

Mayamalavagowla - Double harmonic major raga

The double harmonic major scale has two notes that differ from the major scale.

Evaluating the new scale in comparison to a scale we already know is a useful exercise. It helps us learn the new scale within an existing context and allows us to play it by simply modifying the major scale pattern anywhere on the fretboard — without reinventing the wheel.

C major scale: C D E F G A B

C mayamalavagowla scale: C Db E F G Ab B

I often shorten the name Mayamalavagowla to MMG, although it's a beautiful name full of soft sounds.

Since the new scale differs from the major scale by only two notes, we can reuse the major scale patterns for all the other notes. This lets you benefit by not ignoring the similarities.

Notice how I use the term *scale* — as in Mayamalavagowla *scale* — and not *raga*. That's because we still need to apply the relevant *raga slide rules* to the scale notes to create the raga. Until then, it's simply a scale — a collection of notes, not yet a raga.

Major Scale → Double Harmonic Major Scale Pattern

Look at the major scale pattern and the double harmonic major pattern in the images below.

The scale positions are shown using interval names. Using interval names helps us generalize the scale shapes — like using variables instead of

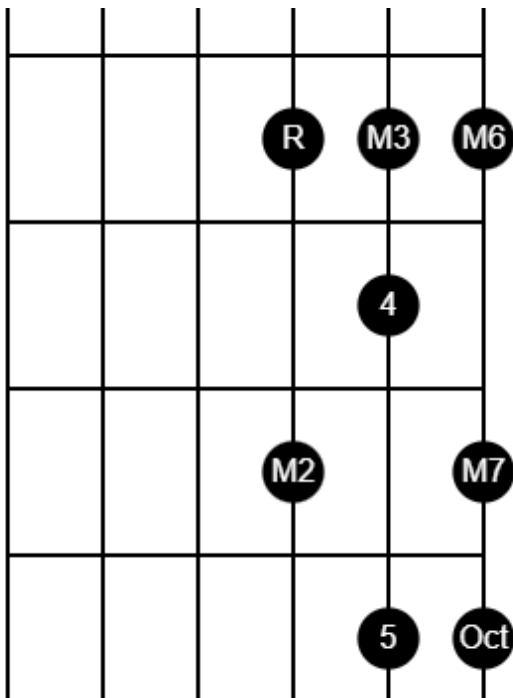
constants.

(If you need a refresher on interval naming, please see this article >>)

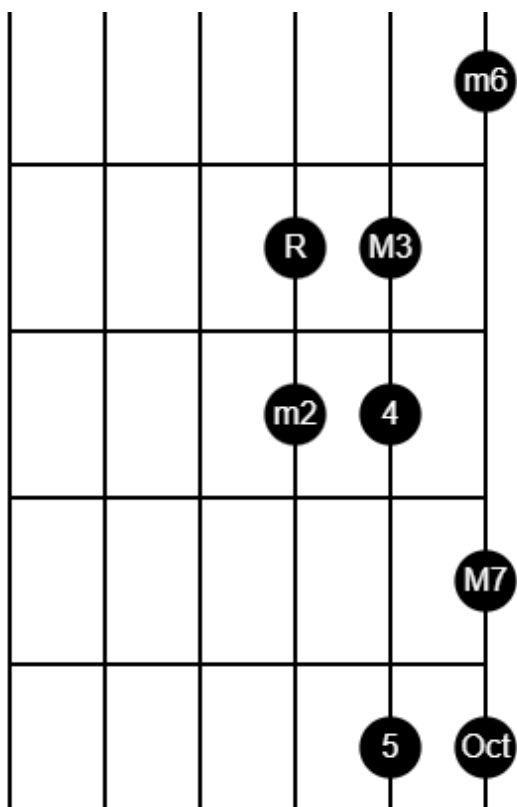
Compare the two images, and you'll see that the 2nd and 6th positions are flattened.

The major scale contains *major second* and *major sixth* intervals (written with a capital *M*),
whereas the double harmonic major scale contains *minor second* and *minor sixth* intervals (written with a lowercase *m*).

The major scale



The Double Harmonic major scale



Spread the notes

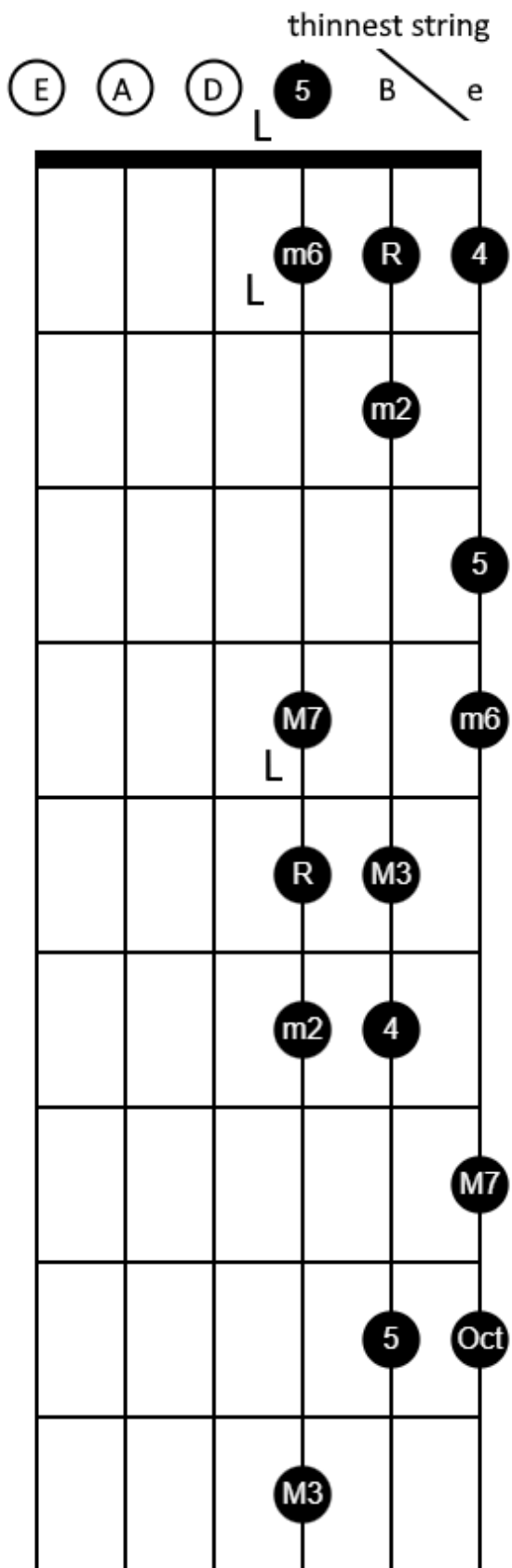
We are practical musicians — theory follows the music.

Merely knowing the notes is not enough. Learn to reuse your existing experience in new situations.

The below tab and notation shows the mayamalavagowla notes played on the first and second strings, 4 notes on each string, with C as the key, on the

2nd string 1st fret.

The image below shows the spread on a fretboard with additional positions. The Mayamalavagowla scale notes are placed on different fret-string positions, which will be useful later to add slides. The lower octave notes are noted using L.



Scale to raga

Here we add the raga slides to the Mayamalavagowla scale notes to get the ascend rule. Along with the descend rule, this will help us convert notes to ragas when playing Mayamalavagowla songs and also as starting points for Mayamalavagowla's child raga Malahari. Raga Malahari based Geethams are the first compositions we learn to start mastering Carnatic ragas.

The image displays musical notation for the Mayamalavagowla scale, including a treble clef staff with notes and accidentals, and a corresponding line of fingerings and slides. The notation is divided into two measures.

Measure 1:

- Notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.
- Fingerings: 1, 2, 1, 2, 2, 6, 5, 6, 5, 6.
- Slides: 2 to 1, 1 to 2, 2 to 6, 5 to 6, 6 to 5.

Measure 2:

- Notes: C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5.
- Fingerings: 3, 4, 3, 4, 4, 8, 7, 8, 7, 8.
- Slides: 4 to 3, 3 to 4, 4 to 8, 7 to 8, 8 to 7.