

COMPLETE GUIDE TO GABRIEL MUSIC NOTATION

My new music notation system can greatly improve and simplify the reading of music. “Gabriel” notation utilizes a chromatic, twelve tone scale integrated with an easy to read four line staff. Musicians will have a sign of relief when they discover they can discard the unnecessarily complicated system we currently use. Every beginning piano student will tell you that it’s a disheartening chore to learn fifteen different key signatures along with numerous accidental signs. My advanced music notation system eliminates all those drawbacks and in this article I will further document the ten biggest advantages of Gabriel Music Notation.

1) IMPROVED READABILITY

A four line staff which alternates between wide and narrow sub divisions provides much greater readability over a five line equidistant staff. Other chromatic scale suggestions, which simply add lines to the current staff, have failed because this lack of legibility is only exacerbated. It’s difficult enough to discern notes on five equidistant lines. Increasing the number of lines, even when some of the added lines are dotted, dashed, widened, or colored, only adds to the confusion.

2) ANALAGOUS CLEFS

Learning staff locations for twelve tones of the chromatic scale is made easier by my new system’s analogous clefs. Unlike current notation, note and staff conjunctions repeat throughout the staff. There’s no reason for note positions on a staff to change from bass to treble clef or to any clef. With Gabriel’s analogous clefs, the note “D”, for example, is always located midway between the two staff lines which are farther apart. The closer staff lines are $1\frac{2}{3}$ note heads apart while the wider staff lines are $2\frac{1}{3}$ note heads apart. The treble clef sign now indicates the line which registers the A, B, and C notes while the bass clef sign indicates the E, F and G line.

3) MORE NOTES PER CLEF

Note heads ascend the chromatic scale at a one third note head interval instead of the current one half note head interval. This means very little more staff height is required to accommodate the same amount of music. Each line of the new staff registers one black and one white note while two more notes are tangent to the top and bottom of the line. Much larger staff

heights have been a major drawback of previous chromatic notation proposals.

4) ONE THIRD NOTE SEPARATION

With Gabriel's $\frac{1}{3}$ note head head separation, four notes register in the same staff height as three notes in the former system. Notice how the black and white notes which share the same line are easy to distinguish since they are differentiated from each other by size, shape, color and position, just like the black and white keys on a keyboard.

5) 21 UNIQUE NOTE-STAFF CONJUNCTIONS

Since Gabriel features a larger staff plus notes separated by one third note head intervals, my new staff accommodates 21 notes instead of only 11 notes on the traditional staff. Music publishers actually will use less paper to print music since all those confusing and space consuming sharps, flats and key signatures also will be eliminated.

6) CHROMATIC SCALE

All key signatures and accidentals are eliminated and supplanted by one chromatic scale. The compressed chromatic scale combined with the alternating 4 line staff means that a student needs to learn only 12 note and staff conjunctions in order to read all music. Learning to read music is more than 15 times easier than with traditional notation.

7) NOTES SHADED LIKE KEYS

Logically, the white keys on a keyboard should be indicated by white, oval shaped note heads and the black keys by black, angular shaped note heads. Thus the black notes are easy to distinguish from white notes just like the keys on a piano are easy to recognize. Learning to read notation should be no more difficult than learning to read a keyboard. Notice how major chords are easy to discern with notes colored the same as their key counterparts.

8) SHAPED NOTES FOR A VARIETY OF TONES

Although designed for keyboards, Gabriel notation can also distinguish between sharps, flats, double sharps and double flats for various other instruments. Even more shapes could be added to express microtonal music from other cultures.

9) ACCURATE INTERVALS

All half and whole step intervals, such as major and minor thirds, are much more accurate than traditional notation and even more accurate than the keys on a keyboard. Traditional notation only looks regular. A typical three note C major chord, when modified in various ways by sharp and flat signs, represent even fourth and fifth tonal separations in addition to major and minor thirds. However, traditional notation cannot express those differences visually. Such anomalies are done away with in Gabriel notation. Why should we settle for a lesser notation?

10) TIME VALUES EXPRESSED BY NOTE HEADS

Gabriel Notation retains most features of traditional notation. The notes rise and fall on the staff as their pitches rise and fall. The music reads left to right like our Western languages. Time signatures remain basically the same with a few exceptions. The clef signs can also remain the same except the treble clef sign identifies the ABC line instead of the G line and the bass clef sign identifies the EFG line rather than the F line.

In conclusion, each piece of music in a different key can now reinforce the learning experience rather than fragmenting it. Learning pieces in five, six or seven flats actually enhances your ability to read keys of five, six or seven sharps. I predict that in the future, composers will prefer to write in keys with many sharps and flats rather than the typical C major, F major and G major scales. Scales with many sharps and flats are currently avoided, not because they sound worse, and certainly not because they are more difficult to play. The ONLY reason they are currently neglected is because they are more difficult to READ.