

About the Reader's Versions of the Grand Staff

RT-10

With Examples

Note Colors

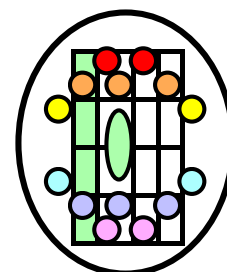
Sharps - #

Naturals

Flats - b

**#, b, x, bb
played on white
keys**

**From the Music
Innovators Workshop**



Introduction - A Reader's Version can be thought of as a next step to be taken following the completion of a musical composition. Composers typically write down their musical ideas in a form of musical shorthand called "traditional notation." The fact that this is a form of shorthand saves the composer a lot of time writing down his/her ideas. Unfortunately, this shorthand can be very difficult for some people to read rapidly enough to play at the appropriate tempo. It's as though the composer stopped writing just before he/she finished the job of making the music readable for the ones who have to read and play it.

The next step in the process of preparing a keyboard piece for the reader could be to modify the piece into a Reader's Version which makes small changes in the way the notation looks but makes very big changes for the reader. The version provides information in a readable format that is otherwise hidden in notes, key signatures and enharmonic codes of traditional notation.

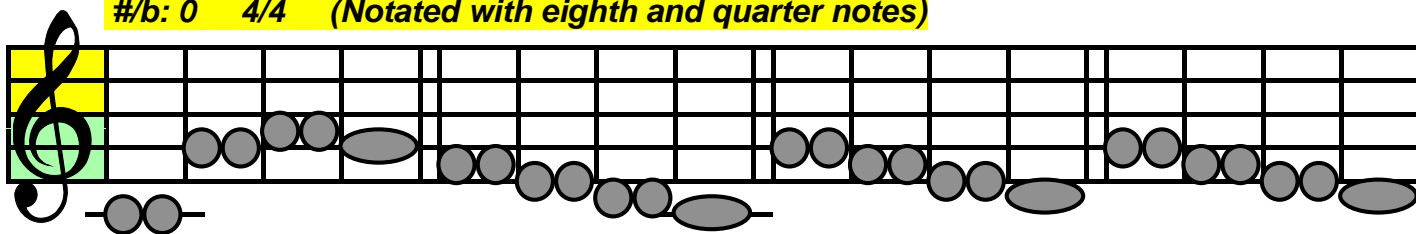
The Reader's Versions are notated on the grand staff (treble and bass clefs) and are compatible with the traditional notation that composers and arrangers use. These Reader's Versions of the traditional notation can easily be read by anyone that can read standard traditional notation. For those who want to become skilled at reading traditional notation, the Reader's Versions provide an excellent step in that direction.

About the Rhythm Format of the Reader's Versions - *The Reader's Versions use a TIMELINE FORMAT for the rhythm component of the notation. The Reader's Versions use colored highlights to positively identify the sharped and flatted notes. These colored highlights can't be used with traditional rhythm notation because with that notation, color is required to indicate rhythm (to show the difference between quarter notes and half notes). Because of this (and for other reasons as well), the Reader's Versions use a horizontal version of the the timeline format used for our key maps. This format works perfectly well and is easy to learn and to read. For the TIMELINE FORMAT, notes are stretched horizontally in proportion to the time that they take, in terms of beats. The musical beats on the staff are marked by single vertical lines placed across the staff.*

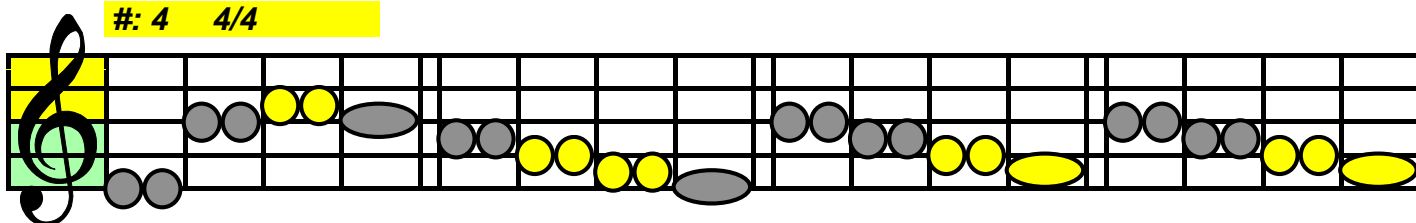
About Sharps, Flats, Double Sharps and Double Flats Played on White Keys - *For the sake of readability (our main objective), these notes are being notated as their enharmonic equivalents. This means that on the rare occasions that altered notes (b, bb, #, or x) are to be played on white keys, these notes are replaced by notes for the corresponding natural white keys and are colored gray, as are all natural notes. Example: When a B# occurs, the note is shown as a black (or gray) C.*

Twinkle, Twinkle Little Star - First Four Measures

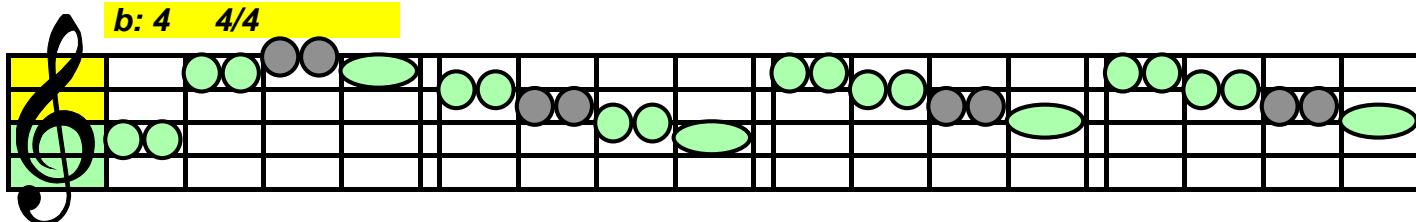
#/b: 0 4/4 (Notated with eighth and quarter notes)



#: 4 4/4



b: 4 4/4



We Wish You a Merry Christmas

Traditional English

Happily *b: 6 3/4*

We wish you a mer-ry Christ-mas, We wish you a mer-ry

The first line of musical notation is on a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The first two notes are highlighted in yellow. The melody consists of quarter and eighth notes. A single black key is used for the note G4 in the second measure.

Black keys can be easy to play.

Christ-mas, We wish you a mer-ry Christ-mas, and a hap-py new

The second line of musical notation continues the melody. It features a mix of quarter and eighth notes. Black keys are used for the notes G4 and F4.

year. Good tid- ings we bring to you and your

The third line of musical notation continues the melody. It features a mix of quarter and eighth notes. Black keys are used for the notes G4, F4, and E4.

kin. We wish you a mer-ry Christ-mas, and a hap-py new year!

The fourth line of musical notation concludes the melody. It features a mix of quarter and eighth notes. Black keys are used for the notes G4 and F4.

Charles Hart

All I Ask of You

from PHANTOM OF THE OPERA

Thoughtfully b: 1 4/4 Leadsheet Version

Andrew Lloyd Webber

No more talk of darkness, wild-eyed fears; I'm

here, nothing can harm you, my words will warm you. and calm

Let me be your freedom let daylight dry your tears, I'm

here, with you beside you, to guard you, and to guide you ...

The Way You Look Tonight

Dorothy Fields

from SWING TIME

Jerome Kern

Quietly # 2 4/4 Leadsheet Version including standard chord symbols.

Some- day when aw- when world I feel glow think-
 I'm fly low, the is cold. will a just ing

D A7 D A7

of you, And way look
 the you to- night ...

D G A7 D A7 D

The leadsheet can include standard chord symbols as well as the notated chords.

Bourree

from Suite in E Minor for Lute

J.S. Bach

Lightly #: 1 4/4

The first system of musical notation consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff begins with a treble clef and a yellow key signature. The bass staff begins with a bass clef and a light blue key signature. The notation uses a grid system with notes represented by circles (some yellow, some grey) and fingerings represented by grey ovals. The first staff has 12 measures, and the second staff has 12 measures.

The second system of musical notation consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff begins with a treble clef and a yellow key signature. The bass staff begins with a bass clef and a light blue key signature. The notation uses a grid system with notes represented by circles (some yellow, some grey) and fingerings represented by grey ovals. The first staff has 12 measures, and the second staff has 12 measures. The final two notes of the first staff are circled in red.

The third system of musical notation consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff begins with a treble clef and a yellow key signature. The bass staff begins with a bass clef and a light blue key signature. The notation uses a grid system with notes represented by circles (some yellow, some grey) and fingerings represented by grey ovals. The first staff has 12 measures, and the second staff has 12 measures.

Little Fugue in G Minor

Originally for Organ

J.S. Bach

With Vigor b: 2 4/4 Version 3

When music is notated on the compact grand staff, LEFT hand notes for Middle C and above have RED borders. (Notes for the RIGHT hand below Middle C also have red borders.)

Prelude No. 14

This piece is in 6 flats and is loaded with accidentals and double flats.

Performance Notice:

All of the notes (except the last one) are played by the RIGHT hand. The left hand simultaneously plays the same notes AN OCTAVE LOWER.

F. CHOPIN, Op. 28, No. 14

Allegro b: 6 4/4

*When music is notated on the compact grand staff, notes for the RIGHT hand below Middle C have **RED** borders. (LEFT hand notes for Middle C and above also have red borders.)*

Adagio Sostenuto # 4 4/4 R-Spl

Moonlight Sonata Excerpts

Beethoven

The first system of musical notation shows the beginning of the piece. The treble clef staff contains a series of eighth notes, while the bass clef staff contains a simple harmonic accompaniment of two notes per measure. The notes are color-coded: yellow for natural notes and grey for notes with accidentals.

The second system continues the musical notation. A text box on the right side of the system contains the following text: "This piece is in 4 sharps and is loaded with accidentals and some double sharps." The musical notation follows the same format as the first system, with color-coded notes and a simple bass accompaniment.

The third system of musical notation shows a more complex melodic line in the treble clef staff. A text box on the right side of the system contains the following text: "Here is a special Reader's Version using a modified traditional rhythm format that eliminates the need for color to distinguish between the quarter and half notes. Here, the half note has no stem and the whole note is a double half note." The musical notation uses this modified format, with color-coded notes and a simple bass accompaniment.

The fourth system of musical notation continues the piece, showing further development of the melodic and harmonic material. The notation remains consistent with the previous systems, using color-coded notes and a simple bass accompaniment.

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