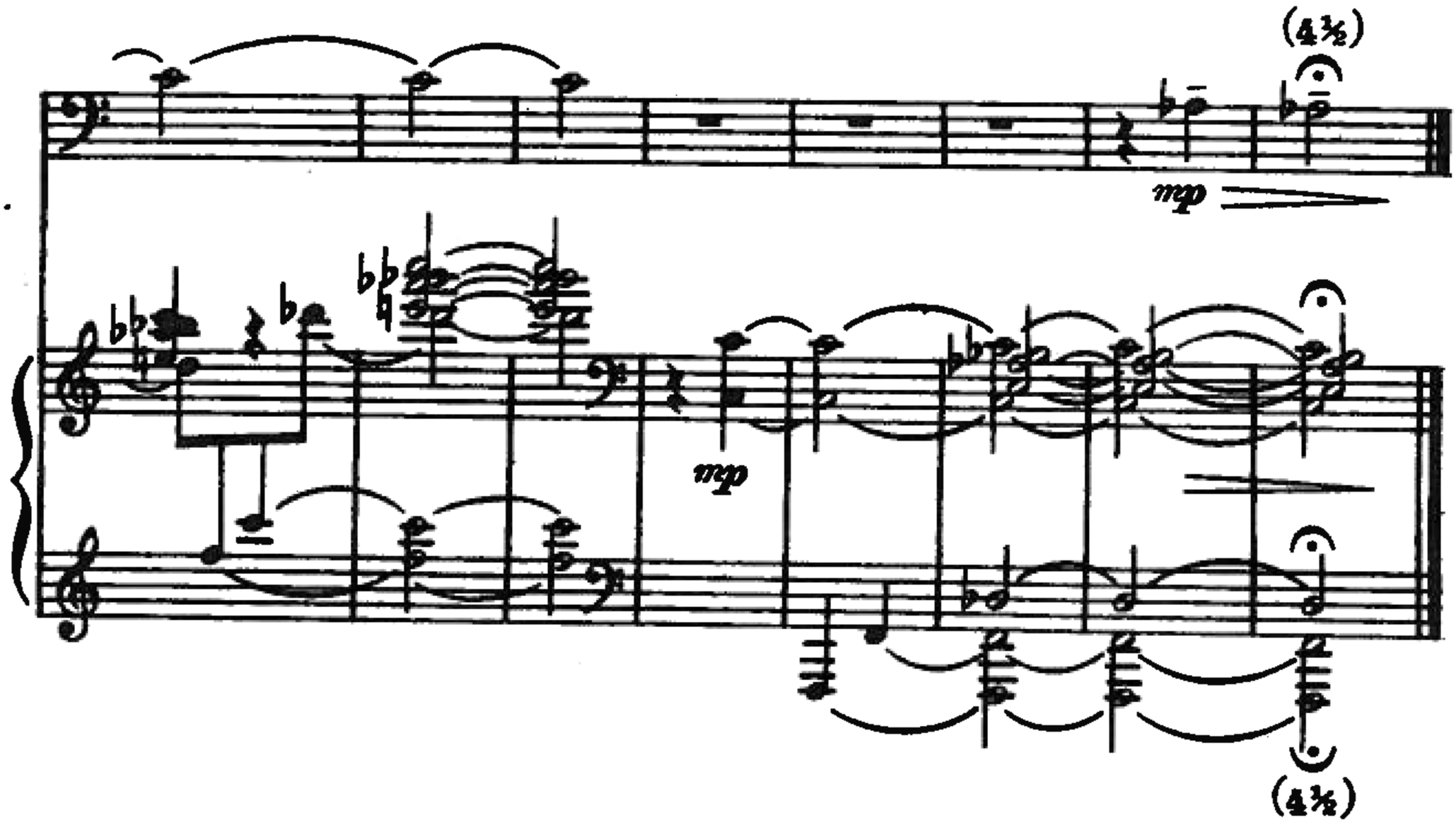

Figure 46 A monothematic composition whose subject derives from a plotted melody (concluded).

C. "Funeral March" for Piano (1928)
(American premiere by the League of Composers in 1930).

In this monothematic composition, the major component of the subject is harmony. There is no independent melody. What appears to be the melody is a combination of instrumental and melodic figuration. There is a partial recapitulation of the beginning, only in a climactic form. The harmonic structure itself is a symmetric superimposition of the $\sqrt[4]{2}$: S_I is B♭ and S_{II} is C♯. The building up of the strata occurs gradually thus giving the listener an opportunity to adapt himself to the Σ. For this reason, the beginning, based on S_I, seems to be in B♭ and the very end, based on S_{II}, seems to be in C♯ Minor.

MARCHE FUNEBRE

Joseph Schillinger

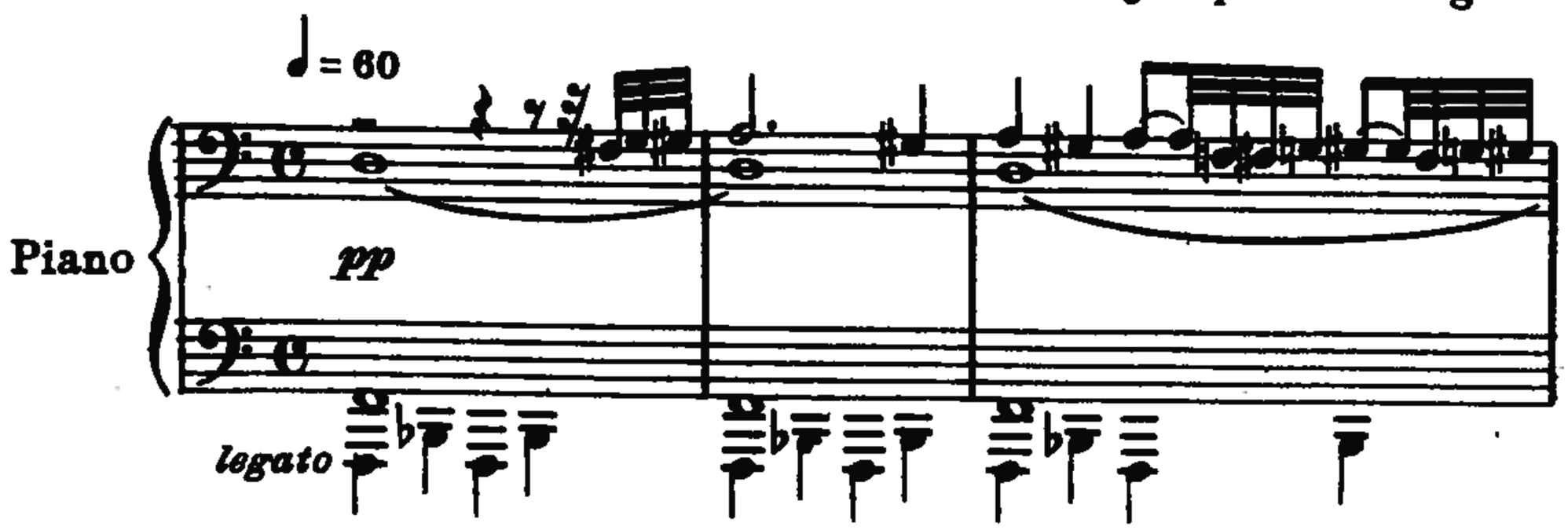

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Figure 47. A monothematic composition with harmony as major component (continued).

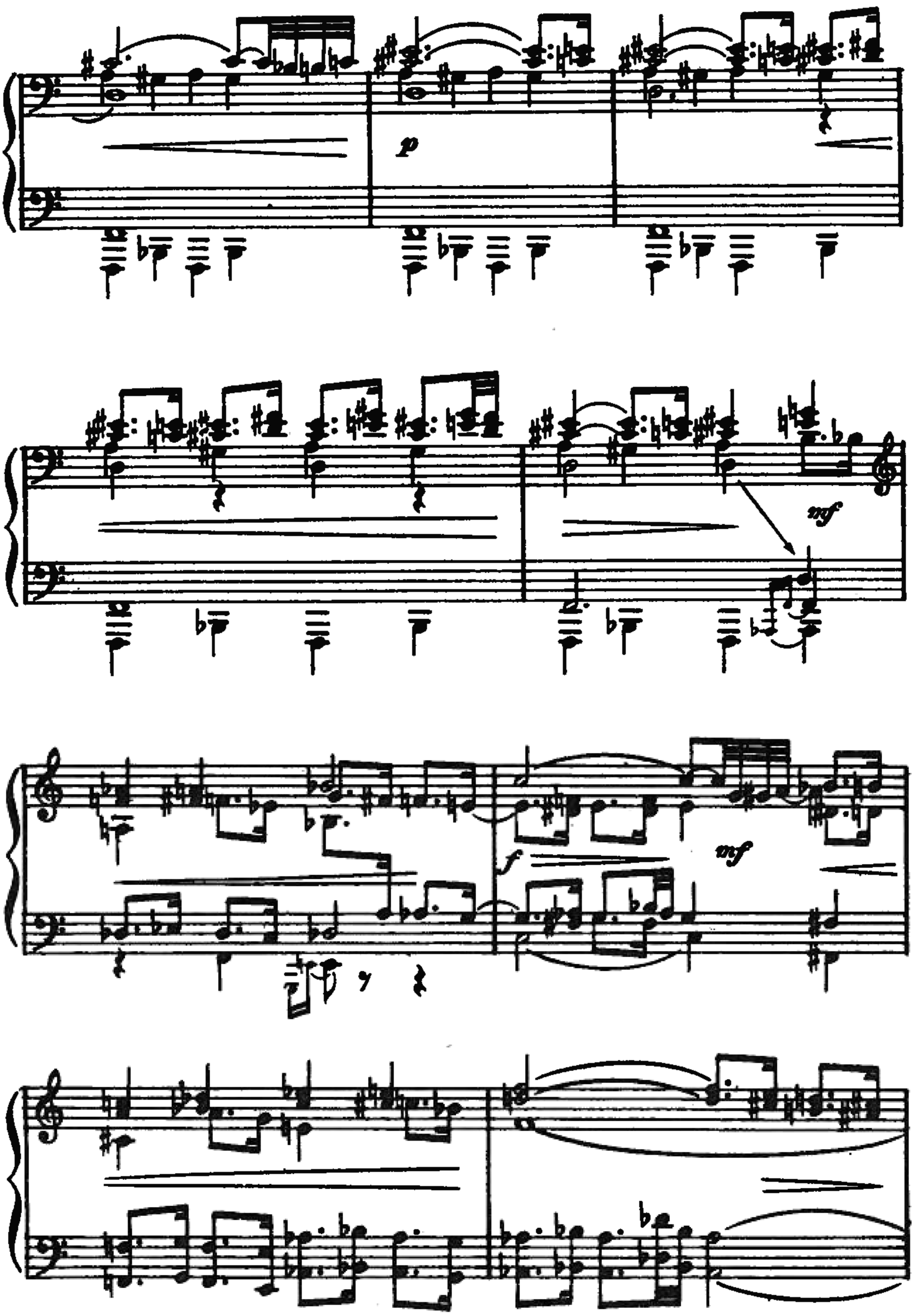

Figure 47. A monothematic composition with harmony as major component (continued).

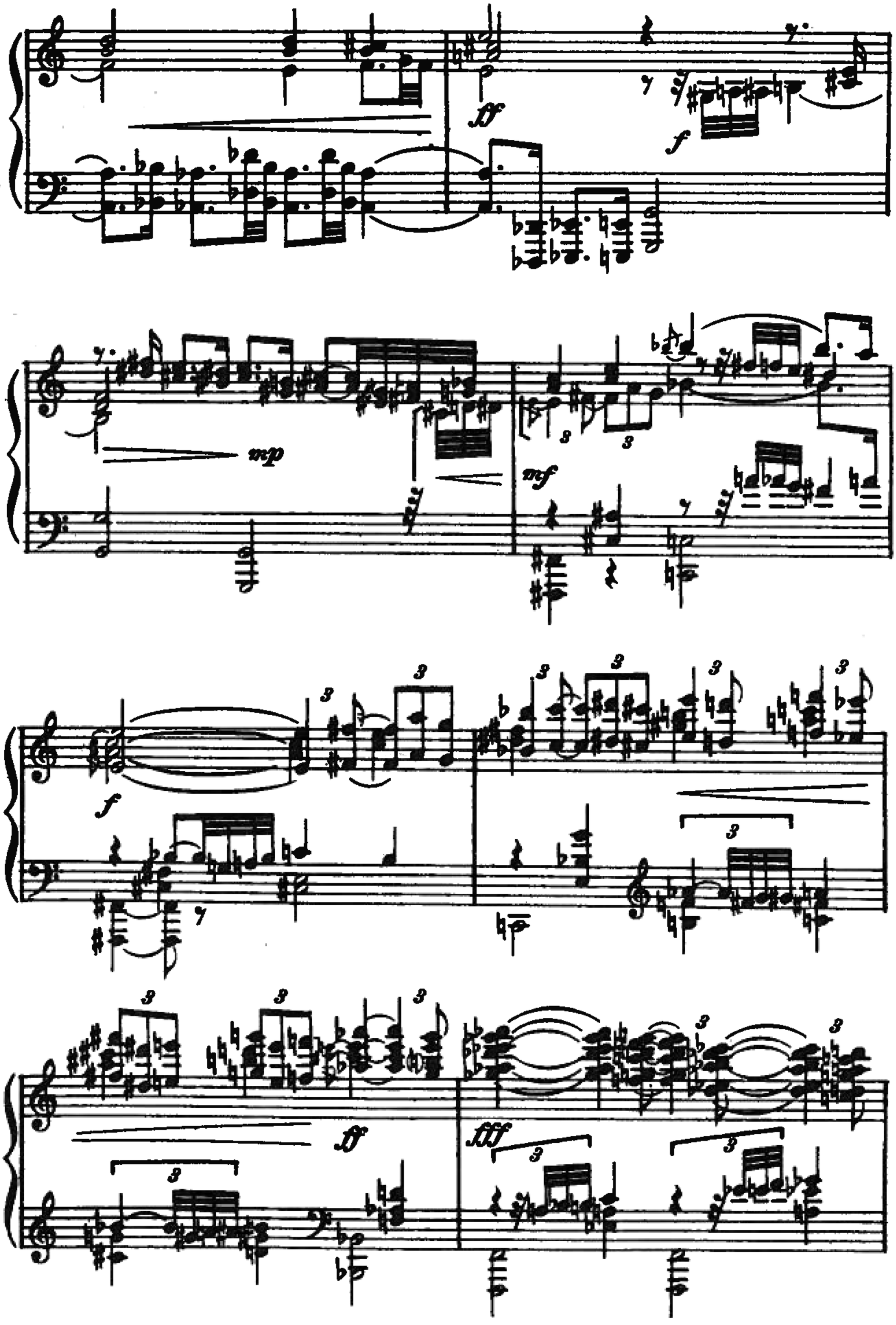

Figure 47. A monothematic composition with harmony as major component (continued).

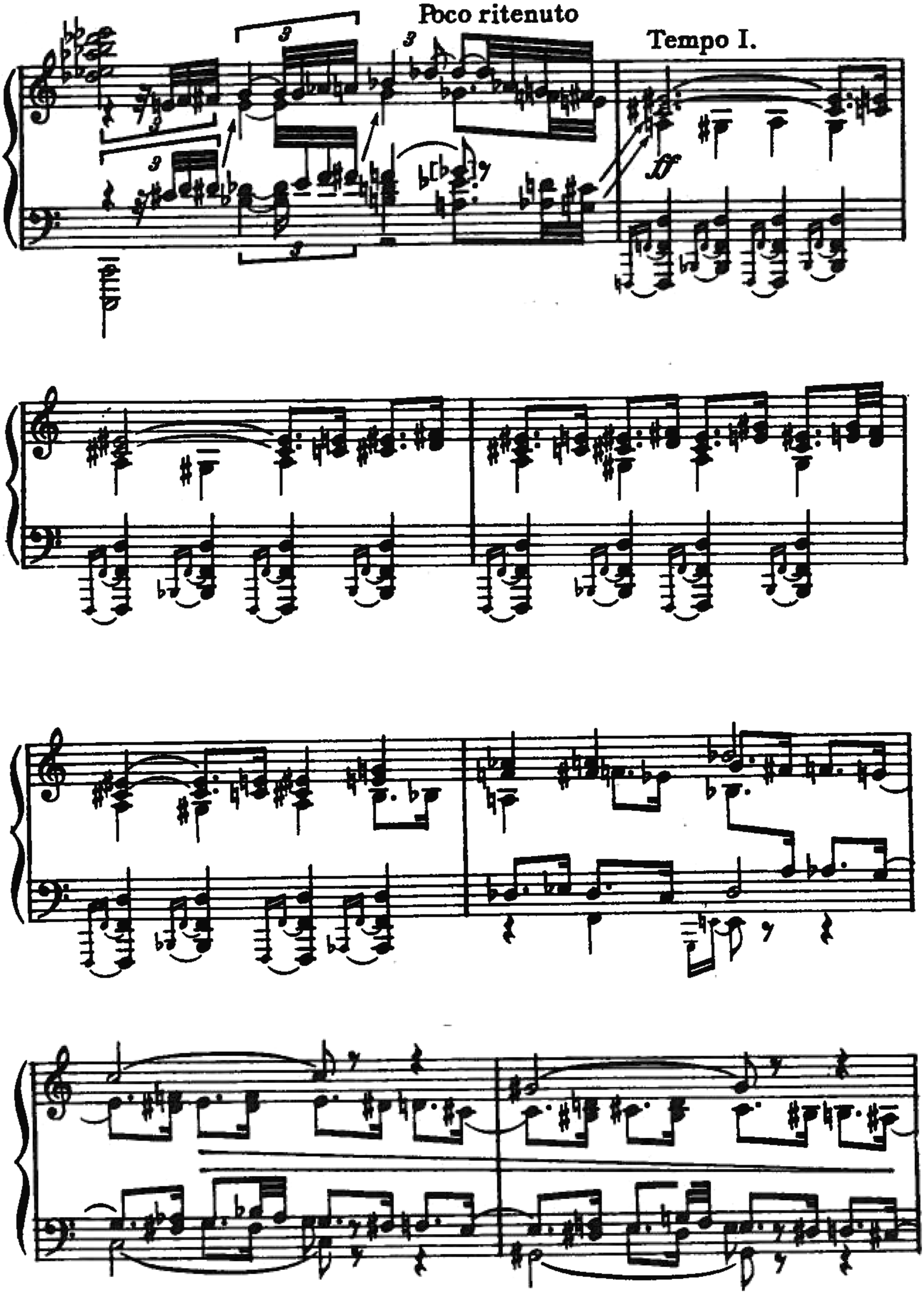

Figure 47 A monothematic composition with harmony as major component (continued).

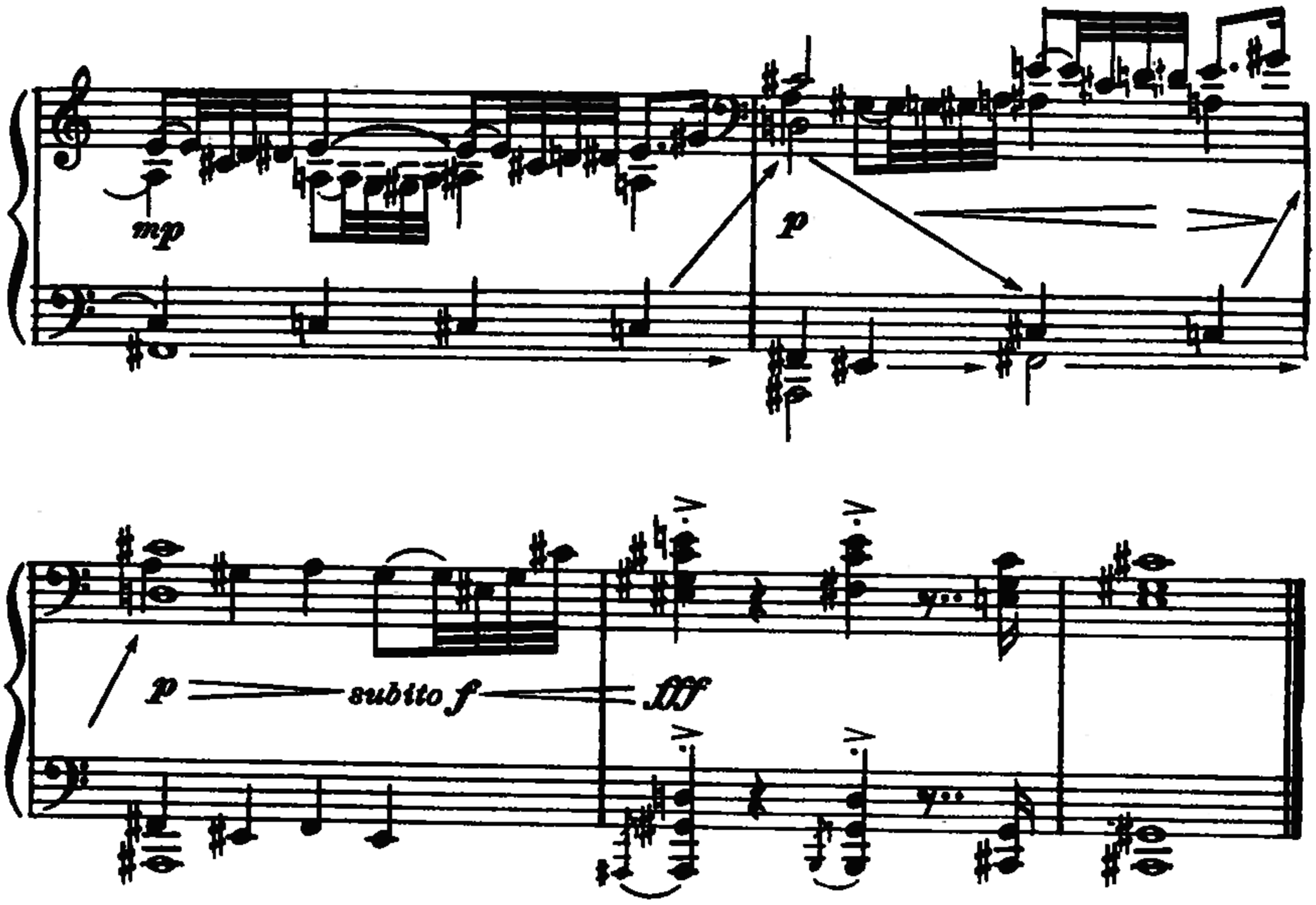

Figure 47. A monothematic composition with harmony as major component (concluded).

D. "Study in Rhythm I" for Piano (1935)

This monothematic composition is based on a subject consisting of 12 measures in 7/8 time, and has four expositions evolved in quadrant rotation: ⓐ + ⓓ + ⓒ + ⓑ. All expositions have the same period.

In spite of the title, the subject's major component is strata-harmony: $\Sigma = 2S$. The structure of the lower stratum is: $S_I = 4+3$ (used in clockwise positions); the structure of the upper stratum is: $S_{II} = 5+5$. The progression consists of a random arrangement of 4i and 3i, made to produce 12 H: $1^{\rightarrow} = 4+3+3+4+ +3+4+4+4+3+4+4$. The transformations in S_I are consistently clockwise, and the transformations of S_{II} consist of binomial regularity of the clockwise and the counterclockwise alternation.

The chords, reading by the lower stratum, are: F + D♭ + B♭ + G + E♭ + + C + A♭ + E + C + A + F + D♭.

Quadrant rotations were obtained from F as the axis of inversion.

T_1 represents an introduction consisting of H_1; the next 12 Tⓐ represent the first exposition; the following three expositions ⓓ 12T + ⓒ 12T + ⓑ 12T are followed by a coda, which consists of 5T and represents a repetition of the preceding measure in a slowing down pace; it is based on one H, which is the first chord of the subject.

The temporal thematic pattern of this composition is evolved from the simplest elements of $\frac{7}{7}$ series. Melody, which in its first three expositions uses only the chordal functions of S_{II}, is based on T = (4+2+1) + (2+1+4). If