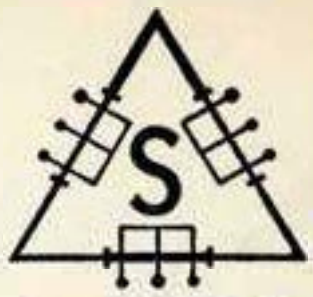
SCHILLINGER CENTER *of Cleveland*

4900 EUCLID AVENUE • ENdicott 1-2645 • CLEVELAND 3, OHIO



BERT HENRY
Director

February 1st, 1955

Mrs. Frances Schillinger
340 East 57th Street
New York 22, N. Y.

Dear Mrs. Schillinger:

Enclosed check in the amount of $66.52 is being sent you in accordance with our agreement of July 9th, 1950. This represents two percent of $3328.00, the gross income of the Schillinger Center for the period beginning January 1st, 1954 and ending December 31st, 1954.

I beg you to forgive me for not acknowledging the receipt of *The Money Song*, which you so thoughtfully sent me several months ago. Both Mrs. Henry and I have really enjoyed reading it and I have been recommending it to my students as well as to my friends. Mr. Shaw's writing is warm, direct, fluent and concise, and we were particularly impressed.

During the past year I have been concerting my efforts to include a more intimate knowledge of mathematics, psychology and physics so that I may be better able to present Joseph Schillinger's theories to the public. Inasmuch as I have decided to devote my life to being an apostle of the Schillinger System, it has been most heart-warming to discover men such as Nathan Rashevsky, Norbert Wiener, Adelbert Ames, Jr., and Anatol Rapoport, whose theories and experiments during the past decade have contributed immeasurably to substantiating Schillinger's hypotheses.

There is a question in my mind which, perhaps, you may be able to resolve for me. Because, at present, I find myself financially unable to expand the Schillinger Center, I have been giving serious thought to the possibility of introducing a course to the Cleveland Institute of Music or the Western Reserve University, not as a substitute, but rather as a means of creating a wider field of interest in the subject. If such a move were expedient, I would write to Mr. Shaw for information regarding the financial arrangements made with the Julliard Conservatory so that I would have some basis on which I could establish fees in connection with such a venture.

My plans for the remainder of this year include the completion of requirements for a degree of Bachelor of science this summer, a course in the Mathematical Measurement of Human Behavior next fall, working out an Outline for the Theory of Design which I wish to introduce to the public next fall and, perhaps, introduce a course in the Schillinger System of Musical Composition at the Cleveland Institute of Music in September.

Although this represents quite an ambitious program, I sincerely hope to be

able to meet the deadlines with an adequate background to assure the success the Schillinger System deserves in spite of the dogmatic resistance to it which I have encountered thus far.

Please advise me when another Schillinger Center has been or will be instituted.

Sincerely,

BERT HENRY

P.S. Best regards from Mrs. Henry

MRS. JOSEPH SCHILLINGER • 340 EAST 57 STREET • NEW YORK 22, N.Y.

February 15, 1956.

Mr. Bert Henry, Director
Schillinger Center of Cleveland
4900 Euclid Avenue
Cleveland 3, Ohio

Dear Mr. Henry:

Your check has not yet arrived, and I wonder if it could have gone astray. Would you please let me know?

Arnold Shaw has spoken several times to the Cleveland disc jockey, Bill Randle, about the Schillinger System -- and you. If you care to follow this up by giving Mr. Randle more information about your work at the Schillinger Center of Cleveland, perhaps it will prove helpful. I should be interested to know what happens.

My best wishes to you.

Sincerely yours,

Frances Schillinger

Mrs. Joseph Schillinger.

February 20, 1957

Mrs. Frances Schillinger
349 East 57th Street
New York 22, New York

Dear Mrs. Schillinger:

Enclosed please find check in the amount of $48.90 which represents two percent of the $2445.00 gross income from the Schillinger Center of Cleveland for the year ending December 31, 1956 as per our agreement.

Due to the decrease in general interest in music, I find the income diminishing. As a result I have been forced to change my profession to that of a mathematician which holds a more promising future. It is unfortunate, But I intend to discontinue Schillinger Center in the near future. I can assure you that I am unhappy about it but I can see nor find any alternative.

Sincerely,

BERT HENRY

Bert Henry
3640 West 122nd Street
Cleveland, Ohio 44111

October 22, 1976

To whom it may concern:

I have known Mr. Thomas Latizzia for over five years. About three of these years he has been a pupil of mine studying the Schillinger system of Musical Composition.

I have found him to be reliable, industrious, alert, and quick to grasp new concepts and learn new techniques. I must admit that he was one of my best students and a pleasure to teach. He has demonstrated a flair for being creative and for originality in rhythm, form, and continuity, with a good balance of seriousness and humor.

I sincerely believe that his works and efforts are deserving of broader exposure and that, given a wider audience, he should be successful.

Any additional information I will provide gladly. Just write to me at the above address or phone me at 941-8985.

Bert Henry

Bert Henry
AUTHORIZED INSTRUCTOR
SCHILLINGER SYSTEM OF
MUSICAL COMPOSITION

July 23, 1964

Stan Kenton
1010 S. Robertson Blvd.
Los Angeles 35, Calif.

Dear Stan:

It has been two years since I had the pleasure of chatting with you at Chippewa Lake Park and it has been three years since I've had occasion to talk to Barbara Page. Because I am an applied mathematician at N.A.S.A. here in Cleveland, along with playing club dates and teaching the Schillinger System of Musical Composition to quite a few students, I find little opportunity to do the things I'd like to do.

The purpose of this letter is to advise you that I have sent to you under separate cover a score on a composition of one of my students. I believe it has merit and I feel that it might fit into your scheme since it is a well conceived and well constructed work of art which was inspired by "Look Homeward Angel" by Thomas Wolfe.

I would appreciate your examination of it and perhaps hearing it out. You will notice that the mellophoniums are not included but their addition to the score would not be a problem should you feel that you would care to include it in your library.

The student, Roger Kiraly, who wrote it is now in his final year at Ohio Kent State University. The score was written for the instrumentation available on the campus along with other scores by him which he was using to interest the faculty in instituting a Modern Music Workshop. Since the emphasis of the music department is on band music the majority of the faculty was not interested and the attempt failed.

I do hope that you will corroborate my feeling that this 19 year old youngster has the talent and should be given a chance to be heard.

Let me know what you think of it.

Sincerely,

BERT MERRY
Authorized Teacher of the
Schillinger System of
Musical Composition

The Schillinger System of Musical Composition

* * * bert henry studios * * *

East Side:

4800 Euclid Avenue
Cleveland, Ohio 44103

PHONE: 941-8985

West Side:

3840 West 128nd Street
Cleveland, Ohio 44111

INTRODUCTIONS

Introductions, as a rule, as well as transitions (commercially known as modulations) stymie most arrangers because of their limited knowledge of the development of musical components and the methods with which these components integrate themselves in a musical continuity. Satisfactory introductions, transitions, and codas can be devised only with an acute awareness of the components existing in the song to be orchestrated. Almost every branch of the Schillinger System of Musical Composition offers several techniques with which one or more of the components may be extracted and used for the introduction. There are also a number of methods by which these components may be altered, i.e., rhythm variation, permutation, geometric projection, modal variation, melodic figuration, etc., if such uniqueness is desireable. These methods offer a means by which a contrasting musical continuity may be devised and still retain a homogeneous character.

The techniques will vary with each type of component and each type of introduction. A summary of the techniques which are available include:

1. Rhythm developing in percussion
2. Rhythm developing in melody
3. Rhythm developing in harmony
4. Rhythm developing in orchestral colors (tone qualities)
5. Remelodization of Harmony
6. Reharmonization of melody fragment
7. Geometric variation
8. Tonal variation
9. Fugato
10. Chorale
11. Variable density
12. Dynamic effects

Any song will contain sufficient raw material which can undergo one or more of these developments but occasionally the arranger will be able to introduce a component of his own to enhance the possibilities as well as the result. This happens more often in (1) rhythm developing in percussion. For example, a song which is in the 4/4 series could be subjected to a beguine dance arrangement merely through the addition of the typical beguine rhythm in the percussion. This beguine rhythm can, therefor, introduce the song by appearing alone four or eight bars before the song actually begins. It

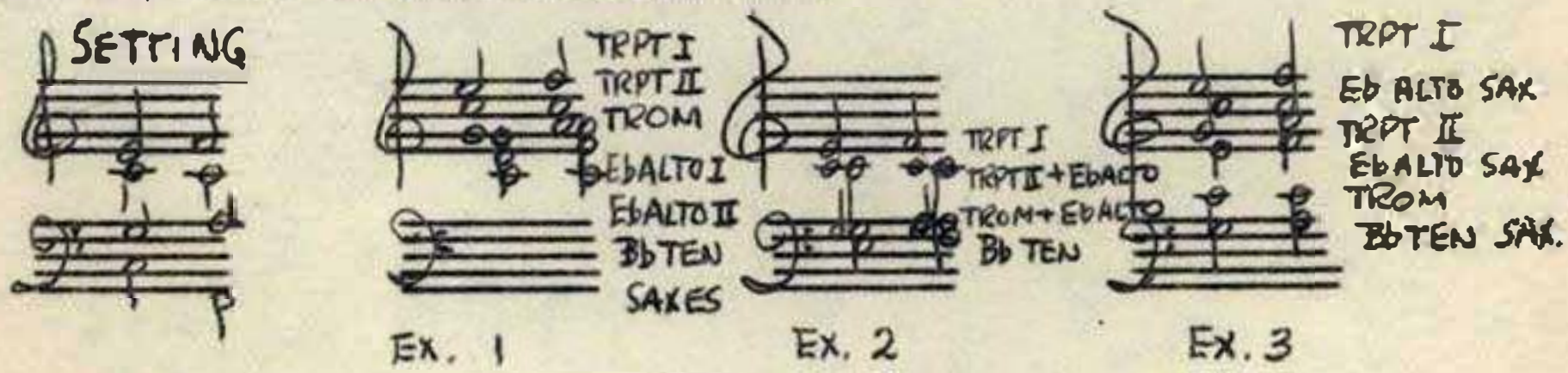
would be classified as an ostinato (obstinate) since it persists in repeating itself throughout the arrangement. An unlimited number of variations of the beguine rhythm are available through the techniques presented in the Theory of Rhythm. Quite naturally, each variation will have its own distinct character which would lose itself if several variations would be used in continuity. As long as a rhythm pattern of 20 attacks or less is repeated, the ear is able to recognize the similarity. Beyond this, the character of the pattern is lost. Boleros, rhumbas, mambos, and sambos, all fall into this category. One or more of the other components may coexist in this type of an introduction but they will be presented later under their respective headings. A typical example would be a unison obbligato as an added component.

There is nothing to prevent the rhythm developing in percussion from assuming an other than the ostinato form. Ingenuity and initiative should be exercised in inventing a solo in percussion. Such a solo may be entirely unsupported by any other instrument or group of instruments. If support is desired, i.e., progression of harmony for a group or tutti, such support should conform to the distributive power technique. (The progression of harmony used for this support may undergo the technique of rhythm variations as presented in Chapter 9, Book I, Theory of Rhythm, pages 46 to 62 inclusive.)

A melody in solo or unison invented as an introduction and leading into the song's primary motif would be classified as rhythm developing in melody. It is called a cadenza and it may be used ad lib or in tempo. Latin music features this technique very often and can be noted in arrangements on the "Carioca" or "Miami Beach Rhumba" as cadenzas in tempo. "Be-Be-Lou" can be cited as an ad lib cadenza example in its introduction. Glenn Miller's arrangement of "In The Mood" typifies this technique as used in American dance band style. An introduction of this type has the advantage of creating a contrast to the body of the arrangement even without the use of any other components. It is a dramatic device which is often overlooked as a solution for inventing an interesting introduction.

A progression of harmonies assigned to a tutti or a homogeneous section such as a saxophone section or a brass section may be subjected to some temporal rhythm pattern on each chord with or without accents or rests as explained in Chapter 9, Book I, Theory of Rhythm. A continuity of this type would represent (3) rhythm developing in harmony.

In an orchestral tutti, the harmony which of course has already been pre-set will usually have to be duplicated in the adjacent octave to satisfy the density of the orchestra. This technique falls under the heading of "Composition of Instrumental Strata" and is a very strict technique, thoroughly explained in Chapter 6, Book VIII, Theory of Instrumental Forms, pages 1003 to 1017 inclusive. It means that the same inversion of the chord must appear in the adjacent octaves whenever orchestral density needs to be increased, or more simply, the top note of the chord must be the top note of the same chord in the adjacent octave (or double-octave if open harmony is to be used) at all times. It does not necessarily follow that each section must be assigned to each octave with the duplication of harmony. The sections should be tied to each other by duplicating at least one of the notes in both sections before progressing to the next octave duplication. Dance bands using saxophones with brass may be subjected to the overlapping technique. The arranger will have to decide on both the sonority desired and the flexibility of varied instrumentation which the arrangement may encounter. Since the possibilities are so numerous, only a few examples will be given.



Examples 1 and 2 show an orchestral distribution usually found in "stock" dance band arrangements and are used because they allow for flexibility. Example 3 is more rare but equally flexible and a little more "brassy" in sound because of the open position of the reed section.

When one homogeneous section is brought into an instrumental interference pattern with another homogeneous section, a much greater diversity of (3) rhythm developing in harmony is attainable. Attention is called to this technique in Chapter 7, Book I, Theory of Rhythm, pages 27 to 33 inclusive.

Any progressions of Harmonies invented by means of the Special Theory of Harmony are available for the setting. However, in a diatonic-symmetric continuity, if a group of 2 or 3 chords are used and another like group is to follow from another point, do not voice the lead to the new group because the average person will lose the trend or characteristic of the progression unless the new group is in the same position as the first group. This means that although the transformations will take place within the group and like transformations will take place in each succeeding group, no transformations are required from the last chord of the group to the first chord of the succeeding group although, very often, some transformation will result. If the fundamental structure of the chord used is, let us say, 4 + 3 + 3 then all the steps should be 4 + 3 + 3.

Example:

$C_7 - A_7 - D_7$ for the first group

then $Eb_7 - G_7 - C_7$ will be the second group (4th interval down from D_7 is Bb_7)

then $A_7 - F_7 - Bb_7$ will be the third group (3rd interval down from C_7 is A_7)

then $G_7 - Eb_7 - Ab_7$ will be the fourth group (3rd interval down from Bb_7 is G_7)

In connecting the last chord of one group to the first chord of the following group, voice-leading may be disregarded. Exception is allowed in this case to retain the character of the sound of the chordal progressions. THE DIRECTION FOR THE INTERVALS MAY BE UP OR DOWN, BUT IN ONE DIRECTION ONLY UNTIL THE 4 + 3 + 3 CYCLE IS

COMPLETED. The use of this technique is so prevalent, especially in the so-called "jump tunes," that references to specific arrangements would be entirely redundant.

(4) Rhythm developing in orchestral colors (qualities) is similar to rhythm developing in harmony but with a broader application. A tonic or dominant pedal-point distributed alternately to two or more heterogeneous instruments, i.e., sax and trumpet, sax and trombone, trombone and trumpet, piano and sax, etc., would develop a rhythm of tone colors while the pitch-unit would remain stationary. For a smooth effect, the tone color of one instrument may be sustained as the new tone color is introduced and the two tone colors would be superimposed on each other before the first tone color would drop out. This diffusion of tone colors may often be more desireable than a direct change from one tone color to the next. The formulae would be:

<u>DIRECT TRANSITION:</u> t = ♩ ; R = 2 + 4 + 2 + 4 + 4

Sax unis 2t + trpt 4t + sax unis 2t + trpt 4t + $\frac{\text{trpt}}{\text{sax unis}}$ 4t

<u>GRADUAL TRANSITION:</u>

$$\frac{\text{Sax unis 2t}}{\text{(tacet)}} + \frac{\text{sax unis 2t}}{\text{trpt 2t}} + \frac{\text{(tacet)}}{\text{trpt 2t}} + \frac{\text{sax unis t}}{\text{trpt t}} + \frac{\text{sax unis t}}{\text{(tacet)}} + \frac{\text{sax unis 2t}}{\text{trpt 2t}}$$

$$+ \frac{\text{(tacet)}}{\text{trpt 2t}} + \frac{\text{sax unis 4t}}{\text{trpt 4t}}$$

In the gradual transition, the sax unison 2t would be tied to the next sax unison 2t and so forth. The formula is subdivided to define the entrances of the tone colors only. Therefor, the sax unison would begin with 4t but the trumpet would make its entrance after the first 2t whereupon it would be sustained 3t longer, for a total of 5t.

Other possibilities include the addition of more instruments by superimposition, either through a growing distributive power pattern or one of the variable velocity series of growth, which could build up a crescendo on the pitch-unit. Conversely, beginning with more instruments and reversing this technique by continually dropping out the tone colors, a beautiful diminuendo would be invented.

Although the technique of rhtyhm developing in orchestral colors was presented with a pedal-point component as the subject, it does not obviate other components. For example, using various homogeneous sections such as saxes or open trumpets or open trombones or muted brass in a progression of harmony (including the (3) rhythm developing in harmony technique,) the transition from one tone color to the next greatly enhances the musical continuity thereby producing a very arresting introduction.

There are three fundamental methods which can be used in devising rhythm developing in orchestral color.

1. Distribution on the melodic line formed by the contour of the progression of harmonies. This, of course, includes the pedal-point pitch-unit discussed earlier.
2. Distribution through a preset selection of orchestral colors which automatically include their assigned densities.*
3. Distribution through the density technique of phasic rotation.**

Before proceeding with the discussion on tone color distribution, however, it will be expedient to define the orchestral colors and devise some means by which they may be represented in continuity.

No one can deny the diversity of tone qualities available to the orchestrator, yet most of them are overlooked because of a lack of an inventive methodology. Each combination of instruments has its own possibilities as well as limitations. It is more a rule than an exception that the knowledge of the tone qualities of each instrument in each of its registers is in itself of any great value for anything other than solo passages. In medium to high orchestral densities most of the tone qualities become obscured because of their integration with surrounding harmonics. Only a long tedious study of the physical and psychological properties of musical instruments in all possible combinations as stimuli along with their response characteristics and final auditory images would be of any real assistance.

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* The reader should refer to page 1470, Chapter 19, Theory of Composition, Part III, Book XI, Volume II.

** The mechanics of this technique are presented in Chapter 15, "Composition of Density" General Theory of Harmony, Book IX, Vol. II, pp. 1226 to 1247 incl.

To develop a science of orchestration wherein any one desired response could be induced with some corresponding stimulus, would require development and use of many formulae associated with the evolution of psychological conditioning. The evolution of orchestration as well as music are mostly dependent on the evolution of psychological conditioning in some unascertained direct proportion to each other. Because they are evolutionary, these art-forms assume many complexities with a high degree of variability which, as a result, elude technological planning. Therefor, any methodology which would incorporate a high degree of accuracy ceases to be a prerequisite, and the rationalization of the relativity between stimuli acquires simultaneously both justification and preference. The judicious use of the Schillinger psychological dial and/or the graphic method with their implications of relativity can produce satisfactory results with an accuracy surpassing any intuitive process.

More often than not, the orchestrator will be confronted with a limited number and types of instruments. To successfully translate musical ideas into an orchestral score, a scale of orchestral colors can be devised which, even though they be an approximation, will offer a methodology for developing a very effective orchestral continuity.

On the upper end of the orchestral scale there are the high-pitched intensive sounds which incite the greatest tension and which may be compared to, since they are analogous to, the vowel sound of EE. At the other end of the scale there are the low-pitched sombre sounds which are psychologically of very low tension. The latter are comparable to the vowel sound of OO. The intermediate range, surrounding the point of symmetry, would correspond to the vowel sound of ah. These three nodes produce a three-unit scale to which the techniques of the Theory of Melody can be applied. Since the scale is limited to three units, only three horizontal lines of the graph would be used. For the rhythmic distribution of the colors along the secondary axes, it would have to be assigned on the basis of the Σ which exists in the factorial distribution of the temporal rhythm when rhythm is the major component, on the basis of

H when harmony is the major component, or on the basis of one melodic fragment (for each) when repetition of melodic fragments is the major component.

To translate this resulting graph into the orchestral score, one instrument is assigned to each of the units of this quality scale after due consideration has been given to their relative sounds, for example:

When the instruments available are clarinet, trumpet and sax:

ee :: high clarinet		ee :: trumpet
ah :: trumpet	or:	ah :: low clarinet
oo :: sax		oo :: sax

When the instruments available are trumpet, trombone and sax:

ee :: trumpet		ee :: trombone (high)
ah :: trombone	or:	ah :: trumpet (low)
oo :: sax		oo :: sax

represent some of the posibilities which may be used.

While devising the continuity of orchestral colors, the range of the melodic line of the original setting must be taken into account, but most of the obvious limitations can be overcome through the octave readjustment of portions of the original setting which would as a result of this technique, transform some secondary axes into binary secondary axes.

In (5) remelodization of harmony there are to be found an unlimited number of possibilities for original introductions. Here the fundamental concept alone can produce many variations merely by readjusting the contour of the progression of harmonies to be used through the application of a new series of tranformations in place of the original series of transformations. Beyond this, there are additional resources available by introducing the techniques of the theories on melodization of harmony and which will permit an even greater range of tensions for the continuity should they be desired. Care should be exercised, however, so that the secondary axis at the end of the introduction anticipates and leads into the primary or the first secondary axis of the song.

By using a short thematic motif of the song, or by taking a portion of the

song being orchestrated and treating it as the thematic motif, a new series of harmonies devised through the techniques of the theory of harmonization of melody will produce a strong contrast to the song itself while still retaining some of the original flavor. This (6) reharmonization for the melodic fragment may be devised through the diatonic, diatonic-symmetric, or the symmetric systems or any combinations thereof, and it usually is better if the three types of harmonization are mixed as explained in Chapters 17 and 18, Book V, Volume I, pages 552 to 558 inclusive of the Special Theory of Harmony.

Since all music can be subjected to (7) Geometric variation or (8) tonal variation, these techniques should not be overlooked as mere exhibitionism. Some very interesting introductions can be invented simply by readjusting the original theme of the song to one of the three remaining geometric or tonal inversions. Most of the possibilities available are presented in the Theory of Variations of Music by Means of Geometric Projection, Book III, Volume I, of the Schillinger texts.

For a meditative or subtle introduction, the (9) fugato technique may be extremely effective. Because of its transparency due to harmonic rarifaction, it tends to evoke sensations associated with the concepts of the etherial. The fugato, perhaps due to its prevalence in classical literature, usually carries with it an air of formality, courtesy and reserve. The fugato is polite and subtle and is, therefor, ideally suited to overcome the inertia present prior to the beginning of any musical continuity.

Fugato development requires a progression of harmony in an extremely open position so that it can accomodate a melodic figuration placed on one function of the harmony without overlapping the adjacent functions. The melodic figuration can be extracted from any part of the song: it could be the thematic motif of the song in the original form or some geometric or tonal variation of the motif. A more detailed explanation of fugato development is discussed at length in Chapters 23 and 24, Book V, Volume I, of the Schillinger texts.

July 24, 1964

Mr. John Bice, Manager
Educational Department
Carl Fischer, Inc.
Cooper Square
New York City

Dear Mr. Bice:

Thanks for your reply of July 10th.

Regarding the pseudonyms of the two Cleveland students about whose tests I inquired: I now have this information and it is as follows:

Roger Kiraly: Took the test during summer of 1961 and used the pseudonym: Jim Barber.

Allen Schindler: Took the test during the summer of 1962 and used the pseudonym: J. S. Bach.

I hope this will assist in locating the papers.

May I mention that I have two teaching addresses:

Rm 415, WRK Bldg.
4900 Euclid Avenue
Cleveland, Ohio 44113

and

3640 West 122 Street
Cleveland, Ohio 44111

the first being on the east side and the second on the west side of Cleveland.

Please keep me posted on the Schillinger Institute so that I may pass any relevant information on to my students.

Thanks again,

ROBERT HENRY
Authorized Teacher of the
Schillinger System of
Musical Composition

July 6, 1964

Schillinger Institute
Carl Fischer, Inc.
New York City

Dear Sirs:

I wish to inform you that I am still actively teaching the Schillinger System of Music Composition and producing some fine students, one of which has won a year's scholarship to study in Amsterdamm.

Two of my former students have requested, received taken, and submitted your examination by mail here in Cleveland but have not as yet been advised of the results. They are as follows:

Roger Kiraly, who took the examination during the summer of 1961, and who is about to graduate from Kent State University.

Allen Schindler, who took the examination during the summer of 1962, and is now attending Oberlin College enrolled in the Honors Course.

I wish you would advise me of their status for it is quite embarrassing for me. Please advise me also on details which I should pass on to my students, since, as their teacher, I should be able to do, and since in the future I expect to have more students completing the course and wishing to take the examination for authorization to teach.

Sincerely,

BART HENKI
Authorized Teacher of
Schillinger System of Music Composition

Bert Henry
3640 West 123rd Street
Cleveland, Ohio 44111

July 23, 1965

Mr. Dean Pappas
Educational Department
Carl Fischer, Inc.
56-62 Cooper Square
New York City 10003

Dear Mr. Pappas:

Thank you for your letter of June 18 regarding my two students who have fulfilled requirements for authorization to teach the Schillinger System of Musical Composition.

I have checked their current addresses and found them to be as follows:

Roger Kiraly
620 Arlington St.
Apt. C
Wooster, Ohio 44691

Allen Schindler
410 Belvoir Rd.
Cleveland, Ohio 44121

In addition, I would like to request another copy of the Schillinger Seal for myself. The local printer who used it to have some cuts made for me, mislaid the cuts, the mats as well as the seal and I have not been able to recover them. He feels that his cleaning crew must have accidentally disposed it in the rubbish heap.

I appreciate your handling of the above matter.

BERT HENRY

December 29th, 1964

Director of Admissions
Berklee School of Music
284 Newbury St.
Boston, Mass.

Dear Sir:

I have known Roger Kiraly since 1958 at which time he had completed his tenth year in high school and began to study the Schillinger System of Musical Composition under my tutorship.

Since than he has matriculated at Kent State University, has satisfactorily completed the course of study with me, and has fulfilled the requirements for an authorization to teach the Schillinger System as required by the Schillinger Institute Carl Fischer, New York City.

I have found him to be an apt student, capable of self-discipline, with a warm and pleasant personality, with above average mentality and a rapid learner.

It has given me great pleasure to watch his musically creative artistic talents grow and flourish at an accelerated pace. His potential as a top-flight composer and orchestrator became apparent to me during the past three years of his writing, which included a series of compositions based on the literary work "Look Homeward Angel" by Thomas Wolfe. He has also revealed great sensitivity and originality along with stylistic consistency in the many styles of writing, ranging from the baroque to the contemporary.

I feel that his established habit of continuously striving for perfection will be an asset to his achieving any goal in the future, and his future teachers should find him just as a rewarding experience as I have found it to be.

Sincerely,

BERT HENRY
Authorized Teacher of the
Schillinger System of
Musical Composition

Telephone: SPring 7-0900
Cable: Carfischer New York

CARL FISCHER, Inc.

56-62 Cooper Square, New York, N. Y. 10003

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June 18, 1965

Mr. Bert Henry
3640 West 122 Street
Cleveland, Ohio

Dear Mr. Henry:

Dr. Merle Montgomery has been in touch with us concerning your two students, Roger Kiraly and Allen Schindler.

We understand that they have fulfilled all requirements to receive temporary authorization as a teacher of the Schillinger System of Musical Composition. Upon receipt of their addresses from you, we will send them the Schillinger Seal.

Thank you for your patience in this matter. If we may be of further assistance, please let us know.

Cordially yours,

CARL FISCHER, Inc.

Dean Pappas

Dean Pappas, Manager
Education Department

DP/hm

Telephone: SPring 7-0900
Cable: Carfischer New York

CARL FISCHER, Inc.

56-62 Cooper Square, New York 3, N. Y.

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SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC, INC.

July 10, 1964

Mr. Bert Henry
3640 West 122nd Street
Cleveland 11, Ohio

Dear Mr. Henry:

Thank you for your letter of recent date.

Our files do not disclose information on Roger Kiraly or Allen Schindler. As you know, examinations are filed under pseudonyms and our records do not reveal any pseudonyms for either of these men. If you by any chance know their pseudonyms, under which they submitted their examinations, let me know immediately and I shall follow through.

In the meantime I have contacted Mr. Rudolph Schramm who corrected examinations during the specified years and he will let me know his findings within the next few days.

I shall at a future date give you more information in reference to the Schillinger Institute.

Best wishes,

CARL FISCHER, Inc.

John Bice nw

John Bice, Manager
Education Department

JB/nw

Dr. F. J. Murray
Box AM
Duke Station
Durham, North Carolina

Dear Dr. Murray,

I am still interested in obtaining a copy of the reprint of your co-authored paper "Error Analysis for Analog Differential Analyzers" which you offered to send me upon request.

Also, I wish to thank you for your interesting and lucid lectures as well as your kindness and generosity in assisting me with my problems at the University of Michigan Engineering Conference in Ann Arbor this summer.

Sincerely

SCHILLINGER CENTER *of Cleveland*

4900 EUCLID AVENUE • ENdicott 1-2845 • CLEVELAND 3, OHIO

AUTHORIZED TEACHER
SCHILLINGER SYSTEM

BERT HENRY
Director

ORIGINAL COPY SENT TO

Office of

PLACEMENT AND GRADUATE COUNSELING
Peters Hall
Oberlin College Oberlin, Ohio 44074

To whom it may concern:

I have known Mr. Allan Schindler for about seven years. During the first three of these years I have had weekly contact with him as a private pupil in musical composition.

He was exceedingly studious and inquisitive, extremely persevering and industrious, as well as highly creative and adaptive, with well above average rating in skill and performance.

Although he always was aggressive in his work, he tends to be conservative socially. His skill in communication has been about average, but has shown improvement during the past few years which I have noticed in our occasional meetings.

His appearance has always been neat and his work orderly and systematic. To the best of my knowledge he has no undesirable habits and his integrity is above reproach.

Bert Henry
Director

Bert Henry Studios
4900 Euclid Avenue
Cleveland, Ohio
44103

16 Dec 66

SCHILLINGER CENTER *of Cleveland*

4900 EUCLID AVENUE • ENdicott 1-2645 • CLEVELAND 3, OHIO

AUTHORIZED TEACHER SCHILLINGER SYSTEM

BERT HENRY
Director

ORIGINAL SENT TO

BUREAU OF PLACEMENT
Kent State University
Kent, Ohio

Edward Japel

13729 Carpenter Ave., Maple Heights, Ohio

To whom it may concern:

I have had weekly contact with Mr. Edward Japel as a private pupil in musical composition for a period of about six years.

During this association, I have found him to be studious and inquisitive, industrious and persevering, as well as creative and adaptive, with an above average rating in performance.

Although his skill in communication is about average, I have noticed some degree of acceleration in improvement during the last year.

His appearance is neat and his work has been orderly and systematic.

To the best of my knowledge, he has no undesirable habits and his integrity is above reproach.

Bert Henry
Bert Henry Studios
4900 Euclid Ave., Cleveland, OHio 44103

Bert Henry
Director
15 Dec 66

GEICO
Washington, D.C.

September 3, 1966

Policy Number:
224-51-08

Dear Sirs:

On Sunday August 21, 1966 at about 2:00 P.M., I was driving west on Brookpark Road U.S. 17, just after a sharp turn out of West 150th Street. Traffic was medium in both directions, two lanes going west and two lanes going east. There was a distance of about 15 car lengths between my car and the car ahead.

A muffler dropped out from one of the forward cars and fell to the road in front of me about 250 feet ahead, straddling the two west bound lanes. Travelling at about 35 miles an hour, I had only a few seconds in which to decide:

1) to attempt a stop, which would more likely have ended in a rear end collision by the car about ten feet behind me,
2) to straddle the two lanes, which would most likely have ended in side-swiping the car overtaking me on the right, or
3) to crowd the center-line in a way to avoid both a head-on collision and the muffler.

I made the third choice, but the muffler rolled over enough further so that my right front wheel caught the edge of the short protruding tail-pipe and flipped the muffler up against the side of my car damaging the rocker-panel-molding behind the front wheel-well and inflicting about a three inch crease in the right front door about 15 inches back of the leading edge of the door and about 12 inches below the window opening.

I called Ralph Haas and Associates here and they advised me that they felt it was a legal claim, but since the damage would be less than $100.00, we should have it repaired and forward the bill to you in Washington, D.C.

Acting on this, I had two estimates made and chose the lowest, had the damage repaired and paid the bill.

Enclosed you will find, a drawing of the door which was damaged, a drawing of the road condition at the time of the mishap, the two estimates, the bill for repairs and the receipt for payment of $44.78 on a Sohio Credit Card.

Please let me know if you need more information.

Sincerely,

BERT HENRY

Mrs. Jerome Gross

10300 Lake Shore Boulevard, Cleveland 8, Ohio

April 2, 1965

Dear Bert,

Almost within moments of your leaving, I came upon still another envelope of Schellinger memorabilia. It may not add much to the collection, but I think there are items here that would be of interest to you.

The best of everything to you and your family —

Cordially,

Jerome Gross