Summary Analysis of Three Short Piano Pieces by Mark Feezell

	0	5	8	1	4	9	2	7	10	3	6	11	
0	С	F	Aβ	C#	Е	Α	D	G	Bβ	Eβ	F#	В	0
7	G	С	Eβ	Aβ	В	Е	Α	D	F	Bβ	C#	F#	7
4	Е	Α	С	F	Aβ	C#	F#	В	D	G	Bβ	Eβ	4
11	В	Е	G	С	Eβ	Aβ	C#	F#	Α	D	F	Bβ	11
8	Aβ	C#	Е	Α	С	F	Bβ	Eβ	F#	В	D	G	8
3	Eβ	Aβ	В	Е	G	С	F	Bβ	C#	F#	Α	D	3
10	Bβ	Eβ	F#	В	D	G	С	F	Aβ	C#	Е	Α	10
5	F	Bβ	C#	F#	Α	D	G	С	Eβ	Aβ	В	Е	5
2	D	G	Bβ	Eβ	F#	В	Е	Α	С	F	Aβ	C#	2
9	Α	D	F	Bβ	C#	F#	В	Е	G	С	Eβ	Aβ	9
6	F#	В	D	G	Bβ	Eβ	Aβ	C#	Е	Α	С	F	6
1	C#	F#	Α	D	F	Bβ	Eβ	Aβ	В	Е	G	С	1
	0	5	8	1	4	9	2	7	10	3	6	1	

The use of the matrix above in the three pieces is not strictly serial, though it borrows most of its procedures from the serial tradition.

Formation and use of row: The row is derived from its first trichord: the second trichord is the RI of the first, and the second hexachord is a transposition of the first hexachord. The resulting matrix is used as a source for pitch material throughout, often via a form of hexachord combinatoriality.