

Tetrachordal Thesis

Four Types of Tetrachords

Major: □ □ √

Minor: □ √ □

Phrygian: √ □ □

Lydian: □ □ □

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① One Half Step at the P4

V □ □ □ □ V □ □ □ V

② Zero Half Steps at the A4

□ □ □ □ □ □ □ □

③ Two Half Steps at the P4 where U = 1.5 Steps

V V U V U V U V V

④ Combinations of All Three Intervals at the A4

V □ U V U □ □ V U

□ U V U □ V U V □

⑤ Combinations of All Three Intervals at the A4

V U V U V U

U V U V U V

Tetrachordal Theory

Major: □ □ □ ▼

Minor: □ ▼ □

Phrygian: ▼ □ □

Lydian: □ □ □

1. Pure (Natural) Sequential Modes

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Ionian Mode *Dorian Mode*

Phrygian Mode *Whole Tone*

Major Diatonic Modes

Ionian Mode *Dorian Mode*

Phrygian Mode *Whole Tone*

Whole Tone *Whole Tone*

Tetrachordal Theory

Major: □ □ ▽

Minor: □ ▽ □

Phrygian: ▽ □ □

Lydian: □ □ □

1. Pure (Natural) Sequential Modes

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Ionian Mode *Dorian Mode*

Diagram: □ □ ▽ □ □ ▽ □ ▽ □ □ ▽ □ ▽ □

Phrygian Mode *Whole Tone*

Diagram: ▽ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

Major Diatonic Modes

Ionian Mode *Dorian Mode*

Diagram: □ □ ▽ □ □ ▽ □ ▽ □ □ ▽ □ ▽ □

Phrygian Mode *Whole Tone*

Diagram: ▽ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

Whole Tone *Whole Tone*

Diagram: □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

Tetrachordal Theory

Major: □ □ ∨

Minor: □ ∨ □

Phrygian: ∨ □ □

Lydian: □ □ □

1. Pure (Natural) Sequential Modes

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Ionian Mode *Dorian Mode*

□ □ ∨ □ □ □ ∨ □ □ ∨ □ □ □ ∨ □ □

Phrygian Mode *Whole Tone*

∨ □ □ □ ∨ □ □ □ □ □ □ □ □ □ □ □

Major Diatonic Modes

Ionian Mode *Dorian Mode*

□ □ ∨ □ □ □ ∨ □ □ ∨ □ □ □ ∨ □ □

Phrygian Mode *Whole Tone*

∨ □ □ □ ∨ □ □ □ □ □ □ □ □ □ □ □

Whole Tone *Whole Tone*

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

Tetrachordal Theory

Major: □ □ ∇

Minor: □ ∇ □

Phrygian: ∇ □ □

Lydian: □ □ □

1. Pure (Natural) Sequential Modes

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Ionian Mode *Dorian Mode*

Phrygian Mode (Enharmonic G#) *Whole Tone*

Major Diatonic Modes

Ionian Mode *Dorian Mode*

Phrygian Mode *Whole Tone*

Whole Tone *Whole Tone*

Tetrachordal Theory

Major: □ □ □ ▽

Minor: □ ▽ □ □

Phrygian: ▽ □ □ □

Lydian: □ □ □ □

1. Pure (Natural) Sequential Modes

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Ionian Mode *Dorian Mode*

□ □ □ ▽ □ □ □ ▽ □ ▽ □ □ □ ▽ □ □

Phrygian Mode *Whole Tone*

▽ □ □ □ ▽ □ □ □ □ □ □ □ □ □ □ □

Major Diatonic Modes

Ionian Mode *Dorian Mode*

□ □ □ ▽ □ □ □ ▽ □ ▽ □ □ □ ▽ □ □

Phrygian Mode *Whole Tone*

▽ □ □ □ ▽ □ □ □ □ □ □ □ □ □ □ □

Whole Tone *Whole Tone*

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

Tetrachordal Theory

Major: □ □ ∨

Minor: □ ∨ □

Phrygian: ∨ □ □

Lydian: □ □ □

1. Pure (Natural) Sequential Modes

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Ionian Mode *Dorian Mode*

Diagram illustrating the Ionian and Dorian modes. The Ionian mode is shown in G major (one flat), and the Dorian mode is shown in G minor (two flats). The tetrachord diagrams below the notes are: Ionian: □ □ ∨ □ □ □; Dorian: □ ∨ □ □ □ □.

Phrygian Mode *Whole Tone*

Diagram illustrating the Phrygian and Whole Tone modes. The Phrygian mode is shown in G Phrygian (three flats), and the Whole Tone mode is shown in G Whole Tone (three flats and one sharp). The tetrachord diagrams below the notes are: Phrygian: ∨ □ □ □ □ □; Whole Tone: □ □ □ □ □ □.

Major Diatonic Modes

Ionian Mode *Dorian Mode*

Diagram illustrating the Major Diatonic Ionian and Dorian modes. The Ionian mode is shown in G major (one flat), and the Dorian mode is shown in G minor (two flats). The tetrachord diagrams below the notes are: Ionian: □ □ ∨ □ □ □; Dorian: □ ∨ □ □ □ □.

Phrygian Mode *Whole Tone*

Diagram illustrating the Major Diatonic Phrygian and Whole Tone modes. The Phrygian mode is shown in G Phrygian (three flats), and the Whole Tone mode is shown in G Whole Tone (three flats and one sharp). The tetrachord diagrams below the notes are: Phrygian: ∨ □ □ □ □ □; Whole Tone: □ □ □ □ □ □.

Whole Tone *Whole Tone*

Diagram illustrating two Whole Tone modes. The first is G Whole Tone (three flats and one sharp), and the second is G# Whole Tone (three flats and two sharps). The tetrachord diagrams below the notes are: □ □ □ □ □ □; □ □ □ □ □ □.

Tetrachordal Theory

Major: □ □ ∨

Minor: □ ∨ □


Phrygian: ∨ □ □

Lydian: □ □ □

1. Pure (Natural) Sequential Modes

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Ionian Mode *Dorian Mode*

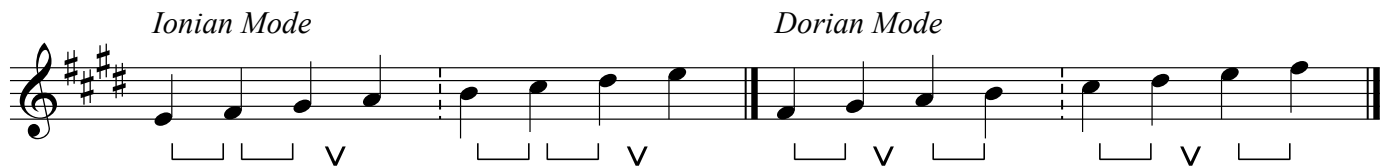


Phrygian Mode *Whole Tone*

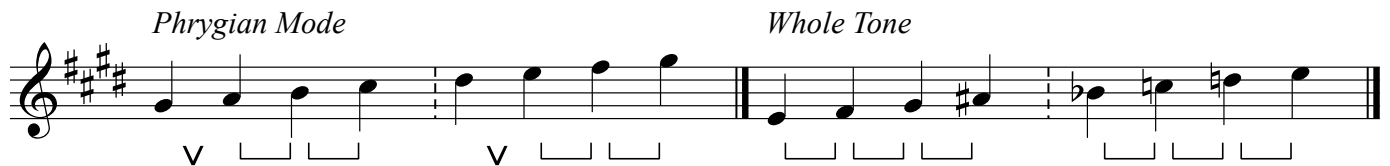


Major Diatonic Modes

Ionian Mode *Dorian Mode*



Phrygian Mode *Whole Tone*



Whole Tone *Whole Tone*



Tetrachordal Theory

Major: □ □ ▽
 Minor: □ ▽ □
 Phrygian: ▽ □ □
 Lydian: □ □ □

1. Pure (Natural) Sequential Modes

JC Heisler

Ionian Mode *Dorian Mode*

□ □ ▽ □ □ ▽ □ ▽ □ □ ▽ □

Phrygian Mode *Whole Tone*

▽ □ □ ▽ □ □ □ □ □ □ □ □

Major Diatonic Modes

Ionian Mode *Dorian Mode*

□ □ ▽ □ □ ▽ □ ▽ □ □ ▽ □

Phrygian Mode *Whole Tone*

▽ □ □ ▽ □ □ □ □ □ □ □ □

Whole Tone *Whole Tone*

□ □ □ □ □ □ □ □ □ □ □ □

Tetrachordal Theory

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Four Types of Tetrachords

Major: □ □ √

Minor: □ √ □

Phrygian: √ □ □

Lydian: □ □ □ □

2. Symmetrical Modes

①

Musical notation for the first symmetrical mode (Dorian mode). The scale is shown in two phrases. The first phrase consists of four tetrachords: □ □ √, √ □ □, □ √ □, and □ □ □ □. The second phrase consists of four tetrachords: □ □ □ □, □ □ □ □, □ □ □ □, and □ □ □ □.

Musical notation for the second symmetrical mode (Phrygian mode). The scale is shown in two phrases. The first phrase consists of four tetrachords: √ □ □, □ √ □, □ □ □ □, and □ □ □ □. The second phrase consists of four tetrachords: □ □ □ □, □ □ □ □, □ □ □ □, and □ □ □ □.

②

Musical notation for the third symmetrical mode (Lydian mode). The scale is shown in two phrases. The first phrase consists of four tetrachords: □ □ √, √ □ □, □ √ □, and □ □ □ □. The second phrase consists of four tetrachords: □ □ □ □, □ □ □ □, □ □ □ □, and □ □ □ □.

Musical notation for the fourth symmetrical mode (Ionian mode). The scale is shown in two phrases. The first phrase consists of four tetrachords: √ □ □, □ √ □, □ □ □ □, and □ □ □ □. The second phrase consists of four tetrachords: □ □ □ □, □ □ □ □, □ □ □ □, and □ □ □ □.

③

Musical notation for the fifth symmetrical mode (Aeolian mode). The scale is shown in two phrases. The first phrase consists of four tetrachords: □ □ □ □, □ □ □ □, □ □ □ □, and □ □ □ □. The second phrase consists of four tetrachords: □ □ □ □, □ □ □ □, □ □ □ □, and □ □ □ □.

Musical notation for the sixth symmetrical mode (Mixolydian mode). The scale is shown in two phrases. The first phrase consists of four tetrachords: √ □ □, □ √ □, □ □ □ □, and □ □ □ □. The second phrase consists of four tetrachords: □ □ □ □, □ □ □ □, □ □ □ □, and □ □ □ □.

④

First line of musical staff 4, featuring a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The staff is divided into four measures by bar lines. Below the staff are rhythmic brackets: the first measure has two brackets, the second has two, the third has two, and the fourth has two. A 'v' is placed below the first bracket of each measure.

Second line of musical staff 4, continuing the melody from the first line. The notes are: C4, B3, A3, G3, F#3, E3, D3, C3. The staff is divided into four measures. Below the staff are rhythmic brackets: the first measure has two, the second has two, the third has two, and the fourth has two. A 'v' is placed below the first bracket of each measure.

⑤

First line of musical staff 5, featuring a treble clef and a key signature of two flats (Bb, Eb). The melody consists of quarter notes: Bb3, Ab3, Gb3, Fb3, Eb3, Db3, Cb3, Bb3. The staff is divided into four measures. Below the staff are rhythmic brackets: the first measure has two, the second has two, the third has two, and the fourth has two. A 'v' is placed below the first bracket of each measure.

Second line of musical staff 5, continuing the melody from the first line. The notes are: Bb3, Ab3, Gb3, Fb3, Eb3, Db3, Cb3, Bb3. The staff is divided into four measures. Below the staff are rhythmic brackets: the first measure has two, the second has two, the third has two, and the fourth has two. A 'v' is placed below the first bracket of each measure.

⑥

First line of musical staff 6, featuring a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The staff is divided into four measures. Below the staff are rhythmic brackets: the first measure has two, the second has two, the third has two, and the fourth has two. A 'v' is placed below the first bracket of each measure.

Second line of musical staff 6, continuing the melody from the first line. The notes are: C4, Bb3, Ab3, G3, F#3, E3, D3, C3. The staff is divided into four measures. Below the staff are rhythmic brackets: the first measure has two, the second has two, the third has two, and the fourth has two. A 'v' is placed below the first bracket of each measure.

⑦

First line of musical staff 7, featuring a treble clef and a key signature of two sharps (F#, C#). The melody consists of quarter notes: C#4, D#4, E#4, F#4, G#4, A#4, B#4, C5. The staff is divided into four measures. Below the staff are rhythmic brackets: the first measure has two, the second has two, the third has two, and the fourth has two. A 'v' is placed below the first bracket of each measure.

Second line of musical staff 7, continuing the melody from the first line. The notes are: C#4, B#3, A#3, G#3, F#3, E#3, D#3, C#3. The staff is divided into four measures. Below the staff are rhythmic brackets: the first measure has two, the second has two, the third has two, and the fourth has two. A 'v' is placed below the first bracket of each measure.

8

Musical staff 8, first line. Treble clef, key signature of one flat (Bb). The staff contains two measures of music. The first measure has notes G4, Ab4, Bb4, C5. The second measure has notes D5, Eb5, F5, G5. Below the staff are rhythmic markings: a bracket under the first measure with a 'v' below it, and a bracket under the second measure with a 'v' below it.

Musical staff 8, second line. Treble clef, key signature of one flat (Bb). The staff contains two measures of music. The first measure has notes G4, Ab4, Bb4, C5. The second measure has notes D5, Eb5, F5, G5. Below the staff are rhythmic markings: a bracket under the first measure with a 'v' below it, and a bracket under the second measure with a 'v' below it.

9

Musical staff 9, first line. Treble clef, key signature of one flat (Bb). The staff contains two measures of music. The first measure has notes G4, Ab4, Bb4, C5. The second measure has notes D5, Eb5, F5, G5. Below the staff are rhythmic markings: a bracket under the first measure with a 'v' below it, and a bracket under the second measure with a 'v' below it.

Musical staff 9, second line. Treble clef, key signature of one flat (Bb). The staff contains two measures of music. The first measure has notes G4, Ab4, Bb4, C5. The second measure has notes D5, Eb5, F5, G5. Below the staff are rhythmic markings: a bracket under the first measure with a 'v' below it, and a bracket under the second measure with a 'v' below it.

10

Musical staff 10, first line. Treble clef, key signature of one flat (Bb). The staff contains two measures of music. The first measure has notes G4, Ab4, Bb4, C5. The second measure has notes D5, Eb5, F5, G5. Below the staff are rhythmic markings: a bracket under the first measure with a 'v' below it, and a bracket under the second measure with a 'v' below it.

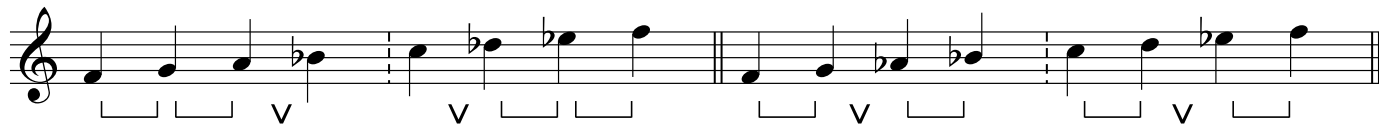
Musical staff 10, second line. Treble clef, key signature of one flat (Bb). The staff contains two measures of music. The first measure has notes G4, Ab4, Bb4, C5. The second measure has notes D5, Eb5, F5, G5. Below the staff are rhythmic markings: a bracket under the first measure with a 'v' below it, and a bracket under the second measure with a 'v' below it.

11

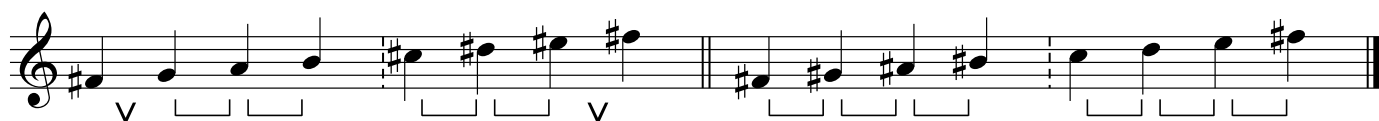
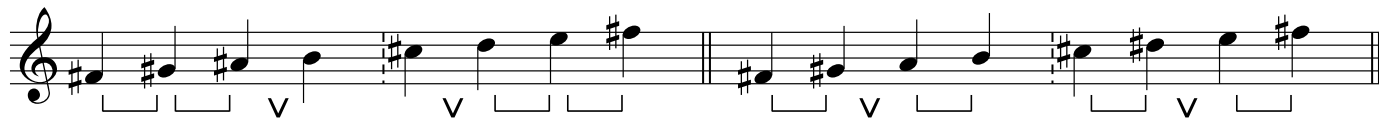
Musical staff 11, first line. Treble clef, key signature of one flat (Bb). The staff contains two measures of music. The first measure has notes G4, Ab4, Bb4, C5. The second measure has notes D5, Eb5, F5, G5. Below the staff are rhythmic markings: a bracket under the first measure with a 'v' below it, and a bracket under the second measure with a 'v' below it.

Musical staff 11, second line. Treble clef, key signature of one flat (Bb). The staff contains two measures of music. The first measure has notes G4, Ab4, Bb4, C5. The second measure has notes D5, Eb5, F5, G5. Below the staff are rhythmic markings: a bracket under the first measure with a 'v' below it, and a bracket under the second measure with a 'v' below it.

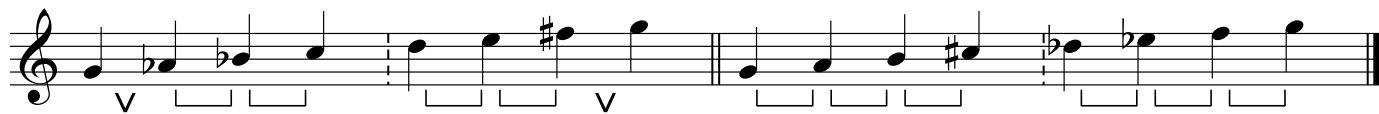
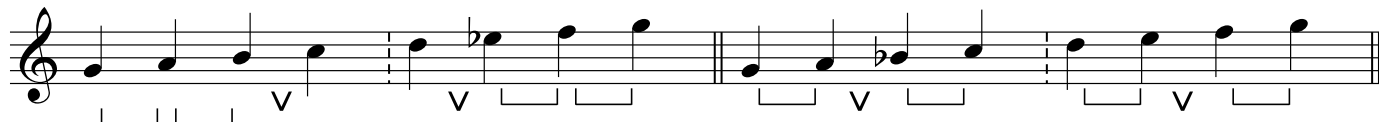
12



13



14



15



Tetrachordal Theory

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Four Types of Tetrachords

Major: □ □ ▼

Minor: □ ▼ □

Phrygian: ▼ □ □

Lydian: □ □ □

3. Hybrid Modes

Mixolydian Mode

Aeolian Mode (Natural Minor)

Musical notation for Mixolydian and Aeolian modes. The Mixolydian mode is shown as a sequence of four tetrachords: C4-D4-E4-F4 (Major), D4-E4-F4-G4 (Major), E4-F4-G4-A4 (Major), and F4-G4-A4-Bb4 (Minor). The Aeolian mode is shown as a sequence of four tetrachords: C4-D4-Eb4-F4 (Minor), D4-Eb4-F4-G4 (Minor), Eb4-F4-G4-Ab4 (Minor), and F4-G4-Ab4-Bb4 (Minor).

Locrian Mode

Lydian Mode

Musical notation for Locrian and Lydian modes. The Locrian mode is shown as a sequence of four tetrachords: C4-Db4-Eb4-F4 (Minor), Db4-Eb4-F4-G4 (Minor), Eb4-F4-G4-Ab4 (Minor), and F4-G4-Ab4-Bb4 (Minor). The Lydian mode is shown as a sequence of four tetrachords: C4-D4-E4-F#4 (Major), D4-E4-F#4-G4 (Major), E4-F#4-G4-A4 (Major), and F#4-G4-A4-B4 (Major).

Modes Diatonic to C Major

Mixolydian Mode

Aeolian Mode (Natural Minor)

Musical notation for Mixolydian and Aeolian modes diatonic to C major. The Mixolydian mode is shown as a sequence of four tetrachords: C4-D4-E4-F4 (Major), D4-E4-F4-G4 (Major), E4-F4-G4-A4 (Major), and F4-G4-A4-B4 (Major). The Aeolian mode is shown as a sequence of four tetrachords: C4-D4-E4-F4 (Major), D4-E4-F4-G4 (Major), E4-F4-G4-A4 (Major), and F4-G4-A4-B4 (Major).

Locrian Mode

Lydian Mode

Musical notation for Locrian and Lydian modes diatonic to C major. The Locrian mode is shown as a sequence of four tetrachords: C4-D4-E4-F4 (Major), D4-E4-F4-G4 (Major), E4-F4-G4-A4 (Major), and F4-G4-A4-B4 (Major). The Lydian mode is shown as a sequence of four tetrachords: C4-D4-E4-F4 (Major), D4-E4-F4-G4 (Major), E4-F4-G4-A4 (Major), and F4-G4-A4-B4 (Major).

Tetrachordal Theory

JC Heisler

Four Types of Tetrachords

Major: □ □ √

Minor: □ √ □

Phrygian: √ □ □

Lydian: □ □ □

4. Converse Modes

Melodic Minor (converse of Mixolydian Mode)

(converse of Aeolian Mode)

Musical notation for Melodic Minor and Aeolian modes. The Melodic Minor scale is shown as a sequence of four tetrachords: C4-D4-E4-F4 (□ √ □), F4-G4-A4-B4 (□ □ √), B4-C5-B4-A4 (√ □ □), and A4-G4-F4-E4 (□ □ □). The Aeolian scale is shown as a sequence of four tetrachords: C4-D4-E4-F4 (□ □ □), F4-G4-A4-B4 (□ √ □), B4-C5-B4-A4 (√ □ □), and A4-G4-F4-E4 (□ □ □).

(converse of Locrian Mode)

(converse of Lydian)

Musical notation for Locrian and Lydian modes. The Locrian scale is shown as a sequence of four tetrachords: C4-D4-E4-F#4 (□ □ □), F#4-G4-A4-B4 (√ □ □), B4-C5-B4-A4 (√ □ □), and A4-G4-F4-E4 (□ □ □). The Lydian scale is shown as a sequence of four tetrachords: C4-D4-E4-F#4 (□ □ □), F#4-G4-A4-B4 (√ □ □), B4-C5-B4-A4 (√ □ □), and A4-G4-F4-E4 (□ □ □).