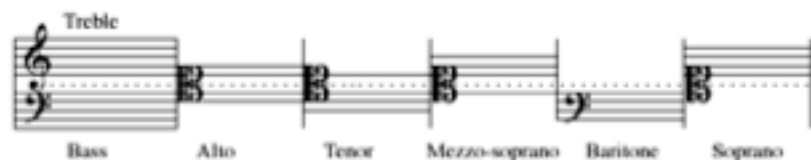


## 1.2b Clefs

The use of different clefs will allow music to be written in various ranges without excessive ledger lines. The relationships between the clefs can be thought of in several different ways. This section is designed to encourage a specific way of thinking about clefs which can facilitate clef-reading, and make it easier to use clefs for other purposes.

The important thing is to think in terms of the grand staff...11 lines (including middle-C as an invisible line in the middle). Musicians who play instruments other than keyboard (or harp) tend to become most familiar with only 5 of the lines. When looking at a single 5-line staff in treble clef, and then a single 5-line staff in bass clef, it is tempting to *think* that the names of the lines and spaces have changed. Resist that temptation! They are not the same lines with different names, they are different lines. This is an important distinction, because then only one set of names ever needs to be learned: the letter-names that identify all 11 lines and 10 spaces of the grand staff.



The alto clef is a C-clef. Therefore, imagine the middle line is invisible (like middle C in the grand staff), and the upper lines become part of the treble clef (familiar territory) and the lower lines become part of the bass clef (also familiar territory).

So when you see this:



Think this:

