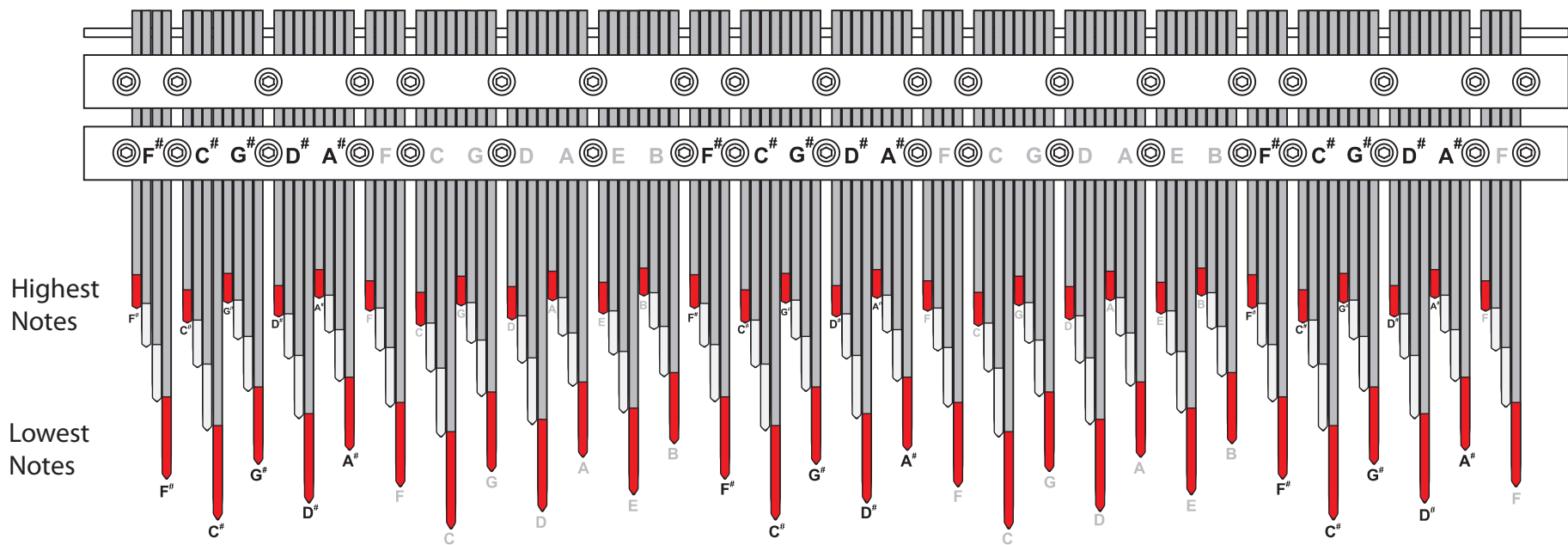
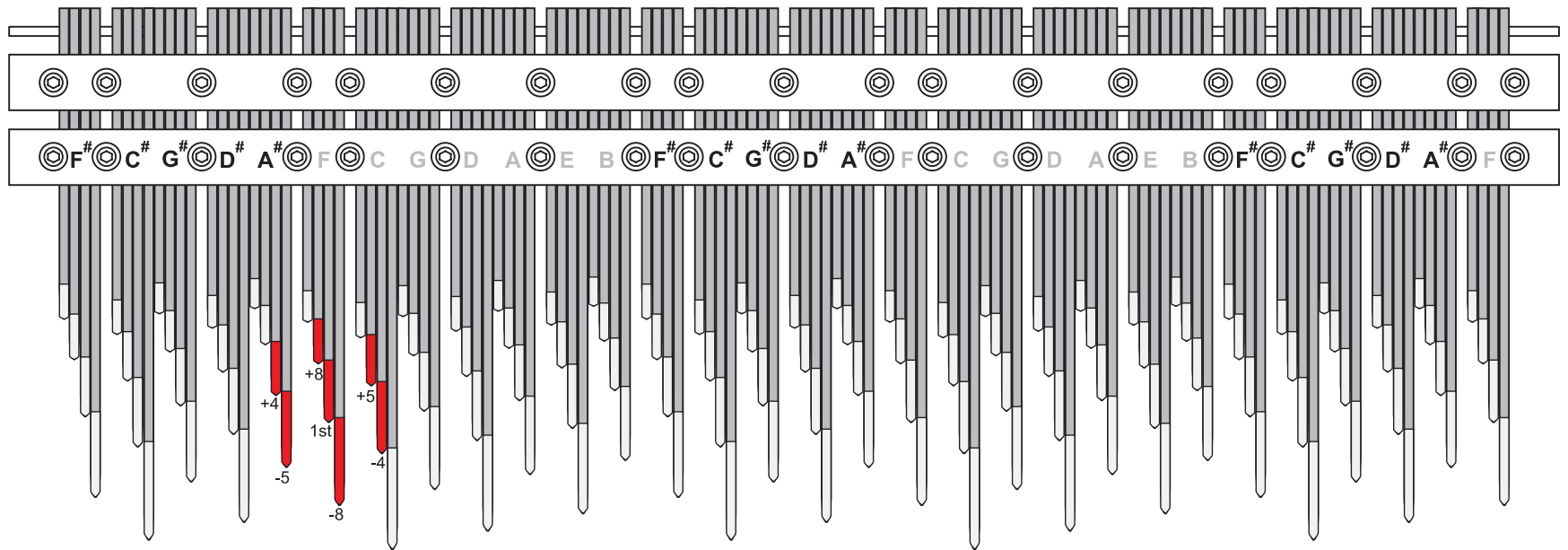


The highest and lowest notes are not spaced far apart vertically.
 This allows the fingers of either hand to reach across the entire range of the instrument with ease.

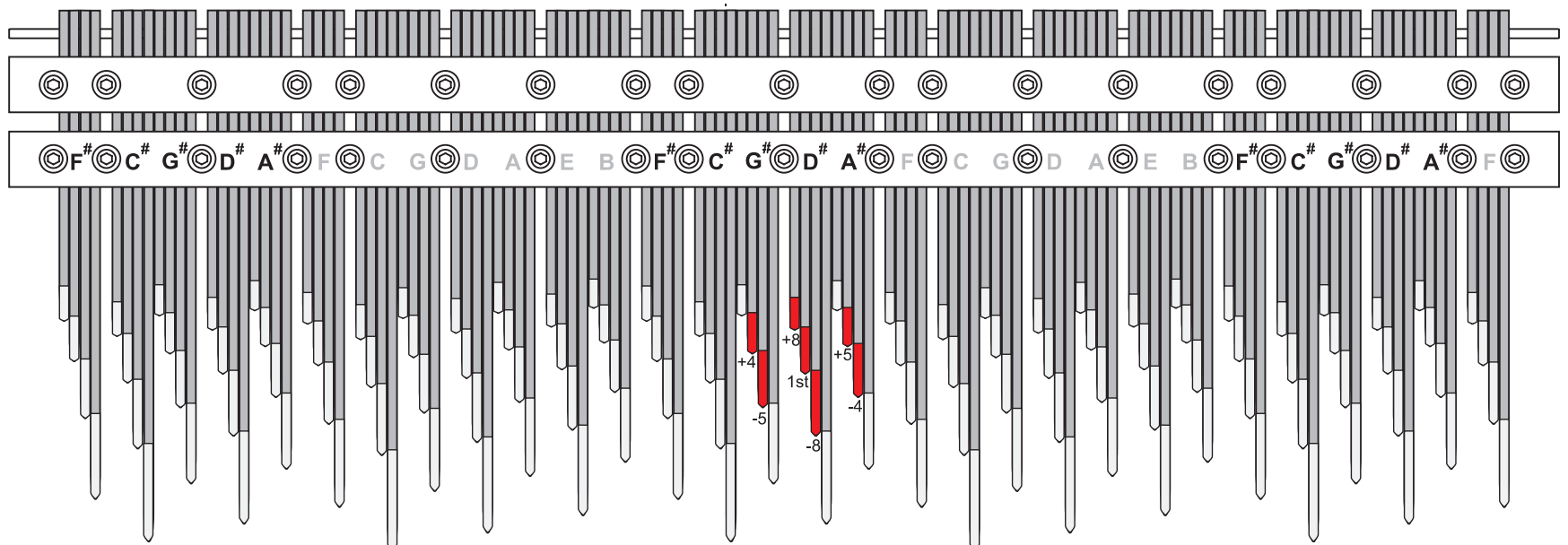


Every note is surrounded by the other notes that are most harmonious with it.
 Numbers designate intervals, + / - designates notes higher / lower than the note designated as the 1st.
 This makes it easy to play the most harmonious intervals.

Example 1
 using F as
 the rst

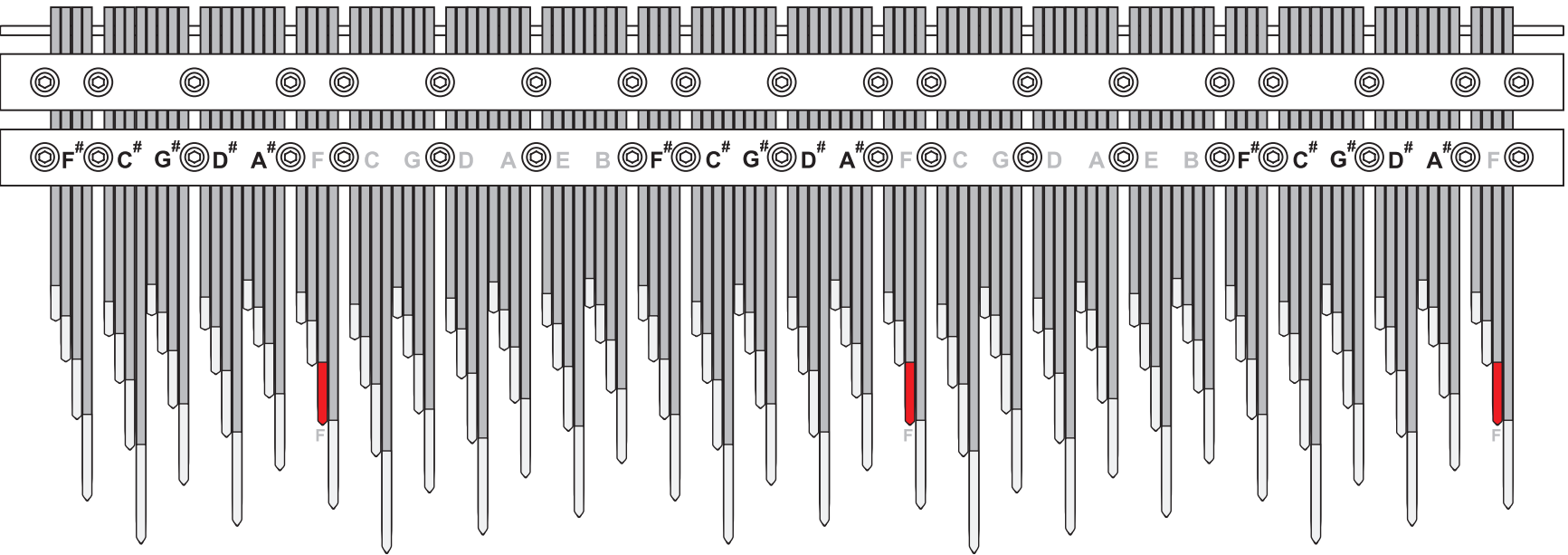


Example 2
 using D# as
 the rst

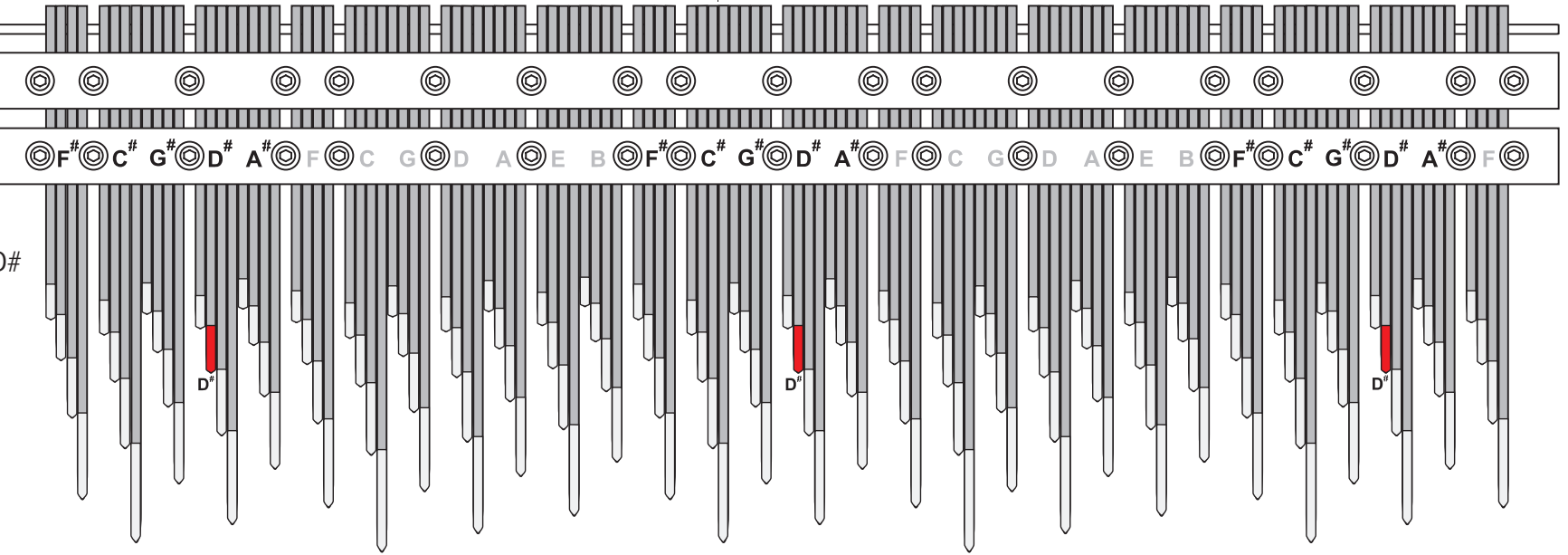


The spacing between separate unisons is always the same.
 This allows the right and left hands to have separate access to any note.

Example 1
 unisons in F



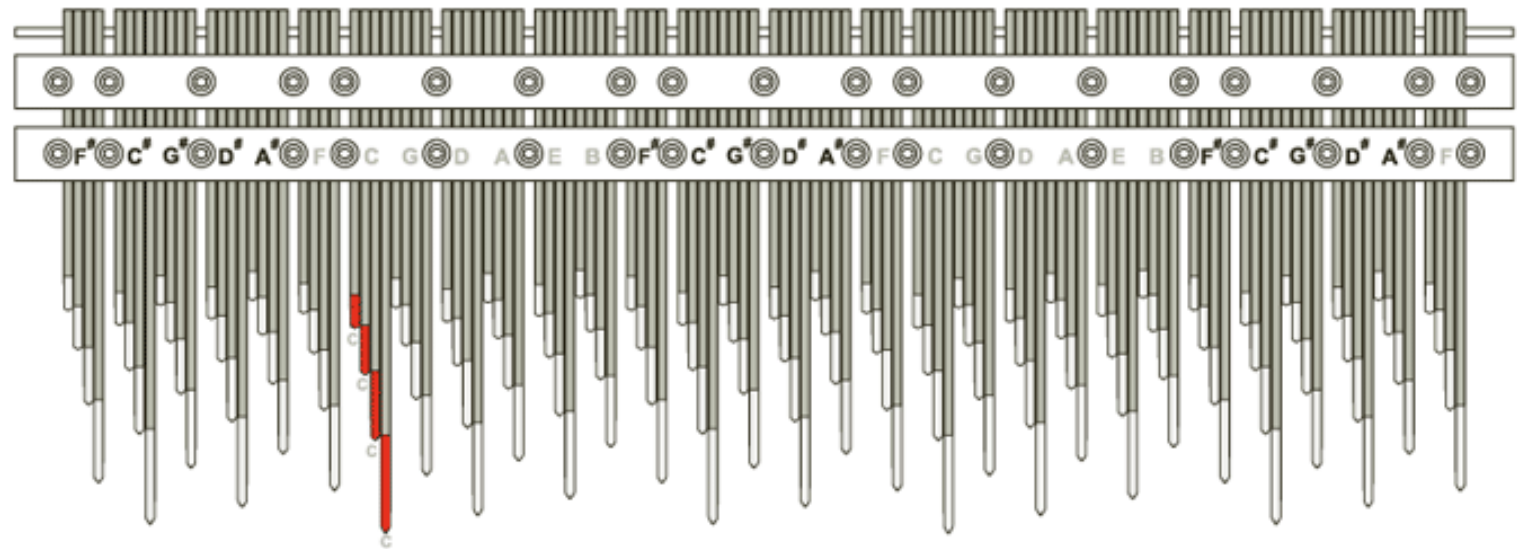
Example 2
 unisons in D#



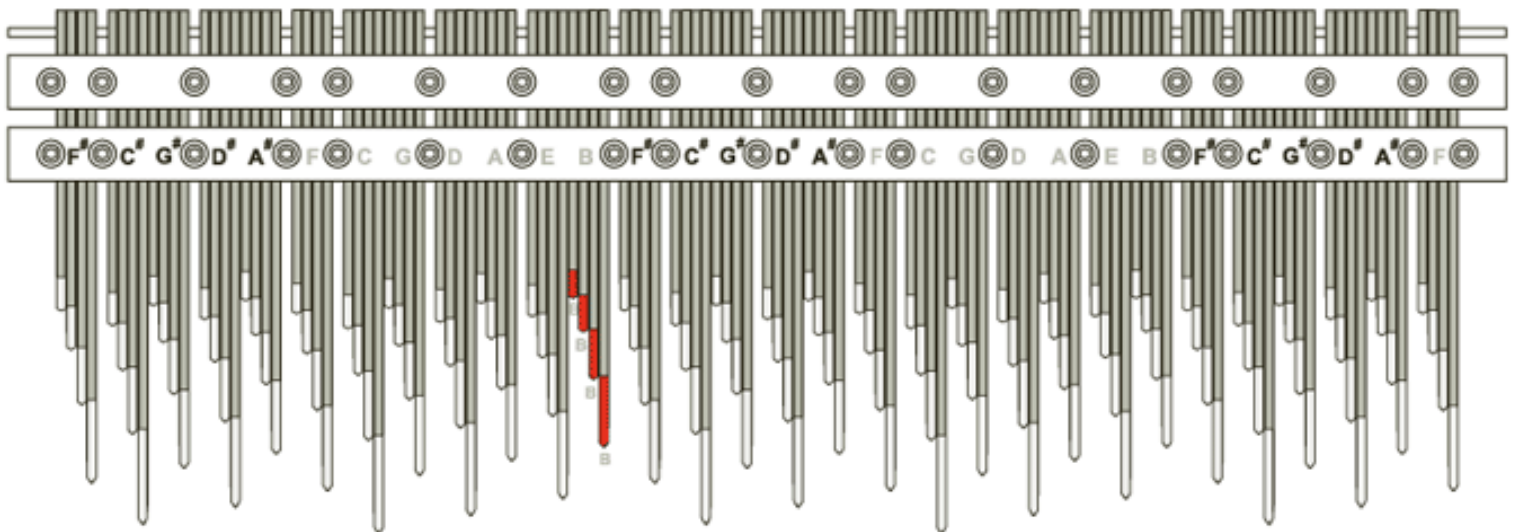
The vertical rows always = Octaves

This allows the fingers of a single hand or even a single finger to play all octaves of a note.

Example 1
Octaves of C



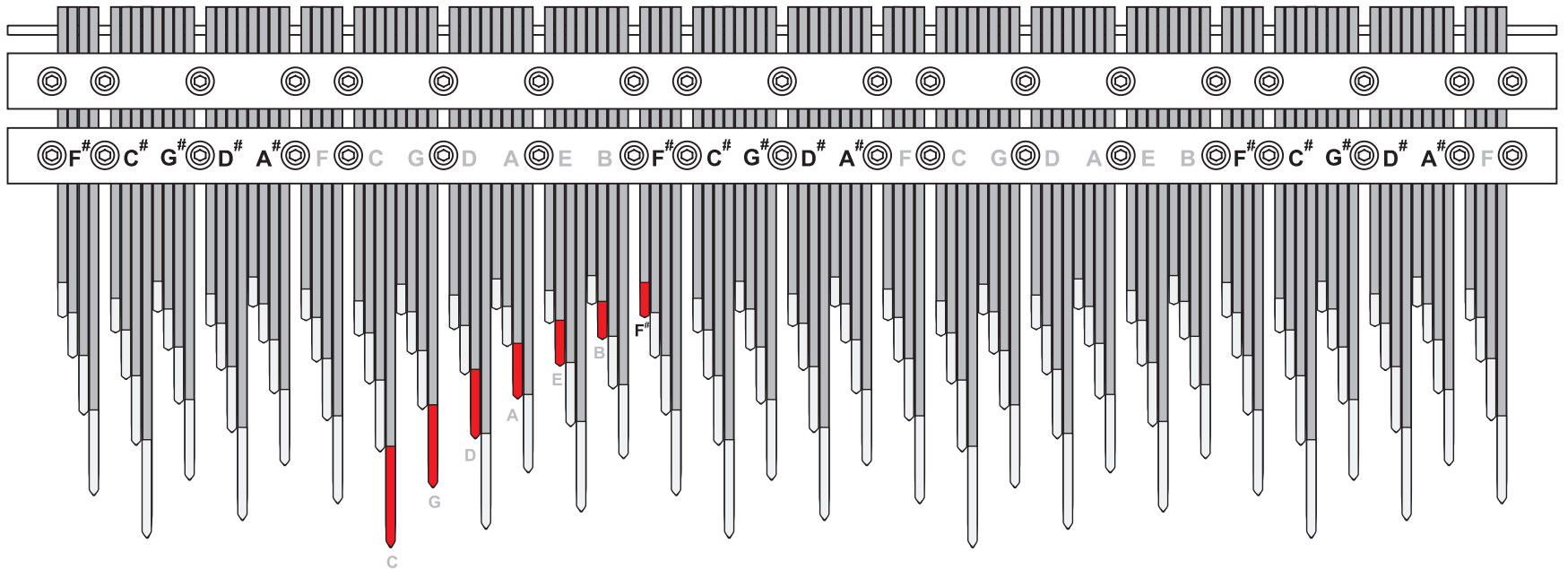
Example 2
Octaves of B



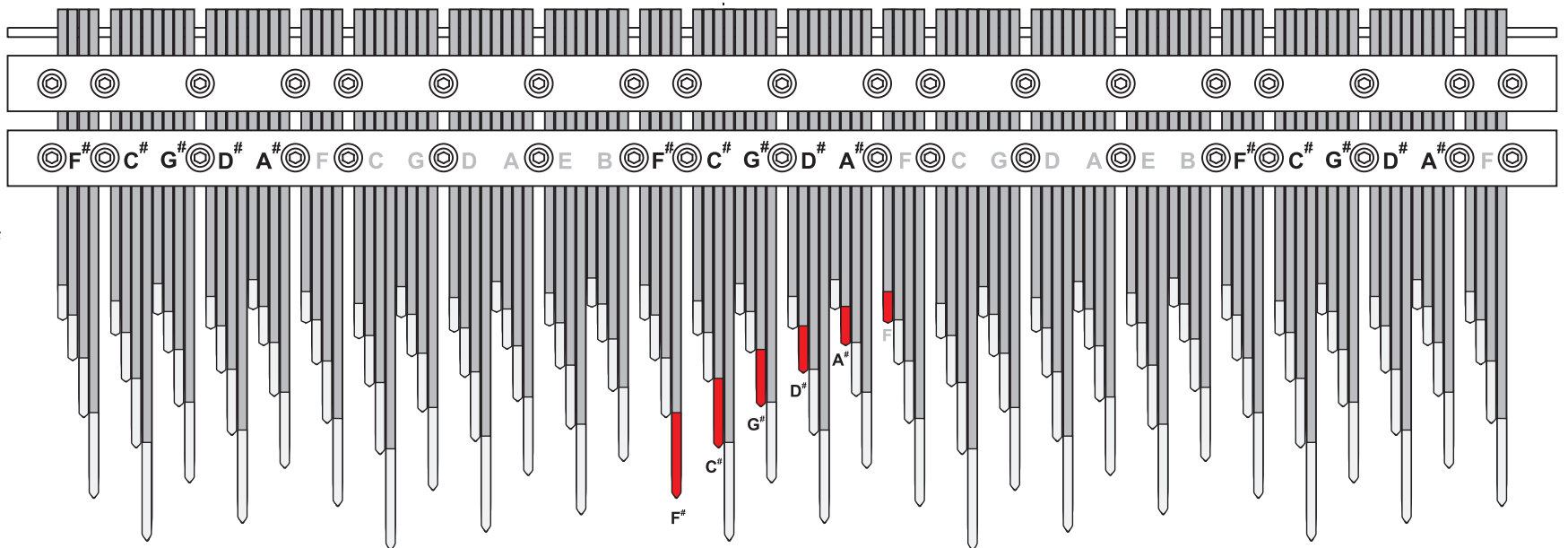
The rightward rising diagonal rows always = fifths

This makes the classical music theory which is based on the circle of fifths easy to understand.

Example 1
fifths rising
from a low C



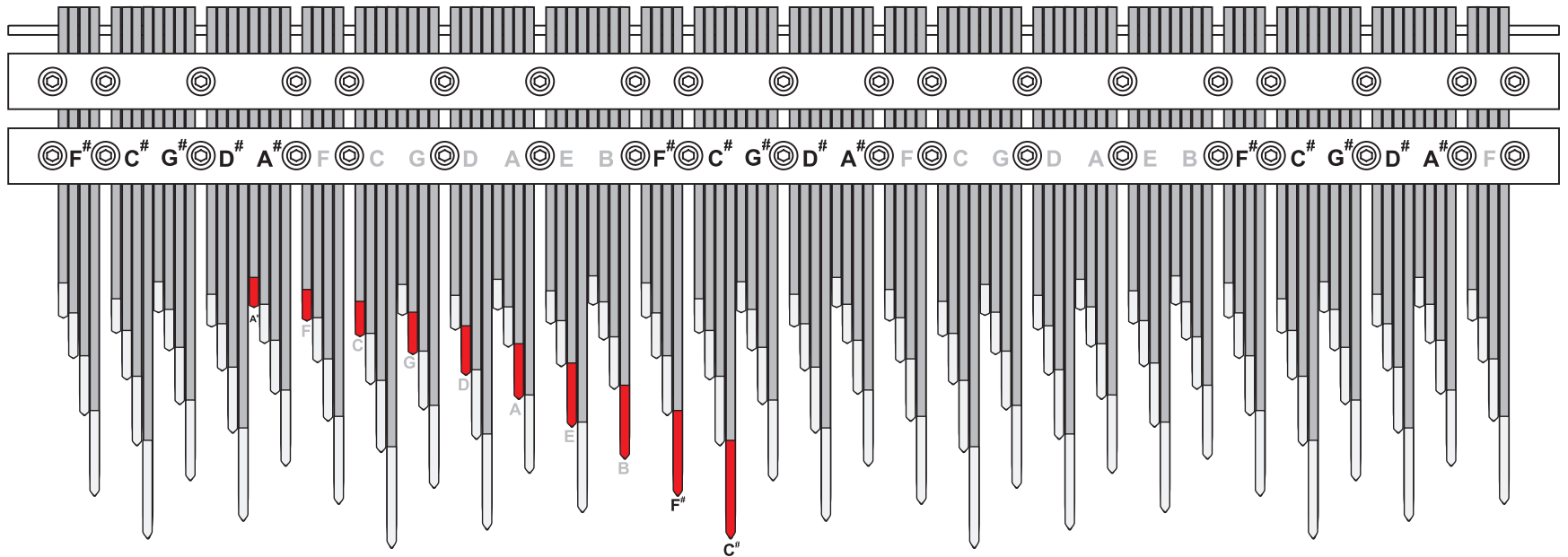
Example 2
fifths rising
from a low F#



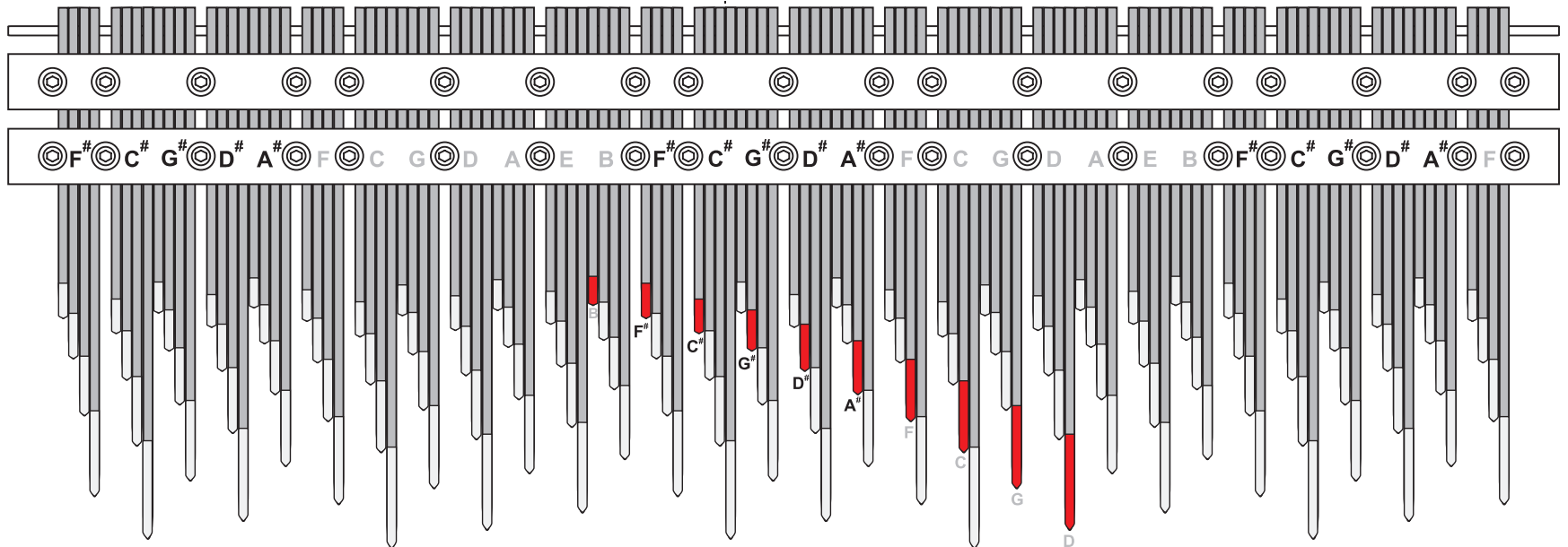
The leftward rising diagonal rows always = fourths

This makes jazz music theory which is based on the circle of fourths easy to understand.

Example 1
fourths rising
from a low C



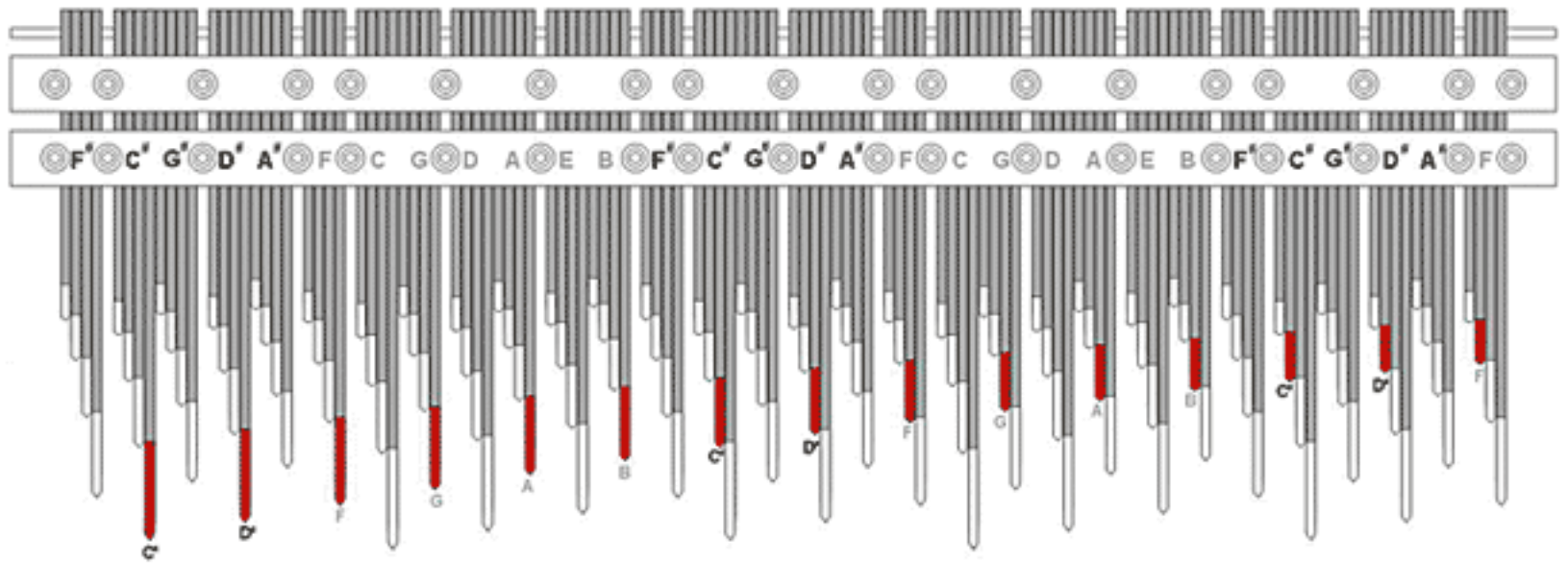
Example 2
fourths rising
from a low D



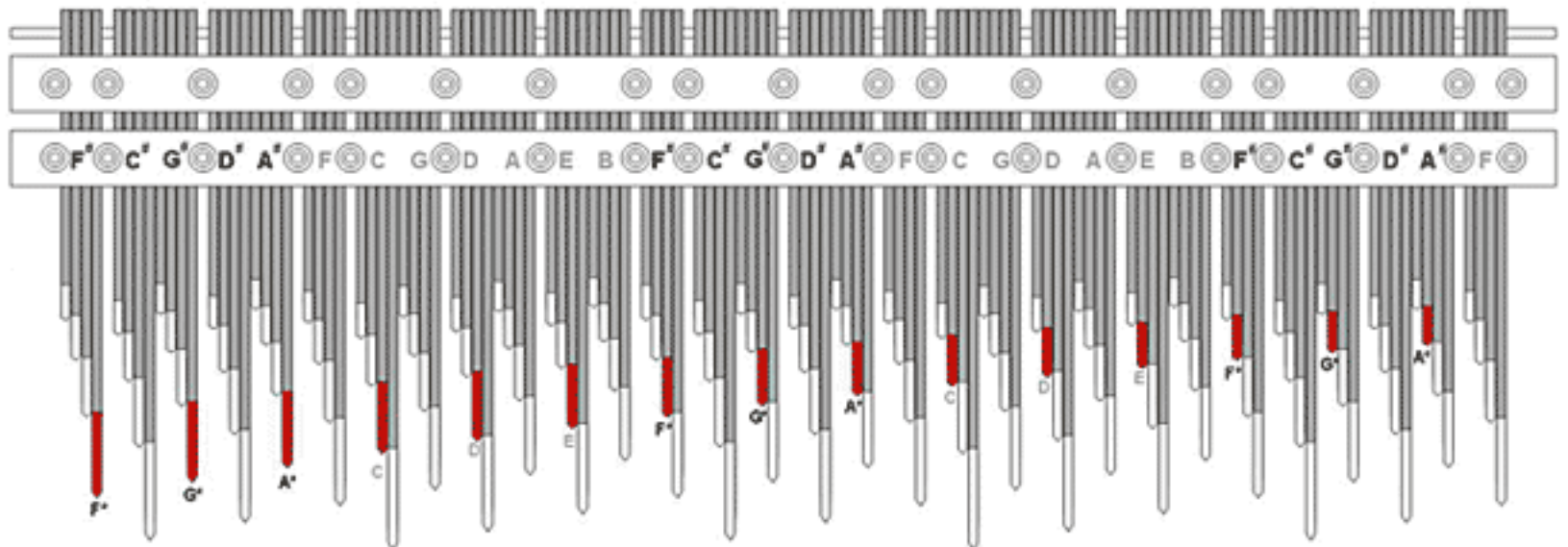
The nearly horizontal rows always = whole tones

This allows either "do re me" or "fa so la ti" to be conveniently played in a short, closely spaced, nearly horiz

Example 1
whole tones
rising from a
low #C

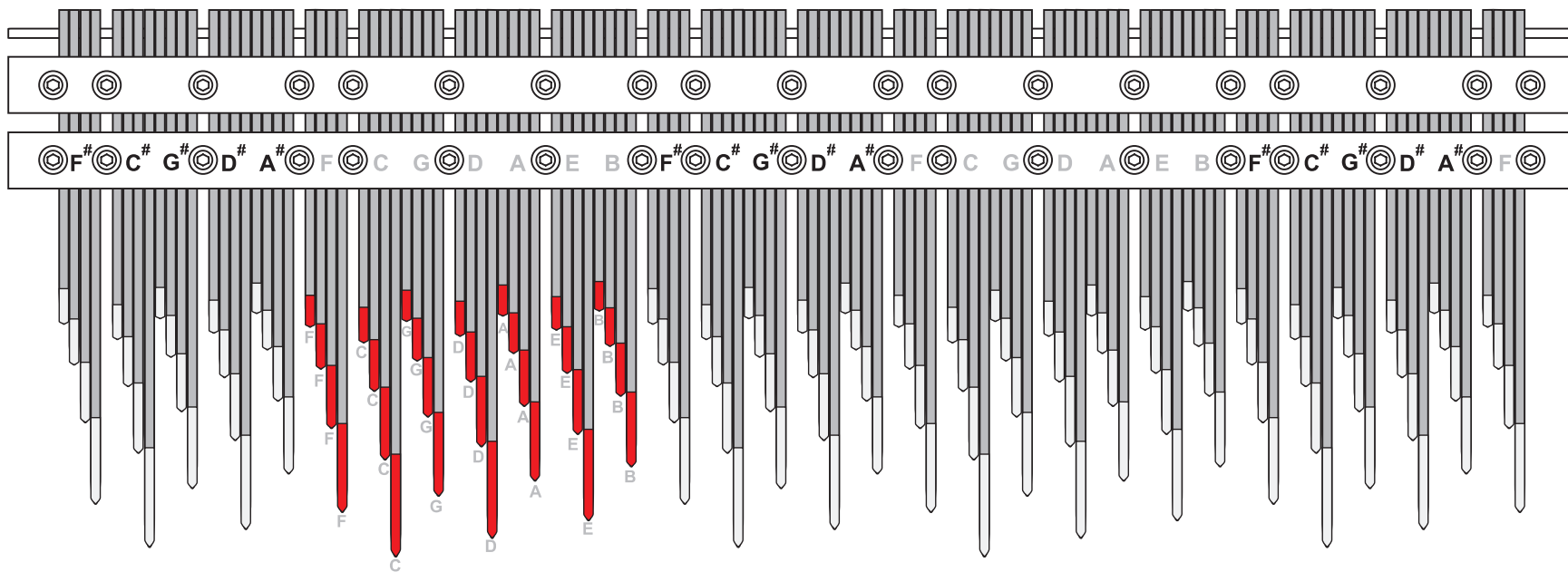


Example 2
whole tones
rising from a
low F#

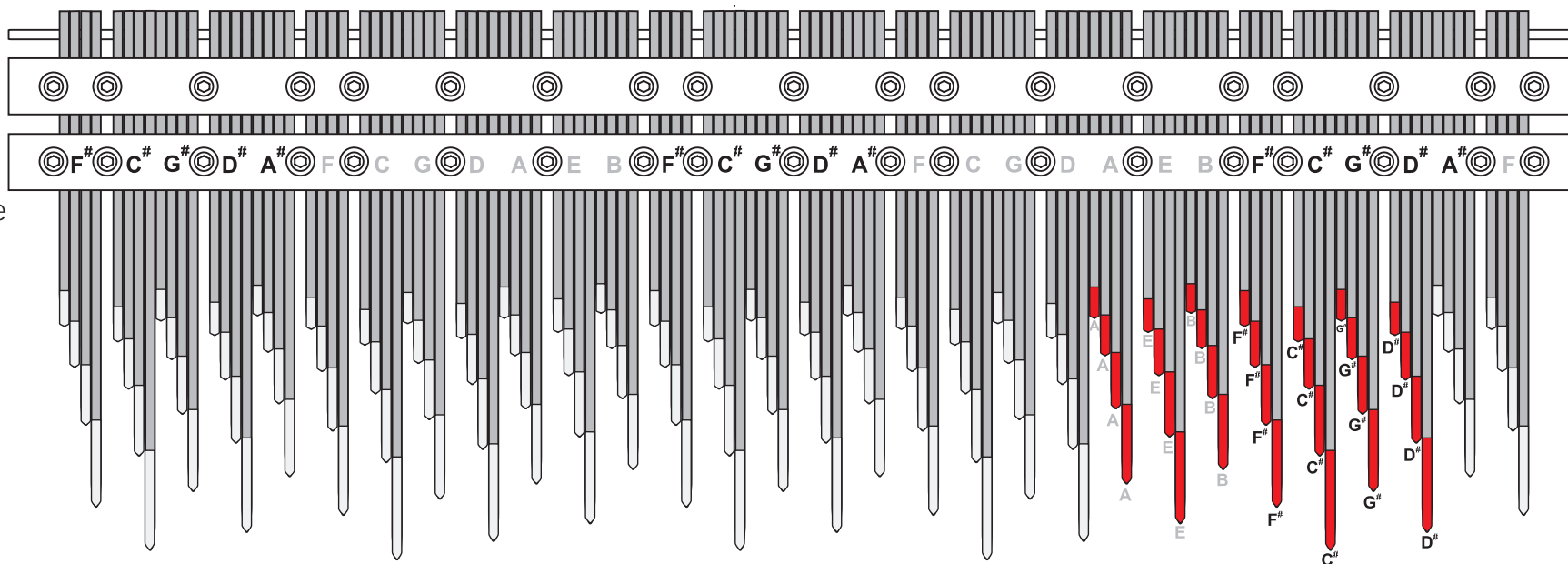


All the notes of a key signature are together in a block that excludes notes not part of the key signature.
 This makes it very easy to stay within a single key signature, or to avoid staying within a single key signature.

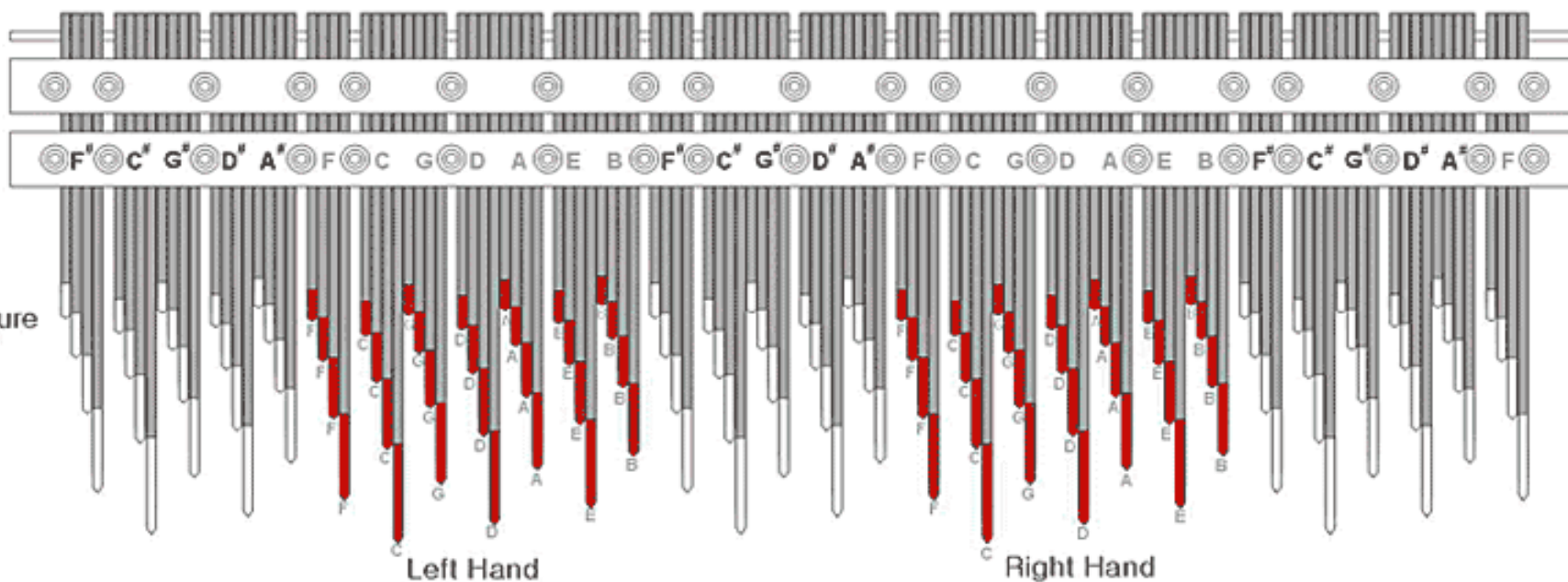
Example 1
 key signature
 of C Major or
 A Minor



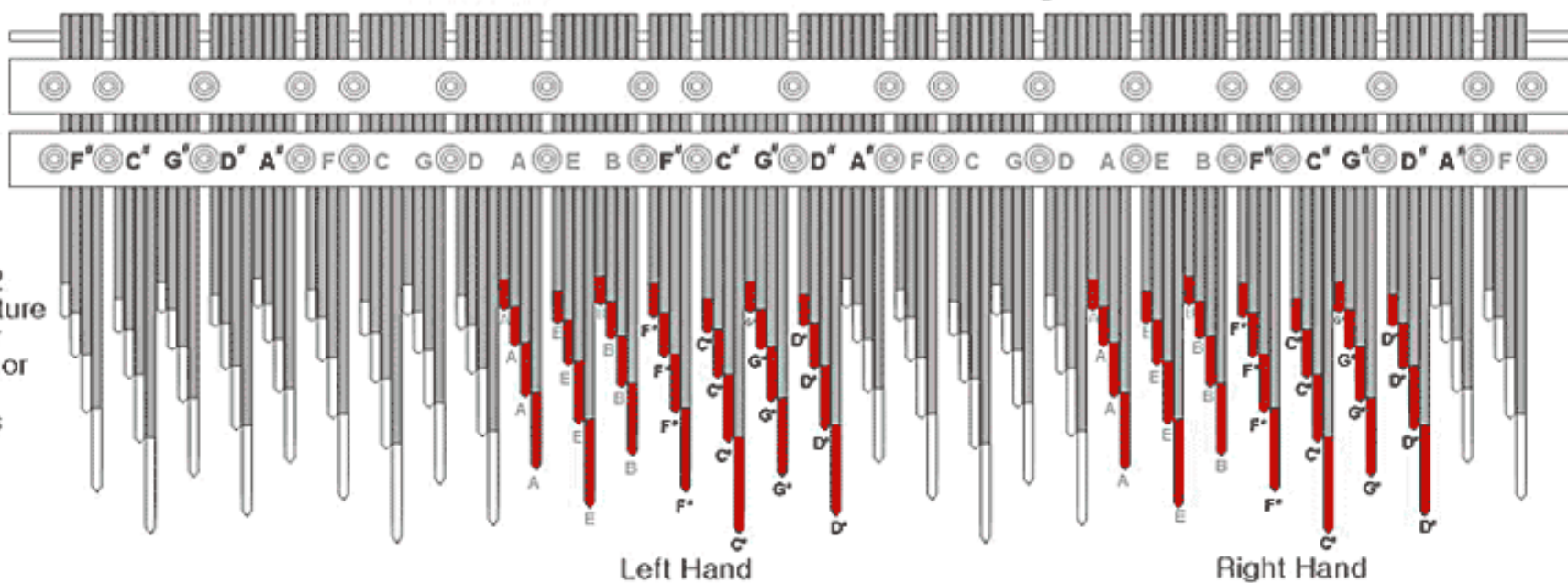
Example 2
 key signature
 of E Major or
 C# Minor



THE LEFT AND RIGHT HANDS HAVE INDEPENDENT ACCESS TO ALL THE SAME NOTES OF A KEY SIGNATURE
 This allows the two hands to play freely, without getting in each others way



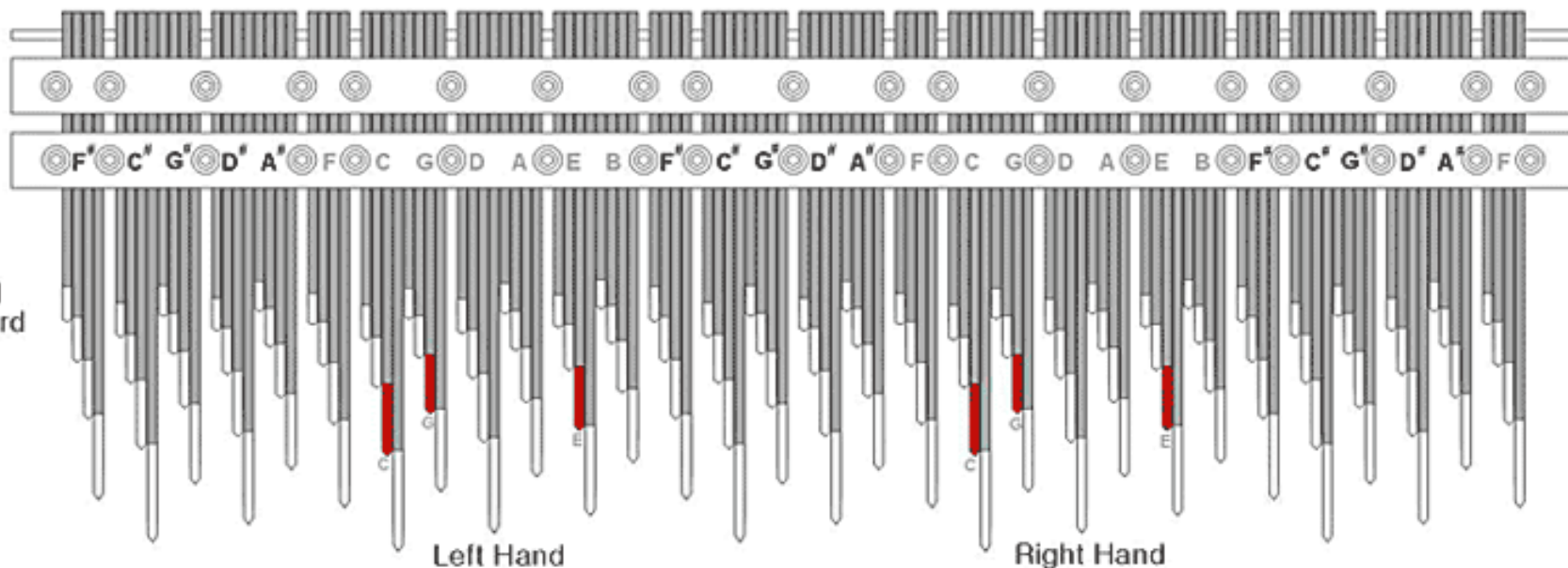
Example 1
 Key signature
 of C Major
 or A minor
 for the
 two hands



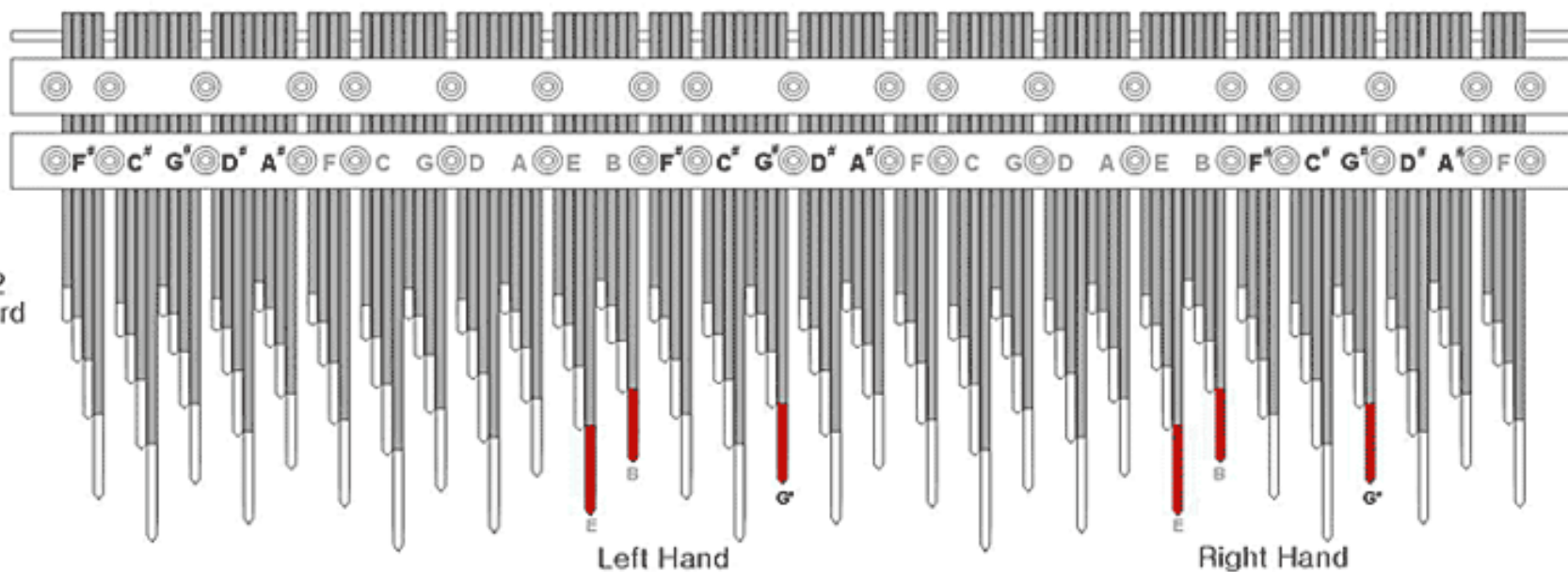
Example 2
 Key signature
 of E Major
 or C# minor
 for the
 two hands

THE PATTERN FOR ANY TYPE OF CHORD IS ALWAYS THE SAME REGARDLESS OF THE ROOT
This vastly simplifies the playing of chords

Example 1
Major chord
with root
of C

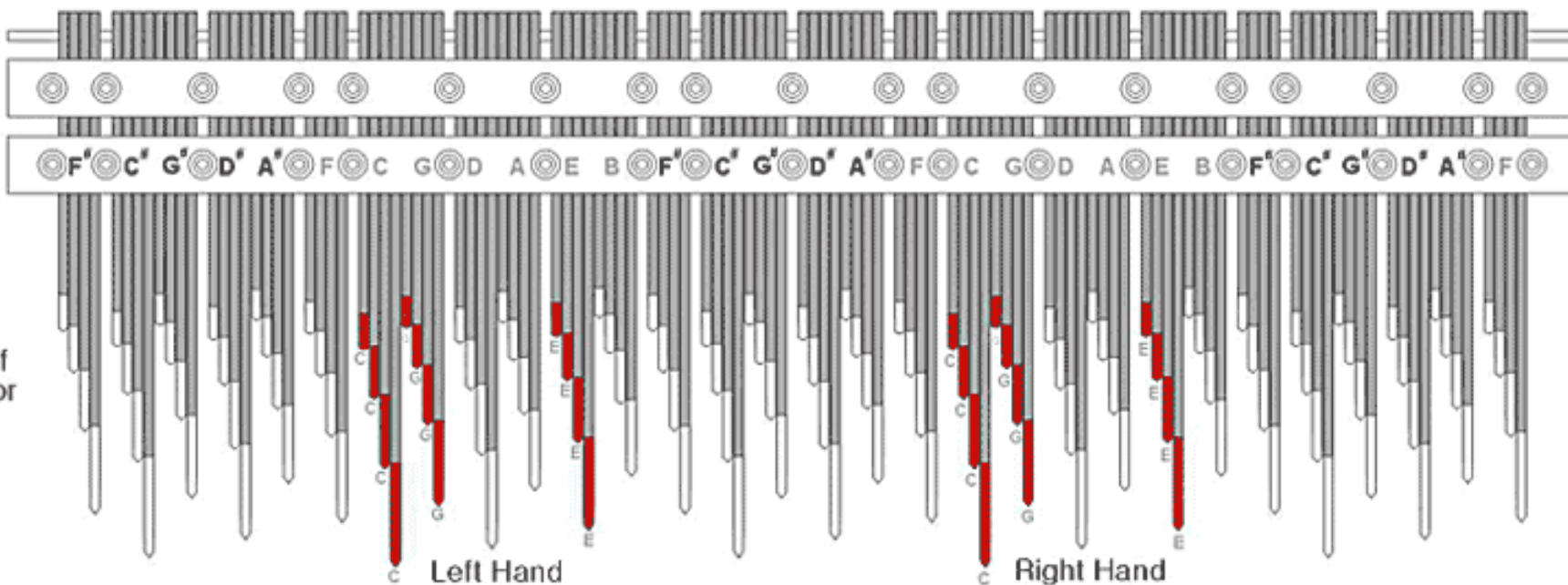


Example 2
Major chord
with root
of E

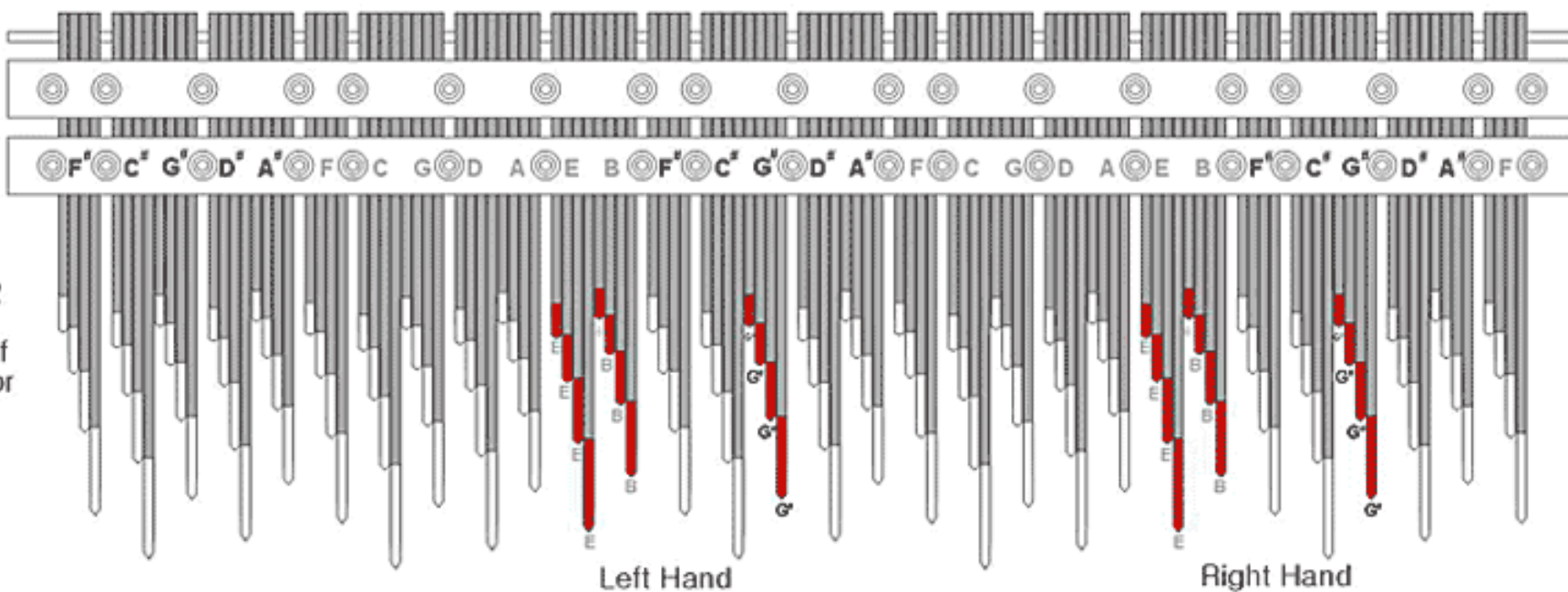


ALL THE OCTAVES OF THE NOTES IN ANY CHORD MAY BE PLAYED SIMULTANEOUSLY
This allows any voicing of a chord to be played with either hand

Example 1
All the
Octaves of
the C Major
chord

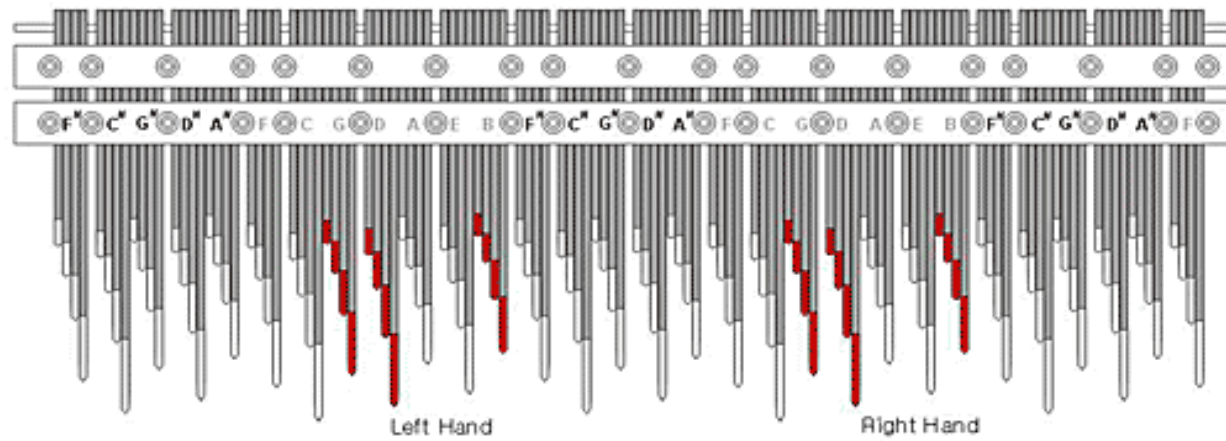


Example 2
All the
Octaves of
the E Major
chord

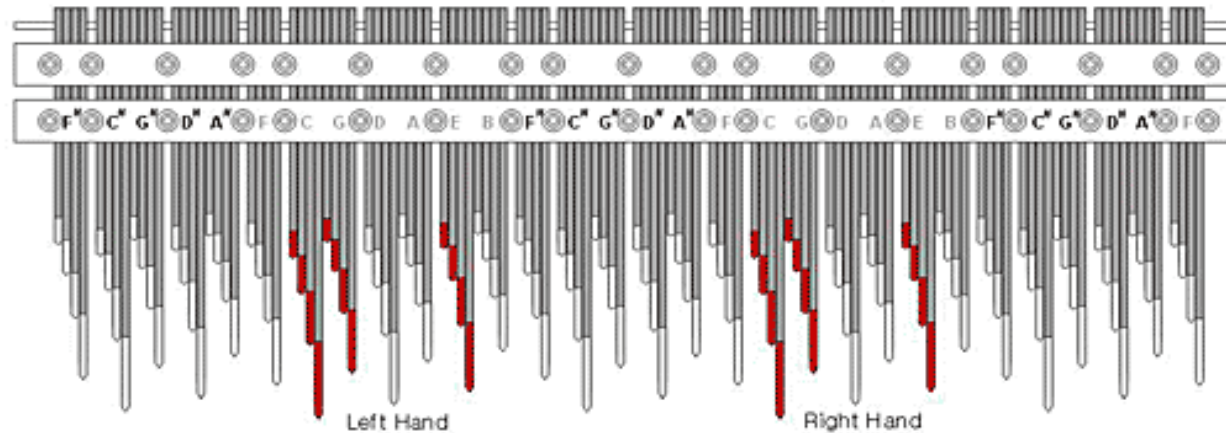


THE V, I, IV CHORDS ARE ADJACENT TO EACH OTHER IN EACH KEY SIGNATURE
 This makes common MAJOR chord progressions easy to play in any key signature

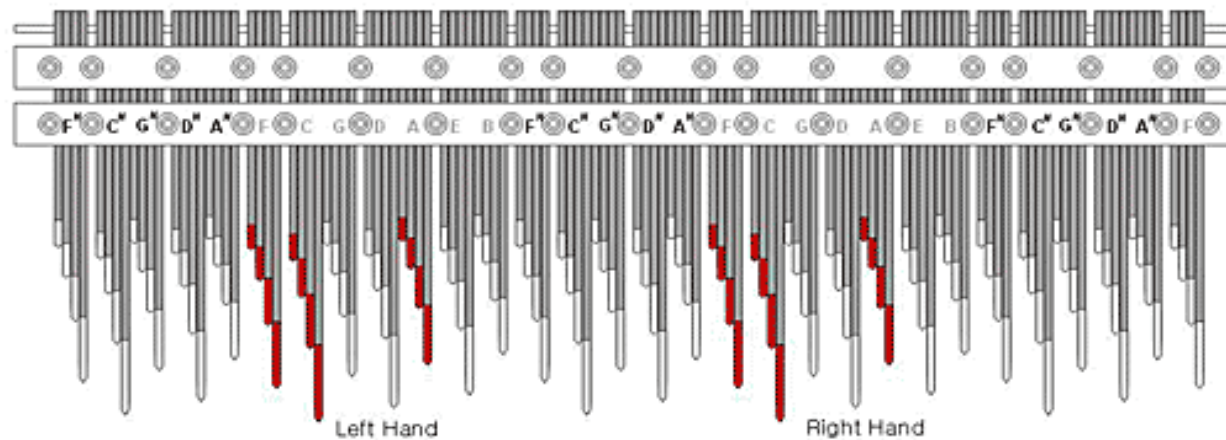
Example 1
 all octaves
 V chord
 (the dominant)
 key of C



Example 2
 all octaves
 I chord
 (the tonic)
 key of C

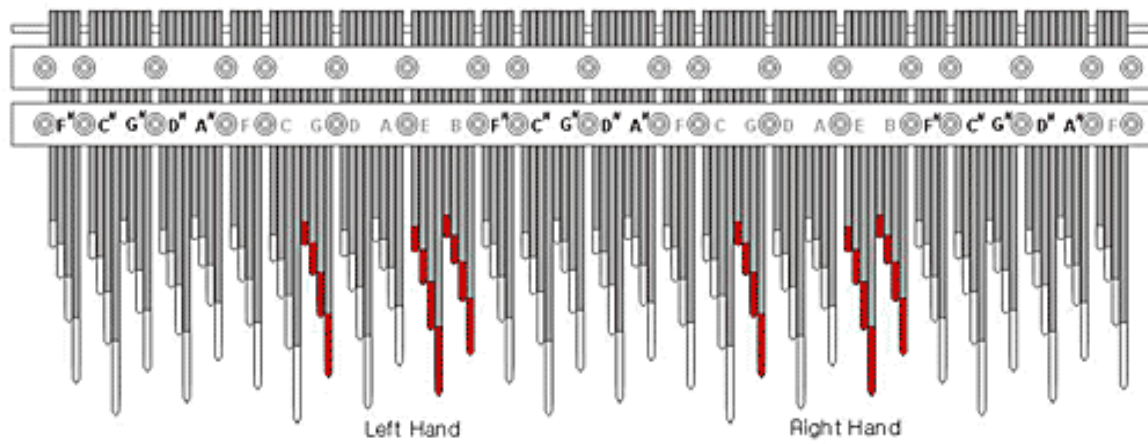


Example 3
 all octaves
 IV chord
 (the subdominant)
 key of C

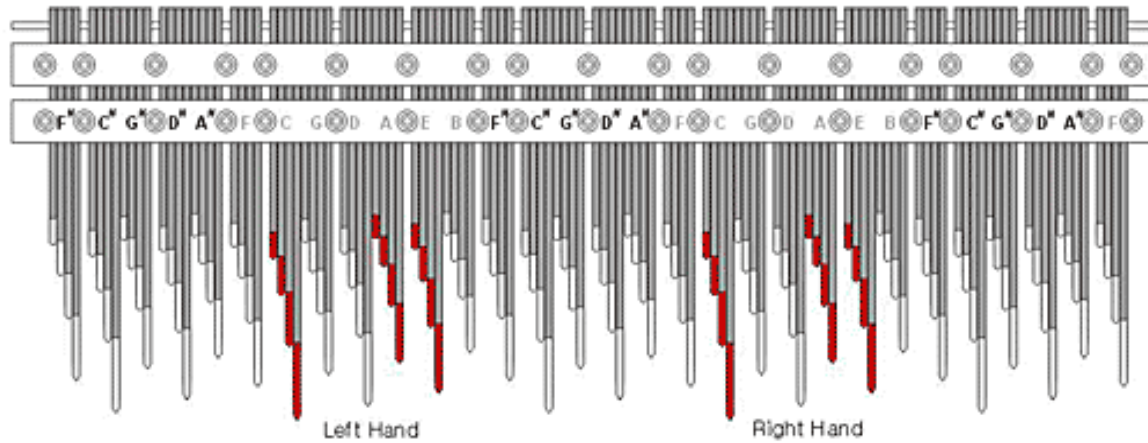


THE III, VI, II CHORDS ARE ADJACENT TO EACH OTHER IN EACH KEY SIGNATURE
 This makes common MINOR chord progressions easy to play in any key signature

Example 1
 all octaves
 III chord
 (mediant)
 key of C



Example 2
 all octaves
 VI chord
 (submediant)
 key of C



Example 3
 all octaves
 II chord
 (supertonic)
 key of C

