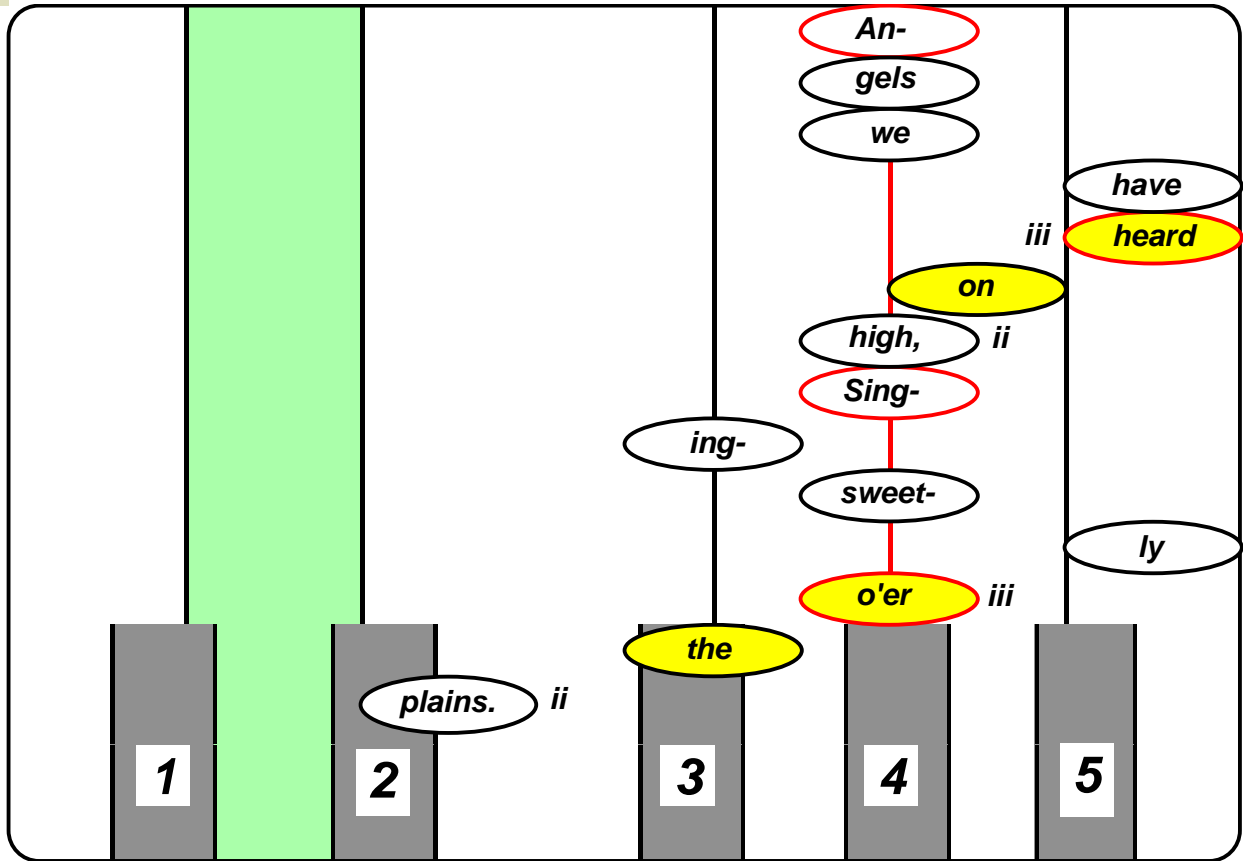


Introduction to the Music Innovator's Workshop

MIW-10

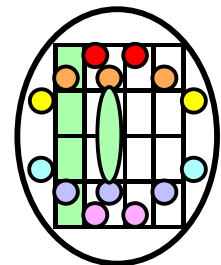
About Our Keyboard Notation, Instructional Materials, and Sheet Music



Key Diagram Format

(MIW Logo)

From the Music Innovators Workshop



From the Music Innovators Workshop LLC

Founded 1998 - continuing the research and development work begun in the 1960's

Location Fair Oaks, CA 95628

Nature of Activities Research, Development, Publication, Teaching

Field of Study Piano Graphics and Education

Areas of Concentration Innovative Keyboard Music Notation
Keyboard Basic Instruction

Thesis *Viewing music notation as a visual art form in its own right opens up musical art to possibilities that go beyond what has been accomplished by our amazing traditional notation. It is feasible to develop notation that shows PITCH in graphics that are directly proportional to the distance between the musical sounds and that show RHYTHM that is proportional to the timing of the sounds, along with significant COLOR graphics. The use of these graphics makes it possible to write notation that is quicker to learn, easier to read and play, and more pleasing and interesting to view.*

Summary of Research Results Decades of research based on experimentation and on experience with scores of students have resulted in the development of several notational formats and related instructional materials that provide effective options for learning and playing the keyboard with less stress and difficulty.

Brief Outline of Notational Formats Resulting From the Research **Key Diagram Format (KD).** Focused on providing keyboard notation for song melodies. The vertically oriented staff allows the notes to match the left/right movements of the the fingers on the keyboard. Notes are large enough to contain the song text. The five line vertical staff for each octave matches the locations of the black keys on the keyboard. Large notes match the actual physical width of the white keys on the keyboard. Notes for each of the 7 octave groups are identical except for the colored backgrounds that distinguish them from each other. Rhythm is indicated with color coding. Song text appears *INSIDE* of each note.

Key Map Format (KM). Similar to KD Format - staff is also vertically oriented, but more compact. This format is focused on beginning and intermediate keyboard players. Notes are much smaller than in the KD versions to save space. The notation is to scale, both for pitch and rhythm. Horizontal spacing of notes is proportional to the spacing of the musical sounds. Vertical length of each note is proportional to time. Rhythm is based on a timeline. The notes are easy to read and the notation is powerful enough to notate most of the classic keyboard literature. There is a unique place on the staff for every note of the chromatic scale.

Reader's Timeline (RT) Format of the Grand Staff. This is a more "reader friendly" format for the grand staff - focused on the needs of intermediate and advanced keyboard players. The rhythm is shown to scale on a timeline. Notes for white keys are white and notes for black keys are shaded black for b's; gray for #'s. With this format, the player doesn't need to learn to read the complicated key signature coding of the grand staff before playing advanced pieces. Double sharps and flats are notated as their natural enharmonic equivalents.

A piano keyboard, viewed from from left to right, is made up of the 7 octave groups shown here. Colored labels are placed on the keyboard identifying the keys with these colors.

The staff on the sheet music is colored with these colors, showing where to play the matching octaves on the keyboard.

The 7 Identical Octave Groups

Group 0 - White

Group 1 - Violet

Group 2 - Indigo

Group 3 - Blue

Group 4 - Green

Group 5 - Yellow

Group 6 - Orange

Group 7 - Red

H
i
g
h
e
s
t

K
e
y

Introduction

Stress Reduction. *One of the main objectives underlying this research is to reduce the high levels of stress experienced by many students when learning how to play the keyboard. STRESS REDUCTION has become one of the main focal points for our research.*

Progresion. *This unit illustrates how our keyboard notations, instructional materials, and sheet music progress from music for beginners on to a level where students are ready to read and play from advanced materials, including tradtional music notation.*

Matching. *The notation diagrams (sheet music) and labels placed on the keyboard are both colored the 7 colors of the rainbow to help the player match the notes in the notation with the matching keys on the keyboard. Graphically, these colors have the same effect as do the colors on contour maps showing elevations in progressively different colors.*

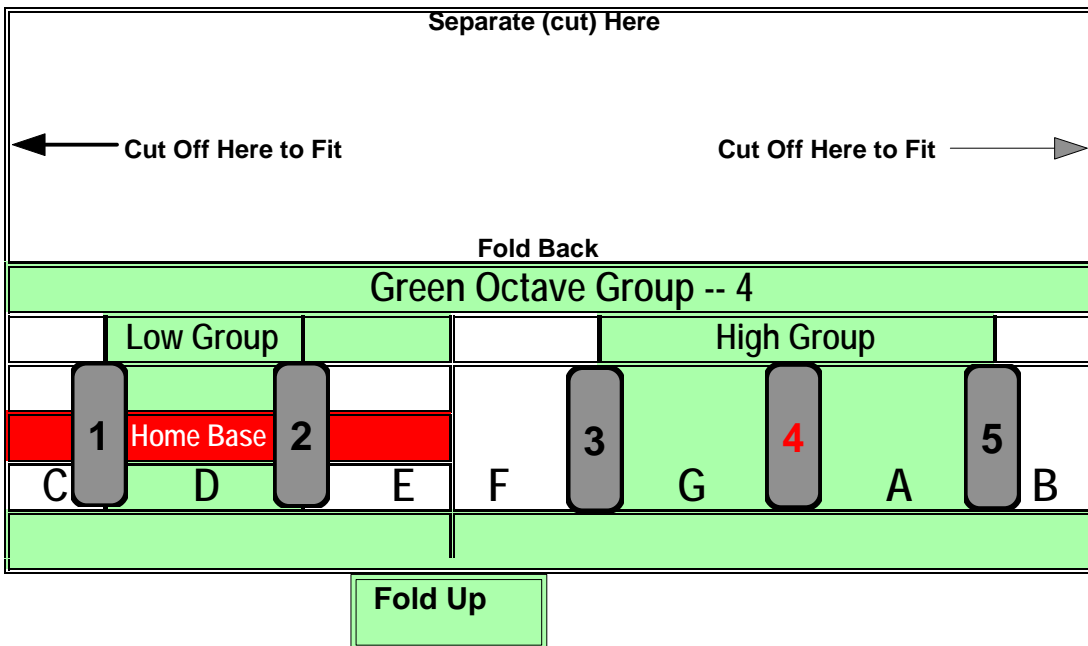
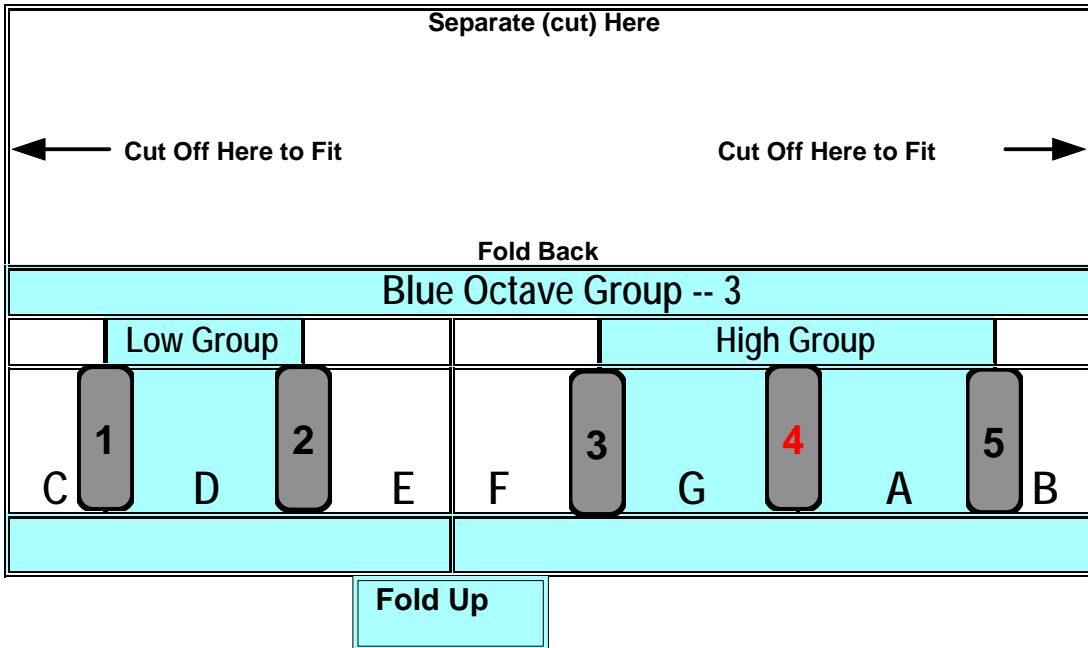
Labels. *The following page shows examples of two of the seven colored labels that are placed on the keyboard so that the beginning player can match the notes with the matching octave groups on the keyboard. (For those who have problems with color vision, the colored labels and the key maps are labeled with the standard octave numbers from 1 to 7 for the octave groups, from low sounds at the left end of the keyboard to the high sounds at the right.)*

Colors. *With regard to the colors of the notes, color coding is used extensively on our maps and diagrams. Notice that the same color is used for a varity of purposes - determined by the contexts in which they appear. The meanings of these color codes are fully described in our units explaining each notation version.*

About the 3 Notational Formats. *The pages that follow present a sampling of our three notational formats with some explanatory comments. These comments are intended to clarify major notational details but are not extensive enough to provide a complete picture of how the notations work. Other units, however, are available to fill in the details.*

Octave Group Labels

These are two of the 7 labels used for the full keyboard. The green label is placed at the center of the keyboard. The C of this group is "Middle C." The labels must be printed at a size that matches the size of the keys on the keyboard. These labels, standing upright, are slipped behind the black keys of each appropriate octave group on the keyboard. The labels remain semi-permanently on the keyboard until no longer needed by the student.



The five black keys of each octave group are given "addresses" in addition to their standard names. From left to right, the addresses are (as shown), 1, 2, 3, 4, and 5. In our music, we refer to these keys by their addresses rather than by their standard names - for clarity and simplicity.

Progressive Nature of the Notation Formats - Our Notation comes in three basic formats; Key Diagrams, Key Maps, and RT Grand Staff (RT = Reader's version on a Timeline). These formats are progressive in nature. The KEY DIAGRAMS are the easiest to learn and are suitable for notating songs and other simple melodies. (See the Key Diagram on the next page.)

KEY MAPS are also easy to learn and read, but also are suitable for notating a broad variety of advanced pieces and are more compact on the page. The RT GRAND STAFF NOTATION introduces the traditional grand staff in a version that is much easier to learn than the standard version of this notation. After learning to read the RT format, a student can progress to reading the traditional grand staff notation with a minimum of additional effort. Thus, students progress through all of these versions as their playing and reading skills develop over time.

Because key diagrams and maps are the easiest to learn and read, they are the most suitable for beginners, though the key maps are also suitable for notating advanced pieces. The RT Grand Staff formats are called READER'S VERSIONS because they are versions of the grand staff that we have modified to make more READER FRIENDLY - easier to learn, easier to read.

KEY DIAGRAMS AND MAPS are notated on vertical staves derived from the 5 black keys of each octave group of the keyboard (from C up to B). This type of notation is sometimes referred to as "piano roll notation" because of its resemblance to the music rolls of the old-fashioned player pianos, with their punched holes for the keys to be played. Beginners learn to match the keys on the keyboard with their notes on the key maps with very little effort.

About Learning to Play the Keyboard - Learning to play the keyboard is difficult and full of challenges - physical, mental, and emotional. Learning to read and play the keyboard from traditional notation is especially difficult and full of challenges. We have seen over and over again that these COMBINED CHALLENGES are just too much for many students. Hence, the enormous dropout rate for piano students.

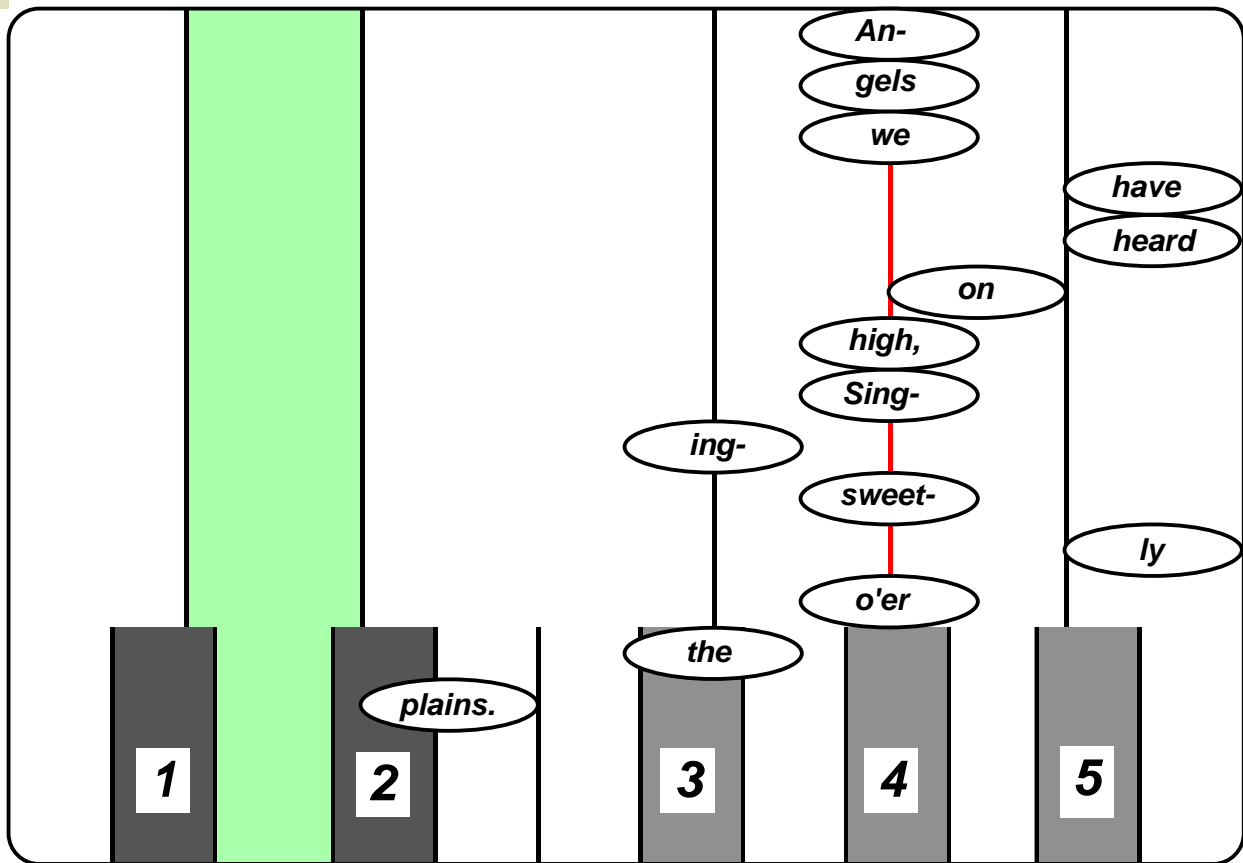
Learning to play the keyboard while AT THE SAME TIME learning to read traditional notation is just too much of a challenge for many students! If the goal is to learn to play from traditional notation, it can be postponed until the student first has gained a reasonable amount skill at PLAYING the keyboard.

A Special Key Diagram Format for Beginning Students

The pages in this special format for beginning students are designed to be cut out and placed upright behind the black keys (but in front of the labels shown on the previous page) to show the direct connection between the notes and the keyboard. (Of course, they can also be placed on the piano's music rack.) The cutouts are sized to fit the standard keyboard. The rules are simple. The notes in the spaces are played on the white keys and the notes on the vertical lines are played on the black keys. Familiar tunes are used that most students will likely already know. Therefore it has not been necessary to show the rhythm notation in this special beginner's format.

Joyfully #: 4 Beats: 4

Start here (key 4 - G#)



These diagrams are sized so that the width of each note matches the width of the white keys on the keyboard - so that the notes lie directly above the keys to be played. This arrangement also places the notes for the black keys directly above the black keys to be played.

The next page illustrates the special VMI Vocalized Melodic Intervals code that has been developed to help beginners (as well as visually impaired and blind) students get off to a relatively easy start. This VMI code provides a means of dictating melodies (not including rhythm) to students so that they can watch the movements of their fingers and hands on the keyboard while playing. The single syllable vocalized codes for nearby white keys are UP, DOWN, GO (same key again), SKIP (up to 2nd white key), and SKOOP (down to the 2nd white key). Codes for the black keys are their "addresses" (1234 and 5). Codes for distant white keys are their names (ABCDEF and G). As it turns out, most movements are to the nearby keys - which are easiest to deal with.

Key Diagram Format - It's a Small World

Lively b: 1 Beats: 4 LH RH Version: v10F VMI

C	D	E	F	G	A	B	C
VMI pitch codes are optional.						VMI text is also optional.	
1	2		3	4	5		
VMI Code						VMI	
G		1		iii (Right Hand)		G	
o		a		small		go	
>>		world		af-		skip	
v>				ter		skoop	
o				all,		up	
o				It's		go	
o				a		go	
5				world		5	
v>				small		skoop	
o				af-		up	
o				ter		go	
o				all,		go	
o				It's		go	
o				a		go	
>>				world		small	
v>				af-		skip	
5				ter		skoop	
o				all,		5	
o				It's		go	
v>				a		go	
v>		(Left Hand)		world		go	
small,		3 ii		a		small	
>>		small,		It's		skip	
v>		ii		world.		skoop	
		world.		iv		5	
						go	
						go	
						down	
						down	
						lo C	
						skip	
						up	

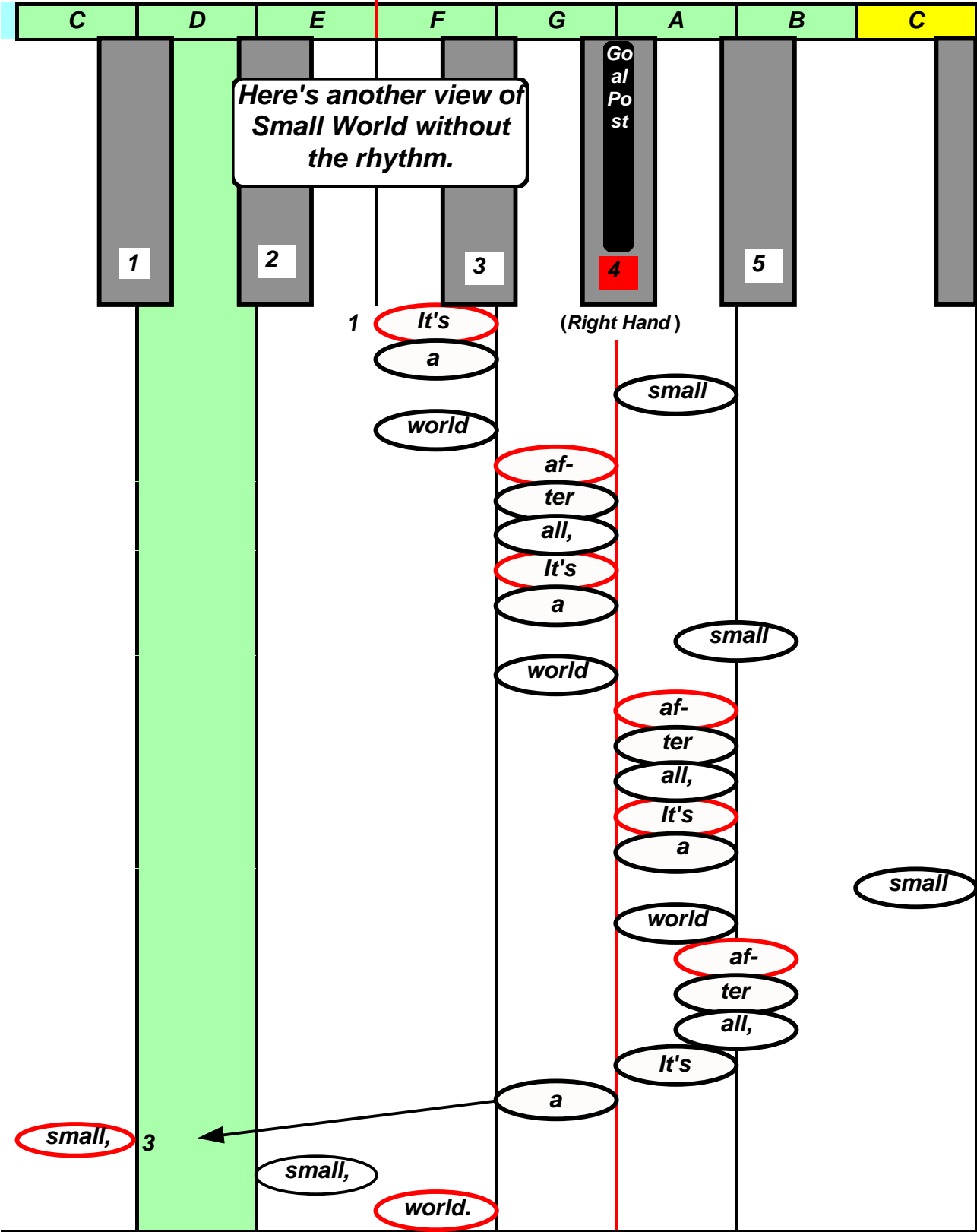
The first note of each measure has a red border.

Here's a key diagram in a full-page format - with rhythm and VMI codes. Most students can play the melody of a song like this within the first several lessons - if they already know the tune. (Learning to read the rhythm notation comes later.)

Key Diagram Format - It's a Small World

Lively b: 1 Beats: 4 LH RH

Version: v10F



This completes our brief introduction to the key diagrams. The next few pages will introduce you to our key maps. These key maps are more compact than the key diagrams, which makes it possible to put a great deal more music on a single page.

In addition, the key maps are TRUE SCALED, which means that pitch is visually scaled to the actual sound intervals and the rhythm is visually scaled to the number of beats (and/or fractions of a beat) that the note requires for performance.

Key Map Format - Elementary

The key maps are built on the same basic pattern as the keyboard diagrams, but in a more compact format. The black keys are represented by the vertical staff lines as in the diagrams, but are arranged so that the horizontal spacing of the notes is scaled to match the spacing of the sounds. **Rhythm on the key maps is on a timeline** so that the visual length of the note tells how long to hold it. The thin horizontal lines across the staff mark the beats. The heavier horizontal lines mark the measures. The VMI codes can be included as an option (as shown here).

Joyfully *b: 1* Beats: 4

Version: vRH VMI

<p>Key map for the first phrase. It consists of a 4-measure staff with 5 lines. Notes are represented by circles of varying widths. A yellow vertical bar is on the right. VMI codes (A, o, o, >>, o, 5 v, o, v, >, >>, vv, v, v, >>, vv, v, v, >>, o, o, o, >>) are on the left.</p>	<p>Key map for the second phrase. It consists of a 4-measure staff with 5 lines. Notes are represented by circles of varying widths. A yellow vertical bar is on the right. VMI codes (C, 5 v, o, v, >, >>, vv, v, v, C, >, v, 5, v, 5, >, 5, v, v, v) are on the left.</p>	<p>Key map for the third phrase. It consists of a 4-measure staff with 5 lines. Notes are represented by circles of varying widths. A yellow vertical bar is on the right. VMI codes (A, 5 v, v, v, >, C, o, F, >, >, 5, v, v, v, o) are on the left.</p>
<p>An-gels we have heard, on high, Sing-ing sweet-ly o'er the plains, And the moun-tains</p>	<p>in re-ply, E-cho-ing their joy-ous strains: Glo-</p>	<p>ri-a, in ex-cel-sis De-o.</p>

Key Map Version 5FC

One of many enhancements available by using color as an integral part of the notation is illustrated by the 5FC version. This version focuses on the 5-finger positions included in melodies. It identifies succeeding 5-finger groups of notes by a change in color. Notes that don't belong to a 5-finger group remain white. Contrasting colors are chosen to identify each group. The actual colors chosen are meaningless. It is the CHANGE in color that alerts the player to move the hand to a new position (and stay there until there is another color change).

Joyfully *b: 1* **Beats: 4**

Version: vRH 5FC

An-gels
we
have
heard,
on
high,
Sing-
ing
sweet-
ly
o'er
the
plains,
And
the
moun-
tains

in
re-
ply,
E-
cho-
ing
their
joy-
ous
strains:
Glo-

ri-
a,
in
ex-
cel-
sis
De-
o.

Key Map - 2-part Version

This page shows a key map at the middle of the piano with the melody in the green octave and the left hand playing a 2nd part in the blue octave. The LH is assigned to the bass notes (below Middle C). The RH plays the other (treble) notes. The vertical bar between Octave Groups 3 and 4 visualizes this division between the bass and treble notes.

All of our notation formats use the standard finger numbers, 12345 with the 1 standing for the thumbs. When fingering is shown on key diagrams and maps, the number is always placed next to its note (NOT above or below) to avoid confusion over which note the finger number is marking.

Joyfully b: 1 Beats: 4

Version: v5FC

Key map for "Joyfully" (b: 1, Beats: 4). The diagram shows two octaves of a piano keyboard. The left hand (LH) plays notes in the blue octave (below Middle C), and the right hand (RH) plays notes in the green octave (above Middle C). A vertical bar separates octave groups 3 and 4. Notes are colored red (LH) and green (RH). Fingerings are indicated by numbers next to notes: 3, 3, 5, 2, 1, 2.

An-
gels
we
have
heard,
on
high,
Sing-
ing
sweet-
ly
o'er
the
plains,

Key map for "Version: v5FC". The diagram shows two octaves of a piano keyboard. The left hand (LH) plays notes in the blue octave (below Middle C), and the right hand (RH) plays notes in the green octave (above Middle C). A vertical bar separates octave groups 3 and 4. Notes are colored yellow (LH) and green (RH). Fingerings are indicated by numbers next to notes: 4, 1, 2, 5, 2.

And
the
moun-
tains
in
re-
ply,
E-
cho-
ing
their
joy-
ous
strains:

Key Map - Moonlight Sonata - Conclusion

This beginner's arrangement is in Beethoven's original key of C# minor (4# plus B#). It uses both hands but, mostly, only one hand at a time. In this version of the notation (vP), the notes with pink fill are played by the left hand.

The image displays two piano key maps for the conclusion of Moonlight Sonata. Each map consists of a grid of 88 keys (8 octaves) with colored vertical bars indicating fingerings: cyan for 3, green for 4, and yellow for 5. The left map covers measures 3, 4, and 5. The right map covers measures 2, 3, and 4. Pink-filled circles and ovals indicate notes to be played by the left hand (vP). White circles and ovals indicate notes for the right hand. A text box in the center states: "On key maps, pink fill is often used to show which notes are to be played by the left hand (vP)." The word "Silent" is written vertically on the right side of the second map.

Key Map - Leadsheet Format

Key maps for songs are often notated in a leadsheet format, for which they are well suited, showing song text, notated melody and chords in one compact unit. The notated triad chord symbols are shown in the blue octave group with pink shading to identify the root of each triad. Standard modern chord symbols are shown as well.

Joyfully *b: 1* **Beats: 4** Version: vLS Cds CS Traditional French Tune

The leadsheet format shows the melody and chords for the song "Joyfully". The first system (measures 1-12) features a melody starting on F4, with chords F, C, F, C, F, C, F, C, F, C, F, Dm. The second system (measures 13-24) features a melody starting on Dm5, with chords Dm, C, F, C, F, C, Dm, Gm7, C. The lyrics are: "An-gels we have heard, on high, Sing-ing sweet-ly o'er the plains, And the moun-tains in re-ply, E-cho-ing their joy-ous strains: Glo-".

At the start of chord instruction, our students learn to play chords entirely within the blue octave (C3 to B3). This keeps up/down left hand movements to a minimum, and greatly speeds up the student's ability to play the chords.

Key Map - Intermediate Level - 2 Part Arrangement

**The pink notes are played by
the left hand.**

Joyfully *b: 1* **Beats: 4** *Version: vP* **Traditional French Tune**

	<p>An- gels we have heard, on high, Sing- ing sweet- ly o'er the plains, And the moun- tains</p>		<p>5 in re- ply, E- cho- ing their joy- ous strains: Glo- --- --- --- --- ---</p>
--	--	--	---

Briskly #: 4 Beats: 4 vP (LH plays Pink notes)

Note: Hands are crossed.

Note: End of crossed hands.

Key Map - Advanced Level
 This advanced page is from a piano arrangement of J.S. Bach's Toccata and Fugue in D minor for organ.

This completes the brief introduction to our key maps. The concluding pages introduce our enhanced versions of the grand staff. We call them our RT versions - "Readers Versions of the Grand Staff on a Timeline".

Readers Version. The term, "Readers Version," implies that the notation is designed for those who READ and PLAY the music rather than for those who compose and WRITE the music. The early developers of the grand staff, by necessity, designed the shorthand notation to be as easy as possible to WRITE by scratching out notes on a parchment scroll (or on paper when it later became available) using a quill pen or similar crude writing instrument. This shorthand notation makes a lot of sense if you're a composer like Bach and have tens of THOUSANDS of notes to write in a limited time frame. But times have changed. Humanity can now have notation that makes it easier for PERFORMERS to learn and play - even if it takes a bit more effort on the part of the music creators.

Benefits of the Timeline. The RT notation modifies the grand staff to be easier to learn and read in several ways. First, the notes of the grand staff are placed on an easier to learn and read timeline that visually shows the actual length of each note in terms of beats (as in the key map notation). This eliminates the need for the complicated code now used for notating rhythm, but preserves the pitch notation of the grand staff. This change unlocks the grand staff from a huge impediment to using color. This impediment is the fact that color (black and white) must presently be used to indicate time values. With this impediment to using color removed by the timeline, we can now use color in the notes to make them vastly easier to read.

Sharps and Flats Identified. The improvement in note reading comes from our newfound ability to distinguish sharps, flats, and naturals from each other by color. We have chosen to use the following colors for the faces of the notes: natural, WHITE; flats, shaded BLACK; sharps, shaded GRAY. (Other colors could be used for this purpose, but these colors make it possible to continue to print sheet music with black and white printing equipment.) You will find additional uses for color illustrated on the following pages.

RT Instructional Version - on a Timeline

This large note instructional version begins with easy songs on the treble staff notated with timeline rhythm notation. Natural notes are white; flats are shaded black; sharps are shaded gray. Two versions are shown on facing pages. A version without text is shown with the VMI codes to help the student get started. (VMI - vocalized melodic interval codes described on an earlier page). The facing page shows the song with text and the 5FC colors to help with fingering.

If You're Happy and You Know It

Traditional American Game Song

L. Smith

Lively (swing it) Beats: 4 b: 1 vVMI

The first line of musical notation is on a treble staff with a 4-beat timeline. The notes are: C4 (white), F4 (shaded black), G4 (white), A4 (white), B4 (white), C5 (white), D5 (white), E5 (white), F5 (white), G5 (white), A5 (white), B5 (white), C6 (white). The timeline rhythm notation below the staff is: C F v > > VC.

The second line of musical notation is on a treble staff with a 4-beat timeline. The notes are: G4 (white), A4 (white), B4 (white), C5 (white), D5 (white), E5 (white), F5 (white), G5 (white), A5 (white), B5 (white), C6 (white), D6 (white), E6 (white), F6 (white), G6 (white), A6 (white), B6 (white), C7 (white). The timeline rhythm notation below the staff is: G v > > 5 vD 5.

The third line of musical notation is on a treble staff with a 4-beat timeline. The notes are: C4 (white), D4 (white), E4 (white), F4 (white), G4 (white), A4 (white), B4 (white), C5 (white), D5 (white), E5 (white), F5 (white), G5 (white), A5 (white), B5 (white), C6 (white), D6 (white), E6 (white), F6 (white), G6 (white), A6 (white), B6 (white), C7 (white). The timeline rhythm notation below the staff is: v v v >> v v v v > >

This facing page has a lead sheet format, showing the melody, the song text, and the chord symbols. (Some players will be advanced enough to play the chords, others will not.) Note that this 5FC coloring works as well on the grand staff as it does on the key maps. Note also that when 5FC coloring is used on a melody, the tagging of flats and sharps is changed from fill color to border color. In this case flats have a green border and sharps have a red border.

If You're Happy and You Know It

Traditional American Game Song

L. Smith

Lively (swing it) Beats: 4 b: 1 vLS 5FC

C7 F C7

If you're hap-py and you know it, clap your hands. If you're

F Bb

hap-py and you know it , clap your hands. If you're hap-py and you know it, then you're

F C7 F

face will sure-ly show it, If you're hap-py and you know it, clap your hands.

RT Version - Angels We Have Heard on High

Joyfully *b: 1* Beats: 4 vLS Cds CS

Traditional French Tune

An- gels we have heard, on high, Sing-ing sweet-ly o'er the plains,

F C F C F C F

And the mount-tains in re-ply, Ech-o- ing their joy- ous strains:

Dm C F C F C F

Glo- --- --- --- --- ri- a

F Dm G7 C F Dm C

in ex- cel- sis De- --- --- o.

F C F C F C F

Angels We Have Heard on High

Joyfully *b: 1 Beats: 4 vLS 5FC Cds CS*

Traditional French Tune

An- gels we have heard, on high, Sing-ing sweet-ly o'er the plains,

F C F C F C F

And the mount-tains in re-ply, Ech-o-ing their joy-ous strains:

Dm C F C F C F

Glo- --- --- --- --- ri- a

F Dm Gm7 C F Dm C

in ex-cel-sis De- --- --- o.

F C F C F C F

RT Version - on a Timeline

Minuet

From the Third French Suite

Page 1

J.S. Bach

Poco Allegro #2 3/4



Note - When the grand staff is used (without the large separation between the treble and bass staves of the typical piano staff): bass notes above B and treble notes below middle C have red borders.

RT Version - Melody With Chord Symbols

Quietly With Expression *b:2* *Beats: 3* *vLS Cds CS* *Franz Gruber & Joseph Mc*

Si- -- lent night, Ho- -- ly night, All is

Bb *F*

calm, all is bright; Round yon Vir- -- gin

Bb *Eb*

Mo-^{ther} and Child; Ho- ly in-^{fant} so ten-^{der} and

Bb *Eb* *Bb*

"Moonlight Sonata"

Adagio Sostenuto

#: 4

Beats: 4

MM: 52

L. van Beethoven

(+8va = Also Play one octave lower)

All notes for the Left Hand are shown with red borders.

The +8va's (meaning "also play 8va lower") are used simply to save space on the page.

About Our Instructional Materials - Our Instructional Materials are focused on beginning through intermediate levels of study and playing. This encompasses two to four years of study for the average student. These materials do not cover advanced levels of study, as we expect the advanced levels of study to be accomplished using traditional notation. On the other hand, we have not hesitated to provide key map versions of advanced pieces in our collections.

We have developed preparatory instructional materials based on the KEY DIAGRAMS and MAPS and have developed other instructional materials based on the READER'S VERSIONS of the grand staff. These materials provide substantial beginning and intermediate keyboard instruction using the advantages provided by notations that are relatively easy to learn and read.

As with most keyboard instruction, these materials are intended to be used with the help of a COMPETENT TEACHER or coach. Our instructional materials provide a lot of detail, lots of exercises, and graded pieces to play - but they simply don't do the job by themselves. We encourage anyone using these materials to find a competent teacher or coach for guidance through the very long process of becoming a well educated pianist.

The KEYBOARD PREP SERIES (PK) is based on the keyboard diagrams and key maps. At the beginning it places great emphasis on the keyboard itself. It provides terminology for all of the physical aspects of the keyboard and provides a firm basis for locating all of the keys while looking up at the sheet music. It focuses on learning to read and play single note melodies using both hands and on gaining the physical skills necessary to play skillfully and comfortably. It focuses equally on learning to read and play both pitch and rhythm accurately. There are many exercises, but most of the learning is focused on learning to play songs and other melodies from our collections of children's literature and other classics.

In the CHORD PREP SERIES (PC) the instruction advances to playing two or more notes at the same time. The focus is on playing melodies with the right hand and chords with the left hand. The music continues to be based on the key map notation. Three-note chords (triads) are emphasized. This series prepares students to play from key map lead sheets that contain both the notated key map chord symbols and the standard chord symbols used in popular music.

The GRAND STAFF PREP SERIES (PG) is designed to help students add traditional grand staff notation to their developing skills at playing the keyboard. The notes are placed on the grand staff (treble & bass clefs) but rhythm continues to be based on the timeline notation used for the key maps. Natural notes are WHITE; Sharps are shaded GRAY; and flats are identified with BLACK shading. Key signatures simply show the number of sharps or flats in the scale of the piece because all #'s and b's are clearly identified by the note color. - Key signature for Key of A: "#: 3". Key signature for Key of Ab: "b: 4".

Contents of Our Sheet Music Collections and Pieces -

A large part of our development effort has gone into notating public domain musical collections and individual pieces, using the versions of notation that we consider most useful. These pieces demonstrate the viability of the notational versions as well as provide playable versions of a great variety of wonderful musical literature. We have developed nearly a thousand pages of instructional materials and have converted several thousand pages of piano music into the three notational formats described in these pages.

Our Take on Traditional Notation - *Traditional notation was developed by composers so that they could record their compositions for themselves and others. It needed to be compact, workable, and easy to write down. Indeed, it reaches these goals very well. It is one of the marvels of civilization and greatly to be treasured. It needs to be preserved, but for the keyboard it also needs to be supplemented with more-readable versions, as with the versions we have been developing.*

Our versions are presented with the GREATEST RESPECT for the marvel of traditional notation. It is an essential tool for musicians playing the classics and for many others as well. We understand that for many musicians, an important goal is to be able to read and play from traditional notation with ease and skill. We also believe that lessons based on our versions of the notation PROVIDE A DIRECT AND EFFECTIVE PATH toward that goal. We hope and expect that many who opt to use of our versions will go on to LEARN TO READ AND PLAY FROM TRADITIONAL NOTATION as well.

Summary

The MUSIC INNOVATORS WORKSHOP (MIW) is a musical research and development project. It was founded in 1998 by a retired industrial engineering educator with a degree in music to explore the possibilities of making the PIANO (and all keyboard instruments) EASIER TO LEARN AND PLAY.

The years have passed and thousands of hours of research and development have gone by. Scores of students have used and tested the experimental notations during the development process and have greatly influenced the results. These research and development efforts continue (2018).