Example 1. Octave species of the structural scale. The first, second, and third modes share the same circular interval pattern, but each one traces a different circular permutation.

Example 2. The three structural modes over the same final (or tonic) C.
Example 3. The first and second structural modes can be interpreted as refinements of the authentic division of the octave (left side) and likewise of its plagal division, respectively (right side).

![Example 3 Diagram]

Example 4. Duality between step-interval patterns and the fifth/fourth foldings for the first structural mode (left) and the first diatonic mode (right).

![Example 4 Diagram]
Example 5. Step-interval patterns and sharp-ward fifth/fourth foldings for the three structural modes over the same tonic C. Not only is the step-interval pattern characteristic for each mode but so also is the position of the framing minor third of the folding pattern.

Example 6. Prototypical fundamental bass progressions for each of the three structural modes. The downward directed arrows designate flat-ward fifths (or fourths) while the leftward directed arrows designate sharp-ward directed structural augmented primes.

Example 7. Arrow notation for elementary structural progressions and alterations.
Example 8. Arrow notation for compound structural progressions and alterations

Example 9. Structural Mode Annotations for typical instances of the Quiescenza, Monte, and Fonte schemata
Example 10. Johann Sebastian Bach, Suite in D major, BWV 1068, II (Air), mm. 13–15, two structural interpretations

Example 11. W. A. Mozart, Don Giovanni, Overture, mm. 5–11
Example 12. Beethoven, Symphony no. 3 in Eb major (“Eroica”), op. 55, II, mm. 36–40

Example 13. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 1–4

Example 14. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 5–8
Example 15. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 9–12

Example 16. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 13–16

Example 17. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 17–20
Example 18. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 21–25

Example 19. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 34–37

Example 20. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 38–41
Example 21. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 42–45


Example 23. Scriabin, Etude in C-sharp minor, op. 2 no. 1, structural analysis: The second mode in C# as meta-mode