

Take The A Train

分析 (矢印 カギ括弧 コード機能 アナライズ(ローマ数字) コードスケール名)を書き込む

C D7(#11)

1.

Dm7 G7 C Dm7 G7

2.

C C7

FMaj7

D7 Dm7 G7 D.C.

3.

C

Take The A Train -1

T
 I
 Ionian
 C

D7(#11)

SD D
 II m7 V7
 Dorian Mixo.

T
 I
 Ionian
 C

SD D
 II m7 V7
 Dorian Mixo.

Dm7 G7

2.

T
 I
 Ionian
 C

C7

SD
 IV Maj7
 Lydian
 F Maj7

D7

SD D
 II m7 V7
 Dorian Mixo.

Dm7 G7

D.C.

3.

D
 I
 Ionian
 C

Take The A Train -2

T
 I
 ※1 Ionian
 C

Sec.D
 (V7/V)
 Mixo.
 ※2 D7(#11)

SD
 II m7
 Dorian
 Dm7

D
 V7
 Mixo.
 G7

1.

T
 I
 ※1 Ionian
 C

SD
 II m7
 Dorian
 Dm7

D
 V7
 Mixo.
 G7

2.

T
 I
 ※1 Ionian
 C

Sec.D
 V7/IV
 Mixo.
 C7

SD
 ※3 IV Maj7
 Lydian
 F Maj7

Sec.D
 (V7/V)
 Mixo.
 ※2 D7

SD
 II m7
 Dorian
 Dm7

D
 V7
 Mixo.
 G7

3.

D
 I
 ※1 Ionian
 C

Take The A Train

レフトハンドヴォイシングとコードスケール

指定されたコードのコードスケール(スケールノートは黒丸印)と、そのスケール名、音程と役割(R、 \flat 3、T9、S4等)書き込む。

レフトハンドヴォイシング / コードスケール

スケール名↓

C ()

Musical notation for the C chord scale. The bass clef shows the chord voicing: C4, E3, G3, C4. The scale notes are: C4 (R), D4 (3), E4 (5), F4 (7), G4 (R).

D7 ()

Musical notation for the D7 chord scale. The bass clef shows the chord voicing: D4, F#4, A4, D5. The scale notes are: D4 (R), E4 (3), F#4 (5), G#4 (\flat 7), A4 (R).

Dm7 ()

Musical notation for the Dm7 chord scale. The bass clef shows the chord voicing: D4, F4, A4, C5. The scale notes are: D4 (R), E4 (\flat 3), F4 (5), G4 (\flat 7), A4 (R).

G7 ()

Musical notation for the G7 chord scale. The bass clef shows the chord voicing: G4, B4, D5, G5. The scale notes are: G4 (R), A4 (3), B4 (5), C5 (\flat 7), D5 (R).

C7 ()

Musical notation for the C7 chord scale. The bass clef shows the chord voicing: C4, E3, G3, Bb3, C4. The scale notes are: C4 (R), D4 (3), E4 (5), F4 (\flat 7), G4 (R).

F Maj7 ()

Musical notation for the F Maj7 chord scale. The bass clef shows the chord voicing: F4, A4, C5, F5. The scale notes are: F4 (R), G4 (3), A4 (5), B4 (7), C5 (R).

Take the A Train

レフトハンドヴォイシングとコードスケール

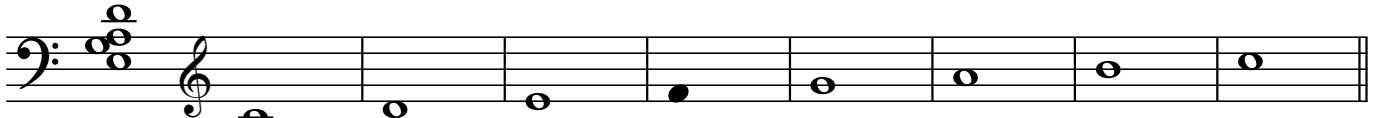
指定されたコードのコードスケール(スケールノートは黒丸印)と、そのスケール名、音程と役割(R、 \flat 3、T9、S4等)書き込む。

レフトハンドヴォイシング / コードスケール

※3和音の時のスケールは第4音を想定して選ぶ。


今回はレフトハンドヴォイシングで6th、コードスケールでMaj7を選択しているが、イオニアンに変わりがないのと、両音共スケールノート(黒丸)ではないので問題ない。

スケール名↓
※ C (Ionian)



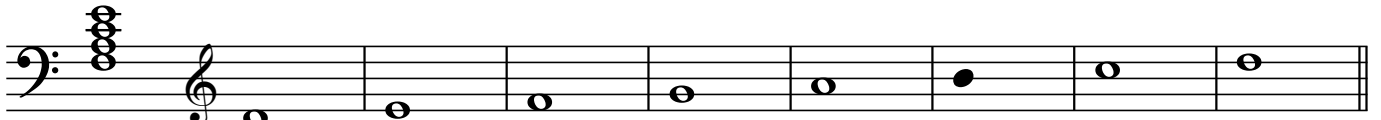
R T9 3 S4 5 T13 7 R

D7 (Mixo.)



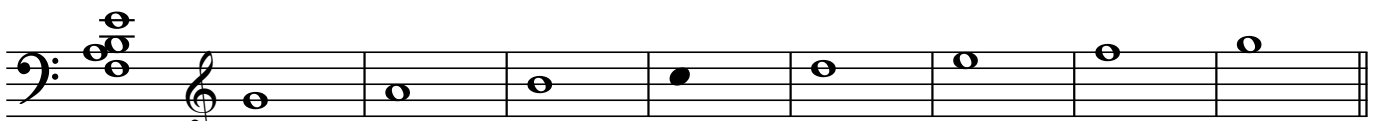
R T9 3 S4 5 T13 \flat 7 R

Dm7 (Dorian)



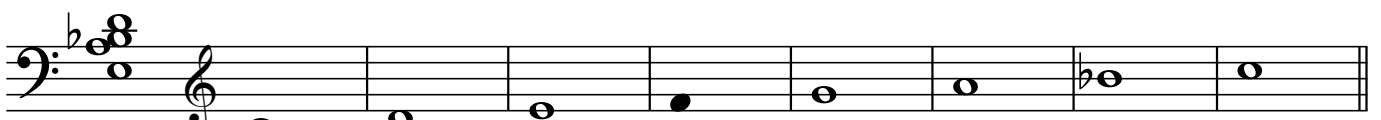
R T9 \flat 3 T11 5 S6 \flat 7 R

G7 (Mixo.)




R T9 3 S4 5 T13 \flat 7 R

C7 (Mixo.)



R T9 3 S4 5 T13 \flat 7 R

F Maj7(Lydian)



R T9 3 T \sharp 11 5 T13 7 R

Beautiful Love

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

Em7(b5) A7 Dm

Gm7 C7 F Maj7 Em7(b5) A7

Dm Gm7 Bb7 Em7(b5) A7

1.

Dm G7(#11) Em7(b5) A7

2.

Dm Bb7 A7 Dm

Beautiful Love

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

System 1:

- Chords: $\text{Em7}(\flat 5)$, A7 , Dm
- Scale Labels: $\text{II m7}(\flat 5)$ Locrian, V7 Mixo. $(\flat 9, \flat 13)$, I m M.Minor (Mi.Tonic)

System 2:

- Chords: Gm7 , C7 , F Maj7 , $\text{Em7}(\flat 5)$, A7
- Scale Labels: II m7 Dorian, V7 Mixo., I Maj7 Ionian, $\text{II m7}(\flat 5)$ Locrian, V7 Mixo. $(\flat 9, \flat 13)$

System 3:

- Chords: Dm , Gm7 , $\text{B}\flat 7$, $\text{Em7}(\flat 5)$, A7
- Scale Labels: I m M.Minor (Mi.Tonic), IV m7 Dorian, SV7/V Lydian $\flat 7$, $\text{II m7}(\flat 5)$ Locrian, V7 Mixo. $(\flat 9, \flat 13)$

System 4:

- Chords: Dm , $\text{G7}(\sharp 11)$, $\text{Em7}(\flat 5)$, A7
- Scale Labels: I m M.Minor, IV7 Lydian $\flat 7$, $\text{II m7}(\flat 5)$ Locrian, V7 Mixo. $(\flat 9, \flat 13)$

System 5:

- Chords: Dm , $\text{B}\flat 7$, A7 , Dm
- Scale Labels: I m M.Minor (Mi.Tonic), SV7/V Lydian $\flat 7$, V7 Mixo. $(\flat 9, \flat 13)$, I m M.Minor (Mi.Tonic)

Beautiful Love

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 $\flat 3$ 、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

Em7($\flat 5$) ()
スケール名↓

Em7($\flat 5$) chord scale diagram showing notes: R, $\flat 3$, $\flat 5$, $\flat 7$, R.

A7 ()

A7 chord scale diagram showing notes: R, 3, 5, $\flat 7$, R.

Dm ()

Dm chord scale diagram showing notes: R, $\flat 3$, 5, 6, R.

Gm7 ()

Gm7 chord scale diagram showing notes: R, $\flat 3$, 5, $\flat 7$, R.

C7 ()

C7 chord scale diagram showing notes: R, 3, 5, $\flat 7$, R.

F $\text{Maj}7$ ()

F $\text{Maj}7$ chord scale diagram showing notes: R, 3, 5, 7, R.

B $\flat 7$ ()

B $\flat 7$ chord scale diagram showing notes: R, 3, 5, $\flat 7$, R.

G7 ()

G7 chord scale diagram showing notes: R, 3, 5, $\flat 7$, R.

Beautiful Love

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 \flat 3、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

スケール名↓
Em7(\flat 5) (Locrian)

Em7(\flat 5) (Locrian)

R Sb2 \flat 3 T11 \flat 5 T \flat 13 \flat 7 R

A7 (Mixo.(\flat 9, \flat 13))

A7 (Mixo.(\flat 9, \flat 13))

R T \flat 9 T \sharp 9 3 S4 5 T \flat 13 \flat 7 R

Dm (M.Minor)

Dm (M.Minor)

R T9 \flat 3 T11 5 6 T7 R

Gm7 (Dorian)

Gm7 (Dorian)

R T9 \flat 3 T11 5 S6 \flat 7 R

C7 (Mixo.)

C7 (Mixo.)

R T9 3 S4 5 T13 \flat 7 R

FMaj7 (Ionian)

FMaj7 (Ionian)

R T9 3 S4 5 T13 7 R

B \flat 7 (Lydian \flat 7)

B \flat 7 (Lydian \flat 7)

R T9 3 T \sharp 11 5 T13 \flat 7 R

G7 (Lydian \flat 7)

G7 (Lydian \flat 7)

R T9 3 T \sharp 11 5 T13 \flat 7 R

If I Were A Bell

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

Musical staff 1: Treble clef, key signature of one flat (Bb), common time signature (C). The staff contains a double bar line with repeat dots. Above the staff, the following chords are written: G7, C7, FMaj7.

Musical staff 2: Treble clef, key signature of one flat (Bb), common time signature (C). The staff contains a double bar line with repeat dots. Above the staff, the following chords are written: Am7(b5), D7, G7, C7.

1.

Musical staff 3: Treble clef, key signature of one flat (Bb), common time signature (C). The staff contains a double bar line with repeat dots. Above the staff, the following chords are written: F6, F7/A, Bb6, C7, F6, Em7(b5), A7.

Musical staff 4: Treble clef, key signature of one flat (Bb), common time signature (C). The staff contains a double bar line with repeat dots. Above the staff, the following chords are written: Dm7, Dm7/C, Bm7(b5), E7, AMaj7, Gm7, C7.

2.

Musical staff 5: Treble clef, key signature of one flat (Bb), common time signature (C). The staff contains a double bar line with repeat dots. Above the staff, the following chords are written: F6, F7/A, Bb6, Bdim7, F6/C, Am7(b5), D7.

Musical staff 6: Treble clef, key signature of one flat (Bb), common time signature (C). The staff contains a double bar line with repeat dots. Above the staff, the following chords are written: Gm7, C7, F6, (Am7 D7).

If I Were A Bell

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

The image shows a musical score for the song "If I Were A Bell" in G major, 4/4 time. The score is divided into two systems, each with two staves. The first staff of each system contains the melody, and the second staff contains the chord progression. Above the chords, circled letters (T, SD, D) indicate the mode for each chord. Arrows and brackets connect related chords and scales.

System 1:

- Staff 1: Chords G7, C7, FMaj7. Modes: (D) V7 Mixo., (T) I Maj7 Ionian.
- Staff 2: Chords Am7(b5), D7, G7, C7. Modes: (D) V7 Mixo.

System 2:

- Staff 1: Chords F6, F7/A, Bb6, C7, F6, Em7(b5), A7. Modes: (T) I 6 Ionian, (SD) IV6 Lydian, (D) V7 Mixo., (T) I 6 Ionian, (D) (VII m7(b5)) Locrian.
- Staff 2: Chords Dm7, Dm7/C, Bm7(b5), E7, AMaj7, Gm7, C7. Modes: (T) VI m7 Aeolian, (SD) II m7 Dorian, (D) (V7) Mixo.

System 3:

- Staff 1: Chords F6, F7/A, Bb6, Bdim7, F6/C, Am7(b5), D7. Modes: (T) I 6 Ionian, (SD) IV6 Lydian, (T) I 6/5 Ionian.
- Staff 2: Chords Gm7, C7, F6, (Am7, D7). Modes: (SD) II m7 Dorian, (D) V7 Mixo., (T) I 6 Ionian, (T) III m7 Phrygian.

If I Were A Bell

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

①

(Sec.D) V7/V Mixo. G7 → (D) V7 Mixo. C7 → (T) I Maj7 Ionian FMaj7

(Rel) R II m7(b5) Locrian Am7(b5) → (Sec.D) (V7(b9)/II) Mixo.(b9,b13) D7 → (Sec.D) V7/V Mixo. G7 → (D) V7 Mixo. C7 →

1. (T) I 6 Ionian F6 → (Sec.D) V7/3/IV Mixo. F7/A → (SD) IV6 Lydian Bb6 → (D) V7 Mixo. C7 → (T) I 6 Ionian F6 → (D) (VII m7(b5) Locrian) Em7(b5) → (Sec.D) V7/VI Mixo.(b9,b13) A7 →

(T) VI m7 Aeolian Dm7 → (Rel) VI m7/b7 Dm7/C → (Sec.D) R II m7(b5) Locrian Bm7(b5) → (D) (V7/III) Mixo.(b9,b13) E7 → (T) I 6 Ionian AMaj7 → (SD) II m7 Dorian Gm7 → (D) (V7) Mixo. C7

2. (T) I 6 Ionian F6 → (Sec.D) V7/3/IV Mixo. F7/A → (SD) IV6 Lydian Bb6 → (T) I 6/5 Ionian Bdim7 → (T) I 6 Ionian F6/C → (Rel) R II m7(b5) Locrian Am7(b5) → (Sec.D) V7(b9)/II Mixo.(b9,b13) D7 →

(SD) II m7 Dorian Gm7 → (D) V7 Mixo. C7 → (T) I 6 Ionian F6 → (T) III m7 Phrygian (Am7) → (Sec.D) (V7/II) Mixo.(b13) (D7)

If I Were A Bell

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

Sec.D
 V 7/V
 Mixo.
 G7

D
 V 7
 Mixo.
 C7

T
 I Maj7
 Ionian
 FMaj7

Rel
 R II m7(♭5)
 Locrian
 Am7(♭5)

Sec.D
 (V 7(♭9)/II)
 Mixo.(♭9,♭13)
 ※1 D7

Sec.D
 V 7/V
 Mixo.
 G7

D
 V 7
 Mixo.
 C7

1.

T
 I 6
 Ionian
 F6

Sec.D
 V 7/ 3/IV
 Mixo.
 F7/A

SD
 IV 6
 Lydian
 B♭6

D
 V 7
 Mixo.
 C7

T
 I 6
 Ionian
 F6

D
 (VII m7(♭5))
 Locrian
 ※2 Em7(♭5)

Sec.D
 V 7/VI
 Mixo.(♭9,♭13)
 A7

T
 VI m7
 Aeolian
 Dm7

Rel
 R II m7(♭5)
 Locrian
 Bm7(♭5)

Sec.D
 (V 7/III)
 Mixo.(♭9,♭13)
 E7

T
 I Maj7
 Ionian
 AMaj7
 ※3

SD
 II m7
 Dorian
 Gm7

D
 (V 7)
 Mixo.
 C7

↓ 3:F

2.

T
 I 6
 Ionian
 F6

Sec.D
 V 7/ 3/IV
 Mixo.
 F7/A

SD
 IV 6
 Lydian
 B♭6

※4

Dim
 (#IV dim7)
 P.Dim
 Bdim7

T
 I 6/ 5
 Ionian
 F6/C

Rel
 R II m7(♭5)
 Locrian
 Am7(♭5)

Sec.D
 V 7(♭9)/II
 Mixo.(♭9,♭13)
 D7

SD
 II m7
 Dorian
 Gm7

D
 V 7
 Mixo.
 C7

T
 I 6
 Ionian
 F6

T
 III m7
 Phrygian
 ※5 (Am7)

Sec.D
 (V 7/II)
 Mixo.(♭13)
 ※6 (D7)

If I Were A Bell

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 \flat 3、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

G7 ()
スケール名↓

Staff 1: G7 chord scale. Notes: G (R), B (3), D (5), F (b7), G (R).

C7 ()

Staff 2: C7 chord scale. Notes: C (R), E (3), G (5), Bb (b7), C (R).

F^{Maj}7 ()

Staff 3: F^{Maj}7 chord scale. Notes: F (R), A (3), C (5), E (7), F (R).

A^m7(^b5) ()

Staff 4: A^m7(^b5) chord scale. Notes: A (R), Cb (b3), Eb (b5), G (b7), A (R).

D7 ()

Staff 5: D7 chord scale. Notes: D (R), F (3), A (5), Cb (b7), D (R).

F7 ()

Staff 6: F7 chord scale. Notes: F (R), Ab (3), C (5), Eb (b7), F (R).

B^b6 ()

Staff 7: B^b6 chord scale. Notes: Bb (R), D (3), F (5), G (6), Bb (R).

E^m7(^b5) ()

Staff 8: E^m7(^b5) chord scale. Notes: E (R), Gb (b3), Bb (b5), D (b7), E (R).

If I Were A Bell

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 \flat 3、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

スケール名↓

G7 (Mixo.)

Staff 1: G7 (Mixo.)
Scale notes: R, T9, 3, S4, 5, T13, \flat 7, R

C7 (Mixo.)

Staff 2: C7 (Mixo.)
Scale notes: R, T9, 3, S4, 5, T13, \flat 7, R

※1
FMaj7 (Ionian)

Staff 3: FMaj7 (Ionian)
Scale notes: R, T9, 3, S4, 5, T13, 7, R

Am7(\flat 5) (Locrian)

Staff 4: Am7(\flat 5) (Locrian)
Scale notes: R, \flat S \flat 2, \flat 3, T11, \flat 5, T \flat 13, \flat 7, R

D7 (Mixo.(\flat 9, \flat 13))

Staff 5: D7 (Mixo.(\flat 9, \flat 13))
Scale notes: R, T \flat 9, T \sharp 9, 3, S4, 5, T \flat 13, \flat 7, R

F7 (Mixo.)

Staff 6: F7 (Mixo.)
Scale notes: R, T9, 3, S4, 5, T13, \flat 7, R

B \flat 6 (Lydian)

Staff 7: B \flat 6 (Lydian)
Scale notes: R, T9, 3, T \sharp 11, 5, 6, T7, R

Em7(\flat 5) (Locrian)

Staff 8: Em7(\flat 5) (Locrian)
Scale notes: R, \flat S \flat 2, \flat 3, T11, \flat 5, T \flat 13, \flat 7, R

A7 ()

A bass clef staff with a treble clef sign. It contains a sequence of notes: R (root), a whole rest, a whole note with a sharp sign (3), a whole note (5), a whole note (7), and a whole note (R). The notes are positioned on the 2nd, 4th, 5th, 7th, and 8th lines of the staff.

Dm7 ()

A bass clef staff with a treble clef sign. It contains a sequence of notes: R (root), a whole note with a flat sign (b3), a whole note (5), a whole note with a flat sign (b7), and a whole note (R). The notes are positioned on the 2nd, 3rd, 5th, 7th, and 8th lines of the staff.

Bm7(b5) ()

A bass clef staff with a treble clef sign. It contains a sequence of notes: R (root), a whole note with a flat sign (b3), a whole note with a flat sign (b5), a whole note with a flat sign (b7), and a whole note (R). The notes are positioned on the 2nd, 3rd, 5th, 7th, and 8th lines of the staff.

E7 ()

A bass clef staff with a treble clef sign. It contains a sequence of notes: R (root), a whole rest, a whole note with a sharp sign (3), a whole note (5), a whole note with a flat sign (b7), and a whole note (R). The notes are positioned on the 2nd, 4th, 5th, 7th, and 8th lines of the staff.

AMaj7 ()

A bass clef staff with a treble clef sign. It contains a sequence of notes: R (root), a whole note with a sharp sign (3), a whole note (5), a whole note with a sharp sign (7), and a whole note (R). The notes are positioned on the 2nd, 4th, 5th, 7th, and 8th lines of the staff.

Gm7 ()

A bass clef staff with a treble clef sign. It contains a sequence of notes: R (root), a whole note with a flat sign (b3), a whole note (5), a whole note with a flat sign (b7), and a whole note (R). The notes are positioned on the 2nd, 3rd, 5th, 7th, and 8th lines of the staff.

Bdim7 ()

A bass clef staff with a treble clef sign. It contains a sequence of notes: R (root), a whole note with a flat sign (b3), a whole note with a flat sign (b5), a whole note (6), and a whole note (R). The notes are positioned on the 2nd, 3rd, 5th, 6th, and 8th lines of the staff.

Am7 ()

A bass clef staff with a treble clef sign. It contains a sequence of notes: R (root), a whole note with a flat sign (b3), a whole note (5), a whole note with a flat sign (b7), and a whole note (R). The notes are positioned on the 2nd, 3rd, 5th, 7th, and 8th lines of the staff.

D7 ()

A bass clef staff with a treble clef sign. It contains a sequence of notes: R (root), a whole note with a sharp sign (3), a whole note (5), a whole note with a flat sign (b7), and a whole note (R). The notes are positioned on the 2nd, 4th, 5th, 7th, and 8th lines of the staff.

A7 (Mixolydian) (b9, b13)

R T^b9 T[#]9 3 S₄ 5 T^b13 b7 R

Dm7 (Aeolian)

R T9 b3 T11 5 S^b6 b7 R

Bm7(b5) (Locrian)

R S^b2 b3 T11 b5 T^b13 b7 R

E7 (Mixolydian) (b9, 13)

R T^b9 T[#]9 3 S₄ 5 T^b13 b7 R

AMaj7 (Ionian)

R T9 3 S₄ 5 T13 7 R

Gm7 (Dorian)

R T9 b3 T11 5 S₆ b7 R

Bdim7 (P.Dim)

R S^b2 b3 T11 b5 T^b13 6 T7 R

※2

Am7 (Phrygian)

R S^b2 b3 T11 5 S^b6 b7 R

※3

D7 (Mixolydian) (b13)

R T9 3 S₄ 5 T^b13 b7 R

※4

Scrapple From The Apple

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

Gm7 C7 Gm7 C7

1.

F B \flat Bdim7 F Am7 D7

2.3.

F

Em7 A7 Am7 D7

Dm7 G7 Gm7 C7

Scrapple From The Apple

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

The musical score is in F major and consists of four systems of two staves each. The analysis is as follows:

- System 1:**
 - Staff 1: Gm7 (SD, II m7, Dorian) | C7 (D, V 7, Mixo.)
 - Staff 2: F (T, I, Ionian) | B \flat (SD, IV, Lydian) | Bdim7 | F (T, I, Ionian) | Am7 (T, III m7, Phrygian) | D7 (T, III m7, Phrygian)
- System 2:**
 - Staff 1: Gm7 (SD, II m7, Dorian) | C7 (D, V 7, Mixo.)
 - Staff 2: F (T, I, Ionian) | F (T, I, Ionian)
- System 3:**
 - Staff 1: Em7 | A7 | Am7 | D7
 - Staff 2: Dm7 | G7 | Gm7 (SD, II m7, Dorian) | C7 (D, V 7, Mixo.)
- System 4:**
 - Staff 1: Em7 | A7 | Am7 | D7
 - Staff 2: Dm7 | G7 | Gm7 (SD, II m7, Dorian) | C7 (D, V 7, Mixo.)

Additional markings include first and second ending brackets, a repeat sign, and the words "Fine" and "D.C." at the end of the piece.

Scrapple From The Apple

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

The image shows a musical score for 'Scrapple From The Apple' with four systems of chord analysis. Each system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). Above each staff, chords are written with brackets indicating their duration. Roman numerals and scale names are provided for each chord. Arrows indicate phrasing or breath marks.

System 1:

- Chords: Gm7, C7, Gm7, C7
- Analysis: (SD) II m7 Dorian, (D) (V 7) Mixo., (SD) II m7 Dorian, (D) V 7 Mixo.

System 2:

- Chords: F, Bb, Bdim7, F, Am7, D7
- Analysis: (T) I Ionian, (SD) IV Lydian, (T) I Ionian, (T) III m7 Phrygian, (Sec.D) V 7 (b 9) / II Mixo. (b 13)
- Repeat sign: 1., 2.3.

System 3:

- Chords: Em7, A7, Am7, D7
- Analysis: (Rel) R II m7 Dorian, (Ext.D) (3) Mixo., (Rel) R II m7 Dorian, (Ext.D) (6) Mixo.
- Ending: Fine

System 4:

- Chords: Dm7, G7, Gm7, C7
- Analysis: (Rel) R II m7 Dorian, (Sec.D) V 7 / V Mixo., (SD) II m7 Dorian, (D) V 7 Mixo.
- Ending: D.C.

Scrapple From The Apple

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

⑲

⑳

㉑

㉒

㉓

㉔

㉕

㉖

㉗

㉘

㉙

㉚

㉛

㉜

㉝

㉞

㉟

㊱

㊲

㊳

㊴

㊵

㊶

㊷

㊸

㊹

㊺

㊻

㊼

㊽

㊾

㊿

1.

2.3.

Fine

D.C.

① (SD) II m7 Dorian

② (D) (V 7) Mixo.

③ (SD) II m7 Dorian

④ (D) V 7 Mixo.

⑤ Gm7

⑥ C7

⑦ Gm7

⑧ C7

⑨ (T) I Ionian

⑩ (SD) IV Lydian

⑪ (Dim) (# IV dim7) P.Dim

⑫ (T) I Ionian

⑬ (T) III m7 Phrygian

⑭ (Sec.D) V 7 / II Mixo. (b 13)

⑮ F

⑯ B \flat

⑰ Bdim7

⑱ F

⑲ Am7

⑳ D7

㉑ (T) I Ionian

㉒ F

㉓ Em7

㉔ A7

㉕ Am7

㉖ D7

㉗ (Rel) R II m7 Dorian

㉘ (Ext.D) (3) Mixo.

㉙ (Rel) R II m7 Dorian

㉚ (Ext.D) (6) Mixo.

㉛ Dm7

㉜ G7

㉝ Gm7

㉞ C7

㉟ (Rel) R II m7 Dorian

㊱ (Sec.D) V 7 / V Mixo.

㊲ (SD) II m7 Dorian

㊳ (D) V 7 Mixo.

㊴ Dm7

㊵ G7

㊶ Gm7

㊷ C7

Scrapple from The Apple

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 $b3$ 、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

Gm7 ()
スケール名↓

Musical staff for Gm7 chord scale. The staff shows a sequence of notes: G (R), Bb ($b3$), D (5), F ($b7$), and G (R). The notes are placed on a bass clef staff with a treble clef for readability.

C7 ()

Musical staff for C7 chord scale. The staff shows a sequence of notes: C (R), Eb (3), G (5), Bb ($b7$), and C (R). The notes are placed on a bass clef staff with a treble clef for readability.

F ()

Musical staff for F chord scale. The staff shows a sequence of notes: F (R), Ab (3), C (5), Eb (7), and F (R). The notes are placed on a bass clef staff with a treble clef for readability.

B b ()

Musical staff for B b chord scale. The staff shows a sequence of notes: Bb (R), D (3), F (5), Ab (7), and Bb (R). The notes are placed on a bass clef staff with a treble clef for readability.

Bdim7 ()

Musical staff for Bdim7 chord scale. The staff shows a sequence of notes: Bb (R), D (3), F (5), Ab (6), and Bb (R). The notes are placed on a bass clef staff with a treble clef for readability.

D7

Musical staff for D7 chord scale. The staff shows a sequence of notes: D (R), F# (3), A (5), C (7), and D (R). The notes are placed on a bass clef staff with a treble clef for readability.

Em7 ()

A bass clef staff with a treble clef sign. It contains a sequence of seven notes: G2 (labeled 'R'), Bb2 (labeled 'b3'), D3 (labeled '5'), F2 (labeled 'b7'), and G2 (labeled 'R').

A7 ()

A bass clef staff with a treble clef sign. It contains a sequence of seven notes: G2 (labeled 'R'), A#2 (labeled '3'), D3 (labeled '5'), F2 (labeled 'b7'), and G2 (labeled 'R').

Am7 ()

A bass clef staff with a treble clef sign. It contains a sequence of seven notes: G2 (labeled 'R'), Bb2 (labeled 'b3'), D3 (labeled '5'), F2 (labeled 'b7'), and G2 (labeled 'R').

D7 ()

A bass clef staff with a treble clef sign. It contains a sequence of seven notes: G2 (labeled 'R'), A#2 (labeled '3'), D3 (labeled '5'), F2 (labeled 'b7'), and G2 (labeled 'R').

Dm7 ()

A bass clef staff with a treble clef sign. It contains a sequence of seven notes: G2 (labeled 'R'), Bb2 (labeled 'b3'), D3 (labeled '5'), F2 (labeled 'b7'), and G2 (labeled 'R').

G7 ()

A bass clef staff with a treble clef sign. It contains a sequence of seven notes: G2 (labeled 'R'), B2 (labeled '3'), D3 (labeled '5'), F2 (labeled 'b7'), and G2 (labeled 'R').

Scrapple from The Apple

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 $b3$ 、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

スケール名↓
Gm7 (Dorian)

Musical staff for Gm7 (Dorian) showing notes and fingerings: R, T9, $b3$, T11, 5, S6, $b7$, R.

C7 (Mixo.)

Musical staff for C7 (Mixolydian) showing notes and fingerings: R, T9, 3, S4, 5, T13, $b7$, R.

F (Ionian)

Musical staff for F (Ionian) showing notes and fingerings: R, T9, 3, S4, 5, T13, 7, R.

B b (Lydian)

Musical staff for B b (Lydian) showing notes and fingerings: R, T9, 3, T \sharp 11, 5, T13, 7, R.

Bdim7(P.Dim)

Musical staff for Bdim7 (P.Diminished) showing notes and fingerings: R, S b 2, $b3$, T11, $b5$, T b 13, 6, T7, R.

D7 (Mixo. b 13)

Musical staff for D7 (Mixolydian b 13) showing notes and fingerings: R, T9, 3, S4, 5, T b 13, $b7$, R.

Em7 (Dorian)

R T9 \flat 3 T11 5 S6 \flat 7 R

A7 (Mixo.)

R T9 3 S4 5 T13 \flat 7 R

Am7 (Dorian)

R T9 \flat 3 T11 5 S6 \flat 7 R

D7 (Mixo.)

R T9 3 S4 5 T13 \flat 7 R

Dm7 (Dorian)

R T9 \flat 3 T11 5 S6 \flat 7 R

G7 (Mixo.)

R T9 3 S4 5 T13 \flat 7 R

ONE NOTE SAMBA

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

Dm7 Db7 Cm7 B7

Dm7 Db7 Cm7 B7

Fm7 Bb7 EbMaj7 AbMaj7

1.

Dm7 Db7 Cm7 B7 Bb6

Ebm7 Ab7 DbMaj7

Dbm7 Gb7 CbMaj7 Cm7(b5) B7

2.

Db6 C7 BMaj7 Bb6

ONE NOTE SAMBA

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

The score consists of seven staves, each representing a different key signature and time signature. Above each staff, chord progressions are written with Roman numerals and scale names. Circled 'T' and 'SD' labels indicate specific tonal or modal qualities. Dashed arrows show chord resolutions, and solid arrows show key signature changes.

Staff 1: Key signature: $\flat\flat$ (Bb, Eb). Time signature: common time (C).
 Chords: $Dm7$ (III m7 Phrygian, T), $D\flat7$, $Cm7$ (II m7 Dorian, SD), $B7$.

Staff 2: Key signature: $\flat\flat$ (Bb, Eb). Time signature: common time (C).
 Chords: $Dm7$ (III m7 Phrygian, T), $D\flat7$, $Cm7$ (II m7 Dorian, SD), $B7$.

Staff 3: Key signature: $\flat\flat$ (Bb, Eb). Time signature: 4/4.
 Chords: $Fm7$ (II m7 Dorian, SD), $B\flat7$ (V 7 Mixo., D), $E\flat Maj7$ (I Maj7 Ionian, T), $A\flat Maj7$ (IV Maj7 Lydian, SD).

Staff 4: Key signature: $\flat\flat$ (Bb, Eb). Time signature: 4/4.
 Chords: $Dm7$ (III m7 Phrygian, T), $D\flat7$, $Cm7$ (II m7 Dorian, SD), $B7$, $B\flat6$ (I 6 Ionian, T).

Staff 5: Key signature: $\flat\flat$ (Bb, Eb). Time signature: 4/4.
 Chords: $E\flat m7$ (II m7 Dorian, SD), $A\flat7$ (V 7 Mixo., D), $D\flat Maj7$ (I Maj7 Ionian, T).

Staff 6: Key signature: $\flat\flat$ (Bb, Eb). Time signature: 2/4.
 Chords: $D\flat m7$ (II m7 Dorian, SD), $G\flat7$ (V 7 Mixo., D), $C\flat Maj7$ (I Maj7 Ionian, T), $\flat\flat$ 2/4: $Cm7(b5)$, $B7$.

Staff 7: Key signature: $\flat\flat$ (Bb, Eb). Time signature: 4/4.
 Chords: $D\flat6$, $C7$, $B Maj7$, $B\flat6$ (I 6 Ionian, T).

ONE NOTE SAMBA

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

The score is divided into two main sections, 1. and 2., each with four staves. The key signature is B-flat major (two flats) throughout.

Staff 1 (Key: B \flat Major): T (III m7 Phrygian, D \flat m7), Sub.D (SV 7/ II Lydian \flat 7, D \flat 7), SD (II m7 Dorian, C \flat m7), Sub.D ((SV 7) Lydian \flat 7, B7).

Staff 2 (Key: B \flat Major): T (III m7 Phrygian, D \flat m7), Sub.D (SV 7/ II Lydian \flat 7, D \flat 7), SD (II m7 Dorian, C \flat m7), Sub.D ((SV 7) Lydian \flat 7, B7).

Staff 3 (Key: B \flat Major): SD (II m7 Dorian, Fm7), D (V 7 Mixo., B \flat 7), T (I Maj7 Ionian, E \flat Maj7), SD (IVMaj7 Lydian, A \flat Maj7).

Staff 4 (Key: B \flat Major): 1. T (III m7 Phrygian, D \flat m7), Sub.D (SV 7/ II Lydian \flat 7, D \flat 7), SD (II m7 Dorian, C \flat m7), Sub.D (SV 7 Lydian \flat 7, B7), T (I 6 Ionian, B \flat 6).

Staff 5 (Key: B \flat Major): SD (II m7 Dorian, E \flat m7), D (V 7 Mixo., A \flat 7), T (I Maj7 Ionian, D \flat Maj7).

Staff 6 (Key: B \flat Major): SD (II m7 Dorian, D \flat m7), D (V 7 Mixo., G \flat 7), T (I Maj7 Ionian, C \flat Maj7), Rel (R II m7(\flat 5) Locrian, C \flat m7(\flat 5)), Sub.D ((SV 7) Lydian \flat 7, B7).

Staff 7 (Key: B \flat Major): 2. D \flat 6, Sec.D (V 7/ V) Mixo., C7, T (I 6 Ionian, B \flat 6), B \flat 6.

Staff 8 (Key: B \flat Major): D \flat 6, C7, B \flat Maj7, B \flat 6.

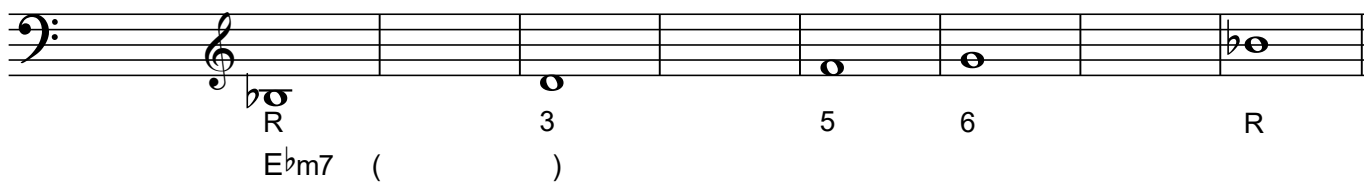
ONE NOTE SAMBA

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

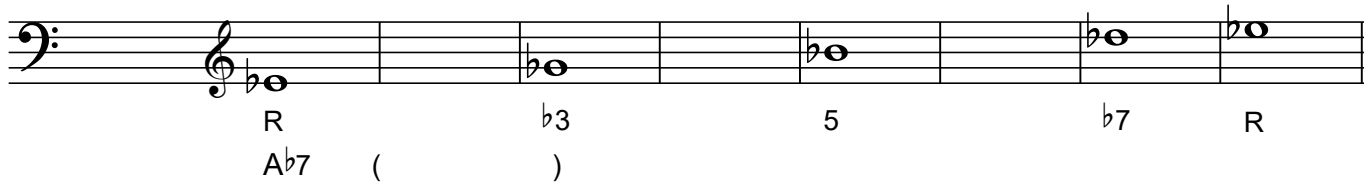
The score consists of eight staves, each representing a different rhythmic pattern. Above each staff, chord symbols and scale names are provided, with arrows indicating voice leading between measures.

- Staff 1:** Treble clef, key signature of two flats (Bb, Eb). Chords: Dm7 (T, III m7 Phrygian), Db7 (Sub.D, SV 7/ II Lydian b7), Cm7 (SD, II m7 Dorian), B7 (Sub.D, (SV 7) Lydian b7).
- Staff 2:** Treble clef, key signature of two flats. Chords: Dm7 (T, III m7 Phrygian), Db7 (Sub.D, SV 7/ II Lydian b7), Cm7 (SD, II m7 Dorian), B7 (Sub.D, (SV 7) Lydian b7). Includes a double asterisk symbol (※1).
- Staff 3:** Treble clef, key signature of two flats. Chords: Fm7 (SD, II m7 Dorian), Bb7 (D, V 7 Mixo.), EbMaj7 (T, I Maj7 Ionian), AbMaj7 (SD, IV Maj7 Lydian).
- Staff 4:** Treble clef, key signature of two flats. Chords: Dm7 (T, III m7 Phrygian), Db7 (Sub.D, SV 7/ II Lydian b7), Cm7 (SD, II m7 Dorian), B7 (Sub.D, SV 7 Lydian b7), Bb6 (T, I 6 Ionian).
- Staff 5:** Treble clef, key signature of two flats. Chords: Ebm7 (SD, II m7 Dorian), Ab7 (D, V 7 Mixo.), DbMaj7 (T, I Maj7 Ionian).
- Staff 6:** Treble clef, key signature of two flats. Chords: Dbm7 (SD, II m7 Dorian), Gb7 (D, V 7 Mixo.), CbMaj7 (T, I Maj7 Ionian), Cm7(b5) (Rel, (R II m7(b5)) Locrian), B7 (Sub.D, (SV 7) Lydian b7).
- Staff 7:** Treble clef, key signature of two flats. Chords: Db6 (M.I., b III Maj7 Lydian), C7 (Sec.D, (V 7/ V) Mixo.), BMaj7 (M.I., b II Maj7 Lydian), Bb6 (T, I 6 Ionian). Includes a double asterisk symbol (※2).
- Staff 8:** Treble clef, key signature of two flats. (Empty staff).

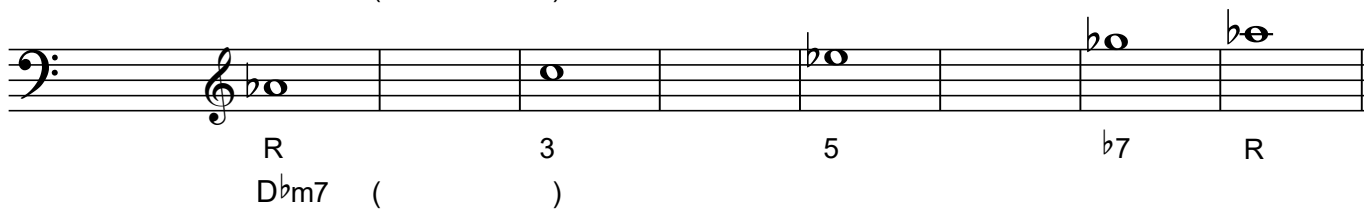
B \flat 6 ()



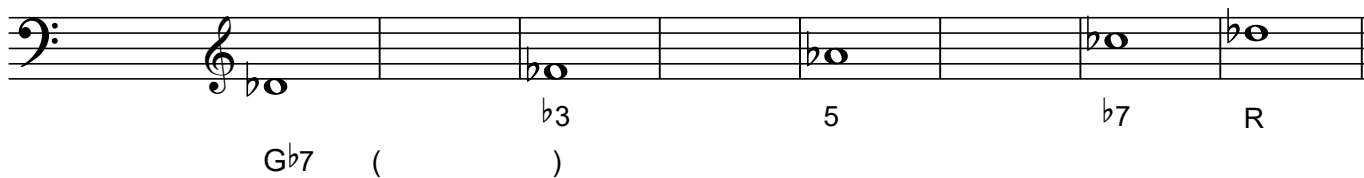
R 3 5 6 R
E \flat m7 ()



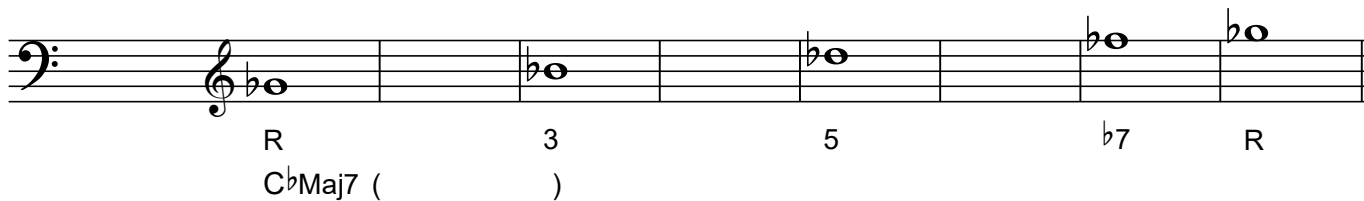
R \flat 3 5 \flat 7 R
A \flat 7 ()



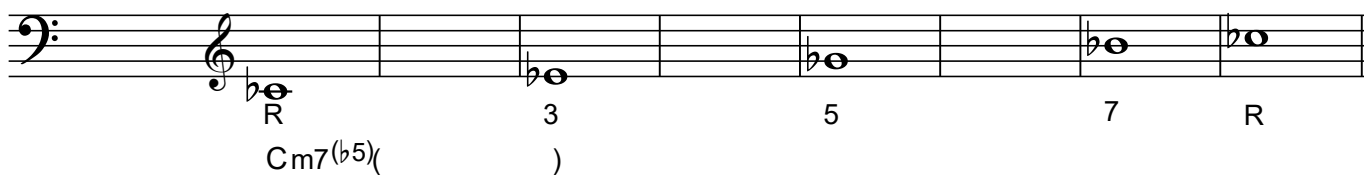
R 3 5 \flat 7 R
D \flat m7 ()



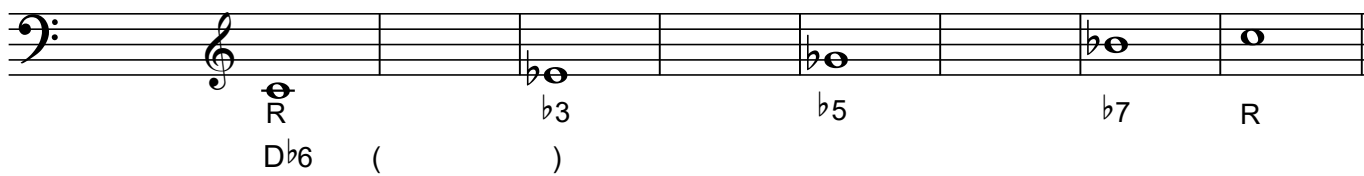
\flat 3 5 \flat 7 R
G \flat 7 ()



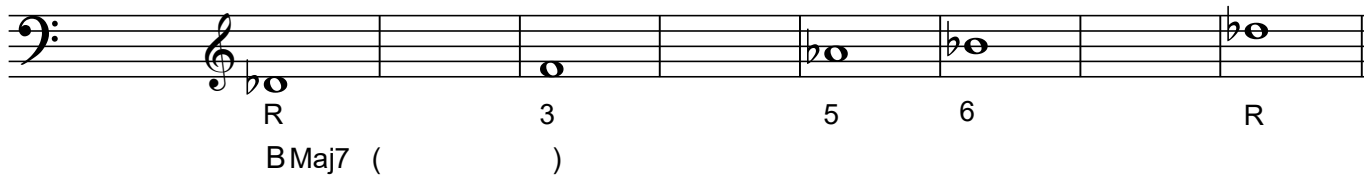
R 3 5 \flat 7 R
C \flat Maj7 ()



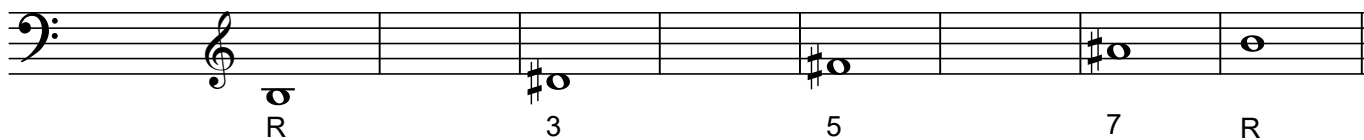
R 3 5 7 R
Cm7(\flat 5)()



R \flat 3 \flat 5 \flat 7 R
D \flat 6 ()



R 3 5 6 R
B Maj7 ()



R 3 5 7 R

One Note Samba

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 \flat 3、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

	スケール名 ↓							
※1	Dm7	(Phrygian)						
	R	S \flat 2	\flat 3	T11	5	S \flat 6	\flat 7	R
	D \flat 7	(Lydian \flat 7)						
	R	T9	3	T \sharp 11	5	T13	\flat 7	R
	Cm7	(Dorian)						
	R	T9	\flat 3	T11	5	S6	\flat 7	R
	B7	(Lydian \flat 7)						
	R	T9	3	T \sharp 11	5	T13	\flat 7	R
	Fm7	(Dorian)						
	R	T9	\flat 3	T11	5	S6	\flat 7	R
	B \flat 7	(Mixo.)						
	R	T9	3	S4	5	T13	\flat 7	R
	E \flat Maj7	(Ionian)						
	R	T9	3	S4	5	T13	7	R
	A \flat Maj7	(Lydian)						
	R	T9	3	T \sharp 11	5	T13	7	R

B \flat 6 (Ionian)

※1

R T9 3 S4 5 6 T7 R

E \flat m7 (Dorian)

R T9 \flat 3 T11 5 S6 \flat 7 R

A \flat 7 (Mixo.)

R T9 3 S4 5 T13 \flat 7 R

D \flat m7 (Dorian)

R T9 \flat 3 T11 5 S6 \flat 7 R

G \flat 7 (Mixo.)

R T9 3 S4 5 T13 \flat 7 R

C \flat Maj7 (Ionian)

R T9 3 S4 5 T13 7 R

Cm7(\flat 5) (Locrian)

R S \flat 2 \flat 3 T11 \flat 5 T \flat 13 \flat 7 R

D \flat 6 (Lydian)

R T9 3 T \sharp 11 5 6 T7 R

B Maj7 (Lydian)

R T9 3 T \sharp 11 5 T13 7 R

The Girl From Ipanema

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

F Maj7 G7

1. 2.3.

Gm7 Gb7 FMaj7 Gb7 FMaj7

Fine

G^bMaj7 B7

F[#]m7 D7

Gm7 E^b7

Am7 D7 Gm7 C7

D.C.

The Girl From Ipanema

分析 (矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

① T
I Maj7
Ionian
F Maj7
G7

② SD
II m7
Dorian
Gm7
Gb7
F Maj7
Gb7
F Maj7
① T
I Maj7
Ionian
② T
I Maj7
Ionian
Fine

③ SD
IV Maj7
Lydian
↓ 3:Db
Gb Maj7
B7

④ SD
II m7
Dorian
↑ b 3:E
F#m7
D7

⑤ SD
II m7
Dorian
↑ b 2:F
Gm7
Eb7

⑥ T
III m7
Phrygian
Am7
D7
Gm7
C7
⑦ SD
II m7
Dorian
⑧ D
V7
Mixo.
D.C.

The Girl From Ipanema

分析 (矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名) を書き込む

System 1:

- Treble staff: (T) I Maj7 Ionian, (Sec.D) (V7/V) Mixo., G7
- Bass staff: F Maj7

System 2:

- Treble staff: (SD) II m7 Dorian, (Sub.D) SV7 Lydian^b7, (T) I Maj7 Ionian, (Sub.D) SV7 Lydian^b7, (T) I Maj7 Ionian
- Bass staff: Gm7, Gb7, F Maj7, Gb7, F Maj7

System 3:

- Key signature change: ↓ 3:Db
- Treble staff: (SD) IV Maj7 Lydian, (SFD) ^b VII7 Lydian^b7
- Bass staff: G^b Maj7, B7

System 4:

- Key signature change: ↑ ^b 3:E
- Treble staff: (SD) II m7 Dorian, (SFD) ^b VII7 Lydian^b7
- Bass staff: F[#] m7, D7

System 5:

- Key signature change: ↑ ^b 2:F
- Treble staff: (SD) II m7 Dorian, (SFD) ^b VII7 Lydian^b7
- Bass staff: Gm7, E^b7

System 6:

- Treble staff: (T) III m7 Phrygian, (Sec.D) V7/II Mixo. (^b13), (SD) II m7 Dorian, (D) V7 Mixo.
- Bass staff: Am7, D7, Gm7, C7

D.C.

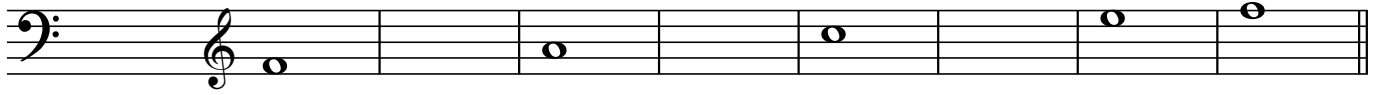
The Girl From Ipanema

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 \flat 3、T9、S4等)を書き込む

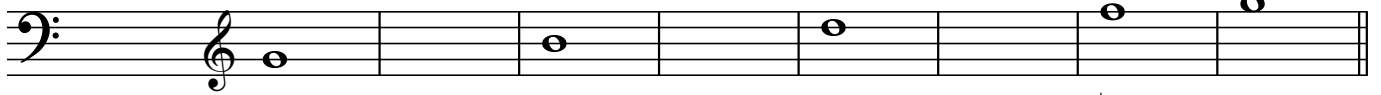
レフトハンドヴォイシング / コードスケール

スケール名↓
FMaj7 ()



R 3 5 7 R

G7 ()



R 3 5 \flat 7 R

Gm7 ()



R \flat 3 5 \flat 7 R

G \flat 7 ()



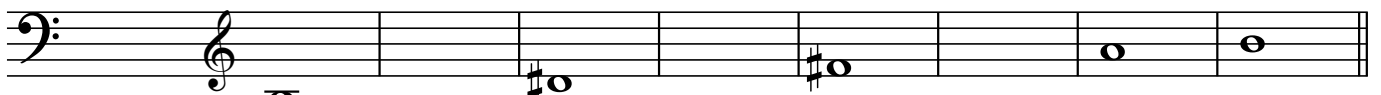
R 3 5 \flat 7 R

G \flat Maj7 ()



R 3 5 7 R

B7 ()



R 3 5 \flat 7 R

F#m7 ()

A musical staff in bass clef with a treble clef sign. It contains six measures of music. The notes are: F# (root), A (3rd), C (5th), E (7th), F# (root), and A (3rd). The notes are placed on the staff as follows: F# on the 1st line, A on the 2nd line, C on the 3rd space, E on the 4th space, F# on the 1st line, and A on the 2nd line.

R b3 5 b7 R

D7 ()

A musical staff in bass clef with a treble clef sign. It contains six measures of music. The notes are: D (root), F (3rd), A (5th), C (7th), D (root), and F (3rd). The notes are placed on the staff as follows: D on the 2nd line, F on the 3rd space, A on the 4th space, C on the 1st line, D on the 2nd line, and F on the 3rd space.

R 3 5 b7 R

E^b7 ()

A musical staff in bass clef with a treble clef sign. It contains six measures of music. The notes are: E^b (root), G (3rd), B^b (5th), D^b (7th), E^b (root), and G (3rd). The notes are placed on the staff as follows: E^b on the 2nd space, G on the 3rd space, B^b on the 4th space, D^b on the 1st line, E^b on the 2nd space, and G on the 3rd space.

R 3 5 b7 R

A^m7 ()

A musical staff in bass clef with a treble clef sign. It contains six measures of music. The notes are: D (root), F (3rd), A (5th), C (7th), D (root), and F (3rd). The notes are placed on the staff as follows: D on the 2nd line, F on the 3rd space, A on the 4th space, C on the 1st line, D on the 2nd line, and F on the 3rd space.

R b3 5 b7 R

D7 ()

A musical staff in bass clef with a treble clef sign. It contains six measures of music. The notes are: D (root), F (3rd), A (5th), C (7th), D (root), and F (3rd). The notes are placed on the staff as follows: D on the 2nd line, F on the 3rd space, A on the 4th space, C on the 1st line, D on the 2nd line, and F on the 3rd space.

R 3 5 b7 R

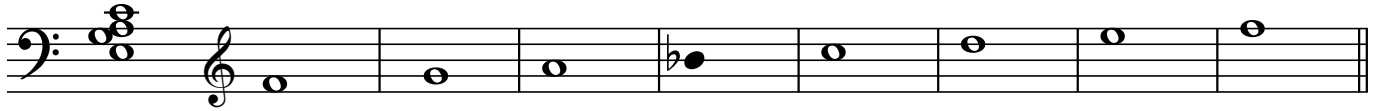
The Girl From Ipanema

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 \flat 3、T9、S4等)を書き込む

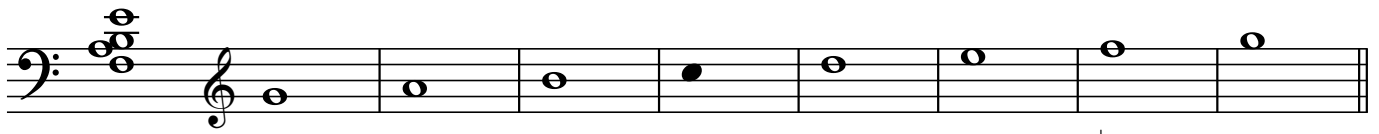
レフトハンドヴォイシング / コードスケール

スケール名↓
FMaj7 (Ionian)



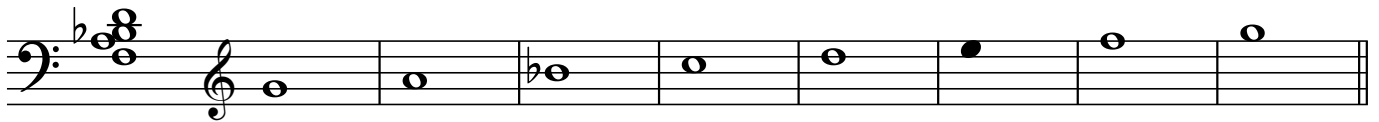
R T9 3 S4 5 T13 7 R

G7 (Mixo.)



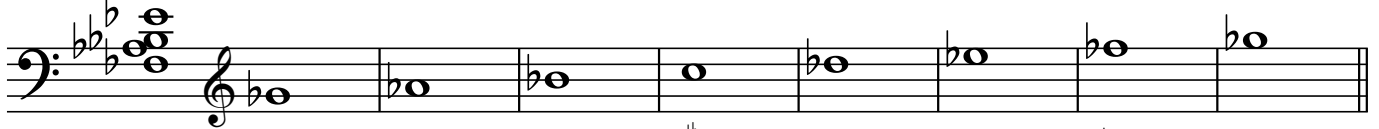
R T9 3 S4 5 T13 \flat 7 R

Gm7 (Dorian)



R T9 \flat 3 T11 5 S6 \flat 7 R

G \flat 7 (Lydian \flat 7)



R T9 3 T#11 5 T13 \flat 7 R

G \flat Maj7(Lydian)



R T9 3 T#11 5 T13 7 R

B7 (Lydian \flat 7)



R T9 3 T#11 5 T13 \flat 7 R

F#m7 (Dorian)

R T9 b3 T11 5 S6 b7 R

D7 (Lydianb7)

R T9 3 T#11 5 T13 b7 R

Eb7 (Lydianb7)

R T9 3 T#11 5 T13 b7 R

Am7 (Phrygian)

R Sb2 b3 T11 5 Sb6 b7 R

D7 (Mixo.(b13))

R T9 3 S4 5 T13 b7 R

The Man I Love

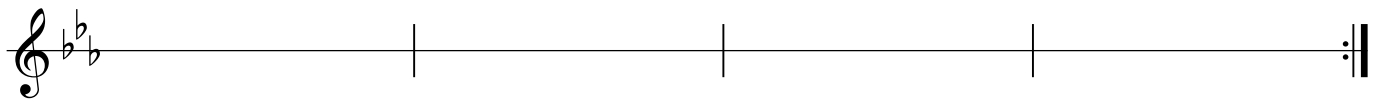
分析(矢印 カギ括弧 アナライズ<ローマ数字> コードスケール名)を書き込む

E \flat 7 E \flat m7 B \flat m6 C7(b9)



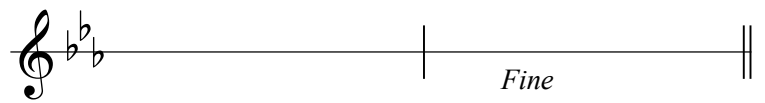
1.

A \flat m6 B \flat 7 Gm7 C7 Fm7 B \flat 7



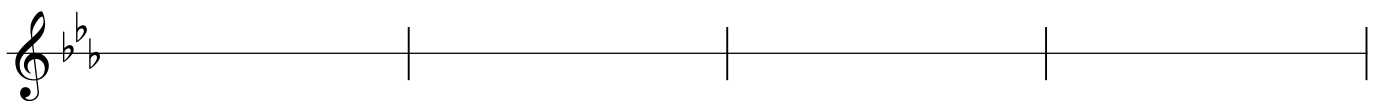
2.3.

E \flat 6 A \flat Maj7 E \flat 6 D7 G7

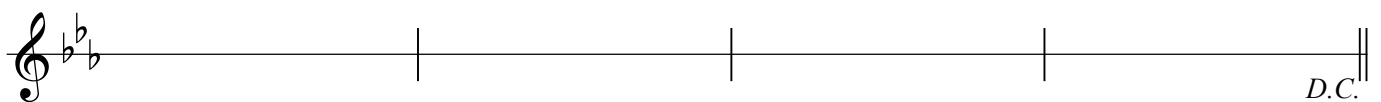


Fine

Cm Am7(b5) D7 G7 Cm G7



Cm Am7(b5) D7 G7 Cm G \flat 7 Fm7 B \flat 7



D.C.

The Man I Love

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

The image shows a musical score for "The Man I Love" with chord analysis. The score is in B-flat major and consists of 16 measures. The analysis is written in Japanese characters.

Measure 1: Eb7 (T: V7 Mixo.)

Measure 2: Ebm7 (T: V7 Mixo.)

Measure 3: Bbm6 (T: III m7 Phrygian)

Measure 4: C7(b9) (T: II m7 Dorian)

Measure 5: Abm6 (T: I m M.Minor)

Measure 6: Bb7 (T: VI m7(b5) Locrian(9))

Measure 7: Gm7 (T: V7 Mixo.(b9.b13))

Measure 8: C7 (T: I m M.Minor)

Measure 9: Fm7 (T: II m7 Dorian)

Measure 10: Bb7 (T: V7 Mixo.)

Measure 11: Eb6 (T: I 6 Ionian)

Measure 12: AbMaj7 (T: IV Maj7 Lydian)

Measure 13: Eb6 (T: I 6 Ionian)

Measure 14: D7 (T: V7 Mixo.(b9.b13))

Measure 15: G7 (T: I m M.Minor)

Measure 16: Cm (T: V7 Mixo.(b9.b13))

Measure 17: Cm (T: I m M.Minor)

Measure 18: Am7(b5) (T: VI m7(b5) Locrian(9))

Measure 19: D7 (T: V7 Mixo.(b9.b13))

Measure 20: G7 (T: I m M.Minor)

Measure 21: Cm (T: V7 Mixo.(b9.b13))

Measure 22: Gb7 (T: II m7 Dorian)

Measure 23: Fm7 (T: V7 Mixo.)

Measure 24: Bb7 (T: V7 Mixo.)

Measure 25: D.C.

The Man I Love

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

SFD
 I 7
 Mixo.

Sec.D
 (V 7 (b 9)/ II)
 Mixo.(b9,b13)

Eb7 Ebm7 Bbm6 C7(b9)

D
 V 7
 Mixo.

T Sec.D SD D
 III m 7 V 7 / II II m 7 V 7
 Phrygian Mixo.(b13) Dorian Mixo.

Abm6 Bb7 Gm7 C7 Fm7 Bb7

T SD T Sec.D D
 I 6 IV Maj 7 I 6 V 7 / V V 7
 Ionian Lydian Ionian Mixo.(b9,b13) Mixo.(b9,b13)

Eb6 AbMaj7 Eb6 D7 G7

↓ b 3 : Cm
Fine

T T Sec.D D T D
 I m VI m 7 (b 5) V 7 / V V 7 I m V 7
 M.Minor Locrian(9) Mixo.(b9,b13) Mixo.(b9,b13) M.Minor Mixo.(b9,b13)

Cm Am7(b5) D7 G7 Cm G7

T T Sec.D D T Sub.D SD D
 I m VI m 7 (b 5) V 7 / V V 7 I m SV 7 / II II m 7 V 7
 M.Minor Locrian(9) Mixo.(b9,b13) Mixo.(b9,b13) M.Minor Lydianb7 Dorian Mixo.

Cm Am7(b5) D7 G7 Cm Gb7 Fm7 Bb7

↑ b 3 : Eb
D.C.

The Man I Love

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

The score is written in C minor (three flats) and consists of four systems of music. Each system includes a treble clef staff with a key signature of three flats and a common time signature. Above the staff, Roman numerals and scale names are provided for each measure, often with circled letters (S, M, T, D) indicating the mode. Arrows and brackets show chord progressions and voice leading. Some measures are marked with asterisks (※) and first/second endings (1., 2.3.).

System 1:

- Measure 1: (SFD) I 7 Mixo. → Eb7
- Measure 2: (M.I.) I m7 Dorian → Ebm7
- Measure 3: (M.I.) V m6 M.Minor → ※1 Bbm6
- Measure 4: (Sec.D) (V 7 (b 9)/ II) Mixo.(b9.b13) → C7(b9)

System 2:

- Measure 1: (M.I.) IV m6 M.Minor → Abm6
- Measure 2: (D) V 7 Mixo. → Bb7
- Measure 3: (T) III m7 Phrygian → Gm7
- Measure 4: (Sec.D) V 7 / II Mixo.(b13) → C7
- Measure 5: (SD) II m7 Dorian → Fm7
- Measure 6: (D) V 7 Mixo. → Bb7

System 3:

- Measure 1: (T) I 6 Ionian → Eb6
- Measure 2: (SD) IV Maj7 Lydian → AbMaj7
- Measure 3: (T) I 6 Ionian → Eb6
- Measure 4: (Sec.D) V 7 / V Mixo.(b9.b13) → D7
- Measure 5: (D) V 7 Mixo.(b9.b13) → G7
- Measure 6: (D) V 7 Mixo.(b9.b13) → Cm (via ↓ b 3)

System 4:

- Measure 1: (T) I m M.Minor → Cm
- Measure 2: (T) VI m7 (b 5) Locrian(9) → ※2 Am7(b5)
- Measure 3: (Sec.D) V 7 / V Mixo.(b9.b13) → ※3 D7
- Measure 4: (D) V 7 Mixo.(b9.b13) → G7
- Measure 5: (T) I m M.Minor → Cm
- Measure 6: (D) V 7 Mixo.(b9.b13) → G7
- Measure 7: (Sub.D) SV 7 / II Lydianb7 → Gb7
- Measure 8: (SD) II m7 Dorian → Fm7
- Measure 9: (D) V 7 Mixo. → Bb7

The score concludes with the instruction "D.C." (Da Capo).

The Man I Love

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 $b3$ 、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

E b 7 ()
スケール名↓

R 3 5 $b7$ R

E b m7 ()

R $b3$ 5 $b7$ R

B b m6 ()

R $b3$ 5 6 R

C7 ()

R () 3 5 $b7$ R

A b m6 ()

R $b3$ 5 6 R

B b 7 ()

R 3 5 $b7$ R

Gm7 ()

R $b3$ 5 $b7$ R

C7 ()

R 3 5 $b7$ R

Fm7 ()

A musical staff in bass clef with a treble clef-like staff above it. The notes are: F (root), A♭ (3rd), C (5th), E♭ (7th), and F (root). The notes are placed on the 4th, 3rd, 5th, 4th, and 4th lines of the staff respectively.

E♭6 ()

A musical staff in bass clef with a treble clef-like staff above it. The notes are: E♭ (root), G (3rd), B♭ (5th), D (6th), and E♭ (root). The notes are placed on the 4th, 3rd, 4th, 5th, and 4th lines of the staff respectively.

A♭Maj7 ()

A musical staff in bass clef with a treble clef-like staff above it. The notes are: A♭ (root), C (3rd), E♭ (5th), G (7th), and A♭ (root). The notes are placed on the 4th, 3rd, 4th, 5th, and 4th lines of the staff respectively.

D7 ()

A musical staff in bass clef with a treble clef-like staff above it. The notes are: D (root), F (3rd), A (5th), C (7th), and D (root). The notes are placed on the 4th, 3rd, 5th, 4th, and 4th lines of the staff respectively.

G7 ()

A musical staff in bass clef with a treble clef-like staff above it. The notes are: G (root), B (3rd), D (5th), F (7th), and G (root). The notes are placed on the 4th, 3rd, 5th, 4th, and 4th lines of the staff respectively.

Cm ()

A musical staff in bass clef with a treble clef-like staff above it. The notes are: C (root), E♭ (3rd), G (5th), and C (root). The notes are placed on the 4th, 3rd, 5th, and 4th lines of the staff respectively.

Am7(b5) ()

A musical staff in bass clef with a treble clef-like staff above it. The notes are: A (root), C (3rd), E♭ (5th), G (7th), and A (root). The notes are placed on the 4th, 3rd, 4th, 5th, and 4th lines of the staff respectively.

G♭7 ()

A musical staff in bass clef with a treble clef-like staff above it. The notes are: G♭ (root), B♭ (3rd), D♭ (5th), F (7th), and G♭ (root). The notes are placed on the 4th, 3rd, 4th, 5th, and 4th lines of the staff respectively.

The Man I Love

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 \flat 3、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

スケール名↓
E \flat 7 (Mixo.)

R T9 3 S4 5 T13 \flat 7 R

E \flat m7 (Dorian)

R T9 \flat 3 T11 5 S6 \flat 7 R

B \flat m6 (M.Minor)

R T9 \flat 3 T11 5 6 T7 R

C7(\flat 9)(Mixo.(\flat 9, \flat 13))

R T \flat 9 T \sharp 9 3 S4 5 T \flat 13 \flat 7 R

A \flat m6 (M.Minor)

R T9 \flat 3 T11 5 6 T7 R

B \flat 7 (Mixo.)

R T9 3 S4 5 T13 \flat 7 R

Gm7 (Phrygian)

R S \flat 2 \flat 3 T11 5 S \flat 6 \flat 7 R

C7 (Mixo.(\flat 13))

R T9 3 S4 5 T \flat 13 \flat 7 R

Fm7 (Dorian)

A musical staff in bass clef with a key signature of two flats (Bb, Eb). The notes are: F2 (R), G2 (T9), Ab2 (b3), Bb2 (T11), C3 (5), D3 (S6), Eb3 (b7), F3 (R).

R T9 b3 T11 5 S6 b7 R

Eb6 (Ionian)

A musical staff in bass clef with a key signature of three flats (Bb, Eb, Ab). The notes are: Eb2 (R), F2 (T9), G2 (3), Ab2 (S4), Bb2 (5), C3 (6), D3 (T7), Eb3 (R).

R T9 3 S4 5 6 T7 R

AbMaj7 (Lydian)

A musical staff in bass clef with a key signature of three flats (Bb, Eb, Ab). The notes are: Ab2 (R), Bb2 (T9), C3 (3), D3 (T#11), Eb3 (5), F3 (T13), G3 (7), Ab3 (R).

R T9 3 T#11 5 T13 7 R

※1 D7 (Mixo.(b9.b13))

A musical staff in bass clef with a key signature of two sharps (F#, C#). The notes are: D2 (R), Eb2 (Tb9), F#2 (T#9), G2 (3), A2 (S4), B2 (5), C#3 (Tb13), D3 (b7), E3 (R).

R Tb9 T#9 3 S4 5 Tb13 b7 R

※1 G7 (Mixo.(b9.b13))

A musical staff in bass clef with a key signature of one flat (F). The notes are: G2 (R), Ab2 (Tb9), B2 (T#9), C3 (3), D3 (S4), E3 (5), F3 (Tb13), G3 (b7), A3 (R).

R Tb9 T#9 3 S4 5 Tb13 b7 R

Cm (M.Minor)

A musical staff in bass clef with a key signature of three flats (Bb, Eb, Ab). The notes are: C2 (R), D2 (T9), Eb2 (b3), F2 (T11), G2 (5), Ab2 (6), Bb2 (T7), C3 (R).

R T9 b3 T11 5 6 T7 R

Am7(b5) (Locrian(9))

A musical staff in bass clef with a key signature of one flat (F). The notes are: A2 (R), B2 (T9), C3 (b3), D3 (T11), Eb3 (b5), F3 (Tb13), G3 (b7), A3 (R).

R T9 b3 T11 b5 Tb13 b7 R

※2 Gb7 (Lydianb7)

A musical staff in bass clef with a key signature of three flats (Bb, Eb, Ab). The notes are: Gb2 (R), Ab2 (T9), Bb2 (3), C3 (T#11), D3 (5), Eb3 (T13), F3 (b7), Gb3 (R).

R T9 3 T#11 5 T13 b7 R

Someday My Prince Will Come

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

BbMaj7 D7 EbMaj7 G7

Cm7 G7 Cm7 F7

1.

Dm7 Dbdim7 Cm7 F7

Dm7 Dbdim7 Cm7 F7

2.

Fm7 Bb7 EbMaj7 Edim7

BbMaj7/F Fdim7 Cm7/F F7

Someday My Prince Will Come

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

The image shows a musical score for 'Someday My Prince Will Come' in B-flat major. The score is divided into two systems, each with two staves. Above each staff, chord symbols are written, and above those, circled letters (T, SD, D) indicate the corresponding mode or scale. Arrows and brackets connect the chords to their respective mode labels. The first system ends with a repeat sign, and the second system begins with a key signature change from 4 flats to 3 flats.

System 1:

- Staff 1: Chords: B^bMaj7, D7, E^bMaj7, G7. Modes: I Maj7 Ionian (T), IV Maj7 Lydian (SD).
- Staff 2: Chords: C^m7, G7, C^m7, F7. Modes: II m7 Dorian (SD), II m7 Dorian (SD), (V 7) Mixo. (D).

System 2:

- Staff 1: Chords: D^m7, D^bdim7, C^m7, F7. Modes: III m7 Phrygian (T), II m7 Dorian (SD), (V 7) Mixo. (D).
- Staff 2: Chords: D^m7, D^bdim7, C^m7, F7. Modes: III m7 Phrygian (T), II m7 Dorian (SD), V 7 Mixo. (D).

System 3:

- Staff 1: Chords: F^m7, B^b7, E^bMaj7, E dim7. Modes: II m7 Dorian (SD), V 7 Mixo. (D), I Maj7 Ionian (T). Key signature change: ↑ 4: E^b to ↓ 4: B^b.
- Staff 2: Chords: B^bMaj7/F, F dim7, C^m7/F, F7. Modes: I Maj7/V Ionian (T), II m7/V Dorian (SD), V 7 Mixo. (D).

Someday My Prince Will Come

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

The score is written in G major (one sharp) and consists of 16 measures. It is divided into two systems, each with two staves. The first system (measures 1-8) is in the key of G major. The second system (measures 9-16) is in the key of E-flat major (three flats). Above each staff, chord symbols are written, and above those, circled letters (T, Sec.D, SD, D) indicate the corresponding mode or scale. Arrows and brackets connect the chord symbols to show their relationships and phrasing.

System 1 (Measures 1-8):

- Measure 1: B^b Maj7 (T: I Maj7 Ionian)
- Measure 2: D7 (Sec.D: (V 7/VI) Mixo.($b9$ $b13$))
- Measure 3: E^b Maj7 (SD: IV Maj7 Lydian)
- Measure 4: G7 (Sec.D: V 7/II Mixo.($b13$))
- Measure 5: Cm7 (SD: II m7 Dorian)
- Measure 6: G7 (Sec.D: V 7/II Mixo.($b13$))
- Measure 7: Cm7 (SD: II m7 Dorian)
- Measure 8: F7 (D: (V 7) Mixo.)

System 2 (Measures 9-16):

- Measure 9: Dm7 (T: III m7 Phrygian)
- Measure 10: D^b dim7 (D: V 7 Mixo.)
- Measure 11: Cm7 (SD: II m7 Dorian)
- Measure 12: F7 (D: (V 7) Mixo.)
- Measure 13: Dm7 (T: III m7 Phrygian)
- Measure 14: D^b dim7 (D: V 7 Mixo.)
- Measure 15: E^b Maj7 (T: I Maj7 Ionian)
- Measure 16: E dim7 (D: V 7 Mixo.)

Key Changes:

- Measure 9: $\uparrow 4: E^b$ (Key change to E-flat major)
- Measure 15: $\downarrow 4: B^b$ (Key change to B-flat major)

Chord Analysis Summary:

- Measures 1-4: B^b Maj7, D7, E^b Maj7, G7
- Measures 5-8: Cm7, G7, Cm7, F7
- Measures 9-12: Dm7, D^b dim7, Cm7, F7
- Measures 13-16: Dm7, D^b dim7, E^b Maj7, E dim7
- Measures 17-20: B^b Maj7/F, F dim7, Cm7/F, F7

Someday My Prince Will Come

分析(矢印 カギ括弧 アナライズ(ローマ数字) コードスケール名)を書き込む

	(T) I Maj7 Ionian	(Sec.D) (V 7/VI) Mixolydian(♭9♭13)	(SD) IV Maj7 Lydian	(Sec.D) V 7/II Mixolydian(♭13)
	B♭Maj7	D7	E♭Maj7	G7
	(SD) II m7 Dorian	(Sec.D) V 7/II Mixolydian(♭13)	(SD) II m7 Dorian	(D) (V 7) Mixolydian
	Cm7	G7	Cm7	F7
1.	(T) III m7 Phrygian	(Dim) ♭ III dim7 C Dim	(SD) II m7 Dorian	(D) (V 7) Mixolydian
	Dm7	D♭dim7	Cm7	F7
	(T) III m7 Phrygian	(Dim) ♭ III dim7 C Dim	(SD) II m7 Dorian	(D) V 7 Mixolydian
	Dm7	D♭dim7	Cm7	F7
2.	(SD) II m7 Dorian	(D) V 7 Mixolydian	(T) I Maj7 Ionian	(Dim) (♯ IV dim7) P Dim
↑ 4: Eb	Fm7	B♭7	E♭Maj7	E dim7
	(T) I Maj7/V Ionian	(Dim) ♯ I dim7 P Dim	(SD) II m7/V Dorian	(D) V 7 Mixolydian
	B♭Maj7/F	F dim7	Cm7/F	F7

Someday My Prince Will Come

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 $\flat 3$ 、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

スケール名↓
B \flat Maj7()

R 3 5 7 R
D7 ()

R 3 5 $\flat 7$ R
E \flat Maj7()

R 3 5 7 R
G7 ()

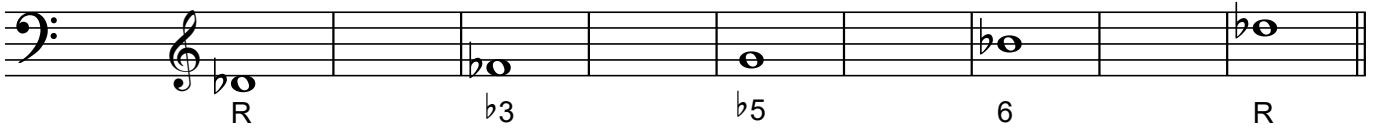
R 3 5 $\flat 7$ R
Cm7 ()

R $\flat 3$ 5 $\flat 7$ R
F7 ()

R 3 5 $\flat 7$ R
Dm7 ()

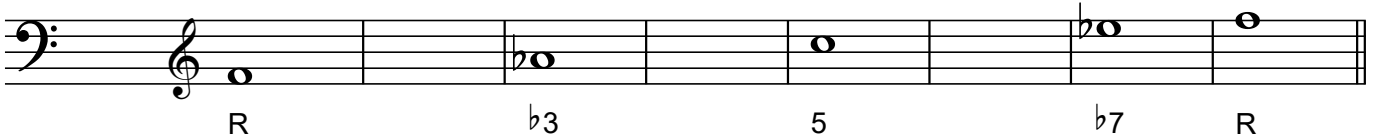
R $\flat 3$ 5 $\flat 7$ R

D^bdim7()



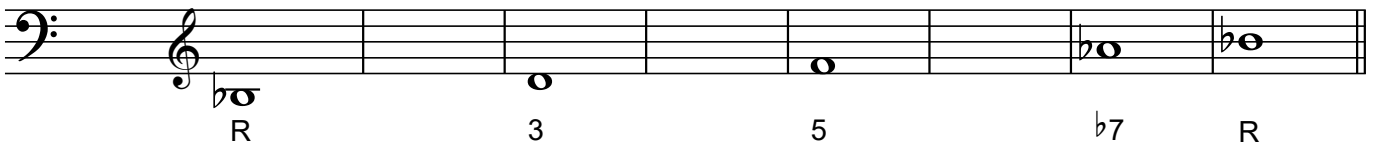
A musical staff in bass clef with a key signature of one flat (Bb). It contains six measures of music. The notes are: Bb (root), Bb (3rd), D (5th), Bb (6th), Bb (7th), and Bb (root). The notes are written as half notes.

Fm7 ()



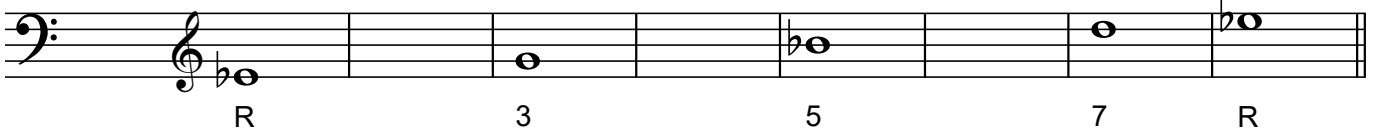
A musical staff in bass clef with a key signature of one flat (Bb). It contains six measures of music. The notes are: F (root), Ab (3rd), C (5th), Ab (7th), and F (root). The notes are written as half notes.

B^b7 ()



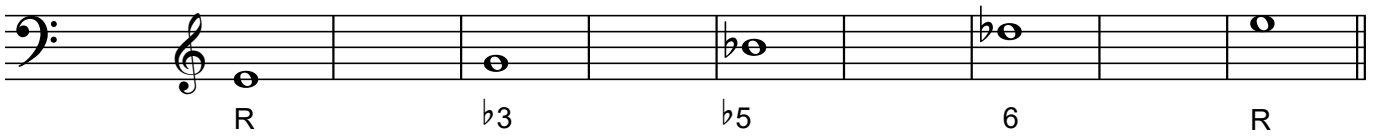
A musical staff in bass clef with a key signature of one flat (Bb). It contains six measures of music. The notes are: Bb (root), D (3rd), F (5th), Ab (7th), and Bb (root). The notes are written as half notes.

E^bMaj7()



A musical staff in bass clef with a key signature of one flat (Bb). It contains six measures of music. The notes are: Eb (root), G (3rd), Bb (5th), D (7th), and Eb (root). The notes are written as half notes.

Edim7()



A musical staff in bass clef with a key signature of one flat (Bb). It contains six measures of music. The notes are: E (root), Gb (3rd), Bb (5th), D (7th), and E (root). The notes are written as half notes.

Fdim7 ()



A musical staff in bass clef with a key signature of one flat (Bb). It contains six measures of music. The notes are: F (root), Ab (3rd), Bb (5th), D (7th), and F (root). The notes are written as half notes.

Someday My Prince Will Come

レフトハンドヴォイシングとコードスケール

指定されたコードスケール(スケールノートは黒丸)と、そのスケール名、音程と役割(R、 \flat 3、T9、S4等)を書き込む

レフトハンドヴォイシング / コードスケール

スケール名↓
B \flat Maj7 (Ionian)

R T9 3 S4 5 T13 7 R

D7 (Mixo.(\flat 9, \flat 13))

R Tb9 T#9 3 S4 5 Tb13 b7 R

E \flat Maj7 Lydian)

R T9 3 T#11 5 T13 7 R

G7 (Mixo.(\flat 13))

R T9 3 S4 5 Tb13 b7 R

Cm7 (Dorian)

R T9 b3 T11 5 S6 b7 R

F7 (Mixo.)

R T9 3 S4 5 T13 b7 R

Dm7 (Phrygian)

R Sb2 b3 T11 5 Sb6 b7 R

D^bdim7 (C.Dim)

Musical staff for D^bdim7 (C.Dim) in bass clef. The staff contains eight measures of music with notes and accidentals. Below the staff are the following labels: R, T9, ^b3, S3, ^b5, T^b13, 6, T7, R.

Fm7 (Dorian)

Musical staff for Fm7 (Dorian) in bass clef. The staff contains eight measures of music with notes and accidentals. Below the staff are the following labels: R, T9, ^b3, T11, 5, S6, ^b7, R.

B^b7 (Mixo.)

Musical staff for B^b7 (Mixolydian) in bass clef. The staff contains eight measures of music with notes and accidentals. Below the staff are the following labels: R, T9, 3, S4, 5, T13, ^b7, R.

E^bMaj7(Ionian)

Musical staff for E^bMaj7 (Ionian) in bass clef. The staff contains eight measures of music with notes and accidentals. Below the staff are the following labels: R, T9, 3, S4, 5, T13, 7, R.

Edim7 (P.Dim)

Musical staff for E^bdim7 (P.Dim) in bass clef. The staff contains eight measures of music with notes and accidentals. Below the staff are the following labels: R, S^b2, ^b3, T11, ^b5, T^b13, 6, T7, R.

Fdim7(P.Dim)

Musical staff for F^bdim7 (P.Dim) in bass clef. The staff contains eight measures of music with notes and accidentals. Below the staff are the following labels: R, T9, ^b3, T11, ^b5, S5, 6, S^b7, R.