

Left Hand Voicings - 1

【 Major Key 】

by YO KOBAYASHI

(A) Form

(B) Form

Dm7 G7 CM7 C6 Dm7 G7 CM7 C6

(A) Form (Top Voice 省略形)

(B) Form (Top Voice 省略形)

Dm7 G7 CM7 C6 Dm7 G7 CM7 C6

※ Top Note を弾かない

(A) Form (3rd Voice 省略形)

(B) Form (3rd Voice 省略形)

Dm7 G7 CM7 C6 Dm7 G7 CM7 C6

※ 3rd Note を弾かない

C(add9)

(A) Form (Top & 3rd Voice 省略形)

(B) Form (Top & 3rd Voice 省略形)

Dm7 G7 CM7 C6 Dm7 G7 CM7 C6

※ Top と3rd Note を弾かない

● Chord Scale 上のTension と合致しない場合やシンプルなサウンドにしたい場合、Tension をChord Toneに戻す。(例えばDm7がD Phrygian の場合9thを入れられないので9thをRootに戻す)

(A) Form ● ←Tension を Chord Tone に戻す

(B) Form ● ←Tension を Chord Tone に戻す

Dm7 G7 CM7 C6 Dm7 G7 CM7 C6

9 ⇒ 1 13 ⇒ 5 9 ⇒ 1 9 ⇒ 1

アレンジ法ではTopと2nd Voiceの音程が半音になるのは避けるが和音楽器では可能。

Left Hand Voicings-1 (P2)

【 Minor Key 】

(A) Form

Dm7(b5) G7 Cm6 CmM7

(B) Form

Dm7(b5) G7 Cm6 CmM7

(A) Form (Top Voice 省略形)

Dm7(b5) G7 Cm6 CmM7

(B) Form (Top Voice 省略形)

Dm7(b5) G7 Cm6 CmM7

(A) Form (3rd Voice 省略形)

Dm7(b5) G7 Cm6 CmM7

(B) Form (3rd Voice 省略形)

Dm7(b5) G7 Cm6 CmM7

(A) Form (Top & 3rd Voice 省略形)

Dm7(b5) G7 Cm6 CmM7

(B) Form (Top & 3rd Voice 省略形)

Dm7(b5) G7 Cm6 CmM7

●その他のChord Scale に対応したVoicing

(A) Form

Dm7(b5) Locrian (#2nd) G7(#5) Whole-tone G7(b9 #13) Com-dim G7(b5) Altered

(B) Form

Dm7(b5) Locrian (#2nd) G7(#5) Whole-tone G7(b9 #13) Com-dim G7(b5) Altered

【 Line Cliché 】

●Root 下降形

(A) Form

(B) Form

Dm	DmM7	Dm7	Dm6 (G7)	Dm	DmM7	Dm7	Dm6 (G7)
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Musical notation for Root descending forms. Part (A) shows four chords: Dm, DmM7, Dm7, and Dm6 (G7). Part (B) shows the same four chords. Fingerings are indicated with numbers 1-5. The bass line is mostly empty, with a whole rest in the final measure of each part.

(A) Form (Top Voice 省略形)

(B) Form (3rd Voice 省略形)

Dm	DmM7	Dm7	Dm6 (G7)	Dm	DmM7	Dm7	Dm6 (G7)
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Musical notation for Root descending forms with voice omissions. Part (A) shows the same four chords as (A) above, but with the top voice (treble clef) omitted. A note 'x Top Note を弾かない' is present. Part (B) shows the same four chords, but with the 3rd voice (middle clef) omitted. A note 'x 3rd Note を弾かない' is present. The bass line is mostly empty, with a whole rest in the final measure of each part.

●Major Chord 5th 変換形

(A) Form

(B) Form

C	C+	C6	C+	C	C+	C6	C+
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Musical notation for Major Chord 5th conversion forms. Part (A) shows four chords: C, C+, C6, and C+. Part (B) shows the same four chords. Fingerings are indicated with numbers 1-9. The bass line is mostly empty, with a whole rest in the final measure of each part.

(A) Form (2nd Voice 省略形)

(B) Form (4th Voice 省略形)

C	C+	C6	C+	C	C+	C6	C+
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Musical notation for Major Chord 5th conversion forms with voice omissions. Part (A) shows the same four chords as (A) above, but with the 2nd voice (treble clef) omitted. A note 'x 2nd Note を弾かない' is present. Part (B) shows the same four chords, but with the 4th voice (middle clef) omitted. A note 'x 4th Note を弾かない' is present. The bass line is mostly empty, with a whole rest in the final measure of each part.

●Minor Chord 5th 変換形

(A) Form

(B) Form

Cm	Cm+	Cm6	Cm+	Cm	Cm+	Cm6	Cm+
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Musical notation for Minor Chord 5th conversion forms. Part (A) shows four chords: Cm, Cm+, Cm6, and Cm+. Part (B) shows the same four chords. Fingerings are indicated with numbers 1-9. The bass line is mostly empty, with a whole rest in the final measure of each part.

(A) Form (2nd Voice 省略形)

(B) Form (4th Voice 省略形)

Cm	Cm+	Cm6	Cm+	Cm	Cm+	Cm6	Cm+
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Musical notation for Minor Chord 5th conversion forms with voice omissions. Part (A) shows the same four chords as (A) above, but with the 2nd voice (treble clef) omitted. A note 'x 2nd Note を弾かない' is present. Part (B) shows the same four chords, but with the 4th voice (middle clef) omitted. A note 'x 4th Note を弾かない' is present. The bass line is mostly empty, with a whole rest in the final measure of each part.

【 Form の選択 】

キーによっては (A) Form の音域が低すぎる場合
 (B) Form に、又は (B) Form を (A) Form にする。

Left Hand Voicing の適切な音域

一般的に中央のC音を含む音域。

● (A) (B) 両フォーム使用可能な例。

(A) Form	(B) Form	(B) Form	(A) Form
B ^b m7 E ^b 7	B ^b m7 E ^b 7	Fm7 B ^b 7	Fm7 B ^b 7

(A) Form	(B) Form	(B) Form	(A) Form
Cm7(b5) F7(b9)	Cm7(b5) F7(b9)	F#m7(b5) B7(b9)	F#m7(b5) B7(b9)

● 下限音域の II-V-I に於いて I が低すぎる場合、転回形に修正可能。

(A) Form	(B) Form
B ^b m7 E ^b 7 A ^b M7 A ^b 6	Fm7 B ^b 7 E ^b M7 E ^b 6

● その他の処理として
Tensionを入れない形。

● I M7 及び I 6 の代わりに
add9 も使用可能。

(A) Form	Tensionを入れない形	(B) Form	m6 及び mM7 の代わりに m(add9) を使用
Cm7(b5) F7(b9)	B ^b m6 B ^b M7	F#m7(b5) B7(b9)	Em6 EmM7 Em(add9)