

第9回 4度堆積②

4度堆積コードからスケールを考察する②

P4の堆積数を増やすごとに、対応できるスケールが減少していきます。順を追っていきましょう。

C4.2

11thが積まれます。よって#11を持つLydian系3本とAlteredが消えます。

Diagram C4.2 illustrates the scales available for a C4 chord with a 4th degree stack. The scales are shown in two rows of five notes each, with red circles highlighting the 11th degree (F#) and red 'X' marks indicating which scales are excluded.

Row 1: Ionian, Dorian, Phrygian, ~~Lydian~~

Row 2: Mixo-Lydian, Aeolian, Locrian, Real minor, Dorian ♭2

Row 3: ~~Lydian#5~~, ~~Lydian7th~~, Mixo-Lydian ♭6, Altered dorian, ~~Altered~~

C4.3

m7が積まれます。よってM7を持つIonianとReal minorが消えます。

Diagram C4.3 illustrates the scales available for a C4 chord with a 4th degree stack and a major 7th degree (B). The scales are shown in two rows of five notes each, with red circles highlighting the major 7th degree and red 'X' marks indicating which scales are excluded.

Row 1: ~~Ionian~~, Dorian, Phrygian, Mixo-Lydian, Aeolian

Row 2: Locrian, ~~Real minor~~, Dorian ♭2, Mixo-Lydian ♭6, Altered dorian

C4.4

m3が積まれます。よってM3を持つMixolydianとMixolydian ♭6が消えます。

C4.4 Dorian Phrygian ~~Mixolydian~~ Aeolian Locrian

Dorian ♭2 ~~Mixolydian ♭6~~ Altered dorian

Detailed description: This diagram shows the elimination of scales from the C major scale as intervals are added. The first row shows the C major scale (Ionian) and its modes: Dorian (one flat), Phrygian (two flats), Mixolydian (one flat, marked with a red X), Aeolian (two flats), and Locrian (three flats). The second row shows Dorian ♭2 (two flats, marked with a red X) and Mixolydian ♭6 (one flat, marked with a red X), followed by Altered dorian (three flats). Red circles highlight the notes that are added in each step, and red X's indicate the scales that are eliminated.

C4.5

♭13が積まれます。よって13を持つDorianとDorian ♭2が消えます。

C4.5 ~~Dorian~~ Phrygian Aeolian

Locrian ~~Dorian ♭2~~ Altered dorian

Detailed description: This diagram shows the elimination of scales from the C major scale as intervals are added. The first row shows the C major scale (Ionian) and its modes: Dorian (one flat, marked with a red X), Phrygian (two flats), and Aeolian (two flats). The second row shows Locrian (three flats) and Dorian ♭2 (two flats, marked with a red X), followed by Altered dorian (three flats). Red circles highlight the notes that are added in each step, and red X's indicate the scales that are eliminated.

C4.6

♭9が積まれます。よって9thを持つAeolianとAltered dorianが消えます。

C4.6 Phrygian ~~Aeolian~~ Locrian ~~Altered dorian~~

Detailed description: This diagram shows the elimination of scales from the C major scale as intervals are added. The first row shows the C major scale (Ionian) and its modes: Phrygian (two flats), Aeolian (two flats, marked with a red X), and Locrian (three flats). The second row shows Altered dorian (three flats, marked with a red X). Red circles highlight the notes that are added in each step, and red X's indicate the scales that are eliminated.

C4.7

o5が積まれます。P5のPhrygianが消えて、最後にLocrianが残ります。

C4.7 ~~Phrygian~~ Locrian

Detailed description: This diagram shows the elimination of scales from the C major scale as intervals are added. The first row shows the C major scale (Ionian) and its modes: Phrygian (two flats, marked with a red X) and Locrian (three flats). Red circles highlight the notes that are added in each step, and a red X indicates the scale that is eliminated.

通常の3度堆積では、重要スケールだったIonian、Lydian nなどが早々と消えたのに対し、4度堆積では、さほど重要では無かったLocrianが最後まで残るところに、音楽の面白さが現れているといえるでしょう。

通常システムへの4度堆積の流用

通常のコード&スケールシステムに、4度堆積を流用する方法を考えてみます。C4.3をP4パーツとた上部和音構造と捉えた時に、どんなRootでコードを再構築できるかを見てみます。低音パートにてコード構成を補完させています。

Chords in the first system: C4.3, Csus47, Cm7(11), Cø7(11), ~~C4.3/B~~, C4.3/B \flat , B \flat 7(9), B \flat m7(9), C4.3/A, 特殊 A7(#9b9b13), C4.3/A \flat , A \flat 7(9 13), A \flat Δ7(9 13)

Chords in the second system: C4.3/G, Gm7(11), C4.3/G \flat , G \flat Δ7(9#11), C4.3/F, Fsus47, Fm7(11), 特殊 C4.3/E E7(b9#11b13)

Chords in the third system: 特殊 C4.3/E \flat (E \flat m69), E \flat 69, E \flat Δ7(9 13), E \flat 7(9 13), C4.3/D, B \flat 69/D, Dø7(b 13), D7(#9 b 13), C4.3/D \flat , D \flat Δ7(13)

「特殊」とあるのは、発展的なコード構造となったものです。唯一、Rootを持ってないのがB-RootであるのはC-B-B \flat となることから明らかです。特に汎用性の高いコードは赤く囲ってあります。

【3-9 Etude1】

これらのコードを用いた参考曲です。各コード対応のスケールに留意してください。

The musical score consists of two systems, each with four measures. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. The first system includes the following chords: $A\flat\Delta 7(9\ 13)$, $D7(\#9\ \flat 13)$, $D\flat\Delta 7(13)$, and $G\flat\Delta 7(\#11)$. The second system includes: $Fm7(11)$, $B\flat 7(9\ 13)$, and $E\flat 69$. Each measure contains a melody line, a harmonic accompaniment line, and a bass line. The bottom-most staff shows the chord voicings for each measure.

Major scale systemに置き換えてみる

4度堆積によるスケール考察にて、最後まで残ったものがLocrianでした。ならばB4.3をP4
 パーツとした時に、Key of CのDiatonic上にて使えるコード群が導き出せるはずです。

CΔ7(13) Dm69 Em7(11) FΔ7(9#11) G7(9 13) Am7(9) BØ7(11)

【3-9 Etude2】

Key of Cにての参考曲です。

FΔ7(9#11)

Dm69

Em7(11)

Am7(9)