Jixis™ Graphical Music Systems

Keyboard Version

Instruction Manual

The Jixis system is not a progressive music course. Only the most basic music concepts have been described here in order to better explain the method and use of the Jixis system for learning how to graphically correlate written music to fingering positions on your instrument. A professional teacher, or a self-instruction music course will be required to teach you how to properly play your instrument. Numerous online sites can also assist you in learning various playing techniques for your instrument.

This Instruction Manual for the use of the Jixis system for keyboards assumes that you are not generally familiar with basic music notational concepts, e.g. sharps and flats, musical note time values, etc. If are already familiar with these basic music concepts, then you might want to download the PDF titled, *Quick Start Guide for the Keyboard*.

The Jixis system uses removable color coded labels to temporarily transform the keyboard into a horizontal, line/space graphical format that is equivalent to the vertical, line/space graphical format in which all music is written. The graphical labels used in the keyboard system are typically small square or circular color-coded, paper labels that are temporarily mounted onto the rear, unused portion of every other white key that is *line-related* in the music line/space format. The unlabeled white keys in between the labeled, line-related keys are then the *space-related* keys in the music. In use, the rear-mounted color coded labels are highly visible, but never touched while on the keyboard.

If you have not done so yet, please download the PDF titled, *The Keyboard Label Sheet*, and review it before proceeding here.

There is no immediate need for you to obtain any written music in order to learn how to use the Jixis system as a means of reading music. For the most part, early use of the system is limited to a self-contained consideration of the instruction material.

When you feel confident that you understand how to use the Jixis system, written sheet music for your keyboarded instrument may be easily obtained at various music stores, or from your local library, or from the many online sites that offer both music for sale and free public domain sheet music.

A Review of How Jixis Operates
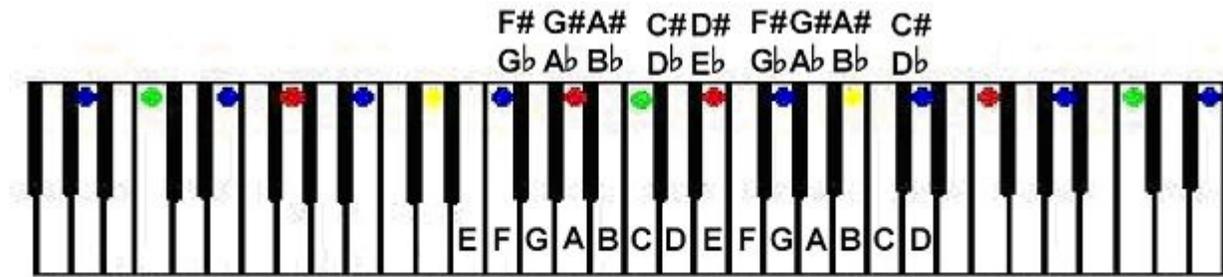
A Jixis Graphical Music System is an easy way for a beginning student of the keyboard to learn how to visually associate the written note positions of music as fingering positions on the keyboard. Once you clearly understand how to compare the relative positions of the musical notes on the vertical line/space graph format of ordinary music with the equivalent fingering positions on the horizontal line/space graphical format imposed upon your instrument, it becomes a very simple process to play out the required fingering positions in terms of the written musical notes. This way of playing an instrument is called *graphical association* or *graphical correlation*.

The diagram below shows a typical vertical music graph.
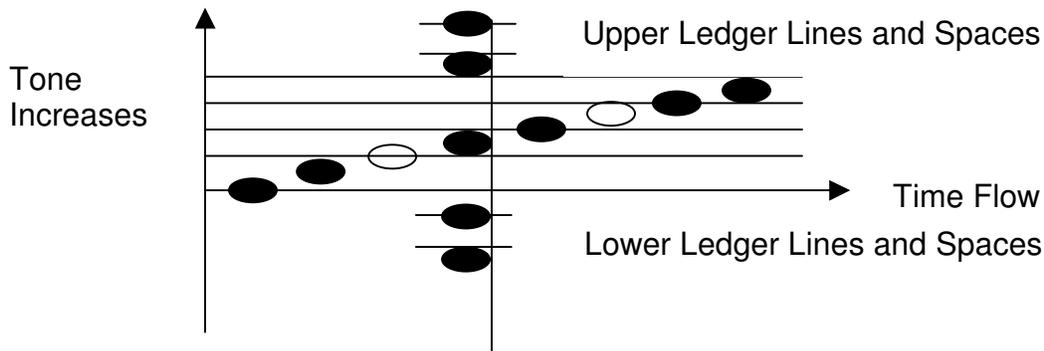
Keyboards typically do not have markings that simulate the vertical musical graph. This is primarily because such markings are considered to be an objectionable distraction to the proper teaching of music theory. *There are good reasons for these objections.* Normal teaching procedures for note location on a musical instrument are done in terms of the *letter names of the notes* so that the transposition of notes to a higher or lower tone position on the instrument may be easily done.

Keyboard music is often written in the middle range of the vertical musical graph, and then provided with transposition signs to play out the music at a different octaves, i.e. on a higher or lower sounding set of keys. To simplify the reading of the music, various musical notations such as "8va," or "8vb," are often used indicate where the written notes are to be played out higher or lower in the tonal range of the instrument than the actual notation suggests (this is discussed in detail further below).

What this means for any graphically coded labeling system is that the system will only positionally correspond to the notes *as written* in the music. Thus, the transposition of notes to

a higher or lower tone fingering position on the instrument cannot be done until you learn the letter names of the notes. Despite these reasonable objections, when you are first learning to play your keyboard a graphical correlation system such as Jixis can be of great benefit in simultaneously teaching you both the fingering positions and letter names of the written notes.

Once you know the note letter names within the vertical music graph, you will be able to override the label system and easily make note transitions to other equivalently named higher or lower note sequences without undue problems.

Jixis is thus only a *temporary* learning aid, and is not intended to be used with your keyboard any longer than it takes for you to learn the basics of reading and playing out written music *by note letter names.* To hasten this process, it is helpful to develop the habit of *saying each note name aloud, or in your mind* as you use the graphical labels to play out the written notes on your keyboard.

Although you will have to temporarily mark your keyboard with removable labels, you will not have to use any music other than ordinary black and white music. Consider that you will almost immediately be experimenting with the playing of virtually any piece of music written for the tonal range of your instrument, and not just "easy play" colored or numbered music. And you will be learning as you play! The more that you play, the more that you will learn about what it means to play without using the system—because your entire effort will be toward attempting to *override* the system and using your playing experience to guide you.

In order to quickly see how the Jixis system operates, it is helpful to better understand why and how standard written music is displayed in a graphical format. This will assist you in understanding why all musical instruments must be structured in a graphical format that corresponds to the written format of music.

Understanding the Standard Music System

Numerous musical notation systems have been developed throughout human history dating back for thousands of years. The Standard Music System is currently the most commonly used method for the writing of musical notation for all musical instruments. As shown below, music in the Standard Music System is displayed by utilizing a *graphical diagram.* Straight, horizontal black lines are arranged in a parallel and evenly spaced manner wherein *pitch* (or *tonality*) increases from the bottom of the graph toward the top. Two separate five line graphs called *staffs* are generally used to record keyboard music.

The upper or *treble staff* is marked by a graphical symbol called a *treble clef.* The lower or *bass staff* is marked by a symbol known as the *bass clef*.

Filled or empty oval markers, called *musical note forms*, or just *notes*, are placed on the respective line and space positions to indicate the tones to be played out on a musical instrument, and so represent the fingering positions for the repeating sets of *natural tones*, or A B C D E F G A… tones, on your instrument.
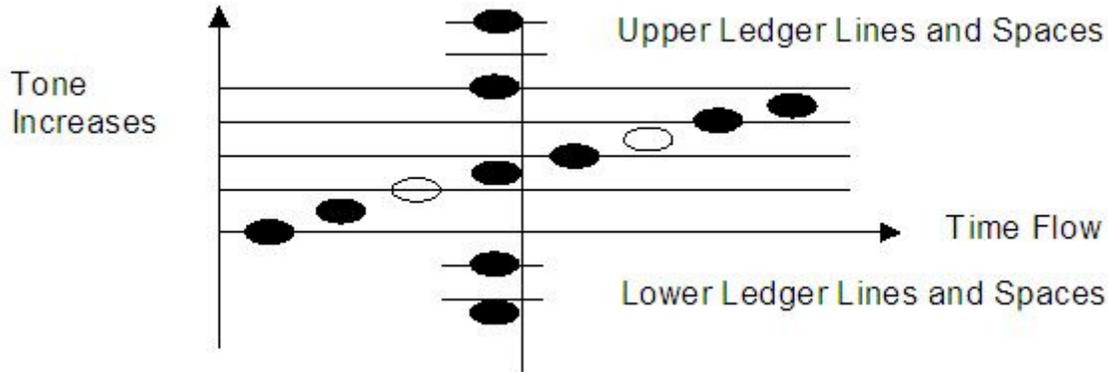
The oval notes may be empty or filled and provided with other indicators such as *stems* and *flags* to indicate their time value in the music. All music in the Standard Music System is written in this *vertical graphical format*, that is, in a series of ascending horizontal lines and spaces, each of which designates a portion of an ascending range of musical tones. For many musical instruments only one staff is used to write out the music that falls within the tonal range of that particular instrument.

Short lines placed above or below a staff, called *ledger lines*, are used to indicate a higher or lower note tone to be played out. Notes that are placed in a line above or below one another are intended to be played out at the same time, and are called *chords*. *Time flow*, the playing order and rate of play out of the written notes, moves along an imaginary vertical line in the musical graph from left to right.

Each written note is a part of an *octave*. As shown below for a piano keyboard, an octave is a repeating set of *twelve semitones*, being *eight natural tones*, for example A B C D E F G A, or C D E F G A B C, etc., and five additional semitones called *sharps* and *flats* or *accidentals*.
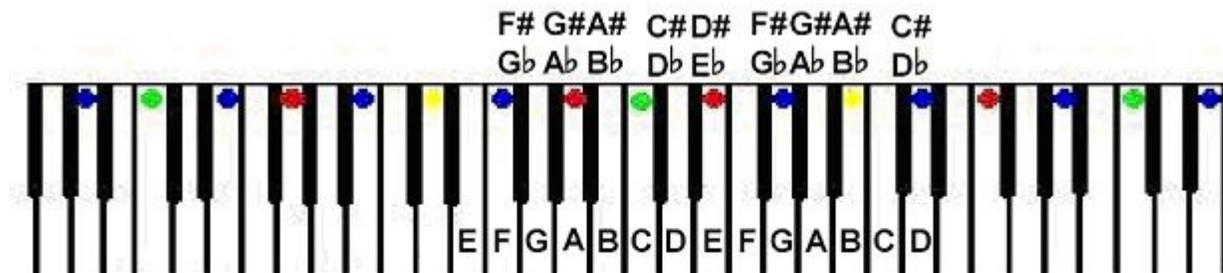
These additional tones in a 12-tone scale, or octave, are the tones that are explicitly shown on a piano keyboard by the raised set of five black keys between two C note keys.

Written music, usually called a *musical score,* typically provides many cryptic symbols that need to be properly interpreted in order to play out the music correctly. Some of these symbols will be discussed further below. By far the most difficult thing to initially learn is how to directly correlate the written notes (A B C D E F G) to the corresponding keys (A B C D E F G) on your keyboard.

Knowing the exact position of a note and its name on the score does not directly tell you where the exact position will be to play out the notes on your instrument. In normal teaching practices, before you can play out any music, you must first learn where these written notes fall on your instrument's playing positions. Sometimes, to speed up this correlation process, the written notes will have their letter names displayed on the written music, and the keys on your instrument will be equivalently labeled with the same note letter names.

And while this is of great assistance to a novice player to interpret and play out simple written music, this labeling method nonetheless lacks the exactitude of telling you precisely where a particular note name is to be played out on your instrument. What seems to be needed to resolve this problem is an *improved coding system* for directly correlating the graphical nature of the music to the graphical nature of your instrument.

This is where *Jixis* comes in.

Jixis is a *temporary* color coding system used for correlating the graphical nature of written music to the graphical nature of your keyboard. With Jixis labels applied to your keyboard, it becomes possible for you to read ordinary black and white written music to play out your instrument by visually revealing the *direct graphical correlation between a written note line or space position and the proper key to press for that note on your keyboard.*

And even though Jixis is a color coded graphical music system, however strange sounding at first, *no colors are actually applied to the black and white music. The color coding is simply imagined to be present in the written music.*

Colorizing the Music

Jixis is a *color coded* music system. And all written music in the standard music system is done in black and white, that is, in a horizontal, black line graphical format having white spaces between the lines. *So how then do you use a colorized coding system with ordinary black and white music?*

The answer is: *by making the color coding system sufficiently simple so that it is obvious even though it is not present.*

In the Jixis system color-line staff guide, the following colors are used:

Red line sets for top and bottom staff lines,
Yellow for the middle staff lines.
Blue line sets for the staff in-between lines, and
Green for the middle-C note and two octaves removed positions.

The lines above and below the staffs, the ledger lines, are all blue.
The spaces above and below the staffs, the ledger spaces, are all white.

The Keyboard Color-Line
Staff Guide
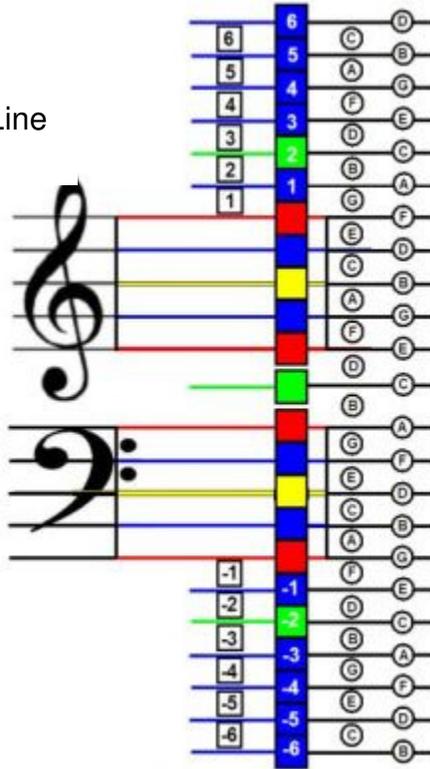
Since your keyboard instrument is designed to play out the tonal range of both the upper treble and the lower bass note series, you will be utilizing both the upper and lower portion of the color-line staff guide coding, and typically play out the upper part with your right hand and the lower part with your left hand.

As you refer back and forth between the written music, the color-line staff guide, and the labels, after a time the staff guide will not be needed. The color lines will *simply appear* for you as you view the black and white score.

And after your mind adapts to seeing a written note on the black and white score and *automatically knowing* where its playing position is on your keyboard, the Jixis system will start to fade from view, and will be autonomously replaced by your inner knowledge of where to play out the note.

Using the Jixis Graphical Label Set

Each successive black or white key or keying position on your keyboard produces half-tones, or semitones, that increase in pitch as you move your fingers from left to right across the length of the keyboard. This same rising pitch succession of semitones is found on all piano type keyboards having white-lower and black-raised keys. The repeating pattern of black and white keying positions on your keyboard consists of seven white key semitones (called *natural tones*) and five black key semitones (called *accidentals*).

The repeating patterns of the seven white key notes plus the five raised black key notes, A through G, called *octaves*, give a total of twelve repeating semitones within an octave along the length of the keyboard. The order of any set of twelve semitones keying positions along the keyboard is also called an *octave*. The general rule for accidentals in any 12-note scale is that moving one keying position to the right *sharps* the note, and moving one keying position to the left *flats* the note. Therefore, every note in the scale order is the *sharp* or *flat* of its adjacent note name. A sharped note is indicated by a # symbol (said as sharp), and a flatted note is indicated by a ♭ symbol (said as flat). E - F and B - C are the sharp and flat of each other.

In the diagram below, a multi-octave keyboard has been marked with a Jixis label set that indicates where the staff guide color lines for the vertical staff system fall horizontally on a keyboard. The arrow line depicts the middle-C Green keying position.
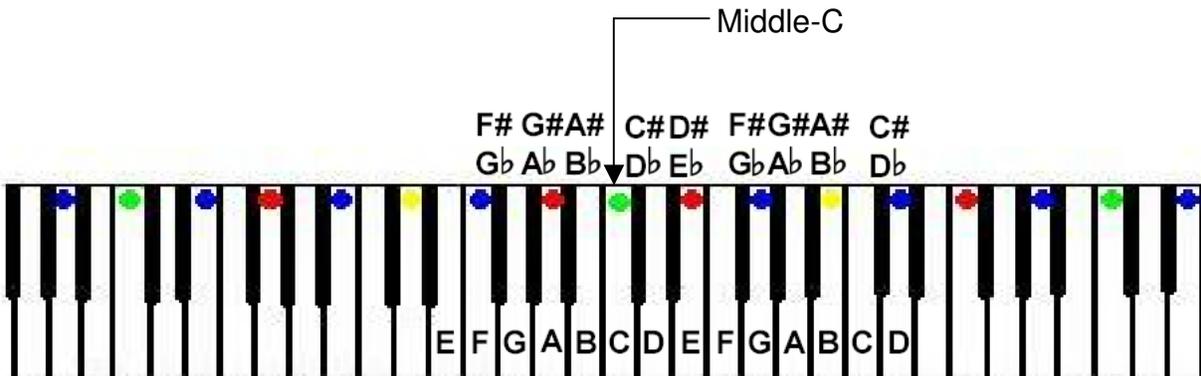

Once you understand how the color coding system correlates to the line and space positions of written black and white music, it will become obvious how to play out written music on your instrument by using the graphical correspondence method: You determine each note position in the black and white music, and then either use the color-line staff guide or just *project* the color coded system onto the music to determine precisely where the note position falls within the color coding pattern on your keyboard.

The staff guide will also tell you the *note letter name*. As you become more familiar with the repeating order of the note letter names within the repeating black key sharp/flat playing position patterns, you may begin to use a process of "reverse comparison" to easily name the written notes you are playing by graphical correlation. Again, it will help at that point if you actually say to yourself the letter names of the notes you are playing out.

As your practice with reverse comparison continues, you will realize that you can eventually simply *sight read* the written notes in the music and know what their letter names are. Having this knowledge of note letter names which correspond to the key letter names will eventually allow you to remove the labels and to play the unmarked keyboard.

Using the Keyboard Staff Guide

In the Jixis keyboard system, each written musical note line position has been given a specific *color line coding* on the *keyboard staff guide* in your Label Set. A reduced version of the staff guide is shown below. Although the labels themselves are not number marked, the staff guide will assist you in locating the proper line-related and space-related keys to play.

The purpose of the staff guide is to allow you to view your written music and easily determine which color line applies to a line-related note you are viewing, or which two color lines are above and below a space-related note you are viewing, so that you can easily locate these colors within the color coded label set pattern on your keyboard.

As noted above, when the note range (low notes to high notes) will pass beyond the recording range of the graphical format of a musical staff, shorter additional lines (with equally shorter additional spaces and implied spaces) are used. These shorter lines are called *ledger lines* (and so, *ledger spaces*). In the staff guide, the ledger line shown between the lower bass and upper treble staffs is known as the *middle-C* note position, marked by a green color line, and has a musical tone in-between the nearest two C note tones.

This seems like a simple enough arrangement to follow until you look closely at where the two nearest C note positions have been marked on the staff guide. The lower space C falls into the *second space up within the bass staff*; but the upper space C note falls into the *third space up in the treble staff*.

This confusing order of note display occurs because each line and space position carries only one letter name in a repeating pattern of A B C D E F G A B C D E

F G etc., so that sometimes a letter name for a tone (note) will fall on a space and sometimes on a line.

By beginning to learn to play music by graphical correlation, using the relative line or space positions of the notes as a guide, rather than first playing out the notes by their letter name order, much of this early confusion will be avoided. When you view written music, you will often see that there are more ledger lines above the bass staff and below the treble staff than seem logical. The reason for this odd display of ledger lines will become clear in a moment.

In written keyboard music it is very common to keep a wide separation between the upper and lower staffs so that the right hand may play out the keyboard notes which fall in the higher tonal range which covers the right side of the keyboard length, and so that the left hand may play out the notes recorded for the lower tonal range which covers the left side of the keyboard length. This wide separation between the staffs allows the composer to write out music for the left hand and for the right hand by using multiple ledger lines and spaces above the bass staff and below the treble staff.

However, the staff guide shows the *actual line/space order display* that applies whenever ledger lines and spaces are used—*This true line/space order never changes*. It just seems to change because of the use of the bass staff or the treble staff to record musical notation above and below their respective five staff lines. But the ledger lines and spaces in both staffs always follow the order of ledger lines and spaces just as they appear in the staff guide.

When one staff is used, or when two staffs are used one above the other, and ledger lines and spaces are used, the ledger lines and spaces above and below the individual staffs are following *exactly the same order* as the line/space order of the staff guide. Thus, whenever notes are recorded on ledger lines or spaces *above* the bass staff, the first ledger line up from the top staff line is *always middle-C,* and every other ledger line above this first middle-C ledger line is just another way of graphically representing the staff lines of the treble staff in their ascending order of note letter display as shown in the staff guide.

Similarly, whenever notes are recorded *below* the treble staff, the first ledger line down from the lowest staff line is *always middle-C,* and every other line and space of the ledger system *below* the middle-C ledger line is just another way of graphically representing the staff lines and spaces of the bass staff in the same descending order of note letter display as appears in the staff guide.

The only *constant ledger line* between the upper treble staff and the lower bass staff (as shown by the middlemost green line in the staff guide) is the *middle-C reference line*. All other ledger lines simply display the note order of the other staff.

It is important to keep in mind that the note order of the staff guide is the only true note order in written music, and that this note order always follows through in the A B C D E F G repeating pattern through the ledger lines and spaces *after* the

appearance of the middle-C reference line, just as though the other staff were actually present in its entirety at that location in the music.

The natural tones of the octaves repeat themselves along the length of the keyboard instrument *on the white keys only*, in the same order as the staff guide. On a full length piano keyboard, the letter names of the keys will start with an A on the furthest white key to the left, and repeat as ABCDEFGABCDEFG and so on along the individual white keys from left to right until they reach a highest C tone white key furthest to the right on the keyboard. Keyboards with less than 88 keys may start with any letter named white key, but usually start with a C position left end key and progress as CDEFGAB CDEFGABC, and so on through to the last white key on the right.

The natural tone order of the white keys is *always* in a specific letter name order in relation to the raised black keys. The C positions *always* fall to the left of the two black keys, and the F positions *always* fall to the left of the three black keys, and all of the other natural letter name positions *always* fall in the same place in relation to the *two and three black key sets*, and *the black keys themselves always repeat in the same two key and three key patterns*.

If you memorize this simple relationship of the seven letter names for the white keys in relation to the two and three black key sets, *you will always be able to remember the letter name of any white key in the keyboard pattern*.

Probably the two most difficult problems you will have in learning the proper color order of the music lines and spaces and the corresponding playing positions, will be in dealing with ledger line color sequences, and in the playing of chords which enter ledger line sequences. The main thing to remember about ledger lines is that *the color order in the system flows directly from the upper end of the bass staff color order directly into the lower end of the treble staff color order with the middle-C Green ledger line position being the only "real" staff separation point on the keyboard.*

The opposite case is then also true: *If you are viewing ledger lines which are below the treble staff, their color order flows directly into the bass staff color order with the middle-C Green ledger line position being the only "real" staff separation point on the keyboard.*

As stated earlier, the wide separation between the two staffs is simply a convenient way of separating what the left and right hands should normally play out on the keyboard. In fact, *in the color order of the ledger lines there is no actual separation between the staffs other than the Green colored middle-C reference line position.*

Thus if you see a note written on a line or a space several ledger lines below the treble staff or several ledger lines above the bass staff, *the color order remains constant as though the staffs were connected by the green middle C color just as they appear connected in the color order of the keyboard labels and in the color lines of the staff guide.*

Using the Keyboard Staff Guide and Label Set

Here are the steps to follow to use your staff guide and keyboard labels:

Determine if the written note you want to play is currently natural, sharped, or flatted in the music. Compare the natural note position in the music to the same natural note position on the staff guide to determine the note's unique color coding or its space position between two colored lines.

Locate this color coding on the label set pattern on your keyboard. If the note is sharped, the correct keying position will be the next black or white key to the right, and if the note is flatted, the correct keying position will be the next black or white key to the left. Before you depress the key for that note, say the note name to yourself.

After you have used the staff guide for a while, the simple repetition of seeing the same color line sequences and note names will lead to an *automatic projection* of the required colors for the note in your mind. And after frequent use of the Jixis color lines to locate playing positions, the written notes and known location of the color labels on your fingerboard will allow you to play reflexively, and so override the system. This is the same automatic process that occurs when you learn how to type without continuously looking at the letters printed on the keys: After a while, your fingers simply move to type out the letters that are flowing through your mind.

When you first try to play your instrument using written music, the staff guide and the label set, you may find that you are making jerking head motions trying to glance back and forth between the reference material. But once you can eliminate looking at the staff guide, and simply impose the colors on your written music, you will only be looking between the music and the coded labels to locate the proper playing positions.

And once you are familiar with the location of the notes on the label set, you will primarily only be looking at the written music and feeling your way around the keyboard, using the black keys alone as guides to where your fingering placements should be. At that point you will have completely overridden the Jixis system and will be playing your keyboard from the written music without hesitation.

There are many issues that affect a proper playout of written music on your keyboard such as key signatures, time signatures, forms of musical notation and music theory. We will be briefly considering only the most basic issues here.

Key Signatures

Musical compositions often have many sharps and flats. To simplify the writing and reading of music, the composer will often place *sharp or flat signs alone on the lines and spaces of the staffs at the beginning of the composition immediately to the right of the clef signs.* These sharps and flats number from one to seven and are called the composition's *key* or "*key signature.*" For example, here is a key signature with a flatted B note.
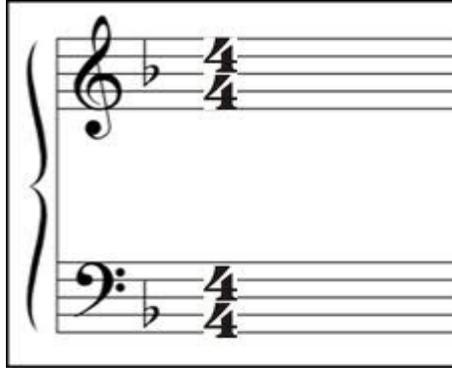
What the key signature is telling you to do is this:

• Determine what the name of the note is for the line or space where each of the sharp or flat signs appears near the clefs, and then

• According to the sign (♯ or ♭), *sharp or flat that "note name" every time you see a note with that name appear in the composition.*

Remember that *notes having the same letter name may appear at different locations in the tonal range of the composition, that is, in different octaves, and so on different lines or spaces than the ones used to indicate the key signature of the composition.*

For example, if a key signature is shown that has an F♯ then every F-named note in the composition *must then be sharped* wherever an F-named note position is written into the staffs and ledger line system.

The only time that a note name indicated in the key signature is not to be sharped or flatted in the piece is when its musical note is preceded by a *cancellation sign* known as a *natural sign* which is symbolized as ♮ .

The natural sign will then only cancel the sharp or flat status of the note position that it precedes, and only for the remaining distance to the next *vertical bar line* in the music.

The distance, left to right, *between* the bar lines is called a *measure*. Often an extra sharp or flat sign is needed for use in a measure of music. *This added-in accidental sign only applies for the length of the measure.* The natural sign used for another note in that position within the same measure will then *cancel the sharp or flat for the remainder of that measure.*

In your first attempts at playing out music written in keys other than the key of C (which has no sharps or flats in its signature), you may wish to simply go through the composition and *"pencil in"* the required sharps and flats after locating these note names in the composition through graphical association.

Musical Timing

Musical timing is a complex subject in theory and in practice. Therefore only the most basic issues of the subject will be touched upon here. When you first start to use the Jixis system to play your keyboard, you should not unduly concern yourself that what you are playing out on your instrument does not closely resemble the intended melody. Once you have successfully used the system as a means of locating the written notes on the playing area of your instrument, it will be far easier to gradually adjust to the idea of timing the length of play for the different notes than if you overly concern yourself with timing while you are first learning to make the necessary graphical associations.

The figure below shows several common note symbols and their respective *rest symbols*.
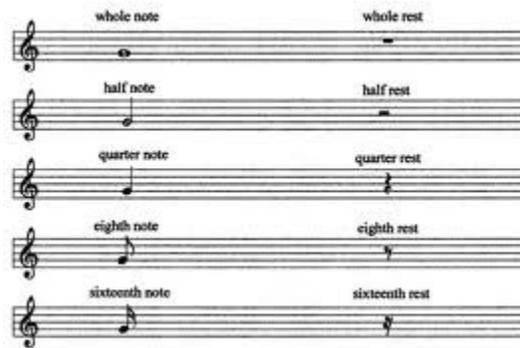
Each note and rest indicates commonly used *time values*, *"counts," or "beats." A rest symbol counts out a period of silence in the music.* The open oval note without a stem is called a *whole note* and typically has four counts; its rest symbol thus indicates four counts. The next open oval note with a stem is a *half note* and typically receives two counts; its rest symbol thus indicates two counts. The next darkened note with a stem is called a *quarter note* and typically receives one count; its rest symbol thus indicates one count. The next sequence of notes with flags on their stems are *eighth* and *sixteenth* notes, and typically receive progressively smaller fractions of time during which the note is held; their rest symbols thus indicate typically lesser fractions of silence.

The timing of the music then depends upon several factors
• The given *tempo* or playing speed suggested for the composition,
• The *time signature* or fractional number at the beginning of the music, and any added-in graphical symbols or notation which affect the length of time the various notes are to he played.

The tempo of the music will usually be given in English or Italian at the beginning of the piece, for example, Fast or *Allegro*, Moderate or *Moderado*, or, Slow or *Adagio*. The *time signature* of the piece appears *to the right of the key signature.*
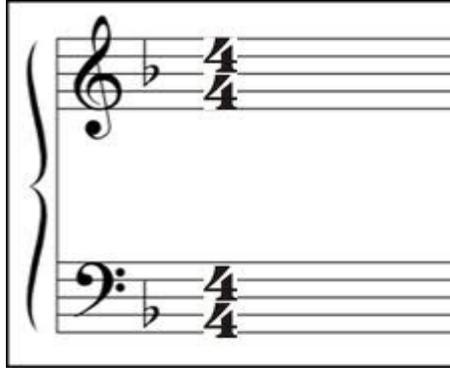
A time signature of 4/4 is also called "*common time*" and is sometimes replaced by a large C, or simply understood to be the timing of the piece when no time signature appears.

In a time signature of 4/4, the top number indicates that there are to be four counts or *beats* to each measure, and the bottom number indicates that a *quarter note* is to receive *one count*.

In common time a *whole note* receives four counts, a *half-note* two counts, a *quarter-note* one count, an *eighth-note* one-half count, and a *sixteenth-note* one-fourth count.

Each of the notes in the diagram below has different flag symbol to indicate a different length of time that the musical note is to be played. A whole not typically has four counts and a quarter note has one count. Each of the notes serves the same purpose in relation to the staff lines and spaces: *To act as a tone position marker, higher in the ascending line/space order when the note tone is higher and lower when the note tone is lower.*
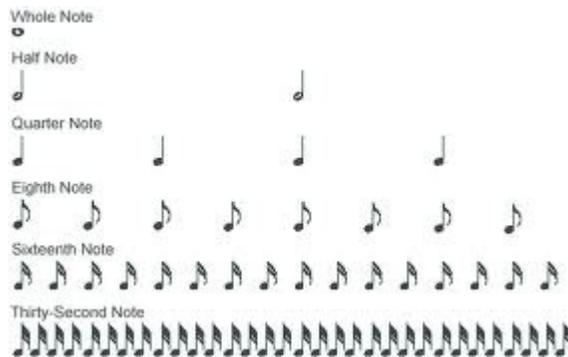
The simplest way to maintain the count or beat of the composition is to *tap your foot while counting* the lengths of play required for the various notes, using the up and down movement to follow along with a mental counting of "One and Two and "Three and Four" and repeating this as you proceed through the music. It is better to keep the tempo slow on whatever you are playing until your foot tapping and counting is a natural procedure.

The length of time that a note is held may also be affected by the placement of a *"dot"* behind the note, or by a *"tie line"* placed between two notes with identical positions. A dotted note or a dotted rest will then have their normal time values *plus*

one-half of that time value, that is, in combination as a total length of time for the note to be held. Ties between identical notes *combine two time values* into one length of time for the note position to be held.

Using the Note Names to Change Octaves

As you practice different musical pieces you should occasionally attempt to move the tonal range of what you are playing by graphical association to different octaves where the graphical color codings do not match, but where the note name order is the same. To do this, you need only reference your fingering positions against the raised black key sets.

You will also find that in various compositions a sign called "8va" is used. This sign indicates that you are to switch the tonal range of the written notes up one octave. The sign "8vb" indicates that you are to switch the tonal range of the written notes down one octave. Similarly, the sign "15ma" indicates a two octave up transfer, and a "15mb" sign indicates a two octave down transfer.

Such note range shifts will bring you to a point where the graphical codings do not match. If you locate the written notes by graphical association and then use the black key sets to find the same note names in the next octave up (or down) you will be able to easily transfer the note sequence indicated.

After you have practiced with graphical association for a time, you will find that it has led automatically to a higher stage of playing where you will have become so familiar with the "feeling" of where the written note positions fall on your keyboard that you will rarely have to look to see where your fingers are going to find the proper playing positions for the notes. You will then be more or less "feeling your way" up and down the length of the keyboard and using the black key sets to guide your fingers.

To promote this method of feeling your way to the proper positions, try and use your thumbs as "*movable reference points*" for locating your hand positions along the keyboard length. Whether your hands are in a closed cupped position, or in an open expanded position, you can use your two thumbs as focal guides to where your fingers are along the keyboard length, and so as guides to where your fingers are able to reach. This procedure will help you to foresee where in the music it may be possible to introduce "*pivoting techniques*" for smooth key transitions, and to realize where complete hand movements (or "*jumps*") are required.

To pivot means to use the thumb as either a place for swinging the fingers over the thumb, or to swing the thumb under the fingers to the next keying position. Simple musical pieces will have small 1 through 5 numbers written adjacent to certain notes. These numbers correspond to a standard 1 through 5 finger numbering system where the thumb of either hand is 1 and the adjacent fingers are 2 through 5. Using these numbers will assist you to learn proper fingering habits.

Further explanations of musical notation and theory should be obtained elsewhere as you progress into a further study of music.

The Note/Symbol Correlator

If you find yourself having difficulty reading out note positions in the written music and/or converting these positions into the correct color coding, you might want to return to the Jixis website and download a useful tool device called a *Note/Color Line Correlator*. A reduced depiction of the device is shown below.

Learning to Play the Jixis Way

There is no simple way to musical proficiency. Expert playing requires disciplined practice efforts over extended periods of time. The Jixis system can only assist you by helping you to locate the proper key positions for your written music. Jixis cannot replace the professional music teacher. However, if you limit yourself to the graphical playout of relatively simple scores, there will be no actual need to learn more than basic music notation and techniques in order to play such pieces well.

When you have chosen an appropriately written score, that is, one that has a limited amount of musical notation, place it before you attempt to do the following.

Relax. However briefly, it is advisable to stretch and clench your fingers in alternate cycles, and to stretch and rotate your wrists, arms and shoulders to come to a point of relaxed composure. Assume a straight-backed posture and place your hands in position on your instrument.

Concentrate on the graphical relationship between the color-line codings and the written music. Then try to *project* the reference colors onto the lines of the score. Concentrate on the fact that each respective note in the written music represents a specific playing position within the color label system.

As you begin to play, imagine that there is a vertical line running through the horizontal lines of the score starting at the beginning of the piece. This imaginary vertical line will be moving from left to right across the scored notes and symbols. Any notes which are on this imaginary line will be graphically played out at the same time, even if the notes are set forth in groups or as chords.

As you learn to play out various pieces of music, bear in mind that you have three main objectives to fulfill in order to be eventually enabled to *"overcome"* the graphical labels in order to play out music on the unmarked fingerboard. These objectives are:

- To apply basic music notational understandings to the music *as you are playing*.
- To learn the keyboard and written note names by *graphical association* and *reverse comparison*.
- To learn to reference yourself along the keyboard length *by using the black keys as guides*—

Your ultimate goal here is to thus to use the Jixis system only long enough to learn the note names so that you can *override* the system and just sight read the music by note name correlation to the keys. When your graphical playout has become reflexive and natural, you should test yourself on an unmarked fingerboard to determine to what extent you have actually learned to gauge your playing in terms of the black key sets. When you are able to project the Jixis system into an unmarked keyboard in the same way that you originally projected the four-color system into the black and white score, you will have achieved the ultimate purpose of the system, *which is to carry the system in mind for use on any unmarked fingerboard.*

It is sincerely hoped that you are able to use the Jixis Graphical Music System as a starting point for a lifetime of musical enjoyment. There are few things in life more satisfying than to be able to play a musical instrument. And there really is no simpler method to begin to learn the basics of playing than by beginning with the Jixis graphical association method.

Have fun, and enjoy the wonder of making music! ♪♫♪♫♪♫♪♫