Explanation to the derivatization of the Modi and Chords used in the Sonatina for pianosolo (in the spirit of Willem Pijper)

Principle:  
The 4 modi used are based on 5 five-voice chords, which had been selected by ear for their special sonoric qualities on the piano. None of them have clearly definable relations with the classical major or minor, nor with the usual old church modi. Chords and modi extensively use minor fifths as building stones, rather than perfect fifths and fourths.

Derivatization of the five-voice basic chords I-V:  
The 5 five-voice basic chords I-V are built on 3 four-voice chords, viz. (cf Scheme next page, line 7: “Ground position”: see the encadred chords):   
 (1) c1 + f-sharp1 + b-flat1 + e2\*  
 (2) c1 + f-sharp1 + a1 + e-flat2 *(= diminished seventh)* (3) c1 + f-sharp1 + g-sharp1 + d2Herefrom, the five-voice basic chords were derived by adding different intervals on top, as follows:  
 - c1 + f-sharp1 + b-flat1 + e2 + a fourth (a2) = Basic Chord I  
 - c1 + f-sharp1 + b-flat1 + e2 + a major third (a-flat2) = Basic Chord II  
 - c1 + f-sharp1 + a1 + e-flat2 + a major third (a-flat2) = Basic Chord III  
 - c1 + f-sharp1 + a1 + e-flat2 + a minor sixth (b2) = Basic Chord IV  
 - c1 + f-sharp1 + g-sharp1 + d2 + a major sixth (b-flat2) = Basic Chord V

Derivatization of the the modi A-D:  
The 4 seven-tone modi A-D are derived from the basic chords mentioned above by filling the larger gaps between the notes, with per modus each, 2 tones, e.g. (see Scheme next page, sub Basic Chord I, Ground position): e1 and f-sharp1. The 2 new notes were chosen in such a way, that the distance between the notes in the modi was never more than 1½ tone (minor third).  
Inside a modus, there is no hierarchy such as tonica, dominant etc.: the modus can start and end at every note desired. A fortiori, there is no hierarchy of chords, such as in the classical-romantic tradition. Changing modus (“modulation”) is always possible at any time, without the necessity to follow schemes sacred by tradition and conventions.

Transpositions:  
The modi follow the equally tempered, 12-tones an octave notation. Thus, nowhere there is difference between f-sharp/g-flat, f-double sharp/g, c-flat/b etc. Consequently, there are no more than 12 transpositions of the modi.

\* *All notes given here are written in the equally-tempered systen; thus, nowhere there is difference between f-sharp/g-flat, f-double sharp/g-natural, c-flat/b-natural etc. The notation is chosen in such a way, that the overall picture of the notes is easily readible with at little as possible accidentals.*

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