

Converting Songs to Allcanplay

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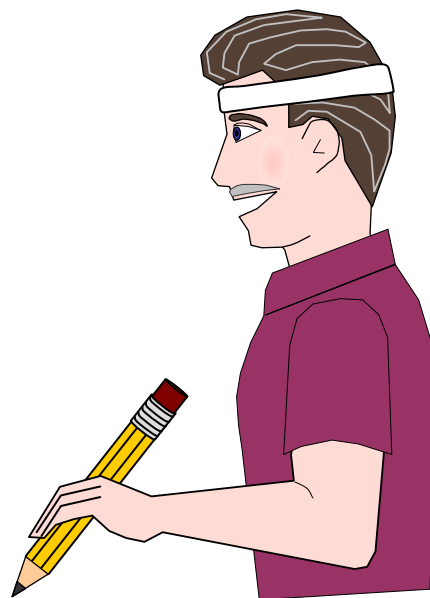
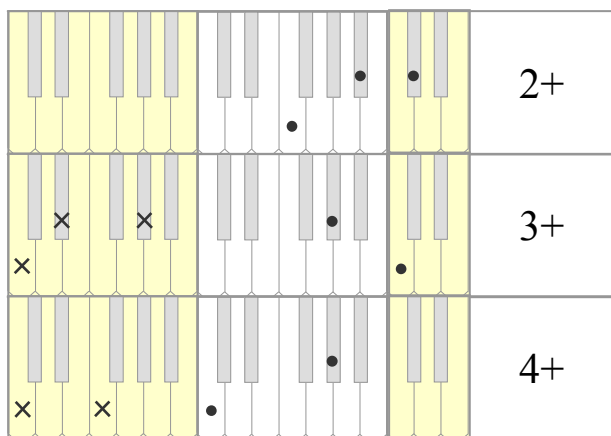
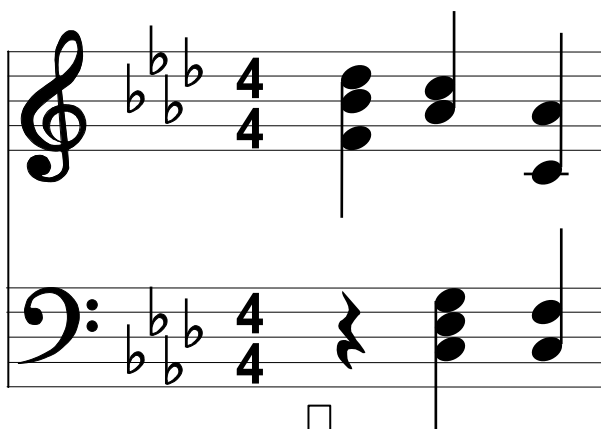
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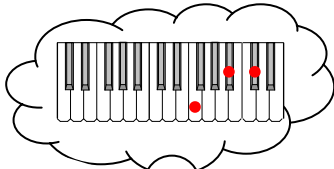
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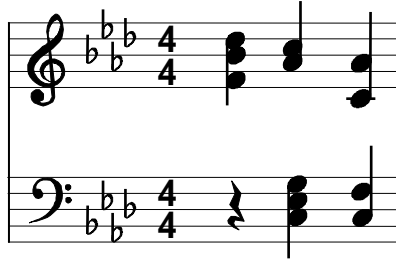
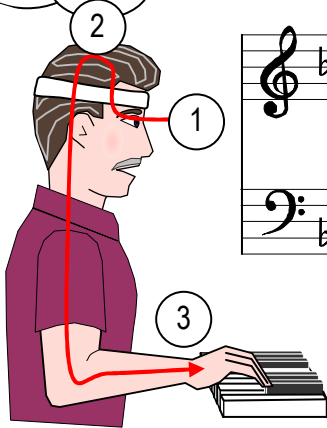
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Why Convert Songs?



To play a song on sight from Standard Music Notation, you must (1) look at its notes on a musical staff and, in your head, (2) visualize those notes as keys on a keyboard, *each time* you (3) play the song.



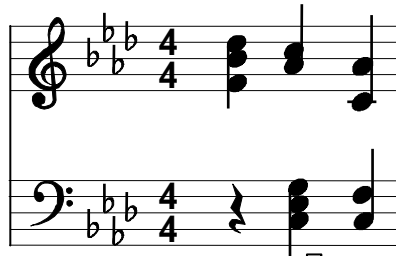
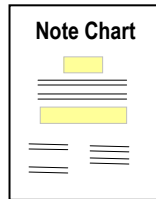
If you're a beginning player, it's difficult enough getting your fingers to cooperate, much less try to decipher which keys to press on the fly.

Unfortunately, the complexity of standard notation, with its sharps and flats and key and time signatures, likely puts many songs you'd like to play beyond your reach.

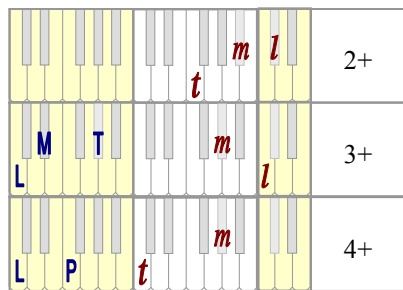
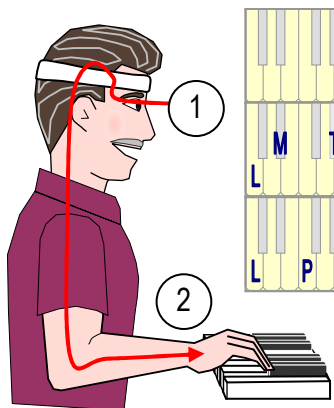
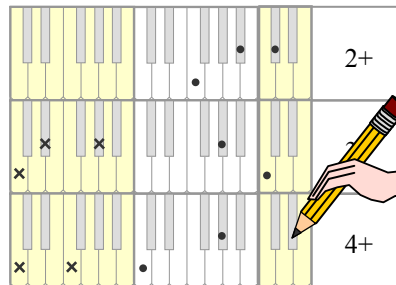
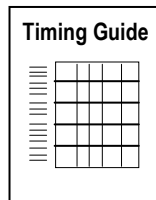
You must mentally convert notes to keys *each time* you play a song.

Allcanplay eliminates the need to mentally convert notes to keys each time you play a song. You do the conversion *once* by marking the keys to be pressed on a blank keyboard songsheet.

With step-by-step instructions and the Allcanplay Note, Timing, and Symbol charts that follow, you don't even need to read music to get started.



You convert notes to keys *once*.



You can focus on getting your hands and fingers to work.

With a (1) picture of the keys to be pressed, you can devote your efforts to (2) getting your fingers to work.

An unexpected bonus of the conversion process is that you'll learn, or improve your ability, to read music!

After all, you only have to convert a note on a line or space to a key so many times before you begin to "see" that key in your mind's eye.

As your note-reading skills improve, you'll be able to play simpler songs directly from sheet music, saving your conversion efforts for more complex pieces.

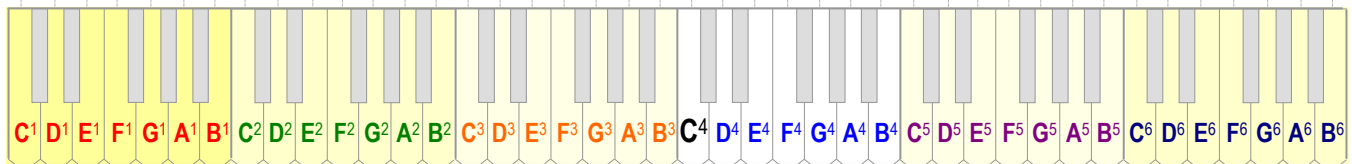
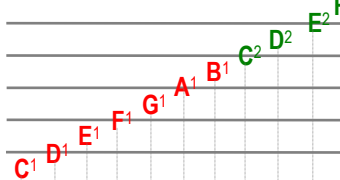
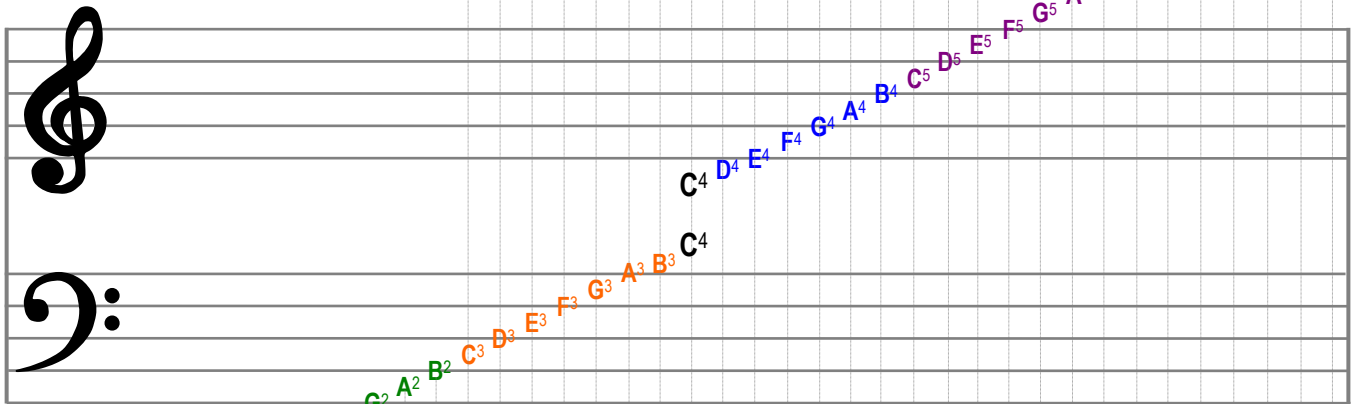
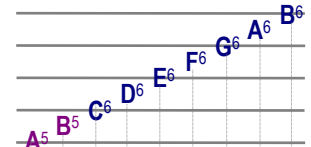
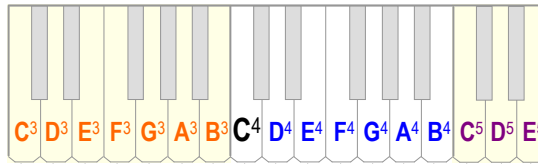
You'll have the best of both musical worlds!

Allcanplay Note Chart

Use this chart to label notes on the sheet music for transfer to a keyboard songsheet.

See the *Reading Music* section for more info on Standard Music Notation.

2½ Octave Keyboard



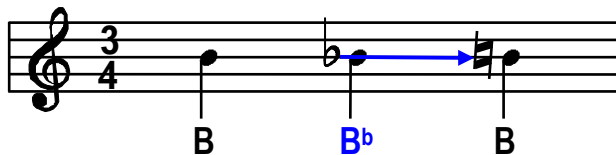
6 Octave Keyboard

Accidental Rules

Sharp: Play one key higher. b Flat: Play one key lower. ♮ Natural: Cancel sharp or flat.

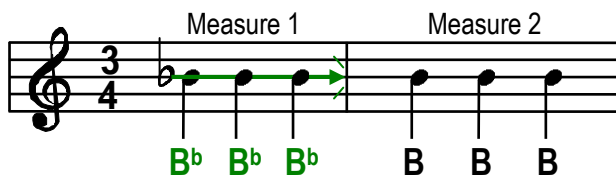
Single Note

Flat flows along staff until canceled by a natural.



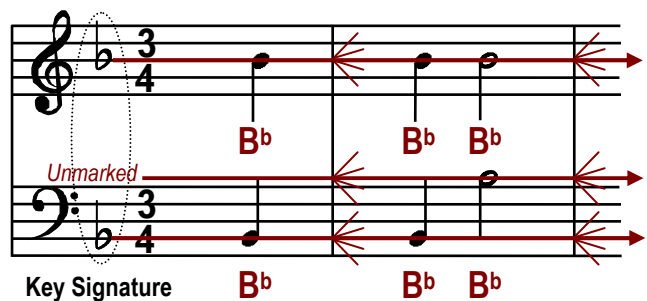
All Notes in a Measure

Flat flows along staff until blocked by a bar line.



All Notes in a Song

Key Signature flats blast through bar lines.



Key Signature accidentals apply to every note in every measure, including notes on unmarked lines or spaces.

Allcanplay Timing Guide

Use this guide to assign timing to the sheet music for transfer to a keyboard songsheet.

Time Signature

Top number:

Beats per measure

Bottom number:

Type of note with *one* beat.

3 3 beats per measure

4 Quarter note gets one beat

6 6 beats per measure

8 Eighth note gets one beat

One beat = 1+

To avoid having to speed up for half beats, hold a one-beat note for [1+] and a half-beat note for [1]. The beat for a note can start on *any* number or + based on its position in a measure.

Counting ¼ beats

Count by splitting:

1 (wu/ /un)

2 (too/ /oo)

3 (thr/ /ee)

4 (fo/ /ur)

+ (an/ /da)

Downbeat

Applies only to the 1 count.

Upbeat

All beats but the 1 count.

Equal Beats per Measure

Exception: If the first measure begins on an *upbeat*, the missing beats will be in the *last* measure.

Triplet

Split the count of two notes over three notes.

Tie

Play once. Hold for time of the tied notes.

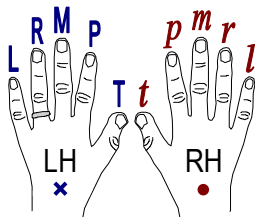


Time Value	Rest	Note	Count x/4 Time	Count x/8 Time
Sixteenth			1/ [wu]	1
Eighth			1	1+
Dotted Eighth			1 an/	1+2
Quarter			1+	1+2+
Dotted Quarter			1+2	1+2+3+
Half			1+2+	1+2+3+4+
Dotted Half			1+2+3+	1+2+3+ 4+5+6+
Whole			1+2+3+4+	1+2+3+4+ 5+6+7+8+
Joined Sixteenths			1/ /1 [wu/ /un]	1 +
Joined Eighths			1 +	1+ 2+
Eighth Note Triplet			1 an da	1an da2 anda
Quarter Note Triplet			1an da2 anda	1anda2 anda3an da4anda

See the [Reading Music](#) section for more info on Timing.

Allcanplay Symbols

Alternatives for standard symbols and innovations to guide and speed your learning of a song.



Fingering

Large = Left
wRitten = Right



Pinch

Pinch one finger to another to replace it on a key without looking.



Grace Note



Octave

Play key an octave lower or higher.



Tie

Play once, hold, let go.



For tied or held notes.

Span

White-key hand span.



Repeat

Save room by repeating identical sections.

See the Reading Music section for Repeat symbols, Double Endings, D.C. al Coda, D.S. al Coda.

Arpeggio

Save room by placing series of keys in fewer keyboards. Play key-by-key in arrow direction.



* Keys must have identical timing.
* Other hand's keys must not change.

Cluster

Mark a section's keys in the top keyboard.



It's easier to remember clusters.

LYRIC	Timing	CHORD	Measure
THE	1+	C	1
LYRICS	2+		
GO	3+		
HERE	4+		
Repeat Measure 1, then skip to Measure 3			
	1+2	F	3
	+3		
	+4+		
	1+	C6	4
	2		
	+		
	3+4+		

Anchor

Keep finger on same key until changed.

Conversion Process

Each Phase follows a 4-step sequence: Measure, Group, Timing, Notes (MGTN)

PHASE I Prepare Sheet Music

Pencil in the MGTN (megtan) markings on a copy of the original sheet music. Refer to the Allcanplay Note, Timing, and Symbols charts as needed.

Steps are shown here in color for clarity, but it's best to use pencil until you're sure everything is correct.

- Measure**
Draw and number a heavy line to start each measure.
- Group**
Draw a light line between each vertical group of notes.
- Timing**
Assign time count. Draw tie lines for held notes.
- Notes**
Label each note with key name, accidental, and octave number.

PHASE II Convert To Allcanplay

Transfer the MGTN markings to a blank 2½ or 6-octave keyboard songsheet (downloaded and printed from the *Piano* webpage).

To Minimize Errors:

- Proof each transferred measure before going to the next.
- Count and match groups to keyboards. An omitted keyboard throws off all measures that follow.
- Make sure measures have the correct time counts.
- Play the converted keys to see if they sound like the song.

Measure

Draw and number a heavy line to start each measure.

Group

No need to draw lines, but reserve *one* keyboard picture for *each* group.

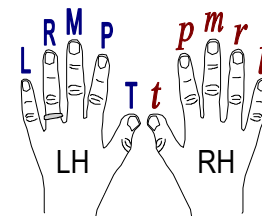
Timing

Transfer time count and any lyrics or chord symbols.

Notes

Transfer notes and tie lines. Use dots for right hand keys and x's for left hand keys.

Fingering
Use the Hi/Lo technique (see the *Fingering* section of these lessons) and replace the dots and x's with finger letters. Trace over with red and blue ink for visibility if desired.



Converting Auld Lang Syne

This portion of Auld Lang Syne contains the basic elements needed to demonstrate a song conversion.
 Fill in this sheet as you follow the step-by-step tutorial on the next pages.

Musical notation for the first system of 'Auld Lang Syne'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: SHOULD AULD AC-QUAIN-TANCE BE FOR-GOT AND. Chords G and D7 are indicated above the melody.

Musical notation for the second system of 'Auld Lang Syne'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: NEV-ER BROUGHT TO MIND?. Chords G and C are indicated above the melody.

Two piano keyboard diagrams for chord conversion. The left diagram shows chords C³, Middle C⁴, and C⁵. The right diagram shows chords C³, Middle C⁴, and C⁵. The diagrams are labeled with 'LYRIC Timing CHORD' and 'Measure'.

PHASE I

Prepare Sheet Music

Phase I: Measure

Pencil in a number and a heavy line to *start* each measure.

1 2 3

SHOULD AULD AC-QUAIN-TANCE BE FOR-GOT AND

4 5

NEV-ER BROUGHT TO MIND?

Conductors and orchestras follow a similar process so they can refer to measures by number as they practice and prepare for a concert.

Phase I: Group

Draw a light line between each vertical group of notes.

1 2 3

SHOULD AULD AC-QUAIN-TANCE BE FOR-GOT AND

4 5

NEV-ER BROUGHT TO MIND?

Groups identify keys played simultaneously with both hands and generally correspond to one word or syllable of the lyrics.

Phase I: Timing

Pencil in the timing count beneath the lyrics. Draw horizontal tie lines for held notes.

1 2 3

SHOULD AULD AC- QUAIN- TANCE BE FOR- GOT AND

4+ 1+2 + 3+ 4+ 1+2 + 3+ 4+

4 5

NEV- ER BROUGHT TO MIND?

1+2 + 3+ 4+ 1+2+3+

Time Signature: 4/4
 4 beats per measure
 Quarter note = one beat [1+].
 Begins on an upbeat [4+], so
 "missing" beats are in last
 measure [1+2+3+].

Phase I: Notes

Mark each note with its letter name, accidental sign (if any), and superscripted octave number.

1 2 3

SHOULD AULD AC- QUAIN- TANCE BE FOR- GOT AND

E⁴ G⁴ G⁴ G⁴ B⁴ A⁴ G⁴ A⁴ B⁴

B³ G³ D³ A³ F^{#3} A³ D³

4 5

NEV- ER BROUGHT TO MIND?

G⁴ G⁴ B⁴ D⁵ E⁵

B³ G³ B³ G³ D³ C⁴ G³

Since the Key Signature contains an F-sharp, every F in the song will be sharped.

PHASE II

Convert to Allcanplay

Phase II: Measure

Draw and number a heavy line to *start* each measure.

Phase II: Group

Reserve *one* keyboard picture for *each* group.

C ³	Middle C ⁴	C ⁵	LYRIC Timing CHORD	Measure
				1
				2
				3
				4
				5

				1
				2
				3
				4
				5

