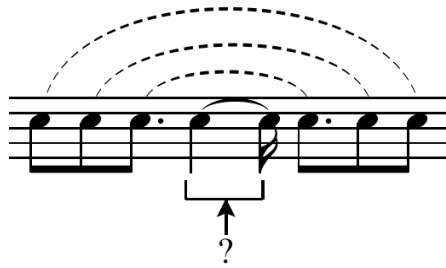
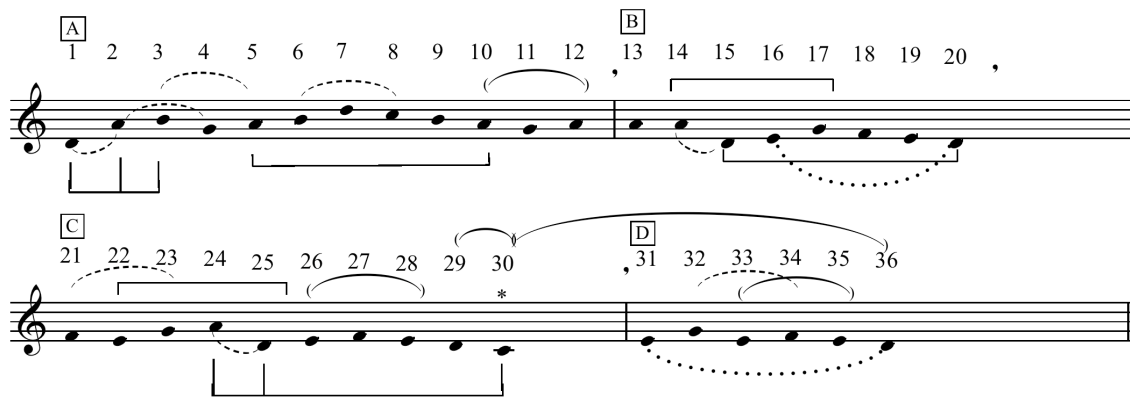


EX. 1. Olivier Messiaen: *The Technique of My Musical Language*, Ex.32, p.4:
non-retrogradable rhythm



EX. 2. The Gregorian Hymn *Ave Maris Stella* (sketch)



EX. 3. Haydn: *Sonata in A major* (Hob. XVI:26) Second Movement: Menuet al rovescio



EX. 4. Webern: Symphony Op.21., tone-row, Second Movement

EX. 5. Webern: Symphony Op.21., First Movement. Initial form of twelve-tone row, registrally fixed

Mirror image of initial form of twelve-tone row, registrally fixed

EX. 6. Haydn: Symphony No.88 in G-major, First Movement, slow introduction

Adagio

NUMBER OF ATTACKS:

T 6 D T SD 9 ? (D)

5 3 * 4+4 * 3 3 7 3 (6) 4 11 T SD D(6/4) D(V7) ! (T)

EX. 7. Mozart: Piano Concerto in C-major, KV467, First Movement

l Allegro

p 4 5 3

EX. 8. Satie: Gymnopédies No.1.

Bars 1. 2. 19. 21. 22.

EX. 9. Mozart: Piano Concerto in C-major, KV467, First Movement

bar 68, oboe

bar 74, piano solo

EX. 10. Bartók: Music for Strings, Percussion and Celeste, First Movement: fugue entry points (the first 12 notes, bars 1-56)

3.4.VI. 2.VI. 1.VI. 2.VI.

1.2.Vle. 1.2.Vlc. 1.2.Cb. 1.2.Vle. 1.2.Cb.

1. 36. 71. 106. 141. 219. 222. 273. 276. 301. 363. 366.

35 35 35 35 78 3 51 3 25 62 3