

# Basic Keyboard Learning

## Concept One:

Music is a public-domain architecture, a universal system of definite structure that is accessible and useable. Learn the architecture music is – make it accessible to you – and you will be able to throw it into existence – make it useable to you. Music IS an architecture; it is NOT something that HAS an architecture.

The architecture music is is the same from Byrd, Palestrina, Bach, Mozart, Beethoven, Brahms, Strauss, Ives, Mancini, Morricone and Gershwin to jazz, dixieland, ragtime, swing, blues, country, bluegrass, rock and roll, heavy metal, hiphop ... and all the rest you can name. All forms, types or styles of music employ chord progressions dictated by the [circle of fifths](#) just as all buildings employ materials dictated by the power of gravity.

Once basics of the well-tempered scale and chords are learned through *hearing* (**Group One** below), the system of notation that is sheet music – essentially a tool for re-existing (playing) a musical composition – is learned through *seeing* (**Group Two** below). This system of notation came into existence so that the use of music-architecture (scale and cord) made by the creator of a musical composition might reproduced (played) by persons other than said creator.

Once chord progressions comprising heard and sheet music are grasped through *hearing* – to include recognizing as chord progressions single lines of theme and counter-theme (counterpoint) – and the system of notation internalized through *seeing*, the rest, for the purpose of reproduction (playing) is just fingering. Easy. See its chords in the circle of fifths and solve its fingering problems and a composition will lay

comfortably beneath your hands, even one you thought beyond your ability.

(Music-architectures employing scales other than the well-tempered scale underlying the circle of fifths – for example, Schoenberg’s [12-Tone Technique](#) – use the system of notation developed for the well-tempered scale and get dragged, so to speak, to that scale’s potencies by the primordial power of its chief progeny, the circle of fifths. Never fool the number five.)

This is how you be a musician rather than a music player or music player aspirant. This is how you have fun rather than trudge drearily off to practice or a lesson. Grasp the architecture music is and strength and happiness will cascade from you and into you in peaceful torrents.

**Concept Two:** Children learn to speak a language by hearing their parents speak it. They do not learn a language by seeing it in print (a system of notation). Not initially. They learn it by hearing it.

## **Group One – Listen/Hear**

1. Well-Tempered Scale
2. Intervals
3. Chords
4. Circle Of Fifths

## **Group Two – Read/Play**

1. Staves/Staffs
2. Notes
3. Key Signatures
4. Time Signatures
5. Note Values
6. Fingering

*If the cadence may be regarded as the cradle of tonality, the [ostinato](#) patterns can be considered the playground in which it grew strong and self-confident.* Edward E. Lewinsky

## Wikipedia:

While music without a tonal center had been written previously, for example Franz Liszt's *Bagatelle sans tonalité* of 1885, it is with the twentieth century that the term atonality began to be applied to pieces, particularly those written by Arnold Schoenberg and The Second Viennese School. The term "[atonality](#)" was coined in 1907 by Joseph Marx in a scholarly study of tonality, which was later expanded into his doctoral thesis (Haydin and Esser 2009).

Their music arose from what was described as the "crisis of tonality" between the late nineteenth century and early twentieth century in classical music. This situation had come about historically through the increasing use over the course of the nineteenth century of

ambiguous chords, less probable harmonic inflections, and the more unusual melodic and rhythmic inflections possible within the style[s] of tonal music. The distinction between the exceptional and the normal became more and more blurred; and, as a result, there was a concomitant loosening of the syntactical bonds through which tones and harmonies had been related to one another. The connections between harmonies were uncertain even on the lowest—chord-to-chord—level. On higher levels, long-range harmonic relationships and implications became so tenuous that they hardly functioned at all. At best, the felt probabilities of the style system had become obscure; at worst, they were approaching a uniformity which provided few guides for either composition or listening. (Meyer 1967, 241)