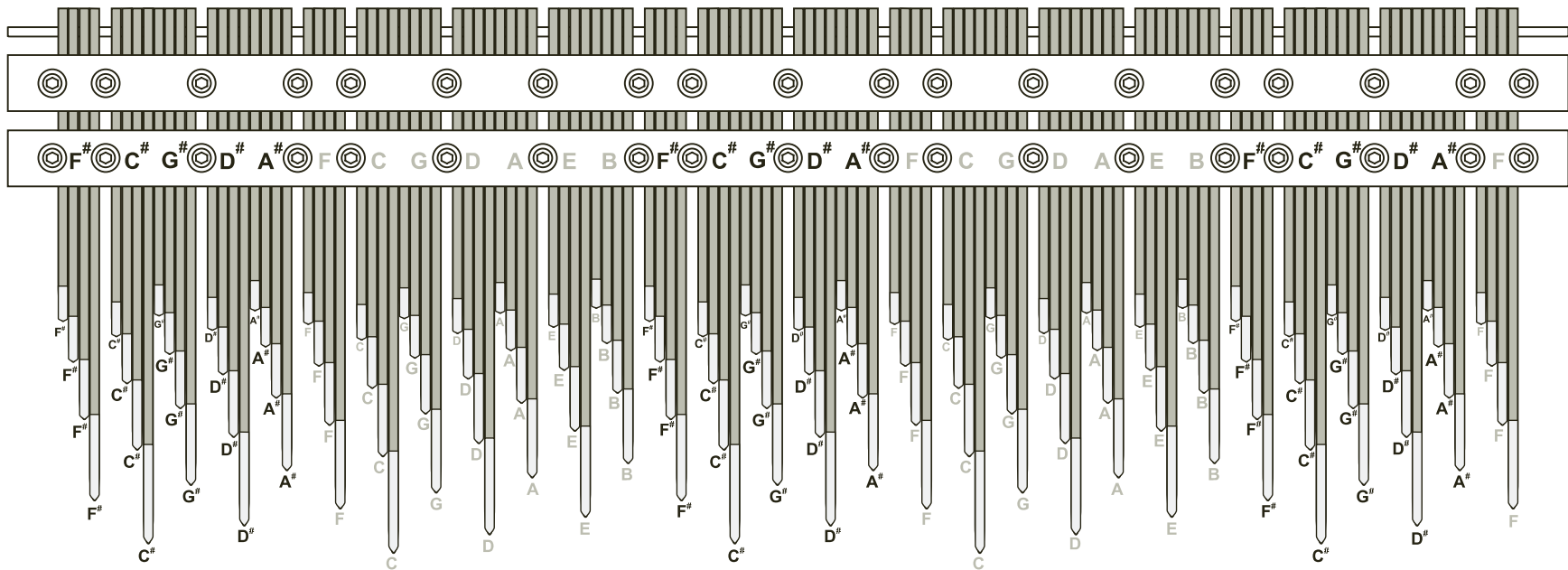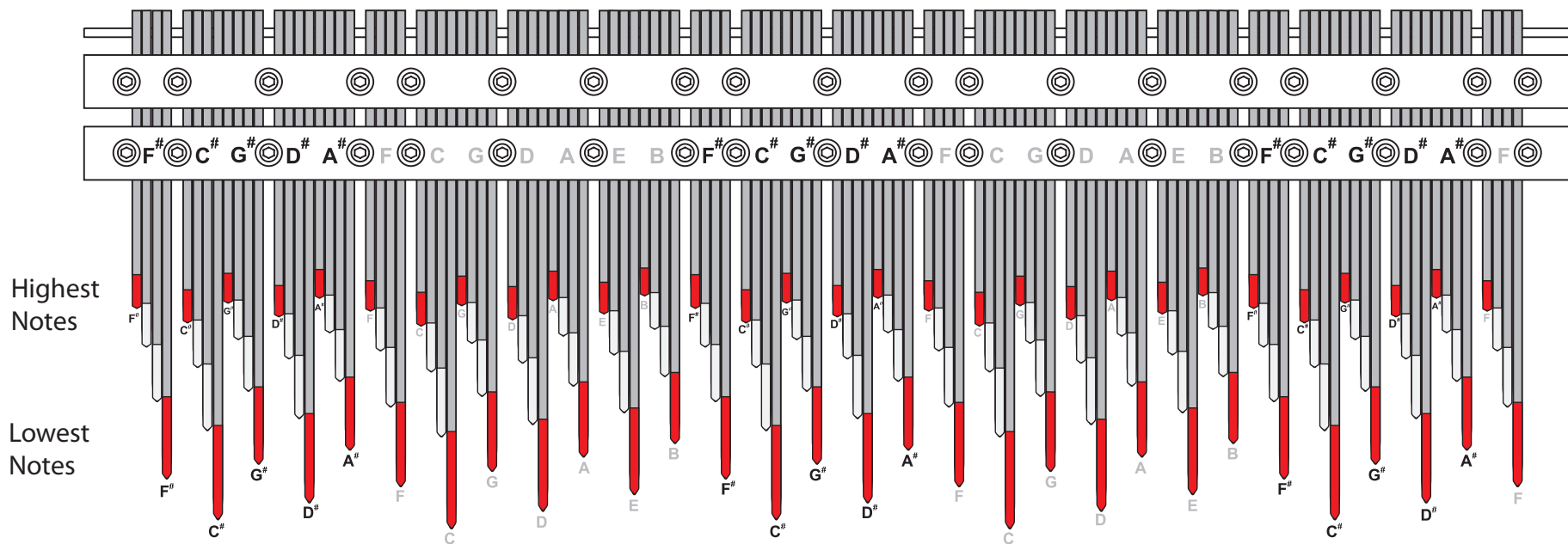# The Array System of note arrangement

The black notes of the keyboard are designated by black letters
The white notes of the keyboard are designated by grey letters

The highest and lowest notes are not spaced far apart vetrically.
This allows the fingers of either hand to reach across the entire range of the instrument with ease.
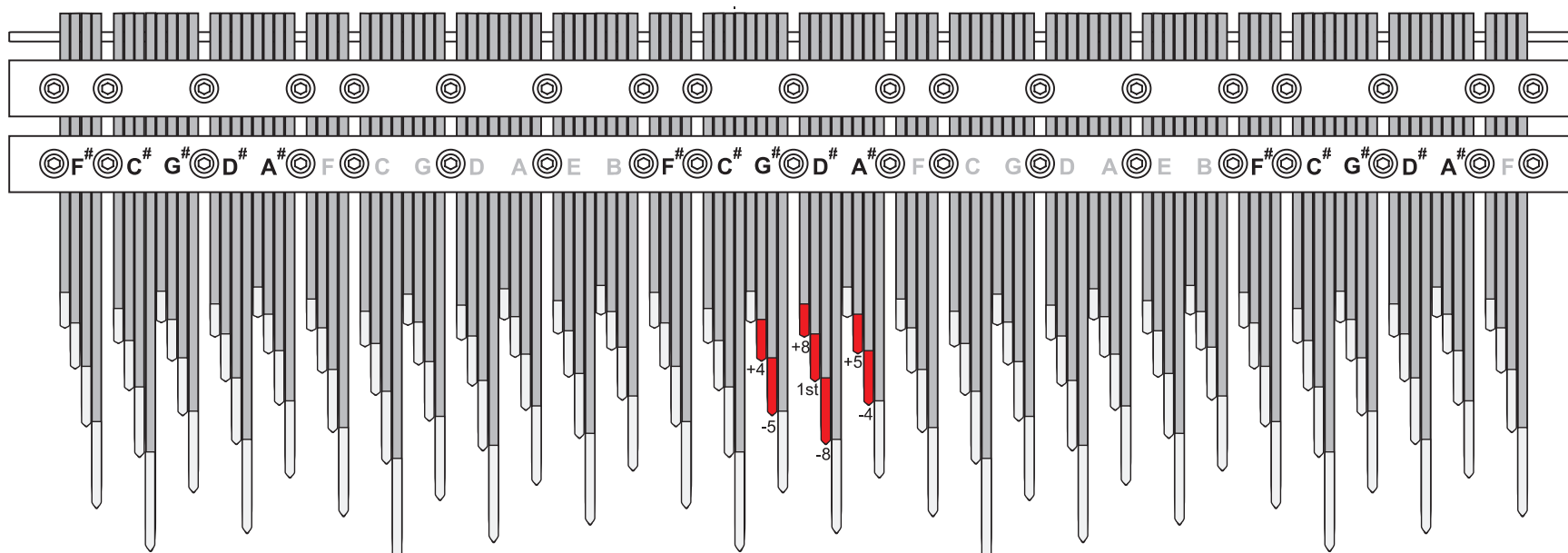
Every note is surronded by the other notes that are most harmonious with it.
Numbers designate intervals, +/ - designates notes higher / lower than the note designated as the 1st.
This makes it easy to play the most harmonious intervals.
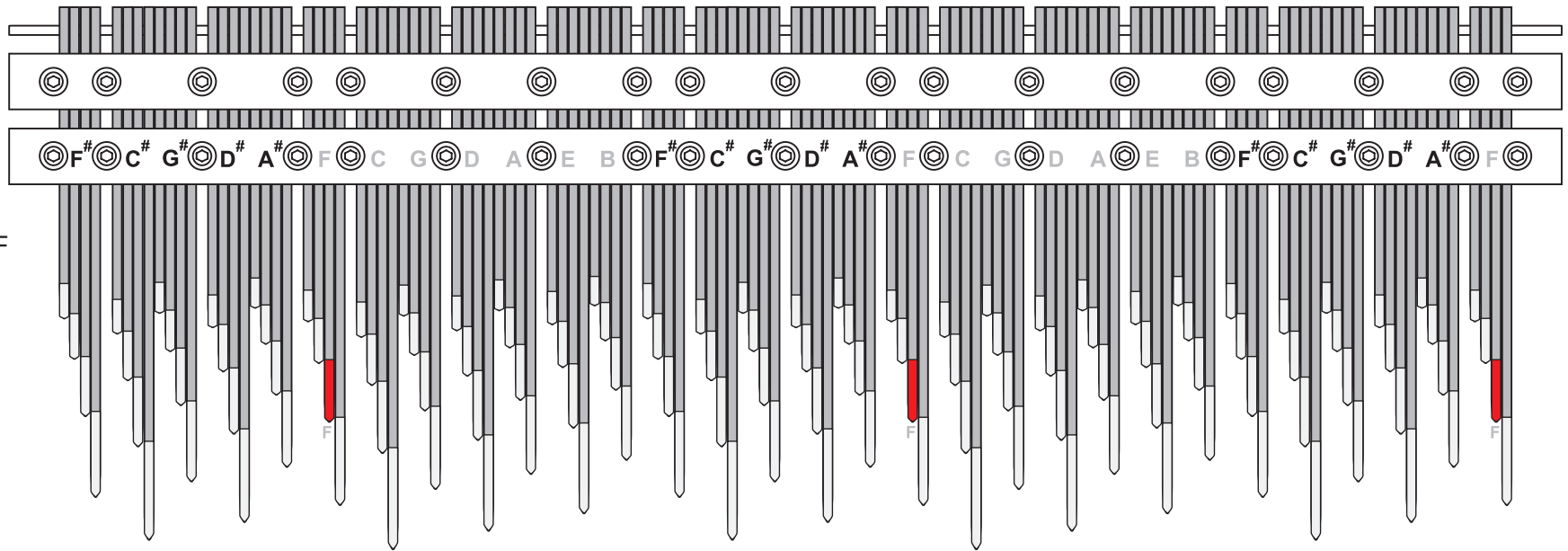
Example 1
using F as
the first
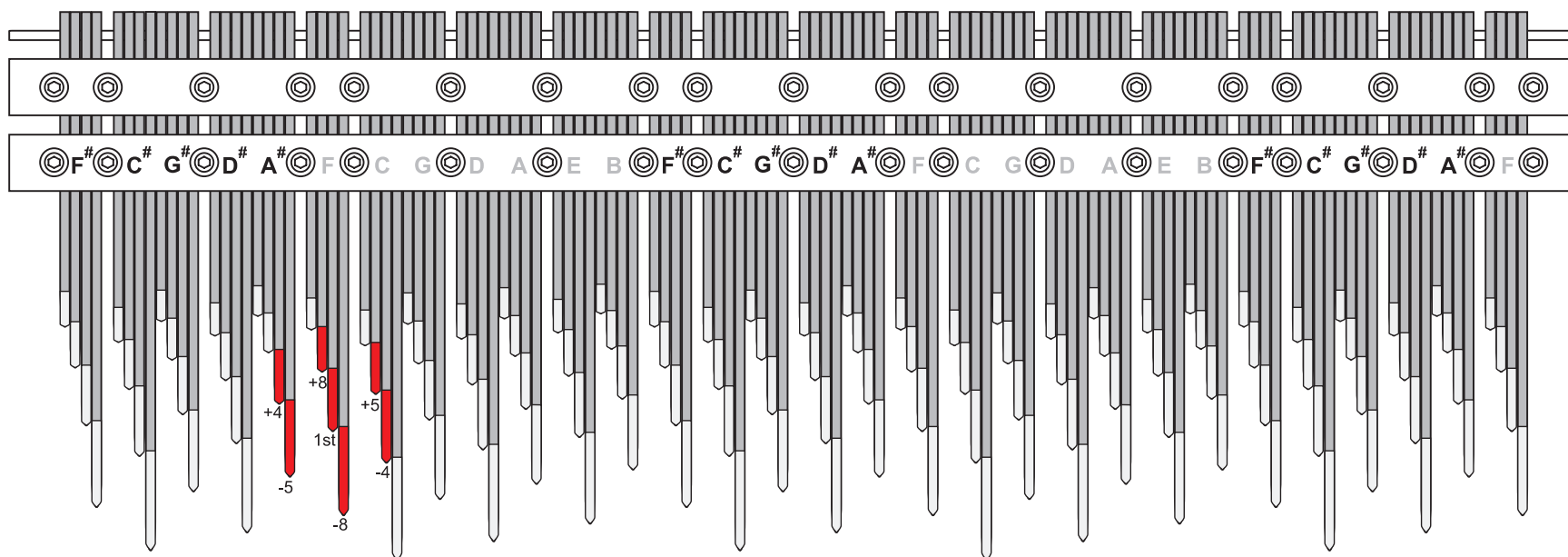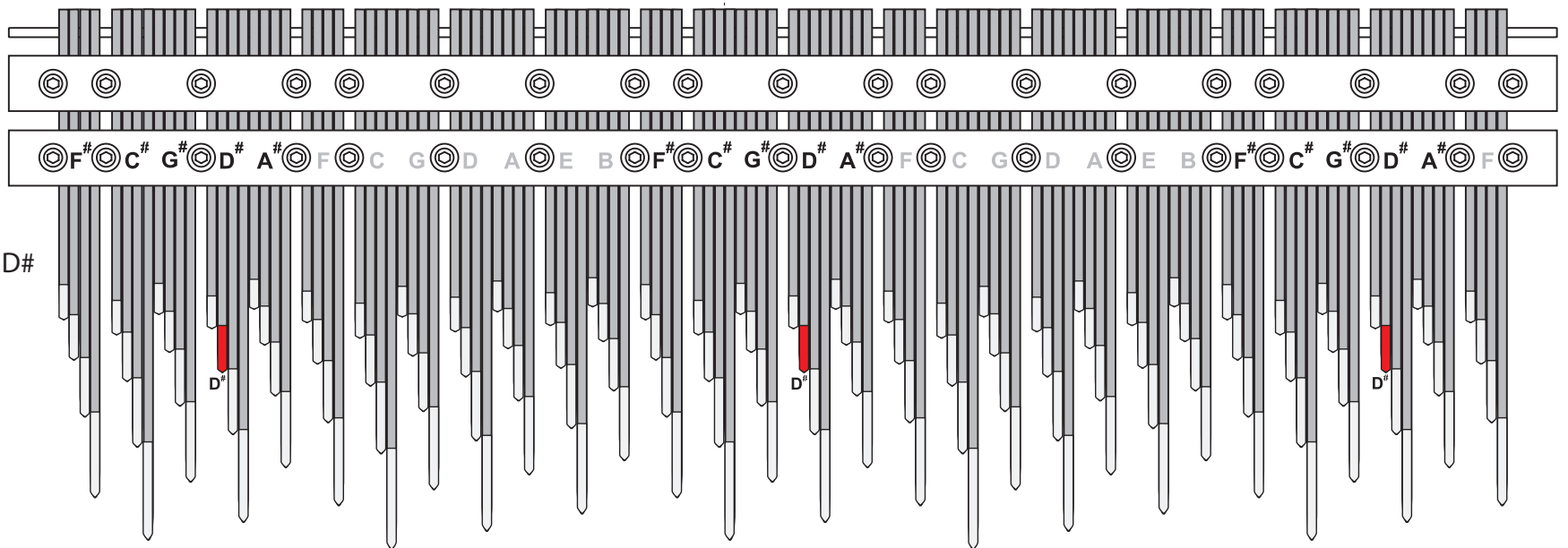
Example 2
using D# as
the first

The spacing between seperate unisons is always the same.
This allows the right and left hands to have seperate access to any note.
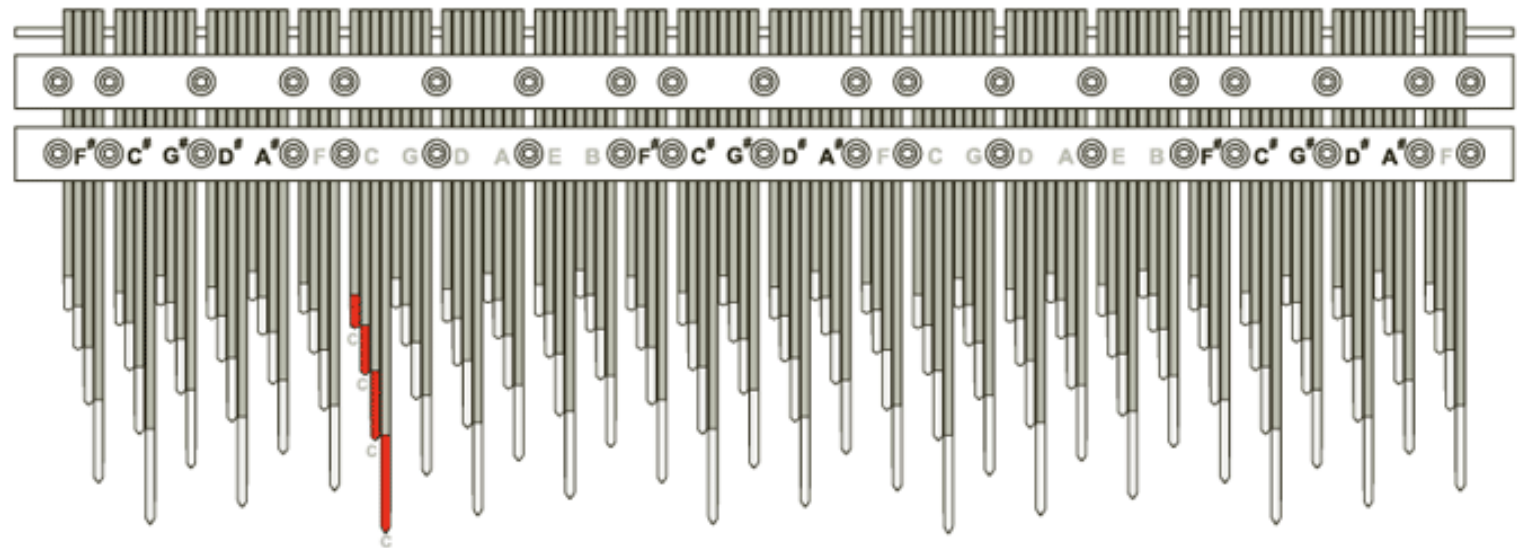
Example 1
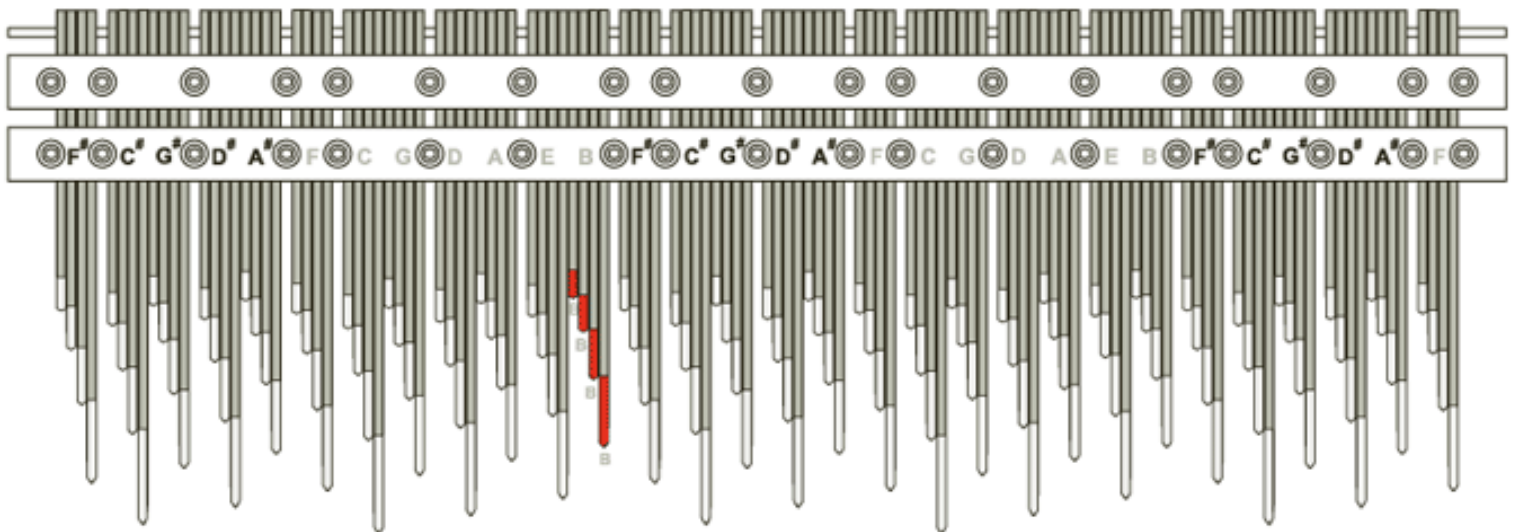unisoms in F

Example 2
unisoms 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.
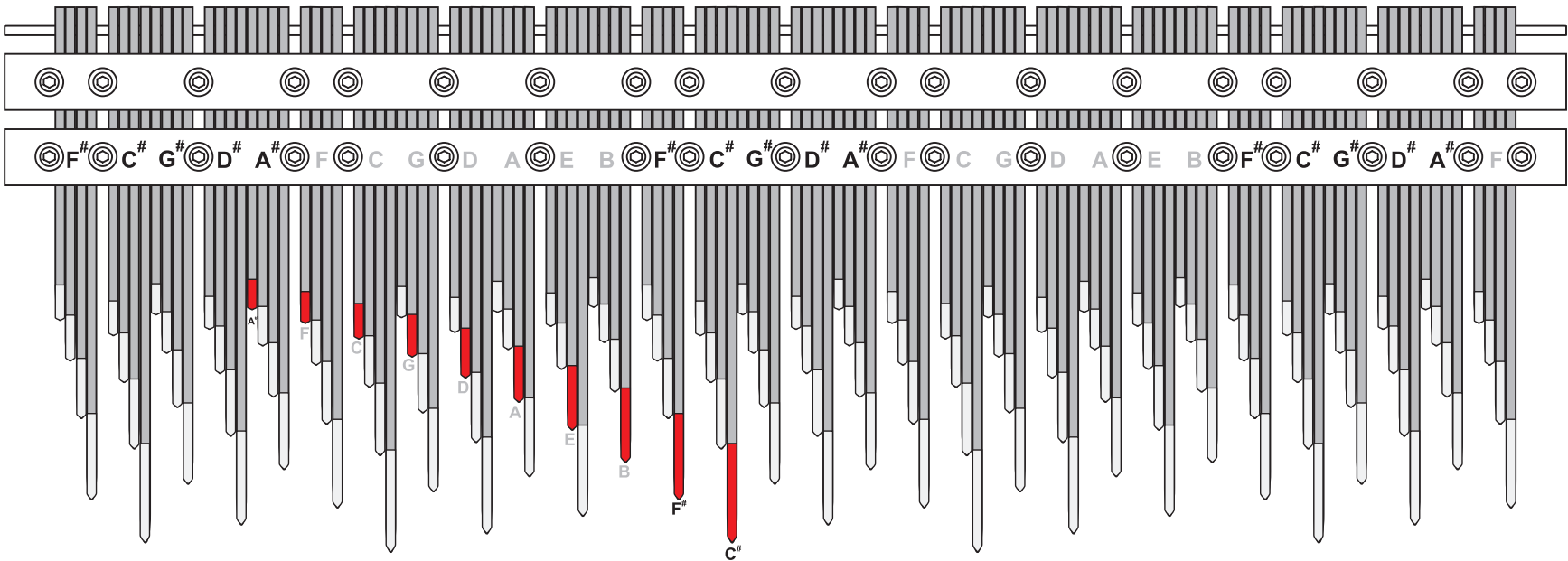
Example 1
Octaves of C

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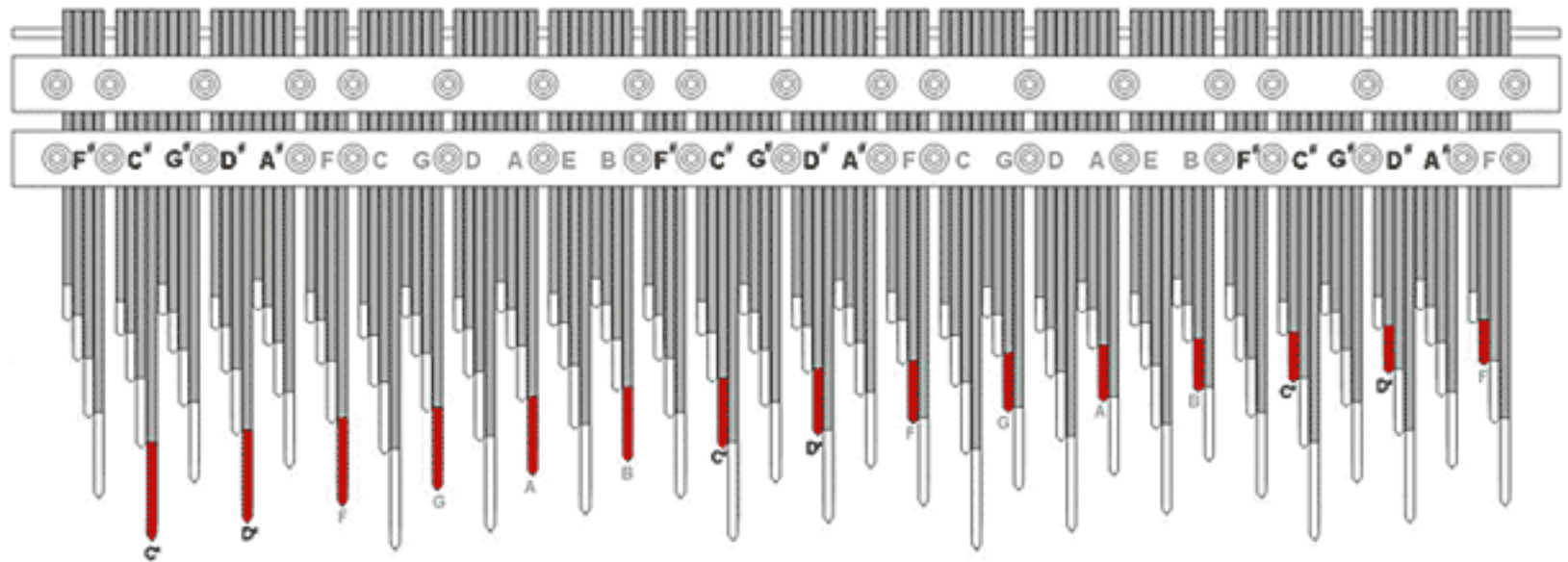This makes jazz music theory which is based on the circle of fourths easy to understand.

Example 1
fourths rising
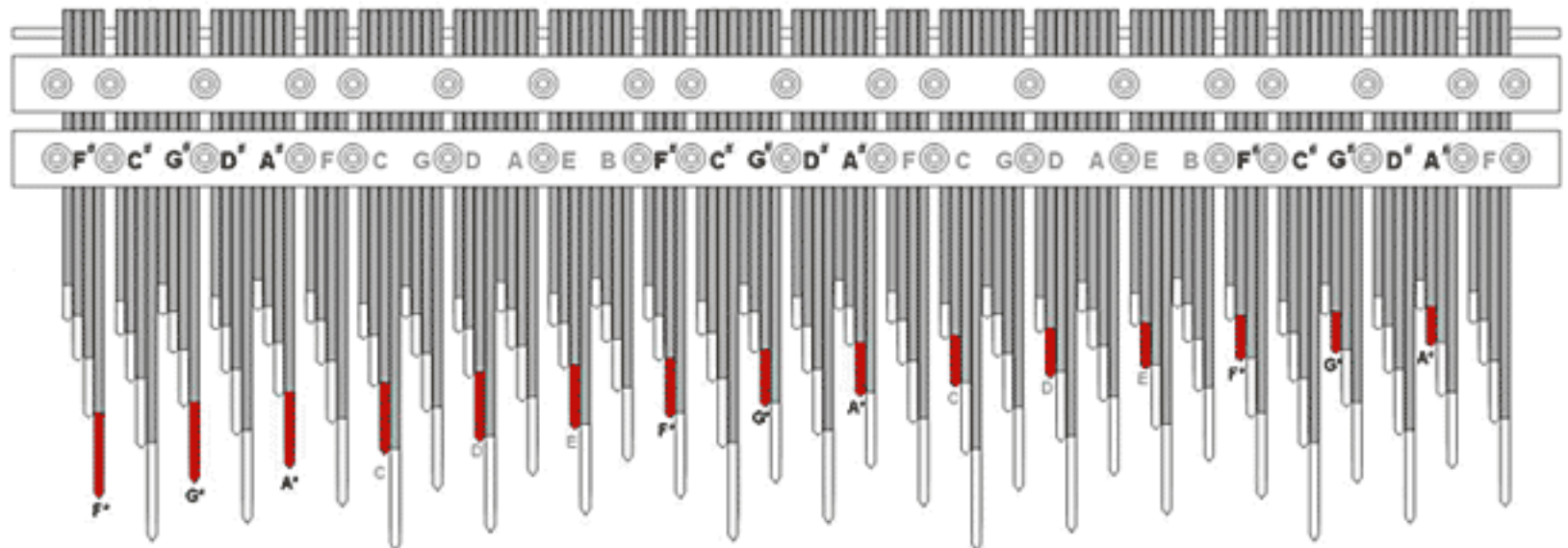from a low C

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 conviently played in a short, closely spaced, nearly horiz

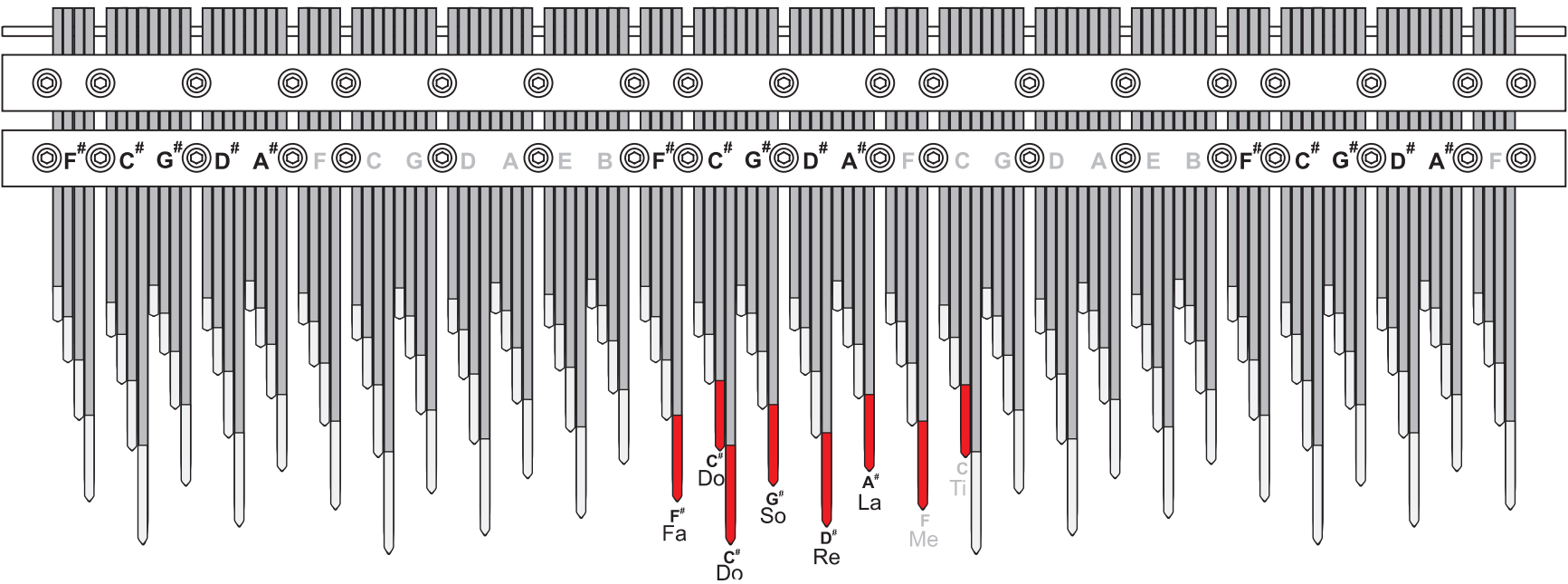**Example 1 whole tones risingfrom a low #C**
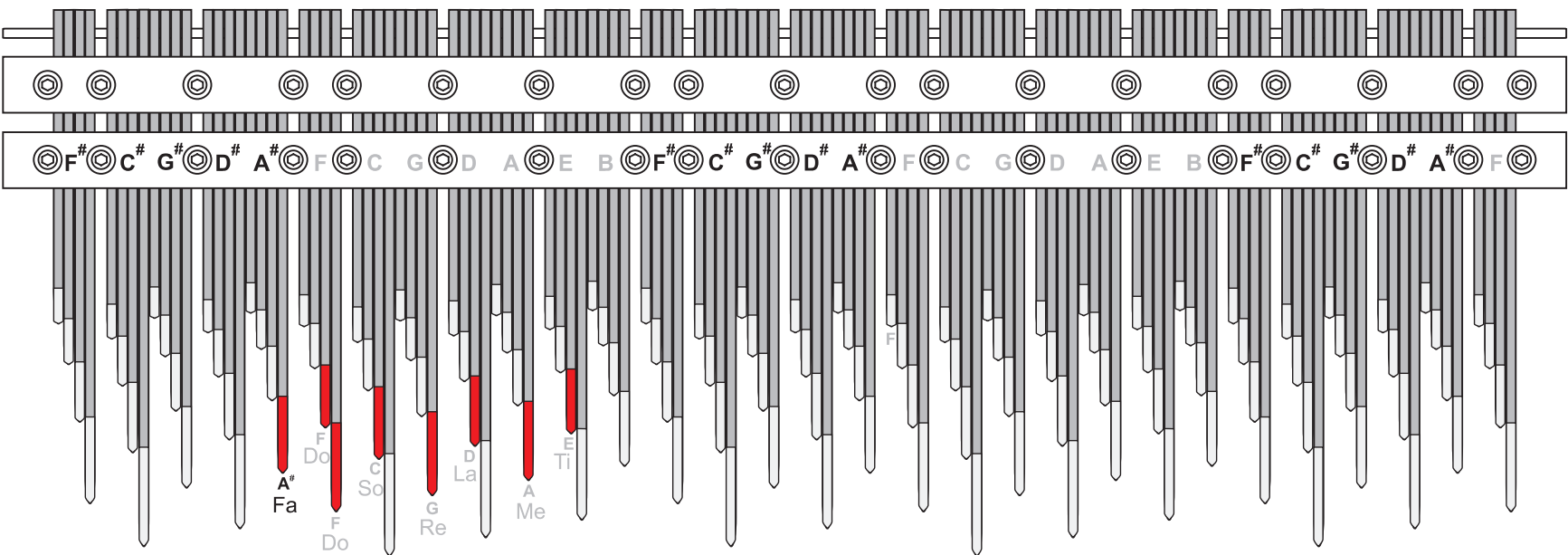
Example 2 whole tones rising from a low F#

The pattern for the DO RE MI FA SO LA TI is always the same regardless of the range or key signature its played in. This greatly simplifies transposition and modulation of the scale.
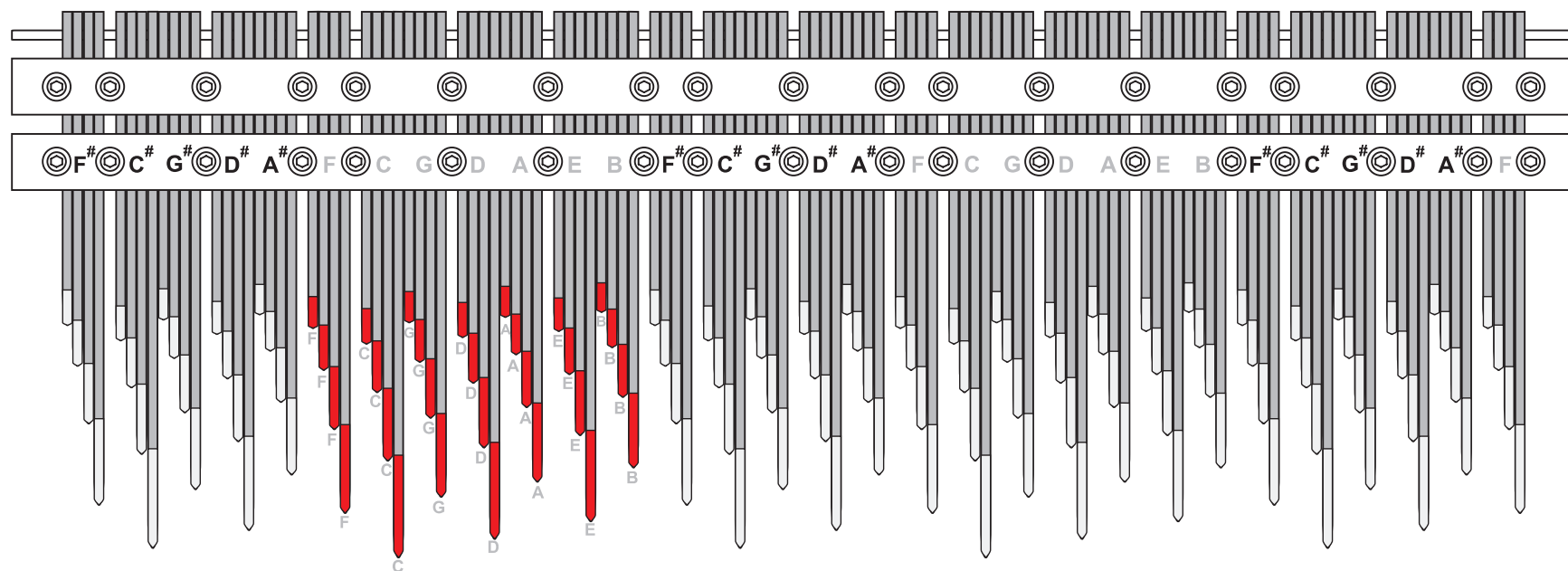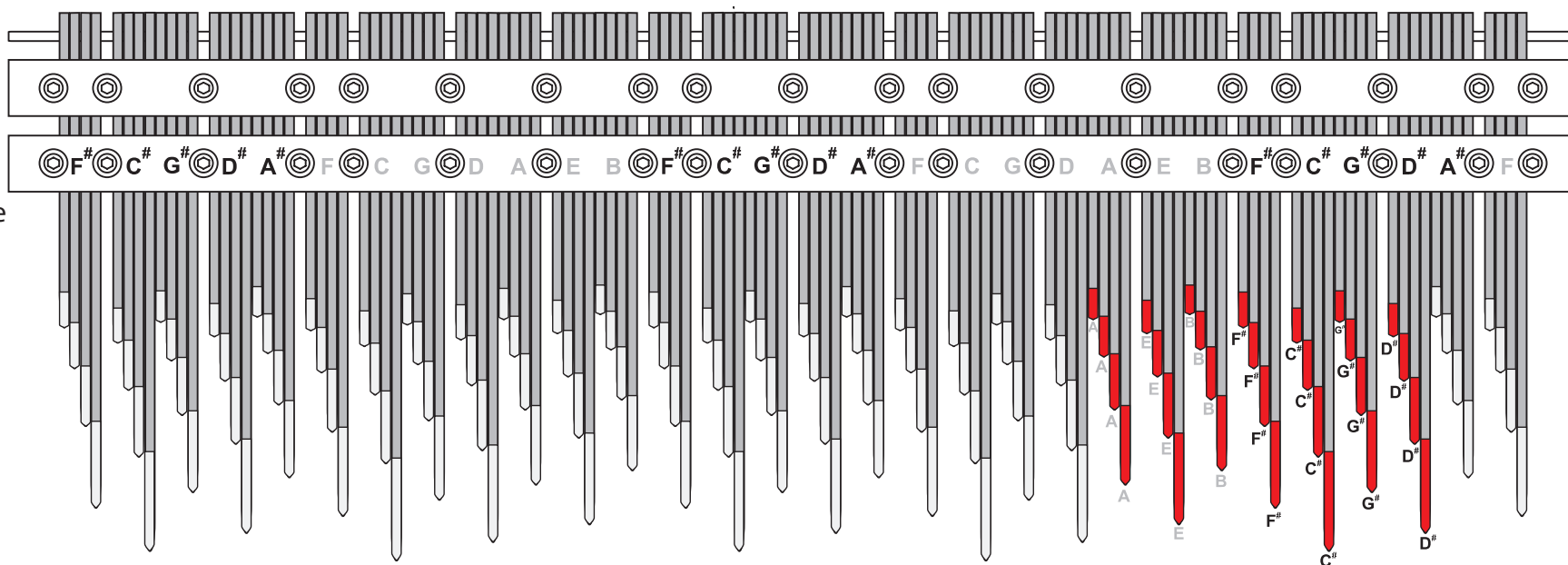

Example 1
DO on C#

Example 2
DO on F

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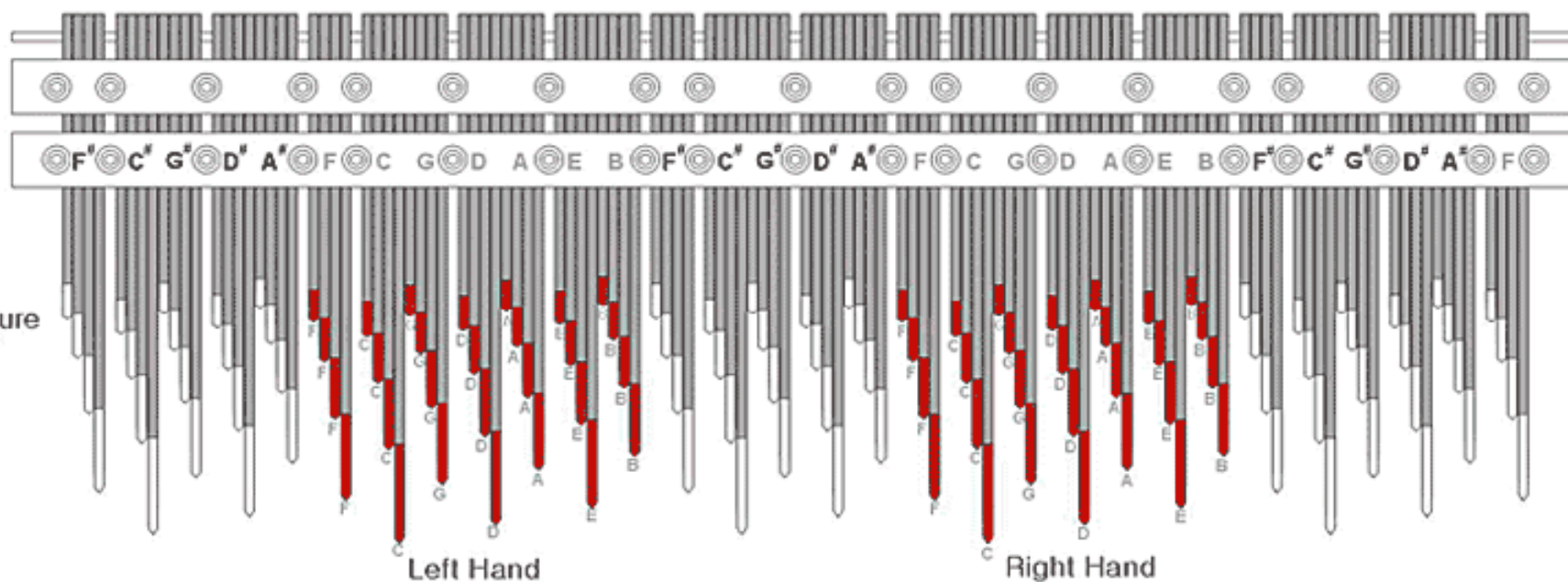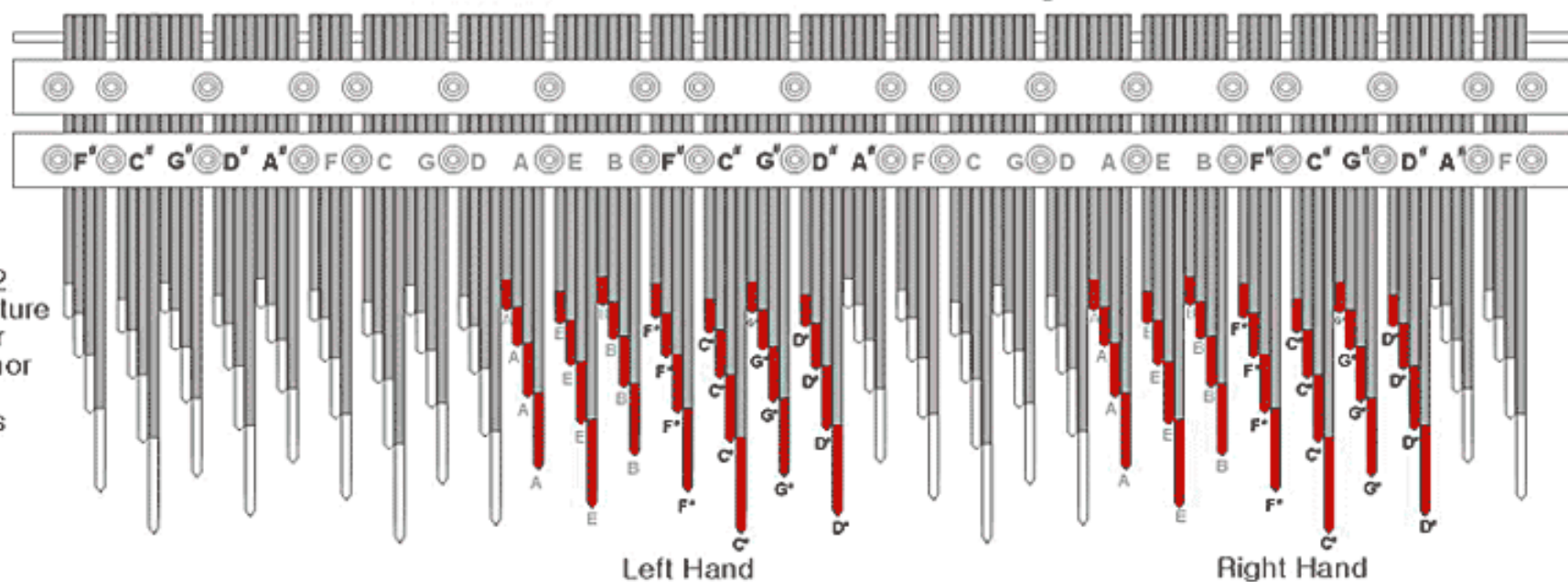

Example 1
key signature
of C Major or
A Minor

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

Left Hand   Right Hand

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

Left Hand   Right Hand

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

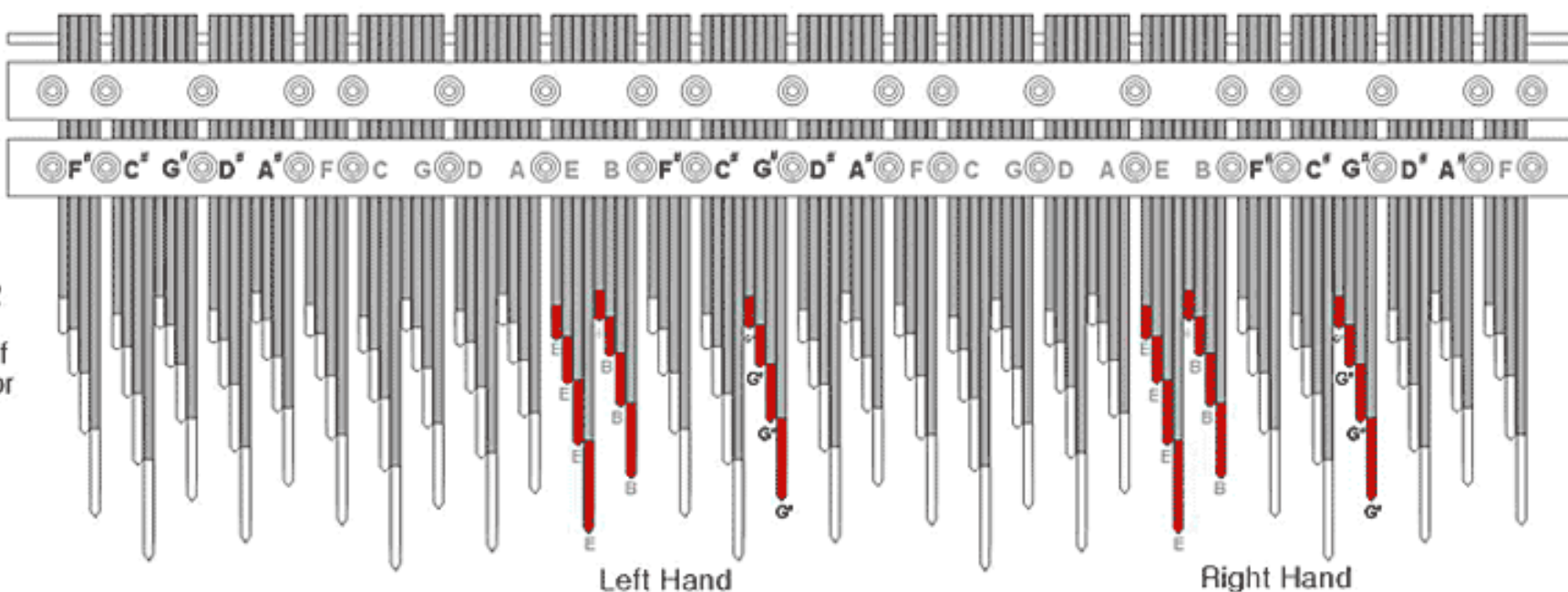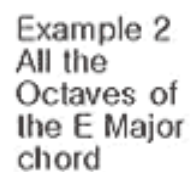Example 1
Major chord
with root
of C

Left Hand

Right Hand
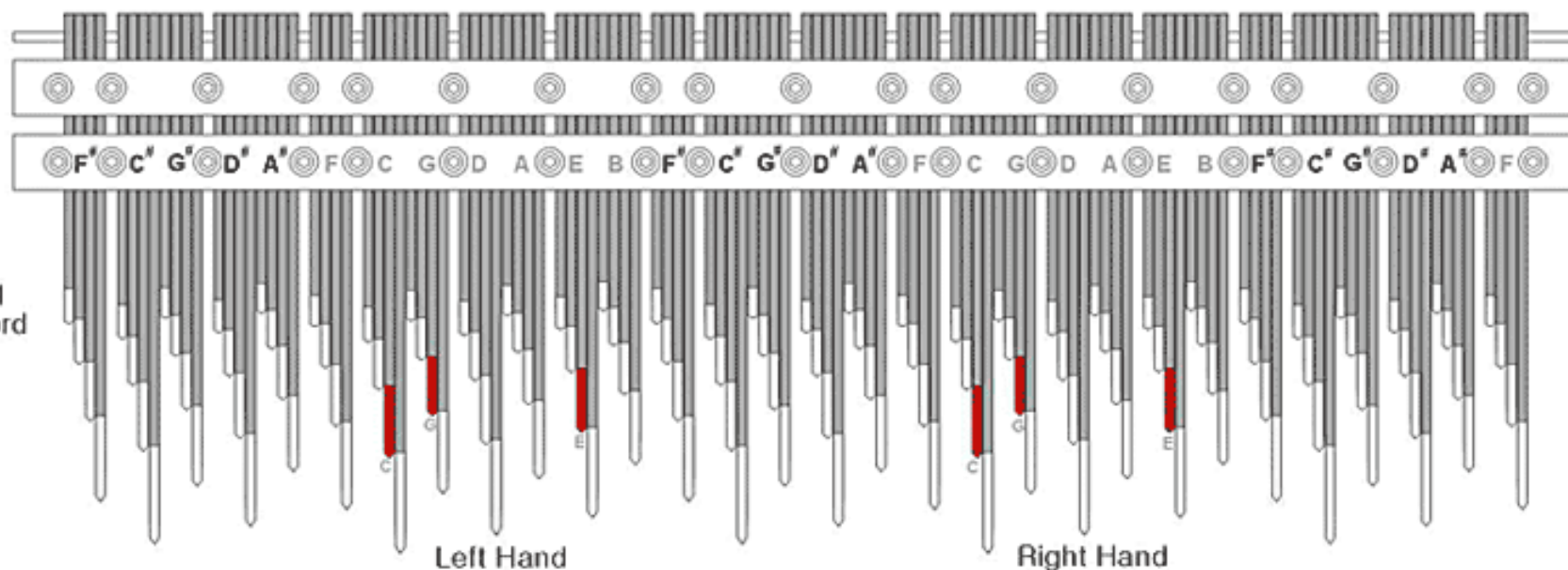
Example 2
Major chord
with root
of E

Left Hand

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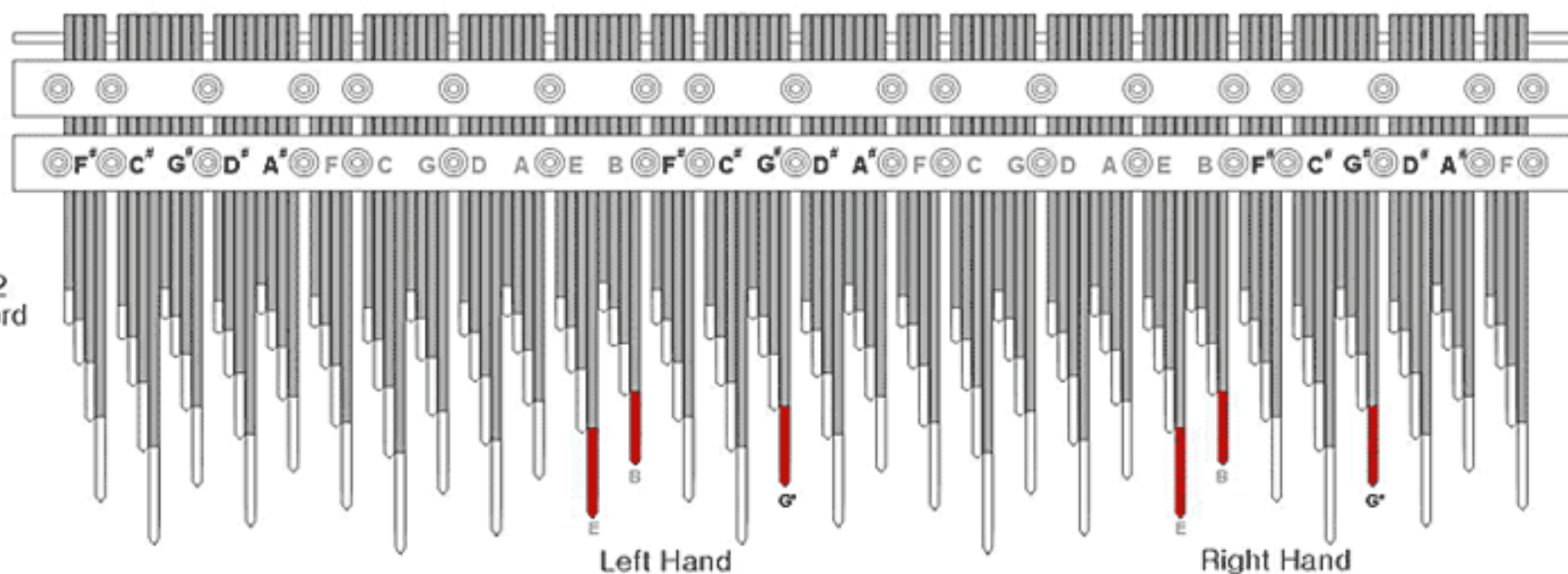
# ALL THE OCTAVES OF THE NOTES IN ANY CHORD MAY BE PLAYED SIMULTANEOUSLY
This allows any voicing of a chord to be played with either hand

Example 1
All the
Octaves of
the C Major
chord

Left Hand

Right Hand

Example 2
All the
Octaves of
the E Major
chord

Left Hand

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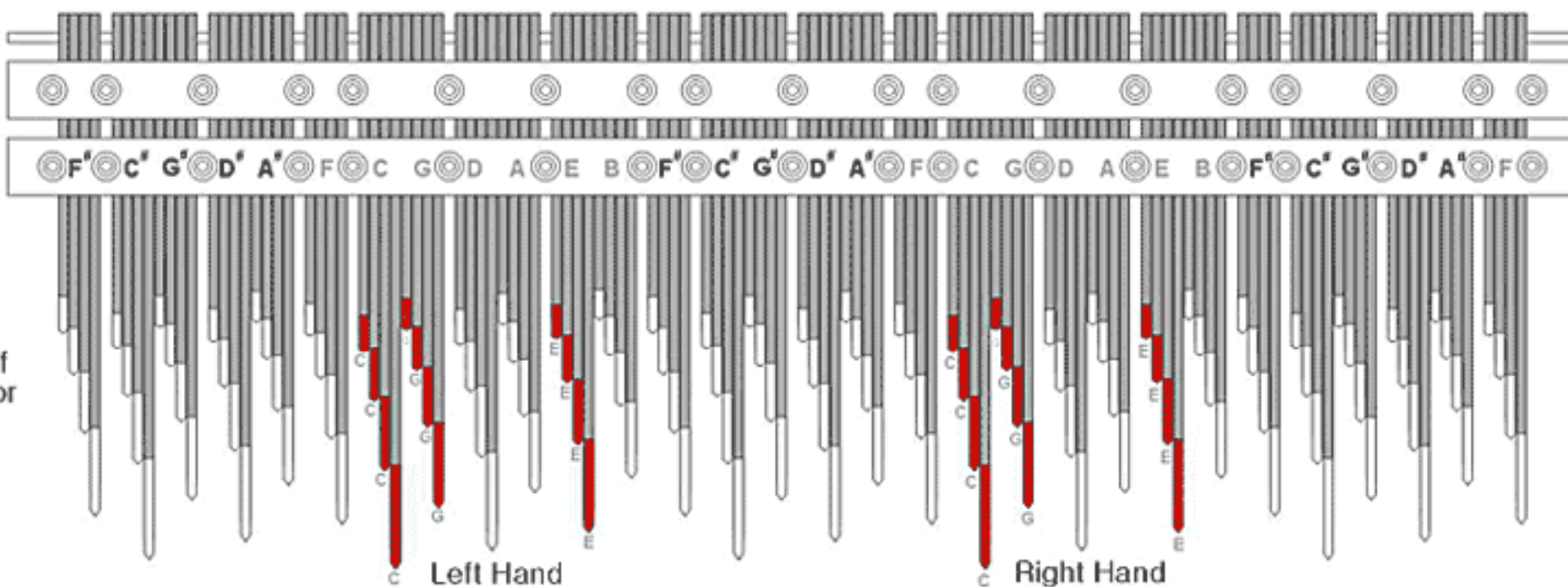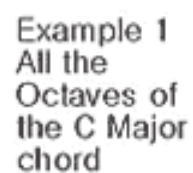
THE V, I, IV CHORDS ARE ADJACENT TO EACH OTHER IN EACH KEY SIGNATURE
This makes common MAJOR chord progressions easy to play in any key signature

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

Left Hand

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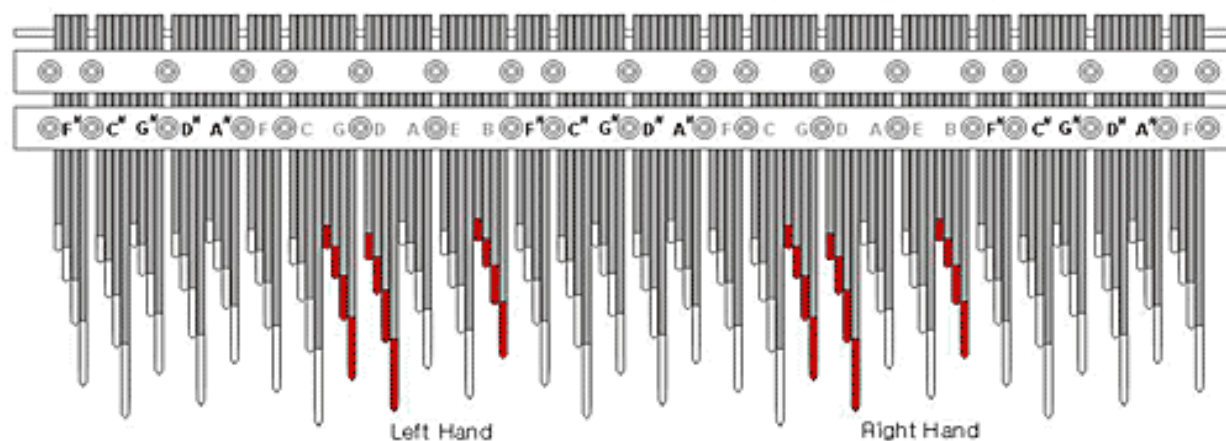
Example 2
all octaves
I chord
(the tonic)
key of C

Left Hand

Right Hand

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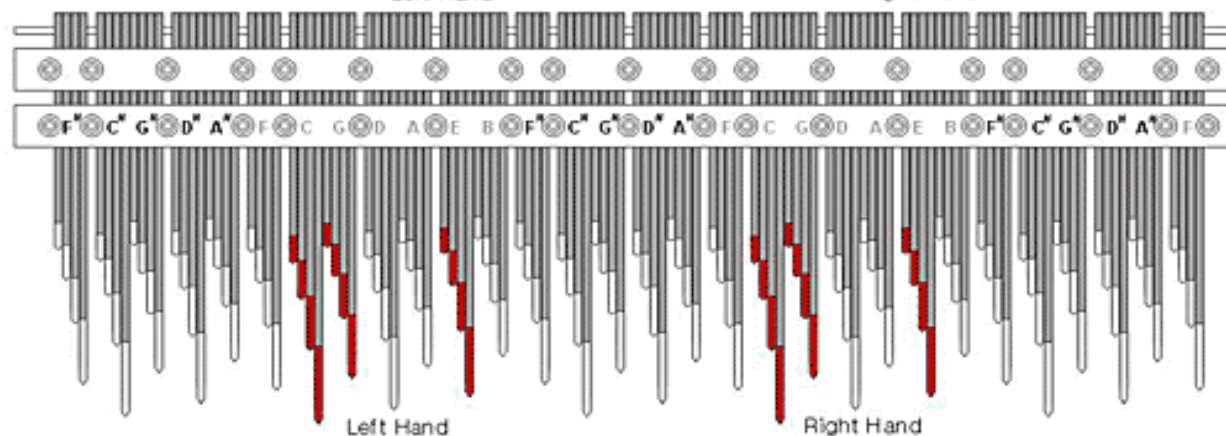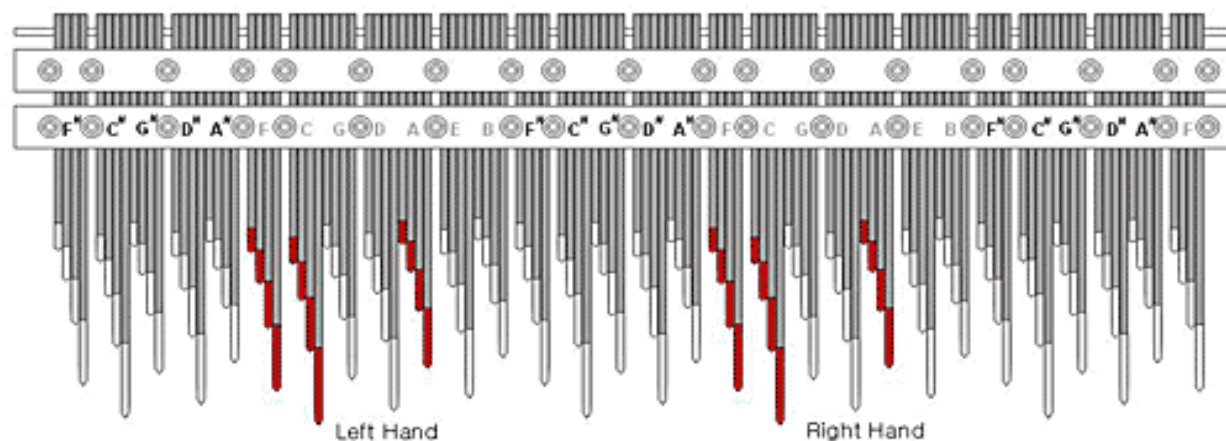(the subdominant)
key of C

Left Hand

Right Hand

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

Left Hand   Right Hand

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

Left Hand   Right Hand

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

Left Hand   Right Hand