Example 1. Yavorsky’s single and double symmetrical systems (2008, 5), reproduced from Ewell 2012, example 2
Example 2a. Scriabin’s “Etrangeté,” op. 63, no. 2, with pc D as its atonal problem; the excerpt is based on OCT0,1; mm. 1–17
Example 2b. The B section of “Etrangeté,” with pc D (shown in dashed ovals) as a chord member, mm. 8–19
Example 2c. The final section of “Etrangeté,” (OCT₃,₁), with an atonal problem (D) resolving upward to E♭ in m. 20
Example 3a. The A section of “Guirlandes” from Two Dances, op. 73, no. 1, with pc B as its atonal problem, mm. 1–12
Example 3b. The return of the AB’ section of “Guirlandes,” with pc B unresolved in m. 63
Example 4a. The opening section of “Poème,” op. 69, no. 1, with pc D♭ as its atonal problem; the piece is based on the Mystic and whole-tone collections sc(013579) and sc(02468T)
Example 4b. The second half of "Poème," op. 69, no. 1, with pc D♭ unresolved at mm. 33–36
Example 5. “Masque,” op. 63, no. 1, with pc D♭ as its atonal problem; the annotated harmonies are part of the Mystic collection sc(013579)
Example 6a. The opening section of *Vers la Flamme*, op. 72, with pc F♯ as its atonal problem; the passage is based on OCT₁₂, mm. 1–40
Example 6b. Build up to the climax of *Vers la Flamme*, with its atonal problem F♯ framing the contour of the melodic line; the passage is based on OCT₁₂, mm. 77–80
Example 6c. The last section of Vers la Flamme with its atonal problem (which remains unresolved) prominently highlighted in various registers, but remains unresolved; the passage is based on OCT1,2, mm. 95–137