The Art of Schillinger

$r_{3\div2}$

Piano Trio

Annotated Score

Composed for the First International Schillinger Competition 2009

Sponsored by:

The Schillinger School of Music

Composed by

Daniel Leo Simpson

April 2009

San Francisco, California USA

The Art of Schillinger:

$$r_{3\div2}$$

Composition process:

The goals set for this piece were threefold:

1. To compose a piece exclusively using Schillinger techniques as far as I was able (*i.e.* have learned)
2. To compose a piece that was worthwhile and pleasing in which to listen.
3. A piece that the performers would find fun, interesting and exciting to play.

The first point deals with the competition rules. The second, because Schillinger takes a lot of criticism about being "music by the numbers" or "automatic music" the implication being "music without soul or inspiration." I wanted to therefore compose a piece that not only integrated Schillinger's techniques, but would also be a worthwhile piece of music based on the theory that, even if it *is* using techniques of the Schillinger System, if it's not worth listening to then how are we the better for it?

Finally, the third point, to come up with something that would be fun for the Fidelio Trio to play should the piece be chosen. I know they actively champion the music that many ambitious composers bring their way and I applaud them for doing so, but sometimes it's just nice to play something in the key of G! (In this case, the key of Gb!).

The Analysis

The analysis can actually be better seen and heard on the Annotated Score with accompanying CD. So in the interest of space and time, I needn't go into it in great detail here, however I will add a list of techniques used in the composition on the next page. But first, a clarification:

The truth is, I was only introduced to the study of the Schillinger System of Musical Composition in September 2008. By January 2009 when the competition was announced, I was only finishing up Book 1 of the 12 books that comprise the compendious two-volume set. So this piece really contains techniques exclusively with Book 1, The Theory of Rhythm, since that's as far as I've hitherto progressed. The positive side to that is the piece does cover all the essential elements regarding that section of the book chapter by chapter. So in that sense, it is concentrated in that area and provides value in its focus.

The method of composition was this: I made a list of all essential proponents from each chapter in Book 1, and then began incorporating them all one by one as the piece progressed. In fact, it does so by almost following the book Chapter for Chapter as the piece unfolds, right up to the last bars with the fermata, which is introduced on the closing pages of Book 1! Next, this list I made and some very brief comments.

I appreciate having been able to complete this composition and thank The Schillinger School of Music for giving me the opportunity to do so.

The Composer
April 12, 2009

The Art of Schillinger: $^{r}3\div2$

Techniques used:

1. $^{r}3\div2$ – Everything revolves around this resultant: [(2+1)+(1+2)]
2. The fractioned resultant $^{r}\underline{3\div2}$ is quickly added to the score through Expansion in Piano bar 5….
3. and is Balanced by the Violin in bar 7
4. The major generator (a=3 where *t*=♩) is introduced by the piano in bar 10.
5. Diminution is introduced in bar 14, Violin where *t*=♪
6. The cello first introduces permutation of the resultant in bar 23
7. Violin, bar 42, introduces new material in the form of a sequence with the addition of r2 from the 3 Series as shown, and is then picked up and imitated by the Cello and Piano.
8. The motive at bar 61 followed by dramatic silence in the next bar is taken from the 2nd half of the 3:2 resultant (1+2) and becomes an important motive to give relief to the generally continuous moving counterpoint.
9. The summation series explained in Book 1, Chapter 5 is used to introduce the 2nd theme. This provided the composer with an excellent 'relief' from the 3:2 resultant previously developed.
10. More variety is added in the 2nd theme by adding b1 of fractioned 3:2 in the violin at bar 75 and giving a nice contrast using the common denominator (*t*=♩) in the right hand of the piano. The Cello imitates the Violin two bars latter with the summation series but imitated at the 5th.
11. Circular permutation is introduced in the Piano at bar 81, b1 in Cello and major generator in Violin.
12. The Theme returns for the first time at bar 93.
13. New melodic material is introduced in bar 109 from Distributive Powers in the Square and Synchronization of the Binomial $(1+2)^2$ (from the 3 Series) and is developed over the next section.
14. The Closing Theme is introduced in bar 135 using 3:2 motives and extractions from the resultant.
15. Rests, durations, accents are introduced and provide an excellent contrasting section. This is where the composer is grateful to have a "system" to add new material simply and effortlessly to contrast the busy proceeding measures, and to successfully give relief to the performers and the ears of the listener. This is where the System really comes in handy.
16. At bar 163, a 2nd closing theme is introduced by cubing the Trinomial (3+2+1). For me, this is an exciting section and demonstrates how the Schillinger System can organically give rhythmic relief. All of a sudden it no longer sounds like ¾ any longer. No way would I have come up with this.
17. The exposition concludes at bar 178. I was studying Bach's "Art of the Fugue" at the time I was introduced to Schillinger last fall, (hence the title, "The Art of Schillinger) and was curious to see if I could extend the resultant into a fugal treatment which is found sprinkled with previously introduced techniques such as permutations in the counter-themes.
18. The sequence from bar 42 returns at bar 234 with the Violin and Cello reversing parts.
19. The piece then develops the material according to concepts previously introduced.
20. Bar 403 introduces Variable Velocities from Book 1, Chapter 14 and concludes with a "Schillinger Fermata" in bars 420-421 as illustrated on the last page of Book 1 of Schillinger's System of Musical Composition. A fitting conclusion.

The Art of Schillinger
$^{r}3\div2$

Composed for the First International Schillinger Competition 2009
Sponsored by
The Schillinger School of Music
First Place Winner

In collaboration with
The University of University of Hertfordshire
United Kingdom

Composed by

Daniel Léo Simpson
April 2009
San Francisco, California
United States of America

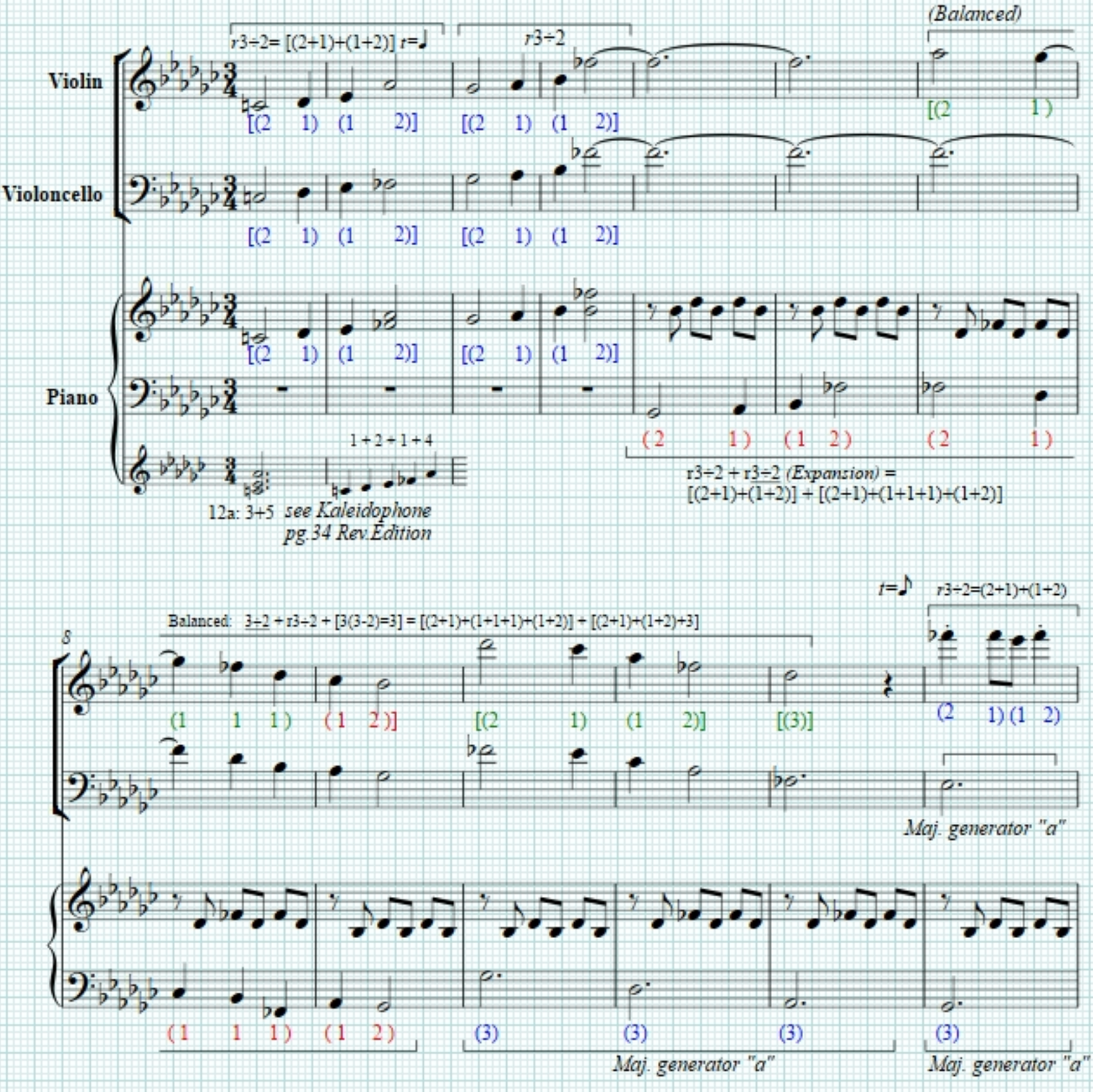
Annotated Score

The Art of Schillinger

$^{r}3\div2$

(pronounced "r-3-2")

Daniel Léo Simpson
San Francisco, USA
February-April 2009
The Schillinger School of Music
1st International Competition



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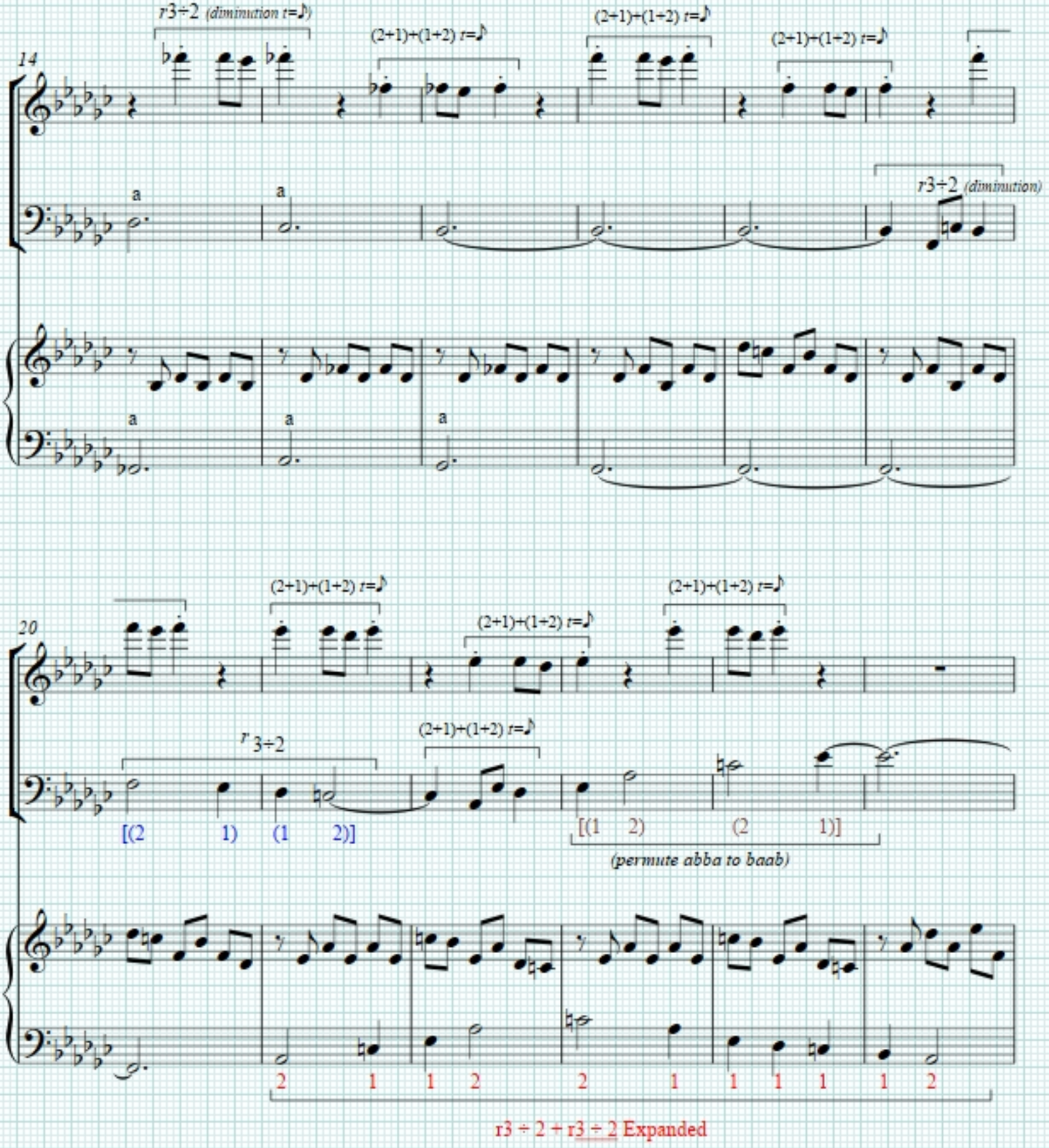
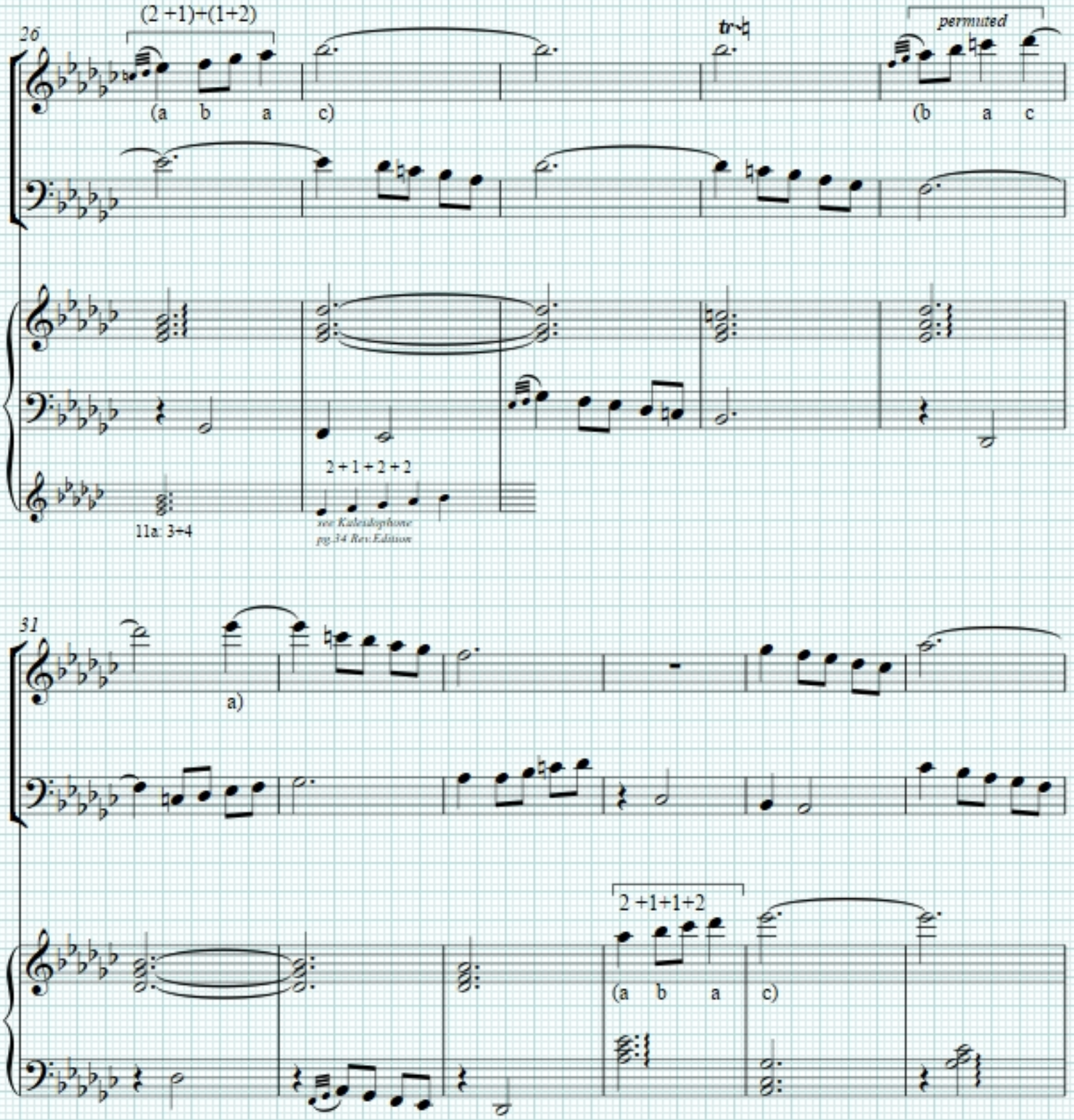
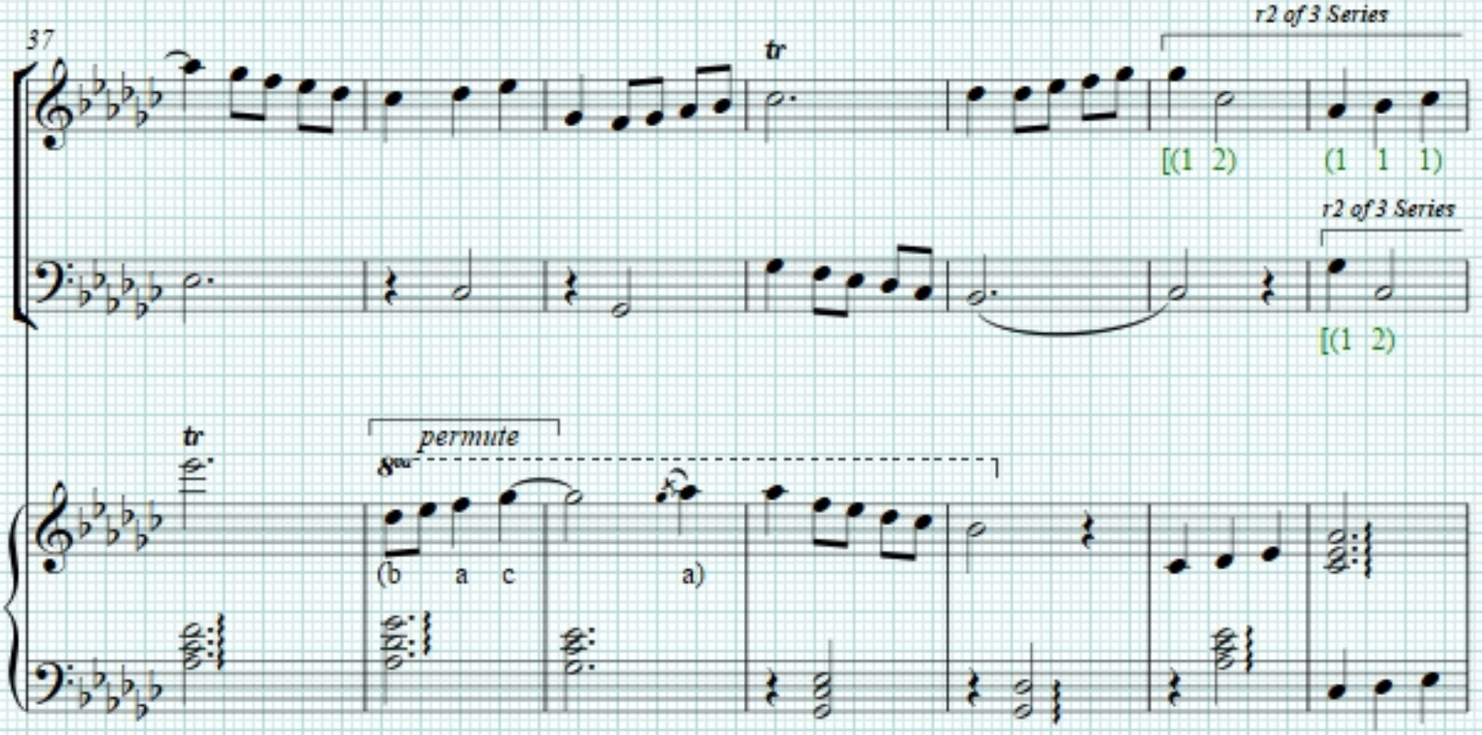
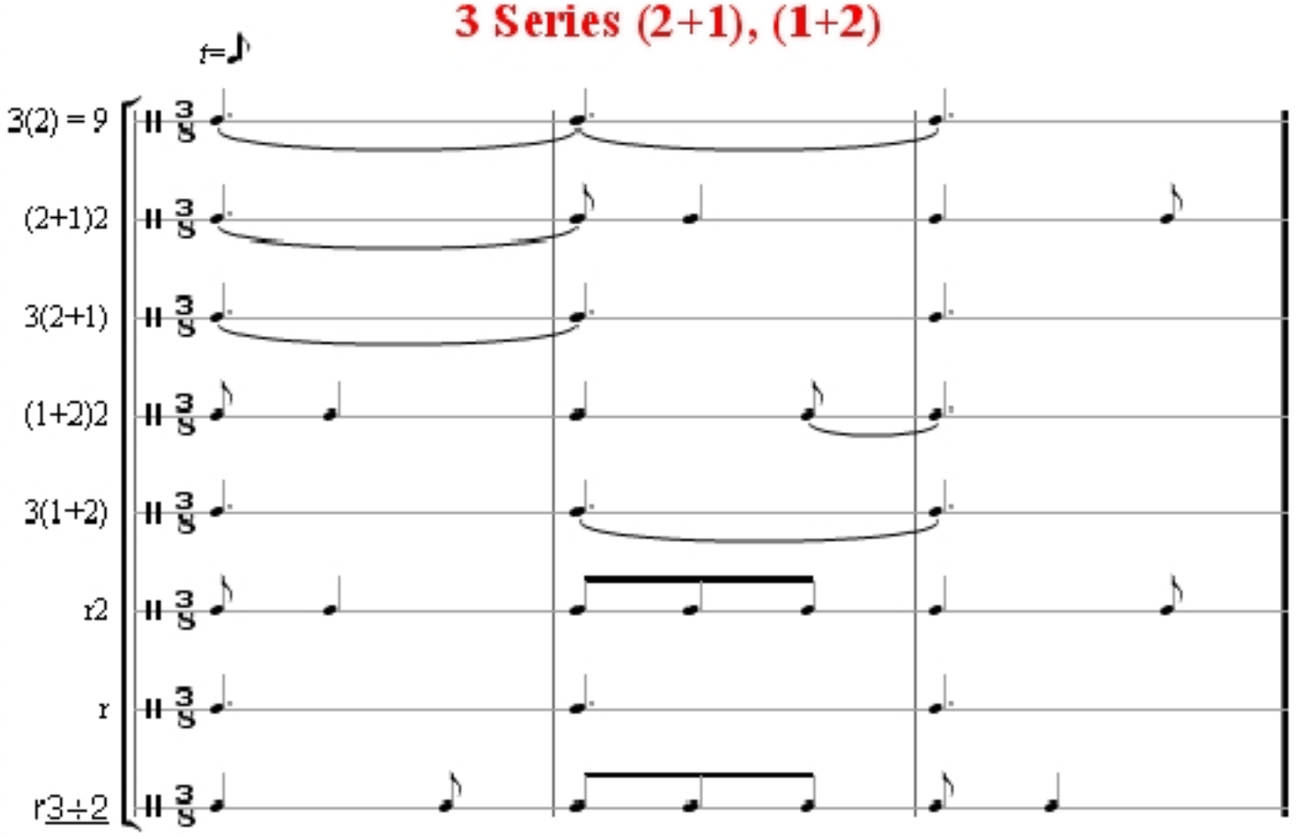
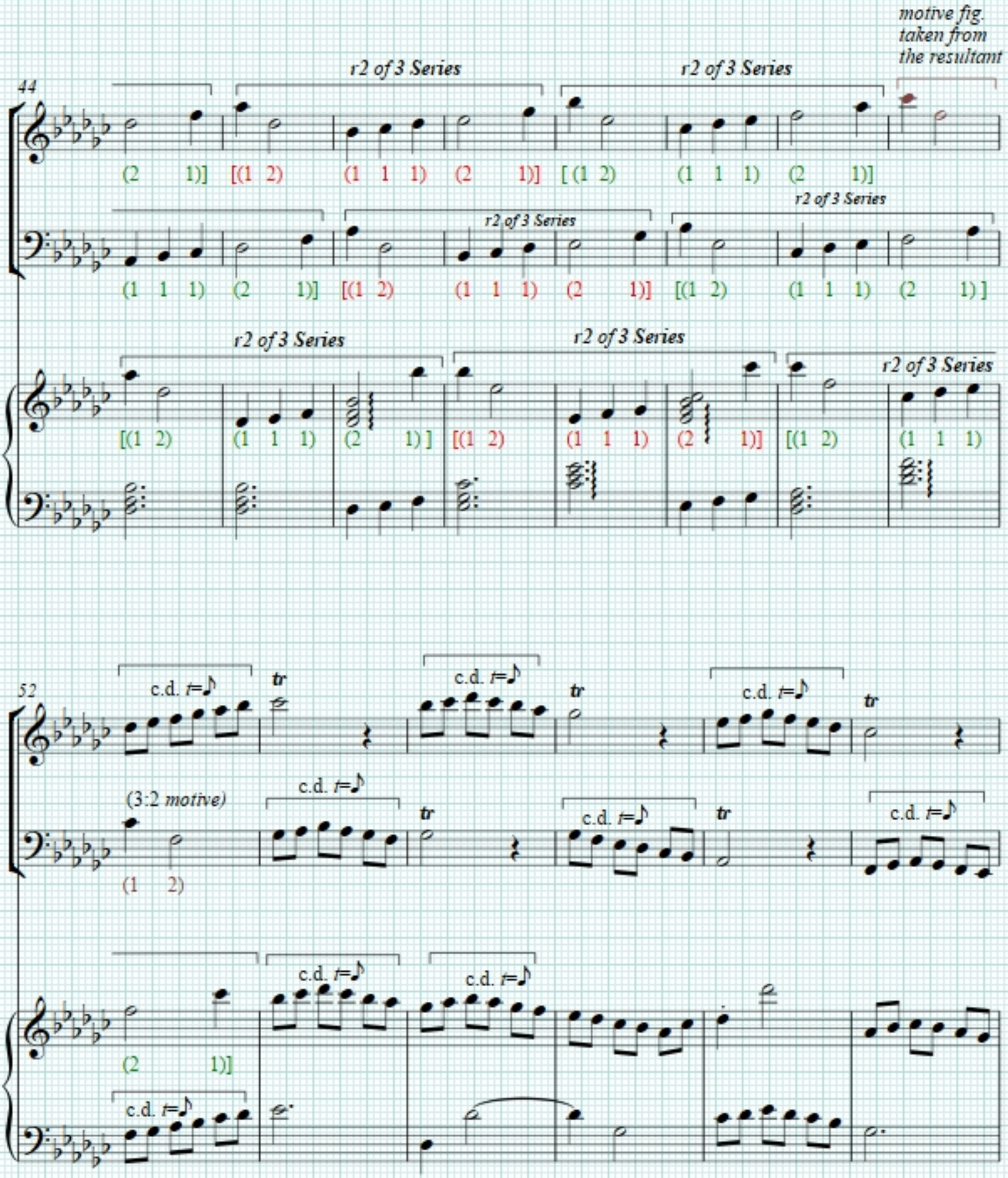

14
r3÷2 (diminution t=♪)
(2+1)+(1+2) t=♪
(2+1)+(1+2) t=♪
(2+1)+(1+2) t=♪
r3÷2 (diminution)
a
20
(2+1)+(1+2) t=♪
(2+1)+(1+2) t=♪
(2+1)+(1+2) t=♪
r 3÷2
(2+1)+(1+2) t=♪
[(2 1) (1 2)]
[(1 2) (2 1)]
(permute abba to baab)
2 1 1 2 2 1 1 1 1 1 2
r3 ÷ 2 + r3 ÷ 2 Expanded

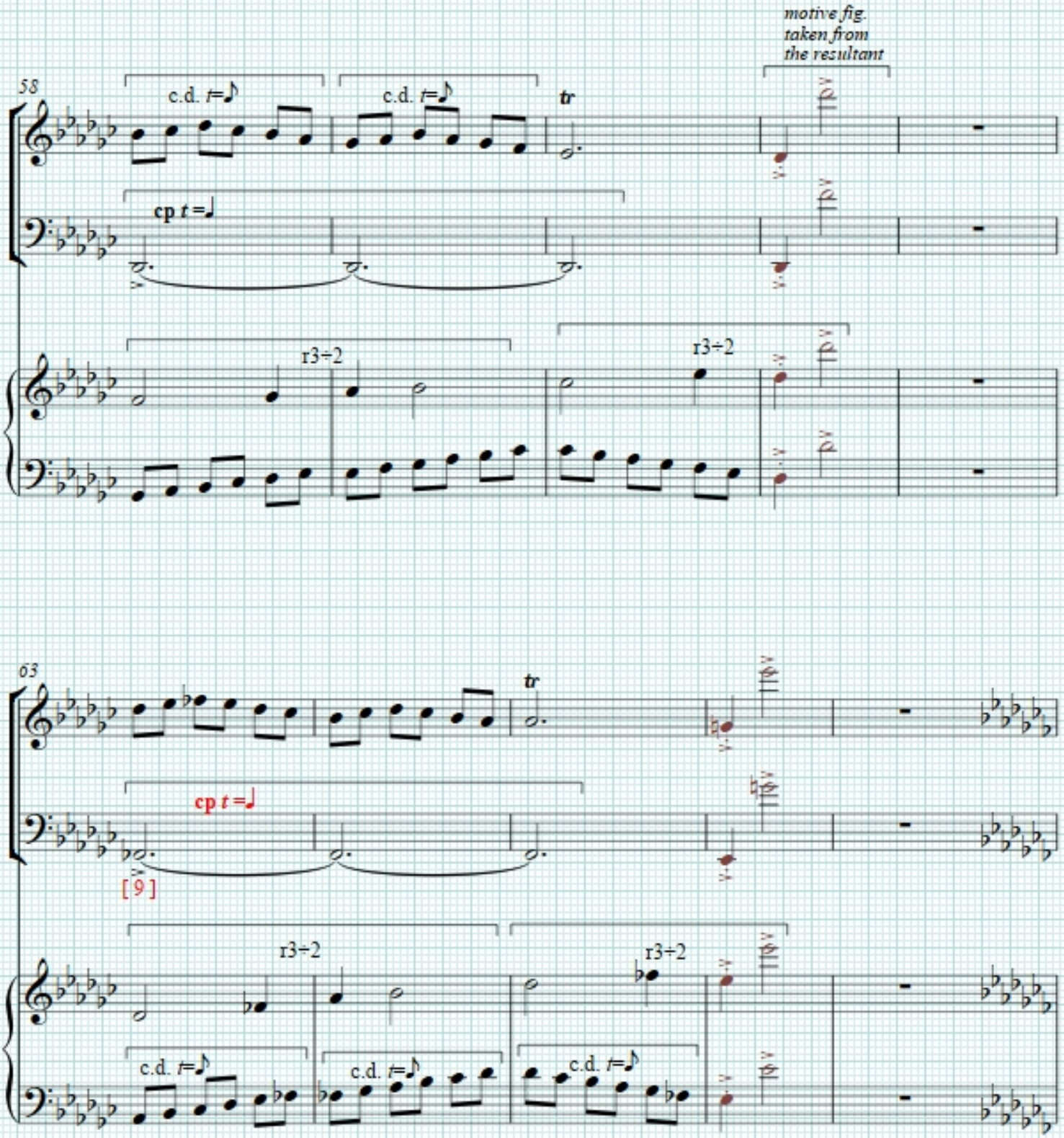

26
(2 +1)+(1+2)
(a b a c)
tr
permuted
(b a c
11a: 3+4
2 + 1 + 2 + 2
see Kaleidophone
pg.34 Rev.Edition
31
a)
2 +1+1+2
(a b a c)

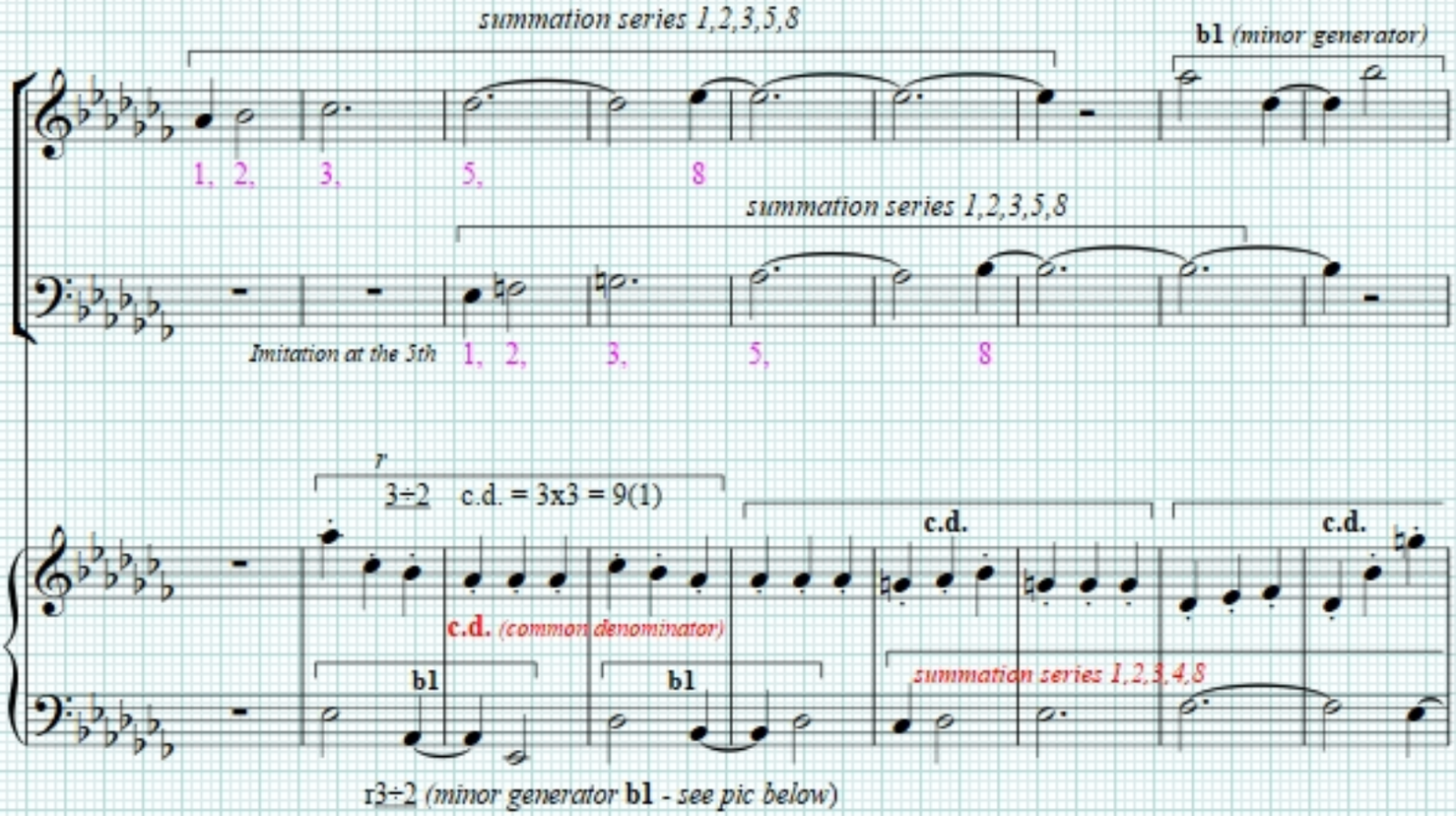
sequence on r2 of 3 Series
(see pic below)



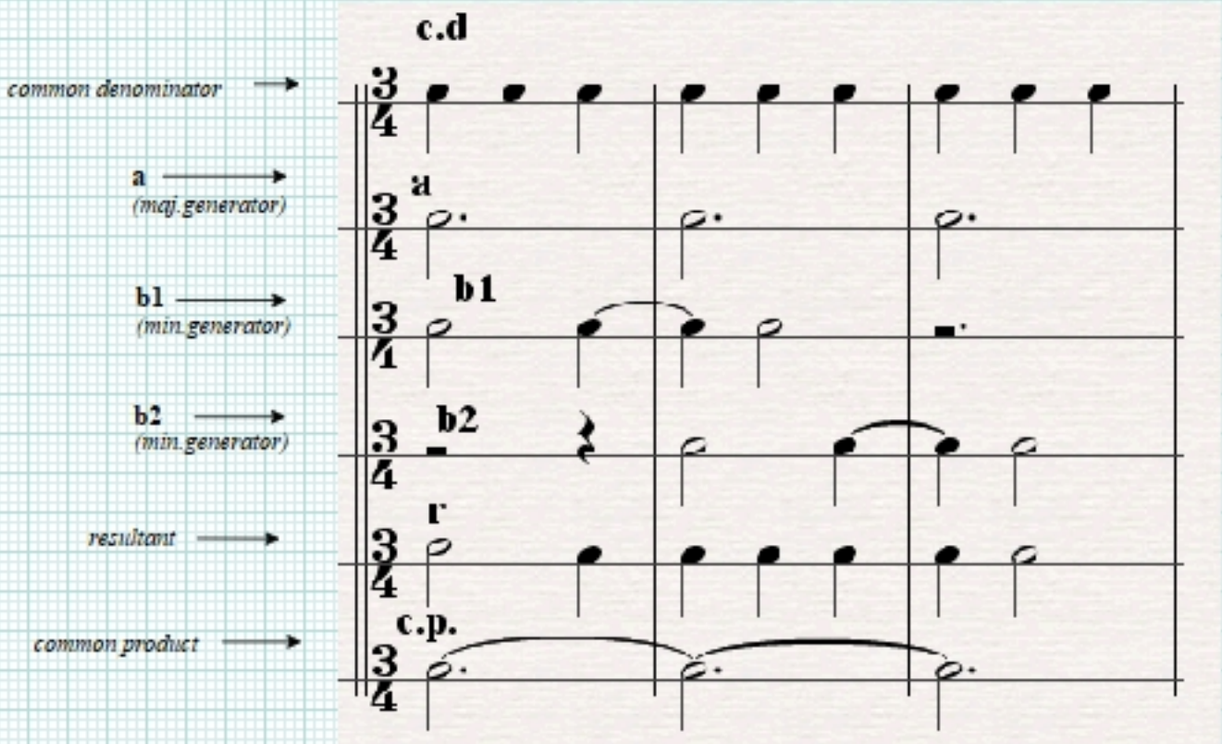


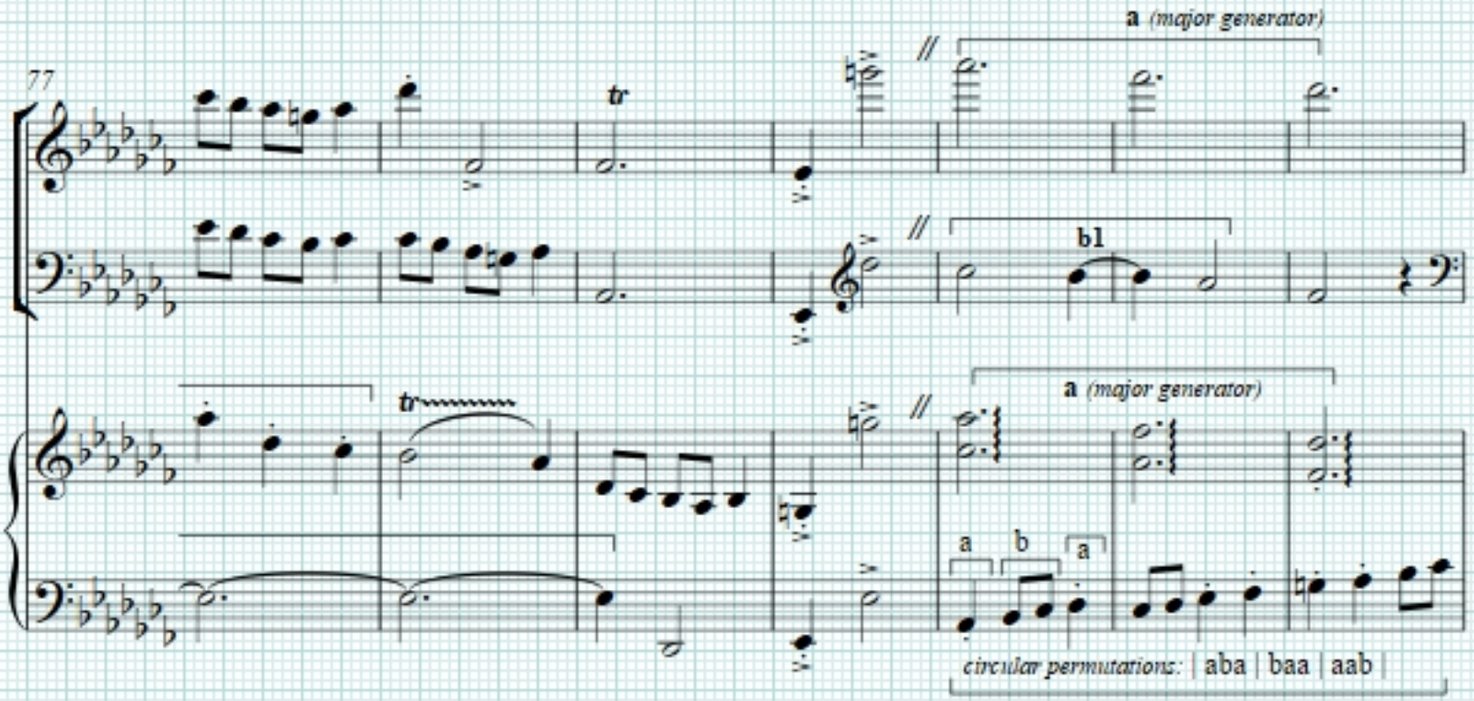

motive fig. taken from the resultant
44
r2 of 3 Series
r2 of 3 Series
r2 of 3 Series
r2 of 3 Series
r2 of 3 Series
r2 of 3 Series
r2 of 3 Series
52
c.d. t=♪
tr
(3:2 motive)
(1 2)
(2 1)]


motive fig.
taken from
the resultant
58
c.d. t=♪
c.d. t=♪
tr
cp t=♩
r3÷2
r3÷2
03
tr
cp t=♩
[9]
r3÷2
r3÷2
c.d. t=♪
c.d. t=♪
c.d. t=♪



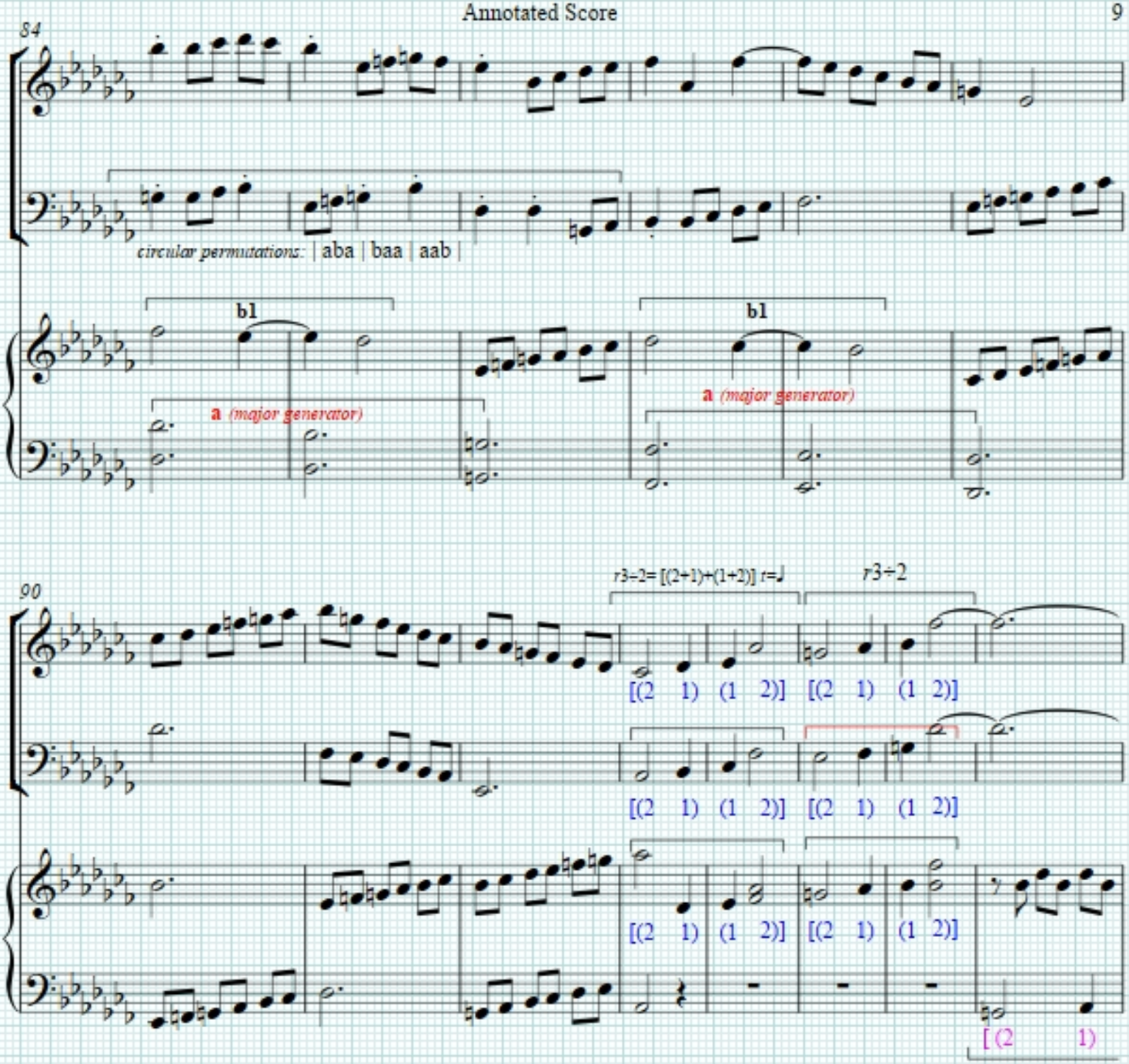
r3÷2 (*minor generator* **b1** - *see pic below*)

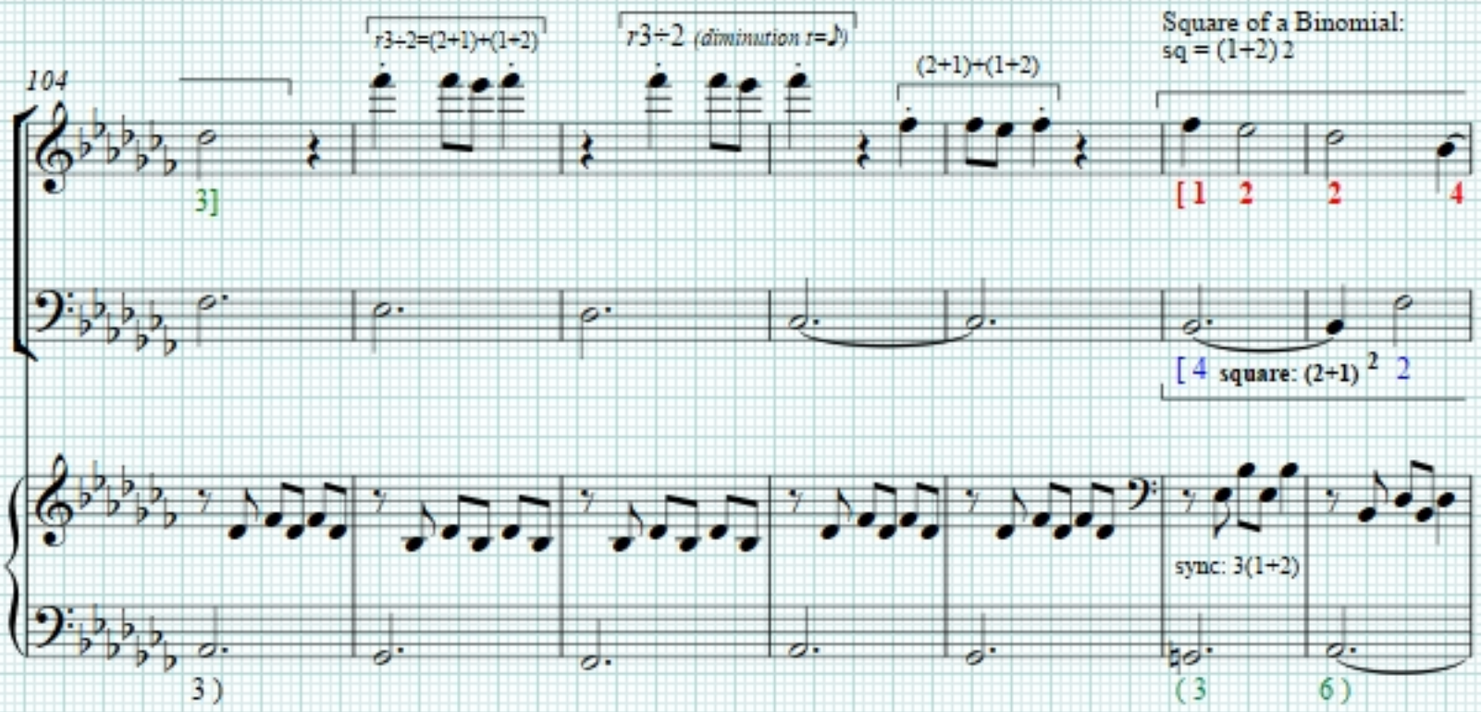




Grouping by 'a': $a = \frac{3}{9}, \quad \frac{a^2}{a} = a1, \quad \frac{9}{3} = 31$

$\frac{3}{4}$	$1 = \text{♩}$	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩
	cp	𝅗𝅥.	𝅗𝅥.	𝅗𝅥.
	cd	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩
	a	𝅗𝅥.	𝅗𝅥.	𝅗𝅥.
	b1	𝅗𝅥 ♩	♩ 𝅗𝅥	
	b2		𝅗𝅥 ♩	♩ 𝅗𝅥
	r	𝅗𝅥 𝅗𝅥	♩ ♩ ♩	♩ 𝅗𝅥


84
circular permutations: | aba | baa | aab |
b1
a (major generator)
b1
a (major generator)
90
r3÷2= [(2+1)+(1+2)] r=♩
r3÷2
[(2 1) (1 2)]
[(2 1) (1 2)]
[(2 1) (1 2)]
[(2 1) (1 2)]
[(2 1)
Balanced: r 3÷2 + r3÷2 + [3(3-2)=3] =
[(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]
98
[(2 1) (1 1 1) (1 2)]
[(2 1) (1 2)
(1 2) (2 1) (1 1 1) (1 2) (3
r3÷2 + r3÷2 (Expansion) = [(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]

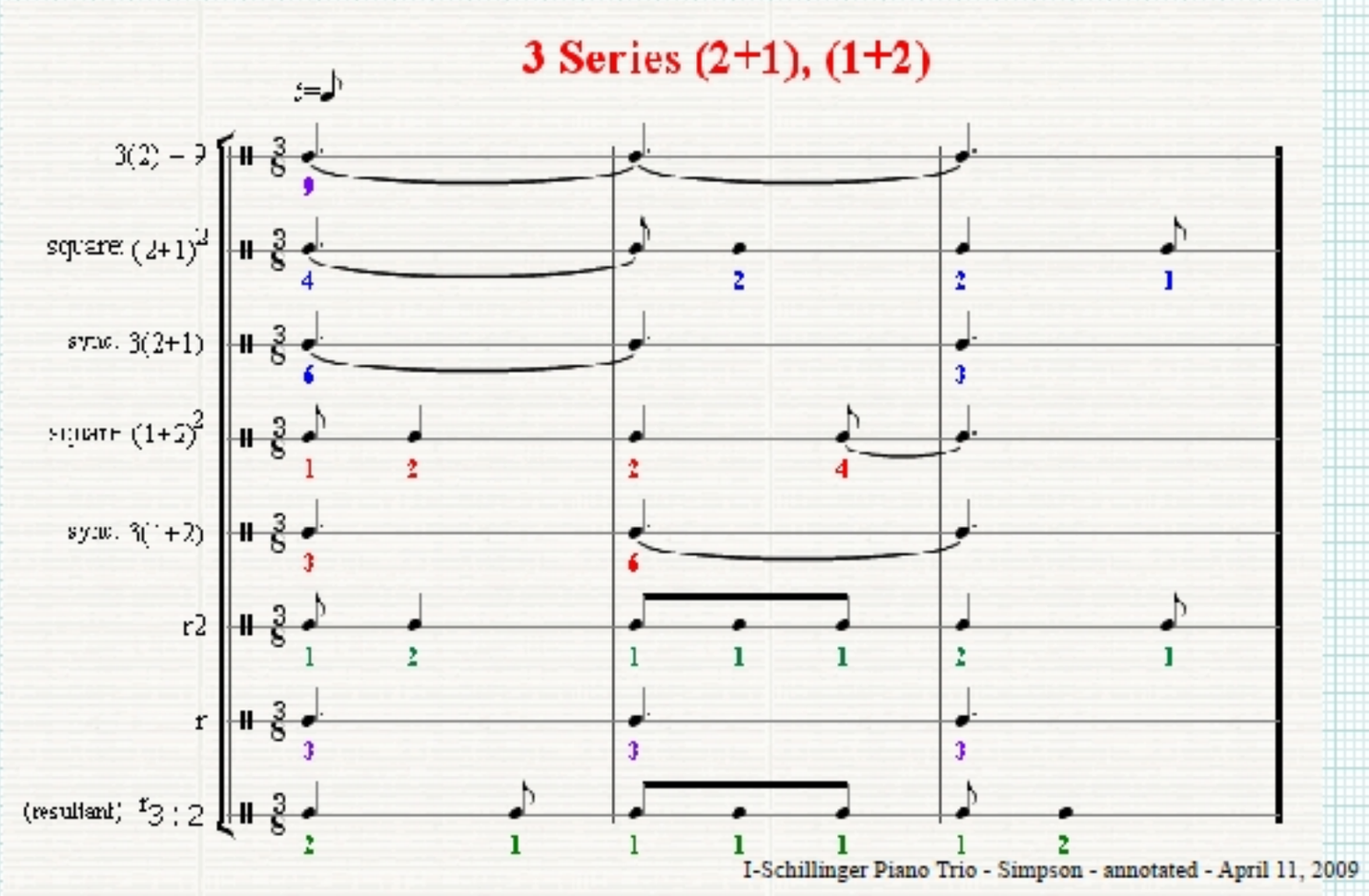


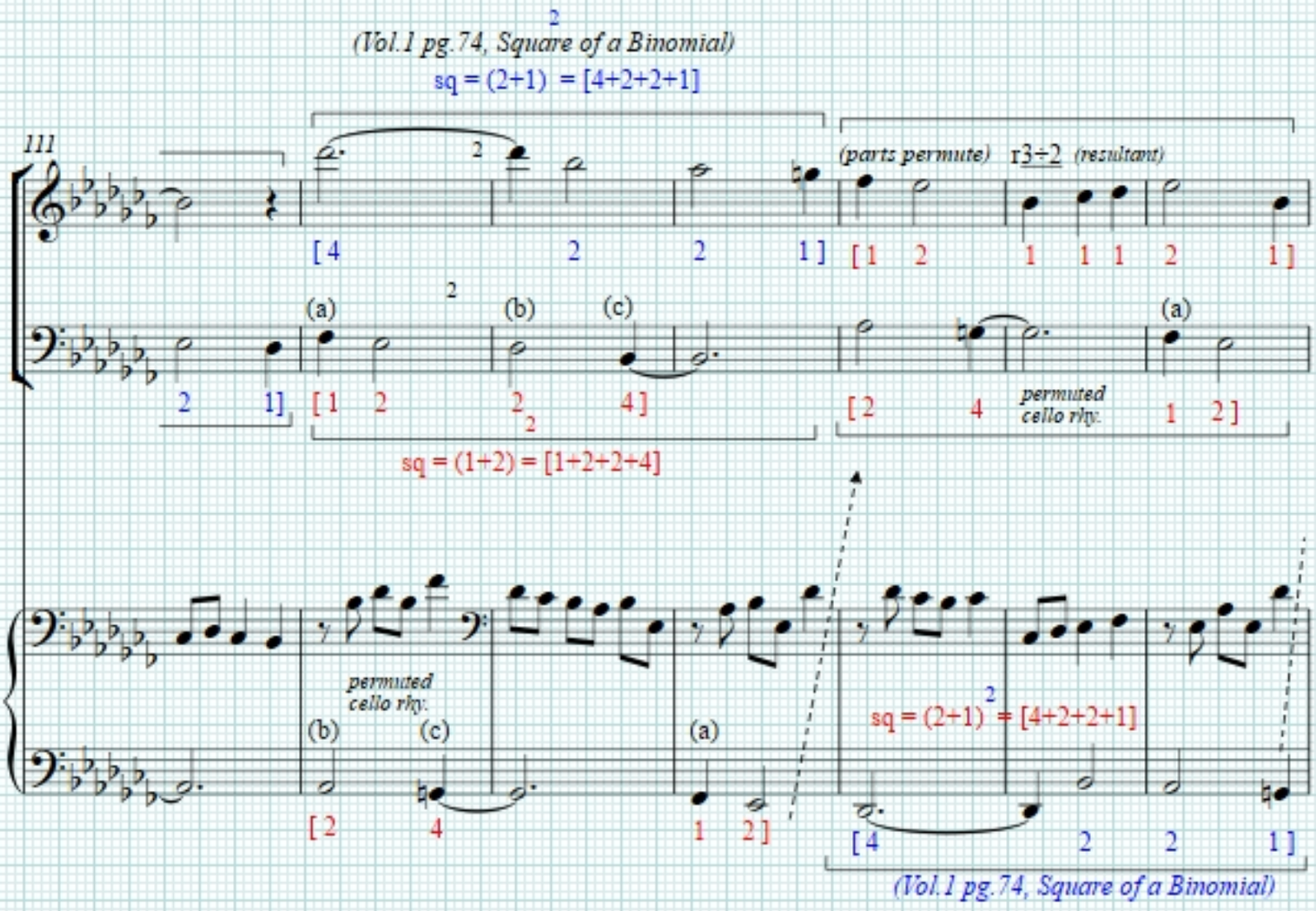
Square of binomial - Factorial

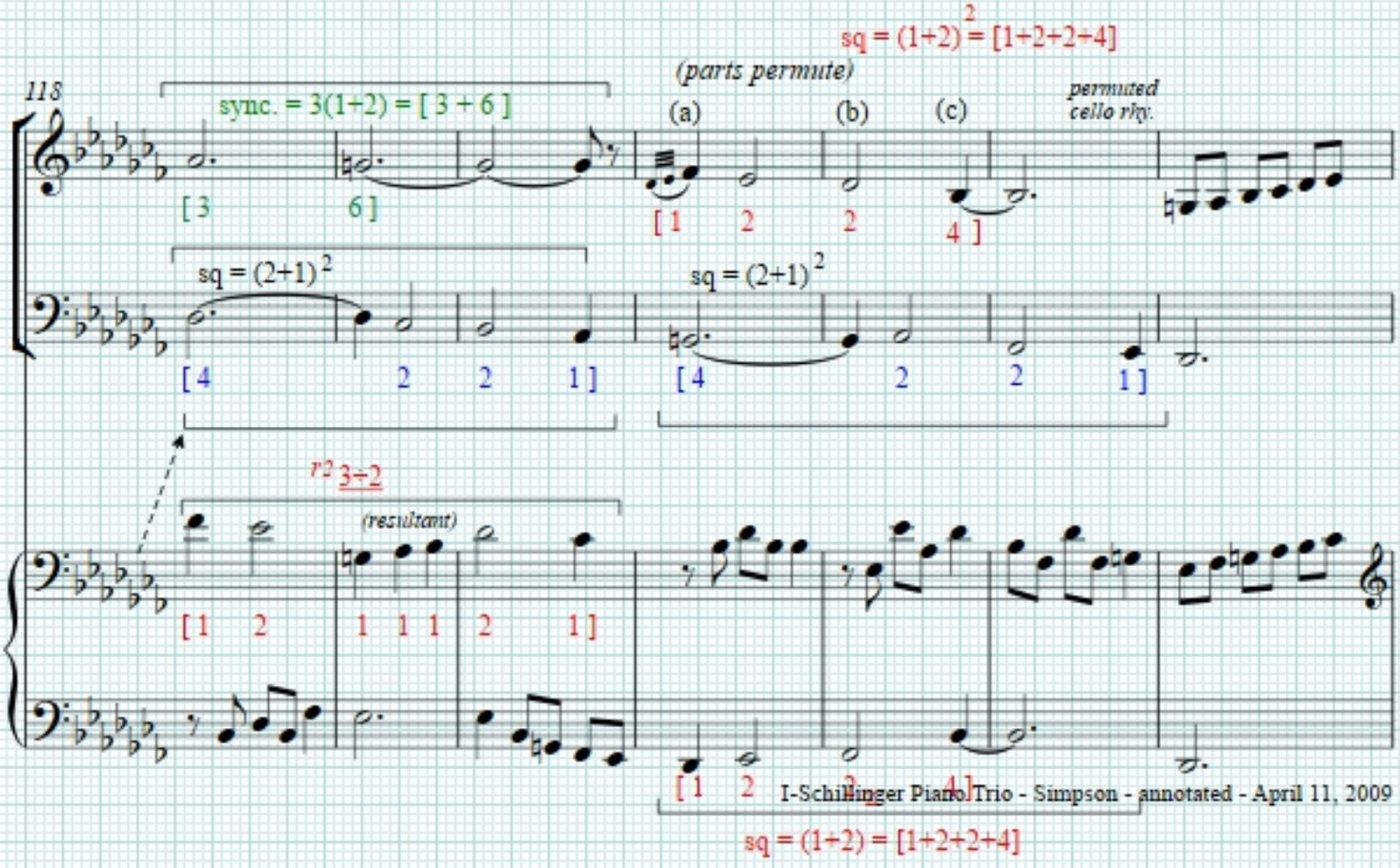
$$(a+b)^2 = a^2 + ab + ab + b^2$$

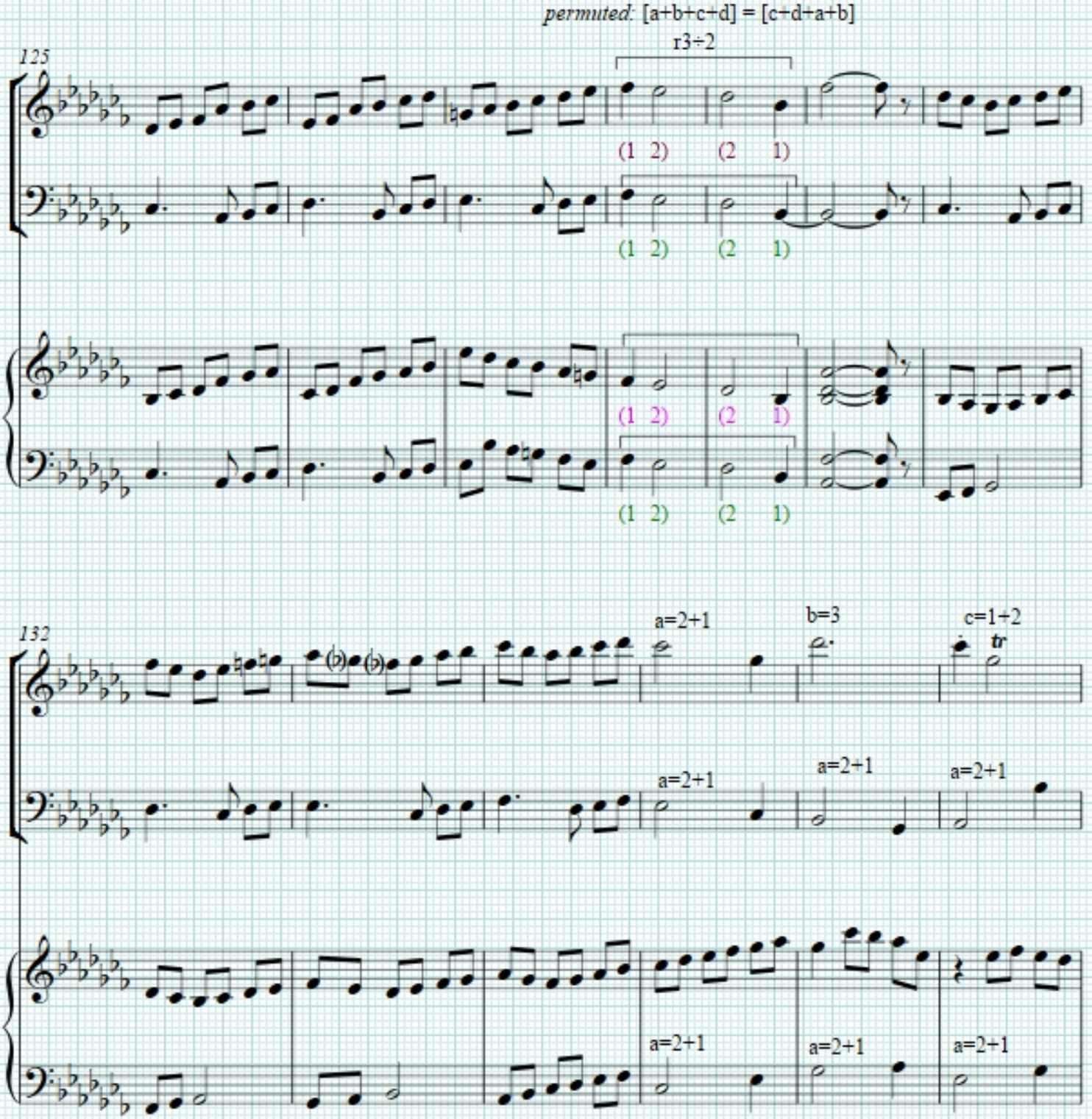
Synchronization of the binomial with it's distributive square - Factorial

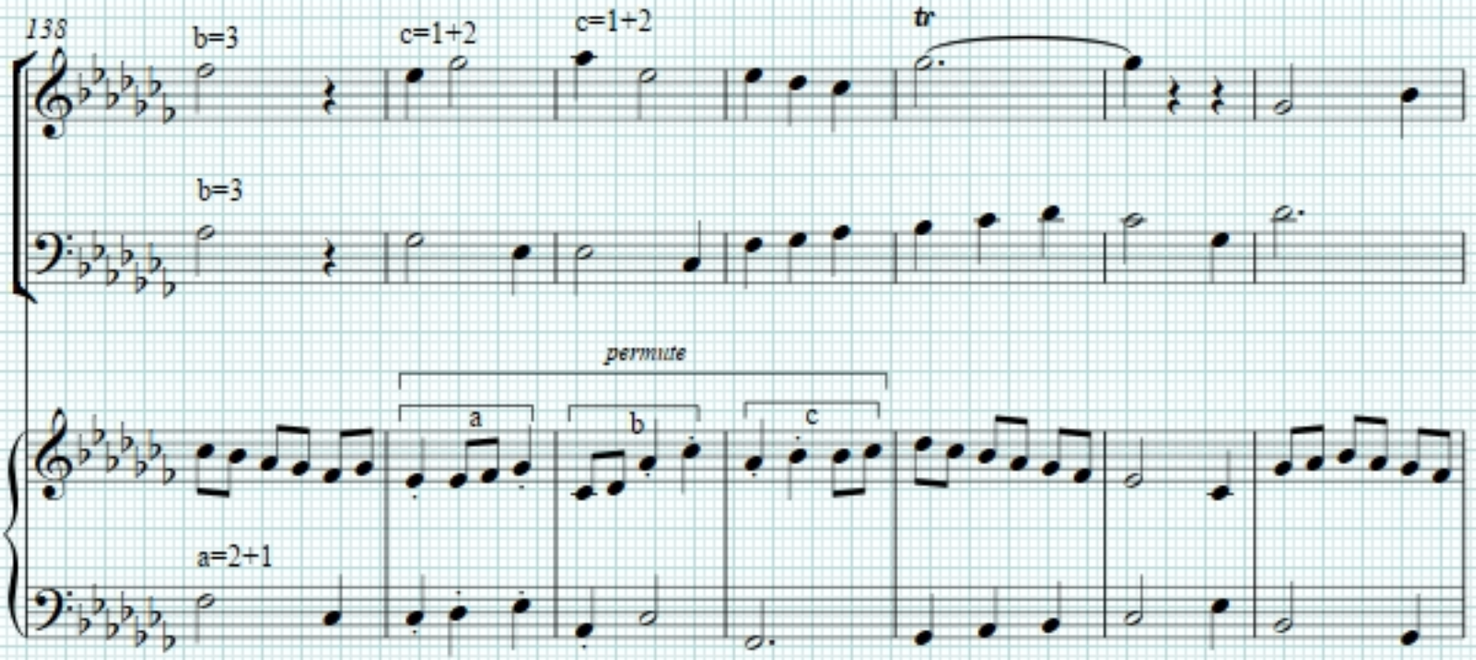
$$S = a(a+b) + b(a+b)$$



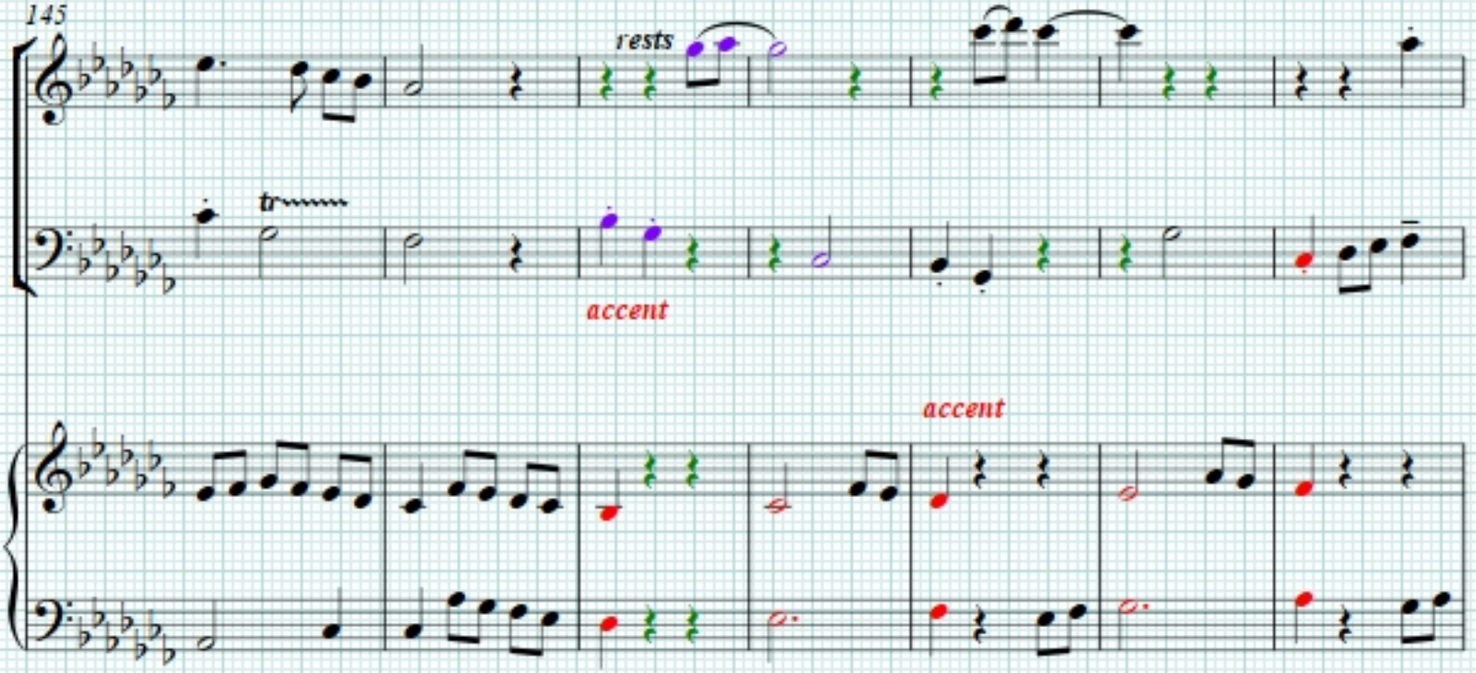

(Vol.1 pg.74, Square of a Binomial)
sq = (2+1) = [4+2+2+1]
111
(parts permute)
r3÷2
(resultant)
(a)
(b)
(c)
permuted cello rhy.
sq = (1+2) = [1+2+2+4]
sq = (2+1) = [4+2+2+1]
(Vol.1 pg.74, Square of a Binomial)

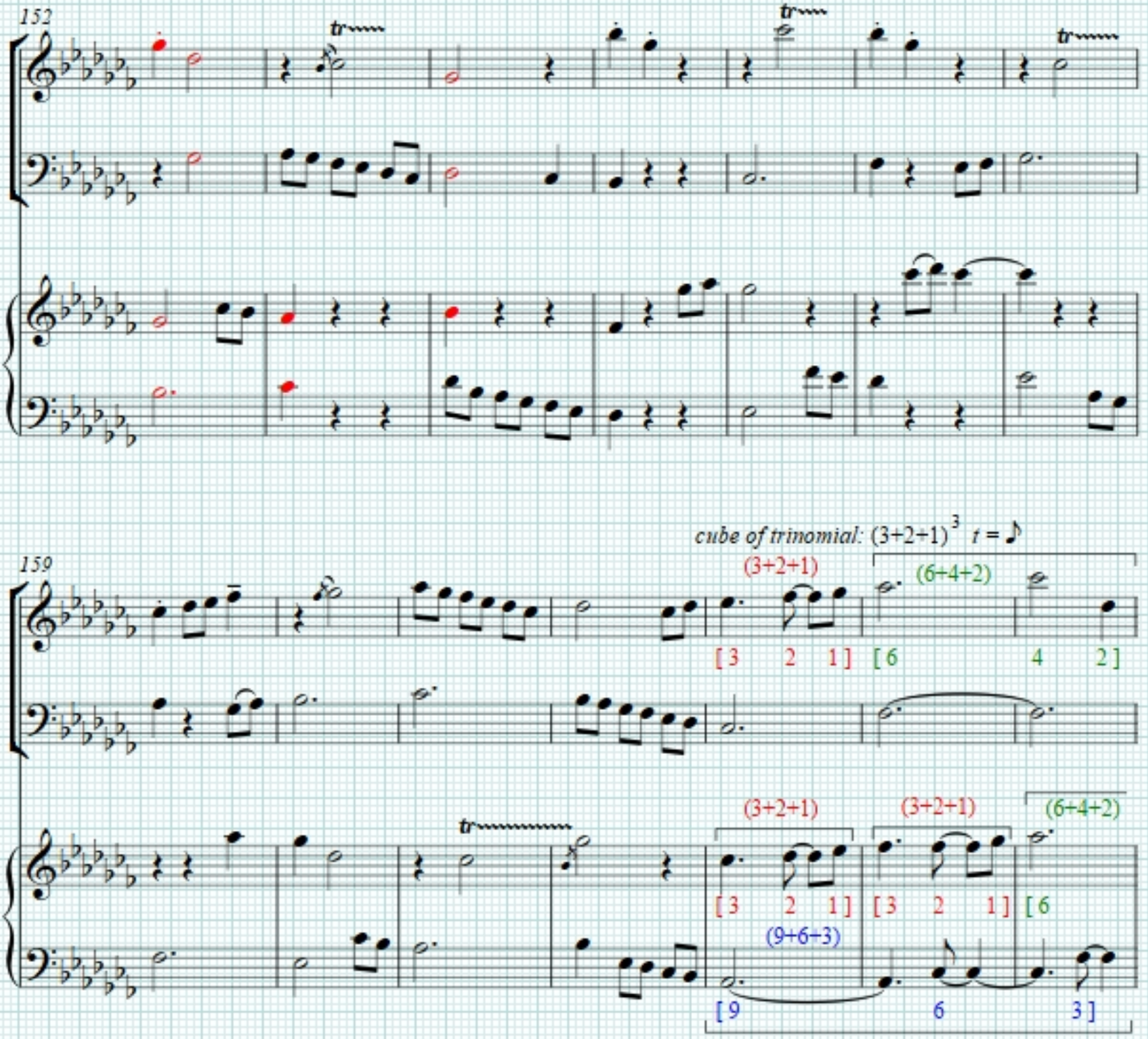

sq = (1+2) = [1+2+2+4]
118
(parts permute)
sync. = 3(1+2) = [3 + 6]
(a)
(b)
(c)
permuted cello rhy.
sq = (2+1)
r2 3÷2
(resultant)
sq = (1+2) = [1+2+2+4]


permuted: [a+b+c+d] = [c+d+a+b]
r3÷2
125
(1 2) (2 1)
(1 2) (2 1)
(1 2) (2 1)
(1 2) (2 1)
132
a=2+1
b=3
c=1+2
tr
a=2+1
a=2+1
a=2+1
a=2+1
a=2+1
a=2+1



Combination of Durations, Rests & Accents
(Schillinger System Book I pg.57)





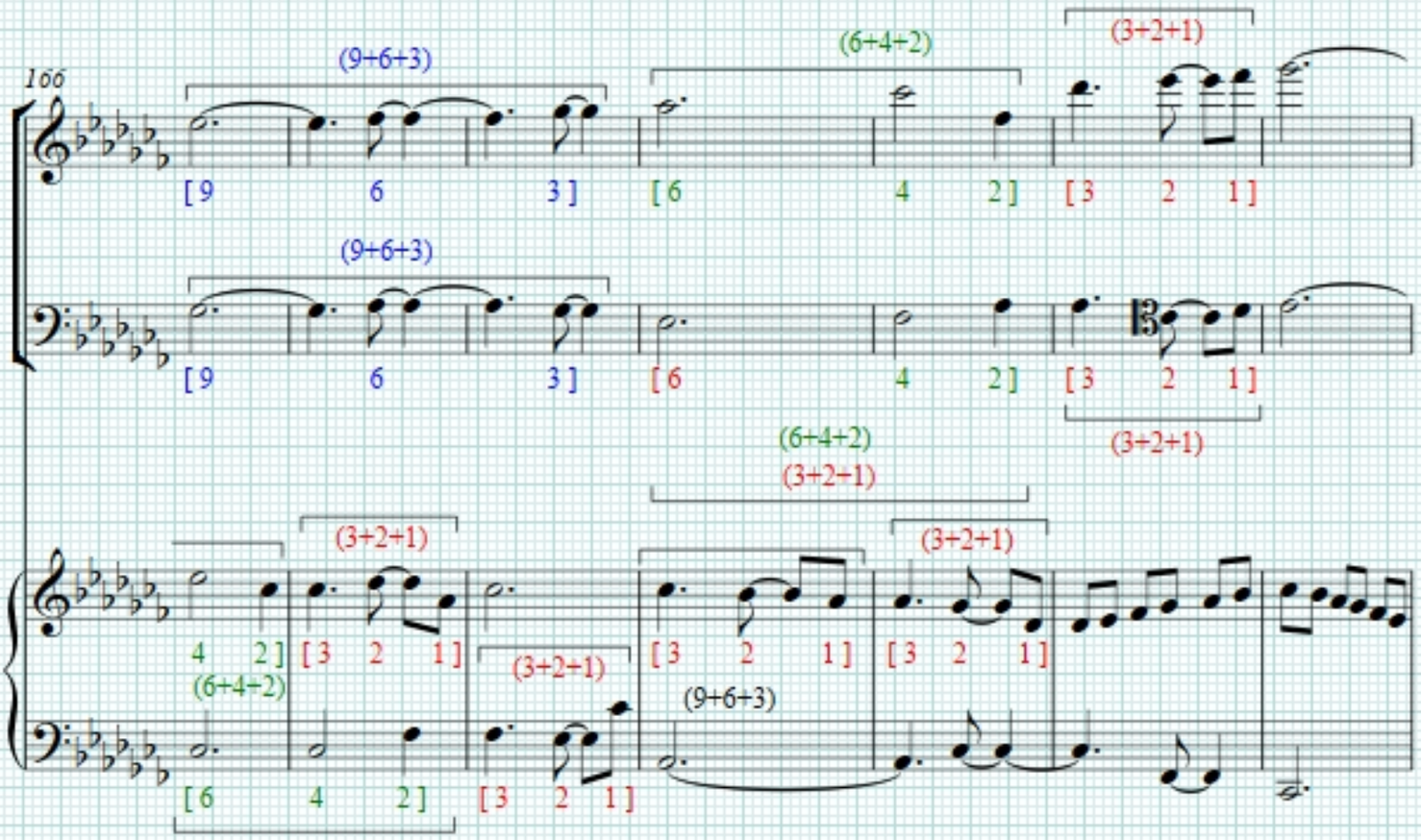
Cube of Trinomial: $(3 + 2 + 1)$

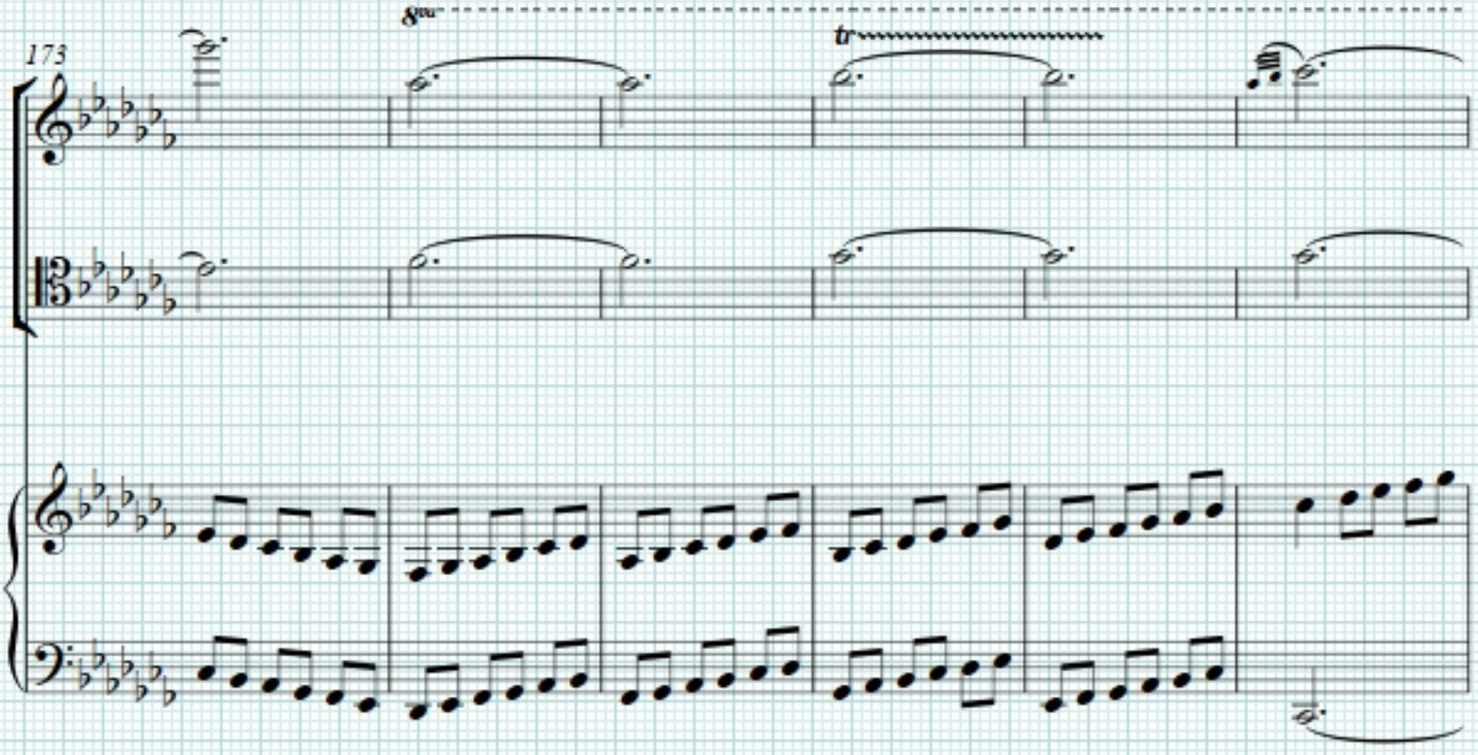
Synchronization of the Cube:

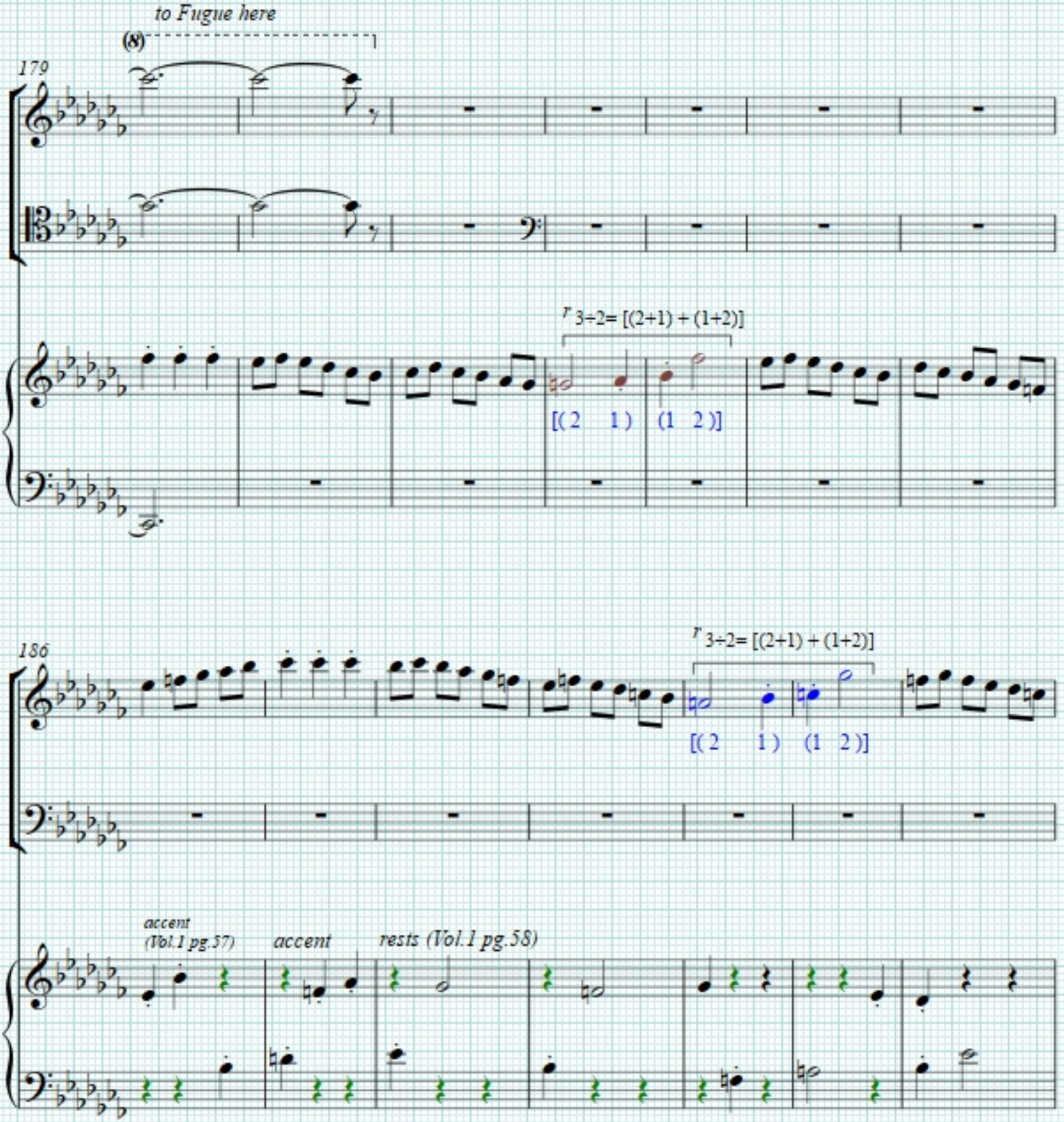
$$(3+2+1)^3 - 3[(9+6+3)+(6+4+2)+(3+2+1)] +$$
$$2[(9 \mid 6 \mid 3) \mid (6 \mid 4 \mid 2) \mid (3 \mid 2 \mid 1)] \mid$$
$$1[(9+6+3)+(6+4+2)+(3+2+1))]$$

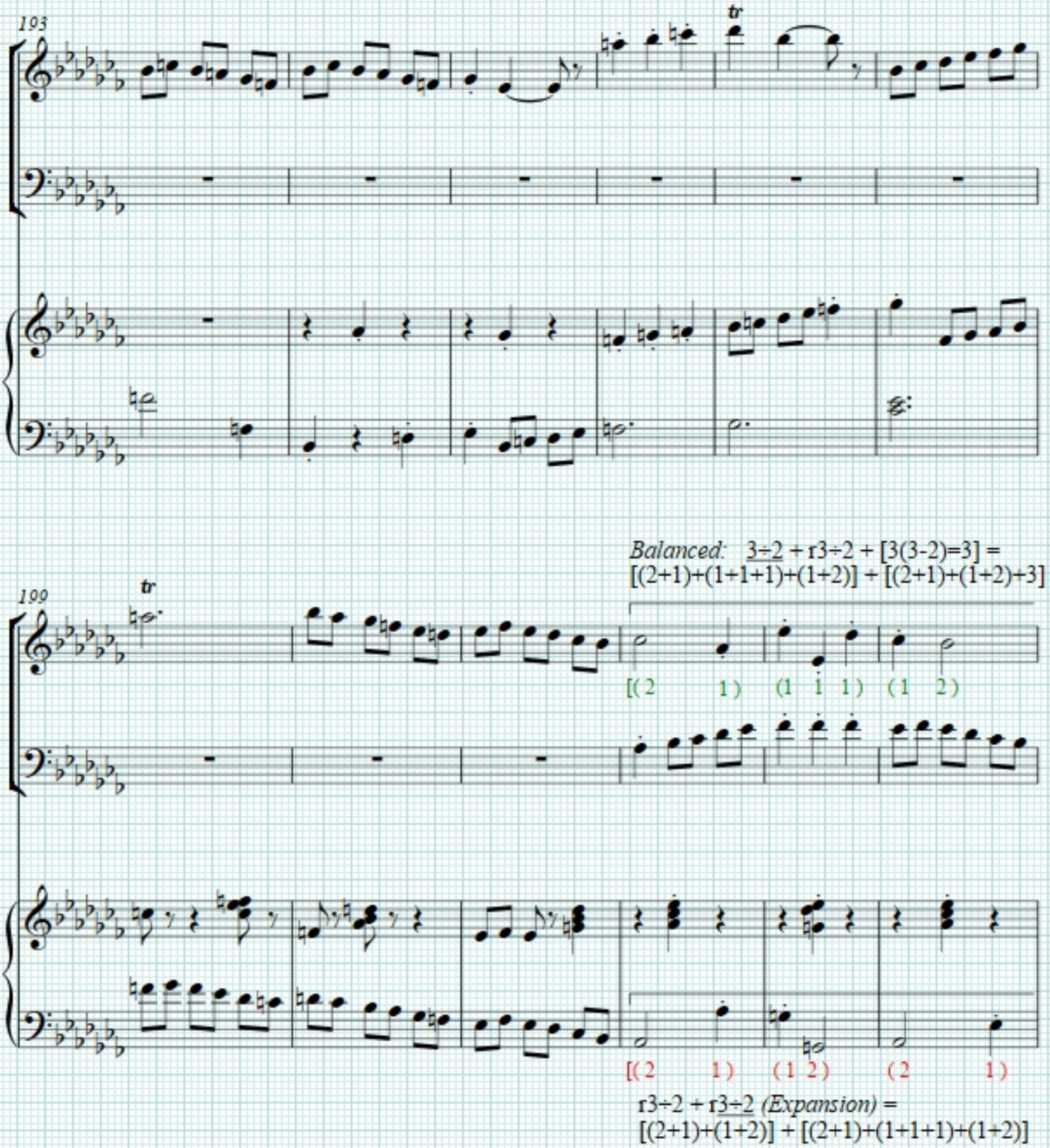
Synchronization of the Square.

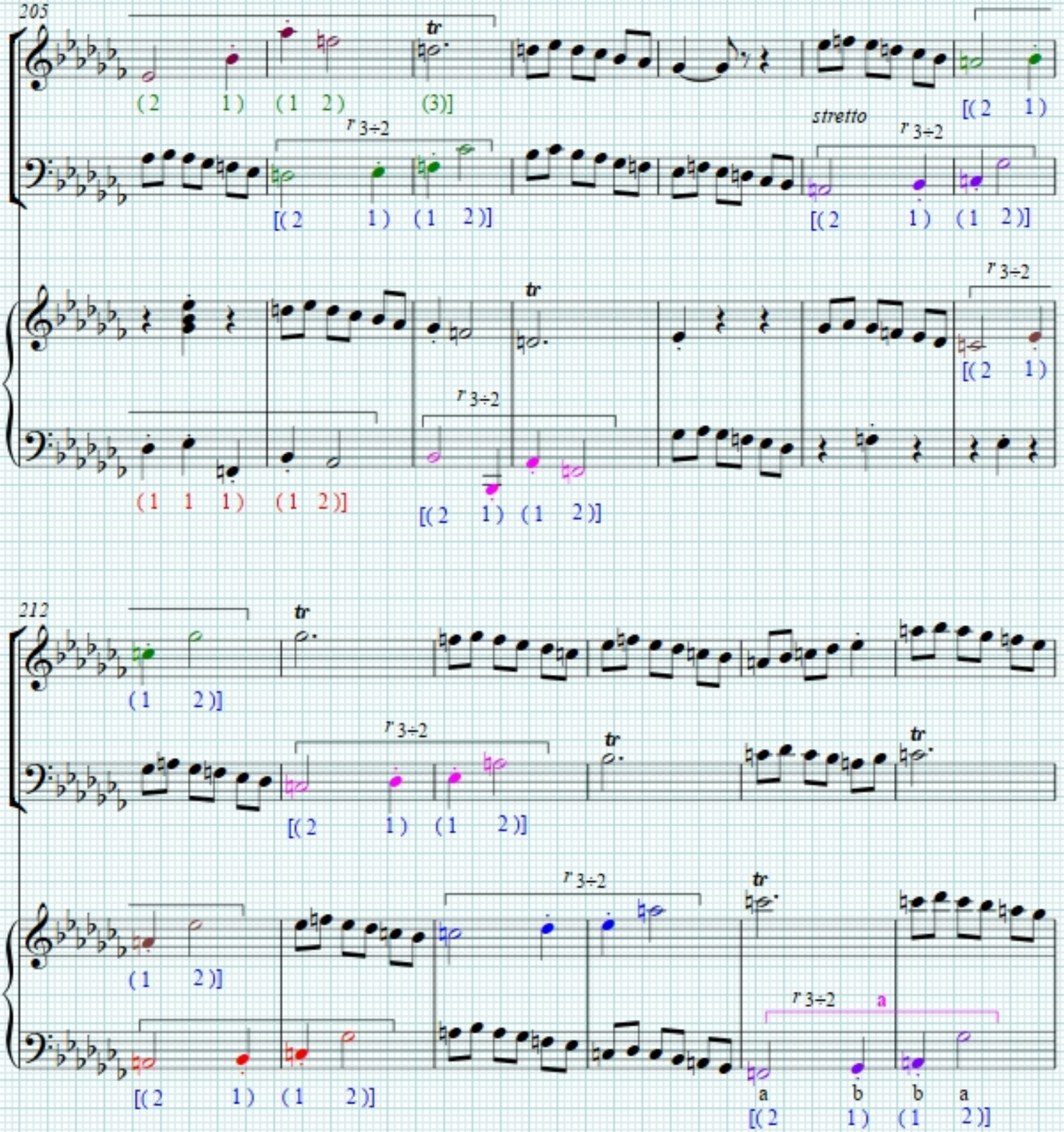
$$[(27+18+9)+(18+12+6)+(9+6+3)]$$
$$[(18+12+6)+(12+8+4)+(6+4+2)]$$
$$[(9+6+3)+(6+4+2)+(3+2+1)]$$

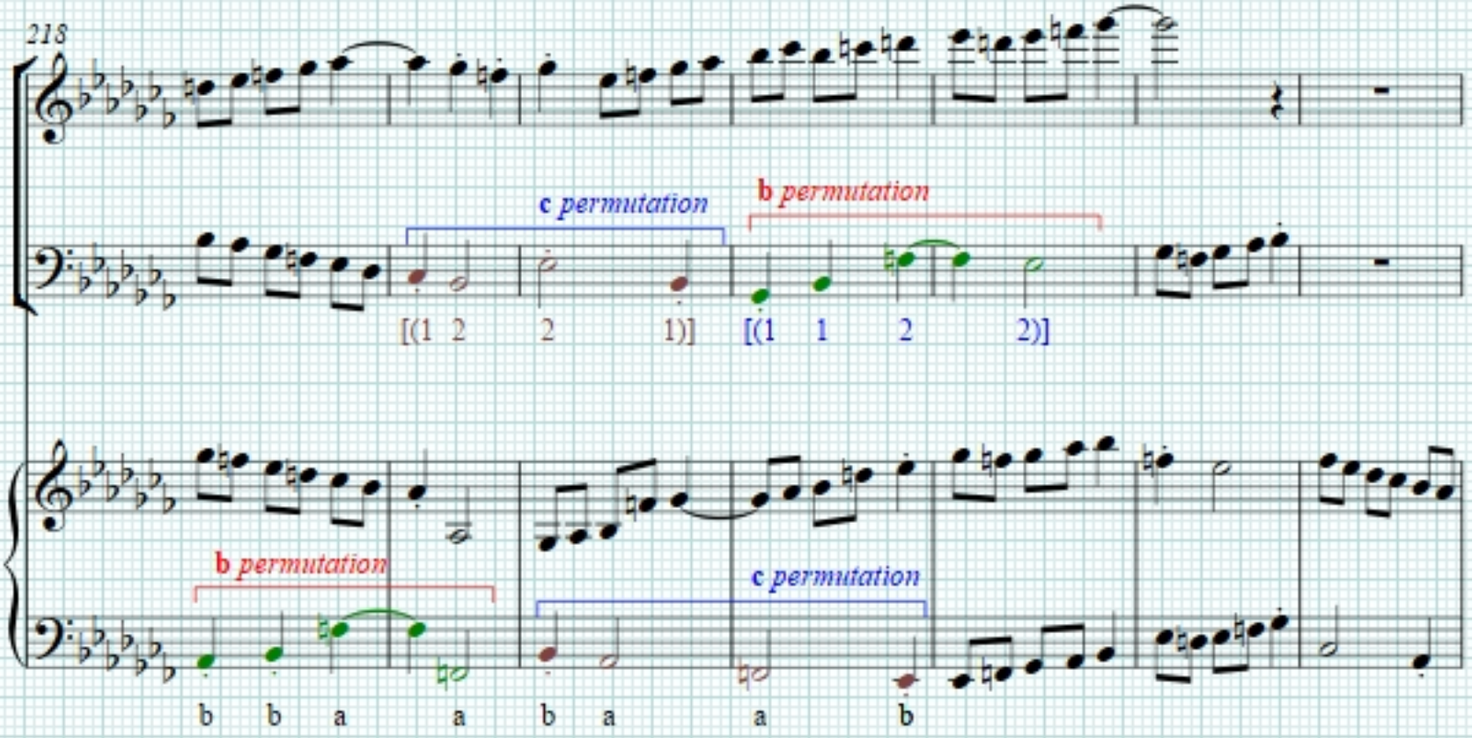

166
(9+6+3)
[9 6 3]
(6+4+2)
[6 4 2]
(3+2+1)
[3 2 1]
(9+6+3)
[9 6 3]
[6 4 2]
[3 2 1]
(3+2+1)
(6+4+2)
(3+2+1)
(3+2+1)
(3+2+1)
4 2]
(6+4+2)
[6 4 2]
[3 2 1]
(3+2+1)
[3 2 1]
(9+6+3)
[3 2 1]
[3 2 1]

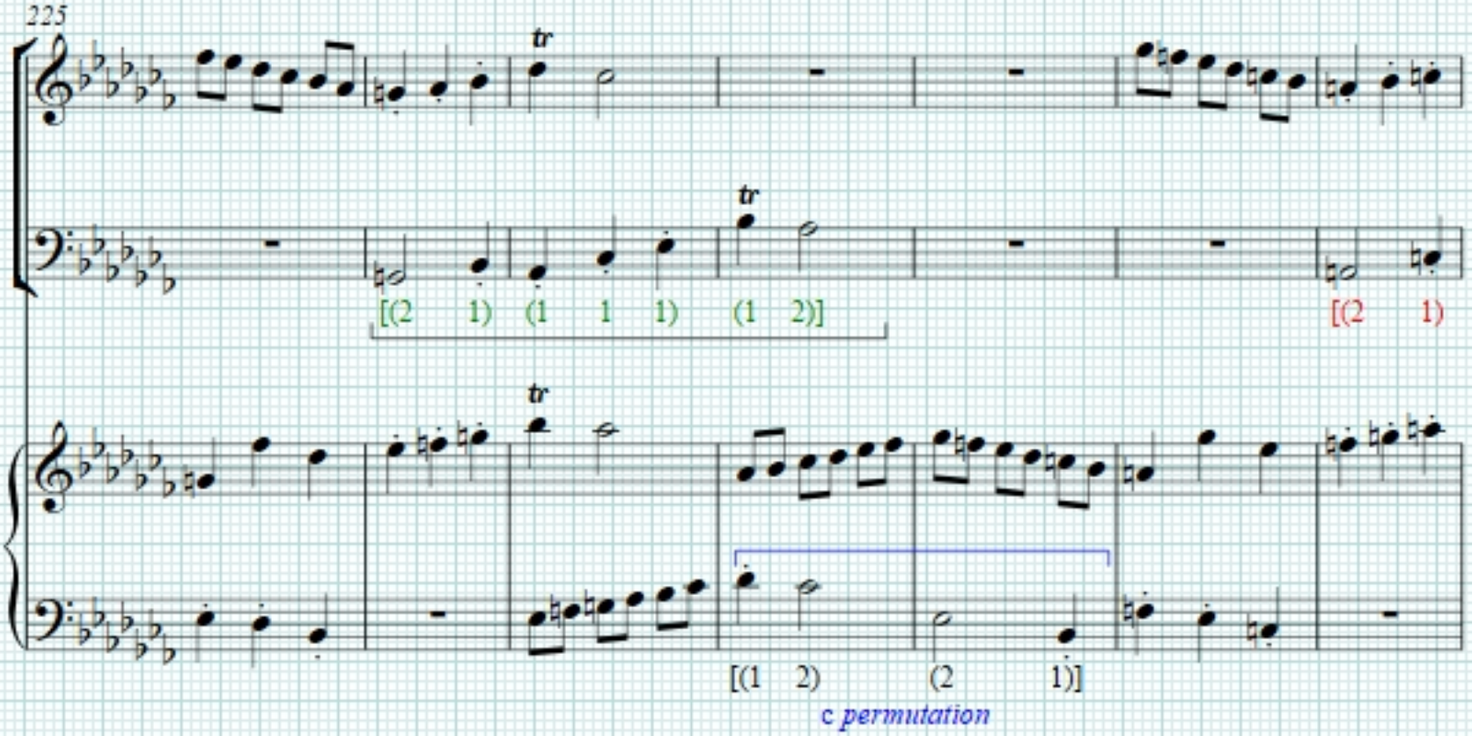

173
8va
tr

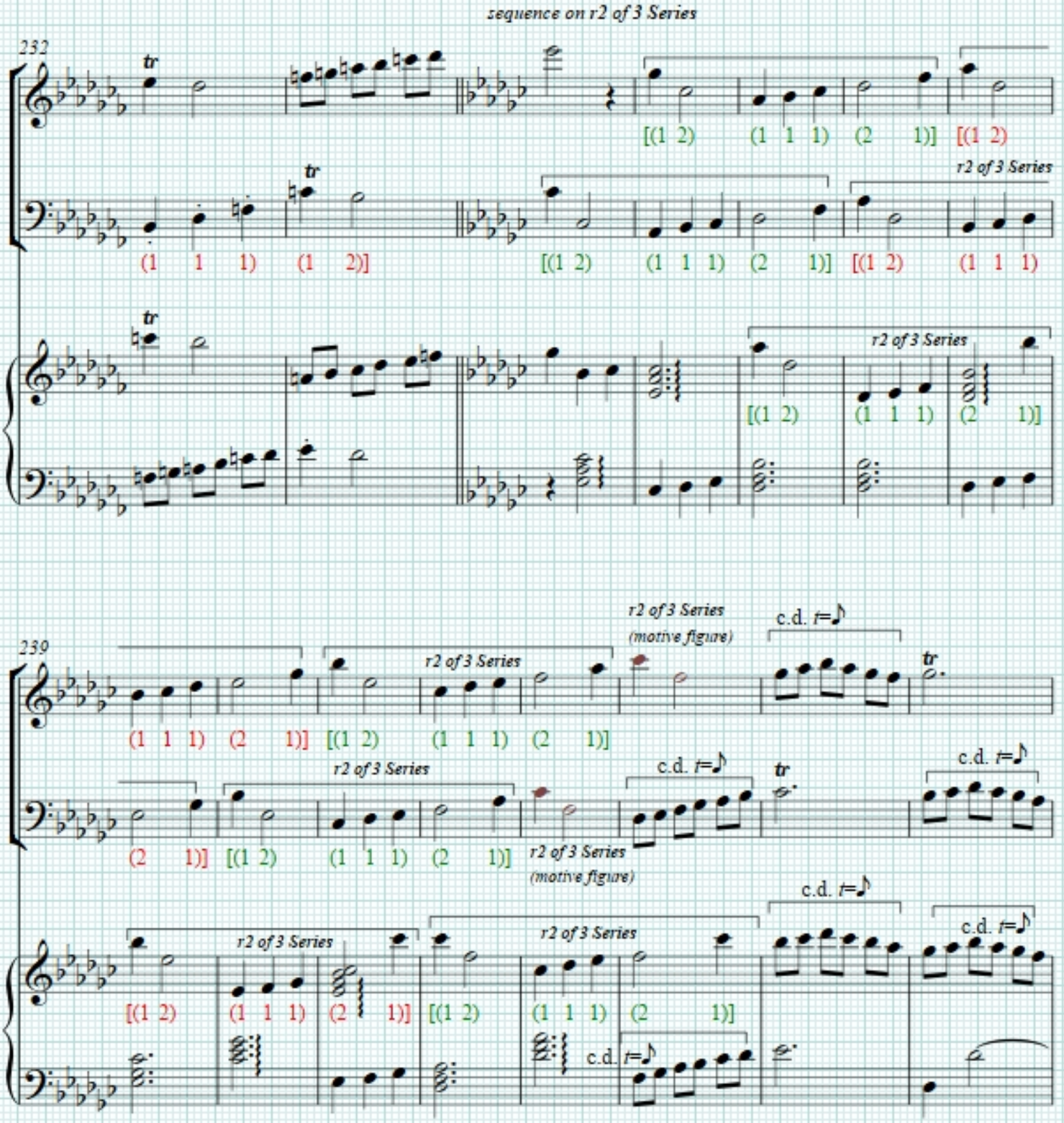

to Fugue here
(8)
179
3÷2= [(2+1) + (1+2)]
[(2 1) (1 2)]
186
3÷2= [(2+1) + (1+2)]
[(2 1) (1 2)]
accent
(Vol.1 pg.37)
accent
rests (Vol.1 pg.58)

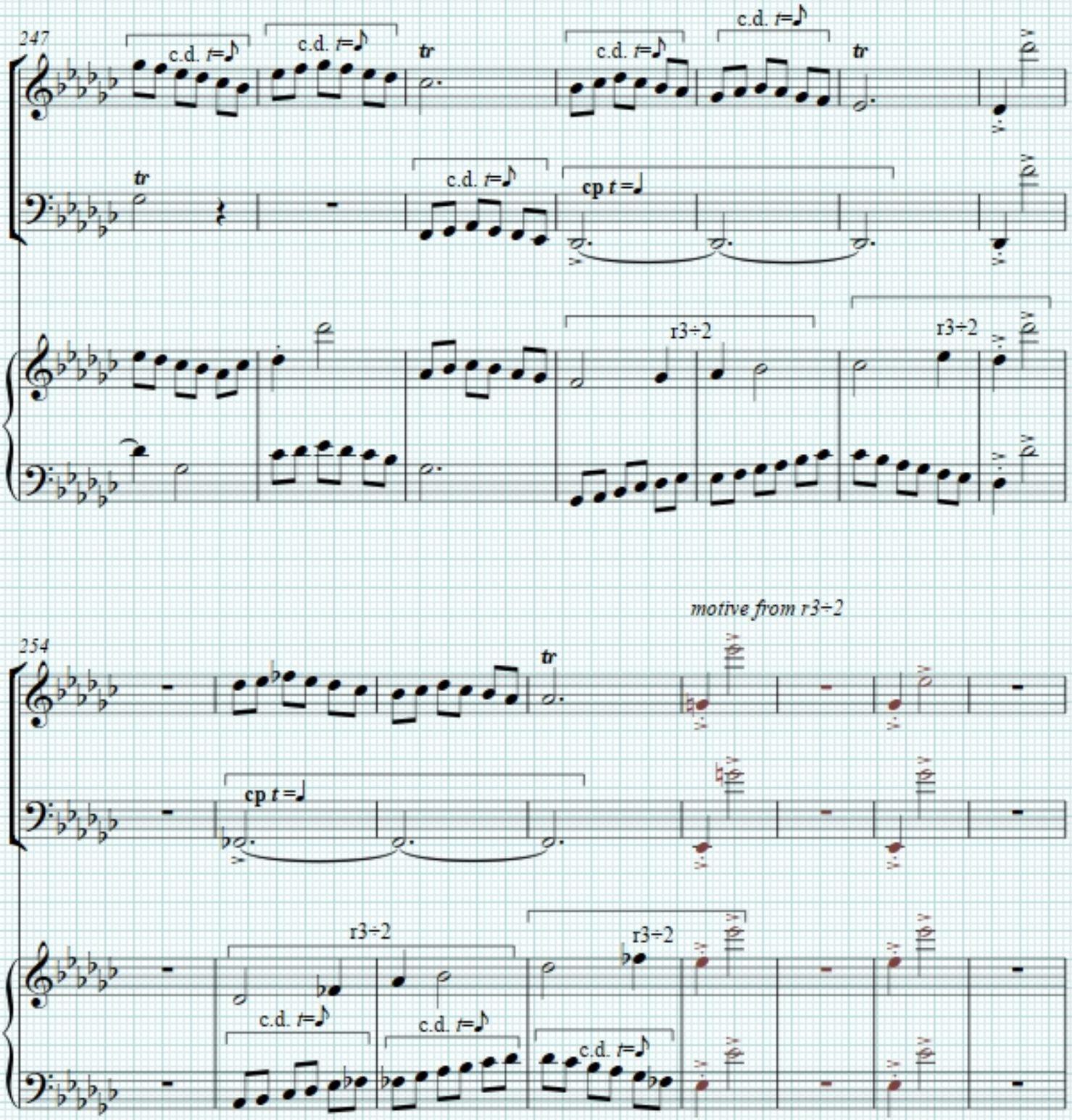

193
tr
199
tr
Balanced: 3÷2 + r3÷2 + [3(3-2)=3] =
[(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]
[(2 1) (1 1 1) (1 2)
[(2 1) (1 2) (2 1)
r3÷2 + r3÷2 (Expansion) =
[(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]

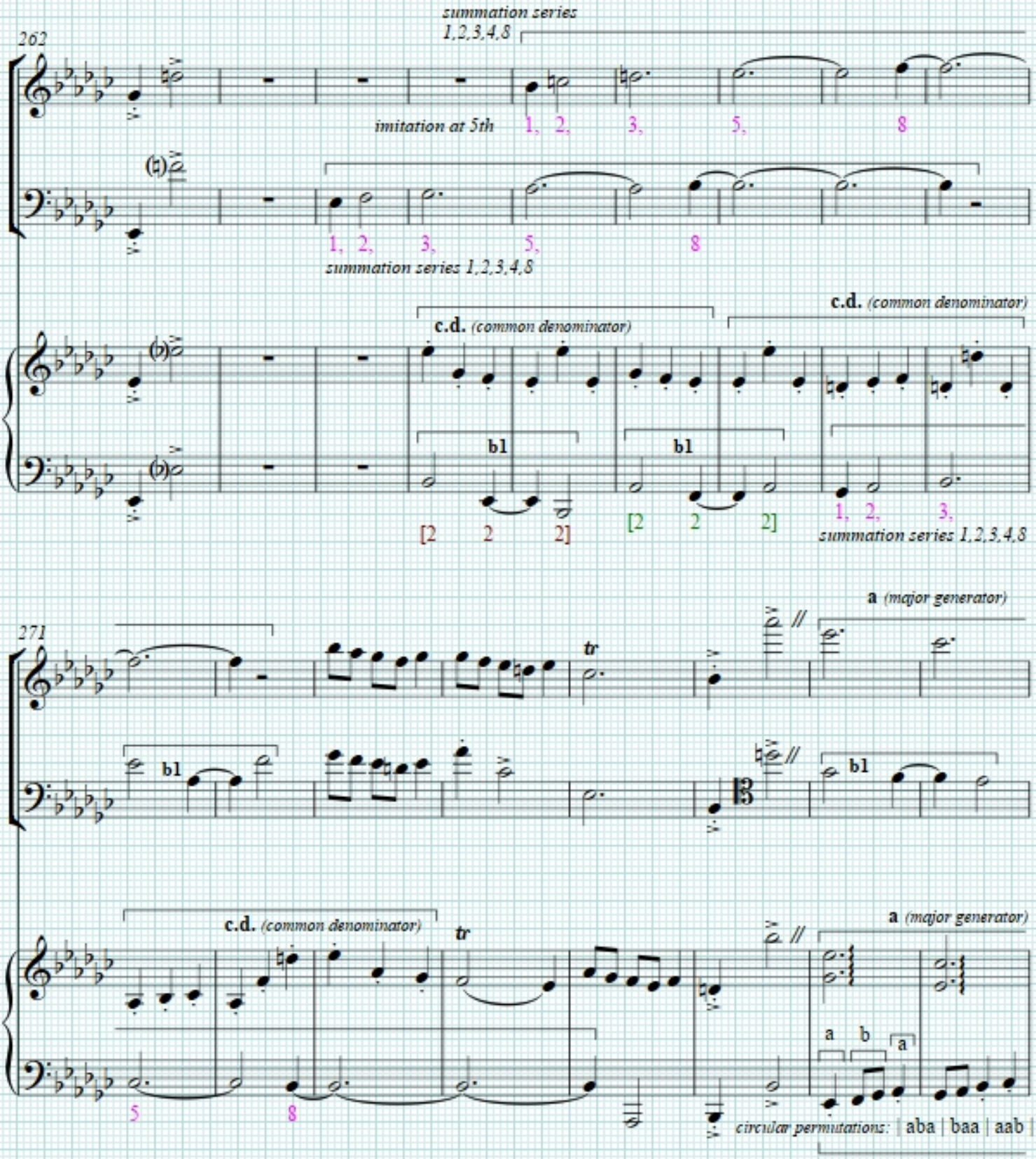

205
tr
(2 1) (1 2) (3)]
r 3÷2
[(2 1) (1 2)]
stretto
r 3÷2
[(2 1) (1 2)]
[(2 1)
tr
r 3÷2
(1 1 1) (1 2)]
r 3÷2
[(2 1) (1 2)]
212
tr
(1 2)]
r 3÷2
[(2 1) (1 2)]
tr
tr
(1 2)]
r 3÷2
tr
r 3÷2 a
[(2 1) (1 2)]
a b b a

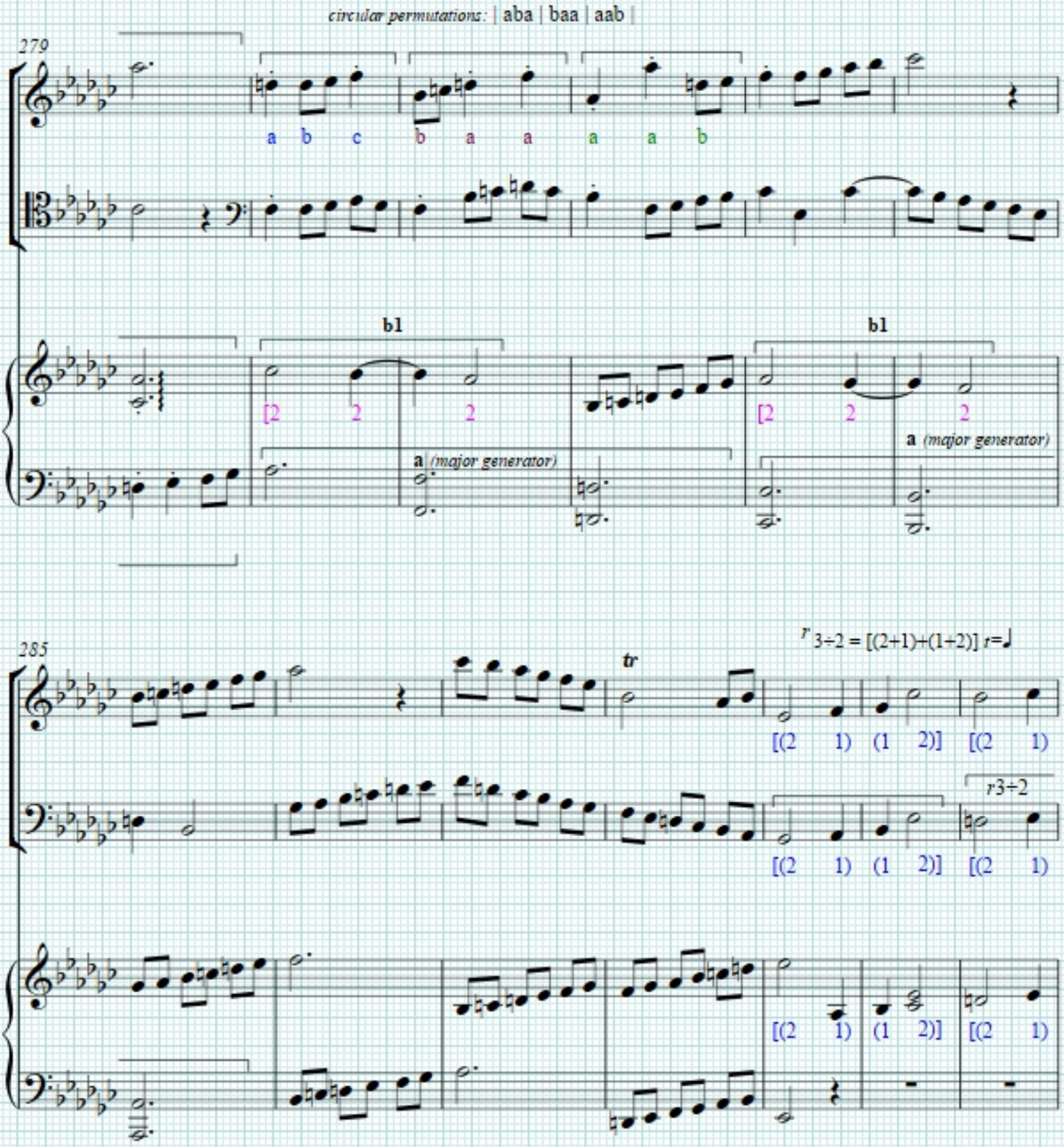

218
c permutation
b permutation
[(1 2 2 1)]
[(1 1 2 2)]
b permutation
c permutation
b b a a b a a b

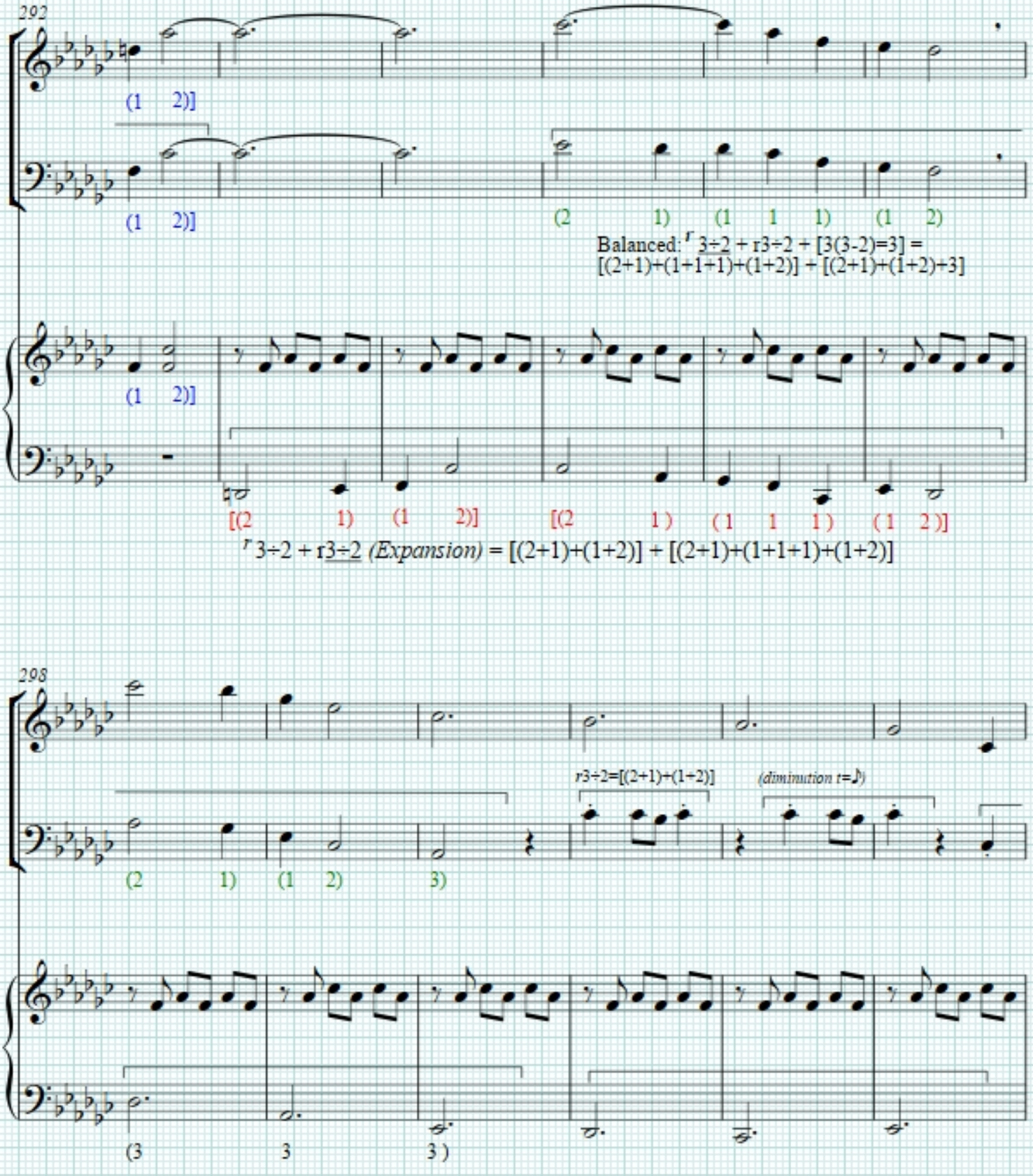

225
tr
tr
tr
[(2 1) (1 1 1) (1 2)]
[(2 1)
[(1 2) (2 1)]
c permutation

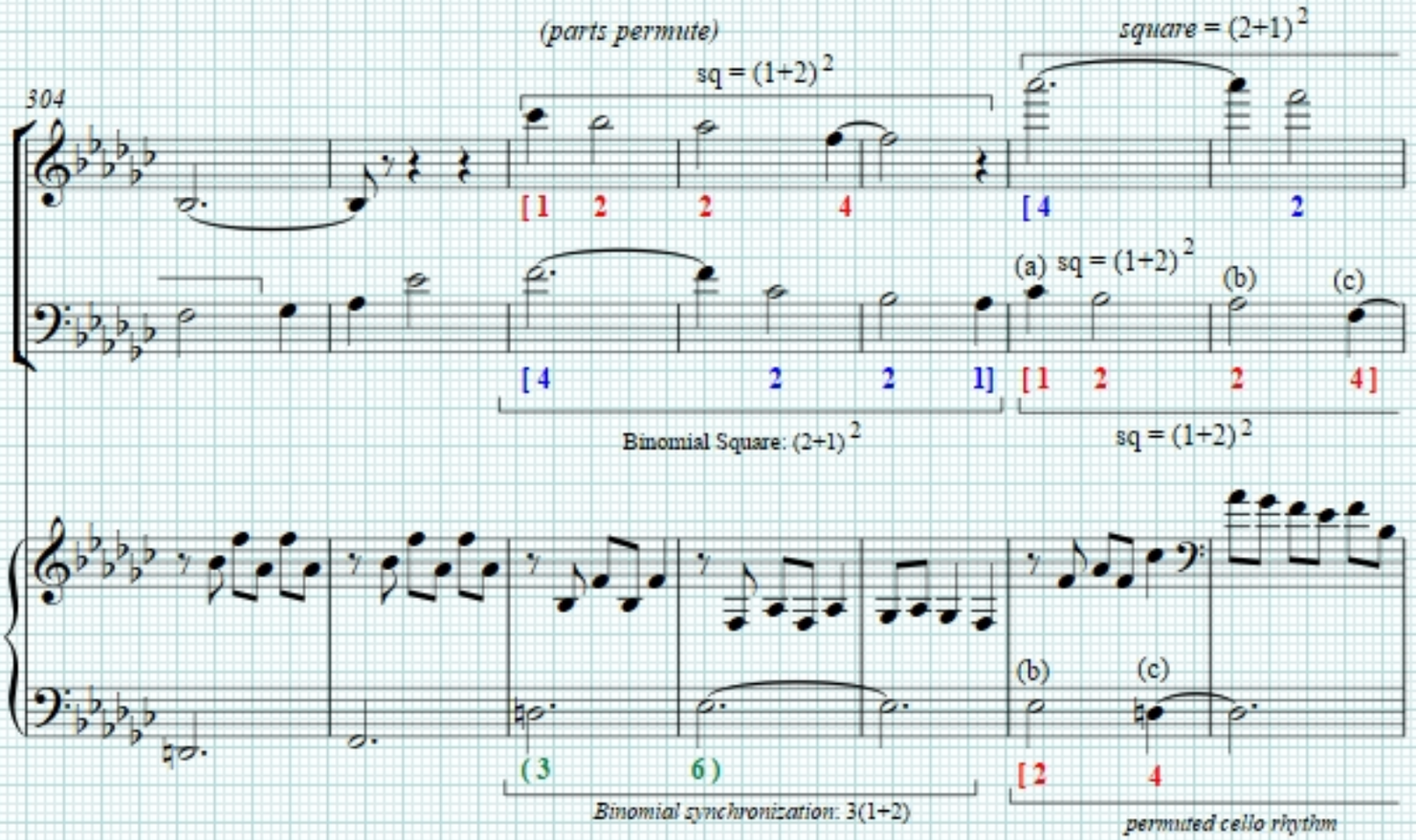

sequence on r2 of 3 Series
232
tr
[(1 2) (1 1 1) (2 1)] [(1 2)
r2 of 3 Series
(1 1 1) (1 2)] [(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1)
239
r2 of 3 Series
(motive figure)
c.d. t=♪
(1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]
(2 1)] [(1 2) (1 1 1) (2 1)]
[(1 2) (1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]
c.d. t=♪

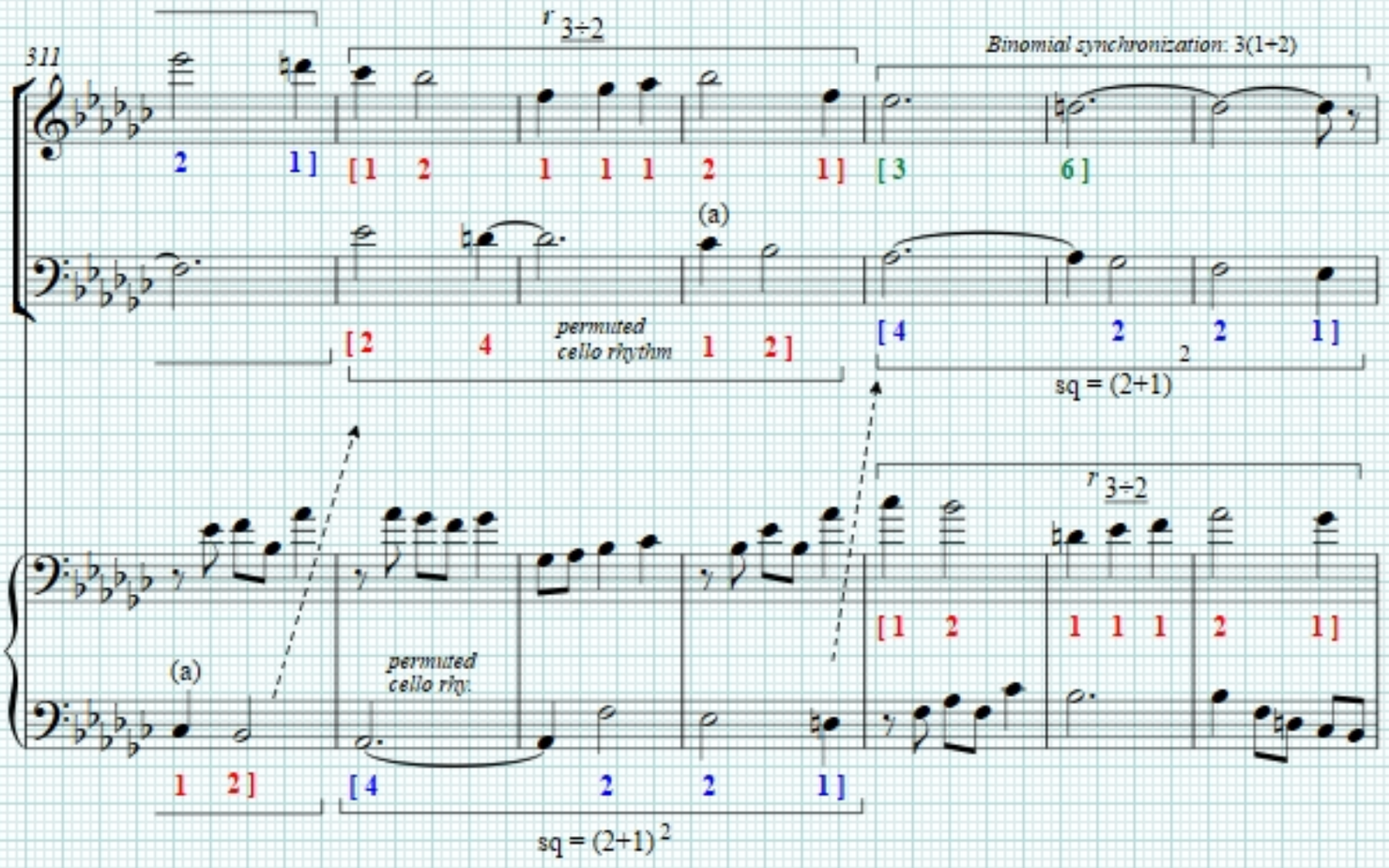

247
c.d. t=♪
c.d. t=♪
tr
c.d. t=♪
c.d. t=♪
tr
tr
c.d. t=♪
cp t=♩
r3÷2
r3÷2
motive from r3÷2
254
tr
cp t=♩
r3÷2
r3÷2
c.d. t=♪
c.d. t=♪
c.d. t=♪

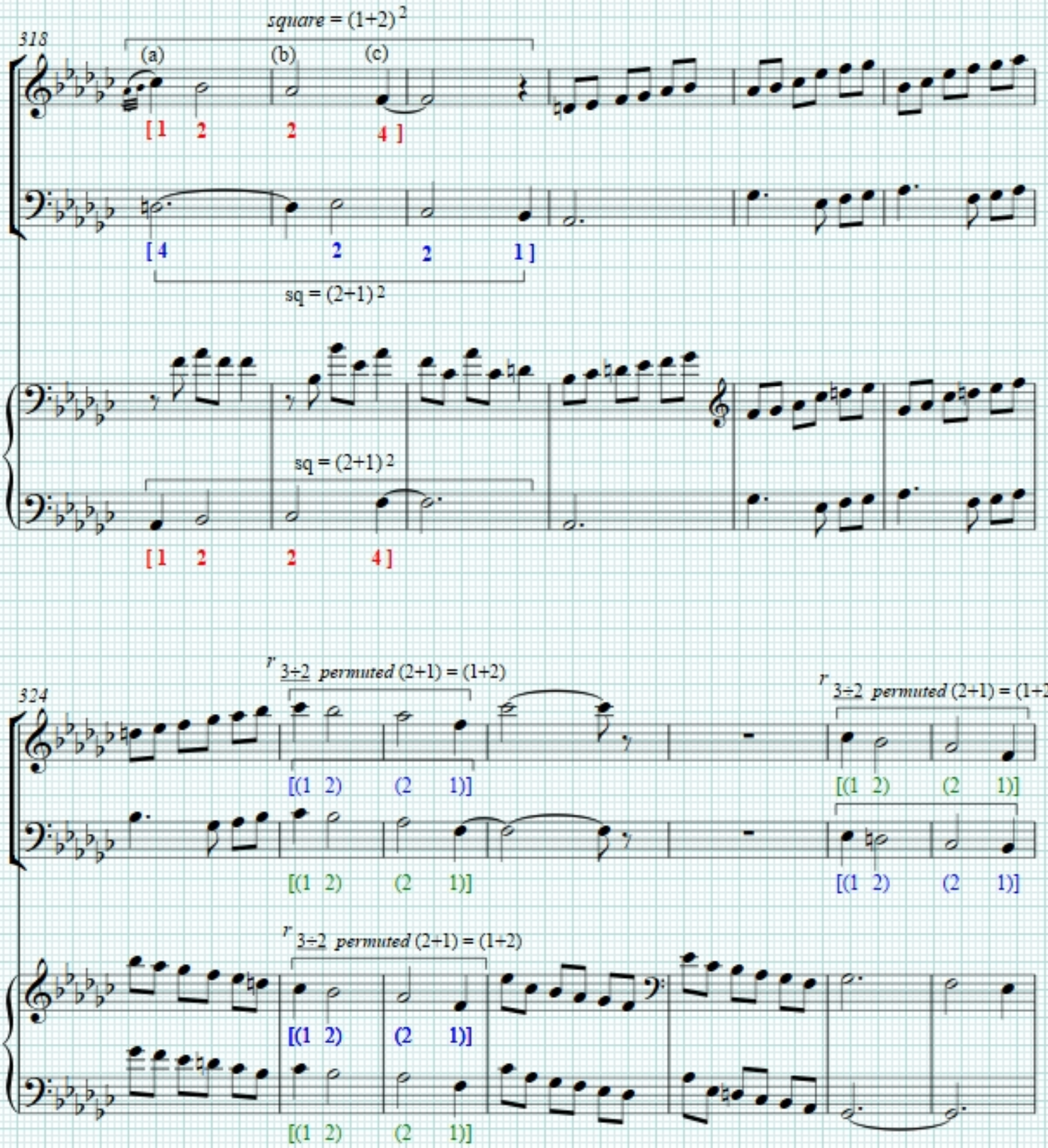

262
summation series
1,2,3,4,8
imitation at 5th
1, 2, 3, 5, 8
1, 2, 3, 5, 8
summation series 1,2,3,4,8
c.d. (common denominator)
c.d. (common denominator)
b1
b1
[2 2 2]
[2 2 2]
1, 2, 3,
summation series 1,2,3,4,8
271
a (major generator)
tr
b1
b1
c.d. (common denominator)
tr
a (major generator)
5
8
a b a
circular permutations: | aba | baa | aab |

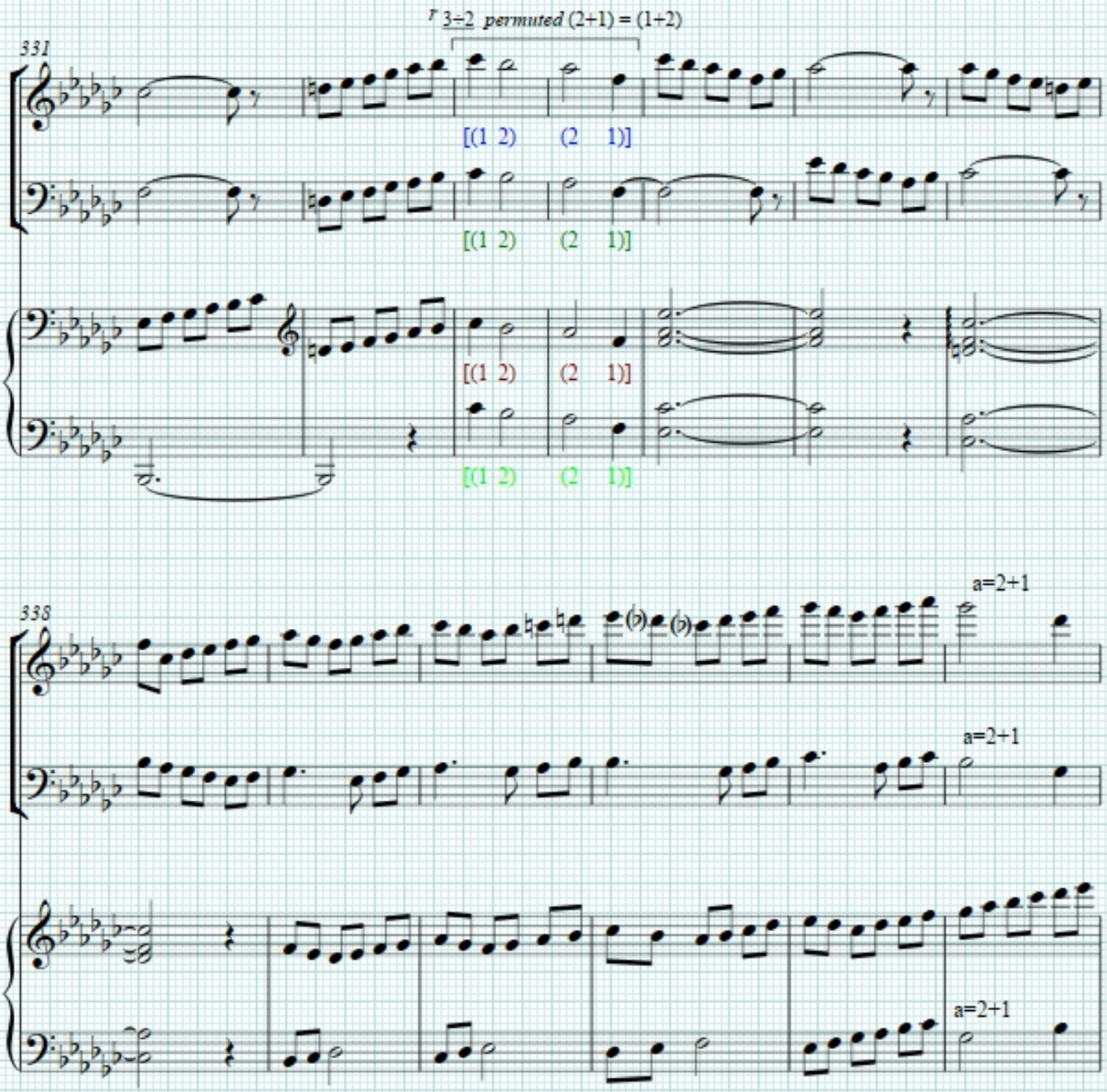

circular permutations: | aba | baa | aab |
279
a b c b a a a a b
b1
[2 2 2
a (major generator)
b1
[2 2 2
a (major generator)
285
tr
r 3÷2 = [(2+1)+(1+2)] r=♩
[(2 1) (1 2)] [(2 1)
r3÷2
[(2 1) (1 2)] [(2 1)
[(2 1) (1 2)] [(2 1)

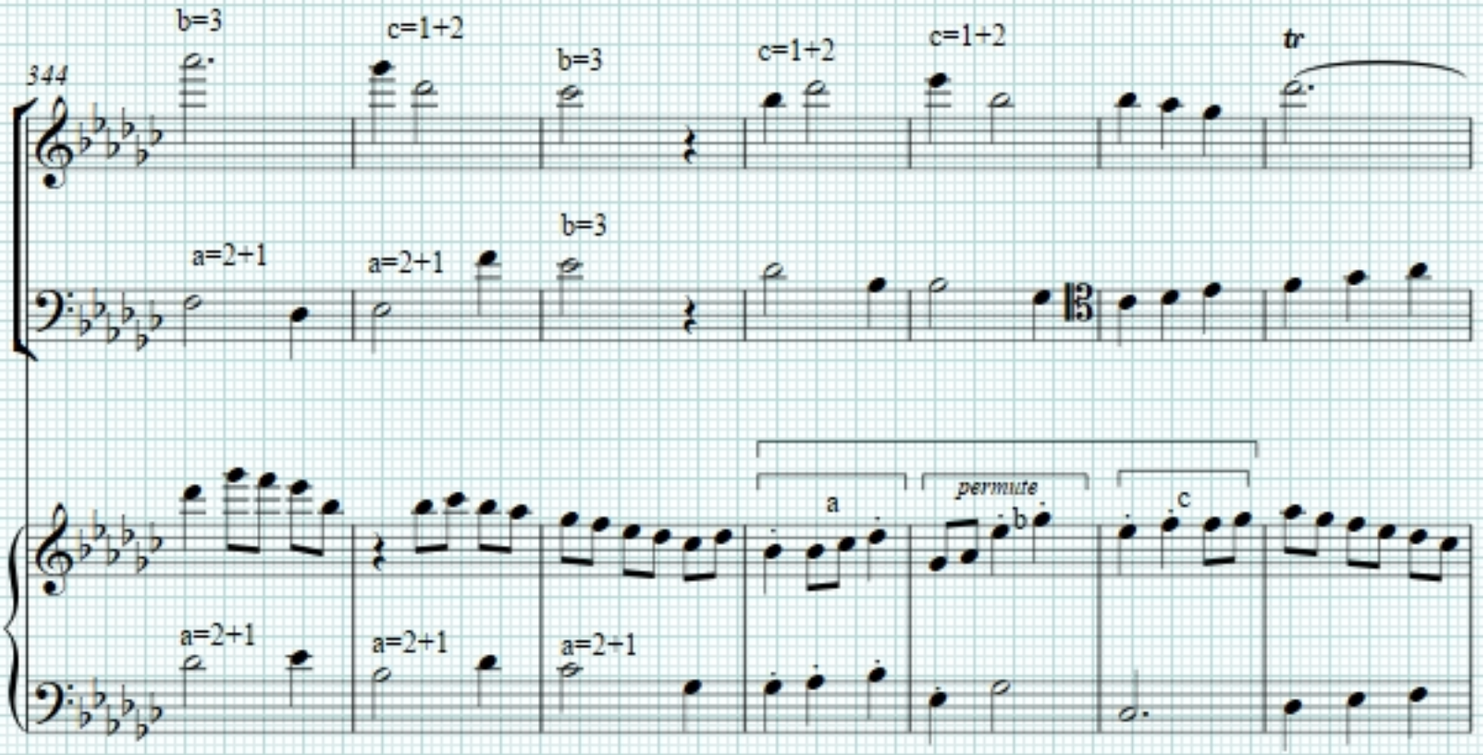

202
(1 2)]
(1 2)]
(2 1) (1 1 1) (1 2)
Balanced: r 3÷2 + r3÷2 + [3(3-2)=3] =
[(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]
(1 2)]
[(2 1) (1 2)] [(2 1) (1 1 1) (1 2)]
r3÷2 + r3÷2 (Expansion) = [(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]
208
r3÷2=[(2+1)+(1+2)]
(diminution t=♪)
(2 1) (1 2) 3)
(3 3 3)


(parts permute)
square = (2+1)²
sq = (1+2)²
304
[1 2 2 4
[4 2
(a) sq = (1+2)²
(b)
(c)
[4 2 2 1]
[1 2 2 4]
Binomial Square: (2+1)²
sq = (1+2)²
(3 6)
Binomial synchronization: 3(1+2)
(b)
(c)
[2 4
permuted cello rhythm

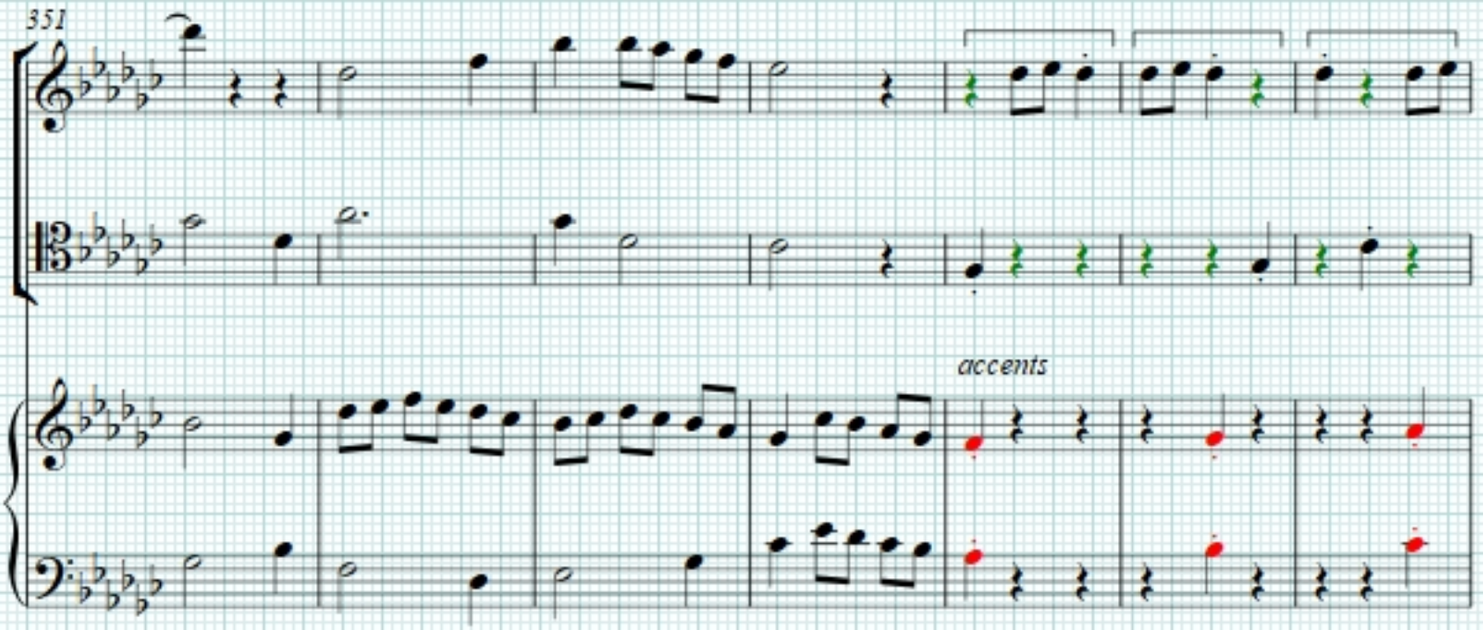

311
r 3÷2
Binomial synchronization: 3(1+2)
2 1]
[1 2 1 1 1 2 1]
[3 6]
(a)
[2 4
permuted cello rhythm 1 2]
[4 2 2 1]
sq = (2+1)²
r 3÷2
(a)
permuted cello rhy.
[1 2 1 1 1 2 1]
1 2]
[4 2 2 1]
sq = (2+1)²

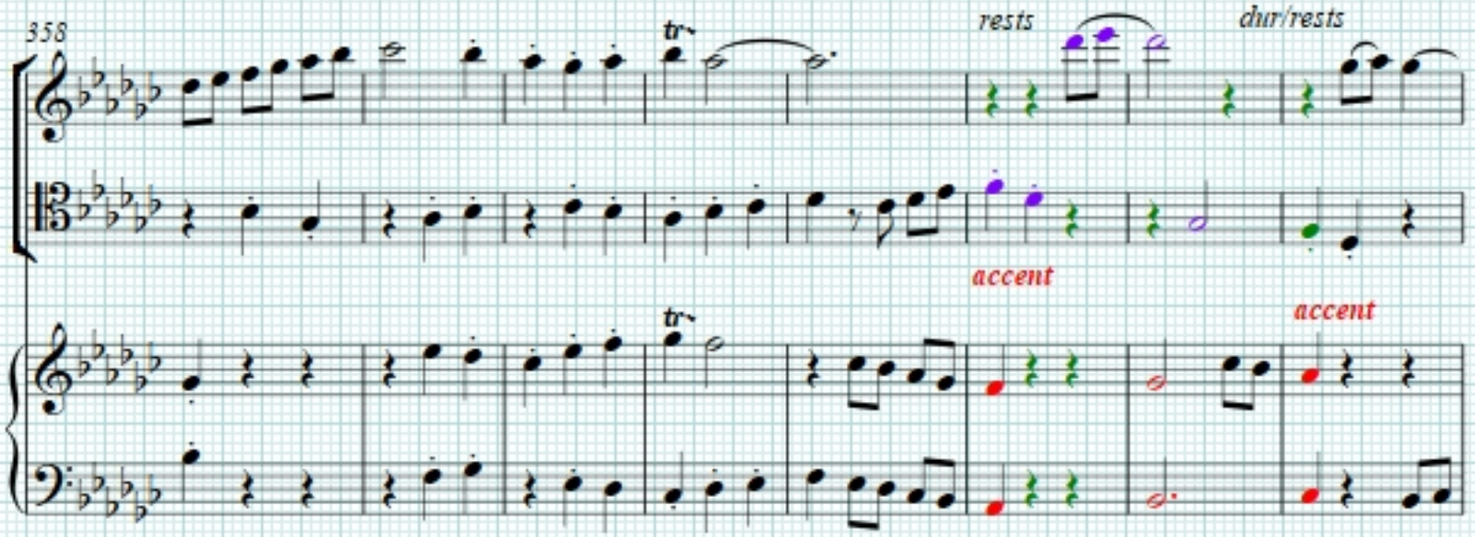

318
square = (1+2)²
(a)
(b)
(c)
[1 2 2 4]
[4 2 2 1]
sq = (2+1)²
sq = (2+1)²
[1 2 2 4]
324
r 3÷2 permuted (2+1) = (1+2)
[(1 2) (2 1)]
r 3÷2 permuted (2+1) = (1+2)
[(1 2) (2 1)]
[(1 2) (2 1)]
r 3÷2 permuted (2+1) = (1+2)
[(1 2) (2 1)]
[(1 2) (2 1)]

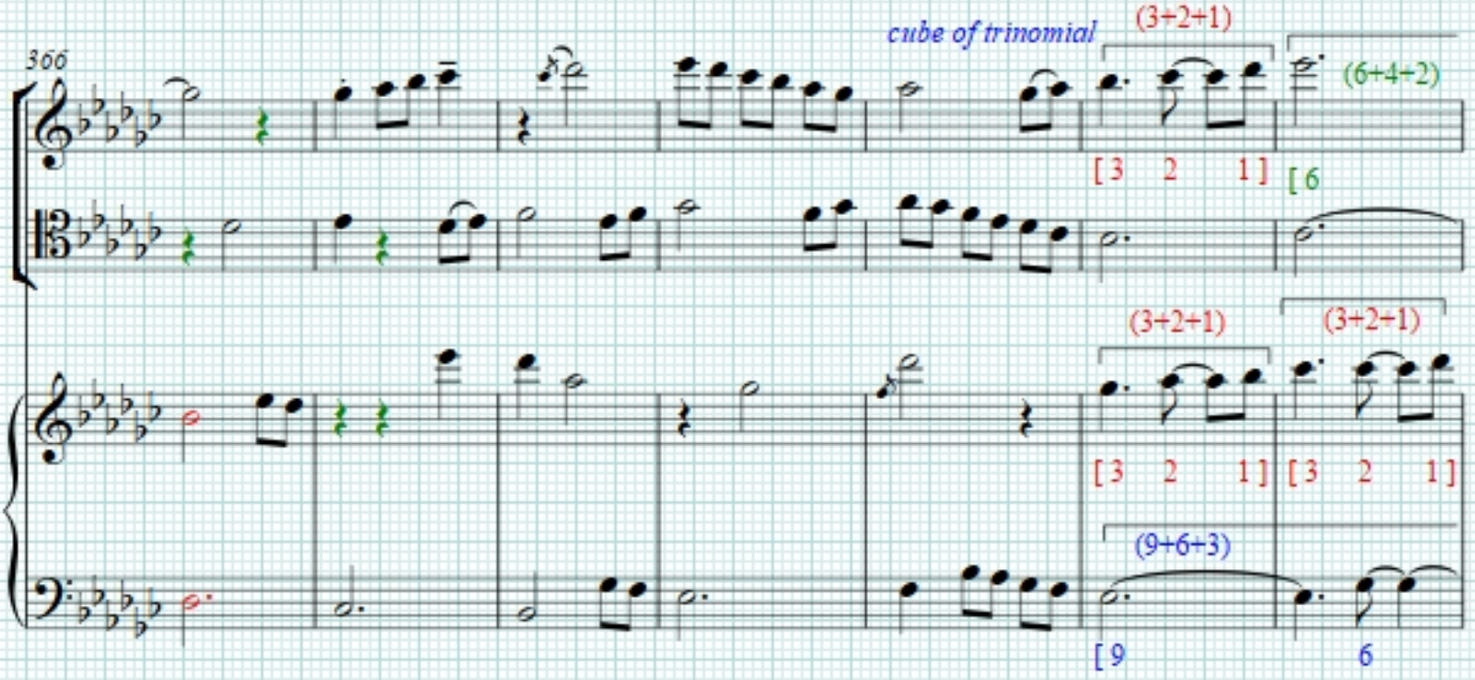

3÷2 permuted (2+1) = (1+2)
331
[(1 2) (2 1)]
[(1 2) (2 1)]
[(1 2) (2 1)]
[(1 2) (2 1)]
338
a=2+1
a=2+1
a=2+1



Combination of Durations, Rests & Accents
(Schillinger System Book I pg.57)







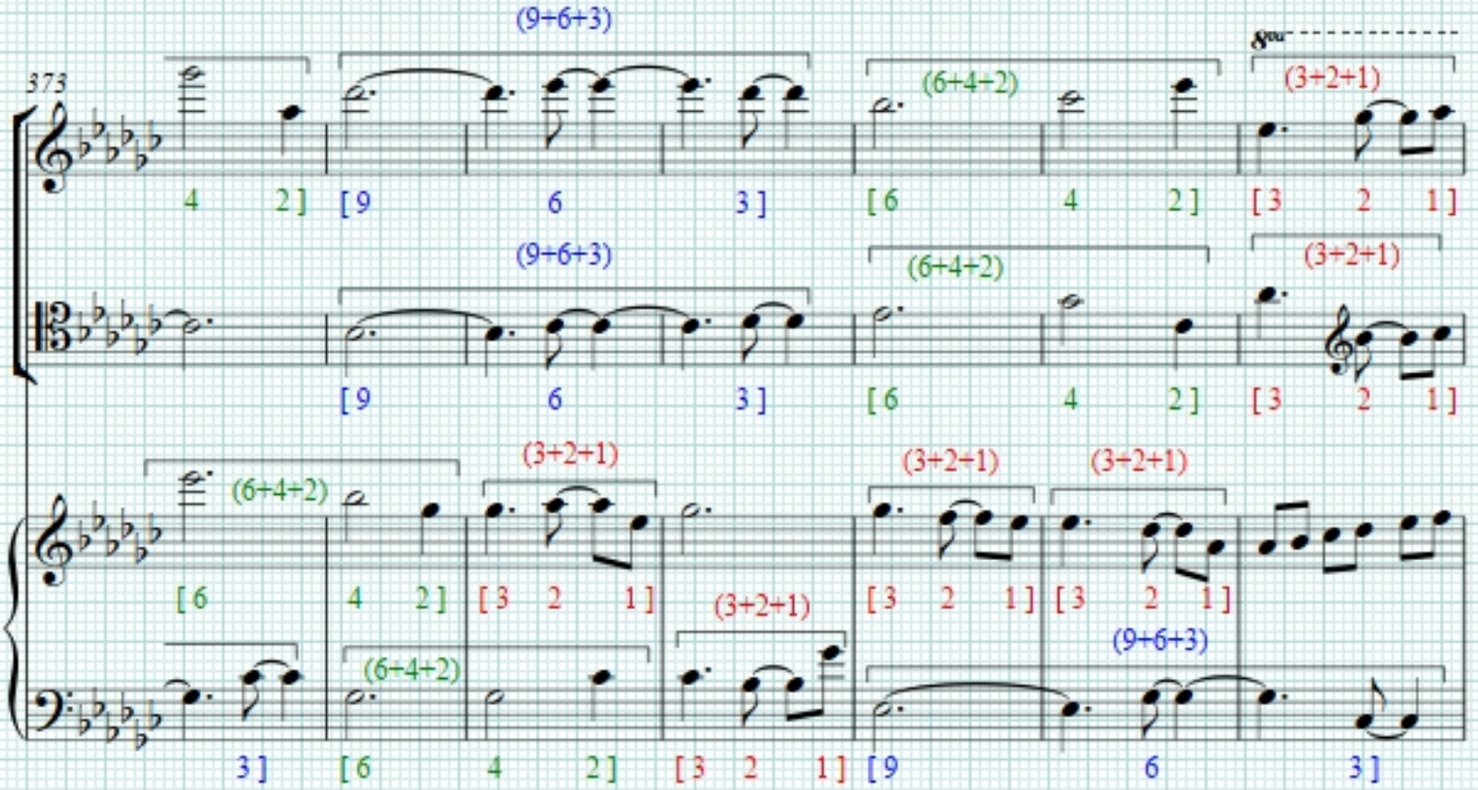
Cube of Trinomial: $(3 + 2 + 1)$

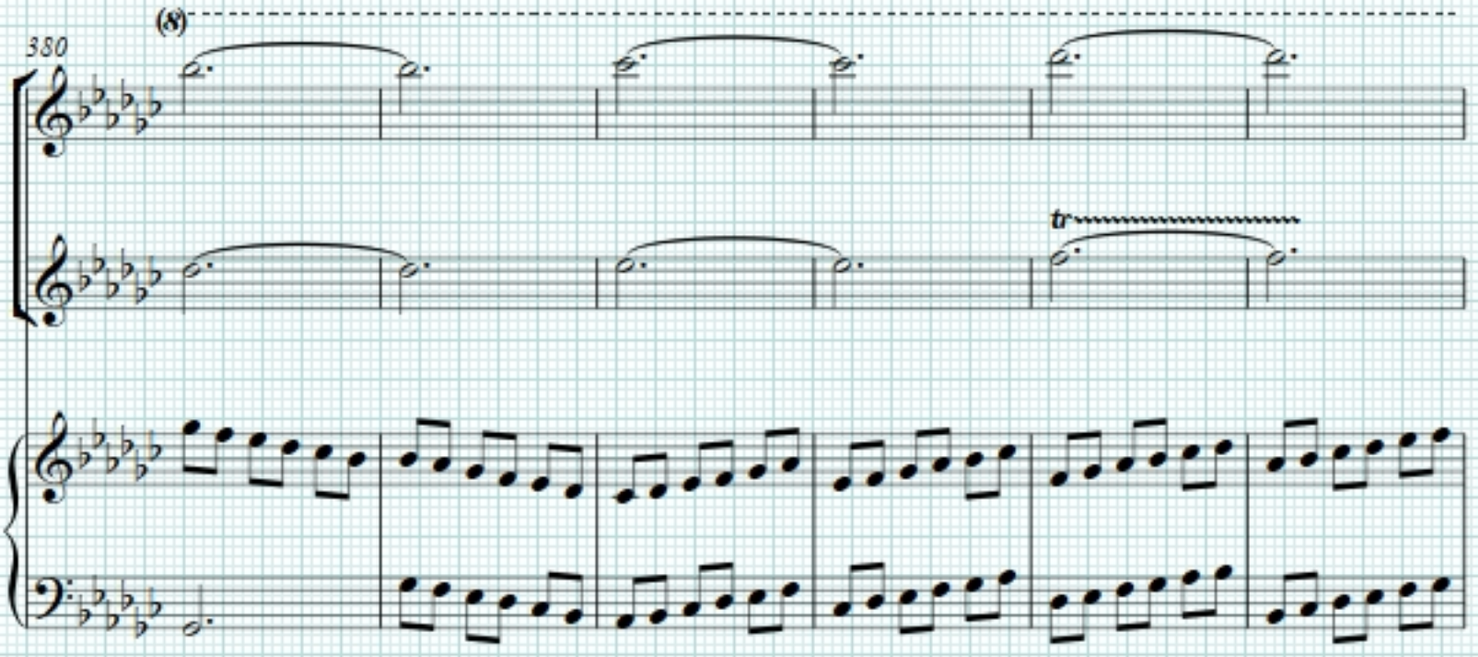
Synchronization of the Cube:

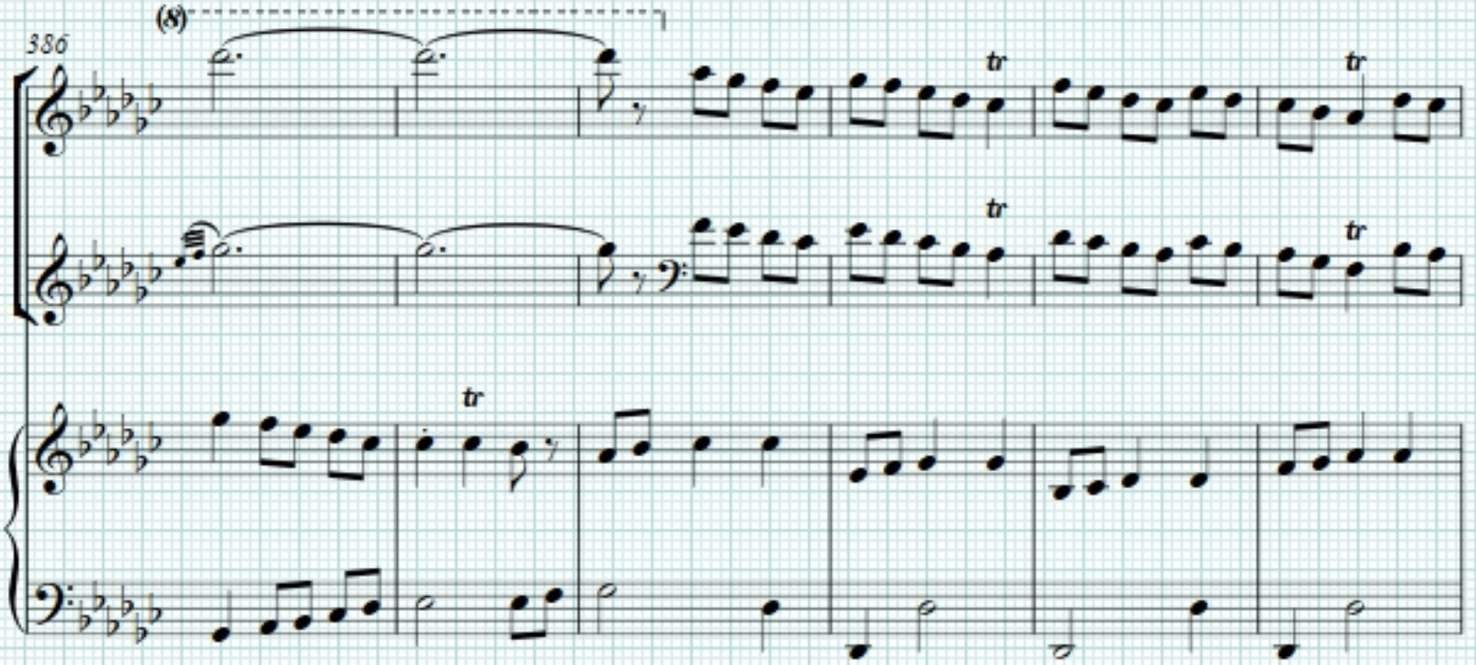
$$(3+2+1)^3 = 3[(9+6+3)+(6+4+2)+(3+2+1)]+$$
$$2[(9+6+3)+(6+4+2)+(3+2+1)]+$$
$$1[(9+6+3)+(6+4+2)+(3+2+1))]$$

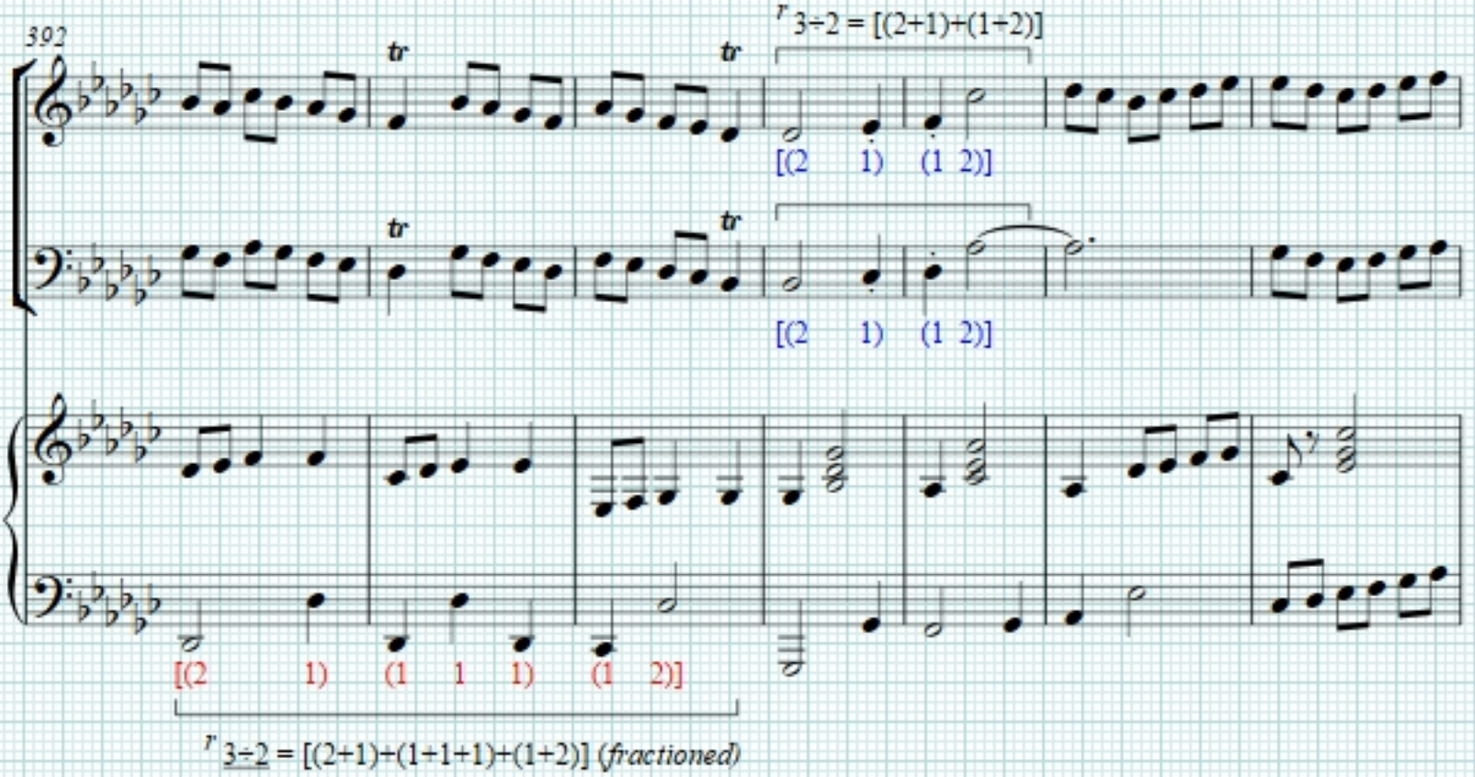
Synchronization of the Square:

$$[(27+18+9)+(18+12+6)+(9+6+3)]$$
$$[(18 \mid 12 \mid 6) \mid (12 \mid 8 \mid 4) \mid (6 \mid 4 \mid 2)]$$
$$[(9+6+3)+(6+4+2)+(3+2+1)]$$


373
(9+6+3)
(6+4+2)
(3+2+1)
8va
4 2] [9 6 3] [6 4 2] [3 2 1]
(9+6+3)
(6+4+2)
(3+2+1)
[9 6 3] [6 4 2] [3 2 1]
(6+4+2)
(3+2+1)
(3+2+1)
(3+2+1)
[6 4 2] [3 2 1]
(3+2+1)
[3 2 1]
[3 2 1]
(9+6+3)
(6+4+2)
3] [6 4 2] [3 2 1] [9 6 3]

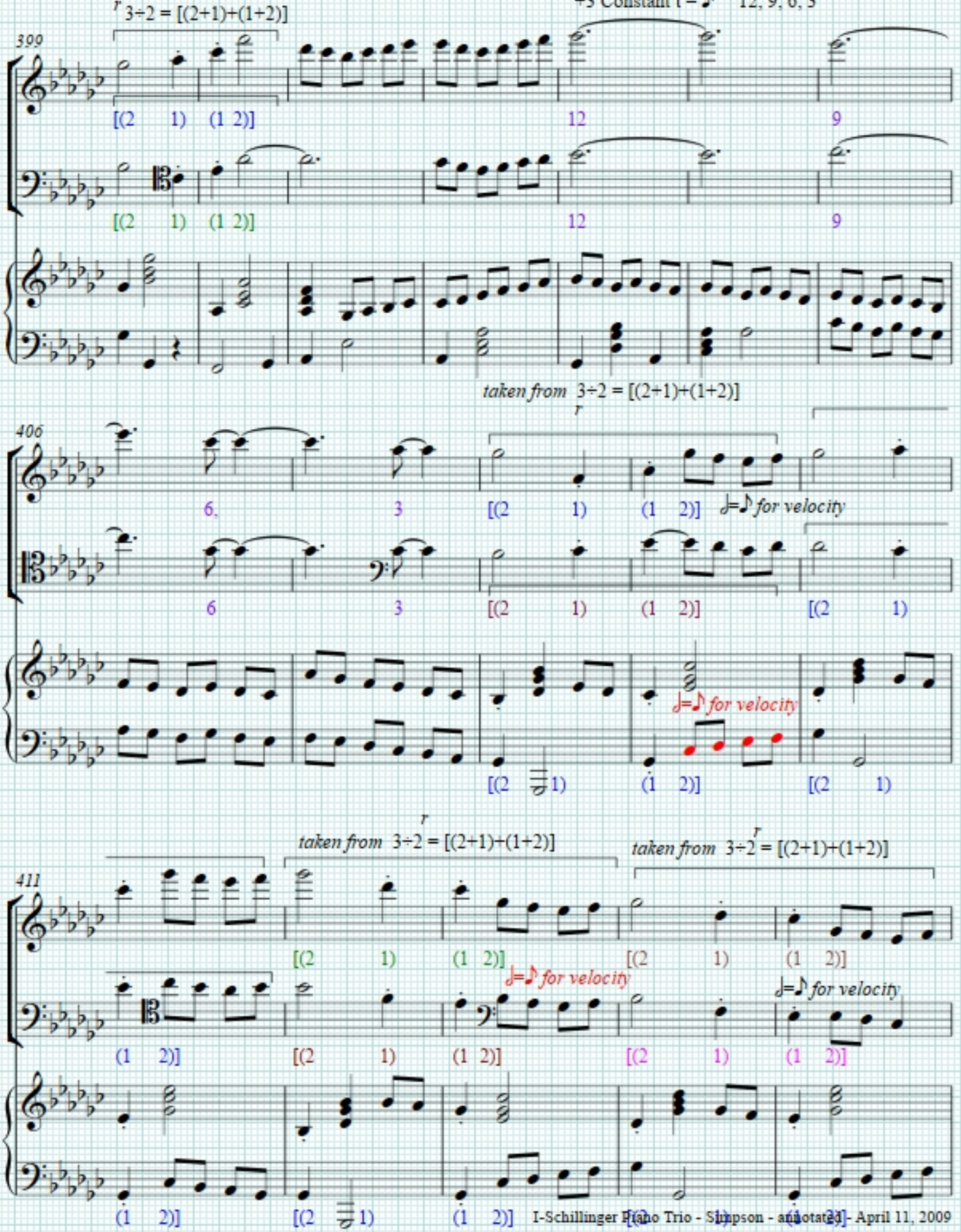

380
(8)
tr

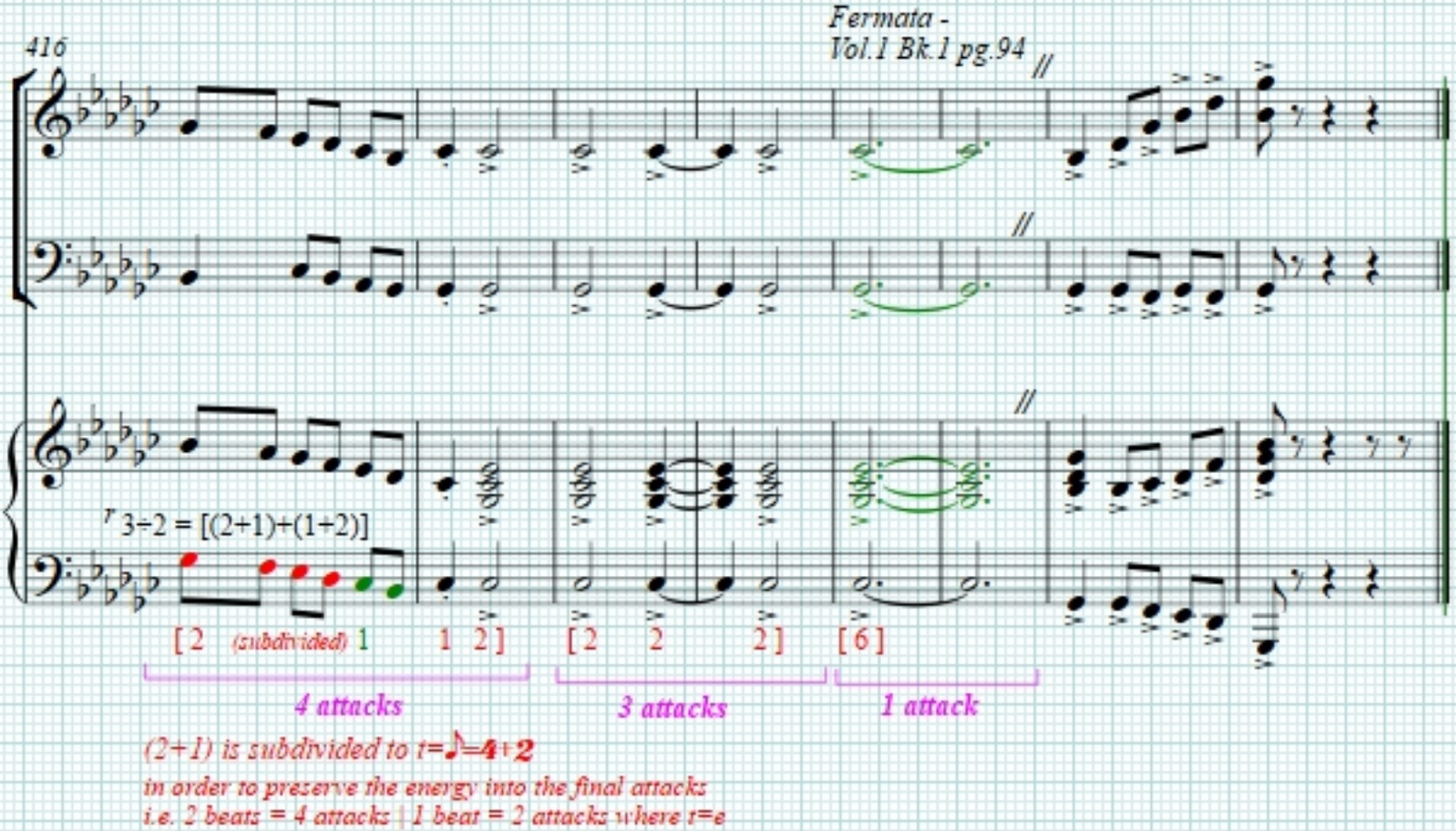

(8)
386
tr

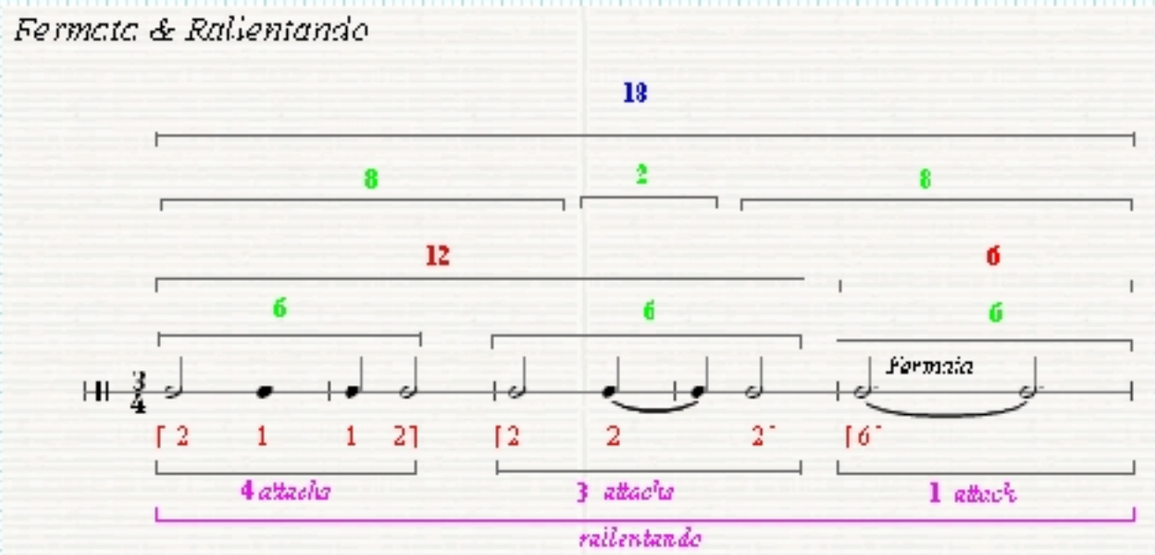

392
tr
r 3÷2 = [(2+1)+(1÷2)]
[(2 1) (1 2)]
[(2 1) (1 1 1) (1 2)]
r 3÷2 = [(2+1)+(1+1+1)+(1+2)] (fractioned)

Arithmetical Progression

+3 Constant t = 𝅘𝅥𝅯 12, 9, 6, 3







Balance is achieved in 6 bars:

1.) r 3 ÷ 2 = (3 x 2) = 6 (i.e. *the product of the two generators*)
2.) 18 : 6 = (3 : :)
3.) 12 ÷ 6 = (2 ÷ :)
4.) The balanced trinomial is obtained 6 ÷ 6 = 1
5.) The balanced trinomial is obtained 8 ÷ 2 = 8
6.) 4 : 3 : 1 = Trinomial: Rallentando
7.) 2 ÷ 1 = Ratio: Fermata (*2 groups of 6 followed by fermata bars of 1 group of 6*)

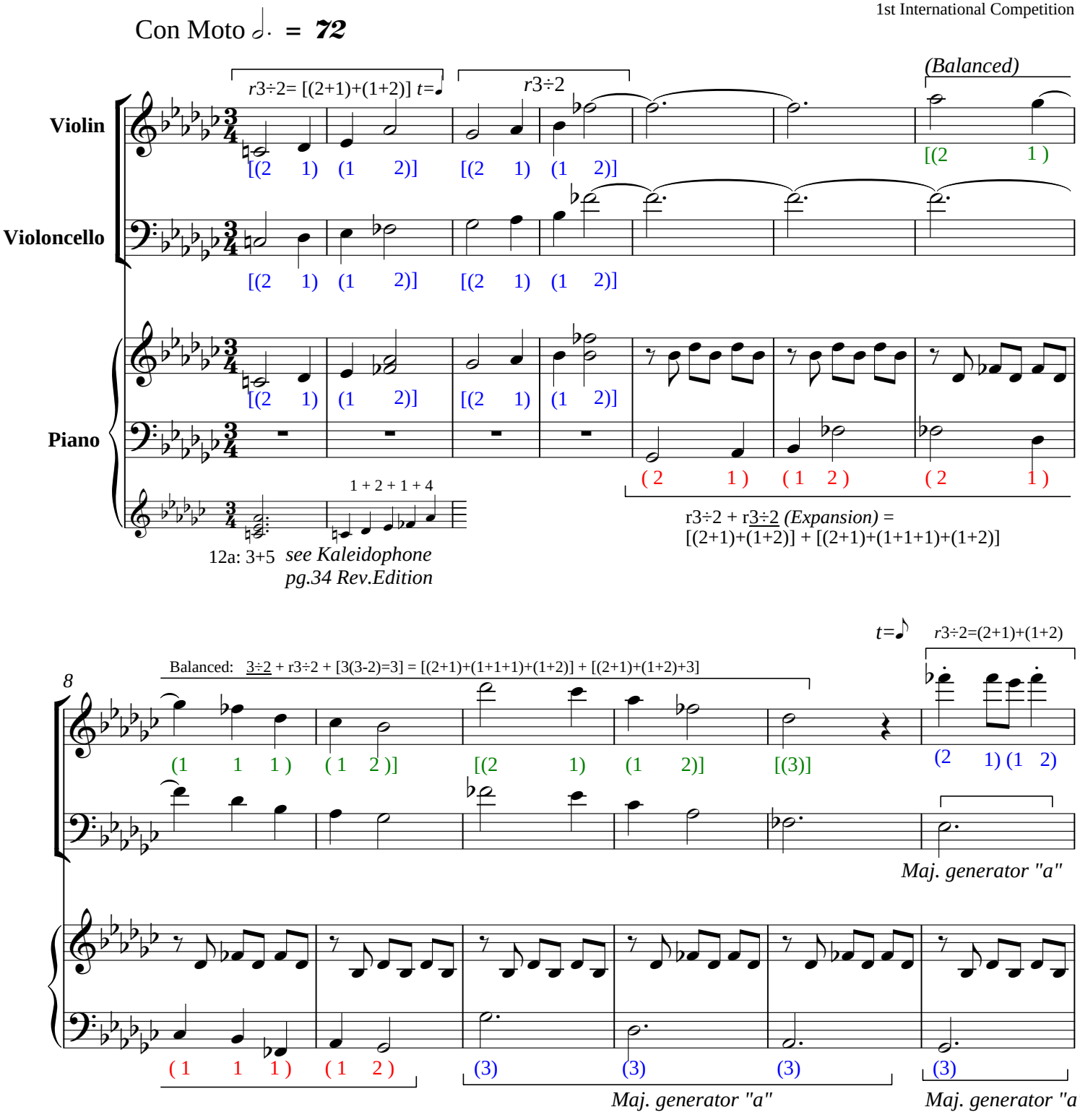
Annotated Score

The Art of Schillinger

r3÷2

(pronounced "r-3-2")

Daniel Leo Simpson
San Francisco, USA
February-April 2009
The Schillinger School of Music
1st International Competition



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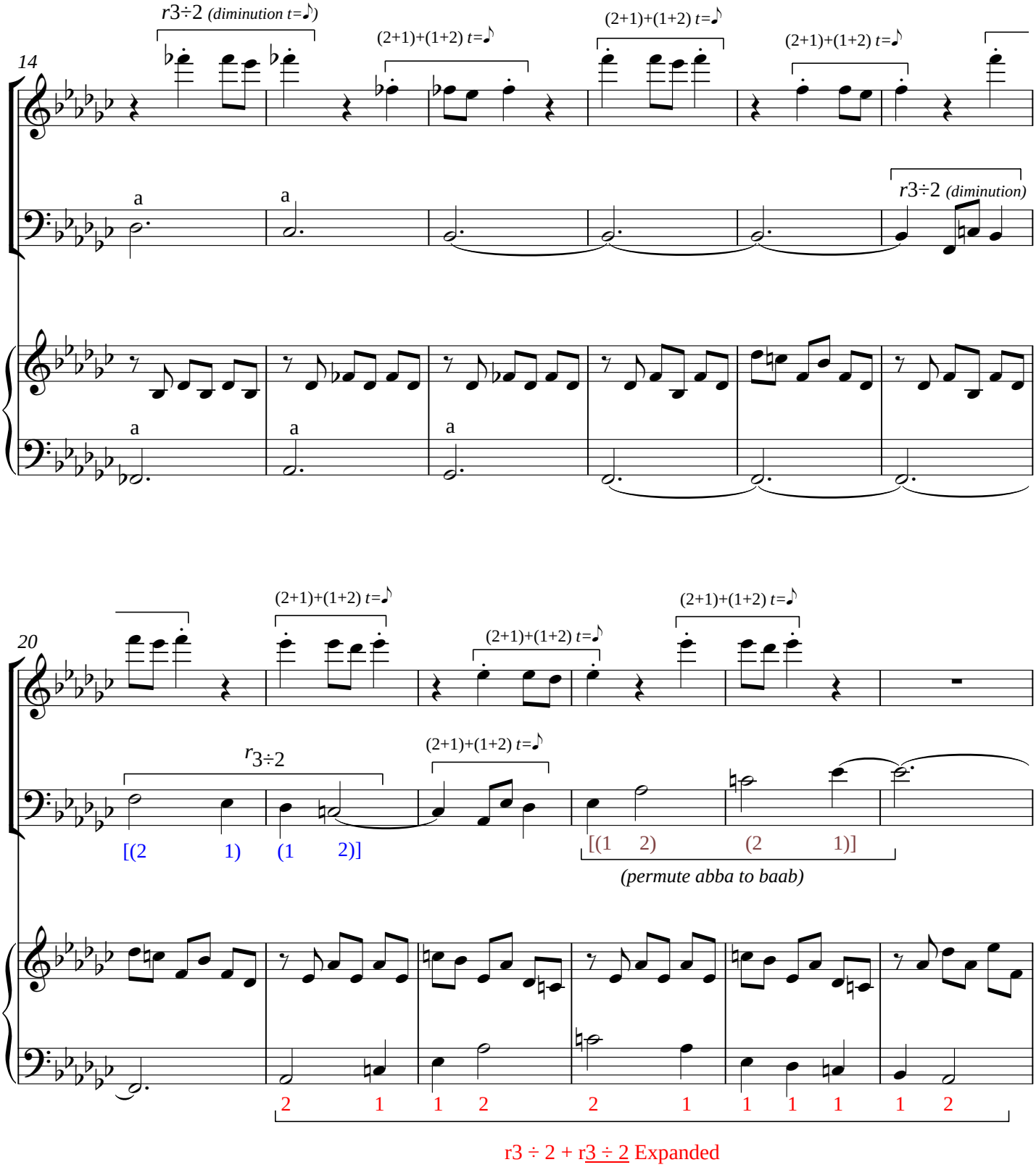
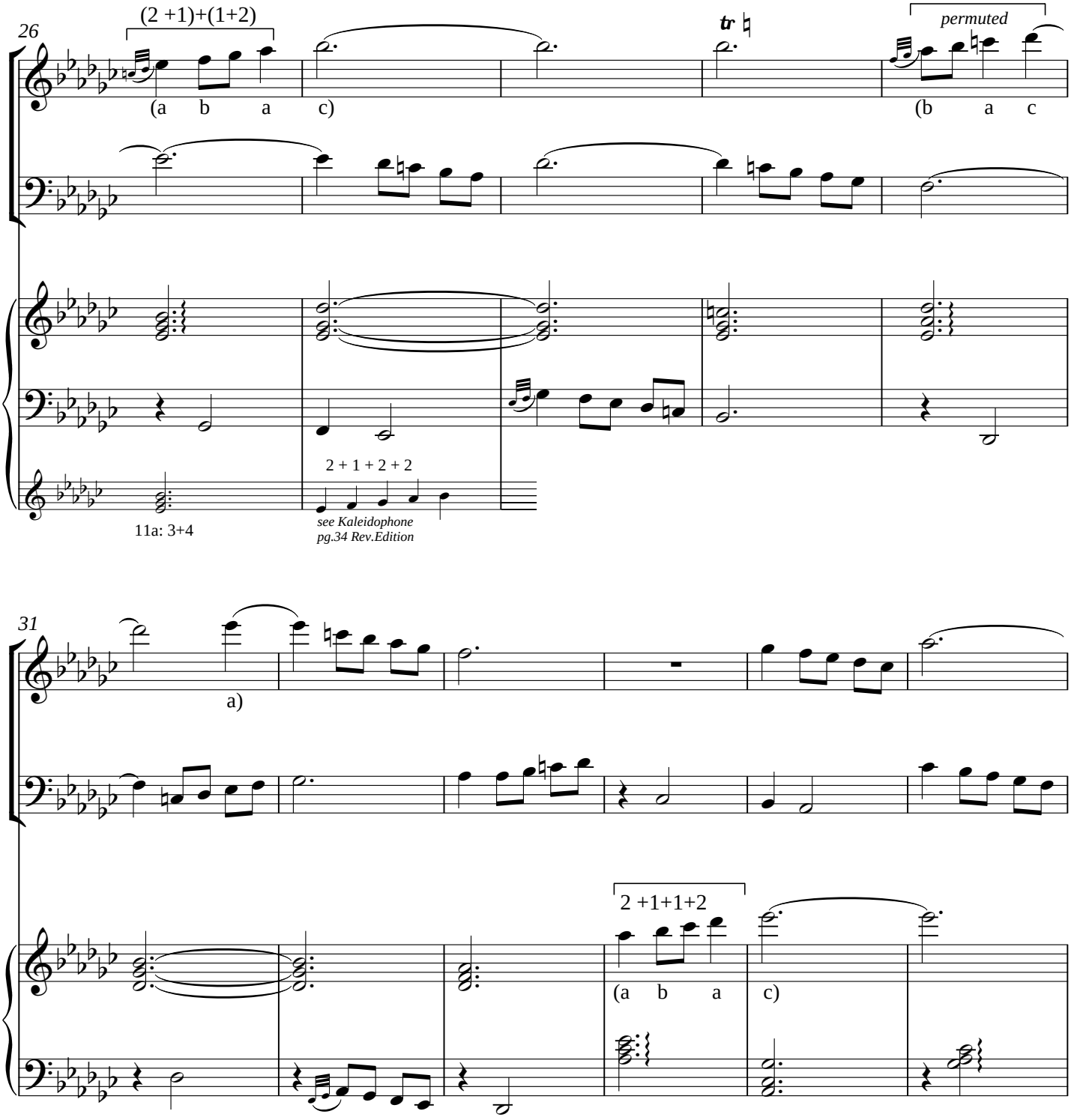
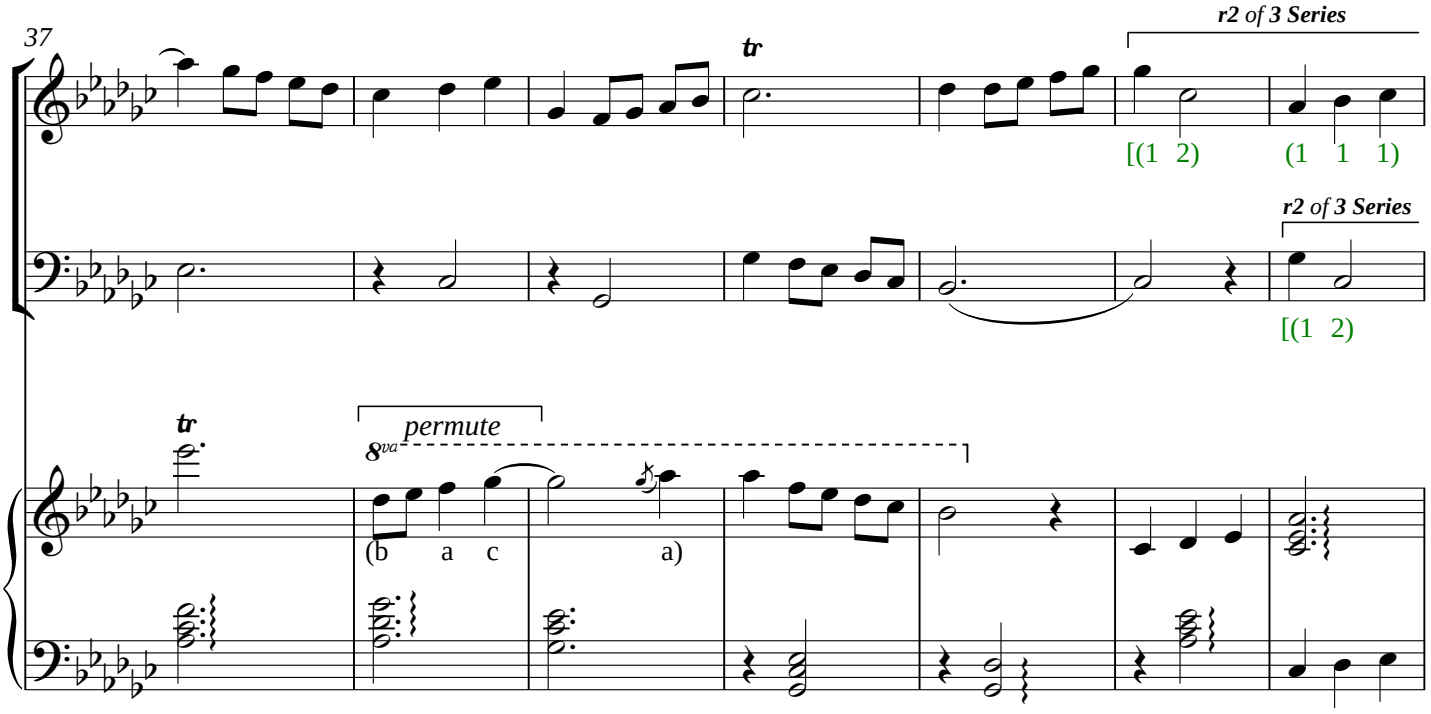
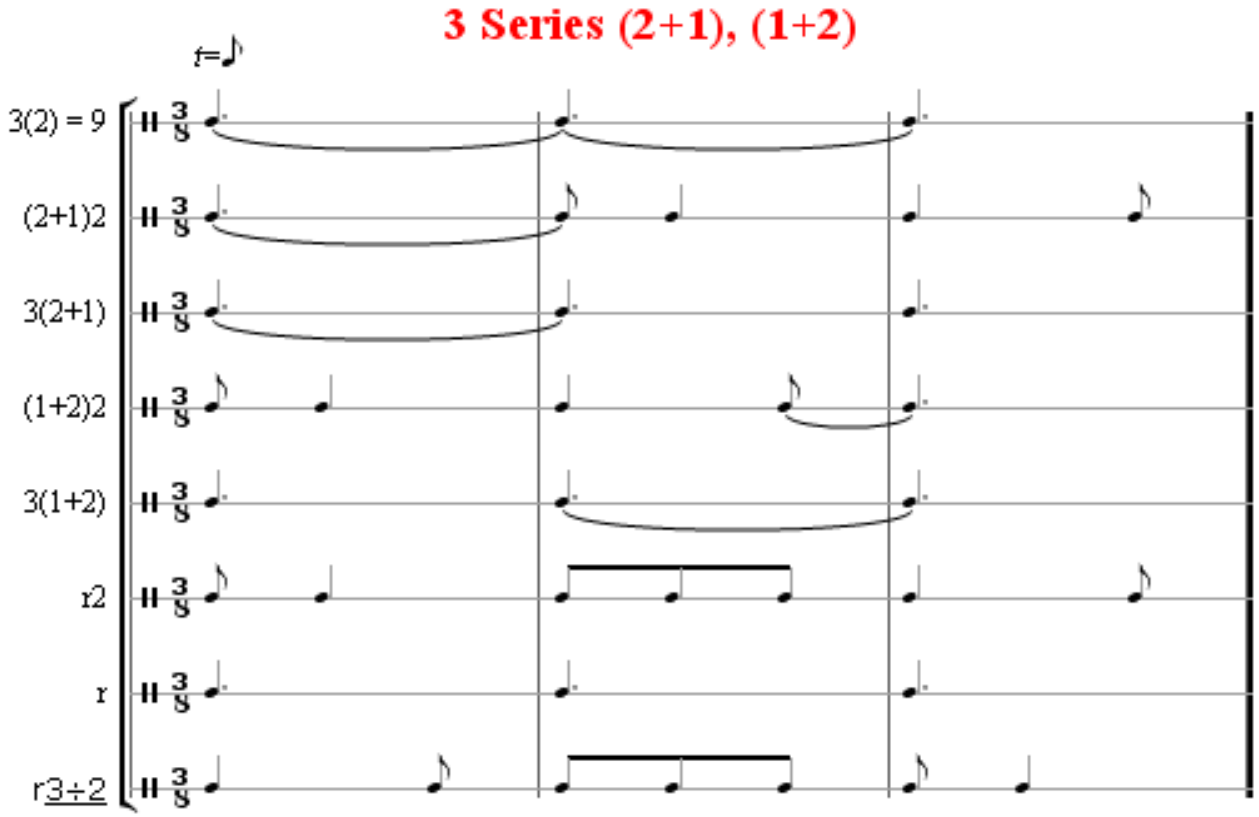
daniel@danielsimpson.com
cum sancto spiritu

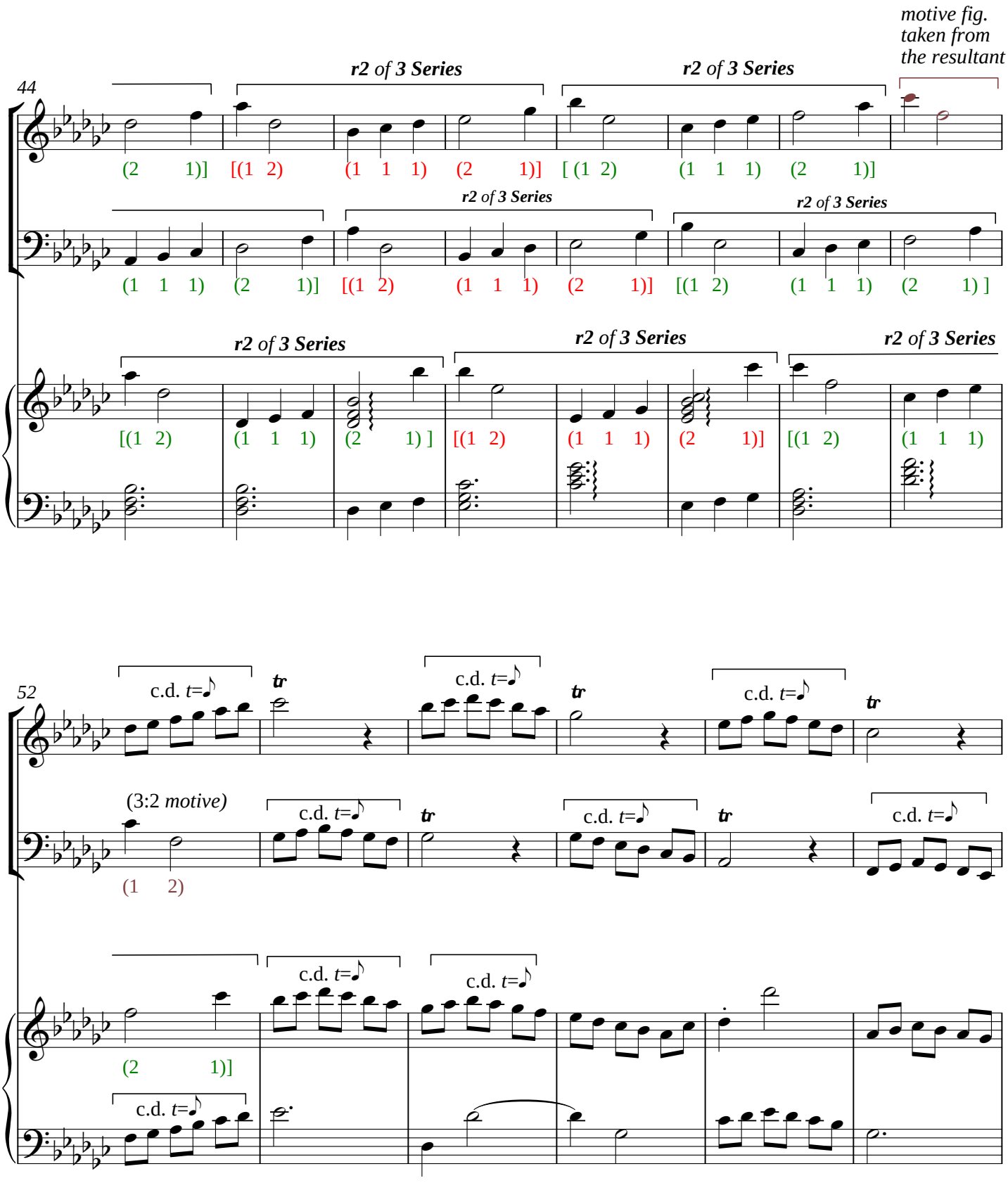

14
r3÷2 (diminution t=♪)
(2+1)+(1+2) t=♪
(2+1)+(1+2) t=♪
(2+1)+(1+2) t=♪
r3÷2 (diminution)
a
a
a
a
a
20
(2+1)+(1+2) t=♪
(2+1)+(1+2) t=♪
(2+1)+(1+2) t=♪
(2+1)+(1+2) t=♪
r3÷2
[(2 1) (1 2)]
[(1 2) (2 1)]
(permute abba to baab)
2 1 1 2 2 1 1 1 1 1 2
r3 ÷ 2 + r3 ÷ 2 Expanded

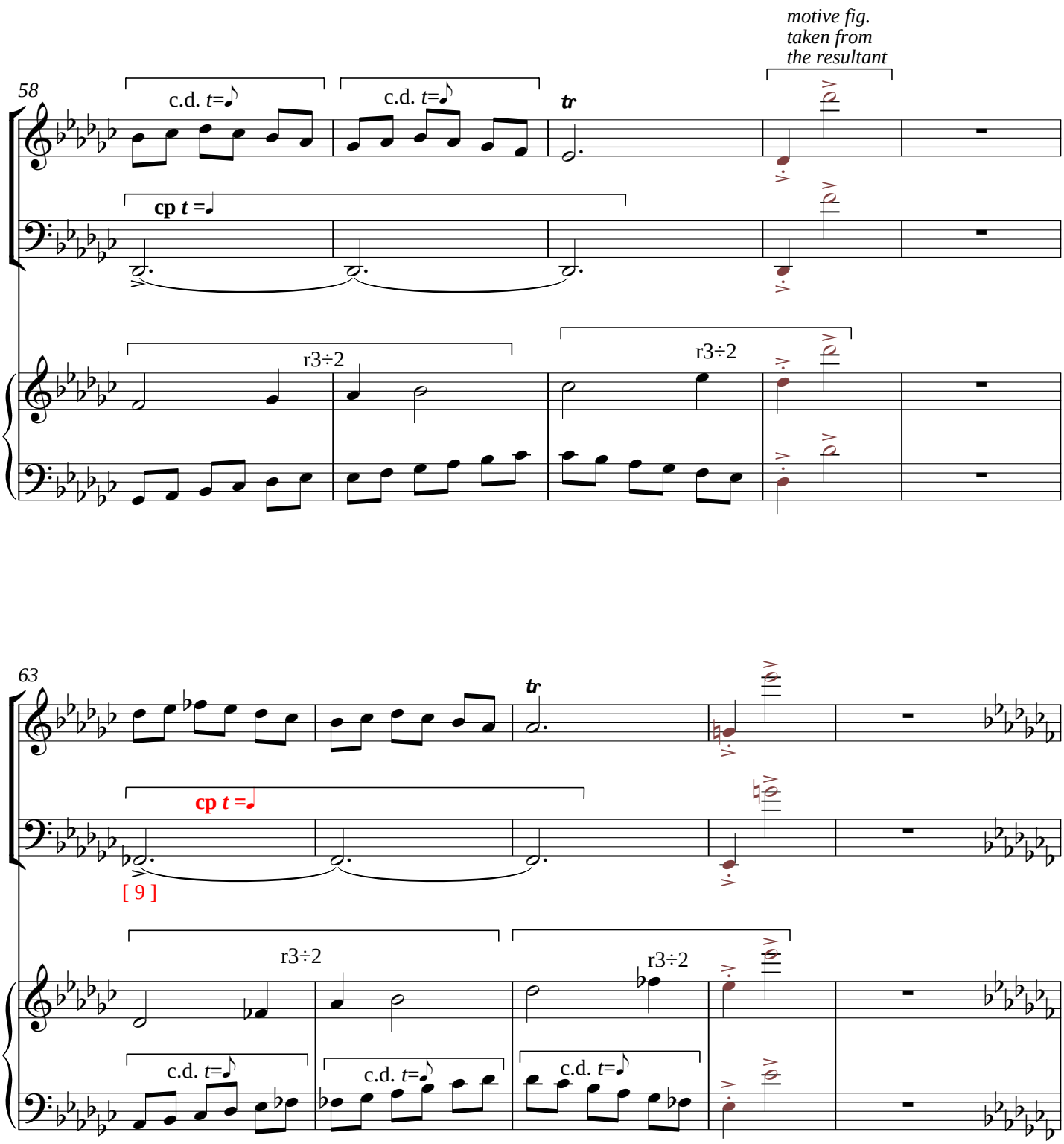

26
(2 +1)+(1+2)
(a b a c)
tr
permuted
(b a c
2 + 1 + 2 + 2
11a: 3+4
see Kaleidophone
pg.34 Rev.Edition
31
a)
2 +1+1+2
(a b a
c)

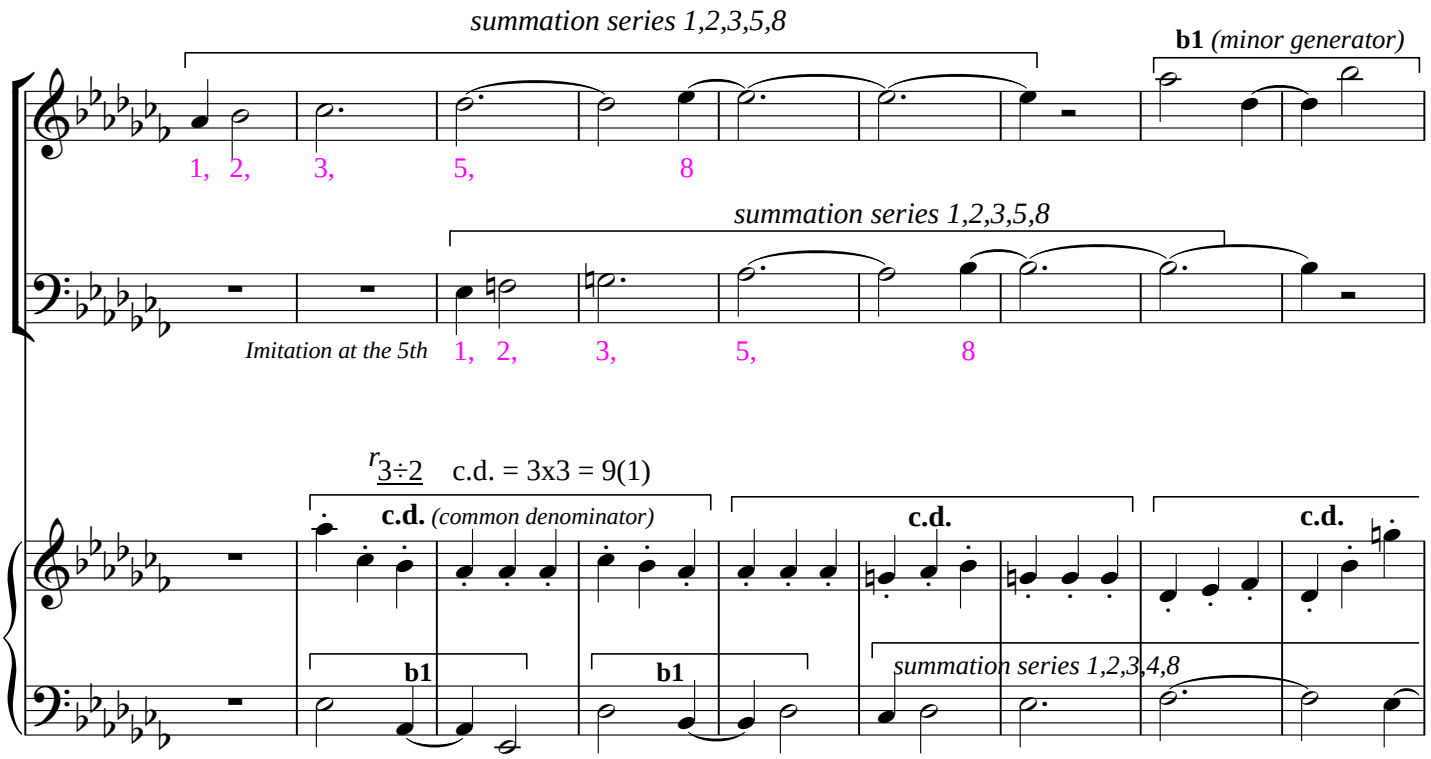
*sequence on **r2** of **3 Series***
(see pic below)



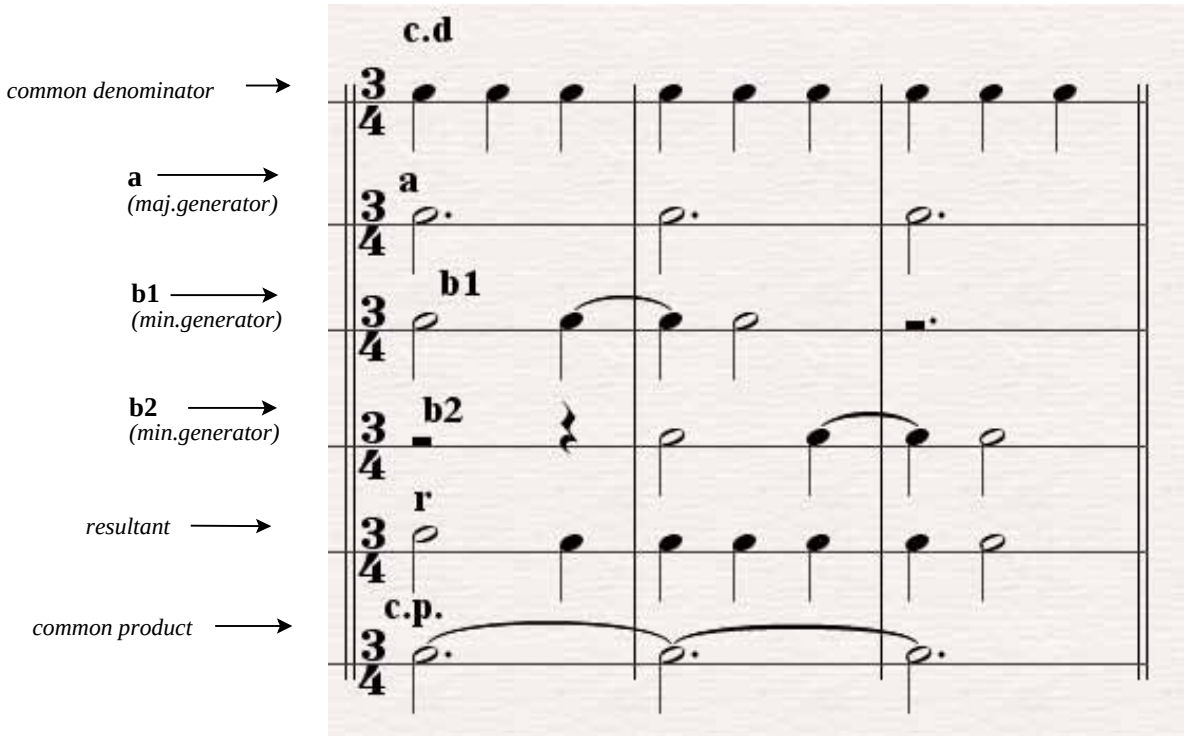


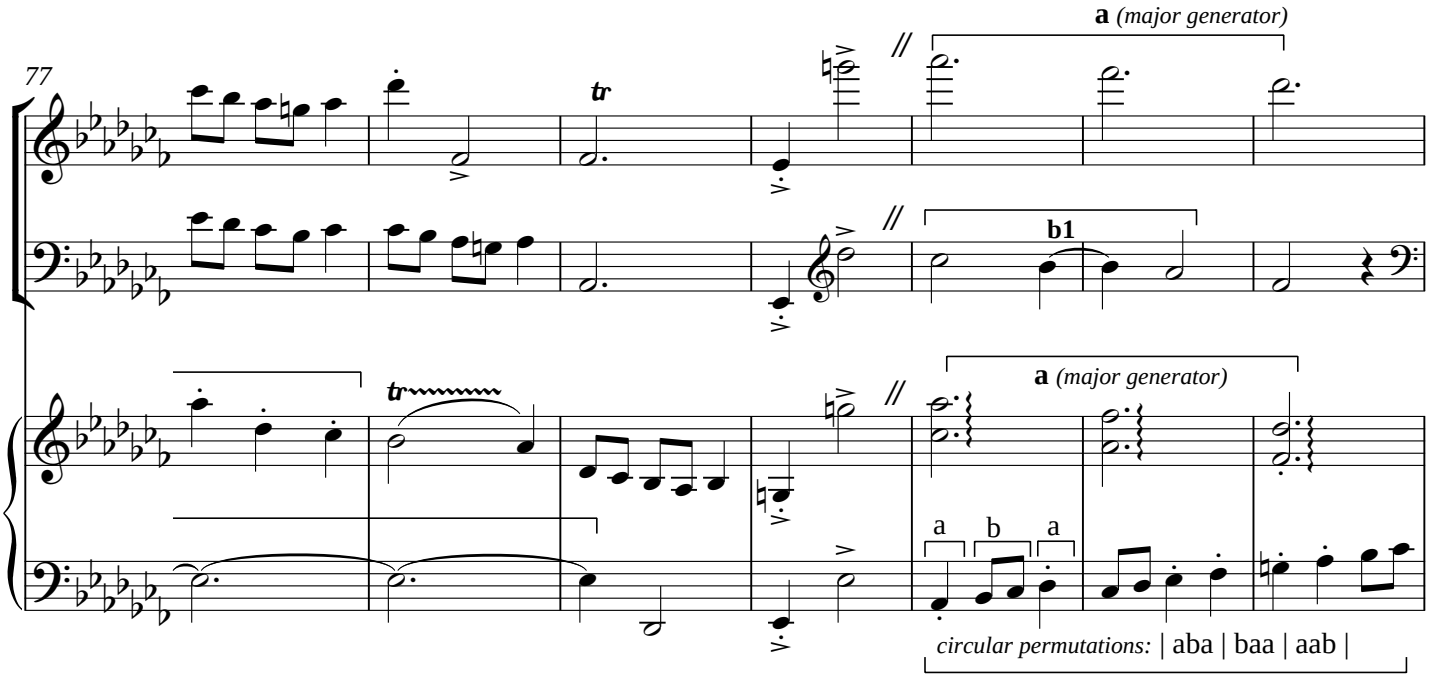

motive fig. taken from the resultant
44
r2 of 3 Series
r2 of 3 Series
r2 of 3 Series
r2 of 3 Series
r2 of 3 Series
r2 of 3 Series
52
c.d. t=
tr
(3:2 motive)


motive fig.
taken from
the resultant
58
c.d. t=
c.d. t=
tr
cp t =
r3÷2
r3÷2
63
tr
cp t =
[9]
r3÷2
r3÷2
c.d. t=
c.d. t=
c.d. t=



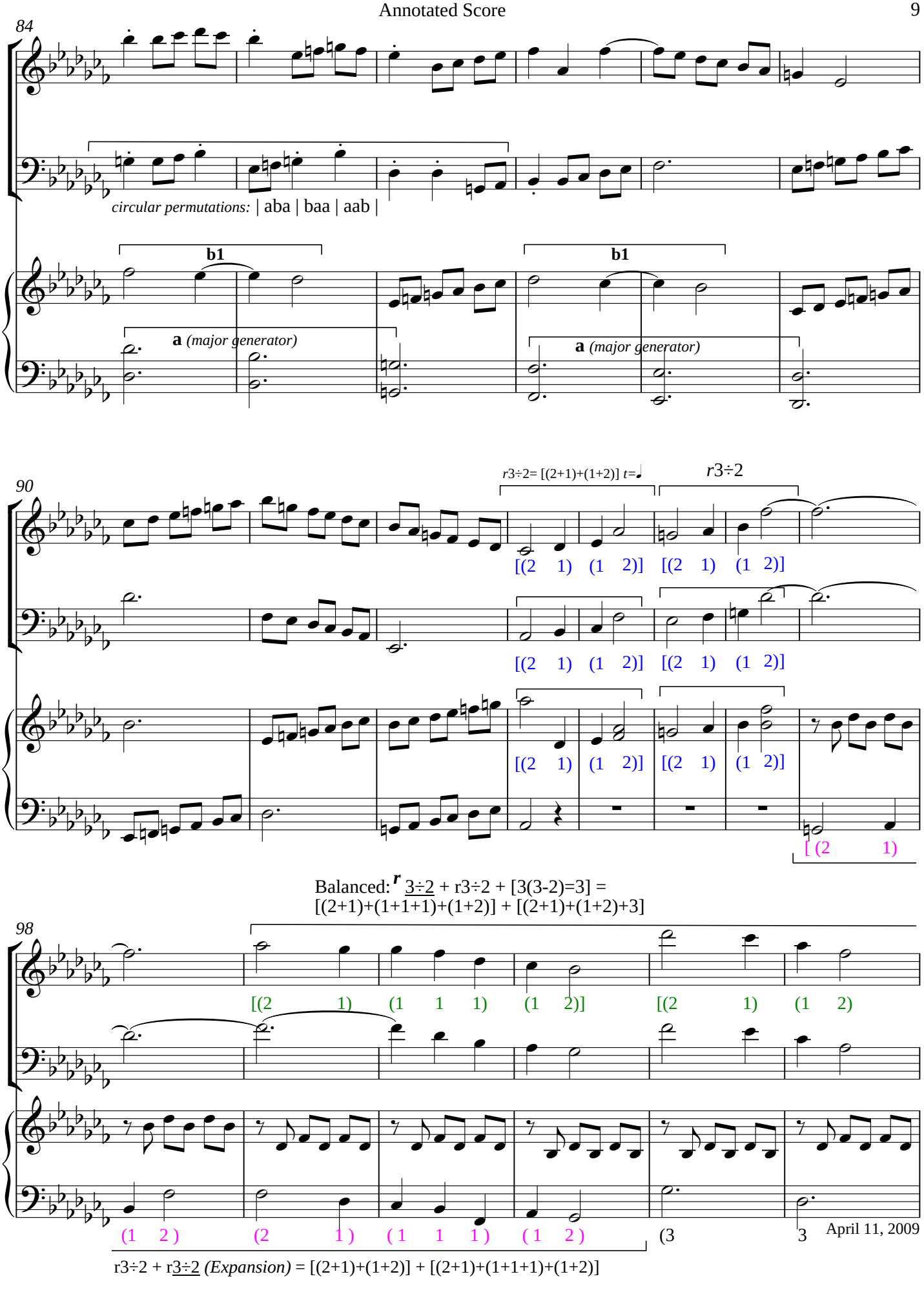
r3÷2 *(minor generator* **b1** *- see pic below)*

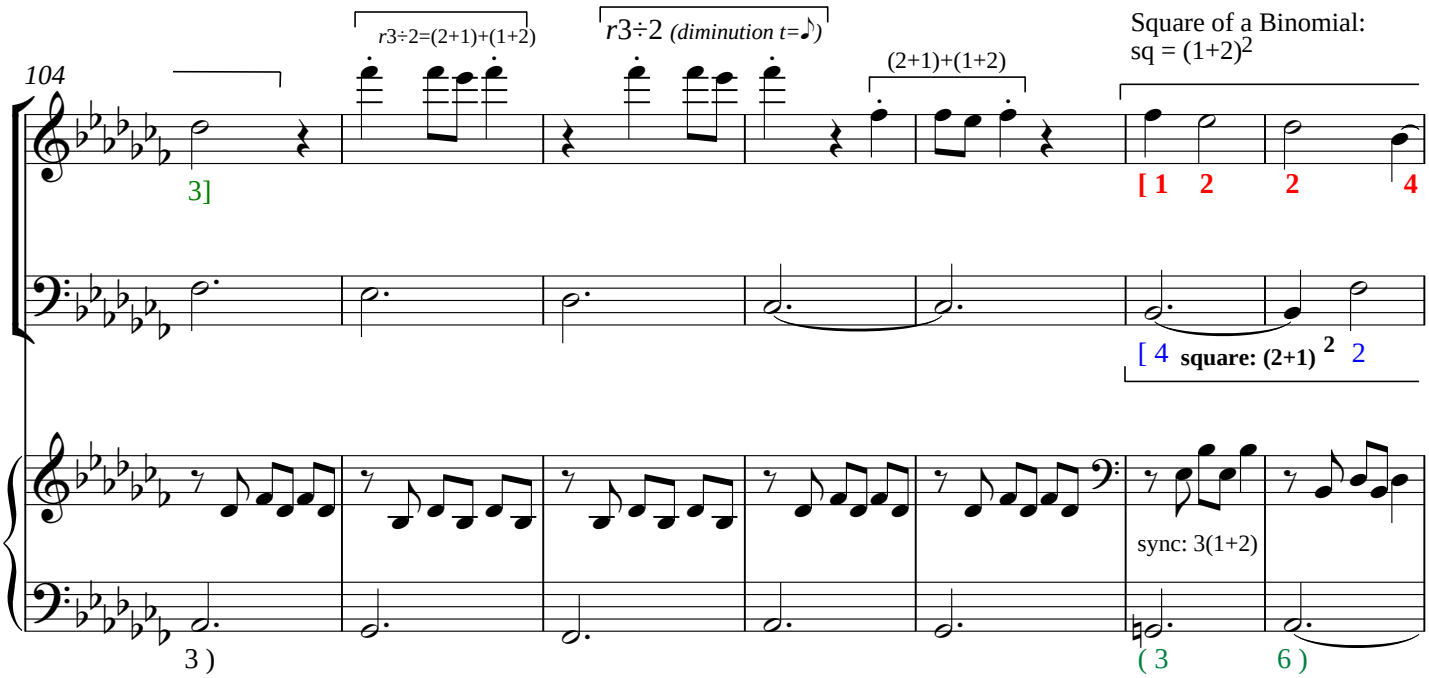




Grouping by 'a': $a = \frac{3}{9}$, $\frac{a^2}{a} = aT$, $\frac{9}{3} = 3T$

$\frac{3}{4}$	$1 = \text{♩}$	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩
	cp	𝅗𝅥.	𝅗𝅥.	𝅗𝅥.
	cd	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩
	a	𝅗𝅥.	𝅗𝅥.	𝅗𝅥.
	b1	𝅗𝅥 ♩	♩ 𝅗𝅥	
	b2		𝅗𝅥 ♩	♩ 𝅗𝅥
	r	𝅗𝅥 𝅗𝅥	♩ ♩ ♩	♩ 𝅗𝅥


84
circular permutations: | aba | baa | aab |
b1
a (major generator)
b1
a (major generator)
90
r3÷2= [(2+1)+(1+2)] t=♩
r3÷2
[(2 1) (1 2)]
[(2 1) (1 2)]
[(2 1)
[(2 1) (1 2)]
[(2 1) (1 2)]
[(2 1) (1 2)]
[(2 1) (1 2)]
[(2 1)
Balanced: r 3÷2 + r3÷2 + [3(3-2)=3] =
[(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]
98
[(2 1) (1 1 1) (1 2)]
[(2 1) (1 2)
(1 2)
(2 1)
(1 1 1)
(1 2)
(3
3
April 11, 2009
r3÷2 + r3÷2 (Expansion) = [(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]

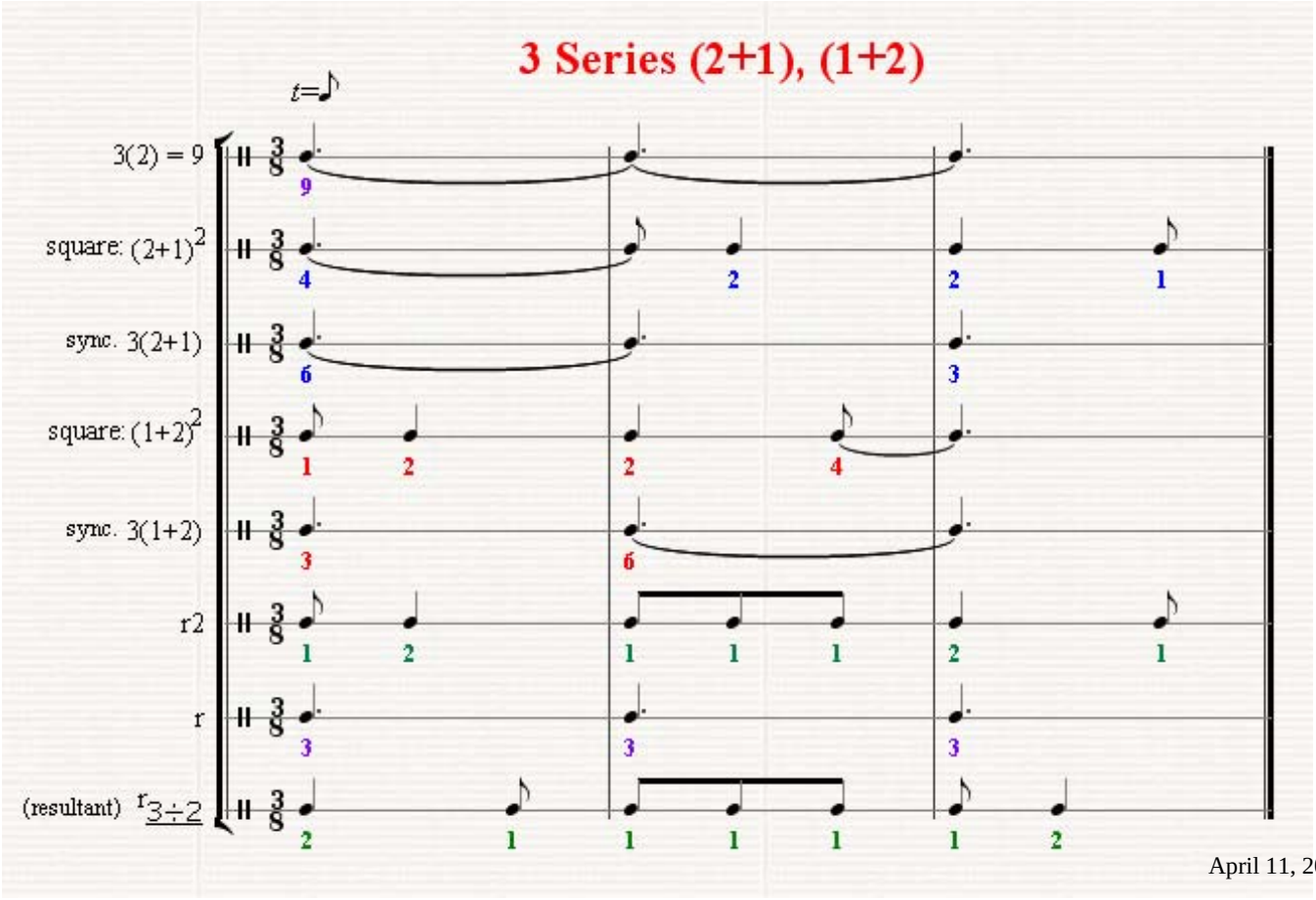


Square of binomial - Factorial

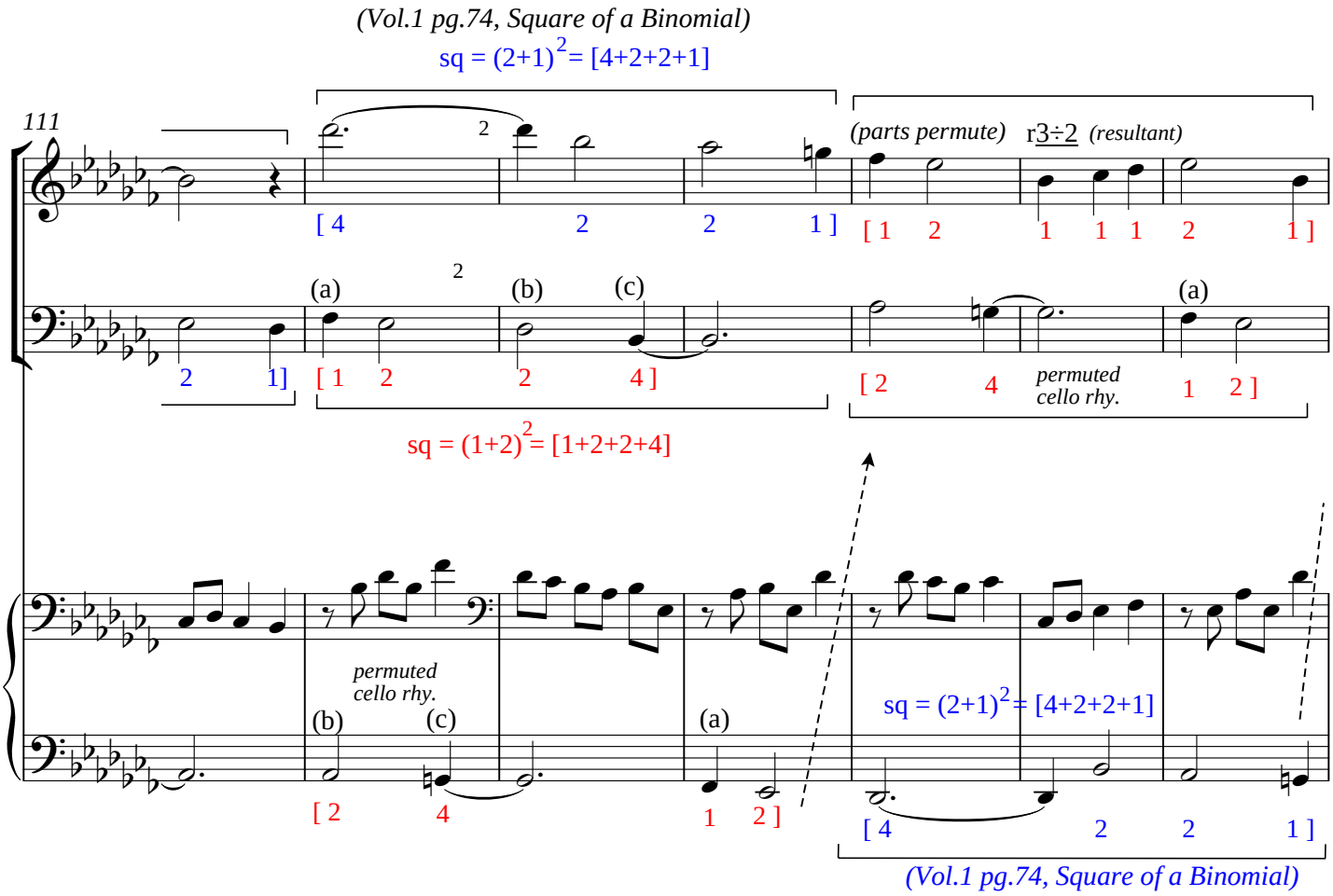
$$(a+b)^2 = a^2 + ab + ab + b^2$$

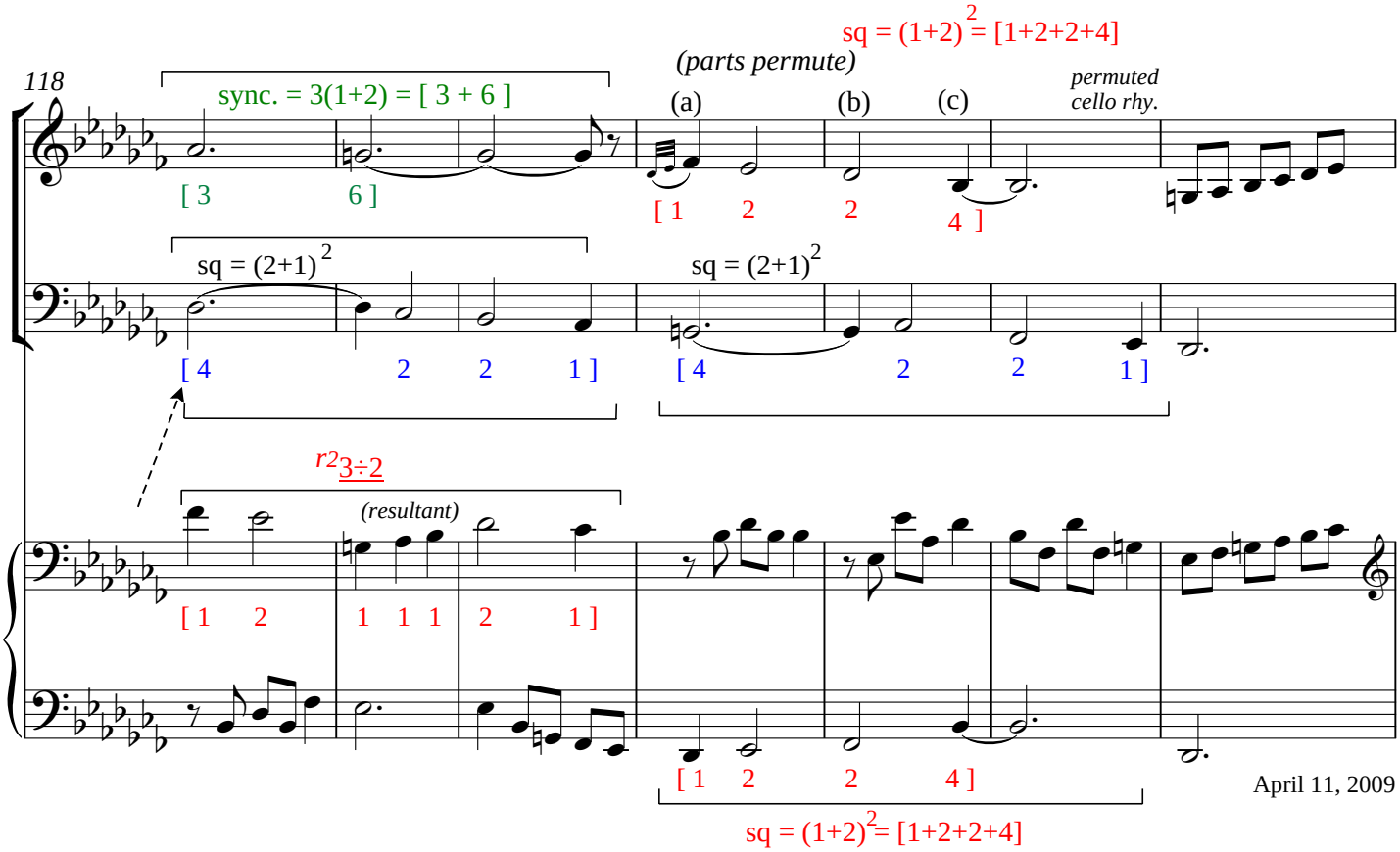
Synchronization of the binomial with it's distributive square - Factorial

$$S = a(a+b) + b(a+b)$$

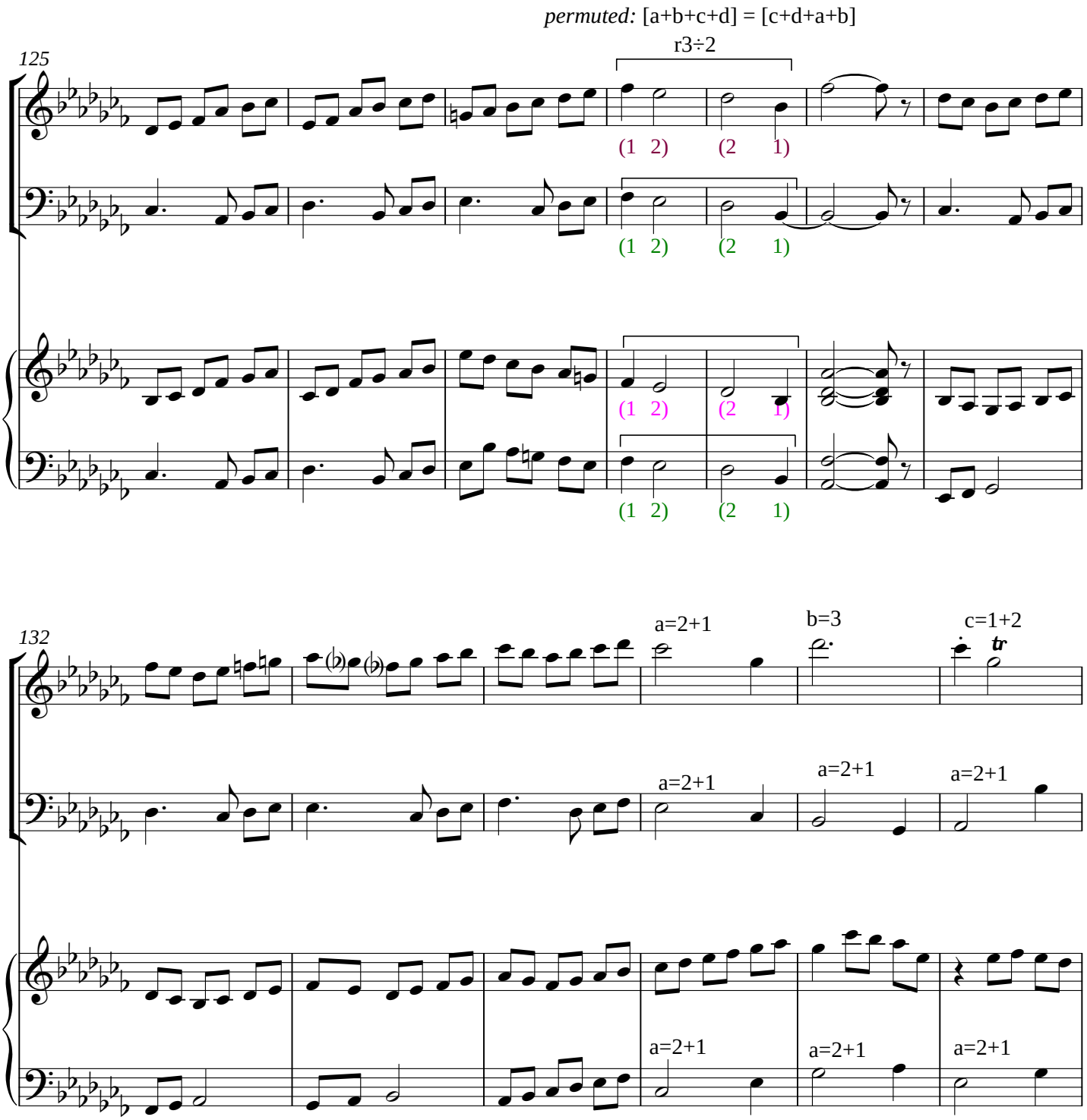


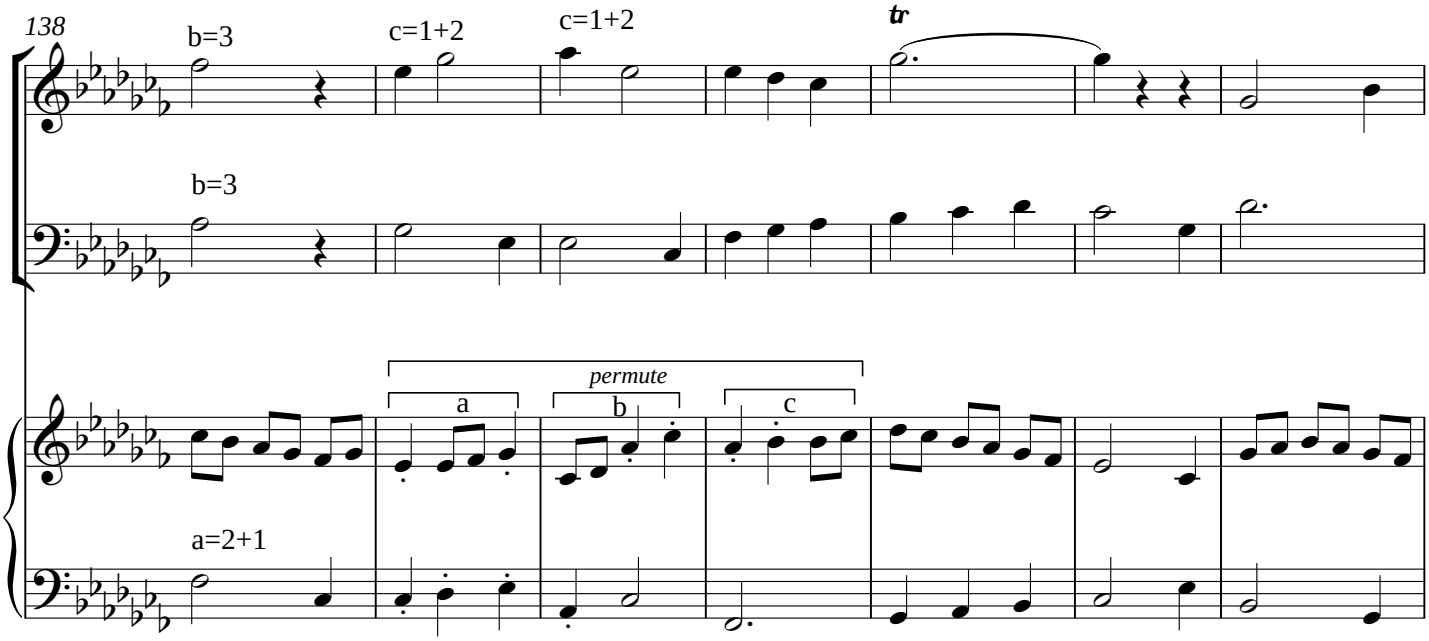
April 11, 2009



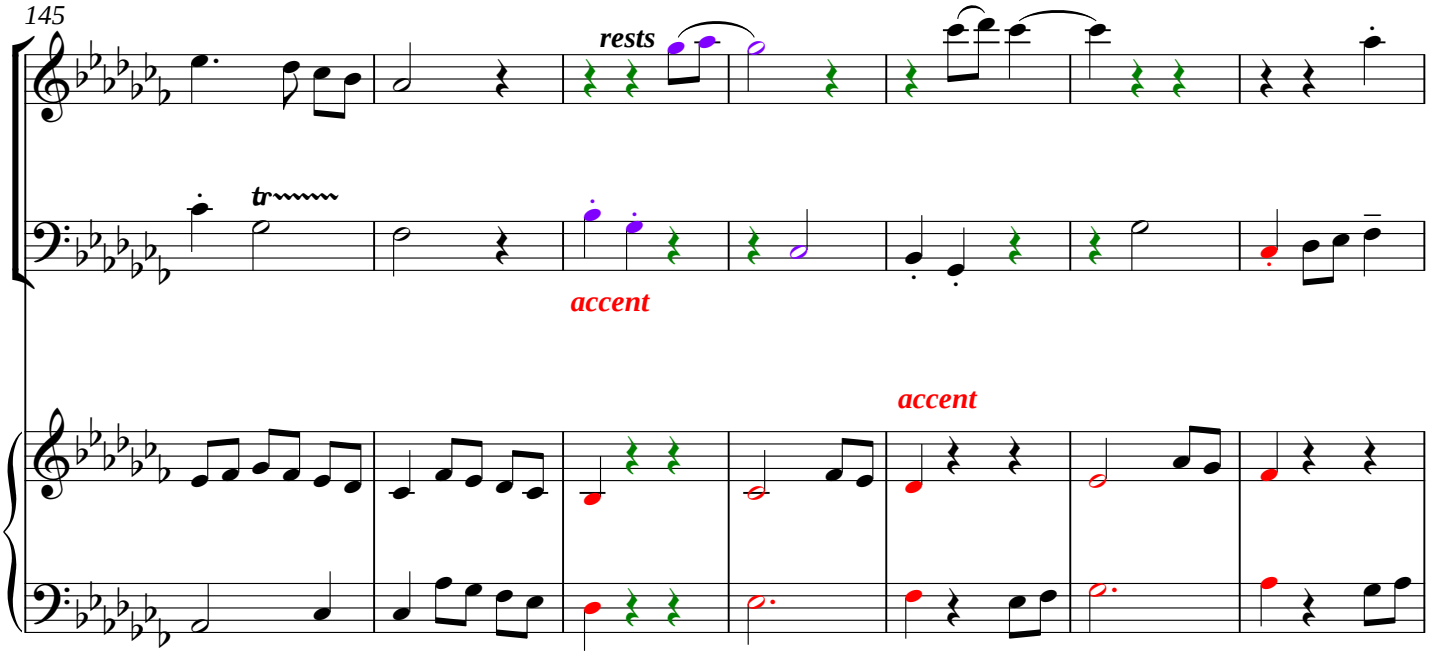


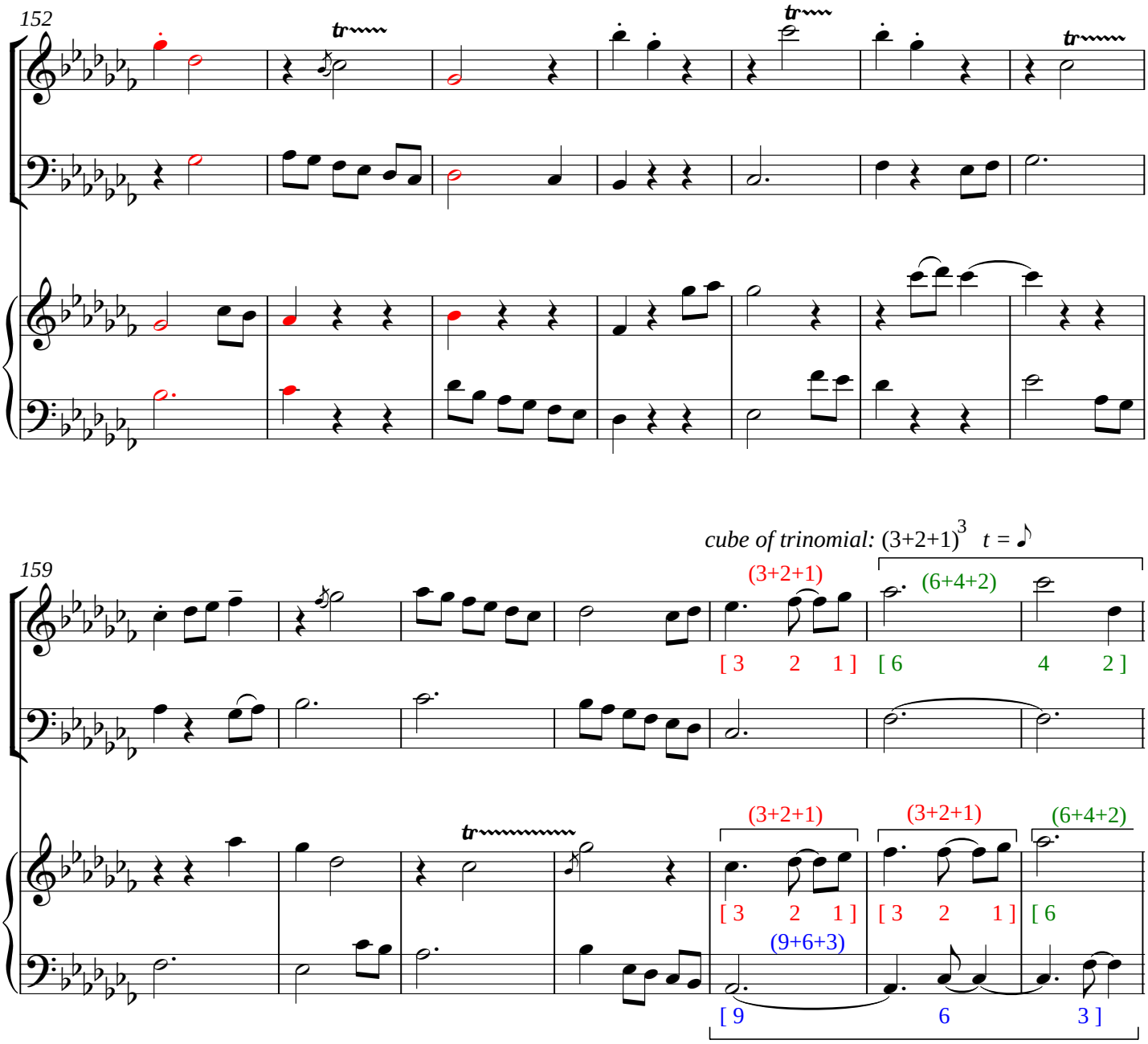
April 11, 2009


permuted: [a+b+c+d] = [c+d+a+b]
r3÷2
125
(1 2) (2 1)
(1 2) (2 1)
(1 2) (2 1)
132
a=2+1
b=3
c=1+2
a=2+1
a=2+1
a=2+1
a=2+1
a=2+1
a=2+1



Combination of Durations, Rests & Accents
(Schillinger System Book I pg.57)





Cube of Trinomial: $(\mathbf{3} + \mathbf{2} + \mathbf{1})$

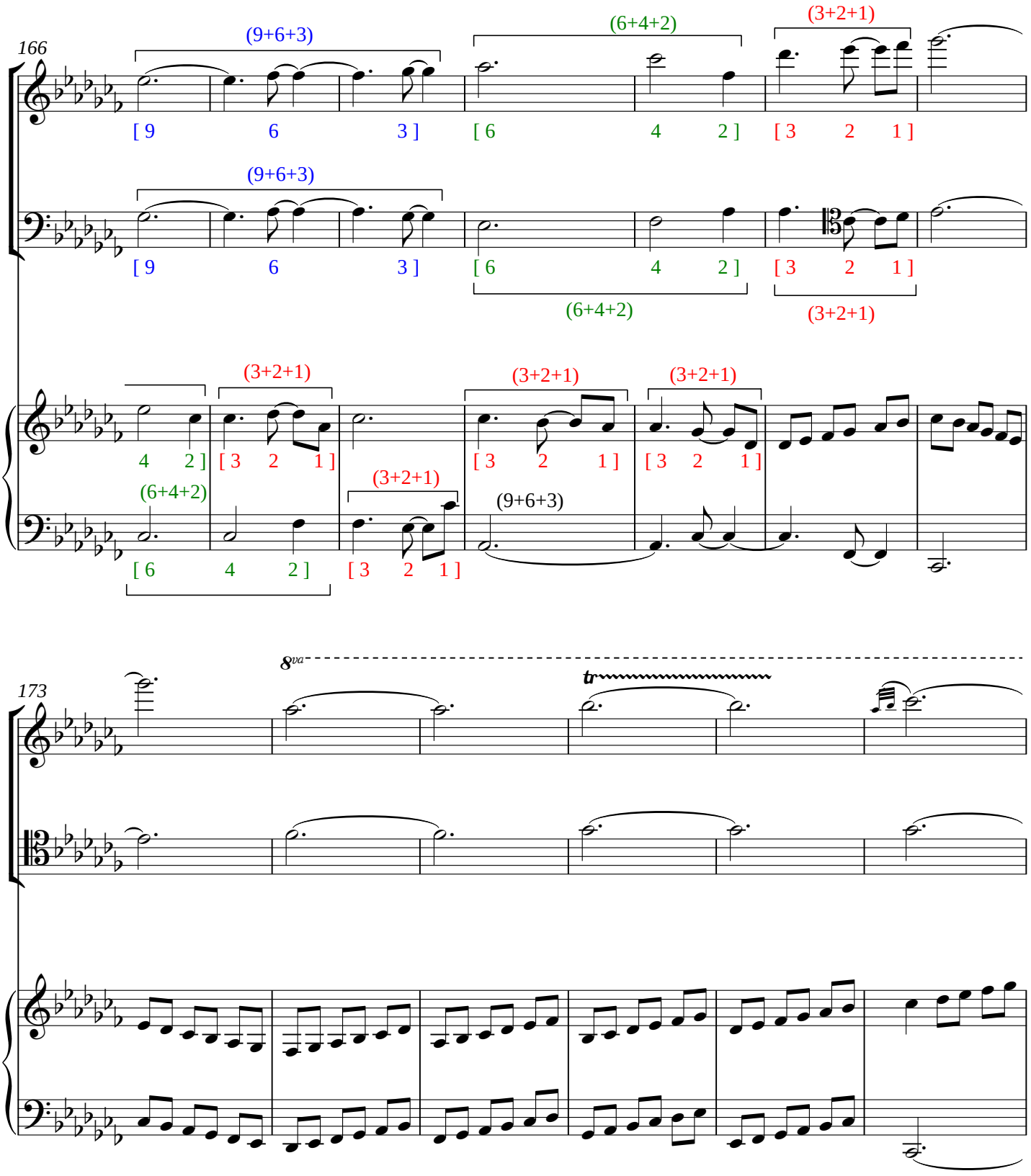
Synchronization of the Cube:

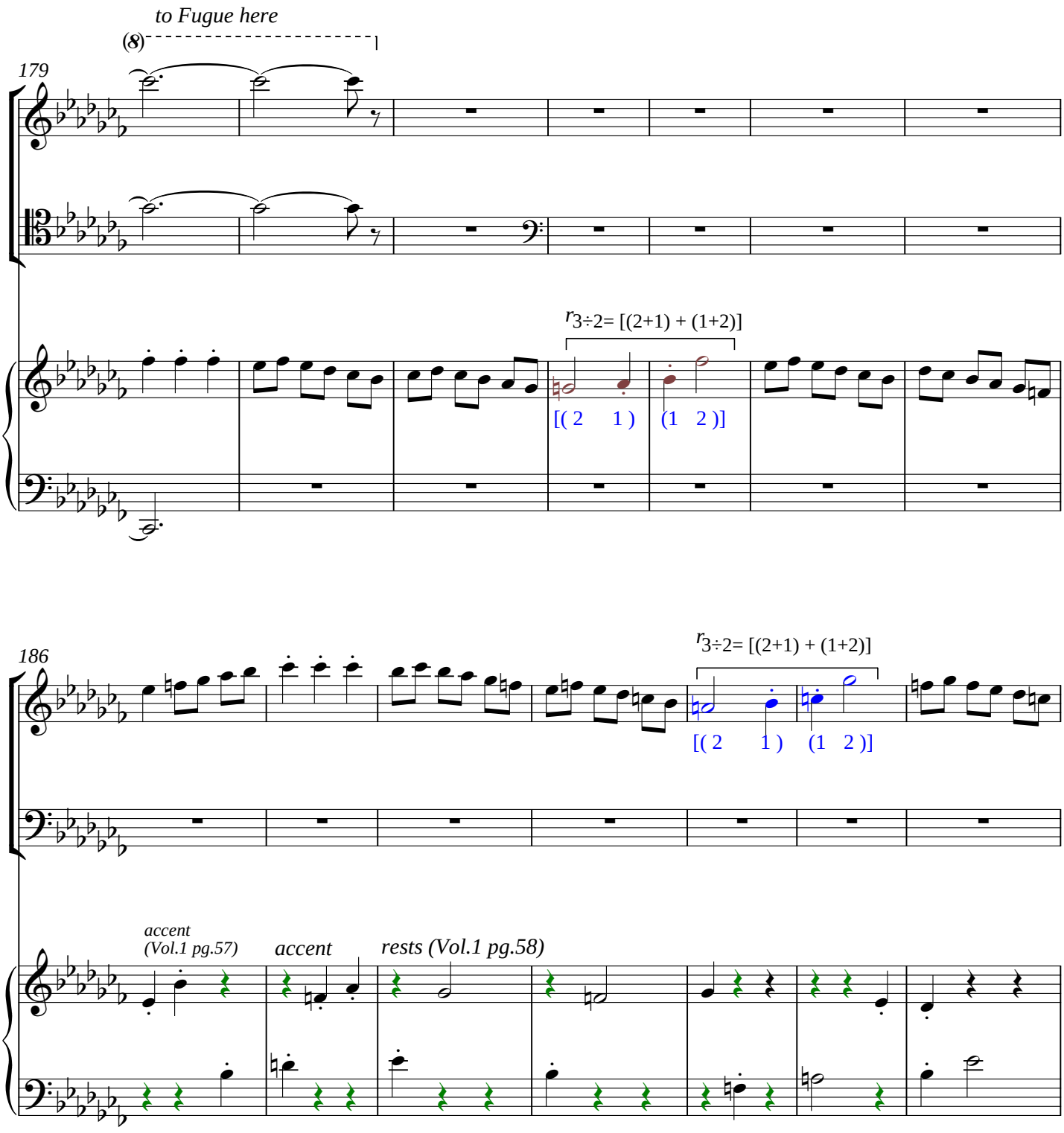
$$(\mathbf{3}+\mathbf{2}+\mathbf{1})^{\mathbf{3}} = 3[(9+6+3)+(6+4+2)+(3+2+1)]+$$
$$2[(9+6+3)+(6+4+2)+(3+2+1)]+$$
$$1[(9+6+3)+(6+4+2)+(3+2+1))]$$

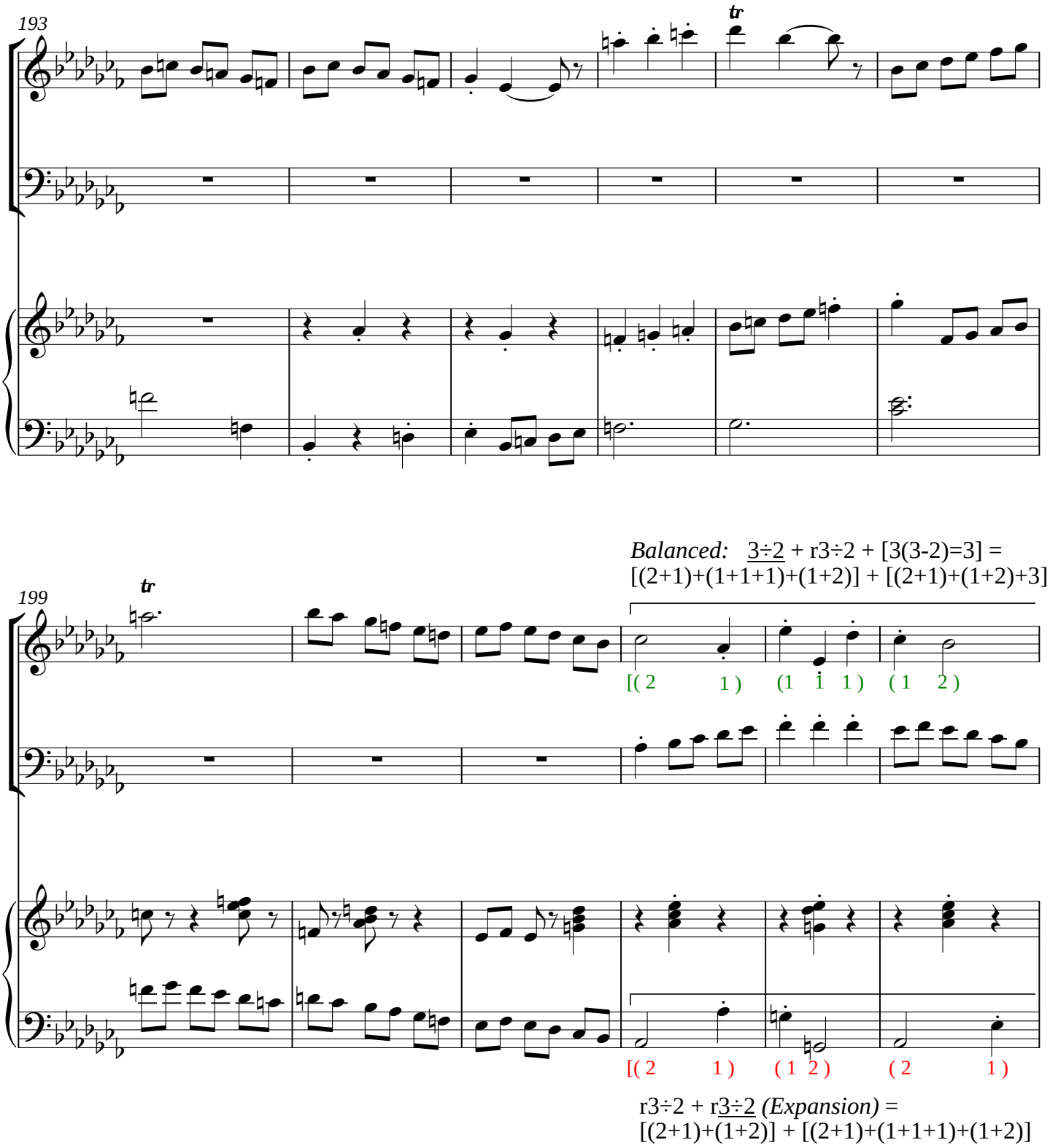
Synchronization of the Square:

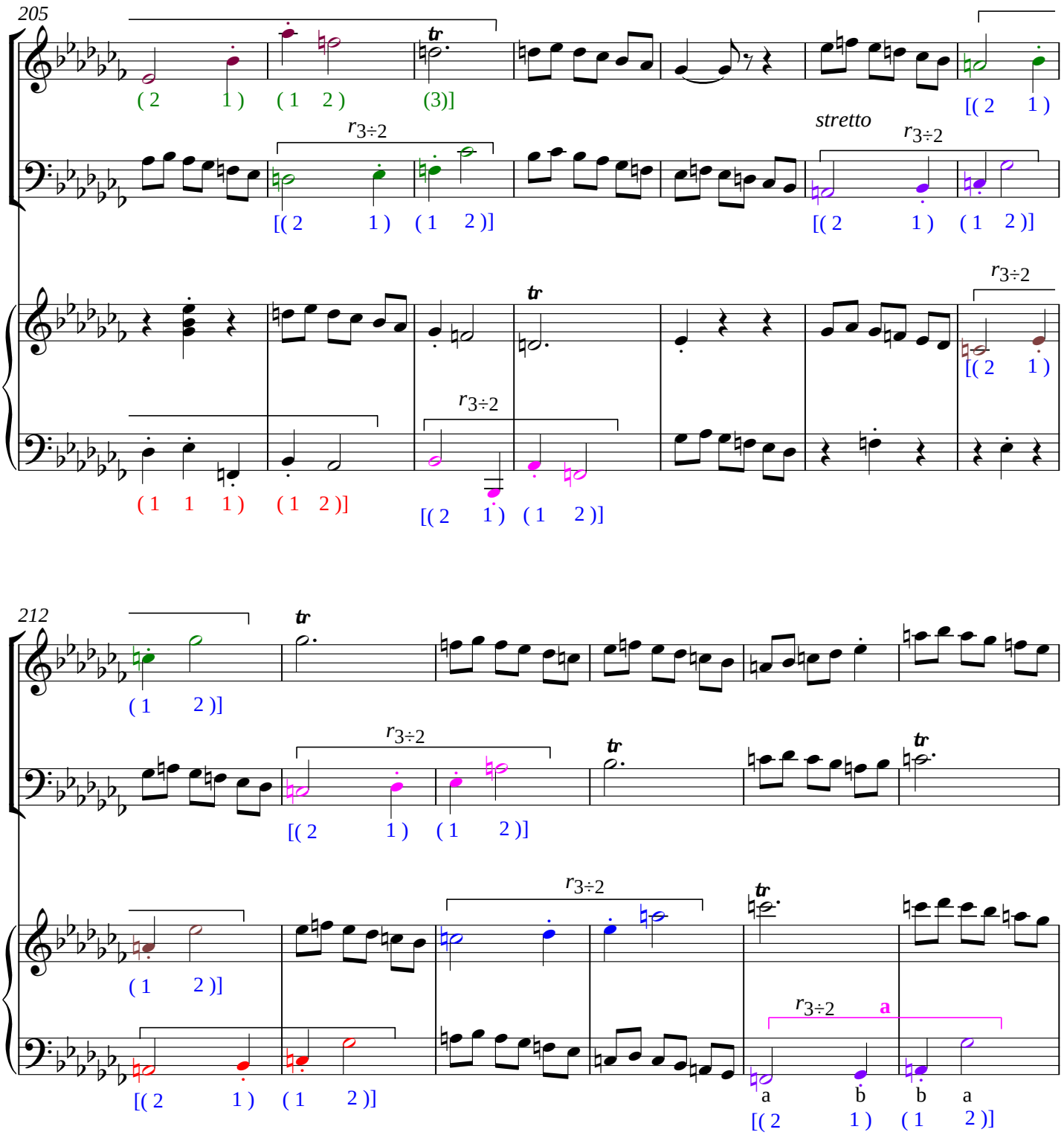
$$[(27+18+9)+(18+12+6)+(9+6+3)]$$
$$[(18+12+6)+(12+8+4)+(6+4+2)]$$
$$[(9+6+3)+(6+4+2)+(3+2+1)]$$

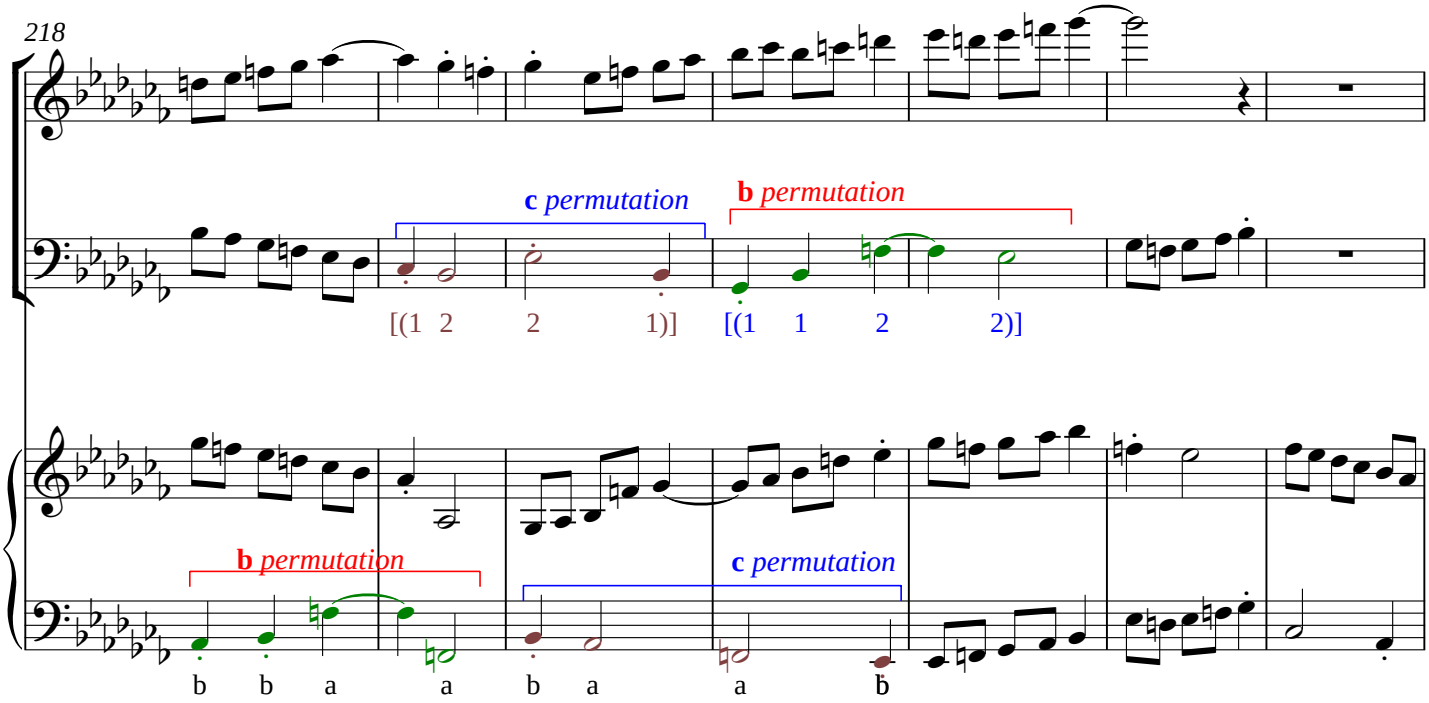
April 11, 2009

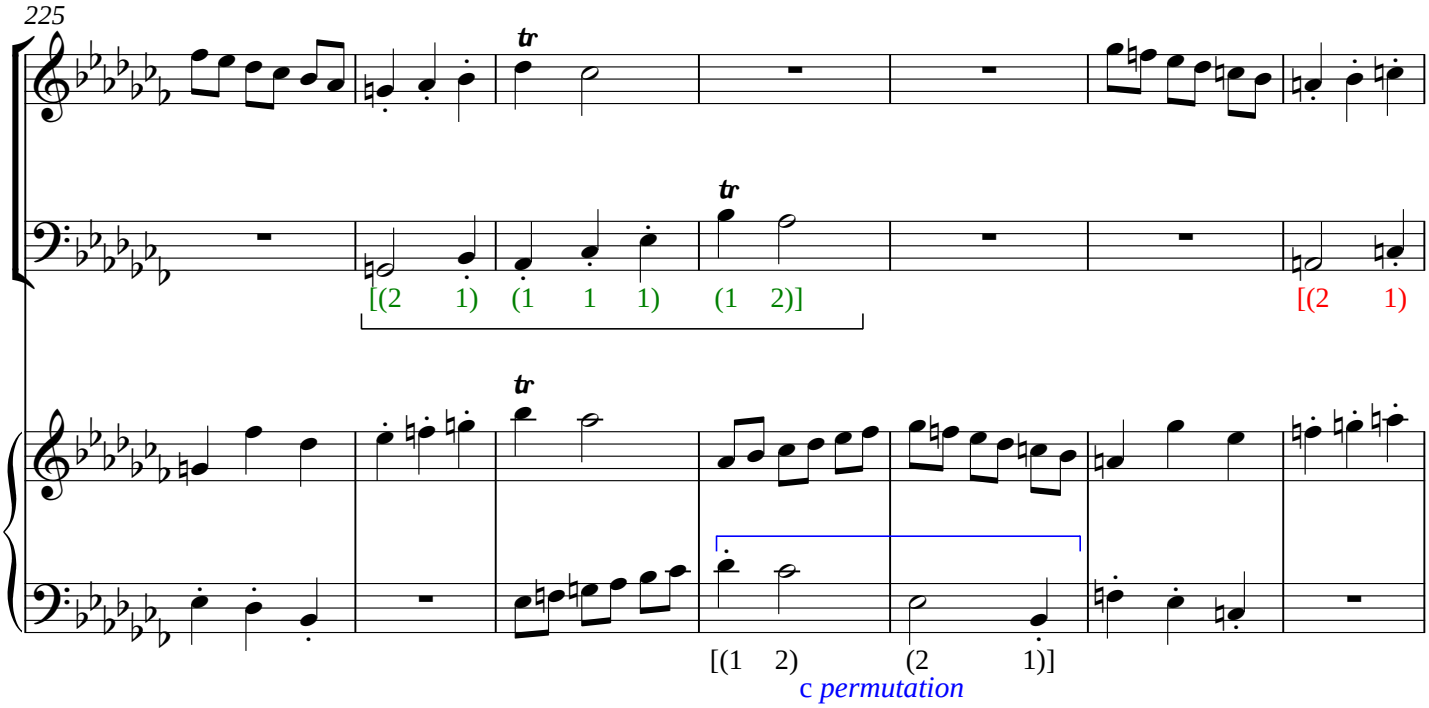

166
(9+6+3)
(6+4+2)
(3+2+1)
[9 6 3]
[6 4 2]
[3 2 1]
(9+6+3)
[9 6 3]
[6 4 2]
[3 2 1]
(6+4+2)
(3+2+1)
(3+2+1)
(3+2+1)
(3+2+1)
4 2]
[3 2 1]
[3 2 1]
[3 2 1]
(6+4+2)
(3+2+1)
(9+6+3)
[6 4 2]
[3 2 1]
8va
173
tr

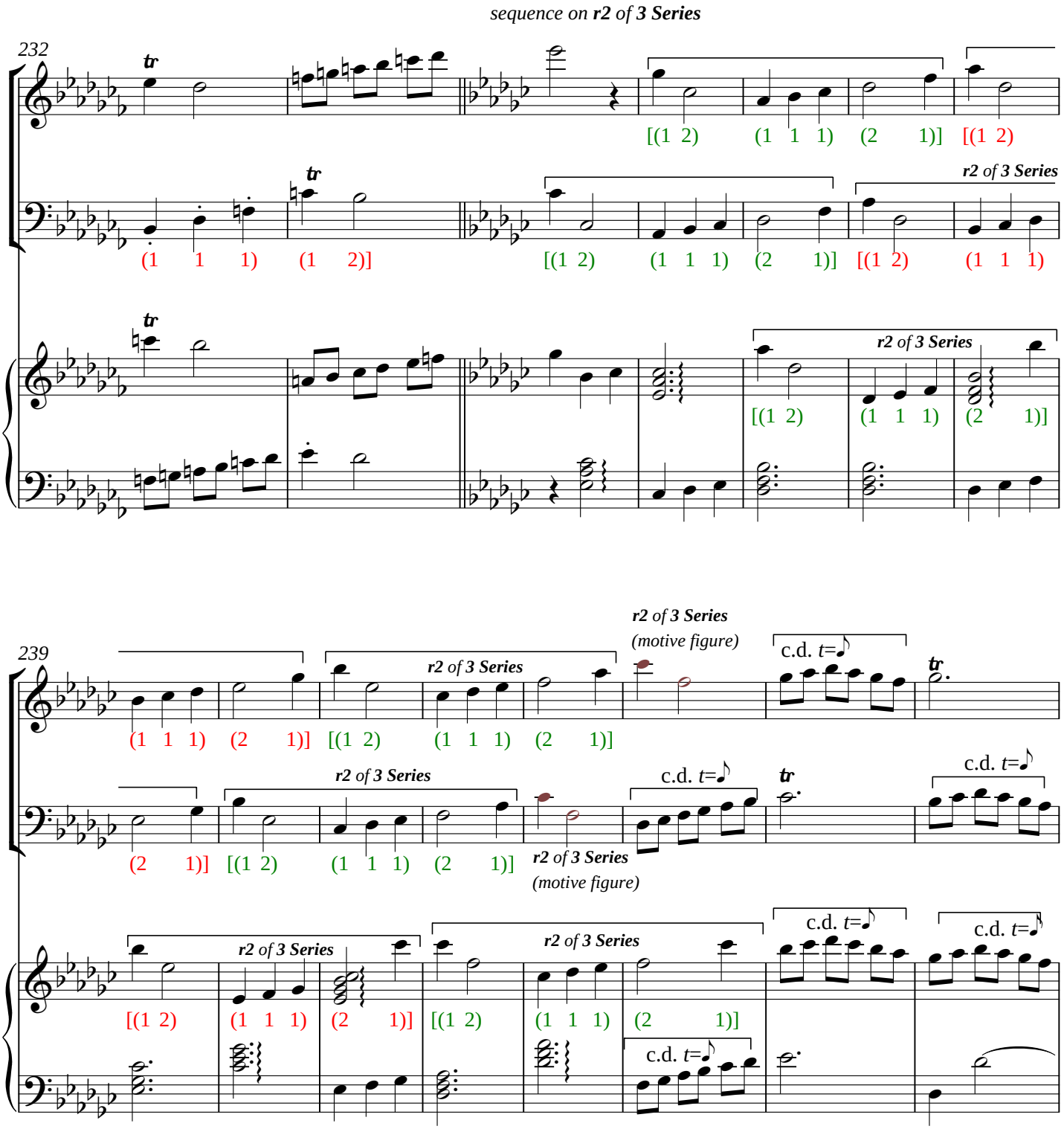

to Fugue here
(8)
179
r3÷2= [(2+1) + (1+2)]
[(2 1) (1 2)]
186
r3÷2= [(2+1) + (1+2)]
[(2 1) (1 2)]
accent
(Vol.1 pg.57)
accent
rests (Vol.1 pg.58)

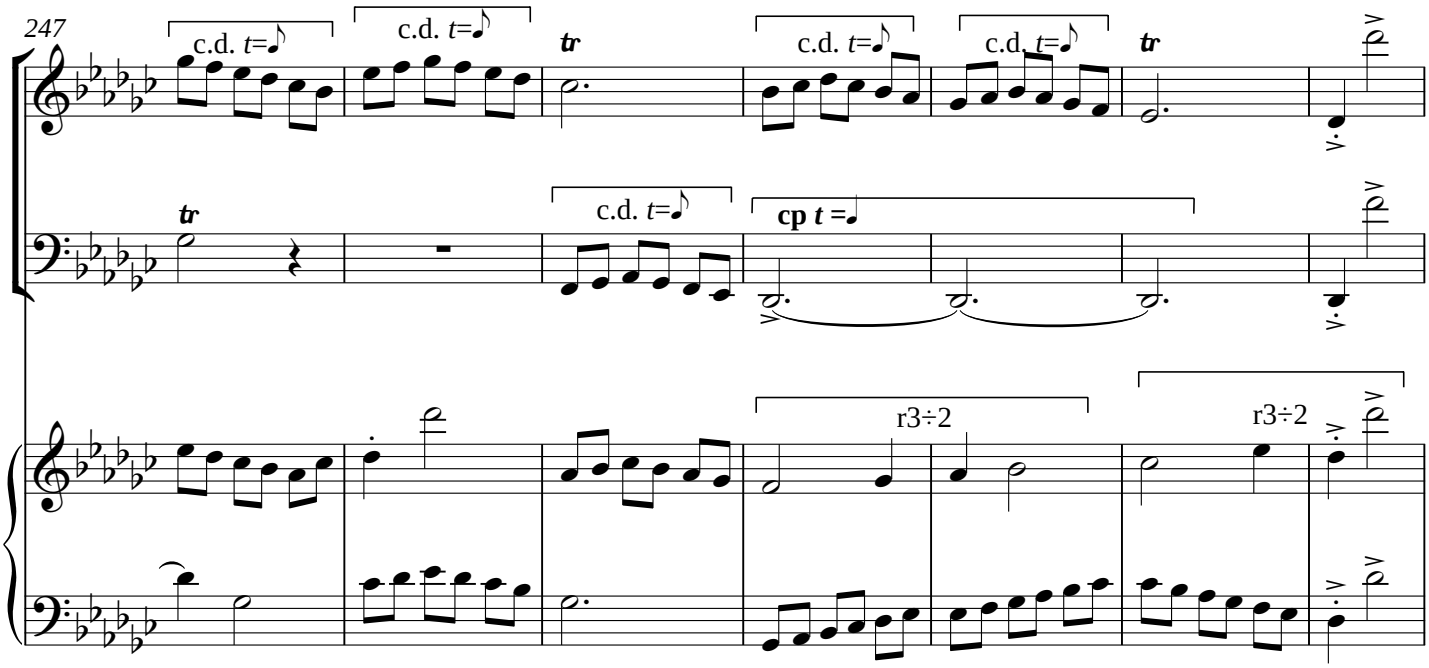

193
tr
199
tr
Balanced: 3÷2 + r3÷2 + [3(3-2)=3] =
[(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]
[(2 1) (1 1 1) (1 2)
[(2 1) (1 2) (2 1)
r3÷2 + r3÷2 *(Expansion)* =
[(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]

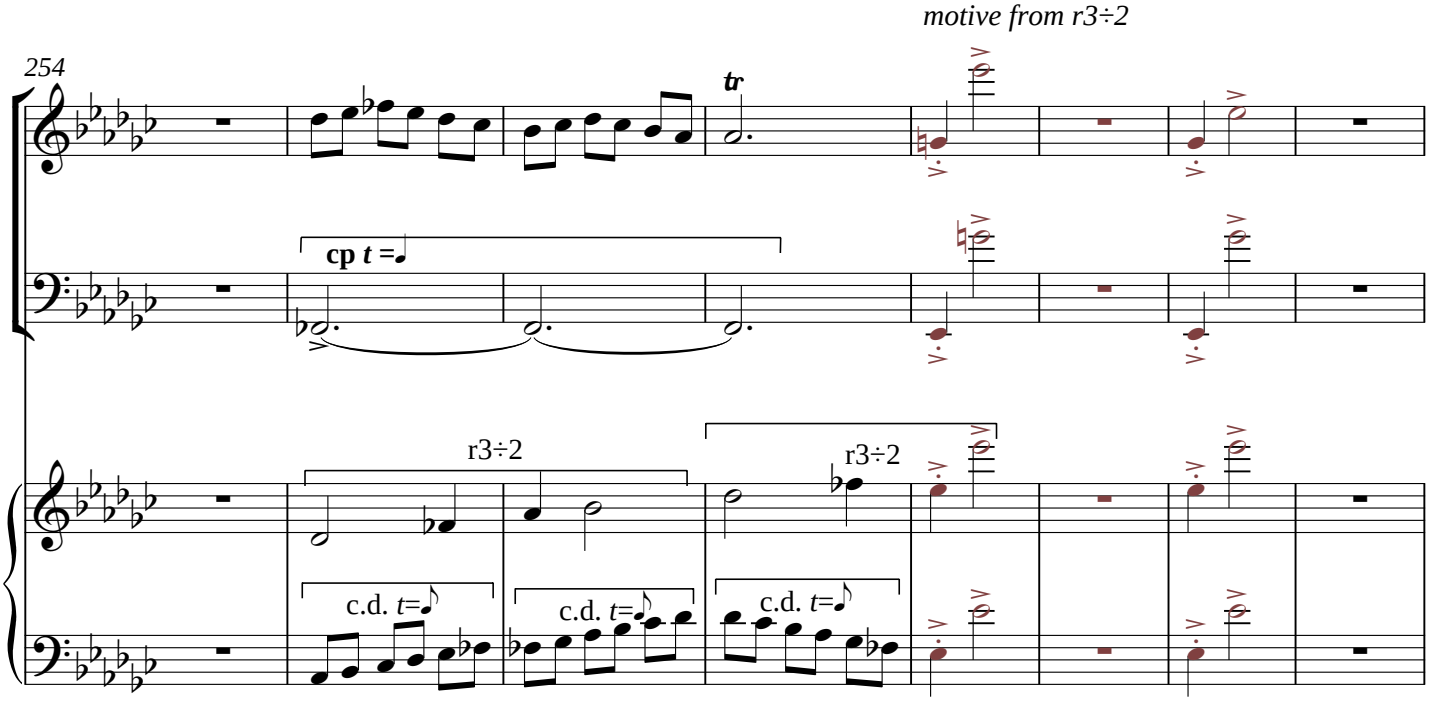

205
stretto
r3÷2
tr
(2 1)
(1 2)
(3)]
[(2 1)
[(2 1) (1 2)]
(1 1 1)
(1 2)]
[(2 1) (1 2)]
212
a b b a

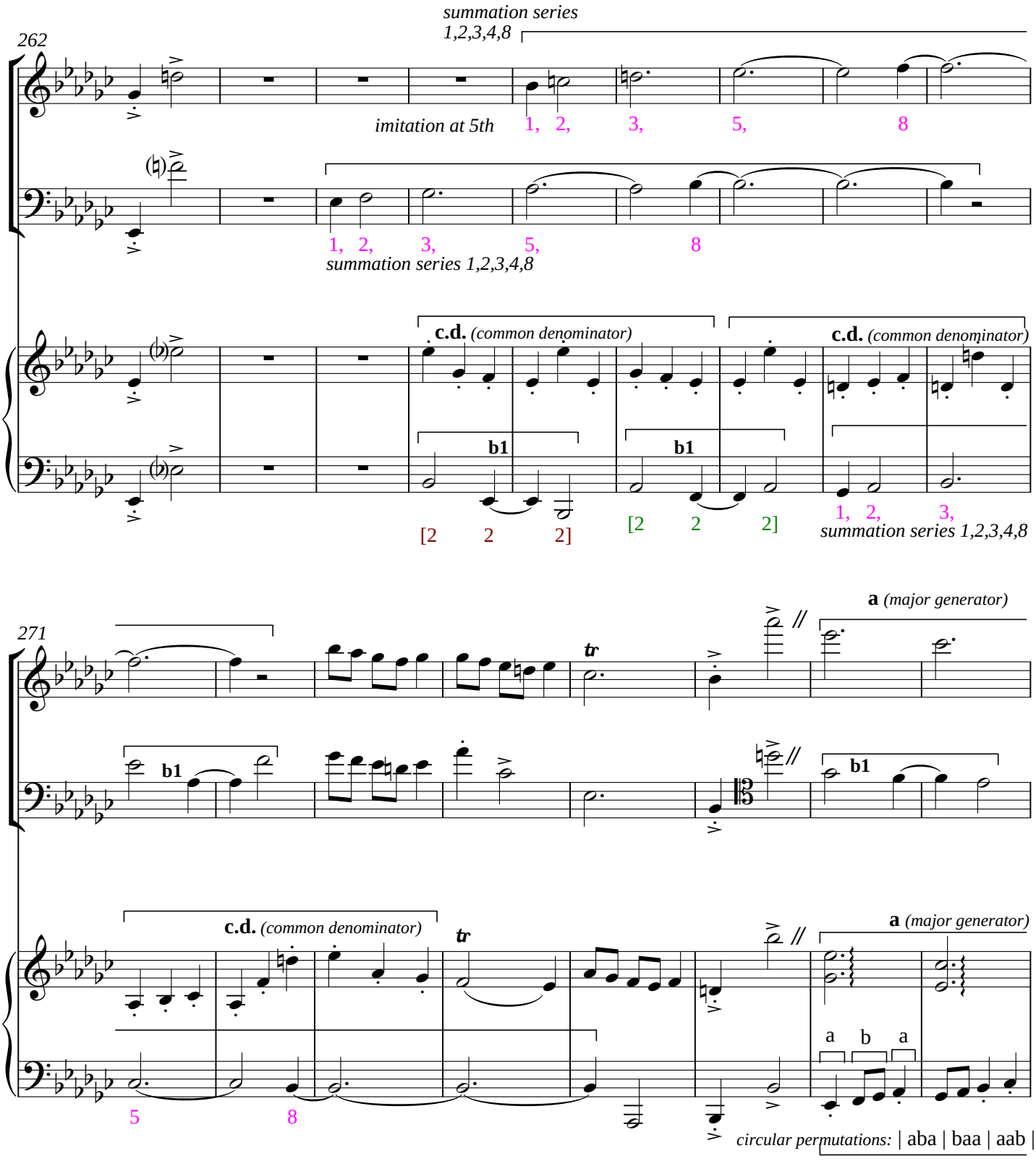

218
c permutation
b permutation
[(1 2 2 1)] [(1 1 2 2)]
b permutation
c permutation
b b a a b a a b

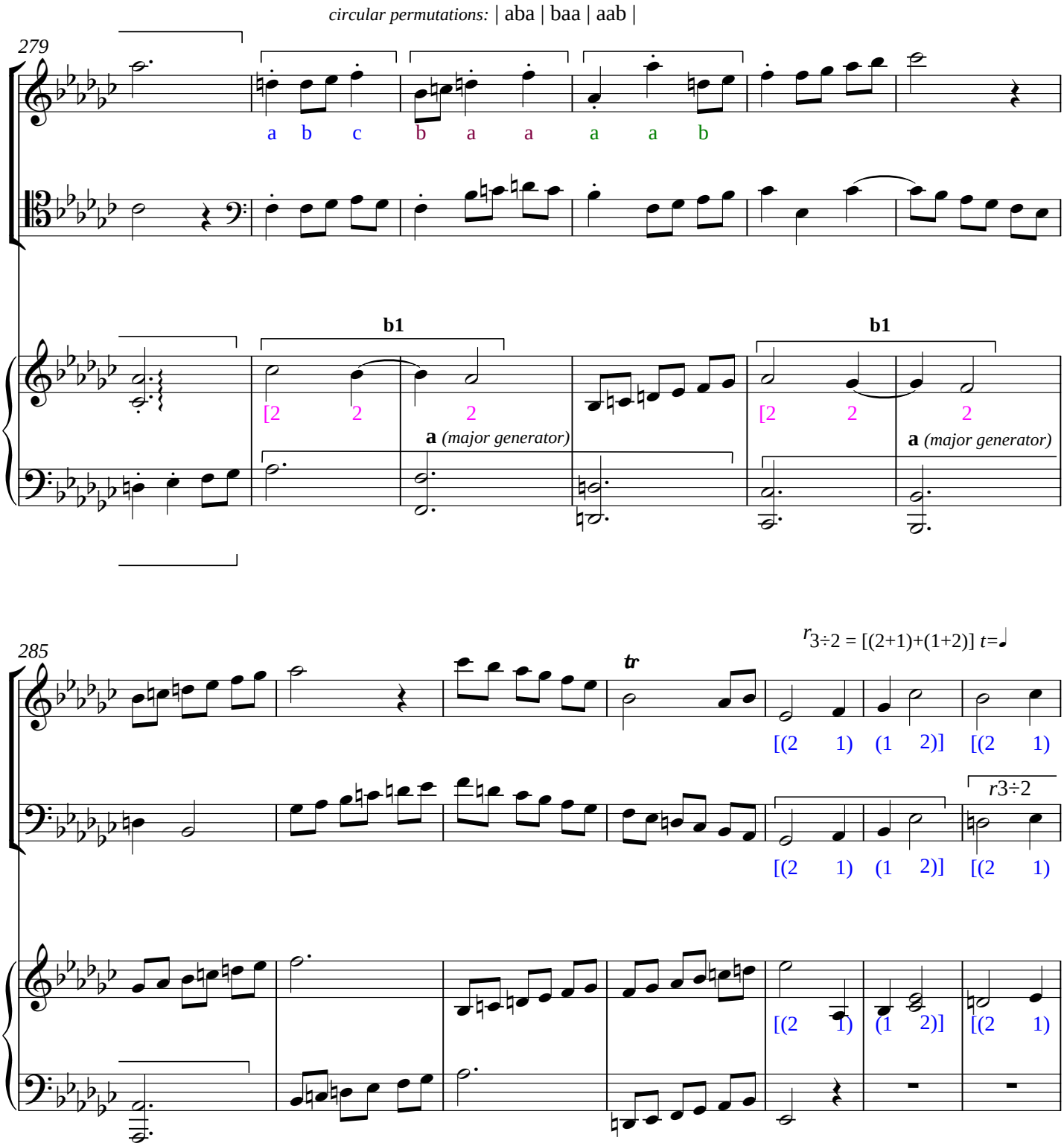

225
tr
tr
[(2 1) (1 1 1) (1 2)]
[(2 1)
tr
[(1 2) (2 1)]
c permutation

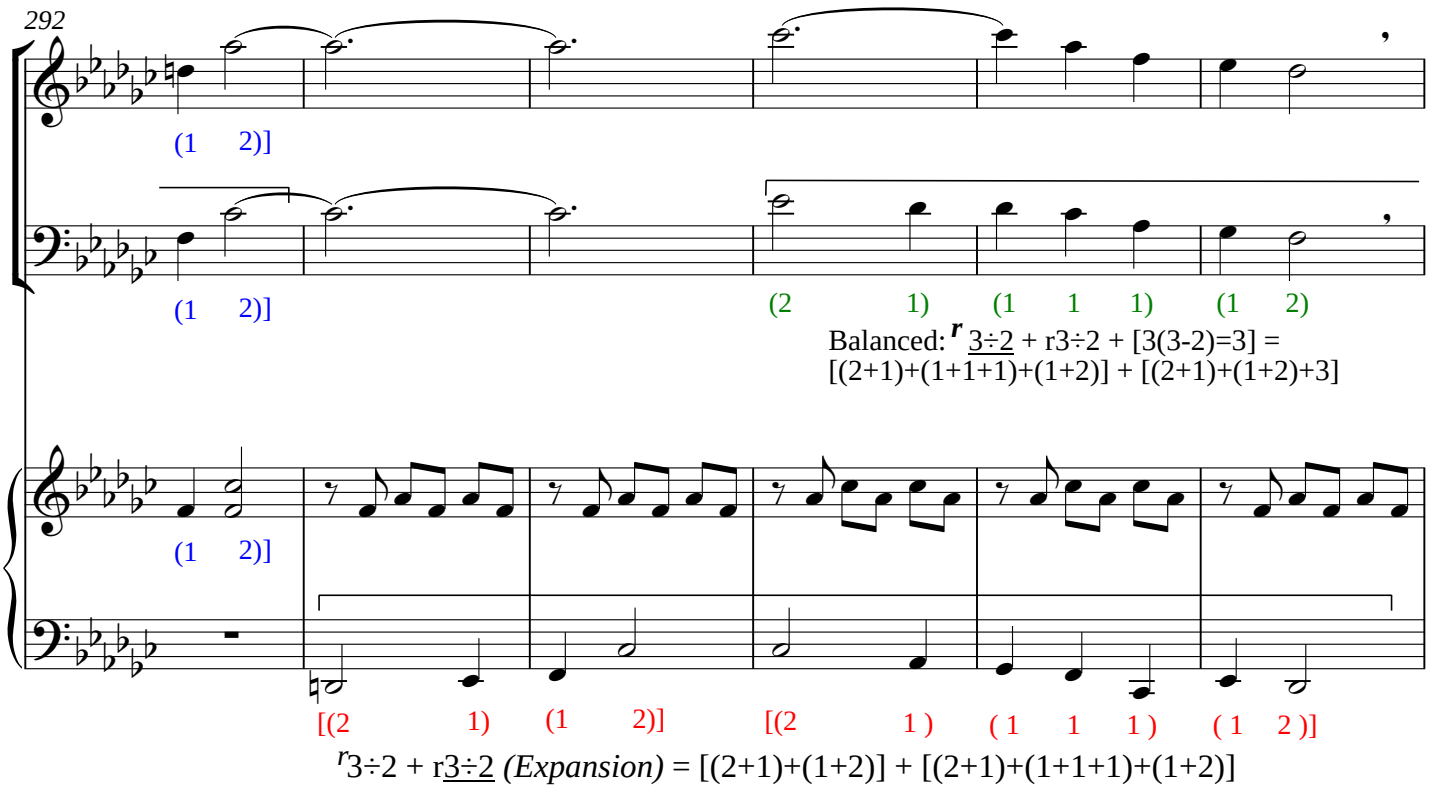

sequence on r2 of 3 Series
232
tr
r2 of 3 Series
239
r2 of 3 Series
(motive figure)
c.d. t=
(1 1 1) (2 1)] [(1 2) (1 1 1) (2 1)]

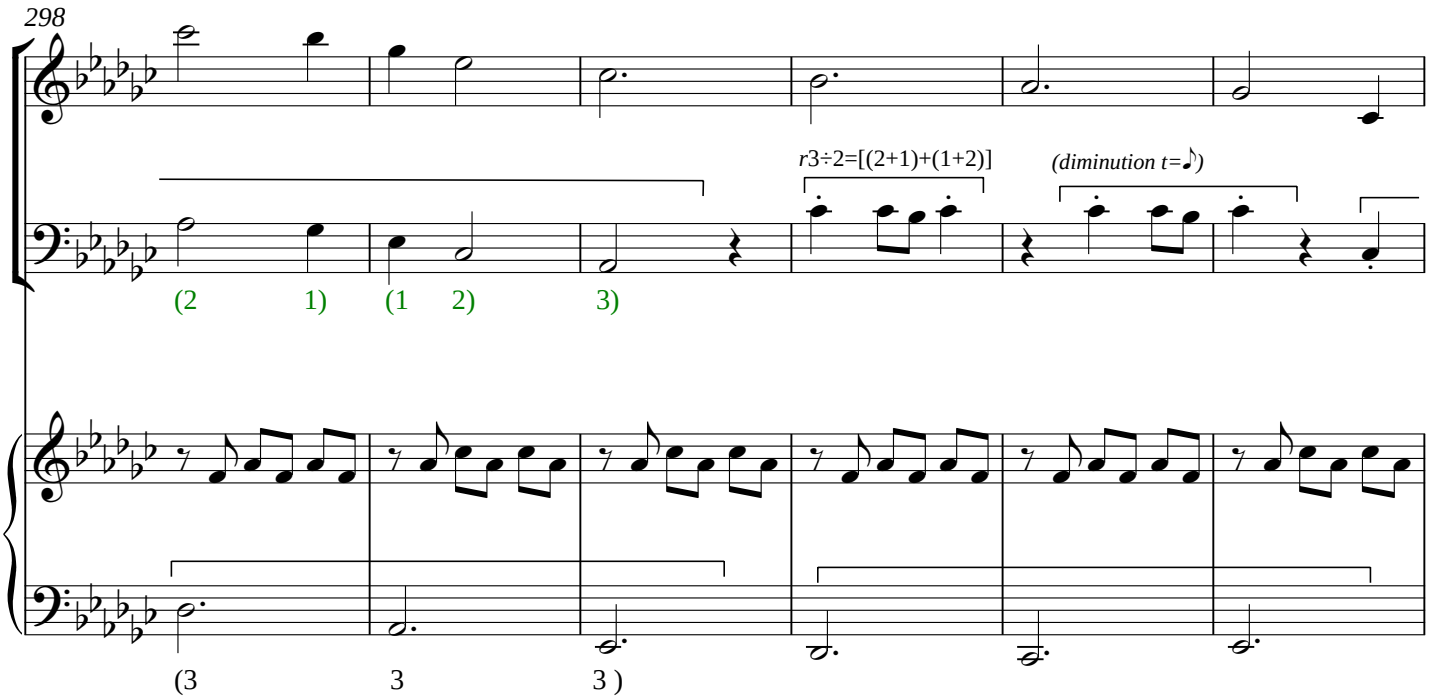

247
c.d. t=
c.d. t=
tr
c.d. t=
c.d. t=
tr
tr
c.d. t=
cp t =
r3÷2
r3÷2

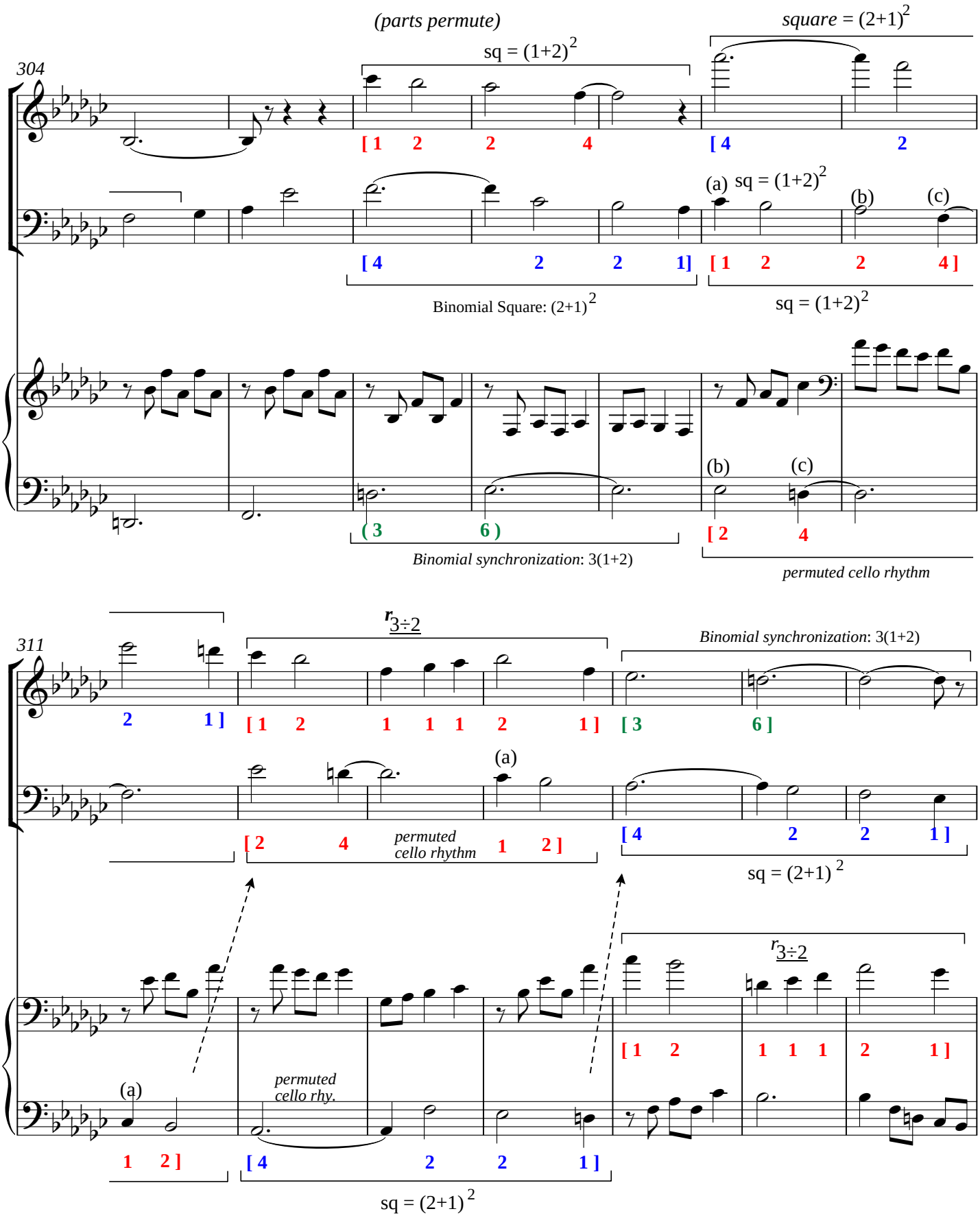

motive from r3÷2
254
tr
cp t =
r3÷2
r3÷2
c.d. t=
c.d. t=
c.d. t=

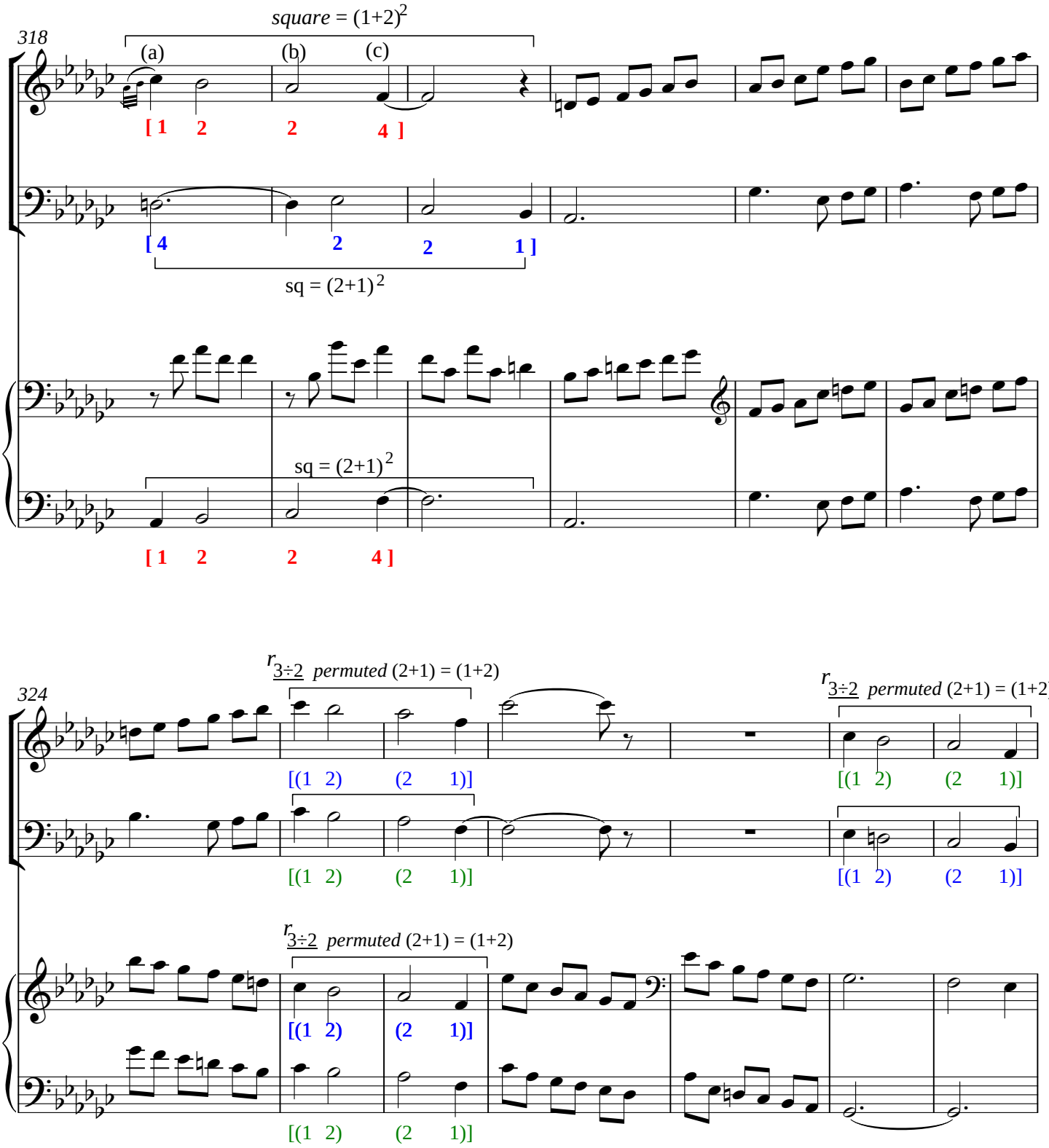

262
summation series
1,2,3,4,8
imitation at 5th
1, 2, 3, 5, 8
1, 2, 3, 5, 8
summation series 1,2,3,4,8
c.d. (common denominator)
c.d. (common denominator)
b1
b1
[2 2 2]
[2 2 2]
1, 2, 3,
summation series 1,2,3,4,8
271
a (major generator)
tr
b1
b1
c.d. (common denominator)
tr
a (major generator)
a b a
5
8
circular permutations: | aba | baa | aab |

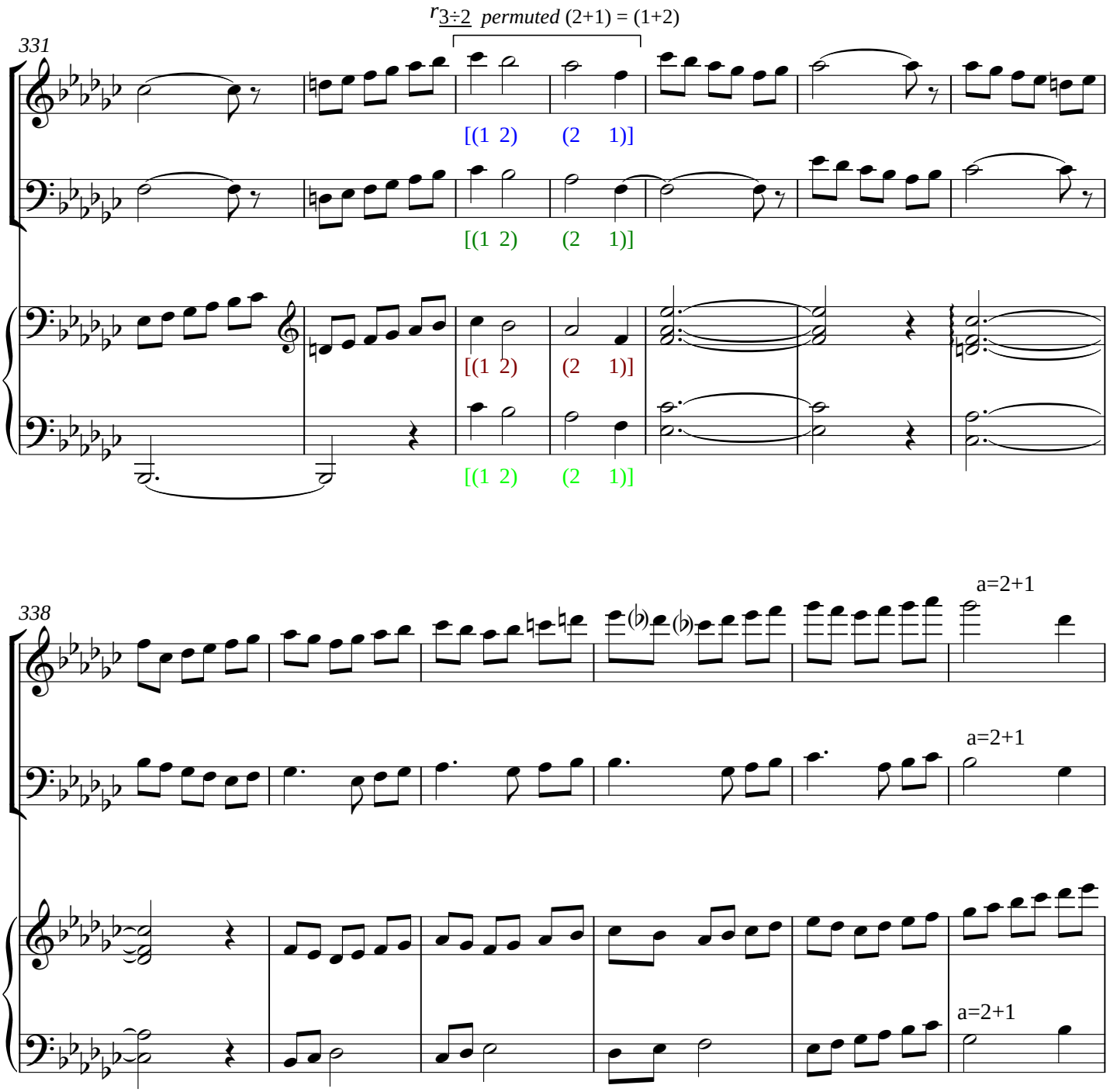

circular permutations: | aba | baa | aab |
279
a b c b a a a a b
b1
[2 2 2
a (major generator)
b1
[2 2 2
a (major generator)
285
r3÷2 = [(2+1)+(1+2)] t=♩
tr
[(2 1) (1 2)] [(2 1)
r3÷2
[(2 1) (1 2)] [(2 1)
[(2 1) (1 2)] [(2 1)

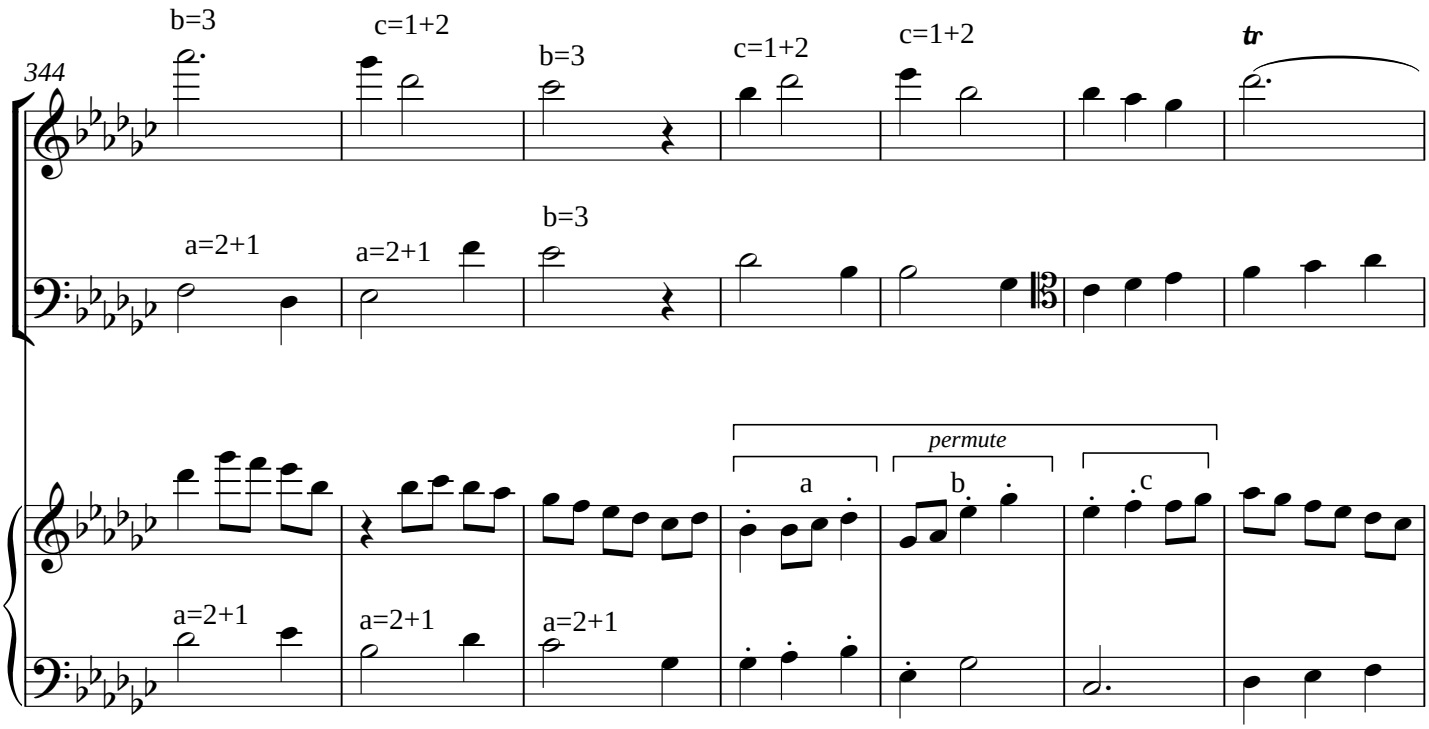

292
(1 2)]
(1 2)]
(2 1) (1 1 1) (1 2)
Balanced: r 3÷2 + r3÷2 + [3(3-2)=3] =
[(2+1)+(1+1+1)+(1+2)] + [(2+1)+(1+2)+3]
(1 2)]
[(2 1) (1 2)] [(2 1) (1 1 1) (1 2)]
r3÷2 + r3÷2 (Expansion) = [(2+1)+(1+2)] + [(2+1)+(1+1+1)+(1+2)]


298
r3÷2=[(2+1)+(1+2)]
(diminution t=♪)
(2 1) (1 2) 3)
(3 3 3)

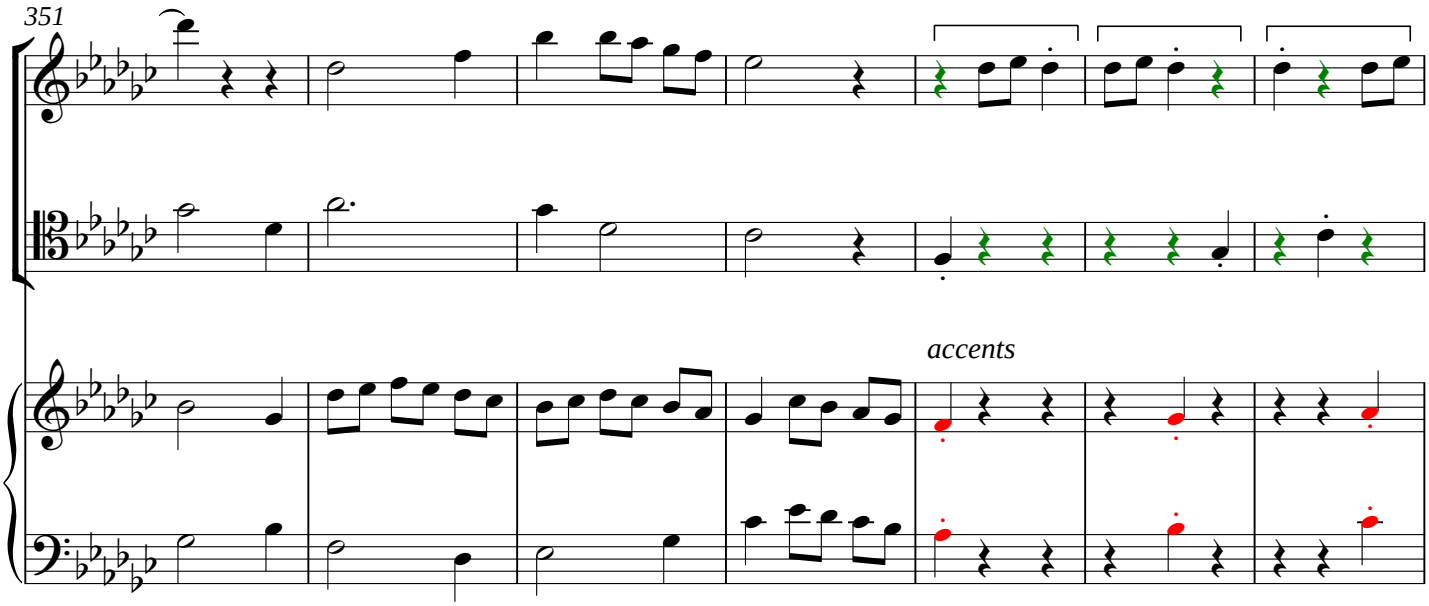

(parts permute)
sq = (1+2)2
square = (2+1)2
304
[1 2 2 4
[4 2
(a) sq = (1+2)2
(b)
(c)
[4 2 2 1]
[1 2 2 4]
Binomial Square: (2+1)2
sq = (1+2)2
(3 6)
[2 4
Binomial synchronization: 3(1+2)
permuted cello rhythm
311
r3÷2
Binomial synchronization: 3(1+2)
2 1]
[1 2 1 1 1 2 1]
[3 6]
(a)
[2 4
permuted cello rhythm
1 2]
[4 2 2 1]
sq = (2+1) 2
r3÷2
[1 2
1 1 1 2 1]
(a)
permuted cello rhy.
1 2]
[4 2 2 1]
sq = (2+1) 2

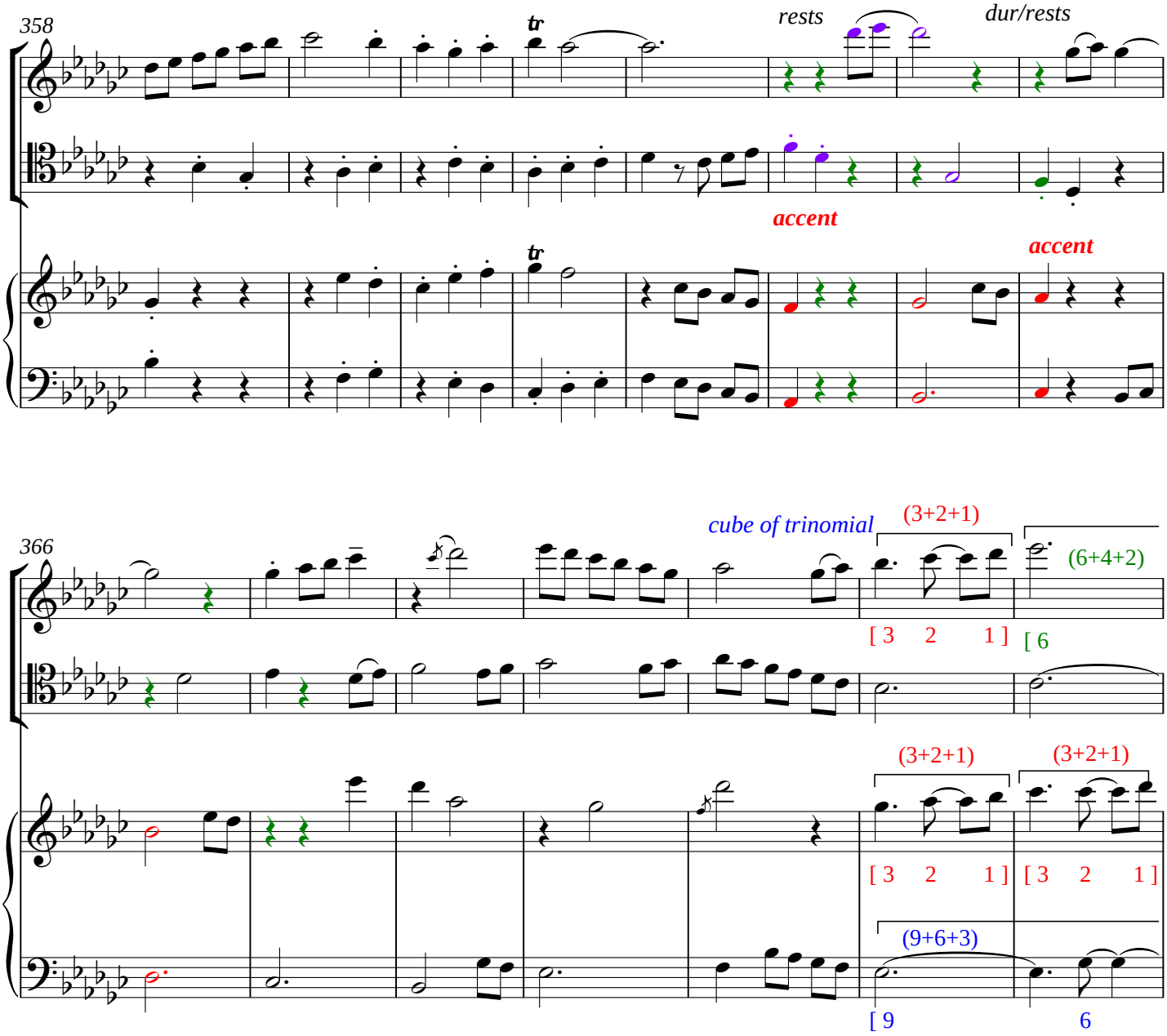

318
square = (1+2)2
(a)
(b)
(c)
[1 2 2 4]
[4 2 2 1]
sq = (2+1)2
sq = (2+1)2
[1 2 2 4]
324
r3÷2 permuted (2+1) = (1+2)
[(1 2) (2 1)]
r3÷2 permuted (2+1) = (1+2)
[(1 2) (2 1)]
[(1 2) (2 1)]
r3÷2 permuted (2+1) = (1+2)
[(1 2) (2 1)]
[(1 2) (2 1)]


r3÷2 permuted (2+1) = (1+2)
331
[(1 2) (2 1)]
[(1 2) (2 1)]
[(1 2) (2 1)]
[(1 2) (2 1)]
338
a=2+1
a=2+1
a=2+1



Combination of Durations, Rests & Accents
(Schillinger System Book I pg.57)





Cube of Trinomial: $(\mathbf{3} + \mathbf{2} + \mathbf{1})$

Synchronization of the Cube:

$$(\mathbf{3}+\mathbf{2}+\mathbf{1})^{\mathbf{3}} = 3[(9+6+3)+(6+4+2)+(3+2+1)]+$$
$$2[(9+6+3)+(6+4+2)+(3+2+1)]+$$
$$1[(9+6+3)+(6+4+2)+(3+2+1))]$$

Synchronization of the Square:

$$[(27+18+9)+(18+12+6)+(9+6+3)]$$
$$[(18+12+6)+(12+8+4)+(6+4+2)]$$
$$[(9+6+3)+(6+4+2)+(3+2+1)]$$

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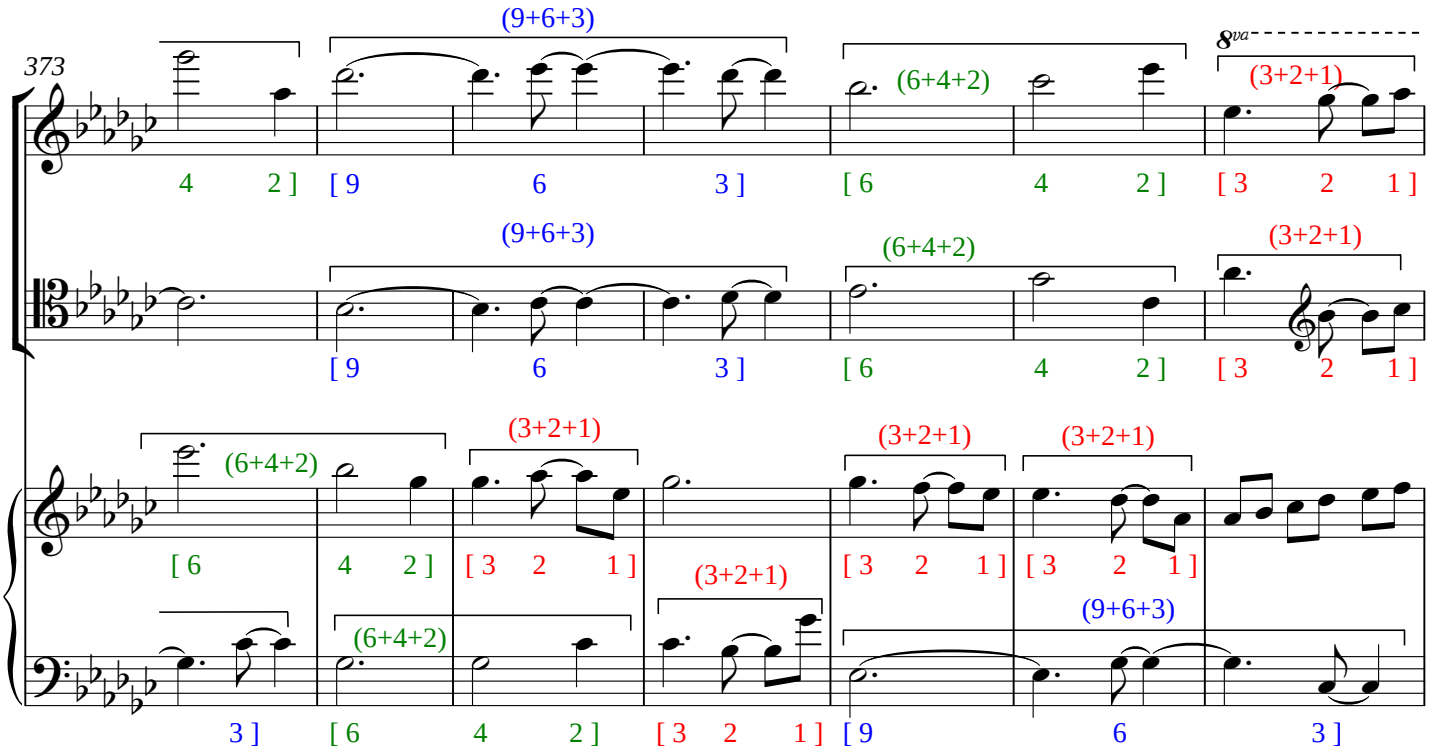
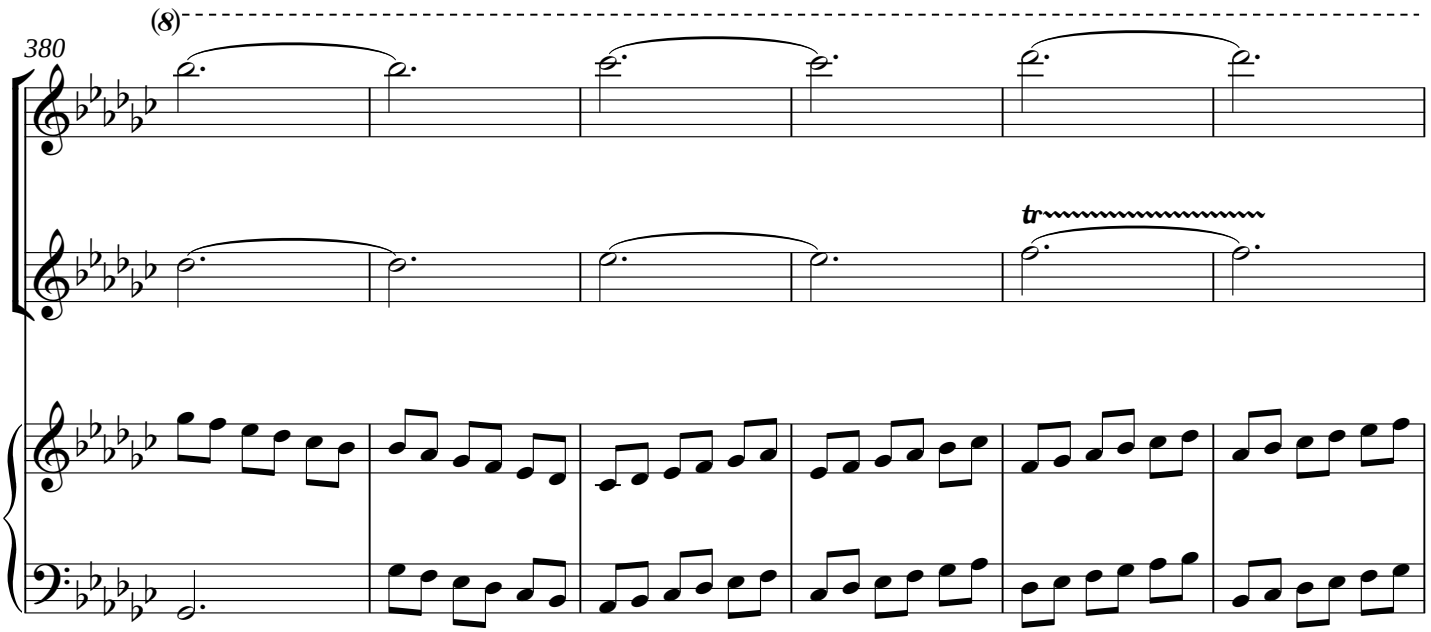
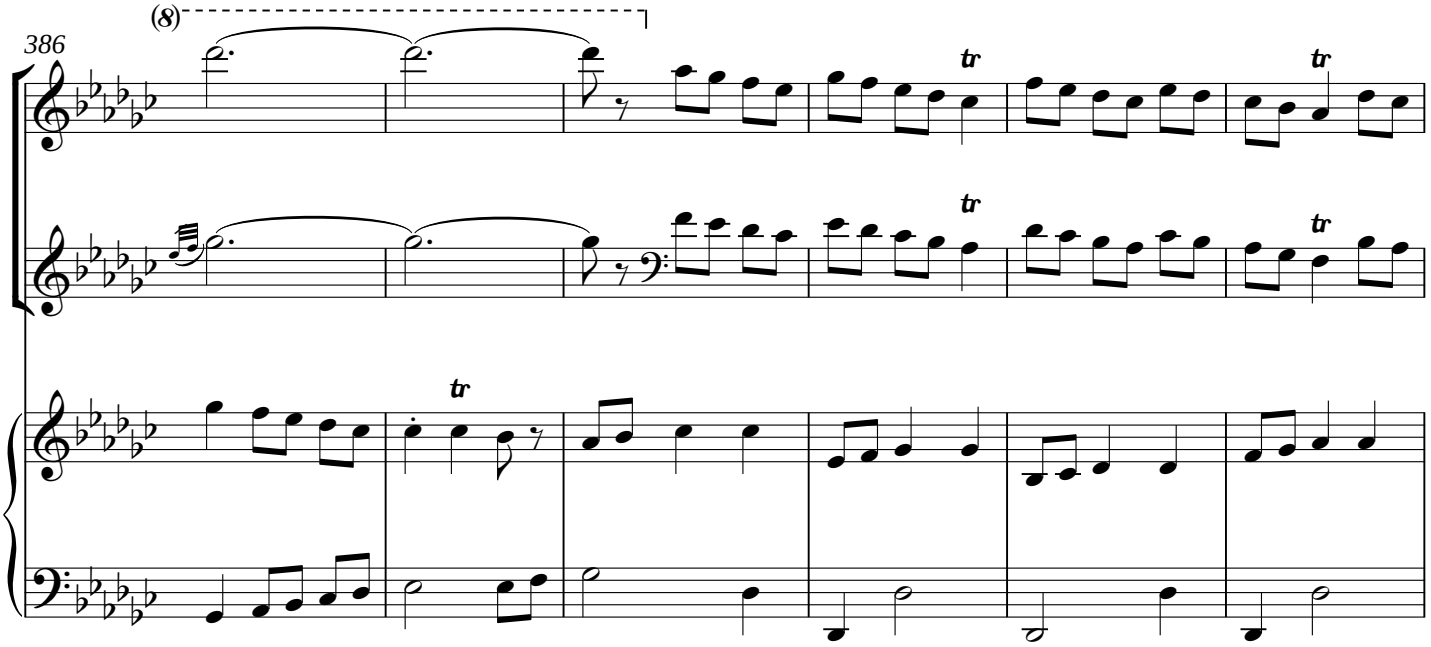
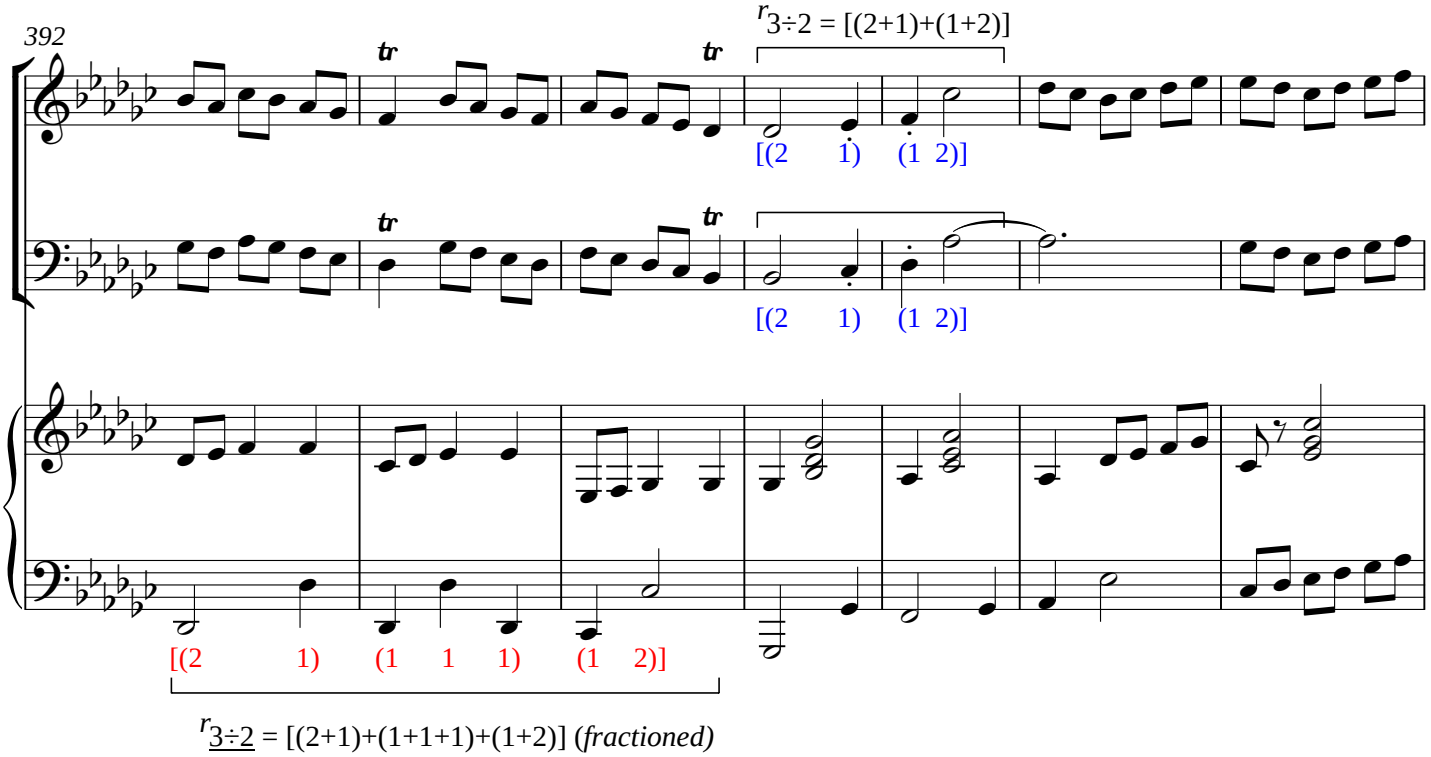
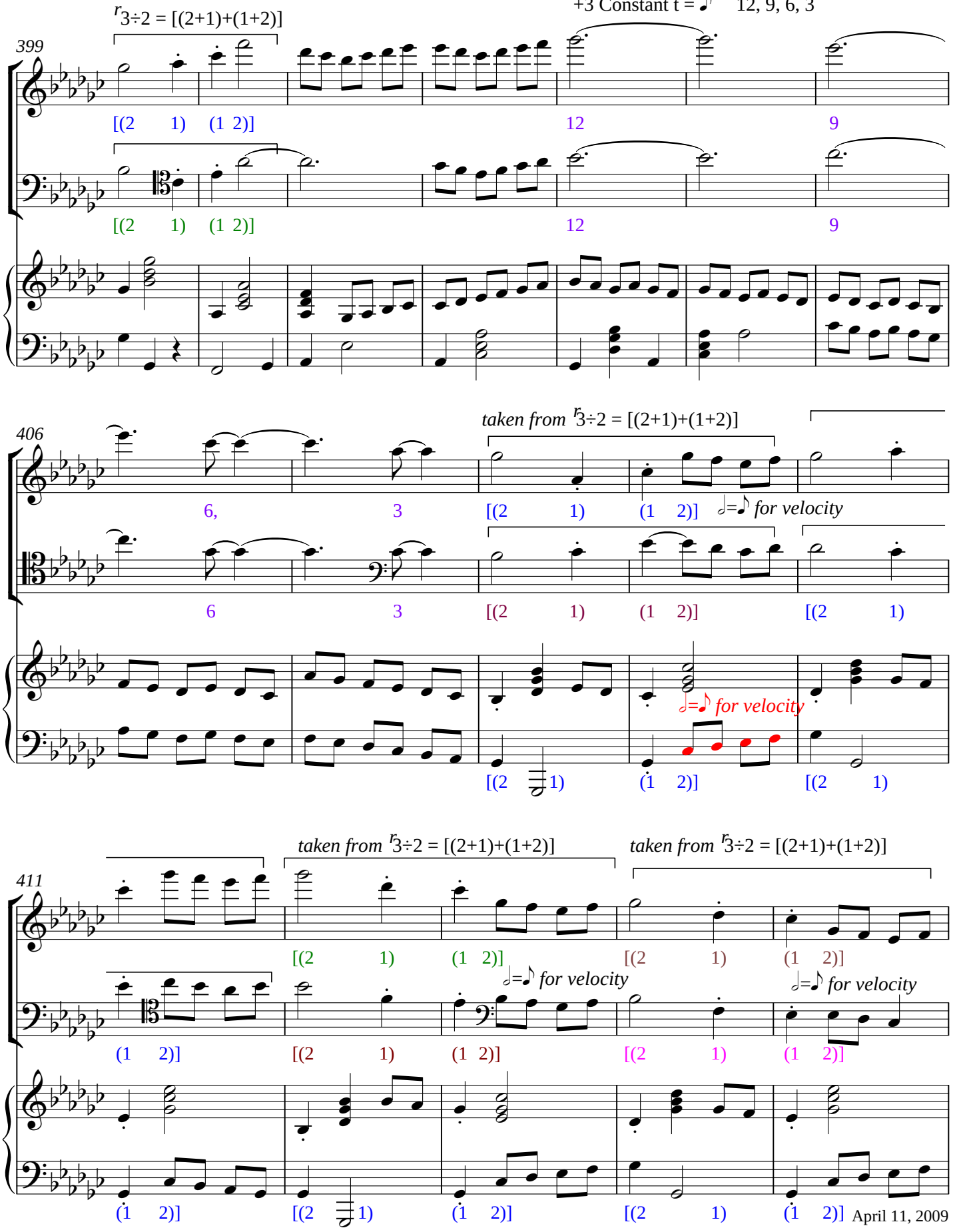

373
(9+6+3)
(6+4+2)
8va
(3+2+1)
4 2] [9 6 3] [6 4 2] [3 2 1]
(9+6+3)
(6+4+2)
(3+2+1)
[9 6 3] [6 4 2] [3 2 1]
(6+4+2)
(3+2+1)
(3+2+1)
(3+2+1)
[6 4 2] [3 2 1] [3 2 1] [3 2 1]
(6+4+2)
(3+2+1)
(9+6+3)
3] [6 4 2] [3 2 1] [9 6 3]


380
(8)
tr

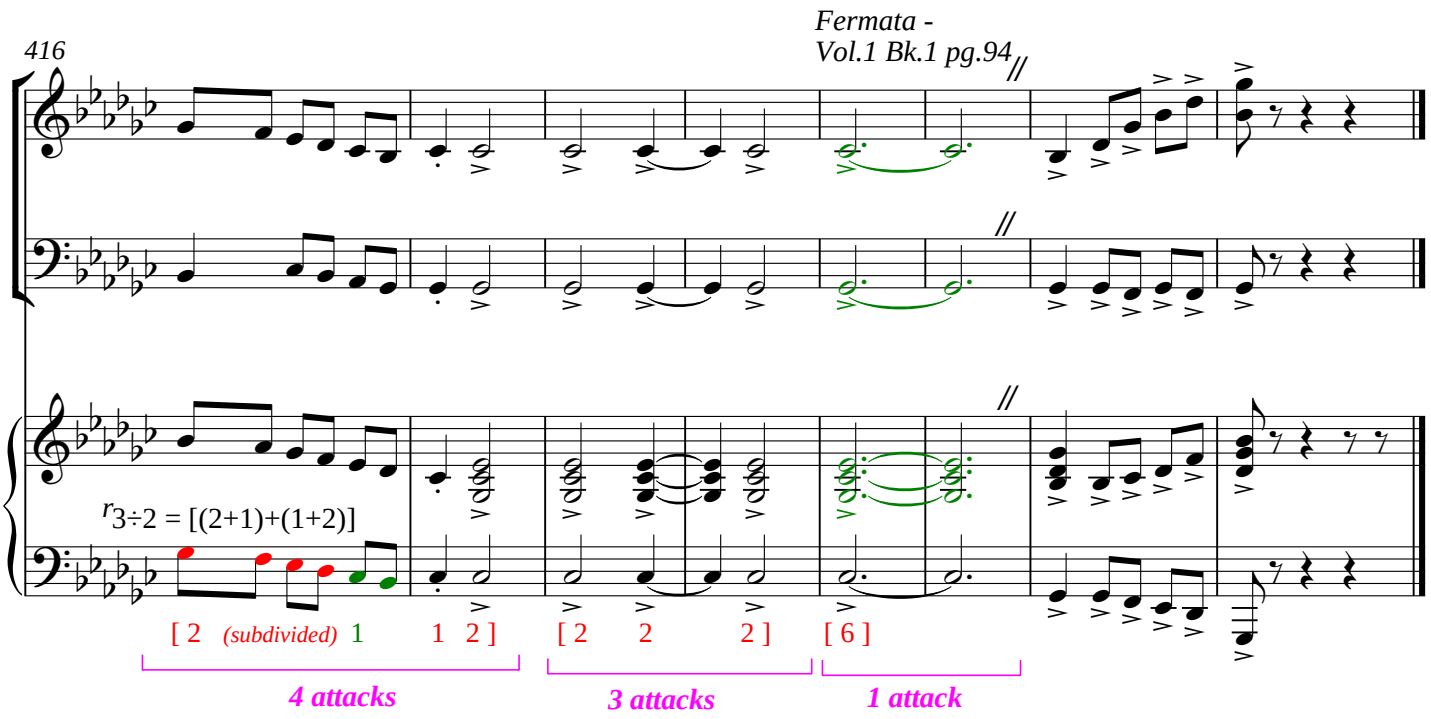

(8)
386
tr


392
tr
$r_{3\div2}$ = [(2+1)+(1+2)]
[(2 1) (1 2)]
[(2 1) (1 1 1) (1 2)]
$r_{\underline{3\div2}}$ = [(2+1)+(1+1+1)+(1+2)] (*fractioned)*

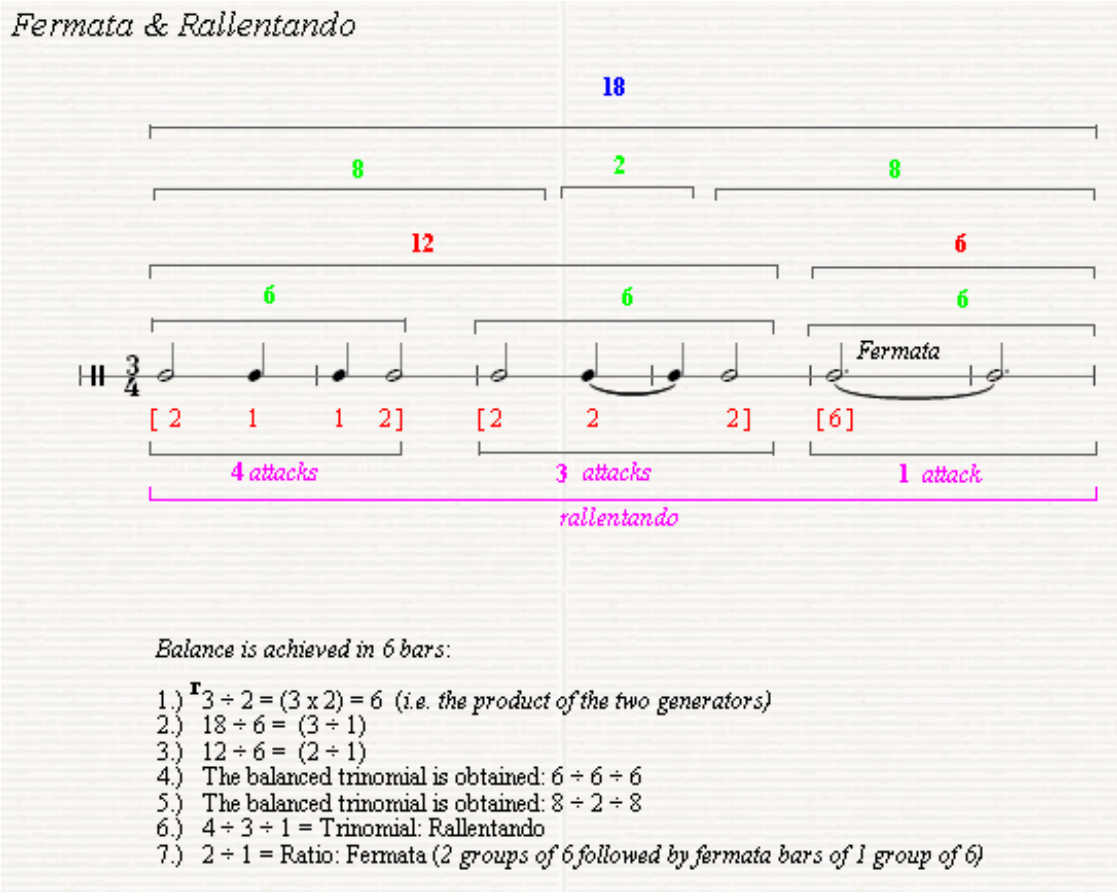
Variable Velocities Vol.1 Ch.14
Arithmetical Progression
+3 Constant t = 𝅘𝅥𝅯 12, 9, 6, 3



April 11, 2009



(2+1) is subdivided to t=♪=4+2
in order to preserve the energy into the final attacks
i.e. 2 beats = 4 attacks | 1 beat = 2 attacks where t=e



Balance is achieved in 6 bars:

1.) r3 ÷ 2 = (3 x 2) = 6 *(i.e. the product of the two generators)*
2.) 18 ÷ 6 = (3 ÷ 1)
3.) 12 ÷ 6 = (2 ÷ 1)
4.) The balanced trinomial is obtained: 6 ÷ 6 ÷ 6
5.) The balanced trinomial is obtained: 8 ÷ 2 ÷ 8
6.) 4 ÷ 3 ÷ 1 = Trinomial: Rallentando
7.) 2 ÷ 1 = Ratio: Fermata *(2 groups of 6 followed by fermata bars of 1 group of 6)*

The Art of Schillinger

$r_{3\div2}$

Piano Trio

Violin

Winner of the First International Schillinger Competition 2009

Sponsored by

The Schillinger School of Music

In collaboration with

The University of University of Hertfordshire

United Kingdom

Composed by

Daniel Léo Simpson

April 2009

San Francisco, California USA

Violin

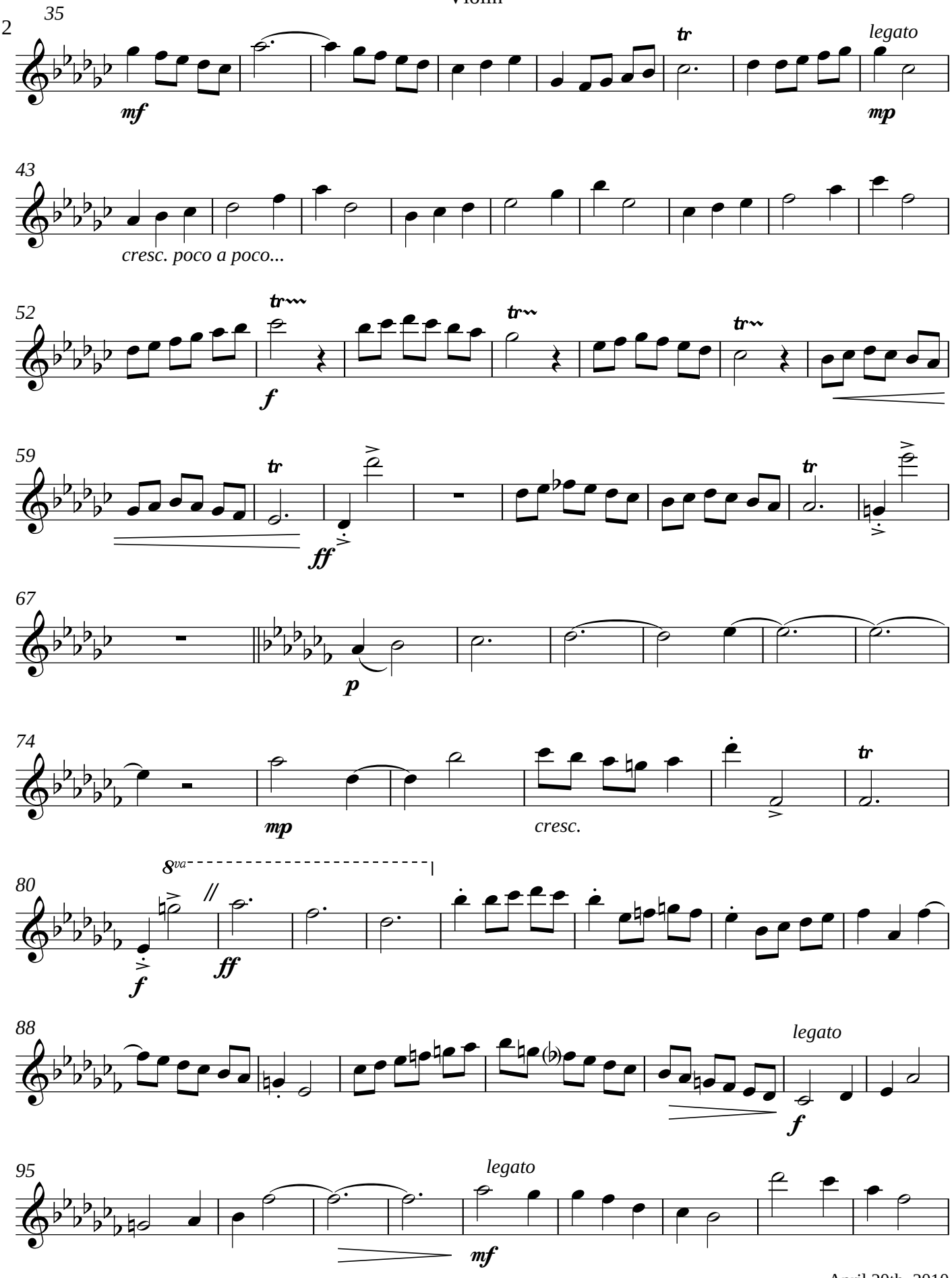
The Art of Schillinger

r 3÷2

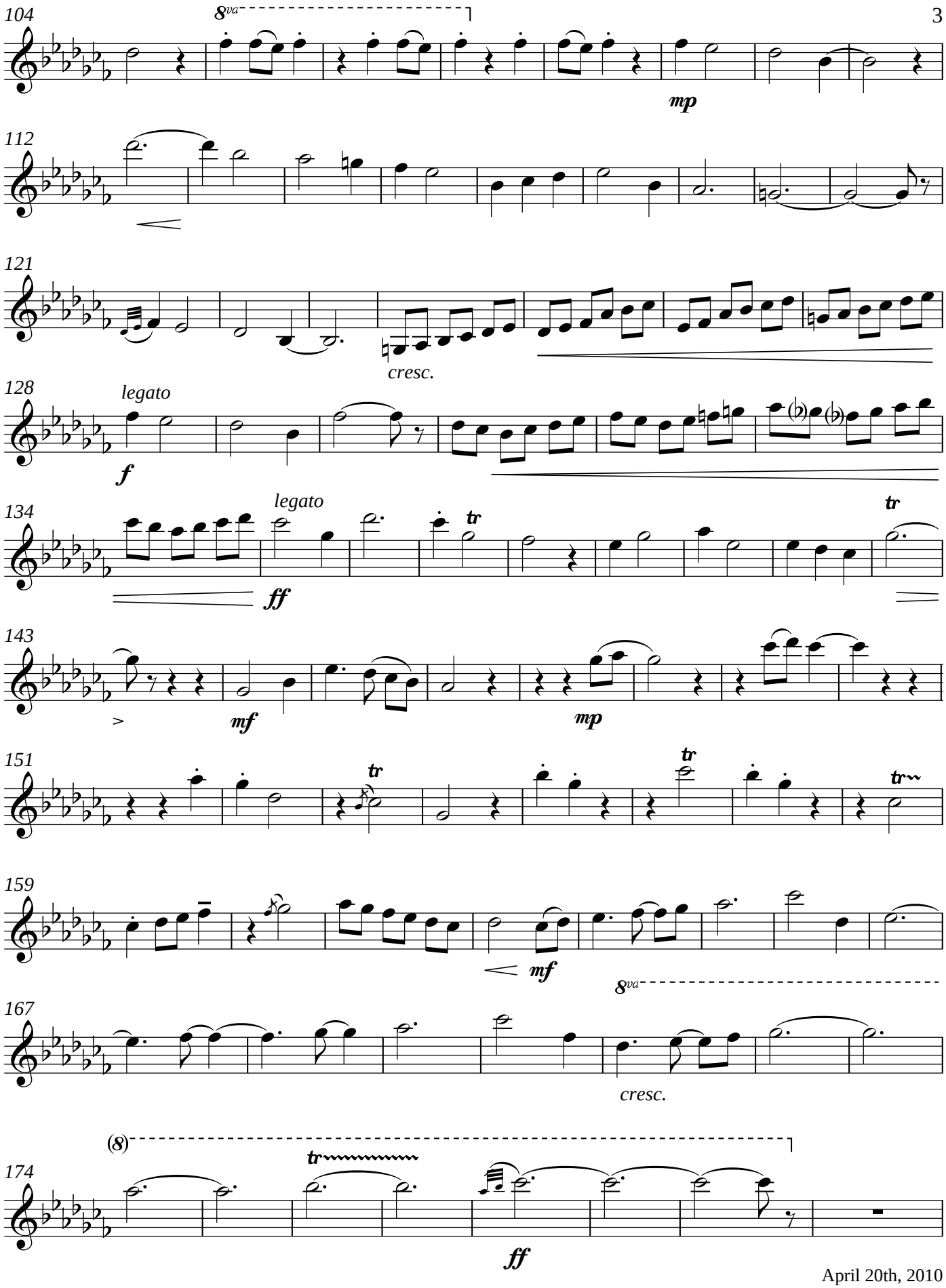
(pronounced: r-3-2)

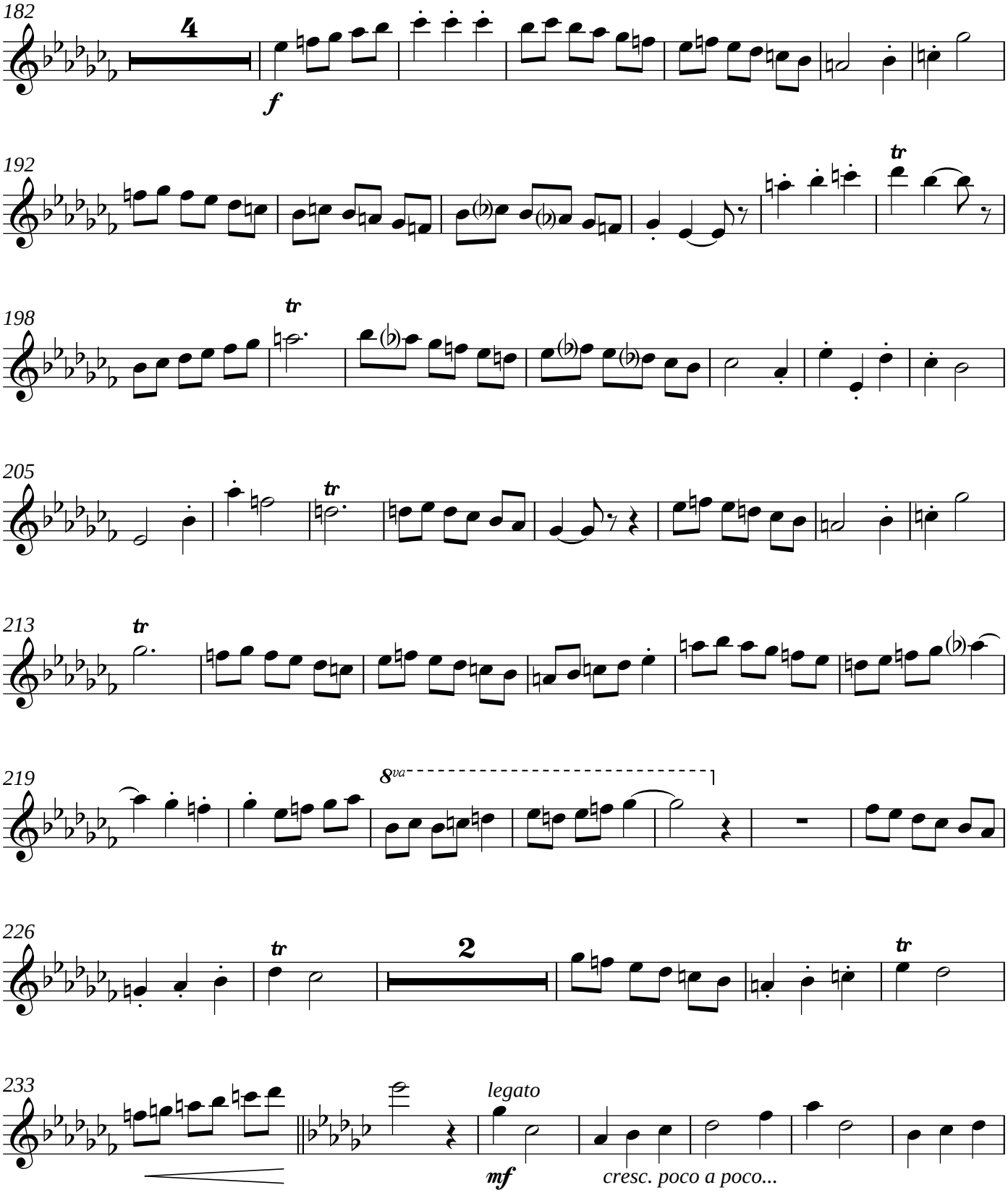
Daniel Léo Simpson
San Francisco, USA
February-April 2009

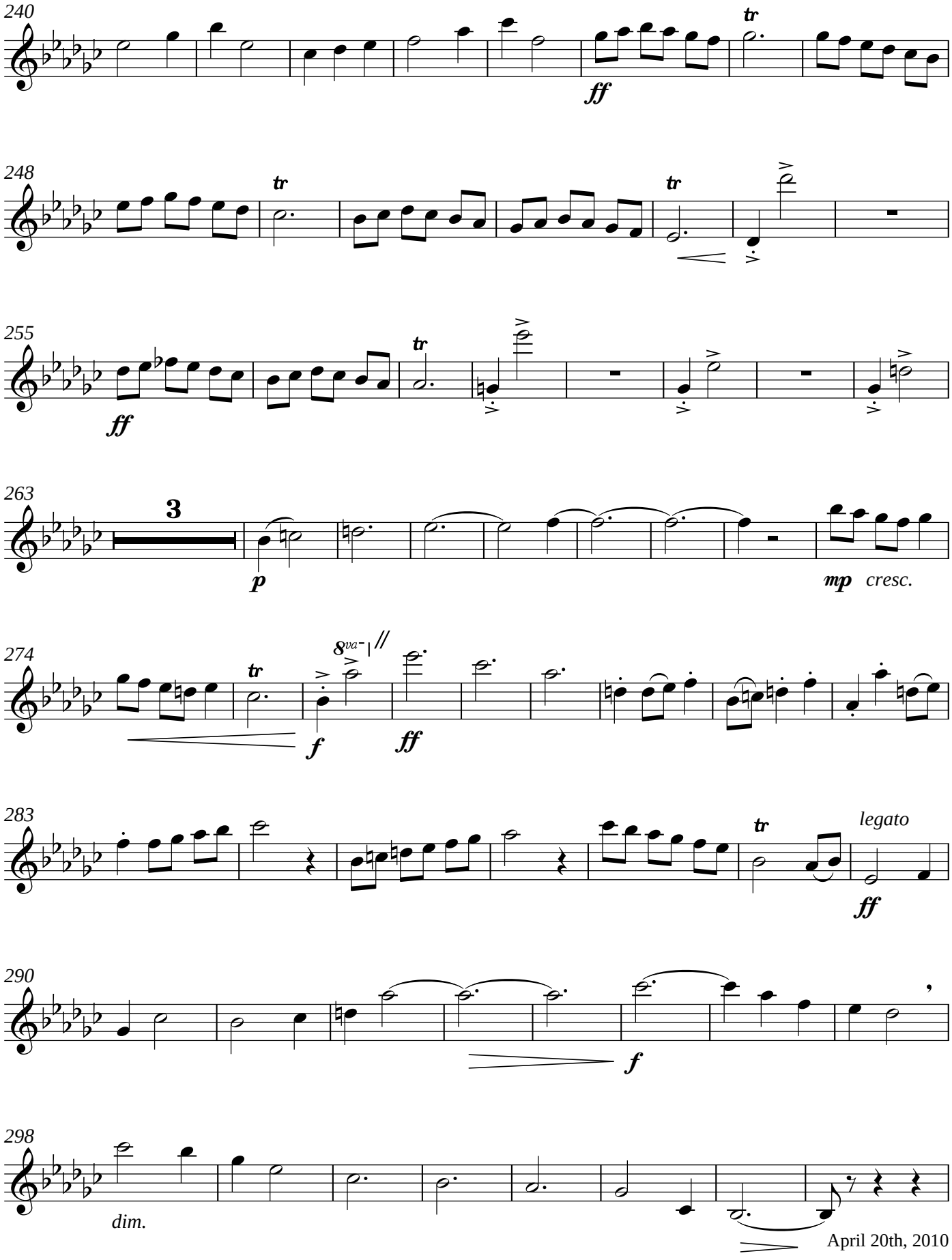
Con Moto $\mathbf{\mathit{\mathbf{\mathit{\mathbf{\mathit{



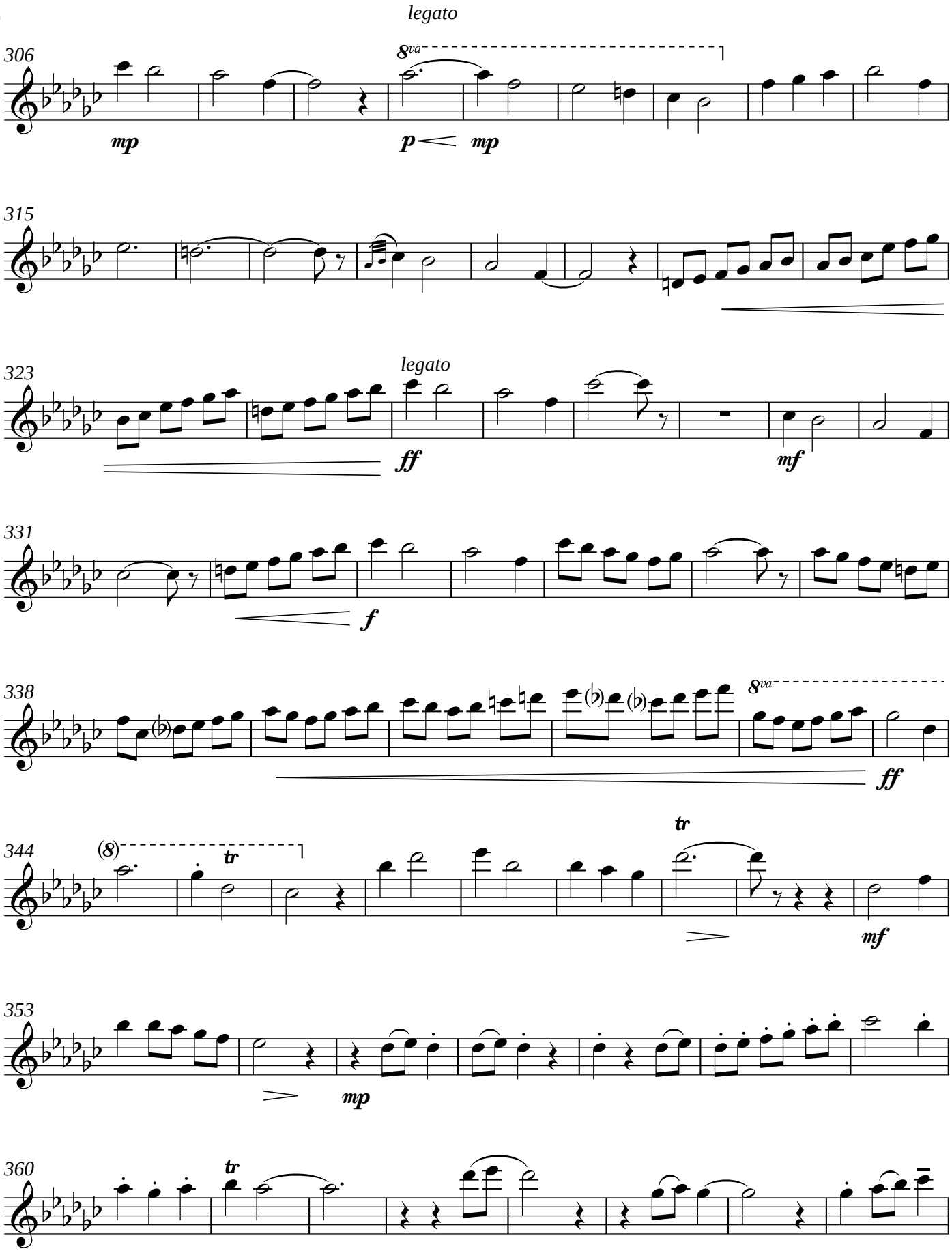
April 20th, 2010

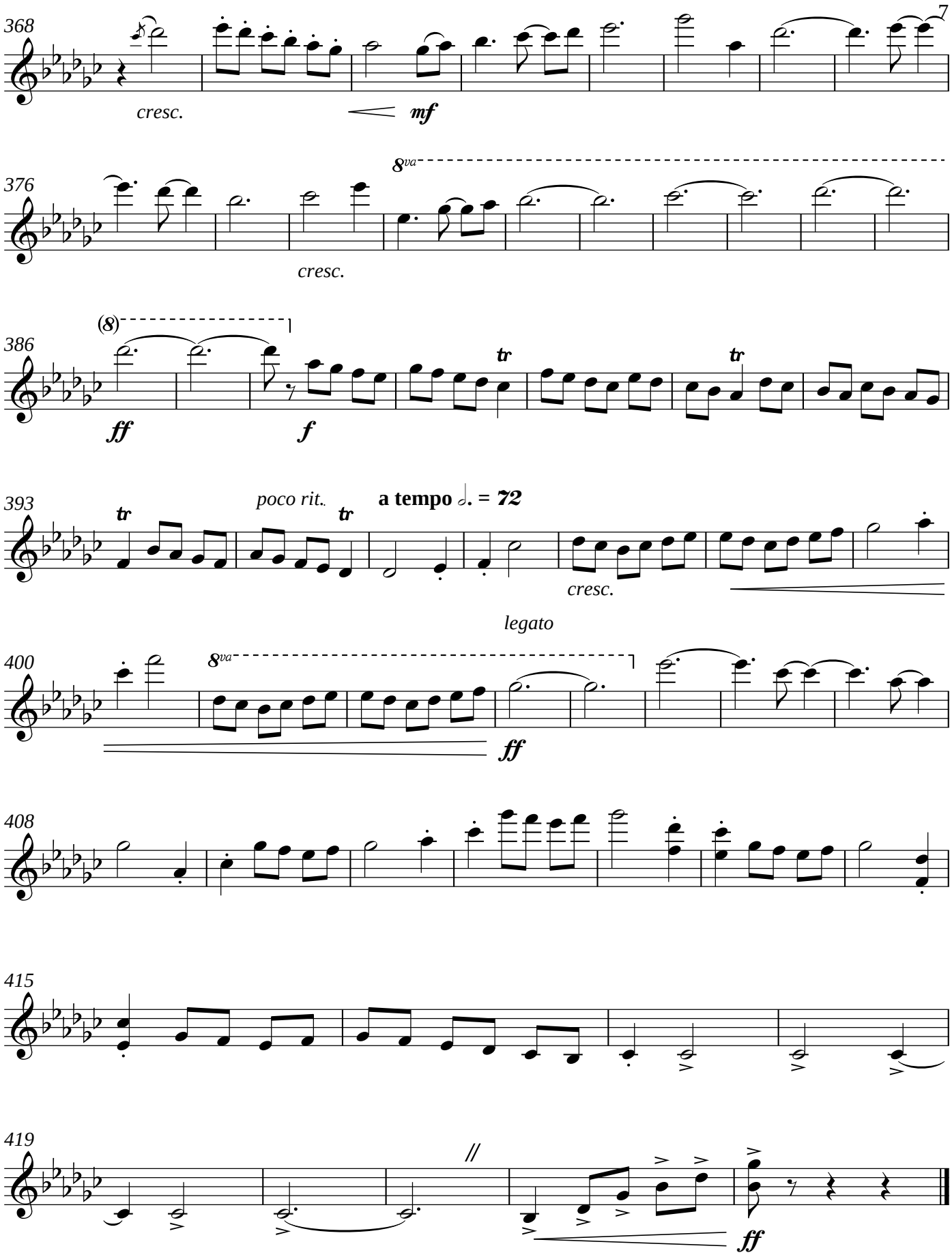

104
8va
mp
112
121
cresc.
128
legato
f
134
legato
ff
tr
143
mf
mp
151
tr
159
mf
8va
167
cresc.
(8)
174
tr
ff


182
4
f
192
tr
198
tr
205
tr
213
tr
219
8va
226
tr
2
tr
233
legato
mf
cresc. poco a poco...



April 20th, 2010


legato
306
8va
mp
p
mp
315
legato
323
ff
mf
331
f
338
8va
ff
344
(8)
tr
tr
mf
353
mp
360
tr


368
cresc.
mf
376
8va
cresc.
386
(8)
ff
f
tr
tr
393
poco rit.
tr
a tempo ♩. = 72
cresc.
legato
400
8va
ff
408
415
419
//
ff

The Art of Schillinger

$r_{3\div2}$

Piano Trio

Violoncello

Winner of the First International Schillinger Competition 2009

Sponsored by

The Schillinger School of Music

In collaboration with

The University of University of Hertfordshire

United Kingdom

Composed by

Daniel Léo Simpson

April 2009

San Francisco, California USA

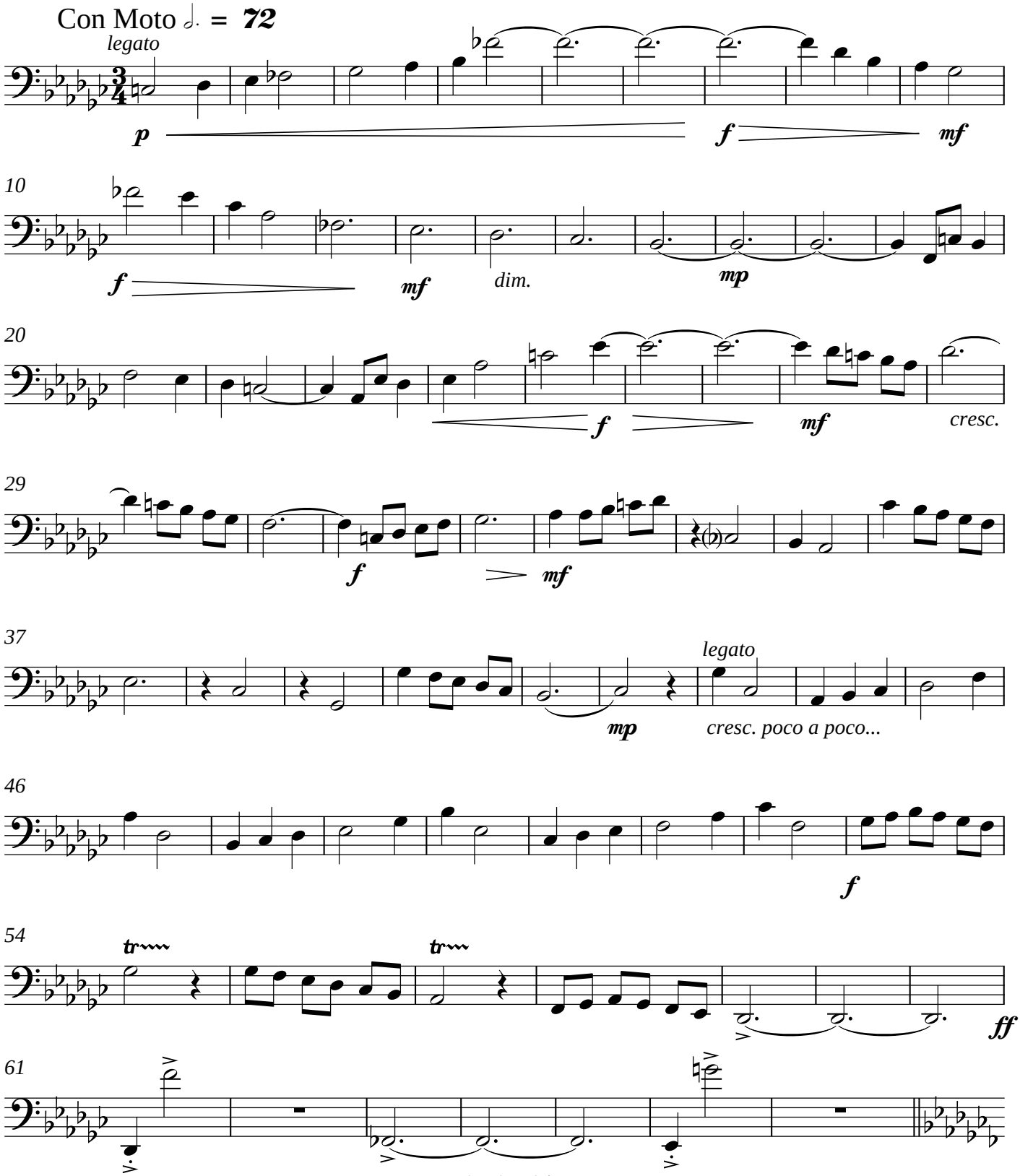
Violoncello

The Art of Schillinger

$r 3 \div 2$

(pronounced: r-3-2)

Daniel Léo Simpson
San Francisco, USA
February-April 2009



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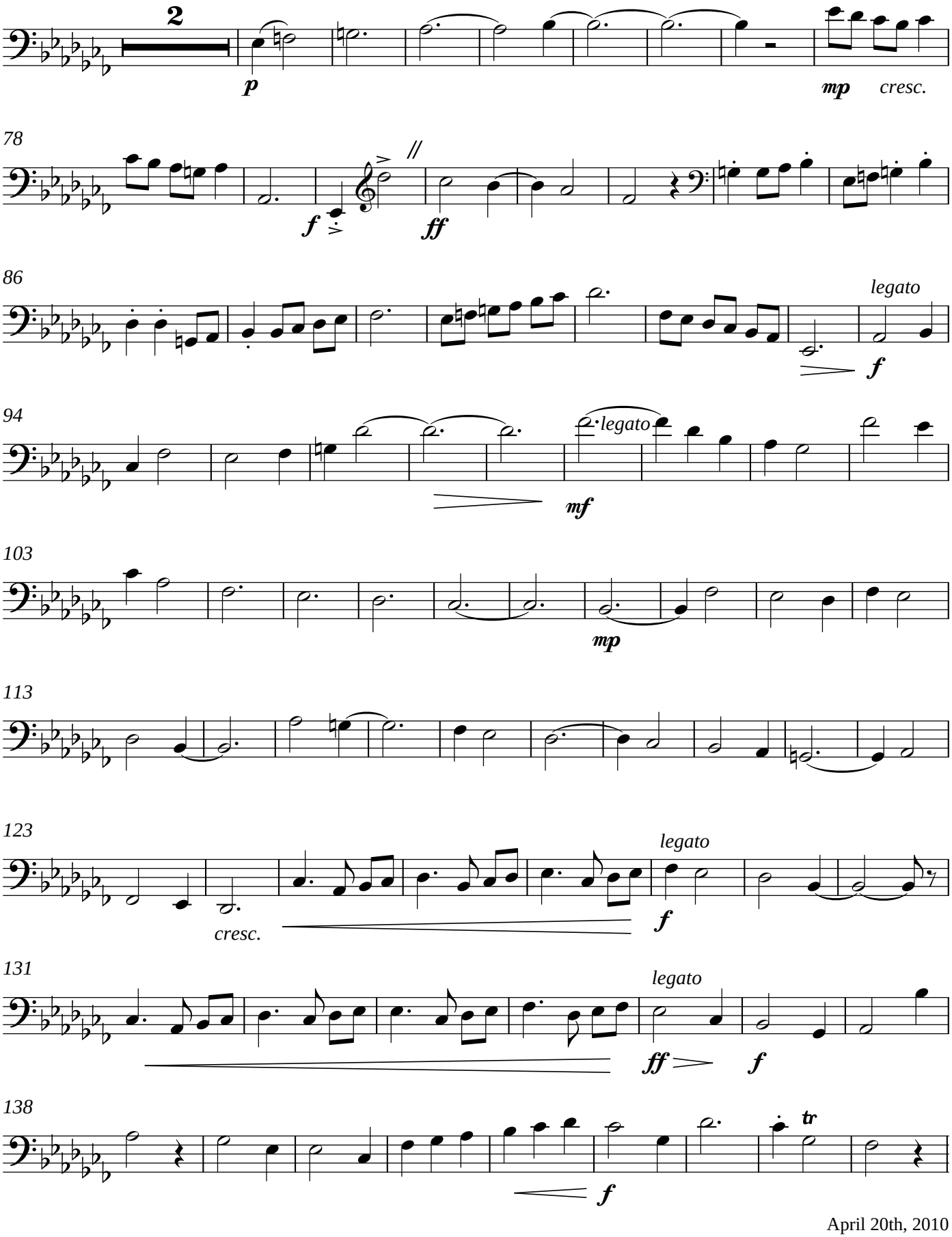
daniel@danielsimpson.com
cum sancto spiritu


2
p
mp
cresc.
78
f
ff
86
legato
f
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legato
mf
103
mp
113
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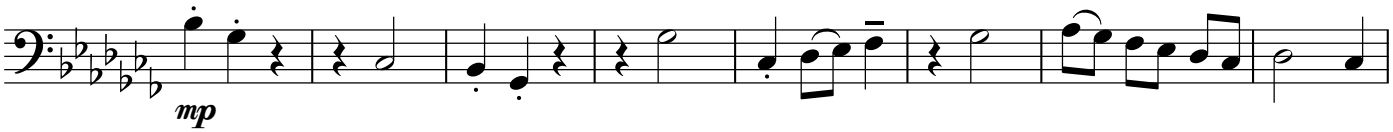
cresc.
legato
f
131
legato
ff
f
138
tr
f

147



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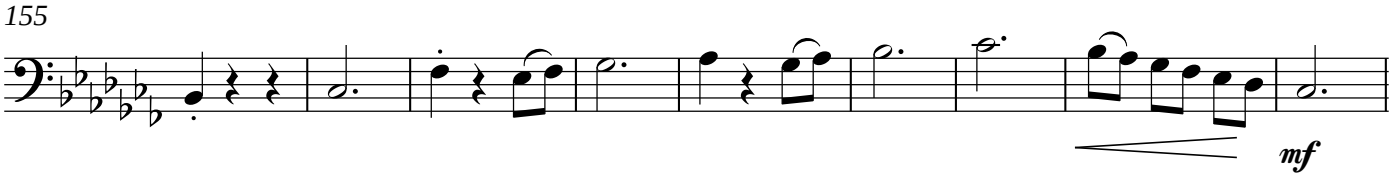

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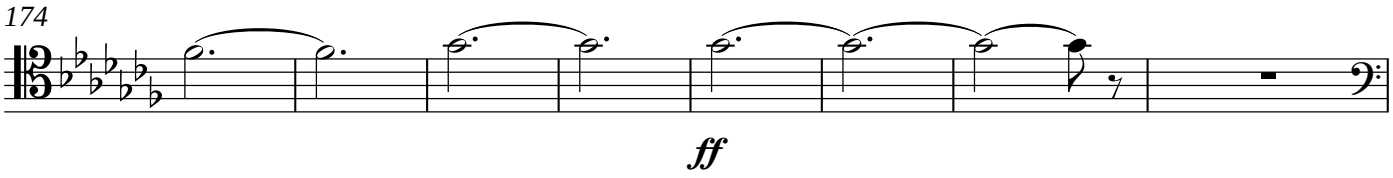

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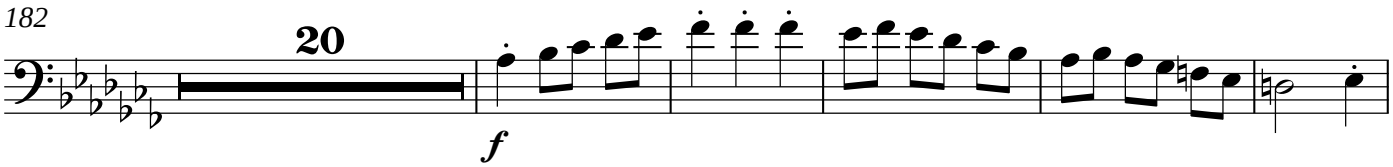

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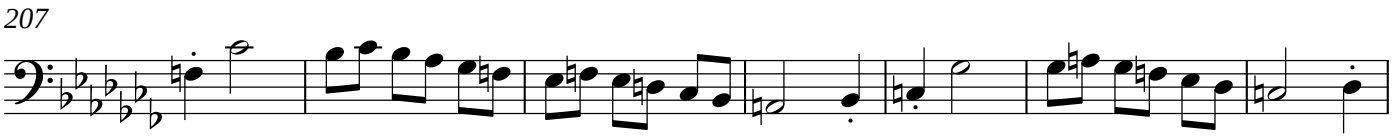

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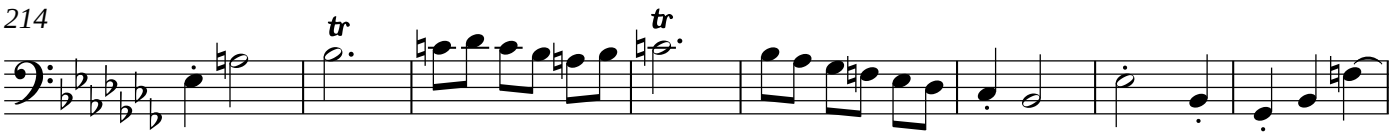

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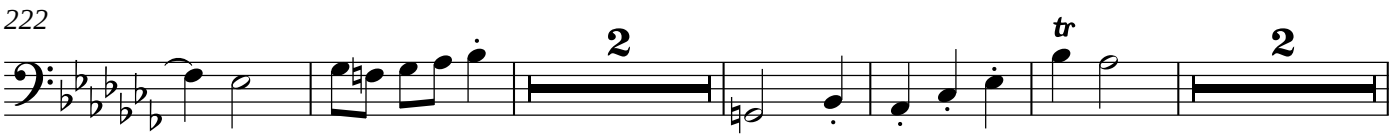
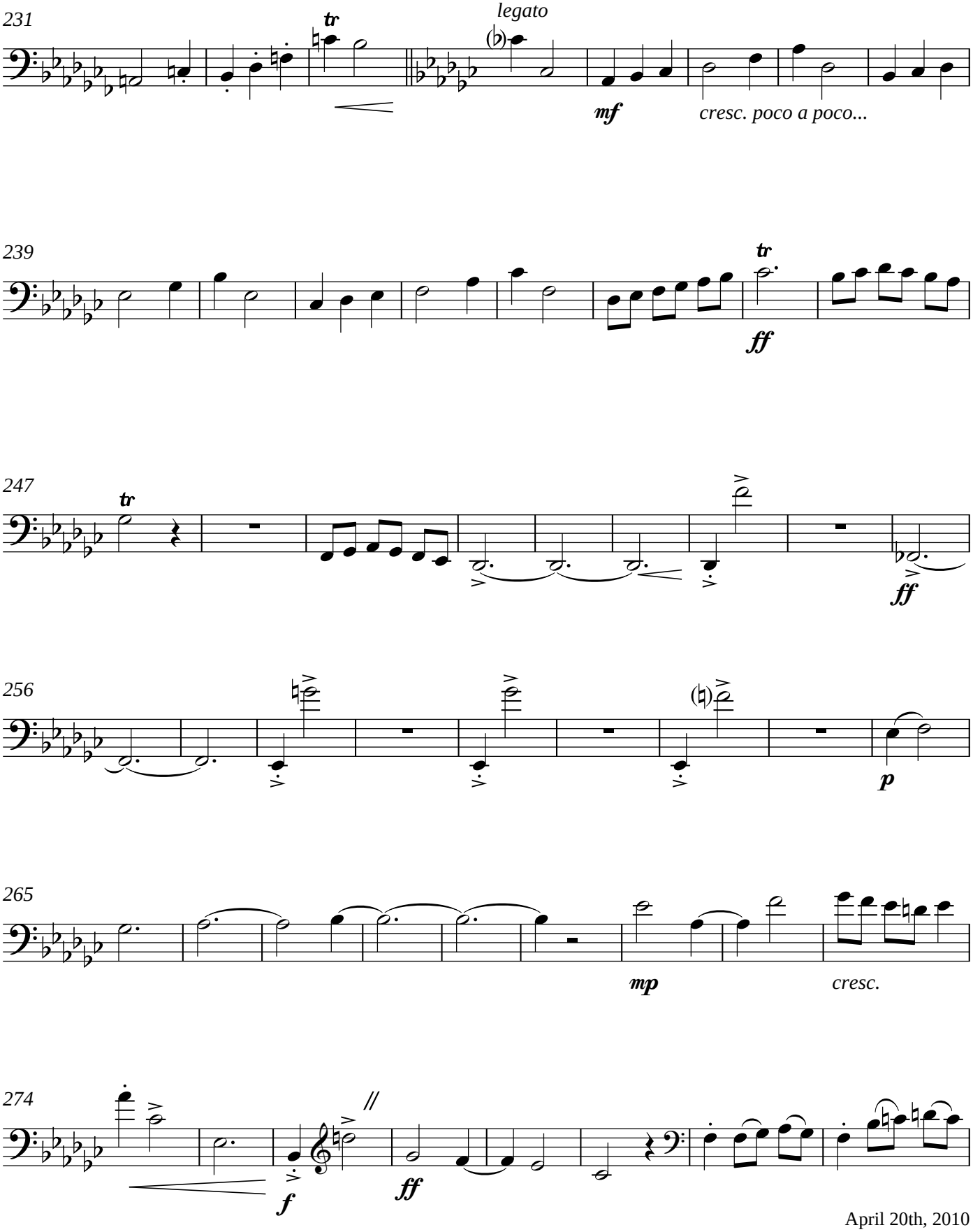
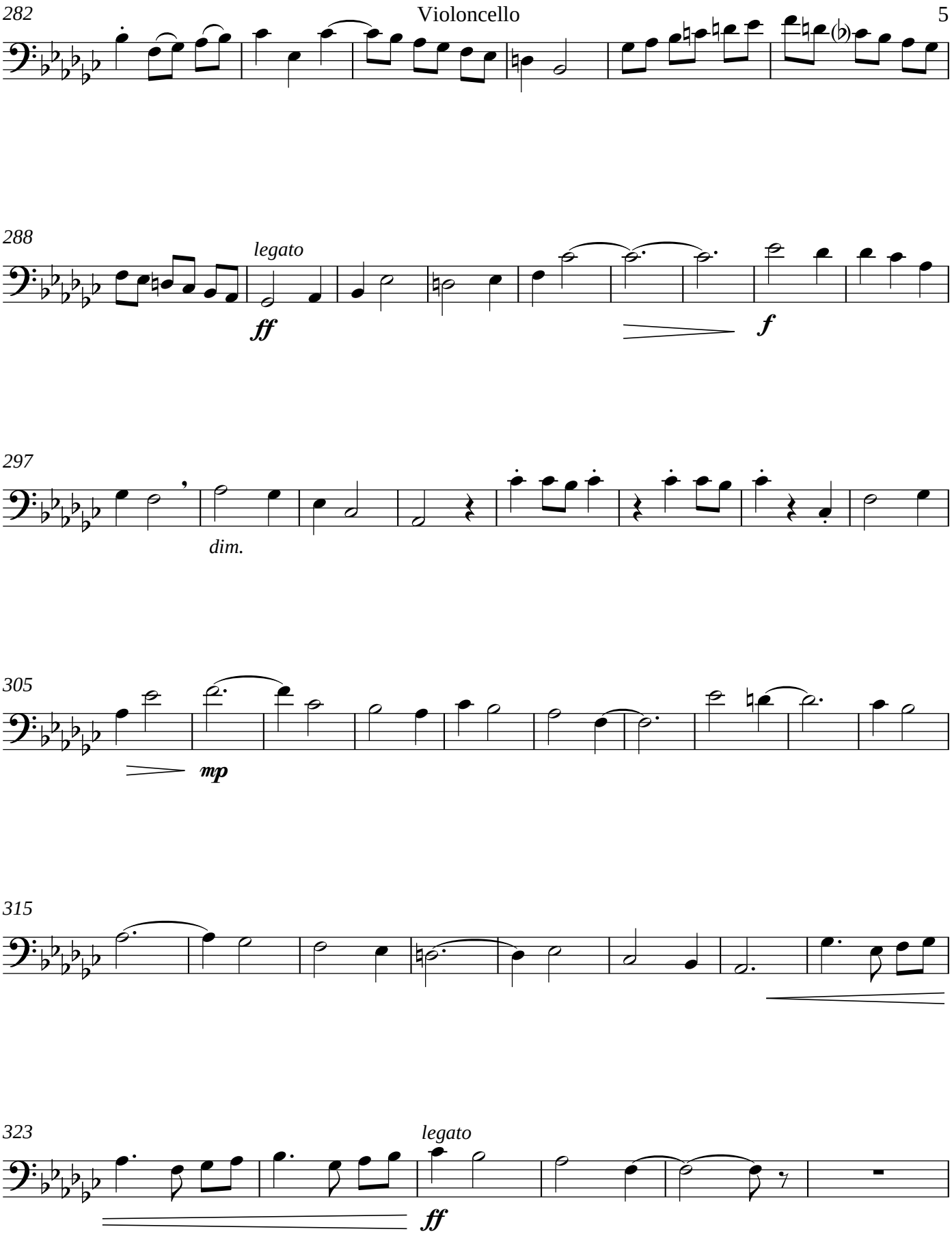
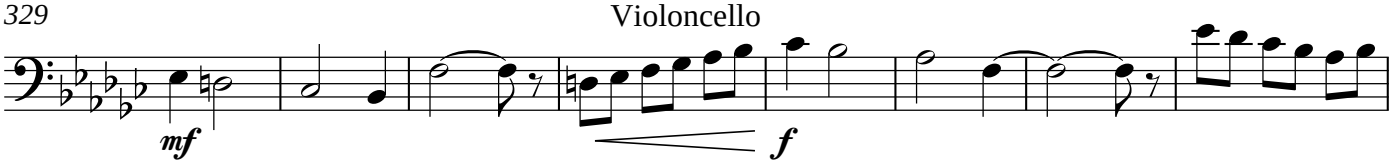



231
tr
legato
mf
cresc. poco a poco...
239
tr
ff
247
tr
ff
256
p
265
mp
cresc.
274
f
ff


282
288
legato
ff
f
297
dim.
305
mp
315
323
legato
ff

Violoncello

329



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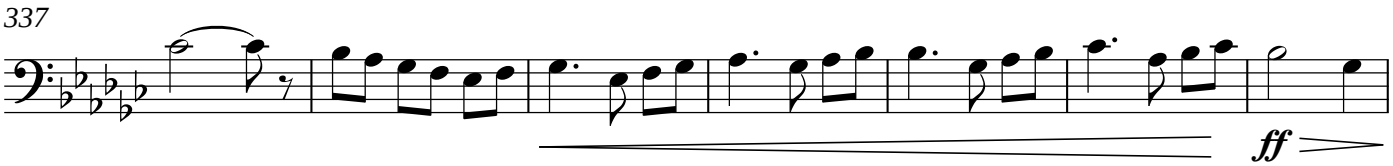

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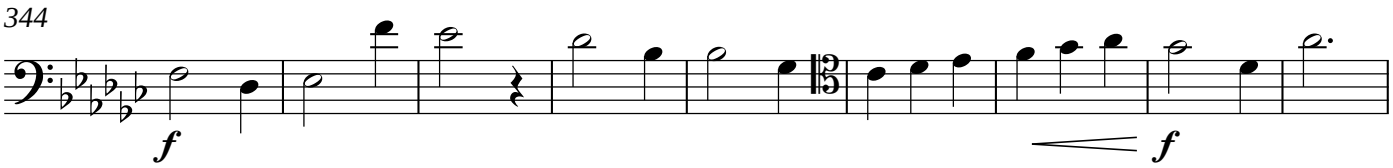

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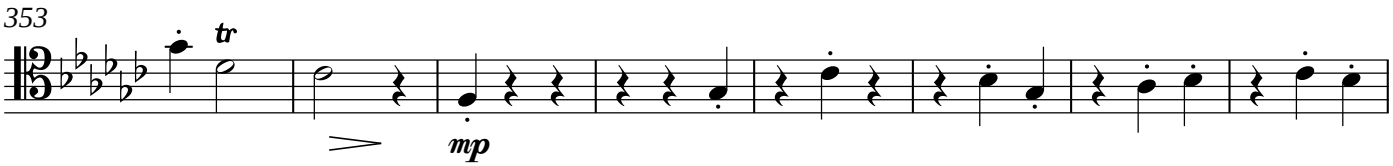

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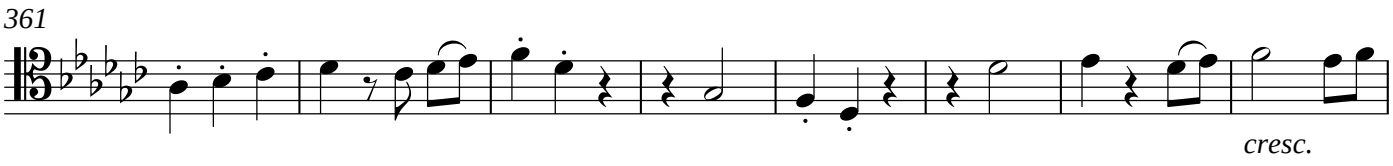

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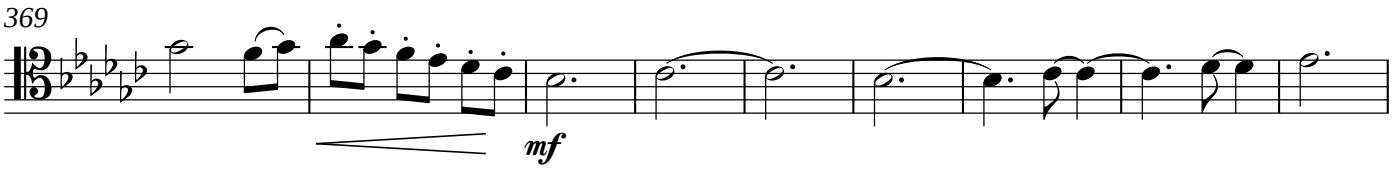

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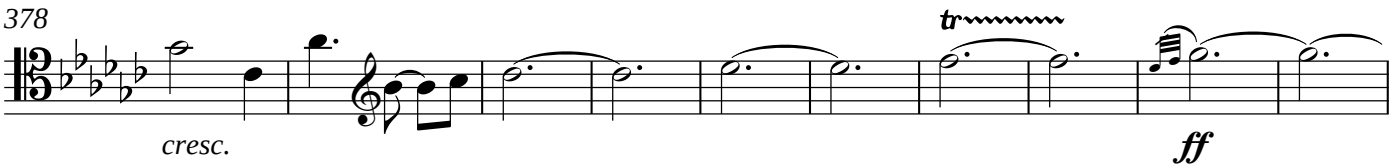
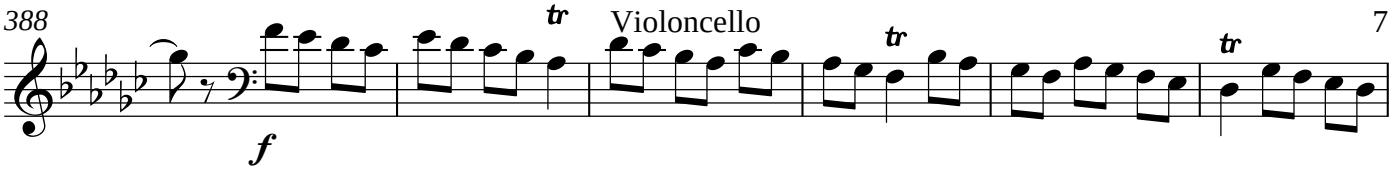
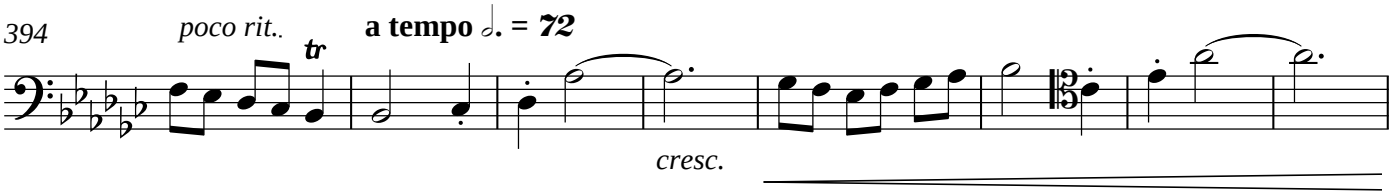
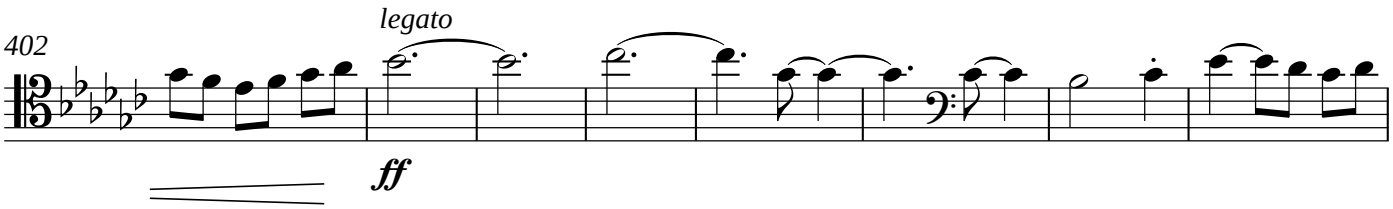
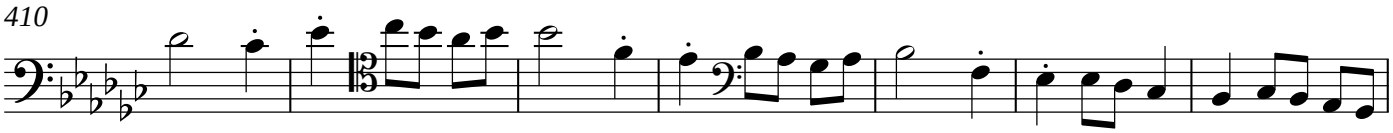



388
tr
tr
tr
f


394
poco rit..
tr
a tempo ♩. = 72
cresc.


402
legato
ff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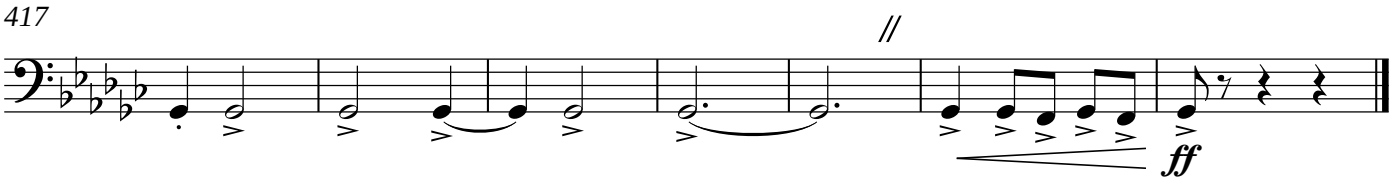
417
//
ff

The Art of Schillinger

$r_{3\div2}$

Piano Trio

Pianoforte

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United Kingdom

Composed by

Daniel Léo Simpson

April 2009

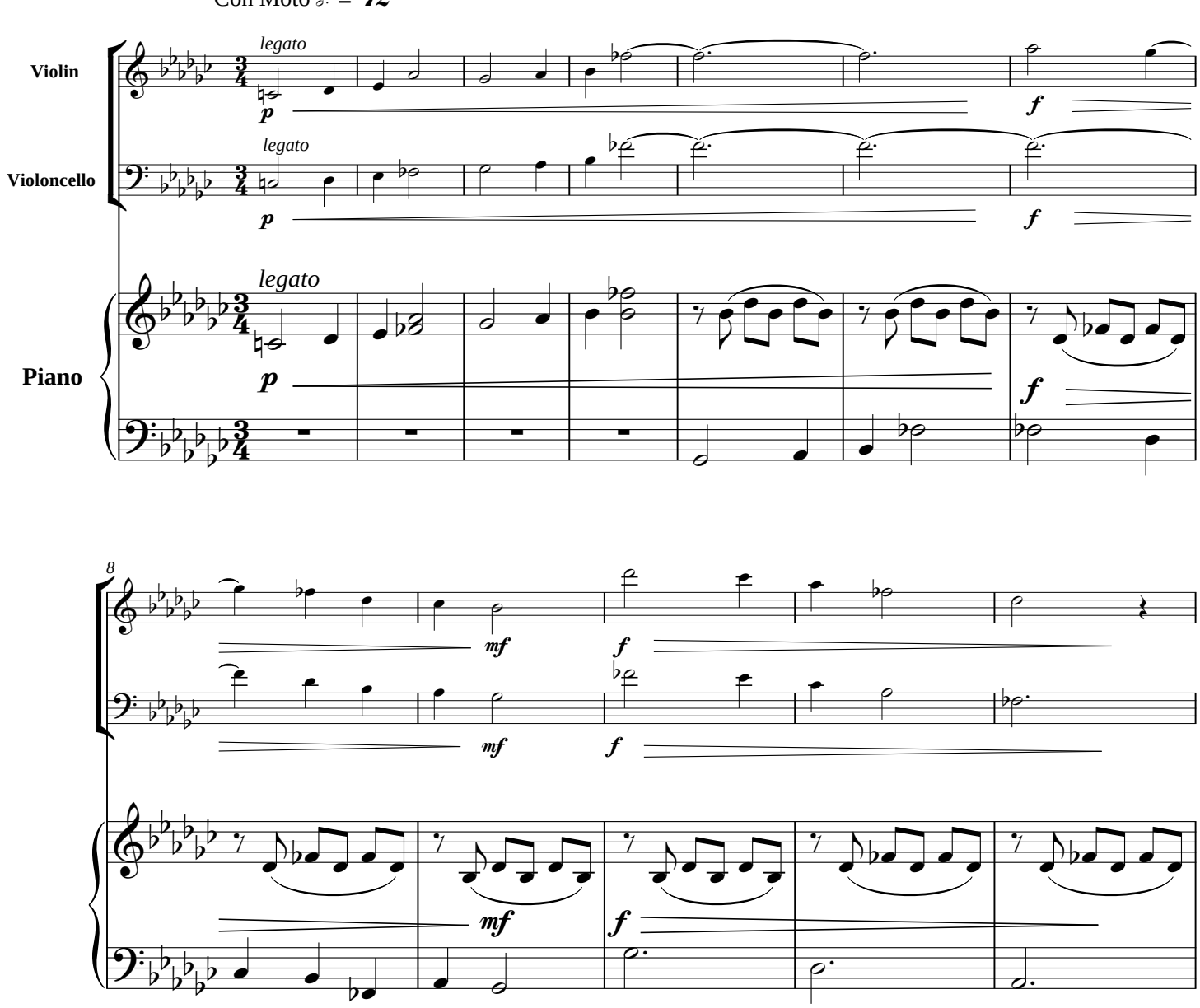
San Francisco, California USA

The Art of Schillinger

$^{r}3\div2$

(pronounced: r-3-2)

Daniel Léo Simpson
San Francisco, USA
February-April 2009



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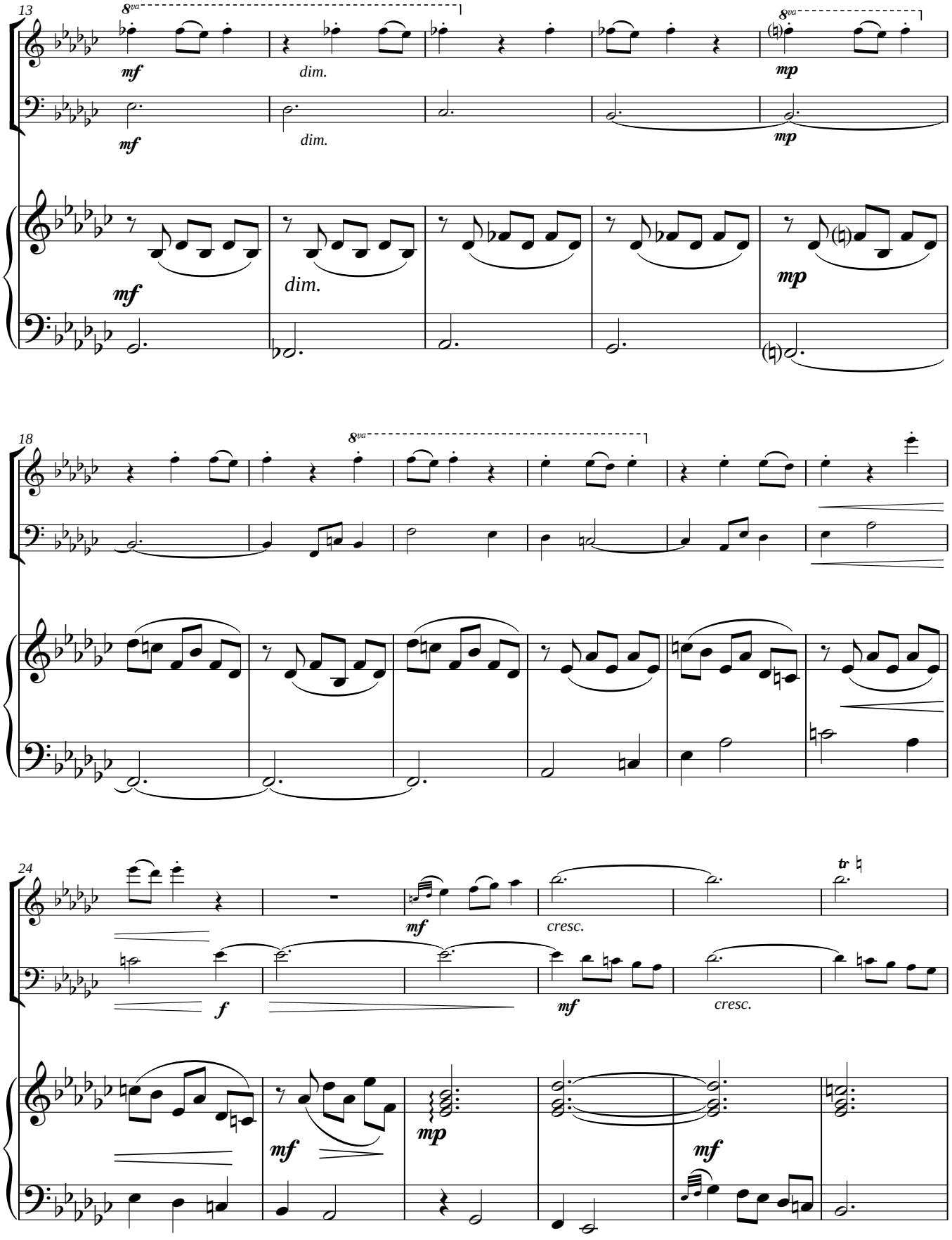
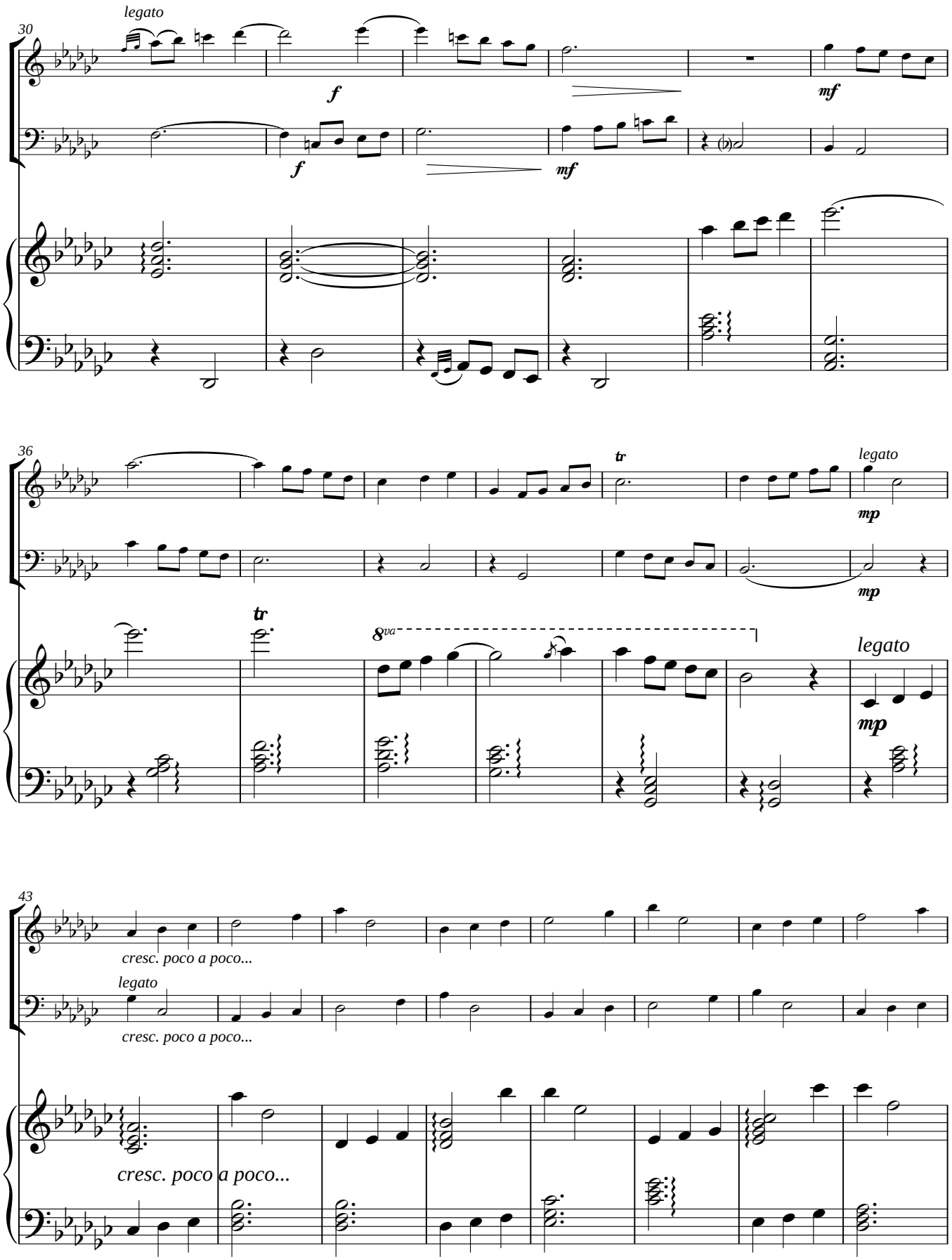
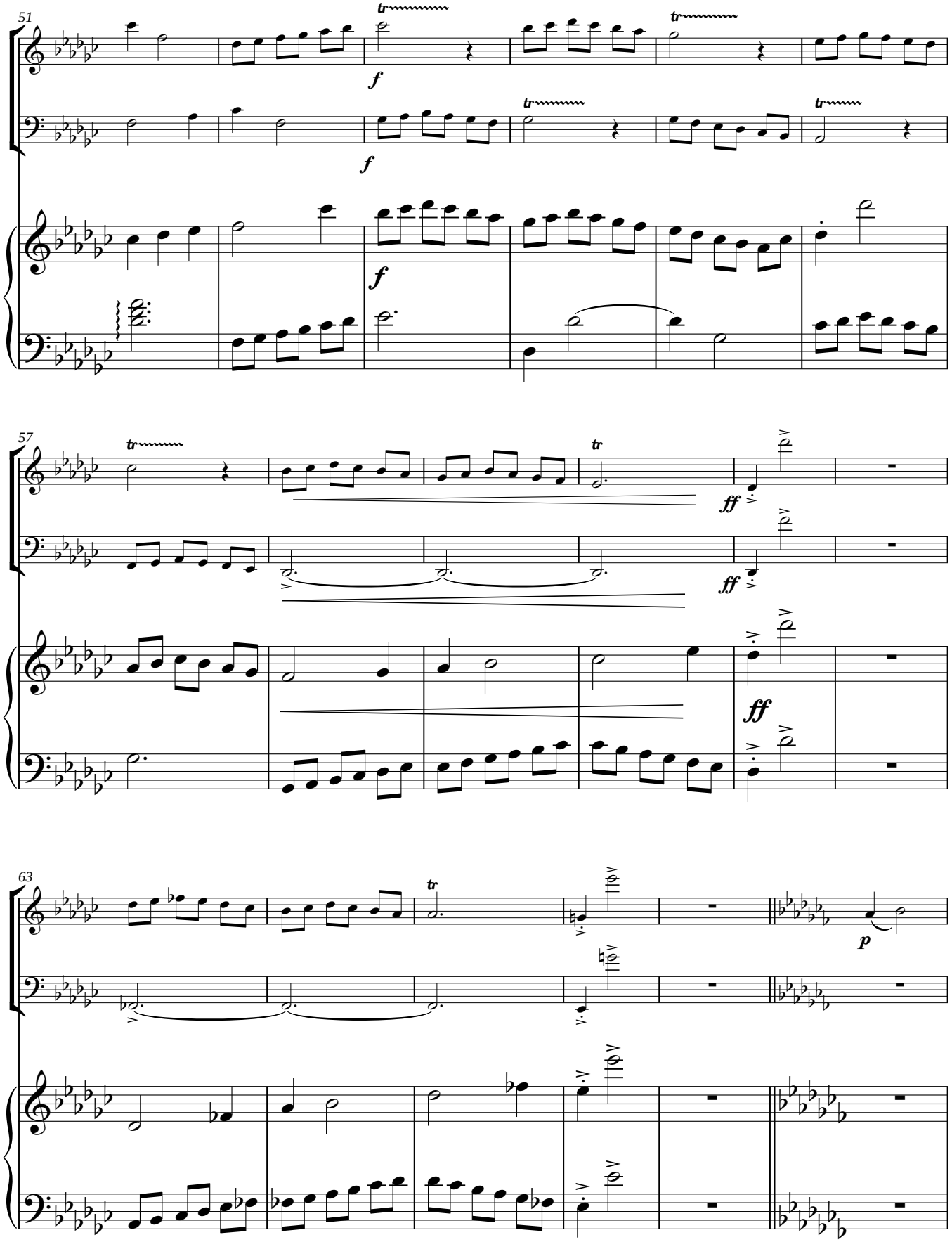
daniel@danielsimpson.com
cum sancto spiritu


13
8va
mf
dim.
mp
18
24
f
cresc.
tr
April 20th, 2010


30
legato
f
f
mf
mf
36
tr
legato
mp
mp
tr
8va
legato
mp
43
cresc. poco a poco...
legato
cresc. poco a poco...
cresc. poco a poco...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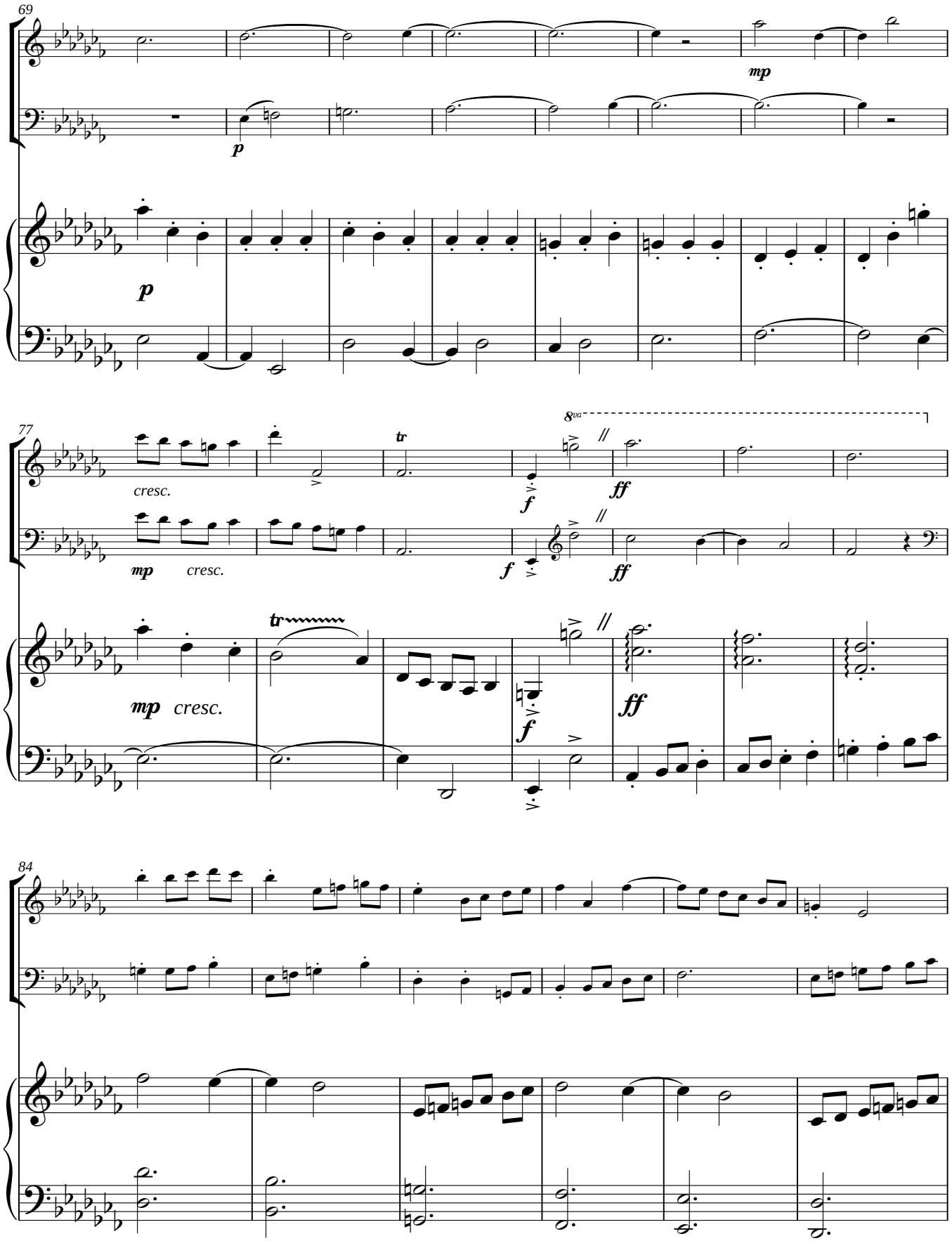
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p
p
77
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tr
8va
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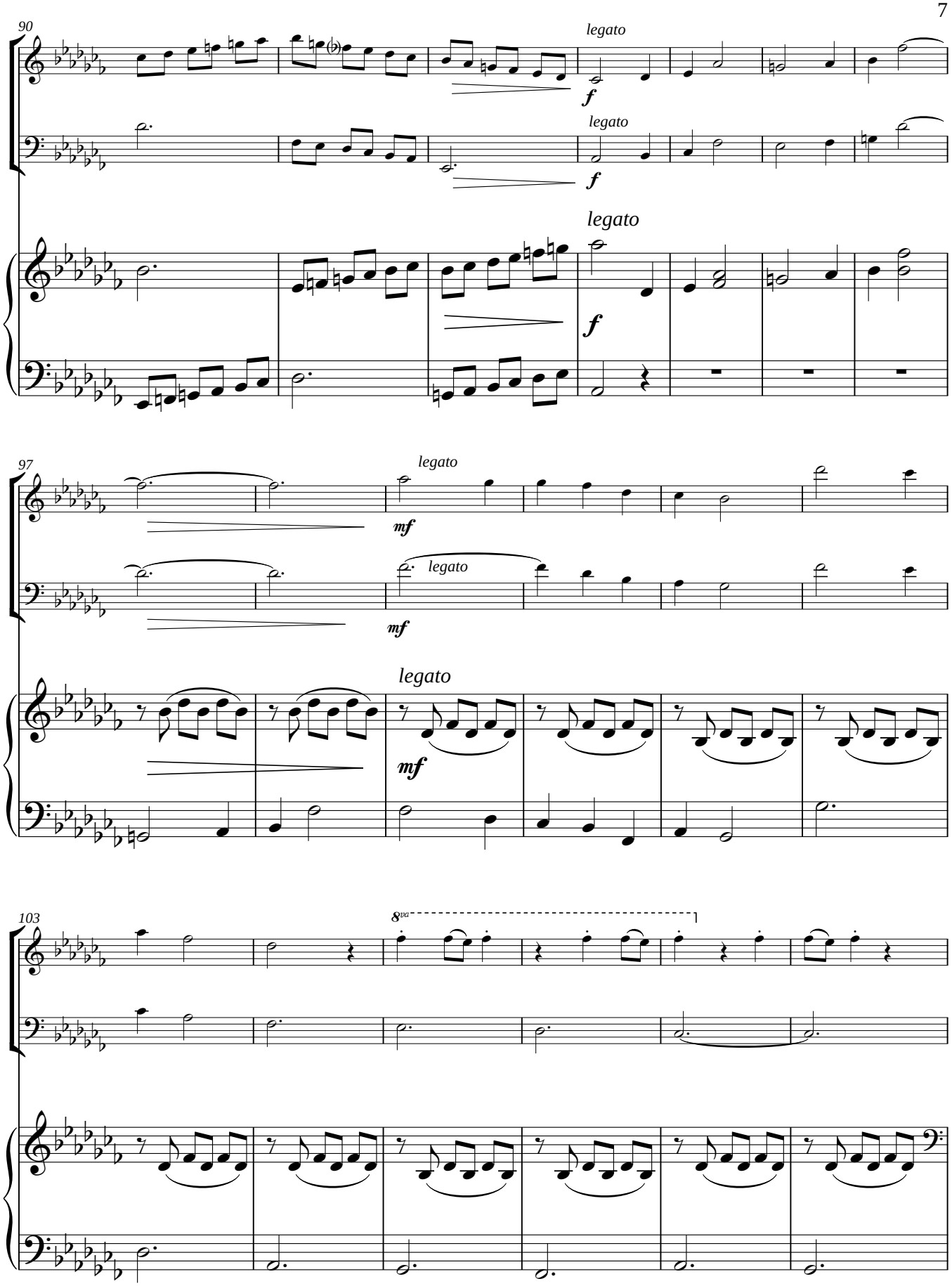
ff
mp
cresc.
f
ff
mp
cresc.
tr
f
ff
84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legato
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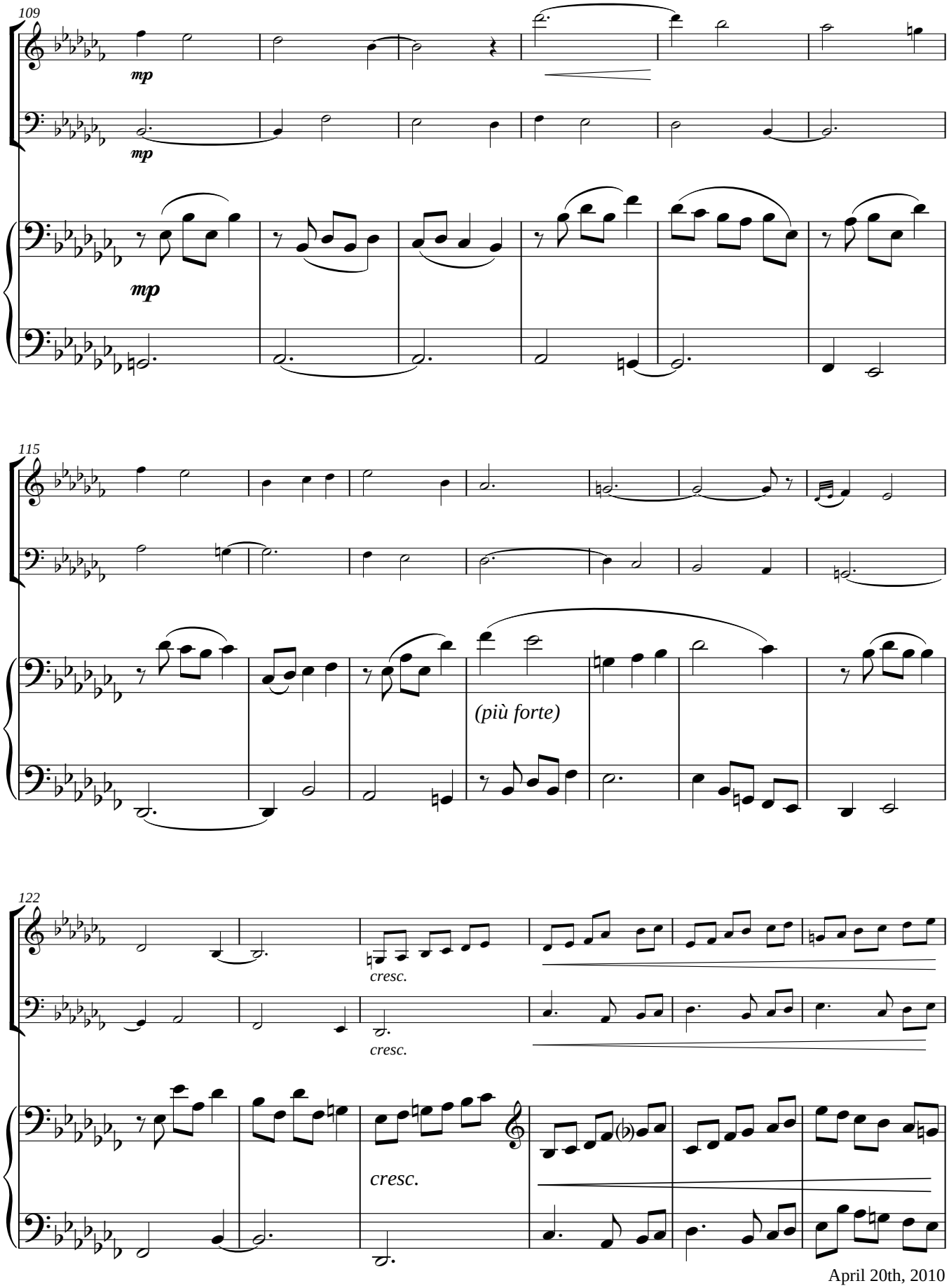
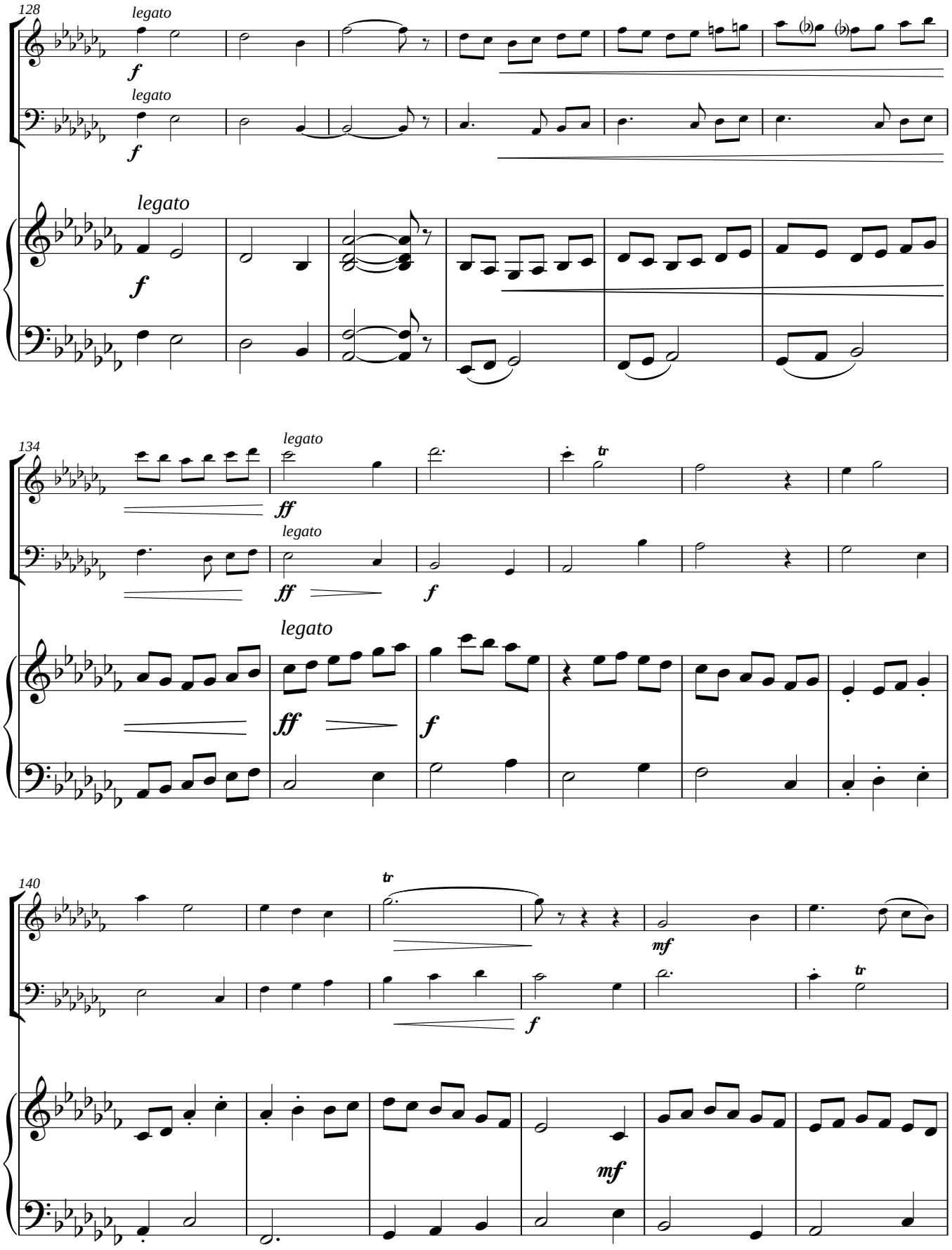
legato
f
97
legato
mf
legato
mf
legato
mf
103
8va


109
mp
mp
mp
115
(più forte)
122
cresc.
cresc.
cresc.


128
legato
f
legato
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legato
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ff
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ff
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legato
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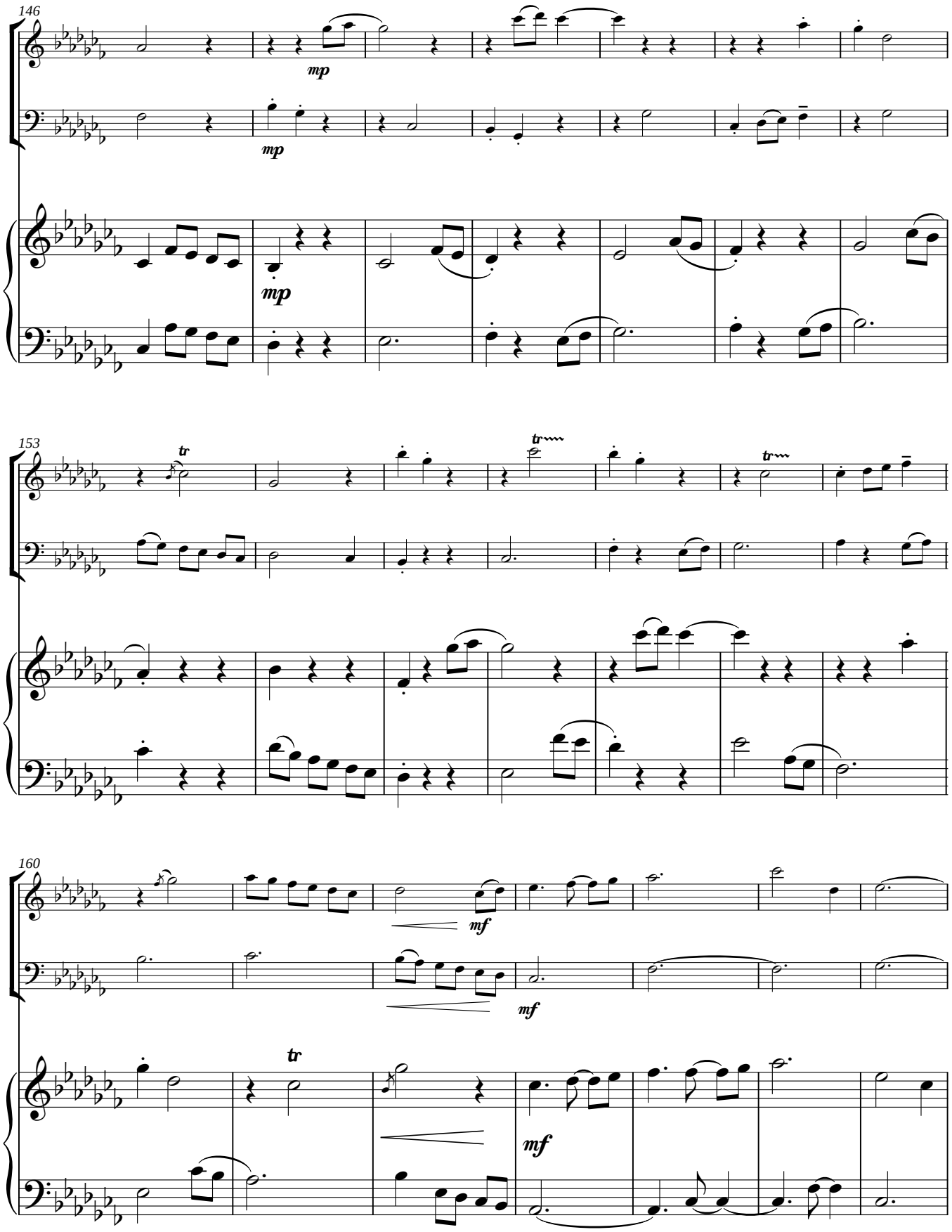
mf
f
tr
mf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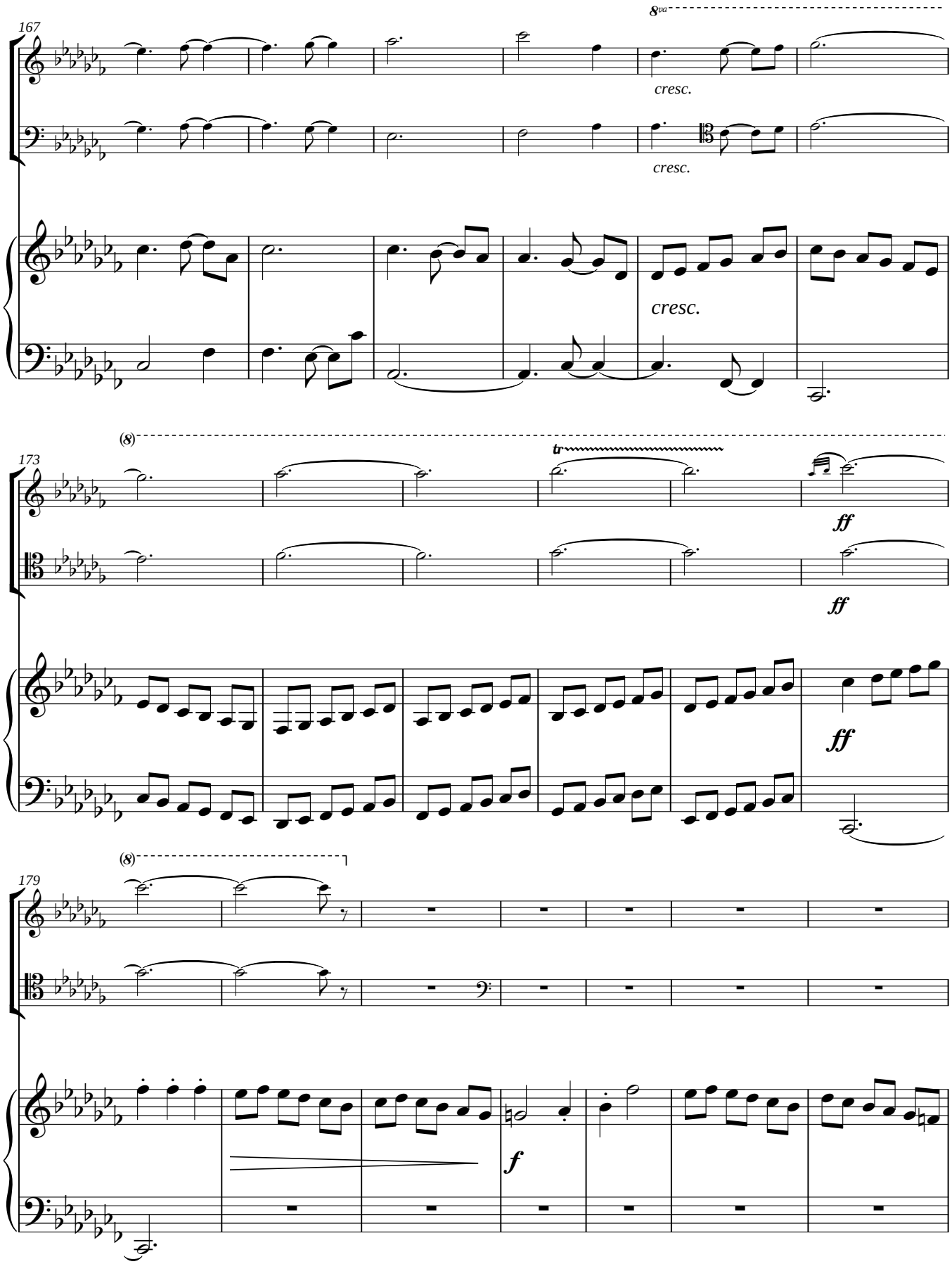
tr
mf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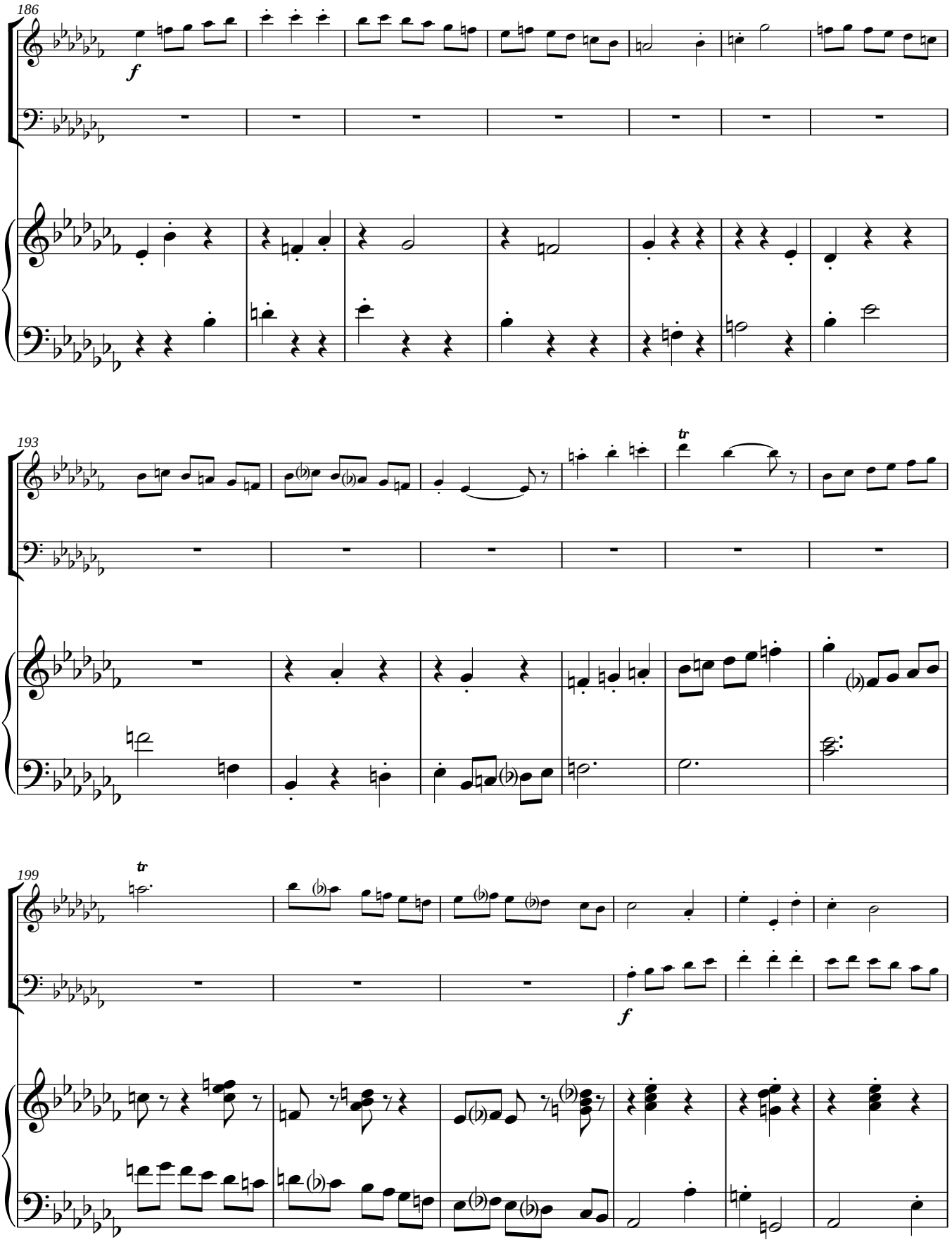
8va
cresc.
cresc.
cresc.
(8)
173
tr
ff
ff
ff
(8)
179
f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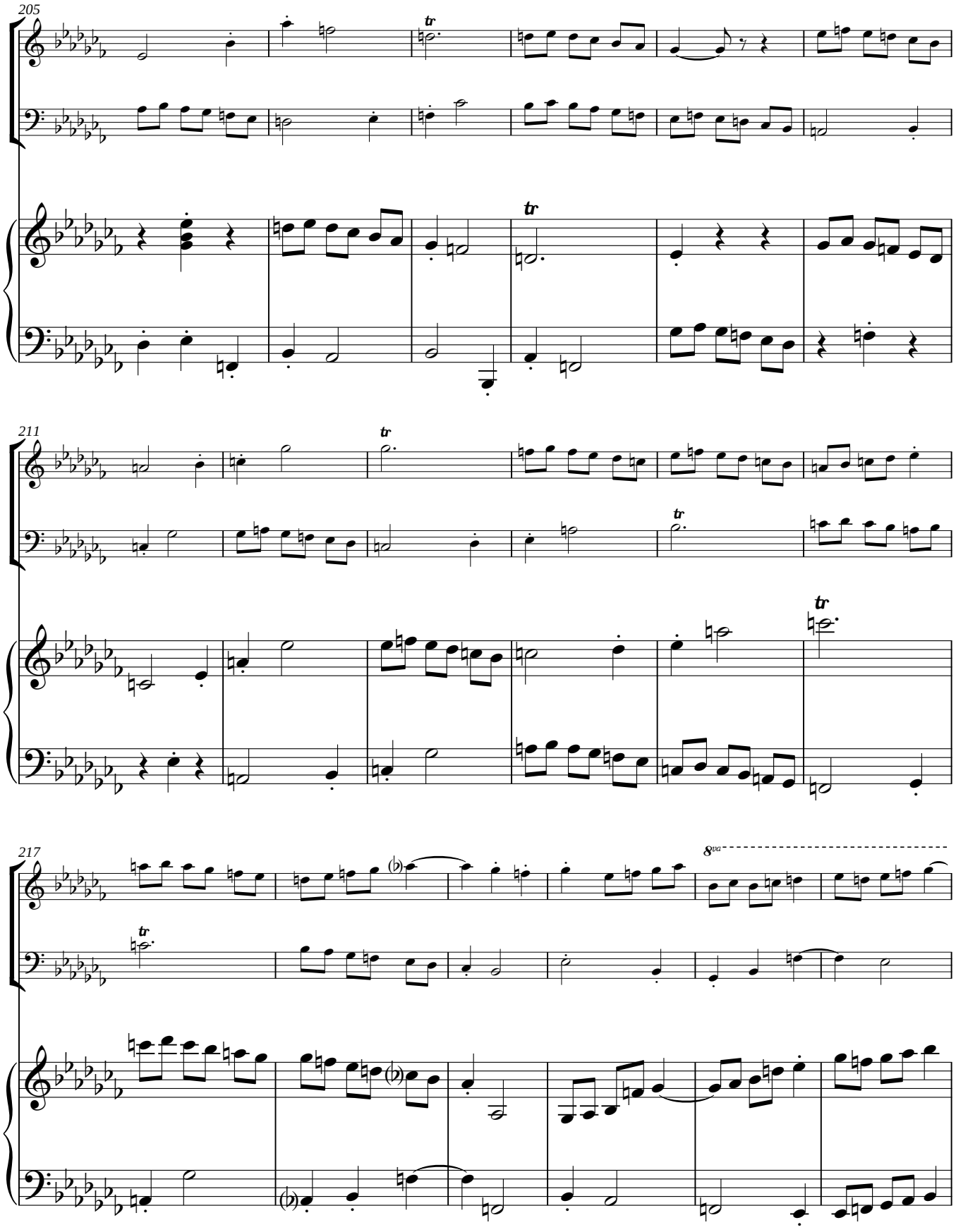
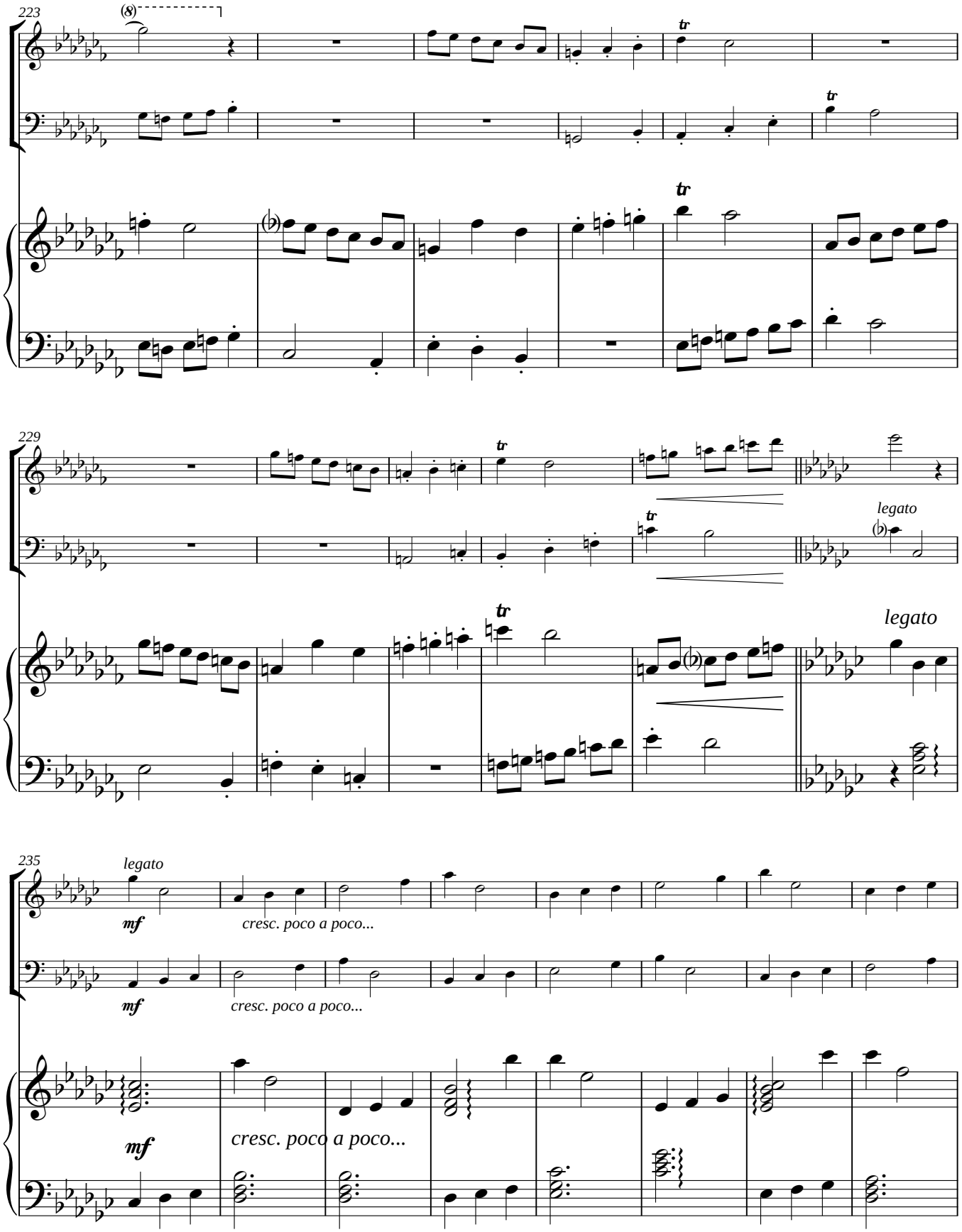
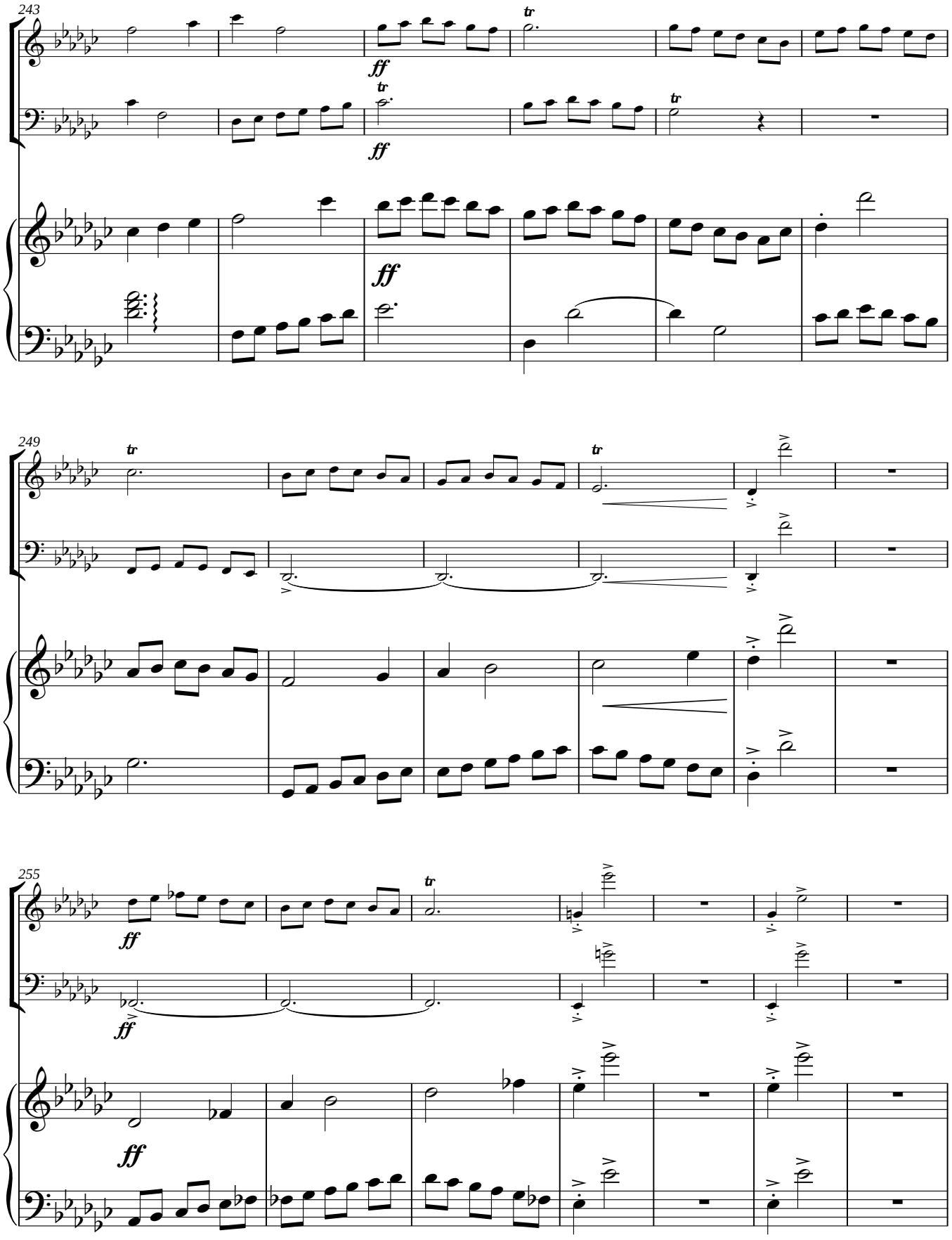

205
211
217
8va


223
(8)
tr
tr
tr
229
tr
legato
tr
legato
235
legato
mf
cresc. poco a poco...
mf
cresc. poco a poco...
mf
cresc. poco a poco...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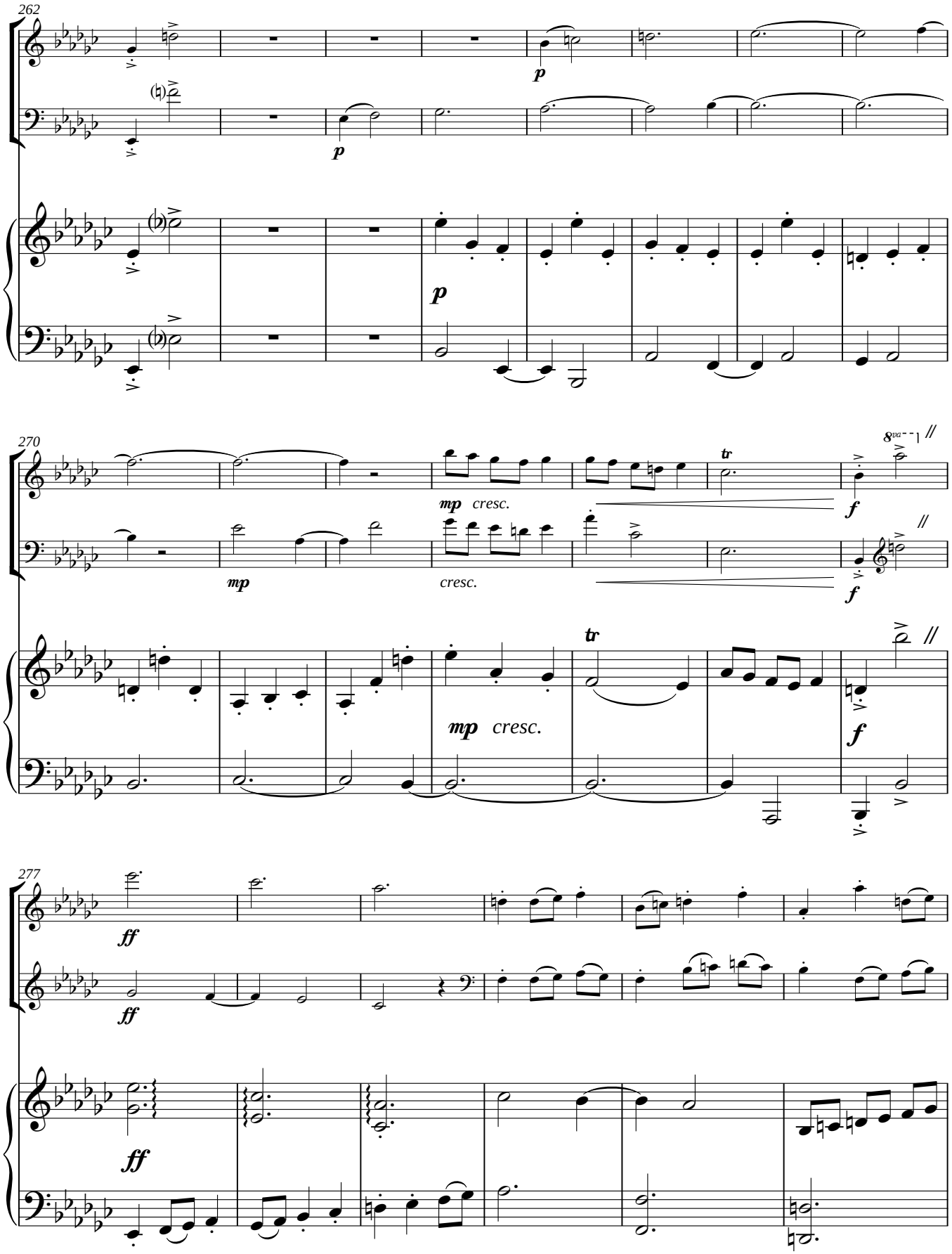
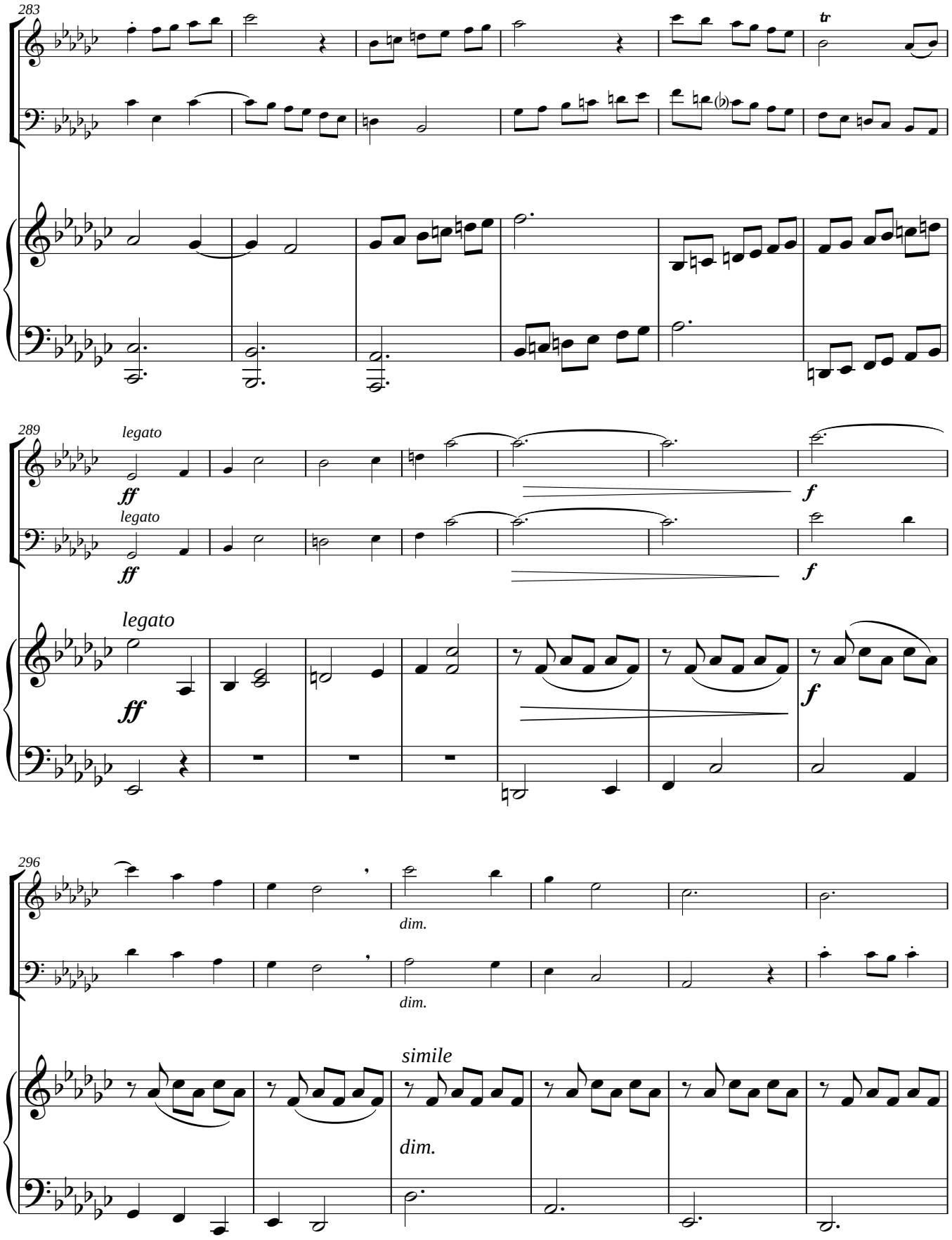
ff
249
255


262
p
p
p
270
mp cresc.
mp
cresc.
tr
f
f
8va
mp cresc.
tr
f
277
ff
ff
ff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ff
legato
ff
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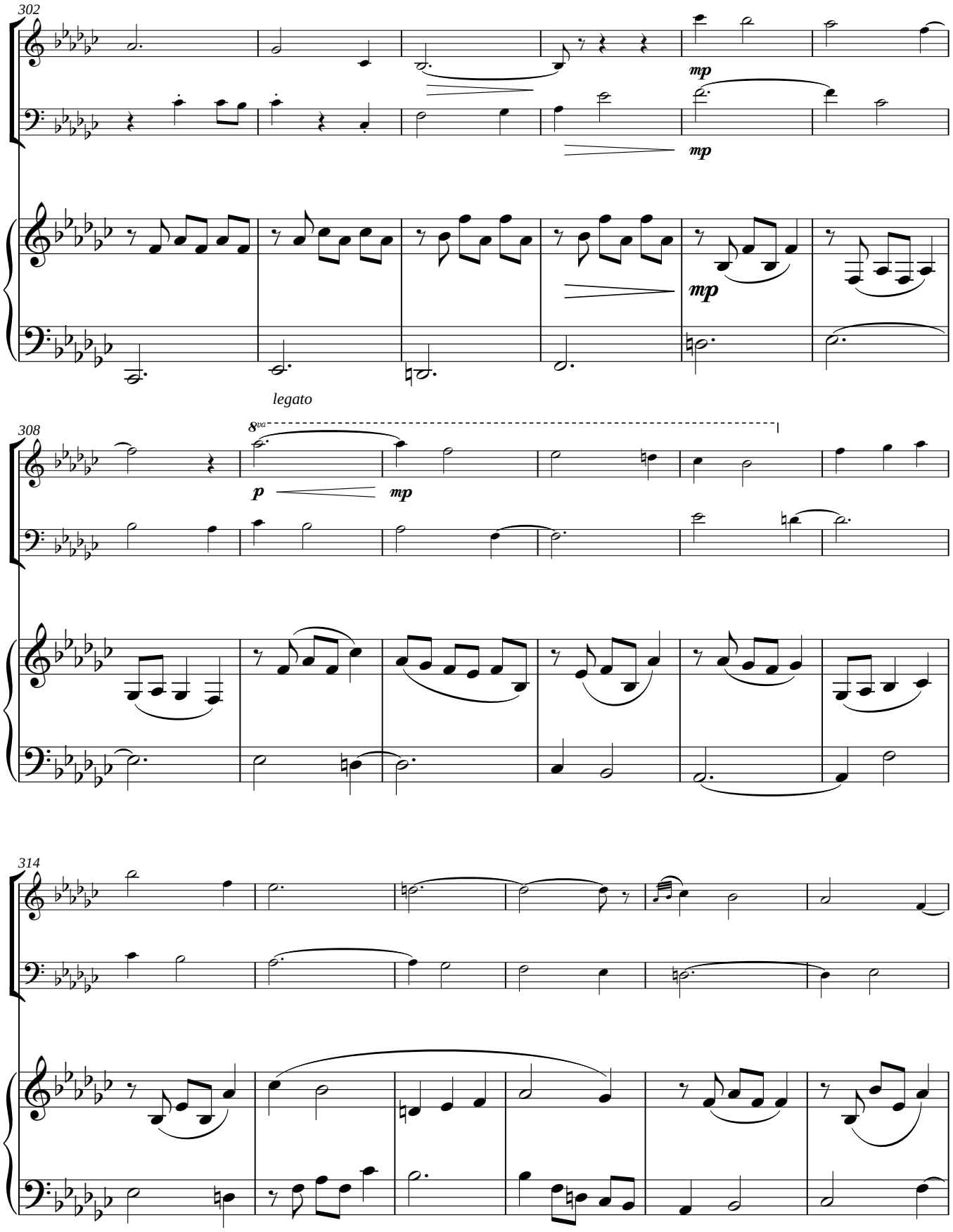
legato
ff
f
296
dim.
dim.
simile
dim.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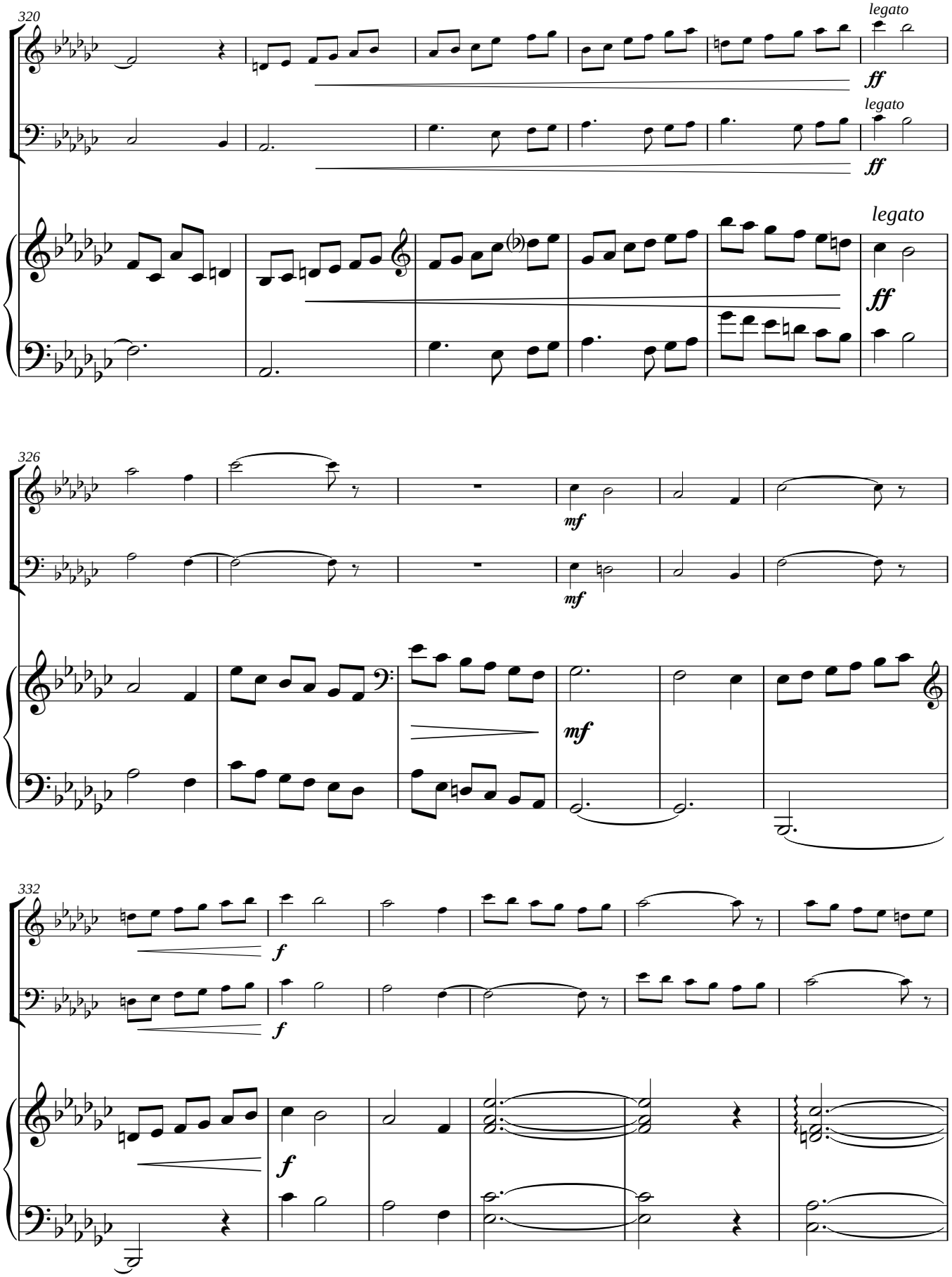
mp
mp
mp
legato
308
8va
p
mp
314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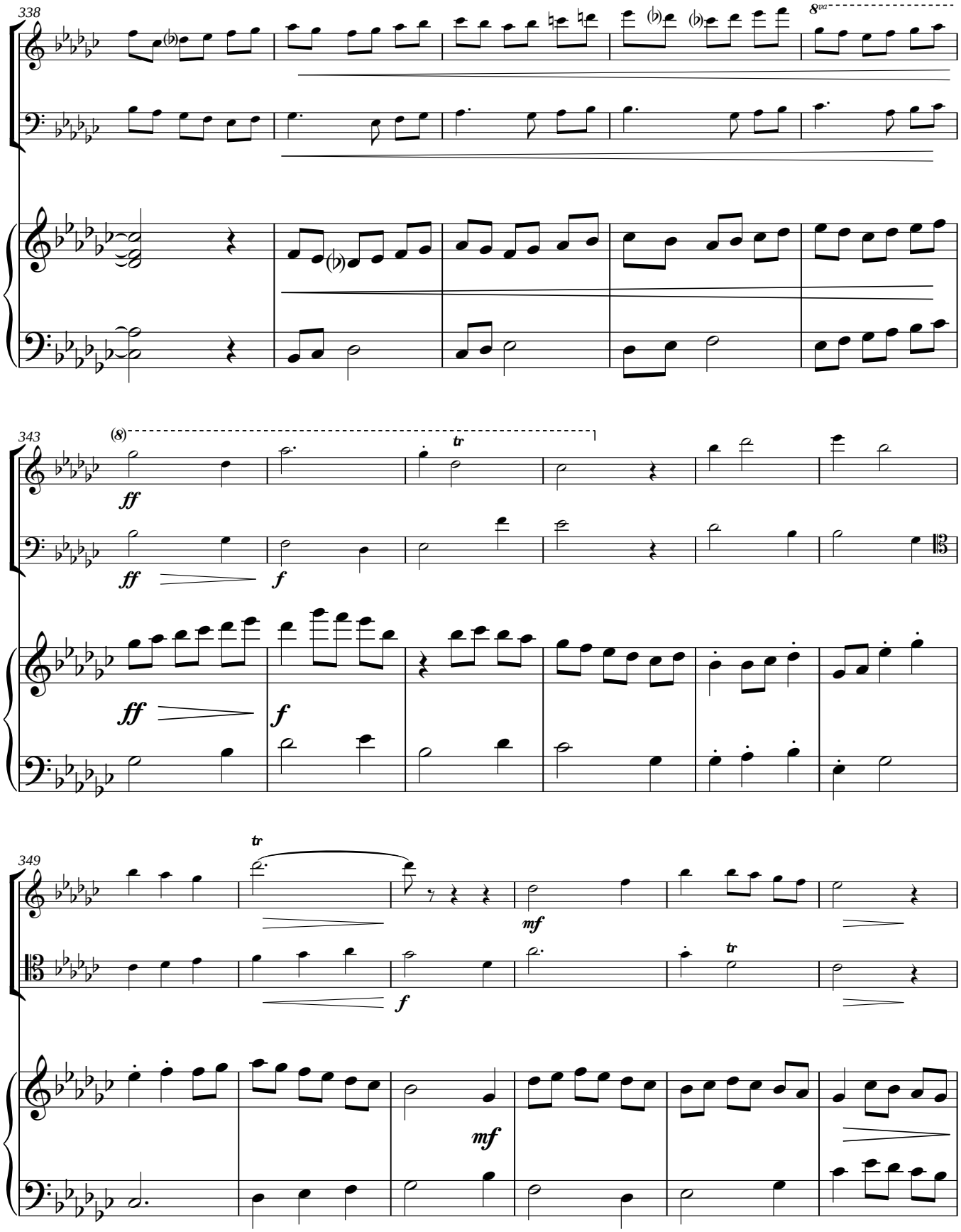
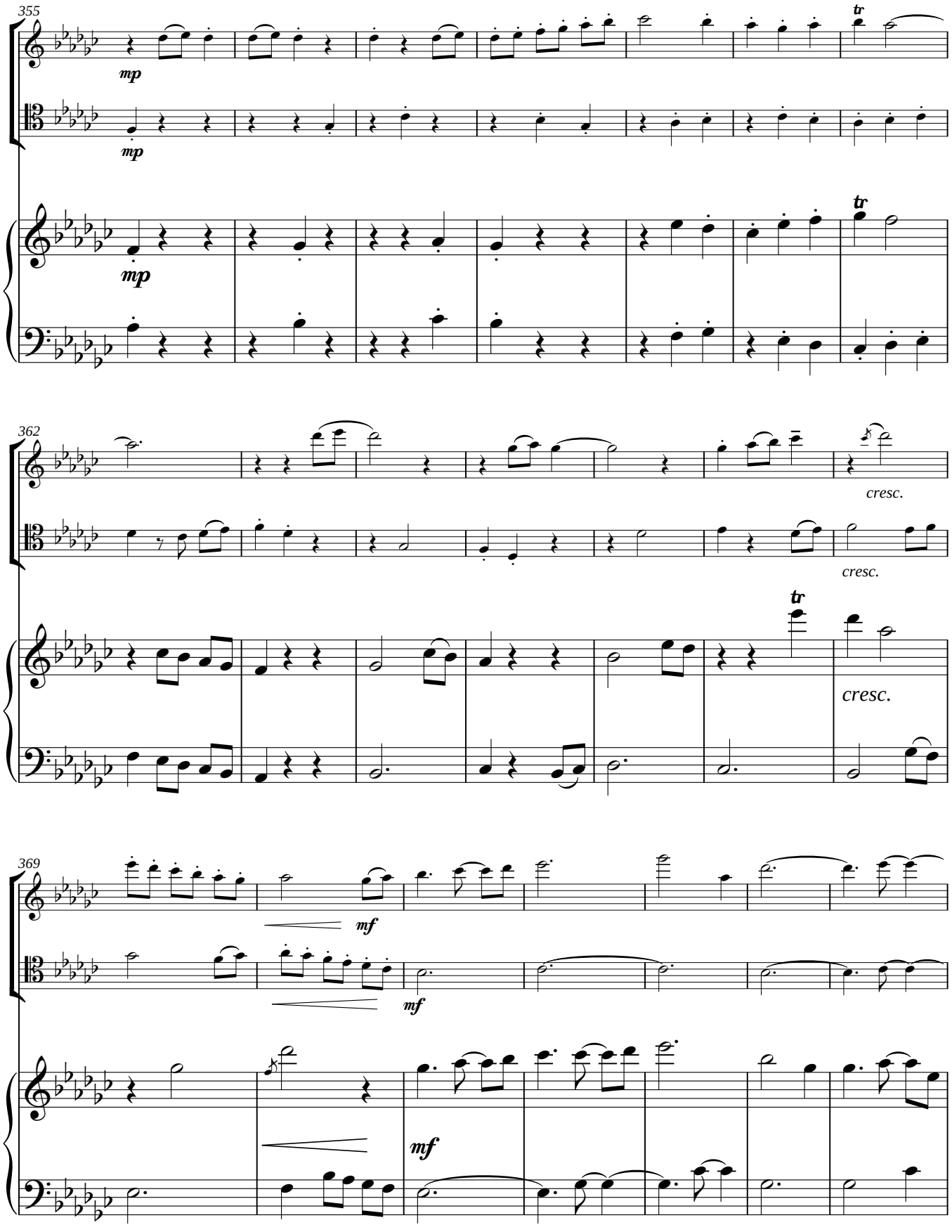
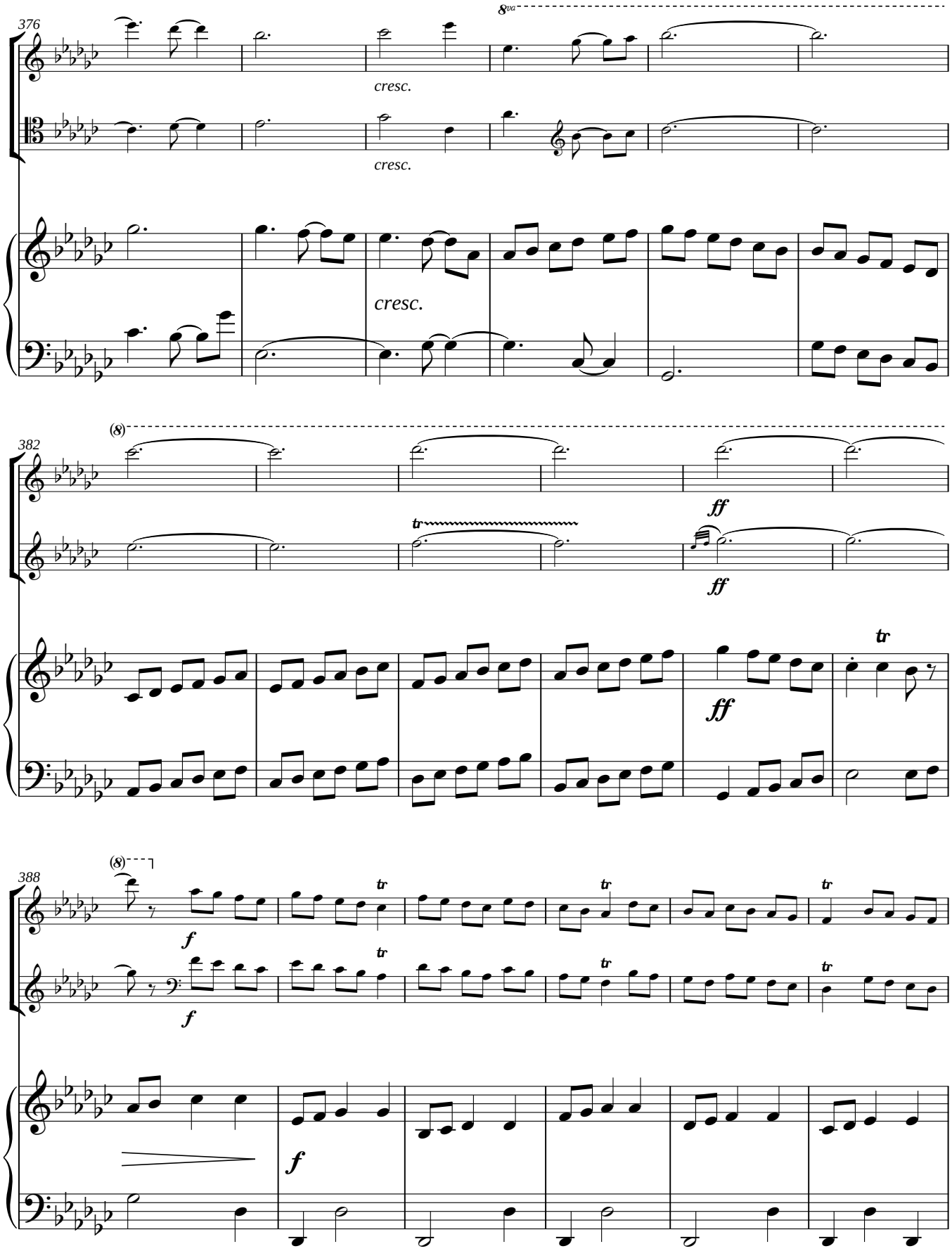
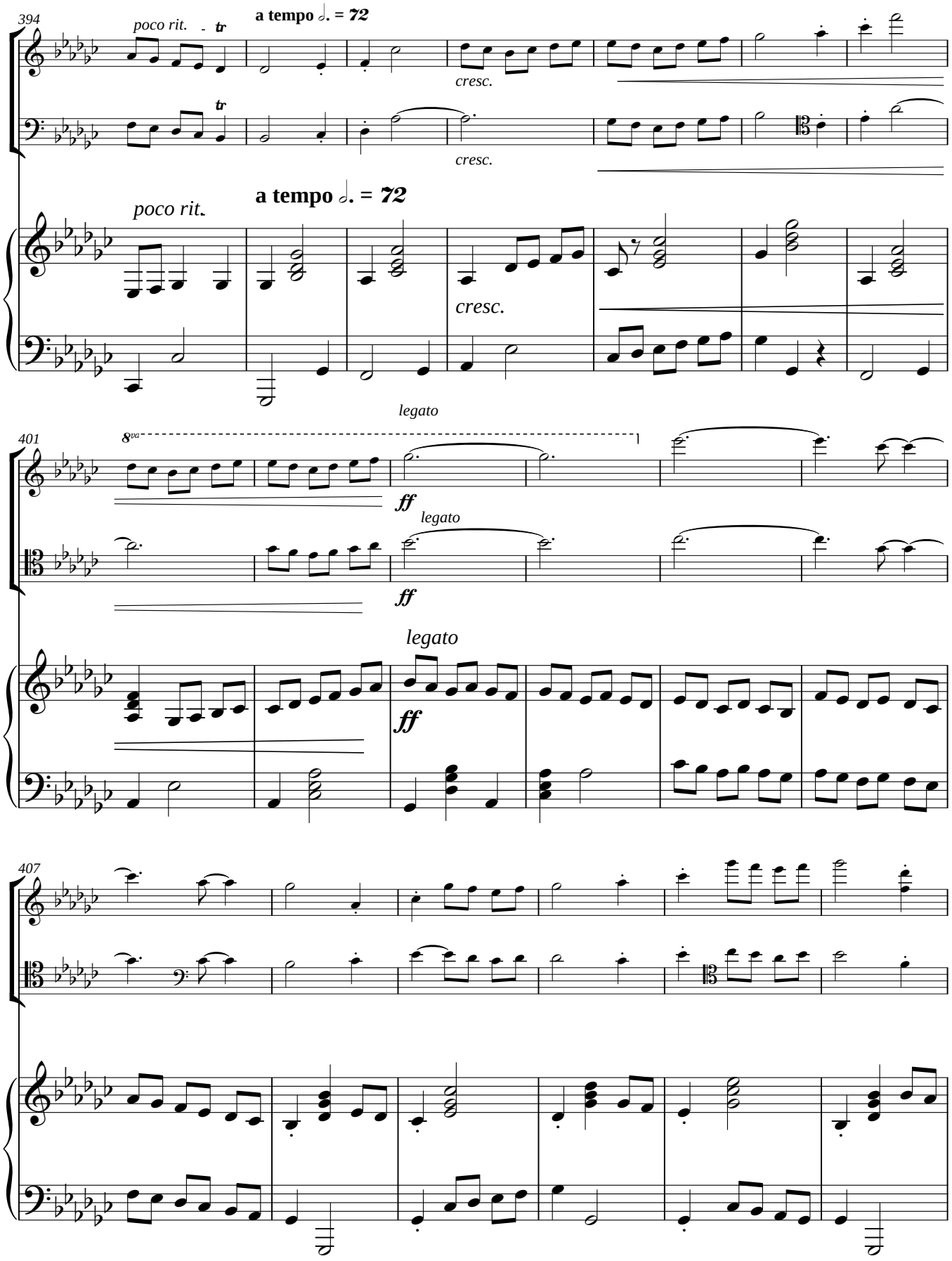
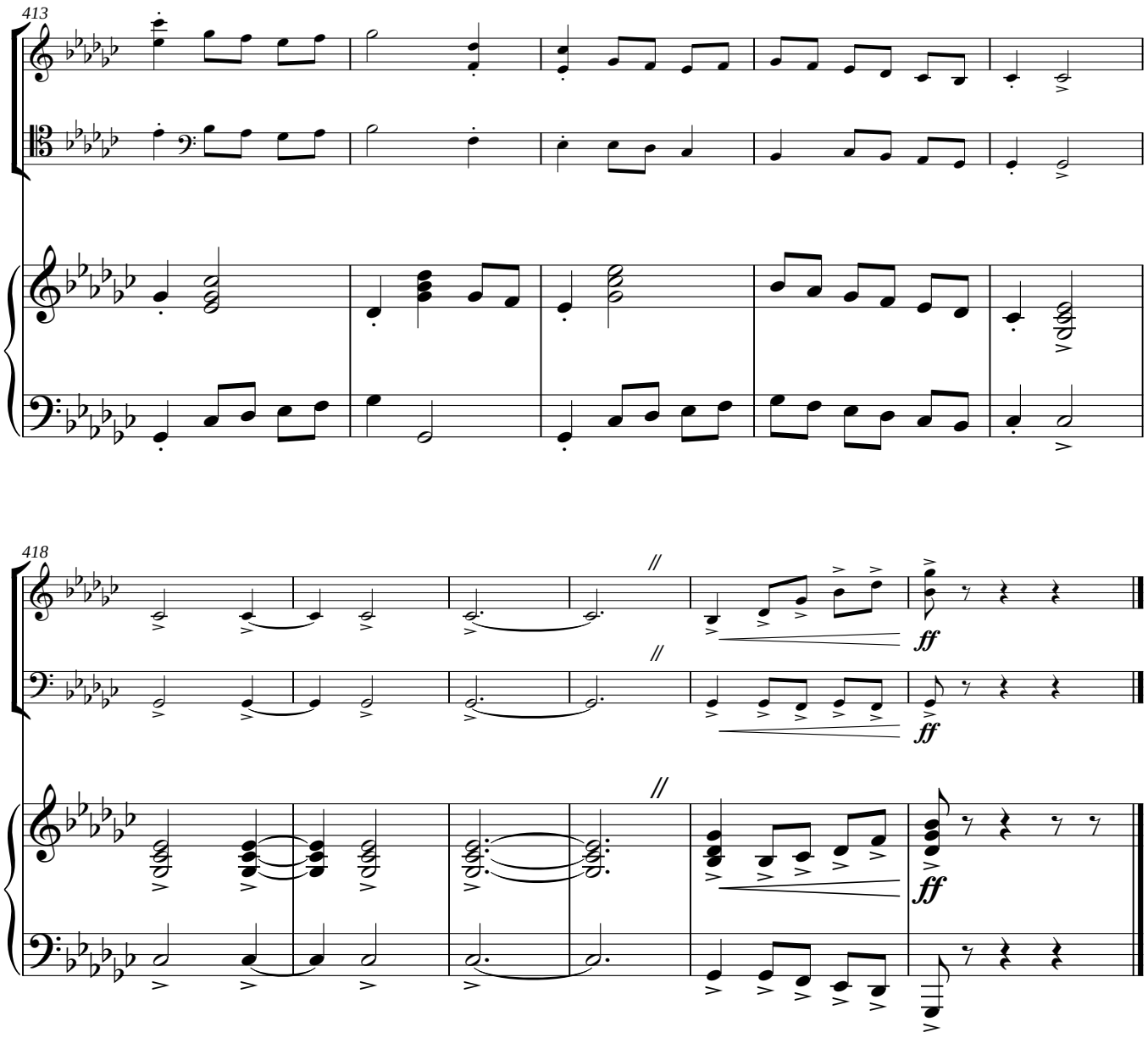
legato
ff
legato
ff
legato
ff
326
mf
mf
mf
332
f
f
f


338
8va
343
(8)
tr
ff
ff
f
ff
f
349
tr
mf
f
tr
mf


355
mp
mp
mp
tr
tr
362
cresc.
cresc.
cresc.
tr
369
mf
mf
mf


376
8va
cresc.
cresc.
cresc.
382
(8)
ff
tr
ff
ff
388
(8)
f
f
f


394
poco rit.
a tempo ♩. = 72
cresc.
cresc.
poco rit.
a tempo ♩. = 72
cresc.
401
8va
ff
legato
ff
legato
ff
407

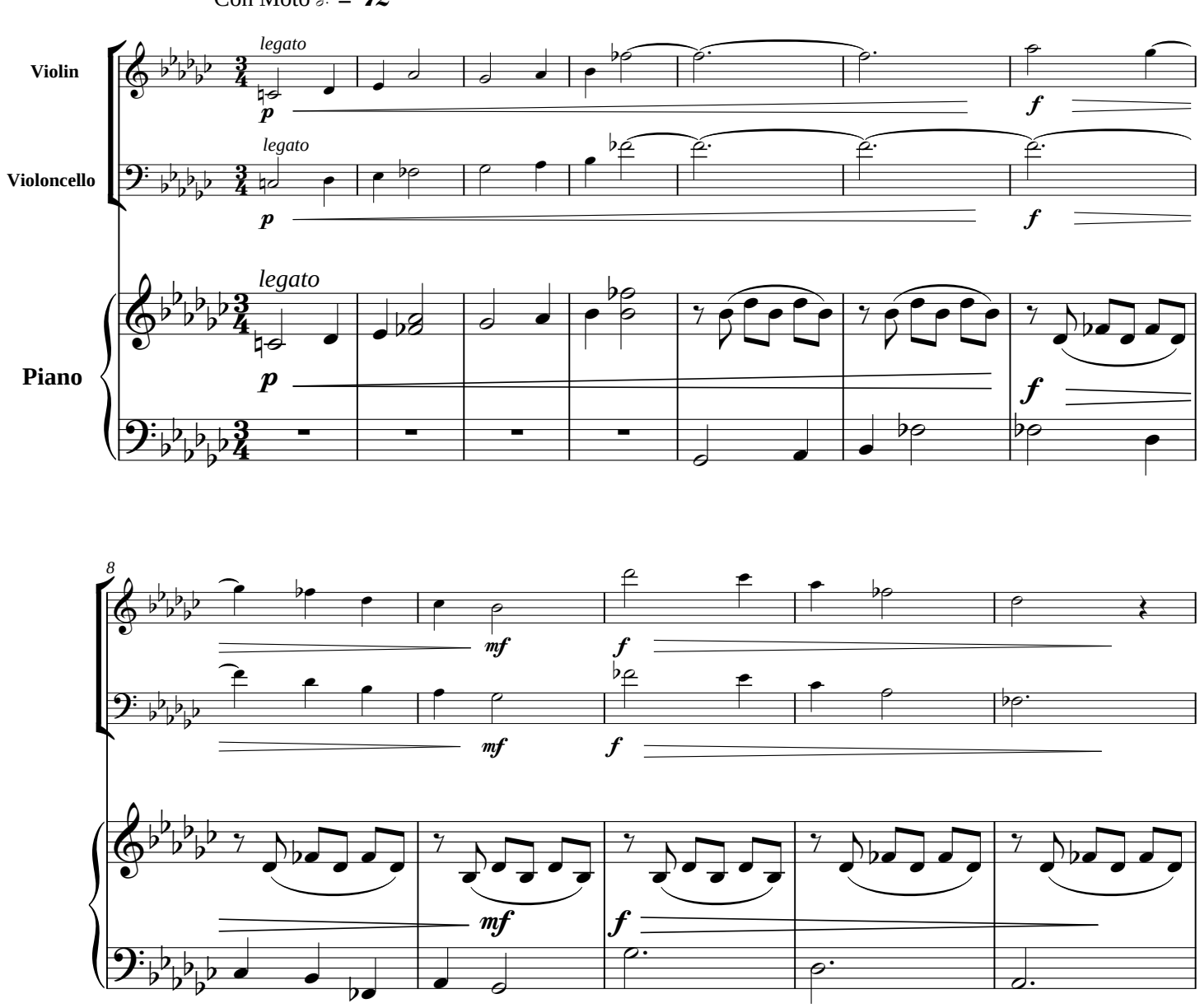

413
418
ff
ff
ff

The Art of Schillinger

$^{r}3\div2$

(pronounced: r-3-2)

Daniel Léo Simpson
San Francisco, USA
February-April 2009



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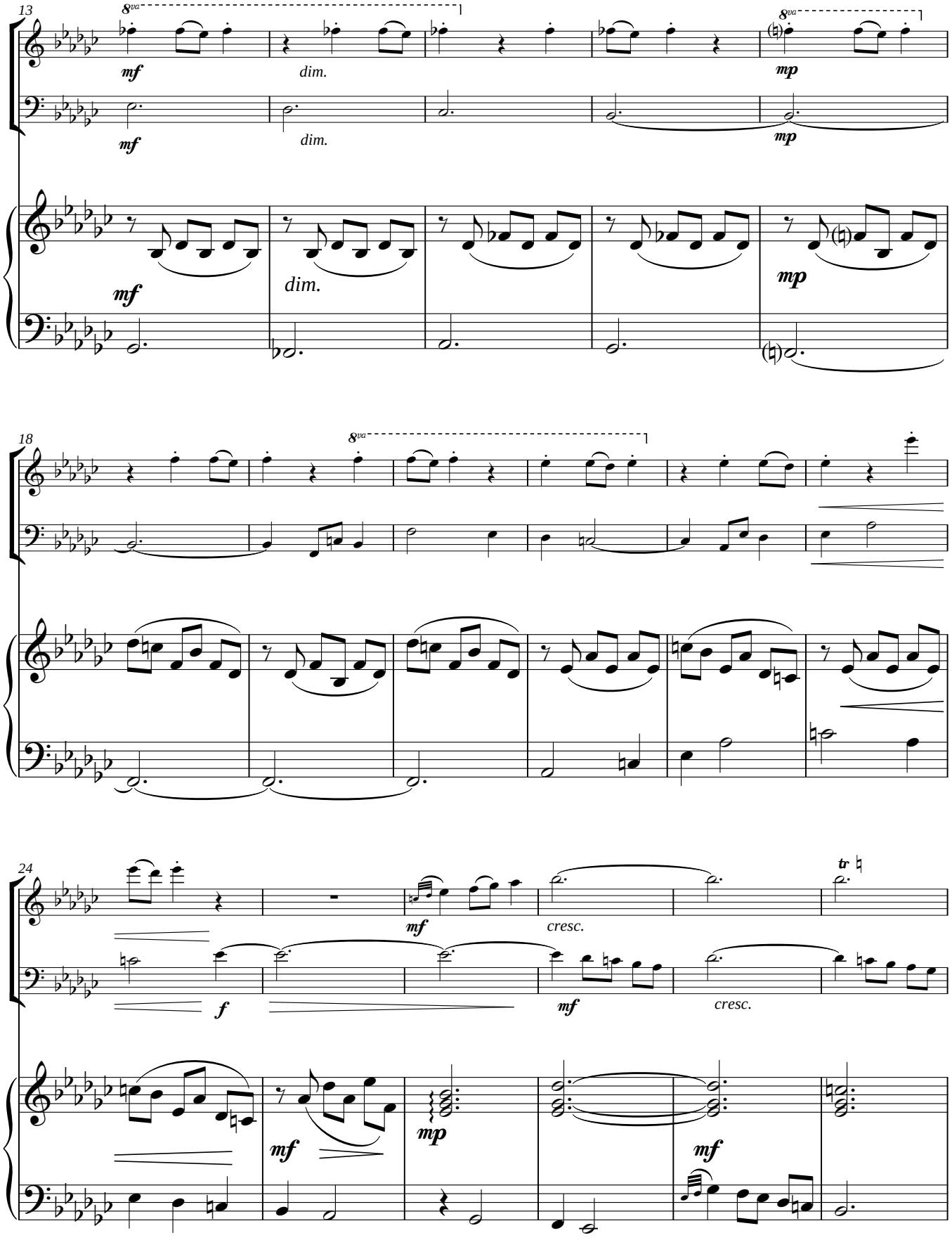
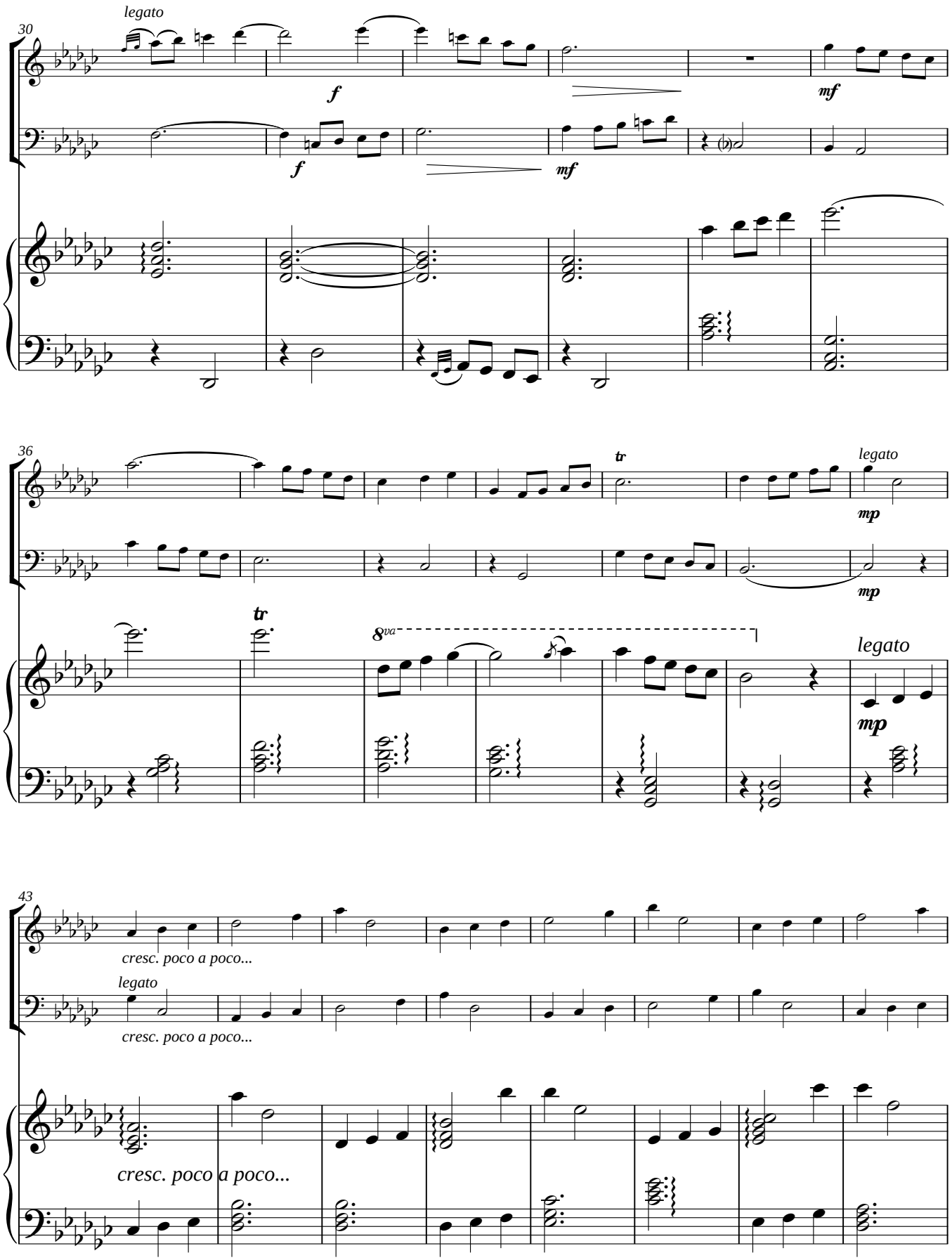
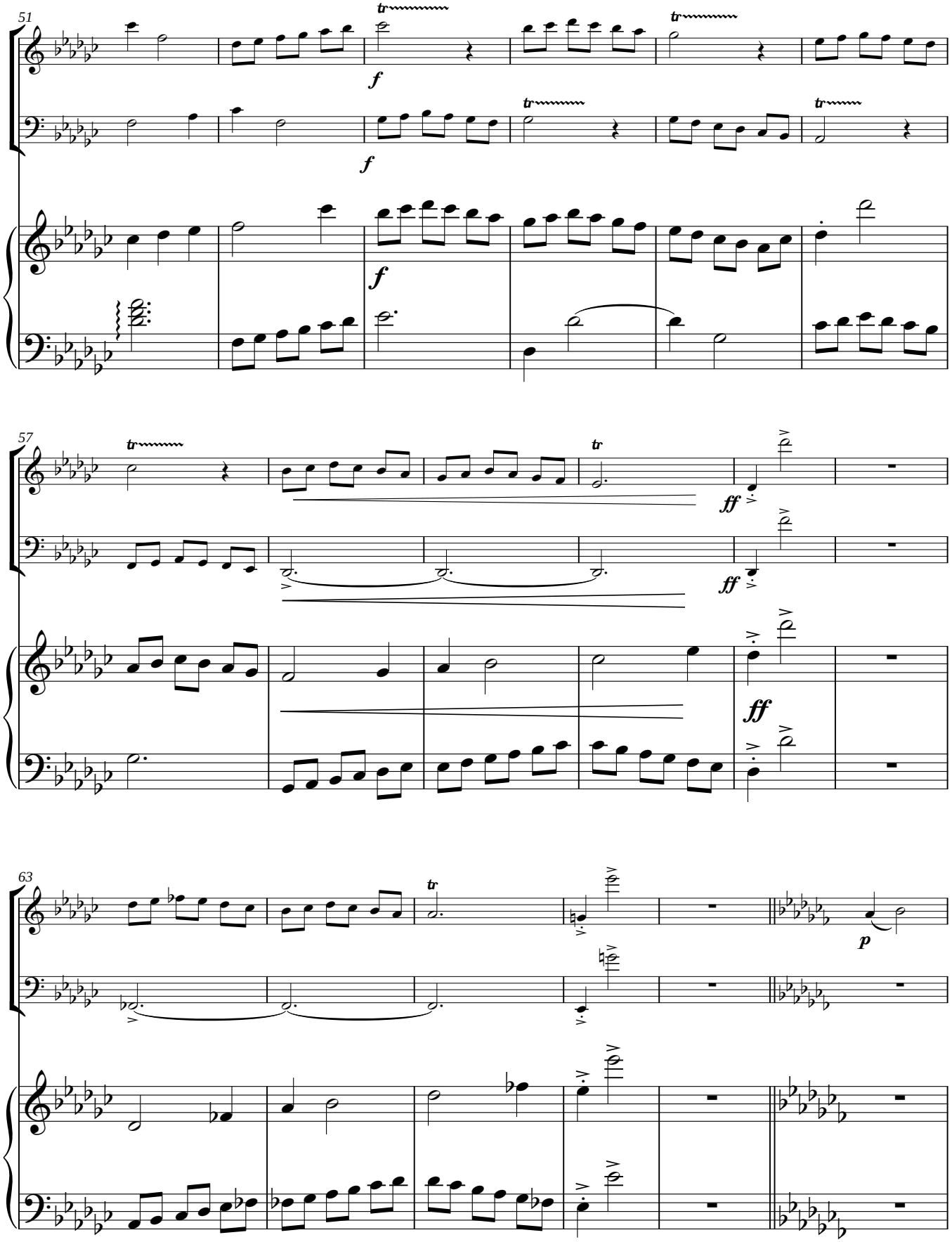
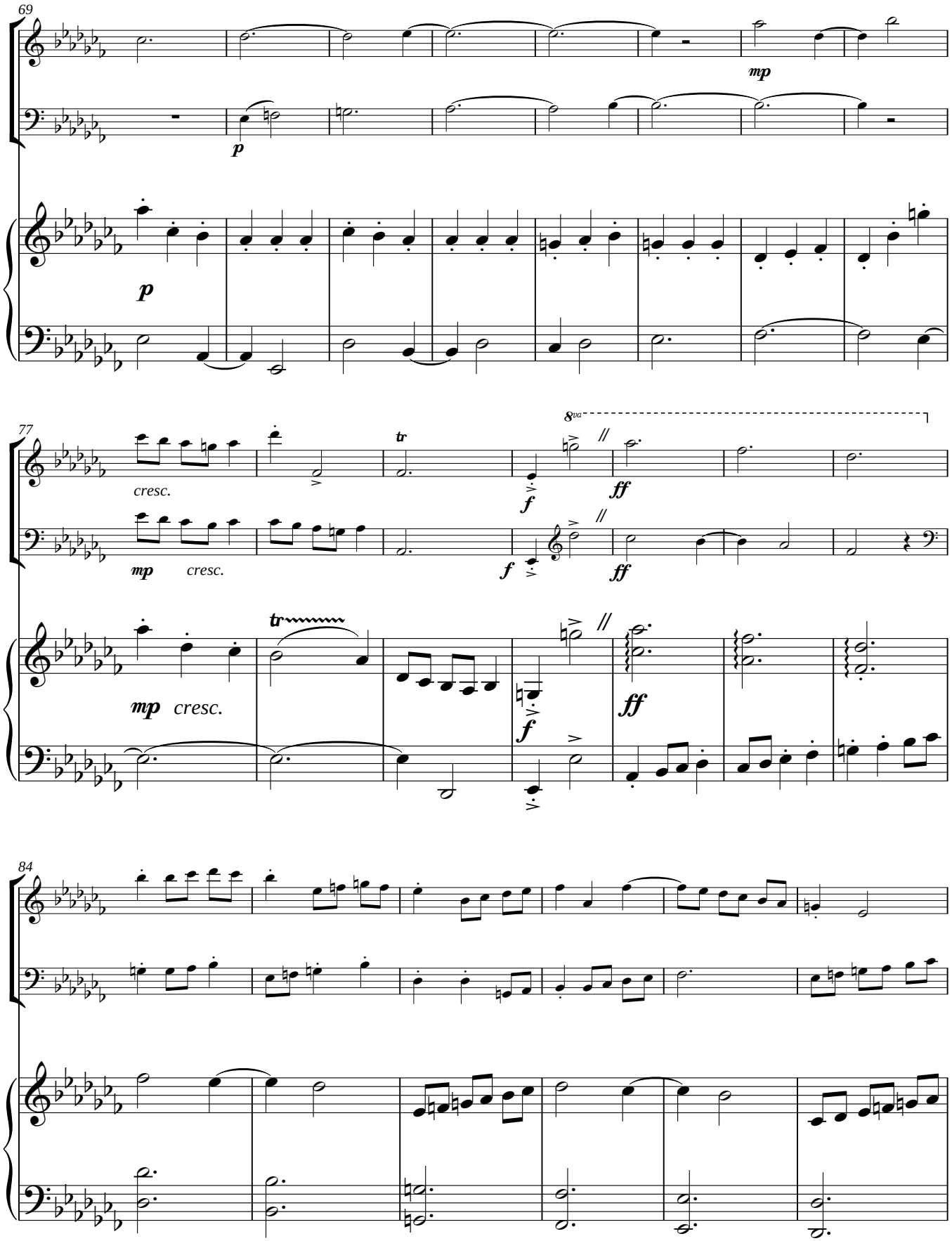
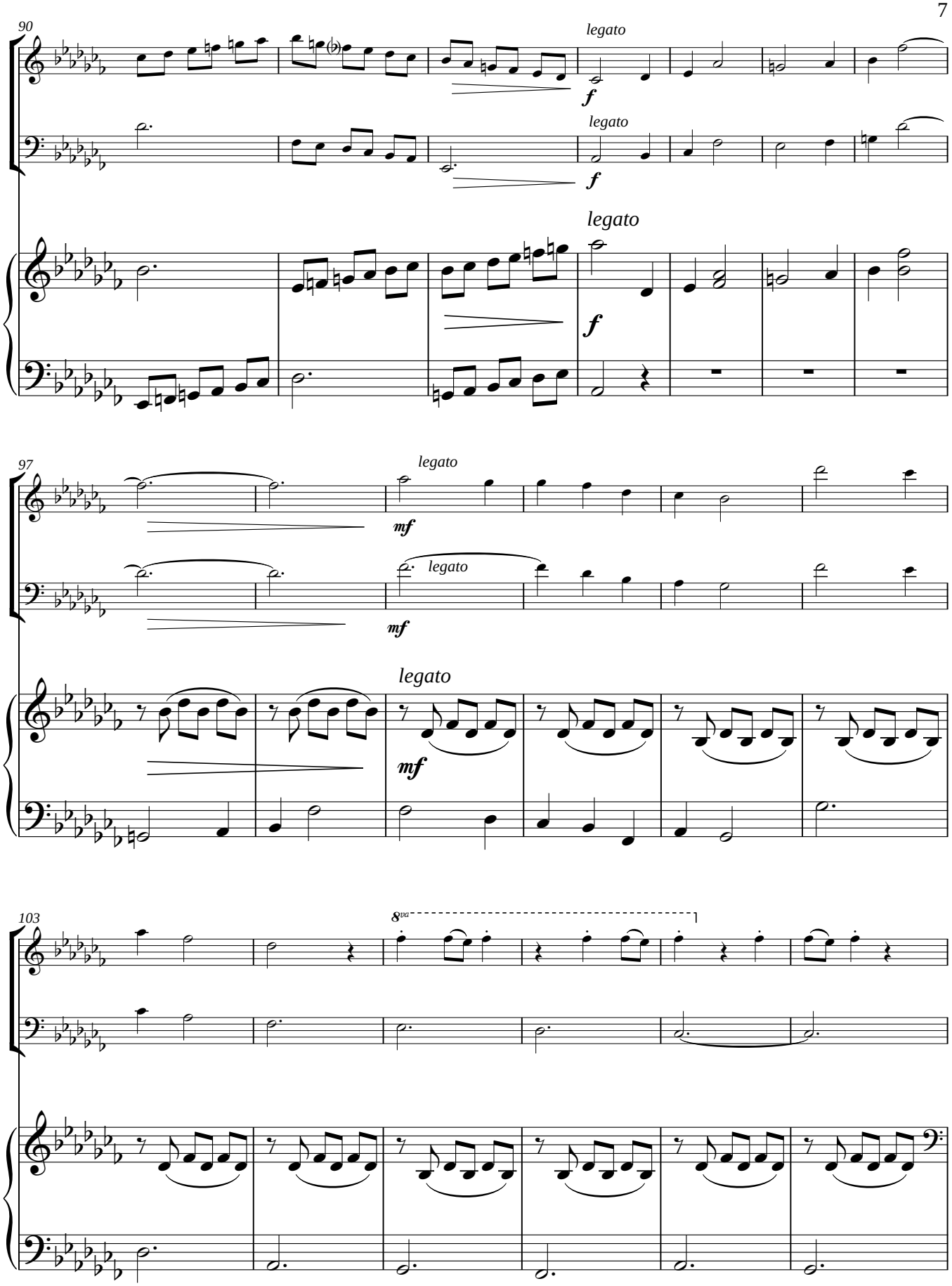
daniel@danielsimpson.com
cum sancto spiritu

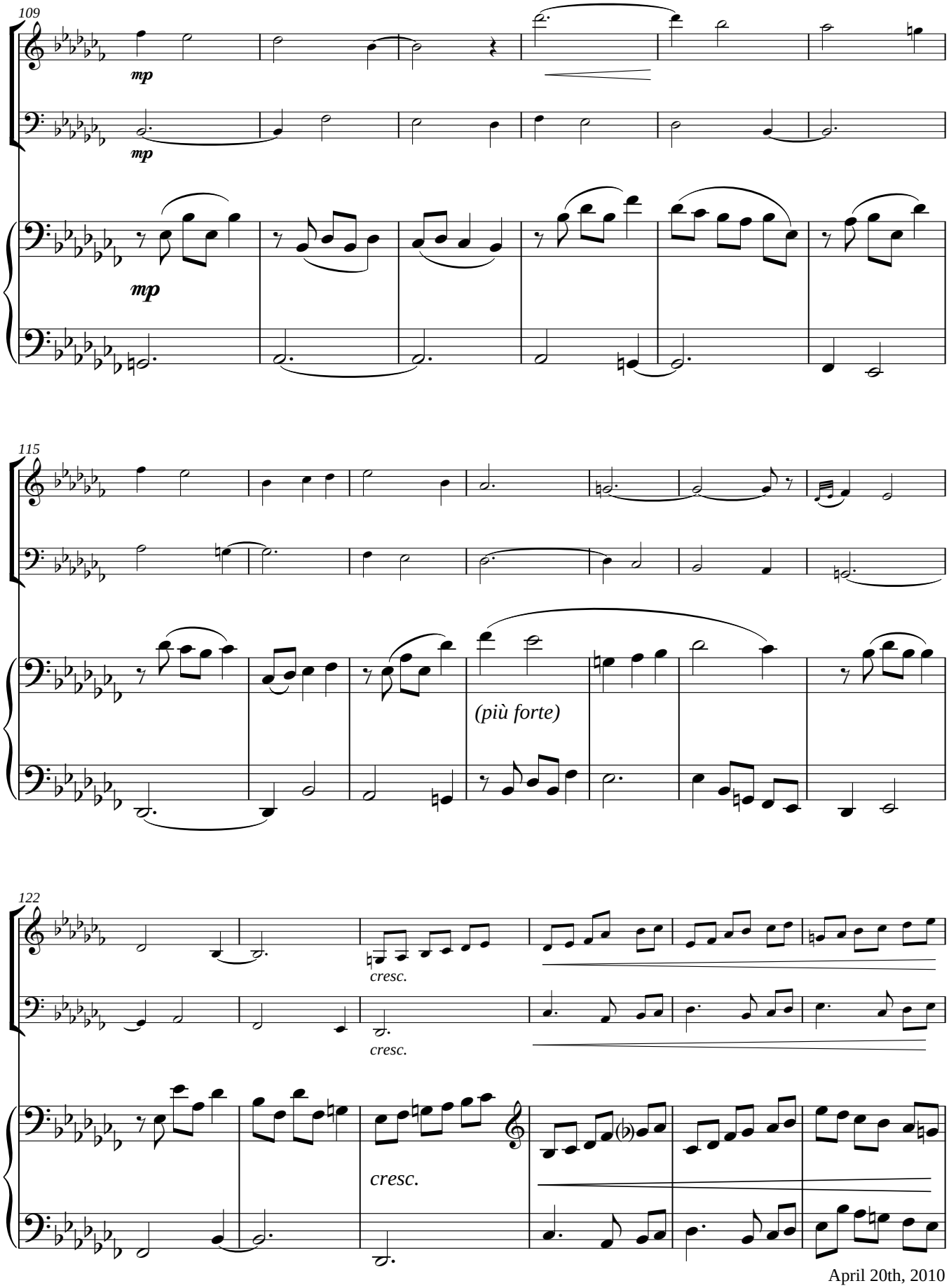

13
8va
mf
dim.
mp
18
24
f
cresc.
tr
April 20th, 2010

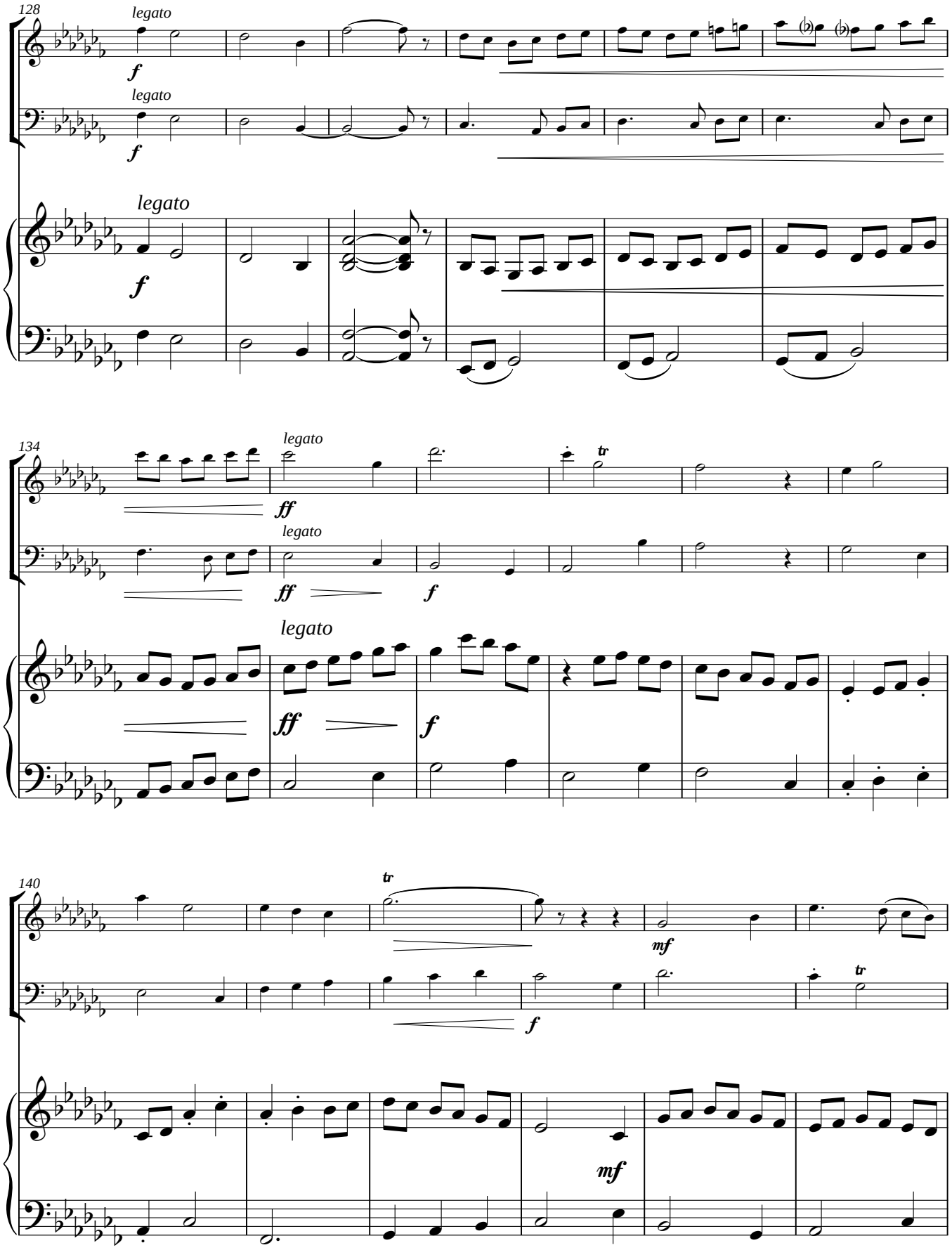

30
legato
f
f
mf
mf
36
tr
legato
mp
mp
tr
8va
legato
mp
43
cresc. poco a poco...
legato
cresc. poco a poco...
cresc. poco a poco...

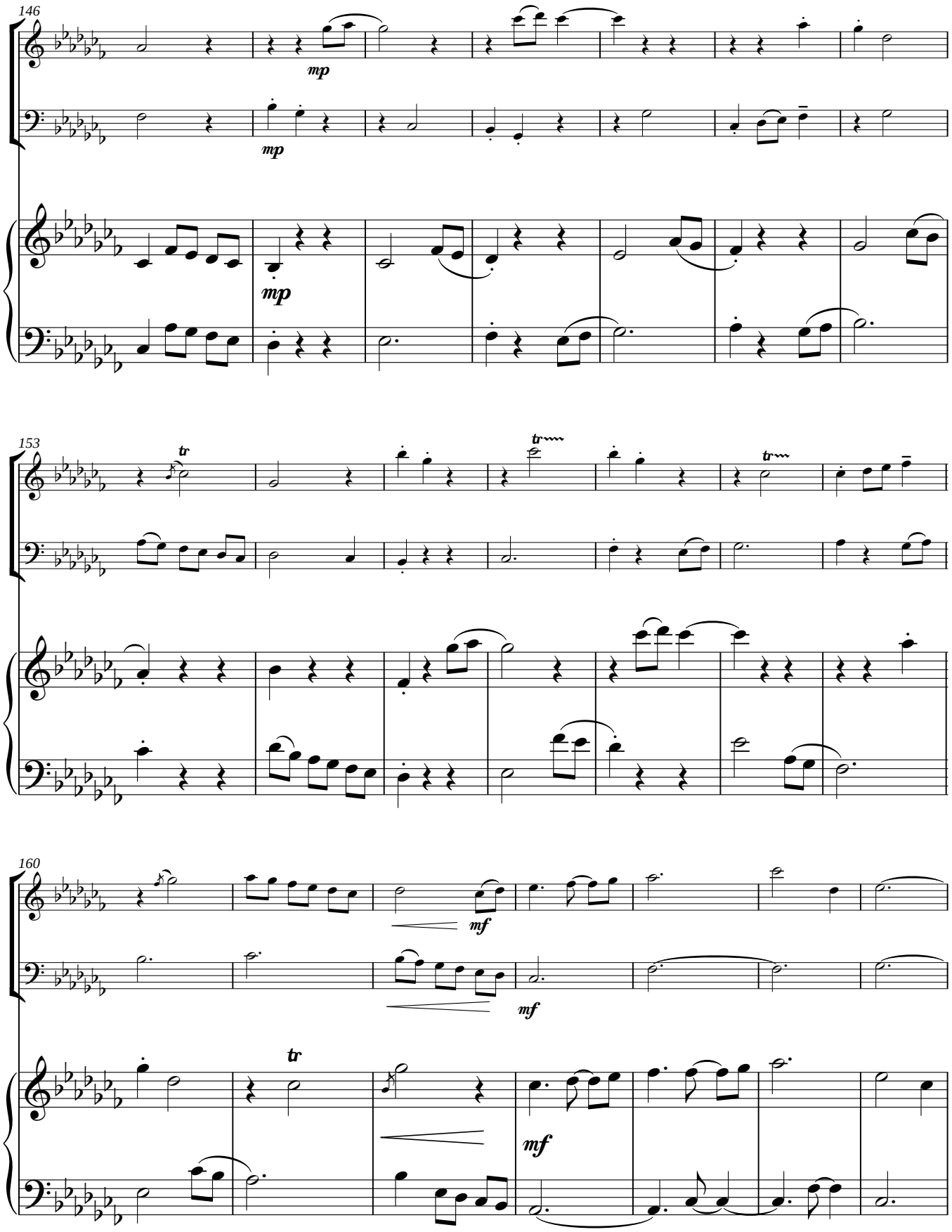

51
57
63

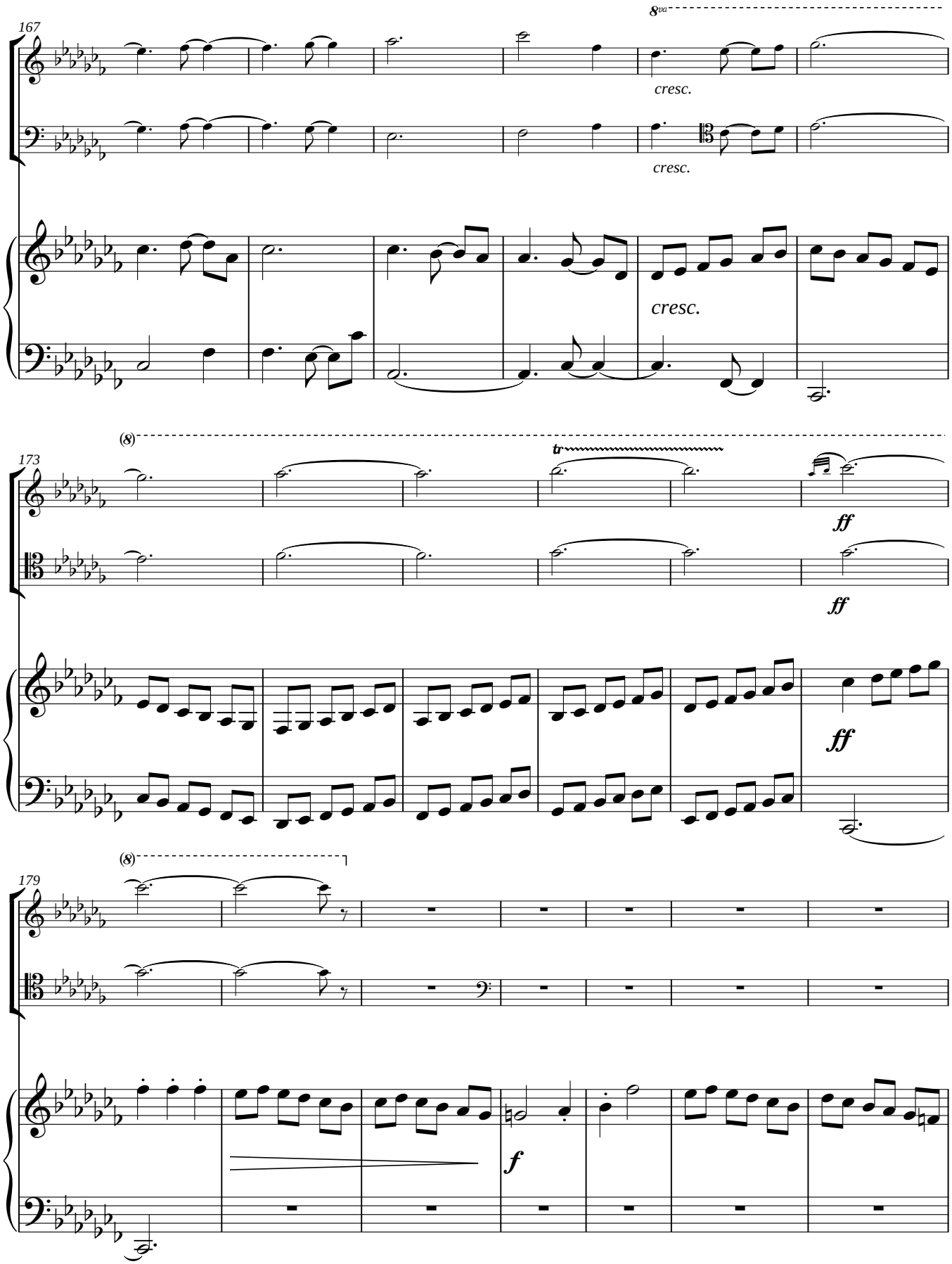

69
mp
p
p
77
cresc.
tr
8va
f
ff
mp
cresc.
f
ff
mp
cresc.
tr
f
ff
84

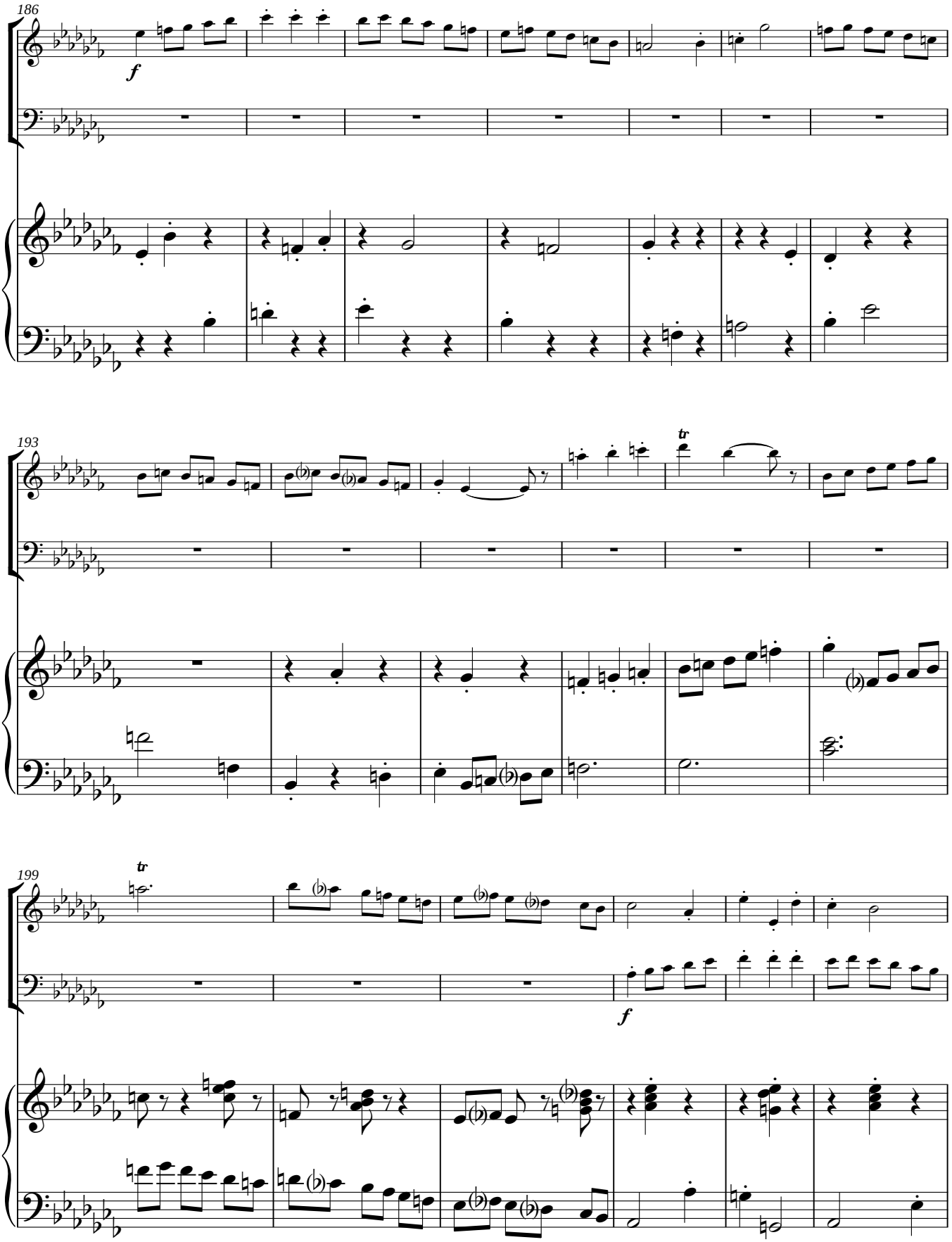

90
legato
f
legato
f
legato
f
97
legato
mf
legato
mf
legato
mf
103
8va

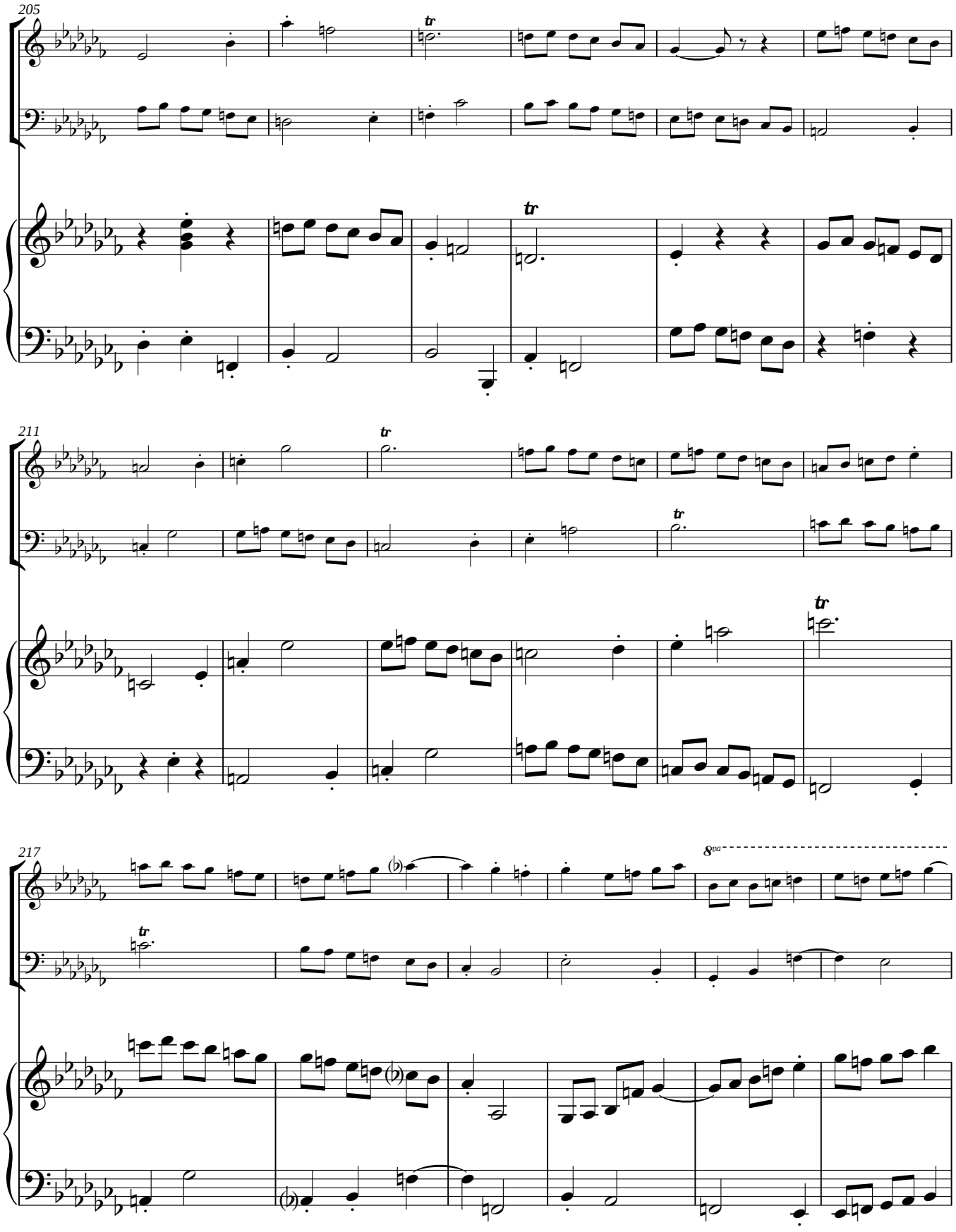

109
mp
mp
mp
115
(più forte)
122
cresc.
cresc.
cresc.

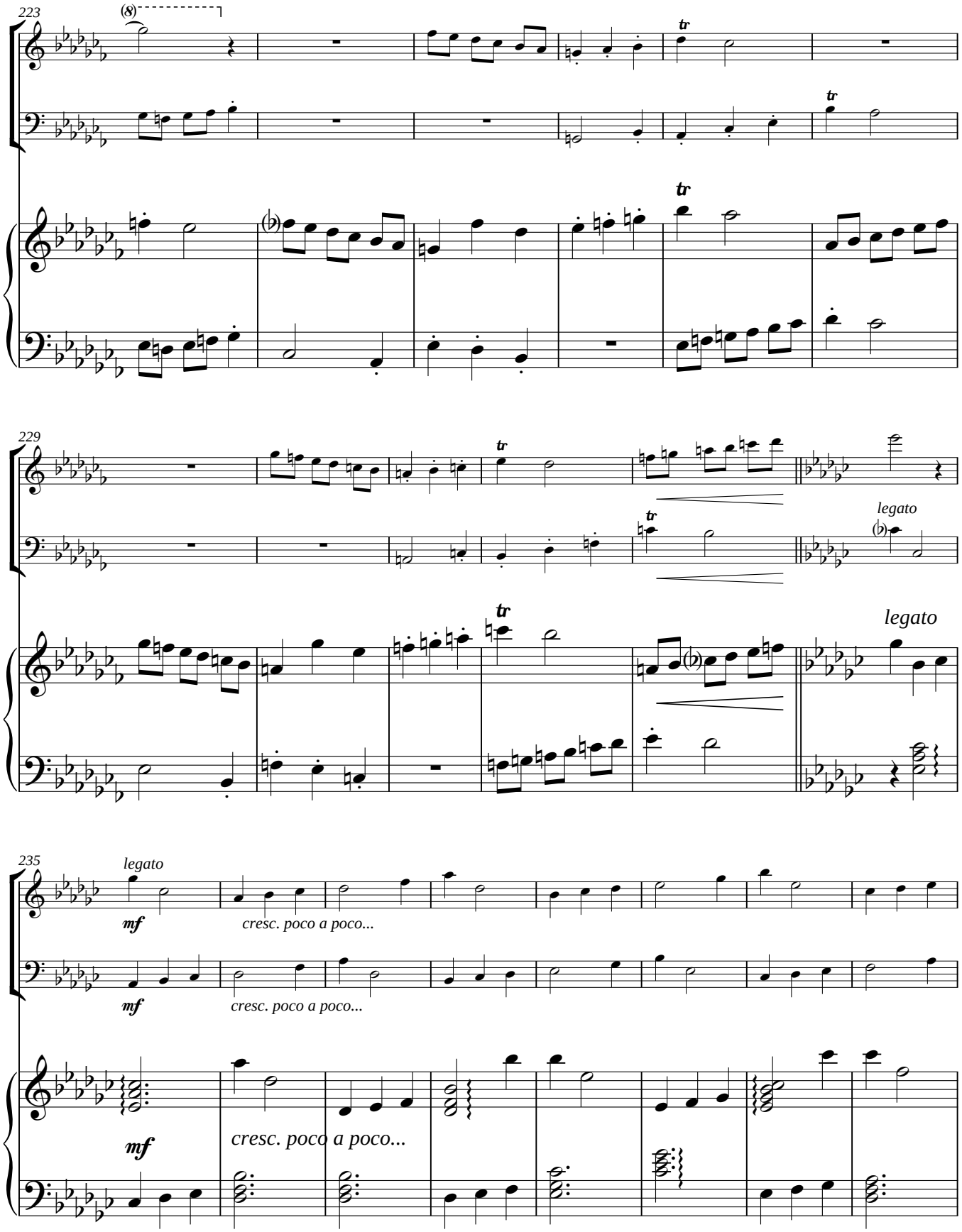

128
legato
f
legato
f
legato
f
134
legato
ff
tr
legato
ff
f
legato
ff
f
140
tr
mf
f
tr
mf

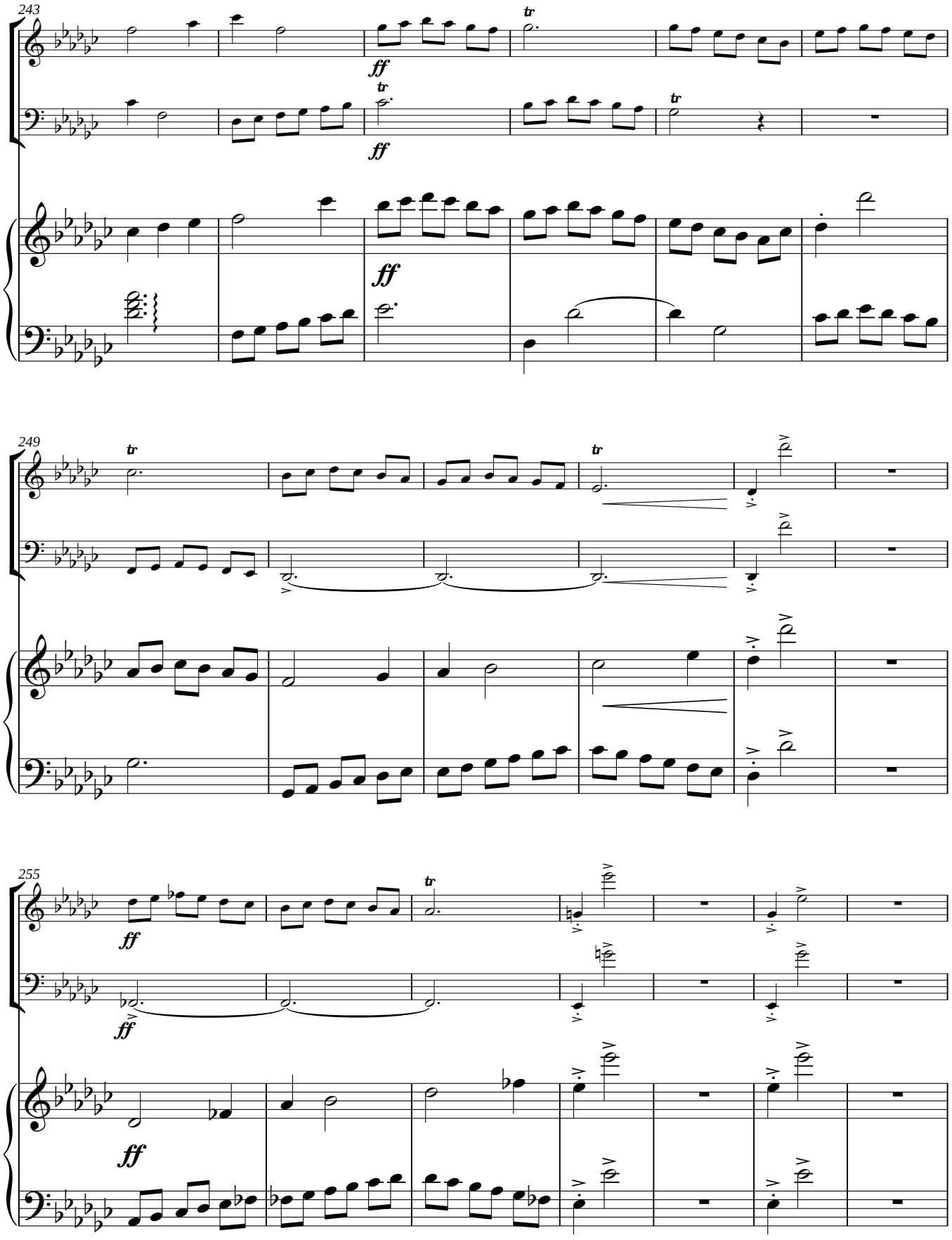

146
mp
mp
mp
153
tr
tr
tr
160
mf
mf
tr
mf

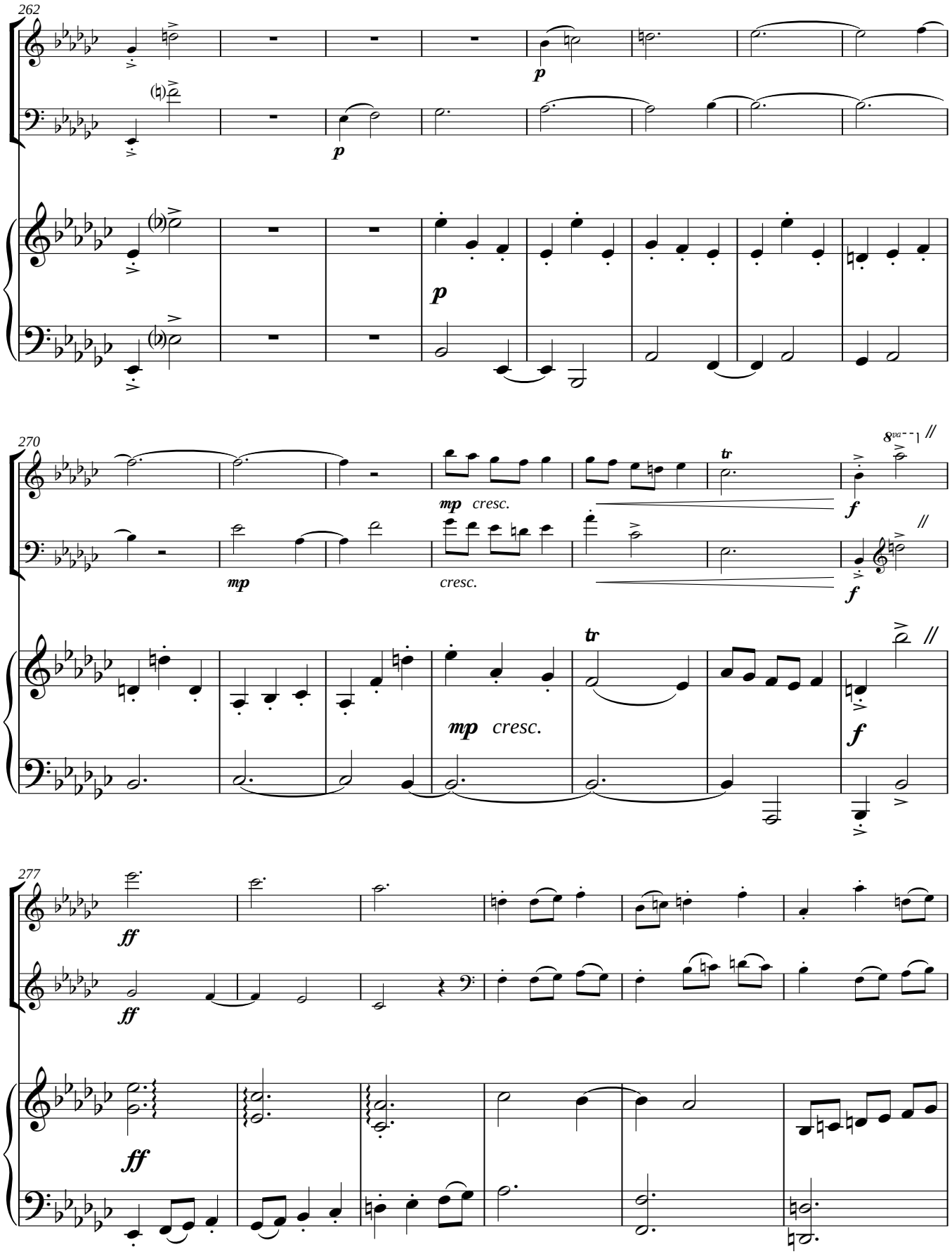

167
8va
cresc.
cresc.
cresc.
(8)
173
tr
ff
ff
ff
(8)
179
f

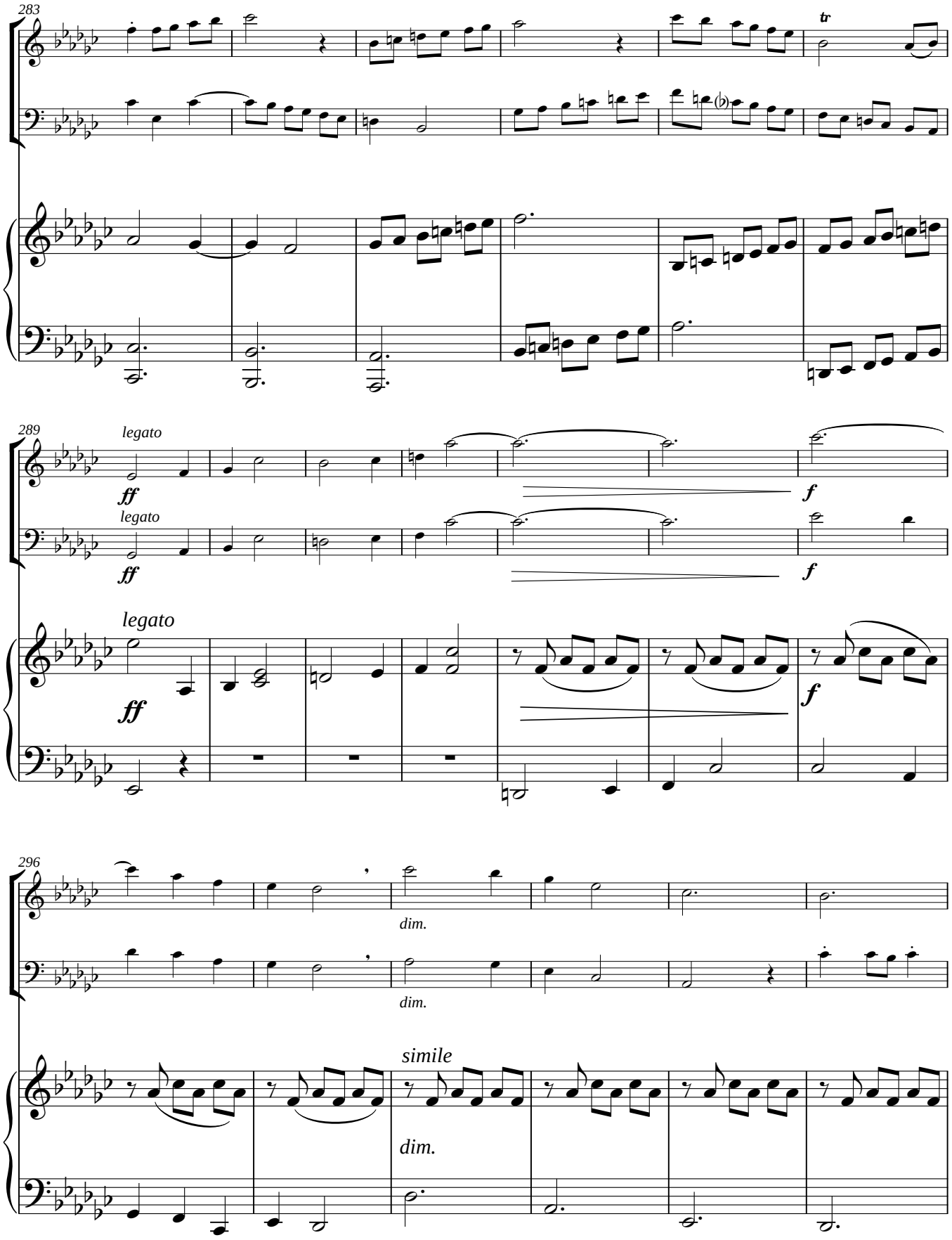

186
193
199

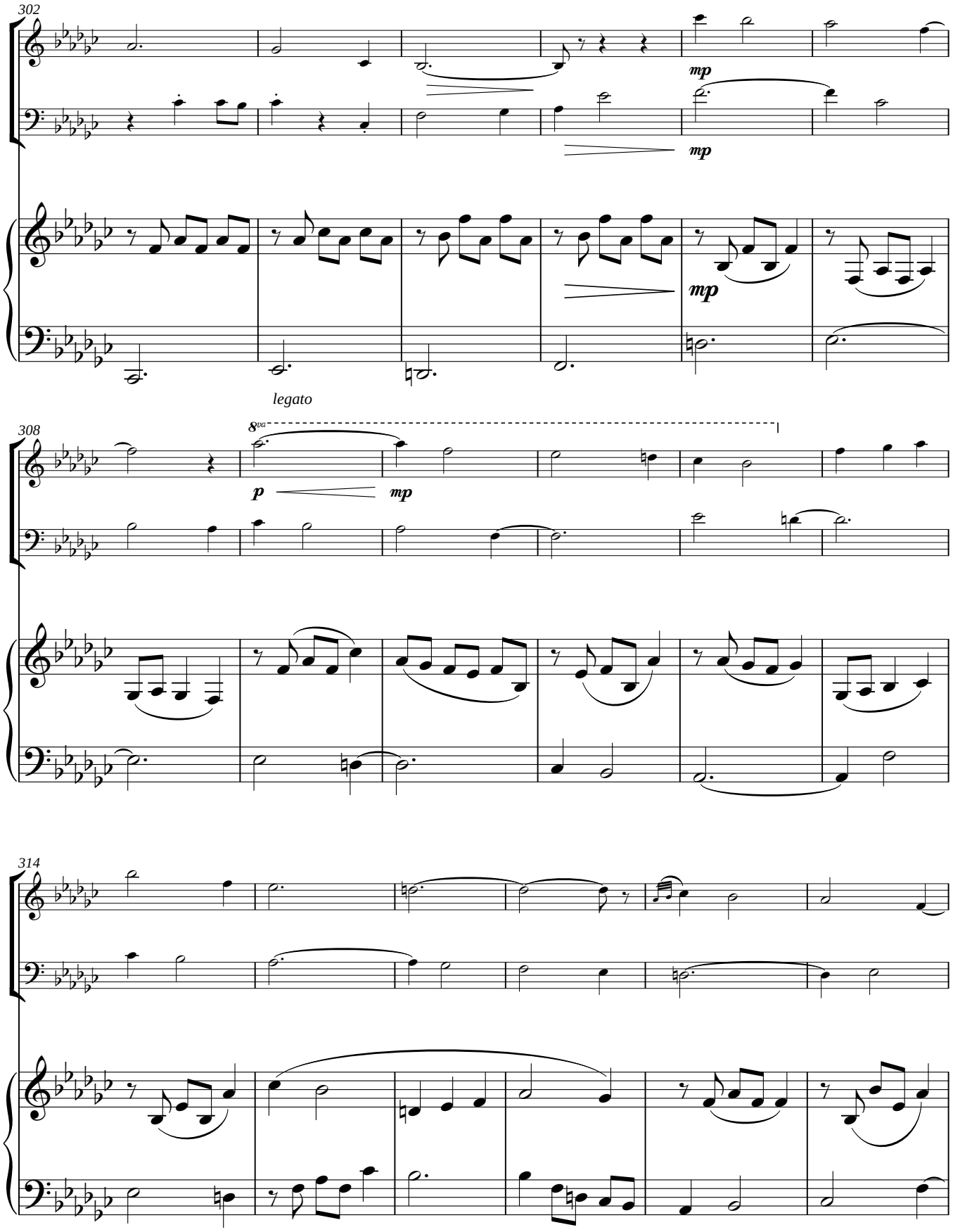

205
211
217
8va

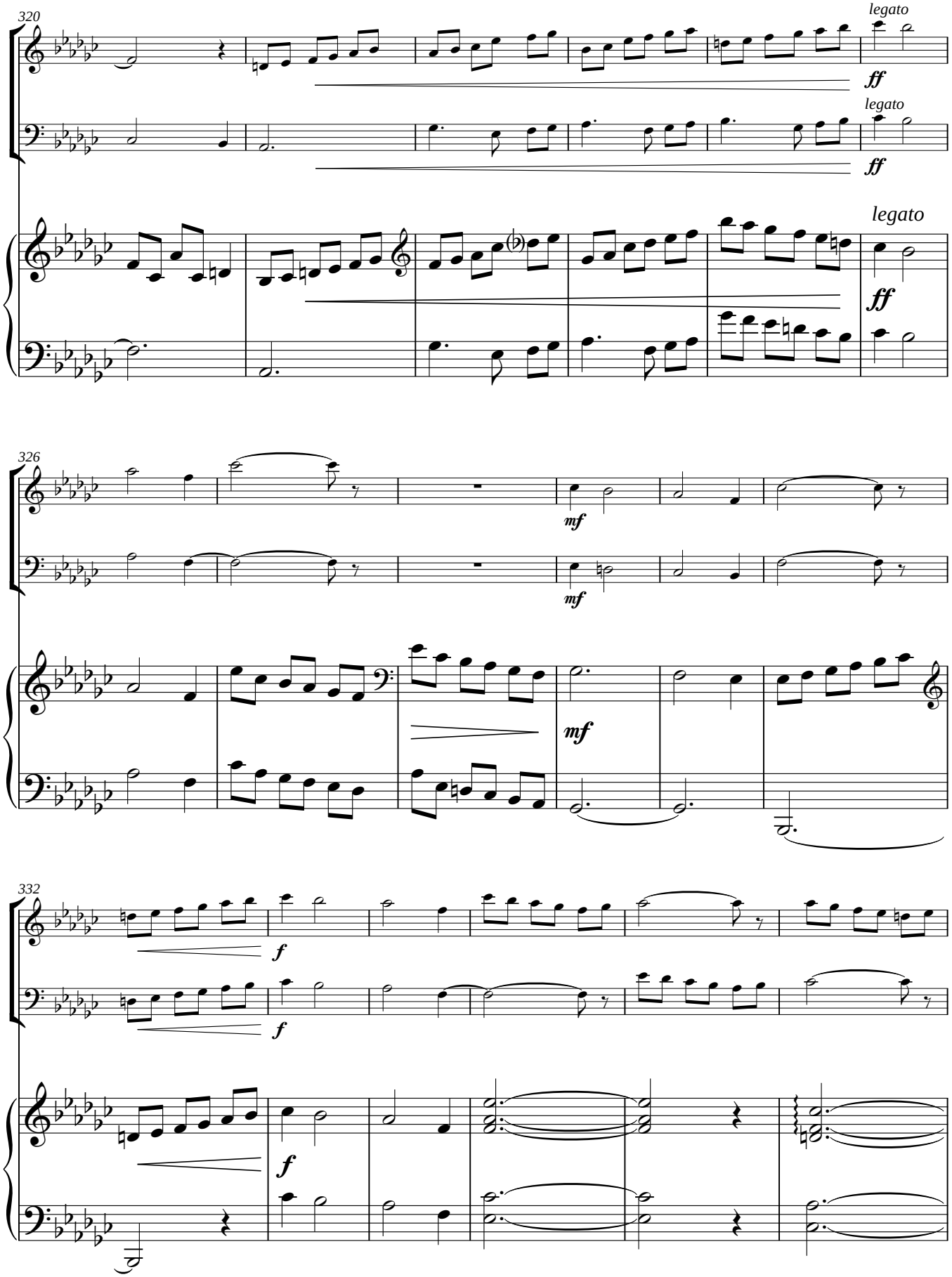

223
(8)
tr
tr
tr
229
tr
legato
tr
legato
235
legato
mf
cresc. poco a poco...
mf
cresc. poco a poco...
mf
cresc. poco a poco...

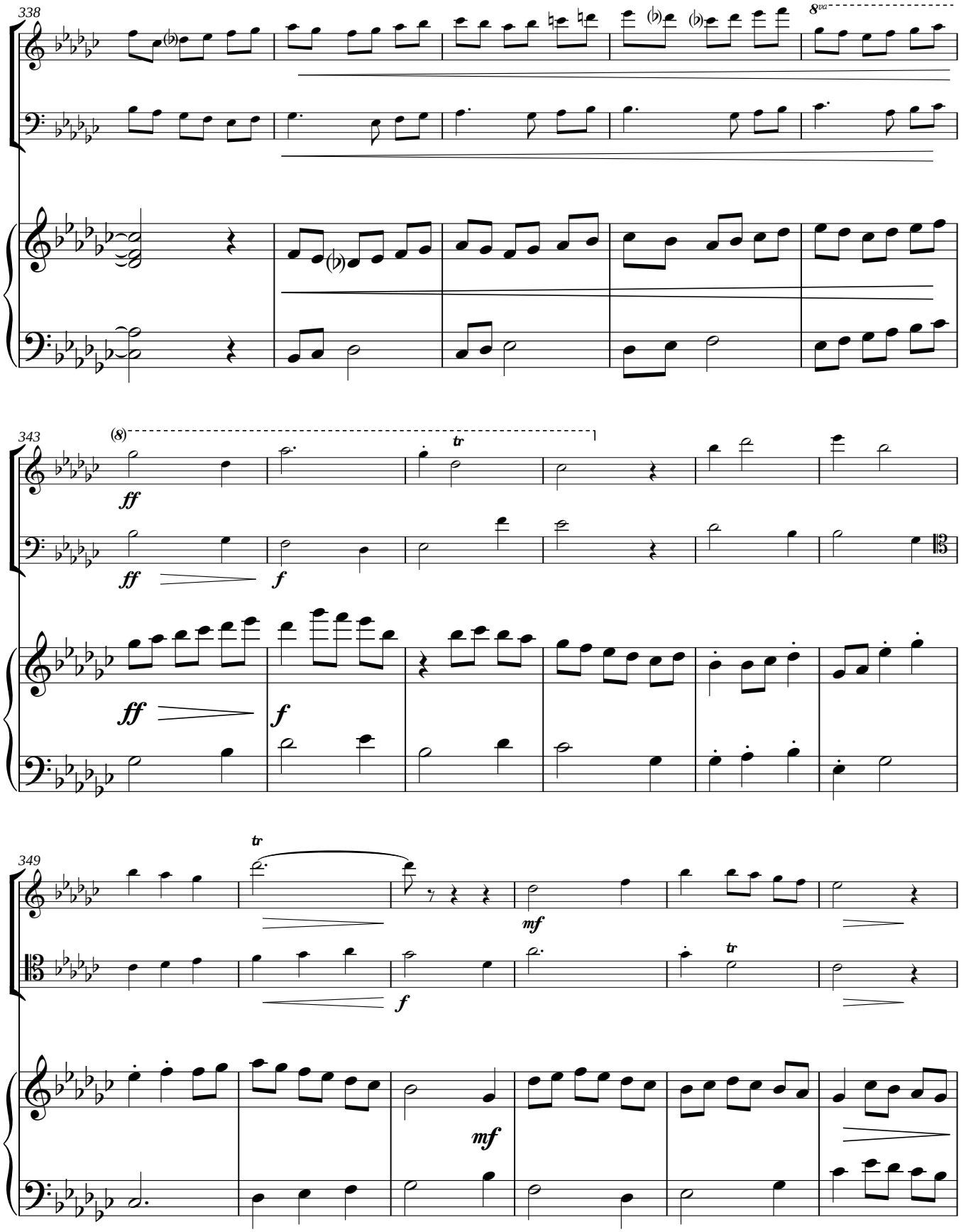

243
ff
249
255

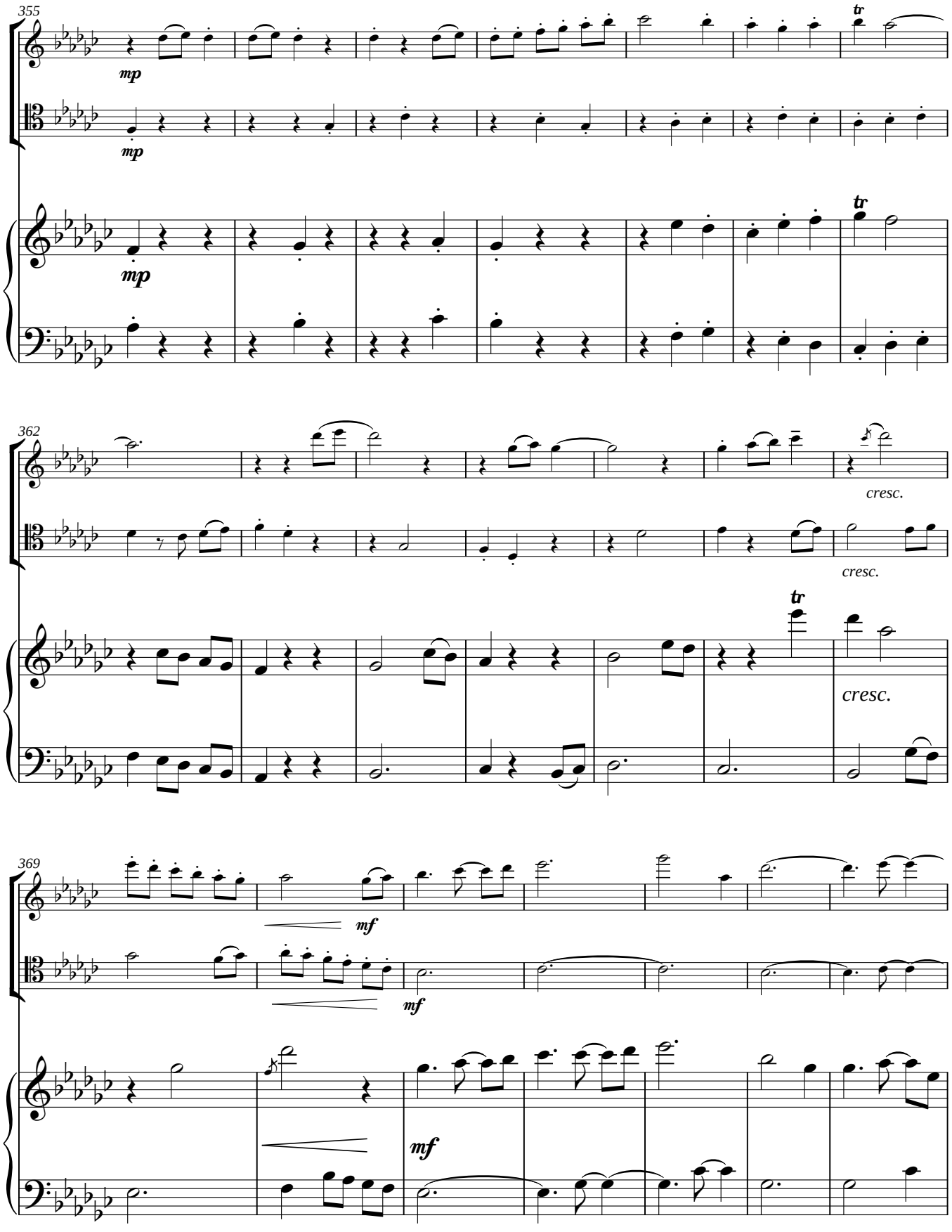

262
p
p
p
270
mp cresc.
mp
cresc.
tr
f
f
8va
mp cresc.
tr
f
277
ff
ff
ff

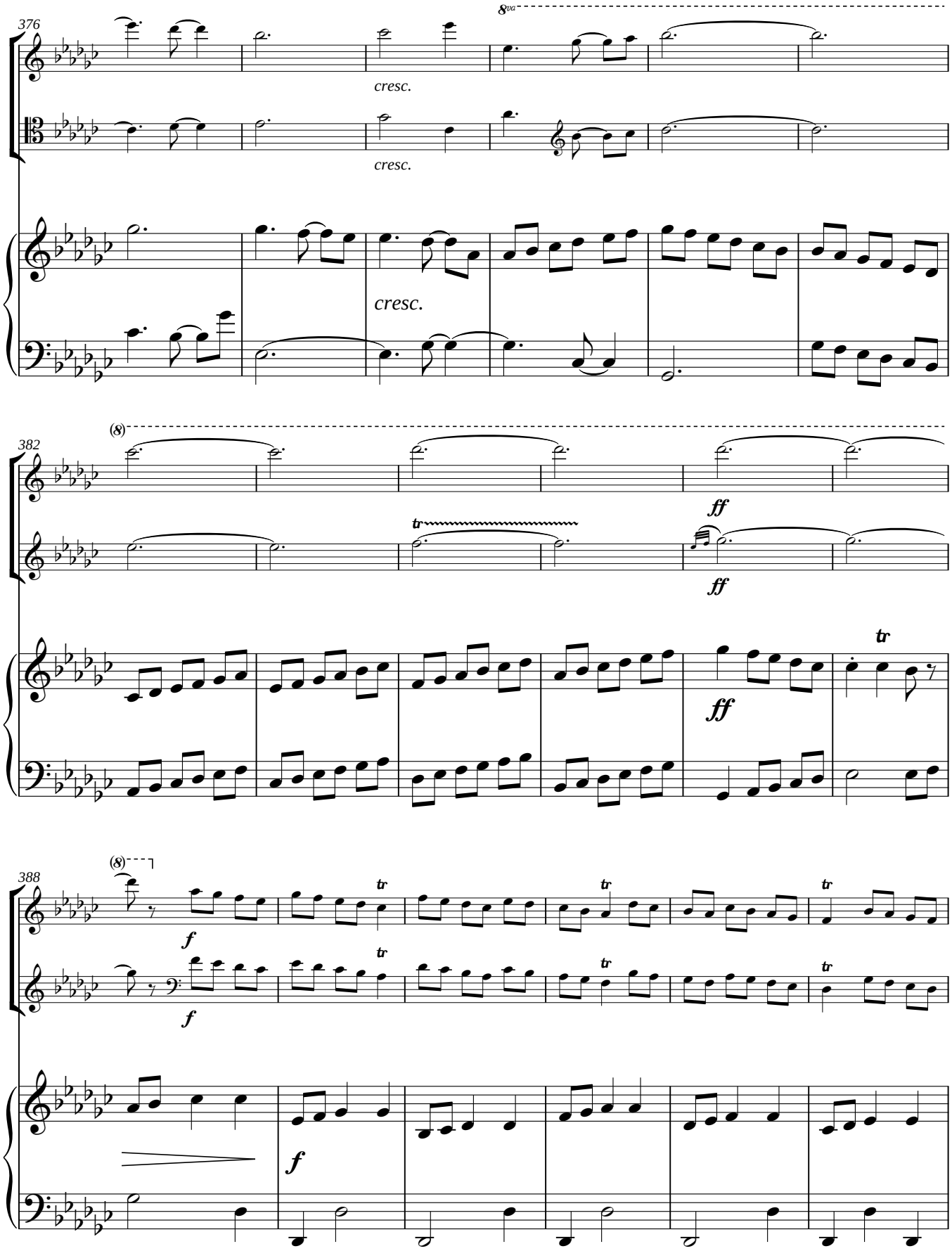

283
tr
289
legato
ff
legato
ff
f
f
legato
ff
f
296
dim.
dim.
simile
dim.

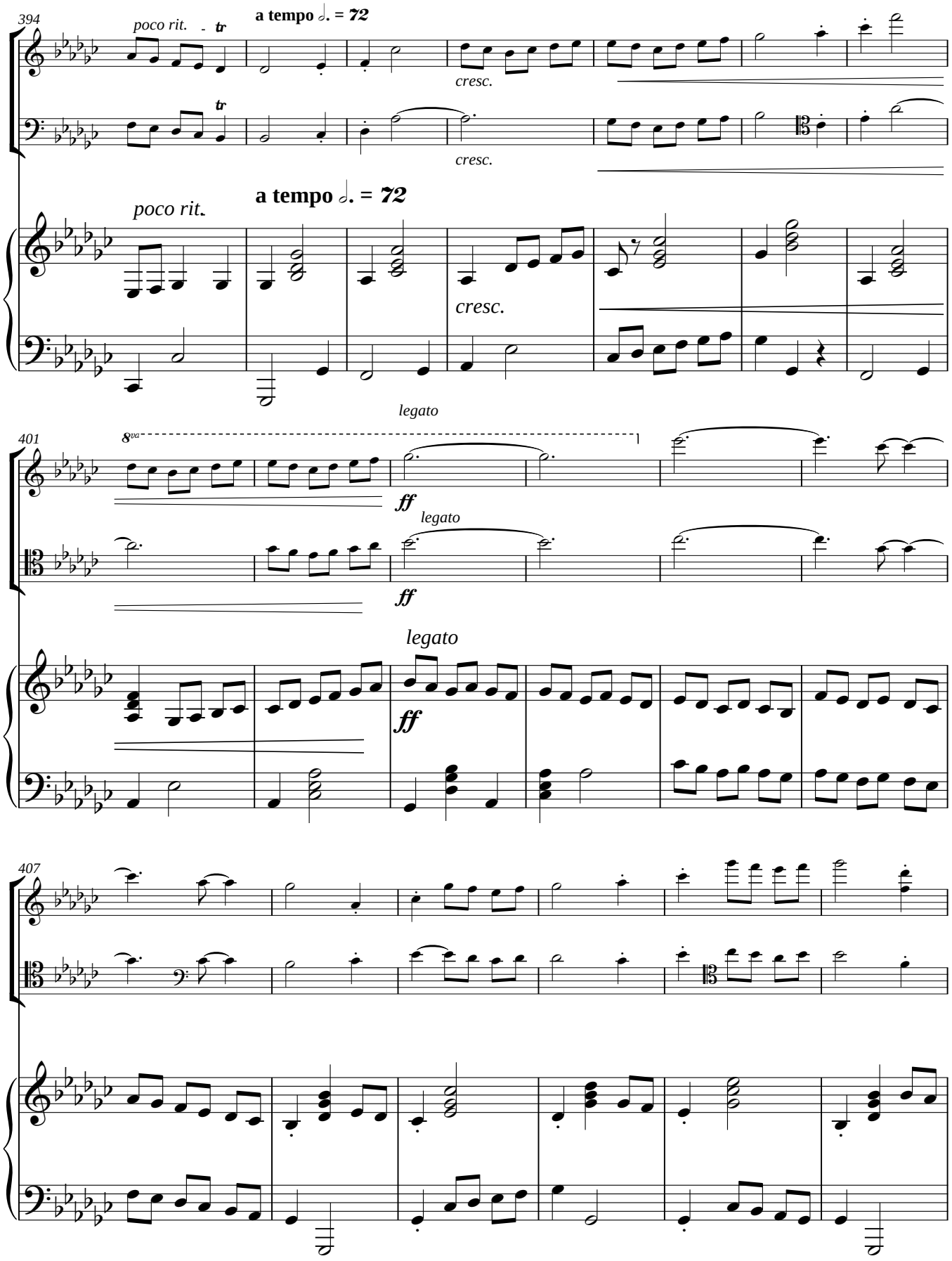

302
mp
mp
mp
legato
308
8va
p
mp
314

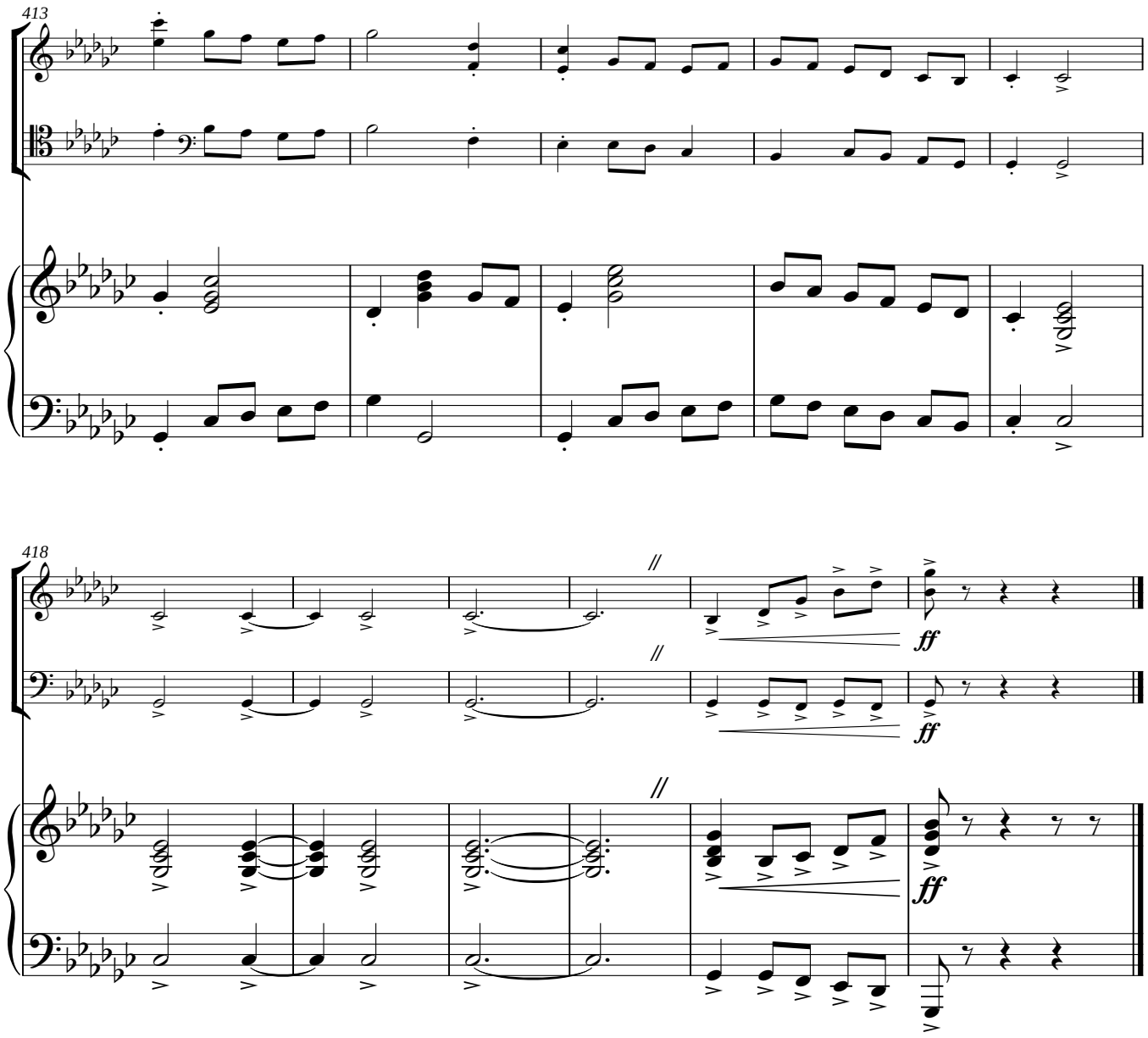

320
legato
ff
legato
ff
legato
ff
326
mf
mf
mf
332
f
f
f


338
8va
343
(8)
tr
ff
ff
f
ff
f
349
tr
mf
f
tr
mf


355
mp
mp
mp
tr
tr
362
cresc.
cresc.
cresc.
tr
369
mf
mf
mf


376
8va
cresc.
cresc.
cresc.
382
(8)
ff
tr
ff
ff
388
(8)
f
f
f


394
poco rit.
a tempo ♩. = 72
cresc.
cresc.
poco rit.
a tempo ♩. = 72
cresc.
401
8va
ff
legato
ff
legato
ff
407


413
418
ff
ff
ff