

Modes of internal symmetry - taking a closer look at Messiaen's modes of limited transposition

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1 Introduction

Before we start, make sure to get the latest version of this document from <https://github.com/shimpe/mints>. If you are unsure what to do on that page, click "Download ZIP". It will download an archive containing all the files required to recreate this document. In the *out* folder is a document.pdf file which corresponds to the article itself. In the *output* folder are .pdf and .midi files of the modes listed in sections 7, 8, 9, 10, 11, 12 and 13. Feel free to send your questions and remarks with respect to this document to stefaan.himpe@gmail.com. Feel free to report errors, or corrections, additions, to <https://github.com/shimpe/mints/issues>

After reading Olivier Messiaen's book "The technique of my Musical Language" I started wondering how exactly his "modes of limited transposition" create the sound they create. Major questions for me became:

- What is so special about the property of *limited transposition* that makes the music derived from it work so well?
- Is music derived from a random subset of a chromatic scale on some sense "crippled" compared to music written based on Messiaen's modes? Can we find some kind of intuitive explanation why Messiaen's modes work well, arguably better than other non-diatonic modes? Can we use this insight to propose other modes that perhaps do not have limited transposition, but still might result in an interesting, fresh, sound?

I set out to do a series of experiments and came up with some insights that I intend to explain here. I apologize in advance if what I'm about to describe is already well-known and obvious to more informed readers. Please accept that I'm writing this down only to further my own understanding of the matter. I do not claim to have found something new.

2 Symmetry? What symmetry?

Messiaen himself explains how his modes can be thought of as consisting of *symmetrical* groups of notes. The exact nature of this symmetry was not entirely

clear to me. In fact, at first sight it seemed more like repeating patterns than symmetry, and this is what I wanted to clarify.

As a starting point I set out to systematically enumerate all modes derived from a chromatic scale that have intervals symmetrically distributed around the $f\sharp$ (the middle note of the chromatic scale starting on c). Note that during the experiments I don't directly take into account any property of *limited transposition* but I will find back many of Messiaen's modes by considering only symmetry arguments anyway.

2.1 Systematic enumeration

The first thing to explain is how the modes with intervals symmetrically distributed around $f\sharp$ can be systematically enumerated.

I started from a chromatic scale. On that scale I added symbols under each note. Note how the symbols that occur left of $f\sharp$ return later on to the right of $f\sharp$. This is important to keep symmetry of the intervals around $f\sharp$, as will hopefully become clearer in the next step. For now, remember that the symbols under the complete chromatic scale form a *palindrome*, i.e. if you read them left-to-right you get exactly the same sequence of symbols as when you read them right-to-left.



In what follows we will now construct modes by assigning values 0 or 1 to each of the symbols p, q, r, s, t, u, v . A value of 0 indicates that the note to which the symbol is attached is not to be selected from the chromatic scale while constructing a mode. A value of 1 indicates that the notes to which the symbol is attached are to be selected from the chromatic scale.

E.g. if we set $p=1, q=1, r=1, s=1, t=1, u=1, v=1$ we retain all the notes from the chromatic scale and end up with the chromatic scale itself. We can say that the chromatic scale is characterized by a "key" $(p, q, r, s, t, u, v) = (1, 1, 1, 1, 1, 1, 1)$. If we set $p=1, q=0, r=1, s=0, t=0, u=0, v=1$, we end up with a mode that contains the notes $c, d, f\sharp, a\sharp, c'$. This mode is characterized by a key $(p, q, r, s, t, u, v) = (1, 0, 1, 0, 0, 0, 1)$.



This method for constructing modes has some properties:

- Any combination of values 0,1 assigned to all of p, q, r, s, t, u, v results in a mode derived from the chromatic scale with intervals distributed symmetrically around $f\sharp$.

- A different combination of values 0,1 assigned to p, q, r, s, t, u, v results in a different mode. In other words, there are no two different keys (p,q,r,s,t,u,v) that result in the same set of notes selected from the chromatic scale.
- If we look at all possible ways that we can assign 0, 1 to p, q, r, s, t, u, v, we construct all possible subsets of the chromatic scale with intervals distributed symmetrically around f#. In other words, we don't skip any modes symmetrical around f# by using this method.
- All in all, this means that any (p,q,r,s,t,u,v) key uniquely defines one mode with intervals symmetrically distributed around f#.
- There are $2^7 = 127$ different ways to assign the values 0, 1 to the variables p, q, r, s, t, u, v. This means that there are 127 unique modes with symmetrical distribution of intervals around f#.

2.2 Intermezzo: binary numbers

In computer science a key like (0,1,1,0,0,1,0) can be interpreted as a binary number. Each number 1 or 0 is called a "bit". For every binary number, there's an equivalent decimal number and vice versa. In the systematic enumeration of modes in the appendices of this explanation, I use decimal equivalents of binary numbers, because they take much less typesetting space. If you want to make sense of the explanations that follow, it's useful to understand how binary numbers relate to decimal numbers, as explained now:

2.2.1 Conversion from binary number to decimal number

In order to convert from a binary number to a decimal number, one writes powers of two underneath the binary number and then multiplies and adds the results. As an example, consider conversion of number (0,1,1,0,0,1,0) to decimal:

0	1	1	0	0	1	0	← write binary digits
64	32	16	8	4	2	1	← write powers of 2
* ↓	* ↓	* ↓	* ↓	* ↓	* ↓	* ↓	↓ multiply one by one
0	32	16	0	0	2	0	→ sum to get: $32 + 16 + 2 = 50$

Note that if I add extra 0's to the left of a binary number, its value doesn't change. The same is true for a decimal number: if you write 6 or you write 06 you really have the same number.

2.2.2 Conversion from a decimal number to a binary number

In order to convert a decimal number back to a binary number one keeps on dividing the number by 2, and notes down the rest after division. As an example, consider converting 50 back to binary representation:

- We start from 50
- divide 50 by 2 to get 25, with rest after division=0

- divide 25 by 2 to get 12, with rest after division=1
- divide 12 by 2 to get 06, with rest after division=0
- divide 06 by 2 to get 03, with rest after division=0
- divide 03 by 2 to get 01, with rest after division=1
- divide 01 by 2 to get 00, with rest after division=1

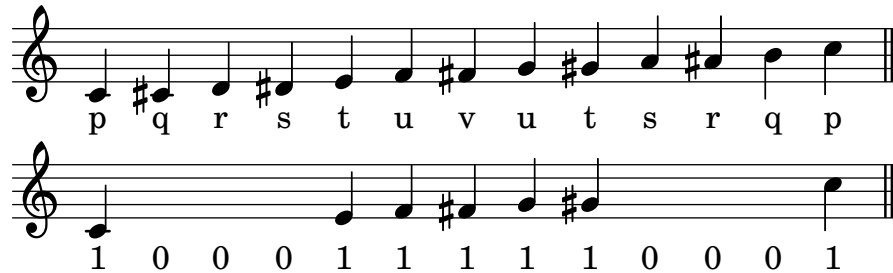
If you now look at the rests after division from bottom to top, you get (1,1,0,0,1,0). Remember from section 2.2.1 that one can add zeros to the left of any number without changing its value. Since we prefer to work with binary numbers (keys) of length 7 (i.e. the number of symbols p, q, \dots, v) we turn the binary number into key (0, 1, 1, 0, 0, 1, 0).

2.2.3 Tip about binary/decimal conversion

Practically all operating systems nowadays have some built-in calculator application that knows how to convert between binary and decimal should you ever need to do so.

3 What's the point? How do these binary numbers help us analyze music?

Using this enumeration method, I listed all the 127 modes that are symmetrical around $f\#$ as can be seen in section 7. I've sorted the modes by length. Each mode is annotated with a few numbers, e.g. 74:7-71. The number 74 means it's the 74th mode in the list of modes sorted by length. The number 7 means that the mode consists of 7 notes, distributed symmetrically around $f\#$. The number 71 is the decimal number that corresponds to the binary key $(p, q, r, s, t, u, v) = (1, 0, 0, 0, 1, 1, 1)$ that uniquely defines the mode:



3.1 The symmetry of Messiaen's modes around $f\#$

A first thing that struck me as interesting is that all of Messiaen's modes can be found back in the list of 127 modes enumerated in section 7 (albeit not always in first transposition, which is caused by our restriction to only look at modes symmetrical around $f\#$, and not to look at modes symmetrical around – say – g):

- Messiaen's mode 1 corresponds to our mode 85 $(p,q,r,s,t,u,v) = (1,0,1,0,1,0,1)$



- Messiaen's mode 2 corresponds to our mode 54 $(p,q,r,s,t,u,v) = (0,1,1,0,1,1,0)$



- Messiaen's mode 3 corresponds to our mode 93 $(p,q,r,s,t,u,v) = (1,0,1,1,1,0,1)$



- Messiaen's mode 4 corresponds to our mode 103 $(p,q,r,s,t,u,v) = (1,1,0,0,1,1,1)$



- Messiaen's mode 5 corresponds to our mode 99 $(p,q,r,s,t,u,v) = (1,1,0,0,0,1,1)$



- Messiaen's mode 6 corresponds to our mode 107 $(p,q,r,s,t,u,v) = (1,1,0,1,0,1,1)$



- Messiaen's mode 7 corresponds to our mode 119 $(p,q,r,s,t,u,v) = (1,1,1,0,1,1,1)$



3.2 More symmetry in Messiaen's modes

Now take a close look at the binary keys for Messiaen's modes. *In all but one of his modes, the binary keys are themselves palindromes*, indicating that not only are the modes symmetrical around f#, but they also have extra internal symmetry around d# (left-hand side of f#) and around a (right-hand side of f#). Having a palindromic key thus implies that there's a second level of symmetrical interval distribution inside the upper and lower halves of the modes.

It would not be correct to say that only modes with palindromic binary keys sound good. Look e.g. at mode of internal symmetry number 90 $(1,0,1,1,0,1,0)$, which is better known as "c dorian". The binary key is not palindromic but it

does show other extra symmetries in its structure (observe how its binary key becomes a palindrome if you leave out the last 0). Similarly, Messiaen's fourth mode of limited transposition also becomes a palindrome if you leave out the last 1 in its binary key, indicating that it has significant internal symmetries beyond the always present symmetry around f#.

I'd like to speculate here that additional internal symmetries play an important role in making modes (and their "modes") sound good. The human brain is optimized for pattern matching. It is sensitive to symmetries and the listener probably subconsciously picks up the patterns and hears the symmetries present in the intervals that make up the mode. (If that were true, we might even nominate the "Dorian" mode as the most natural of modes based on a diatonic scale.) Modes with extra internal symmetries look like good candidates for harmony and melody experiments.

3.3 Are there any modes with similar internal symmetries that are not Messiaen modes?

3.3.1 Perfect internal symmetry

In section 8 all modes are listed that have palindromic binary keys. Note that almost all of Messiaen's modes appear here in one form or another, and that some modes appear that are not part of Messiaen's musical language. This is because we used *internal symmetry* instead of *limited transposition* as criterion. From these results, it's quite clear that there's a close connection between the two criteria. It's also interesting that a number of (shorter) modes appear which, to the best of my knowledge, were not used directly by Messiaen, but which may be interesting for further harmonic and melodic experiments.

In what follows, remember that the notation "mode x-y" means "a mode with x notes and key y, where y should be converted to binary to see which notes are present in the mode. Compare the descriptions given here to the modes as listed in section 8.

- Mode 02-008 (0,0,0,1,0,0,0) is a ditonic mode. Two notes may be a bit limited for a composition. Interesting though that it is (enharmonically equivalent to) a tritone, which is one of the basic building blocks for Messiaen's musical language.
- Mode 04-020 (0,0,1,0,1,0,0) is a tetratonic mode.
- Mode 06-028 (0,0,1,1,1,0,0) is a hexatonic mode.
- Mode 04-034 (0,1,0,0,0,1,0) is a tetratonic mode. Interesting about this mode is that there's even more symmetry present in the lower and upper half of the binary key. This is a third level of symmetry in the mode.
- Mode 06-042 (0,1,0,1,0,1,0) is a hexatonic mode. Interesting about this mode is that there's even more symmetry present in the lower and upper half of the binary key. This is a third level of symmetry in the mode.
- Mode 08-054 (0,1,1,0,1,1,0) is an octotonic mode. It's also known as Messiaen's second mode of limited transposition.

- Mode 10-062 (0,1,1,1,1,0) is a decatonic mode. This mode is not listed by Messiaen. However, if we extend this mode with a $c\#$ at the right, we get a "mode" of Messiaen's seventh mode of limited transposition built on note d.
- Mode 03-065 (1,0,0,0,0,1) is a tritonic mode. It consists of 2 tritones.
- Mode 05-073 (1,0,0,1,0,1) is a pentatonic mode.
- Mode 07-085 (1,0,1,0,1,0,1) is a heptatonic mode. It's also known as Messiaen's first mode of limited transposition, or as the whole-tone scale. Interesting about this mode is that there's even more symmetry present in the lower and upper half of the binary key. This is a third level of symmetry in the mode.
- Mode 09-093 (1,0,1,1,1,0,1) is a nonatonic mode. This is Messiaen's third mode of limited transposition. Interesting about this mode is that there's even more symmetry present in the lower and upper half of the binary key. This is a third level of symmetry in the mode.
- Mode 07-099 (1,1,0,0,0,1,1) is a heptatonic mode. This is Messiaen's fifth mode of limited transposition.
- Mode 09-107 (1,1,0,1,0,1,1) is a nonatonic mode. This is a "mode" of Messiaen's sixth mode of limited transposition built on note $c\#$.
- Mode 11-119 (1,1,1,0,1,1,1) is an undecatonic mode. This is a "mode" of Messiaen's seventh mode of limited transposition built on note b. Interesting about this mode is that there's even more symmetry present in the lower and upper half of the binary key. This is a third level of symmetry in the mode.
- Mode 13-127 (1,1,1,1,1,1,1) is the chromatic scale itself. This mode also has a third and even fourth level of symmetry.

3.3.2 Partial internal symmetry

Now follows a list of modes that are partially palindromic as follows: the binary keys of the modes listed here become palindromic if you leave out either the first or last bit. They are listed in musical form in section 9. These form another subset of modes (slightly less "perfect" than the modes in the previous section). Probably some of these modes are better known under other names, but my knowledge of existing scales is not large enough to recognize all of them.

By reducing the constraints on symmetry also other interesting modes can be selected (e.g. modes that are a palindromic if you leave out 2 outer bits), but listing those is left as an exercise to the interested reader.

- 001 (0,0,0,0,0,1) is a mode consisting of a single note $f\#$. This is a bit limited to compose with :)
- 012 (0,0,0,1,1,0,0) tetratonic
- 018 (0,0,1,0,0,1,0) tetratonic

- 024 (0,0,1,1,0,0,0) tetratonic
- 025 (0,0,1,1,0,0,1) tetratonic. Sounds quite exotic (arabic?).
- 030 (0,0,1,1,1,1,0) octatonic
- 033 (0,1,0,0,0,0,1) tritonic
- 036 (0,1,0,0,1,0,0) tetratonic
- 037 (0,1,0,0,1,0,1) pentatonic
- 045 (0,1,0,1,1,0,1) heptatonic. This is $c\#$ aeolian mode (natural minor diatonic scale).
- 051 (0,1,1,0,0,1,1) heptatonic. Sounds quite exotic (arabic?)
- 060 (0,1,1,1,1,0,0) octatonic
- 061 (0,1,1,1,1,0,1) nonatonic
- 063 (0,1,1,1,1,1,1) undecatonic. Like a chromatic scale but without note c .
- 064 (1,0,0,0,0,0,0) ditonic. Consists of only notes c .
- 066 (1,0,0,0,0,1,0) tetratonic. Consists of the notes of a sus4 chord built on c .
- 067 (1,0,0,0,0,1,1) pentatonic.
- 076 (1,0,0,1,1,0,0) hexatonic.
- 082 (1,0,1,0,0,1,0) hexatonic.
- 090 (1,0,1,1,0,1,0) octatonic. This is really just the dorian mode of c .
- 091 (1,0,1,1,0,1,1) nonatonic. Like the dorian mode of c but with $f\#$ added.
- 094 (1,0,1,1,1,1,0) decatonic.
- 097 (1,1,0,0,0,0,1) pentatonic.
- 102 (1,1,0,0,1,1,0) octatonic. Sounds quite exotic (arabic?).
- 103 (1,1,0,0,1,1,1) is the fourth mode of limited transposition of Messiaen.
- 109 (1,1,0,1,1,0,1) nonatonic. Left halve sounds darker than right halve.
- 115 (1,1,1,0,0,1,1) nonatonic.
- 126 (1,1,1,1,1,1,0) dodecatonic. Like a chromatic scale, but with $f\#$ left out.
- 127 (1,1,1,1,1,1,1) is the chromatic scale. This is the only key that also appears in the fully palindromic modes.

4 Deriving harmonies from modes of internal symmetry

Another question I was struggling with was why Messiaen chose to build chords based on the interval of a fourth. During my investigation I think I saw a possible explanation as follows:

- Sections 10, 11, 12, 13 systematically list the chords built on the modes of internal symmetry by taking notes from consecutive mode (scale) degrees, every second mode degree, every third mode degree, every fourth mode degree respectively.
- As is clearly visible, the fewer notes are in a mode that is symmetrical around $f\sharp$, the more widely spaced those notes are (on average).
- In wider spaced modes (many 0's in the binary key), it makes sense to build chords from mode degrees that are close enough to each other.
- In more dense modes (many 1's in the binary key), it makes sense to build chords from mode degrees that are spaced further apart. If we use notes too close together, every chord sounds very dissonant and there's not much room for creating harmonic contrasts.
- Since Messiaen's modes are relatively dense compared to - say - a diatonic scale (Messiaen's modes all have 8 or more notes, whereas a diatonic scale has 7 notes), my guess is that the harmonies as built using every second mode degree sound a bit too harsh, and Messiaen therefore decided to use every third mode degree (i.e. using fourths).

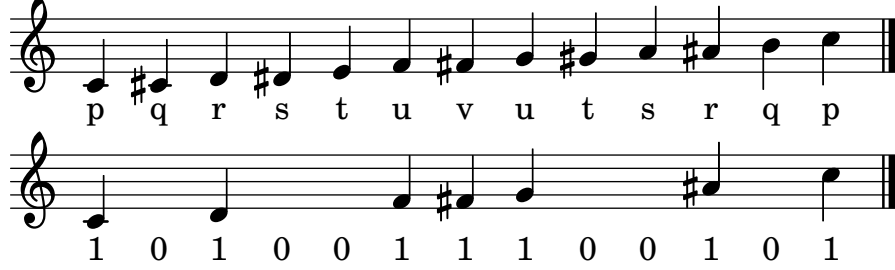
It would seem that when deriving harmonies from a set of notes we want to avoid uneven spreading of intervals over the mode, to avoid ending up with a series of very closely spaced chords, followed by a series of much more widely spaced chords. In other words: a mode that consists of a left part with many half tones, and a right part with many whole tones will tend to result in much more dissonant chords derived from that left part, and much more open sounding chords derived from the right part. Can the binary keys can help us see in which modes the intervals are better spread out than in other modes?

4.1 From binary key to intervals

First we can convert the binary keys back to intervals between successive notes in the mode. Doing so is simple once we think back of what the binary keys really mean: each 1 or 0 is an inclusion respectively exclusion of a particular note from the chromatic scale built on c . We can find back the intervals in the mode as follows:

- Write down the binary key (p,q,r,s,t,u,v) and unfold it to form the complete mode: $(p,q,r,s,t,u,v,u,t,s,r,q,p)$.
- Now each time count the number of 0's between successive 1's. Each count is one less than the number of half steps in the interval.

An abstract description like the above begs for an example. Let's take mode 83:



Number 83 in binary is (1,0,1,0,0,1,1). After unfolding we get (1,0,1,0,0,1,1,1,0,0,1,0,1) (see music example). Now we count zeros between successive 1's. We find 1 zero, 2 zeros, 0 zeros, 0 zeros, 2 zeros, 1 zero:

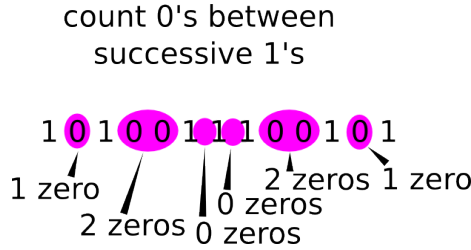


Figure 1: Turning binary keys back into intervals

If we count zero 0's, then the interval between successive notes is 1/2 tone. If we count one 0, the interval is 1 tone. In general, if z is the number of zeros we counted, the number of half tones in the interval is $h = (z + 1)$. And then the number of tones in the interval is $t = h/2 = (z + 1)/2$. In the case of mode 83, we apply this formula as follows:

- we counted 0's between successive 1's: (1,2,0,0,2,1).
- we apply the formula: $((1+1)/2, (2+1)/2, (0+1)/2, (0+1)/2, (2+1)/2, (1+1)/2) = (1, 1.5, 0.5, 0.5, 1.5, 1)$.
- so we have a mode with intervals 1 tone, 1.5 tones, 0.5 tones, 0.5 tones, 1.5 tones, 1 tone
- we double check with the musical example and see indeed that $c \rightarrow d = 1$ tone, $d \rightarrow f = 1.5$ tones, $f \rightarrow f\# = 0.5$ tones, $f\# \rightarrow g = 0.5$ tones, $g \rightarrow a\# = 1.5$ tones, $a\# \rightarrow c = 1$ tone

4.2 Ideal interval size. Avoiding clusters and gaps

Intuitively, when one wants to derive harmonies by stacking notes from every n -th scale degree, one could decide to avoid too small intervals (clusters) and too large intervals (gaps), e.g. to avoid a concentration of too dissonant chords on one side of the scale. For this reason it's useful to think about what intervals one reasonably can expect to occur in a mode.

Suppose you create a mode of only 2 different notes. These 2 notes have to span an octave, i.e. 12 half tones. To have maximal spreading of the notes over

the mode one should have intervals between the notes of 6 half tones ($c \rightarrow f\#$). The interval ($f\# \rightarrow c$) closes the construction by repeating the first note c , so this second " c " it is not a "third note" in our mode. More general, for n notes spanning an octave (12 half tones), the ideal interval has $12/n$ half tones.

Suppose this assumption makes sense, then in an octotonic scale (8 distinct notes) the ideal interval between notes is $12/8 = 1.5$ half tones. There's one problem with this: 1.5 half tones leads to microtonal music. If we don't want to go there, we need to do the next best thing: round to multiples of 1. We can't round all 1.5 half tone intervals to 2 half tone intervals because then we end up with way too many half tones to fit in an octave. Similarly we can't round all 1.5 intervals down to 1 because then we end up with too few half tones to span the octave. We can however approximate this 1.5 by alternating between rounding 1.5 up to 2 and rounding 1.5 down to 1 to get the following configuration of half tone intervals: (1,2,1,2,1,2,1,2) which nicely adds up to $1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 = 12$ half tones over 8 notes. But now look closely at what we really constructed...

We find Messiaen's second mode of limited transposition! Even though I didn't present a rigorous mathematical proof here, I hope it is clear that Messiaen's second mode of limited transposition is a best possible approximation of evenly spread intervals in an octotonic scale (best possible if we don't allow microtonal intervals).¹

When we select modes for our own compositions, we may want to pay some attention to avoiding clusters and gaps in the intervals that lie between the notes in the modes we select. An interval G can be named a "gap" if it has more half tones than the ideal interval rounded up, and an interval C can be named a "cluster" if it has less half tones than the ideal interval rounded down. In all this, the ideal interval is itself a function of the number of notes in the mode. Summarizing:

- The ideal interval $I(n)$ in a mode is $I(n) = 12/n$ where n is the number of distinct notes in the mode.
- An interval G is a gap if $B > \lceil I(n) \rceil$. (The symbols \lceil and \rceil should be read as "round up")
- An interval C is a cluster if $S < \lfloor I(n) \rfloor$. (The symbols \lfloor and \rfloor should be read as "round down")

5 Conclusions

To summarize:

- First we systematically listed all modes with internal symmetry around $f\#$ derived from a chromatic scale. We found that there are 127 such modes.
- Then, we saw how all of Messiaen's modes are part of this list of 127 modes, meaning that they at least have some symmetry in interval distribution.
- After that, we noticed how all but one of the Messiaen modes contain extra symmetries in the lower half and upper half of the mode (palindromic

¹This makes me wonder how octotonic scales sound if we do allow microtonal intervals.

keys). We listed all modes that have both symmetry around $f\#$ and the extra symmetries in the lower half and upper half of the mode, and discovered some potentially interesting modes not directly used by Messiaen (with fewer notes). Even though we didn't care about the property of *limited transposition*, by just considering symmetry arguments we arrived at a very similar set of modes.

- While doing so, we also formulated a possible explanation for why Messiaen may have chosen to build his chords using fourths, and we speculated about how internal symmetry and even spreading of intervals may make Messiaen's modes sound better than other, randomly chosen, modes.

6 Some resources

While investigating I made extensive use of Jackson Hardaker's Messiaen mode visualizer: <http://messiaen.jacksonhardaker.com/>

The complete code required to reproduce the experiments and the text in this document (together with midi files for the listed modes and chords in the following sections) can be found online at <https://github.com/shimpe/mints>. To recreate this document you need at the very least the following free software:

- python 2.x
- lilypond
- LaTeX
- a .pdf viewer (I used okular, but any viewer should do).

The provided build script is written in bash. For windows or other systems, you may need to translate to an appropriate format.

Feel free to send your questions and remarks with respect to this document to stefaan.himpe@gmail.com. Feel free to report errors, or corrections, additions, to <https://github.com/shimpe/mints/issues>

7 All modes with internal symmetry around f#, ordered by length

Piano

1:1-1 2:2-2 3:2-4 4:2-8 5:2-16 6:2-32 7:2-64 8:3-3 9:3-5 10:3-9

11:3-17 12:3-33 13:3-65 14:4-6 15:4-10 16:4-12 17:4-18 18:4-20

19:4-24 20:4-34 21:4-36 22:4-40 23:4-48 24:4-66 25:4-68

26:4-72 27:4-80 28:4-96 29:5-7 30:5-11 31:5-13

32:5-19 33:5-21 34:5-25 35:5-35 36:5-37 37:5-41

38:5-49 39:5-67 40:5-69 41:5-73 42:5-81 43:5-97

44:6-14 45:6-22 46:6-26 47:6-28 48:6-38

49:6-42 50:6-44 51:6-50 52:6-52 53:6-56

54:6-70 55:6-74 56:6-76 57:6-82 58:6-84

59:6-88 60:6-98 61:6-100 62:6-104 63:6-112

64:7-15 65:7-23 66:7-27 67:7-29

68:7-39 69:7-43 70:7-45 71:7-51

72:7-53 73:7-57 74:7-71 75:7-75

76:7-77 77:7-83 78:7-85 79:7-89

80:7-99 81:7-101 82:7-105 83:7-113

84:8-30 85:8-46 86:8-54 87:8-58

88:8-60 89:8-78 90:8-86 91:8-90

92:8-92 93:8-102 94:8-106 95:8-108

96:8-114 97:8-116 98:8-120 99:9-31

100:9-47 101:9-55 102:9-59

103:9-61 104:9-79 105:9-87

106:9-91 107:9-93 108:9-103

109:9-107 110:9-109 111:9-115 112:9-117

113:9-121 114:10-62 115:10-94

116:10-110 117:10-118 118:10-122

119:10-124 120:11-63 121:11-95

122:11-111 123:11-119 124:11-123

125:11-125 126:12-126 127:13-127

8 All modes with palindromic keys

Piano

1:2-8 2:4-20 3:6-28 4:4-34 5:6-42

6:8-54 7:10-62 8:3-65 9:5-73

10:7-85 11:9-93 12:7-99 13:9-107

14:11-119 15:13-127

9 All modes with partially palindromic keys

Piano

1:1-1 2:4-12 3:4-18 4:4-24 5:5-25 6:8-30

7:3-33 8:4-36 9:5-37 10:7-45 11:7-51

12:8-60 13:9-61 14:11-63 15:2-64

16:4-66 17:5-67 18:6-76 19:6-82 20:8-90

21:9-91 22:10-94 23:5-97 24:8-102

25:9-103 26:9-109 27:9-115

28:12-126 29:13-127

10 All chords built by stacking consecutive notes from the modes of internal symmetry

Piano

1:1-1 2:2-2 3:2-4 4:2-8 5:2-16 6:2-32 7:2-64 8:3-3 9:3-5

10:3-9 11:3-17 12:3-33 13:3-65 14:4-6 15:4-10

16:4-12 17:4-18 18:4-20 19:4-24 20:4-34

21:4-36 22:4-40 23:4-48 24:4-66 25:4-68

26:4-72 27:4-80 28:4-96 29:5-7 30:5-11

31:5-13 32:5-19 33:5-21 34:5-25

35:5-35 36:5-37 37:5-41

38:5-49 39:5-67 40:5-69 41:5-73

42:5-81 43:5-97 44:6-14 45:6-22

46:6-26 47:6-28 48:6-38

49:6-42 50:6-44 51:6-50

52:6-52 53:6-56 54:6-70 55:6-74

56:6-76 57:6-82 58:6-84 59:6-88

60:6-98

61:6-100

62:6-104

63:6-112

64:7-15

65:7-23

66:7-27

67:7-29

68:7-39

69:7-43

70:7-45

71:7-51

72:7-53

73:7-57

74:7-71

75:7-75

76:7-77

77:7-83

78:7-85

79:7-89

80:7-99

81:7-101

82:7-105

83:7-113

84:8-30

85:8-46

86:8-54

87:8-58

88:8-60

89:8-78

90:8-86

91:8-90

92:8-92

93:8-102

94:8-106

95:8-108

96:8-114

97:8-116

98:8-120

99:9-31

100:9-47

101:9-55

102:9-59

103:9-61

104:9-79

105:9-87

106:9-91

107:9-93

108:9-103

109:9-107

110:9-109

111:9-115

112:9-117

113:9-121

114:10-62

115:10-94

116:10-110

117:10-118

118:10-122

119:10-124

120:11-63

121:11-95

122:11-111

123:11-119

124:11-123

125:11-125



11 All chords built by stacking every second note from the modes of internal symmetry

Piano

1:1-1 2:2-2 3:2-4 4:2-8 5:2-16 6:2-32 7:2-64 8:3-3 9:3-5 10:3-9

11:3-17 12:3-33 13:3-65 14:4-6 15:4-10 16:4-12 17:4-18

18:4-20 19:4-24 20:4-34 21:4-36 22:4-40 23:4-48 24:4-66

25:4-68 26:4-72 27:4-80 28:4-96 29:5-7 30:5-11

31:5-13 32:5-19 33:5-21 34:5-25 35:5-35

36:5-37 37:5-41 38:5-49 39:5-67 40:5-69

41:5-73 42:5-81 43:5-97 44:6-14 45:6-22

46:6-26 47:6-28 48:6-38 49:6-42

50:6-44 51:6-50 52:6-52 53:6-56

54:6-70 55:6-74 56:6-76 57:6-82 58:6-84

59:6-88 60:6-98 61:6-100 62:6-104

63:6-112 64:7-15 65:7-23

66:7-27 67:7-29 68:7-39

69:7-43

70:7-45

71:7-51

72:7-53

73:7-57

74:7-71

75:7-75

76:7-77

77:7-83

78:7-85

79:7-89

80:7-99

81:7-101

82:7-105

83:7-113

84:8-30

85:8-46

86:8-54

87:8-58

88:8-60

89:8-78

90:8-86

91:8-90

92:8-92

93:8-102

94:8-106

95:8-108

96:8-114

97:8-116

98:8-120

99:9-31

100:9-47

101:9-55

102:9-59

103:9-61

104:9-79

105:9-87

106:9-91

107:9-93

108:9-103

109:9-107

110:9-109

111:9-115

112:9-117

113:9-121

114:10-62

115:10-94

116:10-110

117:10-118

118:10-122

119:10-124

120:11-63

121:11-95

122:11-111

123:11-119

124:11-123

125:11-125

126:12-126

127:13-127

The image shows a musical score for guitar, consisting of ten staves of music. Each staff contains a sequence of chords and melodic lines, with measure numbers indicated below the staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a style that suggests a contemporary or jazz-influenced composition. The measures are numbered sequentially from 107 to 127, with some measures having additional numbers in parentheses, possibly indicating alternative endings or specific fret positions. The notation includes various chord symbols, accidentals, and rhythmic markings.

12 All chords built by stacking every third note from the modes of internal symmetry

Piano

1:1-1 2:2-2 3:2-4 4:2-8 5:2-16 6:2-32 7:2-64 8:3-3 9:3-5 10:3-9

11:3-17 12:3-33 13:3-65 14:4-6 15:4-10 16:4-12 17:4-18 18:4-20

19:4-24 20:4-34 21:4-36 22:4-40 23:4-48 24:4-66 25:4-68

26:4-72 27:4-80 28:4-96 29:5-7 30:5-11 31:5-13

32:5-19 33:5-21 34:5-25 35:5-35 36:5-37

37:5-41 38:5-49 39:5-67 40:5-69 41:5-73

42:5-81 43:5-97 44:6-14 45:6-22 46:6-26

47:6-28 48:6-38 49:6-42 50:6-44 51:6-50

52:6-52 53:6-56 54:6-70 55:6-74 56:6-76

57:6-82 58:6-84 59:6-88 60:6-98 61:6-100

62:6-104 63:6-112 64:7-15 65:7-23

66:7-27 67:7-29 68:7-39 69:7-43

70:7-45 71:7-51 72:7-53

73:7-57 74:7-71 75:7-75 76:7-77

77:7-83 78:7-85 79:7-89 80:7-99

81:7-101 82:7-105 83:7-113 84:8-30

85:8-46 86:8-54 87:8-58

88:8-60 89:8-78 90:8-86 91:8-90

92:8-92 93:8-102 94:8-106 95:8-108

96:8-114 97:8-116 98:8-120

99:9-31 100:9-47 101:9-55

102:9-59 103:9-61 104:9-79

105:9-87 106:9-91 107:9-93

108:9-103 109:9-107 110:9-109

111:9-115 112:9-117 113:9-121

114:10-62 115:10-94 116:10-110
 117:10-118 118:10-122 119:10-124
 120:11-63 121:11-95
 122:11-111 123:11-119
 124:11-123 125:11-125
 126:12-126 127:13-127

The image shows a musical score for guitar, consisting of six staves of music. Each staff contains a series of chords and melodic lines, with measure numbers and ranges indicated below the staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a style that suggests a contemporary or jazz-influenced guitar piece. The measures are numbered from 114 to 127, with some measures having sub-measure ranges (e.g., 114:10-62).

13 All chords built by stacking every third note from the modes of internal symmetry

Piano

1:1-1 2:2-2 3:2-4 4:2-8 5:2-16 6:2-32 7:2-64 8:3-3 9:3-5 10:3-9

11:3-17 12:3-33 13:3-65 14:4-6 15:4-10 16:4-12 17:4-18 18:4-20

19:4-24 20:4-34 21:4-36 22:4-40 23:4-48 24:4-66 25:4-68

26:4-72 27:4-80 28:4-96 29:5-7 30:5-11 31:5-13

32:5-19 33:5-21 34:5-25 35:5-35 36:5-37

37:5-41 38:5-49 39:5-67 40:5-69 41:5-73 42:5-81

43:5-97 44:6-14 45:6-22 46:6-26 47:6-28

48:6-38 49:6-42 50:6-44 51:6-50 52:6-52

53:6-56 54:6-70 55:6-74 56:6-76 57:6-82

58:6-84 59:6-88 60:6-98 61:6-100 62:6-104

63:6-112 64:7-15 65:7-23 66:7-27

67:7-29 68:7-39 69:7-43 70:7-45

71:7-51 72:7-53 73:7-57 74:7-71

75:7-75 76:7-77 77:7-83 78:7-85

79:7-89 80:7-99 81:7-101 82:7-105

83:7-113 84:8-30 85:8-46 86:8-54

87:8-58 88:8-60 89:8-78 90:8-86

91:8-90 92:8-92 93:8-102 94:8-106

95:8-108 96:8-114 97:8-116

98:8-120 99:9-31 100:9-47

101:9-55 102:9-59 103:9-61

104:9-79 105:9-87 106:9-91

107:9-93 108:9-103 109:9-107

110:9-109 111:9-115 112:9-117

113:9-121 114:10-62 115:10-94

116:10-110 117:10-118 118:10-122

119:10-124 120:11-63 121:11-95

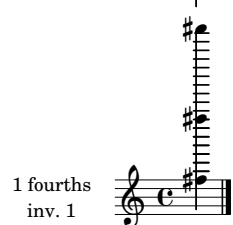
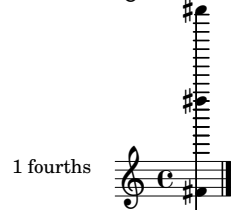
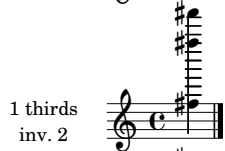
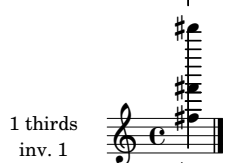
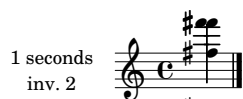
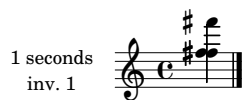
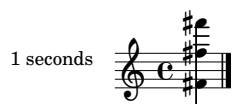
122:11-111 123:11-119

124:11-123 125:11-125

126:12-126 127:13-127

14 Characterizing mode 1

Mode 1 (binary key: 0000001)



2

1 fourths
inv. 2

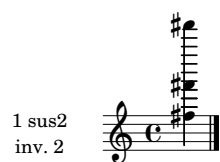
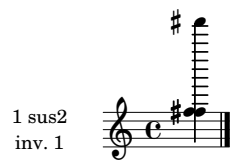
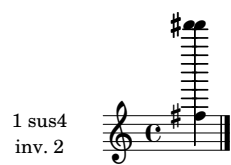
1 fifths

1 fifths
inv. 1

1 fifths
inv. 2

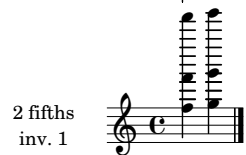
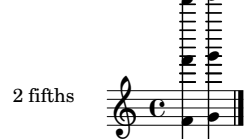
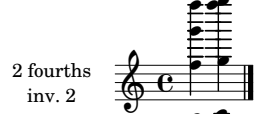
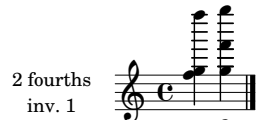
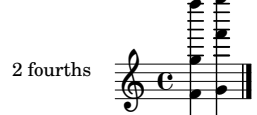
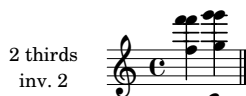
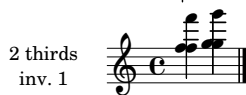
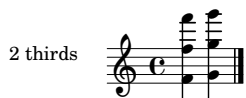
1 sus4

1 sus4
inv. 1

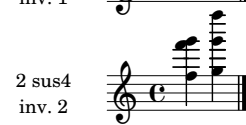


15 Characterizing mode 2

Mode 2 (binary key: 0000010)





2





16 Characterizing mode 3


Mode 3 (binary key: 0000011)


3 plain 

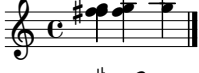
3 seconds 


3 seconds
inv. 1 

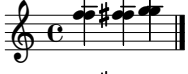
3 seconds
inv. 2 


3 thirds 


3 thirds
inv. 1 


3 thirds
inv. 2 


3 fourths 

3 fourths
inv. 1 

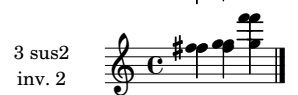
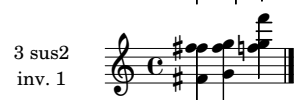
3 fourths
inv. 2 

3 fifths 

3 fifths
inv. 1 


3 fifths
inv. 2 


2





17 Characterizing mode 4


Mode 4 (binary key: 0000100)


4 plain 


4 seconds 

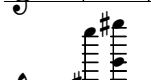
4 seconds
inv. 1 


4 seconds
inv. 2 


4 thirds 


4 thirds
inv. 1 

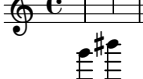
4 thirds
inv. 2 

4 fourths 

4 fourths
inv. 1 

4 fourths
inv. 2 

4 fifths 

4 fifths
inv. 1 

2

4 fifths
inv. 2

4 sus4


4 sus4
inv. 1

4 sus4
inv. 2

4 sus2


4 sus2
inv. 1


4 sus2
inv. 2





18 Characterizing mode 5


Mode 5 (binary key: 0000101)


5 plain 


5 seconds 


5 seconds
inv. 1 


5 seconds
inv. 2 


5 thirds 


5 thirds
inv. 1 


5 thirds
inv. 2 


5 fourths 

5 fourths
inv. 1 

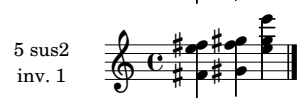
5 fourths
inv. 2 

5 fifths 

5 fifths
inv. 1 


5 fifths
inv. 2 


2





19 Characterizing mode 6


Mode 6 (binary key: 0000110)


6 plain 

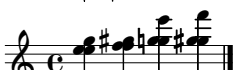
6 seconds 


6 seconds
inv. 1 


6 seconds
inv. 2 

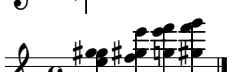
6 thirds 


6 thirds
inv. 1 

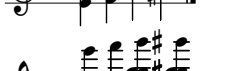
6 thirds
inv. 2 


6 fourths 


6 fourths
inv. 1 

6 fourths
inv. 2 

6 fifths 

6 fifths
inv. 1 


6 fifths
inv. 2 

6 sus4 

2


6 sus4

inv. 1




6 sus4

inv. 2




6 sus2




6 sus2

inv. 1



6 sus2

inv. 2



20 Characterizing mode 7

Mode 7 (binary key: 0000111)

7 plain 

7 seconds 

7 seconds
inv. 1 

7 seconds
inv. 2 

7 thirds 

7 thirds
inv. 1 

7 thirds
inv. 2 

7 fourths 

7 fourths
inv. 1 

7 fourths
inv. 2 

7 fifths 

7 fifths
inv. 1 

7 fifths
inv. 2 

2
7 sus4

7 sus4
inv. 1

7 sus4
inv. 2

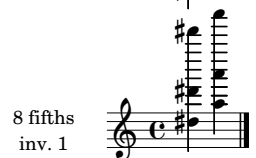
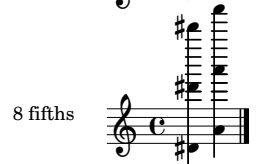
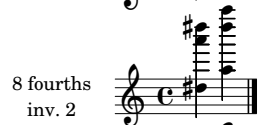
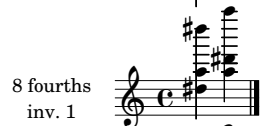
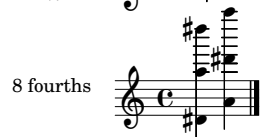
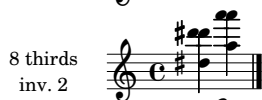
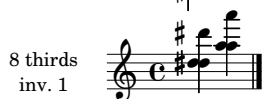
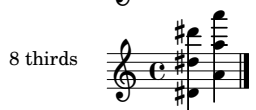
7 sus2

7 sus2
inv. 1

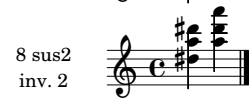
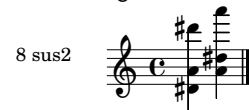
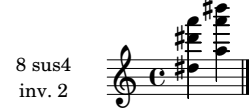
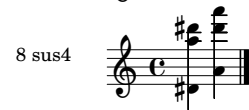
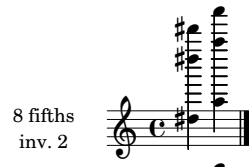
7 sus2
inv. 2

21 Characterizing mode 8

Mode 8 (binary key: 0001000)





2





22 Characterizing mode 9


Mode 9 (binary key: 0001001)


9 plain 


9 seconds 


9 seconds
inv. 1 


9 seconds
inv. 2 


9 thirds 


9 thirds
inv. 1 


9 thirds
inv. 2 


9 fourths 

9 fourths
inv. 1 

9 fourths
inv. 2 

9 fifths 

9 fifths
inv. 1 

9 fifths
inv. 2 

2



23 Characterizing mode 10

Mode 10 (binary key: 0001010)



2

10 sus4

10 sus4
inv. 1

10 sus4
inv. 2

10 sus2

10 sus2
inv. 1


10 sus2
inv. 2


The image displays six musical staves, each representing a different chord voicing. All staves are in treble clef with a key signature of one sharp (F#). The first staff is labeled '10 sus4' and shows a chord with notes F#4, A4, C#5, and D5. The second staff is labeled '10 sus4 inv. 1' and shows notes F#4, C#5, D5, and A4. The third staff is labeled '10 sus4 inv. 2' and shows notes F#4, C#5, D5, and A4. The fourth staff is labeled '10 sus2' and shows notes F#4, A4, C#5, and D5. The fifth staff is labeled '10 sus2 inv. 1' and shows notes F#4, C#5, D5, and A4. The sixth staff is labeled '10 sus2 inv. 2' and shows notes F#4, C#5, D5, and A4.

24 Characterizing mode 11


Mode 11 (binary key: 0001011)


11 plain 


11 seconds 


11 seconds
inv. 1 

11 seconds
inv. 2 


11 thirds 


11 thirds
inv. 1 

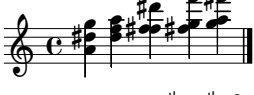
11 thirds
inv. 2 

11 fourths 

11 fourths
inv. 1 

11 fourths
inv. 2 

11 fifths 

11 fifths
inv. 1 

11 fifths
inv. 2 

2

11 sus4

11 sus4
inv. 1

11 sus4
inv. 2

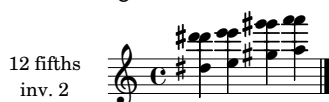
11 sus2

11 sus2
inv. 1

11 sus2
inv. 2

25 Characterizing mode 12

Mode 12 (binary key: 0001100)



2

12 sus4

12 sus4
inv. 1

12 sus4
inv. 2

12 sus2

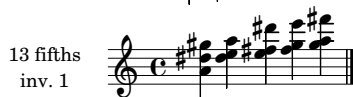
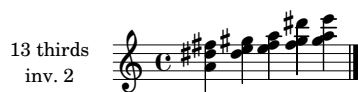
12 sus2
inv. 1

12 sus2
inv. 2

26 Characterizing mode 13

Mode 13

(binary key: 0001101)



2

13 sus4

13 sus4
inv. 1

13 sus4
inv. 2

13 sus2


13 sus2
inv. 1


13 sus2
inv. 2

27 Characterizing mode 14

Mode 14


(binary key: 0001110)

14 plain 

14 seconds 

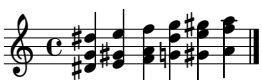
14 seconds
inv. 1 


14 seconds
inv. 2 


14 thirds 


14 thirds
inv. 1 

14 thirds
inv. 2 


14 fourths 

14 fourths
inv. 1 

14 fourths
inv. 2 

14 fifths 

14 fifths
inv. 1 

14 fifths
inv. 2 

2

14 sus4



14 sus4

inv. 1



14 sus4

inv. 2



14 sus2



14 sus2

inv. 1



14 sus2


inv. 2





28 Characterizing mode 15


Mode 15


(binary key: 0001111)


15 plain 


15 seconds 


15 seconds
inv. 1 


15 seconds
inv. 2 


15 thirds 


15 thirds
inv. 1 


15 thirds
inv. 2 


15 fourths 

15 fourths
inv. 1 

15 fourths
inv. 2 

15 fifths 

15 fifths
inv. 1 

15 fifths
inv. 2 

2

15 sus4



15 sus4
inv. 1



15 sus4
inv. 2



15 sus2



15 sus2
inv. 1

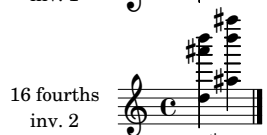
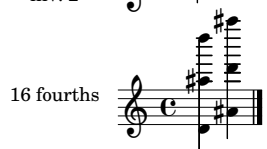
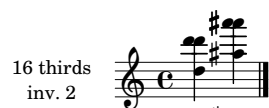
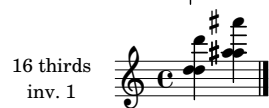
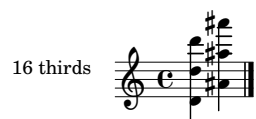
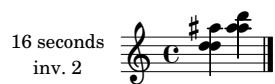
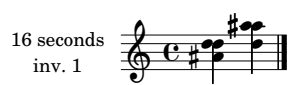


15 sus2
inv. 2



29 Characterizing mode 16

Mode 16 (binary key: 0010000)




2


16 fifths
inv. 1

Musical notation for 16 fifths, inv. 1. The staff is in treble clef with a common time signature (C). It shows a series of 16 notes, all marked with a sharp (#), arranged in a descending sequence from the top of the staff to the bottom. The notes are grouped in a way that suggests a specific intervallic relationship.


16 fifths
inv. 2

Musical notation for 16 fifths, inv. 2. The staff is in treble clef with a common time signature (C). It shows a series of 16 notes, all marked with a sharp (#), arranged in a descending sequence from the top of the staff to the bottom. The notes are grouped in a way that suggests a specific intervallic relationship.


16 sus4

Musical notation for 16 sus4. The staff is in treble clef with a common time signature (C). It shows a series of 16 notes, all marked with a sharp (#), arranged in a descending sequence from the top of the staff to the bottom. The notes are grouped in a way that suggests a specific intervallic relationship.

16 sus4
inv. 1

Musical notation for 16 sus4, inv. 1. The staff is in treble clef with a common time signature (C). It shows a series of 16 notes, all marked with a sharp (#), arranged in a descending sequence from the top of the staff to the bottom. The notes are grouped in a way that suggests a specific intervallic relationship.


16 sus4
inv. 2

Musical notation for 16 sus4, inv. 2. The staff is in treble clef with a common time signature (C). It shows a series of 16 notes, all marked with a sharp (#), arranged in a descending sequence from the top of the staff to the bottom. The notes are grouped in a way that suggests a specific intervallic relationship.


16 sus2

Musical notation for 16 sus2. The staff is in treble clef with a common time signature (C). It shows a series of 16 notes, all marked with a sharp (#), arranged in a descending sequence from the top of the staff to the bottom. The notes are grouped in a way that suggests a specific intervallic relationship.

16 sus2
inv. 1


Musical notation for 16 sus2, inv. 1. The staff is in treble clef with a common time signature (C). It shows a series of 16 notes, all marked with a sharp (#), arranged in a descending sequence from the top of the staff to the bottom. The notes are grouped in a way that suggests a specific intervallic relationship.


16 sus2
inv. 2


Musical notation for 16 sus2, inv. 2. The staff is in treble clef with a common time signature (C). It shows a series of 16 notes, all marked with a sharp (#), arranged in a descending sequence from the top of the staff to the bottom. The notes are grouped in a way that suggests a specific intervallic relationship.


30 Characterizing mode 17


Mode 17 (binary key: 0010001)


17 plain 


17 seconds 


17 seconds
inv. 1 


17 seconds
inv. 2 


17 thirds 

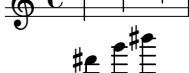
17 thirds
inv. 1 


17 thirds
inv. 2 


17 fourths 

17 fourths
inv. 1 

17 fourths
inv. 2 

17 fifths 

17 fifths
inv. 1 

17 fifths
inv. 2 

2



31 Characterizing mode 18

Mode 18 (binary key: 0010010)



2

18 sus4

18 sus4
inv. 1

18 sus4
inv. 2

18 sus2

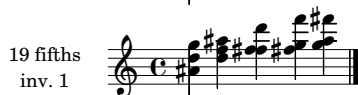
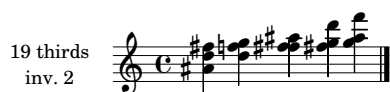
18 sus2
inv. 1

18 sus2
inv. 2

32 Characterizing mode 19

Mode 19

(binary key: 0010011)



2

19 sus4

19 sus4
inv. 1

19 sus4
inv. 2

19 sus2

19 sus2
inv. 1

19 sus2
inv. 2

33 Characterizing mode 20

Mode 20 (binary key: 0010100)

20 plain 

20 seconds 

20 seconds
inv. 1 

20 seconds
inv. 2 

20 thirds 

20 thirds
inv. 1 

20 thirds
inv. 2 

20 fourths 

20 fourths
inv. 1 

20 fourths
inv. 2 

20 fifths 

20 fifths
inv. 1 

20 fifths
inv. 2 

2

20 sus4

20 sus4
inv. 1

20 sus4
inv. 2

20 sus2

20 sus2
inv. 1

20 sus2
inv. 2

34 Characterizing mode 21

Mode 21

(binary key: 0010101)

21 plain 

21 seconds 

21 seconds
inv. 1 

21 seconds
inv. 2 

21 thirds 

21 thirds
inv. 1 

21 thirds
inv. 2 

21 fourths 

21 fourths
inv. 1 

21 fourths
inv. 2 

21 fifths 

21 fifths
inv. 1 

21 fifths
inv. 2 

2

21 sus4

21 sus4
inv. 1

21 sus4
inv. 2

21 sus2


21 sus2
inv. 1


21 sus2
inv. 2


35 Characterizing mode 22


Mode 22


(binary key: 00101110)


22 plain 


22 seconds 


22 seconds
inv. 1 


22 seconds
inv. 2 


22 thirds 


22 thirds
inv. 1 


22 thirds
inv. 2 


22 fourths 


22 fourths
inv. 1 

22 fourths
inv. 2 

22 fifths 

22 fifths
inv. 1 


22 fifths
inv. 2 

22 sus4 

2


22 sus4

inv. 1




22 sus4

inv. 2




22 sus2




22 sus2

inv. 1



22 sus2


inv. 2





36 Characterizing mode 23


Mode 23


(binary key: 0010111)


23 plain 


23 seconds 


23 seconds
inv. 1 


23 seconds
inv. 2 


23 thirds 


23 thirds
inv. 1 


23 thirds
inv. 2 

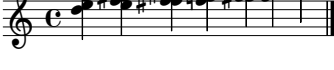
23 fourths 


23 fourths
inv. 1 

23 fourths
inv. 2 

23 fifths 


23 fifths
inv. 1 

23 fifths
inv. 2 


23 sus4 

2


23 sus4
inv. 1




23 sus4
inv. 2




23 sus2



23 sus2
inv. 1



23 sus2
inv. 2




37 Characterizing mode 24

Mode 24

(binary key: 0011000)


24 plain 

24 seconds 

24 seconds
inv. 1 

24 seconds
inv. 2 


24 thirds 

24 thirds
inv. 1 


24 thirds
inv. 2 


24 fourths 

24 fourths
inv. 1 

24 fourths
inv. 2 

24 fifths 

24 fifths
inv. 1 

24 fifths
inv. 2 

2

24 sus4

24 sus4
inv. 1

24 sus4
inv. 2

24 sus2

24 sus2
inv. 1

24 sus2
inv. 2

38 Characterizing mode 25


Mode 25

(binary key: 0011001)

25 plain 

25 seconds 

25 seconds
inv. 1 


25 seconds
inv. 2 


25 thirds 

25 thirds
inv. 1 


25 thirds
inv. 2 


25 fourths 

25 fourths
inv. 1 

25 fourths
inv. 2 

25 fifths 

25 fifths
inv. 1 

25 fifths
inv. 2 

2

25 sus4

25 sus4
inv. 1

25 sus4
inv. 2

25 sus2

25 sus2
inv. 1


25 sus2
inv. 2


The image displays six musical staves, each representing a different chord voicing. The first staff is labeled '25 sus4' and shows a sequence of chords: F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), and F#4 (F#4-A-C). The second staff is labeled '25 sus4 inv. 1' and shows a sequence of chords: F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), and F#4 (F#4-A-C). The third staff is labeled '25 sus4 inv. 2' and shows a sequence of chords: F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), and F#4 (F#4-A-C). The fourth staff is labeled '25 sus2' and shows a sequence of chords: F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), and F#4 (F#4-A-C). The fifth staff is labeled '25 sus2 inv. 1' and shows a sequence of chords: F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), and F#4 (F#4-A-C). The sixth staff is labeled '25 sus2 inv. 2' and shows a sequence of chords: F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), F#4 (F#4-A-C), and F#4 (F#4-A-C).


39 Characterizing mode 26


Mode 26


(binary key: 0011010)


26 plain 


26 seconds 


26 seconds
inv. 1 


26 seconds
inv. 2 


26 thirds 


26 thirds
inv. 1 


26 thirds
inv. 2 


26 fourths 

26 fourths
inv. 1 

26 fourths
inv. 2 

26 fifths 

26 fifths
inv. 1 

26 fifths
inv. 2 

2

26 sus4

26 sus4
inv. 1

26 sus4
inv. 2

26 sus2

26 sus2
inv. 1

26 sus2
inv. 2

40 Characterizing mode 27

Mode 27

(binary key: 0011011)



2

27 sus4

27 sus4
inv. 1

27 sus4
inv. 2

27 sus2


27 sus2
inv. 1


27 sus2
inv. 2


41 Characterizing mode 28


Mode 28


(binary key: 0011100)


28 plain 


28 seconds 


28 seconds
inv. 1 


28 seconds
inv. 2 


28 thirds 


28 thirds
inv. 1 


28 thirds
inv. 2 


28 fourths 

28 fourths
inv. 1 

28 fourths
inv. 2 

28 fifths 

28 fifths
inv. 1 

28 fifths
inv. 2 

2

28 sus4

28 sus4
inv. 1

28 sus4
inv. 2

28 sus2

28 sus2
inv. 1


28 sus2
inv. 2


The image displays six musical staves, each representing a different chord voicing for a 28-note scale in C major. The staves are arranged vertically. The first staff is labeled '2' and '28 sus4'. The second staff is labeled '28 sus4' and 'inv. 1'. The third staff is labeled '28 sus4' and 'inv. 2'. The fourth staff is labeled '28 sus2'. The fifth staff is labeled '28 sus2' and 'inv. 1'. The sixth staff is labeled '28 sus2' and 'inv. 2'. Each staff contains a sequence of chords, mostly triads and dyads, with some inversions. The notes are marked with sharp signs for F# and C#.


42 Characterizing mode 29


Mode 29


(binary key: 0011101)


29 plain 


29 seconds 


29 seconds
inv. 1 


29 seconds
inv. 2 


29 thirds 


29 thirds
inv. 1 


29 thirds
inv. 2 


29 fourths 

29 fourths
inv. 1 

29 fourths
inv. 2 

29 fifths 

29 fifths
inv. 1 

29 fifths
inv. 2 

2

29 sus4

29 sus4
inv. 1

29 sus4
inv. 2

29 sus2


29 sus2
inv. 1


29 sus2
inv. 2


43 Characterizing mode 30


Mode 30


(binary key: 00111110)


30 plain 


30 seconds 


30 seconds
inv. 1 


30 seconds
inv. 2 


30 thirds 


30 thirds
inv. 1 


30 thirds
inv. 2 


30 fourths 

30 fourths
inv. 1 

30 fourths
inv. 2 

30 fifths 

30 fifths
inv. 1 

30 fifths
inv. 2 

2

30 sus4

30 sus4
inv. 1

30 sus4
inv. 2

30 sus2

30 sus2
inv. 1

30 sus2
inv. 2

44 Characterizing mode 31

Mode 31

(binary key: 0011111)

31 plain 

31 seconds 

31 seconds
inv. 1 

31 seconds
inv. 2 

31 thirds 

31 thirds
inv. 1 

31 thirds
inv. 2 

31 fourths 

31 fourths
inv. 1 

31 fourths
inv. 2 

31 fifths 

31 fifths
inv. 1 

31 fifths
inv. 2 

2

31 sus4

31 sus4
inv. 1

31 sus4
inv. 2

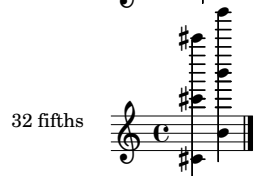
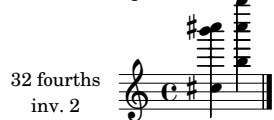
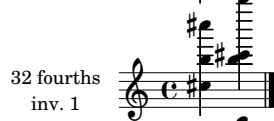
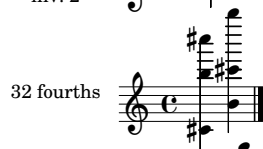
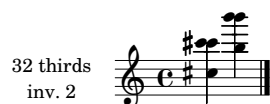
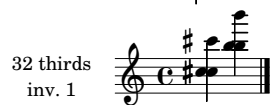
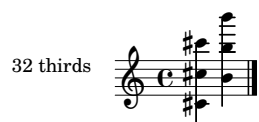
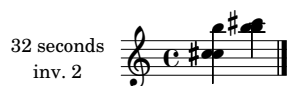
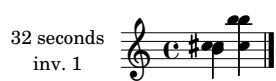
31 sus2

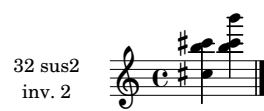
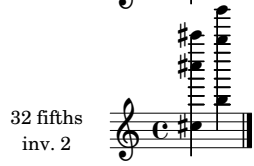
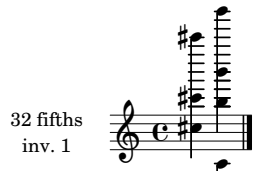
31 sus2
inv. 1

31 sus2
inv. 2

45 Characterizing mode 32

Mode 32 (binary key: 0100000)

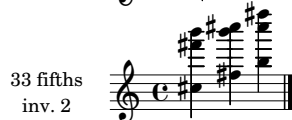
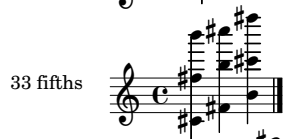
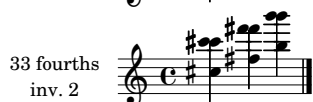
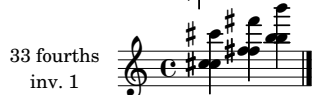
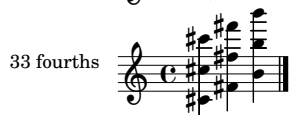




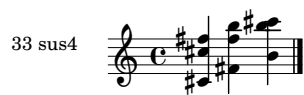
46 Characterizing mode 33

Mode 33

(binary key: 0100001)

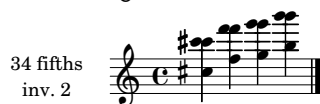


2



47 Characterizing mode 34

Mode 34 (binary key: 0100010)



2

34 sus4

34 sus4
inv. 1

34 sus4
inv. 2

34 sus2


34 sus2
inv. 1


34 sus2
inv. 2


48 Characterizing mode 35


Mode 35

(binary key: 0100011)

35 plain 


35 seconds 

35 seconds
inv. 1 

35 seconds
inv. 2 


35 thirds 


35 thirds
inv. 1 


35 thirds
inv. 2 

35 fourths 

35 fourths
inv. 1 

35 fourths
inv. 2 

35 fifths 

35 fifths
inv. 1 

35 fifths
inv. 2 

2

35 sus4

35 sus4
inv. 1

35 sus4
inv. 2

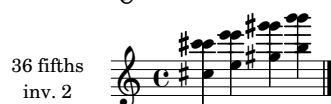
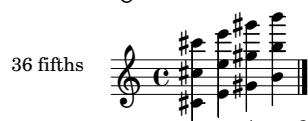
35 sus2

35 sus2
inv. 1

35 sus2
inv. 2

49 Characterizing mode 36

Mode 36 (binary key: 0100100)



2

36 sus4

36 sus4
inv. 1

36 sus4
inv. 2

36 sus2


36 sus2
inv. 1


36 sus2
inv. 2

50 Characterizing mode 37


Mode 37


(binary key: 0100101)


37 plain 


37 seconds 


37 seconds
inv. 1 


37 seconds
inv. 2 


37 thirds 


37 thirds
inv. 1 


37 thirds
inv. 2 

37 fourths 

37 fourths
inv. 1 

37 fourths
inv. 2 

37 fifths 

37 fifths
inv. 1 

37 fifths
inv. 2 

2

37 sus4

37 sus4
inv. 1

37 sus4
inv. 2

37 sus2


37 sus2
inv. 1


37 sus2
inv. 2


51 Characterizing mode 38


Mode 38


(binary key: 0100110)


38 plain 


38 seconds 


38 seconds
inv. 1 


38 seconds
inv. 2 


38 thirds 


38 thirds
inv. 1 


38 thirds
inv. 2 


38 fourths 

38 fourths
inv. 1 

38 fourths
inv. 2 

38 fifths 

38 fifths
inv. 1 

38 fifths
inv. 2 

2

38 sus4

38 sus4
inv. 1

38 sus4
inv. 2

38 sus2


38 sus2
inv. 1


38 sus2
inv. 2


52 Characterizing mode 39


Mode 39


(binary key: 0100111)


39 plain 


39 seconds 


39 seconds
inv. 1 


39 seconds
inv. 2 


39 thirds 


39 thirds
inv. 1 


39 thirds
inv. 2 


39 fourths 

39 fourths
inv. 1 

39 fourths
inv. 2 

39 fifths 

39 fifths
inv. 1 

39 fifths
inv. 2 

2

39 sus4

39 sus4
inv. 1

39 sus4
inv. 2

39 sus2


39 sus2
inv. 1


39 sus2
inv. 2


53 Characterizing mode 40

Mode 40 (binary key: 0101000)


40 plain 


40 seconds 


40 seconds
inv. 1 

40 seconds
inv. 2 

40 thirds 


40 thirds
inv. 1 


40 thirds
inv. 2 


40 fourths 

40 fourths
inv. 1 

40 fourths
inv. 2 

40 fifths 

40 fifths
inv. 1 

40 fifths
inv. 2 

2

40 sus4

40 sus4
inv. 1

40 sus4
inv. 2

40 sus2


40 sus2
inv. 1


40 sus2
inv. 2


54 Characterizing mode 41


Mode 41


(binary key: 0101001)


41 plain 


41 seconds 


41 seconds
inv. 1 


41 seconds
inv. 2 


41 thirds 


41 thirds
inv. 1 


41 thirds
inv. 2 


41 fourths 

41 fourths
inv. 1 

41 fourths
inv. 2 

41 fifths 

41 fifths
inv. 1 

41 fifths
inv. 2 

2

41 sus4

41 sus4
inv. 1

41 sus4
inv. 2

41 sus2

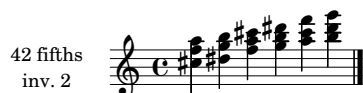
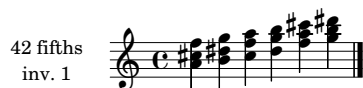
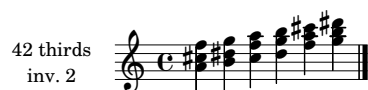
41 sus2
inv. 1

41 sus2
inv. 2

55 Characterizing mode 42

Mode 42

(binary key: 0101010)



2
42 sus4

42 sus4
inv. 1

42 sus4
inv. 2

42 sus2


42 sus2
inv. 1


42 sus2
inv. 2


56 Characterizing mode 43


Mode 43


(binary key: 0101011)


43 plain 


43 seconds 


43 seconds
inv. 1 


43 seconds
inv. 2 


43 thirds 


43 thirds
inv. 1 

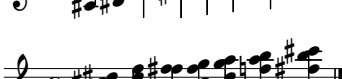
43 thirds
inv. 2 


43 fourths 

43 fourths
inv. 1 

43 fourths
inv. 2 


43 fifths 

43 fifths
inv. 1 


43 fifths
inv. 2 

2


43 sus4




43 sus4
inv. 1




43 sus4
inv. 2




43 sus2



43 sus2
inv. 1




43 sus2
inv. 2





57 Characterizing mode 44


Mode 44


(binary key: 0101100)


44 plain 


44 seconds 


44 seconds
inv. 1 


44 seconds
inv. 2 


44 thirds 


44 thirds
inv. 1 


44 thirds
inv. 2 


44 fourths 

44 fourths
inv. 1 

44 fourths
inv. 2 

44 fifths 

44 fifths
inv. 1 

44 fifths
inv. 2 

2

44 sus4

44 sus4
inv. 1

44 sus4
inv. 2

44 sus2


44 sus2
inv. 1


44 sus2
inv. 2


58 Characterizing mode 45


Mode 45


(binary key: 0101101)


45 plain 


45 seconds 


45 seconds
inv. 1 


45 seconds
inv. 2 


45 thirds 


45 thirds
inv. 1 


45 thirds
inv. 2 


45 fourths 

45 fourths
inv. 1 

45 fourths
inv. 2 

45 fifths 

45 fifths
inv. 1 

45 fifths
inv. 2 

2

45 sus4

45 sus4
inv. 1

45 sus4
inv. 2

45 sus2


45 sus2
inv. 1


45 sus2
inv. 2


59 Characterizing mode 46


Mode 46


(binary key: 0101110)


46 plain 


46 seconds 


46 seconds
inv. 1 


46 seconds
inv. 2 


46 thirds 


46 thirds
inv. 1 


46 thirds
inv. 2 


46 fourths 

46 fourths
inv. 1 

46 fourths
inv. 2 

46 fifths 

46 fifths
inv. 1 

46 fifths
inv. 2 

2

46 sus4

46 sus4
inv. 1

46 sus4
inv. 2

46 sus2


46 sus2
inv. 1


46 sus2
inv. 2


60 Characterizing mode 47


Mode 47


(binary key: 0101111)


47 plain 


47 seconds 


47 seconds inv. 1 


47 seconds inv. 2 

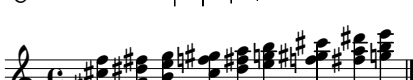
47 thirds 


47 thirds inv. 1 


47 thirds inv. 2 


47 fourths 

47 fourths inv. 1 

47 fourths inv. 2 

47 fifths 

47 fifths inv. 1 

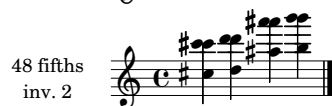
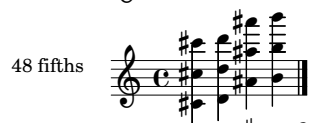
47 fifths inv. 2 

2



61 Characterizing mode 48

Mode 48 (binary key: 0110000)



2
48 sus4

48 sus4
inv. 1

48 sus4
inv. 2

48 sus2


48 sus2
inv. 1


48 sus2
inv. 2


62 Characterizing mode 49


Mode 49


(binary key: 0110001)


49 plain 


49 seconds 


49 seconds
inv. 1 


49 seconds
inv. 2 


49 thirds 


49 thirds
inv. 1 


49 thirds
inv. 2 


49 fourths 

49 fourths
inv. 1 

49 fourths
inv. 2 

49 fifths 

49 fifths
inv. 1 

49 fifths
inv. 2 


2





63 Characterizing mode 50


Mode 50


(binary key: 0110010)


50 plain 


50 seconds 


50 seconds
inv. 1 


50 seconds
inv. 2 


50 thirds 


50 thirds
inv. 1 


50 thirds
inv. 2 


50 fourths 

50 fourths
inv. 1 

50 fourths
inv. 2 

50 fifths 

50 fifths
inv. 1 

50 fifths
inv. 2 

2

50 sus4

50 sus4
inv. 1

50 sus4
inv. 2

50 sus2


50 sus2
inv. 1


50 sus2
inv. 2


64 Characterizing mode 51


Mode 51


(binary key: 0110011)


51 plain 


51 seconds 


51 seconds
inv. 1 


51 seconds
inv. 2 


51 thirds 


51 thirds
inv. 1 


51 thirds
inv. 2 


51 fourths 

51 fourths
inv. 1 

51 fourths
inv. 2 

51 fifths 

51 fifths
inv. 1 

51 fifths
inv. 2 

2

51 sus4

51 sus4
inv. 1

51 sus4
inv. 2

51 sus2


51 sus2
inv. 1


51 sus2
inv. 2


65 Characterizing mode 52


Mode 52


(binary key: 0110100)


52 plain 


52 seconds 


52 seconds
inv. 1 


52 seconds
inv. 2 


52 thirds 


52 thirds
inv. 1 


52 thirds
inv. 2 

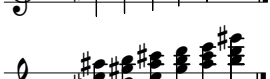
52 fourths 

52 fourths
inv. 1 

52 fourths
inv. 2 

52 fifths 

52 fifths
inv. 1 

52 fifths
inv. 2 

2

52 sus4

52 sus4
inv. 1

52 sus4
inv. 2

52 sus2


52 sus2
inv. 1


52 sus2
inv. 2


66 Characterizing mode 53


Mode 53


(binary key: 0110101)


53 plain 


53 seconds 


53 seconds
inv. 1 


53 seconds
inv. 2 


53 thirds 


53 thirds
inv. 1 

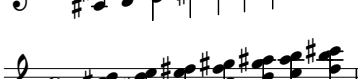
53 thirds
inv. 2 


53 fourths 

53 fourths
inv. 1 

53 fourths
inv. 2 

53 fifths 

53 fifths
inv. 1 

53 fifths
inv. 2 

2

53 sus4

53 sus4
inv. 1

53 sus4
inv. 2

53 sus2


53 sus2
inv. 1


53 sus2
inv. 2


67 Characterizing mode 54


Mode 54


(binary key: 0110110)


54 plain 


54 seconds 


54 seconds
inv. 1 


54 seconds
inv. 2 


54 thirds 


54 thirds
inv. 1 


54 thirds
inv. 2 


54 fourths 

54 fourths
inv. 1 

54 fourths
inv. 2 

54 fifths 

54 fifths
inv. 1 

54 fifths
inv. 2 

2
54 sus4

54 sus4
inv. 1

54 sus4
inv. 2

54 sus2


54 sus2
inv. 1


54 sus2
inv. 2


68 Characterizing mode 55


Mode 55


(binary key: 0110111)


55 plain 


55 seconds 


55 seconds inv. 1 


55 seconds inv. 2 


55 thirds 


55 thirds inv. 1 


55 thirds inv. 2 


55 fourths 

55 fourths inv. 1 

55 fourths inv. 2 

55 fifths 

55 fifths inv. 1 

55 fifths inv. 2 

2

55 sus4

55 sus4
inv. 1

55 sus4
inv. 2

55 sus2


55 sus2
inv. 1


55 sus2
inv. 2


69 Characterizing mode 56


Mode 56


(binary key: 0111000)


56 plain 


56 seconds 


56 seconds
inv. 1 


56 seconds
inv. 2 

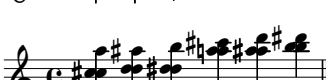
56 thirds 


56 thirds
inv. 1 


56 thirds
inv. 2 


56 fourths 

56 fourths
inv. 1 

56 fourths
inv. 2 

56 fifths 

56 fifths
inv. 1 

56 fifths
inv. 2 

2

56 sus4

56 sus4
inv. 1

56 sus4
inv. 2

56 sus2


56 sus2
inv. 1


56 sus2
inv. 2


70 Characterizing mode 57


Mode 57


(binary key: 0111001)


57 plain 


57 seconds 


57 seconds
inv. 1 


57 seconds
inv. 2 

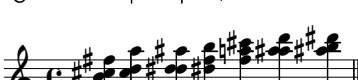
57 thirds 


57 thirds
inv. 1 


57 thirds
inv. 2 


57 fourths 

57 fourths
inv. 1 

57 fourths
inv. 2 

57 fifths 

57 fifths
inv. 1 

57 fifths
inv. 2 

2

57 sus4

57 sus4
inv. 1

57 sus4
inv. 2

57 sus2


57 sus2
inv. 1


57 sus2
inv. 2


71 Characterizing mode 58


Mode 58


(binary key: 0111010)


58 plain 


58 seconds 


58 seconds
inv. 1 


58 seconds
inv. 2 

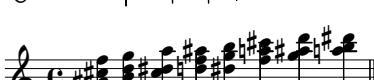
58 thirds 


58 thirds
inv. 1 

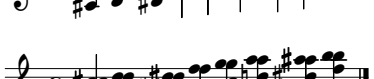
58 thirds
inv. 2 


58 fourths 

58 fourths
inv. 1 

58 fourths
inv. 2 

58 fifths 

58 fifths
inv. 1 

58 fifths
inv. 2 

2

58 sus4

58 sus4
inv. 1

58 sus4
inv. 2

58 sus2


58 sus2
inv. 1


58 sus2
inv. 2


72 Characterizing mode 59


Mode 59


(binary key: 0111011)


59 plain 


59 seconds 


59 seconds inv. 1 


59 seconds inv. 2 

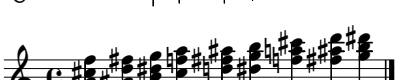
59 thirds 


59 thirds inv. 1 


59 thirds inv. 2 


59 fourths 

59 fourths inv. 1 

59 fourths inv. 2 

59 fifths 

59 fifths inv. 1 

59 fifths inv. 2 

2

59 sus4

59 sus4
inv. 1

59 sus4
inv. 2

59 sus2

59 sus2
inv. 1


59 sus2
inv. 2


The image displays six musical staves, each representing a different voicing for a 59sus4 or 59sus2 chord. The first staff shows a 59sus4 chord in C major. The second and third staves show the first and second inversions of the 59sus4 chord. The fourth staff shows a 59sus2 chord. The fifth and sixth staves show the first and second inversions of the 59sus2 chord. All staves are in C major and 4/4 time.


73 Characterizing mode 60


Mode 60


(binary key: 0111100)


60 plain 


60 seconds 


60 seconds inv. 1 


60 seconds inv. 2 


60 thirds 


60 thirds inv. 1 


60 thirds inv. 2 


60 fourths 

60 fourths inv. 1 

60 fourths inv. 2 

60 fifths 

60 fifths inv. 1 

60 fifths inv. 2 

2

60 sus4

60 sus4
inv. 1

60 sus4
inv. 2

60 sus2


60 sus2
inv. 1


60 sus2
inv. 2


74 Characterizing mode 61


Mode 61


(binary key: 0111101)


61 plain 


61 seconds 


61 seconds
inv. 1 


61 seconds
inv. 2 


61 thirds 


61 thirds
inv. 1 


61 thirds
inv. 2 


61 fourths 

61 fourths
inv. 1 

61 fourths
inv. 2 

61 fifths 

61 fifths
inv. 1 

61 fifths
inv. 2 

2

61 sus4

61 sus4
inv. 1

61 sus4
inv. 2

61 sus2

61 sus2
inv. 1

61 sus2
inv. 2


75 Characterizing mode 62

Mode 62


(binary key: 0111110)

62 plain 


62 seconds 


62 seconds inv. 1 

62 seconds inv. 2 

62 thirds 

62 thirds inv. 1 

62 thirds inv. 2 


62 fourths 

62 fourths inv. 1 

62 fourths inv. 2 

62 fifths 

62 fifths inv. 1 

62 fifths inv. 2 

2

62 sus4

62 sus4
inv. 1

62 sus4
inv. 2

62 sus2

62 sus2
inv. 1

62 sus2
inv. 2

76 Characterizing mode 63

Mode 63

(binary key: 0111111)

63 plain 

63 seconds 

63 seconds
inv. 1 

63 seconds
inv. 2 

63 thirds 

63 thirds
inv. 1 

63 thirds
inv. 2 

63 fourths 

63 fourths
inv. 1 

63 fourths
inv. 2 

63 fifths 

63 fifths
inv. 1 

63 fifths
inv. 2 

2

63 sus4



63 sus4

inv. 1



63 sus4

inv. 2



63 sus2



63 sus2

inv. 1



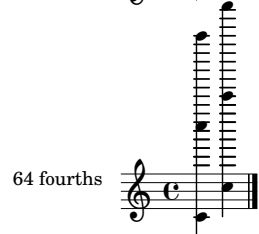
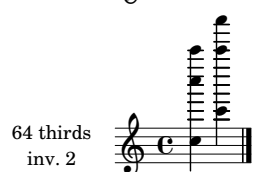
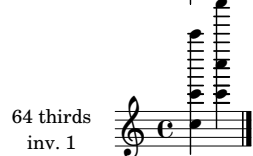
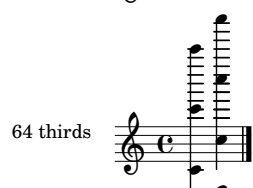
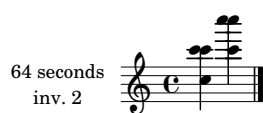
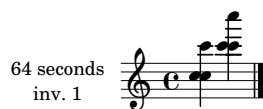
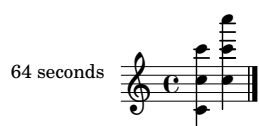
63 sus2

inv. 2



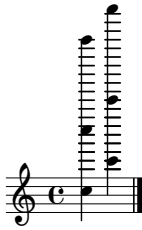
77 Characterizing mode 64

Mode 64
(binary key: 1000000)

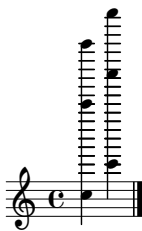


2

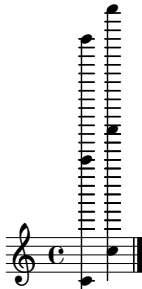
64 fourths
inv. 1



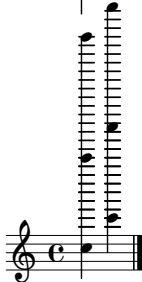
64 fourths
inv. 2



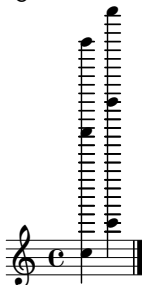
64 fifths

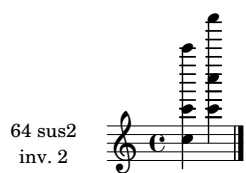
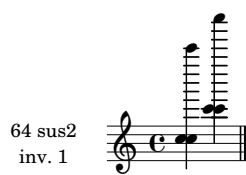
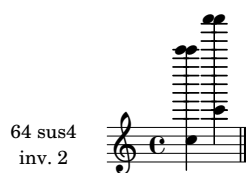
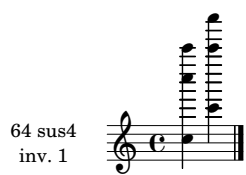


64 fifths
inv. 1



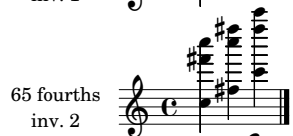
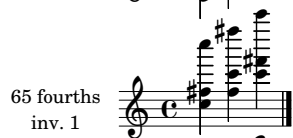
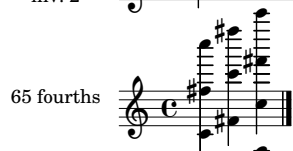
64 fifths
inv. 2

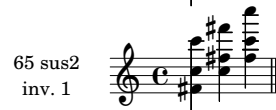
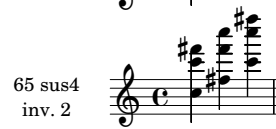
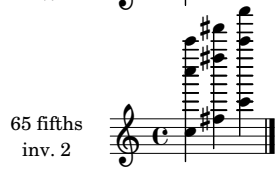
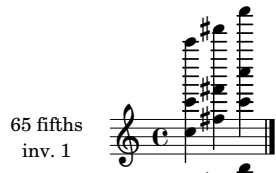




78 Characterizing mode 65

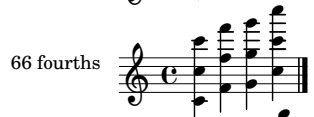
Mode 65 (binary key: 1000001)



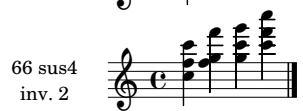


79 Characterizing mode 66

Mode 66 (binary key: 1000010)





2





80 Characterizing mode 67


Mode 67 (binary key: 1000011)


67 plain 


67 seconds 


67 seconds
inv. 1 


67 seconds
inv. 2 


67 thirds 


67 thirds
inv. 1 


67 thirds
inv. 2 


67 fourths 

67 fourths
inv. 1 

67 fourths
inv. 2 

67 fifths 

67 fifths
inv. 1 

67 fifths
inv. 2 

2

67 sus4

67 sus4
inv. 1

67 sus4
inv. 2

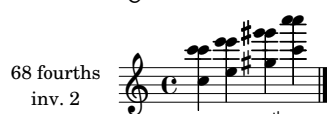
67 sus2

67 sus2
inv. 1

67 sus2
inv. 2

81 Characterizing mode 68

Mode 68 (binary key: 1000100)




2





82 Characterizing mode 69


Mode 69


(binary key: 1000101)


69 plain 


69 seconds 


69 seconds
inv. 1 

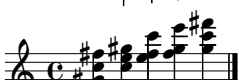
69 seconds
inv. 2 


69 thirds 


69 thirds
inv. 1 


69 thirds
inv. 2 


69 fourths 

69 fourths
inv. 1 

69 fourths
inv. 2 

69 fifths 

69 fifths
inv. 1 

69 fifths
inv. 2 

2

69 sus4

69 sus4
inv. 1

69 sus4
inv. 2

69 sus2

69 sus2
inv. 1

69 sus2
inv. 2

83 Characterizing mode 70

Mode 70

(binary key: 1000110)



2

70 sus4

70 sus4
inv. 1

70 sus4
inv. 2

70 sus2


70 sus2
inv. 1


70 sus2
inv. 2


84 Characterizing mode 71


Mode 71


(binary key: 1000111)


71 plain 


71 seconds 


71 seconds
inv. 1 


71 seconds
inv. 2 


71 thirds 


71 thirds
inv. 1 


71 thirds
inv. 2 


71 fourths 

71 fourths
inv. 1 

71 fourths
inv. 2 

71 fifths 

71 fifths
inv. 1 

71 fifths
inv. 2 

2

71 sus4

71 sus4
inv. 1

71 sus4
inv. 2

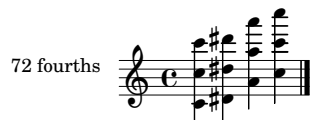
71 sus2

71 sus2
inv. 1

71 sus2
inv. 2

85 Characterizing mode 72

Mode 72 (binary key: 1001000)



2

72 fifths
inv. 2



72 sus4 

72 sus4
inv. 1

72 sus4
inv. 2

Musical notation for Example 72. It shows a treble clef with a common time signature 'C'. The first measure contains a sus4 chord (F4, A4, C5). The second measure contains the second inversion of the same chord (A4, C5, F4). The piece ends with a double bar line.

72 sus2 

72 sus2
inv. 1

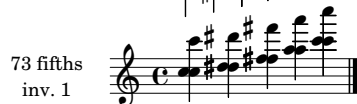
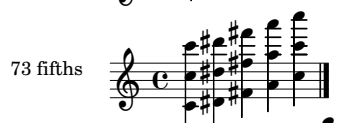


72 sus2
inv. 2

86 Characterizing mode 73

Mode 73

(binary key: 1001001)



2

73 sus4

73 sus4
inv. 1

73 sus4
inv. 2

73 sus2

73 sus2
inv. 1


73 sus2
inv. 2


Detailed description: This block contains six musical staves, each representing a different voicing of a triad. The first staff is labeled '73 sus4' and shows a triad in C major (C, E, G) with the fourth (F) added, in a suspended position. The second staff is labeled '73 sus4 inv. 1' and shows the first inversion of the same triad. The third staff is labeled '73 sus4 inv. 2' and shows the second inversion. The fourth staff is labeled '73 sus2' and shows a triad in C major (C, E, G) with the second (D) added, in a suspended position. The fifth staff is labeled '73 sus2 inv. 1' and shows the first inversion of the same triad. The sixth staff is labeled '73 sus2 inv. 2' and shows the second inversion. Each staff begins with a treble clef and a common time signature (C). The notes are written in a way that clearly shows the intervallic structure of each voicing.


87 Characterizing mode 74


Mode 74


(binary key: 1001010)


74 plain 


74 seconds 


74 seconds
inv. 1 


74 seconds
inv. 2 


74 thirds 


74 thirds
inv. 1 


74 thirds
inv. 2 


74 fourths 

74 fourths
inv. 1 

74 fourths
inv. 2 

74 fifths 

74 fifths
inv. 1 

74 fifths
inv. 2 

2

74 sus4

74 sus4
inv. 1

74 sus4
inv. 2

74 sus2


74 sus2
inv. 1


74 sus2
inv. 2


88 Characterizing mode 75

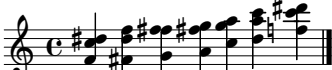
Mode 75


(binary key: 1001011)


75 plain 


75 seconds 


75 seconds
inv. 1 


75 seconds
inv. 2 


75 thirds 


75 thirds
inv. 1 


75 thirds
inv. 2 


75 fourths 

75 fourths
inv. 1 

75 fourths
inv. 2 

75 fifths 

75 fifths
inv. 1 

75 fifths
inv. 2 

2

75 sus4



75 sus4

inv. 1

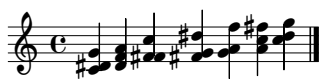


75 sus4

inv. 2



75 sus2



75 sus2

inv. 1



75 sus2


inv. 2





89 Characterizing mode 76


Mode 76


(binary key: 1001100)


76 plain 


76 seconds 


76 seconds
inv. 1 

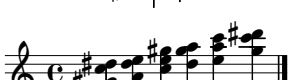
76 seconds
inv. 2 


76 thirds 


76 thirds
inv. 1 


76 thirds
inv. 2 


76 fourths 

76 fourths
inv. 1 

76 fourths
inv. 2 

76 fifths 

76 fifths
inv. 1 

76 fifths
inv. 2 

2

76 sus4

76 sus4
inv. 1

76 sus4
inv. 2

76 sus2


76 sus2
inv. 1


76 sus2
inv. 2


90 Characterizing mode 77


Mode 77


(binary key: 1001101)


77 plain 


77 seconds 


77 seconds
inv. 1 


77 seconds
inv. 2 


77 thirds 


77 thirds
inv. 1 


77 thirds
inv. 2 


77 fourths 

77 fourths
inv. 1 

77 fourths
inv. 2 

77 fifths 

77 fifths
inv. 1 

77 fifths
inv. 2 

2

77 sus4



77 sus4
inv. 1



77 sus4
inv. 2



77 sus2



77 sus2
inv. 1




77 sus2
inv. 2





91 Characterizing mode 78


Mode 78


(binary key: 1001110)


78 plain 


78 seconds 


78 seconds
inv. 1 


78 seconds
inv. 2 


78 thirds 


78 thirds
inv. 1 


78 thirds
inv. 2 


78 fourths 

78 fourths
inv. 1 

78 fourths
inv. 2 

78 fifths 

78 fifths
inv. 1 

78 fifths
inv. 2 

2

78 sus4

78 sus4
inv. 1

78 sus4
inv. 2

78 sus2

78 sus2
inv. 1


78 sus2
inv. 2


The image displays six musical staves, each representing a different voicing for a 78sus4 or 78sus2 chord. The first staff shows a 78sus4 chord in C major. The second and third staves show the first and second inversions of the 78sus4 chord. The fourth staff shows a 78sus2 chord. The fifth and sixth staves show the first and second inversions of the 78sus2 chord. All staves are in C major and 4/4 time.


92 Characterizing mode 79


Mode 79


(binary key: 1001111)


79 plain 


79 seconds 


79 seconds
inv. 1 


79 seconds
inv. 2 


79 thirds 


79 thirds
inv. 1 


79 thirds
inv. 2 


79 fourths 

79 fourths
inv. 1 

79 fourths
inv. 2 

79 fifths 

79 fifths
inv. 1 

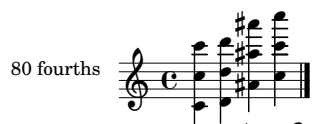
79 fifths
inv. 2 

2



93 Characterizing mode 80

Mode 80 (binary key: 1010000)



2

80 fifths
inv. 2

Musical notation for 80 fifths, inv. 2. The staff is in treble clef with a common time signature (C). The melody consists of a series of eighth notes, starting on G4, moving up stepwise to F#5, and then down stepwise to G4. The notes are grouped in pairs of eighth notes.

80 sus4

Musical notation for 80 sus4. The staff is in treble clef with a common time signature (C). The melody consists of a series of eighth notes, starting on G4, moving up stepwise to A4, and then down stepwise to G4. The notes are grouped in pairs of eighth notes.

80 sus4
inv. 1

Musical notation for 80 sus4, inv. 1. The staff is in treble clef with a common time signature (C). The melody consists of a series of eighth notes, starting on G4, moving up stepwise to A4, and then down stepwise to G4. The notes are grouped in pairs of eighth notes.

80 sus4
inv. 2

Musical notation for 80 sus4, inv. 2. The staff is in treble clef with a common time signature (C). The melody consists of a series of eighth notes, starting on G4, moving up stepwise to A4, and then down stepwise to G4. The notes are grouped in pairs of eighth notes.

80 sus2

Musical notation for 80 sus2. The staff is in treble clef with a common time signature (C). The melody consists of a series of eighth notes, starting on G4, moving up stepwise to A4, and then down stepwise to G4. The notes are grouped in pairs of eighth notes.

80 sus2
inv. 1


Musical notation for 80 sus2, inv. 1. The staff is in treble clef with a common time signature (C). The melody consists of a series of eighth notes, starting on G4, moving up stepwise to A4, and then down stepwise to G4. The notes are grouped in pairs of eighth notes.


80 sus2
inv. 2


Musical notation for 80 sus2, inv. 2. The staff is in treble clef with a common time signature (C). The melody consists of a series of eighth notes, starting on G4, moving up stepwise to A4, and then down stepwise to G4. The notes are grouped in pairs of eighth notes.


94 Characterizing mode 81


Mode 81 (binary key: 1010001)


81 plain 


81 seconds 


81 seconds
inv. 1 


81 seconds
inv. 2 


81 thirds 


81 thirds
inv. 1 


81 thirds
inv. 2 


81 fourths 

81 fourths
inv. 1 

81 fourths
inv. 2 

81 fifths 

81 fifths
inv. 1 

81 fifths
inv. 2 

2

81 sus4

81 sus4
inv. 1

81 sus4
inv. 2

81 sus2

81 sus2
inv. 1

81 sus2
inv. 2

The image displays six musical staves, each representing a different chord and its inversions. The chords are: 81 sus4, 81 sus4 inv. 1, 81 sus4 inv. 2, 81 sus2, 81 sus2 inv. 1, and 81 sus2 inv. 2. Each staff is written in treble clef with a key signature of one sharp (F#). The notes are as follows:

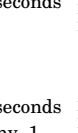
- 81 sus4:** F#4, A4, B4, C#5, D5.
- 81 sus4 inv. 1:** A4, B4, C#5, D5, F#4.
- 81 sus4 inv. 2:** B4, C#5, D5, F#4, A4.
- 81 sus2:** F#4, A4, B4, C#5, D5.
- 81 sus2 inv. 1:** A4, B4, C#5, D5, F#4.
- 81 sus2 inv. 2:** B4, C#5, D5, F#4, A4.

95 Characterizing mode 82

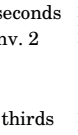
Mode 82

(binary key: 1010010)

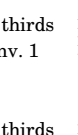
82 plain



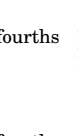
82 seconds



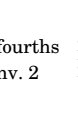
82 seconds
inv. 1



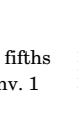
82 seconds
inv. 2




82 thirds




82 thirds
inv. 1




82 thirds
inv. 2



82 fourths



82 fourths
inv. 1



82 fourths
inv. 2

82 fifths

82 fifths
inv. 1

82 fifths
inv. 2

2

82 sus4

82 sus4
inv. 1

82 sus4
inv. 2

82 sus2


82 sus2
inv. 1


82 sus2
inv. 2


96 Characterizing mode 83


Mode 83


(binary key: 1010011)


83 plain 


83 seconds 


83 seconds
inv. 1 


83 seconds
inv. 2 


83 thirds 


83 thirds
inv. 1 


83 thirds
inv. 2 


83 fourths 


83 fourths
inv. 1 

83 fourths
inv. 2 

83 fifths 

83 fifths
inv. 1 

83 fifths
inv. 2 

83 sus4 

2

83 sus4
inv. 1

83 sus4
inv. 2

83 sus2


83 sus2
inv. 1


83 sus2
inv. 2


97 Characterizing mode 84


Mode 84


(binary key: 1010100)


84 plain 


84 seconds 


84 seconds inv. 1 


84 seconds inv. 2 


84 thirds 


84 thirds inv. 1 


84 thirds inv. 2 


84 fourths 

84 fourths inv. 1 

84 fourths inv. 2 

84 fifths 

84 fifths inv. 1 

84 fifths inv. 2 


2





98 Characterizing mode 85


Mode 85


(binary key: 1010101)


85 plain 


85 seconds 


85 seconds
inv. 1 


85 seconds
inv. 2 


85 thirds 


85 thirds
inv. 1 


85 thirds
inv. 2 


85 fourths 

85 fourths
inv. 1 

85 fourths
inv. 2 

85 fifths 

85 fifths
inv. 1 

85 fifths
inv. 2 

2

85 sus4

85 sus4
inv. 1

85 sus4
inv. 2

85 sus2


85 sus2
inv. 1


85 sus2
inv. 2


99 Characterizing mode 86


Mode 86


(binary key: 1010110)


86 plain 


86 seconds 


86 seconds
inv. 1 


86 seconds
inv. 2 


86 thirds 


86 thirds
inv. 1 


86 thirds
inv. 2 


86 fourths 

86 fourths
inv. 1 

86 fourths
inv. 2 

86 fifths 

86 fifths
inv. 1 

86 fifths
inv. 2 

2

86 sus4

86 sus4
inv. 1

86 sus4
inv. 2

86 sus2


86 sus2
inv. 1


86 sus2
inv. 2


100 Characterizing mode 87


Mode 87


(binary key: 1010111)


87 plain 


87 seconds 


87 seconds
inv. 1 


87 seconds
inv. 2 


87 thirds 


87 thirds
inv. 1 


87 thirds
inv. 2 


87 fourths 

87 fourths
inv. 1 

87 fourths
inv. 2 

87 fifths 

87 fifths
inv. 1 

87 fifths
inv. 2 

2

87 sus4

87 sus4
inv. 1

87 sus4
inv. 2

87 sus2


87 sus2
inv. 1


87 sus2
inv. 2


101 Characterizing mode 88


Mode 88


(binary key: 1011000)


88 plain 


88 seconds 


88 seconds
inv. 1 


88 seconds
inv. 2 


88 thirds 


88 thirds
inv. 1 


88 thirds
inv. 2 


88 fourths 

88 fourths
inv. 1 

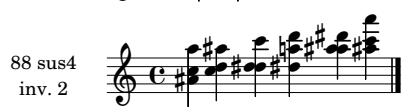
88 fourths
inv. 2 

88 fifths 

88 fifths
inv. 1 

88 fifths
inv. 2 


2





102 Characterizing mode 89


Mode 89


(binary key: 1011001)


89 plain 


89 seconds 


89 seconds
inv. 1 


89 seconds
inv. 2 


89 thirds 


89 thirds
inv. 1 


89 thirds
inv. 2 


89 fourths 

89 fourths
inv. 1 

89 fourths
inv. 2 

89 fifths 

89 fifths
inv. 1 

89 fifths
inv. 2 

103 Characterizing mode 90

Mode 90

(binary key: 1011010)



2

90 sus4

90 sus4
inv. 1

90 sus4
inv. 2

90 sus2


90 sus2
inv. 1


90 sus2
inv. 2


104 Characterizing mode 91


Mode 91


(binary key: 1011011)


91 plain 


91 seconds 


91 seconds
inv. 1 


91 seconds
inv. 2 


91 thirds 


91 thirds
inv. 1 


91 thirds
inv. 2 


91 fourths 

91 fourths
inv. 1 

91 fourths
inv. 2 

91 fifths 

91 fifths
inv. 1 

91 fifths
inv. 2 

2

91 sus4

91 sus4
inv. 1

91 sus4
inv. 2

91 sus2


91 sus2
inv. 1


91 sus2
inv. 2


105 Characterizing mode 92


Mode 92


(binary key: 1011100)


92 plain 


92 seconds 


92 seconds
inv. 1 


92 seconds
inv. 2 


92 thirds 


92 thirds
inv. 1 


92 thirds
inv. 2 


92 fourths 

92 fourths
inv. 1 

92 fourths
inv. 2 

92 fifths 

92 fifths
inv. 1 

92 fifths
inv. 2 

2

92 sus4



92 sus4

inv. 1



92 sus4

inv. 2



92 sus2



92 sus2

inv. 1



92 sus2


inv. 2





106 Characterizing mode 93


Mode 93


(binary key: 1011101)


93 plain 


93 seconds 


93 seconds inv. 1 


93 seconds inv. 2 

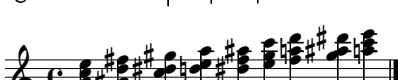
93 thirds 

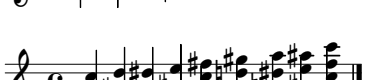
93 thirds inv. 1 


93 thirds inv. 2 


93 fourths 

93 fourths inv. 1 

93 fourths inv. 2 

93 fifths 

93 fifths inv. 1 

93 fifths inv. 2 

2

93 sus4

93 sus4
inv. 1

93 sus4
inv. 2

93 sus2


93 sus2
inv. 1


93 sus2
inv. 2


107 Characterizing mode 94


Mode 94


(binary key: 1011110)


94 plain 


94 seconds 


94 seconds inv. 1 


94 seconds inv. 2 


94 thirds 


94 thirds inv. 1 


94 thirds inv. 2 


94 fourths 

94 fourths inv. 1 

94 fourths inv. 2 

94 fifths 

94 fifths inv. 1 

94 fifths inv. 2 

2

94 sus4

94 sus4
inv. 1

94 sus4
inv. 2

94 sus2


94 sus2
inv. 1

94 sus2
inv. 2

108 Characterizing mode 95


Mode 95

(binary key: 1011111)


95 plain 

95 seconds 

95 seconds inv. 1 


95 seconds inv. 2 


95 thirds 


95 thirds inv. 1 

95 thirds inv. 2 

95 fourths 

95 fourths inv. 1 

95 fourths inv. 2 

95 fifths 

95 fifths inv. 1 

95 fifths inv. 2 

2

95 sus4



95 sus4

inv. 1



95 sus4

inv. 2



95 sus2



95 sus2

inv. 1




95 sus2


inv. 2




109 Characterizing mode 96


Mode 96 (binary key: 1100000)


96 plain 


96 seconds 


96 seconds
inv. 1 


96 seconds
inv. 2 

96 thirds 

96 thirds
inv. 1 


96 thirds
inv. 2 

96 fourths 

96 fourths
inv. 1 


96 fourths
inv. 2 

96 fifths 


96 fifths
inv. 1 

2


96 fifths
inv. 2




96 sus4




96 sus4
inv. 1




96 sus4
inv. 2




96 sus2



96 sus2
inv. 1




96 sus2
inv. 2





110 Characterizing mode 97


Mode 97

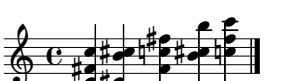
(binary key: 1100001)


97 plain 


97 seconds 


97 seconds
inv. 1 

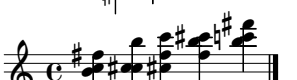
97 seconds
inv. 2 


97 thirds 


97 thirds
inv. 1 


97 thirds
inv. 2 


97 fourths 

97 fourths
inv. 1 

97 fourths
inv. 2 

97 fifths 

97 fifths
inv. 1 

97 fifths
inv. 2 


2





111 Characterizing mode 98


Mode 98


(binary key: 1100010)


98 plain 


98 seconds 


98 seconds
inv. 1 


98 seconds
inv. 2 


98 thirds 


98 thirds
inv. 1 


98 thirds
inv. 2 


98 fourths 

98 fourths
inv. 1 

98 fourths
inv. 2 

98 fifths 

98 fifths
inv. 1 

98 fifths
inv. 2 

2

98 sus4

98 sus4
inv. 1

98 sus4
inv. 2

98 sus2


98 sus2
inv. 1


98 sus2
inv. 2


112 Characterizing mode 99


Mode 99


(binary key: 1100011)


99 plain 


99 seconds 


99 seconds
inv. 1 


99 seconds
inv. 2 


99 thirds 


99 thirds
inv. 1 


99 thirds
inv. 2 


99 fourths 

99 fourths
inv. 1 

99 fourths
inv. 2 

99 fifths 

99 fifths
inv. 1 

99 fifths
inv. 2 

2

99 sus4

99 sus4
inv. 1

99 sus4
inv. 2


99 sus2


99 sus2
inv. 1


99 sus2
inv. 2


113 Characterizing mode 100


Mode 100 (binary key: 1100100)


100 plain 


100 seconds 


100 seconds
inv. 1 


100 seconds
inv. 2 


100 thirds 


100 thirds
inv. 1 


100 thirds
inv. 2 


100 fourths 

100 fourths
inv. 1 

100 fourths
inv. 2 

100 fifths 

100 fifths
inv. 1 

100 fifths
inv. 2 

2

100 sus4

100 sus4
inv. 1

100 sus4
inv. 2

100 sus2


100 sus2
inv. 1


100 sus2
inv. 2


114 Characterizing mode 101


Mode 101


(binary key: 1100101)


101 plain 


101 seconds 


101 seconds
inv. 1 


101 seconds
inv. 2 


101 thirds 


101 thirds
inv. 1 


101 thirds
inv. 2 


101 fourths 

101 fourths
inv. 1 

101 fourths
inv. 2 

101 fifths 

101 fifths
inv. 1 

101 fifths
inv. 2 

2

101 sus4

101 sus4
inv. 1

101 sus4
inv. 2

101 sus2


101 sus2
inv. 1


101 sus2
inv. 2


115 Characterizing mode 102


Mode 102


(binary key: 1100110)


102 plain 


102 seconds 


102 seconds inv. 1 


102 seconds inv. 2 


102 thirds 


102 thirds inv. 1 


102 thirds inv. 2 


102 fourths 

102 fourths inv. 1 

102 fourths inv. 2 

102 fifths 

102 fifths inv. 1 

102 fifths inv. 2 

2

102 sus4

102 sus4
inv. 1

102 sus4
inv. 2

102 sus2


102 sus2
inv. 1


102 sus2
inv. 2


116 Characterizing mode 103


Mode 103


(binary key: 1100111)


103 plain 


103 seconds 


103 seconds inv. 1 


103 seconds inv. 2 

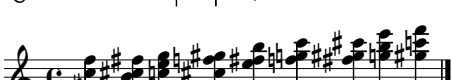
103 thirds 

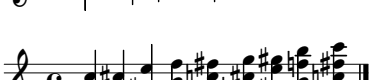
103 thirds inv. 1 


103 thirds inv. 2 

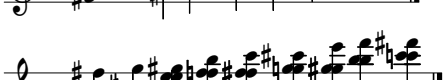
103 fourths 

103 fourths inv. 1 

103 fourths inv. 2 

103 fifths 

103 fifths inv. 1 

103 fifths inv. 2 

2

103 sus4

103 sus4
inv. 1

103 sus4
inv. 2


103 sus2


103 sus2
inv. 1


103 sus2
inv. 2


117 Characterizing mode 104


Mode 104 (binary key: 1101000)


104 plain 


104 seconds 


104 seconds
inv. 1 


104 seconds
inv. 2 


104 thirds 


104 thirds
inv. 1 


104 thirds
inv. 2 


104 fourths 

104 fourths
inv. 1 

104 fourths
inv. 2 

104 fifths 

104 fifths
inv. 1 

104 fifths
inv. 2 

2

104 sus4

104 sus4
inv. 1

104 sus4
inv. 2

104 sus2


104 sus2
inv. 1


104 sus2
inv. 2


118 Characterizing mode 105


Mode 105


(binary key: 1101001)


105 plain 


105 seconds 


105 seconds
inv. 1 


105 seconds
inv. 2 


105 thirds 


105 thirds
inv. 1 


105 thirds
inv. 2 


105 fourths 

105 fourths
inv. 1 

105 fourths
inv. 2 

105 fifths 

105 fifths
inv. 1 

105 fifths
inv. 2 

2

105 sus4

105 sus4
inv. 1

105 sus4
inv. 2

105 sus2


105 sus2
inv. 1


105 sus2
inv. 2


119 Characterizing mode 106


Mode 106


(binary key: 1101010)


106 plain 


106 seconds 


106 seconds
inv. 1 


106 seconds
inv. 2 


106 thirds 


106 thirds
inv. 1 


106 thirds
inv. 2 


106 fourths 

106 fourths
inv. 1 

106 fourths
inv. 2 

106 fifths 

106 fifths
inv. 1 

106 fifths
inv. 2 

2

106 sus4

106 sus4
inv. 1

106 sus4
inv. 2

106 sus2


106 sus2
inv. 1


106 sus2
inv. 2


120 Characterizing mode 107


Mode 107


(binary key: 1101011)


107 plain 


107 seconds 


107 seconds
inv. 1 


107 seconds
inv. 2 

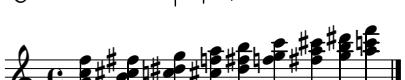
107 thirds 


107 thirds
inv. 1 

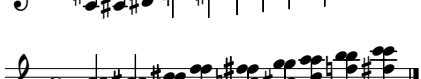
107 thirds
inv. 2 


107 fourths 

107 fourths
inv. 1 

107 fourths
inv. 2 

107 fifths 

107 fifths
inv. 1 

107 fifths
inv. 2 

2

107 sus4

107 sus4
inv. 1

107 sus4
inv. 2

107 sus2

107 sus2
inv. 1

107 sus2
inv. 2

121 Characterizing mode 108

Mode 108


(binary key: 1101100)





122 Characterizing mode 109


Mode 109


(binary key: 1101101)


109 plain 


109 seconds 


109 seconds
inv. 1 


109 seconds
inv. 2 


109 thirds 

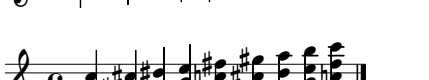
109 thirds
inv. 1 

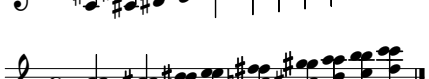
109 thirds
inv. 2 


109 fourths 

109 fourths
inv. 1 

109 fourths
inv. 2 

109 fifths 

109 fifths
inv. 1 

109 fifths
inv. 2 

2

109 sus4

109 sus4
inv. 1

109 sus4
inv. 2

109 sus2


109 sus2
inv. 1


109 sus2
inv. 2


123 Characterizing mode 110


Mode 110


(binary key: 1101110)


110 plain 


110 seconds 


110 seconds inv. 1 


110 seconds inv. 2 


110 thirds 


110 thirds inv. 1 

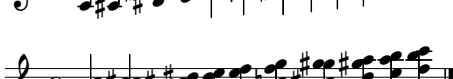
110 thirds inv. 2 

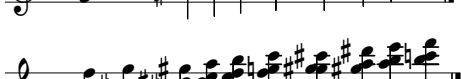
110 fourths 

110 fourths inv. 1 

110 fourths inv. 2 

110 fifths 

110 fifths inv. 1 

110 fifths inv. 2 

2

110 sus4

110 sus4
inv. 1

110 sus4
inv. 2

110 sus2

110 sus2
inv. 1


110 sus2
inv. 2

124 Characterizing mode 111


Mode 111

(binary key: 1101111)

111 plain 

111 seconds 

111 seconds inv. 1 

111 seconds inv. 2 

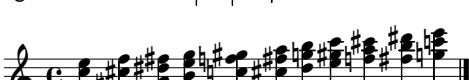
111 thirds 


111 thirds inv. 1 

111 thirds inv. 2 

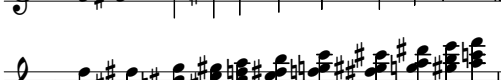
111 fourths 

111 fourths inv. 1 

111 fourths inv. 2 

111 fifths 

111 fifths inv. 1 

111 fifths inv. 2 

2

111 sus4



111 sus4
inv. 1



111 sus4
inv. 2



111 sus2



111 sus2
inv. 1





111 sus2
inv. 2





125 Characterizing mode 112


Mode 112 (binary key: 1110000)


112 plain 


112 seconds 


112 seconds
inv. 1 


112 seconds
inv. 2 


112 thirds 


112 thirds
inv. 1 


112 thirds
inv. 2 


112 fourths 

112 fourths
inv. 1 

112 fourths
inv. 2 

112 fifths 

112 fifths
inv. 1 

112 fifths
inv. 2 

2

112 sus4

112 sus4
inv. 1

112 sus4
inv. 2

112 sus2

112 sus2
inv. 1


112 sus2
inv. 2


The image displays six musical staves, each representing a different voicing of a triad. The first staff is labeled '112 sus4' and shows a triad in C major (C, E, G) with the fourth (F) added, in a suspended position. The second staff is labeled '112 sus4 inv. 1' and shows the first inversion of the same triad. The third staff is labeled '112 sus4 inv. 2' and shows the second inversion. The fourth staff is labeled '112 sus2' and shows a triad in C major (C, E, G) with the second (D) added, in a suspended position. The fifth staff is labeled '112 sus2 inv. 1' and shows the first inversion of the same triad. The sixth staff is labeled '112 sus2 inv. 2' and shows the second inversion. Each staff begins with a treble clef and a common time signature (C). The notes are written in a way that clearly shows the intervallic structure of each voicing.


126 Characterizing mode 113


Mode 113


(binary key: 1110001)


113 plain 


113 seconds 


113 seconds
inv. 1 


113 seconds
inv. 2 


113 thirds 


113 thirds
inv. 1 


113 thirds
inv. 2 


113 fourths 

113 fourths
inv. 1 

113 fourths
inv. 2 


113 fifths 

113 fifths
inv. 1 


113 fifths
inv. 2 

2


113 sus4




113 sus4
inv. 1



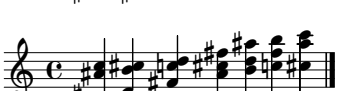
113 sus4
inv. 2




113 sus2



113 sus2
inv. 1



113 sus2
inv. 2



The image displays six musical staves, each representing a different voicing of a triad. The first staff is labeled '113 sus4' and shows a treble clef, a C-clef, and a key signature of one sharp (F#). The notes are C4, E4, and G#4. The second staff is labeled '113 sus4 inv. 1' and shows the first inversion of the sus4 triad: E4, G#4, and C5. The third staff is labeled '113 sus4 inv. 2' and shows the second inversion of the sus4 triad: G#4, C5, and E5. The fourth staff is labeled '113 sus2' and shows a treble clef, a C-clef, and a key signature of one sharp (F#). The notes are C4, E4, and F#4. The fifth staff is labeled '113 sus2 inv. 1' and shows the first inversion of the sus2 triad: E4, F#4, and C5. The sixth staff is labeled '113 sus2 inv. 2' and shows the second inversion of the sus2 triad: F#4, C5, and E5. Each staff ends with a double bar line.

127 Characterizing mode 114

Mode 114

(binary key: 1110010)




128 Characterizing mode 115

Mode 115

(binary key: 1110011)


115 plain 

115 seconds 

115 seconds inv. 1 

115 seconds inv. 2 

115 thirds 

115 thirds inv. 1 

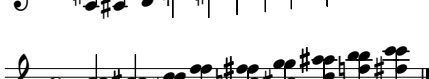
115 thirds inv. 2 


115 fourths 

115 fourths inv. 1 

115 fourths inv. 2 

115 fifths 

115 fifths inv. 1 

115 fifths inv. 2 

2



129 Characterizing mode 116

Mode 116

(binary key: 1110100)



2


116 sus4





130 Characterizing mode 117


Mode 117


(binary key: 1110101)


117 plain 


117 seconds 


117 seconds inv. 1 


117 seconds inv. 2 


117 thirds 


117 thirds inv. 1 


117 thirds inv. 2 


117 fourths 

117 fourths inv. 1 

117 fourths inv. 2 

117 fifths 

117 fifths inv. 1 

117 fifths inv. 2 

2

117 sus4

117 sus4
inv. 1

117 sus4
inv. 2

117 sus2


117 sus2
inv. 1


117 sus2
inv. 2

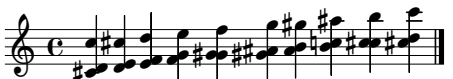
131 Characterizing mode 118


Mode 118


(binary key: 1110110)


118 plain 


118 seconds 


118 seconds inv. 1 


118 seconds inv. 2 


118 thirds 


118 thirds inv. 1 


118 thirds inv. 2 


118 fourths 

118 fourths inv. 1 

118 fourths inv. 2 

118 fifths 

118 fifths inv. 1 

118 fifths inv. 2 


2





132 Characterizing mode 119


Mode 119


(binary key: 1110111)


119 plain 


119 seconds 


119 seconds inv. 1 


119 seconds inv. 2 

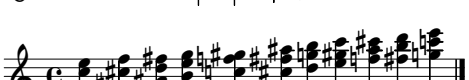
119 thirds 


119 thirds inv. 1 


119 thirds inv. 2 


119 fourths 

119 fourths inv. 1 

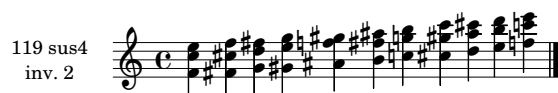
119 fourths inv. 2 

119 fifths 

119 fifths inv. 1 

119 fifths inv. 2 


2





133 Characterizing mode 120


Mode 120


(binary key: 1111000)


120 plain 


120 seconds 


120 seconds
inv. 1 


120 seconds
inv. 2 


120 thirds 


120 thirds
inv. 1 


120 thirds
inv. 2 


120 fourths 

120 fourths
inv. 1 

120 fourths
inv. 2 

120 fifths 

120 fifths
inv. 1 

120 fifths
inv. 2 

2

120 sus4

120 sus4
inv. 1

120 sus4
inv. 2

120 sus2


120 sus2
inv. 1


120 sus2
inv. 2


134 Characterizing mode 121


Mode 121


(binary key: 1111001)

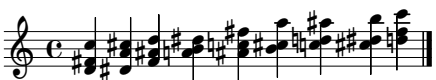
121 plain 


121 seconds 


121 seconds
inv. 1 


121 seconds
inv. 2 


121 thirds 


121 thirds
inv. 1 


121 thirds
inv. 2 


121 fourths 

121 fourths
inv. 1 

121 fourths
inv. 2 

121 fifths 

121 fifths
inv. 1 

121 fifths
inv. 2 

2

121 sus4

121 sus4
inv. 1

121 sus4
inv. 2

121 sus2

121 sus2
inv. 1

121 sus2
inv. 2

135 Characterizing mode 122

Mode 122

(binary key: 1111010)


122 plain 

122 seconds 

122 seconds inv. 1 

122 seconds inv. 2 

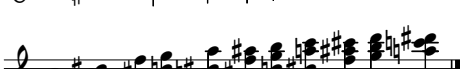
122 thirds 

122 thirds inv. 1 

122 thirds inv. 2 

122 fourths 

122 fourths inv. 1 

122 fourths inv. 2 

122 fifths 

122 fifths inv. 1 

122 fifths inv. 2 

2



136 Characterizing mode 123

Mode 123

(binary key: 1111011)

123 plain 

123 seconds 

123 seconds
inv. 1 

123 seconds
inv. 2 

123 thirds 

123 thirds
inv. 1 

123 thirds
inv. 2 

123 fourths 

123 fourths
inv. 1 

123 fourths
inv. 2 

123 fifths 

123 fifths
inv. 1 

123 fifths
inv. 2 

2

123 sus4



123 sus4
inv. 1



123 sus4
inv. 2



123 sus2



123 sus2
inv. 1




123 sus2
inv. 2





137 Characterizing mode 124


Mode 124


(binary key: 1111100)


124 plain 


124 seconds 


124 seconds inv. 1 


124 seconds inv. 2 

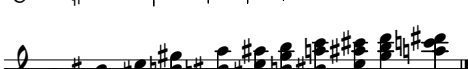
124 thirds 

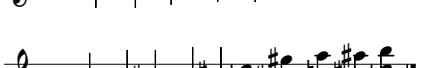
124 thirds inv. 1 


124 thirds inv. 2 

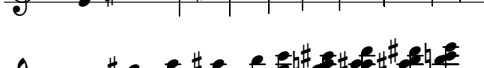
124 fourths 

124 fourths inv. 1 

124 fourths inv. 2 

124 fifths 

124 fifths inv. 1 

124 fifths inv. 2 

2

124 sus4



Musical notation for 124 sus4: A single staff in C major, 12/4 time, featuring a sustained fourth interval between the bass and treble lines.

124 sus4
inv. 1



Musical notation for 124 sus4 inv. 1: A single staff in C major, 12/4 time, featuring an inverted sustained fourth interval.

124 sus4
inv. 2



Musical notation for 124 sus4 inv. 2: A single staff in C major, 12/4 time, featuring a second inversion of the sustained fourth interval.

124 sus2



Musical notation for 124 sus2: A single staff in C major, 12/4 time, featuring a sustained second interval between the bass and treble lines.

124 sus2
inv. 1



Musical notation for 124 sus2 inv. 1: A single staff in C major, 12/4 time, featuring an inverted sustained second interval.

124 sus2
inv. 2





Musical notation for 124 sus2 inv. 2: A single staff in C major, 12/4 time, featuring a second inversion of the sustained second interval.

138 Characterizing mode 125


Mode 125

(binary key: 1111101)


125 plain 


125 seconds 


125 seconds inv. 1 


125 seconds inv. 2 


125 thirds 


125 thirds inv. 1 


125 thirds inv. 2 


125 fourths 

125 fourths inv. 1 

125 fourths inv. 2 

125 fifths 

125 fifths inv. 1 

125 fifths inv. 2 

2

125 sus4

125 sus4
inv. 1

125 sus4
inv. 2

125 sus2

125 sus2
inv. 1

125 sus2
inv. 2

139 Characterizing mode 126

Mode 126

(binary key: 1111110)

126 plain 

126 seconds 

126 seconds inv. 1 

126 seconds inv. 2 

126 thirds 

126 thirds inv. 1 

126 thirds inv. 2 

126 fourths 

126 fourths inv. 1 

126 fourths inv. 2 

126 fifths 

126 fifths inv. 1 

126 fifths inv. 2 


126 sus4





140 Characterizing mode 127


Mode 127


(binary key: 1111111)


127 plain 


127 seconds 


127 seconds inv. 1 


127 seconds inv. 2 

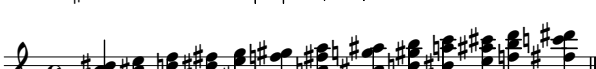
127 thirds 

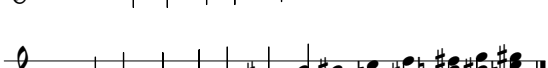
127 thirds inv. 1 

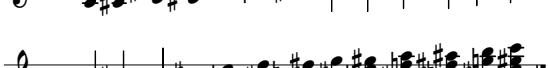
127 thirds inv. 2 

127 fourths 

127 fourths inv. 1 

127 fourths inv. 2 

127 fifths 

127 fifths inv. 1 

127 fifths inv. 2 