Online Materials

p. 1 Online Fig. 2.1	Duration curves of performances of Adès's Third Mazurka
p. 2 Online Table 2.1	Comparison between Dowland, 'In Darknesse Let Mee Dwell' and
	Adès, Darknesse Visible
p. 3 Online Ex. 2.1	(a) Darknesse Visible, bars 21–6; (b) duration curves
	of performances
p. 4 Online Ex. 2.2	(a) Darknesse Visible, bars 59–64; (b) duration curves
	of performances
pp. 5–7 Online Ex. 3.1	(a) Powder Her Face, Act I, Scene 1, bars 171–92,
	Electrician's tango; (b) Powder Her Face, Act I, Scene 1, bars
	354-61, Duchess's 'ode to Joy' (some instruments omitted)
p. 8 Online Ex. 4.1	End of Ariel and Prospero's combative duet and transition to 'Five
	fathoms deep'. The Tempest, Act I, Scene 5, 90 ⁻⁸ –90 ⁺¹
p. 9 Online Ex. 4.2	The Tempest, Act II, Scene 2, 170^{-5} - 170^{+7} , transition from
	dissonant ensemble to Caliban's lyrical A major aria, 'Friends,
	don't fear'
p. 10 Online Fig. 5.1	Violin Concerto, movement II, bars 22-7 (Section I, chaconne
	statement 5), duration circle
p. 11 Online Fig. 5.2	Violin Concerto, movement II, bars 48-53 (Section II, chaconne
	statement 1), duration circle
p. 12 Online Fig. 5.3	Violin Concerto, movement II, bars 70-9 (coda), duration circle
p. 13 Online Table 6.1	Sibelius, Symphony No. 7, temporal changes
p. 14 Online Table 6.2	Tevot, temporal changes
p. 15 Online Fig. 7.1	In Seven Days, movement I, G, chart of polyrhythms
p. 16 Online Ex. 7.1	In Seven Days, movement I, bars 1-3, annotated reduction
p. 17 Online Ex. 7.2	In Seven Days, movement II, \mathbb{I}^{+9} – \mathbb{I}^{+15} , piano
p. 18 Online Ex. 7.3	In Seven Days, movement IV, G, piano solo
p. 19 Online Ex. 7.4	In Seven Days, coda of movement III, annotated to show close on
	C major chord
p. 20 Online Table 7.1	In Seven Days, movement IV: variation time allotted to each
	successive style and the style represented by each

p. 21 Online Table 7.2	In Seven Days, movement III: discrete and overlapping
	row segments
p. 22 Online Table 7.3	In Seven Days, movement III: speed with which each row cycles
	through the thirty-six transpositions of the row
pp. 23–24 Online Ex. 9.1	<i>Totentanz.</i> (a) Bars 134–45, descending fifths in Death's vocal line;
	(b) bar 168, quintal harmony at Pope's introduction
p. 25 Online Ex. 9.2	Totentanz, bars 238-49, ascending thirds in
	Cardinal's introduction
p. 26 Online Ex. 9.3	Totentanz, bar 655, climactic quintal chord containing all
	twelve pitches
p. 27 Online Ex. 9.4	Totentanz, bars 745-50, mirrored vocal lines at end of
	Handworker's episode
p. 28–29 Online Fig. 9.1	Bernt Notke, Lübeck Danse macabre. (a) Excerpt; (b) on site
p. 30 Online Ex. 11.1	The Tempest, Act I, Scene 2, $\boxed{15}$, α dyads in Miranda's opening aria
p. 31 Online Ex. 11.2	The Tempest, Act I, Scene 2, 26, Prospero RI-chains
	trichords isorhythmically
p. 32 Online Ex. 11.3	The Exterminating Angel, Act I, Scene 6, bars 704-5, first
	manifestation of the χ cycle
p. 33 Online Ex. 11.4	The Exterminating Angel, Act II, Scene 1, bars 1464–73, RICH(χ)
	structure and fugal design
p. 34 Online Ex. 11.5	The Exterminating Angel, Act III, Scene 4, RICH-directed excerpts
	from the lamb music. (a) The immediately preceding context, bars
	503-14; (b) lambs' entrance music, bars 515-17, embeds
	superimposed minor-third-related $RICH(\chi)s$
p. 35 Online Ex. 11.6	The Exterminating Angel, Act III, Scene 5, 332, Ariel's
	concluding vocalise
p. 36 Online Ex. 12.1	Distorted quotation of Johann Strauss Jr's <i>Die Fledermaus</i> waltz in
	The Exterminating Angel. (a) Act II, Scene 1, bars 1579–85; (b) Act
	II, Scene 1, bars 1617-24; (c) Johann Strauss Jr, Die Fledermaus,
	second waltz theme
p. 37 Online Ex. 12.2	The Exterminating Angel, Act II, Scene 1, bars 1304–13, 'spoons'
	aria excerpt