

Natural Minor scale based ragas

Aeolian minor, the 6th mode of the major scale is also called the natural minor scale.

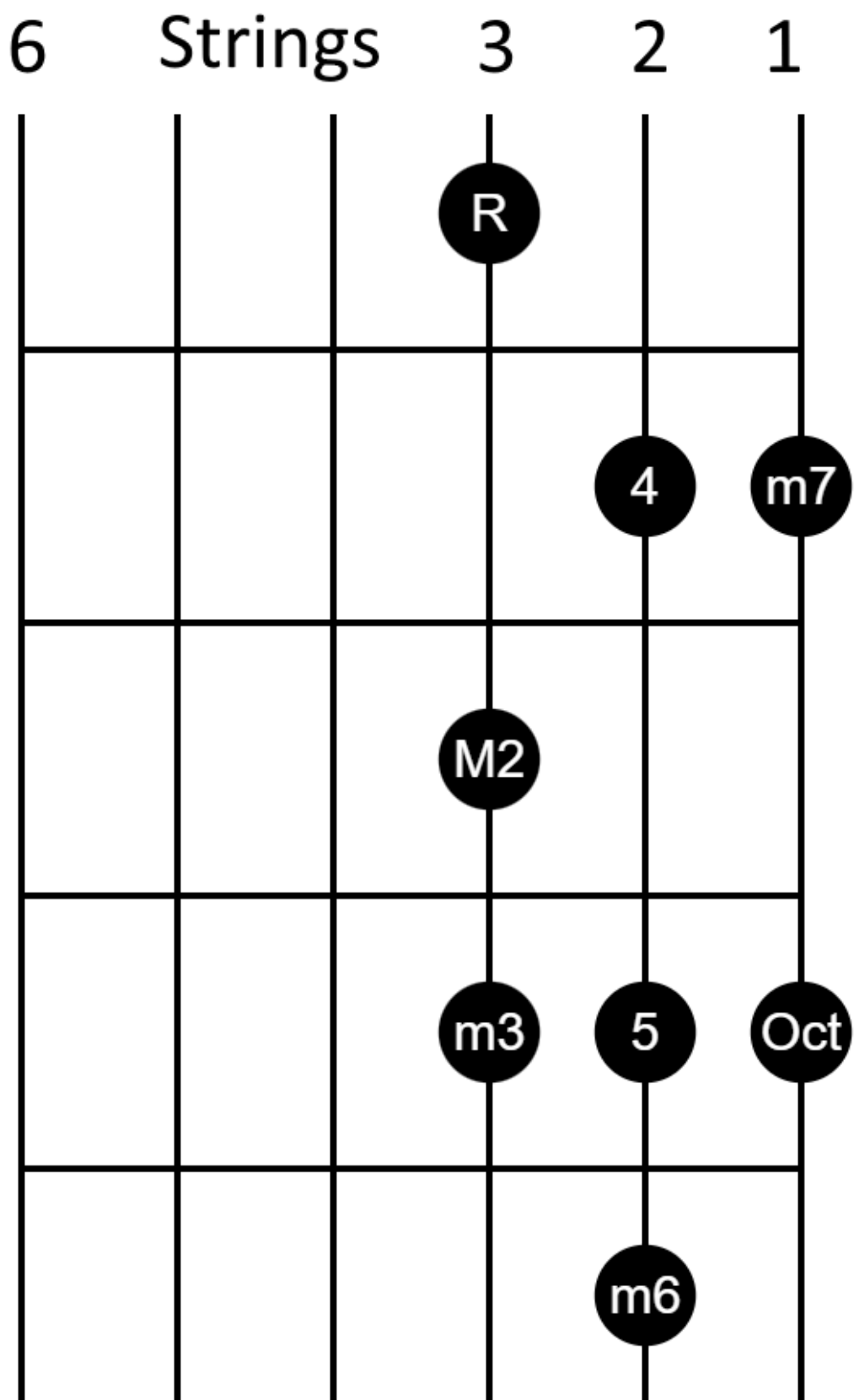
The mode can also be remembered as the scale, the pattern: Major scale with the 3rd, 6th and 7th notes flattened. Or the dorian scale with the 6th note also flattened.

This kind of interval or pattern thinking is closer to the way we remember ragas in the traditional raga system. Why is this useful?

Remember the modes as its own scale and remember the pattern of the scale so that you can immediately figure out the scale points anywhere on the fretboard and then proceed to add the needed raga slides.

When improvising or composing, too much adherence to the linear scale pattern is often a creative problem. Raga phrases based on the natural minor scale will solve this problem, and the wealth of compositions is practically endless.

The minor scale pattern - boxed



Raga Jayanthashri - Natural minor scale child

Raga Natabhairavi is the melakarta raga associated with the natural minor scale notes. It has many popular child ragas. Raga Jayanthashri is one of them. And I personally like the composition Marugelara based on Raga Jayanthashri.

Below is the first line and an improvisation based on Marugelara. Instead of compressing the rest at the beginning, i have left them as three separate counts, just to emphasize the offset in the beginning. Count 3 and start the melody.

The image displays two systems of musical notation for Raga Jayanthashri. Each system consists of a melody line in 4/4 time, a Tala line with numerical notation, and a corresponding rhythmic pattern at the bottom.

First System:

- Melody:** (count 3) ma ru ge la ra oh ra gha va ma ru ge la
- Tala:** 6>5-6>3-5-5>3 | 5>4>5>2 2>0>2-2>7>5-3 | 3>6-6>5-6>3-5-5>3

Second System:

- Melody:** ra oh oh ra aa gha aa vaa ma ru ge la
- Tala:** 5>4>5>2 5>3 | 6>3-5>3 5>2-2>5 | 3>6 5>10>8 6>5-6>3-5-5>3

Creative Carnatic

Notice the movement of notes used for the word Marugelara. Instead of following a linear pattern the melody uses a few jumps that gives a fresh

look at the melodic minor scale notes. This first word alone is good to give us a motif and inspire us to go a little nonlinear with the scale notes when improvising or composing

In Carnatic music The same words are often repeated in improvisations and embellishments on the melody. Indibao image I've just shown the first and last improvisation usually used on the first line of the composition. Notice the movement of the notes from a higher frequency to lower and then going back up.

Beyond the beauty and creativity of the phrases these kinetic compositions inspire us to break some patterns.

When I play this song many of the slides are replaced with hammer-ons and pull offs for stylistic reasons - because I like the sound created by hammer-ons and pull offs - and also for efficiency when playing at higher speeds.