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western style

ID-5566

.... Indian Chords Indian Scales

Teach Yourself Keyboard

In Western Style

KEYBOARD IN WESTERN STYLE

Desi Style assumes you have no prior knowledge of music or playing the keyboard or harmonium or you play without correct approach. This book will show you:

How to play keyboard in western style
Keyboard Notes and fingering
Major, Minor Scales
Major Minor Chords
How to apply chords in scales
Chords progression
Notations of Bollywood songs

The book also features a chord and scale chart. All music players should know all of the information contained in this e-book. The best and fastest way to learn is to use this book in conjunction with:

Buying notations e-Book ID-1000 from www.RagaSangeet.com and practicing and playing with other musicians. Learning by listening your favorite Bollywood music provided in the website. Be practical in the early stages, it is helpful to have the guidance of an experienced teacher. This will also help you keep a schedule and obtain weekly goals.

CORRECT APPROACH TO PRACTICE

From the beginning you should set yourself a goal. Many people learn keyboard or harmonium because of a desire to play old songs of sub-continent. It is important to have a correct approach to practice from beginning. You will benefit more from short practices (15-30 minutes per day) than one or two long sessions per week. Correct approach is only learning with the thaat and raga concept in which film songs are being composed. First learn names of notes, and then learn chords. After learning 12 major scales, its practice is also necessary. Try to play songs in a particular scale and in the end try to play songs with chords. Do, not try to play chord in the early stage of your learning. While practice, try to take help from book repeatedly. I am sure within 3-4 weeks you will be able to play your favorite tunes yourself without any help. Do not forget to learn rhythm theory along with melody. Gradually you will become master.

BACKUP E-BOOK

It is recommended that you have a copy of the accompanying e-Book that includes all necessary material for your information and practice. Purchase midi music of your favorite songs and practice with midi music. Midi music can also be played in your musical instruments with USB equipped keyboards. In Yamaha PSR keyboards you will listen real voice of Yamaha general midi. Midi music is a digital music with 16 individual tracks that can be edited according to voices of your choice.

N. U. Khan

TABLE OF CONTENTS

Western Keyboard Music

Keyboard or piano have the same keys so, these lessons are for both instruments. Many websites claim to have courses that you can purchase that will teach you how to "play piano by ear" or "learn the chord method", this book contains the same information as those courses and what's best is explained in a simple manner. Lots of people really would like to play the keyboard or piano, the most popular instrument. They don't know one note from another. They do know they love music and want to learn how to use chords and scales to play popular tunes of Indo-Pak. Many, many music lessons, charts, books, and explanations are available in websites and in bookstores. Which to choose? With books, you have to stop, turn the page, go back to another page, and try to keep the pages from flipping if the book doesn't lie flat or not in spiral binding. Web sites need scrolling or clicking the "back" or "forward" buttons. This e.book will provide you practical information about music-playing, as well as detailed material on the most convenient charts and graphics so you, too, can play your favorites music now. Be happy and don't worry.

You cannot find all information about keyboard chords, scales and fingerings in a single book. Western music books are being sold in parts. You are bound to purchase part two or three. The most important thing you can do is to make a commitment to learn the piano or keyboard. This means putting in the effort over the course of several weeks to learn and practice the theory taught on these pages. This article was initiated along with a set of articles on Western and Indian form of Music. This is an attempt to explain things to a newbie who has just got a keyboard and wants to romance with it. In my opinion, both Western and Indian music forms are complex subjects and any simplification will indeed be a tough task. Frankly, my expertise in both forms is limited and through my constant exposure over the period of years I have learnt few basics of both. It is indeed a great pleasure to share the knowledge that I have acquired from different resources and tried to compile this comprehensive book.

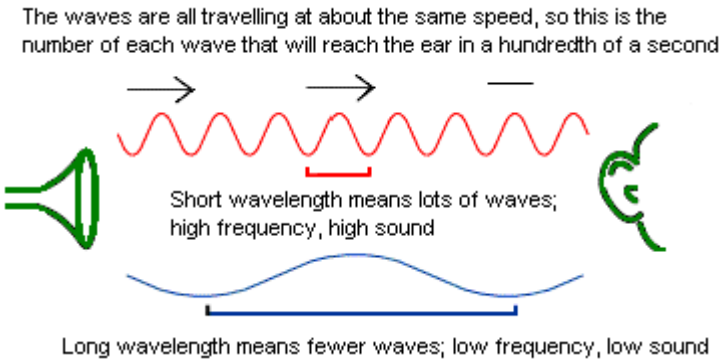
Listening to music is a pleasure that most get from birth. This increases to a great extent when you understand the basics and appreciate. Music can be defined as collection of small pieces of regular sound played at predefined time interval. An ingenious collection of these notes played over a period of time results in a melody. Hence both western and Indian or for that matter any form of regular music has a set of basic notes from which they grow, something like alphabets. There is a new concept evolving called “computer music” where a musician explores beyond the basic notes that are defined in music. In cakewalk and Cubase SX3 it is possible to explore beyond basics.

Let us see more on Notes - “Notes” what are they? Note can be technically explained as a sound frequency. Actually the sound that is produced when you press a key on musical keyboard is called as “NOTE”. It does not matter if you press the white key or the black key. Each key plays a predefined frequency. The note gets its shape by the amount of time you hold down the key and release it. This is called the note length or duration. Hence to make a “tune” or a “melody” or “song” you should play a bunch of these notes at proper duration and length. Before going more into it, let us explore the keyboard.

Sound Waves

Musical notes, like all sounds, are made of sound waves. The sound waves that make musical notes are very evenly spaced waves, and the qualities of these regular waves - for example how big they are or how far apart they are - affects the sound of the note. A note can be high or low, depending on how often (how frequently) one of its waves arrives at your ear. When scientists and engineers talk about how high or low a sound is, they talk about its frequency. Frequency is the number of cycles per second. The higher the frequency of a note, the higher it sounds. They can measure the frequency of notes, and like most measurements, these will be numbers, like "440 vibrations per second."

All sound waves are traveling at about the same speed, which is the speed of sound. So waves with a shorter wavelength arrive at your ear, quicker than longer waves.



Since the sounds are traveling at about the same speed, the one with the shorter wavelength arrives our ear faster because it has a higher frequency, or pitch. In other words, it sounds higher. The word that musicians use for frequency is pitch. The shorter the wavelength, the higher the frequency and the higher the pitch of the sound. In other words, short waves sound high and long waves sound low.

Sound Pitches

The interval between two notes is the distance between the two pitches - in other words, how much higher or lower one note is than the other. This concept is so important that it is almost impossible to talk about scales, chords, without referring to intervals. So if you want to learn western music theory, it would be a good idea to spend some time getting comfortable with the concepts and practicing identifying intervals.

Scientists usually describe the distance between two pitches in terms of the difference between their frequencies. Musicians find it more useful to talk about interval. Intervals can be described using half steps and whole steps. For example, you can say, "B natural is a half step below C natural", or "E flat is a step and a half above C natural". But when we talk about larger intervals in the major/minor system, there is a more convenient and descriptive way to name them.

Naming Intervals

The first step in naming the interval is to find the distance between the notes. Count every space in between the notes. This gives you the number for the intervals. To find the interval, count spaces between two notes as well as all the spaces in between. The interval between B and D is a third. The interval between A and F is a sixth. Seconds, thirds, sixths, and sevenths can be major intervals or minor intervals. The minor interval is always a half step smaller than the major interval.

* Major and Minor Intervals1 half-step = minor second (m2)
* 2 half-steps = major second (M2)
* 3 half-steps = minor third (m3)
* 4 half-steps = major third (M3)
* 8 half-steps = minor sixth (m6)
* 9 half-steps = major sixth (M6)
* 10 half-steps = minor seventh (m7)
* 11 half-steps = major seventh (M7)

Tonal Center

A scale starts with the note that names the key. This note is the tonal center of that key, the note where music in that key feels "at rest". It is also called the tonic, and it's the "do-re-mi". For example, music in the key of A major almost always ends on an A major chord, the chord built on the note A. It often also begins on that chord, returns to that chord often, and features a melody and a bass line that also return to the note A often enough that listeners will know where the tonal center of the music is, even if they don't realize that they know it.

Learning the notes of the Keyboard

Before we can learn how to play scales chords it is vital that we learn the notes on keyboard and how they relate to each other. The best way to describe the notes on the keyboard is by comparing them to the notes of the alphabets. The first seven notes of the keyboard are (A - B - C - D -E - F - G). Each note differs with each other in sound. Below are all seven notes of the keyboard. Notice that the seven notes of keyboard repeat themselves over and over again. That the notes sound the same but the pitch differs. For example if you play C and move to the right until you find the next C, you will notice that if you play them simultaneously, both notes sounds the same but one is higher than the other.

Middle C marks the center of the keyboard. As you will notice the C Major is the easiest and simplest scale of the twelve. In C Major Scale you may play the song "ik pyar kaa nagma hai". It consists all the white keys from any starting C to the next. C. The diagram 1 below represents the C major scale in all three octaves. C major can be written as (C maj, CM).

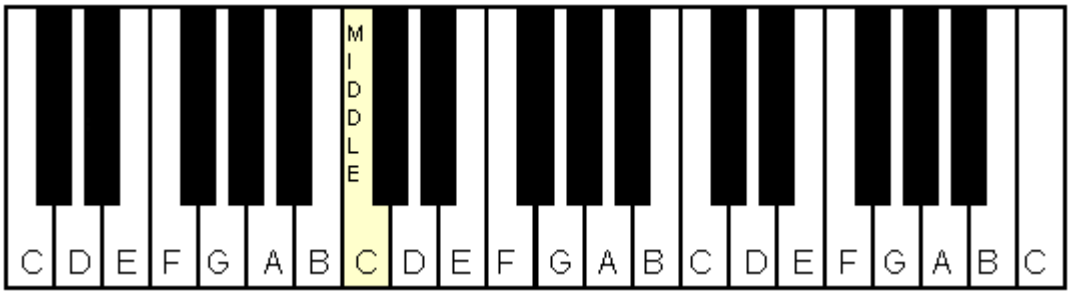


Diagram 1

Left Octave Middle Octave Right Octave

A standard semi professional music keyboard has 48 keys. You will see 4 sets of 12 keys and total 48 keys. One of these 12 set of notes is technically called an octave. Western music is based on logarithmic division. An octave is divided into 12 equal intervals such that the logarithm of the frequency ratio of two neighboring intervals is the same. This interval is called a semi tone. There are 12 mutually exclusive half notes in the system. In Indian music “Sa” note is based on your reference note or the key you selected as starting point. After Sa the first note will be ‘Re’ komal and then ‘Re’ tiver and so on. You can start playing Indian or Pakistani song from any key and the first note will become ‘Sa’ elsewhere. The traditional Indian music is based on a 22 keys per octave. In Western music Middle C octave that is also called the Middle C scale etc starts from the first white key set to 240 Hz. On your keyboard, middle C octave is located somewhere near the middle. Once you figured out where this octave is, you can quickly identify the first key of this octave (set to 240 Hz). And because we know the ratio of the key frequencies now we can pretty much compute the frequency generated by any key. You will also notice that the keyboard has about three to four octaves (between 36 to 48 keys. The upper octave, starting from 480 Hz is the Upper C octave and the lower octave starting at 120 Hz is the Lower C octave etc.

Note: ‘Sa’ does not “map” always onto ‘C’ or ‘C#’. It could start at F and still form a S R G M PD N sargam. In the western music system the ‘C’ note” itself does not change and scales denote the pitch changes. Thus Western music system has an “absolute” (fixed) naming for the keys whereas in Indian the notation is “relative. Whereas in desi style lessons we have assumed Sa of Indian to C# of western, the first black key. A Scale is a set of 7 notes in a proper order and intervals or a scale is set of 7 notes with predefined intervals. The distance between each note is called as interval. It is to be noted that scales and ragas are not same. Apart from having seven different notes in both western and Indian music, there are not many similarities. There is a difference between an Indian scale and western scale. Indian scale is called a thaat. Just going across “C” to “C” in a Western scale can be called as a major scale. Only few Indian scales are similar to western scales. Ragas have many dimensions to it. First, it has an emotional overtone. A raga can have 5 or more notes with intervals. This kind of reduction of notes in a scale is called as modes in Western classical music. Experts believe proper training is required to play Ragas fluently. This comes by good practice and understanding of notes usage. A western trained top-notch musician will be able to play a phrase of 1/64 note at a good speed but will find it difficult to play raga without proper training.

How to find Middle C

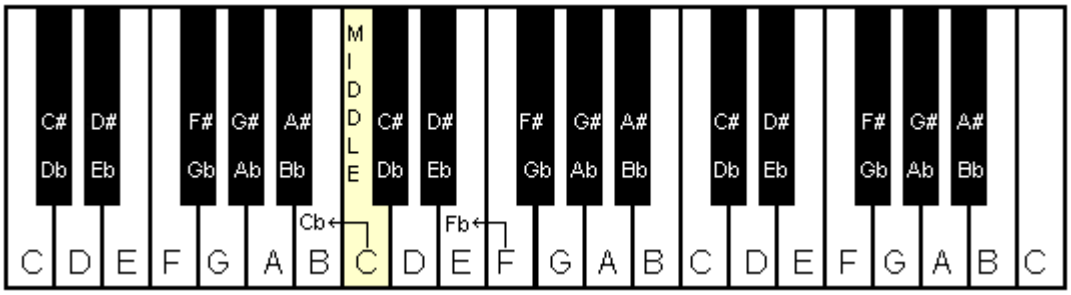
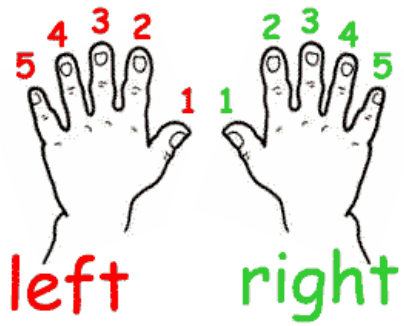


Diagram 2



The first note you learn to play is Middle ‘C’. Middle ‘C’ is the note closest to the middle of your keyboard. Place a ‘C’ sticker on the Middle C note. Play middle C with your right hand thumb. In the above picture of Keyboard we cannot show all 48 or 61 keys of a keyboard and we showed only left octave middle octave and part of right octave of the keyboard.

Finger Numbers

The left and right hand fingers are numbered as shown above in the diagram. The thumb of each hand is counted as the first finger and has the number one. When a flat sign is placed after a note like Bb (B Flat) it means that you play the key immediately to the left side of note B. This note Bb will be black key just to left side and above the note B. So, any black key always have sharp and flat notes. When a sharp sign is placed after any note like C# it means that you play the key immediately just to its right. Note that C# is always a black key just after the white key “C” and B Flat key is black key just before white key “B”.

From right hand in middle octave and from note of middle ‘C” we play melody with our right hand and from left of Middle ‘C’ and in left octave of keyboard we play chords with our left hand.

Sharp Notes:

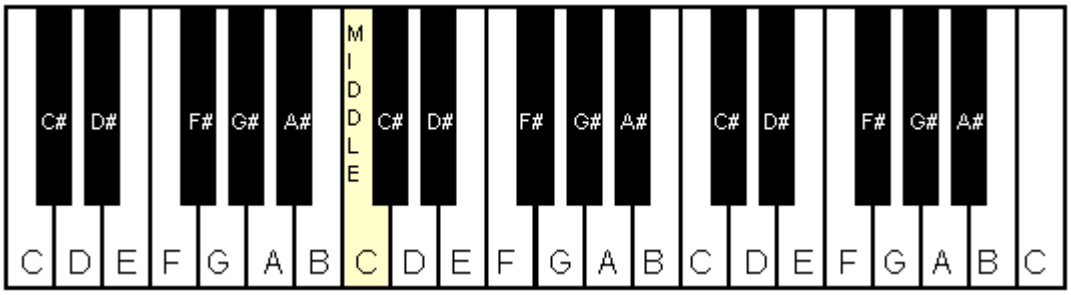


Diagram 3

C# (C Sharp) means the note just after “C” note. D# is the note just after D and E# is the note just after “E” note and so on. Here C, D, & E notes are white keys. See diagram 3 shown above for sharp notes only and diagram 4 shown below for flat notes only.

Flat Notes:

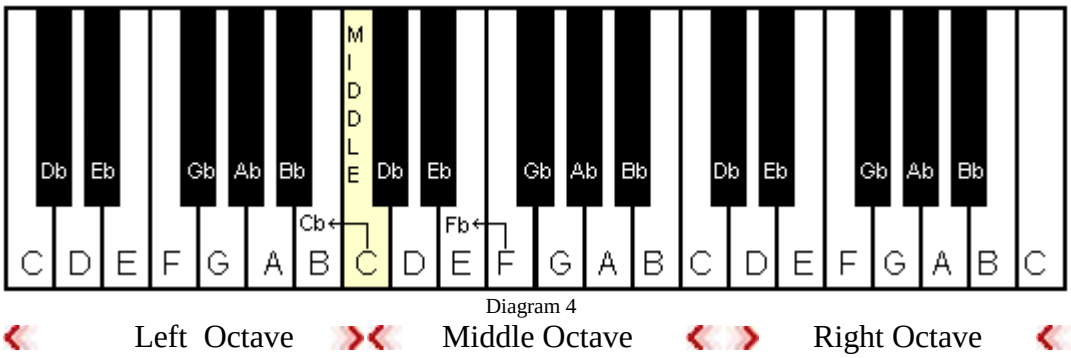


Diagram 4

Db (D flat) means the note just before note D that is here a black note. Eb (E flat) is the note just before note E and so one. See Diagram 4 above. There are also two notes Cb (C flat) and Fb (flat), which are notes just before C and F, which are white keys only. Note Cb is just attached to the left side of note C and Note Fb is just attached to the left side of note F.

Sharp & Flat Notes Showing Together

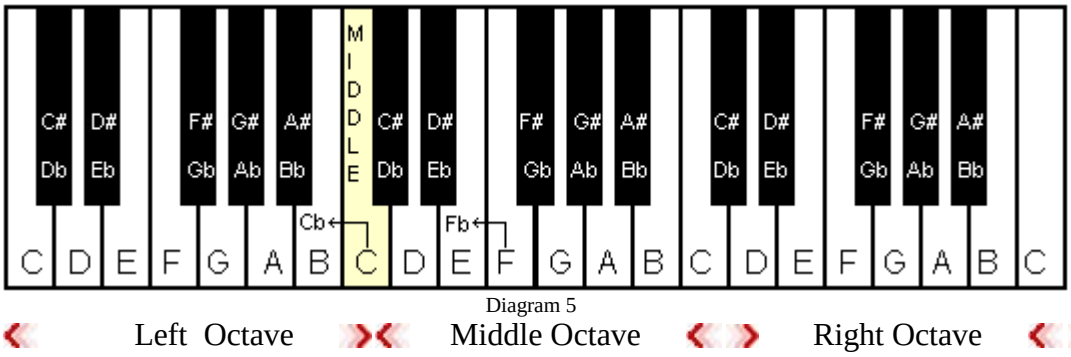


Diagram 5

Notes of C# and Db are on the same key or we can say one note at the same time can be sharp or flat. If we want to locate C# note then it is the note just after note ‘C’ and when we want to locate Db (D flat) then it is the note just before note ‘D’. In other words we can name flat or sharp note at the same time to a single note. In the above given diagram 4 we have shown both sharp and flat keys together. Any black key may be sharp or flat.

The best way to describe the notes on the keyboard is by comparing them to the notes of the alphabets. The first seven notes of the keyboard are (A - B - C - D -E - F - G). Each note differs with each other in sound. We start from the note “C” as C, D, E, F, G, A, B, for playing keyboards in western style.

Introducing the Major Scale

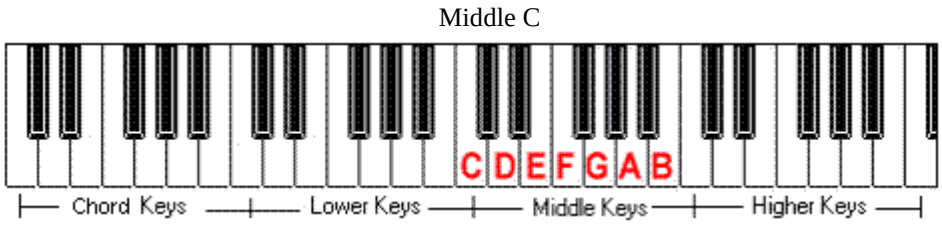


Diagram 6

For centuries, most Western music has been based on major and minor scales. That is one of the things that make it instantly recognizable as Western music. Most of the music of Eastern Asia is based upon thaat and ragas. A scale is a list of all the notes that begins with a specific key. Major scales all follow the same interval pattern. The simple, sing-along, nursery rhymes and folk songs we learn as children, the cheerful, toe-tapping pop and rock we dance to or Qomi Tarana, Pak Ser Zameen: Most music in a major key has a bright sound that people often describe as cheerful, inspiring, exciting, or just plain fun. In C Major Scale you may play the song "ik pyar kaa nagma hai". It consists all the white keys from any starting C to the next. C. Music in a particular key tends to use only some of the many possible notes available; these notes are listed in the scale associated with that key. The notes that a major key uses tend to build "bright"-sounding major chords. They also give a strong feeling of having a tonal center, a note or chord that feels like "home" in that key. The "bright"-sounding major chords and the strong feeling of tonality are what give major keys their pleasant moods. In this lesson we will learn all about the major scale. Although we will use a keyboard, the lesson should be of use to anyone who wants to learn about one of the most important and useful scales in music. **In a keyboard you will see the familiar repeating pattern of notes. Starting from one C and moving upwards to the next produces the notes: C D E F G A B C**

Learn all the note names on a keyboard. The white key to the left of two black keys is always a C, now moving to the next white keys on the right we have D - E - F - G - A - B then back to C again. These note names just keep repeating. The name of the black keys (and some white keys as well) varies depending on whether it's a sharp or a flat. For example, the black key next to C may either be a C# or a Db. If you've played these C D E F G A B C notes on your keyboard - you've just played a Major Scale. This is the scale known as C Major. C Major is the most common scale in all Western music and there are eight notes in C Major scale. To simplify, you can memorize this formula to form a major scale:

Major Scale = whole step - whole step - half step - whole step - whole step - whole step - half step or **w - w - h - w - w - w – h** Or we can write

```
   whole  whole  half  whole  whole  whole  half
   step   step   step  step   step   step   step
 1 to  2  to   3 to  4  to  5  to  6  to  7 to  8
```

Now, assign numbers to each note of a major scale, always assign number one to the root note. For example, in the C major scale the root note is C with number 1 and other numbers will be assigned as follows:

C = 1
D = 2
E = 3
F = 4
G = 5
A = 6
B = 7
C = 8

So, based upon this sequence a C major scale would be comprised of the following tones: C, D, E, F, G, A, B, C (in a single octave).

Understanding Tones and Semitones.

To understand how to find other major scales we need to look more closely at the construction of our C Major Scale. Have a look at the keyboard again. By adding in the black notes, we can see that there are actually 12 notes between one C and the next. The distance from one of these 12 to its neighbor is known as a semitone. If you have a keyboard, try playing up the keyboard from one C to the next, playing all 12 notes.

Notice how some notes of the C major scale have another note in between them (eg. from C to D there is a black note in between), whereas some don't (e.g. from E to F). The gap from C to D consists of two semitones, and is known as a tone. This pattern of tones and semitones is how the scale gets its particular colour. The major scale is formed out of the following mixture of tones and semitones or we can say a major scale consists of 7 different notes. The intervals from note to note of the major scale in any key are:

tone - tone - semitone - **tone** - tone - tone - semitone

Finding other major scales

To find any other major scale, you simply repeat the pattern of tones and semitones, starting from the note in question.

For example, let's try D major Scale which is: D E F# A B C#

1	**First note**	**D**
2	**Tone higher:**	**E**
3	**Tone higher:**	**F#**
4	**Semitone higher:**	**G**
5	**Tone higher:**	**A**
6	**Tone higher:**	**B**
7	**Tone higher:**	**C#**
8	**Semitone higher:**	**D**

(Just in case you're not clear, F# indicates the black note immediately above the F)

Finding other major scales.

Many students of keyboards dread scales. But without the knowledge of scales, you will never be able to create your original melodies. Scales teach you correct fingering patterns.

Practice each hand separately, before attempting to play both hands! The fingering for the RH is: ascending 1 2 3 1 2 3 4 5 and descending 5 4 3 2 1 3 2 1. As you ascend, tuck your thumb under your third finger and complete the scale using finger numbers 1 2 3 4 5. When you descend, cross your third finger over your thumb and complete the scale using finger numbers 3 2 1. LH fingering: ascending 5 4 3 2 1 3 2 1 and descending 1 2 3 1 2 3 4 5. The same instructions apply regarding tucking the thumb under the second finger when descending and crossing the third finger over the thumb when ascending.

Throughout your study of the keyboard, especially when you are learning new music, or an exercise, it is important that you practice each hand separately at first. Once your finger muscles have memorized the movement (s) you may then practice with both hands. But remember to practice slowly at first. How can you run, if you can't walk?

Getting Use to Keyboard Finger Movements:

Place your right hand on a tabletop or your thigh. Slowly, tap each finger, starting with your thumb and proceed with fingers 2-5. (I.e. 1-2-3-4-5, 1-2-3-4-5 etc.)

Repeat this at least ten times. Raise your fingers very high.

Now practice starting with your 5th finger and proceed with fingers 4-1. (i.e. 5-4-3-2-1, 5-4-3-2-1 etc.) Have you noticed that when you're tapping fingers 1-5, you are moving up; and on the other hand when you are tapping fingers 5-1, you are moving down. These 5-finger movements are needed to play the keyboard well. Now here's where the fun begins! Repeat the instructions above using your left hand. That's right. If you are "right-handed", your left hand is naturally weaker than your right. So, remember, a keyboardist is only as good as his weaker hand. Therefore, you must spend more practice-time using the weaker hand/fingers.

Twelve Major Scales With Flat Notes

1. C major scale
   C - D - E - F - G - A - B - C

2. Db major scales
   Db - Eb - F - Gb - Ab - Bb - C - Db

3 D major scale
   D - E - Gb - G - A - B - Db - D

4. Eb major scale
   Eb - F - G - Ab - Bb - C - D - Eb

5. E major scale
   E - Gb - Ab - A - B - Db - Eb - E

6. F major scale
   F - G - A - Bb - C - D - E - F

7. Gb major scale
   Gb - Ab - Bb - B - Db - Eb - F - Gb

8. G major scale
   G - A - B - C - D - E - Gb – G

9. Ab major scale
   Ab - Bb - C - Db - Eb - F - G - Ab

10. A major scale
    A - B - Db - D - E - Gb - Ab - A

11. Bb major scale
    Bb - C - D - Eb - F - G - A - Bb

12. B major scale
    B - Db - Eb - E - Gb - Ab - Bb

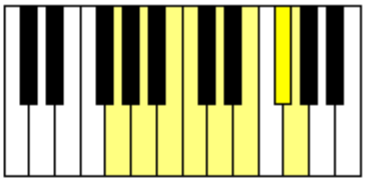
Here Ab is called A flat major
Gb is called G flat major
Ab is called A flat major
Db is called D flat major
Eb is called E flat major
Bb is called B flat major

Twelve Major Scale Diagrams With Flat Notes

C Major

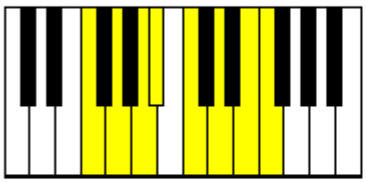
C D E F G A B C

G Major



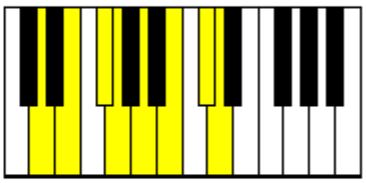
G A B C D E Gb G

F Major



F G A Bb C D E F

D Major

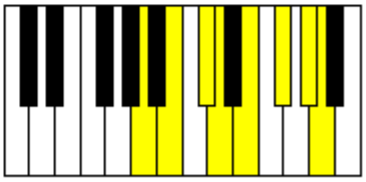


D E Gb G A B Db D

Bb Major

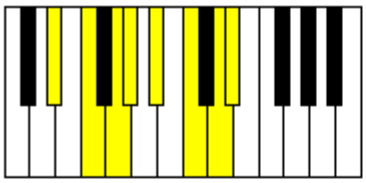
Bb C D Eb F G A Bb

A Major



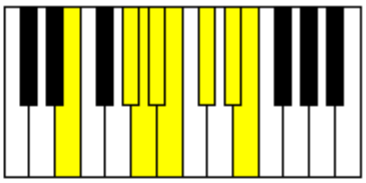
A B Db D E Gb Ab A

Eb Major



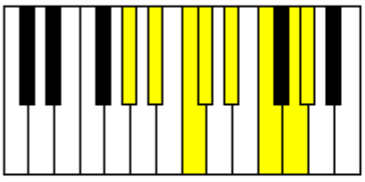
Eb F G Ab Bb C D Eb

E Major



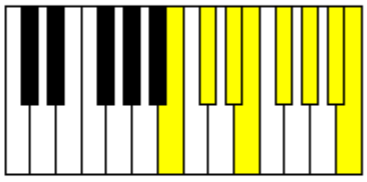
E Gb Ab A B Db Eb E

Ab Major



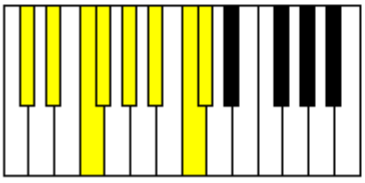
Ab Bb C Db Eb F G Ab

B Major



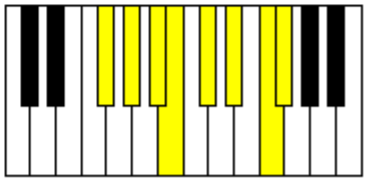
B Db Eb E Gb Ab Bb B

Db Major



Db Eb F Gb Ab Bb C Db

Gb Major



Gb Ab Bb B Db Eb F Gb

Twelve Major Scales With Sharp Notes

1. C major scale
   C - D - E - F - G - A - B – C

2. $C^{\#}$ major scales
   C# - D# - F - F# - G# - A# - C - C#

3 D major scale
   D - E - F# - G - A - B - C# - D

4. D# major scale
   D# - F - G - G# - A# - C - D - D#

5. E major scale
   E - F# - G# - A - B - C# - D# - E

6. F major scale
   F - G - A - A# - C - D - E - F

7. $F^{\#}$ major scales
   F# - G# - A# - B - C# - D# - F - F#

8. G major scale
   G - A - B - C - D - E - F# - G

9. G# major scale
   G# - A# - C - C# - D# - F - G - G#

10. A major scale
    A - B - C# - D - E - F# - G# - A

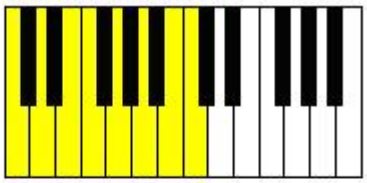
11. A# major scale
    A# - C - D - D# - F - G - A - A#

12. B major scale
    B - C# - D# - E - F# - G# - A# - B

Here F# is called F sharp major
C# is called C sharp major
D# is called D sharp major
G# is called G sharp major
A# is called A sharp major

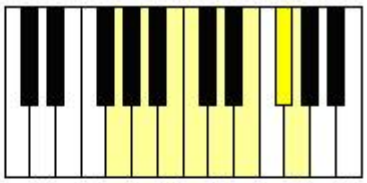
Twelve Major Scale Diagrams With Sharp Notes

C Major



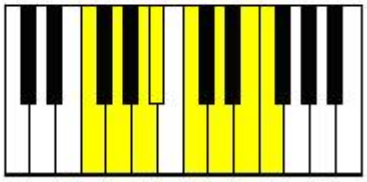
C D E F G A B C

G Major



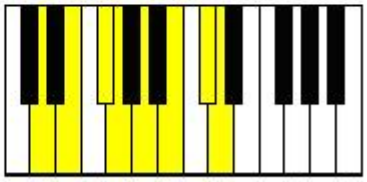
G A B C D E F# G

F Major



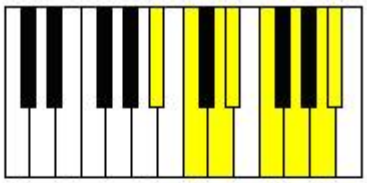
F G A A# C D E F

D Major



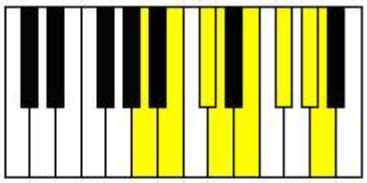
D E F# G A B C# D

A# Major



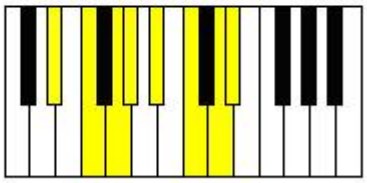
A# C D D# F G A A#

A Major



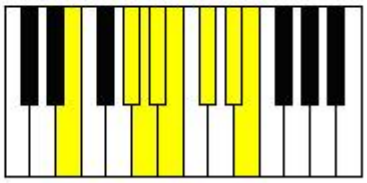
A B C# D E F# G# A

D# Major



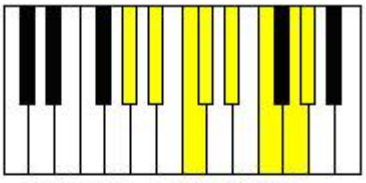
D# F G G# A# C D Eb

E Major



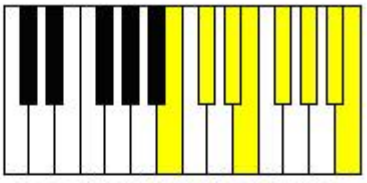
E F# G# A B C# D# E

G# Major



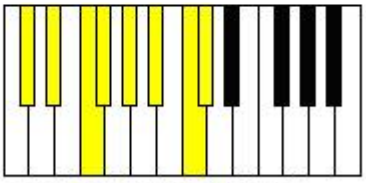
G# A# C C# D# F G

B Major



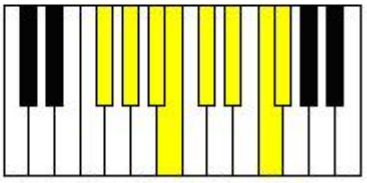
B C# D# E F# G# A# B

C# Major



C# D# F F# G# A# C

F# Major



F# G# A# B C# D# F

How Minor Scales Are Formed

The sound of the minor scale generally makes people think of "Indian music" - although in truth, the scale isn't used much in that genre. A natural minor scale consists of 7 different notes. These intervals from note to note are:

tone - semitone - tone - tone - semitone - tone – tone

1 2 3 4 5 6 7

If we learn the formula of building all major and minor scales then we can make chords ourselves. Learn scales that are fundamentals of music and play songs with them. A natural minor piano scale is also known as a relative or related minor scale. To find the relative minor scale of any major scale, locate the 6th tone (note) in a major scale and you will have found it's related minor. For example, C major scale is composed of C, D, E, F, G, **A**, B, C (octave). The 6th note of the C major scale is A. Therefore A minor is the relative or related minor of a C major scale. This means that both A minor and C major are comprised of the same tones or notes. If you start at A on any on the keyboard and play all the white notes to next octave A, then you can count the series of whole and half steps which make up a natural minor scale. The sequence is whole step, half step, whole step, whole step, half step, whole step, and whole step.

To simplify, you can memorize this formula to form a minor scale = whole step - half step - whole step - whole step - half step - whole step - whole step or **w - h - w - w - h - w - w.**

Practice these keyboard scales with both hands until you can move smoothly or not necessarily quickly from beginning to end and back again in all 12 keys. When you practice your scales, you should use the fingering technique outlined in these lessons. This technique works with major and minor keyboard scales and will help with your finger movements and control. So get to it and practice these natural and minor scales. While the Major scale is considered the foundation of western music theory, the next most important is probably the Minor scale, also known as the Pure Minor or Natural Minor scale. The terms "major" and "minor" are essential concepts in music, and as with chords, they arise from the third degree of the scale. All major scales and chords include a major third degree (four semitones), giving them a strong, assertive feel.

All minor scales and chords include a minor third degree (three semitones) instead, giving them a gentle, melancholy or sad feel. When the Major scale was introduced earlier, you may have wondered why the key of C has the special privilege, compared to the other keys, of containing only natural notes. Why not for example, the key of A, which is our first alphabetical letter? Also, why do single semitone intervals occur only between B/C and E/F, while there are two semitones between all the other natural notes? It seems that centuries ago, when letters were first given to notes, the Natural Minor scale was considered the most important. Note letters were therefore allocated to suit the intervals of the Natural Minor scale. As you can see above, this means that the A Natural Minor scale contains all natural notes, the same as the C Major scale. The Natural Minor scales with other root notes all have at least one sharp or flat note. This makes a lot more sense. It also offers insight why it has the name of "Natural" minor, compared to the other minor scales, which have different names, and different patterns of intervals.

Musical Emotion

The psychological effects of the major and minor scales, and their respective tonalities, can be understood as the emotional corollaries of these underlying ideas. The major scales revolve around the ideas and the concomitant emotions of order, purity, devotion, submission and worship. The minor scales revolve around the ideas and the related emotions of sacrifice, humanity, complexity and partnership. Minor scale songs show sorrow, grief and sadness.

Twelve Minor Scales With Flat Notes

1. **C minor scale**
   C - D - Eb - F - G - Ab - Bb - C

2. **Db minor scale**
   Db - Eb - E - Gb - Ab - A - B

3. **D minor scale**
   D - E - F - G - A - Bb - C – D

4. **Eb minor scale**
   Eb - F - Gb - Ab - Bb - B - Db - Eb

5. **E minor scale**
   E - Gb - G - A - B - C - D - E

6. **F minor scale**
   F - G - Ab - Bb - C - Db - Eb - F

7. **Gb minor scale**
   Gb - Ab - A - B - Db - D - E - Gb

8. **G minor scale**
   G - A - Bb - C - D - Eb - F - G

9. **Ab minor scale**
   Ab - Bb - B - Db - Eb - E - Gb - Ab

10. **A minor scale**
    A - B - C - D - E - F - G - A

11. **Bb minor scale**
    Bb - C - Db - Eb - F - Gb - Ab – Bb

12. **B minor scale**
    B - Db - D - E - Gb - G - A - B

Twelve Minor Scale Diagrams With Flat Notes

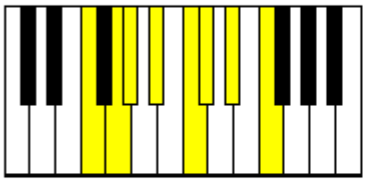
C Minor

C D Eb F G Ab Bb C

G Minor

G A Bb C D Eb F G

F Minor

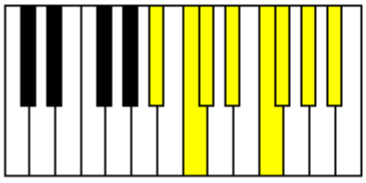


F G Ab Bb C Db Eb F

D Minor

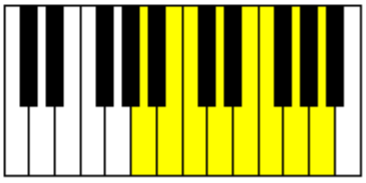
D E F G A Bb C D

Bb Minor



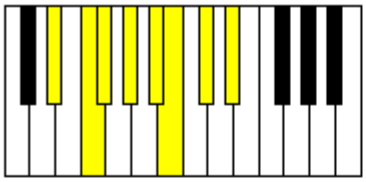
Bb C Db Eb F Gb Ab Bb

A Minor



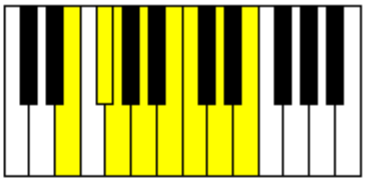
A B C D E F G A

Eb Minor



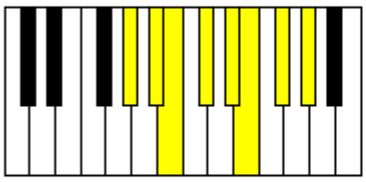
Eb F Gb Ab Bb B Db Eb

E Minor



E Gb G A B C D E

Ab Minor

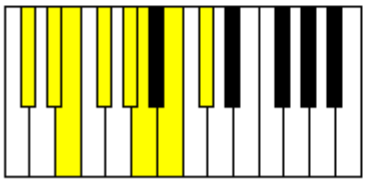


Ab Bb B Db Eb E Gb Ab

B Minor

B Db D E Gb G A B

Db Minor



Db Eb E Gb Ab A B Db

Gb Minor

Gb Ab A B Db D E Gb

Twelve Minor Scales With Flat Notes

1. **C minor scale**
   C - D - Eb - F - G - Ab - Bb - C

2. **Db minor scale**
   Db - Eb - E - Gb - Ab - A - B

3. **D minor scale**
   D - E - F - G - A - Bb - C – D

4. **Eb minor scale**
   Eb - F - Gb - Ab - Bb - B - Db - Eb

5. **E minor scale**
   E - Gb - G - A - B - C - D - E

6. **F minor scale**
   F - G - Ab - Bb - C - Db - Eb - F

7. **Gb minor scale**
   Gb - Ab - A - B - Db - D - E - Gb

8. **G minor scale**
   G - A - Bb - C - D - Eb - F - G

9. **Ab minor scale**
   Ab - Bb - B - Db - Eb - E - Gb - Ab

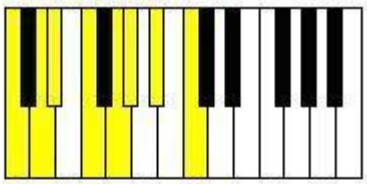
10. **A minor scale**
    A - B - C - D - E - F - G - A

11. **Bb minor scale**
    Bb - C - Db - Eb - F - Gb - Ab – Bb

6. **B minor scale**
   B - Db - D - E - Gb - G - A - B

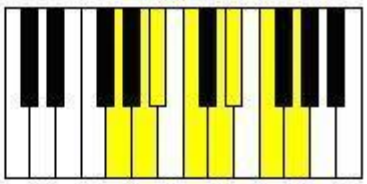
Twelve Minor Scales Diagrams With Sharp Notes

C Minor



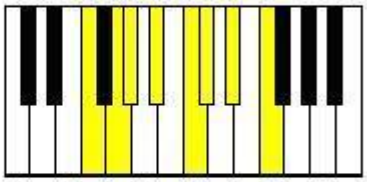
C D D# F G G# A# C

G Minor



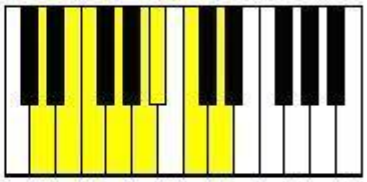
G A A# C D D# F G

F Minor



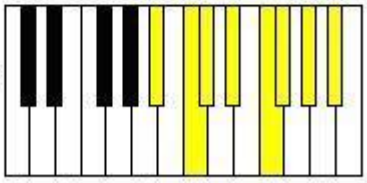
F G G# A# C C# D# F

D Minor



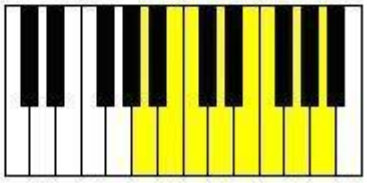
D E F G A A# C D

A# Minor



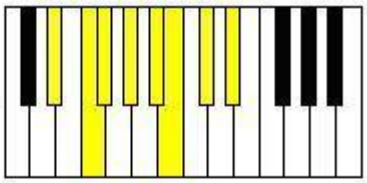
A# C C# D# F F# G# A#

A Minor



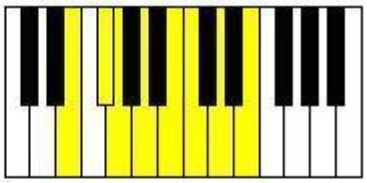
A B C D E F G A

D# Minor



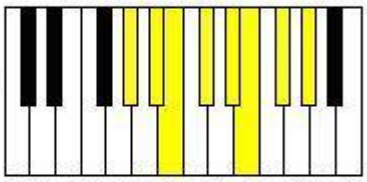
D# F F# G# A# B C# D#

E Minor



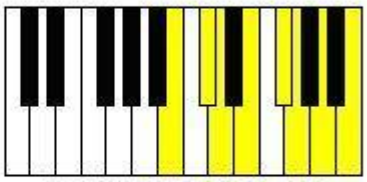
E F# G A B C D E

G# Minor



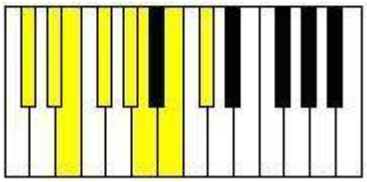
G# A# B C# D# E F# G#

B Minor



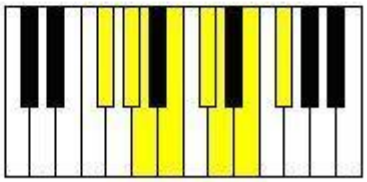
B C# D E F# G A B

C# Minor



C# D# E F# G# A B C#

F# Minor



F# G# A B C# D E F#

Fingering Scales

I. General Fingering Rules

1. The fingering always alternates 123 1234 (or 321 4321) so that the same fingering pattern repeats every octave.
2. The thumb always stays on the white keys and never on black keys.
3. The fourth finger always plays a black key (when there is a black key to be played in the scale).
4. The fifth finger is only used in practice of scales in all 3 octaves together.
5. When working out scale passages in the literature, consider alternatives that put the fingering patterns in alignment between the hands (thumbs happening together somewhere in the scale).

II. The Fingerings

1. These are just the fingering patterns: Feel free to use finger 5 when appropriate (first note, last note, turning around).
2. Feel free to revert to traditional fingerings, especially when performing the melodic minor scale ascending and descending.

3. In western scale “C” major contains white keys only, so we also use fifth finger in practice of scales.

Notations of Bollywood songs

SONG 1 : AAP JAISA KOI MERI
MOVIE : QURBANI
SINGER: NAZIA HASSAN
CHORD: C MAJOR

MUSIC:

G E+ G+ E+ G+ E+ G+ E+ C+ D+
G E+ A+ G+ A+ G+ E+ D+ C+ D+

MUKHDA:

AAP JAISA KOI MERI ZINDAGI MEIN AAYE
E G G A A A E E G G A A

TO BAAT BAN JAAYE
A A C DD

HAAN BAAT BAN JAYEE
EDE E C AC

ANTRA:

PHOOL KO BAHAR
A A GA

BAHAR KO CHAMAN
EA A GS

DIL KO DIL
C+ A C+

BADAN KO BADAN
C+ E+ D+ C+ D+

HER KISI KO CHAHIYE
E+ E+ E+ E+ E+ E+ E+G+

TAN KA MILAN
G G G A

KASH MUSH PE AISA
A C+ A CC

DIL AAP KA BHI AAYE
C+ E+ D+ C+ D+ E+

TO BAAT BAN JAAYE
A A C DD

HAAN BAAT BAN JAYEE
EDE E C AC

ANTARA REPEAT

SONG 2: HAMEN TUMSE PYAAR KITNA
MOVIE: KUDRAT
SINGER: KISHORE KUMAR
MUSIC: RD BURMAN

MUKHDA:

HAMEN TUMSE PYAAR KITNA
C C# D# D# F F F F F

YEH HUM NAHIN JAANTE
G A# G F D# D D#

MAGAR JEE NAHIN SAKTE
G F D# D C C# D# C# C A#

TUMHARE BINA
A#D#A# C#C

ANTRA:

SUNA GUM JUDAAI KA UTAATHE HAIN LOG
CA# G# A# C A# G# A# C C F G# F D# F

JAANE ZINDAGI KAISE BITHAATHE HAIN LOG
CA# G# A# C A# G# G#G G# F G# F D# F

SUNA GUM JUDAAI KA UTAATHE HAIN LOG
CA# G# A# C A# G# A# C C F G# F D# F

JAANE ZINDAGI KAISE BITHAATHE HAIN LOG
CA# G# A# C A# G# G#G G# F G# F D# F

DIN BHI YAHAAN TO LAGE BARAS KE SAMAAN
F G G# A# A# A# CA# D#G# D# C# C

HAMEN INTAZAAR KITNA
C C# D# D# F F F F F

YEH HUM NAHIN JAANTE
G A# G F D# D D#

MAGAR JEE NAHIN SAKTE
G F D# D C C# D# C# C A#

TUMHARE BINA
A#D#A# C#C

SONG 3: GERUA
MOVIE: DILWALE
SINGER: ARIJIT SINGH, ANTARA MITRA
LYRICS: AMITABH BHATTACHARYA
MUSIC: PRITAM
CHORD:B MINOR

STARTING MUSIC

BC#+BD+ D+C#+BG
GAGC#+ C#+BAF#
F#GF#B BAGE
EF#GF# EDEDC#

MUKHDA:

DHOOP SE NIKAL KE
D C# BC# F#

CHA OON SE PHI SAL KE
A G G F# GA D

HUM MILE JAHAAN PAR
D ED C# C# D

LAMHA THAM GAYA
BE D C# B C#

AASMAAN PIGHAL KE
D C# BC# F#

SHEESHE MEIN DHAL KE
A G F# GA D

JAM GAYA TO TERA
D ED C# C# D

CHEHRA BAN GAYA
BE D C# B C#
DUNIYA BHULA KE
C# C E G F#

TUMSE MILA HOON
C# C E G F#

NIKLI HAI DIL SE YE DUAA
C#C#D E G F# D EE

RANG DE TU MOHE GERUA
D F# E G F# C# D D

RANJHE KI DIL SE HAI DUAA
D F# E G F# C# EE

RANG DE TU MOHE GERUA
D F# E G F# C# D D

HAAN NIKLI HAI DIL SE YE DUAA
B BBB B A GF# G AA

RANG DE TU MOHE GERUA
D F# E G F# C# D D

ANTARA

HO TUMSE SHURU.. TUMPE FANAA
F# F#F# EF# BD F#AGF#G

HAI SUFIYANAAA YEH DASTAAN
E E E DEC#BA A AGF#

MAIN KAARWAAN MANZIL HO TUM
F#F# EF# CC#B BD F# AGF#G

JAATA JAHAAN KO HAR RAASTA
E E E DEC# BA A AGF#

TUMSE JUDA JO
D C# BC# F#

DIL ZARA SAMBHAL KE
A G G F# GA D

DARD KA WO SAARA
D E D C# C# D

KOHRA CHHAN GAYA
BE D C# B C#

DUNIYA BHULA KE
C# C E G F#

TUMSE MILA HOON
C# C E G F#

NIKLI HAI DIL SE YE DUAA
C#C#D E G F# D EE

RANG DE TU MOHE GERUA
D F# E G F# C# D D

RANJHE KI DIL SE HAI DUAA
D F# E G F# C# EE

RANG DE TU MOHE GERUA

D F# E G F# C# D D

HAAN NIKLI HAI DIL SE YE DUAA
B BBB B A GF# G AA

RANG DE TU MOHE GERUA
D F# E G F# C# D D

SONG 4: BULLEYA
SINGERS: AMIT MISHRA, SHILPA RAO
MUSIC: PRITAM
LYRICS: AMITABH BHATTACHARYA
Chord D Minor

MERI, ROOH KA, PARINDA, PHADPHADAAYE
AF+, E+F+E+, F+E+F+, E+D+C+D+ C+A#+A

LEKIN, SUKOON KA, JAZEERA MIL NA PAAYE
AA,F+E+F+E+, F+E+F+, E+D+C+D+ C+A#+A

VE KI KARAN, VE KI KARAN
AA AA#D+, A#C+A#A

IK BAAR KO TAJALLI TOH DIKHA DE
AF+, E+F+E+, F+E+F+, E+D+C+D+ C+A#+A

JHOOTHI SAHI MAGAR TASALLI TOH DILA DE
AA,F+E+F+E+, F+E+F+, E+D+C+D+ C+A#+A

VE KI KARAN VE KI KARAN
AA AA#D+, A#C+A#A

RANJHAN DE, YAAR, BULLEYA
D+D+D+, D+,E+F+E+

SUN LE, PUKAAR, BULLEYA
D+D+, D+D+, E+F+F+

TU HI, TOH YAAR, BULLEYA
G+G+,F+ E+E+, D+D+C+

MURSHID MERA, MURSHID MERA
C+E+D+D+,A+A+A#+A+A+

TERA MUKAAM KAMLE
D+D+, D+D+,E+F+E+

SARHAD KE PAAR BULLEYA
D+D+, D+ D+, E+F+F+

PARVARDIGAR BULLEYA
G+G+,F+ E+E+, D+D+C+

HAFIZ TERA MURSHID MERA
C+E+D+D+,A+A+A#+A+A+

RANJHAN DE, YAAR, BULLEYA
D+D+A+, G+F+, E+E+F+

SUN LE, PUKAAR, BULLEYA
D+D+D+, A+G+F+, E+E+F+

TU HI, TOH YAAR, BULLEYA
G+G+,F+ E+E+, D+D+C+

MURSHID MERA, MURSHID MERA
C+E+D+D+,A+A+A#+A+G+

TERA MUKAAM KAMLE
D+D+, D+D+,E+F+E+

SARHAD KE PAAR BULLEYA
D+D+, D+ D+, E+F+F+

PARVARDIGAR BULLEYA
G+G+,F+ E+E+, D+D+C+

HAFIZ TERA MURSHID MERA
C+E+D+D+,A+A+A#+A+

MAIN TAAN GUL SE, LIPTI, TITLI, KI TARAH, MUHAJIR HOON
AC+D+D+,D+D+, D+D+E+G+, E+D+C+, C+C+D+E+

EK PAL KO THEHRUN, PAL MEIN UDD JAUN
C+D+AA# A#A#, A#D+C+ A#C+C+A

VE MAIN TA HOON PAGDANDI LABHDI AE JO RAAH JANNAT DI
AC+D+D+,D+D+, D+D+E+G+, E+D+C+, C+C+D+E+

TU MUDE JAHAAN MAIN SAATH MUD JAUN
C+D+AA# A#A#, A#D+C+ A#C+C+A

TERE KAARWA MEIN SHAAMIL HONA CHAHUN
AF+, E+F+E+, F+E+F+, E+D+C+D+ C+A#

KAMIYAN TARASH KE MAIN KAABIL HONA CHAHUN
AAF+, E+F+E+, F+E+F+, E+D+C+D+ C+A#

VE KI KARAN, VE KI KARAN
AA AA#D+, A#C+A#A

RANJHAN DE, YAAR, BULLEYA
D+D+D+, D+,E+F+E+

SUN LE, PUKAAR, BULLEYA
D+D+, D+D+, E+F+F+

TU HI, TOH YAAR, BULLEYA
G+G+,F+ E+E+, D+D+C+
MURSHID MERA, MURSHID MERA
C+E+D+D+,A+A+A#+A+A+

TERA MUKAAM KAMLE
D+D+, D+D+,E+F+E+

SARHAD KE PAAR BULLEYA
D+D+, D+ D+, E+F+F+

PARVARDIGAR BULLEYA
G+G+,F+ E+E+, D+D+C+

HAFIZ TERA MURSHID MERA
C+E+D+D+,A+A+A#+A+A+

RANJHANA VE.. RANJHANA VE..
AA#GA#A, AA#GA#A,

JIS DIN SE AASHNA SE
DEFA AA A

DO AJNABI HUWE HAI
C+ A#AG FE

TANHAYION KE LAMHEIN

CDEG G GG

SAB MULTAVI HUWE HAI
C+ A#AG FD

KYUN AAJ MAIN MOHABBAT
A#-CDF FF F

PHIR EK BAAR KARNA CHAHUN
AAGFE DEFE

HAAN AA..
YEH DIL TOH DHOONDTA HAI
DEFA AA A

INKAAR KE BAHANE
C+ A#AG FEE

LEKIN YE JISM KOI
CDEG G GG

PABANDIYAN NA MAANE
C+ A#AG FED

MILKE TUJHE BAGHAWAT
A#-CDF FF F

KHUD SE HI YAAR KARNA CHAAHUN
AA A GAG FE GF

MUJHME AGAN HAI BAAKI AAZMA LE
AF+, E+F+E+, F+E+F+, E+D+C+D+ C+A#

LE KAR RAHI HUN KHUD KO MAIN TERE HAWALE
AF+, E+F+E+, F+E+F+, E+D+C+D+ C+A#

VE KI KARAN, VE KI KARAN
AA AA#D+, A#C+A#A

RANJHAN DE, YAAR, BULLEYA
D+D+D+, D+,E+F+E+

SUN LE, PUKAAR, BULLEYA

D+D+, D+D+, E+F+F+

TU HI, TOH YAAR, BULLEYA
G+G+,F+ E+E+, D+D+C+

MURSHID MERA, MURSHID MERA
C+E+D+D+,A+A+A#+A+A+

TERA MUKAAM KAMLE
D+D+, D+D+,E+F+E+

SARHAD KE PAAR BULLEYA
D+D+, D+ D+, E+F+F+

PARVARDIGAR BULLEYA
G+G+,F+ E+E+, D+D+C+

HAFIZ TERA MURSHID MERA
C+E+D+D+,A+A+A#+A+A+

TERA MUKAAM KAMLE
D+D+, D+D+,E+F+E+

SARHAD KE PAAR BULLEYA
D+D+, D+ D+, E+F+F+

PARVARDIGAR BULLEYA
G+G+,F+ E+E+, D+D+C+

HAFIZ TERA MURSHID MERA
C+E+D+D+,A+A+A#+A

MURSHID MERA.. MURSHID MERA..
MURSHAD MERA.

SONG 5: JAG GHOOMEYA THAARE JAISA NA KOI
MOVIE: SULTAN
SINGER: RAHAT FATEH ALI KHAN
MUSIC: VISHAL-SHEKHAR
LYRICS: IRSHAD KAMIL
CHORD" F SHARP MAJOR

MUKHDA:

NA WO AKHIYAN RUHANI KAHIN
B B BC#C# B G#F# BG#

NA WO CHEHRA NOORANI KAHIN
B B BC#C# B G#F# BG#

KAHIN DIL WALI BAATEIN BHI NA
B B BC# C#B G#F# B G#

NA WO SAJRI JAWANI KAHIN
B B BC#C# B G#F# BG#

JAG GHOOME YA
G#G# G# F# F#G#C#

THAARE JAISA NA KOI
C#B G#F#F# F#E EF#G#G#G#

JAG GHOOME YA
G#G# G# F# F#G#C#

THAARE JAISA NA KOI
C#B G#F#F# F#E EF#EF#F#

HIGH PITCH

JAG GHOOME YA
F#F# F#F# EF#F#G#F#

THAARE JAISA NA KOI
EC# C#BB B G#BC#EC#BG#F#E

JAG GHOOME YA
G#G# G# F# F#G#C#

THAARE JAISA NA KOI
C#B G#F#F# F#E EF#EF#F#

ANTRA:

BAARISHON KE MAUSAM MEIN
C# E F# A# A# BA# G#

BHEEGI HARIYALI TU
F# E G#F#F#F# F#

SARDIYON MEIN GAALON PE JO
C# E F# A# A# BA# F# G#

AATI HAI WO LALI TU
F# E G#F#F#F# F#

RAATON KA SUKOON
B B B G#C# C# C# C#...

RAATON KA SUKOON BHI HAI
B B B G#C#BG# F# E

SUBAH KI AZAAN HAI
E E G# F#F# F#

CHAAHATON KI CHAADARON MEIN
B B B G# C#BG# F# E

MAINE HAI SAMBHALI TU
E E G# F#F# F#

REPEAT SAME.

SONG 6: JEENA JEENA
MOVIE: BADLAPUR
SINGER: ATIF ASLAM
MUSIC: SACHIN-JIGAR
LYRICS: DINESH VIJAN & PRIYA SARAIYA
CHORD: F MAJOR

MUKHDA:

DEHALEEZ PE MERE DIL KI
A+C+D+ C+D+E+D+C+C+

JO RAKHE HAIN TUNE KADAM
AC+D+ C+D+C+FG

TERE NAAM PE MERI ZINDAGI
A+C+D+ C+D+E+D+C+C+

LIKH DI MERE HUMDUM
F+F+F+ E+D+C+ D+C+

HAAN SEEKHA MAINE JEENA JEENA KAISE JEENA
C+AGFG GAGA, FG GAGA

HAAN SEEKHA MAINE JEENA MERE HUMDUM
C+AGFG AD+C+D+ AFG

NA SEEKHA KABHI JEENA JEENA KAISE JEENA
C+AGFG GAGA, FG GAGA

NA SEEKHA JEENA TERE BINA HUMDUM
C+AGFG AD+C+D+ AFG

DEHALEEZ PE MERE DIL KI
A+C+D+ C+D+E+D+C+C+

JO RAKHE HAIN TUNE KADAM

AC+D+ C+D+C+FG

TERE NAAM PE MERI ZINDAGI
A+C+D+ C+D+E+D+C+C+

LIKH DI MERE HUMDUM
F+F+F+ E+D+C+ D+C+A

HAAN SEEKHA MAINE JEENA JEENA KAISE JEENA
C+AGFG GAGA, FG GAGA

HAAN SEEKHA MAINE JEENA MERE HUMDUM
C+AGFG AD+C+D+ AFG

NA SEEKHA KABHI JEENA JEENA KAISE JEENA
C+AGFG GAGA, FG GAGA

NA SEEKHA JEENA TERE BINA HUMDUM
C+AGFG AD+C+D+ AFG

HMM..HMMM..

ANTRA:

SACCHI SI HAIN YEH TAAREEFEIN
AAGF F FEFA

DIL SE JO MAINE KARI HAIN…
AAGF F FEFG

SACCHI SI HAIN YEH TAAREEFEIN
AAGF F FEFA

DIL SE JO MAINE KARI HAIN…
AAGF F FEFG

JO TU MILA TO SAJI HAIN
AAGF F FEFA

DUNIYA MERI HUMDUM
AAA#C+D+ C+A#AG

O AASMA MILA ZAMEEN KO MERI

A+ AC+D+ C+D+ C+D+E+ D+C+C+

AADHE AADHE POORE HAIN HUM
AC+ C+D+ C+D+C+FG

TERE NAAM PE MERI ZINDAGI
A+C+D+ C+D+E+D+C+C+

LIKH DI MERE HUMDUM
F+F+F+ E+D+C+ D+C+A

HAAN SEEKHA MAINE JEENA JEENA KAISE JEENA
C+AGFG GAGA, FG GAGA

HAAN SEEKHA MAINE JEENA MERE HUMDUM
C+AGFG AD+C+D+ AFG

NA SEEKHA KABHI JEENA JEENA KAISE JEENA
C+AGFG GAGA, FG GAGA

NA SEEKHA JEENA TERE BINA HUMDUM
C+AGFG AD+C+D+ AFG

SONG 7: SANAM RE
MOVIE: SANAM RE
SINGER: ARIJIT SINGH
LYRICS: MITHOON
MUSIC: MITHOON
CHORD: G MINOR

BHIGI BHIGI SADKO PE ME
GA#AA# AGGFGG

TERA INTIZAR KARON
GA FGA FAGFGG

DHIRE DHIRE DIL KI JAMI KO
GA#AA# AGGFGG

TERE HI NAAM KARU
GA FGA FAGFGG

KHUD KO MAIN YOUN KHO DON
GD+C+D+ C+ A#AA#C+

KE PHIR NA KHABHI PAHU
C+ F+F+D# F+D#+D+D+ C+D+D+

HOLE HOLE ZINDGI KO
GA#AA# AGGFG

AB TERE HAWALE KARU
GF FGA FA G FGG

SANAM RE SANAM RE
FFFG A#A#A#AGF

TU MERA SANAM HUA RE
F FGA FA#AGGG

SANAM RE SANAM RE
FFFG A#A#A#AGF

TU MERA SANAM HUA RE
F FGA FA#AGGG

KARAM RE KARAM RE
FFFG A#A#A#AGF

TERA MUJHPE KARAM HUA RE
GD DCC A#A# A#C CAGF

SANAM RE SANAM RE
FFFG A#A#A#A

TU MERA SANAM HUA RE
F FGA FA#AGG

HO HO HO
G D G

HO HO HO HO HO HO HO HO HO
A A# A C A# A A# A G

HO HO HO
G D G

HO HO HO HO HO HO HO HO HO
A A# A C A# A A# A G

TERE KARIB JO HONE LAGA HON TOO
CC A#C D# D#DD CD D D

TUTE SARE BHARAM RE
A CC AC CACC

SANAM RE SANAM RE
FFFG A#A#A#A

TU MERA SANAM HUA RE
F FGA FA#AGG

HO HO HO
G D G

HO HO HO HO HO HO HO HO HO
A A# A C A# A A# A G

BADLON KE TARHA HI TO
D+C+D#+D+ D+D+C+D#+D+

TUNE MUJHPE SAYA KIYA HAI
D+F+D#+D#+D+C+ C+A#C+

BARISHO KI TARAHI TO
D+C+D#+D+ D+D+C+D#+D+

TUNE KHUSHYO SE BHIGAYA HAI
D+F+D#+D#+D+C+ C+A#C+

AANDHIYO KI RARAHI TO
C+A#D+C+ C+ C+A#D+C+

TUNE HOSH KO UDAYA HAI
CC CD C CA#A A#

MERA MUKHADAR SAWARA HAI YU
BC+D+F+F+ D+G+F+D#+D#+

NAYA SAWRE JO LAYA HAI TU
AA#C+D#+ D#+F+ D+C+D#+D+

TERE SANG HI BITANE HAI MUJHAKO
D+D+D#+D+C+ C+C+A#D+C+A#A#

MERE SARE JANAM RE
ACC AC CACC

SANAM RE SANAM RE
FFFG A#A#A#AGF

TU MERA SANAM HUA RE
F FGA FA#AGGG

SANAM RE SANAM RE
FFFG A#A#A#AGF

TU MERA SANAM HUA RE
F FGA FA#AGGG

KARAM RE KARAM RE
FFFG A#A#A#AGF

TERA MUJHPE KARAM HUA RE
GD DCC A#A# A#C CAGF

SANAM RE SANAM RE
FFFG A#A#A#A

TU MERA SANAM HUA RE
F FGA FA#AGG

HO HO HO
G D G

HO HO HO HO HO HO HO HO HO
A A# A C A# A A# A G

HO HO HO
G D G

HO HO HO HO HO HO HO HO HO
A A# A C A# A A# A G

SONG 8: TUJHE DEKHA TOH YEH JANA SANAM
MOVIE: DILWALE DULHANIYA LE JAYENGE
SINGER: KUMAR SANU, LATA MANGESHKAR
MUSIC: JATIN-LALIT
LYRICIST: ANAND BAKSHI
SCALE: C:MINOR

MUKHDA:

TUJHE DEKHA TO YEH JAANA SANAM
C C C G F G F~D#F G#G
CM

PYAR HOTA HAI DEEWAANA SANAM
C CG F GD#F D#D

AB YAHAAN SE KAHAAN JAAYE HUM
C D C~A# C D C~A# C D# D
   A#

TAERI BAAHON MEIN MAR JAAYE HUM (MALE FIRST TIME)
DA A#C D A# DCC

TAERI BAAHON MEIN MAR JAAYE HUMMMMMMMM (FEMALE)
DA A# C D A# CD#D C

ANTRA:

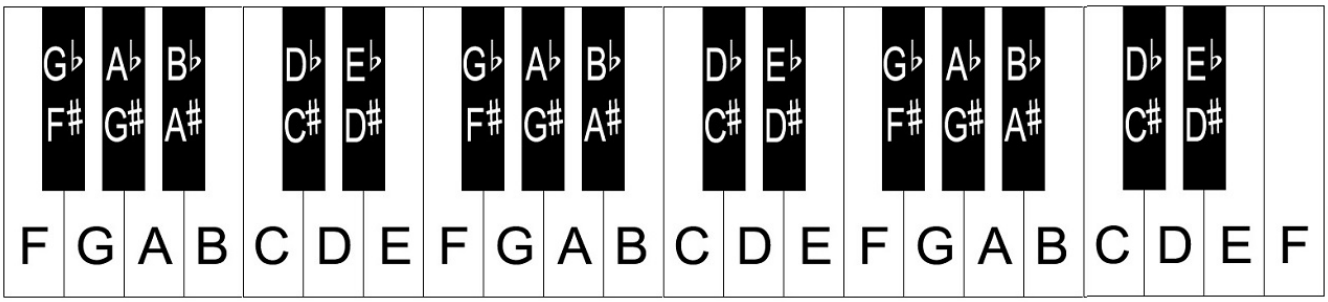
AANKHEN MERII SAPNE TERE... DIL MERA, YAADEN TERI
GG# CCG GG# CCG FG G# DD G#G

HO MERA HAI KYA, SAB KUCH TERA... JAAN TERI, SAANSE TERI
G GG# CCG GG# CCG FG G# DD G#G

MERI AAAANKHON MEIN AANSOO TERE AA GAYE
GF# G D# D C G F#G D D# F

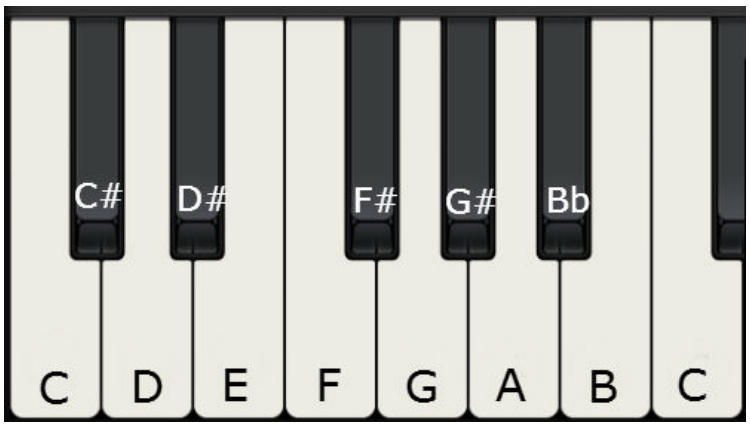
MUSKURANE LAGE SARE GHUM MM MM MM MM
F F F A# A#G# A#G# G F D# D C

LEGEND



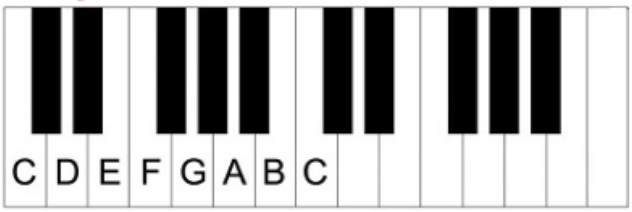
37 KEYS OF PIANO OR KEYBOARD WITH SHARP AND FLAT NOTES

BASIC KEYBOARD PIANO KEYS

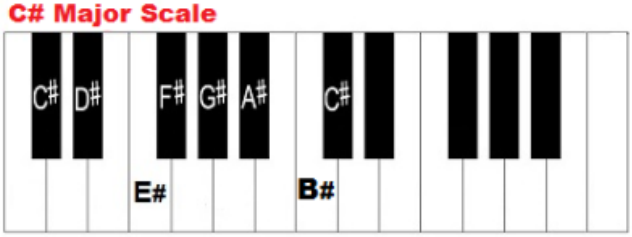


PIANO OR KEYBOARD BASIC KEY NAMES

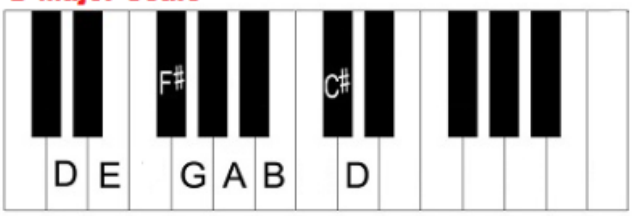
C Major Scale



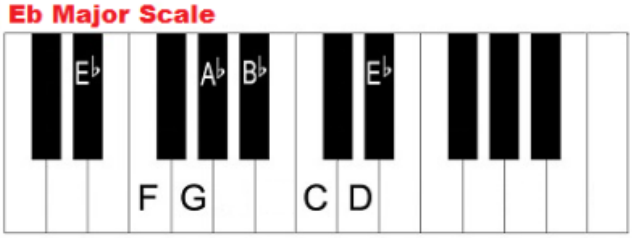
C# Major Scale



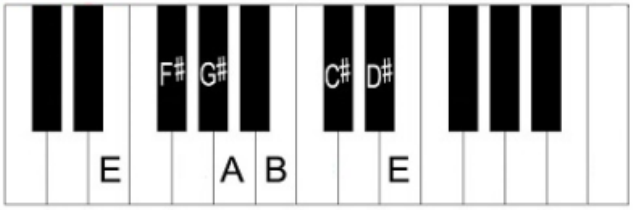
D Major Scale



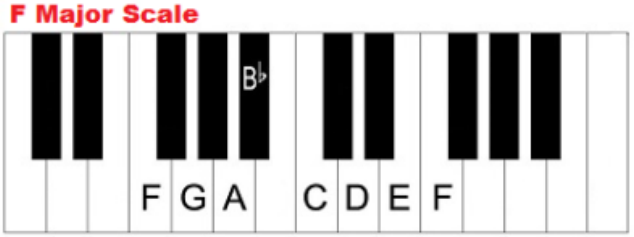
Eb Major Scale



E Major Scale



F Major Scale



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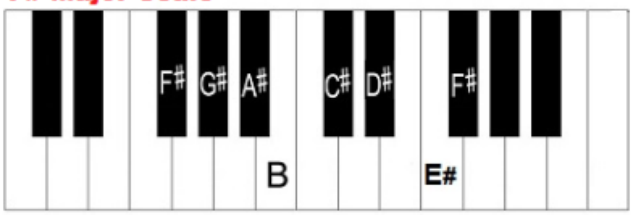
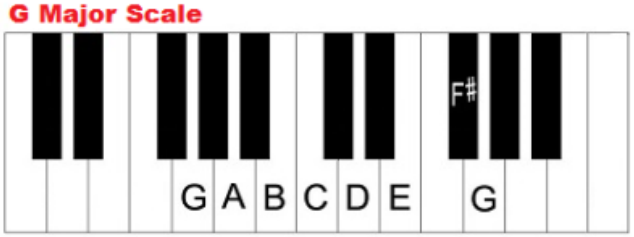
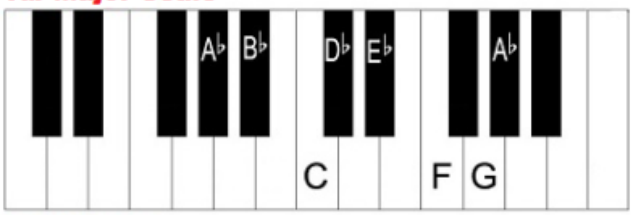


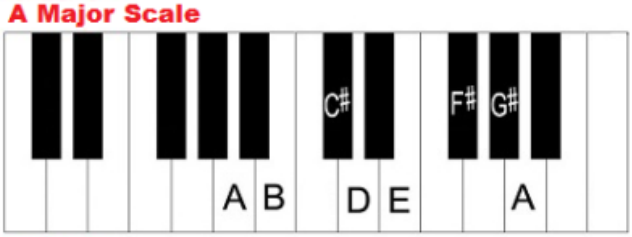
G Major Scale



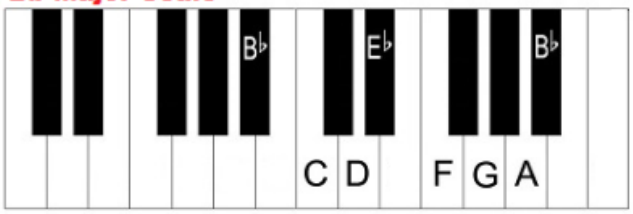
Ab Major Scale



A Major Scale



Bb Major Scale



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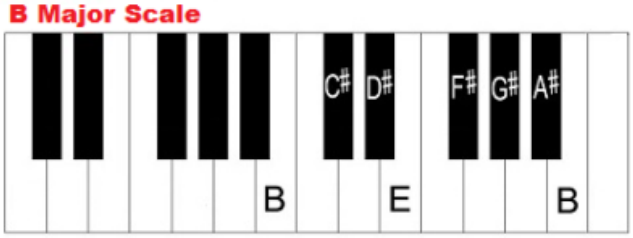

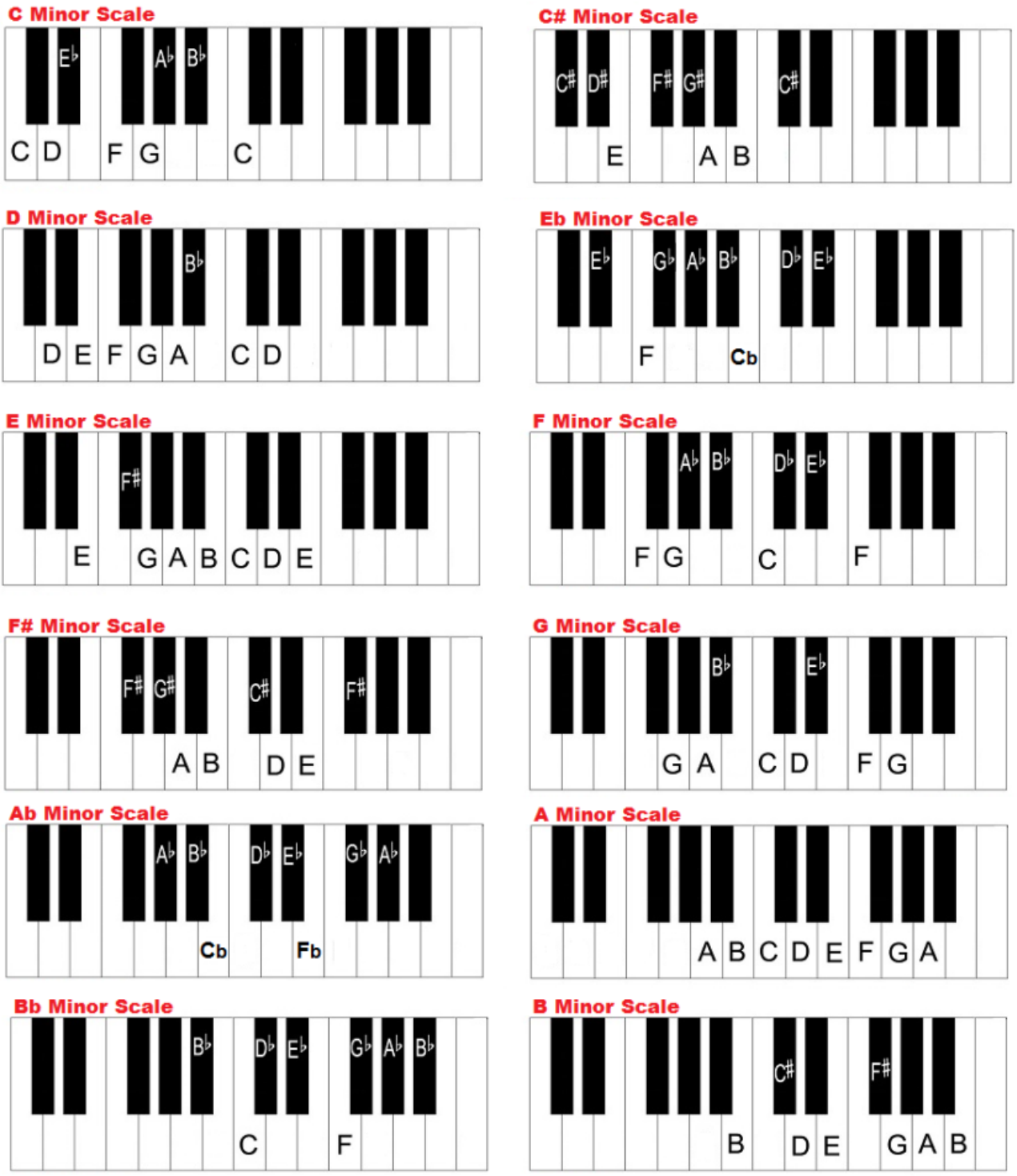

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