

Review

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Raag Yaman

[Preet Sharma](#)^{*,†} and Kamal Hyder^{*,†}

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Review

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Preet Sharma ^{*,†} and Kamal Hyder ^{*,†}

Independent Researcher, USA

* Correspondence: preetsharma242805@gmail.com (P.S.); hayes.sfo@gmail.com (K.H.)

[†] The authors have contributed equally to this article. The first author and second author is mentioned based on random choice and hence, both authors are corresponding authors.

Abstract

This study is our sincere effort and service towards Hindustani Classical Music. The raag which we are writing about in this article is Raag Yaman. We have researched multiple resources, which include books, websites, other digital media and multiple performances of various artists. The artists range from vocal, sitar, sarod, surbahar and flute. The aim of this article on Raag Yaman is to bring together the knowledge and historical background of Raag Yaman based on theory, structure, patterns and various ways the artists have expressed it over decades of performances. This article also serves as a unique learning resource for students of various skills, knowledge and performance levels, who are in the process of becoming performers and learners of Hindustani Classical Music. We are not endorsing or following a specific gharana system of music. Rather, we are aiming to keep the structure as it is and the readers are free to apply it to any gharana system or not. We have also included a big list of websites which have performances on Raag Yaman, and this will serve the learner in a multitude of ways. It would be ambitious to say that this is the first resource on Raag Yaman, but we can certainly say for sure that a study with such detail does not exist. We can confidently say that if a learner follows this article to learn Raag Yaman, then they would not have to spend endless hours researching the theory from other resources.

Keywords: Raag; Yaman; Indian; classical music

1. Introduction and History of Raag Yaman

1.1. Origins



Figure 1. Picture taken from [1].

Classical music in the Indian sub-continent is mainly classified into three types, namely, **Hindustani Classical Music**, **Carnatic Music** and **Odissi Music**. Our aim through this study is not to go into the depths of the various styles of classical music of India. We are doing this study from the

viewpoint of Hindustani Classical music.

Raag Yaman is known to be an extremely ancient raag. While its origins are obscure and not well documented in literature, academicians, authors and artists generally speak about it having carnatic origins, persian origins, greek origins and some also mention yemen origins [2–4]. One of the most important piece of evidence is found in Indian Carnatic Music. Raag Yaman is supposed to have secured a strong and robust position in Indian Carnatic Music. Raag Yaman in Indian Carnatic Music is known as "Kalyani" [3].

Hindustani Classical music vocalist and scholar, Ramkrishna Das Nadrang has mentioned that by name of Raga Yaman, some musicians think its origin is from Yemen, but there is no direct historical link between them. The etymology of the word "Yaman" is thought to have originated from the sanskrit word "Yama", which refers to the Hindu god of death in Indian mythology [2]. There are other oral traditions which can be connected to the origins of Raag Yaman. In the Gwalior Gharana of Hindustani Classical music, it is generally said by masters of music that a learner has to bring faith (imaan) to the words of a teacher-mentor, which enables the learner to progress in music. It could be possible that this is the reason why learners start learning music through Raag Yaman as the first raag [2]. In this study we have focussed on Hindustani Classical Music. Hindustani Classical Music is from northern India and is based on hindi and urdu language. This music focuses on ornamentations, intrinsic melodic embellishments, improvisations and use of microtones, also called shrutis. We also do not wish to include the gharana system of Hindustani Classical Music. Our aim is to focus on music rather than the gharana system. Gharana system refers to a certain lineage of music based on the style, or region or the music teacher based on his/her style of performing music. This may also incorporate folk styles.

Abul Hasan Yaminuddin, more famously known as Amir Khusrau (1252-1325) was bestowed with the title of Emir by one of his patrons. He had the distinction of being a soldier, courtier, sufi, poet, litterateur, and music maestro. Amir Khusrau was a very prolific author and poet of rare distinction. He is widely respected as a Persian, Hindavi, and Rekhta poet who evolved a unique diction and an inimitable language [5]. There are great historical description of Amir Khusrau and his works, but the scope of this article is not to go into the details of Amir Khusrau. In relation to music, Amir Khusrau is said to have given us the musical forms of Khayal, Tarana, Ghazal and Qawwali. Qawwalis, all of which are basically folk songs mixed with devotional music performed in the Sufi Dargahs. Amir Khusrau, is said to have crafted Raga Yaman. Some musicians and scholars say that the raga was originally named after the Persian "Ei'man" while some others say it was named after the river Yamuna and eventually became Raag Yaman [6]. We will not go into the deep historical origins of Raag Yaman, because we aim to describe Raag Yaman more from a musical learning perspective rather than a detailed study of its history and origins.

1.2. Mood

Raag Yaman has been said to have a mood which expresses humility, and to shake of ego and arrogance. It is a Raag which focuses on the surrendering oneself to the soul and gives a feeling of devotion [2]. This devotion can be in the form of love, spiritually inclined, or even to the vastness of this Universe. This can be felt through the melodies and various compositions. According to [2], "Raga Yaman is performed at a time when nature or the universe creates an ambience of complete surrender to the ultimate, after a hectic day. The raga of Yaman emits when nature takes all the living beings in her lap with kindness and generosity". Raag Yaman is generally spoken of as a raag of the experts and is also known as the king of all raags.

This mood of Raag Yaman, can be of bhakti (devotion), gambhir (deep, profound, sober, reserved) and love. It can also be expressed as a mood of introspection, soul searching, connect with ones inner self and also connecting and understanding ones own emotions with a feeling of surrender. The variations of the mood of Raag Yaman are literally numerous and can be approached through various ways.

2. Structure of Raag Yaman

The details and structure of Raag Yaman are as follows.

2.1. *Thaat, Jaati, Aaroh, Avroh*

Thaat (type of a Scale in Hindustani Classical Music that classifies a raag): Kalyan

Jaati (classification Based on the number of notes while ascending or descending): Sampurna-Sampurna (all 7 notes while going up and while coming down the scale)

Aaroh (ascend): N̄i, Re, Ga, M̄a, Dha, Ni, Śa

Avroh (descend): Śa, Ni, Dha, Pa, M̄a, Ga, Re, Sa

2.2. *Vaadi Swar, Samvaadi Swar, Time of Playing*

Vaadi Swar (main note): Ga

Samvaadi Swar (second main note): Ni

Time of Playing: 1st prahar (part) of the night, which is usually round 6pm-9pm. (Note: since concerts are organized and held based on the performer’s availability, hence its is regularly performed without any time constraints)

2.3. *Pakad*

Pakad(musical phrase or phrases which show the essence of raag): [N̄i Re Ga], [N̄i Re Sa], [Re Ga M̄a P], [Ga M̄a Dha Ni Śa], [Ni R̄e Ġa], [Ni R̄e Śa] ([4,7,8])

2.4. *Alankaar*

Alankaar (a pattern or series of notes that expresses the emotions and expressiveness of a raag or composition):We can make multiple alankaars using the aaroh, avroh, pakad and chalan. In this subsection we are just mentioning some popular alankaars which most learners use while practicing and/or performing.

- Alankaar taken from [9]:
[Sa M̄a Ga Re], [Re Pa M̄a Ga], [Ga Dha Pa M̄a], [M̄a Ni Dha Pa], [Pa Śa Ni Dha], [Dha R̄e Śa Ni], [Ni Ġa R̄e Śa]
[Śa Pa Dha Ni], [Ni M̄a Pa Dha], [Dha Ga M̄a Pa], [Pa Re Ga M̄a], [M̄a N̄i Re Ga], [Ga D̄ha N̄i Re], [Ga N̄i Re Ga], [Re D̄ha N̄i Sa]
[Sa Ga], [Re M̄a], [Ga Pa], [M̄a Dha], [Pa Ni], [Dha Śa], [Śa Dha], [Ni Pa], [Dha M̄a], [Pa Ga], [M̄a Re], [Ga Sa]
[Sa Re Re], [Re Ga Ga], [Ga M̄a M̄a], [M̄a Pa Pa], [Pa Dha Dha], [M̄a Dha Dha], [Dha Ni Ni], [Dha Ni Ni], [Ni Śa Śa], [Śa Ni Ni], [Ni Dha Dha], [Dha Pa Pa], [Pa M̄a M̄a], [M̄a Ga Ga], [Ga Re Re], [Re Sa Sa]
- Alankaar taken from [10]:
[N̄i Re], [Re Ga], [Ga M̄a], [M̄a Pa], [M̄a Dha], [Dha Ni], [Ni Śa], [Śa Ni], [Ni Dha], [Dha Pa], [Pa M̄a], [M̄a Ga], [Ga Re], [Re Sa]
[N̄i Re Ga], [Re Ga M̄a], [Ga M̄a Pa], [Ga M̄a Dha], [M̄a Dha Ni], [Dha Ni Śa], [Śa Ni Dha], [Ni Dha Pa], [Dha Pa M̄a], [Pa M̄a Ga], [M̄a Ga Re], [Ga Re Sa]
[N̄i Re Ga M̄a], [Re Ga M̄a Pa], [Re Ga M̄a Dha,] [Ga M̄a Pa Dha], [Ga M̄a Dha Ni], [M̄a Dha Ni Śa], [Śa Ni Dha Pa], [Ni Dha Pa M̄a], [Dha Pa M̄a Ga], [Pa M̄a Ga Re], [M̄a Ga Re Sa]
[N̄i Re Sa], [N̄i Re Ga Re Sa], [N̄i Re Ga M̄a Ga Re Sa], [N̄i Re Ga M̄a Pa M̄a Ga Re Sa], [N̄i Re Ga M̄a Pa Dha Pa M̄a Ga Re Sa], [N̄i Re Ga M̄a Dha Ni Dha Pa M̄a Ga Re Sa], [N̄i Re Ga M̄a Dha Ni Śa Ni Dha Pa M̄a Ga Re Sa]

2.5. Chalan

Chalan (series of patterns of notes which show the development of a raag): There are multiple ways the chalan of a particular raag can be developed. It is based on the aaroh, avroh and pakad. Here we have mentioned some chalans which are popular and are used frequently by artists in parts and/or as a whole.

- Chalan taken from [4]:
[Ni Re], [Ni Re Ga], [Ni Re Ni Ga], [Re Ga], [Ni Ma Ga Re Sa] [Ni Re Ga], [Ma Re Ga Ma Pa], [Ma Dha Pa], [Ma Dha Ni], [Ma Dha Ma Ni], [Ga Ma Ga], [Ni Dha Pa], [Ma Dha Pa], [Ma Re Ga], [Ni Re Sa], [Dha Ni Dha Sa], [Dha Ni Re Ga], [Ni Re Ni Ga], [Ga Re Ga], [Ni Re Ni Ga], [Ni Re Ga Ma], [Re Ma Ga], [Ga Re Ma Ga], [Ma Pa], [Ga Ma Pa Re Sa], [Ni Re Sa], [Ni Re Ga Ma Pa], Ma Pa, Ma Pa, [Pa Ma Dha Pa Ma Pa], [Ma Dha Ma Ni], [Ni Dha Pa], [Ma Ga], [Ga Ma Dha Ni Ma Dha Ni], [Ni Dha Pa Ma Ga Re Sa], [Ni Re Sa]
- Chalan taken from [11]:
[Re Ni Dha], [Dha Ni Re Ni Dha Sa], [Ni Re Sa], [Ni Re Ga], [Ga Re Ma Ga], [Re Ga Ma Ga Re Sa], [Re Ga Ma Ga Ma Re Sa], [Ni Re Ga Ma Pa], [Pa Ma Ga], [Ga Ma Pa Re Sa], [Ga Ma Ni Dha Pa], [Ga Ma Dha Ni Dha Ma Ga], [Ma Ma Ga Ma Re Ga Ma Pa Re Sa], [Ni Re Ga Ma Dha Ni Dha], [Ma Dha Ni Re Ni Dha Sa], [Sa Ni Re Ni Dha Pa], [Ma Dha Ni Sa Ni Dha Pa], [Ga Ma Dha Pa Ma Ga], [Re Re Ga Ma Pa Re Ga Re Ni Re Sa]
- Chalan taken from [12]:
[Dha], [Sa Ni Re], [Ni Dha Ni Sa], [Ma Dha Ni Re Sa], [Ni Re Ga], [Ga]
[Re Sa], [Ni Re Ga Re Ni Re Sa], [Ni Dha Ni Re Ga], [Ni Re Ga Ma], [Re Ga], [Ma Re], [Ma Ga], [Ni Re Ma Ga], [Ni Re Ga], [Re Sa]
[Ni Dha Ni Re Pa Ma], [Re Ma Ga], [Sa Re Ga], [Re Ga Ma], [Ga Re Ga], [Re Ni Sa], [Sa Re Pa Ga], [Ni Re Ma Ga], [Ma Ma], [Ga Ma Ga], [Re Ga Ma], [Ma], [Ma Pa], [Pa Ma Ga Re Ga Re Sa]
- Chalan taken from [13,14]:
[Sa Ni, Dha Ni Re Ga], [Re Sa], [ga Ma Dha Ni], [Sa Ni Dha Ni Dha Pa], [Ma Ga Re Ga], [Ga Ma Pa Ma Ga Re], [Ga Re Sa]

2.6. Swar-Vistaar

Swar-Vistaar (slow and detailed elaboration of a raag in phrases based on the aaroh, avroh, pakad and chalan): The swar-vistaar mentioned below are just some which mostly performers and learners play. Using the aaroh, avroh and chalan, numerous groups of swar-vistaars can be constructed.

- Swar Vistaar taken from [7]:
[Ni Re Ga], [Re Ga], [Ni Re], [Dha Ni Re Sa], [Ga Re Sa]
[Ni Pa], [Ni Dha Pa], [Dha Ni Re Ga Ni Re Sa]
[Ni Re Ga Ma Pa], [Ma Dha Pa], [Ga Ma Dha Pa], [Ma Ga Re Ga Re Sa]
[Ga Ma Dha Ni Ma Dha Ni], [Dha Pa], [Ni Dha Pa], [Dha Pa], [Ma Pa Ma Ga Re Ga Re Sa]
[Ga Ma Dha Ni Sa], [Ma Dha Ni Re Sa], [Dha Ni Re Ga Re Sa]
[Ni Dha Pa], [Ga Ma Dha Ni Dha Pa], [Ma Ga Re Ga Re Sa]
- Swar Vistaar taken from [15]:
[Ga Re Sa], [Sa Re Ga], [Re Ga], [Ni Re Sa], [Re Sa], [Sa Re Ga Re Sa],
[Ni Dha Pa], [Pa Dha Ni], [Dha Ni], [Re Re], [Ni Re Ga], [Re Ga], [Re], [Sa]
[Pa Ma Ga], [Re Ga], [Re], [Ga Ma Pa], [Ma Ga Re], [Ni Re Ga Re], [Ni Re Ga Ma Pa], [Re Sa]
[Pa Pa Dha Dha Ni Ni], [Re Ni], [Re Ni], [Ga Ga], [Re Ga Pa Ma Ga], [Dha Pa Ma Ga], [Re Ga], [Re Sa]
[Ni Re Ga Ma Pa], [Ga Ma Pa], [Dha Dha Pa], [Ma Ga], [Re Ga], [Pa], [Re], [Sa], [Ni Re Sa]
[Ni Dha Pa Ma Ga Ma Pa], [Ni Dha], [Ma Dha Ni Dha Pa], [Ma Ma Ga Ga], [Re Re], [Ga Ga Re Ga], [Ni Re Ga], [Re], [Ga Ma Ga], [Dha Pa Ma Ga], [Re Ga], [Pa Ga], [Re], [Sa]

- Swar Vistaar taken from [16]:
[Sa], [Ni Re Sa], [Ni Re Ga], [Ga Re], [Ni Re Ga Re], [Dha Ni Re Ga Re], [Dha Ni Dha Sa], [Sa Ni Ga Re], [Re Sa]
[Ni Re Ga], [Re Ga], [Re Ga Re Sa], [Ni Re Ga], [Re Ga], [Ma Ga], [Ni Re Ma Ga], [Ni Re Re Ga Ga Ma Ga], [Ma Ga Re Sa], [Ga Ma Pa Ma Ga], [Re Ga Re Pa Re], [Ni Re Sa]
[Ni Re Ga Ma Pa], [Pa Pa], [Dha Pa], [Dha Pa Ma Pa], [Pa Ga Ma Ga Pa], [Re Ga Re Ma Ga Pa], [Ma Dha Ni Dha Pa], [Ni Dha Pa], [Ni Ni Dha Pa], [Dha Pa Ma Pa Ma Ga], [Pa Re], [Ga], [Ni Re Sa]
[Pa Ga Ma Dha Ni Sa], [Ni Sa], [Ni Re Sa], [Ni Re Ga], [Ni Sa], [Ni Dha Ni Re Sa], [Re Sa], [Ni Dha Ni Re Ga], [Re Sa], [Ga Re Ga Sa], [Re Sa Ni Dha Pa Dha Pa], [Dha Pa Ma Pa Ma Ga], [Re Ga], [Ma Pa Ni Re Ga Re], [Ni Re Sa], [Ni Re Ga Re Sa]

3. Recordings of Raag Yaman

In this section we are mentioning some videos which the learner or performer of any level would find extremely interesting. These videos will serve as a great source of learning for all levels of musicians. Here we will be categorizing the videos based on vocal and performed on various instruments.

There are numerous videos on youtube and other resources. We have selected some videos based on what we have enjoyed and based on what we think will help the learners and musicians of all level. There are multiple instruments which are used in Hindustani Classical Music. We have chosen some instruments based purely on what we enjoyed. This does not, in any way, imply that the other videos, or artists, or instruments are not good or substandard. These videos are just a short list from a long list of our favorite videos.

3.1. Vocal

- <https://www.youtube.com/watch?v=XaMW3iBoHfw> – Artist: Prabha Atre
- <https://www.youtube.com/watch?v=6-bmBDV-oHs> – Artist: Pt. Venkatesh Kumar
- <https://www.youtube.com/watch?v=xZbcMHIE7XM> – Artist: Ut. Rashid Khan
- <https://www.youtube.com/watch?v=VmOvwFvkVao> – Artist: Shubha Mudgal
- <https://www.youtube.com/watch?v=wItAZLqQpHM> – Artist: Ut. Mallikarjun Mansoor

3.2. Sitar

- <https://www.youtube.com/watch?v=Bad7pPuntuw> – Artist: Pt. Buddhaditya Mukherjee
- <https://www.youtube.com/watch?v=EUAhhsKZZ9c> – Artist: Ut. Vilayat Khan
- <https://www.youtube.com/watch?v=8C4kQ2X-0tc> – Artist: Pt. Krishna Bhatt
- <https://www.youtube.com/watch?v=qEcGQ-vCMjI> – Artist: Ut. Vilayat Khan
- <https://www.youtube.com/watch?v=h5qzywpJYhA> – Artist: Pt. Ravi Shankar
- <https://www.youtube.com/watch?v=yg3fuQ6ONoA> – Artist: Pt. Nikhil Banerjee
- <https://www.youtube.com/watch?v=6oemAM1DClo> – Artist: Ut. Rais Khan

3.3. Sarod

- <https://www.youtube.com/watch?v=uSVYT-HoJ2M> – Artist: Ut. Ali Akbar Khan
- <https://www.youtube.com/watch?v=eBDHLtK94V0> – Artist: Ut. Amjad Ali Khan
- <https://www.youtube.com/watch?v=Ar46lO8MpDg> – Artist: Pt. Tejendra Narayan Majumdar

3.4. Saarang

- <https://www.youtube.com/watch?v=7wYXEY4htDA> – Artist: Ut. Sultan Khan
- <https://www.youtube.com/watch?v=u76PECXeTV8> – Artist: Ut. Nabi Bakhsh Khan
- <https://www.youtube.com/watch?v=3rnVNSb5bCU> – Artist: Pt. Ram Narayan

3.5. Rudra Veena

- <https://www.youtube.com/watch?v=q5trNs7M3MU> – Artist: Ut. Zia Mohiuddin Dagar
- <https://www.youtube.com/watch?v=rwqbua8hT1U> – Artist: Ut. adiq Ali Khan & Ut. Asad Ali Khan
- <https://www.youtube.com/watch?v=tfe6zZ-xF08> – Artist: Ut. Bahauddin Dagar

4. Conclusion and Future Work

In this study, we have attempted to bring together all possible aspects of Raag Yaman to a learner and musician of Hindustani Classical Music. This will enable the learner and a musician to learn from one robust source rather than looking for various resources and spending time away from practice. We do not make any claim that this is the most complete resource for Raag Yaman, but this is a resource which the learners and musicians can refer to and find all aspects of Raag Yaman in one place. We also believe that a Raag cannot be limited to any one article or study and this study serves only as a reference and a robust one.

Our future work involves studying and compiling similar articles which talk about various raags and other aspects of Hindustani Classical Music.

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Conflicts of Interest: The authors, Kamal Hyder and Preet Sharma declare no conflict of interest.

Glossary

Most of the glossary is taken from [21]

Aaroh: Aaroh of a Raag is the sequence of the notes in ascending order between Sa and Śa.

Avroh: Avroh of a Raag is the sequence of notes in descending order between Sa and Śa.

Chalan: Series of patterns of notes, based on aaroh and avroh, which show the development of a raag

Hindustani Classical Music: Hindustani Classical Music is from northern India and is based mostly on Hindi and Urdu language. This music focuses on ornamentations, intrinsic melodic embellishments, improvisations and use of microtones, also called shrutis.

Carnatic Music: This is usually referred to the music of south India. It is also called Karnatak Sangitam.

Odissi Music: This is an ancient style of music originating in the eastern state of Orissa.

Gharana: The Gharana system refers to a certain lineage of music based on the style, or region or the music teacher based on his/her style of performing music. This may also incorporate folk styles.

Jaati: It is the classification of a Raag based on the number of notes employed in its Aaroh and Avroh.

Raag: A combination of different musical notes or Swaras in a particular sequence of ascending and descending makes a Raag.

Thaat: Thaat is a system of organization and classification of Raagas of Hindustani Classical Music. The modern Thaat system was created by Pt. Vishnu Narayan Bhatkhande (1860-1936), one of the most influential musicologists of Hindustani Classical Music. According to Pt. Bhatkhande, each one of the several traditional

Raagas is based on or is a variation of, ten basic Thaats. These ten thaats are Bilawal, Kalyan, Khamaj, Bhairav, Poorvi, Marwa, Kafi, Asavari, Bhairavi, and Todi. While this Raag Classification theory (into 10 Thaats) is not accurate, it still serves as an important classification device.

Vaadi: Vaadi is the most dominant or important note of a Raag. If Raag is a kingdom, Vaadi note can be considered as the King. Vaadi is the most used note of the Raag and is also used as a resting note while rendering the Raag.

Samvaadi: Samvaadi note is the second most significant note of the Raag. Vaadi note, along with the Samvaadi note usually brings out the uniqueness of the Raag and its mood.

Prahar: This means the time period of the day. The Time Cycle employed in Raags rendering begins at 6 am and ends at 6 pm for the day and for the night beginning at 6 pm and ends at 6 am the next day. Each cycle (day & night) is divided into time periods of 3 hours each called Prahar. So there are 4 Prahars in the Day Time Cycle and 4 Prahars in the Night-Time Cycle. Apart from this, there are many Raags that are rendered in specific seasons.

Pakad: Essential notes without which the Raag cannot manifest itself.

Alankaar: Alankars literally meaning jewels are a combination of the notes of a Raag. Alankars follow a particular pattern of combination of notes like an ornament and are very effective while rendering Taans.

Appendix A

We have included some compositions in Raag Yaman. This will enable learners to sing and/or play on their instruments for practice and/or performances. There are numerous compositions in Raag Yaman in books, websites and other resources. Although, each one of them is equally fascinating and important to us, we still cannot include all of them in this article. We have chosen some of them based on random selection. They are,

Saba Guni jana Yamana Gaat
Teevara Sura karata saath
SS RR GG ...

Sura vaadi gandhaar saath
Samavadi kara nikhaad
Raat samaya prathama prahara
Chatura Sujana mana rijhaat

Sthaaii

$\dot{S}$	$\dot{S}$	N	N	$\overset{ }{M}$	P	P	P	G	G	G
Sa	ba	Gu	ni	ja	na	Ya	ma	na	ga	aa ta
G	G	G	R	G	$\overset{ }{M}$	R	G	R	$\dot{N}$	R S
Ti	ee	va	ra	su	ra	ka	ra	ta	sa	aa tha
S	S	R	R	G	G	$\overset{ }{M}$	$\overset{ }{M}$	P	P	D D
N	N	$\dot{R}$	$\dot{R}$	$\dot{G}$	$\dot{R}$	$\dot{S}$	$\dot{R}$	$\dot{S}$	N	D P

Antara

P	G	P	-	D	P	$\dot{S}$	-	$\dot{S}$	$\dot{S}$	-	$\dot{S}$
su	ra	va	aa	di	gan	dha	a	ra	sa	aa	tha
N	N	$\dot{R}$	-	G	$\dot{R}$	S	S	N	N	D	P
sa	ma	va	aa	di	ee	ka	ra	ni	kha	aa	d
P	G	P	P	P	P	D	N	D	$\overset{ }{M}$	D	P
ra	aa	at	sa	ma	ya	pratha	ma	pra	ha	ra	
$\dot{S}$	$\dot{S}$	N	N	$\overset{ }{M}$	P	P	G	P	R	-	S
Chatu	ra	su		ja	na	ma	na	rijha	aa	ta	

Figure A1. Picture taken from [17]

Raag Vaman - Jayati Jayati Jaya Maa

Isthayi

S Ga Re Ga Pa | Re Re Sa Re | Ga s Ga Re | Ga Ma Pa s |
W Ja ya ti Ja | ya ti Ja ya | Maa - t Sha | - ra de - |
B 0 3 X 2

S Ma Ma Dha Dha | Ni Dha Pa Pa | Pa Re Ga Pa | Re Re Sa s |
W Paa - va n | Ja n Ma n | Bha - va na | Bha r de - |
B 0 3 X 2

Antara

S Ma Ma Ga Ga | Ma Ma Dha Dha | Sa' s Sa' Sa' | Ni Re' Sa' s |
W Ma n Vee - | na - Ke - | Taa - r Mi | laa - de - |
B 0 3 X 2

S Ni Ni Ni Ni | Dha Dha Pa Pa | Pa Re Ga Pa | Re Re Sa s |
W Taa - l Gya | - n La ya | Maa - Taa - | Swa r De - |
B 0 3 X 2

Alaap

- 1) .Ni, .Dha, .Ni Re, Sa
- 2) .Ni Re, Ga Ma, Pa, Re Sa
- 3) Ga Ma, Dha Ni, Dha Pa, Ma Ga Re Sa
- 4) Sa', Ni Dha Pa Ma, Ga Pa, Re Sa

Taan

- 1) .Ni.Dha .NiRe GaRe GaMa | PaMa GaMa GaRe Sa |
- 2) .NiRe GaMa DhaNi Sa' | Sa'Ni DhaPa MaGa ReSa |
- 3) GaMa DhaNi Sa'Ni DhaPa | MaDha PaMa GaRe Sa |
- 4) PaMa GaRe Sa NiSa' | NiDha PaMa GaRe Sa |

Figure A2. Picture taken from [18]

Bandish in Raag Yaman, Teentaal, Drut Laya
Agra gharana composition

eri aali piya bin, sakhi
kal na parat mohe, ghari pal chhin din

jab se piya pardes gavan kino
ratiyan kaTat hain tare gin-gin

Beat No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha
Lyric									e	~	ri	~	~	aa	~	li
Notation									N	~	P	~	~	R	~	S
Lyric	pi	yaa	bi	na	~	~	sa	khi	e-e	e-e	~	ri	~	aa	~	li
Notation	G	R	G	G	~	~	G	M	MN	DN	~	P	~	R	~	S
Lyric	pi	yaa	bi	na	~	~	sa	khi	e-e	e-e	ri	~	~	aa	~	li
Notation	G	R	G	G	~	~	G	M	MN	DN	P	~	~	R	~	S
Lyric	pi	yaa	bi	na	~	~	sa	khi	ka	la	na	pa	ra	ta	mo	he
Notation	G	R	G	G	~	~	G	G	G	M	G	P	M	D	P	P
Lyric	gha	ri	pa	la	chhi	na	di	na	e	~	ri	~	~	aa	~	li
Notation	N	N	P	P	R	R	S	S	N	~	P	~	~	R	~	S
Lyric	pi	yaa	bi	na	a	~										
Notation	G	R	M	M	G	~										
Lyric									ja	ba	se	pi	yaa	~	pa	ra
Notation									P	P	S'	S'	S'	~	S'	S'
Lyric	de~e	e~e	sa	ga	va	na	ki	no	ra	ti	yaa	ka	Ta-a	ta	he	~
Notation	NR'	S'S'	N	D	N	D	P	P	P	G'	R'	S'	ND	N	P	~
Lyric	taa	~	re	~	gi	na	gi	na								
Notation	N	~	P	~	R	R	S	S								

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Figure A3. Picture taken from [19]

Bandish in Raag Yaman, Teentaal, Drut Laya

piya ki najariya jaadu bhari

moha liyo mana prema bhari

kavana jatan ab, kari e ali

nahi pare mohe chaina eka ghari

Beat No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha
Lyric									pi	yaa	~	ki	~	na	ja	ri
Notation									N	P	~	R	~	S	G	R
Lyric	yaa	~	~	jaa	~	du	bha	ri	pi	yaa	~	ki	~	na	ja	ri
Notation	G	~	~	M	~	G	M	D	N	P	~	R	~	S	G	R
Lyric	yaa	~	~	jaa	~	du	bha	ri	mo	~	ha	li	yo	~	ma	na
Notation	G	~	~	M	~	M	P	P	P	~	P	D	M	~	G	R
Lyric	pre-e	e-e	e	e	e	ma	bha-a	ri								
Notation	'NR	GM	P	R	G	R	'NR	S								
Lyric									ka	va	na	ja	ta	na	a	ba
Notation									P	P	S'	S'	S'	S'	S'	S'
Lyric	ka-a	ri	i	ye	aa	aa	li	~	naa	a	hi	pa	re	~	mo-o	he,
Notation	'NR'	S'	N	D	N	D	P	~	P	M	G	P	R	~	'NR	S,
Lyric	che-e	e-e	e	na	e	ka	gha-a	ri								
Notation	'NR	GM	P	R	G	R	'NR	S								

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Figure A4. Picture taken from [20]

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