



## YOU PROBABLY KNOW THAT THERE ARE 12 NOTES

BUT DID YOU KNOW THAT THERE ARE...

# 21 NOTE NAMES\*?



- The seven white keys on the piano: A B C D E F G
- They can all have #s: A# B# C# D# E# F# G#
- And they can all have flats: Ab Bb Cb Db Eb Fb Gb



#s make notes higher by a half step  
bs make notes lower by a half step

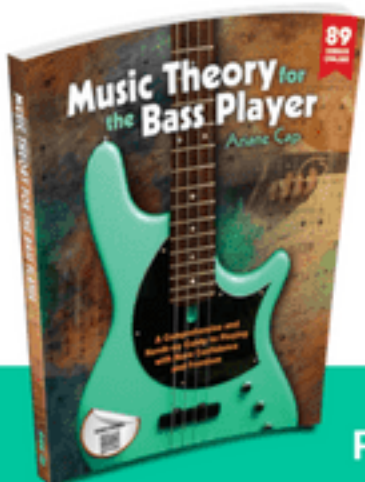
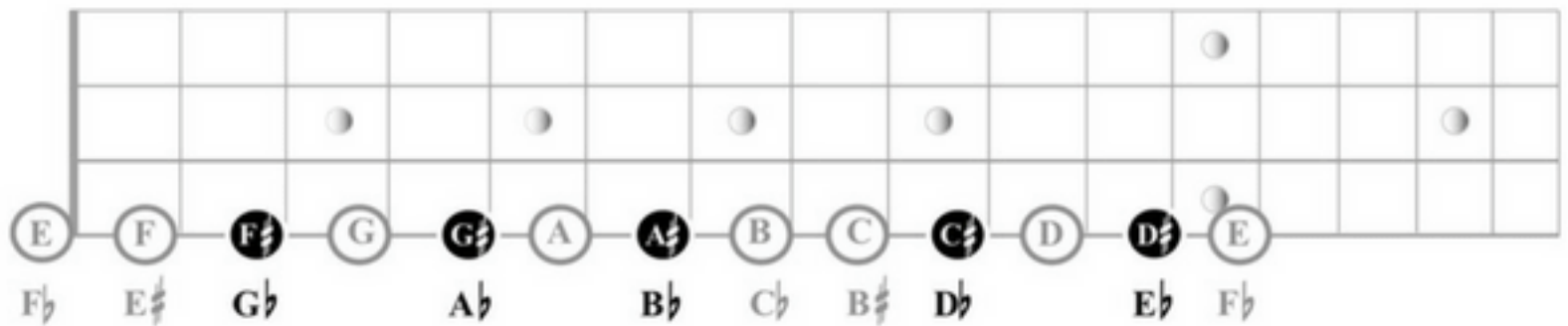
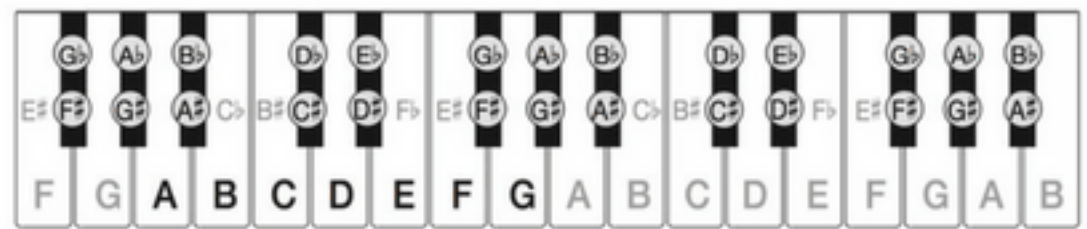
There are half steps between E/F and BC  
All other letters: whole steps between them

\* You could even make a case for 35 if you include the double # (x) & double flat (bb) for each note! 14 more!

FIND ALL 21 NOTES ON PIANO&BASS - SEE HOW THEY RELATE!

### How to practice on bass:

- Find all ♮, then all #, then all ♭
- Say note names out loud
- Practice on each individual string,
- Then also as you stay within a 5-fret span.
- Do ascending & descending
- Double-dare: do the double-#s & double-bs!



To learn more on how to use this knowledge to improve your bass playing, check out *Music Theory for the Bass Player* on [amazon.com](https://www.amazon.com) or order in your local book store.





# ARI'S SHORTCUT TO SCALES



## CONSTRUCTING THE MAJOR SCALE AND NOTENAMING

*If you follow these rules you will never accidentally create scales with more accidentals than necessary and the inherent logic of the scale and playing in one key will come within reach:*

- 1. Between all letter names there are whole steps except for the half steps between: **E/F & B/C**
- 2. A major scale has half steps between scale degrees: **3/4 & 7/8** (=WWHWWH).
- 3. Better way to think about scale notes: intervals with the root. In major:

- major second
- major third
- perfect fourth
- perfect fifth
- major sixth
- major seventh
- octave

### **1** Each letter name is represented once — no doubles, no skips.

So, if the root has # — stick with #s (C# and F# only)

If the root has a flat — stick with flats

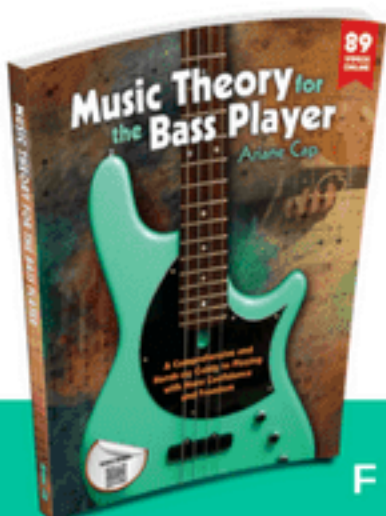
### **2** If starting on a “white key” note — use #s!

Exceptions:

**C** (no sharps or flats) and **F** (one flat).

### **3** If starting on a “black key” — use flats and name the key by its flat name.

Exceptions: F# and C# are also used (as are Gb and Db)







# NATURAL MINOR SCALES

- Major and minor scales share the same key signature (#s, bs)
- Another way of saying that is they share the same seven notes
- The minor scale is the sixth scale degree of the major, so they relate by a major sixth (or minor third)



Easy to find the relative scales on the bass:

First finger on the minor  
Fourth finger on the major

**1** = scale degrees

## ARI'S SHORTCUT TO MINOR SCALES

### CONSTRUCTING THE MINOR SCALE AND NOTE NAMING

- If you follow these rules you will never accidentally create scales with more accidentals than necessary and the inherent logic of the scale will reveal itself to you:
- 1. Between all letter names there are whole steps except for the half steps between: **E/F & B/C**
- 2. A minor scale has half steps between scale degrees: **2/3 & 5/6** (=WHWWHWW)
- 3. More practical is to think in scale degrees. The minor scale notes relate to the root in the following way:

- major second
- minor third
- perfect fourth
- perfect fifth
- minor sixth
- minor seventh
- octave

**1** Each letter name is represented once — no doubles, no skips.

So, if the root has # — stick with #s  
If the root has a flat — stick with flats (only Ab, Bb and Eb minor occur)

**2** If starting on a “white key” note — use flats! Exceptions:

Am (no accidentals), Em (1 #), Bm (2 #s)

**3** If starting on a “black key” — use sharps and name the key by its sharp name.

Exceptions: F# and C# are also used (as are Gb and Db)

