

PHILIP A. DITULLIO PAPERS

RUTH T. WATANABE SPECIAL COLLECTIONS
SIBLEY MUSIC LIBRARY
EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

Processed by Gail E. Lowther, spring 2024

TABLE OF CONTENTS

Description of Collection	.	.	.	.	.	.	.	.	3
Description of Series	.	.	.	.	.	.	.	.	6

INVENTORY

Series 1: Research Binders	.	.	.	.	.	.	.	.	7
Series 2: Research Folders	.	.	.	.	.	.	.	.	12
Series 3: Unfiled Research Materials	.	.	.	.	.	.	.	.	14

DESCRIPTION OF COLLECTION

Accession no.: 2022/04/22

Shelf location: C4B 12,7

Extent: 3 linear feet

Biographical Sketch



Photograph from obituary for Philip A. DiTullio, Edwards Memorial Funeral Home (2021).

Philip Anthony DiTullio was born on June 6, 1957, in Boston, MA. After graduating from Catholic Memorial High School in Boston (1976), he enrolled in Northeastern University, where he studied chemistry and medical laboratory science while working at New England Baptist Hospital (1977–1980). After earning his undergraduate degree, Mr. DiTullio continued working in the medical/hospital industry in the Boston area. He built a highly successful career as a medical technologist, working at such institutions as the New England Baptist Hospital, the Boston Veterans Administration, Boston Children's Hospital, the Franciscan Hospital for Children, and Boston Heart Diagnostics.

Throughout his life, Mr. DiTullio nurtured a passion for music. He studied guitar and music theory privately with Randy Roos (1980–1992), and from 1986 to 1989, he attended the Berklee College of Music, where he studied music production and engineering as well as jazz guitar. In 2005, Mr. DiTullio began taking advanced lessons in the Schillinger System of Musical Composition under the private instruction of Dr. Emanuel Abdul-Rahim and Professor Jerome

Walman. In 2006, he founded the Schillinger Society and, in 2008, began teaching the Schillinger System online at the Practical Schillinger School. His deep interest in the Schillinger System also led him to conduct extensive historical research on Joseph Schillinger, his students, and instructors of the Schillinger System, which he pursued in collaboration with historian Louis Pine. Mr. DiTullio composed several works employing the Schillinger System, including *Last Station* (2010), which was played at Sound Gate installations in October–November 2010, and *Origins* (2011), which utilized field recordings of ambient environmental sounds collected by the French electroacoustician Luc Ferrari.

Mr. DiTullio died on March 29, 2021, in Milford, MA, at the age of 63, from cancer. He was survived by his wife, Teresa M. (Sullivan) DiTullio, and his three children.

Provenance

The Collection was the gift of Teresa M. DiTullio, widow of Mr. Philip DiTullio, and was received by Sibley Music Library in April 2022.

Scope and Content

The Papers comprise Mr. DiTullio's working research library pertaining to his study of Joseph Schillinger and his composition method, including materials relating to Schillinger's students and authorized instructors of the Schillinger System of Musical Composition. The contents include facsimiles of archival documents from the Applicant Files: Joseph Schillinger's *System of Musical Composition* from the Carl Fischer Archive, as well as research notes, finding aids, and other material relating to relevant archival collections at the Museum of Modern Art Archives; the New York Public Library for the Performing Arts; the Arthur Friedheim Library Special Collections at the Peabody Institute, Johns Hopkins University; and other institutions. There are also facsimiles of published articles by Joseph Schillinger, scores of Schillinger's compositions, and research articles and publications on the Schillinger System.

Restrictions on use

There are no restrictions on the use of the Collection. Requests for reproductions of material protected by U.S. Copyright Law and its revisions will be granted only upon presentation of the written permission of all associated copyright holder(s).

Associations

A key resource for Mr. DiTullio's historical research on Joseph Schillinger and his students was the sequence of teachers' certification files and related administrative documents for the Schillinger Institute that comprise the Applicant Files: Joseph Schillinger's *System of Musical Composition* from the Carl Fischer Archive. These papers, along with the full extent of the Carl

Fischer Archive, were housed at Sibley Music Library from 1999–2016, during which time, the materials in the Archive were processed and serviced by Sibley personnel. In 2016, the agreement between Sibley Music Library and Carl Fischer, LLC, was amicably concluded, and the Archive was returned to Carl Fischer.

RTWSC also holds the papers of Dr. Allan Schindler, Emeritus Professor of Composition at the Eastman School of Music and the founder and former director of the Eastman Computer Music Center. Dr. Schindler's collection, which is primarily comprised of his compositions and related media, may also be of interest as Dr. Schindler studied the Schillinger System of Composition under Bert Henry (who studied personally with Joseph Schillinger), and Dr. Schindler's copy of two-volume *The Schillinger System of Musical Composition* is preserved in the Collection.

DESCRIPTION OF SERIES

The Philip A. DiTullio Papers contain research materials collected and created by Mr. DiTullio over the course of his research on Joseph Schillinger, his students, and instructors of the Schillinger System. Mr. DiTullio organized these research materials—which include facsimiles of archival material, research notes, and scholarly articles on the Schillinger System—into labeled binders or, for materials larger than 8.5” x 11”, legal-size folders (i.e., 8.5” x 14”). This organization has been maintained in the collection through the following three series.

Series 1: Research Binders

Within Series 1, Mr. DiTullio’s research material has been organized according to his original numerical system (e.g., “Binder #1”), and the folder headings are also taken from his original labels or cover sheets. The contents of 35 binders are represented in the collection; Binders #29 and #30 are absent from the sequence.

Series 2: Research Folders

Series 2 represents the sequence of legal-size folders in Mr. DiTullio’s research library. The folders have been arranged according to Mr. DiTullio’s original numerical system (e.g., “Folder #1”), and the folder headings are also taken from his original labels or cover sheets. The contents of 19 folders are represented in the collection.

Series 3: Unfiled Research Material

Series 3 comprises three folders of material, namely two published articles that Mr. DiTullio wrote on the Schillinger System and one folder that contains copies of finding aids, catalogs, articles, and correspondence regarding archival collections relevant to Joseph Schillinger and the Schillinger System.

INVENTORY

Series 1: Research Binders

Box 1

- Folder 1 Binder #1: Jerome Walman.
Printouts of email correspondence regarding Jerome Walman (also includes email correspondence to/from Walman) and related research documents.
- Folder 2 Binder #2: Bill Curtis.
William H. Curtis, *A Modern Method for String Bass* ([s.l.]: Berklee Press, c1964). Facsimile of book. 86 p.
- Folder 3 Binder #2A: Bill Curtis (1 of 3).
[1] "Rhythmic Engineering," *Time* (July 16, 1945). Excerpt of article; printout from *Time* magazine website.
[2] Facsimiles of archival material (primarily lesson plans and related material/handouts).
- Folder 4 Binder #2A: Bill Curtis (2 of 3).
Facsimiles of archival material (e.g., lesson plans, lecture notes, analyses and charts, musical scores/examples).
- Folder 5 Binder #2A: Bill Curtis (3 of 3).
Facsimiles of archival material (e.g., analyses and charts, lecture notes, musical scores/examples).
- Folder 6 Binder #3: Articles about Schillinger.
Facsimiles of 20 journal, magazine, newspaper, and online articles related to Joseph Schillinger and/or the Schillinger System and its adherents.
- Folder 7 Binder #3A: Articles by Schillinger.
Facsimiles of 4 articles/statements by Schillinger:
[1] "At Long Last—Here it is—An Explanation of 'Swing,'" *Metronome*, vol. 58, no. 7 (July 1942): 19, 23. Accompanied by typescript transcription of article.
[2] "Plain Talk on Musical Genius," *Tomorrow*, vol. 1 (March 1942): 33–36.
[3] "Variations of Music by Means of Geometrical Projections," *Musicology*, vol. 1 (1946): 197–214.
[4] "Statements by Joseph Schillinger" [quotations from *The Mathematical Basis of the Arts*]. Typescript. 1 p.

- Folder 8 Binder #3B: Articles about Schillinger System.
 Facsimiles of magazine and newspaper articles on the Schillinger System. 8 p., total.
- Folder 9 Binder #4: African rhythms.
 Facsimiles of 11 journal articles/abstracts and essays on musical rhythm.
- Box 2**
- Folder 1 Binder #5: Schillinger House.
 Facsimiles of newspaper articles and archival document (“Summary of Analysis,” December 8, 1951) related to the Schillinger House; also includes research notes and printouts of email correspondence.
- Folder 2 Binder #6: Berk notes.
 Facsimiles of archival material (e.g., lesson plans, notes, counterpoint exercises) [Lawrence Berk’s notes from his studies with Schillinger?].
- Folder 3 Binder #7: Schillinger compositions.
 Facsimiles of 3 published compositions by Joseph Schillinger:
 [1] *March of the Orient*, op. 11. For orchestra. Score. New York: Leeds Music Corp., c1948. 28 p.
 [2] *Five Pieces*, op. 12. For piano. Score. New York: Russian-American Music Publishers, c1947. Incomplete; p. 1–17 only.
 [3] *Little Waltz*. For piano. Score. New York: Leeds Music Corporation, c1948. 2 p.
- Folder 4 Binder #8: Clarence Cox.
 Facsimiles of archival material (i.e., examination papers submitted in application for authorization to teach the Schillinger System).
- Folder 5 Binder #8A: Clarence Cox.
 Facsimiles of archival material (e.g., Cox’s correspondence with the Schillinger Institute, musical examples/analyses, scores of compositions by Cox).
- Folder 6 Binder #9: Edwin Gerschefsky.
 Facsimiles of archival material (i.e., notes on the Schillinger System).
- Folder 7 Binder #10: Earle Brown.
 Facsimiles of 20 journal articles on Earle Brown (primarily from *Contemporary Music Review*).
- Folder 8 Binder #11: Mikel Rouse.
 Transcripts of 2 interviews with Rouse and 4 articles/papers on Rouse.

- Folder 9 Binder #12: Legal documents.
Facsimiles of archival documents (e.g., correspondence and legal documents related to Civil Action 8911, Schillinger v. Schillinger House, 1951).
N.B. See also Box 6/13.
- Box 3**
- Folder 1 Binder #13: Sy Oliver course.
Facsimiles of archival material (i.e., pedagogical material by Sy Oliver, including material from “Arranging: Self Taught Advanced Course” by Sy Oliver and Dick Jacobs and 19 additional lessons/handouts).
- Folder 2 Binder #14: Thesis, dissertations, lectures (1 of 2).
[1] Eric Taxier, “Joseph Schillinger: A New Look at Music Theory’s Deviant Outlier,” undergraduate paper (Bennington College, 2004). 56 p.
[2] Jeremy Arden, “Focussing the Musical Imagination: Exploring in Composition the Ideas and Techniques of Joseph Schillinger,” PhD diss. (City University, London, 1996). 209 p.
- Folder 3 Binder #14: Thesis, dissertations, lectures (2 of 2).
[1] Donald Byrd, “Math is Music is Art Symediccity: A Theory of Music,” lecture/demonstration, Cornell University, Ithaca, NY, December 4, 1998. 9 p.
[2] Alexandre Reche e Silva, “On the Relation of Quality and Quantity in the Context of Musical Composition,” *MusMat*, vol. 1, no. 1 (December 2016): 58–71.
[3] Mark Costa, “A Forgotten Pedagogy: The Schillinger System of Musical Composition through the Teachings of Richard Benda,” MM thesis (University of Sydney, 2010). 87 p.
- Folder 4 Binder #15: Miscellaneous.
Facsimiles of journal article, bibliography, newspaper ads, archival material, correspondence, and research notes related to the Schillinger System.
- Folder 5 Binder #16: Schillinger influenced.
Printouts of email correspondence (between Ralph Martin and Lou Pine), facsimiles of archival material (e.g., correspondence, lecture notes, Schillinger examination papers), and online articles regarding various composers influenced by the Schillinger System (e.g., Jesse Crawford, Vic Mizzy).
- Folder 6 Binder #17: Rudolf Schramm (1 of 2).
[1] Obituary for Rudolf Schramm from *New York Times* (April 11, 1981); printout from *New York Times* website.

- [2] Facsimiles of archival material (e.g., Schramm's correspondence with the Schillinger Institute, Schillinger examination papers, scores of compositions by Schramm).

Folder 7 Binder #17: Rudolf Schramm (2 of 2).
[1] Facsimiles of archival material (primarily pedagogical material/handouts and lesson plans).
[2] Autograph card with MS score excerpt and signature of Joseph Schillinger (1928), issued to Dr. Antonio Barreras; accompanied by original envelope.

Folder 8 Binder #18: Richard Benda (1 of 2).
Facsimiles of archival material (e.g., correspondence with the Schillinger Institute, Schillinger examination papers, lesson plans); pencil MS research notes [by DiTullio?] interleaved.

Folder 9 Binder #18: Richard Benda (2 of 2).
Facsimiles of 21 articles by Benda on the Schillinger System (primarily from the series "Lessons on Schillinger System Arranging" in *International Musician*, 1957).

Box 4

Folder 1 Binder #18A: Richard Benda.
Facsimiles of archival material (i.e., typescript notes and chapter outlines for Joseph Schillinger's *Schillinger System of Musical Composition*; 140 p.).

Folder 2 Binder #19: Lyn Murray Course (1 of 2).
Facsimiles of archival material (i.e., "Lyn Murray's Schillinger Notebooks, 1938–40").

Folder 3 Binder #19: Lyn Murray Course (2 of 2).
Facsimiles of archival material (e.g., charts and analyses, lecture notes).

Folder 4 Binder #20: Schillinger House Course (1 of 2).
Facsimiles of lessons 1–6 from self-study course: Lawrence Berk, Lyle Dowling, and James McInerney, *Schillinger House School of Music Supervised Self-Study Course in Arranging and Composition* (Boston: Schillinger House, c1950).
Also in folder: book jacket from Joseph Schillinger, *The Schillinger System of Musical Composition*, vol. 1 (New York: Carl Fischer, [s.d.]).

Folder 5 Binder #20: Schillinger House Course (2 of 2).
Facsimiles of lessons 7–12 from self-study course: Lawrence Berk, Lyle Dowling, and James McInerney, *Schillinger House School of Music Supervised Self-Study Course in Arranging and Composition* (Boston: Schillinger House, c1950).

- Folder 6 Binder #21: Franklyn Marks.
Facsimiles of archival material (i.e., typescript notes, charts/analyses).
- Folder 7 Binder #22: MOMA [Museum of Modern Art].
[1] Finding aid for Joseph Schillinger Papers, Museum of Modern Art Archives; printout from online finding aid. 10 p.
[2] Facsimiles of archival material (i.e., excerpts from Folder I.1, “Miscellaneous Notes on the Mathematical Basis of the Arts”).
- Box 5**
- Folder 1 Binder #23: Peabody.
Facsimiles of archival material (i.e., typescript manuscripts by Schillinger) [from the Joseph Schillinger Papers, Arthur Friedheim Library Special Collections, Peabody Institute, The Johns Hopkins University].
- Folder 2 Binder #24: Emmanuel Rahim.
Printouts of email correspondence (between Philip DiTullio and Emmanuel Abdul-Rahim); also includes Rahim’s CV, biographical sketches/articles, and facsimile of 1 copyright registration form.
- Folder 3 Binder [#25]: Yusef Lateef.
N.B. Cover sheet marked “Yusef Lateef – 26.”
Facsimiles of 3 magazine articles on Lateef and pencil MS research notes [by DiTullio?].
- Folder 4 Binder #26: [Empty].
Cover sheet only (“Binder #26, Empty”).
- Folder 5 [Binder #27]: Berklee Harmony Course.
Course notes, assignments, and related material from DiTullio’s registration in “Harmony 1” taught by Barrie Nettles, Berklee College of Music.
- Folder 6 Binder #28: Edward DiTullio originals.
Correspondence with Schillinger House, semester grade reports, and pencil MS lead sheets.
- Folder 7 Binder #31: Schillinger House students.
Printouts of email correspondence (between Louis Pine and Richard Fenno) regarding research on the Schillinger House.
- Folder 8 Binder #32: Jimmy Heath.
Typescript bio and 2 magazine articles on Heath.

Series 2: Research Folders

Box 6

- Folder 1 Folder #1: Bert Henry (Eastman Box 12/3).
Facsimiles of archival material (e.g., Henry's correspondence with the Schillinger Institute, Schillinger examination papers) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].
- Folder 2 Folder #2: Rudolf Schramm (Eastman).
Facsimiles of archival material (e.g., Schramm's correspondence with the Schillinger Institute, Schillinger examination papers, scores of compositions by Schramm) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].
- Folder 3 Folder #3: Bill Leavitt (Eastman; AKA George Williams).
Facsimiles of archival material (i.e., Leavitt's correspondence with the Schillinger Institute, Schillinger examination papers including analyses/charts) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].
- Folder 4 Folder #4: Vic Mizzy (Eastman; AKA Van Ludwig).
Facsimiles of archival material (i.e., Schillinger examination papers including analyses/charts) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].
- Folder 5 Folder #5: Herb Pomeroy (Eastman).
Facsimiles of archival material (i.e., Schillinger examination papers including analyses/charts) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].
- Folder 6 Folder #6: Toshiko Akiyoshi (Eastman; AKA Betty Smith).
Facsimiles of archival material (i.e., Schillinger examination papers including analyses/charts) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].
- Folder 7 Folder #7: Albert Kay (Eastman; AKA Piano).
Facsimiles of archival material (e.g., Schillinger examination papers, scores of compositions by Kay, Kay's correspondence with the Schillinger Institute) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].

- Folder 8 Folder #8: Jerome Walman (Eastman; AKA Bill Brown).
Facsimiles of archival material (i.e., Schillinger examination papers including analyses/charts) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].
- Folder 9 Folder #9: Michael Cooney (Eastman).
Facsimiles of archival material (i.e., Schillinger examination papers including analyses/charts) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].
- Folder 10 Folder #10: Frank Metis (Eastman; AKA Robinson Crusoe).
Facsimiles of archival material (e.g., Schillinger examination papers, Metis's correspondence with the Schillinger Institute) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive]; also includes excerpt of finding aid for the Joseph Schillinger Papers, New York Public Library for the Performing Arts, and MS research notes [by DiTullio?].
- Folder 11 Folder #11: James McNerney (Eastman).
Facsimiles of archival material (e.g., McNerney's correspondence with the Schillinger Institute, Schillinger examination papers, scores of compositions by McNerney) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].
- Box 5**
- Folder 9 Folder #12: Lyle Dowling (Eastman).
Facsimiles of archival material (e.g., Dowling's correspondence with the Schillinger Institute and students, memos regarding Schillinger course materials and examinations).
- Box 6**
- Folder 12 Folder #13: Jesse Crawford (Eastman).
Facsimiles of archival material (i.e., Crawford's correspondence with the Schillinger Institute, publicity brochure) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].
- Folder 13 Folder #14: Lawsuit.
Facsimiles of 10 legal documents and correspondence related to Civil Action 8911, Schillinger v. Schillinger House, 1951.
N.B. See also Box 2/9.
- Folder 14 Folder #15: Blank exams (Carl Fisher, Eastman).
Facsimiles of archival material (i.e., annotated drafts of the "Schillinger Examination for Full Authorization" and related material) [from the

Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].

Folder 15 Folder #16: Clarence Cox (Eastman).
Facsimiles of archival material (i.e., scores of compositions by Cox) [from the Applicant Files: Joseph Schillinger's *System of Musical Composition*, Carl Fischer Archive].

Folder 16 Folder #17: Gershofsky (Univ. of Georgia).
Facsimiles of archival material (i.e., notes from Schillinger course).

Oversized Folder

Oversized Folder #18: Steven Gould article (newspaper).
5-part article by Stephen M. Gould on Cinemusic:
[1] "Cinemusic: The Techniques of Composing for Film, Part 1," *Allegro* (December 1971): 4, 25.
[2] "Cinemusic: The Techniques of Composing for Film, Part 2," *Allegro* (January 1972): 10.
[3] "Cinemusic: Cinemusic or the Media," *Allegro* (February 1972): 10.
[4] "Cinemusic: Cinemusic Types and the Manner in which They Function," *Allegro* (March 1972): 9.
[5] "Cinemusic (Conclusion)," *Allegro* (April 1972): 5.

Box 5

Folder 10 Folder #19: Bill Rosar article, *Journal of Film Music*.
William H. Rosar, "Music for Martians: Schillinger's Two Tonics and Harmony of Fourths in Leith Stevens' Score for *War of the Worlds* (1953)," *Journal of Film Music*, vol. 1, no. 4 (2006): 395–438. Facsimile of article.

Series 3: Unfiled Research Material

Box 5

Folder 11 *Contemporary Music Review*, vol. 30, part 2 (2011).
Full issue of journal [special issue on Schillinger]. [64] p.
Includes article by Philip DiTullio, "Joseph Schillinger: Resurrecting a Musical Visionary," p. 187–190.

Folder 12 *Berklee Today*, vol. 21, no. 2 (summer 2009).
Full issue of magazine. 36 p.
Includes article by Philip DiTullio and Theresa DiTullio, "The Power of Permutation: An Introduction to the Schillinger System," p. 24–25.

Folder 13

[Archival collections.]

Finding aids, catalogs, articles, and correspondence regarding archival collections relevant to Joseph Schillinger and the Schillinger System; material separated into 11 sections by numbered tab dividers.