

SCHILLINGER HOUSE

1949 - 1950

CATALOGUE

284 NEWBURY STREET

BOSTON, MASS.

CO 7-4452

AGENTS IN CHARGE

1919-1920

ALPHABETICALLY

CO. 1-11-22

BOSTON, MASS.

281 WASHINGTON STREET

SCHILLINGER HOUSE

CALENDAR * 1949 - 1950

OPTIONAL SUMMER SEMESTER

1949

May 9, 10, 11 Monday, Tuesday, Wednesday Registration
May 16 Monday..... Summer Semester begins
Aug. 29 - Sept. 3 Monday through Saturday... Examination period
Sept. 3 Saturday..... Summer Semester ends

SCHOOL YEAR

Sept. 6, 7, 8 Tuesday, Wednesday, Thursday Registration
Sept. 12 Monday..... Fall Semester begins
Dec. 23 - Dec. 29 Friday through Thursday..... Christmas recess
Jan. 2 - Jan. 7 Monday through Saturday..... Examination period
Jan. 7 Saturday..... Fall Semester ends
Jan. 9 - Jan. 14 Monday through Saturday..... Midyear Vacation
Jan. 9, 10, 11 Monday, Tuesday, Wednesday.. Registration - new students
Jan. 16 Monday..... Spring Semester begins
May 1 - May 6 Monday through Saturday..... Examination Period
May 6 Saturday..... Spring Semester ends

OPTIONAL SUMMER SEMESTER

1950

May 8, 9, 10 Monday, Tuesday, Wednesday Registration
May 15 Monday..... Summer Semester begins
Aug. 28 - Sept. 2 Monday through Saturday..... Examination period
Sept. 2 Saturday..... Summer Semester ends

CURRICULUM FOR EDUCATION IN THE FIELD OF ORCHESTRAL ARRANGING
AND COMPOSITION

FIRST YEAR

<u>First Semester</u>	Class Hours Per Wk.	<u>Second Semester</u>	Class Hours Per Wk.
101 Pre-Schillinger (Theory)	1	102 Schillinger Theory of Rhythm	1
103 Primary Instrument, I	1	104 Primary Instrument, II	1
105 Music Appreciation, I	1	106 Music Appreciation, II	1
107 Arranging Laboratory, I	4	108 Arranging Laboratory, II	4
109 Elementary Ensemble, I	4	110 Elementary Ensemble, II	4
111 Pre-Schillinger Problems	6	112 Pre-Schillinger Problems, II	6
113 Keyboard Essentials, I	1	114 Keyboard Essentials, II	1
115 Rhythm Dictation	2	116 Melodic Dictation	2
117 Elementary Scoring, I	2	118 Elementary Scoring, II	2
119 Elementary Arrang. Prob. I	3	120 Elementary Arranging Prob. II	3
	<u>25</u>		<u>25</u>

SECOND YEAR

201 Schillinger Theory (Pitch) Scales-Geometric Projection	1	202 Theory of Melody-Diatonic and Symmetric Harmony	1
203 Primary Instrument, III	1	204 Primary Instrument, IV	1
205 Music History, I	1	206 Music History, II	1
207 Arranging Laboratory, III	4	208 Arranging Laboratory, IV	4
209 Advanced Ensemble, I	4	210 Advanced Ensemble, II	4
211 Schillinger Problems, I	6	212 Schillinger Problems, II	6
213 Keyboard Harmony, I	1	214 Keyboard Harmony II	1
215 Vocal Ensemble, I	2	216 Vocal Ensemble, II	2
217 Inter. Scoring, Probs., I	2	218 Inter. Scoring Problems II	2
219 Inter. Arrang. Probs., I	3	220 Inter. Arranging Problems, II	3
	<u>25</u>		<u>25</u>

THIRD YEAR

301 Special Theory of Harmony & Correlation with Melody	1	302 Instrumental Forms: Theory of Counterpoint	1
303 Primary Instrument, V	1	304 Primary Instrument, VI	1
305 Music History, III	1	306 Music History, VI	1
307 Sectional Ensemble, I	4	308 Sectional Ensemble, II	4
309 Schillinger Probs., III	6	310 Schillinger Problems, IV	6
311 Advanced Arranging Lab. I	4	312 Advanced Arranging Lab. II	4
313 Rehearsal Direction Prob. I	4	314 Rehearsal Direction Prob. II	4
315 Advanced Arrang. Prob. I	4	316 Advanced Arranging Prob., II	4
	<u>25</u>		<u>25</u>

FOURTH YEAR

<u>First Semester</u>		<u>Second Semester</u>	
	<u>Class Hours Per Wk.</u>		<u>Class Hours Per Wk.</u>
401 Strata Harmony	1	402 Evolution of Pitch Families; Composition	1
403 Primary Instrument, VII	1	404 Primary Instrument, VIII	1
405 Contemporary Music, I	1	406 Contemporary Music II	1
407 Ensemble Improvisation, I	4	408 Ensemble Improvisation, II	4
409 Seminar: Arranging Prob I	9	410 Seminar: Arranging Prob. II	9
411 Seminar: Score-reading and Conducting Prin. I	4	412 Seminar: Score-reading and Conducting Prin. II	4
413 Applied Schillinger Devices	3	414 Applied Schillinger Devices, II	3
415 Directed Listening, I	2	416 Directed Listening, II	2
	<u>25</u>		<u>25</u>

SPECIAL GRADUATE STUDIES: 501---506

Composition, Orchestration

- 101: Pre-Schillinger Theory:
Scales, chords, basic rhythm patterns, instrumentation, improvisation, and elementary arranging techniques. A course designed to fit the student for the study of the Schillinger Theory.
- 102: The Schillinger Theory of Rhythm:
An introductory course in the basic "Schillinger Method" which, received simply from the standpoint of problems of duration, meter, and accent, provides the means for evolving all conceivable rhythms of the past, present and future.
- 103: Primary Instrument:
104 Intensive training in the techniques and repertoire of
203 the orchestral instruments. Study methods and solo
204 material.
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- 105: Music Appreciation:
106 A survey course, starting with the contemporary scene and working back to the sources of musical thought.
- 107: Arranging Laboratory:
108 A course in which the student may hear the arrangements
207 he writes as played by the instruments written for. The
208 course ranges from the simple to the complex in technique
311 and instrumentation.
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- 109: Ensemble:
110 A laboratory study of the problems and techniques of all
209 types of orchestral and ensemble performance. These are
210 practical experiences designed for the future professional.
- 111: Pre-Schillinger Problems:
112 Laboratory course in theory assignment preparation.
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- 113: Keyboard Essentials:
114 A study of basic pianistic technique. Finger exercises, scales, arpeggio playing, chords, reading drills.

115: Rhythmic Dictation:

A course designed to develop the student's ability to identify and reproduce all possible rhythms and rhythmic patterns.

116: Melodic Dictation:

A course designed to develop the student's ability to identify and reproduce all possible scales, intervals, and melodic patterns.

117-118: (Elementary)

217-218: (Intermediate)

Scoring Problems:

Instruction in preparation of the concert sketch for standard instrumental ensembles.

119-120: (Elementary)

219-220: (Intermediate)

315-316: (Advanced)

Arranging Problems:

Application of devices based on Schillinger principles to the beginning problems of music writing. Discussion and criticism.

215: Vocal Ensembles:

216: Study of voice production, choral style, and vocal literature of all types.

409: Seminar: Advanced Arranging Problems:

410: Scoring of assigned advanced projects in professional arranging.

413: Applied Schillinger Devices:

414: A discussion course in the problems of advanced professional arranging. Individual projects and research.

415: Directed Listening:

416: Laboratory course in assigned record and score analysis.

201: (A) The Schillinger Theory of Pitch Scales:

An approach to the theory of pitch relationships as (1) a problem in primary selective systems or tuning and (2) the extraction from all tones made available by the tuning system, those tones which are to be used in any composition. These sets of tones, referred to as pitch scales, furnish raw material for both melody and harmony.

(B) Geometrical Projection:

A study of the mathematical variation of music based upon geometrical inversion and geometrical expansion of melody as well as harmony. The development of consistent melodic or harmonic continuity of infinite length. The translation of music of one epoch into another, "modernization and antiquation".

DESCRIPTION OF COURSES

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205: Music History:

206: A course tracing the development of musical trends from Palestrina to the romanticists. Required reading, score study, listening, and style analysis. All correlated and systemized according to the principles of the Schillinger System. Analysis and discussion of the environmental conditions producing such musical results.

213: Keyboard Harmony:

214: A course in the use of chords, with melody, elementary voice, leading, basic chordal patterns.

202: (A) Theory of Melody:

A graphic study of melody which, when constructed according to the various techniques described, will be found to have such properties as to render it susceptible to the following treatments:

1. Premutability of the directional axes with their respective melodies in time continuity.
2. Geometrical convertibility of the entire melody.
3. Tonal expansion of the entire melody.
4. Combined application of geometrical inversions and tonal expansions, applied to the portions of melody pertaining to individual secondary axes or any combinations thereof.

(B) Introduction to:

1. Diatonic Harmony
2. Symmetric Harmony

301: (A) Special Theory of Harmony:

1. Variable Doublings in Harmony
2. Inversions
3. Groups with Passing Chords
4. The 7th, 9th and 11th Chord
5. Chromatic system of Harmony
6. Pedal point
7. Suspensions, Anticipation and Passing Tones
8. Auxiliary Tones
9. Neutral and Thematic Melodic Figuration
10. Contrapuntal variations of harmony

- 301: (Cont'd) (B) The Correlation of Harmony and Melody:
The composition of melody to existing chordal progressions together with the creation of harmony to an existing melody. Adaption of either Diatonic Chromatic or Symmetric harmonization to each of the following:
 (1) Diatonic Melody
 (2) Chromatic Melody
 (3) Symmetric Melody
- 305: Music History:
306 A continuation of Music History 205, 206, Study of the Romantic Era in a similar manner to the aforementioned courses.
- 307: Sectional Ensemble:
308 A laboratory course in the specific problems of the section: tone, blend, phrasing, attack, release, etc.
- 313: Rehearsal Direction Problems:
314 A course for the conducting aspirant. Practical work in reading scores, conducting ensemble coaching.
- 302: (A) The Theory of Counterpoint:
A course which includes a study of the following:
 (1) Correlation of melodic forms in two-part counterpoint.
 (2) Canons and canonic imitations.
 (3) Fugue
 (4) Two-part contrapuntal melodization of a given harmonic continuity.
 (5) Harmonization of two-part counterpoint.
- (B) Instrumental Forms:
 (1) The development of a technique which facilitates the modification of melody or harmony or both, rendering them fit for instrumental execution.
 (2) Its application to vocal music. Principles of piano composition and composition of accompaniments.
- 301: General Theory of Harmony: Strata Harmony:
A manifold technique which enables the composer to score for all possible combinations of instruments, voices or both. This course lays the ground work for and presents some of the basic principles of Schillinger's Theory of Orchestration.

DESCRIPTION OF COURSES

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405: Contemporary Music:

A survey of the music composed during the past fifty years and analysis of the compositions by means of Schillinger principles.

407: Ensemble Improvisation:

408

A course in the design purposeful improvisation in 2, 3, and 4 parts. Analysis and application of chordal basis and contrapuntal techniques.

411: Seminar in Conducting & Score Reading Principles:

412

A discussion course in the problems of professional conducting and scoring. Individual projects and research.

402: Evolution of Pitch Families (Style): Composition:

An analytical approach to the problem of developing unity of style:

1. In musical continuity
2. In a complete composition

Scientific synthesis of original materials is necessary for the production of continuity with unified style.

501: Theory of Composition:

503

(Incl.)

This theory is presented in three basic approaches:

- (1) Composition of thematic units -
The Preparation of the main themes without consideration for their interrelation.
- (2) Composition of thematic continuity -
The integration of thematic continuity.
- (3) Semantic (Connotative Composition) -
The planning of the whole followed by the elaboration of details.

504: Theory of Orchestration:

506

(Incl.)

1. Development of a knowledge of all standard instruments and their musical capabilities.
2. A study of instrumental combinations.
3. An analysis of the acoustical basis of orchestration.

SCHILLINGER HOUSE
284 Newbury St., Boston, Mass.

TUITION AND FEES

Tuition Fee for Diploma Course Per Semester of 16 weeks	\$300.00
Registration Fee	3.00
Studio Rental for Practice (30 hours)	5.00

BOOKS AND SUPPLIES

Approximate cost of text books and supplies for Full Course Students

FIRST YEAR

First Semester	\$21.05	
Second Semester	41.20	
Yearly Total		\$62.25

SECOND YEAR

First Semester	\$30.60	
Second Semester	19.80	
Yearly Total		\$50.40

THIRD YEAR

First Semester	\$20.95	
Second Semester	17.95	
Yearly Total		\$38.90

FOURTH YEAR

First Semester	\$23.45	
Second Semester	19.95	
Yearly Total		<u>\$43.40</u>

FOUR YEAR TOTAL - Books and Supplies	<u>\$194.95</u>
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Course Fees for Part-Time Students (per semester of 16 weeks):

Private Instrumental Instruction for part time students - \$5.00 per one half-hour private lesson
 Private Instruction in the Schillinger Method of Arranging & Composition - \$5.00 per one hour private lesson
 Studio Rental for Practice \$5.00 for thirty hours

<u>Course Name and Numbers</u>	<u>Class Hours Per Week</u>	<u>Cost Per Term</u>
Primary Instrument:		
(Intermediate) 103, 104 - - - - -	1	\$50.00
(Advanced) 203, 204, 303, 304, 403, 404 - - - - -	1	80.00
Arranging & Composition - Theory:		
(Intermediate) 101, 102 - - - - -	1	50.00
(Advanced) 201, 202, 301, 302, 401, 402 - - - - -	1	64.00
Music Appreciation: 105, 106 - - - - -	1	20.00
Music History: 205, 206, 305, 306 - - - - -	1	20.00
Contemporary Music: 405, 406 - - - - -	1	20.00
Arranging Laboratory: 107, 108, 207, 208, 311, 312 - -	4	40.00
Ensemble: 109, 110, 209, 210, 307, 308, 407, 408 - - - - -	4	40.00
Schillinger Problems: 111, 112, 211, 309, 310 - - - - -	6	30.00
Seminar: Arranging Problems: 409, 410 - - - - -	9	45.00
Arranging Problems: 119, 120, 219, 220 - - - - -	3	15.00
Advanced Arranging Problems: 315, 316 - - - - -	4	20.00
Keyboard Essentials: 113, 114 - - - - -	1	50.00
Keyboard Harmony: 213, 214 - - - - -	1	50.00
Dictation: 115, 116 - - - - -	2	30.00
Scoring: 117, 118, 217, 218 - - - - -	2	30.00
Vocal Ensemble: 215, 216 - - - - -	2	30.00
Directed Listening: 415, 416 - - - - -	2	30.00
Seminar: Score-Reading & Conducting Principles: 411, 412-	4	60.00
Applied Schillinger Devices: 413, 414 - - - - -	3	45.00
Rehearsal Direction: 313, 314 - - - - -	4	45.00

