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 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 first

Example 2 using D# as the first
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#
The pattern for the DO RE MI FA SO LA TI is always the same regardless of the range or key signature it's played in. This greatly simplifies transposition and modulation of the scale.

Example 1
DO on C#
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 other's 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

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

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