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KINSHIP OF WESTERN MODES AND MURCHANA OF INDIAN MUSIC

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ABSTRACT

The research paper shares the kinship between Western modes and Murchana in Indian Raga. Western system of music consists of scales and chords. A scale is of ascending and descending order of notes. The term scale comes from the Latin word scala meaning ladder. A scale is considered a set of intervals. An interval is a number of semi tones that separates from one pitch to a different pitch. A semitone, also called a half step or a half tone, is always termed the smallest musical interval considered in Western music. It is defined the interval between two adjacent notes of a 12-tone scale from C to C#. Two semi tones are termed as a whole tone or whole step. A specific scale is defined by its interval patterns and by a special note also called as the root note of the scale or the tonic note. For example-in a C-major scale C is the tonic note. There are seven basic degrees in western music which can also be known as seven swaras in Indian music. For example: Degrees in relation with Key C in Western music:

I	II	III	IV	V	VI	VII	VIII
do	re	mi	fa	sol	la	te	do
C	D	E	F	G	A	B	C

1 2 3 4 5 6 7 8

Sa Re Ga Ma Pa Dha Ni Sa

In Indian music twelve semi tones can be defined as seven pure notes or shudh swaras and five altered notes known as vikrit swaras. Out of seven notes Sa and Pa are constant notes which do not change their positions and Re Ga Dha and Ni can be played pure as well as flat, also known as Komal swaras. Ma note can be played as a pure note or Tivra swara also known as a sharp note.

Keywords: Indian Raga Murchana, Western Modes Theory, Intervals

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1. INTRODUCTION

The twelve semi tones in western music system in Key C with relation to Indian Music:

- C - Sa
- C# or Db- Komal Re
- D - Shudh Re
- D# or Eb- Komal Ga

- E- Shudh Ga
- F- Shudh Ma
- F# or Gb- Tivra Ma
- G - Shudh Pa
- G# or Ab- Komal Dha
- A - Shudh Dha
- A# or Bb- Komal Ni
- B- Shudh Ni
- C- Sa

b=flat/lowered by one semitone; #=sharp/raised by one semitone

These notes are the foundation on which the entire music in the world exists. These notes have all kinds of combinations or permutations from which different music in this world have been evolved. Music has fixed systems but yet it is so diverse in nature that all the music that has been produced in the world share a major kinship between each other.

2. WESTERN MODES

Western modes are a pattern of notes that are played in an ascending and descending order in which the intervals between the notes are same but the root note is changed from C to D and so on till B to obtain different modes in western music. The modes can also be called as the foundation of western scales. The following chart will brief the various modes in western music. These modes are also called as scales.

Degrees in relation with Key C in Western music:

I	II	III	IV	V	VI	VII	VIII
do	re	mi	fa	sol	la	te	do
C	D	E	F	G	A	B	C

1 2 3 4 5 6 7 8

Degree	Name (Diatonic Function)	Corresponding mode (major key)	Corresponding mode (minor key)	Meaning	Note (in C major)	Note (in C minor)
1st	Tonic	Ionian	Aeolian	Tonal center, note of final resolution	C	C
2nd	Supertonic	Dorian	Locrian	One whole step above the tonic	D	D
3rd	Mediant	Phrygian	Ionian	Midway between tonic and dominant, (in minor key) root of relative major key	E	E♭
4th	Subdominant	Lydian	Dorian	Lower dominant, same interval below tonic as dominant is above tonic	F	F
5th	Dominant	Mixolydian	Phrygian	2nd in importance to the tonic	G	G

6th	Submediant	Aeolian	Lydian	Lower mediant, midway between tonic and subdominant, (in major key) root of relative minor key	A	A♭
7th	Leading tone (in Major scale)/Subtonic (in Natural Minor Scale)	Locrian	Mixolydian	Melodically strong affinity for and leads to tonic/One half step below tonic in Major scale and whole step in Natural minor.	B	B♭
1st (8th)	Tonic (octave)	Ionian	Aeolian	Tonal center, note of final resolution	C'	C'

Let's see the formula for the different modes in western music.

Ionian Mode:

(Whole Step- Tone, Half Step- Semi tone)

Whole step, Whole step, Half step, Whole step, Whole step, Whole step, Half step.

Dorian Mode

Whole step -Half step – Whole step -Whole step-Whole step-Half step-Whole step.

Phrygian Mode:

Half step-Whole step-Whole step-Whole step-Half step-Whole step-Whole step.

Lydian Mode:

Whole step-Whole step-Whole step-Half step-Whole step-Whole step-Half step.

Mixolydian Mode:

Whole step-Whole step-Half step-Whole step-Whole step-Half step-Whole step.

Aeolian Mode:

Whole step, Half step, Whole step, Whole step, Half step, Whole step, Whole step.

3. LOCRIAN MODE

Half step, Whole step, Whole step, Half step, Whole step, Whole step, Whole step.

Therefore, if we play C major scale from the key D in piano, it will give us D Dorian mode. If we play C major scale from the key E in piano, it will give us E Phrygian mode. If we play C major scale from the key F in piano, it will give us F Lydian mode. If we play C major scale from the key G in piano, it will give us G Mixolydian mode. If we play C major scale from the key A in piano, it will give us A Aeolian mode. If we play C major scale from the key B in piano, it will give us B Locrian mode. If we take the notes of the C major scale, also known as the Ionian mode (C – D – E – F – G – A – B – C), keep this same set of pitches but begin the sequence from the second scale degree (D –E – F – G – A – B – C – D), we have just created the second mode (known as the Dorian mode).1

Now if we will consider the C Minor scale and will play the same scale from the key D it will give us D Locrian mode. If we will further change that key to E it will give us E Ionian mode. If we will play the same minor scale from the key F it will give us F Dorian mode. Now if we will change that key to G it will give us G Phrygian mode. If we will play the same scale from key A it will give us A Lydian mode. Now the last note that is B if we will play the same C Minor scale from the key B it will give us B Mixolydian mode.

Similarly in Hindustani classical music if in Raga Lalit we consider the Shudha Madhyama the root note as Shadaja and play the exact same notes like in western modes it would give us the structure of Raga Todi which is known as Murchana in Hindustani classical Music.

4. CONCLUSION

Therefore, we can clearly observe that Western modes and Murchana have a direct kinship among them.

CONFLICT OF INTERESTS

None.

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None.

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https://jazz-library.com/articles/melodic-minor-modes/