/(b)(6) Former School Board member, Manhattan Beach, California. CalTech, math degree, social sciences degree. Occidental College, teaching degree. Background in music, computers, foreign languages. In his first meeting with me, he understood the reforms more broadly and deeply than anyone else ever had in a first meeting with me. He understands that computerizing the transformation process for the reforms will be relatively technically trivial.
- ED EVELAND**, P6/(b)(6) School Board member, Long Beach, California. Almost a music beginner. In lesson one, he played nine songs and thirteen classical themes on a music keyboard.
- PAUL JOHNSON**, P6/(b)(6) : In 1985, in eleventh grade, he helped improve the reforms.
- JERRY WEDEKIND**, P6/(b)(6) CalTech, applied math degree. Computer scientist. He helped improve the reforms.
- IAN and MARCIA COLQUHOUN**, P6/(b)(6) Ian, a computer programmer, understands that computerizing the transformation process isn't technically difficult. Marcia, an artist, in her first lesson with music reforms, passed the Even-Odd Music Test. That means she recognized when some patterns of three notes in reform notation are the first three notes of a major scale, faster than any music experts in the world can recognize when the corresponding patterns in traditional notation are the first three notes of a major scale. I teach music to their sons, **ALEX**, age ten, and **RAY**, age six. Alex, in his first exposure to the Even-Odd Music Test, passed the test.

RICH REED

P6/(b)(6)

OBJECTIVES:

Help people to learn more in less time while they have more fun.
Train teachers to use fundamental education reforms.
Create user-friendly software, CD-ROMs, videos, books, etc, in music, math, languages.

ACCOMPLISHMENTS:

Invented education reforms, and improved education reforms invented by other people, in music, math, English, and other languages.
Integrated reforms into the EasyRead System 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.

RESULTS WITH SOME BEGINNERS IN THEIR FIRST LESSON WITH REFORMS:

Five-year-old played nine songs and four classical themes on a music keyboard.
Six-year-old read some words aloud, recognizably, with comprehension, in English, Spanish, Italian, French, German, Russian, and Japanese.
Ten-year-old played fifteen songs, ten classical themes, six scales, and a bit of the Moonlight Sonata, on a music keyboard.

EXPERIENCE:

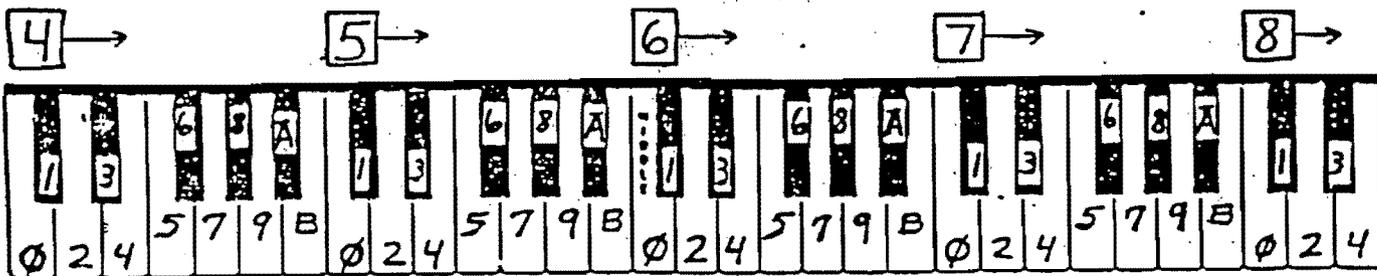
Computer programmer, software quality control, Computer Sciences Corporation.
Private music teacher.
Math Tutor.
ESL Tutor (English as a Second Language).
Researcher, private pre-school. Anthea Bethurum, Director, said that if EasyRead FuNeDiKS (phonetics) becomes new standard spelling, she can take typical five-year-olds, and in one year can have them reading virtually anything in English, including the Encyclopaedia Britannica, pronouncing accurately.

EDUCATION:

University of California, Santa Barbara : M.A., Math; B.A., Math, honors; minor, Music.

KEYWORD INDEX:

Education, Computer, Software, Publishing, CD-ROM, Video, Music, Math, English, ESL, Languages, Bilingual, Multilingual, Multicultural, Literacy, Phonics, Phonetics.



Happy Birthday 6 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

Frere Jacques 6 0240 0240 457 457 797540 797540

0 5 7 6 0 0 5 7 6 0

Beethoven 5:1 (Symphony #5, Movement #1)

6 7773 5552 7773 8887 7 3330 6 7772 8887 7 5552

7753 27753 27753 0 7 8885

Mozart 40:1 7 322 322 322 A A97 753 320 0

200 200 200 9 976 632 20 6 A A

FREERE JACQUES

6

MOZART 40:1

7

As an introduction to DA FuNeDiKS for languages other than English, consider the numbers one through ten. For phonemes which aren't in English, we might consider symbols from English script alphabets, in which some of the letters look different from printed letters, and symbols from alphabets of other languages. For this page:

Lower-case n is for nasalization of the preceding vowel.

Lower-case y is for the French u and German ü.

Lower-case k is for the guttural German ch. *consonant*

Lower-case b is for the Spanish ~~vowel~~ sound between B and V.

We might use different symbols for English R, Spanish R, French R, German R.

We might use a different a-symbol, perhaps script a, for the French vowel sound between A and a.

In Japanese, UU is for a prolonged U-sound.

	English	Spanish	Italian	French	German	Russian	Japanese
1	one WuN	uno UNO	uno UNO	un un	eins AINS	один uDYIN	ichi ICI
2	two TU	dos DQS	due DUE	deux Dm	zwei TSVAI	два DVA	ni NI
3	three TRI	tres TReS	tre TRE	trois TRWA	drei DRAI	три TRI	san SAN
4	four FQR	cuatro KWATRO	quattro KWATRO	quatre KaTR	vier FIR	четыре CiTIRYI	shi XI
5	five FAIV	cinco SIgKO	cinque CIgKWE	cing SagK	fünf FyNF	пять PYATY	go GO
6	six SiKS	seis SeIS	sei SeI	six SiS	sechs ZeKS	шесть XeSTY	roku ROKU
7	seven SeVuN	siete SYeTE	sette SeTE	sept SeT	sieben ZIBuN	семь SYeMY	shichi XICI
8	eight ET	ocho OCO	otto OTO	huit yIT	acht AkT	восемь VQSYiMY	hachi HACI
9	nine NAIN	nueve NWebE	nove NOVE	neuf NuF	neun NQIN	девять DYeVYUTY	ku KU
10	ten TeN	diez DYeS	dieci DYeCI	dix DIS	zehn TSEN	десять DYeSYUTY	jū JUU

Reference Chart of English Consonants and Vowels in DA FuNeDiKS

Consonants

B	BeD, TuB, LABI, BuBuL	(bed, tub, lobby, bubble)
C	CiP, KaC, KRISCuN	(chip, catch, Christian)
D	DiD, DuN, MUVD, BiDr	(did, done, moved, bidder)
d	daT, deN, du, BRId	(that, then, the, breathe)
F	FuN, FON, RuF, BuFr	(fun, phone, rough, buffer)
G	GeT, GOST, VEG, BiGr	(get, ghost, vague, bigger)
g	Sig, SigK, Sigr, FigGr	(sing, sink, singer, finger)
H	HI, HU, HWeN, HWuT	(he, who, when, what)
J	JuMP, EJ, BaJ, iGZaJrET	(jump, age, badge, exaggerate)
j	VijuN, LOj, LIjr	(vision, loge, leisure)
K	KiK, KwIK, KaT, KQruS	(kick, quick, cat, chorus)
L	LeT, uLIJuNTS, DuL, BeL	(let, allegiance, dull, bell)
M	MAMI, HiM, DuM, KALuM	(mommy, him, dumb, column)
N	NO, FuN, BuNI, NON, Nq	(no, fun, bunny, known, gnaw)
P	PuP, Per, PePr, ZiP	(pup, pair, pepper, zip)
R	RuN, RiST, RAINASruS	(run, wrist, rhinoceros)
S	SaT, SeNT, PRAIS, PaSr	(sat, cent, price, passer)
T	TI, JuMPT, TeruDakTuL	(tea, jumped, pterodactyl)
t	tiN, tigK, Bat, Wit	(thin, think, bath, with)
V	VaN, LuV, uV, STIVuN	(van, love, of, Stephen)
W	WI, KwIT, KWAIr, KWIZIN	(we, quit, choir, cuisine)
X	XO, Xr, OXuN, NEXuN	(show, sure, ocean, nation)
Y	YeS, YU, uNYuN, MiLYuN	(yes, you, onion, million)
Z	ZU, WAIZ, iz, SiZrZ	(zoo, wise, is, scissors)

Vowels

A	MAMI, FAdr, BAKS, KAR	(mommy, father, box, car)
AI	AI, MAI, TAI, AIS, LAIT	(I, my, tie, ice, light)
a	DaDI, HaT, PLAD, LaF	(daddy, hat, plaid, laugh)
aO	aO, LaOD, PLaO, BaO	(ow, loud, plow, bough)
E	KaFE, BE, GEJ, BREK	(cafe, bay, gauge, break)
e	GeT, SeZ, Ker, der	(get, says, care, their)
I	MI, KI, PrSIV, XIK	(me, key, perceive, chic)
i	DiD, BiN, Mir, Dir	(did, been, mere, dear)
m	BmK, PmT, KmD, WmLF	(book, put, could, wolf)
O	GO, ROZ, BOT, do	(go, rose, boat, though)
QI	BQI, KQI, KQIN, NQIZ	(boy, coy, coin, noise)
Qr	Qr, BQr, FQr, KQruS	(or, boar, four, chorus)
q	Lq, BqL, KqT, qT	(law, ball, caught, ought)
r	Hr, BrD, Wr, WrD, Xr	(her, bird, were, word, sure)
U	ZULU, TU, MUN, KRU, tRU	(Zulu, to, moon, crew, through)
u	FuN, uBuV, RuF, BLuD	(fun, above, rough, blood)

(DA Language; Rich Reed; 1997 March 22; page 13)

Jamie Diy was born in 1983. During some years, beginning when she was about six years old, she was my main collaborator on the DA System, helping to test and improve music reforms and language reforms. Compare standard spelling and phonetic spelling in some sonnets to Jamie.

To Jamie Diy, age ten, from Rich Reed, 1993 December.

You sneaky Monster of Monopoly,
Pretending that I had a chance to win.
You let me build my confidence and glee,
Then speared me like a bug stuck on a pin.
I piled up houses on my set, the yellow;
Time after time, you had to pay me rent.
I was convinced I was a splendid fellow,
And figured that my skill was heaven-sent.
Your big, two-thousand-dollar grand hotel
Was good for laughs, as I jumped over it.
My money grew apace. I did so well,
I knew I'd win in just a little bit.
And then, so fast it took away my breath,
You sweetly smiled and Boardwalked me to death.

YU SNIKI MANSTR uV MuNAPuLI,
PRITeNDig daT AI HaD u CaNTS TU WiN.
YU LeT MI BiLD MAI KANFuDuNTS and GLI,
deN SPiRD MI LAIK u BuG STuK qN u PiN.
AI PAILD uP HaOZuZ qN MAI SeT, du YeLO;
TAIM aFTr TAIM, YU HaD TU PE MI ReNT.
AI WuZ KuNViNST AI WuZ u SPLeNDiD FeLO,
and FiGYrD daT MAI SKiL WuZ HeVuN-SeNT.
Yr BiG, TU-taOZuND-DALr GRaND HOTeL
WuZ GmD FQr LaFS, aZ AI JuMPT OvR iT.
MAI MuNI GRU uPES. AI DiD SO WeL,
AI NU AI'D WiN iN JuST u LiDuL BiT.
AND deN, SO FaST iT TmK uWE MAI BRet,
YU SWITLI SMAILD and BQrDWqKT MI TU Det.

(DA Language; Rich Reed; 1997 March 22; page 14)

To Jamie Diy, age ten, from Rich Reed, 1993 November.

My little Princess, you weave magic hours,
As proof against the frost of wasted years.
You shelter me from folly's vacant jeers,
Authority's derision, hatred's glowers.
In laughter blooming like enchanted flowers,
In gentle, kind, profound reality,
You pull my mind to distant victory,
You give me strength to fight corruption's powers.
We've passed beyond the dull conformity,
The weakness and inertia of our peers.
We've glimpsed a better future, honest seers,
And pointed out what someday all will see.
And for our simple vision, love, and trust,
We'll still be envied, after we are dust.

MAI LiDuL PRiNSeS, YU WIV MaJiK aOrZ,
aZ PRUF uGeNST du FRqST uV WESTuD YirZ.
YU XeLTr MI FRuM FALI'Z VEKuNT JirZ,
utQruDI'Z DiRijun, HETRuD'Z GLaOrZ.
iN LaFTr BLUMig LAIK eNCaNTuD FLaOrZ,
iN JeNTuL, KAIND, PruFaOND RiALuDI,
YU PmL MAI MAIND TU DiSTuNT ViKTrI,
YU GiV MI STRegt TU FAIT KrUPXuN'Z PaOrZ.
WI'V PaST BiYAND du DuL KuNFQrMuDI,
du WIKNuS AND iNrXu uV aOr PirZ.
WI'V GLiMPST u BeDr FYUCr, ANuST SirZ,
AND PQINTuD aOT HWuT SuMDE qL WiL SI.
AND FQr aOr SiMPuL ViJuN, LuV, AND TRuST,
Wi'L STiL BI eNVID, aFTr WI Ar DuST.

(DA Language; Rich Reed; 1997 March 22; page 11)

Capitalization can be shown by different sizes of upper-case and lower-case letters. Consider: COW, cow, Cow; the third word has only the first letter capitalized. With computers, we can easily have various sizes of upper-case and lower-case letters, while keeping the principle of one symbol per phoneme. English has some letters for which upper-case and lower-case are the same except for size. Russian has more of such letters, and is superior to English in that respect, though Russian can also be improved.

The INFORMATION HIGHWAY, for transmitting information, can also TRANSFORM INFORMATION into phonetic spelling, leading to the establishment of new standard spelling systems for English and other languages.

Words which we read aloud, slowly, individually, may sound much different when we read them aloud, rapidly, in combination. We should point this out to students, so that they retain confidence in their own ears and minds. For example, in standard English, in an unaccented syllable, t or tt may sound like d, when followed by a vowel, either in the same word, or across two words:

city, SiDi; butter, BuDr

heart ache, HArT EK, HARDEK; met a man, MeT u MaN, MeDu MaN

Within a word, we should probably write the sound phonetically, using D. Across two words, we should probably keep the spelling of the individual words, for consistent visual recognition. But we should explain the matter to students. Other examples:

I have to study. AI HaV TU STuDI. AI HaFTu STuDI.

I want a dollar. AI WuNT u DALr. AI WuNu DALr.

I won a dollar. AI WuN u DALr. AI WuNu DALr.

I want to speak. AI WuNT TU SPIK. AI WuNu SPIK.

I'm going to leave. AI'M GOing TU LIV. AI'M GuNu LIV.

What do you want to do? HWuT DU YU WuNT TU DU?

HWu Du Yu Wu Nu DU? Wu Du Yu Wu Nu DU?

There are various dialects and regional accents in English, and in other languages. I'm willing to adjust my own speech patterns to a new standard, whatever that new standard may be.

(DA Language; Rich Reed; 1997 March 22; page 12)

Now let's try some literature in DA FuNeDiKS. Imagine typical six-year-olds easily reading this material aloud.

TU BI, Qr NAT TU BI -- daT iZ du KWESCuN.

-- XEKSPir

To be, or not to be -- that is the question.

-- Shakespeare

du MUVig FigGr RAITs; aND, HaVig RiT,
MUVZ qN: NQr qL Yr PAIuDI NQr WiT
XaL LUR iT BaK TU KaNSuL HaF u LAIN,
NQr qL Yr TirZ WAX aOT u WrD uV iT.

-- eDWrD FITSJeruLD

The Moving Finger writes; and, having writ,
Moves on: nor all your Piety nor Wit

Shall lure it back to cancel half a Line,
Nor all your Tears wash out a Word of it.

-- Edward Fitzgerald

WI HOLD dIZ TRUTs TU BI SeLF-eVuDuNT, daT qL MeN Ar KRIEDuD IKWuL,
daT dE Ar eNDaOD BAI der KRIEDr Wit SrTuN uNELIuNuBuL RAITs, daT
uMug dIZ Ar LAIF, LiBrDI, aND du PrSUT uV HaPINuS.

-- DeKlREXuN uV iNDuPeNDuNTs

We hold these Truths to be self-evident, that all Men are created
equal, that they are endowed by their Creator with certain
unalienable Rights, that among these are Life, Liberty, and the
Pursuit of Happiness.

-- Declaration of Independence

iT iZ BAI du GmDNuS uV GAD daT iN aOr KuNTRI WI HaV dOZ tRI
uNSPIKuBLI PRexuS tigZ: FRIDuM uV SPIC, FRIDuM uV KANCuNTs, aND du
PRUDuNTs NeVr TU PRaKTuS Idr uV deM.

-- MARK TWEN

It is by the goodness of God that in our country we have those
three unspeakably precious things: freedom of speech, freedom of
conscience, and the prudence never to practice either of them.

-- Mark Twain

daO XaLT LuV dAI NEBr aZ dAISeLF.

-- du HOLI BAIBuL

Thou shalt love thy neighbor as thyself.

-- The Holy Bible

(DA Language; Rich Reed; 1997 March 22; page 9)

X is for the sh-sound in ship, dish. This fits pretty well with Chinese pinyin and Portuguese. It also fits pretty well with some English words, such as obnoxious, anxious. People who know English tend to read WiX as wicks instead of wish. First master KS as the only way to spell the cks-sound in wicks. Then master X for the sh-sound. You can contrast pairs of words whose only difference is KS and X. Similarly with other unfamiliar uses of symbols.

Standard: shah, shay, she, show, shoe, sham, shed, ship, shut

Not bad: ShA, ShE, ShI, ShO, ShU, ShaM, SheD, ShiP, ShuT

Better: XA, XE, XI, XO, XU, XaM, XeD, XiP, XuT

Pairs: WiKS, WiX; SaKS, SaX; MuKS, MuX

(wicks, wish; sacks; sash; mucks, mush)

C is for the ch-sound in chat, much. This fits well with Italian, as in cello, ciao. People who know English tend to read CaT as cat instead of chat. First master upper-case K as the only way to spell the K-sound, then master C for the ch-sound.

Pairs: KaT, CaT; KaMP, CaMP; HaK, HaC; TuK, TuC

(cat, chat; camp, champ; hack, hatch; tuck, touch)

t is for the th-sound in thin, bath. People who know English tend to read tiN as tin instead of thin. First master upper-case T as the only way to write the t-sound of tin, bat. Then master lower-case t for the th-sound in thin, bath.

Pairs: TiN, tiN; TiK, tiK; BaT, Bat; MaT, Mat

(tin, thin; tick; thick; bat, bath; mat, math)

d is for the th-sound in this, bathe. This fits well with Spanish. People who know English tend to read deN as den instead of then. First master upper-case D for the d-sound in den, did. Then master lower-case d for the th-sound in this, bath.

Pairs: DeN, deN; Der, der; DO, dO; BRID, BRId

(den, then; dare, there; doe, though; breed, breathe)

j is for the second consonant sound in vision, azure, loge. This fits well with French.

(DA Language; Rich Reed; 1997 March 22; page 10)

g is for the ng-sound in rang, ring. First master upper-case G for the g-sound in go, rag. Then master lower-case g for the ng-sound.

Pairs: RaG, Rag; TuG, Tug; PiG, Pig; SPRiG, SPRig
(rag, rang; tug, tongue; pig, ping; sprig, spring)

In some cases, a letter sounds differently at the beginning of a word than at the end of a word or in the middle of a word. For example, the t in tap is more forceful than the t in pat, or the tt in kitten. I think we should use upper-case T in all three cases, and write TaP, PaT, KiTuN. You may think of something better.

Similarly, we can write DeN, NeD, HiDuN, MiDuL, for den, Ned, hidden, middle. If I understand correctly, middle is a perfect rhyme for the most common pronunciation of little; I write them as MiDuL, LiDuL, though some people pronounce little as LiTuL.

(DA Language; Rich Reed; 1997 March 22; page 7)

Let's finish the vowel symbols. Some of these will look strange to you. Think about the explanations, and try to invent better ideas.

AI aO QI Qr q m

AI is for the diphthong sound in I, by, die.

aO is for the diphthong sound in ow, out, bough.

QI is for the diphthong sound in boy, join.

Qr is for the diphthong sound in or, boar, door.

q is for the vowel sound in awe, ball, fog.

m is for the vowel sound in book, put, could.

AI AI, BAI, DAI, GAI, HAI, HAIT, KAIT, LAIT, WAIZ, TAI

(I, by, die, guy, hi, height, kite, light, wise, Thai)

aO aO, aOT, BaO, HaO, KaO, LaOD, MaO, uBaOT, HaOL, VaOL

(ow, out, bough, how, cow, loud, Mao, about, howl, vowel)

QI BQI, BQIZ, BQIL, JQI, JQIN, KQI, KQIN, KQIL, NQIZ, uVQID

(boy, boys, boil, joy, join, coy, coin, coil, noise, avoid)

Qr Qr, BQr, DQr, KQr, MQr, QrFuN, KQruS, PQr

(or, boar, door, corps, more, orphan, chorus, pour)

q q, BqL, FqG, GqN, Lq, LqN, TqT, HqNT

(awe, ball, fog, gone, law, lawn, taught, haunt)

m BmK, BmL, GmD, KmD, KmK, PmT, PmL, WmD, WmLF

(book, bull, good, could, cook, put, pull, would, wolf)

AI blends the vowel sounds of A and I. Standard English uses the spelling ai in some words, such as Thailand, but also uses about a dozen other spellings for that sound. The spelling AI fits well with standard spelling in some other languages, including Spanish, Italian, Japanese romaji, and Chinese pinyin.

aO blends a and O. In some languages, ao is a common spelling for a similar sound, and English has adopted some words such as Mao, Macao. In the original languages, it might be more accurate to use upper-case A; for example, in Chinese, I think that MAO is more accurate than MaO.

(DA Language; Rich Reed; 1997 March 22; page 8)

QI and Qr. K is for the K-sound, so upper-case Q can be used for some other sound. Q is similar in appearance to O, so I use Q for a vowel sound close to O. I've read that when the ancient Greeks adopted the Phoenician alphabet, they adopted and modified some of the Phoenician consonant symbols, to make vowel symbols in the new Greek alphabet. We can learn from history. Compare joy (JQI) and Joey (JOI); compare roar (RQr) and rower (RQr).

q can be used as a vowel, with a sound close to O. You might think of q as a small o with a tail.

m can be used as a vowel. This may look strangest of all, so far. As a mnemonic, consider the u-sound in put, push, pull; take two u's, uu, squeeze them together into one symbol, and turn the new symbol upside-down; it looks something like m.

Now consider some consonant sounds, often written as two-letter combinations. Remember the ideal of one symbol for one sound.

X C t d j g

X is for the sh-sound in ship, dish.

C is for the ch-sound in chat, much.

t is for the th-sound in thin, bath.

d is for the th-sound in this, bathe.

j is for the second consonant sound in vision, measure.

g is for the ng-sound in bang, sing.

X XiP, DiX, Xr, MuXIN, uBNAKXuS, NEXuN, SPeXuL

(ship, dish, sure, machine, obnoxious, nation, special)

C CaT, MuC, CeLO, KuNCerDO, CeS, TuC, CIP, COZ

(chat, much, cello, concerto, chess, touch, cheap, chose)

t tiN, Bat, tiK, tuM, taC, tRO, tRU, BRet

(thin, bath, thick, thumb, thatch, throw, through, breath)

d diS, BEd, daT, deN, der, du, dIZ, FAdr, dO

(this, bathe, that, then, there, the, these, father, though)

j VijuN, FYUjuN, ajr, LOj, LIjr, TRejr, GLEjr

(vision, fusion, azure, loge, leisure, treasure, glazier)

g Bag, Sig, Sigr, FigGr, PigK, agGuL, agXuS, igGLiX

(bang, sing, singer, finger, pink, angle, anxious, English)

(DA Language; Rich Reed; 1997 March 22; page 5)

In this paper, I use **boldface** for the accented syllable in a word. We might instead use boldface on just the primary vowel in the accented syllable. Or we might use underlining, accent marks, etc. Software can automatically indicate the accented syllable, when a computer user keys in words.

BuNI, MuNI, IZI, BRIZI, BiZI, DiZI, KaNDI, uGeN, iNuF
bunny, money, easy, breezy, busy, dizzy, candy, again, enough

Some other possibilities: BuNI, BuNI, BuNI, BÚNI. When printing by hand, underlining or accent marks will be easier than boldface.

r, lower-case, is for the ur-sound in blur, cur, fur. In standard English, there are many ways to write this ur-sound. Consider fur, her, bird, word, learn. This is very confusing for most beginners in English, and at least moderately confusing for many people who are literate in English. We can help a lot of people by using a single symbol for the ur-sound. Sometimes the ur-sound follows and blends with a different vowel sound. Consider are, air, ear.

r Ar er ir

r Fr, Hr, BrD, LrN, SiMuLr, Wr, WrD, Mr, KriJ
(fur, her, bird, learn, similar, were, word, myrrh, courage)

Ar Ar, KAr, BAr, HArT, ~~BAR~~ SARJuNT, STAr, MArZ, LArJ
(are, car, bar, heart, ~~BAR~~ sergeant, star, Mars, large)

er er, Ber, Der, Fer, HWer, KerZ, STer, Wer
(air, bear, dare, fair, where, cares, stair, wear)

ir ir, BiR, Dir, Fir, Hir, Mir, MirLI, Nir, NirLI
(ear, beer, dear, fear, here, mere, merely, near, nearly)

(DA Language; Rich Reed; 1997 March 22; page 6)

L is for the "dark" L-sound at the end of words or syllables, as in dull, belly, as well as for the "clear" L-sound at the beginning of words, as in let, lid. Using L for both L-sounds violates the ideal of one symbol for one sound. You might think of something better. I've considered using lower-case l, but it looks a lot like numeral 1, which could be confusing.

uL AL EL IL OL UL aL eL iL

uL DuL, GuL, HuL, KuL, MuL, NuL, JeNTuL, HaNDuL, PIPuL

(dull, gull, hull, cull, mull, null, gentle, handle, people

MeNTuL, aNuMuL, LeNTuL, PeNSuL, ENJuL, SPaNYuL

(mental, animal, lentil, pencil, angel, spaniel

AL EL IL OL UL

DAL, MAL, FEL, GEL, FIL, MIL, GOL, ROL, FUL, RUL

(doll, moll, fail, gale, feel, meal, goal, roll, fool, rule)

aL eL iL

GaL, PaL, BeL, NeL, BiL, PiL

(gal, pal, bell, knell, bill, pill)

EASYREAD

DA LANGUAGE -- AN INTRODUCTION TO THE LANGUAGE PORTION OF THE DA SYSTEM OF MUSIC & MATH & LANGUAGE

EASYREAD

by Rich Reed;

P6/(b)(6)

phone

P6/(b)(6)

Revised 1997 March 22 (Computer file DALANGUA.2)

The DA System will help more people learn more material in less time while they have more fun. You might especially consider young children learning their primary language, older students learning English as a Second Languages (ESL), blind students using Braille, and slow learners of all ages.

DA Language includes DA FuNeDiKS (phonetics). Some students, as young as six years old, in their first lesson with DA FuNeDiKS, have read and pronounced some words pretty accurately, in English, Spanish, Italian, French, German, Russian, and Japanese.

Anthea Bethurum, pre-kindergarten director and teacher, helped to improve DA FuNeDiKS. 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 aloud, including the Encyclopaedia Britannica, pronouncing accurately.

In DA English, the ideal is a one-to-one correspondence between symbols and phonemes (basic speech sounds), using only the ordinary printed symbols of the English alphabet. In English, there are twenty-six letters, but more than twenty-six phonemes. Therefore I assign different phonemes to the upper-case and lower-case symbols for the same printed letter, if those symbols have noticeably different shapes, such as A a. And I assign the same phoneme to upper-case and lower-case symbols for the same letter, if those symbols have essentially the same shape, such as C c.

Collier's Encyclopedia helped inspire DA FuNeDiKS. In the early 1980's, at the El Segundo Public Library, I noted the version of the International Phonetic Alphabet (IPA) used in Collier's. In that version, I and i represent two different phonemes, and U and u represent two different phonemes. I generalized those examples into a principle applying to more letters.

Webster's Third New International Dictionary, 1981, has been my main guide for standard American pronunciation. Let's establish new standard spelling for English, which is the main language for international communication. Then let's establish new standard spellings for other languages, keeping in mind the ideal, that for each phoneme which occurs in two or more languages, the same symbol should be used for that phoneme in all of those languages.

I will explain some of the reasons for my selection of certain symbols for certain phonemes. Please try to find errors in my reasoning, and try to improve the DA System.

(DA Language; Rich Reed; 1997 March 22; page 2)

The following upper-case consonants represent sounds which fluent readers of standard English would expect.

B	D	F	G	H	J	K	L	M	N	P	R	S	T	V	W	Y	Z
B	Bed	D	Dip	F	Fun	G	Get	H	Hid	J	Jet						
K	Kid	L	Let	M	Man	N	Nap	P	Pan	R	Run						
S	Sit	T	Tap	V	Van	W	Wet	Y	Yam	Z	Zap						

Upper-case G has the "hard" G-sound in get, go, gum.

Upper-case J has the "soft" J-sound in jack, jet, jump.

Upper-case S has the hissing S-sound in sad, send, sit.

Upper-case Z has the buzzing Z-sound in zap, zest, zoo.

The upper-case vowels, A E I O U, are for the vowel sounds in the music syllables, DO RE MI FA, and in the word ZULU.

A	E	I	O	U
FA	RE	MI	DO	ZULU

Those sounds for A E I O U are close to the "long vowel sounds" for A E I O U in Latin. That fits well with standard spelling for some languages, including Spanish, Italian, Japanese romaji, and Chinese pinyin. That will help native speakers of those languages to learn DA English, and will help in reforming those other languages.

The lower-case vowels, a e i u, have the "short vowel sounds" in English, as in bat, get, him, fun.

a	e	i	u
bat	get	him	fun
BaT	GeT	HiM	FuN

As a mnemonic, note that a e u are shorter in size than A E I O U. Upper-case O and lower-case o have the same shape, so they have the same sound in DA.

Using upper-case consonants B D F G H J K L M N P R S T V W Y Z, and short vowels a e i u, there are many words which are spelled alike in standard English and DA English, except for the consistent use of upper-case for those consonants in DA English. Mastery of those consonants and short vowels will provide a strong foundation for the rest of DA FuNeDiKS, for English and other languages.

(DA Language; Rich Reed; 1997 March 22; page 4)

Some students, such as Spanish-speaking students of ESL, may find it easier to master upper-case vowels before lower-case vowels. Teachers can vary the order of presentation of the symbols, for vowels and consonants.

Upper-case vowels may be trickier for students who are fluent in standard English spelling. If you first master the two-letter words with upper-case vowels, to get accustomed to the sounds, the rest will be easier. Remember DO RE MI FA ZULU.

A BA, FA, HA, LA, MA, PA, BAM, HAT, STAP, AD, LAJ, JAB
(ba, fa, ha, la, ma, pa, bomb, hot, stop, odd, lodge, job)

E BE, BEK, BREK, GE, GEJ, HE, MET, RE, WE, WET
(bay, bake, break, gay, gauge, hey, mate, re, weigh, weight)

I BI, FI, HI, JIP, KI, KIZ, MI, NI, NID, SI, IZ, TI
(be, fee, he, jeep, key, keys, me, knee, need, see, ease, ti)

O BO, DO, FOM, FON, GOT, HO, ROZ, SO, TOZ, YOK
(bow, dough, foam, phone, goat, hoe, rose, so, toes, yolk)

U BU, DU, HU, JUN, KU, MU, MUD, SUP, TU, YU, ZU
(boo, do, who, June, coup, moo, mood, soup, too, you, zoo)

You might compare pairs of words, in which the only difference in each pair is a lower-case vowel and an upper-case vowel.

a A BaM, BAM; JaB, JAB; RaN, RAN; MaP, MAP; KaT, KAT
(bam, bomb; jab, job; ran, Ron; map, mop; cat, cot)

e E BeT, BET; DeT, DET; MeN, MEN; MeS, MES; WeST, WEST
(bet, bait; debt, date; men, main; mess, mace; west, waist)

i I BiD, BID; DiN, DIN; MiT, MIT; SiK, SIK; iZ, IZ
(bid, bead; din, dean; mitt, meat; sick, seek; is, ease)

u U BuM, BUM; DuZ, DUZ; GuF, GUF; MuD, MUD; SuN, SUN
(bum, boom; does, dues; guff, goof; mud, mood; sun, soon)

(DA Language; Rich Reed; 1997 March 22; page 3)

a BaD, BaJ, GaS, HaZ, JaK, KaT, LaM, PaD, RaT, VaN, YaM
(bad, badge, gas, has, jack, cat, lamb, pad, rat, van, yam)

e BeD, DeF, GeT, HeK, JeM, MeN, PeT, ReK, SeZ, WeT, YeN
(bed, deaf, get, heck, gem, men, pet, wreck, says, wet, yen)

i BiD, FiG, HiZ, JiP, KiK, LiM, RiD, TiN, GiV, WiN, ZiP
(bid, fig, his, gyp, kick, limb, rid, tin, give, win, zip)

u BuD, DuN, DuZ, FuJ, LuV, LuK, SuM, PuN, RuT, WuN
(bud, done, does, fudge, love, luck, some, pun, rut, one)

Read the following patterns of words in DA FuNeDiKS, using just the upper-case consonants and lower-case vowels introduced above. Write out additional patterns of words, for those letters, and for other letters as they are introduced.

aD aM aN aT aZ

BaD BaG BaJ BaK BaM BaN BaS BaT

DaB DaD DaM DaN

BaK HaK JaK LaK MaK NaK PaK RaK SaK TaK

eB eD eG eJ eM eN eS

GeS GeT

HeD HeJ HeK HeM HeN

iF iN iT iZ

KiD KiK KiM KiN KiS KiT

LiD LiK LiM LiP LiT LiZ

BiN DiN FiN JiN KiN PiN SiN TiN

uP uS

MuD MuF MuG MuK MuM MuS MuT

NuB NuJ NuM NuN NuT

SLaM SLiM SLuM

KLuMP PLuMP SLuMP

EVEN-ODD MUSIC TEST

PITCH TEST -- A TEST OF READING SOME PATTERNS IN PITCH NOTATION

by Rich Reed

1996 January 19

computer file PITCHTST

Take groups of randomly selected music beginners, ten years old and older. During one hour, teach the beginners to read base-twelve pitch notation, with the 1+3 music staff, and with solid note-heads for even numbers, and hollow note-heads for odd numbers.

Concentrate on the patterns of the first three notes of ascending major scales, that is, the first three notes of "Frere Jacques" or "Doe, A Deer", which are

three consecutive rising solid notes, even numbers, or
three consecutive rising hollow notes, odd numbers.

Take groups of randomly selected music experts, including music professors in universities. Let the music experts study the first three notes of ascending major scales in standard notation for up to one hundred hours.

I maintain that most of the music beginners, after their one hour of instruction, will recognize when three notes are the first three notes of ascending major scales, in reform notation, faster than most of the music experts will recognize when three notes are the first three notes of ascending major scales, in standard music notation. (Actually, I think that ninety percent or more of the music beginners will outperform ninety percent or more of the music experts in this test.)

EVEN-ODD MUSIC TEST

(Pitchtest; by Rich Reed; 1996 January 19; page 2 of 3)

TEACHER'S KEY.

For each group of three notes within a measure, if the three notes are the first three notes of an ascending major scale, write a check mark (✓) above the measure.

✓ ✓ ✓ ✓

✓ ✓ ✓

✓ ✓ ✓ ✓

✓ ✓ ✓

TEN CLASSICAL THEMES, IN NOTE NUMBERS

Note numbers by Rich Reed 1994 July 2
Computer file TENTHEME.2

Beethoven 5:1 (Symphony #5, Movement #1)

[6] 7773 5552 7773 8887 [7] 3330 [6] 7772 8887 [7] 5552
7753 27753 27753 0 7 8885

Beethoven 3:1 [5] 3 73 [4] A [5] 37A3 21

Beethoven 7:2 [5] 4 444 4 4 444 4 4 467 7 7 777
7 79B B 6 689 9 4 444 4 4 689

Beethoven 9:4, Ode to Joy

[5] 6679 9764 2246 6 44 6679 9764 2246 4 22

Mozart 40:1 [7] 322 322 322 A A97 753 320 0
200 200 200 9 976 632 20 [6] A A

Tchaikovsky Sleeping Beauty [6] 5 4 5 24524 79 67

Brahms Piano Concerto #2 [5] A [6] 0 2 3202 5
A 5 3 20 [5] A [6] 0 5

Brahms 4:4, Passacaglia Theme [7] 4 6 7 9 A B [6] B [7] 4

Bach, Passacaglia Theme [5] 07 35 78 57 23 [4] B [5] 0 [4] 57 0

Schubert Unfinished Symphony [4] B [5] 1 2 [4] B 9672 16

TEN SONGS, IN NOTE NUMBERS

Note numbers by Rich Reed 1994 June 22
Computer file TENSONGS.2

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 [6] 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

Frere Jacques [6] 0240 0240 457 457 797540 797540

0 [5] 7 [6] 0 0 [5] 7 [6] 0

Row, Row, Row Your Boat [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] B9 7974

99 [7] 0 [6] B9 7974 [7] 2252 [6] B [7] 0 4 0 [6] 747 520

Deck The Halls [6] 9764 2462 46746 4212 9764 2462 46746 4212

4674 6794 689 B [7] 12 1 [6] B9 9764 2462 BBBB9 7642

Joy To The World [7] 0 [6] B97 5420 79 9B B [7] 0 00 [6] B97 754

[7] 00 [6] B97 754 4444 457 54222 245 420 [7] 0 [6] 9754 5420

DURATION NOTATION, WITH SOLID-HOLLOW PITCH NOTATION

Rich Reed 1993 August 24

(1997 JULY 4,



Solid-hollow pitch notation, using solid noteheads on lines, and hollow noteheads on spaces, is a brilliant idea. Tom Reed (no relation to me) first informed me about it in 1985. The idea has been around for many decades, and should be adopted. We can also adopt some improvements in duration notation.

For note duration, most shapes can be carried over from standard to reform, though reform noteheads may be solid or hollow for a given duration. But the standard quarter note and half note have the same shape, with the quarter note head solid, and the half note head hollow. I suggest that we keep the quarter note shape, solid and hollow, for the reform quarter note, and that we use ~~a double stem~~ for the reform half note, solid and hollow. For the rests, we can use one basic shape, perhaps an X, with duration determined by stems, flags, etc., as with notes. In the accompanying chart, let 2 = double whole note; 1 = whole note; 1/2 = half note; 1/4 = quarter note; etc.

<u>Duration</u>	<u>Standard</u>		<u>Reform (Solid-Hollow)</u>		
	<u>Notes</u>	<u>Rests</u>	<u>Notes</u>		<u>Rests</u>
2					
1					
1/2					
1/4					
1/8					
1/16					
1/32					

6+6 Keyboard, 1+3 Color Scheme

Rich Reed October 20, 1987

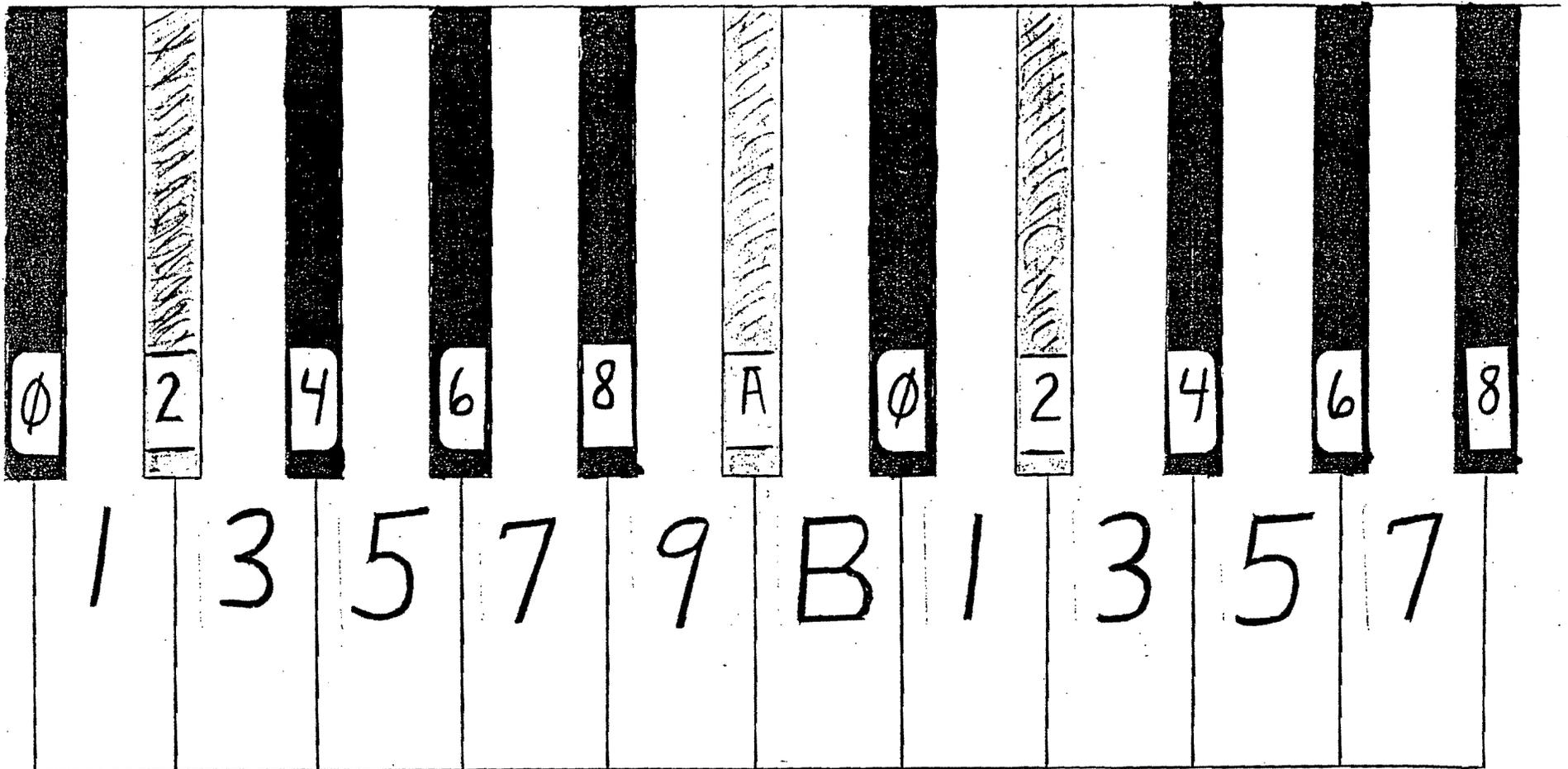
6 dark keys plus 6 white keys in each dozen.
1 black key plus 3 black keys in each dozen.
∅ is Middle C. See 1+3 musical staff.

This design is very similar to that given by Doug Keislar in his article, "Designing An Optimal Pitch System" (page 30), in the Musical Six-Six Newsletter, Vol. 9, No. 2, Supplement, 1980, which was mailed to me by Tom Reed in 1985.

P6/(b)(6)

6 →

7 →



FINGERS, EXPERT POSITIONS

Rich Reed 1995 March 13 Computer file FINGERS

Help yourself to play comfortably, and to memorize music, by using a consistent fingering when you practice a piece of music. Test possible fingerings and settle on the one you like best, which may be different from the fingering suggested by me or by someone else. You can play some pieces using just one position for right hand or left hand or both hands, and you can easily show the positions for all the fingers you will use.

Mary Had A Little Lamb [6] 42 02 444 222 477 42 02 444 422 420

(R [6] 02457), Right Hand, sixties, thumb on 0, fingers on 2457.

Beethoven 9:4, Ode [5] 6679 9764 2246 6 44 6679 9764 2246 4 22

(L [5] 24679), Left Hand, fifties, little finger on 2, etc.

Happy Birthday [6] 00 20 54 00 20 75 00 [7] 0 [6] 95 42 AA 95 75

(B [5] 9B [6] 024, 579A [7] 0).

Both Hands; left hand little finger on fifty-nine, etc;
right hand thumb on sixty-five, etc.

For most music, including complicated music with many changes of hand positions, you can assign finger numbers, and write finger numbers above (right hand) or below (left hand) the note numbers or notes. Common practice uses finger numbers 12345, with 1 for the thumb for each hand. Looking down on your fingers on the keyboard, ready to play, the finger numbers are, left to right, 54321 12345. (01234 56789, or abcde fghij, might be better.)

Mary Had A Little Lamb [6] 32 12 333 222 355 32 12 333 322 321
[6] 42 02 444 222 477 42 02 444 422 420

One finger number may imply fingering for many notes.

Mary Had A Little Lamb [6] ³ 42 02 444 222 477 42 02 444 422 420

Beethoven 9:4, Ode [5] 6679 9764 2246 6 44 6679 9764 2246 4 22
₃

Happy Birthday [6] ¹ 00 20 54 00 20 75 00 [7] ⁵ 0 [6] ^{31 21 4} 95 42 AA 95 75

Zero major scale [5] ¹ 024 [6] ¹ 579B [6] ¹ 024 [7] ¹ 579B [7] 0

1+3 Staff Versus 5-Line Staff: A Comparison For Three Notes

Rich Reed March 31, 1989

The note numbers \emptyset 2 4, in the reform system, correspond to the note names C D E, in the standard system.

On the 1+3 staff, the three positions for the three notes \emptyset 2 4 represent only the combination \emptyset 2 4. On the standard 5-line staff, the three positions for the three notes C D E, as usually taught to beginners (treble clef, starting with Middle C), represent dozens of different combinations of notes, depending on the clef, key signature, and accidental signs. Consider just the most common clefs, the treble clef and the bass clef.

RICH REED



TREBLE

- C D E
- C D E^b
- C D^b E^b
- C^b D^b E^b
- C^b D^b E^{bb}
- C D^b E^{bb}
- C[#] D E
- C[#] D[#] E
- C[#] D[#] E[#]
- C^x D[#] E[#]
- C^x D[#] E
- C[#] D E^b

BASS

- E F G
- E^b F G
- E^b F G^b
- E^b F^b G^b
- E^{bb} F^b G^b
- E^{bb} F G^b
- E F[#] G
- E F[#] G[#]
- E F G[#]
- E[#] F[#] G[#]
- E[#] F^x G[#]
- E[#] F[#] G^x
- E[#] F[#] G
- E[#] F^x G^x

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

BRAHMS SYMPHONY 4

4:1

B 7 4 0 9 6 3 B

7

4:2

4 4 5 7 4 4 2 0

6

4:3

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

7

4:4

4 6 7 9 A B B 4

7

BEEETHOVEN, MOONLIGHT SONATA, MEASURES 1-4

8 1 4

|

B
B

9 1 4

9 2 6

8 0 6 8 1 4 8 1 3 6 0 3 4 8 1

9
9

6
6

8
8

|
8
|

MOONLIGHT SONATA, MOVEMENT I. MEASURES 1-6

Handwritten musical notation for measures 1-6 of the first movement of the Moonlight Sonata. The score is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The notation includes notes, rests, and bar lines. The first two staves (5 and 6) contain a melodic line with eighth notes and quarter notes. The third and fourth staves (3 and 4) contain a bass line with whole notes and half notes. The notation is clear and legible.

Handwritten musical notation for measures 7-12 of the first movement of the Moonlight Sonata. The score is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The notation includes notes, rests, and bar lines. The first two staves (5 and 6) contain a melodic line with eighth notes and quarter notes. The third and fourth staves (3 and 4) contain a bass line with whole notes and half notes. The notation is clear and legible.

MOONLIGHT SONATA

MEASURES 7-12

Handwritten musical notation for measures 7-12 of the Moonlight Sonata, first system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in G major and 4/4 time. The first staff (6) contains a melodic line with eighth notes and quarter notes, marked with a 'Y' above the first three measures. The second staff (5) contains a bass line with eighth notes and quarter notes. The third staff (4) contains a bass line with quarter notes and half notes. The fourth staff (3) contains a bass line with quarter notes and half notes. The system is divided into three measures by vertical bar lines.

Handwritten musical notation for measures 7-12 of the Moonlight Sonata, second system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in G major and 4/4 time. The first staff (6) contains a melodic line with eighth notes and quarter notes, marked with a 'Y' above the first three measures. The second staff (5) contains a bass line with eighth notes and quarter notes. The third staff (4) contains a bass line with quarter notes and half notes. The fourth staff (3) contains a bass line with quarter notes and half notes. The system is divided into three measures by vertical bar lines.

MOONLIGHT SONATA

MEASURES 13-18

Handwritten musical notation for measures 13-18 of the Moonlight Sonata, first system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in G major and 3/4 time. The first staff (6) contains a melodic line with eighth notes and slurs. The second staff (5) contains a bass line with eighth notes and slurs. The third staff (4) contains a bass line with quarter notes and slurs. The fourth staff (3) contains a bass line with quarter notes and slurs. The notation is handwritten and includes various musical symbols such as stems, beams, and slurs.

Handwritten musical notation for measures 13-18 of the Moonlight Sonata, second system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in G major and 3/4 time. The first staff (6) contains a melodic line with eighth notes and slurs. The second staff (5) contains a bass line with eighth notes and slurs. The third staff (4) contains a bass line with quarter notes and slurs. The fourth staff (3) contains a bass line with quarter notes and slurs. The notation is handwritten and includes various musical symbols such as stems, beams, and slurs.

MOONLIGHT SONATA

MEASURES 19-24

Handwritten musical notation for measures 19-24 of the Moonlight Sonata, first system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in treble clef and 3/4 time. The first staff (6) contains a melodic line with eighth and sixteenth notes, and a 'Y' above the first note of each measure. The second staff (5) contains a bass line with eighth and sixteenth notes. The third staff (4) contains a bass line with whole notes. The fourth staff (3) contains a bass line with whole notes. The system consists of four measures.

Handwritten musical notation for measures 19-24 of the Moonlight Sonata, second system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in treble clef and 3/4 time. The first staff (6) contains a melodic line with eighth and sixteenth notes, and a 'Y' above the first note of each measure. The second staff (5) contains a bass line with eighth and sixteenth notes. The third staff (4) contains a bass line with whole notes. The fourth staff (3) contains a bass line with whole notes. The system consists of four measures.

MOONLIGHT SONATA
MEASURES 25-30

Handwritten musical notation for measures 25-30 of the Moonlight Sonata, first system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The top staff (6) contains a melodic line with eighth and sixteenth notes, and some notes have a 'Y' above them. The second staff (5) contains a bass line with quarter notes. The third staff (4) contains a bass line with quarter notes. The bottom staff (3) contains a bass line with quarter notes. The music is divided into three measures by vertical bar lines.

Handwritten musical notation for measures 25-30 of the Moonlight Sonata, second system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The top staff (6) contains a melodic line with eighth and sixteenth notes. The second staff (5) contains a bass line with quarter notes. The third staff (4) contains a bass line with quarter notes. The bottom staff (3) contains a bass line with quarter notes. The music is divided into three measures by vertical bar lines.

MOONLIGHT SONATA MEASURES 31-36

Handwritten musical notation for measures 31-36 of the Moonlight Sonata, first system. The notation is written on four staves labeled 3, 4, 5, and 6. The music is in treble clef and 3/4 time. The melody in staff 6 consists of eighth and sixteenth notes, with some notes beamed together. The bass line in staff 5 consists of eighth notes. Staves 4 and 3 contain single notes, likely representing the left hand's accompaniment.

Handwritten musical notation for measures 31-36 of the Moonlight Sonata, second system. The notation is written on four staves labeled 3, 4, 5, and 6. The melody in staff 6 continues from the first system. The bass line in staff 5 consists of eighth notes. Staves 4 and 3 contain single notes with long horizontal lines above them, indicating a sustained accompaniment.

MOONLIGHT SONATA

MEASURES 37-42

Handwritten musical notation for measures 37-42 of the Moonlight Sonata, first system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in G major and 3/4 time. The first staff (6) contains a treble clef and a series of eighth notes. The second staff (5) contains a treble clef and a series of eighth notes. The third staff (4) contains a bass clef and a series of eighth notes. The fourth staff (3) contains a bass clef and a series of eighth notes. The notation is organized into three measures, with a double bar line after the first and second measures.

Handwritten musical notation for measures 37-42 of the Moonlight Sonata, second system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in G major and 3/4 time. The first staff (6) contains a treble clef and a series of eighth notes. The second staff (5) contains a treble clef and a series of eighth notes. The third staff (4) contains a bass clef and a series of eighth notes. The fourth staff (3) contains a bass clef and a series of eighth notes. The notation is organized into three measures, with a double bar line after the first and second measures.

MOONLIGHT SONATA

MEASURES 43-48

Handwritten musical notation for measures 43-48 of the Moonlight Sonata, first system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in treble clef and 4/4 time. The first staff (6) contains a melodic line with eighth and sixteenth notes, including a dotted quarter note and a half note. The second staff (5) contains a bass line with eighth and sixteenth notes, including a dotted quarter note and a half note. The third staff (4) contains a bass line with a single note on the first line. The fourth staff (3) contains a bass line with a single note on the first line. The notation is handwritten and includes various musical symbols such as stems, beams, and dots.

Handwritten musical notation for measures 43-48 of the Moonlight Sonata, second system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in treble clef and 4/4 time. The first staff (6) contains a melodic line with eighth and sixteenth notes, including a dotted quarter note and a half note. The second staff (5) contains a bass line with eighth and sixteenth notes, including a dotted quarter note and a half note. The third staff (4) contains a bass line with a single note on the first line. The fourth staff (3) contains a bass line with a single note on the first line. The notation is handwritten and includes various musical symbols such as stems, beams, and dots.

MOONLIGHT SONATA

MEASURES 49-54

Handwritten musical notation for measures 49-54 of the Moonlight Sonata, first system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The top staff (6) contains a melodic line with eighth and sixteenth notes, and a treble clef. The second staff (5) is empty. The third staff (4) contains a bass line with whole notes and a bass clef. The fourth staff (3) contains a bass line with whole notes and a bass clef. The music is divided into three measures by vertical bar lines. Above the first staff, there are five 'Y' marks, each positioned above a note in the first measure.

Handwritten musical notation for measures 49-54 of the Moonlight Sonata, second system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The top staff (6) contains a melodic line with eighth and sixteenth notes, and a treble clef. The second staff (5) contains a bass line with whole notes and a bass clef. The third staff (4) contains a bass line with whole notes and a bass clef. The fourth staff (3) is empty. The music is divided into three measures by vertical bar lines. Above the first staff, there are four 'Y' marks, each positioned above a note in the first measure.

MOONLIGHT SONATA

MEASURES 55-60

Handwritten musical notation for measures 55-60 of the Moonlight Sonata, first system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in treble clef and 3/4 time. The first staff (6) contains a melodic line with eighth and sixteenth notes, including a trill in measure 55. The second staff (5) contains a descending eighth-note accompaniment. The third staff (4) contains a bass line with quarter notes. The fourth staff (3) contains a bass line with quarter notes. The system consists of four measures.

Handwritten musical notation for measures 55-60 of the Moonlight Sonata, second system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in treble clef and 3/4 time. The first staff (6) contains a melodic line with eighth and sixteenth notes, including a trill in measure 55. The second staff (5) contains a descending eighth-note accompaniment. The third staff (4) contains a bass line with quarter notes. The fourth staff (3) contains a bass line with quarter notes. The system consists of four measures.

MOONLIGHT SONATA

MEASURES 61-66

Handwritten musical notation for measures 61-66 of the Moonlight Sonata, first system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in treble clef and 3/4 time. The first staff (6) contains a melodic line with eighth and sixteenth notes. The second staff (5) contains a bass line with eighth notes. The third staff (4) contains a bass line with quarter notes and rests. The fourth staff (3) contains a bass line with quarter notes and rests. The notation is handwritten and shows some corrections and erasures.

Handwritten musical notation for measures 61-66 of the Moonlight Sonata, second system. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The music is in treble clef and 3/4 time. The first staff (6) contains a melodic line with eighth and sixteenth notes. The second staff (5) contains a bass line with eighth notes. The third staff (4) contains a bass line with quarter notes and rests. The fourth staff (3) contains a bass line with quarter notes and rests. The notation is handwritten and shows some corrections and erasures.

MOONLIGHT SONATA

MEASURES 67-69

END OF FIRST MOVEMENT

Handwritten musical notation for measures 67-69 of the Moonlight Sonata. The notation is written on four staves, numbered 3, 4, 5, and 6 from bottom to top. The notation includes notes, rests, and accidentals (sharps and naturals). The first staff (6) has a sharp sign above the first measure. The second staff (5) has a sharp sign above the first measure and a natural sign below the first measure. The third staff (4) has a sharp sign above the first measure and a natural sign below the first measure. The fourth staff (3) has a sharp sign above the first measure and a natural sign below the first measure. The notation is organized into three measures, with the first measure containing the most notes and the second and third measures containing fewer notes and rests.

Four blank musical staves, each consisting of five horizontal lines, arranged vertically. These staves are intended for additional musical notation or practice.

EASYREAD

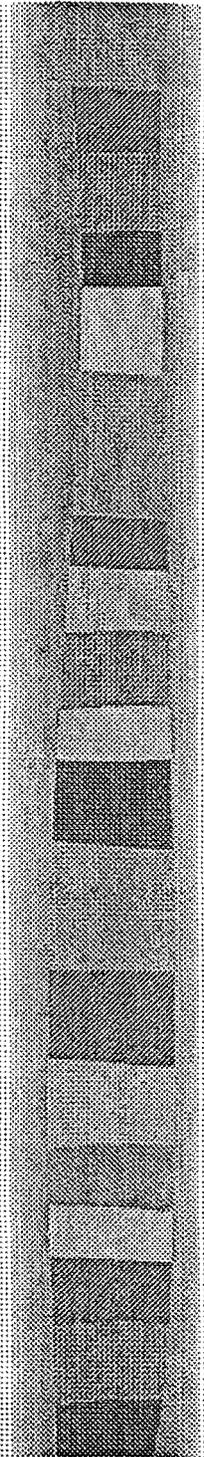
presented by

Rich Reed

1999 Feb 7

Rich Reed, EasyRead

1



EasyRead System of

- Music &
- Math &
- Languages

1999 Feb 7

Rich Reed, EasyRead

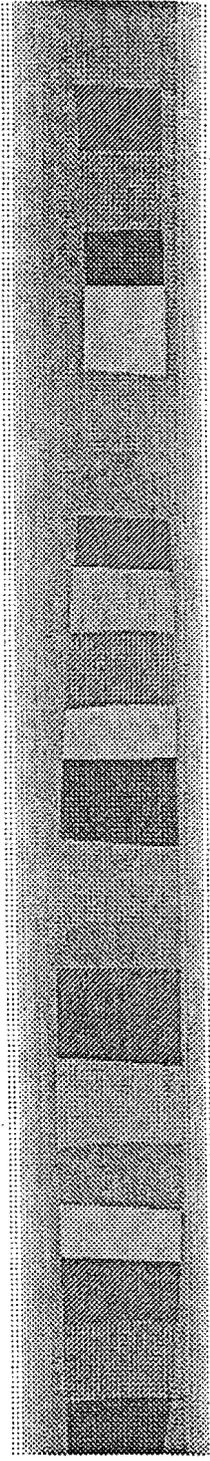
EasyRead helps students to

- learn more
- in less time
- while they have more fun

1999 Feb 7

Rich Reed, EasyRead

3

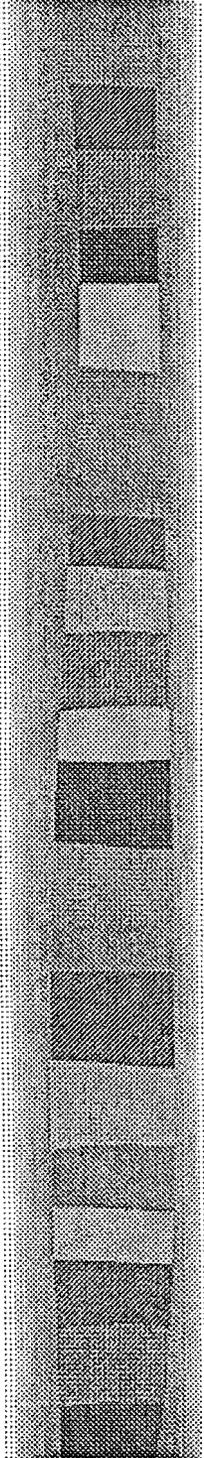


Results, Music, Beginners

- Five-year-old, lesson one, played on a music keyboard:
 - nine songs
 - four classical themes
- Ten-year-old, lesson one, played:
 - fifteen songs
 - ten classical themes
 - six scales

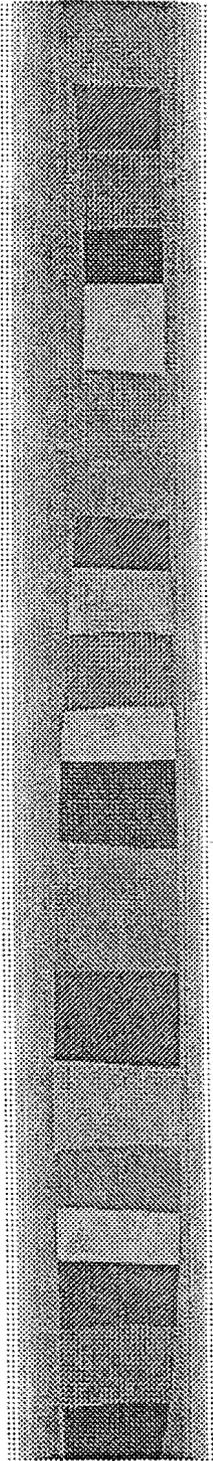
Music, Projection for Future

- 90% of seven-year-olds
 - easily playing dozens of songs
 - easily playing dozens of classical themes
 - easily naming correct pitches of any notes in full scores of Beethoven symphonies, which most professors of music cannot do now in current standard music notation



Results, Language, Beginner

- Six-year-old, lesson one, read some words in:
 - Spanish
 - Italian
 - French
 - German
 - Russian
 - Japanese



Languages, Projection for Future

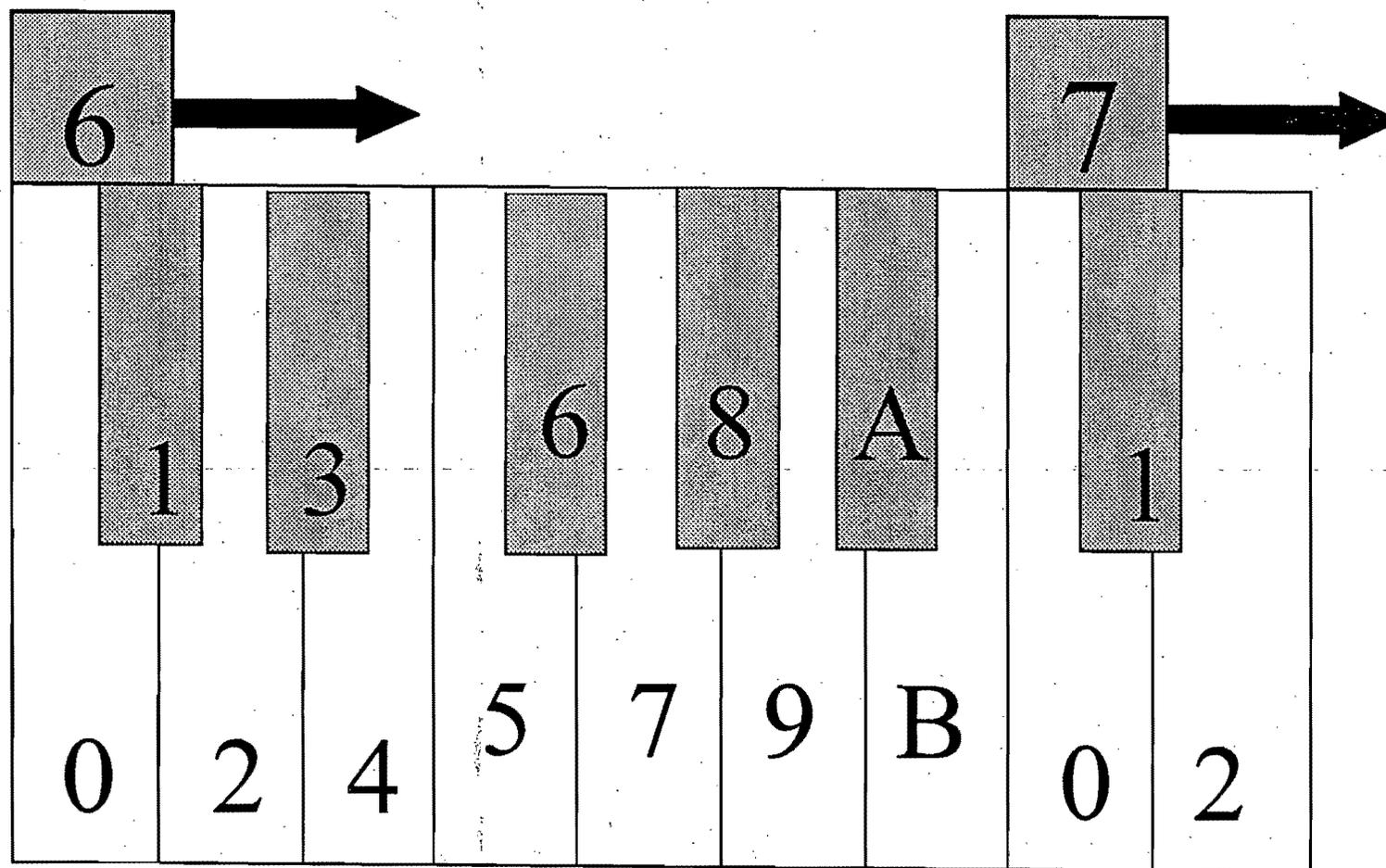
■ 90% of seven-year-olds

- easily pronouncing accurately any English words in the Encyclopaedia Britannica
- reasonably easily pronouncing, reasonably accurately, 100 words in each of 6 other languages

Music Note Numbers

- Note numbers grouped into dozens
- Number in a box tells which dozen
 - sixties, seventies, etc
- Within a dozen, 0123456789AB
 - A for ten, B for eleven
- Sixty-zero, traditionally named Middle C
- Frere Jacques, 6 0240 0240, etc

Music Note Numbers, Diagram



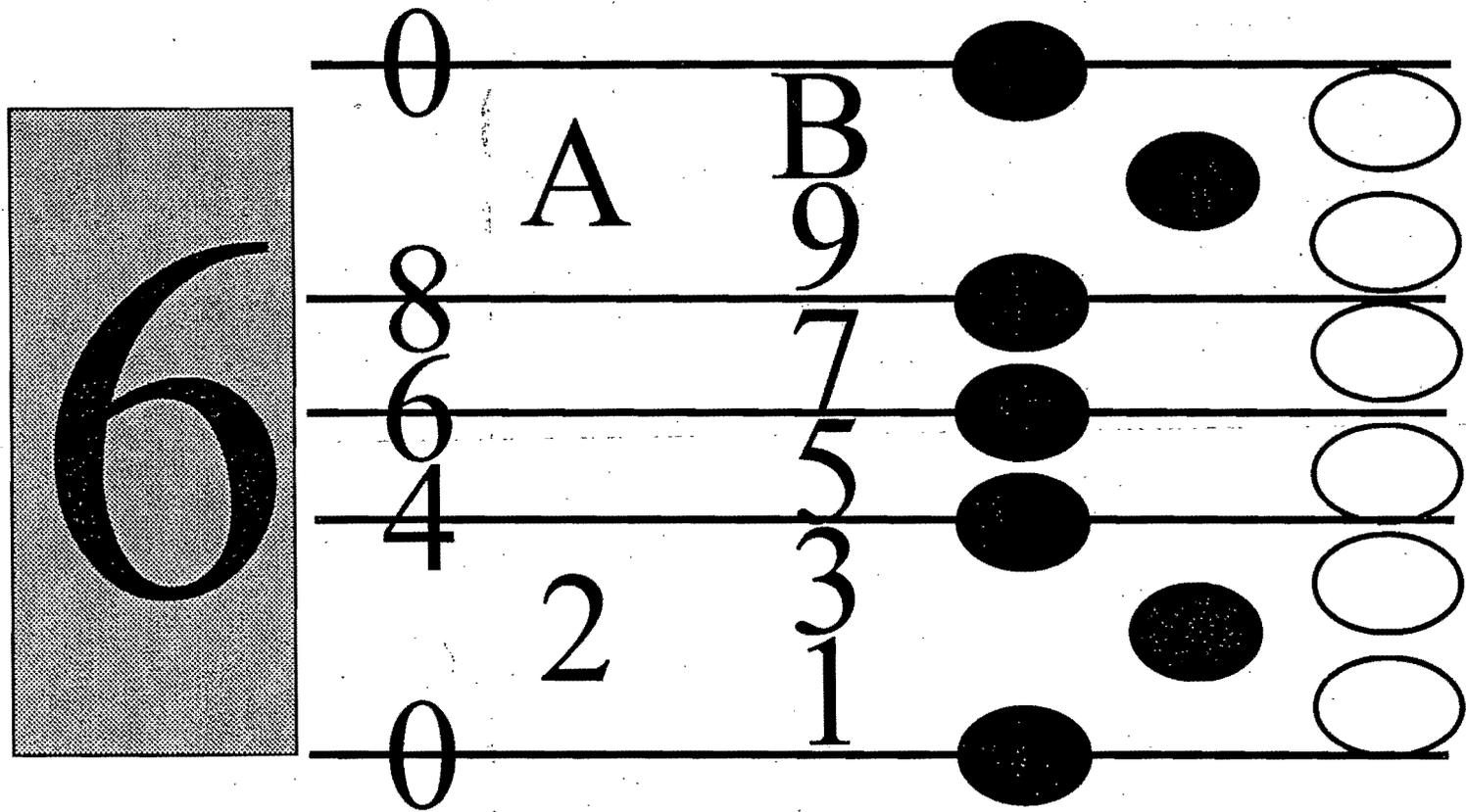
1999 Feb 7

Rich Reed, EasyRead

Music Pitch Notation

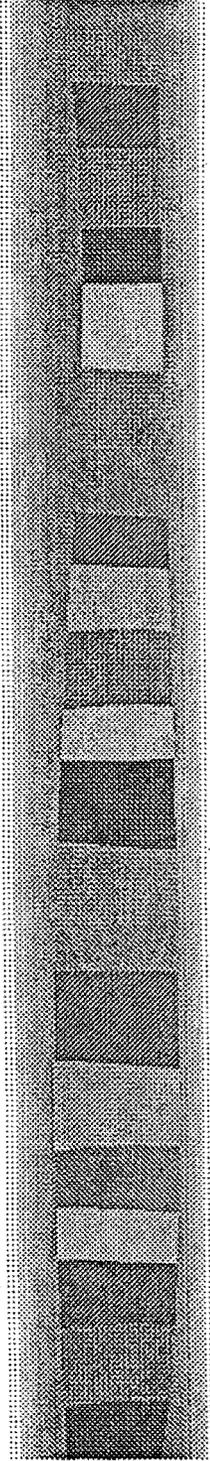
- 1+3 music staff
 - one line, zero; three lines together, 4 6 8
 - mnemonic, “0 468, who do we appreciate?”
- Even numbers, solid notes
- Odd numbers, hollow notes
- When you can read the pitches in one dozen, you can read them in all dozens

Music Pitch Notation, Diagram



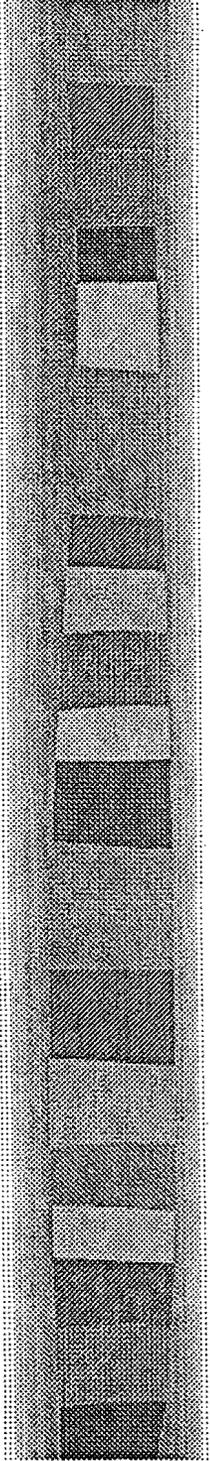
Symbols for Language Sounds

- One symbol per sound
- Upper-case and lower-case sound different, when shapes are different
- A E I O U, as in FA RE MI DO ZULU
- a e i u, as in ZaP, BeD, SiT, FuN
- r for ur-sound in fur, as in
 - Fr, SiMuLr, Hr, BrD, WrD, LrN



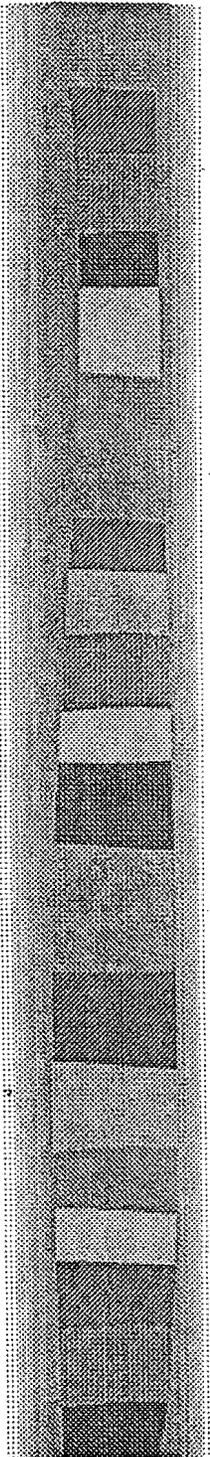
Some Consonant Symbols

- D as in DaB, DeN, DiP, DOZ, DuN
- d for th-sound in that, as in
 - daT, deN, diS, dO, du
- T as in TaB, TeN, TiP, TOZ, TuN
- t for th-sound in thick, as in
 - tiK, tuM, tRI, tRO, tRU



Stifled by Educators, 13+ Years

- Harvard, Yale, Stanford, CalTech
- University of California
- California State University
- National Education Association
- California Teachers Association
- Los Angeles Unified School District
- many more



Stifled by Politicians, 13+ Years

- U.S. Presidents, Legislators
- National Endowment for the Arts
- National Endowment for the Humanities
- California Governors, Legislators
- Los Angeles County Supervisors
- Los Angeles City Council
- many more

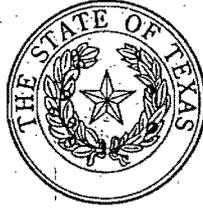
Stifled by Journalists, 13+ Years

- ABC, CBS, NBC, CNN, C-SPAN
- PBS, including KCET in Los Angeles
- Time, Newsweek
- U.S. News & World Report
- New York Times, ~~Los Angeles Times~~
- USA Today, Sacramento Bee
- many more

1999
DEC 13
PAGE E1

We Can Improve The World

- Master some EasyRead reforms
- Teach them to other people, including
 - Children, college students, ESL students
 - Educators, Politicians, Journalists
- Help establish much better teaching methods and much higher academic standards, nationwide and worldwide



STATE OF TEXAS
OFFICE OF THE GOVERNOR

GEORGE W. BUSH
GOVERNOR

July 30, 1998

Mr. Rich Reed

P6/(b)(6)

Dear Mr. Reed:

Thank you for your letter and the information about the Easyread System of Music and Math and Languages. It is an interesting idea, and I am forwarding the information you sent me to the Commissioner of Education, Dr. Mike Moses, and to the Governor's Office of Music, Film, Television and Multimedia Industries.

Again, I appreciate receiving this information.

Sincerely,

A handwritten signature in black ink, appearing to read "GWB", written over the printed name "GEORGE W. BUSH".

GEORGE W. BUSH

GWB/bls

cc: Dr. Mike Moses
Commissioner of Education
Texas Education Agency

P6/(b)(6)

Governor's Office of Music, Film,
Television and Multimedia Industries.



STATE OF TEXAS
OFFICE OF THE FIRST LADY

LAURA W. BUSH

June 24, 1999

Mr. Rich Reed

P6/(b)(6)

Dear Mr. Reed,

Thank you for your letter and the information you sent on *Easyread*.

The Governor has forwarded your packet to Dr. Mike Moses at the Texas Education Agency and the Governor's Office of Music, Film, and Multimedia Industries. I am sure that they will contact you if any additional information is needed.

With warm regards.

Sincerely,

A handwritten signature in cursive script that reads "Laura Bush".

(TIPPER)



August 20, 1992

Mr. Rich Reed

P6/(b)(6)

Dear Mr. Reed:

(LETTER OF JULY 13, & PAPERS)

Thank you for sending me information about your ideas for reforming our educational system. It is always a pleasure to learn of the efforts of others to provide a learning environment for our nation's children. Individuals such as yourself can be so important in providing invaluable opportunities for young people.

Your supportive words for the efforts of Bill, Al and myself also are much appreciated. I hope that you will encourage your family and friends to join you in voting for Bill Clinton and Al Gore on November 3rd!

Sincerely,

A handwritten signature in cursive script that reads "Tipper Gore".
Tipper Gore

(AL GORE)



September 3, 1992

Mr. Rich Reed

P6/(b)(6)

Dear Mr. Reed:

Thank you for your inquiry concerning my position on education. I appreciate hearing from you and I am happy to share my views on this subject.

Please find enclosed a position paper which I believe will explain the Clinton-Gore position in detail. Over the coming weeks, Bill Clinton and I plan to discuss these and other issues as we take our message of change to the American people.

I am excited about the challenges ahead and hope we can count on your support in November. Thank you again for your letter.

Sincerely,

Al Gore

(HILLARY)



August 5, 1992

Rich Reed

P6/(b)(6)

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 that reads "Hillary".

Hillary Rodham Clinton

cc: Issues

(BILL CLINTON)



August 20, 1992

Rich Reed

P6/(b)(6)

Dear Rich:

(LETTER OF JULY 13, & 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

P6/(b)(6)

1995 March 20

Mr. DON JERGLER
Editor-in-Chief
"THE RAINBOW"
Field House B-009
CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS (CSUDH)
1000 East Victoria Street
Carson, California 90747
(310) 516-3662
(310) 516-3687

Home:

P6/(b)(6)

Dear Don,

Thank you for visiting my home on 1995 March 19, a very pleasant three hours for me. On 1995 February 22, we had first talked on the phone, regarding the education reforms in the DA SYNTHESIS OF MUSIC & MATH & LANGUAGES, and you had said that you wanted to try out the reforms for yourself. On March 19, you played on my music keyboard and piano:

Eleven songs.

Nineteen classical themes.

Six scales.

Three song fragments.

The first four measures of Beethoven's Moonlight Sonata.

Sometimes you used note numbers alone, and sometimes you used notes and note numbers. Sometimes you used expert fingerings. That was all in about ninety minutes of your actually playing music. We spent most of the rest of the time talking about educators stopping education reforms during the last ten years. We spent just a few minutes on the language reforms.

ELEVEN SONGS.

1. Twinkle, Twinkle.
2. London Bridge.
3. Happy Birthday.
4. Mary Had A Little Lamb.
5. Frere Jacques.
6. Row, Row, Row Your Boat.
7. The Farmer In The Dell.
8. Silent Night.
9. Deck The Halls.
10. Joy To The World.
11. Star-Spangled Banner.

(to DON JERGLER; Editor-in-Chief; "The Rainbow" (student paper); CSUDH; from Rich Reed; 1995 March 20; page 2)

NINETEEN CLASSICAL THEMES.

1. Beethoven 5:1 (Symphony 5, Movement 1). 52 notes.
2. Beethoven 3:1. 10 notes.
3. Beethoven 7:2. 38 notes.
4. Beethoven 9:4, Ode to Joy. 30 notes.
5. Mozart 40:1. 40 notes.
6. Tchaikovsky Sleeping Beauty. 10 notes.
7. Brahms Piano Concerto #2. 16 notes.
8. Brahms 4:1. 8 notes.
9. Brahms 4:2. 25 notes.
10. Brahms 4:3. 13 notes.
11. Brahms 4:4. 8 notes.
12. Brahms VC:1 (Violin Concerto, Movement 1). 15 notes.
13. Brahms VC:2. 9 notes.
14. Brahms VC:3. 13 notes.
15. Bach, Passacaglia. 15 notes.
16. Schubert Unfinished Symphony. 10 notes.
17. Bach, Two-Part Invention #1. 13 notes.
18. Schubert, "Great" Symphony in C. 9 notes.
19. Wagner, Das Rheingold, Rhine motif. 7 notes.

SIX SCALES. All with expert fingering, two dozens, ascending.

1. 0M. (Zero major).
2. 2M.
3. 4M.
4. 7M.
5. 9M.
6. 11M. (Eleven major).

THREE SONG FRAGMENTS.

1. I'm A Little Teapot. 9 notes.
2. Doe, A Deer. 14 notes.
3. Where Is Love? 14 notes.

MOONLIGHT SONATA, measures 1-4.

Right hand alone, then left hand alone, then hands together.

I gave you lots of material to take with you, including:

papers with the music which you had played,
papers on language reforms,
and letters and newspaper articles about the DA Synthesis.

The letters and newspaper articles are for historical perspective. However, in your articles about the reforms, for your paper and for "U: THE NATIONAL COLLEGE MAGAZINE", please concentrate on giving your readers the details of the music reforms themselves, with dozens of examples, so that they can play as much music as you did in your first lesson. Similarly with the language reforms, if we have a session on them sometime soon. If you have lots of space, and you get into the issue of persistent academic corruption in the CALIFORNIA STATE UNIVERSITY and the UNIVERSITY OF CALIFORNIA and elsewhere, then be as tough and accurate and fair as possible.

Rich Reed

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.

Features

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 7330 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 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

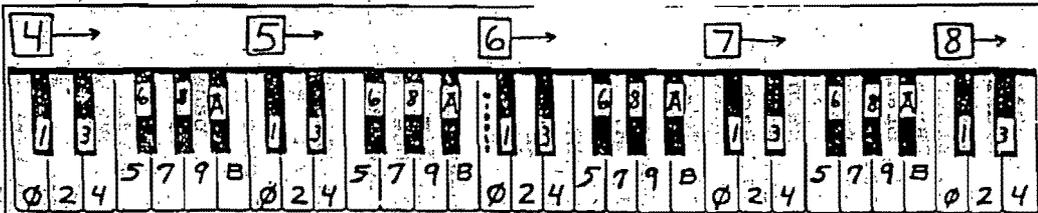
keys on a piano (C, D, and E) create three intervals; the third interval is a combination of the initial two, which count the D key only once. This operation can be written M2+M2-M3, or 2+2-3. What? If this sounds confusing, you're not alone. Most people I've talked to said that it took them "months" 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.

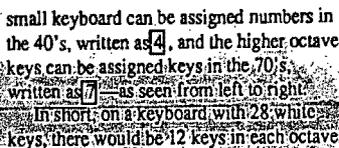
DA Music, the name which Reed uses to specifically refer to the music reforms, eliminates the confusing alphabet based system, which in many cases designates one note by using two names; i.e., G flat, is the same as an F sharp, B flat, is the same as an

small keyboard can be assigned numbers in the 40's, written as 4, and the higher octave keys can be assigned keys in the 70's, written as 7—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 FuNeDiKS—a variant, or rather, a simplification, of the method of learning to read by phonetics with a few twists.



KEYBOARD



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 4 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

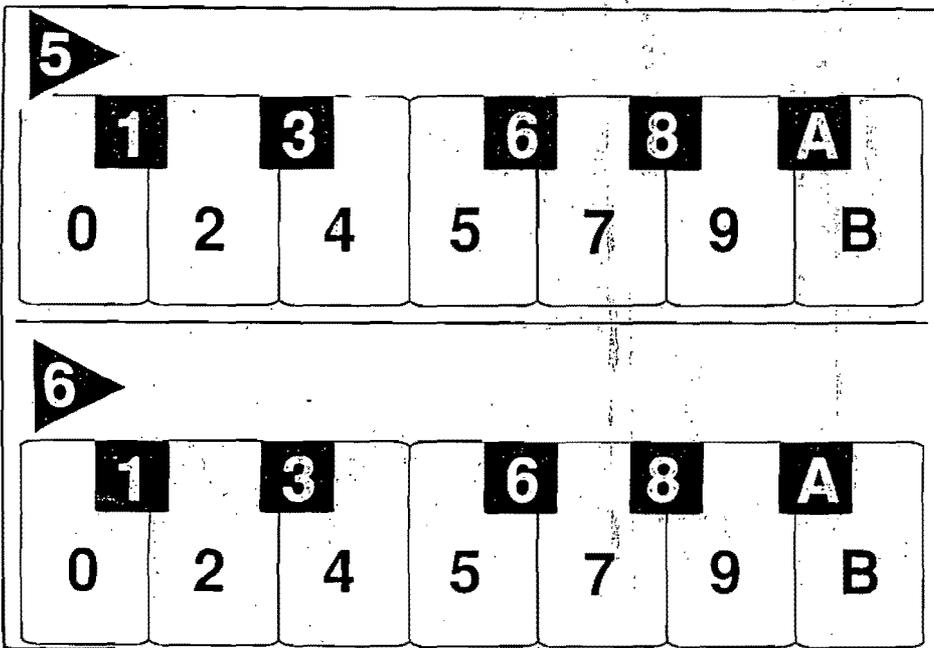
value as you move to the right, until the last two keys in the octave, a black key followed by a white, would be labeled A and B respectively. The alphabet is used with the last two keys to avoid the confusion of reading the 10 as a one and a zero, and the 11 as two ones in the succession of the song (SEE KEYBOARD TEMPLATE).

The numbering starts over in the next octave. Beethoven's *Symphony #5, Movement #1* would be read as 6 7773 5552

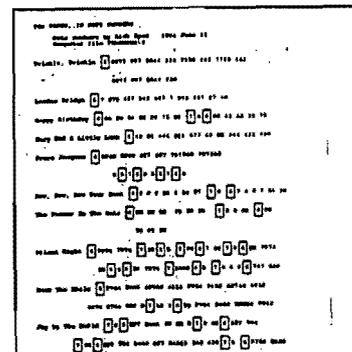
Reed has contacted many officials from the local educational level all the way up to Presidents Regan, Bush, and Clinton. According to him little has been done by anyone, especially by anyone in the education system, to incorporate, or even investigate his reforms.

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



TEN SONGS

He's Tried but Failed to Strike a Note for Innovation

Rich Reed has spent two decades trying to persuade people that his simplified technique would ensure proficiency in reading and music for kids.

By JOSE CÁRDENAS
TIMES STAFF WRITER

In this era of education crisis, Rich Reed is shocked that his ideas for reforms in reading—which stop nothing short of reinventing the English language—and music still can't find support from any of the hundreds of influential people he's pestered over nearly two decades.

Chances are you've received a phone call, a package or have run into the El Segundo resident if you are a politician, educator, entertainer, journalist—anyone who might have even a remote interest in reading and music.

If you are Democratic presidential candidate Bill Bradley, for instance, you probably remember Reed from a campaign stop in June at Christ Unity Center in Los Angeles. He was the one who gave you a hug during the service.

Reed doesn't see his reforms as being drastic. In his pitch to Brad-



IRIS SCHNEIDER / Los Angeles Times

Rich Reed of El Segundo teaches his innovative music-reading system to Ray Colquhoun, 6, who practices the piano at home.

ley and others, he says they can enable 90% of 7-year-olds, just two years from now, to:

- "Easily read anything in the Encyclopedia Britannica, with accurate pronunciation.
- "Reasonably easily read 100 words in each of six additional languages.
- "Easily play 20 songs and 20 classical themes on keyboards.
- "Easily name the correct pitches of all notes in full scores of Beethoven symphonies."

To be sure, some of Reed's ideas are reasonable, admit some who have heard about them. It's just improbable that they will replace centuries of tradition in music and language.

"There is very little doubt that the kinds of things he wants to do are very logical and really make a good deal of sense," said Harold Goldwhite, faculty trustee on the California State University board of trustees. "But there is an enormous

Please see Reed, E4

Notes by Rich Reed, 1999 Dec 14, about the article by José Cárdenas, "He's Tried but Failed to Strike a Note for Innovation", in the Los Angeles Times, 1999 Dec 13, pages E1 and E4.

In some ways this is the best article so far about the reforms. It states some reasonable goals for ninety percent of seven-year-olds, two years from now. It accurately states that a given position on the traditional five-line music staff can be A, B, C, D, E, F, or G, natural, or flatted, or sharped, or sometimes double-flatted, or double-sharped. It has an excellent keyboard diagram, and a good example of reform notation, "Frere Jacques".

The article can be improved in some ways. In "Frere Jacques", measures 3, 4, 7, and 8, the last note in each measure should have a branching stem, to indicate a half note in the reform system. The staff for the fifties and sixties could be larger, with room to put note numbers on appropriate lines and spaces. There could be full-size templates of piano keys, with note numbers on the templates, which beginners could cut out and place behind the keys on their pianos. There could be lots of songs and classical themes in note numbers, without notation, so readers could immediately play some recognizable music, and could teach children to play some recognizable music, even before getting to notation. And there is some support for the reforms, just not yet enough support to break through and serve the public.

Reed

Continued from E1

"but"—the vested interest in everything that currently is done in music and reading."

Some, like Assemblyman Herb Wesson (D-Culver City), who have tried the systems personally and played music after one lesson, admire the nonconformist in Reed.

"He is the Don Quixote of music," says Wesson. "Rich is not going to give up."

Reed's displeasure with traditional music notation and spelling—the genesis for the program he calls Easyread System of

"I think there could be a group of folks who could benefit from this. [But] I don't think . . . this is the way to go if you're trying to groom a concert pianist."

ASSEMBLYMAN HERB WESSON
(D-Culver City)

Student of Easyread System

Music & Math & Languages—began here, at the El Segundo Public Library, in the early 1980s.

The 57-year-old has never drifted far from this coastal town where he was born. The valedictorian at nearby El Segundo High School in 1960, his GPA would have been perfect but for a B he got in second-year biology. He scored in the 99th percentile in all categories of the Iowa Test, and received perfect marks in the math and verbal portions of the School and College Aptitude Test, he says.

Robert Thorsen, the high school's math chairman, now retired, says Reed was the brightest student he ever knew. "He asked me one time if he could teach the [geometry] class," Thorsen said, "and he taught it . . . better than any instructor I ever knew."

Reed left UC Santa Barbara in 1974 with a master's in math and a minor in music.

Although he also intends to reform the way math is taught, his efforts have been concentrated on music and reading. His reforms are a combination of original ideas—as far as he knows—and ideas he

has borrowed.

The idea is to simplify the well-entrenched systems of music notation and English spelling to make learning music and English "easier and more fun."

First, music.

A typical written piece in standard notation is full of symbols—from time and key signatures to sharps and flats, ledger lines built on five-line staves whose notes change names depending on the clefs—and other factors—despite being in the same positions on the staves.

What's the name of a note placed on the lowest line of the traditional five-line staff?

It depends.

In the treble clef, it's an E, or E flat, or E sharp, or an E double flat. In the bass clef, it could be a G, G sharp, G flat, or G double sharp.

"Depending on the clef, the key signature, the accidental sign and the transposition, that note can be A, B, C, D, E, F or G," Reed says. "It might be natural, or it might be flatted, or it might be sharped and occasionally it might be double flatted or double sharped. Every position on the staff can be every note name."

Consequently, the "Every Good Boy Does Fine" mnemonic that music beginners rely on only works in the treble clef of a keyboard.

Reed—who says his system accounts for all the music elements and allows him to translate full pieces from traditional notation—offers a few simplifications.

In his system, there are fewer names and symbols to remember, and a person just needs to learn how to count. There is one clef. A person knows which part of the keyboard to play because each octave is numbered differently.

The octave beginning with middle C is 6. The notes played in that octave are said to be in the 60s. The notes played in the octave below—where the bass clef begins in traditional notation—are played in the 50s.

Instead of the letter names, Reed numbers the notes from 0 through 11, with the letters A and B representing 10 and 11. Each note now has only one name. If a music writer wants the fourth black key on any octave, its name is always 8. The even-numbered notes are

REED

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PHOTOCOPY
PRESERVATION

Easyread System of Music

In Rich Reed's music system, there is one clef with each octave numbered differently. The octave beginning with middle C is 6. The notes played in that octave are said to be in the 60s. The notes played in the octave below—where the bass clef begins in traditional notation—are played in the 50s.

Instead of the letter names, Reed numbers the notes from 0 through 11 with the letters A and B representing 10 and 11. Each note now has its own number. The even-numbered notes are always black, the odd-numbered ones are white.

The numbered notes are placed on an altered staff. Instead of the conventional five-line design, Reed uses the "1+3 staff"—one line, a wide space, then three lines closer together.



"Frere Jacques" in Reed's system

The musical notation for "Frere Jacques" is shown on a 1+3 staff. The notes are represented by numbers and letters. The first line has notes 0, 2, 4, 0. The first space has notes 0, 2, 4, 0. The second line has notes 4, 5, 7. The second space has notes 4, 5, 7. The third line has notes 7, 9, 7, 5, 4, 0. The third space has notes 7, 9, 7, 5, 4, 0. The fourth line has notes 0, 7, 0. The fourth space has notes 0, 7, 0.

Source: Rich Reed

LESLIE CARLSON/Los Angeles Times

always black, the odd-numbered ones are white.

The numbered notes are accommodated by a different kind of staff. Instead of the five-line staff, Reed uses the "1+3 staff"—one line, a wide space, then three lines closer together.

In reading, Reed has combined the unoriginal idea of phonetic spelling—exemplified in Spanish—with some of his own ideas.

In English, there's no one-to-one correspondence between the 26 letters and the 40-plus sounds used in the language, he says. Spelling for kids is confusing because the same letter can have numerous pronunciations for no particular reason.

The letter G, for example, has a

logical pronunciation in "good" but it sounds like a J in "age" and like an F when it stands next to an H in "tough."

Ever notice that young kids tend to spell "cat" with a K? Reed asks.

"That's until they are taught to do things stupidly" with a C, he says.

Indeed, the K-sound comes in many disguises—with a C in "camp," a CK in "back," a CH in "chorus," a Q in "Iraq," and a QUE in "antique."

In "lamb," the B is not pronounced, so why is it there? Reed asks.

"Courage" and "college" should end the same because the last syllable is pronounced the same," he says.

In Reed's system, at least part of the solution is solved by assigning only one sound to each letter. Because there are only 26 letters but about double the sounds, upper- and lowercase letters have different sounds.

For example, an uppercase D is assigned the sound heard in "dip." A lowercase "d" has the sound of "th" as in the word "those."

His words, therefore, are a combination of upper- and lowercase letters. When a lowercase letter needs to be capitalized for grammar purposes, it is drawn larger rather than changing shape.

Some words from Reed's dictionary: LAJ (lodge), KaT (cat), TOZ (toes), Brd (bird), BiR (beer), NirLI (nearly).

Some who have heard Reed's concepts simply point to the impracticality—not to mention sheer impossibility—of lifting centuries of language tradition from American culture.

During his one-man crusade, Reed has seen significantly more failure than success. In the absence of receptive ears, he's tried to take matters into his own hands. In 1989, he ran for a board seat in the El Segundo School District, finishing 12th out of 13 candidates.

About 10 years ago he filed a lawsuit against El Segundo and Los Angeles unified school districts, El Camino College, and the Cal State University and UC systems, accusing them, essentially, of fraud for "falsely" teaching—among other things—that "2+2=3." (In traditional music theory a common music operation is written as M2+M2=M3 or, simplified, as 2+2=3.)

"The judge threw the case out before I had a chance to speak," Reed remembers.

Still, Reed has found a few who see some value in his systems.

"I think there could be a group of folks who could benefit from this," says Wesson, "kids who don't want to go through the conventional process." Wesson, who in his first lesson with Reed played "something from Beethoven," is one of a dozen or so people to whom Reed has peddled his reforms just in the last month.

But he adds, "I don't think the conventional music instructor be-

lieves this is the way to go if you're trying to groom a concert pianist."

There's also been some progress with a few "unconventional" parents and students.

"It got her interested in music because it was immediate," said Ruby Diy, an El Segundo mother whose daughter, Jamie, took Reed's lessons for five years. "She was able to play a couple of pieces right away."

The reforms have been studied with closer scrutiny by others.

Don Dustin, the recently retired director of performing arts for L.A. Unified, says he kept a file on Reed and his music reforms—with opinions from music professors and educators from throughout the country.

The district decided that, though portions of the reforms were valid, they would not benefit its students.

"To do it unilaterally would handicap our kids if they had to compete with those who use traditional notation," said Dustin. "It would take everyone agreeing to use it."

Yet, Reed seems undaunted.

He spends much of his days copying materials and sending off fat Manila envelopes. He has been sporadically employed in odd jobs—teaching private music lessons and tutoring in English as a Second Language—since he worked as a computer programmer for a few years in the late '70s. He lives with his mother, and the occasional small paychecks he receives cover the \$60 or so it costs him monthly to get his message out.

The way he sees it, Arabic numerals were also suppressed initially by those who were loyal to Roman numerals.

Goldwhite, who says Reed's best bet would be to gain support from university professors who have control over curriculum rather than education bureaucrats who do not, admires Reed's persistence.

"I think it's admirable," he says. "Nothing is done in this world unless someone is willing to work hard."

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FEATURE

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. **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-

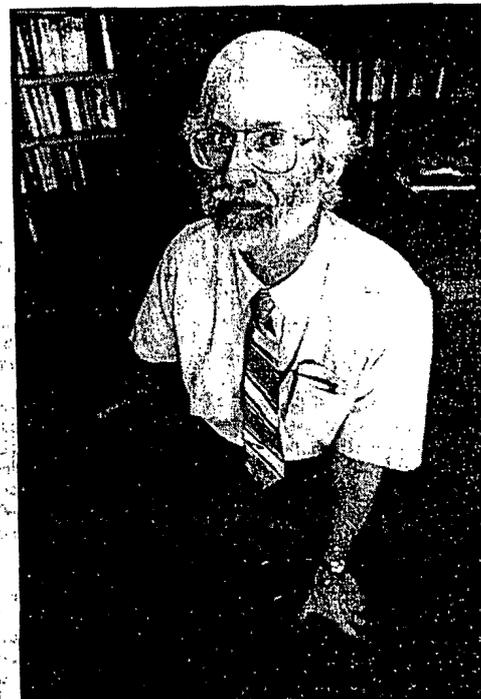
ound for hundreds of years and have always made most students fail, if they can keep making most students fail, then they can feel superior to the students."

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



DJAMEL E. RAMOUL/Daily Nexus

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

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 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 masters degree in math and a minor in music. It wasn't until after he left that he devised the reforms 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."

•His 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 today — 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 altogether, 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	6	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				
Row, Row, Row Your Boat	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 89 7974
		99 7 0 6 B9 7974	7	2252 6 B	7	0 4 0 6 747 920
Deck The Halls	6	9764 2462 46746 4212 9764 2462 46746 4212				
		4674 6794 689 B	7	12 1	6	B9 9764 2462 BBB9 7642
Joy To The World	7	0 6 B97 5420 79 98 B	7	0 00 6 B97 754		
		7 00 6 B97 754 4444 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 **▷** 0 on the middle C key on the keyboard, with **▷** to its right. Above, boxed numbers indicate which template to play on while unboxed numbers indicate the specific notes to press.

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

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 D 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 Peltason 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 Peltason, 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 Clair 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 Tirso 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:

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Rich Reed

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Ideas

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1991 MAY 21, PAGE C5.

The Hard Lessons Of School Reform

P6(b)(6)

Richard Reed and His Challenging DA Synthesis

(800) 627-1150 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. Richard 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 illiteracy 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?"

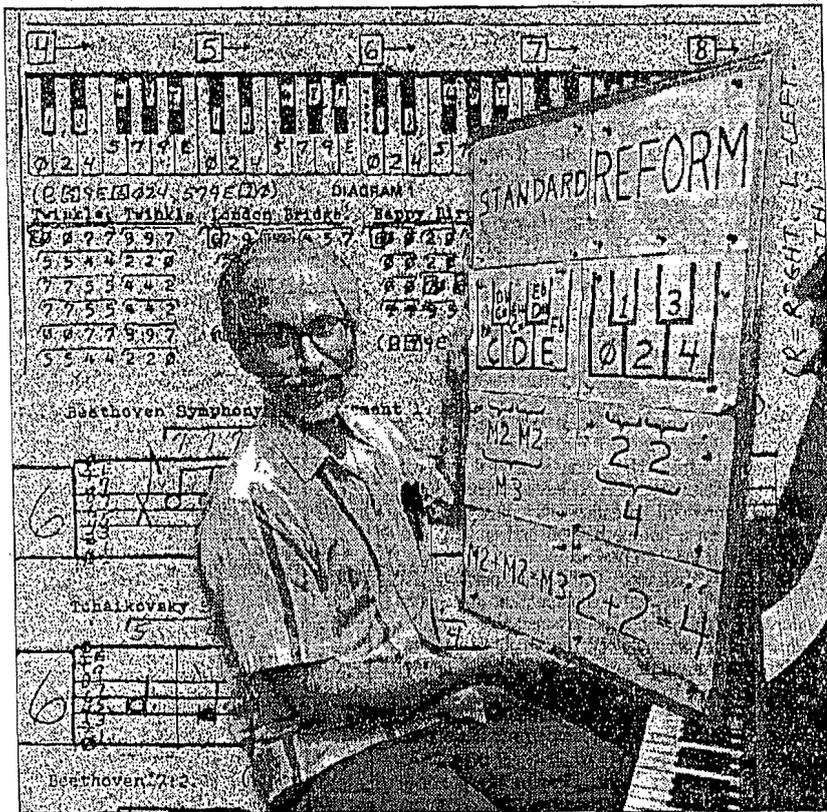
This erroneous addition is Reed's epithet for the status quo in U.S. education. It is a miscalculation he derives from standard musical notation in which consecutive white keys on a piano—namely, C, D and E—create three majors, the third of which is a combination of the first two, counting the D key 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, André 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.

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Style Plus



RICHARD REED BY ADRIENNE MELTZER FOR THE WASHINGTON POST; DESIGN BY TRACY KEATON—THE WASHINGTON POST

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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 is "SIZr," calendar is "KaLuNdr," and learner "LrNr."

Like DA Music, DA FuNeDiKS is a system still evolving: Reed plays with the best ways to accent 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 rKS FEMuS PlpL

After so many years of rejection, Reed grew increasingly impatient and unmannerly 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 be doing 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."