Rhythmic pedal (talea)
* 15 values appears 7 times (with the beginning of an 8th time)
* The color above appears 3 times for each repetition of the talea (3C=1T) or nearly 22 times in the movement.

**** Note the use of prime numbers in the construction of the rhythmic pedals (talea) and the melodic/harmonic pedals (color) -- 17, 29, 5...
It would take over 230 minutes for these to sync up again once initiated.
7 modes of limited transposition

**Mode 1 (Whole-tone scale)**
- 2 possible transpositions: WT(0,2) and WT(1,3)

**Mode 2 (Octatonic scale)**
- 3 possible transpositions: OCT(0,1) -- OCT(1,2) -- OCT(0,2)

**Mode 3**
- 4 possible transpositions

**Mode 4**
- 6 possible transpositions

**Mode 5**
- 6 possible transpositions

**Mode 6**
- 6 possible transpositions

**Mode 7**
- 6 possible transpositions

To figure out the number of possible transpositions:
* Subtract pitch class value of first pitch of the second repetition of the recurring figure from the first pitch of the first occurrence of the recurring figure.
* The difference is equal to the number of possible transpositions.
Special Chords in Messiaen's Music

Chord on the dominant with appoggiatura (as in 1st 2 chords of the piano in QFTEOT)

Chord of resonance
* Messiaen believed this chord to be a colorful representative of the harmonic series.
* Contains all of the pitches of the 3rd mode.
* Opening gesture of piano in the second movement of QFTEOF is a version of this chord.

Chord in Fourths
* This is the "triad" in Messiaen's music.

Chords with added 6ths
* Stole these from Debussy and Ravel
* Boulez called these: "whorehouse chords"
* This chord from #1 of the Vingt Regards.

Chords with added raised fourths
* This chord taken from #11 of Vingt Regards.
* Messiaen believed that the tritone above the root of a chord had a strong "leading-tone" like function.
* This chord is derived from the 2nd mode.