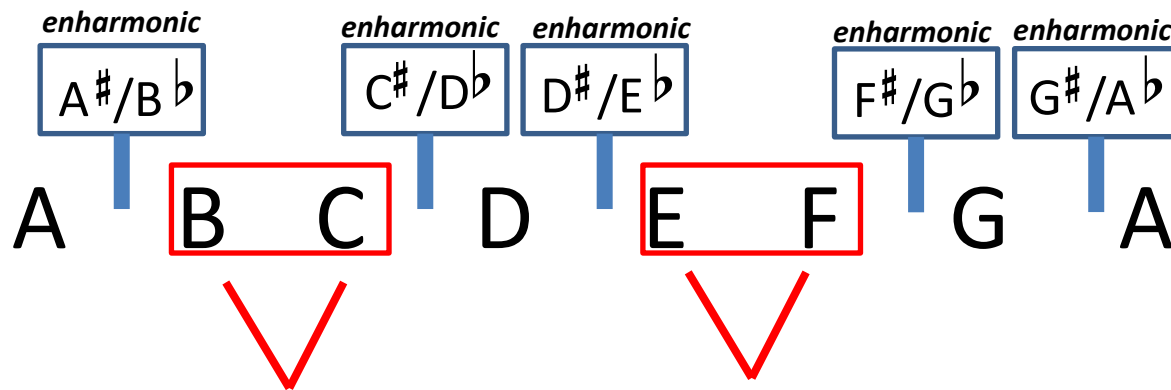


3. Using half steps to understand all of the notes

II. Below is a chart all of the natural notes and **most of the notes** that exist in between the natural notes



***IMPORTANT!**

You will notice that B \sharp , C \flat , E \sharp , and F \flat are not listed. This is where things get tricky.

- If you took all of the natural notes (no sharps or flats), most will have a sharp and flat version of that note name.
- The exception are the notes B, C, E, and F.
- **B to C** and **E to F** are considered natural half-steps, meaning there is not a note that exist in between those notes. Therefore:
 - B \sharp is the same as C-natural, and C \flat is the same as B-natural
 - E \sharp is the same as F-natural, and F \flat is the same as E-natural

The good news is you will never encounter B \sharp , C \flat , E \sharp , or F \flat in middle school except as extra credit points. You will rarely find them in high school level music.

- This is the reason why not all high 2 fingers on the violin/viola, 3rd finger on the cello, 4th finger on the bass are sharp notes. The Natural Half-Steps messes up that finger pattern.

I will not go over why/how the western scale system was developed that way as that topic itself requires a unit's worth of explanation.

*If you are interested in knowing the development of the western scale system, you can start your search with "**Pythagorean Tuning**"*