

FAT CATS GET DRUNK AT ED'S BAR

©BARRY JOE STULL
JULY 12, 2012

Handwritten musical notation for the song "Fat Cats Get Drunk at Ed's Bar". The notation is written on a single staff in treble clef, with a key signature of one flat (Bb). The melody is composed of eighth and quarter notes. The notes are labeled with their corresponding scale degrees and names:

- 4 Fb
- 5 Cb
- 6 Gb
- 7 Db
- 8 Ab
- 9 Eb
- 10 Bb
- 11 F
- 12 C
- 1 G
- 2 D
- 3 A
- 4 E
- 5 B
- 6 F#
- 7 C#

The notation ends with a double bar line. Below the staff, there are two empty staves for additional notation.

BARRY JOE STULL
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www.virtualsheetmusic.com

Our system of music, which we inherited from Europe, has twelve different tonal choices, which repeat every octave. An octave can be described as a doubling of frequencies of waves of moving air we hear.

Scale Steps-- Each Major Scale is made of two functionally equal halves, and has a Tonic at each end.

- | | | | |
|------------|---------------|----------------|-------------------------------|
| 1 Tonic | 2 Super Tonic | 3 Mediant | 4 Subdominant |
| 5 Dominant | 6 Submediant | 7 Leading Tone | 8 Tonic (octave of tone at 1) |

Seven tones are used and five tones are skipped over and left out of each Major Scale. The pattern is one where all of the tones have a skipped-over spacer between them except for between steps 3 and 4 and steps 7 and 8. This model helps us see that what is 3 and 4 in one scale serves as 7 and 8 in another. Placing each of the twelve different tones on a specific clock hour, I created this model to help folks understand how scales are constructed of the same steps-- using the same pattern-- just starting on different tones, and to show how scales are related to neighbor scales.

Each four-note horizontal row shown can be used as either the bottom half or top half of a Major Scale--as either scale steps 1234 or scale steps 5678. Tones are expressed below as their clock hours, as numbers between 1 and 12. **Tones which we effect with one of the five black notes on a piano are in bold.** This same pattern is shown on the reverse with the conventional letter names and Sharps (#'s) and Flats (b's) as appropriate, and shows the C Flat Major Scale and B Major Scale use the same tones.

Tones, represented by numbers assigned to clock hours, appear as either scale steps 1234 or 5678 of the particular scale which is constructed by combining any two neighboring horizontal rows. What appears as 5678 in one scale serves as 1234 in the next scale, which has a different 5678-- depicted as the next horizontal row down from it in this list-- to complete that next scale. Each four-note row, makes up half of each of two scales, and serves as the bottom half in one scale and the top half in another.

SCALE STEPS (either 1 2 3 4 or 5 6 7 8)					Scale steps are shown here in vertical rows representing each scale step-- in either half of a scale- because the same four tones can make up either the first half or second half of a particular Major Scale.
					Interpreting Horizontal Rows and Clock Hour Numbers in Horizontal Rows
4	4				Each row and the row following below it combine to make a Major Scale.
5	5	7	9	4	The first tone in a row also appears as the last tone in the next row down.
6	6	8	10	5	The last tone in a row is one clock hour lower than that row's first tone.
7	7	9	11	6	Every vertical row ascends by one clock hour.
8	8	10	12	7	Each scale made of any two rows only uses seven of the twelve tones.
9	9	11	1	8	The pattern of any two neighboring horizontal rows is: every other one
10	10	12	2	9	for the first three, down one from the first one in that row, every other one
11	11	1	3	10	for the next three, and down one from the first one in that row, which is
12	12	2	4	11	the same as the first one in the row above it -- such as 2,4,6,1,3,5,7,2.
1	1	3	5	12	This model depicts the rows which make up the 15 possible Major Scales. All but three of the twelve different tones have two names each, so there are total of twenty one different names for the twelve tones. This creates the situation where three of the Major Scales are made up of tones which have two names each; scales built of rows 5 and 6, 6 and 7. and 7 and 8 can be constructed using either of those sets of names. Rows 4, 8, 9, 10. 11 and 12 are only used to construct one scale each, as the bottom row.
2	2	4	6	1	
3	3	5	7	2	
4	4	6	8	3	
5	5	7	9	4	
6	6	8	10	5	
7	7	9	11	6	
8	8	10	12	7	

As read from top to bottom, each row repeats the letters F C G D A E B. This is the Circle of Fifths, and can be appreciated by noticing the letter one row below any letter appears as the fifth note of the Major Scale of that particular letter (such as the letter G appearing below the letter C, and G being the fifth note of the C Major Scale). I like FAT CATS GET DRUNK AT ED'S BAR, both because it's funny and easy to say because of the consonants. I write it in upper case because it is also the order which the sharps appear and sharps effectively raise what is played to the next tone up. Going from bottom to top reveals the Circle of Fourths (because what is a fifth one way is a fourth the other way, such as C being the fourth note of the G Major Scale). To remember the order of the letters, which is the order which sharps are removed and flats are added, I use Bears Eat At Dad's Garbage Can First-- using lower case because the application of a flat calls for playing the next tone down. Just as adding a sharp raises a tone, removing a flat raises that flat up one tone to a natural.

Each Major Scale is made up of two halves it shares with each of its two neighbors in the Circle of Fifths. F, C, G tells us the key of C Major is made of half of F Major and half of G Major. G, D, A does the same for D, etc.

Major Scale Name

	Clock Hour Steps	Letter Name Steps	Black piano keys appear in bold text.
F \flat (no scale)	4		
C \flat	5 7 9 4	C \flat D\flat E\flat F \flat	Each row and the row below it create a Major Scale. There are 15 possible Major Scales, one for each of the twelve tones, and two for the three which appear at the bottom of the clock in this model.
G \flat	6 8 10 5	G \flat A \flat B\flat C \flat	
D \flat	7 9 11 6	D \flat E\flat F G \flat	
A \flat	8 10 12 7	A \flat B\flat C D \flat	
E \flat	9 11 1 8	E \flat F G A \flat	The convention is each letter may only be used once per Major Scale, so there cannot be a C and a C# in the same Major Scale-- one tone would have to be designated as a D \flat , so there could be a C and D \flat (such as in the model row appearing at 8 o'clock which might be the top half of the D Flat Major Scale or bottom half of the A Flat Major Scale) or as a B#, so there could be a B# and C#, which only appears in C# Major. G#, D#, A#, E#, and B# at 8- 12 have no scales.
B \flat	10 12 2 9	B \flat C D E\flat	
F	11 1 3 10	F G A B\flat	
C	12 2 4 11	C D E F	
G	1 3 5 12	G A B C	
D	2 4 6 1	D E F# G	
A	3 5 7 2	A B C# D	
E	4 6 8 3	E F# G# A	
B	5 7 9 4	B C# D# E	
F#	6 8 10 5	F# G# A# B	
C#	7 9 11 6	C# D# E# F#	
	8 10 12 7	G# A# B# C#	

In designing this model, I placed the letter C at 12 o'clock, so that when the scale halves of each scale are depicted as shown here, the clock hour number of the other letters shows the number of sharps or flats which appear in a particular key. G Major, built on G at one o'clock, has one sharp, D Major has two sharps, etc., until C# Major, with seven sharps appears at 7 o'clock. The same is true, although less obvious, going the other direction, with one flat in the key of F Major at 11 o'clock, etc.

The Tri Tone, which is known as the Devil in Music, is named for being three whole steps, appears in the Major Scale as the distance between the fourth and seventh notes, between the seventh note and the fourth note in the next octave above, or is the skipped-over note which divides the two halves of the scale. This note is also known as the flat five, the augmented fourth, and appears in one of six pairs of Tri Tones, identified in this model as the clock hour directly through the center of the clock-- either direction, because they are pairs. Since they are pairs, and since this model is systematic, we can see that each of the two tones making up a Tri Tone pair, appear as either tones seven and four, or four and seven, in the Major Scales built on the notes making up the Tri Tone pair found one hour higher.

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cannabisboo@yahoo.com

Draft 2-12-2014 - some bold text needs correction

After Recording, Return to:

Robert A. Crooks, Esq.
FOSTER PEPPER & SHEFELMAN
101 S.W. Main, 15th Floor
Portland, OR 97204-1383

Page 1 of 22

Mult. Co. record for

4066 NE Grand Portland OR

SPACE ABOVE THIS LINE FOR RECORDER'S USE

TRUSTEE'S CORRECTIVE DEED

This Trustee's Corrective Deed is executed and delivered, and is to be recorded, to correct certain matters set forth in that certain Trustee's Deed dated May 22, 1992, and recorded in Multnomah County Official Records in Book 2545, Page 2301 on May 22, 1992. Among other corrections, the description of the real property which was attached as Exhibit A to such deed is hereby superseded and replaced by the legal description of such property set forth in Exhibit A attached to this Corrective Deed.

BY THIS INSTRUMENT, dated this 2nd day of July, 1992, MICHAEL B. BATLAN, in his capacity as Bankruptcy Trustee for the Estate of DOMINION CAPITAL, INC., Bankruptcy Case No. 390-35708-P7, in the United States Bankruptcy Court for the District of Oregon, and pursuant to the Order Authorizing Sale of Certain Assets of the Estate filed April 10, 1992, and further pursuant to the Order Approving Sales filed April 27, 1992, hereby grants and conveys to:

PORTLAND COMMUNITY REINVESTMENT INITIATIVES, INC.,
an Oregon nonprofit public benefit corporation

all right, title and interest of Debtor in and to that certain real property situated in the City of Portland, County of Multnomah, State of Oregon, which is more particularly described in Exhibit A attached hereto and incorporated herein by this reference as though set forth in full.

This deed shall not constitute a merger of the fee ownership granted to the grantee hereby and the lien of any Trust Deed or Mortgage in which the grantee is beneficiary or mortgagee. The fee and the lien shall hereinafter remain separate and distinct until grantee merges those interests in a separate instrument.

DOMINION CAPITAL, INC., by Michael
B. Batlan, Trustee in Bankruptcy

By [Signature], Trustee
Trustee in Bankruptcy

RECEIVED BY

DEC 18 2013

COMMISSIONER
DAN SALTZMAN / 12-18-2013

chew\doan\perj.ags
07/01/92 12:21

Dear Housing Com. Dan Saltzman:

I just checked the 5 plex at

4066 NE Grand, owned by PCRI.

Is still vacant. Last time I checked

PCRI was a recipient of federal funds.

Why is this "affordable housing vacant?"

BARRY JOE STULL Barry Stull

cc: Congressman Earl Blumenauer

JUL 2 1992

Office of
Commissioner Fritz

DEC 18 2013

Moore-Love, Karla

From: Barry Joe Stull [cannabisboo@yahoo.com]
Sent: Wednesday, February 12, 2014 1:21 PM
To: Moore-Love, Karla
Subject: Corrected Word Document Attached
Attachments: Clock Face Scale Steps.docx; PCRIDec18,2013.pdf

Hello Karla:

Here is the corrected copy of the document I distributed today (which I marked on each as a draft) regarding my Communication, as a Word document. I am also attaching a PDF of a document I mentioned, which is a copy of a note I had stamped by Commissioner Saltzman on December 18, 2013. Thank you for forwarding these both to Council.

Sincerely,
Barry Joe Stull

Attachments: Clock Face Scale Steps (Word), PCRIDec18,2013 (PDF)

2/13/2014

PORTLAND CITY COUNCIL
COMMUNICATION REQUEST
Wednesday Council Meeting 9:30 AM

Council Meeting Date: 2-12-2014

AUDITOR 12/30/13 PM 4:44

Today's Date 12-30-2013

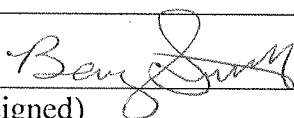
Name BARRY JOE STULL

Address 10852 SE Stark Street #5 Port. OR 97216

Telephone no phone/disability Email cannabisboo@yahoo.com

Reason for the request:

The Devil in Music


(signed)

- Give your request to the Council Clerk's office by Thursday at 5:00 pm to sign up for the following Wednesday Meeting. Holiday deadline schedule is Wednesday at 5:00 pm. (See contact information below.)
- You will be placed on the Wednesday Agenda as a "Communication." Communications are the first item on the Agenda and are taken promptly at 9:30 a.m. A total of five Communications may be scheduled. Individuals must schedule their own Communication.
- You will have 3 minutes to speak and may also submit written testimony before or at the meeting.

Thank you for being an active participant in your City government.

Contact Information:

Karla Moore-Love, City Council Clerk
1221 SW 4th Ave, Room 140
Portland, OR 97204-1900

(503) 823-4086 Fax (503) 823-4571

email: Karla.Moore-Love@portlandoregon.gov

Sue Parsons, Council Clerk Assistant
1221 SW 4th Ave., Room 140
Portland, OR 97204-1900

(503) 823-4085 Fax (503) 823-4571

email: Susan.Parsons@portlandoregon.gov

Request of Barry Joe Stull to address Council regarding the devil in music
(Communication)

FEB 12 2014

PLACED ON FILE

Filed FEB 07 2014

LaVonne Griffin-Valade
Auditor of the City of Portland

By  _____

COMMISSIONERS VOTED AS FOLLOWS:		
	YEAS	NAYS
1. Fritz		
2. Fish		
3. Saltzman		
4. Novick		
Hales		