

Yaman यमन

Since Mughal times, Kalyan (today usually referred to as Yaman) has been regarded as one of the grandest and most fundamental ragas in Hindustani music. It is also one of the first ragas which is taught to students, as musicians believe that a thorough knowledge of Yaman creates a foundation for understanding many other ragas. Yet Kalyan is not an ancient raga. It is first mentioned in music literature of the late 16th century, by which time it had emerged as a very popular raga.²⁰² According to Ventakamakhin (1620), Kalyan was a favourite melody of the Arabs, and Pundarika included Yaman among his 'Persian' ragas.²⁰³

Kalyan is described by Meshakarna (1570) as a "lord in white garments and pearl necklace on a splendid lion-throne, under a royal umbrella, fanned with a whisk, chewing betel." Later authors also describe him as a brave, noble-minded hero. In *ragamala* paintings Kalyan does not seem to represent a stereotyped iconographical theme (plate 21).²⁰⁴

In today's Yaman, both Sa and Pa are frequently omitted in ascent. Judging from old compositions and recordings, however, this rule was not adhered to in the past.²⁰⁵ The ascent may begin on low Ni or low Dha. Ga and Ni are the sonant-consonant pair, while Pa and Sa are frequently sustained and function as final notes.

When natural Ma is occasionally added in a concluding figure leading to Sa, the raga is known as Yaman kalyan. In other respects, today's Yaman kalyan is so similar to Yaman that many musicians do not recognise it as an independent raga.²⁰⁶

Time: Early night, 9 - 12.

Ascent-descent



Melodic outline



Performance by Shruti Sadolikar Katkar

$\overset{G}{N} \overset{R}{R} \overset{\bar{M}}{G} \overset{D}{\bar{M}} \overset{N}{D} N — D , \overset{\wedge}{\bar{M}} \tilde{D} \tilde{N} \tilde{S} — \hat{N} D \tilde{D} N$

$D \overset{\vee}{P} \overset{\wedge}{\bar{M}} \backslash G — R \tilde{G} \overset{\sim}{\bar{M}} \overset{DP}{\bar{M}} \overset{\vee}{\bar{M}} G R — , \overset{D}{N} G R G — R S —$

Composition
follows in
fast *tintal*
(16 counts)

Time 3.39

Song text

एरी आली पिया बिन	Hey friend, without my lover
सखी कल न परत मोहे	I don't find peace
घडी पल छिन दिन ।	At any moment of the day;
सखी जब तें पिया परदेस गवन कीनो	Since my lover went away
रतिया कटत मोरी तारे गिन गिन ॥	I spend my nights counting the stars.

In this famous composition we again encounter the theme of *viraha*, love-in-separation.