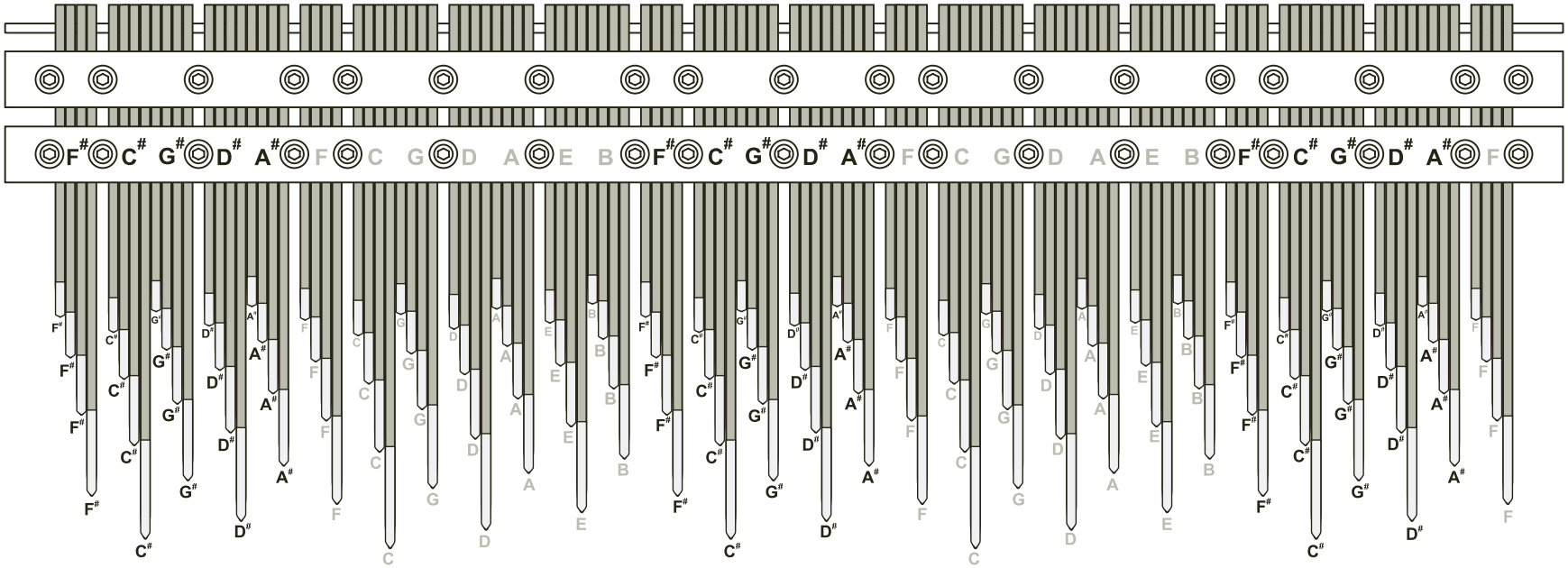
# The Array System of note arrangement

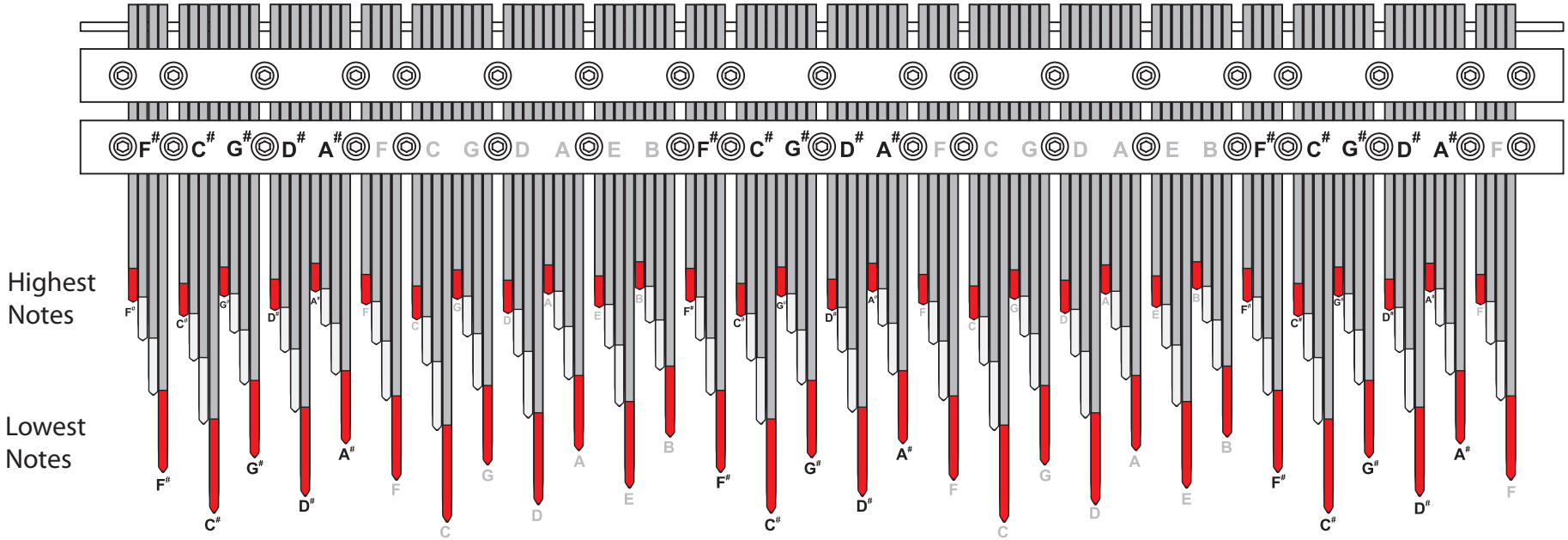



The black notes of the keyboard are designated by black letters
The white notes of the keyboard are designated by grey letters

上の黒文字で表記したキーは、ピアノの黒鍵にあたります。
グレイ文字で表記したキーは、ピアノの白鍵にあたります。

**オクターブの音はひとまとめに積み重ねて配置しています。**
**４オクターブの音域を片手で簡単に演奏できます。**

The highest and lowest notes are not spaced far apart vetrically.
This allows the fingers of either hand to reach across the entire range of the instrument with ease.

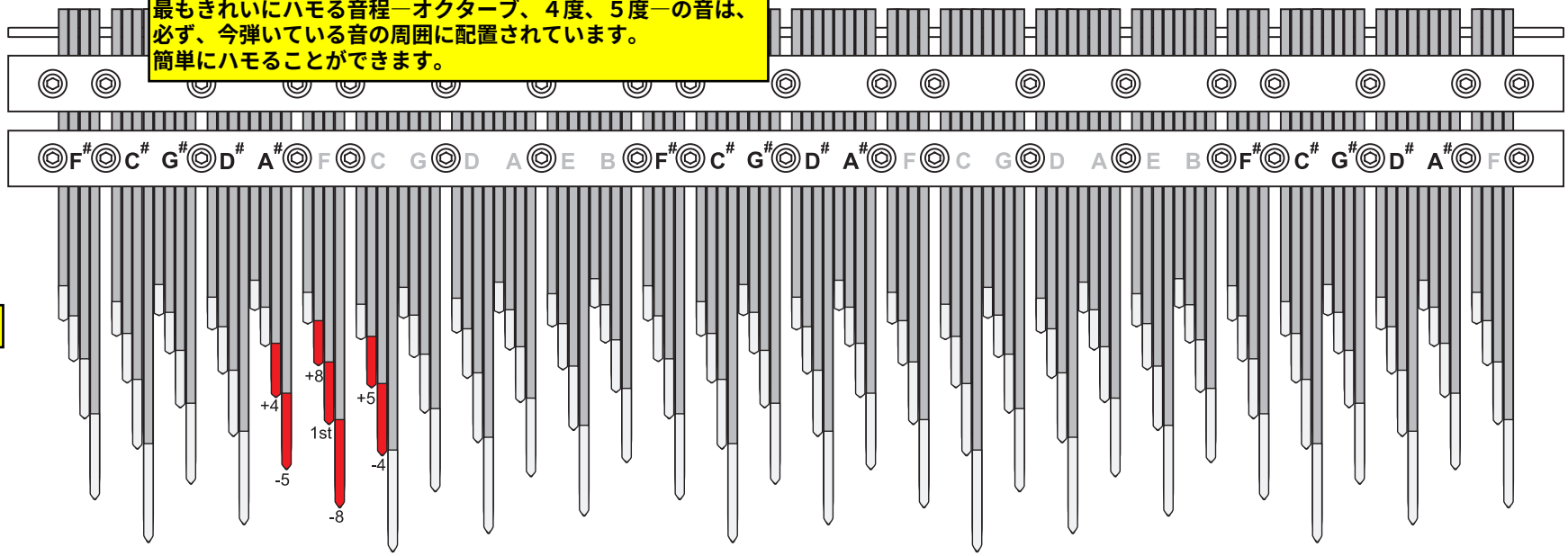


Every note is surronded by the other notes that are most harmonious with it.
Numbers designate intervals, +/ - designates notes higher / lower than the note designated as the 1st.
This makes it easy to play the most harmonious intervals.

最もきれいにハモる音程―オクターブ、４度、５度―の音は、
必ず、今弾いている音の周囲に配置されています。
簡単にハモることができます。

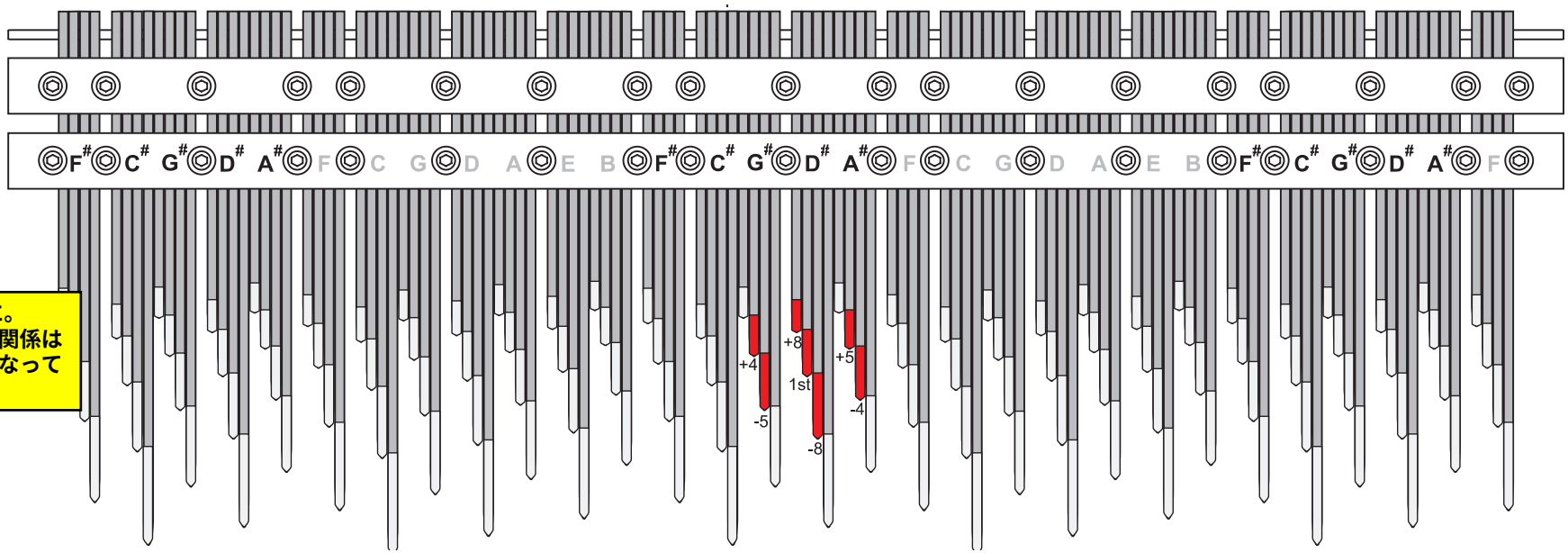
Example 1
using F as
the first

Fキーを中心に




Example 2
using D# as
the first

D#キーを中心に。
お互いのキーの関係は
どこでも同じになって
います。

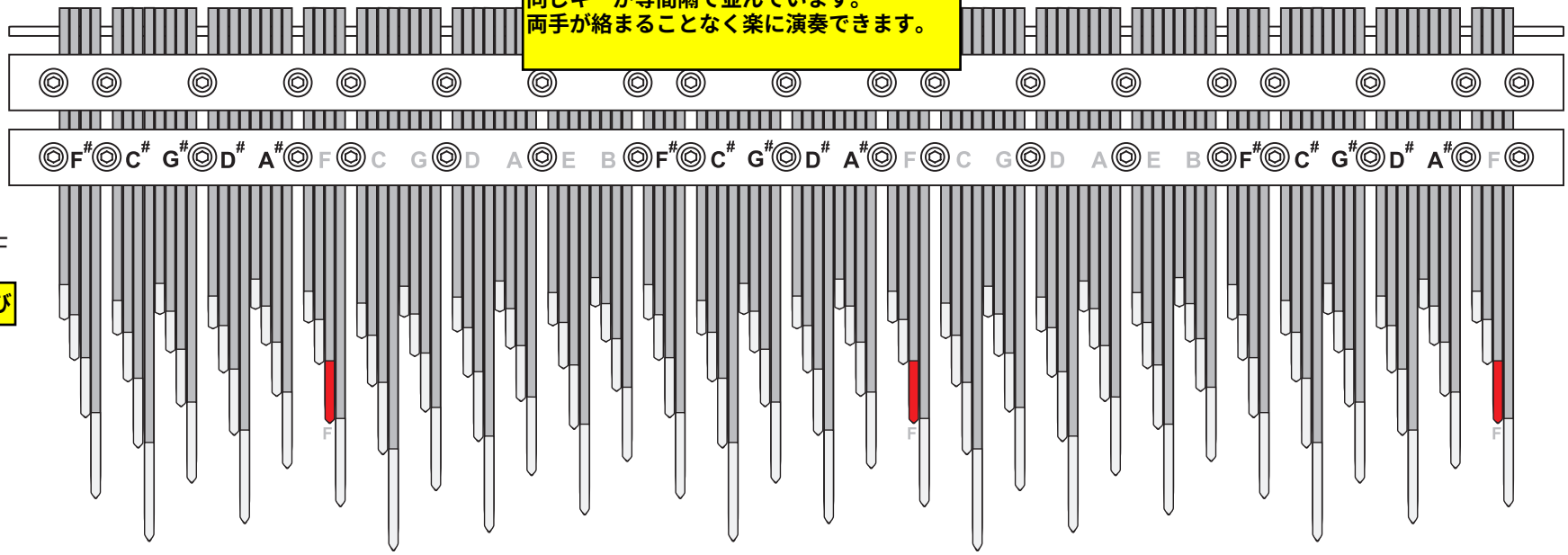


The spacing between seperate unisons is always the same.
This allows the right and left hands to have seperate access to any note.

同じキーが等間隔で並んでいます。
両手が絡まることなく楽に演奏できます。

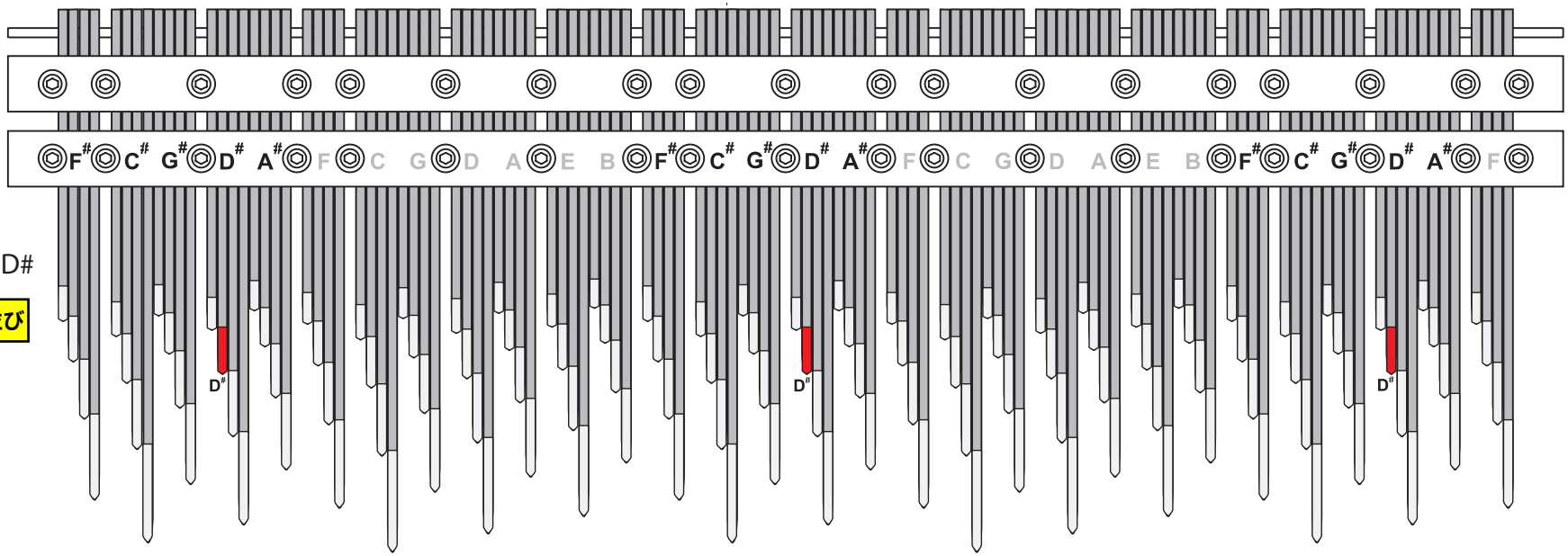
Example 1
unisoms in F

Fキーの並び




Example 2
unisoms in D#

D#キーの並び

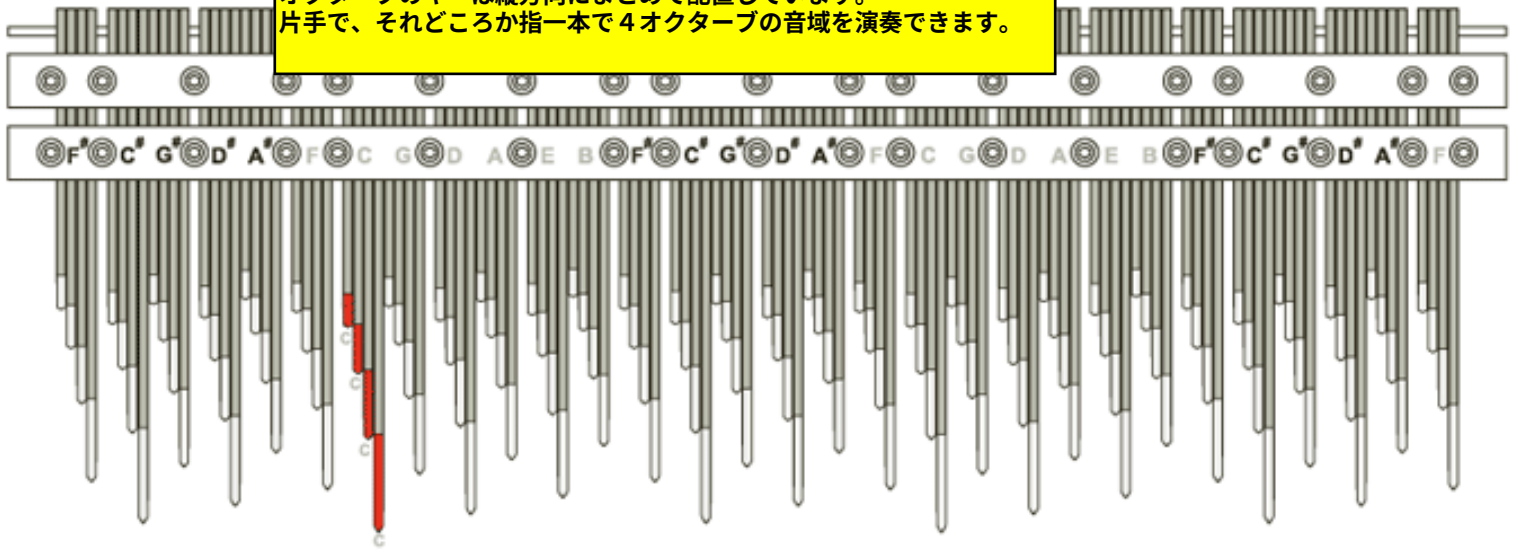


The vertical rows always = Octaves
This allows the fingers of a single hand or even a single finger to play all octaves of a note.

オクターブのキーは縦方向にまとめて配置しています。
片手で、それどころか指一本で４オクターブの音域を演奏できます。

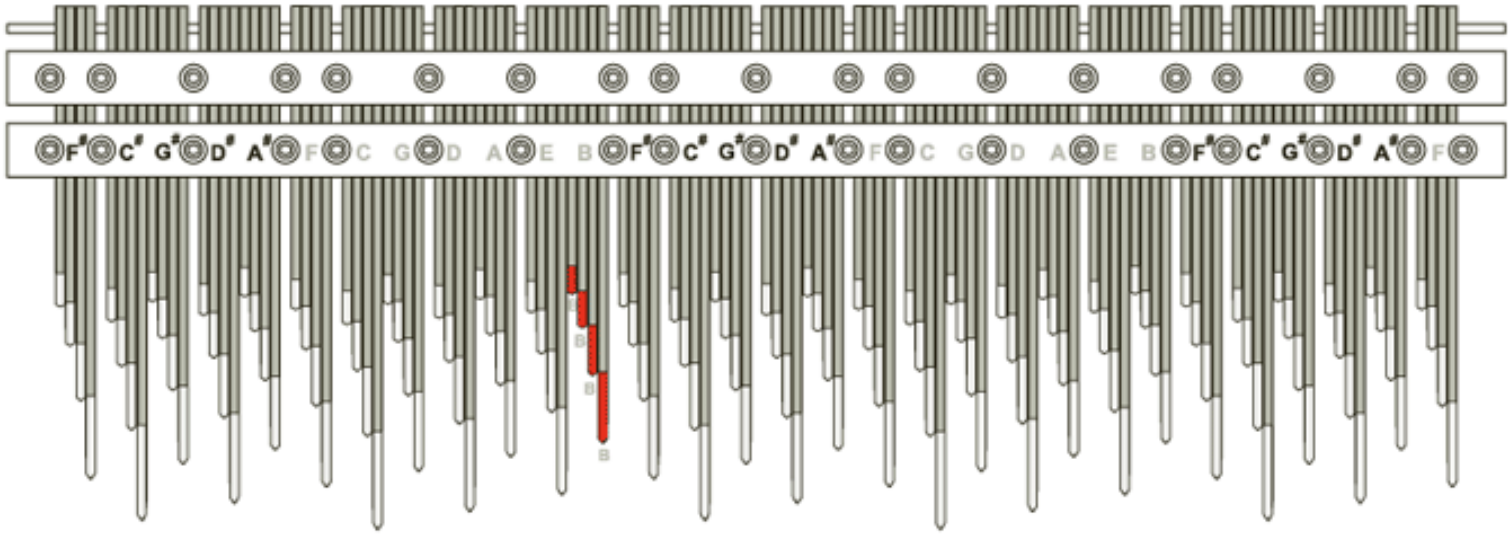
Example 1
Octaves of C

Cキーのオクターブ




Example 2
Octaves of B

Bキーのオクターブ

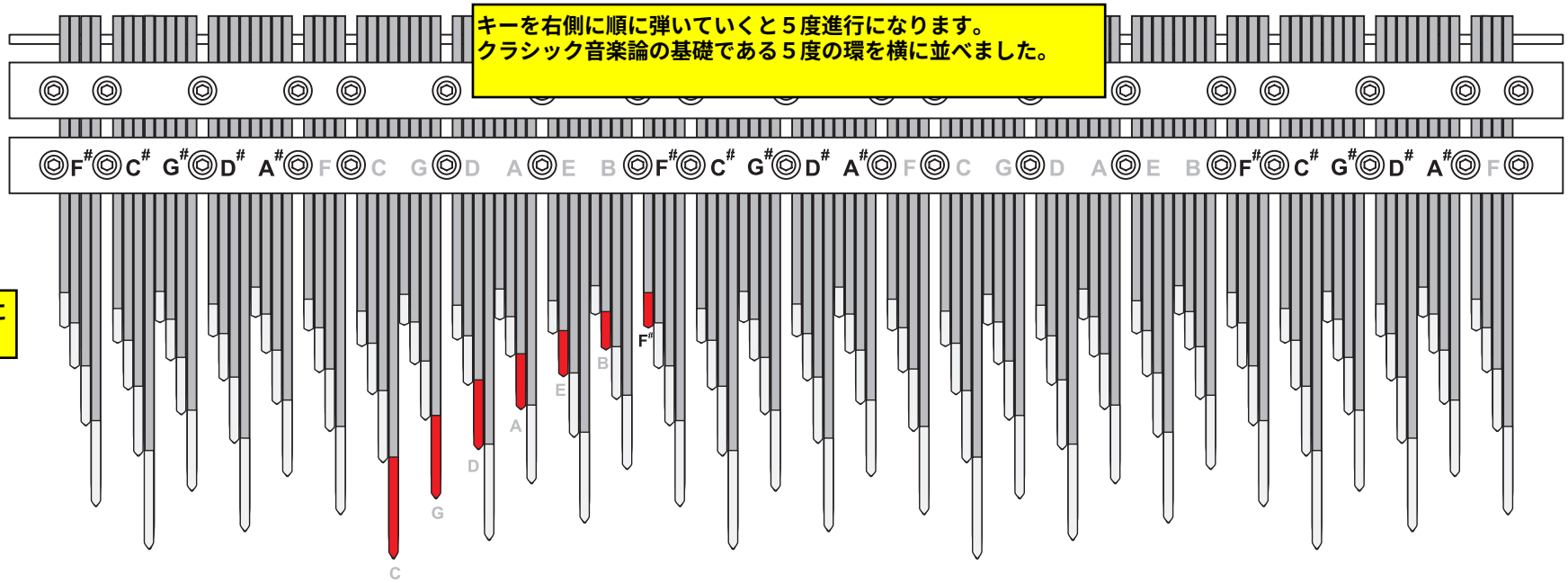


The rightward rising diagonal rows always = fifths
This makes the classical music theory which is based on the circle of fifths easy to understand.

キーを右側に順に弾いていくと５度進行になります。
クラシック音楽論の基礎である５度の環を横に並べました。

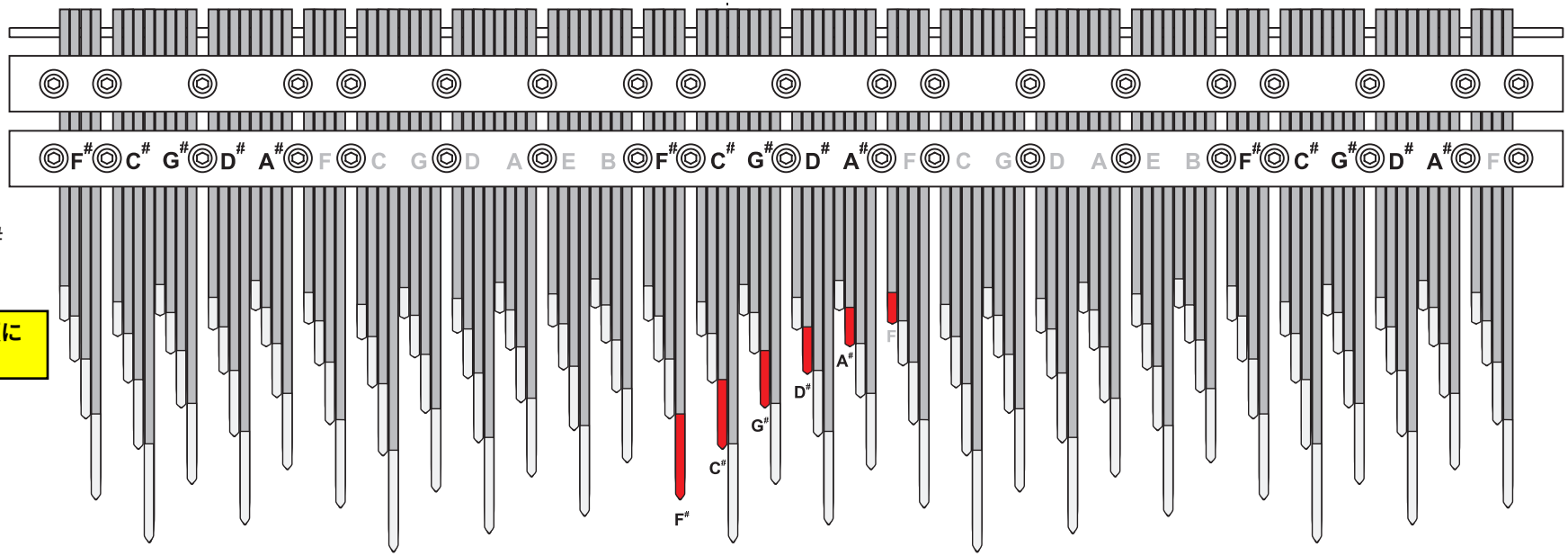
Example 1
fifths rising
from a low C

Cキーから順に
右へ５度進行




Example 2
fifths rising
from a low F#

F#キーから順に
右へ５度進行

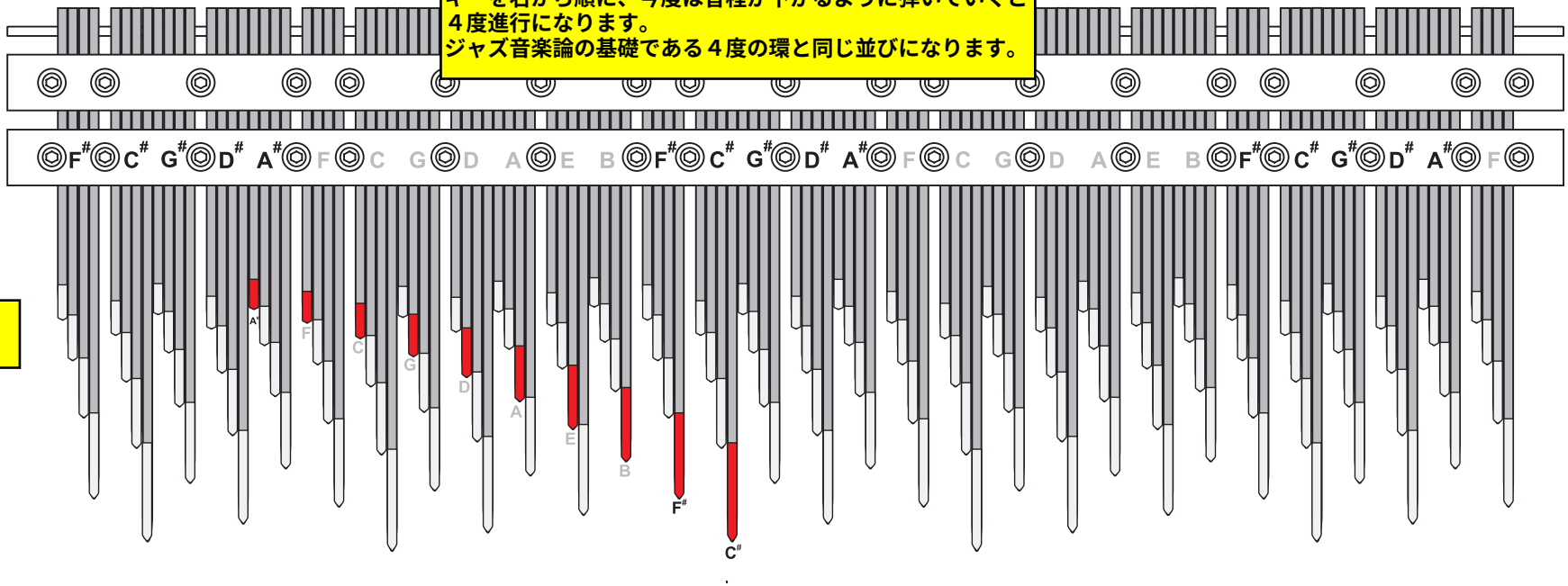


The leftward rising diagonal rows always = fourths
This makes jazz music theory which is based on the circle of fourths easy to understand.

キーを右から順に、今度は音程が下がるように弾いていくと
４度進行になります。
ジャズ音楽論の基礎である４度の環と同じ並びになります。

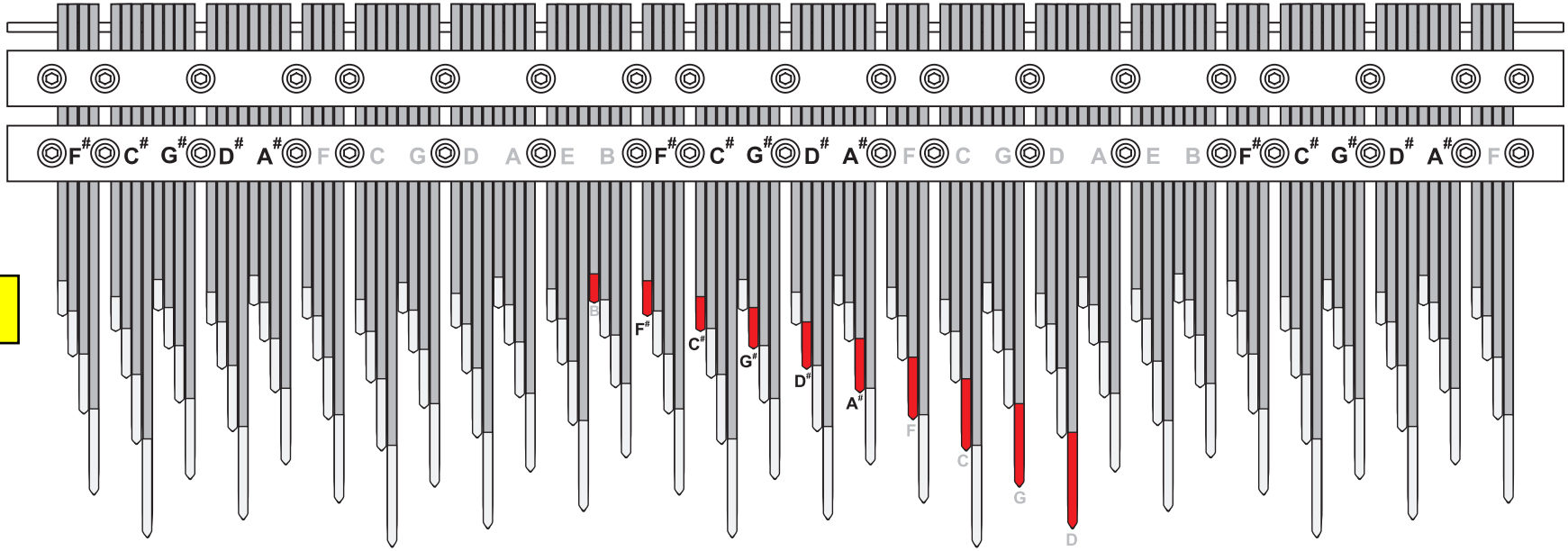
Example 1
fourths rising
from a low C

Cキーから順に
右へ４度進行




Example 2
fourths rising
from a low D

Dキーから順に
右へ４度進行



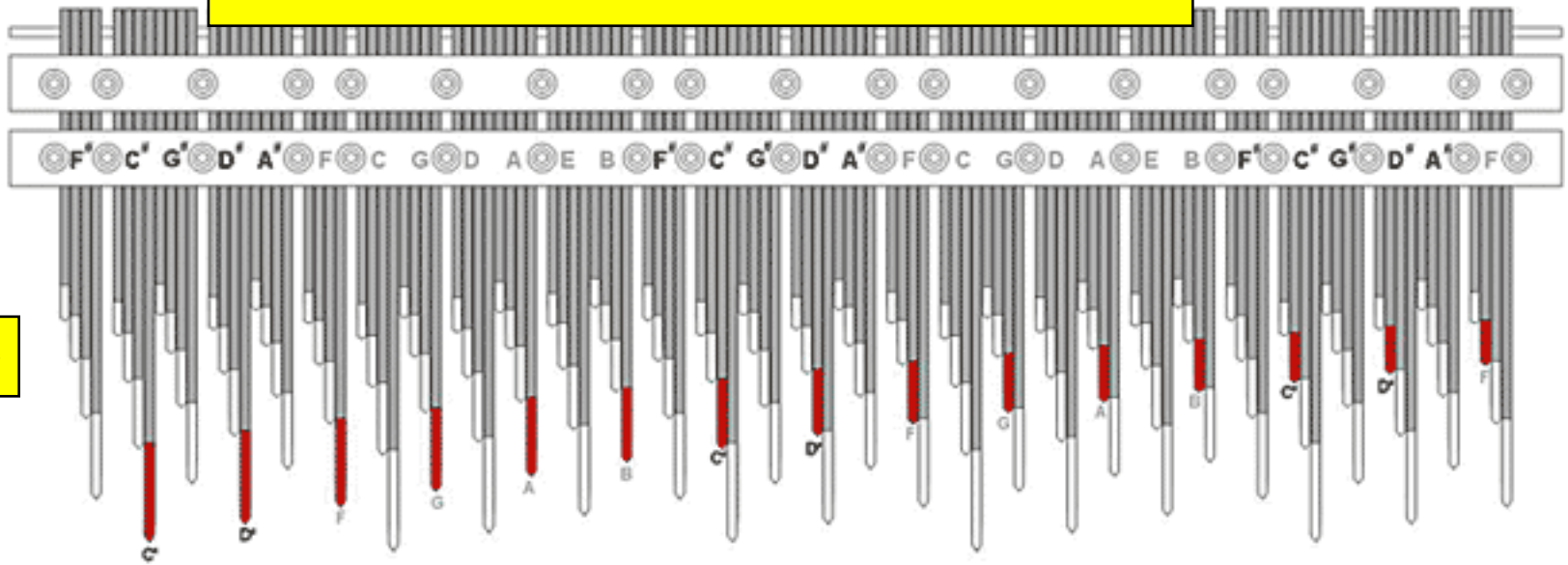
## The nearly horizontal rows always = whole tones

This allows either "do re me" or "fa so la ti" to be conviently played in a short, closely spaced, nearly horiz

一つとばしのキーは必ず全音の音程になっています。
どのキーであっても ” ドレミ ” あるいは ” ファソラシ ” を同じ要領で簡単に演奏できます。

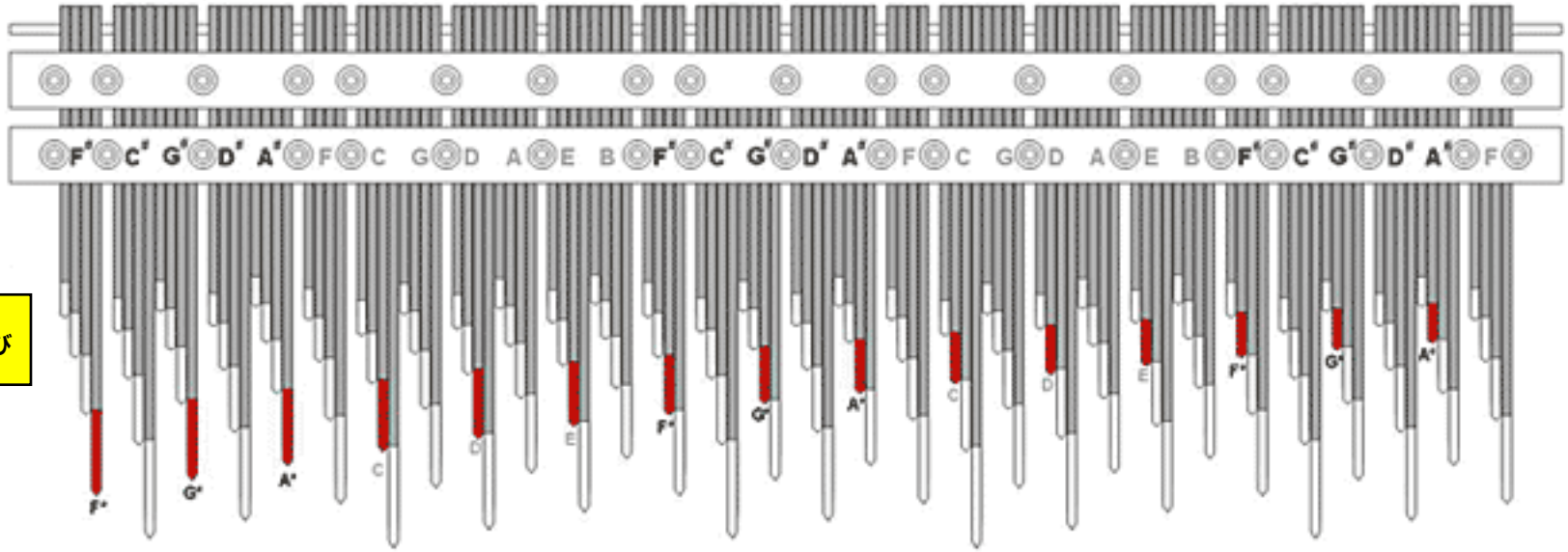
Example 1
whole tones
risingfrom a
low #C

C#から始めて
一つとばしに全音の並び




Example 2
whole tones
rising from a
low F#

F#から始めて
一つとばしに全音の並び

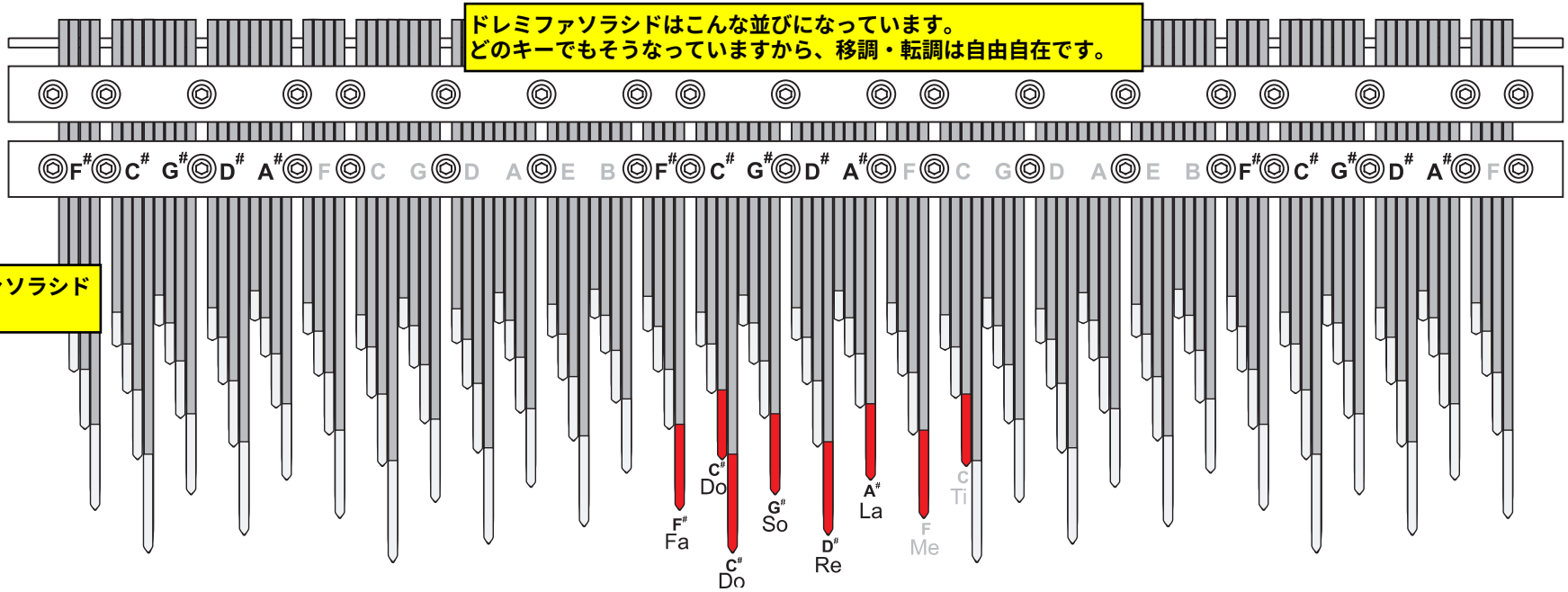


The pattern for the DO RE MI FA SO LA TI is always the same regardless of the range or key signature its played in. This greatly simplifies transposition and modulation of the scale.

ドレミファソラシドはこんな並びになっています。
どのキーでもそうなっていますから、移調・転調は自由自在です。

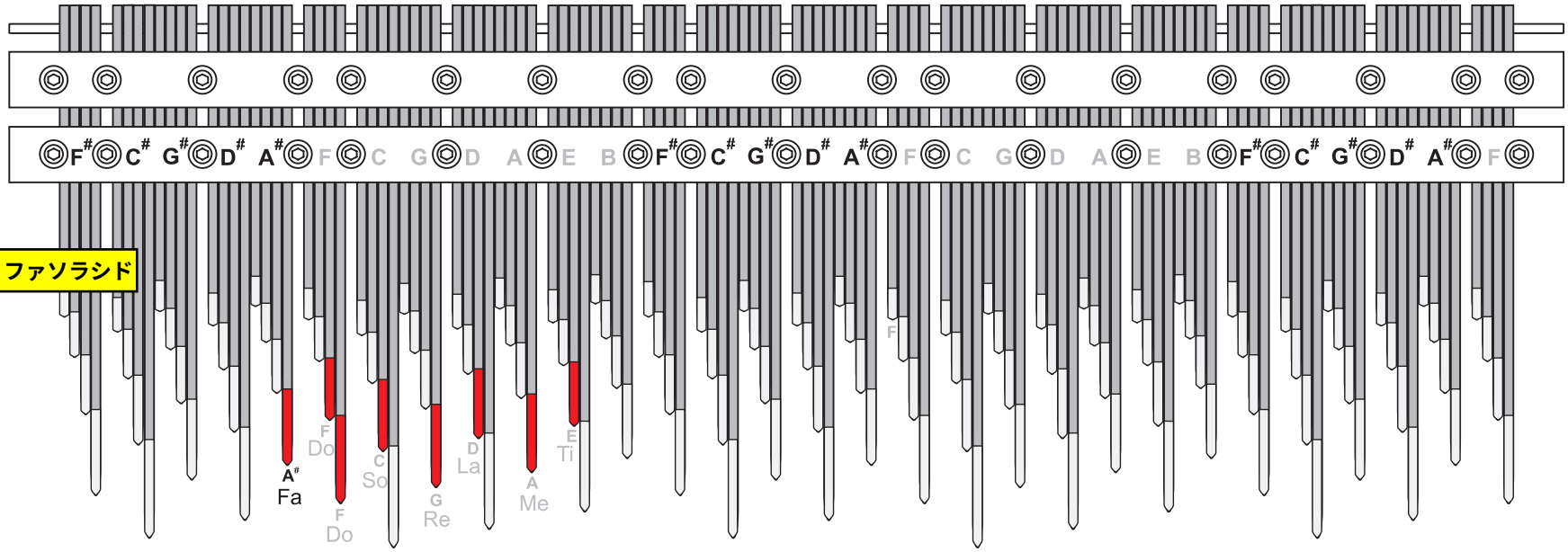
Example 1
DO on C#

C#のドレミファソラシド

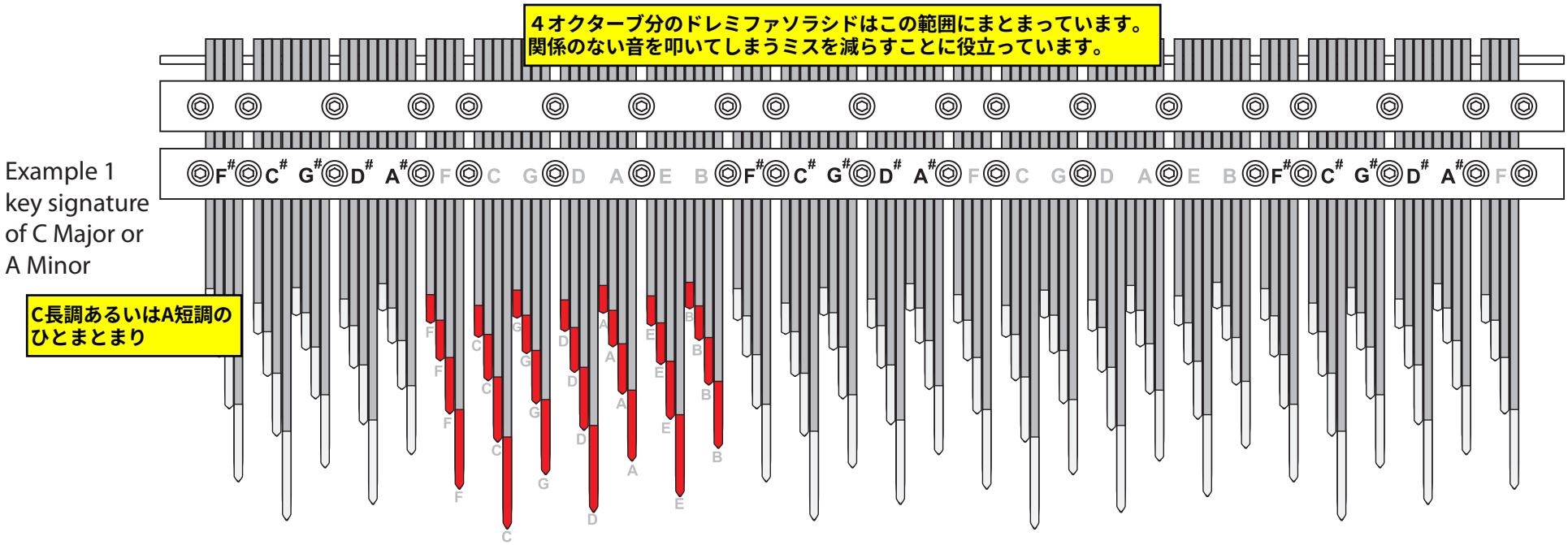


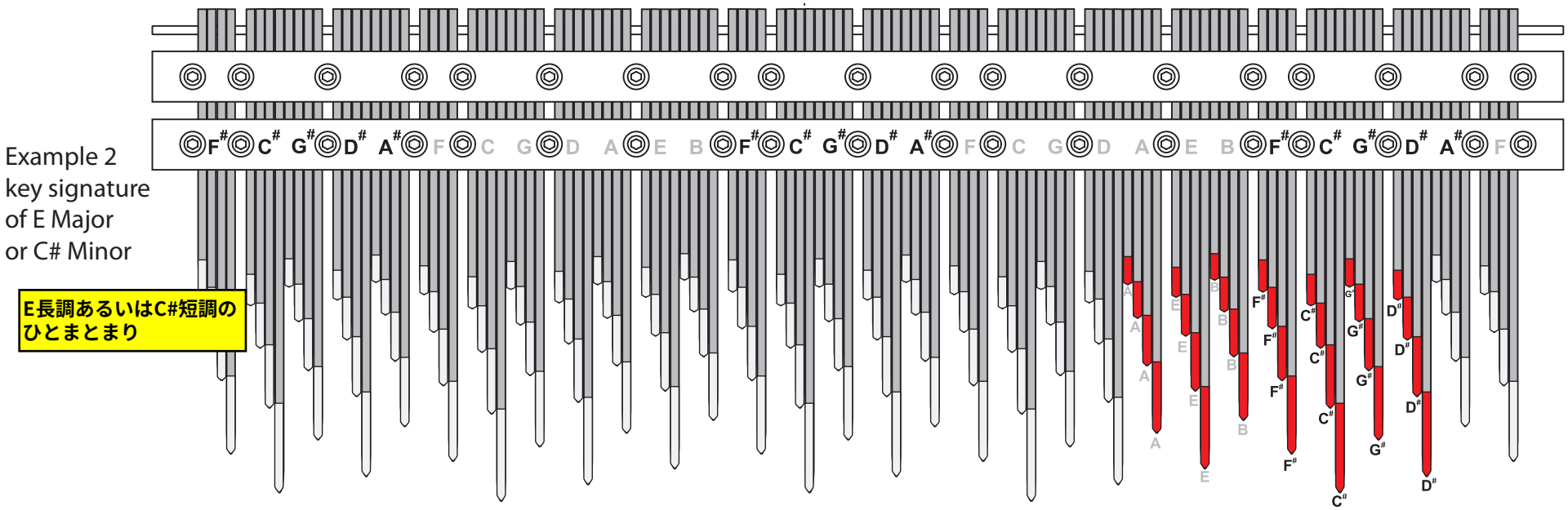

Example 2
DO on F

Fキーのドレミファソラシド



All the notes of a key signature are together in a block that excludes notes not part of the key signat
This makes is very easy to stay within a single key signature, or to avoid staying withing a single key signature.



THE LEFT AND RIGHT HANDS HAVE INDEPENDENT ACCESS TO ALL THE SAME NOTES OF A KEY SIGNATURE
This allows the two hands to play freely, without getting in each others way

そしてそのドレミファソラシドのまとまりは繰り返し並んでいますから、
左右の手が絡まることなく楽に演奏できます。

Example 1
Key signature
of C Major
or A minor
for the
two hands

C長調あるいはA短調の
ひとまとまり両手分

Left Hand

Right Hand

Example 2
Key signature
of E Major
or C# minor
for the
two hands

E長調あるいはC#短調の
ひとまとまり両手分

Left Hand

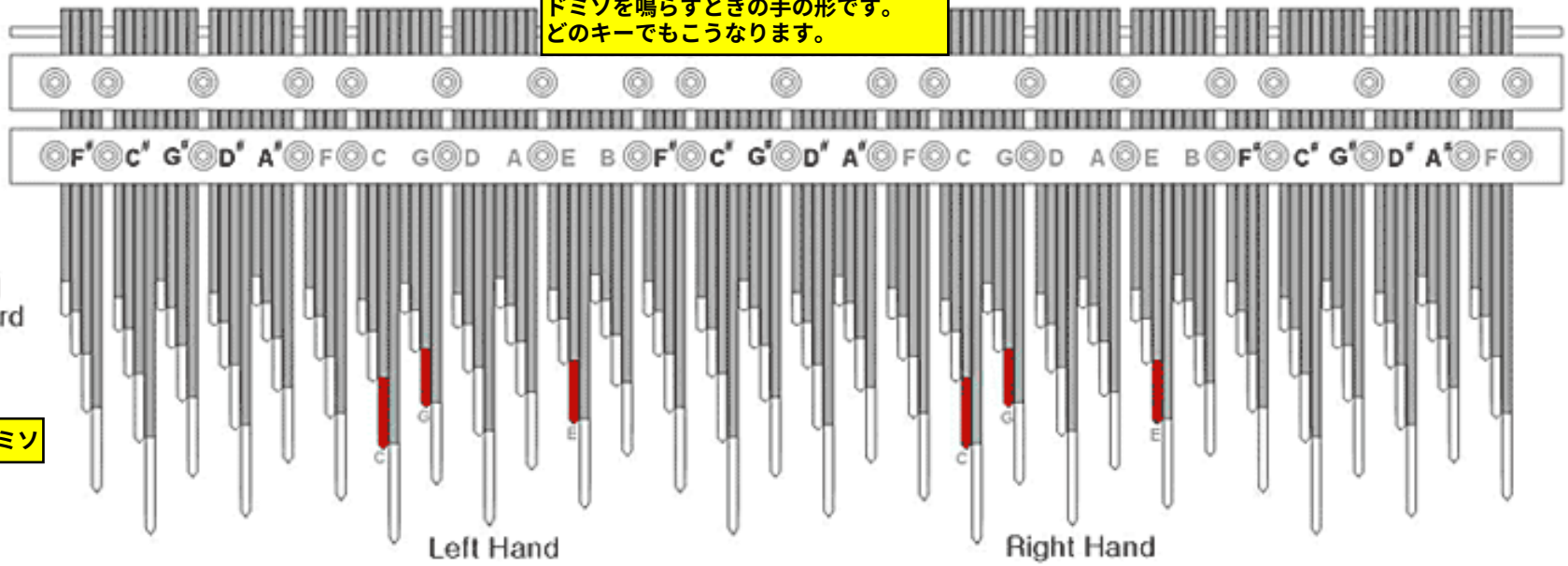
Right Hand

THE PATTERN FOR ANY TYPE OF CHORD IS ALWAYS THE SAME REGARDLESS OF THE ROOT
This vastly simplifies the playing of chords

ドミソを鳴らすときの手の形です。
どのキーでもこうなります。

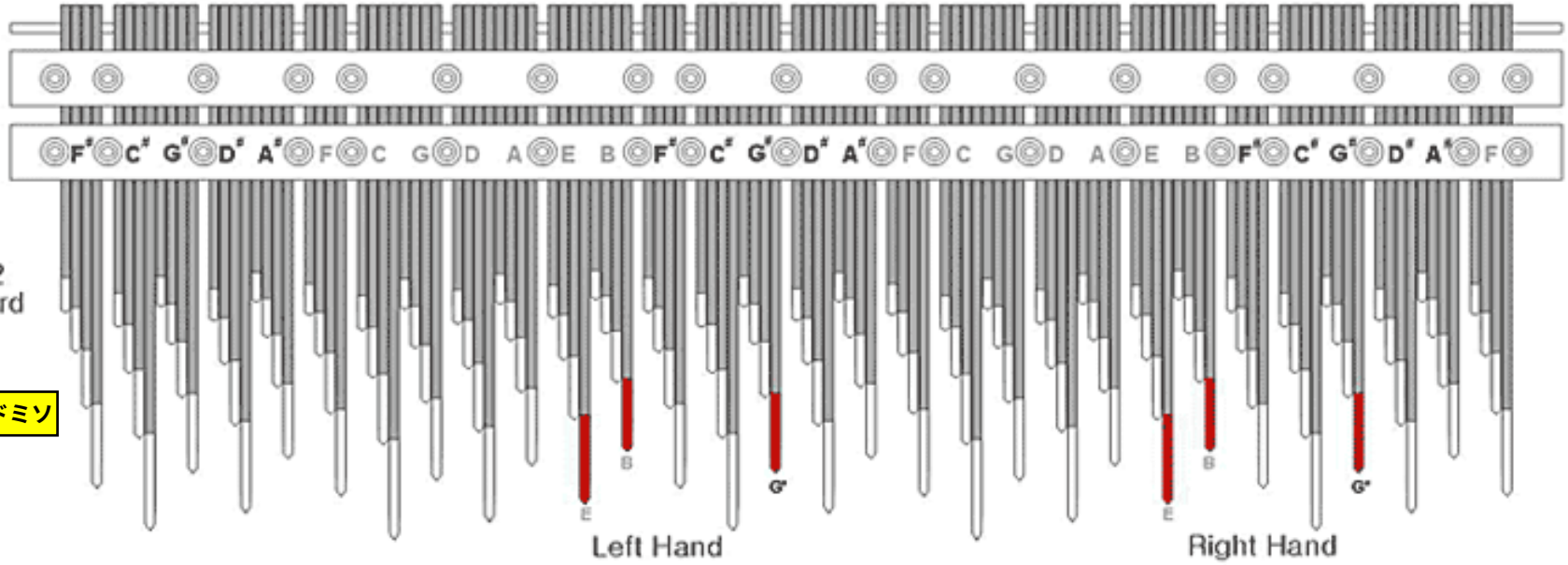
Example 1
Major chord
with root
of C

Cキーのドミソ




Example 2
Major chord
with root
of E

Eキーのドミソ



ALL THE OCTAVES OF THE NOTES IN ANY CHORD MAY BE PLAYED SIMULTANEOUSLY
This allows any voicing of a chord to be played with either hand

４オクターブ分のドミソ。
片手だけでオクターブの組み合わせを変えて、雰囲気を変えることができます。

Example 1
All the Octaves of the C Major chord

Cキーのドミソ。
４オクターブ分

Left Hand

Right Hand

Example 2
All the Octaves of the E Major chord

Eキーのドミソ。
４オクターブ分

Left Hand

Right Hand

THE V, I, IV CHORDS ARE ADJACENT TO EACH OTHER IN EACH KEY SIGNATURE
This makes common MAJOR chord progressions easy to play in any key signature

主要三和音Ⅰ、Ⅳ、Ⅴ―ドミソ、ファラド、ソシレ―はどれも同じ手の形で押さえて鳴らすことができます。
どのキーでもこの並びですから、コード進行が簡単です。

Example 1
all octaves
V chord
(the dominant)
key of C

Cキーの V ―ソシレ―

Left Hand　Right Hand

Example 2
all octaves
I chord
(the tonic)
key of C

Cキーの Ⅰ ―ドミソ―

Left Hand　Right Hand

Example 3
all octaves
IV chord
(the subdominant)
key of C

CキーのⅣ―ファラド―

Left Hand　Right Hand

THE III, VI, II CHORDS ARE ADJACENT TO EACH OTHER IN EACH KEY SIGNATURE
This makes common MINOR chord progressions easy to play in any key signature

残りのIII、VI、IIの和音を鳴らすときの手の形です。
どのキーであってもこのように並んでいます。

Example 1
all octaves
III chord
(mediant)
key of C

Cキーの III ―ミソシ―

Left Hand

Right Hand

Example 2
all octaves
VI chord
(submediant)
key of C

Cキーの VI ―シレファ―

Left Hand

Right Hand

Example 3
all octaves
II chord
(supertonic)
key of C

Cキーの II ―レファラ―

Left Hand

Right Hand