



Joseph Schillinger

His Theories Work

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JOSEPH SCHILLINGER is perhaps best known for his theory, "The Mathematical Basis of the Arts," and through his previous collaboration with Leon Theremin during which he made contributions in the field of musical acoustics, in the organization of an electronic orchestra, and in writing the first composition for an electronic instrument with symphony orchestra. This was publicly performed, the first performance of its kind.

He can combine such different occupations as writing a philosophical treatise on "The Destiny of the Tonal Art" and teaching musical composition to Benny Goodman, who later became the king of swing. For Mr. Schillinger is as practical as he is theoretical, and he knows that his theory of musical composition becomes part of American life only when such maestros as Mr. Goodman, Glenn Miller, Jesse Crawford, Lyn Murray, Nathan Van Cleave, arranger for many noted orchestras, and Leith Stevens, Director of the Ford Summer Hour, to mention only a few of his students, present compositions with their orchestras or on the radio. The late George Gershwin's most important opus, "Porgy and Bess," was the result of his study with Mr. Schillinger.

Back in 1918 Joseph Schillinger wrote an article on the necessity

for electronic instruments. He is keenly interested in electronic music because he believes music produced electrically surpasses in clarity of tone that produced by conventional instruments. "The men who will be responsible for the music of radio and television in 1950," he maintains, "will be neither composers nor performers, but a new kind of 'music engineer' who will operate the machines that compose and perform music."

Joseph Schillinger was born in 1895 at Kharkov, Russia. At the tender age of five he became interested in design, dramatics and verse, and at ten he was experimenting in play-writing. Upon his graduation from the St. Petersburg Imperial Conservatory of Music he became head of the music department of the Board of Education in the Ukraine, later served in a similar post in Leningrad. During this time he did valuable research making phonograms of the native folk music of the Georgian tribes in the Caucasus. He also organized and directed the first Russian jazz orchestra in 1927 which he says netted him as much fun as it did knowledge. In 1928, Mr. Schillinger came to the United States to lecture on contemporary music, and was so impressed with the life and vitality he found here that he took out cit-

Mr. Schillinger's spacious apartment contains so many interesting objects that the casual visitor would like to linger for hours just investigating them. For example, there is the rhythmicon, an electrically operated machine with a keyboard of 16 keys. With the rhythmicon Mr. Schillinger can produce patterns of sound which encompass every conceivable music pattern from the waltz to the rumba or the minuet. One of his most vivid examples of what the rhythmicon can do is to simulate the rhythm of African tom-toms. Mr. Schillinger's recording equipment is hooked up to three huge amplifiers, one in the studio, one in the reception room and one in the bedroom. Students can hear their own efforts played back to them which is an invaluable aid in musical composition. It is generally conceded that Mr. Schillinger has the most completely equipped private studio in the country, but in addition its modern simplicity of line with soft pastel colors predominating makes it a serene and inspiring place in which to study.

Joseph Schillinger considers the Hammond Organ the first practical electronic instrument yet devised and because of its ability to sustain tones uses it constantly in his studio to illustrate to his students multiple harmonies and composition of various tone qualities.



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PLAIN TALK ON MUSICAL GENIUS

by Joseph Schillinger

"MY BOY IS SO MUSICAL. He will be only seven next month, and he has absolute pitch, and can play a Mozart concerto from memory." This is the usual claim made by thousands of parents throughout the world, who are proud of, and sometimes mercenary with regard to, their own children.

One hears so much about "absolute pitch" that it should be worth the trouble to make it clear once and for all *that there is no such thing as absolute pitch*. Absolute pitch has no chance whatsoever to withstand comparison with other absolutes, such as "absolute zero" temperature, or the boiling point of such-and-such a liquid, or the melting point of such-and-such a metal. Furthermore, as science progresses, we learn that even these absolutes vary under certain conditions.

Some people, having read books on physics, arrive at the idea that there is an absolute "C" of 256 cycles, or an absolute "A" ("American concert pitch") of 440 cycles. In reality, all these standards are established by various international and national conferences on pitch. The fact that a certain wave frequency is called "A" is not a natural phenomenon, but a mutual agreement of a certain group of experts, valid in a certain locality, and for a certain period of years. The organ pipes of Halberstadt (1495 A.D.) were tuned at 505 cycles for "A." On the other hand, as recently as 1713 A.D. (Strassburg Minster Organ), the sound called "A" was below the "F" of today. Since then it has been gradually rising.

In the course of two hundred years the "A," which was attributed to 393 cycles, rose to 440 cycles and more. And although the committee appointed by the French government introduced the "diapason normal," the respective tuning fork ("A") oscillates at 439 cycles at 68° Fahrenheit and at 435 cycles at 59° Fahrenheit.

Yet with all this we still have parents claiming that their children are born with the gift of absolute

pitch. There must be some misunderstanding about the meaning of the word "absolute." In science, this word means a definite constant, or a definite limit. Such absolutes are, for example, the speed of light constantly making 180,000 miles per second, which is the highest speed limit known, or, the "absolute zero," the lowest temperature known. Then it must be something else that proud parents call "absolute pitch." And it is. The so-called "absolute pitch" is merely one small portion of the manifold of mechanical memory, and the ability to memorize is highly developed in all normal children. The reaction of a child's hearing to a certain frequency, particularly with successive repetitions which often follow as a daily routine—and this is especially true in training young violinists—develops and crystallizes auditory mnemonic reflexes, and becomes a habit. The mechanism of a reflex conditioned to a definite sound frequency is well known through the numerous experiments on dogs in association with food. Thus, vain and ignorant people are trying to glorify an ordinary and normal physiological reaction inherent in children, and in animals as well.

It is a well-known fact that the mechanical memory manifests itself in more than one way in a normal child. Children easily memorize words, events, circumstances, and can learn a new language much quicker than grown-up people who have to go through the effort of developing associations. It is the imitative ability that is so strong in a child, and quite rare in a grownup—particularly in a mentally mature adult.

Musical memory, which is often considered the sign of a highly developed musicianship, falls into the same imitative group. Children memorize a musical composition, even of the complexity of a piano concerto, by constant repetition until their musical reactions form into a habit. It is no more remarkable than the learning of speech by a child, in which the vocal cords produce continuous reflexes of a

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different degree of tension in an attempt to reproduce definite pitches by imitation. These adapted reflexes later develop into articulate speech.

Sometimes somebody's child has not only "absolute pitch" and plays a Mozart concerto from memory, but on top of all this, can even sit at the piano and improvise like Mozart himself. In such a case no parents ever have any doubt that the child is a born genius, while in reality he is seldom equipped with the necessary prerequisites of a true composer. Among the students of music schools and conservatories it is a common belief that so-and-so will be a great composer—just because his ear recognizes 435 cycles when he hears it. Another common misunderstanding about musical abilities is the assumption that such abilities in a skillful performer are necessarily coupled with the ability to compose as well.

Often not only a parent, but also a musical pedagogue, is amazed at the fact that somebody can write outstanding and original music without playing any instrument whatsoever. All the faults of musical critics, pedagogues, and laymen lie in the fact that all the existing definitions of musicianship are false ones. If the true diagnosis were given, we would not have so many maladjusted and disappointed musicians. It is often tragically true that people who aspire in their youth to become great concert soloists are lucky if they land as third-desk men in a symphony orchestra.

If we wish to determine honestly what musicianship really is, we have to analyze first the aspects of our musical civilization. It is characteristic of our musical civilization to cultivate performers, singers, conductors, and instrumental soloists. Many of our listeners, even among regular subscribers to symphony concerts, go to hear one or another conductor performing the same Beethoven symphony, with the same sense as they go to the Olympic games: they are merely interested in who will do it better in their opinion, or in the opinion imposed upon them by their favorite music critic in their daily newspaper.

It is typical of our musical civilization that nobody dares to form an opinion on facts for which the opinion has been formed for him. There is only a handful of listeners who would doubt the superiority of Toscanini, just because such superiority is widely acknowledged. Most listeners are not particularly interested in the work being performed; but when they visit a picture gallery or a museum, they want

to see the work of such-and-such a painter—and that they can observe immediately. It is different in music. There is a performer between the composer and the audience, and the performer is glorified as a hero, though from the viewpoint of natural sciences he should be classified as a parasite—since he develops his own success by usurping the result of thought and effort expended by someone else, usually long since dead.

Very few in our audiences are aware of the fact that the important steps in musical progress have been achieved not by the people they admire, but, in most cases, by the people they have never heard of. For example, the greatest eighteenth-century symphonies were written not by Mozart, as it is commonly believed today, but by Johann Christian Bach (1735-82), the youngest son of Johann Sebastian Bach, not an unknown figure in musical history. It is the imitative abilities characteristic of the childish mind that led Mozart to adapt Johann Christian Bach's schemes in constructing his symphonies, aping them closely enough to make it a plain case of an event of secondary importance. Some of the best of Johann Christian Bach's symphonies were composed thirty years before Mozart's, and Mozart went to London to study with Bach in order to adapt Bach's achievements for his own benefit.

Have you ever heard of Guillaume de Machault? In his time he was the greatest celebrity in all fields. He developed certain types of musical technique

JOSEPH SCHILLINGER is known to a large part of the reading public for his theories on the mathematical basis of the arts, and to musicologists for his varied musical compositions and for his identification with the development of the electronic musical instrument, the theremin. He began composing music when very young; he has taught in several American schools of music and at Columbia and New York Universities, and has lectured widely on many phases of the arts. 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, enjoyed between lessons with students in composition who come from all parts of the country to his New York studio.

(polytonal counterpoint), for which some of our contemporaries take the credit. The latter claim that it is their discovery that several melodies may exist in different keys simultaneously. Machault, whom I have just mentioned, lived and died in the fourteenth century (1320-77), and if you want to know how "modern" his music sounds, listen to his "Mass" written for the coronation of Charles V. (It is now available in a Brunswick recording). How many of Johann Sebastian Bach's admirers know that other members of this family produced equally outstanding masterpieces; and that the man to whom the credit should go for Johann Sebastian Bach's style is the man who was his teacher, and the greatest composer and organist of his time — Dietrich Buxtehude (1637-1707)?

Looking back into facts of past musical history, we often discover that people whom we consider supermen did not possess the imitative abilities which we usually call musicianship. If you believe that there is anything worth while musically in the productions of Richard Wagner, it may surprise you to read in his own *Memoires* that he had to stop composing his "Niebelungen" because the piano had not arrived, and he could not compose any music without pounding it out of the piano keyboard. On the other hand, a great performing artist may be a very poor musician when it comes to the art of composing music: listen to the works of Paderewski and Josef Hofmann (Dvorsky).

It may produce an uncomfortable feeling in those who have made up their minds that a genius creates through inspiration and with the greatest of ease to learn that, in reality, Beethoven left manuscripts full of scratches and continuous rewriting. It often took him a long time to shape an 8-bar theme. Doesn't it make you feel just a little bit suspicious with regard to the accepted status of music when you hear that somebody's child can create with such ease, while old man Beethoven and Wagner had such a difficult time trying to realize their ideas in musical sounds?

Some years ago I heard a girl pianist who was a sensation. At the age of nine she made extensive concert tours, and had written several hundred compositions—many of which were published with the money she earned as a pianist. Nobody has ever played her music and nobody ever will. At the age of thirty-two she studied composition without success. In the past there were many composers in

Germany who were industrious enough to write over two hundred operas in the course of a brief lifetime, but they certainly have not made any genuine contributions to the progress of music.

If Wagner, Rimsky-Korsakov, and Stravinsky cannot boast of possessing "absolute pitch," but all the thousands of insignificant epigones can, the nature of musicianship must lie not in mere mechanical memory of hearing or in muscular habits of finger agility, but in something else which has never been brought to the attention of the general public. If some day we succeed in freeing our civilization from the admiration of publicity seekers who, in most cases, distort the original intentions of the true contributors to progress—the composers—we will realize that the valuable substance of music is not in the hands of the people whom the public admires so greatly. If the real life of music is in the hands of a creative composer, it is he who must interest us, providing we have a genuine love for music, and are concerned with its well-being.

What makes a great composer, if it is not his mechanical memory, or finger agility, or extraordinary sensitiveness of hearing? The musicianship which makes a true musician the creator of music is a group of abilities which are diametrically opposed to those usually claimed as the attributes of musicianship.

The first prerequisite of true musical abilities is an immunity to and dislike for other people's music. It is dissatisfaction that stimulates the urge to do better things, and a true creative composer produces his music in order to satisfy such an urge. He wants better music than that which is at his disposal, made by his contemporaries or his predecessors, and that is why he wants to make music of his own. A true creative composer usually is an individual endowed with originality of thought and conception—which is more important than whether "A" is 435 or 440 cycles per second. A true musician is a molder of sounds, and not a resonating chamber or a mirror that merely reflects what comes to it. He is looking for new ways of expressing either the things that have perpetual significance to human beings, or has his own new and original thoughts which he shapes into plastic forms by means of sound. While the elements of music remain the same through the course of many centuries—dealing with the same type of intonations and using similar types of instruments—it becomes important to possess the abil-

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ities of producing new combinations out of the manifold of sounds, so well-known and so seemingly well-explored that few people realize that all the music of our civilization for the past few centuries has not even seriously scratched the surface of the possibilities and devices offered by our present tuning system.

If a composer wants to say something of his own, it could be only beneficial for him to isolate himself from any routine music which pours out at us through all the concert, opera, and radio performances.

Often great composers produce outstanding musical works by employing folk songs, and even street songs. Many great composers, beginning with Beethoven and ending with Stravinsky, follow this old tradition. They do it intentionally, and if they do so it throws a new light on the problem of originality in music. The originality does not necessarily lie in the thematic material, as it is usually agreed. It is often the case that the thematic material is merely the springboard for the diver; it is the flow and continuity and form of a dive which reveal the beauty of a human body in flight, and not the springboard itself. The thematic material of the most important works by Stravinsky derives from Russian folklore, usually very little known even within the borders of Russia.

When Stravinsky made his first appearance as the composer of "Rites of Spring" in Paris, he was acclaimed as a wild and fascinating barbarian, while the truth of the matter is that he merely attempted, intentionally or unintentionally, to express himself as a national Russian composer. He did so, in contrast to the routines followed by Tchaikovsky and Rimsky-Korsakov, who were technically half-educated musicians (as compared to their German and French contemporaries), and who, being impressed by the mid-European harmony, dressed up Russian folk songs into those harmonies in which the Russian folk songs look no more attractive than a Russian peasant in a tail coat. Thus, if anything makes a composer important, it is the ability to get away from the established routines, no matter how respectable they may seem on certain occasions.

If our musical education would take better care of the young generation and teach it facts of music instead of myths about music, we would have to turn our admiration for the gift of musicianship toward an entirely different course.

The attributes of true musicianship are:

The ability not to be impressed too much by, nor to remember too much of, somebody else's music.

The ability to construct new forms of sound in its flow.

The inventiveness and combinatory abilities in handling any raw material of intonation.

The kinæsthetic sense of sound in motion—the sense which permits the composer to emphasize long periods of musical flow without ever hearing them before.

The sensation of tension and release as expressed through patterns of musical motion.

The sense of proportion in its mathematical meaning, with regard to the character and quantity of sound and the distribution of the latter.

The independent thought, initiative, keen observation, analytical sense, and freedom from prejudice and routine imposed by the established forms of musical education.

If a good dose of the physical study of sound, mathematics, and mechanics were to be added to such musicianship, we most certainly could anticipate a great composer in a youngster endowed and equipped with these above-mentioned ingredients, no matter how awkward his form of musical expression might be today.

If you know some young man or young woman who, at the age of fifteen, is composing music which is perfect, you can be sure that you have a musical corpse before you. And if this still seems paradoxical to you try to recollect that Brahms wrote his first symphony after he was forty.

The Call

Within the darkening world, no afterglow
No hem of sunset caught against the hill—
Within the dark we rise, and make to go
Our destined journeys, having but lain down
A moment by the path. What call came through
The heavy darkness, bidding us arise,
Though we are weary still?

It is the call

*Of thine own spirit that will not wait on
Thy body's weakness. If the flesh should fail,
It is no matter: spirit cannot fall.*

by Willis Eberman

The Schillinger Story . . .

THE SAN FRANCISCO NEWS

Everybody's Bookshelf— Teacher of Modern Musical Maestros

Joseph Schillinger, Russian-Born Genius,
Immortalized in Biography by Wife

By Basil Woon

It will be a pity if a large popular edition is not printed soon of "Joseph Schillinger," a biography of her late distinguished husband by Frances Schillinger, his wife. The present edition—a collector's item if ever there was one—is limited to 2000 numbered and autographed copies, some of which are available and can be ordered of the publishers, Greenberg, through your bookstore.

Joseph Schillinger had perhaps a greater influence on "modern" program musical composition, and the living arts generally, than anyone to live in this century. Gershwin was nearly unknown when he first studied under Schillinger; when he died he wasn't "a very great musician" — according to Schillinger, as quoted by his wife—but he was getting there. Among students of the Schillinger System then and later were Oscar Levant, Leith Stevens, Glenn Miller, Paul Lavalle, Benny Goodman, Carmine Coppola, Will Bradley, Tommy Dorsey, Mark Warnow and many others. The "system" was based on Schillinger's belief that artistic composition, and particularly the composition of music, is a matter of mathematics and science, not of "genius." (This is also the contention of Herman Hesse in his Nobel prize-winning novel, "Magister Ludl.")



St. Petersburg at the Imperial Conservatory of Music, specializing in composing and conducting. Before he was 25 he had a working knowledge of six languages, was deeply interested in philosophy and religion and had practiced Yoga. At 25 he wrote a poem symbolizing the fusion of senses and the arts of the future—an effort that would have interested Eugene Ionesco; of transition. From 1917 he was responsible for a number of symphonic and other compositions and until 1928, when he left the Soviet Union at the invitation of John Dewey, the philosopher, he held many professorial posts in various universities. Schillinger was a declared anti-Communist—a fact which hurt him among the American artistic leftists—and frequently went on record as an enthusiast for the American way of life. On arrival in New York he rapidly came to the fore as a teacher. After the publication in 1946 of "The Schillinger System of Musical Composition" there were more than 100 authorized teachers of the system. He died in 1942, of cancer, and his greatest work, "The Mathematical Basis of the Arts," was published posthumously.

Russian-Born

But Joseph Schillinger was more than a teacher; he was a serious composer as well. His "Symphonic Rhapsody" was chosen as the best work to be composed in the first 10 years of the Soviet regime. His "Sonata Rhapsody" was the only piano composition ever played in an otherwise all-symphonic program. He was born in Kharkov in 1895, his parents being prosperous upper middle class people; his ancestors were Dutch. He studied in

In her preface Mrs. Schillinger says her book is not a definitive biography, "which has yet to be written by a scholar and a writer." She "is an ordinary woman who had the privilege and great happiness of being married to . . . a great man and a simple one." Mrs. Schillinger is too modest. She has written, very simply but very well, a charmingly sympathetic story of her life with an extraordinary personality whose career she helped and whose happiness she made,

The Story of a Master Mind, Joseph Schillinger

"JOSEPH SCHILLINGER

A Memoir." By his wife,
Frances Schillinger. Pages,
224. Price (boxed) \$5.00
(limited autographed edition).
Publisher Greenberg.

JOSEPH SCHILLINGER was a phenomenon—a phenomenon so recent that still relatively few people know his name. His universal purview was so vast that he is now looked upon by many as a kind of super-genius. Perhaps he was.

His approach to all art—painting, sculpture, architecture, music, everything—was essentially mathematical, but many of the composers he taught, including George Gershwin, Leith Steven Glenn Miller, Nathan van Cleave, Benny Goodman and others, were definitely best known by their toe-tickling Broadway tunes, save for George Gershwin, known for his Rhapsody in Blue and other serious works. There was something about Schillinger which made all of his students chauvinists in their extravagant praise of their teacher.

Born in Russia in 1895, he received his education at the St. Petersburg Conservatory and became Dean and Professor of the Academy of Music, teacher of Composition at the State Institute of Music (Leningrad) as well as Conductor of the Ukraine Symphony Orchestra. In every respect he was amazingly precocious and versatile. Seeking newer and wider fields he came to America when he was thirty-four years old and

was shortly appointed to a position at Teachers' College (Columbia University) as teacher of mathematics, music and fine arts.

He was married in Russia to a beautiful actress who was jealous of Schillinger's growing prestige. This led to a separation. In November 1938 he married his second wife in New York. She was a divorcee who had been an artist's model and a secretary. This union was ideal. Frances became an invaluable helpmate and a devoted secretary for the remainder of Schillinger's life. She it was who made it possible for Schillinger to put down his ideas in manuscript form for the press and thus rendered an invaluable service in preparing the publication of the Schillinger System. Frances Schillinger, despite the hazardous literary undertaking of attempting a biography of her extraordinary mate, has presented an unusually sincere and distinctive portrait which at once makes it an historical document and at the same time an intimate picture of an inspiring domestic and professional association. She reveals to us the aesthetic, fastidious Schillinger, meticulous in his dress and in his household, quite unlike the popular conception of a genius. His life was so deliberately planned and so all-comprehending that the couple led an almost ecstatic, well-ordered existence. They were exuberantly happy in their life together.

Schillinger was a deep thinker, but had the gift of imparting his theories without being ponderous. He gave little time to politics but laid down an outline for the rehabilitation of humanity. He felt that religious and economic philosophies such as those of Marx led to the enslavement and unhappiness of the people.

ETUDE—MARCH 1950

Schillinger

Publications Now Available

Books

THE SCHILLINGER SYSTEM OF MUSICAL COMPOSITION

(2 vols., 1664 pp.) Carl Fischer, Inc.

THE MATHEMATICAL BASIS OF THE ARTS

(706 pp.) Philosophical Library

KALEIDOPHONE: Pitch Scales in Relation to Chord Structures

(95 pp.) M. Witmark and Sons

Musical Compositions

MARCH OF THE ORIENT, Op. 11, orchestral study score. Leeds

Music Corp.

FIVE PIECES, Op. 12, for piano. Associated Music Co.

EXCENTRIADE, Op. 14, for piano. Associated Music Co.

LITTLE WALTZ, for piano. Leeds Music Corp.

DANCE SUITE, Op. 20, for unaccompanied cello. Leeds Music Corp.

THE SCHILLINGER SOCIETY is an organization formed to spread and perpetuate the work of the late Joseph Schillinger, scientist, music innovator and theorist of the arts.

The aims and purposes of the Society include publication of various Schillinger works now in manuscript, distribution of information concerning Schillinger and his discoveries, and serving as custodian of his manuscripts, including his musical compositions and works of art.

Membership in the Society is open to all those interested in Schillinger's work, and involves no fees or dues.

MRS. JOSEPH SCHILLINGER
Honorary President

ARNOLD SHAW
Executive Director

THE SCHILLINGER SOCIETY

340 East 57th Street

New York 22, N. Y.

Teacher of Modern Musical Masters—Everybody's Bookshelf—

Joseph Schillinger, Russian-Born Genius Immortalized in Biography by Wife

By Paul Wason

It will be a pity if a large popular edition of the biography of her late distinguished husband by Frances Schillinger, his wife. The present edition—a collector's item if ever there was one—is limited to 2000 numbered and autographed copies, some of which are available and can be ordered of the publisher, Greenwood, through your bookseller.



Joseph Schillinger had perhaps a greater influence on "modern" musical composition than any other living and dead composer. He was generally known to his contemporaries as "the Russian" or "the Russian-born genius." His influence was felt in the work of many of the great composers of the present day, including Stravinsky, Prokofiev, and others. Schillinger's system of musical composition, based on mathematical principles, was revolutionary and has been widely adopted by many composers.

St. Petersburg at the Imperial Conservatory of Music, specializing in composing and conducting. Before he was 25 he had a working knowledge of six languages, was deeply interested in philosophy and religion and had practiced Yoga. As he wrote a poem every day, he was a poet as well as a composer. He was a man of great energy and a tireless worker. He was a pioneer in the field of musical composition and his work has been widely recognized and appreciated.

Russian-born Joseph Schillinger was more than a teacher; he was a serious composer as well. His "Symphonies" were chosen as the best work of the Soviet system. His work was composed in the first 10 years of the Soviet system. He was a pioneer in the field of musical composition and his work has been widely recognized and appreciated.

In her preface Mrs. Schillinger says her book is not a definitive biography "which has yet to be written by a scholar and a writer." She is an ordinary woman who had the privilege and great responsibility of being married to a great man and a simple one. Her book is a simple one, but it is a very good one. It is a biography of a man who was a pioneer in the field of musical composition and whose work has been widely recognized and appreciated.

The Story of a Master Mind, Joseph Schillinger

"JOSEPH SCHILLINGER A Memoir." By his wife, Frances Schillinger. 224 Price (boxed) \$5.00 (limited autographed edition). Publisher Greenwood.

JOSEPH SCHILLINGER was a phenomenon—a phenomenon so recent that still relatively few people know his name. His unusual career in preparing the publication of the Schillinger System is now looked upon by many as a kind of super-genius. Perhaps in his approach to all his painting, sculpture, architecture, music, everything—was essentially mathematical, but many of the composers he taught, including George Gershwin, Keith Stearns, Glenn Miller, Nathan van Cleeve, Henry Goodman and others, were deeply indebted to his teaching.

His approach to all his painting, sculpture, architecture, music, everything—was essentially mathematical, but many of the composers he taught, including George Gershwin, Keith Stearns, Glenn Miller, Nathan van Cleeve, Henry Goodman and others, were deeply indebted to his teaching. He was a man of great energy and a tireless worker. He was a pioneer in the field of musical composition and his work has been widely recognized and appreciated.

Born in Russia in 1875, he received his education at the St. Petersburg Conservatory and became Dean and Professor of the Academy of Music, Director of Composition in the State Institute of Music (Leningrad) as well as Conductor of the Russian Symphony Orchestra. In every respect he was amazingly precocious and versatile, speaking several and writing fluently in Russian, French, English and German. He was thirty-four years old and

was shortly appointed to a position at Teachers' College (Columbia University) as teacher of mathematical music and his wife. He was married in Russia to a beautiful actress who was Joseph Schillinger's leading actress. This led to a separation. In November 1908 he married his second wife in New York. She was a divorcee who had been an artist's model and a secretary. This union was ideal. Frances became an invaluable helpmate and a devoted secretary for the remainder of Schillinger's life. She it was who made it possible for Schillinger to put down his ideas in manuscript form for the press and this rendered an invaluable service in preparing the publication of the Schillinger System.

Frances Schillinger, despite the hazardous literary undertaking of attempting a biography of her extraordinary mate, has presented an unusually sincere and distinctive portrait which at once makes it an historical document and at the same time an intimate portrait of an inspiring domestic and professional association. She remains to us the aesthetic perfectionist Schillinger, meticulous in his dress and in his household, quite unlike the popular conception of a genius. His life was so deliberately planned and so all-comprehending that the couple led an almost ecstatic well-ordered existence. They were exuberantly happy in their life together.

Schillinger was a deep thinker, but had the gift of imparting his theories without being ponderous. He gave little time to politics but laid down an outline for the education of humanity. He felt that religious and economic philosophy such as those of Marx led to the enslavement and unhappiness of the people.

EST. DEC. 11, 1930

THE SCHILLINGER SOCIETY
300 East 57th Street, New York 22, N. Y.

The aim and purpose of the Society include publication of various Schillinger works now in manuscript, distribution of information concerning Schillinger and his discoveries, and serving as custodian of his manuscripts including his musical compositions and works of art.

Membership in the Society is open to all those interested in Schillinger's work, and involves no fee or dues.

ARNOLD STAW
Executive Director

FRANCES SCHILLINGER
Honorary Director

THE SCHILLINGER SOCIETY is an organization formed to spread and perpetuate the work of the late Joseph Schillinger,ologist, scientist, music inventor and theorist of the arts.

Schillinger Publications Now Available

Books

THE SCHILLINGER SYSTEM OF MUSICAL COMPOSITION
(2 vols., 1664 pp.) Carl Fischer, Inc.

THE MATHEMATICAL BASIS OF THE ARTS
(706 pp.) Philosophical Library

KALEIDOPHONE: First Series in Relation to chord Structures
(95 pp.) M. Witmark and Sons

Musical Compositions

MARCH OF THE ORIENT, Op. 11, orchestral study score, book
Music Corp.

FIVE PIECES, Op. 12 for piano, Associated Music Co.

EXCENTRIQUE, Op. 14 for piano, Associated Music Co.

LITTLE WALTZ, for piano, Leeds Music Corp.

DANCE SUITE, Op. 30 for unaccompanied cello, Leeds Music Corp.

MUSIC

Music by Slide Rule

At a composers' conference at the New School for Social Research a few years ago, a Russian named Joseph Schillinger demonstrated his theories of composition by playing a new work of his own. Of what style, he asked his listeners, did the



Schillinger's mathematical music . . .

piece seem reminiscent? After hearing that it had been inspired by everybody from Mozart to Debussy, he told his audience that he had converted into music a newspaper graph of Wall Street stock prices. The same thing, he told his fellow composers, could be done with telephone numbers or the silhouette of the Manhattan skyline—it was simply a matter of mathematics.

"My belief," Schillinger once wrote, "is that because music has been created by intuitive or trial-and-error method and there has never been any scientific investigation of the resources, there is more new unexploited material in forms in music than in any other field subjected to scientific investigation. More is known about the weather than about music."

Following this belief, Schillinger approached music as a pure science. He drew graphs of passages by Bach, Mozart, Beethoven, and Wagner to determine whether reason or whimsy had dictated their compositions. He decided in favor of reason. He then proceeded to expand and systematize their procedures, feeling that the composers had arrived at them by coincidence and that their fullest possibilities had never been explored.

Schillinger also applied these scientific principles to art. He designed combinations of geometric figures, proportions, and color so successfully that he was offered a job as textile designer. A fastidious dresser, he applied the same ideas to his clothes. From the skin out, he matched in color harmony. Beyond this, and the fact that he was an avid photographer and mountain climber, little else is known about Schillinger the man. The Schillinger System was almost his whole life.

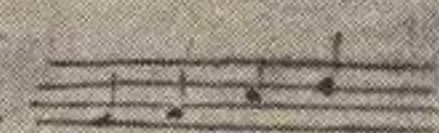
He proved his pudding commercially. George Gershwin, for example, came to Schillinger in desperation. He had written hundreds of songs; he feared he had run dry. From Schillinger he got what he needed: innumerable new combinations and uses for the same old notes. "Porgy and Bess" was written during his Schillinger period—a three-lesson-a-week, four-and-a-half-year study which ended only at Gershwin's death in 1937.

Other Schillinger students ranged from the tall, scholarly Rt. Rev. Msgr. L. H. Bracken (former conductor of the Catholic Diocesan Choristers of Brooklyn), to the short, jazzy Toots Mondello. Lyn Murray and Paul LaValle from radio were also followers, as were Benny Goodman and Glenn Miller, who, incidentally, wrote "Moonlight Serenade" as a Schillinger exercise. To those who had to produce compositions and arrangements fast and in quantity, the Schillinger System was a boon. The permutations of some note combination like D, E, C, A turned out to be endless. Those that sounded like a rusty riveting machine could simply be thrown out.

But Schillinger died in 1943. What he had taught personally (at \$10 a half hour) was left up to seven authorized teachers who included Jesse Crawford,

the organist, and Ted Royal, one of Broadway's best-known arrangers. There was ample evidence last week, though, that his name will not be forgotten for some time. In Cleveland, where the newly organized Society for Aesthetics met as a part of the huge convention of the American Association for the Advancement of Science (see page 76), Dr. Jerome Cross, a prominent Cleveland surgeon, concert violinist, and disciple of Schillinger, gave a brief memorial on his late teacher's work.

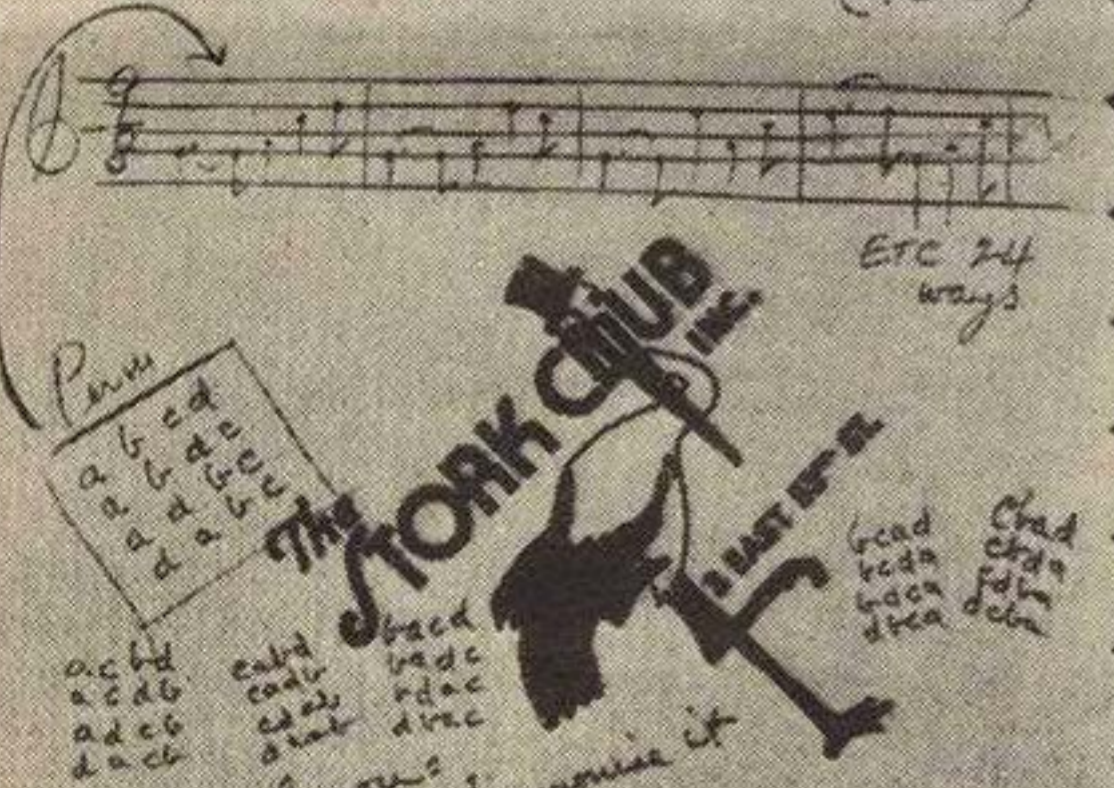
And in New York, where other Schillinger pupils were making plans for a Schillinger Society, the composer-mathematician's estate revealed that Carl Fischer, Inc., was publishing a two-volume set on the Schillinger System. To come out in the early part of 1945, the set will sell at \$30. Whether it will eventually revolutionize music—as its zealots claim—is a question. Whether it can help you, too, to become a composer with the aid of a slide rule is also a moot point. But that's what you pay your \$30 for.

Variation of 
I GOT RHYTHM

What you do:
Square a binomial - permute
four elements

$$(a+b)^2 = a^2 + ab + ab + b^2 = 4+2+2+1$$

(1 = D)



ETC 24 ways

Next lessons - how to harmonize it

. . . paid off commercially as shown in this outline of the genesis of a Gershwin song, sketched for NEWSWEEK by a Schillinger disciple, Lyn Murray

Newsweek
Registered U.S. Patent Office
THE MAGAZINE OF NEWS SIGNIFICANCE
VOL. XXIV NO. 13
SEPTEMBER 25, 1944

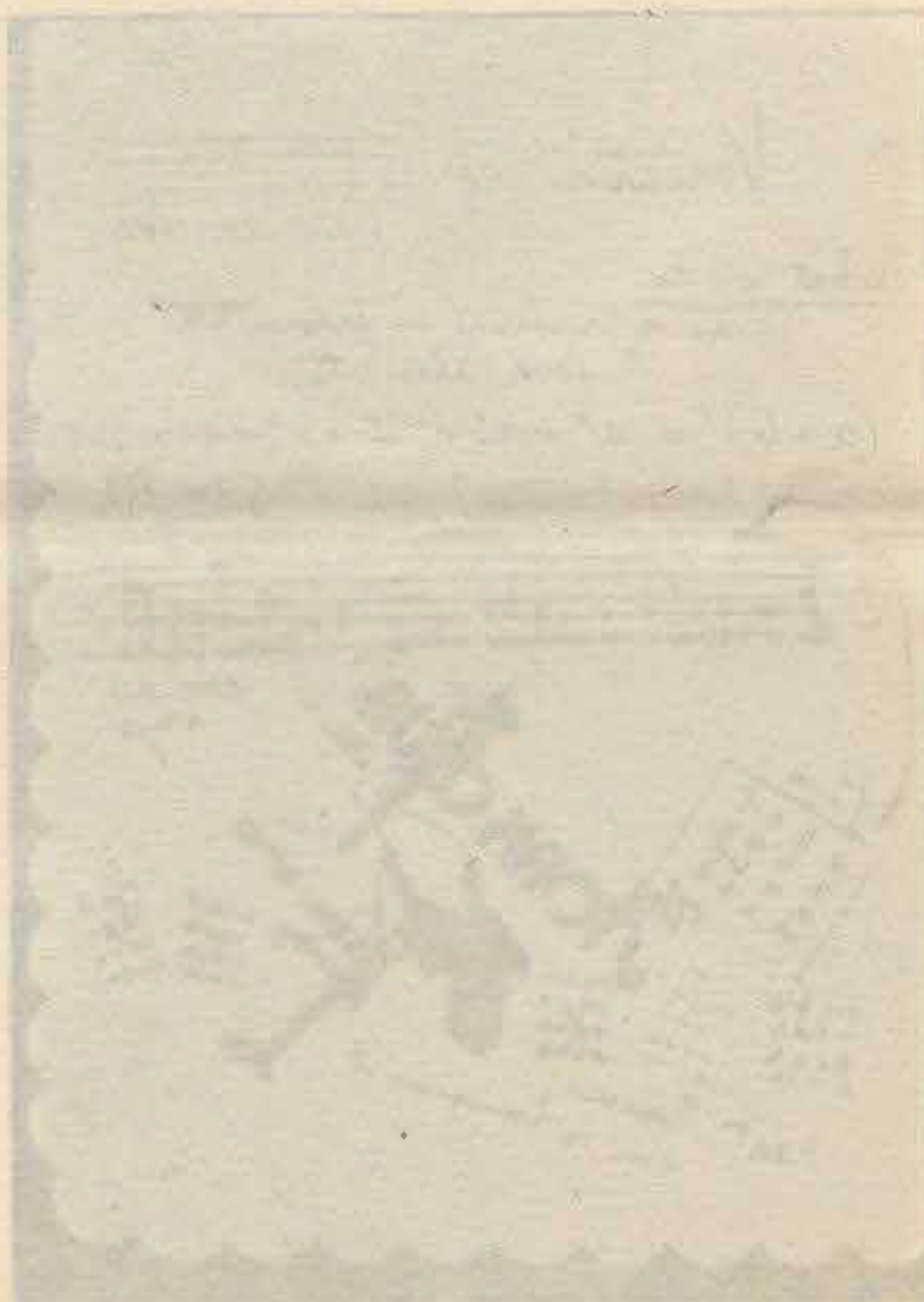
MUSIC

Music by Slide Rule

As a composer's confidence in the slide rule...



Schilling's mathematical music...



...paid off commercially as shown in the outline of the project of a Gardner was started for Newsweek by a Schilling disciple, Leo Murray

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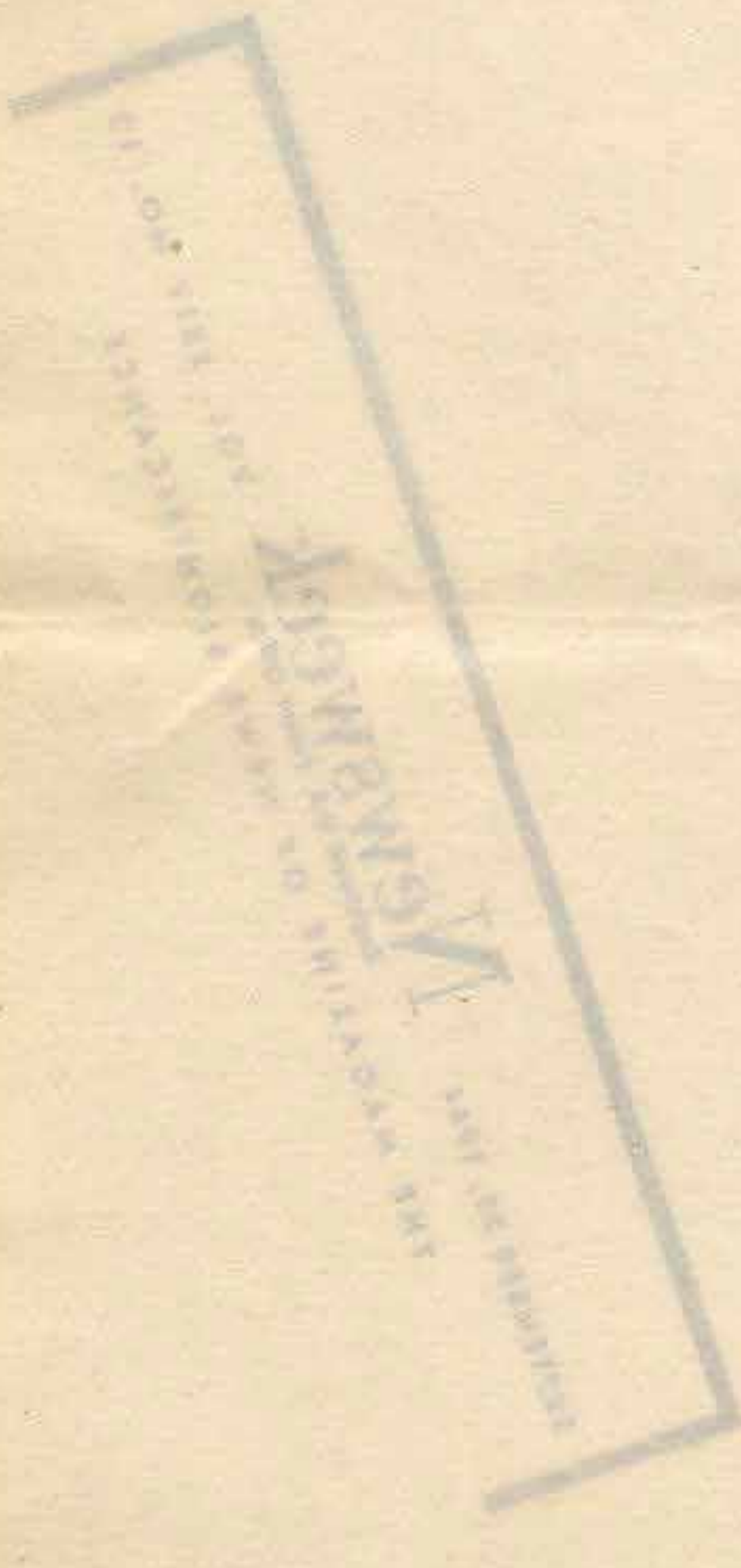
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...the project of a Gardner was started for Newsweek by a Schilling disciple, Leo Murray



END MASS
CARDINAL

Figures of Many
Winsley Rites
Cathedral

DIED FRIDAY

St. Joseph's
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LACKER

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JOSEPH SCHILLINGER

CHARLES WATTERS,
WORLD WAR HERO

Pharmacist at Kings County
Hospital Dies After a
Week's Illness at 51

Charles J. Watters, a pharmacist at Kings County Hospital and a hero of the First World War, died at the hospital of pneumonia on Monday after a week's illness. Mr. Watters lived at 3618 Avenue L, Brooklyn. His age was 51.

Born in Glens Falls, N. Y., he starred as a baseball pitcher and basketball forward in grammar and high schools there and at Columbia University. He was president of his class at the Columbia University College of Pharmacy, which he was graduated in

Watters served overseas as with the 107th (Old Regiment of the Twenty-ninth, American Expeditionary Force. He was cited for courage and devotion in rendering first aid to wounded soldiers under heavy enemy fire in the Trenches of the Trenches Sector, France, in August, 1918. Another citation was given for his "exceptional" courage and devotion in rendering first aid to wounded soldiers in the Trenches of the Trenches Sector, France, in August, 1918. Another citation was given for his "exceptional" courage and devotion in rendering first aid to wounded soldiers in the Trenches of the Trenches Sector, France, in August, 1918.

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SCHILLINGER DEAD;
COMPOSER, TEACHER

Collaborated in Invention of
the Theremin, for Which He
Wrote 'Airphonic Suite'

GERSHWIN, LEVANT PUPILS

Ex-Dean of Ukraine Academy
of Music Taught at Columbia
—Came to U. S. in 1930

Joseph Schillinger, composer, teacher of George Gershwin and Oscar Levant and collaborator with Leon Theremin in the invention of the electric organ known by the latter's name, died at his home at 875 Fifth Avenue early yesterday after a short illness. His age was 47.

Mr. Schillinger was born in Kharkov, Russia, on Aug. 31, 1895. He was graduated in 1918 from the St. Petersburg Imperial Conservatory, where he had specialized in composition and conducting. He then became conductor of a student orchestra in Kharkov, and during 1920-21 of the Ukraine Symphony Orchestra. In 1925 he was composer for the State Academic Theatre of Drama in Leningrad and later was dean of the Ukraine's State Academy of Music and taught in other schools in that part of Russia.

In 1930 Mr. Schillinger came to the United States, where he was connected with the New School for Social Research as a lecturer and the American Institute of the City of New York. He taught mathematics, music and fine arts at Teachers College of Columbia University and also at New York University.

The year before his arrival here the Cleveland Symphony Orchestra had performed his "March of the Orient," and later Leopold Stokowski gave his "Symphonic Rhapsody" with the Philadelphia Orchestra. The Soviet Government commissioned Mr. Schillinger to write the latter work to celebrate the Soviet's first ten years in Moscow.

Mr. Schillinger composed his "First Airphonic Suite" for the theremin, with Mr. Theremin as soloist. The entire score of "Porgy and Beas" was written under his supervision.

Others among his pupils were Paul Laval, Mark Warnow, Jesse Crawford, Glenn Miller, Tommy Dorsey, Hal Kemp and Benny Goodman.

FREDERICK D. SHELTON

Atlanta Journal Artist, Won
Many Prizes for His Paintings

Special to THE NEW YORK TIMES

ATLANTA, Ga., March 23

Frederick Davis Shelton

department

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MRS. D
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Wife of
a Leader

Special
ENGLAND

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and Quogue, L.
Mr. Beebe had
She belonged to
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the Field Club and
Quogue.

Born in Buffalo
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MARCH 24, 1943.

Hanamaker

DOWNSTAIRS STORE

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us for lunch or dinner today!

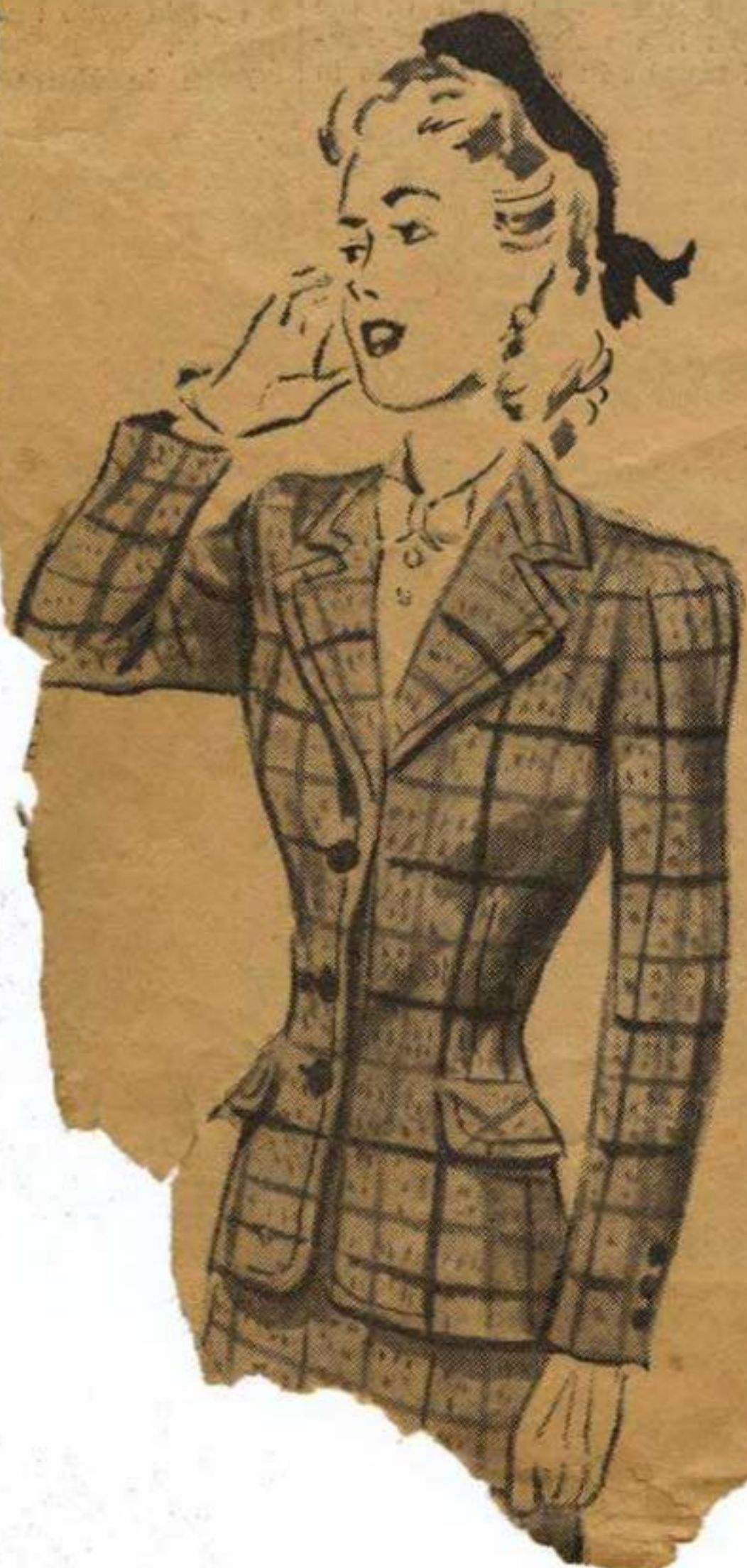
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low-priced luncheons

(they start at 65c) and our careful service. We're e
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eat where you do your shopping! Join us for c
Wednesday or Friday, for luncheon any week day!

the "flair" in our Downstairs Fashion Store
y-priced under our Lowered Price Policy

Suits and Plaids

19.65



For your Easter suit, an ind
soft tweed! Tiny checks,
tone hound's tooth checks
wools! These are the toys
will look well for ma
nothing work-a-day
dash of classic line
that makes for
Lowered Price
we've offered

Music Makers to Be 'Engineers'

Schillinger Teaches Composition on Basis of Pure Mathematics.

"The men who will be responsible for the music of radio and television of 1950 will be neither composers nor performers, but a new kind of 'music engineer' who will operate the machines that compose and perform music."

Thus declares Joseph Schillinger, noted scientist, inventor and composer, who more than any one else in America, is the man behind the men who produce the music for the microphone. Having proved to his own satisfaction that he can write music for leading symphony orchestras of this country and Europe, he has devoted his time and energy for the last several years to teaching musical composition according to a mathematical system. He is today the only scientist who is applying science to music. By means of his system an untalented musician can turn out meritorious compositions and arrangements. In short, he explodes musical genius as a myth, declares that the number of performers exceeds the number of composers "because it is easier to play an instrument in a very mediocre way than to compose music more or less articulately."

"I believe that new professions develop because there is a need for them," he states. "The industrial side of music, such as radio, television, motion picture—all the media of our streamline age—will call for new types of skilled workers."

Schillinger, obviously, has given considerable thought to the future of radio music. He predicts an improvement in the quality, which, he says, will be accomplished through the development of electronic instruments.

More Music to Be Mechanized.

As to the method of production, radio music, he declares, "will be more and more mechanized, not only in the field of performance but in the field of composition as well."

Schillinger was associated with Leon Theremin when the latter was introducing his electronic instruments. Titled "First Airphonic Suite," it was performed by the Cleveland Orchestra in Cleveland and New York with Theremin as soloist.

He is firm in his belief that sound, electrically produced, surpasses in clarity of tone that produced by artists playing the conventional instruments. "Whereas most of the energy of the artist goes into making 'beautiful tone,' electronic instruments provide all the versatility of any desirable tonal quality. It will become even more flexible in this respect in the future."

And he adds that with their development there will be no question of competition with Stradivarius.

"In 1929," he states, "Dr. Trautwein in Berlin developed an electronic instrument which was used in concert performances and which surpassed in tone quality all existing violins, yet gave a true violin tone. The so-called monotony or versatility of a sound produced on an electronic instrument depends on the type of sound production. Some of the instruments on the market today—for example, the Novachord—possess such versatility."

Symphonics to Be Obsolete.

Schillinger believes that in the near future all-electric symphony orchestras will be the only ones in use, while the present ones will become as obsolete as horse carriages.

"The number and type of instruments will depend on the progress of electrical research and the competence of music directors who go into such an enterprise. Chamber ensembles of electronic instruments have already become quite common today—there are the Ferde Grofe ensembles of Hammond organs and Novachords at the world's fair, the programs of Jesse Crawford at NBC and others under the title of 'Electronic Orchestra.' Some partly electronic instruments such as the vibraphone, the vibraharp and the electric guitar are so in conspicuous, he adds, that they are used in almost every dance orchestra."

As for the music for electronic instruments, it can be written in precisely the same way as music for any other kind of instruments, he states, but electronic instruments offer many new and amaz-

ing possibilities for a composer who is equipped both in efficient technique of composing and orchestrating, and who also has knowledge of the science of physical sound.

"Music can even be composed automatically and simultaneously performed. On an instrument, known as the Rhythmicon, built by Leon Theremin for the study of rhythms, I am able to produce drum beats identical with those of any complex or virtuoso beats, and comparable to the drumming of African natives," he continued.

Experts are unable, he says, to distinguish between his records made in such a way and the genuine recordings made in the Belgian Congo by the DeSais-Roosevelt Expedition, which were used in the motion picture, "Dark Rapture." This instrument, the only one of its kind, has sixteen keys, which, being pressed, produce automatically different rhythmic combinations—sometimes as many as sixteen.

All Based on Engineering.

He has worked out the entire system of musical production on the basis of engineering. Under his mathematical formulæ he can, he says, provide for the development of electronic instruments of a specified type for the production of rhythm, harmony and melody as well as other models which incorporate the combination of such functions. "The latter models are an equivalent of the total efforts that would be exerted by all the living, past and future composers. In other words, such instruments can create music in any desirable style."

He plans to build such instruments which will not only compose but perform music while it is being composed. Thus, there will be the possibility of a direct broadcast of a composition while it is being composed. The sound production in all such instruments naturally must be electronic.

Einstein Likes System.

Schillinger's method, incorporating his development of the mathematical principles of music, has been studied and put into practice by a host of composers and arrangers, the majority of whom are identified with the radio world. Incidentally, Prof. Albert E. Einstein of relativity fame, though he admits he is not a skilled musician, approves of the Schillinger mathematical system of musical composition.

Among those who have written music and worked out orchestrations and arrangements under his tutelage is Paul Laval, who conducts the Chamber Music Society of Lower Basin Street program on WJZ's network on Sunday afternoons and who, with a twenty-six-piece orchestra now has taken over the Saturday night spot on NBC formerly occupied by Toscanini and the network's symphony orchestra. Laval has been a student for five and a half years. Mark Warnow, Jesse Crawford, Franklyn Marks, staff arranger at NBC Harold Mooney, arranger for Hal Kemp; such musicians as Nathan Van Cleave, Paul Sterrett, Lee Montgomery, George B. Lee-man, Harry Simeone, who provide the instrumentations of innumerable broadcast music, are on his roster.

Leith Stevens, composer and conductor, who will lead the hour this summer; Lyn Murray, choral director, who is now composing and conducting the background music for "The Adventures of Ellery Queen," and such popular bandleaders as Glenn Miller, Benny Goodman and Tommy Dorsey are among his students. The late George Gershwin studied with him four and a half years, taking three lessons a week. The entire score of his "Porgy and Bess" was written under Schillinger's supervision. Oscar Levant was a student for two and a half years.

The efforts of these men have not only reached the highest aesthetic standards but have proved commercially profitable.

DRAGONETTE RETURNS

Popular Soprano Heads Cast for Summer Show.

With the conclusion tomorrow night of the series of Sunday concerts, broadcast by the Detroit Symphony Orchestra, under the direction of several of the country's best-known conductors, the hour will change its format for the summer. Beginning a week from tomorrow, the Sunday night hour from 9 to 10 on WAEC, will be taken over by a musical variety show featuring Jessica Dragonette, popular radio soprano who has been absent from the air for the last two years. Assisting her will be James Newill, a new baritone; Linton Wells, explorer and correspondent, and Leith Stevens's Orchestra.

Music Maker



Joseph Schillinger and his Rhythmicon on which he composes and produces melodies for the analysis of the most complicated musical rhythms.

July, 1944

THE INTERNATIONAL MUSICIAN

Schillinger System

Walter Fischer, president of Carl Fischer, Inc., today announced that contracts had been signed for publication of the internationally famous treatise on musical theory known as the Schillinger System of Musical Composition. Written and developed by the late Joseph Schillinger, scientific and musical genius who died last year, the contents of the celebrated manuscript are known at present only to a limited group of outstanding composers and arrangers who studied with Schillinger.

The complete roster of Schillinger students reads like a "Who's Who" in American music. Big name bandleaders include Benny Goodman, Will Bradley, Jack Miller, conductor for Kate Smith; Lyn Murray, Paul Laval, leader of the Lower Basin Street Symphony; Alvino Rey and Glenn Miller, whose song hit, "Moonlight Serenade", was first written as an exercise for Schillinger.

Among the song writers, George Gershwin was a pupil of Schillinger for four and a half years. Vernon Duke, musical comedy composer of the current army show, "Tars and Spars", and Matty Malneck, writer of "Star Dust", were pupils of the theorist.

In its present form, the Schillinger manuscript consists of twenty-five volumes of about 3,000 typewritten pages. Book I deals with Schillinger's Theory of Rhythm, which he regarded as basic to his system. Succeeding books cover every phase of musical theory and practice, including melody writing, pitch scales, counterpoint, harmony, evolution of musical styles, instrumentology and orchestration.

When he set out on his journey of discovery, Schillinger's first effort was to find whether or not the music of the concededly great composers—Bach, Mozart, Beethoven, Wagner—was constructed on rational principles. To thousands of actual works of these "greats", Schillinger applied the powerful instrument of advanced mathematical and scientific analysis. As a result Schillinger discovered principles which, for the most part, were entirely unsuspected by previous theorists.

Negotiations for the publication of the Schillinger manuscript were conducted by Mr. Fischer himself and Mr. Arthur Hauser, sales manager of Carl Fischer, Inc. The work is to be put into immediate production.

MRS. JOSEPH SCHILLINGER
340 EAST 57TH STREET
NEW YORK 22, NEW YORK

Music Makers to be Engineers

Schiller Teacher Composes on Basis of Five Mathematics

The author of the new music book for the Schiller Teacher Composes on Basis of Five Mathematics, which is published by the Schiller Teacher Composing Co., is a well-known musician and composer. The book is a result of his long experience in teaching music to children and his desire to make music more accessible to all children. The book is a collection of simple, easy-to-play pieces that are designed to be played on a five-stringed instrument. The pieces are arranged in a logical order, starting with the simplest and moving on to more complex pieces. The book is a valuable resource for teachers and parents alike, and it is sure to be a hit with children everywhere.

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Mathematical Review

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by Smuggled Narcotics



sabotage. For this reason they have arrested many German and Japanese agents who, if only suspected of subversive activities, might have gone unmolested.

Actually there is very little difference of opinion about the activities of most German and Japanese agents in South and Central America. Recently in Brazil the secret police raided a library in the German-controlled college of Bahia. In the library were only 500 volumes. Out of these 500 all but one were Nazi German books. And, in thirty-one of these books, the investigators found code writing on margins or jackets!

Spy Techniques

THIS incident points up some of the illustrations on this page. All are supposedly borrowed from a World War book. Actually these pictures are part of a modern instruction campaign.

One picture shows a fictitious code. Actually this code is not fictitious. It is a direct key to earlier messages delivered to Nazi agents in South and Central America. The sabotaged potatoes refer to the use of vegetables and fruit for conveying drugs.

Another picture shows a woman agent hiding a chemical, which she has stolen, in her shoe. This trick might be all very well—a sort of ABC of espionage practice—were it not for the dodge of chemically soaked stockings, mentioned

laden basket to chief of police. When a piece cut in half it revealed hiding place for drugs.

amateur sleuths curiosity. Carlos, trained. There-much for having meanwhile better at much more in as did in two days their findings to and American

they deliberately spread the drugs and encourage their consumption, knowing that a drug-starved addict will do almost anything to get his daily portion. At the same time they collect drugs for import to other lands.

The European War has helped this plan mightily. It automatically cut off supplies of drugs to be delivered to American addicts. The Japanese have taken over these deliveries for their own profit.

By using their elaborate secret service, they have been distributing the large stocks of the drugs they seized in China to the United States and to the various Latin American countries. Carlos saw one small instance of this traffic. Other, better trained agents, have seen it in operation on a larger scale. But none has been able

Program

the program is re to finance rations. Ger-in other ar-y by black-ited States countries, citizens to t way. But the drug this traf-of China



These potatoes pictured in a Nazi spy manual suggest to secret agents in Central and South America a means for smuggling dope.

stop it. Because the Japanese drug trade pays well and makes use of any Axis-Power agent in any convenient port.

White Russians have served the Japanese often, but not well. Many of them are employed by the French

in an earlier article. Generally it may be accepted with

which reflects

Finding Cube R



An optical composition of woodblocks and mirrors from the studio of Joseph Schillinger, music scientist.



This book jacket shows how mathematics may be used in design under the Schillinger system.

Called so

THE late George Gershwin stepped off an elevator on the 13th floor of a Park Avenue apartment house and entered a 13-room suite. Later, noticing the numbers, he laughed, because this visit proved to be one of his luckiest. But at the time he was only interested in telling Joseph Schillinger his troubles.

"I've written 700 songs," Gershwin said. "I can't write anything new; I'm repeating myself. Can you help me?"

Joseph Schillinger said he could. And he did—so effectively that Gershwin turned out "Porgy and Bess" under his supervision. Using the same ideas and methods Schillinger helped Benny Goodman and Oscar Levant and Glenn Miller, Jesse Crawford, Lyn Murray, Leith Stevens and scores of others. All came to his 13-room laboratory and workshop apartment on the 13th floor and all thought themselves fortunate.

Behind Joseph Schillinger is one main theory which has been used so often and successfully as to become a fact. It is that musical compositions, classical or popular, don't have to be dreamed up by exceptionally talented people in periods of emotional activity. Instead you or anyone else can learn to write songs just as certainly as you could learn to build airplanes.

YOU can first analyze or tear down music to its contributing parts. Then you can study these parts until you know how they fit together. After that it is simply a matter of putting the parts together in different ways.

Naturally this is an extreme simplification of the system Joseph Schillinger uses to build musical

compositions. He teaches musical composition through analysis. He reduces music to its factors, then uses these factors to build new music. The whole system is based on mathematics. His system reduces whatever - plus - whatever equals music.

"Music," he says, "is a man-made reproduction of an actuality, and if you can analyze it you are in a better position to produce more of it. The common belief that music is emotional in its origin is wrong. Music appears to be emotional only because it moves, and everything that moves associates itself with life and living. Actually music is no more emotional than an automobile or an airplane which also move. It is no more emotional than the Disney characters which make us laugh, but whose actual existence is a mechanical and not an organic one."

Analyzing Emotion

MR. SCHILLINGER'S ideas, broken down into layman's language, might appear something like this: Music and poetry, design and general art can be reduced to a science. First you must study carefully the contributing factors. Then you must study the mathematical procedures behind them. Gradually you will see that certain factors contribute to certain ends.

You will, supposedly, play on the emotions you wish to be stirred. A longing for home, for instance, perhaps can be stirred by analyzing what makes up a longing for home. The sounds common to a home in this case would be most important. For the science of music simply is the mechanics of musical sounds. And the art of

music simply is the conveyance of these sounds to the listener.

Mimicry First Step

DELVING deeper into this Schillinger science of music, you would find that mimicry is the first step in art forms. "Thunder, animal sounds and echoes are as much a source of music as the forms and colorings of nature in rainbows, sunsets, bird's plumage, crystals, shells, plants and living bodies are a source of the art of painting.

"Imitation is at first unintentional, such as the protective shapes and coloring in natural camouflage; then intentional mimicry follows when a striking pattern or coloring is copied for the pleasure of it. Then the final step, which is the scientific method of art production according to definite specifications, that becomes possible only after the laws of art have been disclosed.

"This discovery of the laws of art to know how and what to produce has been an old dream of humanity. In the Li-Ki, or memorial rites, of the ancient Chinese we read: music is intimately connected with the essential relations of beings. Thus, to know sounds, but not airs, is peculiar to birds and brute beasts; to know airs but not music is peculiar to the common herd; to the wise alone it is reserved to understand music. That is why sounds are studied in order to know airs, airs in order to know music and music in order to know how to rule."

Returning to the Schillinger system, you would enter all of these items in a mathematical balance sheet. You would, for instance, make a marching song march in the tempo of the nation to which

it was fitted. You would find the time and so forth of a Bavarian waltz, use mathematics to analyze a similar sad waltz to find the cry of new listeners into their 19th century.

You would find that any melody of birds twittering in a tide, could be put into the bewildered scientist song sifting the fretted moonlight could be reduced. That the hot sawdust-strewn Bavarian inn quail all its music thick, joyous who have through general

Musical

THESE things along with physics, loves and longings, desires which produce. These things into equations, that can have taken in order to result. You could have a deep knowledge of mathematics to start if you know the procedures, the "music," you be

Mr. Schillinger the same mathematics the field of very definite of color in nature

"The experiment proves that nature several scientific projects, Disney, not be project

oot of Inspiration



"Optical Elements in Rhythm," this study gives the idea of the geometric nature of music.



"A Study in Rhythm": When mathematics meets design in the Schillinger manner.



Joseph Schillinger photographed at the keyboard of his electric organ.

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resorted to the accessories of music. He made a mistake in seeking a fundamental relationship between forms of musical sound and the physical forms of musical instruments. Unity is absent from the production in other ways. For, even with the help of Leopold Stokowski and Deems Taylor, 'Fantasia' failed to solve the problem of combining visual images with music. This could only be done through mathematical methods."

PERHAPS because the mathematical appeals less to women, Mr. Schillinger has taught only one feminine musician his methods. She is Marjorie Goetschius, granddaughter of Percy Goetschius, Dean of Composition at the Juilliard School of Music for more than twenty years.

The Schillinger studio which produces this peculiar science has various electrical instruments, blackboards, lecture rooms and show cases. Not dedicated to music are those exhibits which point the way to art through mathematics, and poetic writing through mathematics and even architecture through mathematics.

But all these sections have one thing in common. They ignore the dreams a creative artist might have. They point away from any surge of feeling. Cold figures take the place of emotion. Everything is analyzed. Years of study and training are pleasantly cut out. Thus, as Joseph Schillinger says, creation is made a pleasant process.

"It does not circumscribe the freedom of an individual," he adds. "But merely releases him from vagueness, gives him accurate knowledge and permits him an infinite number of solutions to satisfy the particular requirements."

Equations

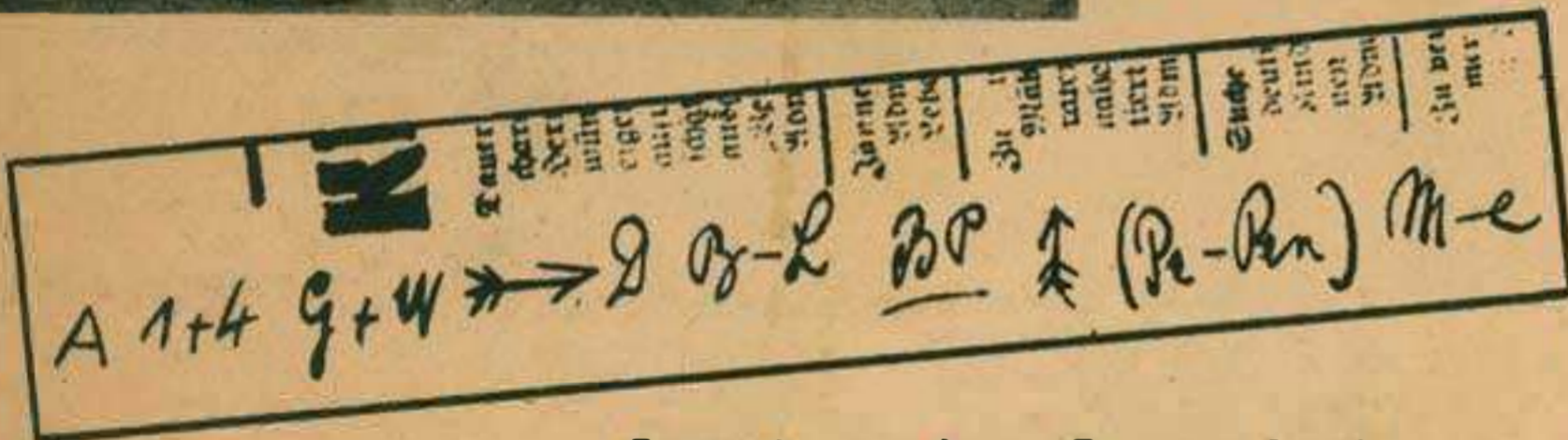
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Supporting a Spy System



The agent above is hiding a saboteur's chemical in her shoe; at left placing drugs in her stocking.



Part of page from German book whose type holds coded messages.

By Richard Wilmer Rowan

Author of "Terror in Our Time," "The Story of Secret Service," and "Spies and the Next War"

(This is the twelfth of a series of articles exposing spies and Fifth Column activities.)

THE Japanese freighter drowed at anchor in a west-coast Mexican harbor. A white-clad figure appeared briefly on her bridge, glanced anxiously shoreward, then melted back into the white paintwork of an officer's cabin just aft of the bridge.

Carlos, rowing his shabby, weathered boat out to the ship, didn't see the Japanese officer squint at his passage through the bright sunlight. His back was to the ship and his gaze without curiosity on the fruit that made up his reason. As ac-

the odd Japanese might eat their fruit.

Long practice had taught Carlos to approach the port gangway of foreign ships, the tradesmen's doorway. But he didn't notice how quickly his cargo was lifted aboard or how many officers were on deck to see it carried to the cabin of the captain. In fact Carlos was not curious at all until the next day. Then, perhaps because of chance, perhaps because he was sheltering himself under the shortening shadow cast by the shed roof as noon-tide approached, he was called again.

"The ship of the Japanese," a stranger told him. "There is something to come ashore."

This time Carlos earned not two but four *reales* for his labors. And this time he was curious. He was curious for two reasons. First, because he felt that four *reales* was

a ruinous rate for a short bumboat trip. Second, because, forced as he was by his rowing position to gaze at his cargo instead of looking ahead, he recognized the fruit he was rowing back as the same fruit that he had rowed out.

Later that night Carlos walked from a cantina to the office of the police chief. He explained his story. A piece of fruit cut in half revealed the hiding place for a package of drugs. And later that night Carlos died with a knife sticking curiously out of his ragged shirt. Chance and casual curiosity had combined to furnish Carlos with the answer to the question: "How does the Japanese Secret Service finance its expensive work?"

Since Carlos rowed his shabby, sun-bleached bumboat through the sparkling waters of that Mexican bay and died because he was curious, a number of discoveries have been made by more cautious men. They have haunted the docks where the blunt-nosed freighters from the Orient come in. They have hung around the roadsteads, gazing speculatively at each ship-to-shore boat that crawls through still water. They have been curious because that is their business, in San Francisco and San Diego and on down to Acapulco and Salina Cruz, they have seen drugs come ashore from Japanese ships and traced them east as far as Kansas City.

This briefly is how Japan meets the tremendous expense of supporting its vast secret service network. This, too, shows one of the



Carlos took of fruit was

ways in which help America by of course, was un- fore he paid too been curious. A trained men find an hour than Carlo and live to report interested Mexico officials.

Financing

BEHIND this the Japanese its secret serv many, as ex- ticles, does the mail. Japan, and most lacks suffic- bled in this Japan cont- traffic and fic to pay In conq-

Joseph Schillinger Finds Mathematical Music Best

Noted Composer and Scientist Teaches His Method To Many Already Famous Players and Arrangers

The phrase, "there is nothing new under the sun" is said more frequently about music than of anything else in the world.

America is crowded with sharp-eared, self-appointed tune detectives who, whenever a melody makes its first appearance, can be heard declaring omnisciently: "that's a steal from so-and-so" or "it always was a good tune" or "Strauss said it first but in 3/4 time."

Joseph Schillinger, noted scientist, composer, and teacher, who has made a mathematical study of music extending over a lifetime, finds an entirely new outlook upon musical resources and their use.



Joseph Schillinger

Through his scientific approach he has discovered that, so far as music is concerned, there is something new under the sun. What is more, he is showing some of the most famous composers and arrangers in America the fruits of his findings.

He makes the startling statement that music can be automatically composed and performed and, as evidence, he has phonograph records which are synthetically - made rhythms of the drums of African cannibals—produced on what he calls a Theremin-Rhythicon, an instrument specially designed to simulate drum-beats.

He has played these rhythm records for experts at his studio, 911 Park Ave., New York City, and the latter have been unable to distinguish between the original beats played on African drums and the synthetic product.

Schillinger, using his mathematical theory, also can present any number of variations from any original piece of music, thus producing any desirable number of compositions in the same style.

"My method," he states, "also permits modernization, or, if need be, antiquization of any existing music.

"For example, Bach was a great master of counterpoint, and Debussy produced some startling flavors in harmony. It is possible to produce the syntheses of Bach and Debussy in the form of a fugue, with Bach's contrapuntal craftsmanship and Debussy's harmonic deftness."

Lest you doubt it, he then proceeds to play a recording of just such a blend. First, he plays the original Bach fugue; then, a Debussy extract. Finally, he adjusts the phonograph needle to a record on which Debussy's harmony has been grafted skillfully upon the Bach melody.

With the ceaseless demand of motion pictures and radio for music and more music, composers and arrangers are approaching music scientifically, not only to work out new variations of compositions already produced but to create new melodies.

Schillinger's roster of students reads like a Who's Who in modern American music.

It includes such names as Oscar Levant, George Gershwin, who studied four-and-a-half years with Schillinger and whose opera of *Negro Life, Porgy and Bess*, was written entirely under the latter's

(Turn to page 46, please)

Joseph Schillinger

(Continued from page 30)

supervision; Benny Goodman, Glenn Miller, Mark Warnow, Leith Stevens, Paul Laval and Lyn Murray.

Also, such well-known arrangers of radio, motion picture, and stage productions as Paul Sterrett, Nathan Van Cleave, Franklyn Marks, Charles Previn, Edward Powell, Frank Skinner, Irving Brodsky, Lee Montgomery, Ted Royal, and Gus Levine.

More band leaders and arrangers have come to Schillinger for new musical light than any other body of musicians.

"It is because," he says, "they are working in a highly competitive field and, being practical persons, they are constantly seeking new ideas and new techniques which will enhance their popularity and thus bring them greater financial returns."

During the course of their study, many of the musicians work on serious compositions. Glenn Miller, for example, composed *Moonlight Serenade* during his study with Schillinger. It is an exercise in writing melody to harmonic progressions.

Harold Mooney, arranger for Hal Kemp, wrote a fugue after only four or five lessons in counterpoint.

Schillinger's course in musical composition requires three years for the average student, and the average student takes one lesson a week; however, many take two and three lessons a week. Gershwin, at the time he was writing *Porgy and Bess*, took three and sometimes four lessons a week.

Schillinger is proud of the progress of Paul Laval as a composer and conductor. Laval at present directs a double woodwind quintet in chamber music a la jazz on WJZ Sunday afternoons. Laval has been a student for more than five years. At the time he began, he was a rather obscure clarinetist in a symphony orchestra.

Today, he is a staff conductor at the NBC, composer of numerous pieces, and occupies the first saxophone chair with the NBC Symphony. Recently, Toscanini singled him out for special praise during his Saturday night recital.

Incidentally, Laval's quintet, through unusual treatment in background instrumentation, sounds like a large orchestra and is one of the novel programs in the modern al idiom yet presented.

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Washington Invasion By Outside Bands

has local musicians wondering why Local 161 doesn't do something about it.

It's an MCA and CRA invasion, which has landed most of the best-paying spots and is depriving at least 60 local men of work.

At present there are also nearly 75 men jobbing around town on transfer cards and two more clubs are negotiating with MCA for orks.

This problem is expected to be a big issue in the next election and unless a lot of changes are made between now and election time, there probably will be a lot of changes made.—By Carl Mirman, WASHINGTON, D. C.

Summer Chases Music Away from Cleveland

when the Trianon ballroom, one of the main sources of name bands for this territory, closes its doors for the season after featuring Larry Clinton, Jack Teagarden, Harry James, and Gene Krupa on successive week-ends.

With the Palace theatre also closed for most of the summer, the nearest spot for dancing or listening to name bands will be at Cedar Point, near Sandusky, about 75 miles away.

In Cleveland, Euclid beach, Puritas park, and the Aragon ballroom will have local and traveling bands but, with the exception of infrequent Palace bookings, none of the big bands are expected to play here.

Best draws at the Aragon in recent months were Bobby Byrne and Glenn Garr. Byrne left with one of the town's best trumpet men, Chuck Forsyth.

Vince Pattie, Gene Sullivan, and Frank Gagen have been featured recently at Puritas, and future bookings will have an accent on local outfits.—CLEVELAND.

Una Mae Carlisle Scores Solidly

as a terrific jazz vocalist and pianist at Lindsay's Sky-Bar.

Una Mae dropped into town two months ago to visit relations and, after catching on at Jimmie Owens' place in Harlem, has been wowing cats with her brilliant jazz.

She has been featured in Paris and London and was starred for a number of months at the Hot Club of France.—CLEVELAND.

Dick Stabile's Saxists

and other well-known players using Woodwind mouthpieces are pictured in a new booklet just issued by the Woodwind Co. of 131 W. 45th St., New York City. It will be sent upon request to anyone mentioning METRONOME.

Eliot Hoyt's New Men

are Ernie Foder at piano and C. Ogel at bass. They replaced Paul Erwin and Tony Espen, respectively, who joined Emerson Gill. Don Smith left Hoyt also, to join Tyle Gaffield.—TOLEDO, OHIO.

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Special
TO PROFE