Correspondence with Schillinger

DR. JEROME GROSS

CORRESPONDENCE COURSE

911 Park Avenue
New York, N.Y.

December 18, 1940.

Dr. Jerome Gross
10300 Lake Shore Blvd.
Cleveland, Ohio

Dear Dr. Gross:

In your homework please make all the scores on music paper, giving each part a separate staff and writing all notes on the middle C (between the third and fourth lines). This gives them a more musical appearance.

The rest, I believe, will be clear to you.

Mrs. Schillinger joins me in sending you holiday greetings.

Sincerely yours,

Joseph Schillinger

JOSEPH SCHILLINGER.

JS:m

Dec. 16 — Lesson in person $70.00
19 — Lessons I-IV Corresp.
Dec. 27 — $60.-
Jan. 4 — Lesson V-VIII

JOSEPH SCHILLINGER
911 PARK AVENUE
NEW YORK
BUTTERFIELD 8-2107

December 20, 1940.

Dr. Jerome Gross
10300 Lake Shore Blvd.
Cleveland, Ohio

Dear Dr. Gross:

Thank you very much for your nice letter of December 17th.

Your graphs are in order. With the new information sent to you in the correspondence lessons you will be able to put this material into proper score form.

I was glad to see that you lost no time in sending this work. I am happy to have you as a student, and I know you will make excellent progress.

Sincerely yours,

Joseph Schillinger

JOSEPH SCHILLINGER.

JS:m

SCHILLINGER, JOSEPH, Composer, Lecturer, Author—During the past decade the work and achievements of Joseph Schillinger have come to be recognized as among the clearest, most cogent and intensely personal forces in American musicology and other forms of art. An active, questing mind which will not rest content with traditional assumptions and methods unless they are susceptible to independent inquiry and verification, has been a motivating power in a career that has made unique contributions to what are called, for lack of more definite terms, the arts. To the intelligentsia he is best known for his thesis, which he can so ably demonstrate the "mathematical basis of the arts"; for his varied musical compositions, and for his identification with the development of the electronic musical instrument, the theremin. A large number of Schillinger students in design and musical composition now hold professional chairs in some of our great institutions of higher education, or are prominent in orchestras as leaders, arrangers and performers. Although he has composed, been the author of prose and poetry and lectured extensively, Joseph Schillinger is best known to the public-at-large through the pleasure he has given it through various mediums and persons, rather than by name. Somehow time still remains the arbiter of when genius becomes a personality to the people he has served well.

Although still a young man, Joseph Schillinger did not come to the United States until after his genius had matured and he had acquired a notable background of education, experience and production. He was born on September 1, 1895, at Kharkov, Russia, son of Moses and Anna Schillinger. At the age of five he manifested interest in design, dramatics and verse; at ten he was experimenting in playwriting and music. In 1914 he completed one phase of his formal education in a Classical College, and began studies at the St. Petersburg Imperial Conservatory of Music, specializing prior to 1918 in composition and conducting. In more detail it might be indicated that before he was twenty-five years of age he had acquired the Hebrew, Latin, German, French, English and Italian languages; covered a wide range of ancient and modern history; studied the annals of classical and oriental philosophy, of religious systems; mathematics under Koltovski and Anton Przieborgski (1920); versification with Nikolai Schebouev; Slavonic mythology and history of Russian Literature, State University of Petrograd; physics, acoustics and many other subjects. Habitually, Joseph Schillinger has learned what the past had to teach before he has endeavored to instruct. Nor has he ever ceased being a student.

From 1918 to 1922, Joseph Schillinger was head of the music department, Board of Education, in the Ukraine. During the last two years of this period he was head of the Composition Department and professor at the State Academy of Music, Ukraine, and consultant to the Union of Soviet Socialist Republics Board of Education. From 1922 to 1926 he held a similar post with the Leningrad Board of Education and was professor and member of the State Institute of the History of Arts, 1925-28. In 1927 Joseph Schillinger was commissioned to make phonograms of the native folk music of the Georgian tribes in the Caucasus; was senior instructor of the State Central Technicum of Music, 1926-28; vice-president of the Leningrad Branch of the International Society for Contemporary Music, 1926-28, and was the organizer, lecturer and director of the first Russian jazz orchestra, 1927-28.

In November, 1928, Joseph Schillinger came to New York City by invitation of the American Society for Cultural Relations with Russia to be a lecturer on contemporary music. He migrated to the United States in April, 1930, and in July, 1936, became a citizen. In the New World his dynamic energies and talents have found their widest outlet. To outline his accomplishments of the past decade would require many pages; in briefest summary they may be recorded as: Collaborator with Leon Theremin on research in musical acoustics and design and construction of an electronic organ with micro-tuning and volume control of differential tones. The evolution of a compound tuning system, which eliminates the controversies of all systems previously offered, 1929-32; professor at the David Berend School of Music, 1930-32; Lecturer at the New School for Social Research, 1932-1933; instructor and lecturer in rhythmic design at Florence Cane School of Art, American Institute for Study of Advanced Education, and American Institute of City of New York, 1934, and at Teachers' College of Columbia University, Department of Music, Fine Arts and Mathematics, 1934-1936 (exhibition of geometrical design, Mathematics Museum, 1934); lecturer, New York University, 1936. In 1932 he evolved a new system of projective geometry making all curves expressible in circular arcs, and evolved the first scientific theory of the arts (individual and compound art forms based on five senses, space and time) during 1913-33.

As already indicated, Joseph Schillinger began composing music when very young, but most of his important works date from the early Great War period. Hardly a year has passed since then without some major composition, among which, to choose almost at random, are: "March of the Orient," 1924; "Japanese Suite," ("Merry Ghost,") 1927; "Symphonic Rhapsody," 1927; "First Airphonic Suite," for R. C. A. theremin and orchestra, 1929 (played by Cleveland Symphony Orchestra under Nikolai Sokoloff with Leon Theremin,

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soloist; first composition for electronic instrument with symphony orchestra); "North-Russian Symphony" (commissioned for R. C. A. Photophone Company through Nathaniel Shilkret), 1930; ballet, "The People and the Prophet" (commissioned by Benjamin Zemach and performed by him and his group at Civic Repertory Theatre, New York City, 1931); music mathematically composed in Union of Soviet Socialist Republics and U. S. A.

Other works include: Compositions in pure design and industrial design with Alexander Winogradow and Virginia Pegram (Architectural League of New York, 1936); compositions for stage design and interior decoration, and compositions in photography; light-ray and wood-block compositions in pure animated design (cinema "Synchronization" with M. E. Bute and Lewis Jacobs), abstract animated color composition (with G. Goldberg, M. E. Bute and Elias Katz).

Emphasis already has been placed upon Joseph Schillinger as an instructor and lecturer in his native and foreign countries, from 1918 to 1928. In America he continued similar activities at the David Berend School of Music, 1930-32; the Music School of the Young Men's Hebrew Association, 1931-32; the Theremin Studio, 193032; the New School for Social Research, 1932-33; Musical Culture League of New York, 1933; Florence Cane School of Art, 1934; Teachers' College, Columbia University, 1934-36; New York University, 1936, all in New York City. He has lectured frequently and widely before a variety of organizations and during the past few years has also developed correspondence courses in the arts. The list of his students, present and past, includes many prominent names among whom we find college professors and educators; architects, artists and designers; motion picture and radio music directors, composers and conductors. The writer has seen an incomplete roster of those who have studied under Joseph Schillinger and among whom we find top rank celebrities as well as beginners whom he built up to prominence. This list enumerated more than one hundred and twenty-five well-known names.

Mr. Schillinger's music was broadcast on the Staadts-Rundfunk, Berlin, Munich and Ostmarken-Rundfunk, Koenigsberg, Germany; WTAM, Cleveland, Ohio, and WEVD, New York City. He is the author of: "Musical Propedeutics," 1925; "Manual of Playing Space-Control Theremin," 1929; "Evolution of Musical Instruments," 1930; "Mathematical Basis of the Arts," 1932; "Excerpts from Theory of Synchronization," (Experimental Cinema), 1934; (with Margaret Lessueur) Poetry and Prose, mathematically devised (presented before Faculty Club of Columbia University, Mathematics Division, 1934); "The Destiny of the Tonal Art" (published by Music Teachers' National Association, American Musicological Society, 1938). Of an earlier period is his poetical works: "Theurgian's Commandments," published by "Seb," Kharkov, 1920, a poem on the fusion of senses and the arts to come. "Bright Message," published by "Seb," Kharkov, 1921, a book of mystical poems.

From 1928 to 1932, Joseph Schillinger was a member of Genossenschaft Deutscher Tonsetzer (Composers Society), Berlin, Germany. Since 1929 he has been a member of the New York Musicological Society, and later, since its organization, of the American Musicological Society and the American Society for Comparative Musicology. His hobbies and recreations are photography, mountain-climbing and fishing.

For Dr. Jerome Gross

Joseph Schillinger Courses in Musical Composition.

General Course:

I. Rhythm
II. Pitch Scales
III. Geometrical Projections
IV. Melody
V. Harmony (special)
VI. Melodization
VII. Harmonization
VIII. Correlated Melodies (Counterpoint)
IX. Part-Melodization
X. Part-Harmonization
XI. Instrumental Forms
XII. Harmony (general)
XIII. Applications of General Harmony
XIV. Evolution of Style
XV. Composition:
  (a) general
  (b) thematic
  (c) semantic
XVI. Musical Acoustics (Instrumentation)
XVII. Orchestration

Special Courses:

XVIII. Interpretation
XIX. Conducting
XX. Song-writing
XXI. Arranging
XXII. Methodology of the Theory, Analysis and Criticism
XXIII. Didactics
XXIV. Varieties of Musical Experience (Philosophy of Music)
XXV. Mathematical Basis of Music

JOSEPH SCHILLINGER
911 PARK AVENUE
NEW YORK
BUTTERFIELD 8-2107

January 7, 1941.

Dr. Jerome Gross
10300 Lake Shore Blvd.
Cleveland, Ohio

Dear Dr. Gross:

I am enclosing a list of the rhythmic patterns for which I make records for the private use of my students. They would be most helpful to you in studying rhythms precisely executed.

These records are not to be duplicated and/or resold, or to be used for public performance or broadcast, and all students are requested to sign an agreement to this effect.

The enclosed list of rhythmic patterns which I selected for recording are arranged for convenience into sets, so that each set could be ordered separately. The prices are marked for each set. Please let me know if you are interested.

With best wishes,

Sincerely yours,

Joseph Schillinger

JOSEPH SCHILLINGER.

JS:m

JOSEPH SCHILLINGER
911 Park Avenue
New York, N.Y.

TABLE OF RHYTHMIC RESULTANTS

Binary Synchronization

3÷2						
4÷3						
5÷2	5÷3	5÷4				
6÷5						
7÷2	7÷3	7÷4	7÷5	7÷6		
8÷3	8÷5	8÷7				
9÷2	9÷4	9÷5	9÷7	9÷8		
10÷3	10÷7	10÷9				
11÷2	11÷3	11÷4	11÷5	11÷6	11÷7	11÷8
11÷9	11÷10					
12÷5	12÷7	12÷11				
13÷2	13÷3	13÷4	13÷5	13÷6	13÷7	13÷8
13÷9	13÷10	13÷11	13÷12			
14÷3	14÷5	14÷9	14÷11	14÷13		
15÷2	15÷4	15÷7	15÷8	15÷11	15÷13	15÷14
16÷3	16÷5	16÷7	16÷9	16÷11	16÷13	16÷15

Set A
Total: 19
Price: 57 dollars

Set B
Total: 45
Price: 135 dollars

Binary Synchronization in Multiples

6÷4 / 3÷2	8÷6 / 4÷3	10÷4 / 5÷2	12÷10 / 6÷5	14÷4 / 7÷2	14÷6 / 7÷3
14÷8 / 7÷4	14÷10 / 7÷5	14÷12 / 7÷6	16÷6 / 8÷3	16÷10 / 8÷5	16÷14 / 8÷7

Set C
Total: 12
Price: 36 dollars

12÷8 / 6÷4 / 3÷2	16÷12 / 8÷6 / 4÷3

Set D
Total: 2
Price: 6 dollars

Ternary Synchronization

2÷3÷5	3÷5÷8	3÷5÷13	3÷8÷13	5÷8÷13
3÷4÷7	3÷4÷11	3÷7÷11	4÷7÷11	
4÷5÷9	4÷5÷14	4÷9÷14	5÷9÷14	

Set E
Total: 13
Price: 39 dollars

Ternary Synchronization in Multiples

4÷6÷10	6÷10÷16	6÷8÷14
2÷3÷5	3÷5÷8	3÷4÷7

Set F
Total: 3
Price: 9 dollars

Quaternary Synchronization

3÷5÷8÷13	3÷4÷7÷11	4÷5÷9÷14

Set G
Total: 3
Price: 9 dollars

Grand Total: 97
Price: 291 dollars

Each sound-track lasts about one minute.
Records are made to order in 10" size, to be played outside in at 78 R.P.M., unless requested otherwise.

FORMULA CONDITIONALIZATION

51÷5=5	51÷3=17	51÷9=5	51÷15=3
51÷4=12	51÷7=7	51÷11=4	51÷6=8
51÷2=25	51÷8=6	51÷10=5	51÷3=17

Set 2
Total: 12
Price: 25 dollars

FORMULA CONDITIONALIZATION IN MULTIPLES

4÷2=2	8÷2=4	4÷4=1
10÷2=5	15÷10=3	10÷5=2

Set 1
Total: 2
Price: 8 dollars

CONDITIONALIZATION

51÷6=8 51÷7=7 51÷8=6

Set 3
Total: 2
Price: 8 dollars

Grand Total: 16
Price: 181 dollars

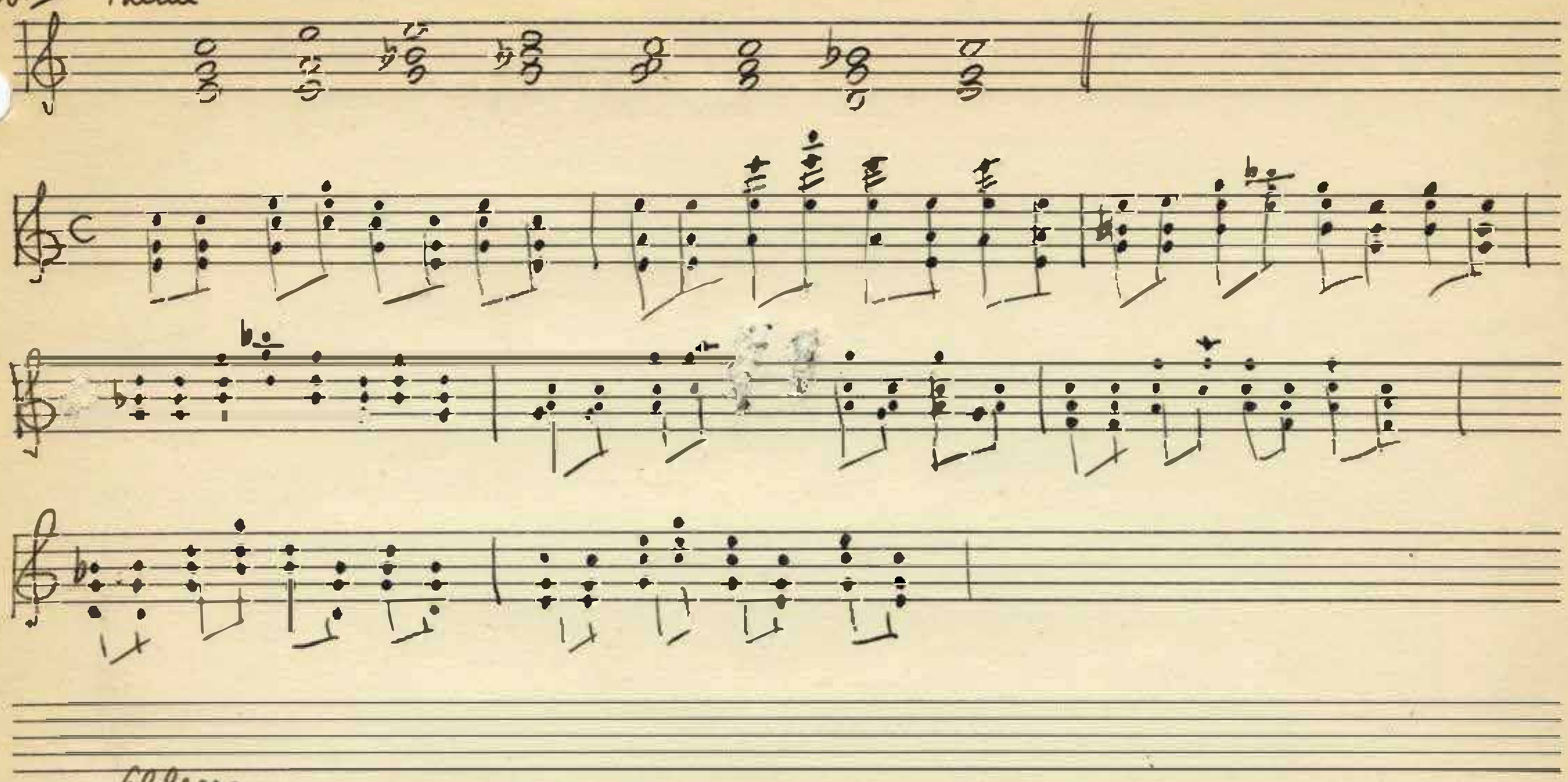
Each sound-track lasts about one minute.

Records are made to order at 10¢ apiece to be delivered outside at 25 or 30 R.P.M. unless requested otherwise.

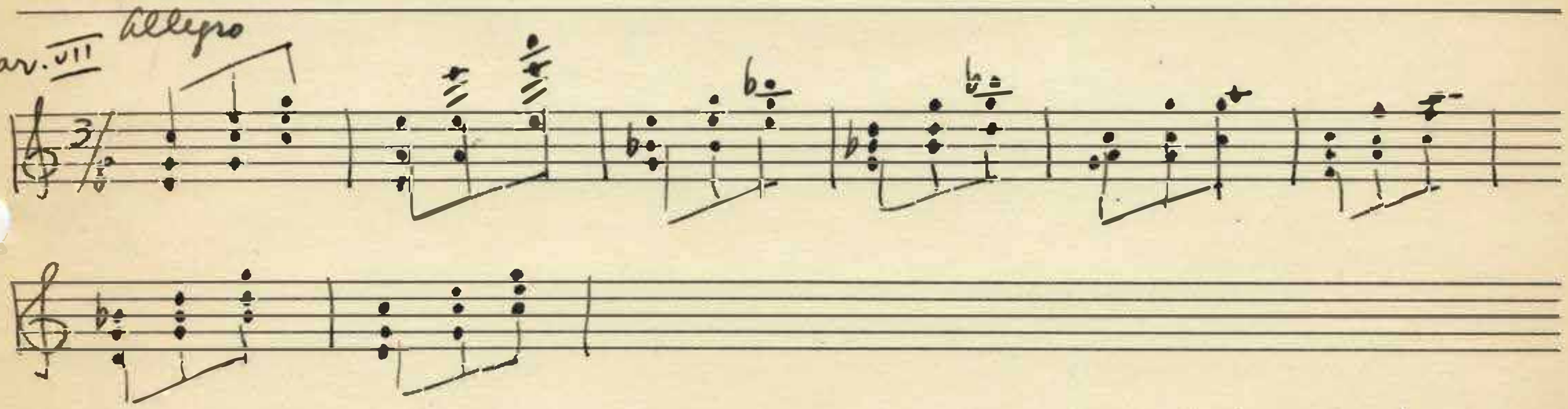
Instrumental Forms of 5=3p

Ex. 3 Cont.

Var. VI Theme

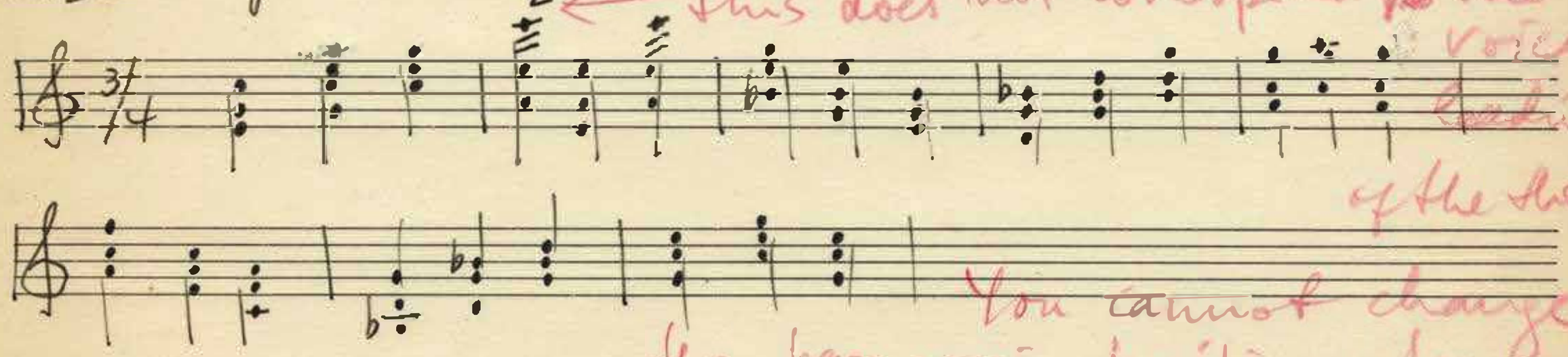


Var. VII Allegro



I decided that the middle position gave better voice leading, or should I have chosen the highest position?

Var. VIII Largo



this does not correspond to the voice leading of the theme

You cannot change the harmonic position when performing instrumental variation.

Ex. 4

I of 3p

Theme

Var. I (a + b + c) + circ. perm.

Var. II ($a_2 + b_2 + c_2$) + circ. perm.

Var. III ($2a_2 + b_2 + 3c_2$) + circ. perm.

Var. IV (↗ ↗ ↘ ↗ →) + circular permutations

Var. V ↘ → ↗

Gone up, but it would be exceeded the range of the three positions. Is it correct that I could not have gone up? It is correct not to exceed the three basic positions

I 3 p

Ex. 5 Theme

S2

S1

Var. I

Do my fears correct that in the lower part, the bass note must always be the first note struck? otherwise, there will be an inversion which may or may not be desirable. I used (a+b+c+b). It would have been wrong if I had used for example (b+c+b+a) for the second chord?? I mean of course that in the upper part it would have been all right to do so. — In later pages of the text I noticed that (b+c+b+a) is used with impunity. Will talk about it when I see you in person.

Var. II

Look at that Var. II, Mr. Schillinger!! Golly, I'm not only walking! I'm dancing already! Wow! And do I feel good now!

of course, I assume that it does not matter that the entire harmony has not accumulated until well into the measure.

SCHILLINGER CENTER of Cleveland

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

AUTHORIZED TEACHER
SCHILLINGER SYSTEM

BERT HENRY
Director

February 28, 1956

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

Dear Mrs. Schillinger:

Enclosed you will find a check in the amount of $61.01 which represents two percent of $3050.50 gross income earned by the Schillinger Center of Cleveland for the year ending December 31, 1955.

I must first apologize for the unusual delay. This was not due to any oversight but rather to a series of pressing circumstances. During the past year I have completed requirements for a Bachelor of Science degree --a major in mathematics and a double minor: in physics and psychology-- which was awarded me by Western Reserve University on February 1, 1956. The following Monday, February 6th, my wife gave birth to a baby girl: Susan Regina, so that only this past week was I able to close my office records for the past year's activities.

Secondly, I wish to thank you for your very nice letter of February 15th. I was particularly pleased with the news that Arnold Shaw spoke about the Schillinger System to Bill Randle. Although I have worked with Bill frequently during the past three or four years and on several occasions also discussed the System, I was unsuccessful in arousing his interest beyond his expressing a desire to some day learn more about it. He has, however, referred several prospective students to me but none of these have as yet enrolled.

With the knowledge I have acquired in advanced mathematics, physics and psychology, I can now clearly see the purpose and intent Joseph Schillinger had in his *Mathematical Basis of the Arts*. Only a mathematically analytical mind can appreciate the significance of his contribution to mankind. It is, therefore, unfortunate that writers such as Suzanne K. Langer (*Feeling and Form*, Scribner's 1953,) should assume the role of critic jumping to premature conclusions.

I like to parallel Schillinger's work with Clark S. Hull's *A Behavior System* and Nicolas Rashevsky's *Mathematical Biology of Social Behavior*--both of which I believe are major contributions to psychology--coupled with the *Cybernetics* of Norbert Wiener in the rapidly developing field of communications. The general acceptance of the latter should assist to a great degree

in weakening the dogmatic opposition I have face in this area while trying to promote an interest in the Schillinger System.

I am now in the process of continuing the outline for a series of lectures on the *Theory of Design* based on *Mathbart*, a copy of which I will submit to you upon completion along with a formal request for permission to present the course here.

With best wishes to you and Mr. Shaw,

BERT HENRY, Director
SCHILLINGER CENTER of Cleveland

SCHILLINGER CENTER of Cleveland
BERT HENRY, DIRECTOR

With best wishes to you and Mr. Glass,

Permission to present the course here.
I will submit to you upon completion along with a formal request for
lectures on the theory of design based on Schillinger's a copy of which
I am now in the process of constructing the outline for a series of

Trying to promote an interest in the Schillinger System.
In mentioning the cosmetic opposition I have face in this area while

JOSEPH SCHILLINGER
911 PARK AVENUE
NEW YORK
BUTTERFIELD 8-2107

January 17, 1941.

Dr. Jerome Gross
10300 Lake Shore Blvd.
Cleveland, Ohio

Dear Dr. Gross:

The next set of lessons and your homework were mailed to you yesterday, Registered. Your work is magnificently done. Now I can tell you that you went through the most complicated part of the Rhythm Theory, after which everything will seem technically very simple.

In your new branch of Variations, the quantity of exercises is entirely up to you, as well as the choice of the original figures. I believe my illustrations are sufficient to give you an idea of how to proceed. However, the most characteristic binomials, trinomials and quadrinomials in relation to the different families of Rhythm, are the ones that appear at the beginning of the fundamental rhythmic resultants. I would like you to cover this in your exercises.

I have an effective but very difficult Sonata for Violin and Piano, which was performed some time ago by Nathan Milstein and Naum Linder. I don't believe time will permit you to learn this work, which takes fifteen minutes to play. I don't know how much time there is before your recital but if you intend to come to New York soon, we could discuss a possible arrangement of one or two short compositions which could be effective for violin but which originally I wrote as concert vocalises with piano.

If your further study will progress at the present rate, it will take you considerably less time to become a proficient composer of all types of music in the styles you choose for yourself.

With warm regards,

Sincerely yours,

Joseph Schillinger

JOSEPH SCHILLINGER.

JS:M

January 20, 1941

Mr. Joseph Schillinger
911 Park Avenue
New York City

Dear Mr. Schillinger:

Your approval of my work makes me very happy indeed. It seems to me, though, that the real credit should go to you because your presentation of the subject matter is so clear.

As you are aware, I am anxious to attain my goal as quickly as possible. In our first discussion you told me that at the rate of four lessons per month I should complete your course in three and a half years. Having been impressed with the meticulous precision and orderliness with which your subject has been prepared and presented, I am convinced that the outline of the entire course must be similarly developed.

Therefore I would appreciate it very much if at our next meeting in person you would let me know the exact number of lessons which you utilize to present your method to your students. You have indicated to me that you are happy to allow your pupil to set his own rate of speed.

In no way are you to construe this letter as an attempt to tell you how to teach your course. However, given an x number of lessons which requires the average pupil three and a half years to cover, it seems to me that a more ambitious, more industrious and more enthusiastic student of, I hope, at least average intelligence, with a willingness to burn the midnight oil, should be able to cut down the amount of time necessary by increasing the number of lessons per month and perhaps by the concentration of the contents of the lessons.

Is the length of the lessons already determined and is a lesson the same whether a pupiltakes them frequently or infrequently?

I will be in New York for one day only February 2. I would like to request that you give me an appointment for two consecutive hours on that day, in the afternoon,if possible. I hope that at that time you will give me a planned schedule of the entire course, including the total number of lessons, so that I can plan further my social and economic life to enable me to complete the course in rapid fashion. Also, we ought to consider a way to eliminate excess loss of time because of the factor or correspondence.

I feel confident that you will prove eager to cooperatewith me. A fine teacher like you undoubtedly derives his greatest satisfaction from the stimulation and the development of his pupils.

I was very much interested in your words about your Sonata. We will talk about it further when I see you on February 2.

Attached is the homework for lessons nine through twelve.and a check for sixty dollars. I am wondering when we start the portion of the course dealing with harmony.

With cordial regards,

Sincerely yours,

Jerome Gross

911 Park Avenue
New York, N.Y.

January 28, 1941.

Dr. Jerome Gross
10300 Lake Shore Blvd.
Cleveland, Ohio

Dear Dr. Gross:

I received your homework and check yesterday, together with your letter (dated January 20). Because I am aware of your desire to proceed as quickly as possible, I have prepared your lessons immediately, as I have done each time. Your homework is excellent, as always.

When you come here next Monday I shall have prepared for you some idea of the contents of my course in musical composition. At that time, too, we can discuss the other points of your letter. Lessons are the same regardless of how often a student takes them.

My schedule for Monday afternoon is complete, but I am trying to re-arrange it in order to give you two hours, if possible. So far I have succeeded in getting one hour open for you, at 2 P.M. If you will phone here as soon as you arrive next Monday morning, I shall be able to tell you what other hour has been made available. I doubt, however, whether it can be two hours in succession.

I shall look forward to seeing you next Monday, February 3rd, at 2 P.M.

Sincerely yours,

Joseph Schillinger

JOSEPH SCHILLINGER.

JS:m

$$a + b + c + d + e$$
$$a + b + c + d + e$$

$$a^2 + ab + ac + ad + ae$$
$$ab + b^2 + bc + bd + be$$
$$ac + bc + c^2 + cd + ce$$

$$\begin{array}{r} 14 \\ 6 \\ \hline 84 \\ 6 \\ \hline 504 \end{array}$$

BUTTERFIELD 8-2107

JOSEPH SCHILLINGER
911 PARK AVENUE
NEW YORK

February 7, 1941.

Dr. Jerome Gross
10300 Lake Shore Blvd.
Cleveland, Ohio

Dear Dr. Gross:

On Wednesday the four lessons which completed the Theory of Rhythm were sent to you by registered mail. Included here are the first four lessons of the Theory of Pitch Scales. In another two or three days I expect to be able to send you the next set of four lessons, which will complete the twelve lessons covered by your check for 180 dollars. I hope these will keep you busy and happy for a while! I cannot always promise to send your lessons so quickly, but we shall do our best.

Enclosed here also you will find my Sonata for Violin and Piano. As you expressed the desire to own this Sonata I thought the only solution was to photostat it for you. The cost of the negative and one positive is $14.50. I think it will be fair, in order to reduce this expense for you, if I keep the negative and you pay for the positive -- $7.25.

The fingering of the violin part was done by Milstein, which doesn't mean you may find something different which will suit you better. As this piece was written in many double flats some of my performers re-wrote it on the side in naturals. I believe this will not confuse you. If you see any musical footnote with interpolation, it simply means a cue which some performers found helpful.

If you have any questions pertaining to the interpretation of this Sonata, don't hesitate to ask me, referring to the exact place in the score.

With best wishes,

Cordially,

Joseph Schillinger

JOSEPH SCHILLINGER.

JS:m

16) 512 (32
48
32

February 26, 1941.

Dear Dr. Gross:

By Registered mail I sent you on February 19th your corrected homework and Lessons 29-32; on February 21st, Lessons 33-36. In this envelope you will find Lessons 37-40. As you will see, this set of lessons finishes the Theory of Pitch Scales and includes the first lesson in Geometrical Projections of Music.

This completes the 12 lessons covered by your check enclosed in your letter of February 15th.

We both send you warm regards.

Sincerely yours,

Frances Schillinger

Mrs. Joseph Schillinger.

FS:m

March 15, 1941

Mr. Joseph Schillinger
911 Park Avenue
New York City

Dear Mr. Schillinger:

Enclosed please find homework including the graphs and scores of rhythm of variable velocities and the remainder of the homework on the lessons concerning the theory of pitch scales.

Please let me know if there are any further procedures that I should perform at present with reference to the theories of rhythm and pitch scales.

There arises in my mind the question as to the proper placement of various intervals such as thirds, fourths, etc. in the various expansions. I have prepared on one of the sheets what I have determined is the proper placement for the various intervals in E , E , and E so that you may indicate to me whether or not I have the right idea.

One other question. In evolving melodic continuity from the sectional scales of the fourth group of pitch scales, ie it permissable to subject one of the sectional scales to permutation with its own expansions, and is it also permissable to ~~amplify or~~ diminish such a sectional scale insofar as the number of elements within it? Finally, is it correct to treat such a sectional scale according to the principles of pitch and interval displacement given for the first group of pitch scales? I have prepared at the conclusion of the homework an illustration involving the above resources for your opinion.

I have found the work definitely absorbing and in some instances thrilling.

Enclosed is a check for $180 for the next twelve lessons.

With best regards to you and Mrs. Schillinger,

I remain

Sincerely yours,

911 Park Avenue
New York, N.Y.

March 21, 1941.

Dear Dr. Gross:

I am very pleased with your work. However, it is my duty to tell you that the technique of composing develops, like every other technique, through repetitious exercises. The branch of Symmetric Scales is immense, and you have to do more work in order to become acquainted with the various musical possibilities the different scales offer.

Here are the answers to your technical questions:

Your table of relative placement of musical intervals in the different tonal expansions is correct, and even useful.

You may use different quantities of pitch-units in the sectional scales of one compound symmetric scale. Please do not expand any music made on symmetric scales. In the last lesson I am enclosing now, this problem is solved in its general form under the heading "Geometrical Expansions" (the completion of this branch will arrive in the next group of lessons).

The pitch and interval displacement is applicable to all the symmetric sectional scales. The choice of 1 or 2 or 3 pitch-units out of the entire sectional scale consisting of more units is very desirable. You made an exercise where you use one unit out of five. Try the same scale in such selection that 1 sectional scale appears with 2 units while the other with 5, or 1 with 3 units and the other with 5, etc. Each section follows its own sequence of permutations.

One of your exercises, to which I made a note, is interesting enough as a finished composition, and if you will supply it with phrasing marks and play it on the violin, it would be interesting to make a phonograph record of it. Don't you feel you already have been composing music of a certain type, expertly? I wish you would compose a group of etudes for violin in the manner which you illustrate in a fragmentary form in your current exercises.

With warm regards,

Cordially,

Joseph Schillinger

JOSEPH SCHILLINGER.

Enclosures:
Corrected homework and first of three sets of lessons covered by your check enclosed in your letter of March 15th.

JS:m

911 Park Avenue
New York, N.Y.

March 28, 1941.

Dr. Jerome Gross
10300 Lake Shore Blvd.
Cleveland, Ohio

Dear Dr. Gross:

As this set of lessons includes the beginning of the Theory of Melody, I would like you to understand that I am sending so much text in those two lessons because it does not offer any technical information, and therefore will not consume much of your time. All that is necessary is to adopt this viewpoint before you go into the peculiar business of making melodies by graphs and computation. The Theory of Melody, contrary to any other branch, due to its peculiar nature, does not give you a clear view of composition of melody until you complete the whole branch.

As you will see, melody can be built gradually like a piece of machinery, where each part is manufactured separately and assembled afterwards. Therefore until you assemble the component parts you may not get the complete significance of each individual procedure.

Thank you for sending me your record. I enjoyed the composition and the performance as much as I enjoyed the humorous presentation of it by the composer. Thank you, too, for the dedication. I value it highly.

With best wishes,

Cordially,

Joseph Schillinger

JOSEPH SCHILLINGER.

JS:m

April 10, 1941.

Dear Dr. Gross:

I am very pleased with the homework you have sent me. Your consideration concerning geometrical projections, i.e., expansions, is correct. So long as the range adjustment is applied it can be handled freely and with a consideration for the capacities of an instrument. The only perfect pure form is the geometrical expansion before it undergoes any range adjustment. I prefer such to any altered form, and I think there are enough instruments besides violin that can be used throughout their range.

Concerning the voice leading in chord progressions, your present handling, i.e., through the nearest position of adjacent chords, is the most desirable one.

Your last question is practically answered by yourself -- let us wait until we reach the branch of instrumental forms of harmony and melody, where we discuss the exact technique of transforming the latter into instrumental forms. Permit me not to correct your last page, as the motivation of such corrections would require the discussion of the entire branch I just mentioned.

I believe you understand that my chief aim in the branches you have covered is to present to you the

raw technique of rhythm, scales, harmony, etc., and not the methods of composing a real piece of music. Many of the etudes you have done, and your piece with accompaniment, may surpass quite a number of compositions signed by very well-known names, but that should be their worry. We shall consider your present work merely exercises along the technical lines you are covering at present.

After you study the enclosed four lessons combined with the previous material on the Theory of Melody, I would like you to do your homework merely in the form of graphs of the various axial combinations, their time and pitch ratios similar to the illustrations enclosed. These axial combinations will be realized in the near future into concrete forms of melody. Please don't write any actual melodies on the material you have received heretofore, as the exact technique of evolving a melody will follow. Try to educate yourself to think of any melodic structure in terms of axial combinations with different time and pitch ratios. It will help you with your future work.

With warm regards,

Cordially,

Joseph Schillinger

JOSEPH SCHILLINGER.

P.S. Thank you for returning so promptly the signed agreement, carbon copy of which is enclosed for your files.

This set of lessons is the first of the three sets covered by your check enclosed in your letter of April 7th.

This copy for Dr. Gross.

JOSEPH SCHILLINGER
911 Park Avenue
New York, N.Y.

FOR DR. JEROME GROSS
10300 Lake Shore Blvd.
Cleveland, Ohio

It is hereby agreed that the Theory of Musical Composition evolved by Joseph Schillinger, and sent to me in the form of correspondence lessons, is for my personal and private use only;

And that none of its technical contents is to be divulged in any public manner;

And that no part of the contents shall be duplicated and/or sold by me to anyone else.

It is understood that Mr. Schillinger alone owns the complete rights to this material.

Date enrolled:
December 16, 1940.

April 17, 1941.

Dear Dr. Gross:

This set of lessons concludes the Theory of Melody. Mr. Schillinger would like you to send in about a million exercises for your homework on this branch.

This is the third set of lessons covered by your last check.

Your next lessons will start you on Harmony. I am fascinated by the speed you show. My husband says he had only one other student who went so far, so fast -- and that was in Russia.

Cordially,

Frances Schillinger

Mrs. Joseph Schillinger.

FS:m

JOSEPH SCHILLINGER
911 PARK AVENUE
NEW YORK

BUTTERFIELD 8-2107

May 7, 1941.

Dear Dr. Gross:

Many thanks for your letters to me and to Mr. Schillinger. I am enclosing the reprints of the biography, which we would be glad to have you distribute. Please know that we both very much appreciate your finding time to be press agent for us.

I shall be thrilled if you play the Sonata here in Town Hall next February 27th, a date I am not likely to forget, for it is my birthday.

I am also enclosing a folder which mentions some of Mr. Schillinger's activities as a composer. Please note the date -- 1929 -- just after his arrival in America.

Incidentally, you never told us how you liked the "Destiny of the Tonal Art" and "Kaleidophone". If you say you haven't had time to read them, that won't be hard to understand.

We go for our vacation on August first for the two months of August and September. Perhaps it will be possible for you to come to New York for a few lessons in person before then. We both hope so, for it would be nice to see you again. We spend our vacation in California. Sometime in June we ask our correspondence students how many sets they want for the summer.

The answers to your technical questions, as well as your corrected homework, will be sent to you soon. I didn't want to hold up this set of lessons until they were ready.

If you would like to send a recording of the Sonata, Mr. Schillinger would be glad to make suggestions.

We both send our best to you.

Sincerely yours,

Frances Schillinger

May 12, 1941.

Dear Dr. Gross:

Enclosed is a supplement to the Theory of Melody which will be counted as a lesson. It contains additional information and the answers to your technical questions. That, together with the three lessons in the Theory of Harmony, constitute the second set of lessons covered by your last check for three sets.

I am returning to you the composition in melody to which the graph did not match. The student who made this example is beyond my reach now. I marked on the music the end of the theme, which you could graph easily and have the added pleasure of analyzing such melody in addition to the ones made by Beethoven, etc.

All your analyses and plotted melodies are amazing achievements for one who consumed the whole Theory of Melody in so short a time. If you will keep up with this technique of melody making, in a few months you will become a virtuoso. It is very important to achieve facility, without which no worthwhile original melodic theme can be composed.

Your Harmony set is just the beginning of the actual technique, so I believe the best thing you can do is to harmonize the basses of the individual cycles and the cycle groups. Very soon Harmony will keep you extremely busy.

With best wishes always,

Cordially,

Joseph Schillinger

JOSEPH SCHILLINGER.

JS:m

June 2, 1941.

Dear Dr. Gross:

May I express my great admiration for your accomplishments, with such handicaps as surgery, measles, and the like. I just don't see how and when you can find time to do everything. I shall try to do my very best to satisfy your desire to go ahead with this course at the highest possible speed. Let us not make any definite commitments except one: that I will send you as many sets as possible until I leave for my vacation. It is difficult for me to tell up to which branch of my whole theory it will bring you.

I am under the impression that you underrate the quantity of the Special Course of Harmony, for this is the longest of all departments. After you will complete it you will see what amazing material it offers. At present you are simply going through the improved stage of the beginnings of harmony. My Special Course of Harmony emphasizes all resources preceding the XX Century, and covers practically every possibility in the field. After this course you won't have to compose harmonies: they will all be at your disposal. All other harmonic developments are in the General Course of Harmony, which is shorter, yet contains much material and is still much broader in emphasis, covering everything from the past to the remote future (which you may bring into the present). My Special Course of Harmony contains more lessons than all the preceding branches, combined.

Concerning the financial arrangements, I would suggest that you send your check for three or four sets each time, at your convenience, when you receive the preceding sets. It is difficult for me to give the exact figure as to the quantity of sets, but we have employed someone to help just with your lessons alone, and it may be possible to send you a maximum of two or three sets (8 or 12 lessons) a week for the next three weeks, and after that, one or two sets a week until I leave.

When you come to New York for any instruction in person, I would like to devote all such hours to additional suggestions on the material you have covered, on discussion of applications, and on demonstrating to you and analyzing for you the phonograph recordings which illustrate the techniques which you have mastered already. Please let me know as far in advance as possible, when you expect to be here. I hope you can plan to come as early as possible, for we are planning to move on August first to a new apartment, just before leaving for our vacation. As it is a very complicated job because of wiring, sound installation, etc., I would prefer to see you before July first, if possible.

Referring to the further refinements of rhythm: it does belong to the department of Composition.

I am very grateful for your brilliant performance of my Sonata which you gave in Cleveland, and I shall be most delighted to hear you play it next February in New York. I believe at that time I could make a recording of your performance at my studio, if that would suit you. I know the pianists you mention by reputation only, and my choice would be either Kaufman (Philadelphia) or Rabinowitz (Hollywood).

I have an early cello Sonata written in 1918, but I am not sure I have it here in America. If I have time and opportunity I may write another one and then I would be glad to send it to your friend. I have a Suite for Cello alone, however (composed in 1928) which I consider interesting enough to be performed now.

It will be a great pleasure to see you when you come to New York. Though my schedule is complete at present, if you will let me know in advance, I shall certainly try to give you as much time as you would like.

Cordially,

Joseph Schillinger

JOSEPH SCHILLINGER.

P.S. Enclosed are two sets of lessons which were prepared for you in advance. The third set, covered by your last check, will be sent to you in a couple of days. We shall continue to prepare further sets.

June 4, 1941.

Dear Dr. Gross:

I am very pleased with your work on Harmony, and I would like to compliment you on your handling of melodies on symmetric scales and the use of modulations by graphs. Imagine what results you can get when you use this technique after much practise.

Please look over my remarks and corrections in your homework. I am attaching a note answering your technical questions.

Enclosed in this package are your corrected homework, and the third set of lessons covered by your last check. We are continuing to prepare further sets for you, at full speed.

Cordially,

Joseph Schillinger

JOSEPH SCHILLINGER.

June 4, 1941.

Dear Dr. Groves:

I am very pleased with your work on Jerusalem, and I would like to congratulate you on your handling of melodies on symmetric scales and the use of modulations by graphs. Imagine what results you can get when you use this technique after much practice.

Please look over my Tableau and corrections in your homework. I am attaching a note answering your technical questions.

Problems in this package are your corrected homework, and the third set of lessons covered by your last check. We are continuing to prepare further note for you, at full speed.

Cordially,

Joseph Schillinger

JOSEPH SCHILLINGER.

June 4, 1941.

For Dr. Gross:

If you follow my formulae, you will never get consecutive octaves.

Consecutive fifth′ appear in the variable doublings, and S(6) under definite conditions specified by formulae:

$$5 \longrightarrow 5$$

$$1 \longrightarrow 1$$

In the theory of seventh chords consecutive fifth′ appear in C_7 transformation:

$$7 \longrightarrow 5$$

$$3 \longrightarrow 1$$

They are non-identical fifth′ and are known as "Mozartian".

* * * * * *

My formulae include all the possibilities of voice-leading, but you are fully protected against anything that would be wrong by the standards of musical technique established by the recognized composers of the past.

JS

June 13, 1941.

Dear Dr. Gross:

Enclosed is the first of the four sets covered by your last check, which also paid for your four lessons in person.

Other sets will be sent to you in a few days.

We are delighted that you are bringing Mrs. Gross with you, for we are both so eager to meet her.

We shall try to give you a nice evening.

Cordially,

Frances Schullinger

June 13, 1961.

Dear Dr. Gross:

Enclosed is the first of the four sets covered by your last check, which also paid for your four lessons in person.

Other sets will be sent to you in a few days.

We are delighted that you are bringing Mrs. Gross with you, for we are both so eager to meet her.

We shall try to give you a nice evening.

Sincerely,

Jane Collings

June 9, 1941.

Dear Dr. Gross:

Thank you for your letter of June 5th and for your check for 240 dollars, to cover four sets of lessons.

Enclosed in this package are three sets. The fourth set is finished, but Mr. Schillinger has not had time to proofread it yet. It will be sent to you within the next day or two. Other sets are being prepared.

Though there are no open hours now, I guarantee you two hours for each day on Monday, June 30th and Tuesday, July 1st (I take it, from your letter, that that is what you want). As soon as I can, I shall let you know which hours they will be.

We hope you will want to spend Tuesday evening, July 1st, with us. We should like to take you for dinner and then spend the rest of the time here. I suggest Tuesday evening because Mr. Schillinger doesn't have any students on Wednesday, so that he could devote a long evening to you. However, if you plan to return to Cleveland on Tuesday evening, then we shall make it for Monday evening, if that is more convenient for you. Please let me know.

And now I shall go on with some more lessons for you!

Cordially,

Frances Schillinger

Mrs. Joseph Schillinger.

June 17, 1941.

Dear Dr. Gross:

Enclosed are two sets of lessons. The fourth set of this present group will be sent to you in a day or two.

The fourth set will contain two lessons in Melodic Figuration, which is the last branch of this Special Course of Harmony. There are ten more lessons in Melodic Figuration, which will complete this Special Course. If you would like those ten lessons sent to you before you come here, I could send them to you. In that case, would you please send a check for 150 dollars to cover just those ten lessons, which I shall make into two sets of five lessons each.

That, incidentally, was the goal which I had set myself for you -- the completion of this Special Course of Harmony by July first -- so I am very pleased to have been able to do this for you.

For Monday, June 30th, I have arranged two hours in succession for you -- from 2 to 4 P.M. I have two tentative hours for Tuesday, July 1st, and when they are definite I shall let you know.

I am enclosing an article, "The Engineering of Art", which Mr. Schillinger thought would interest you.

It won't be long now before we'll be seeing you!

Cordially,

Frances Schillinger

June 18, 1941.

Dear Dr. Gross:

How nice of you to talk to the music editor of the Cleveland News about Mr. Schillinger. I am glad to send you six more copies of the Metronome article, for I have been given two hundred of them! I also enclose an article which appeared in the Hammond Times in January -- I don't remember whether or not I sent it to you at that time. I enclose, too, the latest story which has appeared -- in a Philadelphia paper a couple of months ago. I know I didn't send you that one, for it is a stupid article, and a perfect example of what we don't want! Mr. Schillinger hates to give interviews, and this is one reason why.

The article I sent you yesterday, "The Engineering of Art", he considers the best explanatory article he can write. The difficulty seems to be in making it simpler for the masses, so that several interviewers, after giving it much thought and time, gave up the job altogether.

We shall be extremely interested to hear the reactions of your Cleveland friends when you tell them about the Theory.

I hope Mrs. Gross likes music, because my husband is certainly planning to give you a lot of it when you get here.

The enclosed is the fourth set of lessons of this group. We have a hard enough time getting them out so fast; I think you're wonderful to swallow them at such a rate.

Cordially,

Frances Schillinger