

どちりなきりしたん IV 転調部図解

Chord Progression: Csus4 → C → D \flat M7 → D7 → Gm

Annotations:

- 転調 (Modulation):** Indicated by blue starburst shapes above the C and D \flat M7 chords.
- メジャーの中にマイナーの響きをもたらす音なので、主張するほど暗い和音に。⇒音量はほどほどに。** (Because it brings a minor sound within the major, it's not as assertive as a dark chord. ⇒ Volume is moderate.)
- 周りが半音ずれるので役割が変わってくる** (Because the surroundings shift by a half note, the role changes.)
- ここに行きたい!!** (I want to go here!!)
- 7の音量が増すと、次の和音に行きたい感が高まる! ⇒きちんとクレシェンドすると、行くべくしてGmに行く流れが出来る** (If the volume of the 7th note increases, the desire to go to the next chord increases! ⇒ If you crescendo properly, the flow of going to Gm naturally comes out.)
- Gmの性格音。メジャー系の和音で転調した後に、マイナーでめられるかどうかがかかってくる。** (Characteristic sound of Gm. Whether it can be perceived as minor after modulating with a major chord depends on this.)
- ここに行くくと落ち着く** (It settles down when you go here.)

Particularities:

- Tenor:** Fingerings 1, 1, M7, 7, 5.
- Baritone:** Fingerings 4, \blacktriangle 3, \blacktriangle 3, \blacktriangle 3, 5.
- Bass:** Fingerings 1, 1, 5, 5, 1.

Additional Notes:

- 表情は違うが、同じCの和音。バリトンの動き(4→ \blacktriangle 3)に惑わされず、1-5の構造を崩さない事が重要。** (The expression is different, but it's the same C chord. Don't get confused by the baritone's movement (4→ \blacktriangle 3), it's important not to break the 1-5 structure.)
- 同じ幅で並行移動して、半音ずつ転調。内声はベース上(1)を基準に、同じ幅をキープする。ベース下(5)は、セカンド(5)を助けるように。** (Parallel movement with the same interval, modulating by half notes. The inner voice is based on the upper bass (1), keeping the same interval. The lower bass (5) helps the second (5).)