

OTEN: Osborne Text Notation Method for Music Notation, VERSION 2.0

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Including SUPPLEMENTAL and NEW MATERIAL

not in video.

Videos provided at: www.DianaDeeOsborneSongs.com

BOOK 1, SECTION 1.

INTRODUCTION -- Osborne Text Notation OVERVIEW

Have you ever struggled to remember a song that you're trying to write because you don't have a computer handy? Or because you can't afford one of those special music notation programs? Or because you don't have time to LEARN a special program?

I'm DianaDee Osborne, and I invented this OTEN Music Notation Method as a way to help people QUICKLY learn and record music ideas. **This easy Osborne Text-based Notation Method does NOT require anyone to know the foreign language of symbols like standard notation uses. You don't need to learn all the symbols and flags and other things in standard music. OTEN visually shows you the music, at a glance.** Guitarists and bass players don't need sheets of lines to fill in. Within minutes, you'll learn how to use a plain piece of paper to write out your music in a form you can email or text to friends and easily copyright.

BECAUSE THIS IS A TEXT-BASED NOTATION METHOD ---

you can send your music ideas to others using modern technology, like e-mail, phone text messages, Twitter and related programs, blogs -- any other medium where you don't want to or are UNABLE to include graphics.

BECAUSE THIS IS A CONDENSED INFO- INTENSIVE NOTATION METHOD --- OTEN contains so much more information than a FAKE book or LEAD sheets within a small amount of space -- a tremendous advantage for players who cannot "flip pages" of long detailed staff music notation (and do not have the technology of a computer screen holding music files!). Keyboardists do need to know how to play from chords... but one of the features of OTEN will be to include fast-learning resources with steps like "Put your right thumb on the note of your piano, and then press down every

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other white key with your middle and index finger of the right hand. If your middle finger's note sounds wrong, play the next note up (usually a black key). These resources are not included in the 5-video teaching series.

This method AND all material in this entire video series is copyrighted 2008 by me, but I find great joy in teaching you how to use the method I invented for recording my own 300-plus songs that are published on the World Wide Web. There is NO cost for using my method.... Just remember that it's officially copyrighted with the United States Government, with ALL rights reserved. And I'd love for you to try out my free website and mention them to friends if you are willing. Here is the address for the main - FREE - website (no registration is required):

DianaDeeOsborneSongs.com

There, **you can play and download music sheets for the over 300 FREE audio files that provide examples of the OTEN notation method there.** You can also download and print for yourself the FREE PDF files showing music sheets. Future plans include putting sample FREE accompaniment tracks there for you to play along with on your own instrument.

I, DianaDee Osborne, have created a text-based notation method with many, many advantages. This method FULLY defines all music provided in the Music Sheets on this website, DiDoReflections.com (*Die to Self; DO for Christ, Reflect God-- All with the Holy Spirit's gifts of power and wisdom. -- Zechariah 4:6 and 2nd Corinthians 3:18*).

Note 1: This method is freely available for your use, although copyrighted and owned by DianaDee Osborne with all rights reserved. SIMPLE guidelines are in Section 2 below ("How to Use OTEN...").

Note 2: *OTEN Notation Method for Music-- BASS* was the emphasis when developing this Version 2.0. Of course *OTEN Notation Method for Music -- MAIN* was the emphasis of Version 1.0, copyrighted in 2008, with updates registered in U.S. Copyright Office Case 1-781826361 in 2012.

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OTEN VIDEO SERIES OVERVIEW

The Simple OTEN Method -- all you need to know for learning and recording your music -- **is outlined in 5 videos**. For this video series: Your time is limited and I'm not going to bother trying to sound cute or look like a professional actor. Videos move fast so you can start recording your own music on plain pieces of paper tonight if you'd like.

There are FIVE separate videos. After this Main video, #1, are four more videos that focus on the advantages and techniques of the OTEN Method for other instruments. However, all musicians can learn from each video, since each includes different information that can be applied to another instrument.

This **VIDEO 1** **gives the MAIN** INFORMATION for the process, the basics, for the Osborne TExt Notation Method, called OTEN, so that you can quickly begin recording your music, or re-writing difficult standard music notation into the easy OTEN format. Students who barely know music other than where a note is on their instruments can be playing OTEN-notation songs within minutes. It describes not only techniques but its advantages over standard notation.

Video 2 is especially for bass players You can do more than just play root notes! Use OTEN to know exactly which fret they worked out would be strategic to play for a specific note -- how high or how low that note is. You **can easily design great bass lines**, and OTEN will enable you to write your lines out without having to exactly memorize your design. You can record where you want to do slides, string bending, double stops, and more -- EVEN TURNS, which are not provided in standard music notation.

OTEN even provides a way to record **DUO BASS LINES** music notation to see at a glance how two bass players can play together without "getting into each other's sonic space". A fancy way of saying "without clashing or sounding muddy with too much bass-ness." **This is an example of how Video 2 for Bass can be helpful to non-bass players:**

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Two FLUTE players, or two singers -- and ALTO and a SOPRANO, or an oboe player with a saxophonist (and etc.) can adapt this OTEN method feature to record their specific note designs in a way that each can be easily heard individually from the other.

Video 3 has special notes for guitarists, such as special ways to quickly specify that a music should be played with a BARRE chord (such as minor 7 barres) instead of an OPEN chord.

OTEN allows musicians to quickly write out the design of a chord (instead of making the usual picture graph of a fret board) -- EVEN WHEN the guitarist “found” a great new chord and does not know its name. OTEN allows the design to be notated easily now, researched later.

Additional music theory is simply provided, to make your music special... such as simply substituting minor chords and major 7 chords for standard chord in church hymns. OTEN lets musicians design a plan for the song. OTEN shows how to specify the “set of notes” in odd chords.

This is an example of how Video 3 for Guitar can be helpful to non-guitar players: Keyboardists can use this same feature of OTEN to write out the notes of odd chords. Two instrumentalists, such as a sax player and flute player (common pairs) can select different notes within the same chord. **Combined with information from Video 2 for Bass, the players learn how to be heard individually in duets.**

Video 4 is a super efficient instruction for keyboard players to learn to play from chord notation even if you never have before. It shows why OTEN contains so much more information than a FAKE book or LEAD sheets, not only for the players but also for singers.

Visually, musicians can see where rests are, without knowing the difference between all those rests.... the rectangle and swirly symbols.

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Video 5 will quickly show instrumentalists like flute and sax players how to select notes within the chord that are NOT the root note. **This is an example of how Video 5 for woodwind and other instruments can be helpful to string and keyboard players:** Bass players often do not learn chords but just play around the root. This video shows how to use a different starting point for riffs.

=====

OK -- now for a quick introduction to the OTEN method. Remember -- all material in this video and on the websites IS copyrighted with all rights reserved, but I'm very glad to share my music with you so that you can develop your own music for the world, for fun!

Have you been puzzled by the **Foreign Language of Standard Music Notation** -- all the chord symbols, staff marks, clef symbols, various types of rests, and so on, -- or **too tired to work out the math of dotted notes in a measure?** This video will teach you the easy OTEN method.

How do you e-mail or text to a friend the “melody in your head”? The OTEN method enables you to easily do that.

You do NOT need to know music's foreign language to use my OSBORNE TEXT NOTATION METHOD.

Simple Knowledge for using OTEN Notation

- * You need to know your alphabet, up to **G**,
- * and how to count -- up to **8**.
- * Then, If you know **where to find a note on your instrument**, you can instantly play music written in my OTEN method. OH YES- you
- * need to know an **up arrow means go up**, not down, to play the note.
I would say “duh,” but I guess that wouldn't sound too professional.

- * *Keyboardists also need to know where simple chords are... but OTEN's supplemental teaching shows easy tricks for finding these.*

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SECTION 2.

WHY IS THIS VIDEO SERIES about the OTEN METHOD **helpful?**

HERE are the 4 biggest advantages to the copyrighted Osborne TExt Notation System for music. This video will then explain the simple Method.

1. EASY TO LEARN.

New piano students can play many of these songs within a month. If you can find the note on your instrument, can count to 8, and understand that an ^ arrow means to play a higher note, then you most likely will not have any problem learning these songs quickly.

2. EASY TO SEND MUSIC.

How do you e-mail or send a text file (by phone text or tweet, for example) to tell a friend **the exact “melody in your head”**? With much difficulty using “normal” music notation. Musical note symbols are not available (including all those types of rest symbols). OTEN opens a world of music to fast-growing technologies that *exclude easy access to graphics*.

3. EASY TO WRITE MUSIC.

Do you have \$\$\$\$ for a powerful music notation program for your computer so that you can write your own music?

Perhaps more importantly, do you have lots of hours to learn how to USE it? (And yes, there are some good free programs.... but there's still that limited amount of time in life....) The OTEN will enable songwriters to IMMEDIATELY jot down their music inspirations in an easy-to-play form.

4. INSTANTLY KNOW EXACTLY WHAT NOTES TO USE for bass & other instruments. Many skilled musicians never learned the name difference between the black note on the 2nd line of the staff (the black lines that hold music notes) and the one in the top space. With the OTEN method, the name of the note is right there. And in the universal language of music, persons speaking any language can understand what a B or C are, for example. It also also easily shows the difference between high notes and low notes, for example for bass players.

AND SUPPOSE YOU DON'T KNOW THE NAME OF THE CHORD?

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The OTEN method provides ways to record chords when you don't know what the formal name of the chord is.

SECTION 3.

HOW TO USE the OTEN METHOD - the basic Music Sheet

Refer to any Music Sheet on this website for an example. There are small variations, but all Music, shown as dash **-MU** files, clearly define the music for each song. EASIER USAGE than standard music:

- * LYRICS files (**-LY**) do NOT include any music -- these are for singers
- * OTEN MUSIC easily can be edited to create Lead-Sheet style files that delete the "Melody line". This is a great advantage for guitarists and other instrumentalists.... who know how hard it is to turn pages while playing!

3.1. KEY and TIME SIGNATURE.

3.1.A. KEY SIGNATURE: YOU NEVER NEED TO KNOW how many sharps and flats are standard in the song! The melody line clearly defines these wherever they occur, and musicians using chord information already know which notes are sharp (etc.) in any given chord.

| | | | | | | | | | |
|---------------|----------------------|-------|----|-------|-------------|-------|-----|--|--|
| | Am | | | | (Am) | | | | |
| all-a | REAL..... | peace | is | know- | ing | this: | --- | | |
| <i>melody</i> | [^] A | C | D | C | B | A | --- | | |

3.1.B. TIME SIGNATURE: The signature like 4/4 telling you which note gets one count (1/4, quarter note) and how many counts per measure (4), is located in the top left corner of page 1 for each song in the OTEN Method:

REAL PEACE IS THIS

MUSIC SHEET

4/4 time (pu = 0)

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3.1.B.1. TWO TIME SIGNATURES.

OTEN Music Notation easily allows songs to have multiple time signatures (for example, to change from 3/4 time to 4/4 time and back). **OTEN provides a major advantage over standard music notation:**

Usually the musician “gets surprised” by a time signature change. If not watching carefully in a piece full of note symbols, it may take a few minutes to backtrack and find the mistake: Overlooking a new time signature that quite often is stuck in the middle of a music line.

OTEN tells the musician right at the top of the song not only the coming tempo changes but also any pick-up changes.

3.1.B.2. EXAMPLE OF TWO TIME SIGNATURES.

TRINITY PRAISE

MUSIC SHEET

Part 1 4/4 (pu = 0)

Part 2 3/4 (pu = 1)

TEMPO: 96 BPM

3.2. TEMPO.

The approximate speed that the song should be played at is information also located in the top left corner on page 1, identified as the Tempo. In the example above, 96 BPM, there are 96 beats every minute.

This is a guideline that specifies the tempo of a song; unless a music director specifies otherwise, musicians are welcome to adapt songs to their own tempo interpretation. For another example of TEMPO information on an OTEN Music Notation sheet, see the example below, where the tempo is much faster at 140 beats per minute (bpm or BPM).

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3.3. PICK-UP INFORMATION.

Standard music notation does not include pick-up information for the drummer. I have worked with bands and knows the importance of this information. Therefore, this info is located in the top left corner of every Music Sheet's first page.

For example, "pu = 0" means that the first note of the song is on Count 1. In a 4/4 song that has the note "pu = 1-1/2" drummers know that this information shows at a glance that the first music note would be on the "and" of Count 3.

In the following example, the pick-up information specifies **pu = 1**, meaning that there is one beat before the first full measure.

FORTY MAYORS ELECTED

MUSIC SHEET

4/4 time (pu = 1)

TEMPO: 140 BPM

The OTEN Method easily helps musicians by visually showing the timing of this one-count pick-up:

the pick-up is on 4:

| PART 1 <small>(Osborne TExt-Based Notation (OTEN): *R7 means play barre chord (R) across fret 7)</small> | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
|---|----------|---|------|---|-------------|---|-----|---|----------|---|--------|---|-------------|---|---|----|
| | D | | | | Dsus | | | | D | | | | Dsus | | | |
| 0a | — | | | | — | | | | — | | | | — | | | A |
| melody | — | | | | — | | | | — | | | | — | | | vD |
| ===== | | | | | | | | | | | | | | | | |
| 1a | D | | sand | | peo- | | ple | | D | | there, | | — | | | a |
| melody | F# | | F# | | F# | | F# | | E | | D | | — | | | D |

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3.4. MELODY.

The melody notes are in the line below the lyrics. See the above example. These are easy to follow without knowing graphical symbols like quarter and eighth notes, or which note is on the right one of 5 lines to be an E, and whether the signature says to sharp it or not, and which kind of rests last for how long....

Using the OTEN method, keyboardists simply play the melody with their right hand (see details below).

3.5. MELODY MOVEMENT is shown by up and down arrows or carets when needed. Using standard music, you do have a visual idea of up and down movement as the note symbol goes up or down the staff lines; however, this is even easier in OTEN.

You can instantly figure out that a C is below a D which is below an E -- the same as for the alphabet. In the following example from *Jeremiah 9 Funk Glory*, the melody goes up with the alphabet and down with the alphabet (B to A is down; and the downward movement continues to G# and then F#).

| | | | | | | | | | | | | | | | | |
|--------|----------------------------|-----|-------|------|--------|------|-----|-----|---|---|---|---|---|---|---|---|
| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| | F#m throughout song | | | | | | | | | | | | | | | |
| 1a | Let | not | the | wise | man | glo- | ry | in | | | | | | | | |
| 2a | Let | not | the | wise | wo- | man | joy | in | | | | | | | | |
| 3a | Let | not | God's | Own | Church | love | hu- | man | | | | | | | | |
| melody | F# | ^C# | B | A | B | A | G# | F# | | | | | | | | |

A. DIRECTION ARROWS: However, sometimes the melody direction may be unclear. For example, if a G note is followed by C, the singer or musician does not know whether to go up or down since high C is as common as low C after a G note.

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3.6. CHORDS.

The chord names are always above the lyrics where guitarists easily follow, and keyboardists add the chords with their left hand.

HIDING FROM FIRE (Hebrews 12) ©2013 DianaDee Osborne page 3 of 3

| CHORUS PRAYER | | | | | | | | | | | | | | | | | |
|----------------------|-----------|---|----|---|------------|---|------|---|----------|---|------|---|------|---|------|---|---------|
| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + | |
| | Em | | | | Em6 | | | | C | | | | | | | | |
| C-3 | Do | | we | | choose | | - - | | to | | walk | | a- | | way, | | SAY-ING |
| <i>melody</i> | vE | | G | | ^A | | - - | | G | | vE | | G | | A - | | A- G |
| | D | | | | G | | | | | | | | | | | | |
| C-4 | "Hey | | we | | warned | | you" | | What do | | we | | say? | | | | |
| <i>melody</i> | vE | | E | | ^F# | | G - | | vE | | E | | ^F# | | G | | - |

3.7. SPECIALIZED MUSIC NOTATION.

OTEN Music Notation allows for more complete, detailed instructions to be easily incorporated. For example, in the following pounding music section of the same song, the OTEN music tells keyboardists to play only octaves -- not chords.

HIDING FROM FIRE (Isaiah 61) ©2013 DianaDee Osborne page 2 of 3

| BRIDGE | | | | | | | | | | | | | | | | | |
|---------------|----------------------------------|---|---------|---|-----------|---|-------------|---|-------|---|-----------|---|--------|---|-----|---|----------|
| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + | |
| | Em = pounding E octaves | | | | | | | | | | | | | | | | |
| B-1 | I | | reached | | un-der | | that | | | | old | | dress- | | er. | | D |
| B-5 | Beat | | me, | | hit at | | me, | | and | | cursed | | at | | me. | | |
| <i>melody</i> | vE | | E | | ^A- G | | F# | | E | | F# | | - | | E | | - |
| | Am/C = pounding C octaves | | | | | | | | | | | | | | | | |
| B-2 | hurt | | my | | shoul-der | | yet..... | | kept | | reach-ing | | on. | | | | |
| B-6 | Yelled, | | "Mind | | Your own | | Busi-ness." | | Spit | | at | | me. | | | | |
| <i>melody</i> | vE | | E | | ^A- G | | F# | | E | | F# | | - | | E | | - |

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SECTION 4.

TIMING INFORMATION ADVANTAGES IN OTEN

OTEN method helps musicians figure out a song's

timing. There is **no more music foreign language** to learn in the Osborne TExt Notation system, OTEN: The middle step is taken out, with the timing of each melody note or chord easily **and visually** presented, easy to “sight read” at a glance within minutes of learning where notes are on your instrument. This is a *user-tested* notation method, including with new students who had never before played any instrument.

4.1. TIMING COUNTS.

The beginning of every song (AND top of later pages) has a row that looks like this (a 4/4 time example):

1 + 2 + 3 + 4 +

You will see that these are set up like a spreadsheet's column headers. If you look down any page, the words of the song are set to where they are to be sung.

* You do NOT have to “count out” the song with difficulty.

* You do not have to know the “value” of various styles of graphical symbols representing music notes -- with or without dots that change their timing -- and then interpret them in your head -- and then apply all of that to what you play.

This row of boxed numbers shows timing of the melody notes clearly:

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | + | 2 | + | 3 | + | 1 | + | 2 | + | 3 | + |
|---|---|---|---|---|---|---|---|---|---|---|---|

(a) at the beginning of each song,

(b) at the top of subsequent pages,

(c) within the middle of the page if that makes it easier for musicians to read

(d) everywhere the timing changes.

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4.2. ODD BEATS like shuffles and jazz

For a few songs, especially those in the JAZZ genre, the timing chart will be accompanied by additional information such as the WORD “shuffle” plus a brief explanation of how that affects the time. OTEN'S advantage: Musicians generally can “feel” the “slag” in playing, the slightly longer time between the first note and the second.

Standard music shows this with lots of flags and dotted notes.... but these get confusing -- ESPECIALLY when what “feels” like Count 1 is often hit a moment before the measure changes, so it is followed by “tie” curved symbols... sometimes long ones. These can confuse the average musician. OTEN removes the confusion by providing chords and notes in an easy-to-read way and letting musicians add their own “feel” in the timing.

CLEAN CAMP FAITH (Matt. 6:33) © 2012 DianaDee Osborne page 1 of 3

Country Funk

MUSIC SHEET

www.DiDoReflections.com CCLI pending.

4/4 SHUFFLE, written as 6/8 time

dedicated to our GOD Who's FIRST, 18 June 2012

TEMPO: **120 BPM** (pu = 2)

Album: Amazing God 'n' Camp

“And if God cares so wonderfully for wildflowers... He will certainly care for you. Why do you have so little faith? So don't worry about these things...” -- Jesus, Matthew 6: 30-33

| | | | | | | | | | | | |
|---|---|---|-----|---|----|---|---|---|-----|---|----|
| This is a 4/4 SHUFFLE, but it's easier to read when written as 6/8. ACTUAL TIME: | | | | | | | | | | | |
| 1 | _ | e | and | _ | ah | 2 | _ | e | and | _ | ah |
| 1 | 2 | 3 | 4 | 5 | 6 | 1 | 2 | 3 | 4 | 5 | 6 |

chord x

0a

Well, _ I

melody x

vD _ D

chora Dm -- all through song

| | | | | | | | | | | |
|--------|-----------|-----|-------------|---|------------|------|---|------|------|------|
| 1a | packed up | all | the | _ | things I'd | need | _ | plus | then | I |
| 2a | car | was | stuffed and | _ | then I | had | _ | to | un- | load |
| melody | ^A | F | F | _ | F | F | _ | F | F | G |

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4.3. TWO SHARED SYLLABLES FOR ONE COUNT (BEAT).

Often syllables in the lyrics share a beat. OTEN never “scrunches” the words together so that the timing isn't quite clear... many hymnals do that to save print room, for example. Because OTEN uses a “grid” method for timing, EVERY Count 1 is directly above other Count 1's on the entire page. The same for Count 2's, and on. There are no “wider” measures needed to fit in a lot of 8th notes, for example.

OTEN easily shows when syllables share a count: When **HANDWRITING** a song draft, these are grouped by parentheses to make it visually clear: **night the king (fasted) / wide a- wake (won-dring)**

But for the printed OTEN sheet, the parentheses are NOT REQUIRED since syllables are aligned under the timing counts bar. Instead, melody notes that share a count are joined by a dash. If that note is for only one of the lines, it can be put in parentheses so that singers can easily see that they will not always sing that note.

DID GOD DELIVER YOU? (Daniel 6)

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MUSIC SHEET

4/4 time (pu = 0)

TEMPO: 100 BPM

www.DianaDeeOsborneSongs.com CCLI pending.

dedicated to Protector LORD God, 4 March 2013

Album: Amazing Faith 'n' Freedom

PART 1 in D major *jazz riffs*

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

| | | D | | | | | | | |
|---------------|---------|----------|------|----------|------|---------|-------|-----------|--|
| 1c | Dan- | iel | Six' | s | true | stor- y | set | in | |
| 2c | tricked | the | king | to | say | Dan- | iel | had to | |
| 3c | night | the | king | fast-ed, | wide | a- | wake, | won'dring | |
| <i>melody</i> | ^A | A | A | A (A) | A | A | A | ^B - ^B | |

| | | D | | | | | | | |
|---------------|------|-----------|-------|-------|----------|---|---|----------------|--|
| 1d | Bab- | y- | lon's | king- | dom, | — | — | two cen- tu- | |
| 2d | get | in the | li- | ons' | den. | — | — | Where he would | |
| 3d | if | Dan-iel's | God | came | through, | — | — | de- liv- er | |
| <i>melody</i> | A | A | A | G | F# | — | — | (F#) F# F# F# | |

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4.4. THREE SHARED SYLLABLES FOR ONE COUNT (BEAT).

Shuffles have three song syllables per two counts, so the parentheses visually help singers group the words in the correct timing. The following example is also from the above song:

PART 2 – change to D minor for vs 4, , then Fm. Double-time feel
VERSE 6 = Plus 3 melody (e.g., first line is F F G G A A A -G B)

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

| | Dm | | | | | | (triplet) |
|---------------|-------|-------|--------|-------|------|-------|-----------------|
| 4a | First | thing | in | the | ear- | ly | morn-ing light, |
| 5a | Dan- | iel | called | back, | "God | de- | liv- ered me! |
| 6a | God | in | this | twen- | ty- | first | cen- tu- ry |
| <i>melody</i> | vD | D | E | E | F | F | F - E D |

4.5. EXTRA MEASURES “Shortcut” Information in OTEN

To save space (less page-turning is needed in the OTEN method -- much easier for the musician), sometimes the timing row will remove spaces to fit in an extra measure or 2 on that line. Or sometimes there may be a symbol like / **M** / that follows an earlier symbol /measure/ showing that an extra measure should be inserted. These are well-defined. This is very common between the verse and chorus, or the chorus and next verse.

PSALM 4 SLEEPING GUITARS ©2013 DianaDee Osborne page 2 of 2

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

| | Am | | | | D2 | | (hold D2) |
|---------------|-------|------|--------|-------|--------------------|--------------|--------------|
| 1b | Have | mer- | cy | on | me. | — | / 3 M / |
| 2b | love | lies | ab- | out | me? | — | / 3 M / |
| 3b | Don't | sin | when | an- | gry. | — | / 3 M / |
| 4b | of | — | right- | eous- | ness. | — | / 3 M / |
| 5b | My | glad | heart | shows | You , | LORD. | /3 Measures/ |
| <i>melody</i> | vA | ^E | vB | C | ^E | — | |

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4.6. TIMING RESTS

In the OTEN method, you also do not have to know that the weird symbol stands for resting the length of time of a quarter note, or whether the tiny black box hanging above the line or the box below the line means to stop playing for 2 counts. (Hint: The “other” one means to stop playing for 4 counts.)

Rests are CLEARLY defined at a glance for you in one of two ways:

- 1 - There will be a space below the count line showing no melody note.
 - 2 - The words **INTERLUDE** will clearly show the singer stops and how many counts are in the waiting period. In addition:
 - 3 - an **X** identifies a complete stop, usually for “dramatic” interpretation.
 - 4 - The symbol **/ 4M /** clearly tells you to rest for 4 Measures.
- 5 - With the OTEN Method, you don't need to know the FOREIGN LANGUAGE of standard music symbols. You don't need to know that a black rectangle on top of the line means something different from a rectangle hanging off the line and that both mean a different time from that weird symbol that's hard to describe. And you'll never see a fermata (bird's eye) ☹ symbol telling you to hold the note for an indefinite period of time. OTEN visually shows you the spaces for how long to hold a rest.

| 1 + 2 + 3 + 4 + | | | | 1 + 2 + 3 + 4 + | | | | | |
|------------------|---|--|--|-----------------|------|-----------|-------|-----------|-------------|
| F | | | | G | | G | | Dm | |
| 135e Psalm | — | | | Four, | with | God, | my | LORD: | — |
| 2,4e Psalm | — | | | Four, | in | God | a- | lone, | — |
| <i>melody</i> vA | — | | | B | (B) | ^G | F# | F | — |
| | | | | | | | | | — |
| Dm | | | | Am | | A2 | | Am | (Am) |
| 135f I | — | | | sleep | — | in | | Peace. | — /4M/ |
| 2,4e I | — | | | sleep | — | in | Safe- | ty. | — /4M/ |
| <i>melody</i> vD | — | | | E | — | vB | B | C | — /4M/ |

END: Finish 5e and 5f by adding 4e and 4f.

end = Am +F# +B

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**SECTION 5.
AT-A-GLANCE NOTE INFORMATION ADVANTAGES IN OTEN**

5.1. MELODY

The OTEN Method clearly identifies the letter of a note and whether it is sharp or flat. If the previous instance of that note had a sharp or flat but the current note is to be natural, OTEN notation simply writes it this way: **F nat**

In the example below, notice that a G note came between the sharped and the natural F note. Had that G not “buffered” the two, the harmony line would have been written **vD unison D E > unis F# - F nat** (where “unis” optionally reminds that the singers are in unison: same note.

5.2. HARMONY -- Alto and Soprano EXAMPLE.

OTEN easily provides a way to designate multiple melodies within a song; simply add another line with the second set of notes.

| | | | | | | | | |
|--------|-----------|------|----------|----------|-----------|--------|--------------|-----------|
| | G | | C | G | Am | | G | |
| 1c | Ear- | — | ly | in | the | mor- | — | ning, our |
| melody | G | | G | G | G | ^C | B | G |
| hmony | vD | | D | E | D | vC | D | E |
| | | | | | | | | |
| | G | | A | D | G | | F / C | |
| 1d | songs | will | rise | — | to | You. | — | — |
| melody | vD | G | A | | G | G | | |
| hmony | vD unison | D | E | | > unis | F# - G | | F |

5.3. SPECIALIZED MUSIC NOTE LINES.

OTEN allows for recording actual notes to be played as harmony by another instrument which is not playing the melody. The following example shows music clearly identified for keyboard and cello. A bass line can be specified-- more than just root notes! On the website, many songs under the SONGS tab have separate files for instrumentalists & bassists, including some for DUAL BASS, also developed 'by DianaDee.' (See Video #2)

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EXAMPLE OF CELLO AND PIANO NOTE INFORMATION using OTEN:

YOU ARE NEVER ALONE

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| | | | | | | | | | | | | | | | |
|---|-------|-------|---|---|---|---|------------|---|----|-------|---|---|---|---|-----------------------|
| PART 2 (<i>Osborne TExt-Based Notation (OTEN): *R7 means play barre chord (R) across fret 7</i>) | | | | | | | | | | | | | | | |
| 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| Em | | | | | | | Bm7 | | | | | | | | |
| 4a | — | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| 5a | — | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| 6a | — | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| melody | — | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| cello | E low | | | | | | | D | vB | | | | | | < hold for all >..... |

5.4. PATTERN.

OTEN has a major “map advantage” showing the pattern, or flow, of songs. Every line identifies (1) what verse you're on; (2) what line of that verse you're on; (3) and if this is a special section like the Bridge, Chorus, or Tag --- identifies that section also at the beginning of each line.

In some lead sheets (but almost never in standard music notation), the song's pattern is presented at the top of a music sheet.

Example: {v1, v2, c, v3, v4, c, c, T}

means to play two verses, then the chorus, then verses 3 and 4, then the chorus and a repeat of the chorus, and end with the TAG at the bottom of the music sheet.

Standard music notation shows the pattern as you get to that line... late.

A. ADVANTAGES of OTEN over Lead Sheet Pattern Info.

OTEN can provide the usual pattern information, but it is not at all necessary in OTEN. **Why?** Because EVERY song clearly identifies which lines are verses or chorus, and you just follow the numbers and letters in the correct (normal) order. THEN, at the end of a section, clues are given on whether to go back to the front of a section, or go to the Bridge, or jump to the ending Tag, etc.

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B. EXAMPLES OF OTEN PATTERN INFORMATION (see below)

1. All of verse 3's lines, for example, will begin with the number **3**.
2. The fourth line of verse 3 will include the **fourth alphabet letter**, so the line will start with "3d".

NOTE: To identify lines with lowercase letter **L** in the pattern, most song sheets use the style such as **1-el** (e.g., to distinguish from line eleven--NOT **1l**).

3. The Bridge's individual lines may be identified with the letter **B-** in front. The bridge numbering can also just continue the verse numbering system that precedes it if each bridge repetition in the song is different.

C. EXAMPLE OF LINE INFORMATION for special sections of music:

Example:

| | | | | |
|-----|-----|----|-------|---------|
| B-3 | Let | me | learn | _ that |
| B-4 | I | _ | can | trust _ |

In the above example, the B indicates that this is the BRIDGE. You do not need to backtrack to previous pages, as in standard music notation, to read the name of the section. The numbering system tells you at a glance.

4. The Chorus's individual lines are identified with the letter **C-** in front, such as C-3 for the third line of the chorus.

Following the pattern is like following the roadmap step by step. At the end of verses or choruses, there often is even a guide such as
>> V3 which means to now go to Verse 3.

D. FULL PATTERN EXAMPLE: This shows the standard, easy-to-follow OTEN pattern. ("CHRIST" was put in yellow to remind singers to make the letter i have a long sound.) Full music can be downloaded free at website.

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MERRY CHRISTMAS REBELLION (HOSEA 13)

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| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
|--------|----------------|---|-----|---|------|---|------|---|-----------|---|--------|---|--------|---|----------|---|
| | C | | | | | | | | Am | | | | | | | |
| 1g | so | | all | | year | | I | | pray | | you'll | | have | | ___ the | |
| 2g | CHRIST- | | mas | | gift | | des- | | troy- | | ing | | death, | | ___ Ho- | |
| melody | G | | G | | G | | ^B | | A | | A | | A | | ___ - vG | |

| | | | | | | | | | | | | | | | | |
|--------|----------|--|----|--|---------------|--|--------|--|----------|--|------|--|-----|--|-------------|--|
| | E | | | | | | | | A | | | | | | | |
| 1h | peace | | of | | CHRIST | | Je- | | sus | | ___ | | so | | ___ > pg 1 | |
| 2h | se- | | a | | Thir- | | teen's | | prom- | | ised | | Sa- | | vior! >Pt 2 | |
| melody | ^B | | ^B | | B | | vA_ | | ^C# | | C# | | A | | A | |

| PART 2 (after verse 2) | | | | | | | | | | | | | | | | |
|-------------------------------|---------------|---|-------|---|---------------|---|-------|---|--------------|---|---------|---|------------|---|---------------|---|
| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| | Am | | | | | | | | Dm | | | | | | | |
| 3a | "Peace | | I | | of-fer | | you," | | Je- | | sus | | said | | ___ | |
| 4a | "Love | | I | | of-fer | | you," | | Je- | | sus | | said | | ___ | |
| 5a | "Joy | | I | | of-fer | | you," | | Je- | | sus | | said | | ___ | |
| melody | ^A | | A | | A - A | | A | | A | | A | | A | | ___ | |
| | F | | | | | | | | C | | | | | | | |
| 345b | John | | four- | | teen, | | God's | | Son's | | own | | Words, | | ___ God's | |
| melody | ^A | | A | | A | | A | | G | | G | | G | | ___ G | |
| | F | | | | | | | | C | | | | | | | |
| 345c | Ho- | | se- | | a | | Thir- | | teen's | | Sav-ior | | Gift! | | ___ SO | |
| melody | ^A | | A | | A | | A | | G | | G - G | | G | | ___ G | |
| | A | | | | | | | | D | | | | | | | |
| 3d | Mer- | | ry | | CHRIST | | -mas. | | Peace | | to | | you | | ___ | |
| 4d | Mer- | | ry | | CHRIST | | -mas. | | Love | | to | | you | | ___ | |
| 5d | Mer- | | ry | | CHRIST | | -mas. | | Joy | | to | | you | | ___ | |
| melody | ^A | | vE | | F# | | E | | ^A | | vE | | F# | | ___ | |
| | A | | | | | | | | C2 | | | | | | | |
| 345e | Not | | just | | now | | but | | all | | year | | through !! | | ___ | |
| melody | ^A | | vE | | F# | | E | | D | | E | | E | | ___ | |

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E. ADVANTAGES of OTEN PATTERN COMPARED TO HYMNALS:

NOTICE that the OTEN Method pattern is easier to follow than standard hymnals even though the lyrics are set up in similar lines. OTEN identifies each line for the musician to just follow the numbered-lettered reference. Hymns give only the verse number on Line 1 -- nowhere else even in a long hymn.

1. HYMN EXAMPLE: "Away in a Manger," by J.R. Murray, J.T. McFarland, and Martin Luther. PUBLIC DOMAIN, CCLI Number: 38583 (ccli.com)

(With a lot of symbols for the notes, rests, and needing to know when to flat the B notes).

1. A- way in a man- ger, no crib for a bed, The Lit- tle LORD
 2. Be near me, LORD Je- sus, I ask thee to stay close by me for-
 Je- sus laid down his sweet head; The stars in the sky looked
 ev- er and love me, I pray! Bless all the dear child- ren in

2. OTEN METHOD: (First syllables "A-" and "Be" are where they belong on line above)
 (*Students learn that "slash chords" like F/C are optional 'colors' to standard chords like F.)

| | 1 | + | 2 | + | 3 | + | 1 | + | 2 | + | 3 | + |
|---------------|-------------|---|------|-----|-----------|---|---------------|---|------|---|--------------|---|
| | F | | | | Dm | | C | | | | F | |
| 1a | — | | — | | — | | — | | — | | A- | |
| 2a | — | | — | | — | | — | | — | | Be | |
| <i>melody</i> | — | | — | | — | | — | | — | | ^C | |
| | F | | | | | | * F /C | | | | | |
| 1b | way | — | — | in | a | — | man- | — | ger, | — | no | — |
| 2b | near | — | — | me, | LORD | — | Je- | — | sus, | — | I | — |
| <i>melody</i> | ^C | | — | Bb | A | | A | | G | | F | |
| | Bb | | | | | | F | | | | | |
| 1c | crib | — | for | — | a | — | Bed, | — | — | — | The | — |
| 2c | ask | — | Thee | — | to | — | stay. | — | — | — | Close | |
| <i>melody</i> | F | | E | | D | | vC | | — | | C | |
| | C /E | | | | | | Am | | | | Fmaj7 | |

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| | | | | | | | | | | | |
|---------------|------|---|---|-----|------|---|-----|---|-----|---|------|
| 1d | lit- | — | — | tle | LORD | — | Je- | — | sus | — | laid |
| 2d | by | — | — | me | for- | — | ev- | — | er, | — | and |
| <i>melody</i> | C | — | — | - D | C | — | C | — | ^G | — | E |

5.5. INFORMATION ABOUT THE SONG'S KEY.

The one disadvantage of OTEN to experienced musicians is this: In standard music notation, we can glance at the signature with all those flats and sharps symbols, and then look at the last note in the song, and figure out what key the song is in -- what letter, what sharp or flat if any, and whether it is major or minor.

YET the only reason to know a song's key is to know whether notes are sharped or flatted. OTEN clearly answers that question for each and every note of a melody line. There is an odd advantage of NOT knowing the key:

I have found that so very often, God has inspired **music that begins in one key and ends in another key and then flows to a final note that's not even in the final chord...** and sometimes in the scale of that chord's key. So it's not really any disadvantage at all to not know a song key!

I love to share other musician hints and the stories of how I wrote over 300 songs that are on the World Wide Web. You can find these in my free **blogs including HISTORY**, at <http://dianadeeosborne.blogspot.com>.

Free hints for recording instruments in home studios are at dianadeegarageband.blogspot.com which covers more than just that one studio program. For example, in Summer 2013, Apple's *ProLogic* program began incorporating many of the easy features of GarageBand.

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SECTION 6.
CREATIVITY INFO Not Defined in the OTEN Method

The following common MUSIC INFORMATION is NOT INCLUDED in the OTEN method.... However, this is an ADVANTAGE --- OTEN omits the details that Musicians can change, making “creative choices” for the following music information.

That makes the important music notation “stand out”, easily seen.

And -- BECAUSE OTEN is text based --

the musician can always write in details.

For example, instead of using the SYMBOL for the dynamics of **pp** (“very soft”), simply write those words into the music sheet:

SEIZED DREAMS REDEEMED ©2013 DianaDee Osborne page 1 of 3

MUSIC SHEET

4/4 time (pu = 0)

TEMPO: 100 BPM

www.DianaDeeOsborneSongs.com CCLI pending.

dedicated to our LORD of Dreams,

Album: Amazing Faith 'n' Freedom

INTRO *(Osborne TExt-Based Notation (OTEN): *R7 means play barre chord (R) across fret 7*

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

| | | | | | | | | | |
|---------------|-----------|-----------------------------------|------|-------|------------|-----|-----------|-----------|--|
| | Am | <i>VERY softly, then build up</i> | | | | | Am | /E | |
| 1a | First | you | cry, | --- | may-be | in- | side, | --- | |
| 2a | Then | you | de- | clare | right..... | out | LOUD: | --- | |
| <i>metaly</i> | vE | E | E | (E) | ^C - B | A | G | --- | |

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CREATIVITY INFO Not Defined in the OTEN Method, continued

6.1. "DYNAMICS".

"Fancy" music notation sometimes includes directions like crescendo angular symbols < and accent marks over notes to indicate that they should be played loudly. Or "foreign language" like "mf" and "pp" to play medium loud... or softer. OTEN leaves it to the creativity of individual musicians in their personalized settings to decide the loudness or softness of a section; occasionally words "loud" might appear as suggestions.

6.2. ACCENTS, including General Rules Hints.

An accent mark is a little dash above a note that means "play it louder than other notes." Musicians with their creativity can create their own interpretations based on the song words (for example, louder for exciting lines like "God loves you!"). Therefore OTEN does not bother with little dashes to tell people what to do. For persons not very familiar with standard music, **the following GENERAL rules define accents:**

In standard music, the "Denominator" in the fraction on the first staff line to the left, in the "Signature" of the song, tells you how many counts are in a measure. In the OTEN method, you visually see on the chart how many counts are there.... and where the notes are supposed to be played. (See Example of AWAY IN A MANGER, page 22).

A. In 3/4 time, there are 3 counts. (That's all you need to know... You don't need to know "for quarter notes" in the OTEN method).

The accent is on Count 1.

B. In 6/8 time, there are 6 counts.

(You do not need to know "for eighth notes" in OTEN. Besides, there's often a mix of quarter notes with eighth notes.... and half notes!)

The heavy accent is on Count 1.

A lighter accent is on Count 4.

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The decision of whether to use $3/4$ or $6/8$ is usually based on how the word syllables fit into the music - we accent the first syllable of important words. If every third syllable is important sounding, two measures of $3/4$ are used instead of one measure of $6/8$.

C. In $4/4$ time (also called **common time**, sometimes with a **large C** in the staff's signature place, instead of the $4/4$ "fraction), there are 4 counts.

The heavy accent is on Count 1. A lighter accent is on Count 3.

D. In $2/2$ and $2/4$ time, there are 2 counts with just one heavy accent per measure. This is common for shuffles and heavy-beat "power" songs. (The tempo affects whether the "denominator" is a 2 or 4; under the OTEN Method, you don't really need to know whether you are counting traditional music graphical notes of half notes or quarter notes... the tempo is already spelled out for you.)

E. Old hymnals often had songs in $9/4$ time. These are the equivalent of 3 measures of $3/4$ each --- except that, to match syllables for important words versus those for little words like "a" or "the", there is

a heavy accent on the first note and

just a light accent on the 4th and 7th notes;

the accents would be equally heavy every third count in $3/4$ time. Fast songs with a lot of syllables can fit $9/4$ time easily.

F. On rare occasion you may have a $5/4$ time signature. There is a heavy accent on Count 1, and a lighter accent on count 4.

A free music example is at my website, *COMBINATORIC WAVES PEACE*, where $5/4$ drumbeats are played with $4/4$ percussion. See Song Story:)

G. Even more rarely comes a $7/4$ signature. This is an especially nice signature for hard rock or jazz music. Musicians have **2** choices in accents:

1. Heavy accent on count 1 (of course), and light accent on Count 5.
2. Heavy accent on count 1 (of course), and light accent on Count 4.

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SECTION 7.

ADDITIONAL RESOURCES including Videos and websites

7.1 VIDEO 2 OTEN FOR BASS

Video #2 is full of information and techniques that are specific to basses. However, much of the information can be used in other music areas -- especially for lead guitarists, with the many details for writing down bass riffs.

7.2 VIDEO 3 OTEN FOR GUITAR

For example, The guitarist Video #3 provides a lot more information about lead guitar that can be applied to designing bass riffs. It also contains the information on how bass players can DESIGN and KEEP A RECORD OF their planned riffs on plain paper.... no fancy staff paper needed.

7.3 VIDEO 4 OTEN FOR KEYBOARD

The keyboardist Video #4, which is OTEN METHOD Video #4, explains when to ignore slash chord notes in the bass keys. It not only teaches within minutes how to play FAKE books, but also shows why the OTEN method contains so much more info for singers as well as players.

7.4 VIDEO 5 OTEN FOR INSTRUMENTS (including synthesizers)

The instrumentalist Video #5 describes how to select notes within the chord that can be used instead of the root note --- quite useful for bass players and lead guitarists especially to know, as well as for sax players etc.

7.5 MUSICIAN HINTS for Studio Preparation and Singing

I love to share other musician hints. My favorite hint: The Clean Guitar sound in GarageBand -- played as chord -- sounds like an old harpsichord! You can find these in my free blogs including <http://>

DianaDeeOsborne.blogspot.com and at the *GarageBand* blog in 7.6:

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7.6 HOME RECORDING STUDIO HINTS

HINTS to save money before going to the professional studio.. with lots of tricks I've learned from experience while recording over 300 songs are available at no cost at my blog **DianaDeeGarageband.blogspot.com**

There, the hints cover more than just that one studio program. For example, Apple's LOGIC program is being developed to incorporate some of the easy-to-use features (including some interface code) of GarageBand.

You will also learn a LOT of hints for creating synth instruments with a keyboard on this [**copyrighted**] blog. Hints SUCH AS how to make the notes the right length to avoid sounding off time or unclear in tone ("muddy"). This blog is useful for using **any** program -- not just GarageBand.

7.7 WEBSITE SOURCE OF FREE OTEN EXAMPLES

Again, you'll find many free audio files and full music sheets on my free songs website: **DianaDeeOsborneSongs.com**

SECTION 8.

OTEN METHOD SUMMARY OF METHOD AND VIDEO 1

AND SO, in the few minutes of Video 1, all the basics for using the Osborne Text Notation Method, OTEN, have been shown.

Refer back to my Video #4 for playing KEYBOARD with the OTEN method for more information about **chords**. The main thing is:

The copyrighted Osborne Text Notation Method is designed to help you have **FUN playing music YOUR way.....** after all, the key words are to be

PLAYING -- with FUN ---

not working and struggling with it!

MUCH JOY TO YOU as you continue to play your own designed music easy and fun **Osborne Text Notation Method -- OTEN.**

DianaDee Osborne

CONTACT: Via Facebook link at **DianaDeeOsborneSongs.com**

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Including SUPPLEMENTAL and NEW MATERIAL

not in video. Videos provided at: www.DianaDeeOsborneSongs.com

Last content update: 24 May 2013

BOOK 2, SECTION 1.

INTRODUCTION -- Osborne Text Notation for BASS

This is Video 2 for the Osborne Text Notation Method that I invented. The OTEN Method is designed for ALL musicians, whether bass players, keyboardists, guitarists, instrumentalists.... In this video #2, I will show you how to have MORE FUN than

- just playing root notes on the bass, or
- just playing 1 - 5 - 8s. Or
- bouncing back and forth, like a nice country riff line.

If you like to DESIGN your bass lines --

but you don't have the time to MEMORIZE all your bass lines, you are really going to LOVE the OTEN Method. Because it allows you to take a simple piece of paper and quickly write out exactly what note you will play, and on what fret. So that you can DESIGN easily going from

- one note to another. You can design
- when you want to do a slide, or a
- double stop; or any other types of bass notes.

At the end of this video, we will give an actual example of how to use the many different types of notations that are given quickly in the OTEN Music Notation Method.

Additional note: Within minutes you'll learn how to use a plain piece of paper to write out a bassline that you can even email or text to your friends --- a bassline that will be easy for you to copyright if you want. AND you'll learn in these few minutes how to write basslines for DUETS with another bass player, to fill out your sound or create an amazing song featuring your bass instrument.

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I'm DianaDee Osborne, and I invented this OTEN *Music Notation* Method in order to record my OWN 250+ songs that are on the World Wide Web, at my music website: **DianaDeeOsborneSongs.com**

All of the songs and all of the music sheets on this website are free for you to download, if you like, in PDF format and audio format, and they are free for you to use for your PERSONAL use.

I would like to note, however, that all of these songs, and all these videos and all audio related to these videos are copyrighted and protected under United States Copyright Law and other protections. And I did this so that I can freely tell you that YOU can use my method for your personal use for free.... and so I can keep others from trying to charge you for it.

*This easy Osborne TExt-based Notation Method **does NOT require anyone to know the foreign language of symbols like standard notation uses.** Guitarists and bass players don't need sheets of lines to fill in. The method is more fully explained in Video 1.*

Now, we're going to move very fast through this, because we know that our time is very limited. But you will *quickly* learn how to use this method, and to be able to have much joy in recording your music on a piece of paper quickly.

This Video 2 is specialized for bass players. But it also has very much useful information for lead guitarists in it, as you design melody lines using the higher notes that the bass would also be using at a lower level. So, may you have much joy in using this OTEN Method. Now, let's take a look at how the music sheets will show you how to write out your music in moments.

The **OSBORNE Text Notation** Method will free you from the expectation to play the written out music symbols that someone ELSE picked out ---- because there *are* **NO** symbols.

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SECTION 2. FRET REFERENCES

2.1 KNOWLEDGE NEEDED BEFORE USING OTEN FOR BASS

You need to know only three things before you can begin using the simple OTEN method... Persons who have never played bass can.

2.1.1 String Name. The OTEN method for Bass requires that you know the name of each string. (*A DUH!*)

On a 5-string bass, we have B_E_A_D and G.
(*from fattest string to thinnest string; or from lower sound to higher sound*)

2.1.2 Fret Number. The OTEN method requires that you also know what a fret is, and to be able to count from 1 to 24 (or 22 for a short bass!)

2.1.3 Sharps or Flats. The bass player needs to know where notes are -- but can easily use OTEN if remembering that (1) Sharp goes up one fret and flat goes down one fret, and (2) that the B note and E note do not have sharps (except to music seminary students). The descriptions in this method assume that you have a chart and can find notes... that's all you need!

2.2 FRET REFERENCES DEFINED

Using the STRING NAME (B E A D G for a 5-string bass, or EADG for a 4-string bass) and the FRET NUMBER (0 to 24) together is (in my OTEN Method) called a **FRET REFERENCE**.

For example, a low G is an E 3 [E string is pushed down on Fret 3]
and a high A is a G2 [G string is pushed down on Fret 2]

So already you now know half this easy OTEN Method of notation for bass. The interesting parts are yet to come in my OTEN Method.

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2.3 WRITING EXACT NOTES WITH THE OTEN METHOD

Note: This section matches the illustrations in Video 2, but stills were unavailable for publication with this script.

Write across your paper the count for 2 measures, leaving some space between numbers for the **AND** counts. Rock music is usually in 4/4 time,

1. so as an example I've written out **1 through 4** once,
2. I add the MEASURE mark (dotted downward line after the 4),
3. and add another 1 - 2 - 3 - 4 for the second measure.

If you type up a form, or if you have room, you can also put a PLUS sign in between each number to show the half counts. However, I don't bother when I'm simply sketching out the OTEN notation as I write out a song.

Play the first note of your bassline, such as a G, and write it under the count where you want the LETTER of this note to be. For example, if you skip count 1, and you begin on count 1 with a G, put your G here [under the 2]. And now you can write your fret reference.

If it's a low G, write an **E3**. this tells you that you're using your E string, in the 3rd fret, to get your G note.

This is one of the places where OTEN's advantages really take off. **Standard music notation does NOT tell you which G to play.** You don't know whether to play a high one or a low one. So you can play THIS low G, or you can do an open G string that provides more bounce on the string; or you can do a high G at E string, fret 15 if you want. So you would write E15 *[under the first 2 on your counted line]* if you want to note that it is a HIGH G. The OTEN method tells you exactly where to play the DESIGNER NOTE.

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2.4 FRET REFERENCE EXAMPLE

FOR EXAMPLE: Here is the melody for Amazing Grace's first line. (This is a song that many people know.)

You have a pick-up of G [*the note before the first full measure... if you care! Drummers do, though, and the bass player should be working with the drummer in a band*]. You then have

(G) C E C E D C A G.... ---

And then for a longer note, a note that is not played, I use a long underscore.

Important note: *Just the letters do not tell what direction to go in. The introductory Video 1 explains how OTEN uses caret arrows to show direction in the music notation. This is another advantage of the OTEN method over old methods.*

And then after I have the melody, I decide where I want to play this on the bass fretline. For example, my G here is going to be a low G, so it will be E3. My C will be a lower C, so A3... a D2, A3, a D2, and put an A5. I COULD use an E0 (E zero). But I don't want a bouncy open string. So I use an A5 to make it clear that I want a CLOSED string.

| | | | | | | | |
|----|----|-----|---------|-----------|--------|----|-----|
| G | C | ___ | E - C | E ___ D | C ___ | A | G. |
| E3 | A3 | ___ | D2 - A3 | D2 ___ A5 | A3 ___ | E5 | E3. |

OTEN: Osborne Text Notation Method for Music Notation, VERSION 2.0

Within a few inches of text, the full melody is easily written. Of course, you can choose to use the old ways and still write a tiny numbers on the lined guitar paper, assuming you have specialized paper for your 5-string bass. But OTEN's faster to both write and read!

For your music, just fill in the the rest of your melody in the same way. I put an X under a numbered count where there is no bass note. But there's no need to mark the spaces between counts unless you hit a note there -- or if you have an odd timing song like a busy funk and want exact notes. The spacing makes the handwritten OTEN notes easier to read.

When handwriting a draft, if the same note is hit repeatedly, OTEN does not bother to record it. Just play the same note till it changes, or put an X if no note should be played there. In formal OTEN music sheets, each note is placed where it belongs.

SECTION 3. THE OTEN MUSIC SHEET

3.1 LINE REFERENCES

Note that lines are not only numbered for each verse of a song in OTEN method, but also have a small letter to indicate the order of lines. This means that you can easily text to someone a message like "check the progression in line b."

| | | | | | | | |
|--------|------------------|-------|--------------------|-------|------------------|----------|-------------------|
| | Dm | | Dm /F | | Am | | |
| all-a | In | these | Lat- ter | — — | days, God | seems to | — — |
| melody | [^] A | A | [^] C - C | — — | A A | A - G | — — |
| | D [major] | | | | A [major] | | |
| 1b | say | — | I'll | a- | maze! | — | <i>Repeat a,b</i> |
| 2b | say | — | I | shall | make | — | — |
| 3b | say | — | I | shall | give | — | — |
| melody | [^] A | — | A | G | A | — | — > 3c |

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3.2 SPECIALIZED MUSIC NOTATION

OTEN Music Notation allows for more complete, detailed instructions to be easily incorporated. For example, in the following pounding music section of the same song, the OTEN music tells keyboardists to play only octaves -- not chords.

HIDING FROM FIRE (Isaiah 61) ©2013 DianaDee Osborne page 2 of 3

| BRIDGE | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---------------|----------------------------------|---|---------|---|-----------|---|-------------|---|-------|---|-----------|---|--------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + | | | | | | | | | | | | |
| | Em = pounding E octaves | | | | | | | | | | | | | E | D |
| B-1 | I | | reached | | un-der | | that | | | | old | | dress- | | er. | | ___ | | | | | | | | | | | |
| B-5 | Beat | | me, | | hit at | | me, | | and | | cursed | | at | | me. | | ___ | | | | | | | | | | | |
| <i>melody</i> | VE | | E | | ^A- G | | F# | | E | | F# | | ___ | | E | | ___ | | | | | | | | | | | |
| | Am/C = pounding C octaves | | | | | | | | | | | | | C | B | | | |
| B-2 | hurt | | my | | shoul-der | | yet..... | | kept | | reach-ing | | on. | | ___ | | ___ | | | | | | | | | | | |
| B-6 | Yelled, | | "Mind | | Your own | | Busi-ness." | | Spit | | at | | me. | | ___ | | ___ | | | | | | | | | | | |
| <i>melody</i> | VE | | E | | ^A- G | | F# | | E | | F# | | ___ | | E | | ___ | | | | | | | | | | | |

3.3 STANDARD OTEN MUSIC NOTATION

The OTEN Music sheet provides all the necessary details that other notation method provide -- but in a more succinct, more detailed way. See Video #1 MAIN for details about the music sheet. The rest of this description assumes that you are familiar with the MAIN features of OTEN.

The following examples are from my copyrighted song *IMPERCIPIENT*. At no cost, you can download the music sheet and hear the audio file at my index website, **DianaDeeOsborneSongs.com** for your personal use.

OTEN: Osborne Text Notation Method for Music Notation, VERSION 2.0

SECTION 4. OTEN NOTATION FOR SPECIAL TECHNIQUES

4.1 SLIDES / symbol such as E3 / E10

When you want to slide bass notes such as from a G to D, the OTEN Music Notation method puts a forward slash / BEHIND the original note and BEFORE the second note.

For example, for **E3 / E10**
E3 slash E10 means to slide from the G note on the E string 3rd fret to the higher D note on the E string 10th fret.

Slides are always on the SAME STRING.

In this example page, the word SLIDE is written to help people not yet familiar with the OTEN method. You do NOT need to write the word.

EXAMPLE OF SLIDES NOTATION USING THE OTEN METHOD:

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----------|---|-------------|-------------|-------------|--------------|--|-----------|----|-------------------|-------|-------------|---|------|----|-----------------------|-----------|----------|---|-----|------|--|-----------|---|------------|--|
| | 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + | | | | | | | | | | | | | | | | | | | | | | | | |
| / = slide | ~ = rock between strings. x = cross strings. ds = doublestop | | | | | | | | | | | | | | | | | | | | | | | | |
| | <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%;"></td> <td style="text-align: center;">Am</td> <td style="width: 15%;"></td> <td style="text-align: center;">Em</td> <td style="width: 15%;"></td> <td style="text-align: center;">Am</td> </tr> <tr> <td style="border-right: 1px solid black; padding-right: 5px;">1a</td> <td style="padding-left: 5px;">Tho - mas Har- dy</td> <td style="border-right: 1px solid black; padding-right: 5px;">wrote</td> <td style="padding-left: 5px;">these words</td> <td style="border-right: 1px solid black; padding-right: 5px;">_</td> <td style="padding-left: 5px;">that</td> </tr> <tr> <td style="border-right: 1px solid black; padding-right: 5px;">2a</td> <td style="padding-left: 5px;">I've thought Tho- mas</td> <td style="border-right: 1px solid black; padding-right: 5px;">Har- dy's</td> <td style="padding-left: 5px;">thoughts</td> <td style="border-right: 1px solid black; padding-right: 5px;">_</td> <td style="padding-left: 5px;">and</td> </tr> <tr style="background-color: #f0f0f0;"> <td style="border-right: 1px solid black; padding-right: 5px;">BASS</td> <td style="padding-left: 5px;">B10 <i>slide (between all where pos.)</i> /</td> <td style="border-right: 1px solid black; padding-right: 5px;">B5</td> <td style="padding-left: 5px;">_</td> <td style="border-right: 1px solid black; padding-right: 5px;">xE5</td> <td></td> </tr> </table> | | Am | | Em | | Am | 1a | Tho - mas Har- dy | wrote | these words | _ | that | 2a | I've thought Tho- mas | Har- dy's | thoughts | _ | and | BASS | B10 <i>slide (between all where pos.)</i> / | B5 | _ | xE5 | |
| | Am | | Em | | Am | | | | | | | | | | | | | | | | | | | | |
| 1a | Tho - mas Har- dy | wrote | these words | _ | that | | | | | | | | | | | | | | | | | | | | |
| 2a | I've thought Tho- mas | Har- dy's | thoughts | _ | and | | | | | | | | | | | | | | | | | | | | |
| BASS | B10 <i>slide (between all where pos.)</i> / | B5 | _ | xE5 | | | | | | | | | | | | | | | | | | | | | |
| 1b | fit my heart' s big | dent | _ | _ | _ | | | | | | | | | | | | | | | | | | | | |
| 2b | felt left far be- | hind | _ | _ | _ | | | | | | | | | | | | | | | | | | | | |
| BASS | E3 | / B3 | / B5 | / B6 | / B11 | | | | | | | | | | | | | | | | | | | | |

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IMPORTANT NOTE:

OTEN also **does NOT** use the slash mark that is used in some guitar books as a shortcut to indicate “REPEAT previous notes.”

The reason is to reserve that symbol for something better:

Telling you when you've designed a **SLIDE** into your bassline.

4.2 NOTE ROCKING // symbol such as E3//B3

A double slash means to rock back and forth between two notes, one per count, as is frequently done in country bass. For example, E3 slash slash B3 means to play the typical G (Fret 3 on the E string) and Low D (Fret 3 on B string of 5-string bass) country riff that plays

| | | | | | | | |
|----------|----------|-----------|----------|----------|----------|----------|----------|
| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| G | G | vD | D | G | G | D | D |

OTEN allows you to quickly write this note rocking instruction in 6 characters. EXAMPLE OF NOTE ROCKING NOTATION USING OTEN:

IMPERCIPIENT - BASS

BRIDGE - continued

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

| | | | | | | | | |
|------|-------------|-----------|--------------|---|-----------|-----------|----|-------------|
| | F/C | | | | Am | | | |
| B4. | <i>have</i> | <i>no</i> | <i>claim</i> | — | <i>to</i> | <i>be</i> | — | <i>That</i> |
| BASS | E1 // B1 | | E1 //A1 | | E5 | | E5 | |

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4.3 STRING CROSSING x symbol such as E3xA3

NOTE ALSO that the X that indicates a crossing is IN BETWEEN TWO FRET REFERENCES.... When the X is alone, it means to stop (to not play anything AND to not let the previous string ring out). This second X is the same notation method used elsewhere.

When you want to quickly pass from a note on one string to a close-by or same fret of another string,
use an X to show string crossing.

For example, **E3xA3** means to pass from the G note on the E string to the C note on the A string.

Crossing always goes to a different string. However, note that for the OTEN METHOD, String Crossing's X symbol is used for BOTH string crossing (going to the adjacent string) and string skipping; the OTEN fret reference identifies exactly which notes to play.

4.3.1 String Crossing Simple Example

Short excerpt from Thomas Hardy's "Impercipient"

"...Those who know Your name will put their trust in You;

*For You, LORD, **have not forsaken** those who **seek You.**" -- Psalm 9:10*

IMPERCIPIENT: Lacking perception or understanding, sometimes because apathetic or unobservant, but sometimes because simply unknowing or unaware.

| VERSE 1 | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
|---------|------------|---------------------------------------|---------|------|-----|-----------|-------|----------|-------|-----|------|-----------|---|------------|---|---|
| 1a | Am | Tho - | mas | Har- | dy | Em | wrote | these | words | __ | that | | | | | |
| 2a | | I've | thought | Tho- | mas | Har- | dy's | thoughts | __ | and | | | | | | |
| BASS | B10 | <i>slide (between all where pos.)</i> | | | | | | | | | | B5 | - | xE5 | | |

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4.3.2 STRING CROSSING Notation Advantages

In the OTEN method, it can easily be used to indicate an IMMEDIATE slide to a different note on the second string (the one that was crossed TO).... giving a fast, really cool sound -- but TELLING others or reminding yourself of your plan with only a few characters, as shown below.

In this example, the

Bass starts on the D# note, A string 6th fret (A6) and holds it for 5 counts. Then the bass slides up to **A9** (F#), up to **A11** (G#), and then slides DOWN to the **A6** (D#) again for counts 2,3, and 4 of *Measure 2*.

(Notice that the Bass IGNORES the chord information and keyboard information above the lines... that ending A# is for the keyboard to play.)

After landing on that last A6, the player immediately -- one count later -- crosses DOWN to play the same fret but on the E string: An A# note at E6. **The OTEN Method gives the bass player SO much more information than “D# D# F# G# D# A#”**. With OTEN, you know at a glance whether to go up or down, and which fret the music designer identified as most efficient -- or nicest sound -- to go to.

4.3.3 String Crossing Advantage Example

IMPERCIPIENT - BASS

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VERSE 1 - continued

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

| | | | | | | | | |
|------|--------------------|------|-------|---------------|-----------|-------------|--------------|-------------------|
| | Gm7 | | | {single notes | D# | F# | G# | A# } |
| 1j | mean | so | much | to | me: | — | — | — |
| 2j | his- | t'ry | books | have | said. | — | — | — |
| BASS | A6 | | | | A6 | / A9 | / A11 | / A6 sl |
| | | | | | | | | |
| | Dm(Add6)/Bb | | | | C7 | | | 4 + |
| 1k | Peo- | ple | hear | what | I'll | share – | but | I'm |
| 2k | Sure- | ly | then | — He | un- | der- | stands | the |
| BASS | x E6 | | | | A3 | | / | B3 slide > |

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4.4 NOTE BENDING ~ TILDE symbol such as ~G7

In the example of IMPERCIPIENT, look at line e. There you see a curly symbol called the Tilde. This symbol is often used to represent the word “approximately”. And so I adopted it in OTEN for string bending. For example, G7 means to go to the G string 7th fret and bend the D note. You can use a single tilde that means simply to bend the string some. Or you can use multiple tildes to show how long to bend the string.

IMPERCIPIENT - BASS

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VERSE 1 - continued

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

| | | | | | | | | | |
|------|-----------|-------|-------|------|-----------|---------|---------|---------|--|
| | Dm | | | | Am | | | | |
| 1i | So | he | wrote | down | these | big | words | that | |
| 2i | Je- | sus | was | a | real | man, | e- | ven | |
| BASS | A5 ~ E5 | A5-E5 | A5-E5 | A5 | / A12-E12 | A12-E12 | A12-E12 | A12-E12 | |

4.5 DOUBLE STOPS ds symbol

In the following example, look at line f.
The letters “ds” are followed by two fret references in brackets.

This refers to a double stop -- ds

where two notes are played at the same time. An easy method is to use the thumb on the lower string and a finger on the higher string (higher in sound), and “pinch” upward, curling your fingers under the strings to pluck them as you raise your hand.

In OTEN, the fret references tell EXACTLY which notes to play -- using easy to understand at a glance string name letters and fret numbers that are easy to write out on plain paper.

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4.5.1 Double Stops Example 1

IMPERCIPIENT - BASS

| | | | | | | | | | | | | | | | | | |
|----------------------------|--|-------------|-------|------|---|---|---|---|---|-----------------------|---|---|---|---|---|---|---|
| VERSE 1 - continued | | | | | | | | | | | | | | | | | |
| | | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| | | Cm/G | | | | | | | | B7 | | | | | | | |
| 1h | | "my- | ster- | ies | | | | | | re- vealed." | | | | | | | |
| 2h | | sight | says, | "You | | | | | | <i>SHOULD</i> doubt." | | | | | | | |
| BASS | | A3 | | | | | | | | ds {B 0 + A2} | | | | | | | |

(Right fingers: Thumb pinch + Index)

.This second example of Doublestop Notation is the same, but suggests a different pair of fingers to play the doublestop. Anything that is comfortable is fine.

The advantage of the above method (pinching with thumb and index finger) is that when you use the middle and index fingers, often the index finger is stronger and you will get an uneven loudness. Usually the thumb and index fingers have similar strengths. Just be aware of the difference as you play!

4.5.1 Double Stops Example 2

IMPERCIPIENT - BASS

| | | | | | | | | | | | | | | | | | |
|----------------------------|--|--------------|-------|-------|-----|---|---|---|---|----------------------------|---|---|---|---|---|---|---|
| VERSE 1 - continued | | | | | | | | | | | | | | | | | |
| | | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| | | F | | | | | | | | Am9 | | | | | | | |
| 1f | | claim | their | God | was | | | | | real. | | | | | | | |
| 2f | | then | | throw | me | | | | | out? | | | | | | | |
| BASS | | / E13 | | | | | | | | ds {E12 + A12} HOLD | | | | | | | |

(Right fingers: Middle + Index)

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And here we are -- this is the easy, fast to learn and use Osborne TExt Notation Method for bass players. The phrase is to PLAY music -- not just work it. So I hope that this method I've invented will give you much joy. But here is MORE fun for you too:

5. DUAL BASSES

-- Example "Hebetudinicity" has 4 basses.

The OTEN method makes it easy for you to design basslines for TWO ore MORE basses to be played together without invading each other's sonic space. That is -- playing multiple basses while keeping a clean sound.

This opens a vast world of new experimentation in bass playing. And it gives more opportunities for young bass players to play in a band with easy bass lines such as low root notes at the same time that experienced players have fun popping and slapping and sliding their basses all over the higher ends of their fretboard!

The following examples are from my unusual and fun song HEBETUDINICITY, © 2008 DianaDee Osborne. Piano and sax and bass are the quieter supporting instruments in this song that features not one or two but FOUR basses. **You can download the audio file and matching music sheet (free) at DianaDeeOsborneSongs.com.**

(As you play the song on a stereo device, pan from left to right speakers to hear the individual low, medium, and high bass tracks as they are played together for one full sound)

5.1 DETAILED MUSIC SHEET EXAMPLE.

In this example of HEBETUDINICITY, the full music sheet written in OTEN music notation format is shown on the next page. The OTEN *Method* divides the basses by sonic range:

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HEBETUDINICITY - BASSes 2, 3, 4 © 2008 DianaDee Osborne page 1 of 2

Note: Any C instrument can play these parts

MUSIC SHEET (vs 1 only)

www.DiDoReflections.com CCLI pending

see regular MUSIC file for verses 2 and 3.

4/4 time (pu = 0)

dedicated to our BIG God, 17 September 2009

TEMPO: BPM =180 half-time

Album: Amazing Big God 'n' Big Words

This Osborne Text-Based Notation Method divides the basses by sonic range:

Bass 1 = roots at lowest sound register (not on this music). Basic style: chucking.

Bass 2 = lower mid range; **Bass 3** = upper mid range; Basic style: chucking.

Bass 4 barres high D and G string area. Use D string as pedal tone (repeated) as desired.

Basic style: LET THE D STRING RING most of time. Only the main notes are listed below.

INTRO-1 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Chord: **Em**

Bass2: A7 x A7 A9 A9 A7 x A7 A9 A9

Bass3: D2 x D2 G4 G4 D2 x D2 G4 G4

Bass4: mute during intro and interludes.

INTRO-2

D **Em**

Bass2: A7 x A7 A9 A9 A7 A7 A7

Bass3: D2 x D2 G4 G4 D2 D2 D2

VERSE 1

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

Chord: **Em**

1a. Heb- e- tu- di- ni- ci- ty is

Bass2: A7 A9 A10 A9 A7 A9 A10 A7

Bass3: D2 D2 G4 G4 D2 D2 G4 G4

BARRE G14 and D14 (throughout song):

Bass4: D14 D14 G16 G16 D14 D14 G16 G16

line 2

D **Em**

1b. such a pret- ty word. Who

Bass2: D10 D9 D7 D7 X D9 D9 D9

Bass3: D0 D0 G2 G2 D2 D2 G4 G4

Bass4: D12 D12 G14 G14 D14 D14 G16 G16

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HEBETUDINICITY - BASSes 2, 3, 4

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Note: Any C instrument can play these parts

| line 3 | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
|--------|-----------|---|-----|-------|------|------|-----|-------|-----|---|---|---|---|---|---|---|
| | Em | | | | | | | | | | | | | | | |
| 1c. | would | | be- | lieve | that | what | it | means | is | | | | | | | |
| Bass2: | A7 | | A9 | A10 | A9 | A7 | A9 | A10 | A7 | | | | | | | |
| Bass3: | D2 | | D2 | G4 | G4 | D2 | D2 | G4 | G4 | | | | | | | |
| Bass4: | D14 | | D14 | G16 | G16 | D14 | D14 | G16 | G16 | | | | | | | |

| line 4 | | | | | Em | | | | | | | | | | | |
|--------|-----|-----|------|------|-----------|-----|-----|-----|-----|--|--|--|--|--|--|--|
| 1d. | I'm | a | Life | cow- | ard? | | | | I'm | | | | | | | |
| Bass2: | D10 | D9 | D7 | D7 | X | D9 | D9 | D9 | D9 | | | | | | | |
| Bass3: | D0 | D0 | G2 | G2 | D2 | D2 | G4 | G4 | G4 | | | | | | | |
| Bass4: | D12 | D12 | G14 | G14 | D14 | D14 | G16 | G16 | G16 | | | | | | | |

| lines 5,6,7 | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
|-------------|----------------|-----|-------|------|--------|------|-------|-----|----------|---|------------|---|-----------|---|-----------|---|
| | Am | | | | | | | | G | | F#m | | Em | | Em | |
| 1e | la- | zy | and | dis- | or- | gan- | ized. | I | | | | | | | | |
| 1f | want | MY | will, | not | God's. | | | I | | | | | | | | |
| 1g | tend | to | blame | a- | ny | one | but | me | when | | | | | | | |
| Bass2: | D10 | D10 | D10 | D10 | A7 | A7 | A7 | A7 | A7 | | | | | | | |
| Bass3: | G5 | G5 | G5 | G5 | G4 | G2 | G0 | G0 | G0 | | | | | | | |
| BARRE | G14 and D14: | | | | | | | | | | | | | | | |
| Bass4: | G17 | G17 | G17 | G17 | G16 | G14 | G16 | G16 | G16 | | | | | | | |
| | D14 doublestop | | | | | | | | | | | | | | | |

| line 8 | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
|--------|-------------------|-------|------|-----|----------------|---|---|---|-----------|---|---|---|---|---|---|---|
| | Am | | | | F#m | | | | G# | | | | | | | |
| 1,2h | I | don't | like | my | Life! | | | | | | | | | | | |
| Bass2: | A7 | A7 | A5 | A5 | low: E4 | let ring /extra measure/... | | | | | | | | | | |
| Bass3: | G0 | G0 | G2 | G2 | G1 | | | | | | | | | | | |
| Bass4: | NO G STRING NOTES | | | | | | | | | | | | | | | |
| | D14 | D14 | D16 | D16 | D18 | let ring | | | | | | | | | | |

After verses 1 and 2, immediately play INTERLUDE (= the INTRO)

| After verse 3, Bass 3's and 4's special ENDINGS (Bass 2 same as intro --end on low E): | | | | | | | | | | | | | | | | |
|--|-----------|-----|-----|-----|------------|----------|---|---|---------------|--|--|--|--|--|--|--|
| | Am | | | | F#m | | | | G# | | | | | | | |
| 3h | heb-e- | tu- | di- | ni- | ci- | ty | ! | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | slow slide to | | | | | | | |
| Bass3: | G0 | G0 | D4 | D4 | D2 | D9 | | | | | | | | | | |
| Bass4: | D14 | D14 | D16 | D16 | D18 | D9 | | | | | | | | | | |

.....

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5.2 SONIC RANGE when using multiple basses:

Bass 1 = roots at lowest sound register (not on this music).
Basic style: chucking.

Bass 2 =lower mid range; Basic style: chucking.

Bass 3 =upper mid range; Basic style: chucking.

Bass 4 barres high D and G string area. HINT:
Use D string as a continuing “pedal tone” (repeated) as desired.
Basic style: LET THE D STRING RING most of time.
Only the main notes are listed below.

5.3 NOTE ASSIGNMENTS when using multiple basses:

BASS 1 plays the root notes shown in the chords, down low.
The other 3 basslines are clearly spelled out on the music sheet using the OTEN method.

For example, on line a, the four basses are separately playing an **E** in four locations, **E0** (E-zero; E string open), **A7**, **D2**, and **D14**.

Even when the individual sounds that cross are the same octave, the different placement of notes in the design leads to a smooth transition to the next notes to come.

The key for dual bass is to simply **space out the notes across a bass's fretboard**. You don't even need a 5- or 6-string bass to get the variety in this sample song, so imagine what you could do with a 6-string bass added in! This is called SONIC SPACE... leaving space between each bass's sound so that a person can hear individual instruments.... especially by “panning” a stereo system from side to side to hear the different basses in different intensity levels!

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SECTION 6.

ADDITIONAL RESOURCES including Videos and websites

6.1 VIDEO 1 OTEN MAIN VIDEO

Video #1 gives the MAIN basics for OTEN and focuses on describing not only techniques but its advantages over standard notation.

6.2 VIDEO 3 OTEN FOR GUITAR

For example, The guitarist Video #3 provides a lot more information about lead guitar that can be applied to designing bass riffs. It also contains the information on how bass players can DESIGN and KEEP A RECORD OF their planned riffs on plain paper.... no fancy staff paper needed. It also contains the information on how bass players can DESIGN and KEEP A RECORD OF their planned riffs on plain paper.... no fancy staff paper needed.

6.3 VIDEO 4 OTEN FOR KEYBOARD

The keyboardist Video #4, which is OTEN METHOD Video #4, explains when to ignore slash chord notes in the bass keys. It not only teaches within minutes how to play FAKE books, but also shows why the OTEN method contains so much more info for singers as well as players.

6.4 VIDEO 5 OTEN FOR INSTRUMENTS (incl. synthesizers)

The instrumentalist Video #5 describes how to select notes within the chord that can be used instead of the root note --- quite useful for bass players and lead guitarists especially to know.

6.5 MUSICIAN HINTS for Studio Preparation and Singing

I love to share other musician hints. My favorite hint: The Clean Guitar sound in GarageBand -- played as chord -- sounds like an old harpsichord! You can find these in my free blogs including <http://>

DianaDeeOsborne.blogspot.com and at the GarageBand blog in 6.6:

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6.6 HOME RECORDING STUDIO HINTS

HINTS to save money before going to the professional studio.. with lots of tricks I've learned from experience while recording over 300 songs are available at no cost at my blog **DianaDeeGarageband.blogspot.com**

There, the hints cover more than just that one studio program. For example, Apple's LOGIC program is being developed to incorporate some of the easy-to-use features (including some interface code) of GarageBand.

You will also learn a LOT of hints for creating synth instruments with a keyboard on this [copyrighted] blog. Hints SUCH AS how to make the notes the right length to avoid sounding off time or unclear in tone ("muddy"). This blog is useful for using *any* program -- not just GarageBand.

6.7 WEBSITE SOURCE OF FREE OTEN EXAMPLES

Again, you'll find many free audio files and full music sheets on my free songs website: **DianaDeeOsborneSongs.com**

SECTION 7.

OTEN METHOD SUMMARY OF METHOD AND VIDEO 2

AND SO, in the few minutes of Video 2, all the basics for using the Osborne Text Notation Method, OTEN, in bass playing have been shown.

Refer back to my Video #3 for playing GUITAR with the OTEN method for more information about **slash chords, for example**. The main thing is: The copyrighted Osborne Text Notation Method is designed to help you have **FUN playing music YOUR way.....** after all, the key words are to be

PLAYING -- with FUN ---

not working and struggling with it!

MUCH JOY TO YOU as you continue to play your own designed music easy and fun **Osborne Text Notation Method -- OTEN**. DianaDee Osborne
CONTACT: Via Facebook link at **DianaDeeOsborneSongs.com**

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Including SUPPLEMENTAL and NEW MATERIAL

not in video. Videos provided at: www.DianaDeeOsborneSongs.com

Last content update: 09 June 2013

BOOK 3, SECTION 1.

INTRODUCTION -- Osborne TExt Notation for GUITAR

The Osborne Text Notation Method of music notation provides far more information than a standard fake book or lead sheet. The details are provided in Video #1 of how this method lets you record exact count and melody and music details **without needing to learn a foreign language of symbols, like standard music contains.**

This fast Video #3 is designed for guitarists.

Lead guitarists can learn more in Video #2 for bass players for designing your special riffs on a plain piece of paper for fast and easy writing, texting to friends, or even copyrighting. No need for sheets of lines to fill in.

Over 300 free audio files and full music sheets are available to download from my **website DianaDeeOsborneSongs.com**. Please note that I own ALL rights and retain all rights to this copyrighted and protected OTEN method.

I retain these rights so that I can tell you that YOU are welcome to use my method at NO cost --- so that no one ELSE can ever charge you for it.

*This easy Osborne TExt-based Notation Method does NOT require anyone to know the foreign language of symbols like standard notation uses.
Guitarists and bass players don't need sheets of lines to fill in.
The method is more fully explained in Video 1.*

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1.1 OVERVIEW OF ADVANTAGES OF VIDEO 3 GUITAR

Video 3 shows ways that OTEN especially helps guitarists, such as special ways to quickly specify that a music should be played with a BARRE chord (such as minor 7 barres) instead of an OPEN chord. OTEN can write where to do slides, string bending, double stops, and more -- EVEN TURNS, which are not provided in standard music notation.

OTEN allows musicians to quickly write out the design of a chord (instead of making the usual picture graph of a fret board) -- EVEN WHEN the guitarist “found” a great new chord and does not know its name. OTEN allows the design to be notated easily now, researched later.

Additional music theory is simply provided, to make your music special... such as simply substituting minor chords and major 7 chords for standard chord in church hymns. OTEN lets musicians design a plan for the song. OTEN shows how to specify the “set of notes” in odd chords.

This Video 3 is specialized for guitar players. But it also has very much useful information for bass players and keyboardists, etc. Video #2 for bass shows a different view on how to write out your music in moments. EACH VIDEO IS USEFUL TO MUSICIANS, even if it does not pertain to your instrument. An an example of how Video 3 for Guitar can be helpful to non-guitar players:

Keyboardists can use this same feature of OTEN to write out the notes of odd chords. Two instrumentalists, such as a sax player and flute player (common pairs) can select different notes within the same chord. Combined with information from Video 2 for Bass, the players learn how to be heard individually in duets.

1.2 ADVANTAGES OF OTEN OVER STANDARD MUSIC NOTATION

OTEN visually shows you the music, at a glance. This has advantages in two specific reason for having written music: Playing music, and communicating the plan for music in a written format.

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A. FOR PLAYING MUSIC

OTEN's advantages are explained later in the video. They include:

1. **Lead sheets** do not provide timing information: You are told to play a chord, but not told how long to play it. In fact, many Lead sheets put the chord name on top of the lyrics in odd places, and without any spacing to indicate where rests should come. The OTEN method visually shows timing: At a glance.
2. **Fake books** DO provide timing information -- but they are designed especially to help keyboardists and thus provide "TMI" -- Too Much Information for the guitarist who wants to know (1) chord and (2) timing to match the (3) lyrics. All the dotted notes and other odd symbols including rest marks and slurs fill up the page with information that distracts from all the guitarist cares about.

B. FOR WRITING MUSIC AND SENDING IT TO OTHERS

BECAUSE THIS IS A **TEXT-BASED** NOTATION METHOD --- you can send your music ideas to others using modern technology, like e-mail, phone text messages, Twitter and related programs, blogs -- any other medium where you don't want to or are UNABLE to include graphics.

BECAUSE THIS IS A **CONDENSED INFO- INTENSIVE** NOTATION METHOD --- OTEN contains so much more information than a FAKE book or LEAD sheets within a small amount of space -- a tremendous advantage for players who cannot "flip pages" of long detailed staff music notation (and do not have the technology of a computer screen holding music files!).

These advantages are explained later in the video. They include:

1. The ability to "define" the notes in a chord that is unusual.
2. The ability to "define" the notes in a chord you played and liked BEFORE you know what the chord name really is.
3. The ability to recommend POSITIONS of the open chords that can be barred -- most especially the Minor 7 chords.

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1.3 OTHER OTEN Videos in the SERIES

The simple OTEN Method -- all you need to know for learning and recording your music -- **is outlined in 5 videos**. For this video series: Your time is limited and I'm not going to bother trying to sound cute or look like a professional actor. Videos move fast so you can start recording your own music on plain pieces of paper tonight if you'd like. There are FIVE separate videos. In addition to this Guitar video, #3, are four more videos that focus on the advantages and techniques of the OTEN Method for other instruments. However, all musicians can learn from each video, since each includes different information that can be applied to another instrument.

1.3.1 VIDEO 1 MAIN. Video 1 gives the basic overview and techniques for the process, for the Osborne TExt Notation Method. Within minutes, you can quickly begin recording your music, or re-writing difficult standard music notation into the easy OTEN format. Students who barely know music other than where a note is on their instruments can be playing OTEN-notation songs within minutes.

1.3.2 VIDEO 2 BASS. Video 2 is especially for bass players. But this is an example of how Video 2 for Bass can be helpful to guitar players:

OTEN teaches a way to plan **DUAL BASS LINES** music notation in a way that two bass players -- on their heavy-sound instruments-- can play together without “getting into each other's sonic space”. A fancy way of saying “without clashing or sounding muddy with too much bass-ness.”
MUCH BASS INFO APPLIES TO LEAD GUITAR.

Two LEAD GUITARISTS can adapt this OTEN method feature to record their specific note designs in a way that each can be easily heard individually from the other. As you design great “dueling lead guitar” lines, OTEN will enable you to write your lines out without having to exactly memorize your design. Use OTEN to know exactly which area of the fretboard and which specific notes each player will adopt as a “Sonic Space Fence” to avoid creating “muddy” sounding music.

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1.3.3 VIDEO 4 KEYBOARD. This video actually helps keyboard players learn to play from chord notation even if they have not done so before. It demonstrates why OTEN contains so much more information than a FAKE book or LEAD sheets, especially for the keyboardist, and also for singers. Visually, musicians can see where rests are and see the song's overall pattern. There is no need for training in the difference between all those symbols the rectangle and swirly symbols, slurs and dotted notes.

1.3.4 VIDEO 5 INSTRUMENTS. Video 5 is mostly a "Specialist" video that helps players learn how to apply the information in other videos -- especially Video 4 Keyboard -- to their instrument. This video is ALSO very helpful for the keyboardist who must create synthesized (SYNTH) instruments because an actual player is not available.

As an example of how Videos 4 and 5 can help a GUITARIST:

Video 5 will quickly show instrumentalists like flute and sax players and lead guitarists who are accompanying others who are building their riffs off the root note in the chord. They learn how to use a different starting point for riffs -- for "comping" (accompaniment that's unplanned-out but fun!). Two rhythm guitarists can develop separate supporting plans written out to remember and to practice with, along with a lead guitarist planning out and sharing with others riffs that fit.

1.4 KNOWLEDGE NEEDED BEFORE USING OTEN FOR GUITAR

1.4.1 Guitarists **do NOT need to know music's foreign language to use my OSBORNE TEXT NOTATION METHOD.**

1.4.2 Simple Knowledge for Guitarists Using OTEN Notation

- * You need to know basic chords like A, B, Dm, F#m
- * and how to count -- up to 8.

*OTEN's videos provide supplemental teaching for additional "color" variations to sound "prettier" and "more fun" --
but they're not pre-requisites to using OTEN.*

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The video moves very fast to provide a summary of the OTEN procedures, because your time is very limited. But you will *quickly* learn how to use this method, and to be able to have much joy in recording your music on a piece of paper quickly. May you have much joy in using OTEN!

The **OSBORNE Text Notation Method** will free you from the expectation to play the written out music symbols that someone ELSE picked out ---- because there *are* **NO** symbols.

SECTION 2.

OTEN ADVANTAGES FOR LEAD GUITAR

2.1 ADVANTAGES OF OTEN'S FRET REFERENCE SYSTEM

Video 2 of the OTEN Method, designed for for BASS players, provides an easy way to identify specific notes, by identifying the STRING and then the FRET number. This same method is adapted as one of the advantage features of the OTEN Method for GUITAR players.

Unlike keyboards which are linear, where no two E notes (for example) are alike, you can find the same E note in several places of a standard 6-string guitar.

For example,

E0 is an E note played on an open low E string, no frets.

A7 is that same low E, on the A string's 7th fret.

E12 is played on the low E string, but 12 frets up.

Its sound is higher than the E0 note.

D2 is an E note played on the 2nd fret of the D string,

whose sound matches the E12 note.

e12 is an E note higher than all those E notes....

The small **e** designates the higher (thinner) E string.

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2.2 ADVANTAGES OF OTEN'S TEXT-BASED SYSTEM

2.2.1 Easy To Share Via Text-Based Technology Using OTEN

As OTEN Method Video 1 MAIN explains, a MAJOR advantage of the OTEN Method is that it is text-based.... not graphics symbol based. So you can send a phone text, a tweet, a fast e-mail (without searching for symbols), or other simple technology communication of your riff idea.

Example: You can text to your band's lead guitarist to practice the following riff pattern for the band's recording track, as a foundation rock riff: (I like this riff, by the way; I'm literally asking my guitarist to develop around it for a **DiDoReflections.com** song):

A. YOUR TEXTED info for a song with one count per note or rest:

```
4-4 time  
D2 e0 B0 G0 / D2 e0 B0 G2 / D2 e0 B0 G0 / B1 _ B3 _
```

The slashes easily represent measure marks, with 4 notes per measure. The underscores are rests. Simple and to the point easy communication, and easy for you to remember a planned riff.

But suppose that your riff is FAST had has more than one note per count? Still easy: You simply "link" the notes that add up to a single count. In the following example, you are playing some of the notes twice, like a fast rhythm staccato (choppy) sound:

B. TEXTED info for a song with 2 notes or rests for some counts:

```
4-4 time  
D2-D2 e0-E0 B0-B0 G0__ / D2-D2 e0-e0 B0-B0 G2 __  
/ D2 e0 B0 G0 / B1-B1 _ B3-B3 _
```

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REMEMBER: The above texted info tells the simple information to play
E E B G / E E B A / E E B G / C _ D _

HOWEVER -- knowing the note NAMES does not help, for an "E" can be any E sound within three octaves (*37 notes apart, if my math is right!*).

On the other hand, **OTEN music notation tells *exactly* which notes to play, whether a low or high E most especially!**

In MUSIC SHEETS, this would be key information if the guitarist is playing the MELODY for a singer! Information that just knowing the note name does not give.

2.2.2. Easy To Write Specific Riff and Music Plans Using OTEN

The OTEN method enables guitar friends to share ideas, and enables TEACHERS to easily help students remember a specific lead guitar riff pattern -- even a complicated one. In the following simple example, the riff is an E minor 9 (**Em9**) roll. OTEN allows a lead guitarist to quickly plan out this riff and write it down as:

E0 A2 D2 G0 B0 e2 (notes E B E G B F#).

No lined staff paper is needed. The lunch napkin's corner is big enough.

2.2.3. Detailed Information Requires Little Space Using OTEN

Standard "staff paper" for guitar takes up a lot of space, contains tiny symbols (numbers on small lines to tell you what fret and string to play). They're hard to read, expensive to buy and awkward to use. And they're impossible to e-mail to someone without taking a picture to send. OTEN's text method in concise, can be written on paper or into your phone, and can even be shared verbally in seconds.

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SECTION 3. OTEN ADVANTAGES FOR RHYTHM GUITAR

Yes, fake books and standard music books contain chord information as does OTEN. Yet the OTEN method still has many advantages, including using visually identical spacing for each measure: Timing can be seen at a glance, without needing to notice that measures with more notes are longer in physical length but not in time length.

3.1 ODD TIMING IS EASILY DESCRIBED

OTEN makes shuffle and jazz music timing easy to play. Standard music throws in a lot of dotted notes and rests. In OTEN, it is assumed you already know how to “swing” the music -- you just want to know what chords and notes! So that is all OTEN provides -- what you need. An example from the song “Gotta Be Some Changes” is below. To hear the audio (free), go to DianaDeeOsborneSongs.com, the NEW tab.

| PART 1 This is a 4/4 SHUFFLE -- use loose timing | | | | | | | | | | | | | | | | | |
|---|------------|---|--------|------------|------------|--------------|----------|-----------|-------------|-------------|-------------|-------|-----------|---------|--------|-----|----|
| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + | |
| | {B D F# B} | | | | {B D F# A} | | | | {B D F# G#} | | | | {B D F# } | | | | |
| | Bm8 | | | | Bm7 | | | | Bmb7 | | | | Bm | | | | |
| 0-a | | | | | | | | | | | | | | | | | |
| melody | V | | | | | | | | | | | | | | F# | G# | F# |
| | | | | | | | | | | | | | | | | | |
| | Bm8 | | | Bm7 | | Bmb7 | | Bm | | (Bm) | | | | | | | |
| 1a | be | | some | | chang-es | | | | so | I | can | be | | hap- | | | |
| 2a | be | | some | | chang-es | | | | and | they | must | start | | with | | | |
| 3a | be | | some | | chang-es | | | | for | us | to | have | | God's | | | |
| melody | ^B | | A | | G# - F# | | | | F# | G# | F# | G# | | F# | | | |
| | | | | | | | | | | | | | | | | | |
| | G | | | | | | G | | | | | | Bm | | | | |
| 1b | py. | | | | | | | | | | | | | There's | got-ta | | |
| 2b | me. | | | | | | | | | | | | | 'Cause | I | can | |
| 3b | peace. | | | | | | | | | | | | | God | calls | us | |
| melody | VD | | | | | | | | | | | | | F# | G# | F# | |
| | | | | | | | | | | | | | | | | | |
| | {B D F# B} | | | {--A} | | {--G#} | | {B D F# } | | | | | | | | | |
| | Bm8 | | | Bm7 | | Bm b7 | | Bm | | | (Bm) | | | | | | |
| 1c | be | | some | | chang-es | | | | so | I'll | have | joy | | and | | | |
| 2c | NOT | | change | | peo-ple | | | | or | God | def- | in- | | ite- | | | |
| 3c | to | | think | | like Him, | | | | pa- | tient | and | lov- | | ing- | | | |
| melody | ^B | | A | | G# - F# | | | | F# | G# | F# | G# | | F# | | | |

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3.2 EASY TO DEFINE CHORD DETAILS

In the OTEN music notation example above, notice that there are some rather odd variations on the standard B minor chord. Perhaps a standard music book will include information like “Bmb7” but the usual guitar player would have to drag out a chord book to find out what that thing is.

OTEN offers the easy ability to DEFINE chords right there in the music notation ---

- * To tell the keyboardist to play a full octave of Bm, where “Bm8” is.
- * To tell the guitarist that a Bmb7 has the notes B D F# G#.
- * To easily define the “set of notes placement” on a guitar, by defining odd chords like my favorite Cadd9 { x x 0 5 6 5 } ---

because of the spacing on OTEN music sheets, there is plenty of room to fully define these different chords.

| |
|--|
| <p>SECTION 4. CHORDS IN THE OTEN NOTATION METHOD</p> |
|--|

Every music notation method from hymnals to 20-page orchestra scores has the capability of listing chords as “clues” for some musician and essential data for other musicians such as guitarists. How does OTEN differ? By creating SHORTCUTS the identify the chord's FORM... whether or not you even know the chord name.

These don't just “save space” or “save time”. They allow the guitarist to have fun playing the music and researching the chords later if needed. They allow the music writer to specify EXACTLY what chord sound was in his or her mind while writing that music... **IF** using the OTEN Method.

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The following sections provide information about specific types of chords and chord patterns.

4.1 SLASH CHORDS: example **D / F#** (can be ignored by guitarists)

When I was first learning guitar, someone told me -- sincerely but honestly mistaken -- that the slash chord meant that I had a choice of which chord to use. Since my small hands still don't easily form the standard open **F** chord, I was pleased to learn that I could play a **C** instead when the music told me to play **F/C** (F over C). My hands were pleased, but my ears weren't!

OTEN uses slash chords, as do Fake Books. Slash chords often tell the **KEYBOARDIST** the easiest hand form to move from one chord to the next. They also help **SINGERS** by putting the melody note on top. And of course the **BASS** players benefits from knowing that the note after the slash would be a good bass note.... the one that the song writer suggests.

HERE IS A JOY for guitarists!

1. The *keyboardist* is already playing the bass note of the slash chord.
2. The *bass player* is already playing the bass note after the slash.
3. So guitarists do NOT need to get that note after the slash into the chord.

A band is a **TEAM** work. Let the others get the bottom note if it's difficult to reach. **For everyone to play the slash chord's bass note is like having three rhythm guitarists all play open G - C - D chords in a country song.** Divide the work and add individual chord formats. When two players are playing the bass note, the guitarist does not need to invert the standard chord to awkwardly fit in that note behind the slash as the bottom note.... unless desired, of course. The one exception highly recommended is to play **the F# that give a depth to a D chord**, since D/F# is an easy chord to play if you're not a purist who won't use your thumb to easily reach around for the low E string. Why ignore the thumb if it's a handy tool? But it's a matter of preference! A key to good music with multiple musicians is **VARIETY -- NOT REDUNDANCY.**

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NOW -- GET READY TO SAIL INTO SOME NEW MUSIC ADVENTURES for designing your chords using the OTEN Method.

4.2 BARRE minor CHORDS: example Bm7R7 or Dm7R10

The **minor 7 chord** in its **open form** is completely different in sound from the **barred version** of that chord.

Even within the same song, using both often gives a more full sound. But regular lead sheets and music notation just tell the guitarist **Bm7**. In the OTEN method for Guitar music notation, you know exactly when to use a barre note.

This is especially important to you as the *music designer* or the *band leader* wanting to use an open chord for a **darker** sound and a higher barre chord for a **more joyful** sound. The OTEN Method makes this easy for you. For example, a barred B minor chord sounds *tremendously* different from an open B-minor-7 chord.

The OTEN method for GUITAR makes it easy for you to:

1. Write the minor 7 chord name as normal, such as **Bm7**.
2. Add (at the end) **the capital letter R to stand for BARRE**,
3. **Add a number that shows what fret should be barred.**

The barred Bm7 chord is written as

Bm7R10

is short and easy to read. Written as a set of notes, the guitarist is playing only on the 7th fret: {7 x 7 7 7 7 }, using the left thumb to press the low E string's G note and lightly touch the A string to mute it (the X).

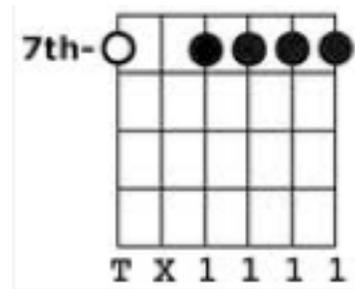
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4.2.1 Example -- Barred B minor 7

A barred Bm7 in OTEN is written as

Bm7R7.

It is played at the 7th fret as shown in the example:

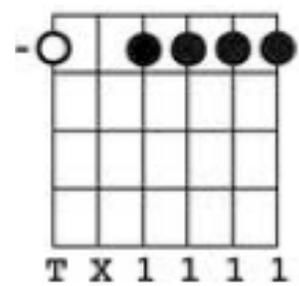


4.2.2 Example -- Barred D minor 7

Likewise, a barred D minor chord sounds *tremendously* different from an open D-minor-7 chord. In the OTEN Method, a barred Dm7 chord is written **Dm7R10.**

It is played at the 10th fret
10th

as
shown in the example



4.2.3 Comparisons of three Notation Methods for Barred Dm7

Using the “R” indicator is an OTEN method specific to playing guitar.

This is SO much easier than adapting the OTEN BASS Notation Method (see Video 2) of identifying notes on a guitar or bass, writing out for a D minor 7 chord, each string's location:

Use Dm7R10

OTEN GUITAR METHOD

versus E10 X D10 G10 B10 e10

Adapted OTEN for Bass

versus {10 X 10 10 10 10 10}

another notation method

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So the OTEN “R” notation for guitar chords is a type of
“shorthand” music notation.

4.2.4 OTEN Music Sheet Example of Barre Chord Notation

Here is another song example that can be heard for free at DianaDeeOsborneSongs.com and whose music sheet can be downloaded.

HABAKKUK 3 SORROW'S JOY ©2013 DianaDee Osborne page 2 of 2

| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + | |
|---------------|---------------|---|-------|---|------|---|------|---|---------------|---|----|---|------|---|---|---|---|
| | Am | | | | | | | | Am | | | | | | | | |
| 1g | some- | | thing | | else | | I | | love | | in | | life | | | | |
| 2,3g | JOY | | in | | the | | LORD | | God | | of | | my | | | | |
| <i>melody</i> | vA | | B | | C | | D | | E | | D | | ^F | | | | |
| | Dm7R10 | | | | | | | | C#m7R9 | | | | | | | | |
| 1h | may | | soon | | dis- | | ap- | | pear. | | — | | — | | — | | — |
| 2,3h | sav- | | ing | | sal- | | va- | | tion. | | — | | — | | — | | — |
| <i>melody</i> | ^A | | A | | A | | ^B | | B | | — | | — | | — | | — |

An amusingly logical reason as I designed my OTEN Notation method:

Why did I choose ' R ' in my invented method?

Because it's the only letter in the word
BARRE that is not also a chord name.... A, B, E..... !

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SECTION 5.

NEW CHORD NOTATION example **Df@6** or **Af@7**

You've heard the phrase, "PLAY music." Well, music *should* be fun. And finding new chord sounds as you go exploring on a guitar fretboard is lots of fun!

But -- what do you do if you find a great chord on your guitar but have NO IDEA *what* that chord *is*? How do you keep from forgetting where you found it on the fretboard?

Well, of course you can use the standard guitar staff paper or write out 6 somewhat parallel lines to represent the fretboard. But that's not much help if you want to make a QUICK note -- or if you want to insert that note into a piece of music that you already have, that has limited white space for writing.

5.1 OTEN Method CHORD FORMS

OTEN provides an easy answer. This method that I invented uses "chord FORMS". It's probably how you learned some chords when you first started playing guitar, memorizing the triangle of a D chord for example -- or the line pattern of chord such as A or Esus.

In OTEN, a form you already know is used to record a chord you don't know. Here is how:

1. First write down the name of the chord **form** you recognize, like **D**.
2. Then add a small letter **f** after the **D**. This stands for the word **Form**.
3. Then add the "at" sign like you have in an e-mail address, **@**
4. Finally, end with **a number that shows what fret is the TOP** fret in your form (that is, the fret closest to your headstock).

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5.2 Examples of Chord Form Music Notation

For example, I found that the **D** form along strings **G, B,** and upper **e** string gives some really great sounds for some frets. (The OTEN method uses a small e to differentiate the high / thin E string and the low E string.)

But I searched and searched chord books to find out what the proper names were. Finally found most of them. But at the start, it was fun to just write **Df@6** to make a chord.

Other notation methods would either make a chart, or write out the string guideline going from low E to high E string, **x x 0 6 7 6**. But see how our minds must TRANSLATE those fret numbers into the pattern, and when your eyes are blurry, the number 6 often looks like an 8. And so on.

In our minds, it is a lot easier -- At-A-Glance FASTER -- to use my OTEN NOTATION METHOD of chord forms and "see" the D form without needing to first translate 6 characters and realize that they are showing the same D form!

Which is easier for you to remember? *D FORM on the 6th fret ?*

x x 0 6 7 6 ?

x x D C# F# A# ?!

Later you can do the math sort of to calculate what notes are in your chord and guess at a chord name. Or you can scour a chord book looking. But even if you FIND the actual name of your chord, OTEN suggests that you keep the OTEN's

Df@6 **FORM** notation illustrated above
in your music sheet to quickly see how to make that chord later,
as you play your music again.

For example, I later calculated that **Df@5 (NOT above) is another version of the D minor chord.** *However, no one including me would remember to use the cool new inversion without the OTEN note to use the Df@5 method.* That **Df@6** above seems to be a **C#9sus4** or a **DMaj7aug5**.... Like I'll remember **THAT!** OTEN is **SO** much more fun!

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SECTION 6.

OTEN NOTATION FOR SPECIAL TECHNIQUES

6.1 LOCATION OF SPECIAL TECHNIQUES INFORMATION

The rest of the OTEN NOTATION method for special techniques for guitar are provided in other videos. EXAMPLES:

- * Slide notation is described in Video 2 for BASS.
- * Notation for special techniques like turns (easy riffs on a guitar that sound complicated but are not, and are lots of fun!) are described in Video 3 for KEYBOARD.

6.2 PLANS FOR VERSION 3.0 OF OTEN MUSIC NOTATION METHOD

VERSION 3.0 of the OTEN Method is already in process with many more techniques especially for GUITAR and KEYBOARD.

OTEN Notation Method for Music-- BASS was the emphasis when developing this Version 2.0. And of course *OTEN Notation Method for Music -- MAIN* was the emphasis of Version 1.0 which was copyrighted in 2008, with updates registered in U.S. Copyright Office Case 1-781826361 in 2012.

6.3 EXAMPLE OF OTEN MUSIC SHEET WITH GUITAR TECHNIQUES

The following page contains an illustration of an OTEN music sheet that uses the various features of my OTEN Music Notation Method, the same sheet that is used by all instruments, but contains precise, easy information for each type of instrument.... and the easy-to-read melody with direction arrows for singers or any instrument playing the melody.

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SMALL CHURCH WORLDS ©2013 DianaDee Osborne page 1 of 4

MUSIC SHEET

www.DianaDeeOsborneSongs.com CCLI pending.

4/4 time (pu = 0)

dedicated to our International God, 14 March 2013

TEMPO: 110 BPM

Album: Amazing Holy Spirit 'n' Church

Ephesians 6:18 "Praying always with all prayer and supplication in the Spirit, and watching thereunto with all perseverance and supplication **for all saints**....."

PART 1 (Osborne TExt-Based Notation (OTEN): *R7 means play barre chord (R) across fret 7
 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

| | | | | |
|---------------|-----------|---------------------|---------------------|-----|
| | C2 | | C2 | |
| 1a | Do | you live in a | SMALL CHURCH WORLD, | ___ |
| 2a | Are | you hap- py in your | SMALL CHURCH WORLD, | ___ |
| <i>melody</i> | vD | D E - E D - D | D _ D _ E | ___ |

| | | | | | |
|---------------|----------------|--------------------|--------------------------|------------|-----|
| | Em7 / D | | D | Fm7 | |
| 1b | ev- en | if _ it _ has a | thous-and peo- ___ | ple? ___ | |
| 2b | pray- ing | for ___ bless- ___ | ings and sick _ peo- ___ | ple? ___ | |
| <i>melody</i> | vD - D | D -- D E _ | D - D D - D | D _ E | ___ |

| | | | | |
|---------------|-----------|-----------|--------------------------|-----------|
| | G2 | | DmR10 | |
| 1c | Where | you pray, | learn, and wor- | ship ___ |
| 2c | Where | you pay | for the mis- sion- ar- y | fund, ___ |
| <i>melody</i> | vD | D E | D - D D - D | D - D E |

| | | | | |
|---------------|-----------|---------|---------------|----------------|
| | Em | | Cmaj7 | |
| 1d | but | nev- er | hear in | church _ _ how |
| 2d | think | it's e- | nough for the | LORD _ _ while |
| <i>melody</i> | vB | B - B B | B - B B | B _ _ ^E |

| | | | | |
|---------------|------------|-------------|----------------|---------------------|
| | Bm7 | | Em | |
| 1,2e | SO | MAN- Y | PEO- PLE ARE _ | MAS- SA- CRED.... _ |
| <i>melody</i> | ^A | A - A A - A | A _ ^B B | B _ |

| | | | | |
|---------------|-------------------|---------|--------------------|------------------------|
| | Am7 {Df@3} | | G#m7 {Df@4} | |
| 1,2f | ELSE- | WHERE _ | IN THIS | WORLD? _ _ >> 2a above |
| <i>melody</i> | vG | G _ | G - G G# | _ _ _ |

PART 2 -- TWICE. Measures 46 and 56
 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

| | | | | |
|---------------|--------------|---------------|------------------|---------------------|
| | Am7R5 | | Dm7R10 | |
| 3a | How | man- y | in ___ God's ___ | mod- ern church ___ |
| 3c | How | man- y | peo- ple in ___ | YOUR own church ___ |
| <i>melody</i> | ^A | A - A A (A) A | ^D A | A _ |

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SECTION 7.

ADDITIONAL RESOURCES including Videos and websites

7.1 VIDEO 1 MAIN

Video #1 gives the MAIN basics for OTEN and focuses on describing not only techniques but its advantages over standard notation.

7.2 VIDEO 2 OTEN FOR BASS

Video #2 is full of information and techniques that are specific to basses. However, much of the information can be used in other music areas -- especially for lead guitarists, with the many details for writing down bass riffs.

7.3 VIDEO 4 OTEN FOR KEYBOARD

The keyboardist Video #4, which is OTEN METHOD Video #4, explains when to ignore slash chord notes in the bass keys. It not only teaches within minutes how to play FAKE books, but also shows why the OTEN method contains so much more info for singers as well as players.

7.4 VIDEO 5 OTEN FOR INSTRUMENTS (including synthesizers)

The instrumentalist Video #5 describes how to select notes within the chord that can be used instead of the root note --- quite useful for lead guitarists to know. You will also learn a LOT of hints for creating synth instruments INCLUDING guitar, with a controller keyboard.

7.5 MUSICIAN HINTS for Studio Preparation and Singing

I love to share other musician hints. My favorite hint: The Clean Guitar sound in GarageBand -- played as chord -- sounds like an old harpsichord! You can find these in my free blogs including <http://>

DianaDeeOsborne.blogspot.com and at the *GarageBand blog* in 7.6:

±

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7.6 HOME RECORDING STUDIO HINTS

HINTS to save money before going to the professional studio... with lots of tricks I've learned from experience while recording over 300 songs are available at no cost at my blog **DianaDeeGarageband.blogspot.com**

There, the hints cover more than just that one studio program. For example, Apple's LOGIC program is being developed to incorporate some of the easy-to-use features (including some interface code) of GarageBand.

You will also learn a LOT of hints for creating synth instruments with a keyboard on this [**copyrighted**] blog. Hints SUCH AS how to make the notes the right length to avoid sounding off time or unclear in tone ("muddy"). This blog is useful for using **any** program -- not just GarageBand.

7.7 WEBSITE SOURCE OF FREE OTEN EXAMPLES

Again, you'll find many free audio files and full music sheets on my free songs website: **DianaDeeOsborneSongs.com**

SECTION 8.

OTEN METHOD SUMMARY OF METHOD AND VIDEO 3

AND SO, in the few minutes of Video 3, all the basics for using the Osborne Text Notation Method, OTEN, with guitar playing have been shown.

Refer back to my Video #4 for playing KEYBOARD with the OTEN method for more information about **chords**. The main thing is:

The copyrighted Osborne Text Notation Method is designed to help you have **FUN playing music YOUR way.....** after all, the key words are to be

PLAYING -- with FUN ---

not working and struggling with it!

MUCH JOY TO YOU as you continue to play your own designed music using the easy and fun **Osborne Text Notation Method -- OTEN.**

DianaDee Osborne

CONTACT: Via Facebook link at **DianaDeeOsborneSongs.com**

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Including SUPPLEMENTAL and NEW MATERIAL

not in video.

Videos provided at: www.DianaDeeOsborneSongs.com

Last content update: 12 June 2013

BOOK 4, SECTION 1.

INTRODUCTION -- Osborne Text Notation for KEYBOARD with information for other "C" instruments

The Osborne Text Notation (OTEN) Method of music notation provides far more information than a standard fake book or lead sheet. The details are provided in Video #1 of how this method lets you record exact count and melody and music details -- without needing to learn a foreign language of symbols like standard music contains.

This fast Video #4 is designed for keyboardists, but will provide extra chord information for other instrumentalists. The overview of the OTEN Method is in Video 1. In this Video 4, we will look at some actual OTEN music sheets to explain what info keyboardists do NOT need to use. Example: when to ignore slash chord notes in the bass keys. It not only teaches within minutes how to play FAKE books, but also shows why the OTEN method contains so much more info for singers as well as players. Then you'll learn how easy it is to write down your music with a melody --but also to include lines for harmonies or other instruments.

Additional note: *Within minutes you'll learn how to use a plain piece of paper to write out a bassline that you can even email or text to your friends --- a bassline that will be easy for you to copyright if you want. AND you'll learn in these few minutes how to write basslines for DUETS with another bass player, to fill out your sound or create an amazing song featuring your bass instrument.*

I'm DianaDee Osborne, and I invented this OTEN *Music Notation* Method in order to record my own 300+ songs that are on the World Wide Web, at my music website: **DianaDeeOsborneSongs.com**

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All of the songs and all of the music sheets on this website are free for you to download, if you like, in PDF format and audio format, and they are free for you to use for your PERSONAL use.

I would like to note, however, that all of these songs, and all these videos and all audio related to these videos are copyrighted and protected under United States Copyright Law and other protections. And I did this so that I can freely tell you that YOU can use my method for your personal use for free.... and so I can keep others from trying to charge you for it.

This fast Video 4 is specialized for keyboard players, including pianists and organists and -- perhaps -- accordionists:) But it also has very much useful information for guitarists, bass players, and those who play all other types of instruments. So, may you have much joy in using this OTEN Method.

At the END of this video are guidelines for keyboardists not yet familiar with playing from chords rather than from the rigid, fully-written-out music of traditional music notation scores. Using these easy tricks, you will quickly be able to play music written in the OTEN Method. And an added advantage is that you'll be able to play the basic outlines of most lead sheets and the easier FAKE BOOKS, even though figuring out the timing is far more difficult in those. (See Section 4.)

The **OSBORNE Text Notation Method** will free you from the expectation to play the written out music symbols that someone ELSE picked out ---- because there *are* **NO** symbols.

Now, let's take a look at how the OTEN music notation will help you write out your music in moments, and to quickly play music without years of studying symbols and lines.

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SECTION 2. KNOWLEDGE NEEDED BEFORE USING OTEN FOR KEYBOARD

OTEN IS BASED on the keyboardist knowing the following few things before using it... Even the newest of students who knows where the note names are on the keyboard can within minutes play music using OTEN. It is far easier to use than the typical Fake Book.

But, first, let's start with what you do NOT need to know first, before listing from Section 2.2 on the bits of knowledge needed to play music easily with the OTEN Method of Music Notation.

2.1 WHAT KEYBOARDISTS DO NOT NEED TO KNOW

OTEN contains so much more information than a FAKE book (or LEAD sheets), especially for the keyboardist and for singers. OTEN is far less overwhelming than standard music notation. WHY? Because VISUALLY, musicians can see down a well-organized grid where measures -- all the same size-- and counts are. Simple underlines show the placement and length of rests. "Headers" for each song section plus quick directions like **> vs 2** (*to Verse 2*) show the song's overall pattern.

You will NEVER see the phrase **D.S. al coda** and try to map it out again. With OTEN, you don't need to know Italian abbreviations in music. There are no odd Italian abbreviations or words like **fine**. OTEN just gives arrows and line references showing where to go. And there is no need for training in the difference between all those symbols the rectangle and swirly symbols, slurs and dotted notes and so on.

2.2 COUNTING TO 8

You must be able to count. To 8. OTEN is a **VISUAL** GRID showing the count of songs with up to 8 counts in a single measure of 4/4 time. Although standard music notation is able to have 1/16th and 1/32nd notes, these are uncommon in the music that the usual keyboardist plays. OTEN presents the timing without fancy dots and symbols, simplified. The following example is one of the most 'complicated' timings in OTEN: Simple!

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2.2.1 No Math in OTEN. OTEN does not bother with math. Dashes “group” 1/8th notes into one count's “column”, with easy spreadsheet format, where it's easy to see that these are faster. Look at the sheet and hold each note until it changes..... for as long as the underscores last (or until you see an X in place of the melody line's note).

The following example with a lot of **1/8th** notes mixed with a lot of **1/4 rests** and **1/8th rests** shows why OTEN doesn't require adding fractions, whereas standard music makes you ensure the little notes in every measure adds up to 4 counts as you play -- like Line f's $1/4 + 1/4 + 1/8 + 1/8 + 1/8 + 1/8$ - adding to ensure you added all the notes' timing fractions right.

2.2.2 Triplets. Triplets can be easily grouped with dashes in one “column”.

2.2.3 16th Notes. For 1/16th notes, the header row is changed as follows:

| | | | | | | | | | | | | | | | |
|---|---|---|----|---|---|---|----|---|---|---|----|---|---|---|----|
| 1 | e | + | ah | 2 | e | + | ah | 3 | e | + | ah | 4 | e | + | ah |
|---|---|---|----|---|---|---|----|---|---|---|----|---|---|---|----|

WHO TAUGHT BUTTERFLIES? (Country) © 2011 DianaDee Osborne page 2 of 3

| | | | | | | | | | | | | | | | | |
|------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PT2 | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
|------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

| | |
|--|---|
| <p>F</p> <p>2f WHO _ taught _ but- ter- fli..es_</p> <p><i>melody</i> ^C nat _ C _ C - B A ..G_</p> | <p>Em</p> <p>where _ to go? _ _ from</p> <p>^B _ A B _ _ B</p> |
|--|---|

| | |
|---|---|
| <p>F</p> <p>2g way _ up _ North..... down to</p> <p><i>melody</i> ^C nat C _ C ... B A G</p> | <p>Em</p> <p>Mex- _ I- co? _ _ _</p> <p>^B _ A B _ _ _</p> |
|---|---|

| | |
|--|---|
| <p>D</p> <p>2h But- ter- fly _ _ dad- dies _ _</p> <p><i>melody</i> A A - A _ A A _ _</p> | <p>C</p> <p>died _ long be- fore _ _ the</p> <p>G _ F# ^G ^G _ _ G</p> |
|--|---|

| | |
|---|--|
| <p>G</p> <p>2i bab- ies had to go back, _ and</p> <p><i>melody</i> vD - D D - E D- D _ D</p> | <p>D</p> <p>YET these crit- ters know _ from their</p> <p>^A - A A - B ^C _ C - C</p> |
|---|--|

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

| | |
|--|--|
| <p>Em</p> <p>all-j DAD. _ _ _ _ _</p> <p><i>melody</i> ^B _ _ _ _ _</p> | <p>Cmaj7</p> <p>Heav-en- ly</p> <p>^B B B</p> |
|--|--|

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2.3 PLAYING CHORDS

OTEN for keyboard requires a very basic knowledge of how to play the most common chords (See 2.2.1). **If you do NOT yet play from chords, don't despair!** *There's a super-fast lesson at the end of this video for you. All my students are playing songs within 1/2 hour of playing an instrument.*

OTEN music notation includes a lot of “color” chords (see 2.2.2) which make the sound nicer or more interesting. Consider this as optional additional information. You can always play the common chord instead, though the sound may not be quite as nice (such as for “sus” chords).

2.3.1 Common Chords. “Common” means those chords without lots of numbers and extra letters (other than a single small 'm' standing for minor). Examples: C, D, Em, F#m, G, A, Bb.

2.3.2 Color Chords with Chart. “Color” chords are just developments of the common chords. These are described in any keyboard chord book. OTEN uses the following color chords quite frequently:

| | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|----|
| Place in C scale: | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 9 |
| Note Name: | C | D | E | F | G | A | B | ^D |

| CHORD | SCALE | EXAMPLE 1 | EXAMPLE 2 |
|-------------------|----------------|------------------------|------------------------|
| major 7 | 1 - 3 - 5 - 7 | Cmaj7: C E G B | Fmaj7: F A C E |
| minor 7 | 1 - b3 - 5 - 7 | Cmaj7: C Eb G B | Fmaj7: F Ab C E |
| 7 | 1 - 3 - 5 - b7 | Cmaj7: C E G Bb | Fmaj7: F A C Eb |
| 6 | 1 - 3 - 6 | C6: C E A | F6: F A D |
| sus (sus4) | 1 - 4 - 5 | Csus: C E F | Fsus: F Bb C |
| sus2 | 1 - 2 - 5 | C2: C D G | F2: F G C |

2.3.3 Octaves With Chords. It's helpful to know how to play octaves with the one hand and simple chords with the other hand. See APPENDIX A.

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2.3.4 BARRE (R) and FORM-AT (f@) CHORDS

Two types of very useful, informationally descriptive chords that are unique in the OTEN system are NOT needed by anyone except guitarists.

2.3.4.1 R Chord. The R chord OTEN music notation quickly specifies -- with one letter -- that the chord form is NOT open but a Barre chord. This is key information for guitarists. Keyboardists do not need any information after the letter R. Just play the regular chord as shown in front of the letter R. In the following example, guitarists understand a different meaning of the R5 in the last chord. Keyboardists simply play any form they prefer (root or inverted) of the **G minor** chord and **Am7**. From “We Call It Sunrise”:

EXAMPLE OF R Chord.

| | | | | | | | | |
|---------------|----------------|-------|-------|------|--------------|------|--------|--|
| | Gm | | | | Am7R5 | | | |
| 1-el | sun- rise | Light | won't | come | this | day, | __ un- | |
| 2-el | Truth's | Light | won't | come | our | way, | __ un- | |
| 3-el | Truth's | Light | won't | come | MY | way, | __ un- | |
| <i>melody</i> | [^] G | G | G | G | G | G | __ - G | |

2.3.4.2 f@ Chord. Likewise, keyboardists do not play at all chords that shows a **small f and then the at sign @**. This notation is for guitarists only. (The letter f stands for “form”; guitarists play a chord in that form but at the different-from-that-chord location of the fret numbered after the @ sign.) Keyboardists *cannot* use this OTEN-created useful guitar chord form which is always paired with a regular chord to be used by keyboard or other instruments. So, for example, a **Df@5** does **NOT** mean to play the D chord. The keyboardist plays the alternate chord provided for that count.

See Video 2 GUITAR, Sections 4 and 5, for more details about the **f@ Chord**. In the example below, the guitarist is told to play a form chord **Df@5** that the keyboardist sees in brackets is a type of **Dm**.

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EXAMPLE of an f@ Chord.

| | | | | | | | | | |
|---------------|-----------|-----|-------|-----|------|---------|-------|-------|--|
| | Df@5 (Dm) | | | | | C | | | |
| 1m | less | the | earth | — | ro- | tates | down, | we'll | |
| 2m | less | we | hum- | ble | our- | selves, | — | we'll | |
| 3m | less | I | hum- | ble | my- | self , | — | I'll | |
| <i>melody</i> | ^A | A | A | A | G | G | G | G | |

SECTION 3. BASICS OF OTEN METHOD FOR KEYBOARDISTS

For detailed OTEN techniques information, see Video 1 MAIN, Section 3, **HOW TO USE the OTEN METHOD** - the Basic Music Sheet .

3.1 ADVANTAGES OF OTEN METHOD FOR KEYBOARD

Video 1 MAIN, Video 2 BASS, and Video 3 GUITAR each describe advantages of the OTEN Method in general and for those instrument players specifically. For examples, refer to any Music Sheet on my website **DianaDeeOsborneSongs.com** which has the following file types for musicians. All are FREE downloadable .PDF files.

3.1.1 MUSIC SHEET files in OTEN (-MU). There are small variations, but all Music files (which have the characters **-MU** in the filename) clearly define the music for each song.

3.1.2 LYRICS files (-LY). These do NOT include any music -- these are for singers and have the characters **-LY** in the filename.

3.1.3 LEAD SHEET files in OTEN (-LE). OTEN MUSIC easily can be edited to create Lead-Sheet style files that delete the "Melody line". This is a great advantage for guitarists and other instrumentalists.... who know how hard it is to turn pages while playing! Lead Sheets have the characters **-LE** or the word LEADSHEET in the filename.

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3.2 LINE REFERENCES

Every line on an OTEN Music Sheet has its own unique number and letter designation in my OTEN method. Compare this to standard music which is either unnumbered, or which has a tiny Measure number at the beginning of each staff line in a score (Treble clef plus bass clef) -- but only the number of the first measure. Many staff lines have varying numbers of measures, so you must count each and every measure before you can reference a specific set of notes in a specific measure.

Lines are numbered for each verse of a song in OTEN method, and have a small letter to indicate the order of lines. This means that you can easily text to someone a message like “check the progression in line b .” Example from “*Telescopic Evidence of God*” ©2013 DianaDeeOsborne :

| | | | | | | | |
|--------|-----------|-------|----------|-------|-----------|-----|-------------------|
| | Dm | | Dm /F | | Am | | |
| all-a | In | these | Lat- ter | — — | days, | God | seems to — — |
| melody | ^A | A | ^C - C | — — | A | A | A - G — — |
| | D [major] | | | | A [major] | | |
| 1b | say | — | I'll | a- | maze! | — | <i>Repeat a,b</i> |
| 2b | say | — | I | shall | make | — | — |
| 3b | say | — | I | shall | give | — | — |
| melody | ^A | — | A | G | A | — | — > 3c |

For example, all the lines of verse 1 begin with the number 1, but they are followed by letters a, b, c, and so on. This is very different from other music, such as a hymnal. **ADVANTAGES:**

3.2.1. **OTEN Saves Space:** As in the above example, it's easy to mark lines that are identical for every verse. PLUS - these are easier to READ.

3.2.2. **OTEN Identifies Specific Locations:** You can quickly verbally OR in a text message reference a specific place in the music. For example, singers having trouble learning the words with the melody can ask the musician, **“Please play lines 2e and 2f again for us.”**

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3.3 SPECIALIZED OTEN MUSIC NOTATION

OTEN Music Notation allows for more complete, detailed instructions to be easily incorporated. For example, in the following pounding music section of the same song, the OTEN music tells keyboardists to play only octaves -- not chords.

HIDING FROM FIRE (Hebrews 12) ©2013 DianaDee Osborne page 3 of 3

| CHORUS PRAYER | | | | | | | | | | | | | | | | |
|----------------------|-----------|---|----|---|------------|---|--------------|---|----------|---|------|---|--------|---|---------|---|
| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| | Em | | | | Em6 | | | | C | | | | | | | |
| C-3 | Do | | we | | choose | | _ - to | | walk | | a- | | way, _ | | SAY-ING | |
| <i>melody</i> | vE | | G | | ^A | | _ - G | | vE | | G | | A _ | | A- G | |
| | D | | | | | | | | G | | | | | | | |
| C-4 | "Hey | | we | | warned | | you" What do | | we | | say? | | _ | | | |
| <i>melody</i> | vE | | E | | ^F# | | G - vE E | | ^F# | | G | | _ | | _ | |

3.4 STANDARD OTEN MUSIC NOTATION

The OTEN Music sheet provides all the necessary details that other notation method provide -- but in a more succinct, more detailed way. The following provide some example.

See **Video 1 MAIN** for details about the music sheet.

The rest of this **Video 4 KEYBOARD** assumes that you are familiar with the MAIN features of OTEN. It contains details especially for keyboardists, but which will benefit other musicians (including **singers** and **orchestration developers**).

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SECTION 4. OTEN MUSIC SHEET HEADER NOTATION (“SIGNATURE”)

The following are some examples of the Header Notation information on music sheet written using the OTEN Music Notation Method. A header appears in the top left corner of page 1. Notice too that each of these the words MUSIC SHEET indicate that this is not a LEAD sheet even though lead sheets use identical Header Notation in OTEN.

This is important because lead sheets do NOT include either melody lines or the music lines for other instruments or singing parts (such as flute, oboe, alto, tenor). The information in the header contains most of the information in the standard notation Signature, except as described in this section as advantages of the OTEN Method.

4.1 PUBLIC DOMAIN NOTATION (Credits)

If part of the music -- whether lyrics, music, or a re-writing of these -- are included in your music sheet, credits must be given. The example in Section 4.1.6 gives an example. For hymns and much religious music, a good source of information about Public Domain material is www.CCLI.com (several thousand songs with reference numbers listed there).

4.2. TIMING INFORMATION IN OTEN HEADER (Examples)

4.2.1 MULTIPLE SIGNATURES, SAME TEMPO

WE CALL IT SUNRISE

MUSIC SHEET

Parts 1,3 in 3/4 time

Part 2 in 4/4 (pu = 0 for both)

TEMPO: 110 BPM

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www.DiDoReflections.com CCLI pending.

dedicated to CREATOR God, 6 March 2012

Album: Amazing Lord 'n' Life

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JACK-IN-THE-BOX (NOT)

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MUSIC

www.DiDoReflections.com CCLI pending
dedicated to our HOLY Almighty God, 4 April 2009

Part 1: 4/4 time (pu=0), 100 BPM (*sweet*)
Part 2: 7/4 time (pu=0), 70 BPM (*crunch*)

Album: Amazing Hope 'n' Humor

4.2.5 Multiple Parts, with Example of Marking PUBLIC DOMAIN

HERE KITTY

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MUSIC SHEET

Part 1: 4/4 time (pu = 0)
Part 2: 3/4 time (pu = 0)
TEMPO: 112 BPM both parts
Pattern { 1, 2, B-2, C-2 } { 3, B-3, C-3 }

www.DiDoReflections.com CCLI pending.
dedicated to our Ever-Calling God, 30 October 2009
Album: Amazing Christ 'n' Critters
Chorus is based on the song "Where He Leads Me"
by John Norris, adapted lyrics by E.W. Blandy
(Public Domain, CCLI 3164127)

| | | | | | | | | | | | | | | | | |
|--------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PT 1: | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
|--------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

| | | | | | | | | | | | | | | | | |
|---------------|----------|------|-----|------|------|----|--------|-----|----|------|-----|----------|----|---|---|---|
| | E | | | | | | | | | | | E | | | | |
| 1a | "Here, _ | Kit- | ty, | Kit- | ty," | I | called | out | _ | from | the | yard, | _ | _ | _ | |
| <i>melody</i> | ^B | (B) | G# | F# | G# | F# | G# | F# | ^B | B | G# | F# | G# | _ | _ | _ |

| | | | | | | | | | | | | | | | | | |
|---------------|----------|-----|----|-----|------|----------|-----|-----|----------|----|------|-----------|------|---|---|---|---|
| | A | | | | | G | | | A | | | Dm | | | | | |
| 1b | way | out | at | the | pic- | nic | ta- | ble | where | we | sel- | dom | are. | _ | _ | _ | |
| <i>melody</i> | C# | C# | C# | C# | B | B | B | B | A | A | C# | A- | G | F | _ | _ | _ |

| | | | | | | | | | | | | | | | | |
|---------------|----------|-----|------|----|------------|-----|-------|------------|----|-----|--------------|--------|-------|---|---|---|
| | G | | | | C/G | | | Dm7 | | | G7 /D | {DFGB} | | | | |
| 1c | Sam- | son | came | a- | run- | _ | ning. | _ | E- | mi- | ly | hung | back. | _ | _ | I |
| <i>melody</i> | B | B | B | B | C | (C) | C | (C) | vD | D | D | E | F | _ | _ | F |

AFTER VS 2 AND 3, CHANGE TO 3/4 TIME >>>> 1 2 3 1 2 3 1 2 3

| | | | | | | | | | | | | | | | |
|---------------|----------|-----|---------|----------|-------|-----|----------|----------|----------|----------|----------|-----|-------|---------|-------------|
| | G | | | A | | | A | G | A | G | A | | | | |
| 1d | called | and | called. | She | cried | for | me | as | if | I | caused | her | lack. | (4/4) | (I) : vs 2 |
| <i>melody</i> | G | G | G | G | A | A | A | A | C# | C# | B | B | C# | | B |

| | | | | | | | | | | | | |
|---------------------|---|---|---|---|---|---|---|---|---|---|---|---|
| PT 2: CHORUS | 1 | + | 2 | + | 3 | + | 1 | + | 2 | + | 3 | + |
|---------------------|---|---|---|---|---|---|---|---|---|---|---|---|

| | | | | | | | |
|---------------|----------|----|----|--------|------------|------|----|
| | D | | | | F#m | | |
| C-1 | help | me | be | smart- | er | than | a |
| <i>melody</i> | A | F# | F# | A | F# | F# | F# |

| | | | | |
|---------------|-----------|------|-----|----------|
| | Em | | | C |
| C-2 | CAT | when | You | call. |
| <i>melody</i> | G | G | F# | E |

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4.3 KEY (SCALE) SIGNATURE NOTATION

Notice that OTEN's header information does **NOT** tell you what **KEY** the song is in, as standard music notation --- *well, SORT OF does*, assuming you understand that *those 5 flats on the left edge of the first set of 5 lines (top) and 5 lines (bottom) of the score's music (and not repeated elsewhere even 6 pages later unless the key changes) -- means that the key is Db. Oh -- wait -- you have to go to the very end of the song -- or the section's end which you must find even if 6 pages later in the middle of the song -- if the key changes -- or otherwise you cannot tell whether this song is in the key of Db or Db MINOR.*

Perhaps this one description of standard music notation emphasizes why OTEN is such an informative and easy music notation system. It's not in the topic of keyboarding to include all the other advantages, including being free, versus the cost of some computer notation programs -- cost in terms of learning curve time as well as dollars.

4.3.1 ACCIDENTALS (Sharps, Flats, Naturals)

OTEN does not provide a signature with sharps and flats on multiple lines to tell you the accidentals of the song because you don't need it.

- * **you no longer need to know that the key of E has 4 sharps.**
- * **you do not need to remember that these are F#, C#, G#, D#.**
- * **you don't have to remember to sharp the unmarked G the 2nd time it occurs in the measure, like you do in stand music notation.**

In the OTEN Method,
EACH AND EVERY MELODY NOTE
shows any **sharp or flat or natural note** notation that it needs.

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* OTEN keeps music note notation very simple --- even for odd notes. Instead of a weird natural accidental sign that looks like a falling-apart tic-tac-toe board, OTEN uses the letters **nat** to show that the the note which was previously sharpened or flatted now should **not** be sharp or flat.



In the following example from the song *Psalm 6 Hearing Tears*, the **D major chord with its F#** plus an odd (“creative:.) **G#** note is followed by a **D minor chord, with F natural**:

4.3.2 EXAMPLE OF OTEN NOTATION FOR SIGNS

| | | | | | | | | |
|---------------|---------------|------|-----------|-----|-----------|-----|----------|-----|
| | F#m7 | | | | D | | | |
| 1,2i | pray | this | Psalm | 6 | prayer | to | God. | ___ |
| <i>melody</i> | ^A | F# | F# | E | ^A | G# | F# | ___ |
| | Dm7R10 | | Am | | Am | | E | |
| 1,2j | WHO | ___ | hears | ___ | all | ___ | TEARS. | ___ |
| <i>melody</i> | F nat | ___ | E | ___ | E | ___ | G# | ___ |

4.4 PICK-UP SIGNATURE NOTATION

As Video 1 Section 3.3 explains, the lower-case letters **P** and **U** in the OTEN Music Sheet header is information for drummers to know what partial measure comes before the first full measure. For example, a **1** means there is either a quarter note or two 1/8th notes (adding up to one count in a 4/4 song) starting the song before Count 1 of the first FULL measure (of 4 counts in a 4/4 song).

OTEN never requires you to know about flags and white versus black notes or hollow notes -- or what dots do to the notes: The count grid shows you exactly when the note comes in.

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4.5 TEMPO NOTATION SIGNATURE

In the example above, the song's tempo is 110 BPM, or Beats Per Minute. As **Video 1 MAIN** explains, the tempo for each **part** of a song whose music is spelled out using the OTEN method is provided at the top of the first page of the OTEN Music Sheet. In the Example in 4.1, the pick-up information specifies multiple parts. Since there is only one Tempo, the song does not change tempo within the song: as OTEN shows at a glance.

An easy to read grid of measure counts, 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 shows you when to play what note -- and when to stop it (rests). Each note is lined up with spaces that give you a visual clue of when to stop and start. **No more obscure rest notes with little boxes or curly symbols.** A simply line instead of a letter shows that you rest there.

Because OTEN is a text-based notation system, it is easy for the music writer to add notes like "SLOWER" or -- in the Header -- SHUFFLE TIMING. There are no odd Italian abbreviations like rit. (ritenuto, sometimes using the English word Ritard - slow down) or words like fine. OTEN just gives arrows and line references showing where to go. And about that Bird's-eye fermata? OTEN is marked "HOLD". Simple!

4.5.1 OTEN ADVANTAGES FOR "SIGNATURE" TEMPO CHANGES

This grid is repeated at the top of the page, and whenever it is needed -- such as when the time signature changes from 3/4 to 4/4.

| |
|---|
| <p style="text-align: center;">In the OTEN Method, you don't have to search for changed time signatures.</p> |
|---|

If the timing changes from 4/4 to 3/4, instead of hunting for a time signature amid ten parallel lines of a music staff, you can visually see the time grid get shorter above the first note that has the different timing. This is because OTEN puts only two measures per line of music --- NOT a variation, like standard music does to "save space". OTEN does not NEED to save space --- because its method is **already** more concise than standard music notation with its 10 staff lines plus middle space for lyrics.

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EXAMPLES: Comparison of 4/4 and 3/4 Music Sheet Lines in OTEN

4.5.1.1 4/4 MUSIC SHEET GRID EXAMPLE

WE CALL IT SUNRISE

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| PART 1, continued | | | | | | | | | | | | |
|--------------------------|---------------|---|---|---|----------------|---|---|---|---|---|---|---|
| | 1 | + | 2 | + | 3 | + | 1 | + | 2 | + | 3 | + |
| | D | | | | A | | | G | | | | |
| 1h | its world | | | | hor- | | | i- zon, | | | | |
| 2h | their world | | | | hor- | | | zons, <i>(remainder omitted in example)</i> | | | | |
| melody | D | | | | C# | | | vB B or vG | | | | |
| | Bm7*R7 | | | | <i>gtr +e9</i> | | | Gmaj7 | | | | |
| 1i | the world | | | | stays | | | dark, The sun | | | | |
| melody | vD | | | | E | | | F# ^F# F# - F# | | | | |
| | C | | | | Am | | | F#m7 | | | | |
| 1j | won't bend | | | | earth's | | | way. | | | | |
| melody | ^G | | | | A | | | A A | | | | |

4.5.1.2 3/4 MUSIC SHEET GRID EXAMPLE *(same song continued)*

| PART 2 CHANGE TO 4/4 TIME | | | | | | | | | | | | | | | | | |
|----------------------------------|-----------------------|---|---|---|---|-----------------|---|---|---|--------|---|---|---|---|---|---|--|
| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + | |
| | Gm | | | | | Gm7R3 | | | | | | | | | | | |
| 1,2k | We can watch and | | | | | wait and wait, | | | | but | | | | | | | |
| melody | ^G G G G | | | | | F# F# F# | | | | F# | | | | | | | |
| | Gm | | | | | Am7R5 | | | | | | | | | | | |
| 1-el | sun- rise Light won't | | | | | come this day, | | | | un- | | | | | | | |
| melody | ^G G G G | | | | | G G G | | | | G | | | | | | | |
| | D | | | | | C | | | | | | | | | | | |
| 1m | less the earth | | | | | ro- tates down, | | | | we'll | | | | | | | |
| melody | ^A A A A | | | | | G G G G | | | | G | | | | | | | |
| | E [major] | | | | | | | | | | | | | | | | |
| 1n | nev-er | | | | | see sun- | | | | light. | | | | | | | |
| melody | ^B - B | | | | | B B | | | | B | | | | | | | |

all-o = INTRO to song (8 measures)

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4.5.2 Time Signature Advantages Summary

The previous two examples clearly illustrate advantages of OTEN especially for keyboard players:

- * OTEN does not require you to observe little time signatures in the middle of 10 staff lines in the middle in the middle of music, as standard music notation such as choir cantata books do.
- * OTEN does VISUALLY show at a glance where time signature changes, with clearly marked new section headings.
- * Because OTEN is a text-based music notation format, it is also quite easy for the music writer to further help the musician by adding words like "CHANGE TO 6/8".

4.6 TIMING AND REST NOTATION

As you look down the page of an OTEN music sheet, you will see all the basic information you need, without any music symbols.

At the top of the OTEN Music Sheet (see example in 4.1) is the BASIC INFORMATION that you will need. This includes information that is the equivalent of the time signature, usually showing 4/4 or 3/4 time. A suggested tempo is provided, which standard music does not give. In general 100 to 120 beats per minute -- or BPM -- is average speed.

Underscores quickly provide a visual specification of where RESTS occur, so you do not have to "interpret" the squiggly line (and notice that the 1/4 note squiggly rest is not 1/4 anymore if there's a tiny line crossing through it) or the black rectangles sitting ON or hanging OFF a staff line... I've played music several decades and still confuse which one is a half rest and which is a full rest.

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4.6.1 Example of Difficult Timing for Blues, Easy with OTEN

HELP WANTED BLUES (Romans 7)

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MUSIC SHEET

www.DiDoReflections.com CCLI pending.

4/4 BLUES written as 6/8 time (pu = 1) dedicated to our Understanding God, 17 July 2010

TEMPO: 106 BPM shuffle

Album: Amazing Joy 'n' Choices

| Part 1 | 1 | 2 | 3 | 4 | 5 | 6 | 1 | 2 | 3 | 4 | 5 | 6 |
|--------------|---|------|------|--------------|-----------|--------|-------------------|-----------|-----------|---|------------------------|-------------------|
| | <i>{Em(add bB = 022300 deliberate clash of B and Bb)}</i> | | | | | | | | | | <i>*Same palm mute</i> | |
| <i>chord</i> | Em | | | Em | X* | | Em(add b5) | Em | | | X* | <i>throughout</i> |
| 1a | — | — | I | need | — | Your | help | — | God | — | — | — |
| 1e | — | — | This | sin | — | is | much | — | fun. | — | — | — |
| | | | vB | C | — | B | ^F# | — | E | — | — | — |
| | Em | | | Em | | | Em(add b5) | Em | | | | |
| 1b | — | — | I | <u>don't</u> | want | Your | help | — | God | — | — | — |
| 1f | — | — | help | me, | God, | or | I'm | — | done. | — | — | — |
| | | | vB | C | C | B | ^F# | — | E | — | — | — |
| | Em | | | Em | | | Em(add b5) | | Em | | | |
| 1c | — | — | I | <u>DO</u> | need | Your | help | — | God, | — | — | — |
| 1g | — | — | Ro- | mans | Chap- | ter | Sev- | — | en. | — | — | — |
| | | | vB | C | C | B | ^F# | — | E | — | — | — |
| | Em7(add b5) { 022330 } | | | | | | | | | | | |
| 1d | — | just | to | real- | ly | want | help! | — | — | — | — | — >1e |
| 1h | — | I | like | sin, | — | please | help! | — | — | — | — | — >1i |
| | | G | G | G | G | G | G | — | — | — | — | — |

| Bridge | 1 | 2 | 3 | 4 | 5 | 6 | 1 | 2 | 3 | 4 | 5 | 6 | TWICE ea |
|---------|--------------|-----|-----|-------------|--------|--------------|-------------|------|-----------|----------|---|---|----------|
| | A | | | Asus | | A | Asus | | | A | | | |
| B1,2 : | — | — | I | don't | do | what | I | want | to | do. | — | — | : |
| | | | vC# | D | D | C# | D | D | D | C# | — | — | |
| | Cmaj7 | | | C2 | | Cmaj7 | | | C2 | | | | |
| B3,4 : | — | and | I | do | things | I | don't | — | want | to | — | — | : |
| | — | vB | C | C | vB | C | C | — | B | B | — | — | |

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4.6.2 Example of Multiple Note Lengths

The following song shows how easily OTEN can communicate when to hold a note for only 1/8th count or 3 full counts in the same measure.

| |
|---|
| <h2>SECTION 5. MELODY AND ORCHESTRATION</h2> |
|---|

5.1 MULTIPLE MELODIES, HARMONIES, AND INSTRUMENTS IN ONE SHEET

As the example above shows, OTEN easily guides the musician to know the melody. The melody line is named -- logically -- *melody*.

The usual sheet contains only one melody, as above. But OTEN music sheets easily add other vocal parts, and can mix in additional instrument parts --- all within one sheet with no confusion at all.

5.2 ORCHESTRATION USING OTEN

In fact, **OTEN is great for musical scoring an orchestra piece**, because every instrument can see at a glance what the other instruments are playing, without having to look at 6 or 8 inches of music scores ---where, remember, measures are NOT standard lengths physically, as in OTEN.

For example, one Flute score measure containing eight 1/8th notes is longer than the cello's single note per measure.... 4 notes. So flute scores often have less measures per line, compared to cello and others.

The following example illustrates OTEN's advantages; the full .MP3 audio file was submitted with the copyright package for *OTEN Notation 2.0*:

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EXAMPLES OF ORCHESTRATED MUSIC USING OTEN

"Real Peace Is This" all music ©2013 DianaDeeOsborne.com All Rights Reserved

5.2.1 STANDARD NOTATION FOR **OBOE**, comparison starting at Measure 38, lyrics line 3c, *"He then is responsible..."*



5.2.2 STANDARD NOTATION FOR **VIOLIN**, comparison starting at M.38



5.2.3 STANDARD NOTATION FOR **CELLO**, comparison starting at M.38



5.2.4 STANDARD NOTATION FOR **KEYBOARD**, starting at Measure 38



NOTICE the **very different number of measures** per identical-length line. These make it difficult for each musician to compare notes with another's.

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5.2.5 OTEN FOR ORCHESTRA DESIGN

In the following example, the OTEN Music Notation Method being used to **write and play ORCHESTRA Music Design**. Notice how easily

1. Musicians can compare their parts to each other.
2. Any gap when no instrument is covered is easy to see.
3. Any region that's "too busy" is easy to see at a glance.
4. If any notes "just don't work together", they're **easy to Compare & Repair using OTEN.**

REAL PEACE IS THIS

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MUSIC SHEET

www.DiDoReflections.com CCLI pending.

TEMPO: 94 BPM

Album: Amazing Peace 'n' Passion

EXAMPLE OF ORCHESTRATION USING THE OTEN METHOD.
Musicians can easily compare... and the music WRITER can easily add contrasts.

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

NOTE: THE KEYBOARD plays the chord plus melody information. Flute plays melody.

| | | | | | | | | | |
|---------------|-----------|-----------|---------|---------|----------|-------------|----------|-----------------|-----------|
| | Em | | | | | F | | <i>walkdown</i> | Em |
| 3c | He | then | is | re- | pon- | si- | ble, | | and |
| <i>melody</i> | ^A | B | C | D | C | C | C | | B |
| <i>oboe</i> | ^A - G | A - B nat | ^C..... | B | A | B nat | A | | - G |
| <i>violin</i> | ^E | F | E | __ - F | vA | | ^E | | |
| <i>cello</i> | vE | | | vD | ^F | | | | - vA |

An **AUDIO file of this orchestration** was submitted with the copyright package and will be available on the website **DianaDeeOsborne.com** with the 5 OTEN videos.

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5.3 Melody Direction

OTEN did not lose the ability of regular music to see when a note goes up or down. Using OTEN, the musician just follows the alphabet:

An E is obviously higher than a D for example. This is a GREAT advantage over a standard music notation score in a key with a lot of flats.

For example: The musician has to keep remembering in a chromatic scale which notes are flatted in the specific melody line for that scale.

The OTEN notation user easily instantly recognizes that the melody is a chromatic scale, for the melody looks like this:

.
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
melody ^G# _ G - F# F _ E _ vD# - D# _ D C# _ C _

And if there is ever any question of whether to go to a higher or lower note next, that next note has an up Caret arrow or a down V arrow to show which direction the melody is going in.

SECTION 6.

ADDITIONAL RESOURCES including Videos and websites

6.1 VIDEO 1 OTEN MAIN VIDEO

Video #1 gives the MAIN basics for OTEN and focuses on describing not only techniques but its advantages over standard notation.

6.2 VIDEO 2 OTEN FOR BASS

Video #2 is full of information and techniques that are specific to basses. However, much of the information can be used in other music areas -- especially for lead guitarists, with the many details for writing down bass riffs.

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6.3 VIDEO 3 OTEN FOR GUITAR

For example, The guitarist Video #3 provides a lot more information about lead guitar that can be applied to designing bass riffs.

It also contains the information on how bass players can DESIGN and KEEP A RECORD OF their planned riffs on plain paper.... no fancy staff paper needed. It also contains the information on how bass players can DESIGN and KEEP A RECORD OF their planned riffs on plain paper.... no fancy staff paper needed.

6.4 VIDEO 5 OTEN FOR INSTRUMENTS (incl. synthesizers)

The instrumentalist Video #5 describes how to select notes within the chord that can be used instead of the root note --- quite useful for bass players and lead guitarists especially to know.

6.5 MUSICIAN HINTS for Studio Preparation and Singing

I love to share other musician hints. My favorite hint: The Clean Guitar sound in GarageBand -- played as chord -- sounds like an old harpsichord! You can find these in my free blogs including <http://>

DianaDeeOsborne.blogspot.com and at the *GarageBand blog in 5.6:*

6.6 HOME RECORDING STUDIO HINTS

HINTS to save money before going to the professional studio.. with lots of tricks I've learned from experience while recording over 300 songs are available at no cost at my blog **DianaDeeGarageband.blogspot.com**

There, the hints cover more than just that one studio program. For example, Apple's LOGIC program is being developed to incorporate some of the easy-to-use features (including some interface code) of GarageBand.

You will also learn a LOT of hints for creating synth instruments with a keyboard on this [**copyrighted**] blog. Hints SUCH AS how to make the notes the right length to avoid sounding off time or unclear in tone ("muddy"). This blog is useful for using **any** program -- not just GarageBand.

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6.7 WEBSITE SOURCE OF FREE OTEN EXAMPLES

Again, you'll find many free audio files and full music sheets on my free songs website: **DianaDeeOsborneSongs.com**

SECTION 7.

OTEN METHOD SUMMARY OF METHOD AND VIDEO 4

AND SO, in the few minutes of Video 4, all the basics for using the Osborne Text Notation Method, OTEN, in keyboard playing have been shown.

Refer back to my Video #5 for playing INSTRUMENTS with the OTEN method for more information about **layering instrument sonic space**. Sonic Space is fully described in Video #5 for BASS.

The main thing is:

The copyrighted Osborne Text Notation Method is designed to help you have **FUN playing music YOUR way.....** after all, the key words are to be

**PLAYING -- with FUN ---
not working and struggling with it!**

MUCH JOY TO YOU as you continue to play your own designed music easy and fun **Osborne Text Notation Method -- OTEN.**

DianaDee Osborne

CONTACT: Via Facebook link at th website in 5.7.

With many thanks to Claxton Wilson of Valley, Worship & Praise Productions out of the Washington, D.C., are for all his work on preparing the audio and video files of all 5 OTEN videos.

BOOK 3, APPENDIX A

LESSONS IN PLAYING FROM CHORDS

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APPENDIX A. LESSONS IN PLAYING FROM CHORDS

I will end this video by teaching you in these last few minutes how to PLAY from chords if you have not yet learned this yet. It is not only EASY but also FUN. It's like having a cookbook where you follow the basic guide to create food that's not a failure, but you can substitute ingredients to make it special to what you like. The OSBORNE Text Notation Method will free you from the expectation to play the written out music symbols --- because there ARE NO symbols to hinder your creative touches.

A.1. YOUR FIRST DAY PLAYING KEYBOARD - OCTAVES:

Use your **LEFT** thumb and pinkie finger to play the Octave of the first note in the Chord's name.

*For example, in a **Cmaj7** chord (C major 7), you will be playing only C notes. SKIP the "maj7" info for now.*

DEFINITION: An octave is stretching your hand from one note you play with your left pinkie to the matching note that is above it that you can reach with your thumb. This is a spread of 12 notes, counting black keys also:

Seven notes, A, B, C, D, E, F, G
plus the 5 sharps (BLACK keys to the right of the note name)
of five of the notes. E and B do not have sharps.

Of course, most people think of an octave as only 8 notes, which you can agree upon if you play from a low A up to the next higher A.

NOW -- Assuming you know where a C is, you just play two C's:

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If you don't know where C is, there are plenty of great websites, but you can find it quickly if you sit at the middle of the piano, look for the set of two black keys in front of you, and play the white note just to the left of the left-most black key.

To play an octave, first play a white key with your left pinkie, and stretch up to find a matching key that you can reach with your left thumb.

A. 2. YOUR 2nd DAY PLAYING - SIMPLE CHORD with melody:

For this lesson, put your LEFT pinkie on the first letter of a Chord name.

For example, you will ignore the "9" and just play a D minor chord if you want to play **Dm9**.

So put your left little finger on a D. Let your thumb fall on the white key it easily reaches, and place your middle finger in the middle (not a surprise!). So there will be a white key that is empty between each finger. Your pinkie is on the D, then the E note is empty, your middle finger is on the F, the G key is empty, and your thumb is on the A.

You've now played a D minor chord in your left hand.

Either together with the chord or separately:
WITH YOUR RIGHT HAND -- play the melody line, one note at a time.

That's all there is to it. In the future there will be quite a few songs published using the OTEN method. **And the future has begun with the over 300 free music sheets you can get (without needing to register, either) on my website.**

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This way of forming chords works quite well. If any note sounds wrong, it's going to be the middle one. Here's a COOL trick that no one ever taught me, but all my students learn quickly ---

If the chord sounds wrong using the above “finger stretch” method, **just move your MIDDLE finger a bit**, moving to hit the note right beside where you were playing before with your middle finger--
either higher (right) or lower (left) until it sounds right.

There's a pretty good chance that the chord will now sound good.

Reason -- The middle note in your chord that is found this way is the one that decides whether the chord is major or minor. (Music term: It's the 3rd of the scale.) If you played something that sounded “off”, you most likely just need to change a speck from minor to major, or vice versa.

A. 3. YOUR 3rd DAY PLAYING ONLY CHORDS:

You can combine these in any way you like. Some varieties to try:

1. **Play an octave in the left hand and then play chords with your right hand.** You do NOT have to play the melody until you are comfortable. Playing the chords will enable singers to find their notes if they are familiar with the melody. *THIS IS HOW I START MY STUDENTS.*
2. Do the reverse: **Play the chord in the left hand and the octave with your right hand.**
3. **Play an octave in the left hand and the with your right hand.** This is the most useful method, and *the one I most often use when recording.*

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3. **Split up the chord.** No matter which hand you're using to play the chord:

Play one note at a time in your right hand while the singer or flute player does the melody. That's an **arpeggio** by the way-- a fancy word for saying that you just played the notes one at a time in a chord. And it's a fun way to play.

A. 4. YOUR 4th DAY PLAYING USING CHORDS:

Your final lesson for playing music from just chords: Knowing the difference between types of chords.

OTEN often uses slash chords, as do fake books. If you already play from chords, you know that the slash chord has several advantages:

1. It tells you the easiest hand FORM to move from one chord to the next.
2. It often puts the singer's note on top.
3. It tells the bass player or other low instrument (like cello) what the root of the chord is, to play. ("ROOT" just means the first note of the scale from which the chord came; C for a Cmaj7 chord; F# for a F#m7; etc.)

Slash chords can be fun to play -- but, STILL -- the keyboardist does NOT have to play the note after the slash on the bottom of the chord -- an "INVERTED" chord, it is call. (See some of the great music websites for more details).

And there's MORE that you don't have to play. A letter name for a chord by itself is a basic major chord -- such as A, D, F. A letter name with a small m is still a basic chord, it just happens to be a minor which

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means the middle note is played one note lower. These are the basic pieces of information about chords that you need to know. The basic pattern is described in this Video 4 in Section 2.3, but a quick overview is provided for studying on Day 4 of Playing From Chords:)

EXAMPLE: F CHORD = F A C

- Chord letter: Just play the letter's chord: **F A C**
This is called a 1 - 3 - 5 chord, because it contains the 1st, 3rd, and 5th notes of the scale. (F scale= F G A Bb C D E F-octave)
- Chord letter + small m In that chord, move the middle finger to the left to play it a single note lower. This is a MINOR chord. You MUST change it.
F Ab C
- Chord letter + maj7 This is different from the minor chord. You do NOT have to change anything different from the letter chord. Skip it.
NOTE: These are really pretty, though.
- Chord letter + sus These give a nicer sound, but are not absolutely required for a chord.
- Chord letter + any number EXCEPT 7:
You can skip it. This includes F6, F9, F2 (where F2 is a kind of sus chord)

And assuredly, you can skip adding notes in long chords like
F7(no5)add9

These are called COLOR chords, because they are pretty or interesting.
But the additions to the basic chord are optional.

NOTE that OTEN does allow you to "Define" chords. See the example in 4.3.1.

BOOK 3, APPENDIX B

FULL SAMPLE OTEN MUSIC SHEET: DIFFICULT MUSIC MADE EASY

“Jack-In-The-Box NOT”

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JACK-IN-THE-BOX (NOT)

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MUSIC

www.DiDoReflections.com CCLI pending
dedicated to our HOLY Almighty God, 4 April 2009

Part 1: 4/4 time (pu=0), 100 BPM (sweet)

Part 2: 7/4 time (pu=0), 70 BPM (crunch)

Album: Amazing Hope 'n' Humor

NOTE: Music is written in standard 4/4; "chop off" end of final word for 7/4 feel.

PART 1 -- NARRATOR (*light, HAPPY tone* :) **INTRO = interlude below.**
1 2 3 4 1 2 3 4 **honky tonk piano sound (toy-like)**

chord E
1a Child-ren love Jack-in- the- Box _
2a Peo- ple want "God in a Box" :_
melody E F# G * E B B B _ * **YES-- a G natural, not a G# :**)
concept: broken toy sound

G/D **Cmaj7**
1b Turn a crank and out Jack pops. X
2b Pray some words and get re- sults. X
E F# G E ^B B B **mute**

E
1c Turn it while you want to play. _
2c Go to church for ex- tra points. _
E F# G# A G# F# E

Cmaj7 **C6 (C-E-G-A)** **Em**
1d Then just put Jack's box a- way. _ <to 2a>
2d Think God must then give your wants.
melody E D C D E E E

INTERLUDE (instrument)
7 counts each with very heavy accent on 1, somewhat heavy on 5

| | | | | |
|------|-----------|------------------|----------------------|------------------|
| | Em | Em(add 9) | Em (G on top) | Em(add 9) |
| BASS | E | F# | G | F# |
| | Em | Em7 | Em6 | Em7 |
| BASS | E | D | C | D |

FOUNDATION RIFF FOR PART 2 -- Building off E minor main chord in Part 3
chords graphs: **C#m7** < 0-4-4-0-0-0 = E G# C# D B E >
D2(Add 6) < x-5-0-0-0-0 = x D D G B E >

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

I **AM** _ God. _ _ _ **I** **AM** _ God. _ _ _
melody vB B _ vB _ _ _ vB B _ vB _ _ _

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Including SUPPLEMENTAL and NEW MATERIAL

not in video script. Videos provided at: www.DianaDeeOsborneSongs.com

Last content update: 24 May 2013

BOOK 5, SECTION 1.

INTRODUCTION -- Osborne Text Notation for KEYBOARD with information for other "C" instruments

Did you have the fun of learning an instrument like flute or sax -- but always played in a school band with **music in front of you**? In this fast Video, I will show you how to easily have fun creating your own music line with a single piece of information: **The chord name** of the measure you are playing in.

OR --

Have you never been able to learn violin or flute but would like to play those sounds while another person plays guitar or keyboard?

I am DianaDee Osborne, and I invented the **OSBORNE Text Notation Method** [*of music notation*] called the **OTEN Method**.

so that you can record music without needing to learn a foreign language of symbols like standard music has. There are no black circles with dots, no flags, and no other odd music symbols in my method.

---- If you can count to 8 and

---- know the alphabet -- up to G and

---- know that an UP arrow means to play a higher note,

then you can easily learn my OTEN method.

I invented the OTEN method to write out the music for my OWN over 300 songs that are available on my website,

DianaDeeOsborneSongs.com. There you can download -- for free -- hundreds of PDF file examples of this method

plus the matching audio files [*AND the videos that go with the SCRIPT files.*]

The OTEN Method provides far more information than a standard fake book or lead sheet. The details are provided in the first four videos, all of which are free.

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My OTEN method itself is copyrighted (*U.S. Copyright Office Case 1-781826361 for Version 1*) and protected in other ways, BUT I invite you to use it for your personal music, to write out and play music and just to have FUN!

I protected it so that no one else can ever charge you for using my copyrighted OTEN METHOD.

The OTEN Method is designed to show you how to create fun and easy music lines for any instrument. Video #4 for KEYBOARD supplements Video #5 for INSTRUMENTS. It includes information for playing music with a keyboardist or guitarist, for example. It also contains many hints on chord playing. Although the OTEN is based on knowing the most common chords, **if you do NOT yet play from chords, do not despair! All you really need to know is where each note is** (such as C, E, or G) **on your instrument** or on the keyboard (controller) you are using.

This fast Video #5 is designed for instrument players with “real” instruments, but EQUALLY USEFUL to those who use SYNTHESIZERS to produce orchestra sounds. The overview of the OTEN Method is in Video 1. *The OTEN method as described fully on earlier videos is easy for you to write down the notes in the exact timing you want.* Video 4 specialized in teaching the advantages and techniques of actual OTEN music sheets, and provides important information for the instruments, including tempo and timing.

OTEN LEAVES ROOM FOR YOUR CREATIVITY -- a key for playing instruments that are not chained to the melody. OTEN teaches about sonic space -- when to add your own special flourishes that make the music unique from you. It's like having a COOKBOOK where you follow the BASIC guide to create food that's NOT a failure :)

but you can substitute ingredients to make it **special** to what YOU like.

The hints in Video #5 help whether you are playing on an **actual** instrument like flute or sax, or are using a **controller keyboard** or **audio LOOP** to reproduce the sound.

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SECTION 2. SONIC SPACE

2.1 SONIC SPACE DEFINED

Sonic space is defined as **the general range where an instrument is playing**. In “the science of sound” this is also called the frequency range.

This is NOT the same as “SONIC CAPABILITY” (see 2.1.1).

For more details of the science behind this music development technique, you can research studio mixing procedures. For example, “panning” and “EQ” are two major techniques for highlighting the instruments in your music, but these are not the topics of the Osborne TExt Notation Method which helps you design the actual notes to achieve a well-balanced sonic space.

Here is a quick overview of developing music with sonic space in mind. While developing the OTEN notation method and during my own experiences in studio recording and designing the production of over 300 songs on my website (in addition to band leading) these have been key hints for music.

2.2 INSTRUMENT CAPABILITY

Flutes and oboes are usually played as “high” notes. Violins are high, but not as high as flutes, generally, to avoid an ear-piercing effect. Guitars and French horns are often mid-range, with lead guitars being played higher quite often. Cello and bass play lower notes. We subconsciously notice these instrument capabilities-- and limitations.

The way instruments are made --material, number of keys and length/number of strings, etc.-- places some physical limitation on them. For example, the standard piano can play a huge range of notes... 88. Harps have less of a range, and the xylophone has even fewer. Metal can seem louder than wood.

Each instrument has its special sound. Each **can contribute significantly to the overall sound... IF IT CAN BE HEARD** amid another 4 or 10 or 30 instruments. **The music designer plans sonic space so that each instrument can indeed be heard amid the sounds of others.**

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2.3 INSTRUMENT SONIC SPACE ASSIGNMENT

When playing different instruments (including keyboard), remember:

**Each instrument needs to be heard ---
either higher or lower than each OTHER instrument.**

So have fun experimenting with putting the video suggestions plus additional information that quickly follow in different **sonic space** -- that is, **in sound space where each of your instruments can be heard**. And, as you play, remember it is called “PLAY” music -- so have fun also experimenting with different speeds of each note, and different sounds, in different sound zones or “sonic space”. Have fun experimenting!

SECTION 3. MELODIES AND HARMONIES AMONG INSTRUMENTS

Because OTEN is a text-based music notation method, its music sheets can easily be adapted to add multiple vocal parts, and can mix in additional instrument parts --- all within one sheet with no confusion at all.

See Video #4 KEYBOARD, Section 5 for details and examples that are not in this Video #5 for INSTRUMENTS.

FOR EXAMPLE, OTEN can be easily written to include the vocal parts soprano, alto, tenor, and bass as well as an added violin part.... all within the same lines where they can be easily compared.

As Video #4 KEYBOARD explains, up and down caret characters ^ and v are used to indicate when a melody is going up or down. These are used for vocalists only where the vocal range can easily go either direction. For example, an “F” is not written with a direction arrow because music melodies seldom include a high or low F.... only the middle F. However, a “B” can easily be sung either below or above the “middle C” of a piano, so the B note includes a direction arrow when not close to the previous note if there may be some question. This simple guideline for singers does NOT apply for instruments, however, since they usually have at least two octaves in range. DETAIL needed:

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3.1 DIRECTION ARROWS FOR INSTRUMENT NOTATION

The general guidelines for INSTRUMENTS and ORCHESTRATION when using OTEN (see the Example in 3.2) are quite specific but simple:

1. **Include a direction arrow if** the instrument's note is **NOT** within a few notes of the previous note. In the ORGAN (melody) example's first line, you need an arrow to show the first note is near Middle C on the keyboard, and is not the sing-able higher **E**.
2. **Otherwise, omit arrow.** If there is no arrow, the user assumes that it is the note nearest the previous note. In the ORGAN example, all of the notes after the initial **E** note are near that **E** and need no arrows.
3. **If the note jumps up OR down more than an octave, use TWO carets.** In the ORGAN example: ^^ is used for the final C (Measure 4), because the **C** above the previous **A** is higher and could be indicated by a single caret; the desired **C** note is the octave above the keyboard's Middle C.
4. **The carets refer to the instrument's normal midrange.** EXAMPLE: The cello begins at its lower range **A** note, but its range goes up to only the next **A**, so a single caret **v** is used. Any **A** note above that is in the violins' sonic range; cello usually is not played that high. **However**, if this were a piano note, two carets would be needed because the **A** is the second **A** note below the middle **C**; another octave down would required three caret symbols.
5. **Begin the instrument's line with an X if** the instrument is silent at the beginning (or any other note). See the FLUTE's Line 1a.
6. **Put a direction arrow on the first note of the instrument** so you'll know its initial sonic range. See Line 1a for each instrument. If it won't be confusing (as the trumpet's Line 1b F might be), arrows can be optionally added at the beginning of subsequent lines. This especially helps those who are not completely familiar with the music.

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7. **Dots indicate to hold the note through** until another note shows a change in the melody for the instrument. Dashes can indicate EITHER to rest OR to hold the note; this is the musician's choice since the songwriter can use dots if holding the note is the writer's choice.

3.2 EXAMPLE OF DIRECTION ARROWS FOR INSTRUMENTS

The following example shows the guidelines that were presented in Section 3.1. For more information about the RESTS which are represented by underscores, or the TIMING such as where two notes are joined by a hyphen, see Video #4 KEYBOARD. The audio matching this example is provided with the full package for Video #5.

“MUSIC FLOWS THROUGH LIFE”

EXAMPLE: Direction Arrows for Mixed Instruments with 2-Octaves Ranges

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PART 1 <i>(Osborne Text-Based Notation (OTEN))</i> | | | | | | | | | | | | | | | |
| 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |

ORGAN plays the melody and chords

| | | | | | | | | | | | | | | | | |
|----------------|-----------|-----|-------|-------|---------|----------|-------|---|---|---|---|---|--|--|--|---------|
| | Am | | | | | F | | | | | | | | | | |
| 1a | Mu- | sic | flows | — | through | — | life. | — | | | | | | | | |
| <i>melody</i> | vE | D | C | — | C | — | D | — | | | | | | | | |
| <i>flute</i> | X | — | — | — | — | — | A | — | B | — | B | — | | | | |
| <i>sop sax</i> | ^B | A | B | | C | ^D | C | — | | | | | | | | |
| <i>cello</i> | vA | G | F | — | — | ^F | E | — | | | | | | | | |
| <i>trumpet</i> | X | — | — | — | — | — | — | — | | | | | | | | ^^A - G |

| | | | | | | | | | | | | | | | | |
|----------------|-------------|-------|--------|-------|----|-----------|-------|-------|---|--------|---|--|--|--|--|--|
| | G /D | | | | | Am | | | | | | | | | | |
| 1b | Do | we | choose | — | to | hear | — | It? | — | | | | | | | |
| <i>melody</i> | vB | C | B | — | A | A | — | ^^C | — | | | | | | | |
| <i>flute</i> | vA | | G | | ^B | vA | | | | | | | | | | |
| <i>sop sax</i> | X | — | ^B | A | — | ^B | — | A | — | | | | | | | |
| <i>cello</i> | vD | E | D | — | vC | vF | — | ^E | — | | | | | | | |
| <i>trumpet</i> | F | | E | | — | ^A | — | A - G | — | ^B - A | — | | | | | |

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SECTION 4 OTEN FOR ORCHESTRA MUSIC DESIGN

The OTEN Music Notation Method can be used to write and play ORCHESTRA Music Design, as more fully described in Video #4 for KEYBOARD, Section 5.

4.1 ADVANTAGES OF OTEN FOR ORCHESTRA NOTATION

In the example presented in Section 3.2, multiple instruments were orchestrated with OTEN's at-a-glance notation. Because OTEN is text-based, an entire orchestra of notes can be presented for easy comparison and updates.

Notice how easily

1. Musicians can compare their parts to each other.
2. Any gap when no instrument is covered is easy to see.
3. Any region that's "too busy" is easy to see at a glance.
4. If any notes "just don't work together", they're easy to Compare & Repair using OTEN.
5. Musicians less familiar with the music can see at a glance where the entire music piece "is going".
6. There are no hard-to-learn pattern instructions like "ds al coda" or that circle symbol with a plus sign through it. No double lines with double dots on one side needing a mate on the other side..... and you have to find it.

4.2 COMPARISON OF STANDARD NOTATION AGAINST OTEN

To use STANDARD MUSIC NOTATION for the five instruments presented in Section 3.2, (organ, flute, soprano sax, cello, trumpet), you would need to use **the FULL PAGE below**. **NOTE:** There is no way to easily compare these notes, since standard music notation includes measures of unequal physical length to accommodate room for longer sections of music note and rest symbols -- but is also succinct for less complicated measures containing fewer symbols.

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4.2.1 STANDARD NOTATION FOR ORGAN



4.2.2 STANDARD NOTATION FOR FLUTE



4.2.3 STANDARD NOTATION FOR SAX



4.2.4 STANDARD NOTATION FOR CELLO



4.2.5 STANDARD NOTATION FOR TRUMPET



NOTICE the **very different number of measures** per identical-length line. These make it difficult for each musician to compare notes with another's. **NOW** compare these five lines with Section 3.2's example. OTEN is concise & easy.

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The rest of this video contains hints for using OTEN music sheets or ANY lead sheets or fake books of music to play instruments like sax and flute in different sonic space.... different places, different techniques...

All 3 of these kinds of music tell you what the chord is as the music goes on. However, my OTEN method has the great advantages over the lead sheets and fake books, By telling you the COUNT for notes, and the MELODY. Other sheets have neither of these. As we move forward to the end of this video, I will show you many advantages of using OTEN to create music notation for instruments. For additional information, including detailed information about the OTEN Music Sheet Itself, refer to the resources listed in Section 6.

SECTION 5

DETAILED OTEN NOTATION FOR INSTRUMENTS

THE EXAMPLES in Video #5 are from my country song **RIGHT STUBBORN**, which was copyrighted in 2011 and is available on my website for you to practice with if desired. The full music sheet and audio files are there for you to download for free. The OTEN method works for any style of music. AND NOW -- for ways for adding music with another instrument.

5.1 TURNS AND TRILLS -- USING A FLUTE EXAMPLE

Turns are often 1/16th notes rather than 1/8ths, which are the smallest non-triplet timing used in the OTEN method. So Turn symbols add a lot.

5.1.1 TURN up. The first easy hint for adding music with another instrument when you do not have any music notes is to first look at the FIRST LETTER in a chord name, then hit the key that matches that chord letter....

For example, in the chord **Am7** (or, A minor 7), you just hit the A.

And then -- here's the fast hint -- play the note **ABOVE** that note, and then return to the note, and repeat it as many times. For example, in the **Am7** chord, just hit the **A** and then the next note which is **B** and come back to **A**.

In the example below ("*Right Stubborn*"), this is the OTEN notation for the turn up in measures 1, 2, 7, and 8 (using dots to show the length of the turn): tuA (I chose to not use the ^ to save that for trills.)

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NOTICE THAT THE B NOTE IS NOT INCLUDED in the notation for a simple reason: Although OTEN does not have a standard key signature (with the sharps and flats at the beginning of the staff line), you **CAN** know whether the B is flat based upon the **chord** given in the OTEN music sheet for that measure. Example:

In the 2 examples below (“Right Stubborn”), the turn is for the chord of A minor, where the B is natural, so tuA is self-explanatory. If however, the chord for that measure were an F, you could optionally in OTEN to write the notation as tu**ABb** -- to present the info at a glance, since B is flatted in the standard F chord.

5.1.2 TURN down. Another hint for using TURNS is just is easy: This time, hit the note that matches that chord name, and then play the note **BELOW** that note, and come back. For example, for the chord **Am7**, hit the **A** and then the **G** below it, and come back to **A**.

In example 5.1.4 below (“*Right Stubborn*”), this is the OTEN notation for the turn down in measures 4 and 5: td**A**

This is what the song RIGHT STUBBORN sounds like with a few flute turns.

[Audio example is given in video.]

5.1.3 Trills. Trills are when there are two notes and EITHER they begin with a root note and move up-down-up-down (etc.); OR they begin with a root note and move down-up-down-up. The main difference in a trill is that it is much faster -- usually at least triplets (see 5.1.4 and 5.1.5) or 1/16th notes. They can NOT be used with instruments that have an echo in the effects.... unless of course you did want a “muddy” (unclear) sound.

The OTEN music sheet EITHER of the standard notation methods for an up trill:
tr[^]**A** OR ~[^]**A**

And obviously the caret symbol is **v** for a down trill.

The advantage of the letters “tr” for trill is that they are easier to see than the little curly line ~ (that is, the tilde), which might at a glance be read as a dash.

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5.1.4 Example using OTEN Method for Turns and Trills

RIGHT STUBBORN (Country)

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MUSIC SHEET

4/4 time (pu = 1)
TEMPO: 142 BPM

www.DiDoReflections.com CCLI pending.
dedicated to God, 17 February 2011
Album: Amazing Hope 'n' Humor

| PART 1 | | | | | | | | | | | | | | | | |
|---|----------------------------|------------------------------------|-----|------------|-----|---|-----------|---|------|-----------|---|-----------|-----|-------|-------------|---|
| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| 0a | A minor riffs intro | | | | | | | | | | | | | | N.C. | |
| <i>Lyrics</i> | | | | | | | | | | | | | | | My | |
| <i>Melody</i> | | | | | | | | | | | | | | | vA | |
| | | | | | | | | | | | | | | | | |
| 1a | Am | daught- | er | | had | a | | D | MIND | - | | of | her | | | |
| <i>melody</i> | ^E | E | E | E | E | E | F# | - | - | - | E | D | | | | |
| <i>flute</i> | ^X | <i>[X on Count 1 indicates the</i> | | | | | X | <i>instrument is silent through measure.]</i> | | | | | | | | |
| 1b | Am | own. | - | Am7 | - | - | Am | - | - | A7 | - | - | - | And | D | |
| <i>melody</i> | E | - | - | - | - | - | - | - | - | - | - | - | - | D | - | |
| <i>flute</i> | tuA | | | | | | | | | | | | | | | |
| <i>[DASHES indicate length to play. The Am chord on top of Line 1b says the B is natural.]</i> | | | | | | | | | | | | | | | | |
| 1c | Am | once | she | made | her | | D | ba- | by | _ | | mind..... | | | | |
| <i>melody</i> | ^E | | | | | | | | | | | | | | | |
| <i>flute</i> | X | | | | | | | | | | | X | | | | |
| 1d | Am | up. | - | - | - | - | - | - | - | - | - | - | - | | | |
| <i>flute</i> | ^E | | | | | | | | | | | | | | | |
| <i>flute</i> | tdA | | | | | | | | | | | | | | | |

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5.1.5 Example using Standard Notation for Turns and Trills

To use STANDARD MUSIC NOTATION for the examples of trill types above, you would need to use **the FULL PAGE below** for the “song”. The OTEN method NOT ONLY is more succinct with less space requirements for its text than traditional symbols system ---- It also allows more creativity for musicians to insert their own “flavor” to the music.

Osborne Text Notation for INSTRUMENTS

$\text{♩} = 120$

TRILLS

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tuA



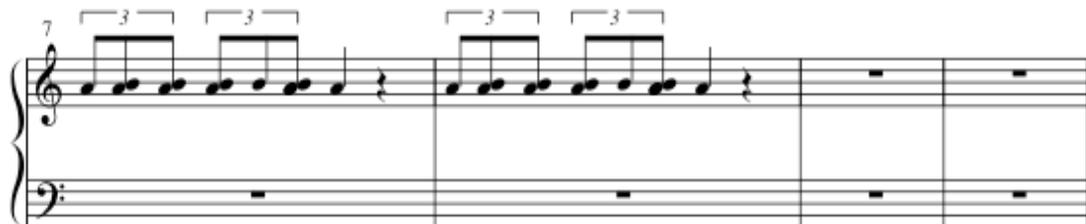
Musical notation for 'tuA' in 4/4 time. The treble clef staff contains two measures of music, each with a trill of eighth notes. The first measure starts with a first finger (1) and the second with a fourth finger (4). The bass clef staff is empty.

tdA



Musical notation for 'tdA' in 4/4 time. The treble clef staff contains two measures of music, each with a trill of eighth notes. The first measure starts with a fourth finger (4) and the second with a first finger (1). The bass clef staff is empty.

tr^A
(faster)



Musical notation for 'tr^A (faster)' in 4/4 time. The treble clef staff contains two measures of music, each with a trill of eighth notes. The first measure starts with a seventh finger (7) and the second with a first finger (1). The bass clef staff is empty.

v^T2Am
m.11-12



Musical notation for 'v^T2Am m.11-12' in 4/4 time. The treble clef staff contains four measures of music. The first two measures are eighth notes, and the last two are trills of eighth notes. The first trill starts with a first finger (1) and the second with a fourth finger (4). The bass clef staff is empty.

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5.2 BIGGER TURNS -- USING A SAX EXAMPLE

The second easiest way to add music with your instrument **when you do not have any notes is to look at** -- is again, the chord name -- to begin with the letter that starts the chord name.

This time you will be doing another turn, but it will be bigger-- a longer one. This time, if the chord name has a small "m" after the first letter And NO other letters, such as an a and a J [like **Cmaj7**] -- for example, if the chord is an **Am6**, then you might have to adjust the notes that you play to sound right. That's because that little "m" when it is alone WITHOUT the letters A and J will change the chord to a minor chord.

All that means is that you might have to play a different key or a different note to get the sound you like. But -- this is the GREAT NEWS! -- out of 12 notes in the standard music scale, **11** of them will fit as you play these BIGGER TURNS. So just have fun making up some music, and change it any way you like, if you happen to hit a note that you don't like.

Here is an example of using BIGGER TURNS in the song RIGHT STUBBORN. The main chord is **Am**. Therefore the notes start at the key named A. Then you play A, B, C, D, E --- and then you return, one note at a time [*back to the A note*].

| |
|---|
| 1 2 3 4 5 4 3 2 1 |
| You can also play the set in reverse: A G F E D E F G A. |

I know that sounds fast -- but it's really just going up and down the scale. This time a SAX plays the OTEN METHOD sample from *RIGHT STUBBORN*, using bigger turns. Once again, the ONLY piece of information that you need to know is that the chord is named an Am, or an A minor.

[Audio example is given in video.]

There are two ways to notate big turns using OTEN. The first of course is to put slower turns (1/8th notes) in the melody line, written in detail

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The second way to notate big turns using OTEN is to write the

- direction caret** (^ or v or both if applicable see below)
- a capital T** (for turn);
- a number** (to know how many notes to go above the beginning/root note);
- a dash**;

and then the **CHORD**. You need sharps or flats only in this chord name itself; the notes to sharp or flat are known by the chord.

Example in A minor above: **vT5-Am**

Starting with A-G-F-E-D... 5 NOTES before you turn back up again. In the example above, 5.1.5, see measures 11 - 12.

Other examples: **F#m** chord for the usual 3-notes-up turn is
^T3-F#m7

where the notes are **F# G# A G# F#**
(1 2 3 2 1).

If the trill goes both directions,
use both carets: **^v** Example (in reverse):

v^T2Am in measures 11 and 12 would be **A B A G A**

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5.3 CHORD ARPEGGIOS -- USING A CELLO EXAMPLE

A third easy way to add music without having any music notes is to play each note of the chord **one at a time, in order** [*like alphabetical*]. That is called an **arpeggio**, no matter whether you are moving up or down.

OR you can play the chord notes **one at a time in a DIFFERENT order**. These are called **broken or split up chords**.

You CAN designate these as “arp” as in arp-Am, which might be useful for a **LEAD SHEET** since it does **not** include melody notes. However, it's less complicated to just spell out the arpeggio's notes on a OTEN Music Sheet. See the example in 5.3.2.

Violins and cello often play arpeggios and split up chords. You can get much more information about chords in Video Number 4 for Keyboards--- not only for the OTEN music notation method, but also for playing from fake books. Here is an example of CELLO adding music by playing arpeggios. Now, once again, the **ONLY** piece of information that you know is that the chord is an **A minor 7**. So once again you see how much music you can add quickly knowing only the chord name if you're willing to have fun and experiment!

5.3.1 OTEN MUSIC SHEET With Arpeggios

Arpeggios give a “sense of urgency” to songs when using cello.... or a sense of “fun” when using high flute, for example.

RIGHT STUBBORN (Country)

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| PART 1 | | | | | | | | | | | | | | | | |
|------------------------|-----------|---|-------|-------|------------|-------|---|-------|-----------|-------|---|---|-----------|---|---|-----|
| | 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| | Am | | | | Am7 | | | | Am | | | | A7 | | | |
| 1b | own. | | | | | | | | | | | | | | | And |
| melody | E | | | | | | | | | | | | | | | D |
| ACTUAL ARPEGGIO NOTES: | | | | | | | | | | | | | | | | |
| violin | A - C | E | | A - C | E - G | A - C | E | | A - C# | E - G | | | | | | |

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5.3.2 OTEN LEAD SHEET With Arpeggios

RIGHT STUBBORN (Country)

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| PART 1 | LEAD SHEET | | |
|-----------------|-------------------|--|--|
| 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + | | |

| | | | |
|--------------------------|---------------------|--------------------|-----------------------------|
| 1b arp-Am own. - | arp-Am7 - - | arp-Am - - | arp-A7 - - And |
|--------------------------|---------------------|--------------------|-----------------------------|

(Notice: no melody is on a LEAD SHEET; only the count, the chord, and the lyrics.)

5.3.3 STANDARD MUSIC NOTATION With Arpeggios

OTEN VIDEO 5 -INSTRMNTS Right Stubborn

♩=142

Violins

©2013 DianaDeeOsborne.com

The image shows a musical score for 'Right Stubborn' in 4/4 time. It features a treble clef and a bass clef. The treble clef part has rests in all four measures. The bass clef part has eighth notes in all four measures. The notes in the bass clef are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The notation is labeled with a '20' above the first measure.

[Audio example is given.]

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5.4 RUNS -- COMBINING THE TECHNIQUES

The final way to **add music without written music notes** that is described in this quick video is to do a combination of the above longer turns with **sometimes changing into one of the other methods.**

There is no OTEN notation for runs; these flow at the musician's creativity OR are spelled out in the melody line.

Listen to the example of the higher violins, and notice that **there is NO RIGHT OR WRONG way to play this music --** in the sample RIGHT STUBBORN, or in your OWN music. Just play what you like -- and change it if your experiment doesn't really fit your desire.

[Audio example is given.]

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SECTION 6.

ADDITIONAL RESOURCES including Videos and websites

6.1 VIDEO 1 OTEN MAIN VIDEO

Video #1 gives the MAIN basics for OTEN and focuses on describing not only techniques but its advantages over standard notation.

6.2 VIDEO 2 OTEN FOR BASS

Video #2 is full of information and techniques that are specific to basses. However, much of the information can be used in other music areas -- especially for lead guitarists, with the many details for writing down bass riffs.

6.3 VIDEO 3 OTEN FOR GUITAR

For example, The guitarist Video #3 provides a lot more information about lead guitar that can be applied to designing bass riffs. It also contains the information on how bass players can DESIGN and KEEP A RECORD OF their planned riffs on plain paper.... no fancy staff paper needed. It also contains the information on how bass players can DESIGN and KEEP A RECORD OF their planned riffs on plain paper.... no fancy staff paper needed.

6.4 VIDEO 4 OTEN FOR KEYBOARD, including synthesizers

The keyboardist Video #4, which is OTEN METHOD Video #4, explains when to ignore slash chord notes in the bass keys. It not only teaches within minutes how to play FAKE books, but also shows why the OTEN method contains so much more info for singers as well as players.

6.5 MUSICIAN HINTS for Studio Preparation and Singing

I love to share other musician hints. My favorite hint: The Clean Guitar sound in GarageBand -- played as chord -- sounds like an old harpsichord! You can find these in my free blogs including <http://>

DianaDeeOsborne.blogspot.com and at the *GarageBand* blog in 6.6:

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6.6 HOME RECORDING STUDIO HINTS

HINTS to save money before going to the professional studio.. with lots of tricks I've learned from experience while recording over 300 songs are available at no cost at my blog **DianaDeeGarageband.blogspot.com**

There, the hints cover more than just that one studio program. For example, Apple's LOGIC program is being developed to incorporate some of the easy-to-use features (including some interface code) of GarageBand.

You will also learn a LOT of hints for creating synth instruments with a keyboard on this [**copyrighted**] blog. Hints SUCH AS how to make the notes the right length to avoid sounding off time or unclear in tone ("muddy"). This blog is useful for using **any** program -- not just GarageBand.

6.7 WEBSITE SOURCE OF FREE OTEN EXAMPLES

Again, you'll find many free audio files and full music sheets on my free songs website: **DianaDeeOsborneSongs.com**

SECTION 7.

OTEN METHOD SUMMARY OF METHOD AND VIDEO 5

AND SO, in the few minutes of Video 5, all the basics for using the Osborne Text Notation Method, OTEN, in keyboard playing have been shown. Sonic Space is fully described in Video #5 for BASS.

Refer back to my Video #4 for playing KEYBOARD with the OTEN method for more information about **CHORDS AND THE OTEN MUSIC SHEET DETAILS**.

The main thing is: The copyrighted Osborne Text Notation Method is designed to help you have **FUN playing music YOUR way.....** after all, the key words are to be

**PLAYING -- with FUN ---
not working and struggling with it!**

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PRODUCTION CREDITS

VIDEO PRODUCTION

With many thanks to **Claxton Wilson** of *Valley Worship & Praise Productions* out of the Washington, D.C., area for all his work on preparing the audio and video files of all 5 OTEN videos.

AUDIO PRODUCTION

With thanks to studio producer **Johnny Kyle** of *J & T Studio* for preparation of initial audio files in November 2012, with some segments having been included in the final videos.

MUCH JOY TO YOU as you continue to play your own designed music easy and fun **Osborne TExt Notation Method -- OTEN**.

DianaDee Osborne

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Also known as

DiDoReflections.com

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