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REPORT

OF THE

2nd All-India Music Conference



HELD AT

DELHI.

DECEMBER 14TH TO 17TH, 1918.

[1st Edition]

[500 Copies.]

Price Re. 1 As. 1 $\frac{1}{4}$.



Sitting P. Kanwar Narain Shivapuri P. Braj Kishan Kaul L. Umraosingh Shastri ji
 Chairs Mr. S N. Karand Prof. S. L. Joshi Mr. M. Fredlis L. Jawaharlal Prof. V. N. Bhatkhandey P. Sri Kishan Joshi
 B.A. L.L.B. Bombay Baroda Director of Music President R.c. Com. B.A. L L B. (Bombay) Foreign Minister
 Thakur M. Nawablikhan Nabha State
 Taluqadar of Akbarpur Mr D K. Joshi (Poona) Mr. H. P. Krishna Rao
 B.A.F.R.E.S (Mysore) R. B. Kanhiyalal

The Second All-India Music Conference.

Foreword.

For the satisfactory accomplishment of any human aim, there must be a combination of favourable circumstances, disinterested, concentrated, and organised effort and a hopeful continuity of action which perseveres till the end, in spite of all obstacles. It will not be too optimistic to believe that such a combination has come into existence for the sacred and national cause of music. The desire to have mass education in music for our country, which must have found a place in many a patriotic heart for long, at last reached sufficient intensity and momentum for realisation some three years ago, when His Highness the Maharaja Gaekwar of Baroda convened the First All-India Music Conference in his capital. That movement, so auspiciously inaugurated, has now taken firm footing in the soil, and the Second Conference which took place last December and the third one which is expected to take place in November 1919 in Benares show that there is behind the holding of these conferences that disinterested and organised effort, and that hopeful continuity of action which foretell the success of the movement. We have in persons like Mr. V.N. Bhatkhande, R.S. Abraham Pandithar, Sahibzada Saadat Ali Khan Bahadur, Thakur M. Nawab Ali Khan, and a number of others, a band of workers, who have displayed an exemplary zeal and earnestness of purpose. They are original thinkers who have wedded themselves to the cause of music, and whose work will leave a lasting impression on the pages of history. We have in Professor S. L. Joshi, Professor P. B. Joshi, Mr. S. N. Basu and a host of others, young and energetic enthusiasts who strive to realise what the others have planned. Public interest is being more and more focussed on the amelioration of the condition of our Music. Indian Princes and Maharajas are co operating in the movement by placing their resources at the disposal of the workers, thereby demonstrating not only a

hope that the national expectations will be realised, but an intense desire that they should be realised and that our Music should be as much a matter of mass education as the alphabet of the English language, if not more. A nation advances in proportion as education and intelligence spread among the masses. And it seems the lucky day for our Music has dawned.

That music should be a matter of general and mass education is a platitude. It ennobles and cheers the mind. It is the supreme height of emotion, and the fullest expression of ecstasy. When a person is supremely happy, he bursts into a song. And by an inverse process, music begets supreme happiness, a temporary mental absence from the arena of strife and worry which is the mind's usual cadre a mental, rest, refreshment and revitalisation which allows the jaded mind to gather its forces and re-enter its arena with the fresh supply of dynamic energy which has been laid by during the rest. As strife and worry is universal and as recuperation of mental energy from time to time is as essential to existence as food and drink, the value of music as a tonic, a life, preserver an elixir is patent. And if it is part of the duty of nation builders to educate the national mind and to call into activity its latent forces, it is an equally important part of their duty to devise means for the maintaining of those forces when created. And promoters of the cause of education in music, who are seeking to attain that end by means of the All India Music Conferences are nation builders in their way.

The field of work in front of these nation builders is vast. For all education has got to be systematic and there is at the present day no common system of education for our Hindustani Music. Again the teaching of Music is in the hands mostly of illiterate artists, who cannot produce as good results either in point of quality and quantity as if there was a system of instruction and if the instruction was in the hands of educated persons. Further, Music, is not a compulsory subject of education in schools, but stands on the level of a luxury for the vast majority of the populace. And the fact that it is so is a national misfortune, to say the least. What, after all is there so difficult about making Music

a matter of more general knowledge? If only the powers that be could realise what a failing it is on their part not to attempt to place this mental food within the reach of the tens of millions of Indians, a more successful and speedy solution of the question would be forthcoming. But till then our workers have to toil and strive, till then they have to raise their voices from platforms all over the country and urge, till then their duty stands undone. And they *have* to do it. Devi Saraswati demands it of them, and to rest is to fail in their devotion. In addition to this pressing need, our workers have to hasten to preserve in a permanent form, by means *e.g.* of gramophone records, the existing art of singing, the best specimens of which rest with aged artists whom the implacable hand of death may snatch away any moment. The finest part of Indian Music is incapable of notations. The shades of notes, the graces, the gradations, the modulations, the gamakas, cannot be put down in सा रा ग. म. They have to be learnt by the ear and must be learnt from the gramophone when the artists are dead and gone. Our workers have to arrange that these artists come together in Conference and consent to record their art. Their inborn prejudice and narrow-mindedness which prevents them from parting with their art must be conquered. They must be made to realise the superiority of a national interest over a private interest. And they must be made to see that the greater the spread of education in Music the greater will be demand for their services, that by being givers in the first instance they will certainly be takers in the next. Our writers have to collect the obscure varieties of certain ragas from these professionals and to fix their definitions and the rules of singing them. They have to prepare graded courses of study for the teaching of the various Ragas. They have also to study the mode of singing of the first class artists and so far as possible formulate rules for the singing as also for original composition, which rules will be auxiliary to the actual representation given by the gramophone and enable students to reach perfection with the greatest economy of time and money. Our research scholars have to collect and edit the ancient lore on the subject and reclaim as much of it as is possible. Our moneyed classes have to realise and have to be made to realise the value of Music as an educational factor and have to supply the sinews of

war for a cause which is as worthy if not worthier than, the numerous other movements which claim a place in the National Budget. The fallacy which connects music with immorality in the illiterate mind has to be exterminated, the cry for education in music has to ring from a hundred pulpits if even in hoarse tones, the whole nation has to realise why it is not living and has to assert its right to live. Self preservation is the first law of nature and selfishness is a virtue ; let that law find scope for action, let that virtue be practised, let men strive to live, let men demand for music, let men discard fallacious habits of thought and realise that the mental revitalisation which music brings is worth more than the fickle happiness which money brings. Let them try and get also something of the permanent, if they will run after the transient. All this work has to be done by pen and voice until mass education in music is an accomplished fact.

It is a matter of immense gratification to note that the Second All India Music Conference has brought forth the scheme for a National Academy of Music at Delhi, (*Please see Appendix D.*) and the munificent donation of H. H. The Nawab of Rampur will dispel the doubts of even the most despondent of patriots as to the chance of realisation of their hopes. This Academy is to be established for facilitating the accomplishment of the work referred to in the foregoing lines and it is to be hoped, nay expected, that speedy popular support will bring about a result which is long overdue.

The fact that such a scheme has been formulated and launched into existence is already a significant testimony of the national awakening in this matter. And if our workers keep the interest alive and exert themselves, success is certain.

It must be remembered that the work of the agriculturist does not end with the planting of the seed. It must be watered and tended to. And if the maharajas don't rain in thousands, let the commoners irrigate in ones and tens and hundreds. But let the seed live and flourish and fructify.

The report was delayed owing to unavoidable circumstances and I can only hope that the the misprints and errors which have crept in will be excused by the lenient reader.

K. N. Shivapuri

Joint Secretary,
2nd All India Music Conference.

Report
OF THE
Second All-India Music Conference,
Delhi.

The Second Session of the All-India Music Conference was held in the Congress Pandal at Delhi, on Saturday 14th December 1918. All the delegates invited from different parts of the country were assembled on the platform. The members of the Reception Committee, and the leading citizens of Delhi were also present. The professional artists whose services had been kindly lent by the various states for the purpose of entertaining the audience, as well as for rendering practical assistance to the Conference were seated in a separate block reserved for them. Amongst those who were present on the occasion were Mrs. Sarla Devi Chaudhri, Mrs and Miss Tyabjee, Mr. V. N. Bhatkhandey of Bombay, Sahabzada Saadat Ali Khan, Home Secretary, Rampur, Pandit D. K. Joshi of Poona, Rai Saheb P. Srinawas Pandeya of Ahraura, Thakur Md. Nawab Ali Khan, Taluqadar of Akbarpur, Prof. H. P. Krishna Rao of Mysore, Rai Umanath Bali, Taluqadar Daryabad, R. S. Chaudhri Raghubir Narain Singh, Taluqadar of Assora, Mr M. Fredilis, Director of Music Baroda State, Prof. S. L. Joshi of Baroda, Mr. S. N. Karnad of Bombay, Pandit Sri Krishna Joshi Foreign Minister, Nabha State, Prof. Frem Vallabh Joshi of Ajmere Mr. Tola Ram, of Jullunder, R. B. Sheo Pershad C.I.E., O. B. E., L. Sri Ram M. A., L. Jagan Nath Hony. Magistrate, Mr. Rup Narain Bar-at Law Hony. Magistrate, R. B. Sultan Singh, Dr. M. A. Ansari, K. S. Hakim Ajmal Khan Haziq-ul-Mulk, Mr. M. A. Hafeez The Hon'ble L. Ramsaran Dass of Lahore,

Dr. Abdul Rahman, Mr. Chandulal, Bar-at-Law, Mr. Asaf-Ali, Bar-at-Law, the Hon. Madhu Sudan Dyal of Meerut, R. B. Kanahia Lal, R. S. Ch. Dharam Singh of Kanth, K. B. Seth Haroon, Chaudhri Baij Nath Singh, Mr. Maharaj Narain of Moradabad, Mr. Abul Hassan Bar-at-Law, Mr. Ram Gopal, Mr. Kedar Nath (Agra) R. S. Lala Peary Lal, Mr. Peary Lal, Hakim Nazeer Ahmed Khan, Mr. Banarsi Dass (District Judge), R. S. Lala Ramchand, P. D. Ramchand Hony. Magistrate, Dr. J. K. Sen, Mr. Tarachand Pleader (Senior), R. B. Lala Bala Pershad L. Baboo Mul (Retired) Ex. Engineer, Dr. A. C. Sen, Mr. Sheo Narain, Chaudhri Ragho Raj Singh, Hakim Nasiruddin Ahmed son of Shafa-ul-Mulk Khan Bahadur Raziuddin Khan, Dr. I. T. Mitra, Mr. Inder Narain, Mr. Beni Pershad Mehra, Mr. Sri Kishandas Mahendru, Mr. Vadilal Shivram of Bombay, Hakim Ghulam Mohammad Kibriya Khan, Seth Ram Lal, Mr. Tara Chand, Messrs Dwarka Dass, Padam Narain, Luchmi Narain Baij Nath, Mr. Himmat Singh, Pandit Sheo Narain Haksar and several others including a large number of local and neighbouring Rases.

The following patrons of the conference could not be present owing to unavoidable circumstances.

H. H. The Maharaja Sahib Bahadur of Durbhunga.

Maharaja Bahadur Sir Prodyot Kumar Tagore Kt.

Maharaja Bahadur Girjanath Roy of Dinajpore.

Maharaja Bahadur Sir Manindra Chunder Nandy Kt. of

Qasim Bazar.

Raja Jagat Kishore Achariya Bahadur of Mughta Gacha

Raja P. C. Barua Bahadur of Gauripur (Assam).

Sardar Bahadur Bhayaji Sahib Balwant Rao Scindia C. V. O

Madarul Moham (Gwalior).

Mahatama M. K. Gandhi.

Sir Rabindra Nath Tagore Kt.

The Hon'ble Sir John Woodroffe Kt.

The Hon'ble Mr. A. Choudhry.

The Hon'ble Pt. Gokaran Nath Misra.

Col. K. N. Haksar Political Member Gawalior (State).

D. B. Pt. Daya Kishan Koul Foreign Minister Patiala.

Miss Singara Devi (Cuttack).

Hon'ble R. B. P. Sheo Narain Raina (Shamim) Punjab.

Mr M. R. Jayakar Bar at Law (Bombay).

Principal Raghubar Dayal (Lahore).

Mr. G. K. Mitra, M.A., B.L. Secretary Sangit Parishad Club
(Calcutta).

Mr. N. N. Haldar, Secretary Sangit Samaj Kalighat
(Calcutta).

Mr. N. D. Mullick (Karachi).

L. Balbir Singh Munsif (Dehra Dun).

Syed Abdul Rahman 1st Class Magistrate Rajmahendry.

Pandit Braj Narain Chakbast Lucknow.

Dr Jagannadha Sharma (Editor Balabharti, Coconada).

Mr. N. K. Bapat (Sindh).

The following members of the reception Committee of the Conference could not be present owing to unavoidable circumstances.

1. Thakur Sri Pal Singh, Taluqadar of Tikra.
2. Thakur Raj Rajeshwari Pershad of Khairabad.
3. Thakur Rameshwar Baksh Singh of Persairi.
4. Thakur Ram Pal Singh Sahib, Taluqadar of Chouria.
5. The Hon'ble Rai Ashtbhuja Pershad Bahadur, Taluqadar of Kanshi.
6. Kunwar Sri Prakash Singh Sahib, Taluqadar of Malanpur.
7. Raja Rameshwar Baksh Singh Sahib of Sheogarh.
8. Rai Bahadur Chaudhri Param Singh, Special Magistrate, Seoara Estate.

9. Mr. Inder Kishan Koul, Kashmir.
10. „ Ugar Sain, Bar-at-law, Dehra Dun.
11. Mr. Prakash Chand Rais, Saharanpur.
12. „ Ejaz Rasul, Taluqadar of Jahangirabad.
13. „ Prag Narain Rais, Biswan.
14. Captain V. M. Kakini, I.M.S.
15. Mr. Sundar Nath Sarkar Zamindar, Calcutta.
16. „ N. N. Bannerjee (Bengal).

Col. His Highness Alijah Furzand-Dilpazeer Daulat Inglishia Mukhlusudaulah Nasirulmulk Amirulumra Nawab Sir Syed Mohammad Hamid Alikhan Bahadur Mustaidijang, G.C.I.E. G.C.O.V., A.D.C. to His Imperial Majesty the King Emperor, arrived at the Congress pandal punctually at 11-30 A. M. accompanied by the Hon. Sir James Meston, Finance Member Government of India, Sahabzada Abdul Sammadkhan, Chief Secretary to Rampur Durbar, Mr. Abdul Majidkhan Revenue Secretary, and other members of His Highness's Staff, also Syed Mohammad Hadi Collector of Hardoi. His Highness the Nawab of Rampur was received at the gate by Rai Jawahar Lal Naharwala, Chairman, K. B. Nawab Mohammad Saiduddinkhan of Loharu, Mr. Jagannath Rais Honorary Magistrate, Mr. Sri Ram M.A., Rais, R. B. Lala Damodar Dass Additional Session Judge, Mr. Rup Narain Bar-at-Law, 1st Class Honorary Magistrate, Nawab Sirajuddin Sayel K. B. Seth Haroon, R. B. Lala Kanhya Lal, L. Mina Mal Honorary Magistrate Vice Chairmen, Dr. B. K. Mitra and Mr. Inder Narain Secretaries and other members of the Reception Committee, and conducted to the dais specially prepared for the occasion, amidst deafening cheers and was given a most enthusiastic ovation by the crowded audience which remained standing till His Highness took his seat. The Rampur State String Band played the Rampur Anthem as His Highness entered the pandal; and when His Highness was seated in the presidential silver chair, the business of the day commenced with a prayer recited in Sanskrit Sholkas by Mahamahopadhyaya Har Narain Shastri of Hindu College Delhi.

The Rampur State Musicians, then Sang in Chorus a beautiful Dhurpad in "Todi" rag with Pukhawaj accompaniment. Afterwards Rai Jawahar Lal, Chairman of the Reception Committee read his address, in Urdu welcoming His Highness and the delegates present in which he dwelt on the value of music as an important link in the development of national culture and on the urgent necessity for taking steps to spread musical education on sound scientific lines. (*For full text of his speech in Urdu please see appendix A*).

When the Chairman of the Reception Committee finished his address of welcome, His Highness the Nawab of Rampur was received with enthusiastic cheers on rising to read his presidential address. His Highness in declaring the conference open said:—

Mr. Chairman, members of the Reception Committee, Delegates, Ladies and Gentlemen,

"I sincerely thank you for asking me to preside over the deliberations of this All-India Music Conference. I am glad to find from the big gathering before me that music is an art which still claims a large hold on the minds of the educated people of India. In music the idea of the beautiful is expressed through tone-forms, which the ear reveals to the mind. Its influence upon man's mind is thus ennobling, strengthening and elevating. The true function of music in life is very often underrated and its philosophical and æsthetical meaning is entirely overlooked or not understood at all. Apart from the fact that music is the highest expression of art, it has a national significance. Every nation has its own music, which expresses the soul of the nation and denotes all the national culture, its characteristics and the peculiarities of its refinement. Indian music is essentially spiritual and ethical and appeals to the feelings and emotions. The history of the development of music is indeed very interesting. We find that with the Hindus Music is said to be of divine origin. It is said that before the creation of the world an all pervading sound "Om" rang through space, Brahma revealed the four Vedas, the last of which was the Sama Veda dealing with music, and his pupil spread the knowledge of music. Leaving the Vedic time

we find in the Hindu epics materials to show that music was cultivated and encouraged by the Princes and the people, but on the whole it is difficult owing to the dearth of materials to get any clear and definite account about the conditions of music in the early times, I mean during the several centuries that preceded the advent of the Mohamedans in India. Later on the Mohamedan historians of the period tell us that during the 12th and 13th centuries that is when the Decan was invaded by Sultan Allauddin Tughlak, music was in flourishing condition and that most of the musicians were taken with the royal armies to Northern India, including the famous Gopal Naik. Sultan Allauddin himself was very fond of music and gave great encouragement to the art. The great poet Sufi Amir Khosru lived during his time and as a great scholar of music introduced "qoul qalbana" styles and certain other fine melodies.

It is mentioned in the Ain-i-Akbari that during the reign of Raja Man Singh of Gwalior, who is supposed to have started the "Dhurpad" style of singing, the Gwalior school of music rose into some importance headed by the famous Naik Bakshu. The excellent book "Man Kutuhal" compiled by Raja Man Singh throws some light on the conditions of music in the early Mohamedan period. It contains a record of the proceedings of a great Conference of experts in music then assembled under the Raja's orders. The Ain-i-Akbari also tells us that during the reign of Emperor Akbar the art of Indian music reached the highest stage of excellence. The Emperor was a great patron of the fine art and had at his court many musicians, among whom may be mentioned Miyan Tan Sen, who was a pupil of the great Hindu musician Swami Hari Das, and of the renowned Nayak Baksha. You will be interested to hear that the only surviving lineal descendents of Miyan Tan Sen from his son and daughter are living in Rampur. The former are known as "Beenkars" and the latter as "Rababees". The representative of the "Beenkars" is Mohamed Wazir Khan, whose paternal ancestor was the famous Nabi Khan Beenkar at the court of the Emperor Mohammad Shah. The representative of the "Rababees" is Mohammed Ali Khan. The art of music also received great encouragement at the hands of the subsequent Moghul Emperors, but during the last two

centuries Indian music has come to be more or less confined to the courts of the Indian princes and outside their states the facilities for the study and practice of music are few, if any. I have given you just a brief historical survey of our music to show how our ancestors laid deep and wide the foundations of the art of music with the precision and care which still excite our admiration. The Mohammedan contribution to the development of music is enormous and we owe it to the help and patronage of the earlier Emperors that in spite of the vicissitudes and changes in the history of India our music still remains in its present form a great national asset. Its purity and excellence are objects of great marvel to all lovers of music, the rich heritage which Miyan Tan Sen and others have left to posterity will ever command the admiration of all as embodying the work of genius unparalleled in the history of any country.

If music has to fulfil the noble mission that it sets before us in life, you should not allow it to degenerate but on the other hand put forth all your efforts to keep it pure and undefiled. Unless and until the level of the present musical education is raised, you will lose much of what has been left to our generation. Music has long been to a great extent in the hands of the professionals and to the educated the opportunities for its study are exceedingly scanty. I should like to see our music elevated from its present degraded condition and earnestly taken up by the educated classes as in the Western countries. I quite appreciate the idea that is running in your minds to raise the standard of musical education and to diffuse musical culture among the public. The idea undoubtedly bristles with difficulties but if you make earnest endeavours you will achieve the desired end. I shall be happy to send my contribution to your funds in due course. I note, however, with regret that the old style of "Soz khane" is fast degenerating and I shall be pleased to see its early introduction in the institution that you propose to start in this city. I now declare the conference open and in doing so I ask you to work together in a spirit of good will and co-operation in the great cause of musical renaissance, which I believe all of you have so much at heart. I regret I cannot attend all your sessions, but I wish you

all success in your undertaking. My cousin Sahibzadah Saadat Ali Khan is endowed with great musical talent and I have no doubt that you will get from him valuable guidance during the deliberations of your conference in my absence.

The speech was warmly received with loud cheering and when it was concluded, His Highness called upon Mr. V. N. Bhatkhande to move the resolution on the National Academy of Music.

✓ Mr. V. N. Bhatkhande of Bombay, in moving the resolution on the National Academy of Music, said:—"Your Highness, Brother—delegates, Ladies and Gentlemen,

This is an age of unusual activity. In every sphere around us,—social, political, industrial, educational and æsthetic—We find now a great awakening. At a time like this, we should not let slip the opportunity of taking all necessary steps towards restoring our sublime art of music to its original high position in society. For, what is the condition of our Hindustani Music at the present day? There was a time when we had hundreds of excellent works on the subject, and perhaps countless masters and composers. Time was when Music in India had a place, and an important place too, in the social, religious and household life of the people. It is common knowledge that the Music of Northern India passed through considerable changes during the time of the Mahomedan rule in India. I am particularly referring to the times when those eminent artists—Amir Khosru, Baba Haridas, Gopal Naik, Mian Tan Sen, Nayak Baksu, Baijoo, Ramdass, Soordass, Bilaskhan and many others brought into our Hindu Music their wonderful creations and enriched the same marvellously. Some of these luminaries are supposed to have lighted lamps and brought rain from the clouds, by their music alone! It is rightly claimed that our Indian music reached its high water mark in those happy times. The art of those times went far ahead of the Shastras. It is even contended that the fundamental change from the old Shudda Scale of the Granthas to that of Bilawal, took place in this remarkable period. The claim may ~~are~~ may not be justifiable, but it cannot be denied that the new element imported into our

music in the Mogul period seriously impaired the binding force of the orthodox Shastras. The resourceful artists, did not, however, ruthlessly treat the Old Shastras. Many of them were only converted mohomedans and respect for the shastras and their writers, was more or less ingrained in them. They acted with great tact and skill. They retained all the old Raga names, but changed the rules of singing the melodies, at times they introduced entirely foreign tunes but took care to make them easy to assimilate. They, however, failed to keep a scrupulous record of all they did in matters musical. It may be that their records were lost in the later unsettled times of the mohomedan rule, but the fact remains that we are not today in a position to judge the correctness or otherwise of the present version of the Ragas of mohomedan origin, in the absence of reliable authorities. The Sanskrit writers of that period have duly taken note of the new creations and have even made some attempts to explain them.

At the end of the mohomedan period, grantha writing became more and more scarce, possibly owing to the educated classes ceasing to take interest in the subject, and the art fell into the hands of illiterate professionals. So long as these custodians were competent men, the art did not suffer very much, but its present condition leads one to conjecture that the art has had to pass through inferior and incompetent hands. Why, our experience at the present day is that the number of really first class experts is exceedingly small, and the services of even these men are not normally available to all interested in the subject. The question therefore now is—what should be done to remedy the unsatisfactory condition of our music at the present day? It is true that some of our learned scholars are directing their attention to this state of things; there have been some praiseworthy attempts made to improve the unsatisfactory condition. But in a matter of such national importance, stray and isolated attempts on the part of a few scholars could never be expected to yield permanent beneficial results. The whole nation must take up the cause, and make a grand and organised effort. I am glad to say that such an effort came forward for the first time in the year 1916, when under the kind patronage of that enlightened and

liberal minded Prince, The Maharaja Gaekwar of Baroda, the first All-India music Conference met in his Capital. It opened the eyes of the whole country to the real needs of the situation and inspired them with confidence, that the problem of reviving, uplifting and protecting Hindusthani music was after all not so difficult to solve, given the necessary sympathy and cooperation of the educated classes. The full achievement of all the ideals set up by the Conference may require half a dozen sessions or more, but we now know precisely what we want and also the way how to obtain it. The best way to begin the work of regeneration is to recognise the present Hindustani practice of music, and to establish the same on a scientific and sound basis, that is to support it by a good, well-reasoned and easily intelligible theory. Theory is rightly described as the back-bone of practice, and when that perishes, the practice gradually begins to degenerate. This means that the time has now arrived when the educated classes should take up the subject in hand earnestly and proceed to give it its due position and importance. They can do this by supplying the following essentials:—

- (1.) A good workable raga system embodying all the ragas now sung in Northern India.
- (2.) A plentiful supply of valuable up-to-date literature on music.
- (3.) A fair supply of well-equipped professors.
- (4.) A faithful record of all the available master-pieces of our old composers in the possession of our first class experts for future guidance.
- (5.) And a public institution where music could be taught on the most scientific and up-to-date lines.

In this connection let me mention that Rampur has in its possession the largest stock of Horis and Dhurpads of the famous Tan Sen School. I have already requested His Highness the Nawab Saheb our worthy President, to permit phonographic records of those ancient master pieces to be taken for the benefit of the country and I am glad to say that he has been graciously pleased to grant my request.

I shall not trouble you with the details of the scheme relating to the establishment of the National Academy. The scheme printed and circulated amongst you is only a draft, giving you the broad outlines and the general principles underlying it. The details will be settled in due course by the provisional committee who will have to be appointed for the purpose. I ask for nothing more than your generous support, sympathy and loyal co-operation of you all lovers of music, in the interests of what I consider to be a National cause.

With these remarks, he then moved the following resolution:—

“That whereas it has been considered expedient to organise in Delhi an institution for the systematic study of Indian music by providing special facilities for the collection and preservation of the best of classical compositions in a museum for the founding of a library of literature on music and for imparting instruction in elementary and advanced music.

“(1) A National Academy of Music shall be established in the Imperial City of Delhi on the lines generally indicated in the draft scheme that has been printed and circulated among the members.

“(2) That a provisional committee consisting of Sahabzadah Saadat Ali Khan Home Secretary to Rampur State, U. P. Thakur Nawab Ali Khan, Taluqdar of Lucknow, Mr. Bhatkhande of Bombay, Mr. Jagannath Rais, Hon. Magistrate of Delhi, Prof. S. L. Joshi, M. A. of Baroda, Rai Sahib Chaudhuri Raghbir Narain Singh Taluqdar of Assora, Mr. Karnad of Bombay and others, with power to add to their number, be appointed for the purpose of raising funds for the erection of buildings and for endowments and for taking such steps as may be necessary, to carry out the objects of the scheme.” (Vide appendix B).

The resolution was seconded by Rai Sahib Chaudhuri Raghbir Narain Singh Taluqdar of Assora (Meerut) in a short speech in Urdu. The following is a translation of his Urdu speech:—

YOUR HIGHNESS, LADIES AND GENTLEMEN,

My friend Professor Bhatkhandey has in his masterly way made it quite clear to you the urgent necessity of having a central institution at Delhi for teaching music on sound and scientific lines. In my humble opinion no time should be lost in taking steps to secure moral and financial assistance of the country for this landable object. It is imperative that our leaders should make a collective and continuous effort to give music its pristine grandeur. We look chiefly to our princes for financial its support and the loan of artists to the proposed academy. It is impossible for us to express in words how grateful we feel to Their Highness of Baroda, Mysore, Udaipur Indore, Jaipur, Gwalior, Rampur, Bikaner, Nabha, Patiala, Alwar, Dholpur, Jhalawar, Jodhpur for their championship of the sublime art. But for the encouragement given by these enlightened princes to the top artists music in India would have died long ago. I quite agree with Professor Bhatkhandey in thinking that it is of the highest importance that phonographic records of the state artists should be obtained at a very early date, so that music may retain its original purity for ever. I hope the sense of patriotism in the artists will make them realise that they will be doing a great service to the motherland by placing their best at the disposal of the academy through these records.

Brothers and sisters it is a sacred cause for which we have assembled here to-day under the presidentship of our enlightened and sympathetic prince H. H. The Nawab of Rampur. The presence of our finance member the Honble Sir James Meston, the telegrams of sympathy from some of the Indian states, the gathering of so many distinguished delegates from all parts of India all these things make me see the dawn of a glorious era of our National Music. Every civilised nation considers music as a necessary social accomplishment and if the cause receives adequate support from you, God willing the day will not be far off when we will meet again to open the academy proposed by my friend. With these few words I heartily support the resolution

He was followed by Professor S. L. Joshi of Baroda who made an eloquent appeal to the audience to help the cause with funds; in supporting the resolution, Professor Joshi said that he had learnt it from a well-known Japanese authority that Indian music had influenced Japanese and Chinese music and no one could deny that music like medicine had gone to Europe from India. He had interviewed Sir Sankaran Nair that morning and had been assured by him that he had every sympathy with the spirit of renaissance aiming at the improvement and organisation of Indian music. The Government would lend every possible countenance to the movement provided we proved our capacity to organise the movement efficiently. In Europe they were building a Temple to Peace which would remain a standing rebuke to oppressors, let us build a Temple to music as our contribution to the peace harmony of the world. He then appealed for funds for the proposed Academy.

The resolution was further supported by Rai Umanath Bali, Taluqdar of Daryabad, Barabanki District, and Rai Sahib Srinivas Pandeya, Honorary Magistrate, Ahrura, U. P.

The last speaker on the resolution was the leading citizen of Delhi, Dr. M. A. Ansari who in giving his wholehearted support to the resolution remarked that it was a standing shame that Indian had no National Anthem, that music was the index to social and general advancement of a nation, and that India should reorganise her music and prove to the world that she was not neglecting any detail in the process of nation-building.

The resolution was then put to the vote and declared carried amidst cheers. His Highness the Nawab of Rampur was then pleased to announce a sum of Rs. 50,000 as his donation to the proposed National Academy. Other announcements of donations on the spot were made, among which may be mentioned a sum of Rs. 6,000 from Sahabzada Saadat Ali Khan Bahadur, Home Secretary to Rampur Durbar, Rs. 5,000 from Thakur Nawab Ali Khan Taluqdar of Akbarpur, Rs. 1,000 from Lala Sri Ram, M. A. Rais Delhi and Rs. 200 from Pandit Braj Kishan Kaul (Secretary Music Conference).

The Conference was then declared adjourned till 3 P. M. in the afternoon, and His Highness The Nawab of Rampur left the pandal accompanied by the members of his staff, amidst cheers, the State Band playing the Rampur National Anthem to the great delectation of the audience.

The programme arranged for the afternoon was practical demonstrations by the several state artists.

Ustad Nazir Khan of Rampur opened with a dignified "Alap" on the rag named "Multani" and then sang a Hori on the same rag. He was followed by a batch of three artists from Gwalior, Messrs Vishnu Buva, Bala Buva and Narayanrao Karlekar, who sang together a Dhurpad and Hori on "Bhimpalas"; as these sang in unison, the voice was loud enough to reach the farthest end of the pandal, and the songs were much appreciated. Later came Ustad Haidar Khan of Rampur with his young grand son, Nihal Sen who began a Khyal in Multani. The rich, sweet, silvery voice of the young artist kept the whole audience spellbound, and when he sang the light air of a Pilu Thoomree with his delicate flourishes, the audience was carried for a time to a higher plane; and it was felt that few of the younger artists could reach the level of such excellence in the practical art. He finished by a trital in Puriya-dhanashri rag, which, having been sung at dusk, created a profound impression on the minds of the audience.

Then Mr Ganpatrao Vasaikar, the famous Sanai-player of Baroda gave a skilful performance on his Indian flute; and he and his pupil entertained the audience with his alap on "Purvi" Rag. The performance was indeed soul-stirring, and impressed the audience with the importance which instrumental (flute) music always claims as an indispensable accompaniment during worship in the Indian temples. The practical demonstrations were closed at 7 P.M.

At night they were again commenced. But the delicate instruments used in Indian Music were found to be quite unsuitable for large audiences in a big pandal, with the result that the instrumental music which was set down in the programme had to be abandoned.

Sunday 15th December 1918.

In the morning the members of the Standing Committee met at the Coronation Hotel to discuss the several resolutions to be placed before the Conference, and to consider and revise the results arrived at in the preliminary meeting of the several artists held at the same place the previous day. At this meeting the several artists with their pupils were invited to express their opinions on the different varieties of Sarang, Malhar, and Todi. There was a free exchange of opinions, and the artists present demonstrated vocally the outlines of the several varieties by reference to the classical masterpieces which they had learnt from their renowned masters (gurus). Mr. V. N. Bhatkhande, the great musical Expert verified these opinions in the light of the Sanskrit texts bearing on the subject, approving of the opinions which were borne out by the texts, and recognising differences in cases which admitted of doubt due to tradition on account of differences in the schools of music, and to the occasional lapses by reason of the long period during which music was handed down from generation to generation. The discussion, free and frank as it was on both sides, was indeed interesting; and it may be said that the unanimity of opinion on most points—with the exception of a few minor differences—will bring to an end the vital differences that have up till now dominated the practical demonstrations of the professional artists with regard to the varieties of the same rag. This was the most constructive piece of work of the conference. Among the several artists who rendered valuable assistance during the discussion may be mentioned Nazirkhan, Muhammad Husainkan, Hydar Khan, Hussain Bux, Fida Hussain Khan from Rampur, Jamaluddin Binkar, Vasaikar Sanaivala, Gangaram Tabalchi from Baroda, Wahidkhan, Muhammadkhan and Son, Latifkhan, Karim Khan, Bundookhan, Vahidkhan, Muradkhan, Imdadkhan and Manawarkhan from Indore, Kallankhan, Nihal Hussian Fida Husiankhan from Jaipur, Barkatullakhan, Mammankhan, Mahboob Khan, Bhai Ghasita and others from Patiala, Vishnu Buva, Bala Buva, Karlekar and Saadatkhan from Gwalior, Sadiqalikhan of Jhalawar and several others.

Mr. Bhatkhande opened the debate by expatiating on the necessity of active co-operation of the professional artists present in the matter of collecting the different opinions on the subject of these Ragas in the system of Hindustani Music which admitted of several varieties in the same group. He exhorted the audience to give the Conference the benefit of their individual opinion about the different varieties, supporting their opinions by practical expositions. Thakur M. Nawab Ali Khan, who was actively co-operating in the recording of the various opinions, then spoke to the audience in Urdu to the same effect, after which the recording of the opinions began. From time to time when occasion arose, Mr. Bhatkhande would place before the audience the Granthic descriptions of such of the varieties as had found entrance into the Sanskrit treatises available at present.

The following are the varieties of the Ragas on which discussion was centered on the occasion, and the notes used in each variety as mentioned by the professionals were as follows:—

Varieties of the Raga Sarang.

(1) *Madhamad.*

The professionals were unanimous that this Raga dropped the Gandhar and the Dhaivat. As to the use of the Nishad there was a difference of opinion. Some said that Madhamad Sarang took the Ni komal both in the Aroh and in the Avaroh. Others said that the Raga took the Ni tivra in the Aroh and the Ni komal in its Avaroh. Those who held the former opinion pointed out that by using Ni komal alone in Madhamad, it was easily distinguished from the variety known as Bindrabani Sarang. The remaining notes of Madhamad, namely, Sa, ri tivra, ma komal, and pa were not disputed.

(2) *Bindrabani Sarang.*

About the construction of this Raga, there were three different opinions expressed. These were (a) Bindrabani agrees with Madhamad in dropping the Gandhar and the Dhaivat altogether. It takes both Nishads, that is to say the Ni tivra in the aroh and the Ni Komal in the avaroh (b) In addition to taking both Nishads, Bindrabani takes the Dha tivra in

the Avaroh and (c) Bindrabani agrees with Madhamada in omitting the notes Gandhar and Dhaivat but takes Ni tivra both ways.

(5) *Miyanki Sarang.*

Like Bindrabani this Raga drops Gandhar altogether, and takes both Nishads. It is distinguishable from Bindrabani as it takes the Dhaivat in Aroh also. One of the professionals said that he had heard Miyanki Sarang sung with both Nishada.

(4) *Badhana Sarang.*

This Raga is usually sung with the following notes. Sa, ri tivra, ma komal, pa and both Nishads. The Aroh takes Ni tivra and avaroh Ni komal. Gandhar is always omitted. According to some, a sparing use of the Dhaivat in the Avaroh is permissible. There is another variety of Badhans which takes the tivra Gandhar, but it is very obscure. Mr. Bhatkhande read out one or two Sanskrit authorities to show that there was a variety of Badhans in the old granthas which took the tivra Gandhar.

(5) *Sarantā Sarang.*

The notes used in this Raga are. Sa, ri tivra, ma komal, pa, dha, tivra and both Nishads. Gandhar is always omitted. The Dhaivat is generally used in the avaroh. Nishad is tivra in the aroh and komal in the avaroh.

(6) *Shuddh Sarang.*

This Raga like the other varieties of Sarang drops the Gandhar. The notes used in it are:—Sa, ri tivra, ma komal, pa, dha tivra and both Nishads. Some singers use both Madhyams, the tivra ma coming only in the aroh.

(7) *Gaur Saranga.*

The notes used in this variety are:—Sa, ri tivra, ga tivra, both Madhyams, dha tivra and ni tivra. The tivra ma comes generally in the Aroh. The raga being very common, the opinion was unanimous.

(8) *Lanka-dahan Sarang.*

None of the professionals present could sing or describe this variety with any confidence. Its consideration had to be postponed. Mr. Bhatkhande at the request of the professionals cited the Sanskrit text showing the components of the Raga.

Varieties of the Raga Kanara.(1) *Darbari Kanara.*

The notes used in this Raga are:—Sa, ri tivra, ga komal, ma komal, pa, dha komal, both the Nishads. Ni tivra, is used in the aroh, and ni komal in the avaroh. Dhaivat is dropped in the avaroh.

(2) *Adana.*

This variety of Kanara takes the same notes as Darbari Kanara but differs from it as it shows a distinct shade of Sarang. The rule of dropping the dhaivat in avaroh is also observed in this Raga.

(3) *Bageshri*

The notes used in this variety of Kanara are:—Sa, ri tivra, ga komal, ma komal, pa, dha tivra, and both the Nishads. The tivra ni is used in the aroh and the komal in the avaroh. As to the use of Pancham in this Raga, there was a difference of opinion. Some singers said that the note must be dropped from both the aroh and the avaroh. Others said it should be used in the avaroh only. There were some again, who permitted the use of Pancham both in the aroha and the avaroha. Mr. Bhatkhande cited a Sanskrit text which showed that the omission of Pancham had shastric authority.

(4) *Shahana.*

The notes used in this Raga are:—Sa, ri tivra, ga komal, ma komal, pa, dha tivra, and both Nishads. The ni tivra came in the aroh and the ni komal appeared in the avaroh. Some said that the Dhaivat used in the Raga was komal. One professional artist said that he used both the dhaivats in Raga.

(5) *Nayaki*.

The notes used in this Raga are:—Sa, ri tivra, ga komal, ma komal, pa, dha komal and both Nishads. The Ni tivra comes in the aroh and the ni komal is used in the avaroh. Some said that the Dhaivata ought to be omitted altogether.

(6) *Kounsi*.

This variety involved a lot of discussion. The majority of the professionals agreed that this Raga is a mixture or ought to look like a mixture of Kanara and Malkaus. The notes used in the Raga, therefore, are:—Sa, ri tivra, ga komala, ma komal, pa, dha komal and both Nishads. Some said that they had heard a variety of Kounsi Kanara in which the dhaivat used was tivra.

(7) *Moondrik*.

The notes used in this Raga are:—Sa, ri tivra, both Gandhars, ma komal, pa, dha tivra, and both Nishads

(8) *Hooseini*.

There was a lot of discussion as to the correct features of this Raga. All agreed that the Raga was more or less obscure. Some said it looked somewhat like the Adana Kanara and took the komala dhaivat in the aroh. There were some who said that Hooseini Kanara took the tivra dhaivat and was allied to the Raga Kafi. No satisfactory decision was arrived at, and further discussion had to be postponed.

(9) *Soha*.

The notes used in this Raga are:—Sa, ri tivra, ga komal ma komal, pa, and both Nishads. The ni tivra came in the aroh and the ni komal appeared in the avaroh. All agreed that the Raga showed a slight tinge of Sarang and omitted Dhaivat altogether.

(10) *Sooghrayi*

The notes used in this Raga are Sa, ri tivra, ga komal, ma komal, pa, dha tivra, and both nishads. Ni tivra is used in the

aroh and ni komal in the avaroh. The dhaivat appears in the avaroh as a general rule.

As to Ghara Kanara, Kafi Kanara, Jai jaiwanti Kanara, Sorati Kanara, there was no discussion, as these and other similar ragas were declared by the artists to be compounds of the two ragas in each case.

Varieties of the Raga Todi.

(1) *Shuddh Todi.*

There was an interesting discussion on the point whether or not Shuddh Todi, Darbari Todi and Miyanki Todi were all different varieties. Strangely enough, all the professionals came to the unanimous agreement that all these three names represented one and the same Raga ordinarily called Todi. The notes used in the Raga are:—Sa, ri komal, ga komal, ma tivra, pa, dha komal, and ni tivra.

(2) *Bilaskhani.*

The notes used in this Raga are:—Sa, ri komal, ga komal, ma komal, pa, dha komal, and ni komal in fact all the notes ri, ga, ma, dha, and ni of this raga are komal. There was a professional artist who said that he had been taught a song in Bilaskhani Todi which took both the Madhyams but the majority agreed in the opinion that the Raga took only the komal Madhyam.

(3) *Goojari.*

The notes used in the Raga are:—Sa, ri komal, ga komal, ma tivra, dha komal and ni tivra. This Raga by its omission of the Pancham altogether differs from the other varieties of Todi.

(4) *Deshi.*

There were three different opinions expressed as to rules of singing this Raga. The point of difference lay in the use of the Dhaivat in it. Some said that only the komal Dhaivat ought to be used. There were some who advised the use of both the Dhaivats and the third opinion was that the tivra Dhaivat only

should be used. Mr. Bhatkhande said he could cite Sanskrit texts in support of the first and the last opinions. He admitted that he had heard songs in Deshi which took both the Dhaivats.

(5) *Jaunpuri.*

The notes used in this variety are :— Sa, ri tivra, ga komal, ma komal, pa, dha komal, and both Nishads. The tivra Nishad was used only in the aroh. This Raga dropped the Gandhar in the aroh. The Raga being very common, no further discussion was considered necessary.

(6) *Gandhari.*

The Raga takes the same notes as the Jaunpuri Todi, the only difference being that in the avaroh the Rishab used was komal and not tivra as in the Jaunpuri Todi

(7) *Asa.*

The notes used in the Raga are :— Sa, ri komal, ga komal, ma komal, pa, dha komal, and ni komal. It was agreed that this Raga was a mixture of Asawari and Todi.

(8) *Bahaduri.*

The notes used in this variety are :— Sa, both the Rishabs, ga komal, ma tivra, pa, dha komal, and ni tivra. This is a rare variety of Todi.

(9) *Lakshmi.*

This is an obscure variety of Todi. The notes used in it are :— Sa, ri tivra, both the Gandhars, ma komal, pa, both the Dhaivats and both the Nishads.

(10) *Lachari.*

The notes used in this Raga are :— Sa, ri tivra, both Gandars, ma komal, pa, dha komal, and both Nishads.

Sunday 15th December 1918.

The proceedings of the second day commenced at 3 P.M. with Sahabzada Saadat Ali Khan Bahadur, Home Secretary to Rampur Durbar, in the chair, when the Secretary, read out to the audience messages of sympathy so graciously sent by telegram by the three Ruling Princes, H. H. The Maharaja Holkar of Indore, H. H. The Maharaja of Nabha, and H. H. The Maharaja of Alwar, wishing success to the conference. The following resolutions were then put from the chair, and unanimously passed, being read out and translated into Urdu for the audience by R. S. Chaudhri Raghbir Narian Singh Taluqadar of Assora (Meerut) :—

1 This Conference places on record its profound sense of gratitude to the several Indian Princes who have most generously contributed towards the success of the conference by giving liberal donations, and by sending their Durbar Artists for practical demonstrations; and the secretaries be requested to forward a copy of resolution to the respective Durbars concerned

2. This conference also desires to express its indebtedness to those citizens of India who have liberally responded to appeals for funds, and have helped the conference in a year when money is very scarce both on account of famine and war.

Sahabzada Saadat Ali Khan Bahadur then read his paper on ' Malhar Varieties ' in English, the Urdu translation of which was read out by his friend Thakur Nawabalikhan, Taluqadar of Akbarpur.

The Vice-President proceeded, in the first instance, to give a brief account of Miyan Tan Sen and his descendants, and explained how the Rampur Durbar became in course of time the seat of high Hindustani Music. In the course of his remarks he said :—

“ Miyan Tan Sen was born of Hindu parents at Gwalior. In the very cradle he showed in himself the making of the great future musician. Before he was hardly five years old, he was often seen singing to himself. His father who observed all this took him to Shah Mohammad Ghaus, a famous saint of Gwalior,

and asked him to bless the young boy when he grew up, his fame as a musician attracted the notice of Akbar the great who then sent Jalaluddin Qorchi, a high official of his court to bring the great musician. Thus the great artist was ushered in the presence of the Great Emperor in the fifth year of his reign. (Vide Maasarulumra Vol. I.) Abul Fazal speaks of him as the best musician of the century. Miyan Tansen is said to be a disciple of Haridas Swami and of Nayak Bakshoo. He died in 1595, leaving four sons of whom Tan Tarangkhan is mentioned by Abul Fazal, while two others Surat Sein and Bilaskhan are referred to by Faqeer Ulla, an excellent authority on music, and the compiler of Rag Durpan. Surat Sein had a son Soheil Sen, and a grand son Sudhein Sen, both of whom were great musicians. Tan Tarang Khan had his descendants Sudharkhan and Husainkhan the lineal representatives of whom in order were Gulabkhan, Chajjo Khan—the last of whom is still living at the present day, named Mohammadalikhan son of Basitkhan." With these remarks, the Vice-President introduced Mohammadalikhan to the audience, as the last living representative of Miyan Tansen's family.

"The descendants of Miyan Tansen, and other famous musicians have, during successive generations, secured the kind patronage of the Rampur Durbar. The first Nawab of Rampur, Nawab Syed Ali Mohammadkhan Bahadur had, at his court, the best musicians of the period, namely Firozkhan, Adarang Binkar, and Gulabkhan, Rababia. Then during the regime of Nawab Syed Yusuf Ali Khan Bahadur, the Durbar had several renowned musicians, chief of whom were Bahadur Hussainkhan (a descendant of Miyan Tansen) Ameerkhan and Raheemkhan, who also continued in the service of the succeeding Nawab, Syed Kalb Ali Khan Bahadur. This prince had at his Durbar a group of Expert singers of all kinds, namely Baqar Alikhan, and Kazim Alikhan the best exponents of khiyal style of singing, Miyan Sulaiman, a pupil of Shori, the renowned author of the Tappa Style, and Qutabaddaula Roshankhan Dagur, Ali Muhammadkhan, Mohammadkhan, Ahmad Khan, Qutb Alikhan, Faiz Allakhan, and Rajabalikhan and several others. Our present chief, His Highness The Nawab Sir Syed Mohammed Hamidalikhan Sahab Bahadur is one of the best scholars of music and is a great authority on the practical side of the art.

His Highness has in his employ Mohammad Alikhan, Wazirkahn Binkar, son of Amirkhan, who is a descendant of Niamatkhan known as Sadarang, a well known Binkar and a host of other musicians of a high order. The Rulers of Rampur state have all along evinced a keen interest in music and kept in their service the descendants of the renowned Miyan Tansen and other famous musicians of their day.

It may be of interest to add that my father, Sahabzada Sayed Haidaralikhan Sahab was a pupil of Bahadur Husainkhan and Sadiq Alikhan, son of Jafarkhan of Benares who had been in the service of Wajid Ali Shah in Calcutta. I have learnt from my father and from Mohammad Alikhan son of Basatkhan; and since my stay in Rampur, my knowledge of music has been considerably increased by what His Highness has been pleased to teach me on the subject and I shall be glad to teach any one of the Talim of Bin and Rabab, handed down to me by my masters. Then dealing with the varieties of Malhar, he said :—

“The group of Ragas known as Malars is one of the most important groups in the system of Hindustani music, and its importance is increased by the fact that most of the Ragas were composed during the Mohammedan period. Hence the old Sanskrit books do not mention most of the varieties. In the Aini-Akbari, mention is made of the following eminent singers who were employed at the court of Emperor Akbar, namely Miyan Tan Sen, Ramdass of Gwalior, his son Surdass, and Naik Charjoo. All these men have left their mark on our music by composing Malars which are known after their respective names. The following are the varieties of Malars commonly recognised—(1) Sudh Malar (2) Miyan ki Malar (3) Ramdasi Malar (4) Surdasi Malar (5) Naik Charjoo ki Malar (6) Dhoolya Malar by Naik Dhondoo (7) Miranbai ki Malar (8) Gownd Malar (9) Nat Malar (10) Sawni Malar (11) Gowndgiri Malar (12) Jaijaivanti Malar.

The notes of the octave used in the several varieties are as follows :—

(The specimen songs will shortly be set to notation, and will be published as an appendix.)

- Mean ki malar :—Rikhab Tivra, Gandhar Komal (andolat), Madhyam Sudh, Pancham, Dhaivat tivra, Nikhads (both) Tivra Nikhad sparingly used. (Specimen song :—Khelan ai hori birkh ki samai)
- Gownd Malar :—Rikhab Tivra, Gandhar komal (Andaulat), Madhyam Pancham, Dhaivat tivra, Nikhads both. (Specimen song:—Tohe Naina etc.)
- Nat Malar :—Rikhab Tivra, Gandhar tivra, Madhyam, Pancham, Dhaivat tivra, Nikhads both. (Specimen: Banwari bin.)
- Surdasee :—Rikhab tivra, komal Gandhar. Madhyam, Pancham, Dhaivat tivra, Nikhads both. (specimen:—Gahade Bire)
- Sawani Malar :—Tivra Rikhab, both gandhars, Madhyam, Pancham Tivra Dhaivat, Nikhad tivra. (specimen: Garjat ghan-badal ke).
- Dhooliya Malar :—Rikhab tivra, both gandhars madhyam, pancham, tivra Dhaivat, Nikhads both. (Specimen : kaun kahya meri).
- Ramdasi Malar :—Rikhab tivra, both gandhars; madhyam, pancham Dhaivat tivra both Nikhads. (Specimen : Bhije tera orhna).
- Charju ki Malar :—Rikhab tivra, komal gandhar, madhyam, pancham Dhaivat tivra, both Nikhads. (Specimen : Hamin boli bol.)
- Gondgiri Malar :—Rikhab tirva, both gandhar, Madhyam Pancham, Dhaivat tivra both Nikhads. (Specimen : Birjoo Nahin Manat.)
- Mirabai ki Malar :—Rikkab tivra, both gandhars, Madhyam, both dhaivats, Nikhads both. (Specimen : Tum ghan se ghan garje).
- Jaijaivanti Malar :—Rikhab tivra, komal gandhar, madhyam, Pancham, Dhaivat tivra, both Nikhads. (Specimen : Ram ke nam ko dhian).
- Sudh Malar :—Rikhab tivra, Madhyam, Pancham, and Dhaivat tivra.

(Both Gandhar and Nikhad are dropped throughout, according to Sanskrit books.)

The next item of the programme was practical demonstrations (instrumental) by the professional State-artists. The previous day's experience showed that the Congress Pandal was not quite suitable for any kind of demonstration on the delicate musical instruments of India. In the first place, the pandal was too big, and the structure built more for the purpose of accomodating large numbers of people than for a musical performance, did not serve the purpose that could be expected of a well-built hall with accoustic properties. The result was that the idea of holding the practical demonstrations, both vocal and instrumental in the Congress Pandal, had to be abandoned. The members of the Conference including the leading local gentlemen, retired to the private residence of Dr. M. A. Ansari, who was kind enough to make immediately the necessary preparations for the practical demonstrations. The hall was well-furnished, and taste-fully decorated for the occasion ; and Dr. Ansari the foremost citizen of Delhi, deserves the best thanks of the members of the Conference and of the public, for coming to their aid and for relieving them from the difficulties of the situation which was perhaps inevitable and otherwise unavoidable under the circumstances.

The practical demonstrations at this place commenced at 4-30 p.m.; and Chandan Chobaji of Muttra entertained the audience with a fine specimen of Multani rag in Dhurpad as well as Hori, finishing his performance by a light vein of Pilu in the Thoomree style. Ustad Barak-Tulla Khan, the famous Sitar-player of Patiala then followed, with two guts (pieces) in the Bhupali and Hindol rags, which were greatly appreciated for his mastery of tal and laya. Then came Nihal Sen son of Amrit Sen and his nephew Fida Husain, the two great Sitar-players of Amrit Sen School of Jaipur on the platform. Their style was a distinct variety, and the performers showed that the Sitar, as a musical instrument had immense possibilities so far as meend and ghasit were concerned. The guts played by them in concert on the rags Bhupali and Tilak-Kamod, were classic as regards the style as well as the setting (composition.) Fyaz Khan of Baroda came next and sang a khyal on "Maluha" rag at medium pace, and ended his performance with a trivat in "Bihag." He was followed

by the famous boy of Rampur, named Nihal Sen, grand son of Haidar Khan, whose rich, and melodious accents in trital on "Multani" rag can hardly be described in words. At this point the two famous vocalists of the Dhurpad style arrived on the scene; and by the time they got ready with their instruments, one Durga Prasad of Bindraban volunteered to entertain the audience with one of his specimens. Then Zakruddinkhan of Udaipur and his brother Alla-Bandakhan of Alwar commenced together their slow and majestic "Alap" on the rag "Kedar." They sang alternately, and their performance kept the audience spell-bound for over an hour, Zakruddinkhan's art was a distinct proof that an artist was born but not made and that the human voice was indeed a divine gift which few singers possessed. Then they sang two saduas in Hindol and Malakous, with a rich exhibition of their striking "gamaks." The Dhurpad style of music is becoming a rare acquisition; may God bless these living exponents of the art with long life, for there is no doubt that when these renowned artists pass away, they will leave a void in Indian art which it will be impossible to fill.

Monday, 16th December 1918.

On the third day of the Conference, the members met at the private residence of the Chairman of the Reception Committee Rai Jawahar Lal Naharwala at 2-30 p.m. Owing to the unavoidable absence of the Vice-President Sahabzada Saadat Alikhan, Pandit Srikrishna Joshi, Foreign Minister, Nabha State, was voted to the chair.

The following resolution was then put from the chair, and unanimously carried :—

“ This Conference desires to record a vote of thanks to the various artists (vocal and instrumental) who rendered valuable help to the cause of Indian music by their expert opinions on points of doubt and difficulty and also by their practical demonstrations.” Then Thakur M. Nawab Alikhan, Taluqadar of Akbarpur read his paper on “Sarang Varieties” the specimen songs of each variety being sung by the State Singer, Ustad Nazirkhan of Rampur. The following is a Summary of the paper :—

Sarang it appears is a very old melody. It is described in many of the Sanskrit Granthas of the last five centuries. The great feature that distinguishes it is its dropping the Gandhar and the Dhewat. Almost all the Shastra Granthas recognise this feature. The Sarang thatta as described in Granthas takes both Madhyams and both Nikhads. The general rule observed in cases where notes of the same denomination are prescribed by Shastras is to take the Tivra note in Arohi and the Komal in Avarohi. Applying the rule to the Sarang we would naturally have to take the Tivra note Ma and Ni in the Arohi wherever necessary and the Komal note Ma and Ni in Avarohi. Madhyam however can easily be made use of both ways. The variety of Sarang known as Madhmad, Bindrabani, Bidhans, Sawant are noticed even in Tarangani, Parijat, Saramrit, Regwarvedh and the Granthas of Pundit Bhaw Bhatt. In ancient times the rules of Girah, Aush, Nayas, Vadi, Samwadi, etc., were more strict and probably the above mentioned Ragas were clearly distinguishable

in spite of their close affinity and descriptions, but later on the rules became somewhat slack and difficulties arose as to their identification. Various processes then crept in. The presence of Gandhar was considered fatal to Sarang, which was included in Purwang-Vadi Ragas and the rule therefore of dropping the Gandhar was carefully observed, while in the Utranga a slight touch of Dhewat came to be permitted. This note was however used very judiciously. The excess of it would surely ruin the Raga. A Shastri permission was easily obtained by treating the Dhewat notes at first as Vivadi. Later on it was allowed to become a regular feature of the raga owing to its great and convenient help. Thus we find this note Dhewat in some of the varieties of sarang. There is however one circumstance to be noted in this connection that the Dhewat almost in all cases appears only in Avarohi. At least a combination like Pa, Dha, Ni, Sa, is always avoided with the exception of Gaur Sarang, Sangeet Sar a Granth recently published also notices this new change. It was a Grantha written some hundred years ago by a Maharaja of Jaipore. I do not wish to trouble you with the different mats of the Sanskrit Shastras because I know you will be more eager to know the present rules of the different Sarang varieties. I shall proceed now to give you the present version of each of the different Sarangs and shall ask the professional assistants to sing the Ragas so as to give you an idea as to how the same are rendered now, then the demonstration.

The Lakshia Sangeet gives the definitions of Madh madi, Brindabani, Shudha Sarang, Miyan ki Sarang, Badhansi, and I believe the descriptions are substantially fair, and I may also mention in passing that the descriptions I am going to give you have been approved of by Mohammad Alikhan Sahib a descendant of Miyan Tan Sen himself.

The following are the commonly known varieties of Sarang:—

(1) Sudh Sarang (2) Madh Madh (3) Bindrabani (4) Lankadaban (5) Badhans (6) Sawant (7) Miyan ki Sarang (8) Gaur Sarang.

Sudh Sarang.

The current system recognises the following notes:—

Kharaj, Rikhab Tivra, both Madhyams, Tivra Madhyam weak, Puncham, Daiwat, both Nikhads. Specimen song by Nazirkhan (Mai ri main ka se kahon.)

Madh Madh.

The current system takes the following notes:—

Kharaj, Rikhab Tivra, Madhyam Sudh, Puncham, both Nikhads.

The Komal Nikhad is prominent than the other. It is distinguishable by the absence of Tivra Madhyam, Dheewat, the prominence of Komal Nikhad. Specimen song by Nazirkhan (Aj anjan deo Radhka nainan men).

Bindra Bani.

The following are the notes used in the current system:—

Kharaj, Rikhab Tivra, Madhyam Sudh, Puncham, Dheewat Tivra but weak, both Nikhads. The presence of Dheewat separates it from Madh Madh and the absence of Tivra Madhyam separates it from Sudh Sarang. One variety takes Ni Tivra alone and drops dha. Specimen song by Nazirkhan (Birj men dhoom machi)

Lanka Daban.

The current Mat is this:—

Sa, Rikhab Tivra, Sudh Madhyam, Puncham both Nikhads. Some one use slight Komal Ga. A slight touch of Komal Gandhar separates it from the above varieties.

Badhans.

The Current Mat is this:—

Kharaj, Rikhab Tivra, Sudh Madhyam, Puncham, Dheewat Tivra in avaroh and both Nikhads.

Madhyam is very prominent and this separates it from all the above varieties. Specimen song by Nazirkhan (Mero mar sakhi haran kino).

Sawant.

(appears to be a mixture of Des and Sarang.)

The notes used in these days are :—

Kharaj, Rikhab, Madhyam Sudh, Puncham, Dhewat Tivra, both Nikhads. Specimen song by Nazirkhan (Sawant sarang bilsat yabbaniyut).

Miyan ki Sarang.

This is not a Grantha rag but is the result of the genius of Miyan Tan Sen. Like Miyan ki Malar it takes both Nikhads but has no Gandhar and this gives it the shape of Sarang.

The notes are Kharaj, Rikhab Tivra, Sudh Madhyam, Puncham, Dhewat Tivra, both Nikhads. Specimen song by Raza Hussainkhan (Kam ko daman men leje).

Gaur Sarang.

The current system takes the following notes :—

Kharaj, Rikhab Tivra. Gandhar Tivra both Madhyams, Puncham, Dhewat Tivra, Nikhad Tivra. Specimen song by Raza Hussainkhan. (Bhaor dhap baje).

This was followed by a short paper on "Notation" by Mr. M. Fredilis, Director of Music, Baroda State. In recommending the Western Notation for universal use in India, he made the following remarks :—

"I have carefully gone through a good number of books on Indian Notation, and I, as a practical musician find that only easy, and Ragas of a very light character can be noted. But when it comes to noting down expressions of Melodies, Musical phrases, light and shade, as sung by eminent Gavayas, they have so far failed in producing anything like a standard of Indian Classical Music.

As a proof of my statement, I wish to point out, that after so many years use of different kinds of notation, the Conference has to fall back on the Gramophone to record down the Ragas of

the eminent musicians, so that they may not be lost to the people of India, whereas if a practical notation had been adopted in the beginning, there would have been by now thousands of beautiful Rags on record without the aid of the Gramophone, and that instrument would have served the purpose of only showing the styles adopted by the different musicians in this country.

The people of Europe consist of many nationalities, they differ from each other in feature, language, mode of living and dress, but when it comes to Musical Notation, a Bulgar plays out of the same sheet of music as a Turk or Frenchman, it will thus be seen, though their customs are completely different, they meet on a common platform to worship the Goddess of Music.

Do not run away with the idea that the Music of all these races are uniform, on the contrary, they are as far apart as the East is from the West, and yet their Notation is universal. That is what I should like to see in India: A Notation which our Southern and Northern Musicians should be able to play side by side.

I recommend the Western Notation be adopted for India, but the names of the Notes with their Symbols should be translated into all Indian languages by a committee of Pundits, and I can safely say without prejudice, that the Western Notation is the most complete in the world, and I, as a professional, am of opinion that it is the only notation capable of producing those musical phrases which is the very life of Indian Music.

Please do not misunderstand me when I ask you to adopt our Western Notation, I do not for a minute recommend you to adopt our Music, for I honestly think that the Indian Raga system though very intricate is far more melodious and scientific in construction than the music of the west can ever be developed.

I have written out several Pors for the Sitar and I should like a select committee be appointed to hear them, and give their honest opinion as to whether they have ever been able to reproduce anything like it in the present Indian system."

The question of adopting a system of notation for universal use in India is one of supreme importance in Musical Education, and the suggestion that it was expedient to adopt the Western Notation was not favourably received by some of the members. Some expressed their view that the Western Notation was by no means perfect and was unsuitable to express the delicate and artistic graces and melodies of Hindustani Music; others were of opinion that there were sufficient materials in Sanskrit books with the help of which a simple notation could be devised for Indian Music; while some remarked that no Notation, however perfect, could satisfy the demands of the professional singer so as to preserve, and hand down to posterity, the excellence, purity and refinement of the classical style of music. The Secretary observed that the First Music Conference held at Baroda was of opinion that Notation was necessary for imparting Musical Education, and that the selection of a proper system of Notation had been entrusted to a Sub-Committee to be appointed for the purpose by the Standing Committee. The Chairman, in winding up the debate, remarked that this was a most important matter and it required a careful examination, by the experts of the several systems of Notation now in vogue in the country, and opinions should be invited from persons qualified to judge of the relative merits of the Eastern and Western Notation, before the latter could be pronounced to be adequate enough to meet the requirements of Indian Music. He suggested that as no steps had been taken by the Standing Committee to give effect to the resolution passed at the First Conference, the Standing Committee might be requested to coopt Mr. M. Fredilis, as a member thereof; and as Mr. Fredilis pressed for an immediate appointment of a Sub-Committee to invite opinions on the subject and to consider the same, the Chairman suggested the following resolution which was, however, carried after some discussion. The resolution runs thus:—

“That a Sub-Committee consisting of Thakur Nawab Alikhan, Mr. V. N. Bhatkhande and Mr. M. Fredilis be appointed, with power to add to their number, for considering the question of adopting a uniform system of musical Notation for general use in

India, and they be requested to report their conclusions to the Standing Committee within two months."

As it was time for practical demonstrations which were to be held at the residence of Mr. Sri Ram, M. A. as previously arranged, the several items of the last day's programme had to be expedited; the several papers which had been submitted to the Conference could not be read in extenso.

The following papers submitted to the Conference were then announced and duly taken as read before the Conference :—

1. "Some distinguishing features of Hindustani Music"—by Mr. V. N. Bhatkhande, B. A., LL. B. of Bombay.
2. "The importance of Shudda Scale in the Sanskrit works on Aryan Music"—by Pandit D. K. Joshi of Poona.
3. "The Ragas of Amir Khósrú"—by Thakur Nawab Ali-khan, Taluqadar of Akbarpur.
4. "Kanara Varieties"—by Ustad Mohamad Alikhan of Rampur.
5. "Emotion in Music"—by Prof. H. P. Krishna Rao of Mysore.
6. "Todies"—by Rai Saheb Shrinivas Pandeya of Ahraura, Mirzapur District.
7. "Hindustani Music"—by Mr. G. K. Chavan of Sindh.
8. "Instrumental Music"—by Mr. Ganpat Rao Vasaikar, Sanai-player, Baroda State.

[A summary of each of the above papers is given in the Appendix]

The Secretary then announced to the audience present that steps had been taken to give effect to the seventh resolution passed at the First All India Music Conference, recognising the desirability of starting a music magazine, and directing the Standing Committee to settle the details in that connection, and that a magazine styled "Sangit-Sudha" would be started at an

early date, and that Rai Umanath Bali Sahab Taluqadar, Daryabad estate has kindly undertaken to shoulder the responsibility and launch the magazine before the public, and that a small Advisory Committee would be appointed to render him the necessary assistance.

After this announcement, on the motion of Mr. M. Predilis, seconded by Thakur M. Nawab Alikhan, a cordial vote of thanks to the Chairman, Pandit Sri Krishan Joshi, was unanimously passed amidst acclamation. And the proceedings of the Conference were brought to a close with a hearty votes of thanks to the Reception Committee, to the Secretaries, and to the local honorary workers, Pandit Kanwar Narain Shivapuri, Lala Srikishan Das Mahandru, Hakim Saheb Nazir Ahmad Khan Bahadur, Lala Beni Pershad, Pandit Sarup Narain Ganju and others for the earnest and zealous services so ably rendered to the Conference

The practical demonstrations were held in the library of Lala Sri Ram, M. A. at 5 p.m.; and the programme was so arranged as to give the public an idea of the different kinds of musical instruments in India. Fida Husainkhan of Rampur began his performance on the "Sarod". He was followed by Inayat Khan son of the famous Imdadkhan of Indore, whose performance on the sitar is admirable for its speed and tone. Then Sadaq Ali the famous binkar of Jhallawar played a specimen of the rag "Nayki Kaura". Next came Saadatkhan of Gwalior with his "Jal-tarang." He was followed by Mahboobkhan of Patiala who played the Yaman rag on an instrument of the Kachhwa type known as the Rudra vind. The famous binkar of Baroda, Jamaluddinkhan then played his bina. The last performances were given by the batch of artists from Patiala, Bhai Mulka on his harmonium, and Bhai Mastan Singh on the Israr, aided by Bhai Gopal Singh with his pakhawaj. This feast of instrumental music was afterwards supplemented by a vocal specimen of Karamutkhan of Jaipur on Hindol rag. Last but not least, the two famous brothers Zakr-uddinkhan and Alla-Bundekhan entertained the audience first with their "Alap" in Vasant rag, and latter with two songs in Adana and Mlakows set to Jhap tal.

The next day Principal S. K. Rudra of St. Stephen's College, Delhi, placed his College hall at the disposal of the Conference for practical demonstrations; and the performances in the afternoon and at night were attended by a large number of European ladies and gentlemen. The artists who took part in the practical demonstrations felt somewhat handicapped for want of sufficient time to exhibit their skill on the different instruments. The names of the artists and the rags played by them (as stated in the programme arranged for the day by Mr. M. Fredilis, Director of Music, Baroda State) are given below:—

| Name of the Artist. | Name of the Instrument. | Name of the Rag. |
|--|-------------------------|---------------------|
| Fida Husainkhan of Rampur ... | Sarod | Multani. |
| Inayatkhan of Indore ... | Sitar | Kaphi. |
| Ganpatrao Vasaikar and his pupil, of Baroda. | Flute | Sarang. |
| Saadatkhan of Gwalior ... | Jaltarang | Bhimpalas and Kaphi |
| Fyazkhan, Vocal Singer of Baroda ... | ... | Desi and Bhairvi. |
| Latifkhan of Indore ... | Bina | Lachari-Todi. |
| Bhai Mastan Singh ... | Dilrooba | Tilak-Kamod. |
| accompanied by | | |
| Bhai Gopal Singh ... | Tabla | |

Then Nihal Sen, grandson of Haidarkhan of Rampur sang a sweet thūmree in Khamach rag. The last item of the programme was a discourse by Professor H. P. Krishna Rao B. A. of Mysore on "Emotion in Music".

The practical demonstrations at night were given by the

following artists :—

| | | |
|--|----|------------|
| Fida Husainkhan of Rampur | on | Sarod, |
| Saadatkhan of Gwalior | „ | Jaltarang. |
| Nihal Sen of Jaipur | „ | Sitar. |
| Mammankhan of Patiala | „ | Sursagar. |
| Muradkhan and Majidkhan both of Indore | „ | Bina. |
| Bhai Mulkha of Patiala | „ | Harmonim. |
| Bundookhan of Indore | „ | Sarang. |

These were followed by Bhai Ghasita, the Vocal Singer of Patiala, and Munawarkhan of Indore. Before the audience dispersed, Principal S. K. Rudra made a short speech thanking the members of the Conference for holding the practical demonstrations in his College ; and a cordial vote of thanks on behalf of the Conference was proposed by Professor S. L. Joshi, M.A. Secretary of the Standing Committee in honour of Principal Rudra and the members of his College Staff, for the help so expeditiously rendered in organising the practical demonstrations for the benefit of the public.

L Some distinguishing features of Hindustani Music

BY

Mr. V. N. BHATKHANDE B.A., LL.B.
of Bombay.

One of the most distinguishing features of our Hindustani Music system is the Time-theory, or the practice of assigning stated times of the day or night for singing the Ragas. This practice has existed in the country from time immemorial. Our Sanskrit authors, whatever their other shortcomings, have uniformly stuck to this practice. Our music passed through numerous transformations during the last several centuries, but the practice referred to above has been scrupulously maintained. Our current music has outgrown the old Shastras, but still you find there a clear tendency to stick to the Time-theory. Some of the Western scholars laugh at this view of ours, and argue that the effect of a Rag must always depend upon the particular combinations of the notes used in it and that the same combination of notes would hardly produce on the minds of the listener different effects at different hours. I confess I am not prepared to defend this Time-theory from the point of view of physical and mental sciences; but I do not laugh at it as a barbarous relic of the past. On the other hand this Time-theory appears to me to be a part of a most ingenious though mysterious design or plan. Let me explain the broad outlines of the system at some length to prove my theory.

The whole of our Hindustani Music, comprising about 200 Ragas in all, would appear to fall under 3 leading melody-types, namely (1) Bilaval or Shudda Swara Mela (2) Bhairav Mela and

(3) Kafi Mela ; in other words the Ragas fall under three broad groups—(1) Ragas which carry both Ri and Dha, Tivra, with Ni Tivra or Komal, (2) Ragas carrying Ri Komal and Dha Komal (or Tivra) (3) Ragas carrying both Ga and Ni Komal (whatever the Ri and Dha may be).

The introduction of the Tivra Madhyam into each of the three groups will lead to further Sub-divisions—Thus the modifications of the Bilaval Mode are (1) Kalyan and (2) Khamach ; those of the Bhairav Mode are Purvi and Marva, and those of the Kafi are Bhairavi and Asawari. These with the Todi Mode which is a mixed one and is for that reason treated separately—make up in all ten melody-types or melas. Now you will observe that the Ragas about 40 in number, falling under the modes Bhairav, Purvi and Marva are assigned to the morning or evening, or more accurately to the periods of sunrise and sunset. At those periods there is a “Sandhi” (or junction) between night and day, and, these Ragas are generally called “Sandhi-prakash” Ragas. Ragas taking both Ri and Dha tivra (and Ga tivra) are sung immediately after those belonging to the “Sandhi-prakash” groups, and are followed by those taking both Ga and Ni Komal.

Take the Ragas falling under the Bhairav Mela; namely, Bhairava, Kalingra, Meghranjani, Sorasthra, Jogiya, Ramkali, Prabhath, Bhibhas, Gowri, Ahiri-Bhairav, Pancham, Lalit, Saveri, Bungal-bhairv, Shivmush-bhairav, Anand-bhairava, Gunakri, Hijaj.

(*Vide Laksha-Sangit, Chapter II Shlokas, 46-48*)

Now all these Ragas with the exception of “Gowri” are assigned to the time of Sunrise called, **संधीप्रकाश** (Sandhi-prakash).

The Ragas following under the modes Purvi and Marva are Purvi, Gowri, Reva, Bibhas, Dipak, Triveni, Malavi, Tanki, Jetashri Vasant, Parach, Puria-Dhanasri, Shri, Purvya, Marva, Puriya, Lalit, Sohni, Varati, Jeth, Bhankar, Bhibas, Bhattiar, Saazgiri, Maligowra

(*Vide Laksha Sangit Chapter II, 53-57.*)

Some of these Ragas are sung at Sunset, and others at Sunrise. Thus all the forty Ragas have one common distinguishing feature, and that is Ri Komal, Ga Tivra, Dha either Komal or Tivra. More briefly stated, the common feature is "नि स रे ग." The "Sandhi-prakash" period is commonly understood by our musician as that between 4 to 7 p.m. and 4 to 7 a.m.

Then the Ragas coming under the modes of Kalyan, Bilaval, and Khamach—or having both Ri and Dha Tivra, and Ga Tivra as well,—namely Yaman, Shuddhkalyan, Bhupali, Hamir, etc.

(Vide Laksha Sanghit Chapter II)

It is likely that this arrangement came with the change to the Bilaval scale as the foundation scale of Hindustani music.

The next distinguishing feature of our music is the significance of the "Vadi" note. Now the Vadi note is the प्रधान स्वर or "जान" or जीव of the Rag. Our Hindustani musicians generally connect the Vadi Note with the time assigned to a Raga. The Ragas which are sung between noon and midnight, called in common parlance Purva-Ragas, have invariably a note in the Purvanga as their Vadi, and those sung between midnight and noon, that is, Uttra-ragas, have as the Vadi, a note in the Uttaranga, the Purvanga is supposed to extend upto Pancham i. e., स रे ग म प, while the Uttaranga down to Madhyam i. e. स नि ध प म. The notes Sa, Ma and Pa are common to both and hence the ragas having Sa, Ma, or Pa as the Vadi note fall under both the Purvanga and Uttranga ragas. The Vadi Notes of the following Ragas in order of time will illustrate my theory, Purva Ragas are invariably sung after the "Sandhi-prakash" ragas. They cover the period from early morning to the middle of the day, and from sunset till the middle of the night. These are followed by Ragas taking both Ga and Ni Komal which fall under the modes, Kafi, Asavari, Bhairavi and Todi, of these, the ragas assigned to the day begin at 10 A.M. and go right up to 4 P.M. when the evening "Sandhi-prakash" rags begin; and those assigned to the night begin after the ragas falling under Khamach mode, and take us right up to 4 A.M. when the morning Sandhi-prakash

ragas begin. Thus the whole cycle of twenty-four hours divides itself into two series morning and evening each in the following order, viz. first Sandhi-prakash ragas, then ragas with both Ri and Dha and Ga tivra, later ragas with both Ga and Ni Komal. There may, however, be some exceptions but on the whole the main arrangement, according to the accepted time-theory is as I have described above. Now, I put it to you; "Does not this arrangement disclose some design or plan"? It is difficult to say when, by whom, or why it was made; but it appears to me to be the design of some great master-minds.

| Name of the Rag | Vadi Note. | Name of the Rag | Vadi Note. |
|---------------------|------------|-----------------|------------|
| 1. Sarang | Ri | 15. Kedar | Ma |
| 2. Gaur Sarang | Ga | 16. Hamir | Ga |
| 3. Bhimpalasi | Ma | 17. Chayanut | Pa |
| 4. Dhanashri | Pa | 18. Kamod | Pa |
| 5. Multani | Pa | 19. Bihag | Ga |
| 6. Purvi | Ga | 20. Shankra | Ga |
| 7. Shri | Ri | 21. Khamach | Ga |
| 8. Gowri | Ri or Pa | 22. Jhinjhoti | Ga |
| 9. Puriya dhanashri | Pa | 23. Sorat | Ri |
| 10. Puria | Ga | 24. Desh | Ri |
| 11. Marva | Ga | 25. Tilak Kamod | Ri or Sa |
| 12. Yaman | Ga | 26. Jayaivanti | Ri |
| 13. Shudhkalyan | Ga | 27. Ghara | Ga |
| 14. Bhupali | Ga | 28. Durbari | Ri |

Thus you go up to midnight when Ragas taking both Ga and Ni Komal come in. These are several varieties of Kanra, some of which have Ri as the Vadi, and others either Sa, Ma or Pa. As you approach the quarter of the night, the Uttaraanga Ragas

come in. In this connection reference may be made to Laksha-Sangita Chapter II Shlokas.

The next point is the character of the Tivra Madhyam in Hindustani Music. Ragas which normally take this note are sung at night; and the note Madhyam may therefore be said to be indicative of the time assigned to a raga. You find the note Tivra Ma in the evening "Sandhiprakash" rags, and then in the ragas right up to the morning Sandhi-prakasha Ragas. As a general rule, it does not appear in Ragas having both Ga and Ni Komal. If at all, it is present along with Shudha Madhyam or both Nikhads. The exceptions *i.e.*, ragas taking tivra Ma and sung during the day are Hindol, Todi, Gaur sarang and Multani. But here again you may find differences of opinion as to the exact times assigned to these Ragas.

Now, the tivra Madhyam is sometimes introduced by our professional musicians in a skilful manner in Ragas like Bihag, Shan'kra, Jhinjhoti and Khammach, without offending against the musical susceptibilities of the listener. The reason is that the note is indicative of the time *i. e.* night; and when used sparingly and skilfully it is admissible as a passing note in those four ragas assigned to the night. The note Madhyam is therefore rightly described as a **अध्वदर्शक** note. You find that the Purvi mode is transformed into the Bhirav mode by the substitution in it of shudda Madhyam in place of the Tivra Ma; and similarly the Kalyan mode can be converted to Bilawal type by the mere substitution of Komal or shudda Ma for tivra Ma.

So, the ragas, according to the system of Hindustani Music, appear to me, generally speaking, to have been arranged into two sets, one on either side of an imaginary line drawn from sunset to sunrise, dividing the whole day of 24 hours into the well known two parts "Night and Day." Each of these contains three groups of Ragas with their clearly distinguishable lower tetrachords, *viz.*, **नि स रि ग नि स रि ग, नि स रे ग**. These three groups on either side of the dividing line may be roughly described as the counterparts or reflexes of one another, separated by an interval of 12 hours. The note Madhyam and the **अंग** which contains the

Vadi note will be the two unmistakable signs which will determine the question whether a particular Raga would fall under the "Purva Rag" group or the "Uttarang" group. Thus the twelve different varieties of Bilaval are practically the counterparts of the Ragas assigned to the night, being mixtures of the allied Ragas with the settled avaroha of Bilaval; Yamni bilaval is a mixture of Yaman and Bilaval; Shukla-bilaval is a mixture of Kedar or Nut and Bilaval; Sarparda is a mixture of Jhinjhoti and Bilaval; Kukub of Jaijaiwanti and Bilaval; Chaya bilaval contains chayanut and bilaval; Bihangini-bilaval combines bihangini with bilaval; Alayya-bilaval is a mixture of Hamir and bilaval. Devagiri combines Shudhakalyan with bilaval; similarly Jait-bilaval, Madhav-bilaval, and Bangal bilaval.

The Bilavals are differentiated from their evening counterparts, by the absence of Tivra Madhyam and by the prominence given to the "Uttaranga".

Another noteworthy feature of the system is the presence of certain Ragas in each mode or mela, called "परमेलप्रवेशक राग" indicative of the time at which you pass from ragas of one mela to those of the following one. Thus "Multani" takes the singer gradually into the ragas of Purvi Mela; and Jaijaiwanti introduces him into the "Kanara" group.

(Vide Laksha Sangit Chapter II Shlokas.)

Then you have the special features of each of the ten Melody-types referred to above. Take for instance, the Kalyan group. The ragas comprised in this group may be classed under three heads :—

- (1). Ragas containing no Madhyam or taking it only in the Avaroha, namely Bhupali, Shudhakalyan, Jait, and Chandrakant.
- (2). Ragas taking only Tivra Madhyam, e.g. Yaman, Hindol and Malashri.
- (3). Ragas containing both Tivra and Komal Madhyams e.g. Hamir, Kedar, Chayanut, Kamod, Gaur Sarang and Shyam-Kalyan.

All these ragas being assigned to the fore part of the night have their Vadi notes in the Purvanga. Thus you will observe that though our current Hindustani music has undergone vast changes, it has, even in its present condition, abundant materials for being reduced to a scientific system. Our present music has outgrown the old shastras and has imported a lot of foreign matter. During the times of the Mohomedan rule, the Sanskrit writers found a sufficient amount of fresh materials and embodied them in their works. Some of these writers were requested to do so by their patrons, who were themselves great lovers of music. Thus Pandit Kalinath wrote his commentary at the special request of his patron Devaraja of Vizianagar. Pandit Pundarika wrote his work, "Sadraga Chandrodaya" at the request of his patron Burhankhan, the son of Tajkhan a Ruling Prince of the Faruqee Dynasty of Khandesh. Another work named "Rag Manjari" was written by the same Pandit at the instance of Madhav Sinha in whose employ he was at the time. During this period, it appears there were in practice several Mohomedan tunes and these are referred to by him in his work.

Pandit Somnath too refers to the Mohomedan ragas of his period in his "Raga Vibhodh" written in 1610 A.D., namely Huseni, Zillaf, Musali, Navaroz, Bakharaj, Hijaz, Sarparda Iraq &c;

These were, however, pure Persian Melodies; and it may be that the writers did not get sufficient particulars from the professors who introduced the ragas, or their disciples. Whatever the reason may be, the fact is that the Sanskrit writers merely enumerate the newly-introduced varieties, and express their own opinions as to the components they are made up of. Pandit Bhava Bhatta, in his excellent work, "Anup-Sangit Ratnakar" gives the following varieties of "Kanra" namely Sudda Karnat, Nayaki, Bageshwari, Adana, Shahana, Mudrik, Ghara, Huseni, Kafi Kanra, Sorati-Kanra, Khambavati-Kanra and others, in all fourteen in number. The present varieties, according to some Bengali writers are :—(1) Durbari (2) Nayki (3) Mudrik (4) Kowsi (5) Huseni (6) Suha (7) Sughrari (8) Adana (9) Shahana (10) Bageshri, (11) Ghara (12) Nagadhwani (13) Kafi (14)

Kolahala (15) Mangal (16) Shyam (17) Miyaka (18) Takka: Some add Vasanti-kanra too. The same author also gives the different varieties of Todi, Malhar and Sarang.

Bhavabhatta also makes mention of Eight Gouris, sixteen Bilavals, ten Gours, twelve Varatis, thirteen Kalyans, and seven Puriyas in his famous work.

The Sanskrit writers never looked down upon the new additions, but made room for them in their works. On the whole, the Ragas which came to be introduced into the Hindustani Music have come to stay. But there is one test to which we ought to put them before they command our acceptance. They must be supported by good and easily intelligible rules and command the respect of those who are competent to judge.

The present music of Hindustan can therefore be reduced to a beautiful and clearly intelligible system. The old Sanskrit Granthas will certainly furnish all the necessary technique and beautiful models; and if we could secure the willing co-operation of our living first class artists, we should be able to revive hundreds of old Ragas, which though fully described in the Shastras, have remained till now a dead letter, owing to the illiteracy of our experts and the apathy of our educated classes. If we wait another decade, the probability is that the best available artists will disappear, and we shall be thrown on the mercy of people who are considerably their inferiors.

The Importance of Shudha Scale in the Sanskrit works on Aryan Music".

BY

Pandit D K. Joshi of Poona.

No learned man can afford to differ from the view that the Sanskrit Language of the Aryas is one of the best languages and is the oldest. In it are found the well known and authoritative works on Grammer, Logic, Philosophy and such other serious subjects. All learned men look at the works of Panini, Valmiki,

Vyas, Shankaracharya with awful-reverence. Such a language cannot be poor as to the works on the Science of Music.

It is true that all the works on this Science produced by various writers from Bharata of the past to Chatura of our own day, are not available; and the cause is not far too seek. It is the natural result of the disaster that prevailed in this country and of the invasions of foreigners to which the country was so often exposed.

Music is no doubt a kind of lore that tends to secure peace of mind through the pleasure it directly gives; yet its own cultivation varies directly with the peace of the country. History will not fail to bear out the truth of this statement. A number of Western Scholars do not hesitate to allow to music to top the list of lores that are pleasure-giving and ennobling.

History of different Sciences boldly lays down that the progress and the changes in those Sciences are the results of the labour and inventions of learned men living in different times; and the science of music can not be an exception. Moreover music has an additional force of public taste acting on it. Thus the writers on music had to calculate this while writing a treatise. It is therefore natural and plain that what we hear as music at the present time can not be found in old works.

Considering carefully this fact and taking into account the changed taste of the public a learned and intelligent scholar of the 20th century travelled all over India and observing the chaotic state of music, composed a systematic work known as Laksha-Sangita in Sanskrit, with a view that the work should be understood in the same light all over the country. It has now become a standard work on that subject.

Here a question arises ; of what use are the old works if we cannot find in them the music of to-day ? As a political philosopher has said, those who have no past will have no future. A student of music will always feel it necessary to know the various aspects of the Science and the changes it went through at different periods in order to conclude from them whether the science was

progressing or not. But all this investigation is impossible in the absence of old works. This will sufficiently establish the importance and utility of old works.

When once the utility of the old works is established the next step is to have a chronological order of them and then to classify them according to the systems adopted by them.

Initiation into particular works and the grasp of the peculiar treatment of the subject in them is a condition precedent to the classification of these works. Such initiation into any work can not be possible without the thorough knowledge of the Shudha Scale adopted in that work. Thus we see of what vital importance it is to know the Shudha Scales as they form the basis on which the whole super structure is raised.

All the old writers on music from Bharata to the most modern writer Chatura start with 22 Shrutis and 7 Shudha Swaras.

During the last few years much confusion and misunderstanding, I am afraid, is prevalent about Shrutis throughout the country and many futile discussions are going on over the subject among the learned persons interested in music. To remove all such misunderstanding and confusion a brief but clear description of Shrutis is attempted here. A Shruti is a sound useful in music, audible, distinct, and pleasure yielding. Such sounds are assumed to be 22.

To make the difference between a Shruti and a Swara quite explicit, it would be enough to say that out of the 22 Shrutis, those only which are used in a particular Raga are called for the time being Swaras, while the remaining ones stand over, as Shrutis simply.

A common instance, here, will not be out of place. Thus a man has different capacities though he is the same individual. A person may be a Judge, while in the Court, but outside he is a mere gentleman. The same holds good in the case of Shrutis. That is to say, only those Shrutis that are selected for a particular Raga become Swaras while the unused ones remain as Shrutis.

Let us now see what are the Shudha Swaras. Out of the 22 Shrutis number 4, 7, 9, 13, 17, 20 and 22 are spoken of, by all writers as shudha swaras; and they are technically styled as Sa, Re, Ga, Ma, Pa Dha, Ni, respectively, as you all know. All the writers of musical treatises in the chapter on Swaras give the seven shudha swaras and further they add a number of swaras other than these seven and call them Vikrit Swaras.

In the same Swaradhyaya of his treatise every writer has tried to make clear with the help of a Veena, the exact positions of the swaras he has used in describing the ragas in the treatise.

Here I should like to draw your attention to a particular point *viz.*, whatever may be the total number of swaras (Shudha and Vikrit together) told by the writer in a chapter on swaras, the number of swaras shown by him on the Veena will never exceed twelve. Similarly in a chapter on ragas the number of swaras used by him will invariably be twelve, irrespective of the number of swaras described before in his Swaradhyaya. I am able to say this on the strength of the evidence presented by various works composed during the last five or six centuries. If the same old practice of using only 12 Swaras in describing the ragas, be followed by the well known writer Chatura of our own time, nobody I am sure, can find fault with him. Nay, to do him justice it must be said that he has not followed the old writers blindly; no doubt he has made use of only 12 swaras in his Ragadhyaya but the number of swaras told by him in his swaradhyaya is also 12. Thus he has avoided the inconsistency found in almost all writers before him.

It is a matter worthy of note that every writer without exception defines his seven Shudha Swaras as follows:—

चतुश्चतुश्चतुश्चैव षड्जमध्यमपंचमाः ।
द्वे द्वे निषाद गांधारौ त्रिस्र्वीरिषभ धैवतौ ॥
एतेषड्जादया सप्त स्वराः शुद्धाः अकीर्तिताः ।

Let us take for consideration three well known works as representatives of three different periods and written by famous

writers; first, Swaramalekalanidhi of Pundit Ramamatya written in 1550 A.D., Secondly Sangit Parijata of Pundit Ahobala composed in the first half of the seventeenth century and lastly Lakshya Sangit of Chatura Pundit published at the end of the first decade of the present century.

Now these three writers define their seven shudha swaras uniformly and we expect naturally that the shudha swara raga of each should correspond with those of the other two. But the fact is otherwise. The shudha swara raga Mukhari of Ramamatya, Saindhavi of Ahobala, and Belavali of Chatura sound quite differently to the ear. There is not, the least shadow of doubt that the shudha swaras of these three writers have been defined alike and are identical in their names. The question then arises what makes the shudha swara ragas sound differently?

We find that Pundit Ramamatya in his chapter on Veena has told clearly on what different frets his seven swaras become manifest. A Veena of the sort described by him is still in use in Southern India. It is not therefore at all difficult to find the exact values of his seven swaras. Pundit Ahobala has also given the exact positions of his swaras as he describes that a particular swara will become manifest at a certain length of the wire. Thus the exact values of the swaras of Ahobala can very easily be found out. Lastly Chatura Pundit or Vishnu Narain has left no doubt or difficulty about the exact values of his seven swaras as he has described them in detail in the second volume of his another popular work *viz.* Hindustani Sangita Padhati

Let me suggest that a comparison of the exact values of the seven swaras of these writers will take us nearer the solution of the question mentioned above.

The Westerners have invented a small machine called syren, which records the exact number of vibrations of any sound. With the help of this syren exact vibrational values of the swaras can be found out and the results thus obtained if put side by side for comparison would be as follows:—

| | Sa | Re | Ga | Ma | Pa | Dha | Ni |
|---------------|-----|-----|-----|-----|-----|-----|-----|
| Ramamatya ... | 240 | 256 | 270 | 320 | 360 | 388 | 405 |

| | Sa | Re | Ga | Ma | Pa | Dha | Ni |
|-------------|-----|-----|-----|-----|-----|-----|-----|
| Ahobala ... | 240 | 270 | 388 | 320 | 360 | 405 | 452 |
| Chatura ... | 240 | 270 | 300 | 320 | 360 | 405 | 450 |

(These values could never be found as given in old Sanskrit works. I am compelled to put this with so much emphasis and clearness so that no room should be left for any misunderstanding that the old writers had any idea of these vibrational values.)

A glance at the vibrational values will show us that three notes called Sa, Ma, Pa in the three scales are not only identical in the names but have the same vibrational values. While the remaining four notes are no doubt identical in their names Re, Ga, Dha, Ni but differ in their vibrational values in the three shudha scales of these three writers.

If the vibrational values of the swaras used by the three writers are different why should the swaras be given identical names?

The reason is this—suppose a man in Bombay buys a seer of sugar and a man in Poona too buys a seer of sugar; they will find that the quantities of sugar though identical in having the name seer in each case differed in their weight—Bombay seer being weighed 28 Tolas and Poona seer 76 Tolas; if the quantities of sugar differed in their value or weight why should they be identical in having the name seer? The answer to this question is sure to satisfy the question suggested in our case. And I think the answer in both the cases is one and the same; it is, convention.

Now, the works that have Re, Ga, Dha, Ni of their shudha scale with the vibrational values as 256, 270, 388 and 405 respectively belong to one system or in other words the works that adopt Mukhari or Kanakangi as their Shudha Scale being to the Southern system of Music. More than a dozen valuable works of this system have been published up till now and of these Swara-melakalanidhi of Pundit Ramamatya may be regarded as the oldest.

Those Sanskrit Works that have in their Shudha Scale Re, Ga, Dha, Ni of the vibrational values as 270, 288, 405 and 432 respectively belong to another system of Music, that is to say the books that adopt a Shudha Scale which corresponds to Kafi of the present day follow the Northern System of Music. And Sangit Parijata of Pundit Ahobala is the best exponent of this system. There are also four or five valuable works of this system published very recently.

The works that will adopt Belavali as the Shudha Scale would belong to still another system of which Lakshya Sangita of Chatura Pundit is the best representative. The system expounded by Chatura is no doubt the Northern System of Music but we must call it "The Northern System of Music as we find it to-day" so as to differentiate this new system from the Northern System of Music represented by the work of Pundit Ahobala two centuries ago. Three or four Sanskrit Works following this new system of Music have been published not long ago. Thus all the Sanskrit Granthas on Music may well be classified in three groups; as works having Mukhari or Kanakangi as their Sudha Scale, works that have their Shudha Scale corresponding to Kafi of our own time and works whose Shudha Scale is Belavali,

I venture to say that as far as my knowledge goes I have not come across with any Sanskrit Work that has expounded a system of Music different from these three mentioned above. I believe this much knowledge about the Shudha Scales and their importance, with the clear idea about the meaning of Shrutis and Swaras will smooth the way of any average student desiring an initiation into any Sanskrit Work on Music.

It need not however be told to the learned audience that understanding the Sanskrit Works merely, is not the highest thing to be achieved at by the student. The goal to be sought by him is some thing else. It is to become able to detect any Raga sung by others and to sing it correctly himself. No body would deny that Raga is the soul of Music. It is the important and the pleasure giving item of Music. Thus Raga is the end while Shrutis, Swaras etc, are means to that end.

It is quite true that we could never attain the end if we neglected the means but it is equally true that only a theoretical discussion of these means will not take us even an inch nearer the goal. Thus a person desiring to attain proficiency in Music cannot afford to be ignorant of the knowledge of Shrutis, Swaras and of such other technicalities. Nay, he must have a fair knowledge of these with the additional knowledge of the general rules etc., about the Ragas gathered from various well known works. With a fair knowledge of this kind he can be able to sing Ragas correctly and thus secure the pleasure of even the intelligent audience. But a person who will try simply to parade his knowledge about Shrutis, Swaras, Grammas, Murchanas and a lot of such other technicalities like the vibrational values of this and that Swara without being able to know or sing a Raga will have the bitter experience of coldness and indifference from the public.

It is therefore quite indispensable for the student of Music to have the thorough knowledge about the Ragas. All the well known writers on Music give their Swaras before they try to explain the ragas. But in the absence of the exact knowledge of the Swaras used by them in explaining their Ragas all these well known works will remain as sealed books for him. And for getting the exact knowledge of the Swaras given in a particular book we must first know the Shudha Scale adopted in it. Thus it is ultimately the thorough knowledge of the Shudha Scales adopted in the Sanskrit works that will open the way for the student of Music and hence their importance.

The Melodies of Amir Khusru

BY

Thakur M. Nawab Ali Khan.

Skaifuddin Muhammad was the father of Amir Khusru and belonged to a noble family of Turkistan. He was compelled by the ravages of Chingiz to seek a new home in India. Khusru was born at Patiali in the Etah District in the year 650 Hijri. After completing his education he got into the service of a noble of the court of Ghyasuddin Balban. He then entered the service of Bughra Khan a son of Ghyasuddin and was finally employed by

Khanai-Shahid the eldest son of Ghyasuddin. It was at this time that India was once more invaded by the hordes of Tartary and in the battle which followed Khanai-Shahid lost his life and Khusru was taken prisoner. After two years of captivity he escaped, came back to Delhi and read his famous Elegy on Khanai-Shahid which moved the whole court of Ghyasuddin to tears. The Balbans were succeeded by Sultan Jalaluddin Khilji who made Khusru his minister and raised him to the rank of a noble which accounts for his title of Amir. Jalaluddin was succeeded by Allauddin Khilji who also had a great admiration for Khusru. The Khilji's were in their turn ousted by the Tughlaks, whose first ruler Ghyasuddin was no less an admirer of Amir Khusru than the previous sultans and constantly showered gifts and favours on him.

When Ghyasuddin went to Bengal he was accompanied by Khusru and it was here that the news of the death of his spiritual preceptor Hazrat Nizamuddin was brought to him. Khusru immediately returned to Delhi, gave away all his wealth in charity, retired from the world and died six months after, in the year 725 A.H. Thus passed away a most remarkable person that India produced during the Mohammaden period.

Ladies and Gentlemen, it is not often that history can furnish us with examples of men in whom inventive genius and a powerful intellect combine with an extraordinary command over the language and a wonderful facility of expression. Khusru was primarily a poet and a sufi, but he was much more besides. A soldier, a linguist, a statesman and an eminent scholar of music of both the Persian and the Indian Schools. Khusru has left a lasting record of his many-sided activities.

He was the author of some seventy-two works on different subjects. His poems in Persian will compare favourably with the productions of some of the best poets in Persian.

His contribution towards the growth and development of the Urdu Language has been immense. But it is chiefly his activities in the field of music with which we are concerned this morning. Maulvi Shibli in his life of Amir Khusru tells us that of the 72

works of Khusru some were on music, but so far no trace has been found of any of them and it is only from Rag Darpan—a book written in Persian by Fakirullah a noble of the Court of Alamgir—that we know the names of the Melodies which had been composed by Khusru. By a judicious mixture of Hindustani Ragas and the Persian Muqams he brought out a new set of Melodies which he taught to his pupils who are known as “Qawals.” It is to him that we owe the existence of the modern Sitar which is a clever simple modification of the ancient “Bina.” The following are the Melodies of Khusru :—

- | | | |
|------------------------|-----|--|
| 1. Mohiyar | ... | This is composed of Ghara & some persian Ragas. |
| 2. Atam | ... | This is a modification of the Hindustani Rag Purvi. |
| 3. Yaman | ... | Composed of Hindol and Mokam a Persian melody. |
| 4. Sazgiri | ... | Composed of Purvi, Gaura and Gunkali. |
| 5. Ushaq | ... | Composed of Sarang, Sindh and Mokam. |
| 6. Muafiq | ... | Composed of Tori, Malsiri, Durga and Hussaini. |
| 7. Zilak | ... | This is a modification of the Indian Rag Khat. |
| 8. Farghana | ... | Composed of Gunkali and Gaura. |
| 9. Sarparada | ... | Composed of Gaur, Sararag and Mokam. |
| 10. Baqraiz or Badraiz | ... | Components not given in the book. |
| 11. Shahana | ... | This appears a modification of the Rag “Atana” but components not given in the book. |
| 12. Nairaij | ... | Do. |
| 13. Sanam Ghanam | ... | Do. |

I shall now ask the singer Ali Riza Khan of Rampur who is a decendent of the pupils of Amir Khusru to sing specimens of the above melodies.

Kanra Varieties

BY

Ustad Mahomed Ali Khan of Rampur.

Mahomed Ali Khan who is a descendent of Miyan Tan Sain expressed his regret that owing to old age and the illness from which he recently recovered, he was not able to entertain the audience by his vocal music or even with a demonstration on the Rabab. He gave the peculiarities of the different varieties of the rag Kanra. He said: "The name Kanra appears to be the Bhasha equivalent of Karnata. It is probable that this name was taken from a district in the Bombay Presidency. Sanskrit Granthas show that the original Karnata Thata took a Tivra Gandhara; but musicians of the present day, however, agree in giving the Kanra that Andolit komal Gandhar. The names of the varieties of Kanra now sung by Hindustani Musicians are 18 in number. 1. Darbari kanra. 2. Adana. 3. Shahana. 4. Bageshri. 5. Kowsi kanra. 6. Moodri kanra. 7. Hussaini. 8. Nayaki 9. Sooha. 10. Sooghrai. 11. Sorati kanra. 12. Khamaji kanra. 13. Ghara kanra. 14. Kafi kanra. 15. Jaijaivanti kanra. 16. Sindura kanra. 17. Lankeshri kanra.

The notes used in the above varieties are as follows:—

| | | |
|---------------|-----|--|
| Darbari Kanra | ... | Rikhab tivra, Gandhar komal and Andolit, Madhyam komal, Pancham, Dhaivat komal and Nikhad komal. |
| Adana | ... | Rikhab tivra, Gandhar komal, Madhyam komal, Pancham, Dhaivat komal, Nikhad both. |
| Shahana | ... | Rikhab tivra, Gandhar komal, Madhyam komal, Pancham, Dhaivat tivra (slight touch) Nikhads both. |
| Bageshri | ... | Rikhab tivra, Gandhar komal, Madhyam komal, Pancham, Dhaivat tivra, Nikhads both. |

N. B.—There is another variety of this rag which takes the notes Rikhab and Dhaivat komal, but it is a rare variety.

Kowsi kanra ... Rikhab tivra, Gandhar komal, Madhyam komal, Pancham, Dhaivat komal, and Nikhad komal.

N. B.—Some make use of komal Rikhab also.

Nayaki kanra ... Rikhab tivra, Gandhar komal, Madhyam, Pancham, Nikhad komal. But Dhaivat is dropped.

Sooha ... Rikhab tivra, Gandhar komal, Madhyam komal, Pancham, Nikhads both, Tivra Nikhad sparingly used—but Dhaivat is dropped.

Sooghrai ... Rikhab tivra, Gandhar komal, Madhyam komal, Pancham, Dhaivat tivra, both Nikhads. Tivra Nikhad sparingly used.

Sorati kanra ... Rikhab tivra, both Gandhars, Madhyam, Pancham, Dhaivat tivra and both Nikhads.

Ghara kanra ... Notes are the same as those of Sorati kanra.

Emotion in Music

BY

Prof. H. P. Krishna Rao, B.A., of Mysore.

Professor Krishna Rao delivered his address on the subject in the hall of St. Stephen's College. He has written a brochure on the "Psychology of Music", which is an exceedingly interesting volume. As his discourse on "Emotion in Music" was more or less an analytical sketch of his bigger work, a summary of it is not attempted here, in fairness to Professor Krishna Rao, Head Master, Institution for Deaf, Mutes and the Blind, Mysore, from whom the book can be obtained for Re. 1-4-0.

Todi Varieties

BY

Rai Sahib Pundit Srinivas Pandeya of Ahrura.

The antiquity of Indian music is simply patent and does not require much of arguments to prove the fact. Every religion has

a book of the remotest antiquity to which it assigned that the book came to it by Devine dictation, for instance Hindus have their Vedas, Musalmans their Qoran and Christians their Bible. One of the Vedas which is called Sama Veda is composed of songs alone and those songs are sung even now, although, sparingly. It is thus clear that the Indian music claims the remotest antiquity in the land and in this connection I might as well observe that Vina music claims the same antiquity as does the vocal music. Instrumental music is always supposed to imitate vocal music, but I cannot assert this in the case of Vina music. Its existence is proved by its mention in the chapter XXIX of the Yajur Veda and hence it claims for itself the greatest antiquity among musical instruments. Before the book herein referred to was handed to us, I believe the Vina music was cultivated as an independent science for its own sake and not for the sake of following vocal music. Surely it must have been after the Sama music that the Alap system was introduced by great sages and authors of music such as Narad and Tumburu &c., and to this we can safely trace the instrumentally of music as uplifter of soul and producer of its salvation. We have got in so many places occuring in Hindu Shastras the salvation of soul being brought about by music, but we have to see as to where lies the capability of music in bringing about this sublime effect.

Mind forms a part of the soul. The more it is got rid of its four natural functions, viz. मन · बुद्धि - चित्त - अहंकार the more it draws near salvation. The मन is imaginative and so the more of imagination you have the more your mind is in a disturbed condition. Music brings on a sudden concentration of the mind and directs it towards a given object. What words were used in Alap have now come to be corrupted. The words used now-a-day are अनंतरी which are meaningless from the point of Sanskrit glossary. I believe, this corruption came to be in vogue since the art fell entirely into the hands of Mohammedan musicians. Most of them were not and are even generally not students of Sanskrit literature and thus in their attempt to grapple at a Sanskrit sentence thoroughly mispronounced it and hence the original sentence which was ॐ त्वं अनन्त हरिः came

to be a meaningless word of अनंतरी Now what the sentence ॐ त्वं अनन्त हरिः signifies? It is a prayer to the Almighty God and it means, O, God thou art endless. The music having concentrated the mind and the words used by the operator constantly directing him towards God is sure to bring on the salvation as most of us do believe. Again we have got the same theory underlying the Vina music. If you observe minutely when Bilambit Dhvani is being played at a Vina, you have nothing but a repetition of प्रणव or ॐकार and प्रणव is nothing but a name or the definition of that Great God the Creator of the Universe. This will also bring us to the very same conclusion how music brings on the salvation of the soul. But the only trouble is that we people of the present age do not cultivate music for the sake of salvation but for pleasure's sake and why? because most of us are not acquainted with the principles of music tending to the salvation of the soul. Some back centuries have seen vast changes in the musical art. It was generally monopolized by prostitutes and professionals whose very aim was to please the audience and make their living out of it. The real music, therefore, fell into very degenerated condition and the intelligent section of the community also began to avoid it. Since the intelligent public has now begun to take interest in the sublime art it is quite possible its regeneration might come on at an early date.

It would be very difficult for me to make any real historical survey of the Indian Music as our friend Prof. Bhatkhande has done in an eloquent and careful address delivered by him before the Baroda Conference. If we cast our eyes around we find historical literature wanting everywhere. If our history had been complete we would have boldly asserted when and how the various forms of music in vogue at present came to be introduced. We have to depend upon speculation and imaginative faculties to throw some light on the subject, during the pre-Mohammedan period. My idea takes me back to much premeval ages when Sama music alone prevailed. Alap, I believe, in all probability, is an introduction of a latter creation. We have got, at present, a very poor library of musical books, although, I don't think, this great art was so much neglected in by-gone ages as it is now

and so there must have been a well-equipped library on the subject, but unfortunately, it is not available to us. The point I wanted to deal with, is as to why the Alap system was introduced when already the Sama Veda system of music was in vogue. Being unsupported by history, I have to depend upon the ingenuity of the present generation to find a feasible answer, which I am sure cannot be universally acceptable being only a guess work of human creation. For the recitation of the Vedas we have still a prescribed rule as to how, when and where there recitation should be made. This is equally applicable to Sama Veda as to its contemporaries. This great restriction placed upon the practice of music as it was then in vogue, made the minds impatient and they wanted to have some sort of music at their own will and pleasure and it was thus, I think, that some most scrupulous and wise minds gave birth to the system of Alap. It being perfect so far as the art of music is concerned besides a tendency to drive one's soul towards the Creator of the Universe. Introduction of Dhrupadas must, therefore, be said of following the Alap system, but the system of Ragas and Raginis must have come before the Alap system was introduced, because in Sama Veda we have no such thing as Ragas and Raginis. We have again to grope in the dark to find a materialized support in this direction and I regret, we have to court nothing but uncertainties in our attempt to find it. However, we will have to accept that there were four authors who introduced uniform system of Ragas and Raginis, viz., Someshwar, Bharat, Krishna and Hanuman. Unfortunately, we have't got any complete books of these authors which would specifically place the Ragas and Raginis in their respective spheres, but the sporadic writings we have got access to would show that these authors differed from each other in their system of Ragas and Raginis, as for instance, one author would have Vasant as a Rag among the six Ragas another Nat Narain and so forth. The Hanumat Mat seems to be more prevalent at the present age in the Northern India and a large amount of literature available is generally written on the basis of this Mat. It will be much better to introduce a new system of Ragas and Raginis in concurrence with the experts of this age than to allow the things to take their usual course which would always be a source of uncertainty and trouble to the musical world of the present and

future ages. This Conference, happily aims at this subject and it will not be difficult to arrive at a satisfactory solution if the professional and non-professional experts will co-operate together. The line of policy we will have to adopt will be decided by the majority of opinion. In fact, we must have one single uniform system. A number of Ragas and Raginis have undergone several forms and some of them signify the names of the authors who originated them. The names of Ragas and Raginis with several forms are as follows :—

Bhairawa, Todi, Bilawal, Sarang, Kalyan, Kamod, Kedara, Nat, Kanhra, Mallar and Shri, etc.

There may be a few such more but they are less generally known. I take up the Todi group first which is only next to Kanhras in the number of forms, although some of these do not occur in the old books :—

Shuddh Todi, Miyan ki Todi, Darbari, Asawari, Deshi, Gandhari, Bilaskhani, Goojari, Bahaduri, Lakshami, Khat, Ahiri, Asa, Lachari and others.

Many of the Todis have Komal Rikhab, Gandhar and Dhaiwat and Tivra Madhyam and Nikhad, Some of them have also Komal Madhyam Nikhad and Tivra Rikhab. I will now make an attempt to deal with the group after my own idea.

(१.) शुद्ध टोडी

ठाट :— सा, रे (कोमल), ग (कोमल), म (तीव्र),

ध (कोमल), नी (तीव्र)

षादी ग संवादी ध

अवचार :— ध नी सा रे सा नी सा ग म ध

म ग रे ग रे सा क्वचित् आरोह में र प नहीं लगाते

(२.) गूजरी

ठाट :— सा र ग म ध नी

षादी ध प धर्जित

अवचार म से

(३.) दबारी

ठाटः — अवचार शुद्ध टोडी म सहित
कचित् दबारी मियां टोडी १ ही मानते हैं

(४.) विलासखानी

ठाटः— नी सा रं गं मं प धं

वादीः— मं सं प

अवचार —नी सा गं गं रे सा

(५.) अहीरी

ठाटः— को मं ध नी

वादीः— गं

अवचार :-सा गं गं मं गं रे सा ध नी रे सा

(६.) जौनपुरी

ठाटः— सा रे गं मं प धं नी

वादीः— प सं ध

अवचार :-सा मं प नी धं प मं प मं गं रे सा

(७) आसावरी

ठाटः— सा रे गं मं प धं नी

वादीः— "गं" सं "मं"

अवचार :-सा रे मं प धं प मं प गं मं गं रे सा

आरोह में "मं" अवरोह में "गं" की बाहुल्य

(८.) देशी

ठाट :- सा रे गं मं प धं नी
कचित् "धं" कचित् "ध"

वादी :- "स" सं "म"

अवचार :- सारे मं रं मं प रं मं पं गं रं सा
नि सार सा

(९.) गांधारी

ठाट :- औः

वादी :- गं सं प

अवचार :- सारे पगरे सा

(१०.) बहादुरी

ठाट :- सारं गं मं पधं नी

वादी :- "गं" सं रं

अवचार :- धनि सारं गं मं प धं प मंगं
सारं गंमं पधं प मं गरे सा

(११.) खट

ठाट :- सारे गंमं प धं नी

वादी :- प सं मं

अवचार :- सगं मंप धंप प धं नी प

पधं नी सा प धं नी पं मं पं गं रे सा

Hindustani Music

BY

Mr. Ganpatrao K. Chavan of Sindh.

The revival of Indian Music is sure to yield good results, provided certain defects in it are mended, and as this Conference has to undertake this work, I would like to suggest certain points which I presume may prove useful.

1. Selections to be made out of the so called Margi and Deshi systems.
2. Classifications of Ragas and Raginies.
3. A universal notation system.

Selection out of Margi and Deshi Systems.

While casting a glance at our ancient books, we find that they greatly differ from each other in several respects. This and many such reasons puzzle and disappoint our scholars of "Music". It is a general supposition that our music has emanated from "Sam Veda" but we have no idea as to the Music sung in vedic period, in other words when so called Margi system was in existence; nor can we hope again to hear that music: This only leaves us one way clear and that is to select some system which is not necessarily Margi but can preserve our Nationality, please our minds, and be systematic at the same time.

Laksha Sangit system (which is a Deshi system) may be preferred for this, as it will keep us always in touch with the Northern India system.

2. "Laksha Sangit" system is the only system which can thereby make classification of our Ragas easy, which take their origin from the chief 10 Thats as fixed by Chatura Pandit. His system came in use after the period of Parijat and is a recent one.

Research work.

Now regarding the advanced research work we have before us a question to decide whether there is any phenomena in existence which can help us in the line of fixing the colours of our

notes and their corresponding effect with the emotions that are also said to possess colours as evident from the latest scientific researches and clairvoyance where it is said that they have been able to take photos of pictures produced by thought forms :—

It is said that persons possessing power of clairvoyance can actually see these forms.

This is a question for our learned Pandits, Professors and Doctors in this Conference to experiment upon and try.

One of the subtle remedies which should be given more consideration is music. The idea that music may be so applied as to actually heal the diseases of the human organism, is in perfect keeping with the advanced thought of the age. The effect of harmonious sounds on the mind is recognised as beneficial, as it appears to do its good by bringing about regularity and rhythm and soothing perturbed mind. The human physical Mechanism is so based as to divide and sub-divide so many nerves which start their course like net work from the spinal-cord which is the chief nerve centre and is connected with the brain.

Music can greatly help to harmonise the discord, caused in the human organism by various mental and physical ills.

Of course, Music should be prescribed with due regard to the nature and kind of the mental and physical condition to be treated. To alleviate pain music should be different from that which should be given to produce sleep.

In conclusion I may say that universal system of Notation is very necessary and may be fixed without delay. There is much field for research work and we should not content ourselves by being proud of our passed achievements. As every science is progressing our Music must progress.

Names of the Artists who rendered valuable assistance in the work of the Second
All-India Music Conference.

-
1. Ustad Zakaruddinkhan, nephew and son ... Udaipur.

- | | | |
|--|-----------------|-----------|
| 2. Ustad Alla-Bandekhan | ... | Alwar. |
| 3. " Ali Husainkhan | } | Jaipur. |
| 4. " Karamutkhan | | |
| 5. " Kallankhan | | |
| 6. Nihal Sen | | |
| 7. Fida Husainkhan | } Sitar-players | |
| 8. Ustad Munawarkhan | } | Indore. |
| 9. Binkar Wahidkhan | | |
| 10. " Moradkhan | | |
| 11. " Latifkhan | | |
| 12. " Karimkhan | | |
| 13. " Masitkhan | | |
| 14. Imdadkhan, Sitar-player | | |
| 15. Inayatkhan, " " | | |
| 16. Bundookhan, Sarangi-player | | |
| 17. Bhai Ghasita, Gawaiya | } | Patiala. |
| 18. Bhai Mastan Singh, Israr-player | | |
| 19. Bhai Gopal Singh, Pakhawaji | | |
| 20. Bhai Chela, Gawaiya | | |
| 21. Bhai Mulkha | | |
| 22. Mahboobkhan, Rudra-vina player | | |
| 23. Barkatullakhan, Sitar player | | |
| 24. Mammankhan, Sursagar-player | | |
| 25. Pandit Manmohan Lal, Sitar-player | ... | Dholpore. |
| 26. Mr. M. Fredilis, Director of Music | } | Baroda. |
| 27. Ganga Ram, Tabalchi | | |
| 28. Ustad Fyazkhan | | |
| 29. Binkar Jamaluddinkhan | | |
| 30. Ganpatrao Vasaikar, Sanai-player | | |
| 31. Master Shri Krishan Narayan | | |
| 32. Vishnu Buva, Gawaiya | } | Gwalior. |
| 33. Narayanrao Karlekar, Gawaiya | | |
| 34. Bala Buva, Gawaiya | | |
| 35. Saadat Khan, Jalturang-player | | |
| 36. Chunni Lal, Dancer. | | |

- | | | |
|-----|--|-------------|
| 37. | Binkar Sadiq Alikhan son of Binkar Musharrafkhan of Alwar | } Jhallawar |
| 38. | Ustad Nazirkhan and his pupils | } Rampur. |
| 39. | Hydarkhan and his grand-son Nihal Sen | |
| 40. | Muhammad Husainkhan | |
| 41. | Ali Rezakhan | |
| 42. | Husain Bux, Bandmaster | |
| 43. | Fida Husainkhan, Sarod-player and others | |
| 44. | Gusain Bhagwat Kishore, Harmoniumist | } Delhi. |
| 45. | Ala-diya Pakhawji | |
| 46. | Chandkhan, Sargamia | |
| 47. | Ramzankhan | |
| 48. | Nathookhan, Tabaliya | |
| 49. | Bandeykhan, „ | |
| 50. | Sammankhan, Dhurpadia | |
| 51. | Wilayatkhan Gazal Singer | |

L The Aims and Objects of the All-India Music Conference, as settled at Baroda in 1916 are as follows :—

(1.) To take steps to protect and uplift our Indian Music on National lines.

(2.) To reduce the same to a regular system such as would be easily taught to and learnt by our educated countrymen and women.

(3.) To provide a fairly workable uniform system of Ragas and Talas, (with special reference to the Northern system of Music.)

(4.) To effect if possible such a happy fusion of the Northern and Southern systems of music as would enrich both

(5.) To provide a uniform system of notation for the whole country.

(6.) To arrange new Raga productions on scientific and systematic lines.

(7.) To consider and take further steps towards the improvement of our musical instruments under the light of our knowledge of modern science, all the while taking care to preserve our nationality.

(8.) To take steps to correct and preserve permanently the great master pieces of this sublime art now in the possession of our first class artists and others.

(9.) To collect in a great central library all available literature (ancient and modern) on the subject of Indian Music and if necessary to publish them and render them available to our students of music.

(10) To examine and fix the microtones of shruties of Indian Music with the help of our scientific instruments and the first

class recognised artists of the day and to make an attempt if possible to distribute them among the Ragas.

(11.) To start an Indian men of Music series.

(12.) To conduct a monthly journal of Music on up-to-date lines.

(13.) To raise a permanent fund for carrying on the above mentioned objects.

(14.) To establish a National Academy of Music in a Central place where first class instruction in Music could be given on most up to date lines by eminent Scholars and Artists in Music.

V. N. BHATKHANDE, B.A., LL.B.

General Secretary.

Standing Committee)

Names of members of the Reception Committee of the Second All-India Music Conference held at Delhi in 1918.

Chairman

L. Jawahar Lall Rais, Naharwala

Vice chairman.

K. B. Nawab Mohammed Saiduddinkhan of Loharu

L. Jagannath Rais Honorary Magistrate

L. Sri Ram M.A., Rais

R. B. L. Damodar Dass Additional Session Judge

L. Rup Narain Bar-at-Law 1st. Class Honorary Magistrate

Nawab Sirajuddin Sayel

K. B. Seth Haroon

R. B. L. Kanhya Lal

L. Mina Mal Honorary Magistrate

Secretary.

Dr. B. K. Mitra, L.M.S.

Joint Secretaries.

L. Inder Narain
Pt. Kunwar Narain Shivapuri
Pt. Sarup Narain Ganju
L. Umrao Singh
Pt. Braj Kishen Koul

Treasurers.

L. Beni Pershad Mehra
L. Sri Kishan Das Mahendru

Members.

Raja Rameshwar Bakhsh Singh
Hon'ble Rai Asht Bhuja Pershad
 " " Madhusudan Dyal
Rai Umanath Bali
Thakur Mohammed Nawab Ali Khan
R. B. L. Gauri Shankar I.S.O.
R. B. Ch. Param Singh
 " L. Sultan Singh
K. B. Mohd. Saiduddin Ahmedkhan
R. S. Pt. Sri Niwas Pandeya
 " Ch. Raghbir Narain Singh
 " L. Pearey Lall Pleader
 " " Benarsi Dass, Retired District Judge
 " " Ram Chand
 " " Amba Pershad
 " " Bala Pershad
Capt. V. M. Kaikini I.M.S.
Thakur Sripal Singh
 " Raj Rajeshwri Pershad
 " Rampal Singh
Kanwar Sriprakash Singh
Ch. Baij Nath Singh
 " Raghuraj Singh
Mr. Maharaj Narain Moradabad
 " Abdul Husain Bar-at-Law Moradabad
Sahu Ram Gopal Moradabad
Dr. M. A. Ansari, M.D., M.S.

- Dr. Abdul Rahman M.B.
 „ A. C. Sen, L.M.S.
 „ J. K. Sen, L.M.S.
 Mr. Pearey Lall Motor Merchant
 „ Ugar Sen Bar-at-Law
 „ Prakash Chander, Rais Saharanpur
 Sheikh Ejaz Rasul Rais, Jahangirabad
 L. Prag Narain Rais, Biswan
 L. Baij Nath, Delhi Printing Works
 Hakim Nasiruddin Ahmed Khan
 Mr. Tara Chand B.A., LL.B., Senior
 „ Sheo Narain B.A., LL.B.
 „ Baboo Lall B.A., Vakil
 „ Tara Chand B.A., LL.B., Junior
 „ Sri Ram Bar-at-Law
 „ Chandu Lall „
 P D. Ram Chand Honorary Magistrate
 Seth Ram Lal
 Pt. Shiva Narain Haksar
 „ Kishan Chand
 „ Inder Kishen Kowl
 Mr. G. D. Garga
 „ Harkishan Das
 „ Padam Narain
 „ Sunder Nath Sircar
 „ Baij Nath Dharampura, Delhi
 „ Narain Dass
 „ Bhola Nath Jeweller
 „ Dwarka Dass
 „ Ram Sarup
 „ Baboo Mal Retired Executive Engineer
 „ Bala Pershad
 „ Shankar Lall
 „ Kanshi Nath Sub Judge Meerut
 „ Manak Chand Gulzarimal
 „ Lekhraj Girdhar Lall
 „ Ramkishan Dass
 „ Jangli Mal
 „ Hari Ram

- Mr. Kedar Nath (Agra)
,, Himmat Singh, Electrical Engineer
,, Ram Nath, Government Photographer
,, Shiam Narain
,, Banwari Lall
,, Tek Chand
,, Lotan Mall
,, Ram Ratan
,, Khairati Lall
,, Raj Kishan
,, Nand Kishore Kapur
,, Ram Chand Hazari Mal
,, Amir Singh
,, Mahabir Pershad
,, Janki Dass
,, Jaikishan Dass
,, Bal Mukand
,, Chandra Kiran
,, Sri Ram
,, Devi Lall
,, Radhey Ballab
,, Kala Chand

Names of gentlemen who have consented
to work on the Provisional Committee
appointed to carry out the objects of
the National Academy of Music,
established at the Second
All-India Music
Conference
at Delhi.

Sahibzada Saadat Ali Khan Bahadur, Home Secretary, Rampur
State.

Thakur Mohammad Nawab Alikhan Taluqadar of Akbarpur
(Oudh).

Pandit Sri Kishan Joshi Foreign Minister (Nabha State).

Professor V. N. Bhatkhandey B.A., LL.B. of Bombay.

Professor S. L. Joshi, M.A., Senior Professor of English Literature, Baroda College.

Mr. S. N. Karnad, B.A. LL.B.; High Court Pleader, Bombay.

Dr. M. A. Ansari, M.D., M.S.

Mr. Jagannath Rais Honorary Magistrate, Delhi.

Rai Sahib Chaudhry Raghbir Narain Singh, Taluqadar of Assora, Meerut.

Mr. Sri Ram M.A., Rais, Delhi.

Pandit Shri Sadayatan Pandeya, Taluqadar (Ahraura).

Mr. Shri Surendra Nath Basu (Moni), Zemindar Honorary Magistrate, General Secretary, 3rd All-Indih Music Conference, Benares.

Mr. Kai Khusrau Maneckji, Editor "Bombay Samachar."

Rai Uma Nath Bali, Taluqadar of Daryabad (Oudh), Editor "Sangit Sudha."

Professor P. B. Joshi, Bsc. M.A. (Ajmere).

Mr. Kanwar Narain Shivapuri.

The Provisional Committee have considered the draft scheme (herein-after printed) for a National Academy, and made certain modifications therein. They now propose that the National Academy of Music Association might be registered as an Institution for the promotion of fine arts under Act XXI of 1860. The Memorandum of Association with the Rules and Regulations attached hereto have been drafted on the lines generally indicated in the proposed scheme, and will be open for inspection at the registered office of the National Academy of Music Association in Delhi.

خاص موفض کے لئے مدارس اور کالج نہ کھولے جائیں۔ جہاں ہندوستان کے نوجوان لائق سہ
 لائق ماہرین فن سے درست اصولوں باقاعدہ طریقوں پر تعلیم حاصل کر سکیں اس تحریک کو عملی
 صورت میں لانے کے لئے ضروری ہے کہ تمام علم موسیقی کے دلدادہ اس مدعا کے حصول کے
 لئے بالاتفاق سعی و کوشش کریں۔ ہندوستانی حکمرانوں میں ہمارے نواب صاحب بہادر دام اقبالہ
 ایک ایسے حکمران ہیں جو بذات خود علم موسیقی میں کامل دستگاہ رکھتے ہیں اور ہم آنجناب کی
 ذات والا صفات پر بھروسہ کرتے ہیں کہ حضور والا بھی اپنی دریا دلی سے اس اہم تحریک کی راجسکو
 ہم اس قدر وقت کی نظر سے دیکھتے ہیں اعلیٰ سرپرستی فرما کر پیش قدمی کریں گے جس سے ہمیں یقین
 واثق ہے کہ دیگر والیان ریاست بھی جو کافی اس فن میں دلچسپی رکھتے ہیں قابل قدر حصہ لین گے
 اور حیطہ کہ یہ پایہ تخت دہلی جو زمانہ قدیم سے دیگر فنون اور علم موسیقی کا مرکز رہا ہے ہمارے
 خواہش ہے کہ اس طرح علم موسیقی کا آفتاب یہاں سے طلوع ہو کر اپنی سنہری شعاعوں سے دنیا بھر کو منور کر دے
 اب میں جلد معزز اصحاب جلسہ کا ہر دل سے شکریہ ادا کرتا ہوں اور فاضلہ عالیجناب نواب صاحب
 بہادر دام اقبالہ فرمانروائے دارالسرور ریاست رام پور کا جنہوں نے اپنے پیش بہا وقت
 صرف فرما کر اس جلسہ کو اپنے قدم مبارک سے افتخار بخشا اور عزت انسانی فرمائی
 عالیجناب نواب صاحب بہادر کی گرامی خدمت میں نہایت ادب کے ساتھ استدعا ہے کہ وہ
 اپنے الطاف خسرانہ کو کار فرما کر اس کانفرنس کے افتتاح کا اظہار فرمائیں۔
 اب میں تمام ان اصحاب ذیل کا جنہوں نے آغاز کانفرنس سے اب تک اپنا قیمتی وقت
 صرف کر کے اور اس کام کو مقدم پیش نظر رکھ کر ہر ممکن طریق سے امداد فرمائی ہے وہ دل سے شکریہ
 ادا کرتا ہوں۔ رائے بہادر لالہ شیو پرشاد صاحب۔ لالہ سر رام صاحب۔ ڈاکٹر انصاری صاحب
 لالہ روپ نرائن صاحب پٹنہ۔ لالہ کنہیا لال صاحب۔ ڈاکٹر جی پتہ صاحب سکریٹری پنڈت برکیش چوہان لالہ امر
 صاحب دکنور نرائن شیو پوری جوائنٹ سکریٹریان و جلد ممبر صاحبان ریسپنڈنٹ کمیٹی و کارکنان
 ذرہ مثل۔ جواہر لال پریسڈنٹ ریسپنڈنٹ کمیٹی آل انڈیا میڈیکل کانفرنس دہلی

دلفریب کے ساتھ نہایت ہی خوش الحانی سے عبادت کے وقت گائی جاتی تھیں۔ اہل ہند
 نے گندھرو و دیو یا میں بھی اس زمانہ میں جسوقت تمام دنیا لاعلمی کے تاریک پردے میں چھپی ہوئی
 تھی۔ جہاں اور علوم و فنون کو کمال کے درجہ تک پہنچا دیا تھا اس شریف علم کو بھی کمال
 کی حد تک پہنچانے میں کوئی دقیقہ فرو گذاشت نہیں کیا تھا۔ عرصہ راز تک (وہ زمانہ جو موجود
 تاریخوں کی معلومات سے دور ہے) یہ گائین و دیو یا ہندوستان بھر میں اپنے میٹھے سروں
 کے ساتھ نہایت خوش اہلو بی سے دلوں کی کشش کرتی رہی ہے۔ وہ یہ تھی کہ گائین و دیو یا
 عبادت الہی میں داخل تھی اور مقدس سام وید کی معرفت سے لبریز شریاں گانے والوں
 کے مبارک گلوں سے نکل کر اپنی شیریں آوازی سے دلوں پر خوبیت اور روح کو ایک وجدانی
 کیفیت سے بھر دیتی تھیں۔ اہل اسلام کے زمانہ میں بھی تاریخین ہمیں بتلاتی ہیں کہ اکبر اعظم کے
 عہد مبارک میں بھی اکثر مطرب و قوال مثل تان سین جی کے اور اس سے پیشتر اور گورپال نا
 جیسے گویے بھی شاہی دربار میں باریاب ہوتے تھے۔ باوجود اس امر کے کہ فن موسیقی عرصہ راز
 سے اپنے جادو ترقی سے ہٹ گیا ہے۔ جسکی جو پراقتہ بحث کرنی غیر ضروری ہے۔ تاہم اس علم کے
 شاہیر باکمالوں نے آئندہ نسلوں کیلئے اس شاندار جان نواز فن کا کچھ نہ کچھ چھوڑ دیا ہے
 تمثیلاً کہا جاسکتا ہے کہ ہمارے محترم صدر مجلس عالیجناب نواب صاحب بہادر نے اپنی دریا دلی
 سے اس علم کو اپنی سرپرستی میں لیا ہے اور ہندوستان کی ایک نادر و باکمال جماعت کو اپنی
 ریاست میں لازم رکھ کر اس کو ترقی دینے میں بے انتہا کوشاں ہیں ہم جو قابل فخر اور
 ہر دل عزیز گورنمنٹ برطانیہ کے زیر سایہ بسر کرتے ہیں اس فن کی ترقی کے لئے تدبیریں عمل میں
 لاتے ہیں اگرچہ علم موسیقی ہماری قومی زندگی کا جزو اعظم ہے تاہم سرکاری کالجوں وغیرہ
 میں اس علم کی ترقی پر کوئی توجہ عام طور سے نہیں دی جاتی۔ ہماری دلی خواہش ہے کہ علم موسیقی کی
 درست و باقاعدہ طریقوں پر اشاعت کی جائے اور ایسے ذرائع بہم پہنچائے جائیں جس سے اس کی
 ترقی قرار واقعی طور پر ہو سکے۔ کیونکہ علم موسیقی کی ترقی اسوقت تک غیر ممکن ہے جب تک کہ اس

کالغزنیس کے اغراض و مقاصد پر روشنی ڈالی جائے۔ صرف اس قدر کہنا کافی ہوگا کہ موجودہ تہذیب
ڈسٹنگلی کارجان اسیطرن ہے کہ کسی علم و فن کے متعلق جو اہم مسائل پیش ہوں وہ ایسی کالغزنیس
ہی میں مل ہو سکتے ہیں کہ جہاں مختلف رائے کے اصحاب ایک مقام پر مجتمع ہوں اور کافی بحث و
مباحثے سے ایسے معاملات کا فیصلہ کریں۔

عام طور پر کہا جاتا ہے کہ اہل ہندو و اہل اسلام کی سلطنتوں کے زوال پذیر ہونے سے علم
موسیقی کا سائنس اور آرٹ بالکل منتشر ہو کر کس مہر سی کی حالت میں ہو گیا۔ لیکن میں اپنے آپ کو
اس قابل تصور نہیں کرتا کہ ایسے اہم اور نازک مسئلہ پر قطعی طور سے رائے زنی کر سکوں۔ لیکن
مجھے یقین کیا تہ معلوم ہے کہ چند سال سے مشرقی علوم و فنون کے مردہ قالب میں تازہ روح چھونکنے
کی عام تحریک نہایت زور کے ساتھ اہل ملک کے دلوں میں ترکت کر رہی ہے جس کا بدیہی اثر یہ ظاہر
ہوتا ہے کہ یہاں کے مرد و زن ہمارے قومی و ملکی فن موسیقی میں بھی دلچسپی کیساتھ حصہ لینے
لگے ہیں اس ساہا سال کے خشک وخت کو بھی از سر نو سرسبز کرنے کے لئے جدوجہد کر رہے
ہیں۔ ہمارا علم موسیقی مشرقی تمدن و تہذیب کا بین ثبوت ہے۔ گذشتہ زمانہ میں دنیا کے
بڑے بڑے سیاح جو ہندوستان میں وارد ہوئے وہ سب کے سب یہاں کے علوم فنون
میں حیرت انگیز ترقی دیکھا رنگ۔ جگتے تھے۔ جس طرح فن عمارت شاعری۔ نقاشی و مصوری وغیرہ
میں ہندوستان نے مشرق میں اعلیٰ معراج حاصل کی تھی اس طرح علم موسیقی میں انکا پایہ بہت بلند
تھا۔ ہر ایک فن کا مقصد و مدعا ایک ہی ہوتا ہے گو اس کی تکمیل کو مختلف وسائل اختیار کئے جائیں
لیکن مشرقی ممالک میں علم موسیقی مذہبی زندگی کیساتھ وابستہ رہا ہے علم موسیقی اور دیگر
فنون کی مانند تہذیب اور ثقافت کی افزائش کا باعث رہے ہیں انسان کی علمی اور اخلاقی
طاقت کو بلند معراج پر پہنچانے والا ہے۔ پرانی تاریخیں اس امر کی شاہد ہیں کہ اہل ہند کی مذہبی لہجہ
مقدس کتابوں سے بخوبی ثابت ہے کہ گہن و دیا کی بنیاد تمام تر سام دیو پر ہے جو ہندوؤں
کے چاروں دیوؤں میں سے ایک مشہور دیو ہے۔ اس کی متبرک سرتیان ایک آہنگ

॥ श्रीः ॥

“Instrumental Music”

BY

Mr. Ganpatrao Vasaikar, Sanai plain
of Baroda State.

अध्यक्ष साहेब और मान्यवर महाशयों !

विद्यादान शूर श्रीमान बड़ोदा नरेश श्रीसयाजीराव महाराजा के कृपा से मैंने आप का दर्शन पया और मान्यवर अध्यक्षसाहेब की सुषिरवाद्य पर कुछ विवेचन करने की सेवक को आज्ञा होने की वजह से सुषिर विशिष्ट सनई वाद्य का मैं अल्प विवेचन करना चाहता हूँ

ब्रह्म ग्रंथिज मारुतानुगतिना चित्तेन हृत्पंकजे ॥

सूरीणामनुरंजकः श्रुतिपदं योऽयं स्वयं राजते ॥

यस्माद्ग्रामविभागवर्णरचनालंकारजातिक्रमो ॥

वंदे नादतनुं तमुद्धरजगद्गीतं मुदे शंकरम् ॥

ततं येनावनद्धं च भुवनं निजमायया ॥

आनंदघनमध्येमि तं ब्रह्मसुषिरे हरम् ॥

चित्रा वाचः प्रवर्तन्ते धातुवृत्ति विचित्रिताः ॥

यतस्तं नौमि विस्तार तत्वौघानुगतं शिवम् ॥

सनई वाद्य जिस को हर कोई जानता है अत्यंत प्राचीन है इस वाद्य का उल्लेख अनेक प्राचीन संस्कृत ग्रंथों में किया हुआ नजर आता है कारण चतुर्विध वाद्यविना श्रेष्ठप्रकार का गायन नहीं हो सकता इन चतुर्विध वाद्यों को वर्णन करते हुवे पंडित शाङ्गदेव अपने संगीत रत्नाकर के वाद्याध्यायमें लिखते हैं के

“गीतं चतुर्विधाद्वाद्याज्जायते चोपरज्यते ॥

मीयते च ततोऽस्माभिर्वाद्यमद्य निगद्यते ॥

तत्ततं सुषिरं चावनद्धं घनमिति स्मृतम् ॥

चतुर्धा, तत्र पूर्वाभ्यां श्रुत्यादि द्वारतो भवेम् ॥

गीतं ततोऽवनद्धेन रज्यते मीयते घनात् ॥

वाद्यतंत्री ततं वाद्यं सुषिरं सुषिरं मतन् ॥

चर्मावनद्धवदनमवनद्धं तु वाद्यते ॥

घनो मूर्तिः साऽभिधाताद्वाद्यते यत्र तद् घनम्

भावार्थ—तत, सुषिर, अवनद्ध और घन ऐसे वाद्यों के चार प्रकार होते हैं परंतु श्रुति स्वर मूर्च्छनादि प्रकार तत और सुषिर इन दो प्रकार के वाद्यों में ही प्रकट किये जा सकते हैं अवनद्ध वाद्यों से गीत को रक्तिभा प्राप्त होती है और घन वाद्य से गीतका काल दृष्टी से मामन किया जाता है तारों के वाद्यों को तत छिद्रों में से वायु बहाने के वाद्यों को सुषिर किसी वस्तु का मुख चमड़े से बंध किये हुवे वाद्य को अवनद्ध और अश्रिघात से बजनेवाले वाद्य को 'घन' कहते हैं हमारा विषय खास सुषिर वाद्य का होने की वजह से सुषिरविशेष 'सनई' वाद्यका विवेचन करना सेवक को पसंद है ।

क्यास किया जाता है कि हमारे सनई कोही पंडित शार्ङ्गदेव 'मधुकरो' कहते हैं कारण उन के मधुकरो का वर्णन हमारे सनई से इतना साभ्य रखता है कि सनई विना उनका वर्णन अर्वाचीन किसी वाद्य से संबंध नहीं रखता इसी वाद्य को अर्वाचीन अहोबल पंडित आपने पारिजातक में 'सुनादी' यह नाम देते हैं नाम कुछहि क्यो नहो हमको तो इस वाद्य के वर्णन को जरूरत है मधुकरो का वर्णन पंडितजी हस्वजैल देते हैं

अंगुष्ठपर्वदैर्घ्यं स्यादंगुलं द्वादशांगुलम् ।

वितस्तिस्तद्वयं हस्तो वाद्यभाण्डमितौ भवेत् ॥

जब मधुकरो नाम का कोई और सुषिरवाद्य पंडितजी अपने ग्रंथों में वर्णन नहीं करते हैं तो इसी मधुकरोको कालान्तर से सुनादी और सुनादी से सुनाई सनाई सणई यह नाम प्राप्त होना हमारी खयाल में कोई अशक्य नहीं

शार्ङ्गदेव पंडित सुषिर वाद्यों में निम्न लिखित वाद्यों का सभावेश करते हैं

वंशः पावः पाविका च मुरली मधुकर्यपि

काहलातुंडकिन्यौ च चुक्रा शृंगमतः परम् ॥

शंखादयश्च वाद्यस्य सुषिरस्य भिदा मताः ॥

इन सुपिर वाद्यों में वर्णन किये हुवे मधुकरी का लक्षण ये है
। मधुकरी लक्षण ।

“शृंगजा दारवी वा स्यात्काहलाकृतिधारिणी ॥
अष्टाविंशत्यंगुला च दैर्घ्ये मधुकरी शुभा ॥
मुखरंध्रं च तस्याः स्यात्तुवरी बीजसंनिभम् ॥
मुखरंध्रा दंगुलानि त्यक्त्वा चत्वारि वंशवत् ॥
विधाय सप्तरंध्राणि कुर्वीत विवरान्तरम् ॥
तेषां च मुखरेध्रस्य मध्येऽधोभागसंस्थितम् ॥
मधुरध्वानसिध्यै तन्मुखरंध्रे तु ताम्रजा ॥
निधातव्या यवस्थूला नलिका चतुरंगुला ॥
तदूर्ध्वं चक्रिका स्थाप्या दन्तजा शुक्तिजाऽथवा ॥
रंध्रमध्ये काशमयीं यद्वा देवनलोद्भवाम् ॥
शुक्तिकां किञ्चिदुन्निद्रमालती कलिकाकृतिम् ॥
मृदुलां क्षीरपाकेणक्षिप्त्वा मधुकरीं ततः ॥
वंशवद्वादयेरंध्रं दिपधीताप्यधंस्तनम् ॥
घामांगुष्ठाग्रभागोत्पुक्तं निःशंकसूरिणा ॥”

रत्नाकरे ॥

भावार्थ— जिसकी लंबाई अट्ठाईस उंगलियां हैं ऐसी शृंग याने सींग की अथवा लकड़ी को मधुकरी बनाना चाहिये जिसका मुख रंध्र तूवरके दाने के मुवाफिक और मुखरंध्र से कुछ जगह छोड़कर जिसपर सभांतर सात छिद्र हों मधुकरी के मुखरंध्रमें जब के दाने समान मोटी और चार अंगुल लंबाई को एक नलिका रखकर उसपर हस्तिदंतका अथवा लकड़ी का एक छोटा सा चक्र बिठाया हो बाद इसके मालतीपुष्प के आकृती की एक ताड़ की पाती दूध में उभालकर नरम करके उस नलिका के मुख में रखकर अन्यवंश वाद्य के मुवाफिक मधुकरी बजाई जाय ।

शारङ्गदेव परिडत ने लिखा है के मधुकरी का वादन अन्य वंशवाद्य के वादन से अलाहिदा नहीं रत्नाकर में वर्णन किया है के वंश बांस, खैर, हस्तिदंत, चंदन, रक्तचंदन, लोहा, कांसा तथा

चाँदी अथवा सोने का बन सकता है घंश की लम्बाई तथा चौड़ाई शास्त्रविहित याने मीजान में हो मुखरंध्र और तार रंध्र के दरम्यान के अंतर को वर्धन के प्रमाण से १ एकवीर, २ उमापति, ३ त्रिपुरुष, ४ चतुर्मुख, ५ पञ्चमुख, ६ षण्मुख, ७ मुनि, ८ वसु, ९ नायेंद्र, १० महानंद, ११ रुद्र १२, आदित्य १४ मनु १६ कलानिधो और १८ वंश ऐसी अन्वर्थक संज्ञा दी गयी है ॥

वंश में अर्थात् मधुरी में क्या बजाया जा सकता है इस सवाल के जवाब में शास्त्रकार कहते हैं :

“ गेयं श्रुतिस्वरमाममूर्च्छनादि च यन्मतम् ॥
तत्सर्वं वंशवाद्येऽत्र विशेषेणोपदर्शयेत् ॥
वंशवीणशरीराणि त्रयोऽमी स्वरहेतवः ॥
ललितो मधुरः स्निग्धस्तेषुवंशः प्रशस्यते ॥ ”

भावार्थ — श्रुति स्वर मूर्च्छनादि प्रकार से उत्पन्न होने वाला जो गेय वो सर्व वंशवाद्य में अर्थात् मधुरी में भी दिखाये जा सकते हैं वंश, वीणा, और शरीर ये तीन स्वरोत्पत्ती के साधन हैं विशेषतः वंश का स्वर ललित, मधुर और स्निग्ध होने के कारण वंश वाद्यहि विशेष प्रशस्त्य माना गया है सारांश :

“ वंशं विणा शरीराणामेकीभावेन यो ध्वनिः ॥
तत्र रक्ति विशेषस्य प्रमाणं विबुधा विदुः ॥ ”

याने वंश वीणा और शरीर (कंठ) इन तीनों के एकत्र किये हुवे ध्वनी का माधुर्य रसिकों से गुप्त नहीं परंतु खेद को बात ये है के गायन को चतुर्विध वाद्यों का विशेषतः सुषिर वाद्य का सहास्य देने का प्रचार प्रायः लुप्त होता हुआ नजर आता है परंतु श्रीमान बड़ोदा नरेश की कृपा दृष्टी से इस्का भी पुनरुद्धार होने की आशा है कारण के अपनी सर्व प्रजा को विद्या की और अनेकविध कलाओं की उन्नति करना अरना एक पवित्र कर्तव्य समझने वाले और तत्पिथ्यर्थ मनःपूर्वक अमल करने वाले परम उदार, चतुर और बुद्धिमान श्रीमान सरकार सयाजीराव महाराजा साहेब की दृष्टि ईश्वरी संकेत से चन्द्र रोज के पहले अपनी रियासत के सनई बजाने वालों की तरफ गयी परिणाम ये हुआ के इस वाद्यके बजाने

बालों की तथा इस कला की निकृष्टावस्था ऐसे सूक्ष्म संपन्न महाराजा के नजर में आने से सनई वादन का एक नया परन्तु सशास्त्र शिक्षण देने का बड़ोदे की गायनशाला में एक वर्ग खोला गया और विद्यार्थियों को उत्तेजन मिलाने के लिये १० रुपये माहाना की चार स्कालरशिपस मुकर्रर की गयी और उस पर सेवक को मामूर किया जिसके लिये मैं श्रीमंत का आजन्म ऋणी हूँ इस वर्ग में तीस विद्यार्थियों को शिक्षण दिया जाता है इन में से बहुत से विद्यार्थी आशीक्षित हैं ऐसे संस्कारहीन लोगों को शिक्षण देना अत्यंत कठिन है परन्तु नाटेशनपद्धती के जरिये से सिखाने से इनको इस वाद्य का शिक्षण दिया जा सकता है मुझे यहां ये निवेदन करना गैरमोका नहीं होगा के सेवक महाराजा साहेब का एक कदीम मुलाजिम है जिसका इस खास वाज का एक जमाने का रियाज ह मैं अपने अनुभव से ये कह सकता हूँ के अन्य विद्याओं की तरह सनई का वादनार्थ ग्रंथों के द्वारा उत्तमता से सीखा व सिखाया जा सकता है मैं यह नहीं कहता के सिर्फ ग्रंथोंपर मुनहसिर रहना काफी है मेरे कहने का मतलब ये है कि ग्रंथों की सहायता से जो ज्ञान एक वर्ष में प्राप्त करना शक्य है वो पुरानी पद्धती से पांच वर्ष में भी प्राप्त होना कठिन है गुरु परंपरा का भय रखकर शिक्षणप्रणाली सुलभ जस, व शीघ्रबोधक होना ऐसी प्रगती के काल में क्या उचित नहीं

उपरोक्त सनई वादन के वर्ग को सिखाने के लिये श्रीमान महाराजा साहेब के आज्ञानुसार मैंने 'सनई वादन पाठमाला' नाम की पांच पुस्तकें प्रख्यात गायनाचार्य परिडत वि.ना. भारतखंडे तथा बड़ोदा राज्य के संस्कृत पाठशाला के अध्यापक वे. शा. स. परिडत श्रीधर शास्त्री पदे इन दो विद्वानों की सहायता से लिखी है इन में से पहिली दो पुस्तकें बजरये सरकार छप कुकी हैं और दूसरी पुस्तकें भी छापने की सरकार से इजाजत मिली है पहिली दो पुस्तकें मैं इस कान्फ्रेंस को प्रेमभाव से अर्पण करता हूँ जिन को अध्यक्ष साहेब कृपा करके स्वीकार करेंगे

आप यहां कदाचित ये सवाल करोगे कि सनई वादन का शिक्षण देने के लिये इन पुस्तकों की तथा इस वाद्य की भी इतनी

क्या जरूरत है ? और इस वाद्य का इतना महत्व ही क्या है? सवाल तो प्रारम्भ में ठीक मालूम होता है परन्तु आपने विद्वान्, दक्ष और परम दयालु प्राचीन व अर्वाचीन परिदृश्यों ने जो ग्रन्थ भांडार अपने लिये कर रक्खा है उन को देखने से आप का यह श्रम दूर होजायगा बड़ोदा की सन्गीत शाला में महाराज की आज्ञा से सरङ्गो हार्मोनियम, सितार इत्यादी वाद्यों का एक कान्सर्ट रथापन हुआ है जिस में शास्त्रीय पद्धती से सुषिरवाद्य बजानेवाले भी भाग लेते हैं मुझे दृढ़ आशा है के बड़ोदे की मुवाफिक इस सुषिर वाद्य का प्रसार अखिल भारतवर्ष में होगा ॥

तारीख
८ दिसम्बर १९१८

गणपत पिराजी पंडित वसईकर

Appendix C.

The Third All India Music Conference,

BENARES.

1920

AN APPEAL.

When the sleeper awakens, returning consciousness stirs in all the organs, head, heart and limbs. Even so, India entering upon the day of regeneration under the auspices of the British regime, is stirring in the various departments of her national life and endeavouring to revive and improve her educational, political and industrial functions. But, one very important function has been rather late in receiving the deliberately directed influx of the reawakened stream of consciousness—the function of the department of art, which, with the true religious spirit of broad human charity and sympathy and benevolence is as the heart of the national life, if science is as its head and industrial enterprise as its limbs. India, the oldest living embodiment of civilisation, except perhaps China, which has given much in the sphere of religion to China also was once teacher and leader, in the way of the fine arts, as also, of science and industrial enterprise, to many other countries. But she has been asleep and dreaming troublous dreams and has suffered much loss in this as in other respects. It was necessary for her children, princes and people all, to work together deliberately at the preservation, the renovation and the advancement of her fine arts of music, painting, sculpture, architecture and others. Efforts have latterly been made in the east and in the south of India to encourage the cultivation of music and painting, and the Ruling Chiefs have done much to preserve them by their generous support of experts. But, much more is needed, to arouse the interest of the public at large and form and organise these efforts. Accordingly, the first All India Music Conference was held at Baroda in 1916 under the enlightened patronage of H. H. the

Maharaja Gaekwar of Baroda; the second was held at Delhi under the presidentship of H. H. the Nawab of Rampur in 1918. The third is proposed to be held at Benares in November 1919. It is scarcely necessary to dilate upon the desirability of restoring this most ancient, most valuable, and most humanising and soul elevating art, for which Nature herself provides the greatest possible encouragement as well as the finest possible ready made instrument in the vocal apparatus of the human frame, and of developing it further with the help of new Western science as far as may be conveniently possible. Civilisation and culture would not be deserving of their name without it; the great religions of the world, all include it in their conceptions of the bliss of heaven.

Nor is it necessary to expound the usefulness for the furtherance of such an object, of periodic gatherings of enlightened amateurs, practical experts, persons learned in the theory and the history of the art and laymen of light and leading interested in it, as constituting a vital element in the total well-being of the country. That such conferences help to gather together scattered knowledge, to correct errors, to exchange and liberalise and spread views, to develop right notions and focus thought and organise effort, to advocate public opinion and stimulate and guide public activity, has been sufficiently proved and is being daily proved by such conferences in other departments of work. We therefore appeal to all lovers of music and well-wishers of India to help to make this conference a success and enable it definitely to advance further the work inaugurated at the past two sessions

It is proposed that the conference should among other subjects consider the following:—

(a) (i) The promotion of the National Academy of Music Delhi resolved on by the second Conference; (ii) The institution of a library of musical literature, wherein should be gathered manuscripts and printed works on music, ancient and modern, primarily Indian, and secondarily of other countries; (iii) and of a museum wherein should be collected musical instruments in the same order.

(b) The making and preserving of gramophone records of all the Ragas and Raginis with detailed instructions as sung and

played by the best living experts of the various schools of the present day; separate charts and records of the Ragas and Raginis of each expert being kept for reference.

(c) Popularising the utilisation of the library and encouraging the composition of new text books and course books, elementary and advanced, for the use of students, by amateurs and experts qualified by the necessary learning.

(d) The taking of steps to bring about the inclusion of musical training in the general education of children throughout the land.

(e) The introduction of concert music with harmony in musical performances—like that of the Western orchestra, the military band, the string band, etc., the following instruments being played together:—

Damru (as big as the Western Drum), Trikona, Pakhawaj, Tabla, Jhanjha, Kartal, Mandira, Sarangi, Taos, Esraj, Tanpura, Sarode, Sitar, Sahnai, Bansari, Algoza, etc., and

(f) The standardisation of a notation system.

* *N. B.*—It is particularly requested of the Ruling Chiefs, Maharajas, Nawabs, Rajas, the aristocracy and the nobility, and others interested in this divine Art, to advance its objects under the sub-heads detailed above by sending and ordering to be sent to the General Secretary such literature, records, instruments chart, and notations by experts and amateurs, as is in their power, before the next conference in order to give this movement a full and proper impetus.

SIVENDRANATH BASU,

Hony. Magistrate, Zamindar,
General Secretary, Reception Committee,
3rd All-India Music Conference, Benares.
(Chaukhamba, Benares City.)

Dated the 28th February, 1919.

APPENDIX D.
NATIONAL ACADEMY
OF
MUSIC.

—:0:—

FOREWORD.

The importance of Music in the evolution of a nation cannot be over-estimated. For Music, like other fine arts, as an index of National culture marks the stage of civilization which a country exhibits. Every student of Indian History will testify to the vast glory to which Hindustani Music had risen in the past, and to the patronage which it had received from time to time at the hands of Mohammedan Emperors in the sixteenth and subsequent centuries. The names of Miyan Tan Sen and other State Musicians at the court of Emperor Akbar still command universal respect as the best products of Musical genius. It is admitted on all hands that Music as an art has since decayed, but it is not necessary at this Stage to enquire into the causes which contributed towards its decay. What is necessary is that every attempt should now be made to revive the ancient art of Music, and to rehabilitate it to its pristine glory. This purpose can best be served by founding an Institution at a central place, say Delhi the Capital of British India and by providing necessary facilities to run it on well-defined lines, so as to attract the best men from the different parts of India and to enable them to receive instruction under the best scholars and professional artists of the day, so that India may produce, in the near future, a group of artists capable enough to secure, for posterity the best artistic models, and to arrest the decay in National Music.

This scheme requires large funds. It is expected that a sum of at least Twelve Laacs of rupees will be necessary to create a permanent endowment which will yield sufficient income to meet the recurring charges of the institution. The

institution will require a building of its own, a museum, library, musical apparatus which will cost another Rs. Three Lacs. The sum of Rs. Five Lacs should be collected within an year to make a humble beginning in the right direction and if the scheme meets with a fair and generous response from the Indian Chiefs, Maharajas and Rajas (some of whom have made generous contributions to the cause of Music in their own provinces) and the leading citizens of India interested in the advancement of our National Music, the scheme bids fair to be a success, a consumation devoutly to be wished for by every lover of our Hindustani Music.

It is proposed to register the Academy under the Society's Registration Act. of 1860. The memorandum of Association and the Articles are printed on the next page.

Preamble.

1. Whereas it is expedient to establish an institution providing for special facilities for instruction in Hindustani Music, it is hereby proposed as follows:—

Name and location.

2. The name of the Institution shall be "National Academy of Music", (to be also put into Urdu or Persian) and it shall be located in Delhi.

Aims and Objects.

3. The National Academy of Music, is established to promote the study and practice of Hindustani Music Vocal as well as Instrumental.

The Academy seeks to carry out these objects by:—

- (a) Providing facilities for suitable instruction in elementary and advanced Hindustani Music, Vocal and Instrumental,
- (b) By Collecting and preserving the best classic compositions in an art Museum as guides and models for imitation,
- (c) By reducing the current Hindustani Ragas to a scientific system, and classifying the same for purposes of easy reference and instruction.
- (d) By founding a Library of Musical literature—Manuscripts and treatises extant on Music in Sanskrit, Urdu, Persian and other languages, and
- (e) By doing such other acts as are necessary for and incidental to the carrying-out of the above objects.

4. The following shall be the Authorities and Officers of the Academy:—

- (1) The Chancellor.
- (2) Vice-Chancellors.
- (3) The Council.
- (4) Director.
- (5) Registrar.
- (6) Treasurers (Honorary).

Funds.

5. Funds shall consist of donations and subscriptions.

The funds of the Academy shall be invested in Securities in which trust-funds may be invested in accordance with the provisions of the law relating to Trusts in British India.

The funds shall include any special or recurring grants of money which have been or may hereafter be made to the Academy by any Indian Prince or Chief, or Person and shall also include any permanent endowment to meet the recurring charges of the Academy or other charges in respect of scholarships, prizes and awards.

- (a) Persons paying not less than Rs. 1,00,000 shall be styled as Chief Patrons.
- (b) Persons paying not less than Rs. 50,000 shall be styled as Patrons.
- (c) Persons paying not less than Rs. 10,000 shall be styled as Vice Patrons.
- (d) Persons paying not less than Rs. 5,000 shall be styled as Donors.
- (e) Persons paying a Minimum of Rs. 1,000 shall be styled as Life Members.
- (f) Persons paying a Minimum of Rs. 300 shall be styled as Members.
- (g) Persons paying a Minimum of Rs. 100 shall be styled as Associates.

Constitution.

6. There shall be a Council of supervision consisting of not less than 30 Members, twenty of whom shall be elected by Chief Patrons, Patrons, Vice Patrons, Donors and Life Members, and the remaining to be Elected by the members and the associates. The Chancellor and the Vice Chancellors and the members of the council of the association shall be Ex-Officio Members of this Council. The Chancellor shall be the President of the Council.

The council shall be the supreme governing body of the Academy in administrative matters, and shall have power to delegate any of its functions to an Executive Committee, or Sub Committees or Special Committees when necessary.

7. (a) The Council of supervision may appoint an Executive Committee, consisting of ten members, one of whom shall be the Registrar.
- (b) The Registrar shall be the custodian of all archives and records of the Academy.

Staff.

8. There shall be a Director of Music appointed by the Executive Committee, and he shall be assisted by a Professorial Staff who shall be responsible for imparting instruction in the several branches.

Regulations.

9. The Council or the Executive Committee, if any shall in consultation with the Director of Music, have power to frame regulations providing for any or all of the following matters, namely:—

- (a) The admission of students to the Academy and their Examination.
- (b) The payment of fees to the Academy and their amount,
- (c) The manner of appointment and the duties of the Examiners and Examining Boards.
- (d) The courses of instruction in the several branches of study.
- (e) The Degrees, Diplomas, Certificates and other Academic distinctions to be awarded by the Academy the qualifications for the same, and the means to be taken relating to the granting and obtaining of the same.
- (f) All such other subjects as may be prescribed by means of Regulations.

The Council of Supervision may from time to time make new or additional regulations or amend or repeal the same.

The Executive Committee if any shall, in consultation with the Director, appoint the Teaching Staff, and fix their remuneration.

Staff.

10. The Teaching Staff shall consist of:—

Three Professors.

Six Assistant Professors.

Six Tutors.

Two Pandits.

Powers.

11. The Executive Committee if any shall have power to meet, out of the funds of the Academy, all recurring charges of the Academy and other expenses incidental to the carrying out of the objects and purposes specified in clause 3 of this Scheme.

Audit.

11. The accounts of the Academy shall be audited every year by Auditors appointed by the Council provided that no person shall be appointed an Auditor in the exercise of their power unless he is qualified in accordance with the provisions of the Indian Companies Act. 1913.

General.

12. The first Regulations framed under clause 9 are as follows:—

(1) The Academy shall be open to persons of any caste, creed or religion.

(2) The Academy course shall extend to a period of five years.

(3) State-Scholars may be admitted to the Academy on special terms and conditions previously settled by the Executive Committee, if any.

- (4) The Executive Committee may, on the recommendation of the Director of Music, affiliate to the Academy, any recognised School or College of Music in India and may also, if funds of the Academy permit, open Schools of Music in the different centres of India, as feeders to the Academy.
- (5) The Executive Committee shall have power to provide the buildings, premises, furniture and apparatus and other means needed for carrying out the work of the Academy.

APPENDIX E.

Memorandum of Association

OF A SOCIETY.



Established for promoting the revival of Indian Music and the spread of Musical Education amongst the general public.

The name of the society is "NATIONAL ACADEMY OF MUSIC ASSOCIATION."

The registered office of the society will be situate in Delhi.

The objects for which the society is established are to promote the study and practice of Indian Music, and to diffuse musical education amongst the public — by (1) the establishment of the "National Academy of Music" and such other institutions for imparting instruction, and for promoting research, in music, (2) the collection and preservation of the best classical musical compositions in a Museum, (3) the foundation and maintenance of a library of literature on music, and (4) holding conferences, organising lectures, and publishing leaflets and pamphlets, from time to time and (5) doing all or any such other acts as are necessary for or incidental to the attainment of the above objects.

We the several persons whose names and addresses are subscribed, are desirous of being formed into a Society in pursuance of this Memorandum of Association.

Names, Addresses and Descriptions of subscribers:—

1

2

3

4

5

6

7

Articles of Association to accompany preceding Memorandum of Association of the "National Academy of Music Association".

Members.

1. Every person shall be deemed to have agreed to become a member of the Association who expresses his sympathy with the objects of the Association and agrees to pay the fees (not less than Rs. 100) prescribed by the regulations hereinafter contained.

Members may be classified according to the subscription paid or payable by each into three classes.

Life Members paying not less than Rs 1,000. Ordinary members paying not less than Rs. 300. Associates paying not less than Rs. 100.

General Meetings.

2. A General Meeting of members of the Society shall be held once in every year at such time (not being more than 15 months after the holding of the last preceding general meeting) and place as may be resolved by the Society in general meeting or in default, at such time and place as may be determined by the Council.

The first general meeting shall be held at such time not being more than six months after the registration of the Society and at such place as the Council may determine.

3. The Council may, whenever they think fit, convene an Extraordinary General Meeting.

Proceedings at General Meetings.

4. Fourteen days' notice at the least, specifying the place the day and the hour of meeting, and in case of special business, the general nature of business shall be given to the members but the non-receipt of such notice by any member shall not invalidate the proceedings at any general meeting.

5. The business at the general meeting shall be the consideration of the accounts, balance sheets, if any, and the ordinary

report of the Council, as to the year's working of the Association, and the appointment of the Council for the subsequent year.

6. The President of the Association and in his absence the Vice President shall preside as Chairman at every general meeting of the Association. In the absence of such President or Vice-President (or if at any meeting he is not present within fifteen minutes after the time appointed for holding the meeting), the members present shall choose some one of their number to be Chairman.

Votes.

7. Every member shall have one vote and no more.

8. No member shall be entitled to vote at any meeting unless all the moneys due by him to the Association have been paid.

9. Votes may be given either personally or by proxy.

Council

10. The number of members of the Council and the names of the first members shall be determined by the subscribers of the Memorandum of Association.

11. Until the members of the Council are appointed, the subscribers of the Memorandum of association shall be deemed to constitute the Council.

The Council shall be elected annually by the Association in general meeting.

The Council shall consist of a President, one or more Vice-Presidents, one or more Secretaries, a Treasurer and such other number of members (not more than seven) as may be determined by the members in general meeting.

Powers.

12. The business of the Association shall be managed by the Council who may pay all expenses incurred in getting up and registering the Association. The Council shall have power to meet, out of the funds of the Association, all recurring charges of the Association and other expenses incidental to the carrying-out of the objects and purposes for which the Association is established.

The Council shall also have power to frame rules and regulations providing for the establishment, control, maintenance, upkeep or management of "National Academy of Music" and other institutions and generally for carrying out the objects of the Association. The first regulations governing the National Academy of Music are annexed hereto.

Funds.

13. All donations, subscriptions or other moneys payable to the Association shall be received by the Secretary or Treasurer or by local officials appointed by the President of the Council, the receipt of any one of whom in writing shall be a sufficient discharge for the same.

The funds of the Association when not required for current expenses shall be deposited in such Banks as the council shall select. Cheques drawn against the funds shall be signed by the Secretary or the President of the Council

Any special or recurring grants of money which may be made to the National Academy of Music by any Indian Prince or Chief or Person—including any permanent endowment to meet the recurring charges of the Academy or other charges in respect of scholarship, prizes or awards—shall be invested in securities recognised by the Indian Trusts Act 1882.

14. The income and property of the Association, whence so ever derived, shall be applied solely towards the promotion of the objects of the Association as set forth in the Memorandum of Association, and no portion thereof shall be paid or transferred directly or indirectly by way of dividend, bonus, or otherwise by way of profit, to the persons who at any time are or have been members of the Association or to any of them or to any person claiming through them—provided that nothing herein contained shall prevent the payment in good faith of remuneration to any officers or servants of the Association or to any member thereof or other person in return for any services rendered to the Association.

15. If upon the dissolution of the Association there shall remain after the satisfaction of all its debts and liabilities, any

property whatsoever, the same shall not be paid to or distributed among the members of the Association or any of them, but shall be given or transferred to some other Society or Association having objects similar to the objects of the Association to be determined by the votes of not less than three-fourths of the members of the Association present personally or by proxy or in default thereof by such court of law as may have jurisdiction in the matter.

Audit.

16. The accounts of the Association shall be audited every year by auditors appointed by the Council or in general meeting, provided that no person shall be appointed an Auditor in the exercise of this power unless he is qualified in accordance with the provisions of the Indian Companies Act 1913.

Proceedings of the Council.

17. The Council may meet together for the despatch of business, adjourn and otherwise regulate their meetings as they think fit; *Five* members shall form a quorum. Questions arising at any meeting shall be decided by a majority of votes. In case of an equality of votes, the Chairman shall have a second or casting vote. (The Council may also transact urgent business by circular, but not more than twice during the year).

The Council may appoint its own Chairman.

18. No rule or regulation shall be altered, modified or amended except by a majority of votes of two-thirds of the members of the Association, or of three-fourths of the members present in general meeting whichever number be less.

Notices.

19. When a Notice is sent by post, service of the notice shall be deemed to have been effected by properly addressing, preparing and posting a letter, containing the notice, and unless the contrary is proved, to have been effected at the time at which the letter would be delivered in the ordinary course of post.

Main items of Receipts and Expenditure.

RECEIPTS.

| | Rs. | A. | P. |
|---|-----------|----|----|
| His Highness Maharaja of Baroda's donation | ... 1,000 | 0 | 0 |
| Mysore | ... 500 | 0 | 0 |
| Yuvraj Mysore | ... 500 | 0 | 0 |
| Indore | ... 1,000 | 0 | 0 |
| Bikaneer | ... 300 | 0 | 0 |
| Jodhpur | ... 300 | 0 | 0 |
| Alwar | ... 300 | 0 | 0 |
| Nabha | ... 250 | 0 | 0 |
| Jhalawar | ... 200 | 0 | 0 |
| Narrotam | ... 100 | 0 | 0 |
| Dinajapore | ... 100 | 0 | 0 |
| Thakur M. Nawab Ali Khan Taluqdar of Akbarpur (Oudh) | ... 300 | 0 | 0 |
| R. B. L. Sheo Pershad C. I. E., O. B. E. | 200 | 0 | 0 |
| R. S. P. Srinivass Pandeya Taluqadar and Special Magistrate (Ahraura) | ... 100 | 0 | 0 |
| L. Sri Ram M. A. | ... 100 | 0 | 0 |
| Dr. M. A. Ansari M. D, M. S. | ... 100 | 0 | 0 |
| Outside Delhi | ... 520 | 0 | 0 |
| Delhi Subscription | ... 1,871 | 0 | 0 |
| TOTAL | ... 7,741 | 0 | 0 |

EXPENDITURE.

| | | | | |
|-----------------------|-----|---------|----|---|
| Appeals and forms | ... | ... 322 | 11 | 6 |
| Stamps and post cards | ... | ... 118 | 12 | 0 |
| Typing Charges | ... | ... 66 | 10 | 9 |
| Stationery | ... | ... 232 | 9 | 0 |
| Telegrams | ... | .. 153 | 4 | 0 |

| | | | | |
|--|-----|-------|----|----|
| Advertisement in the Bioscope | ... | 30 | 0 | 3 |
| Furniture on hire | ... | 296 | 7 | 0 |
| News papers | ... | 25 | 0 | 0 |
| Deputations | ... | 298 | 1 | 10 |
| Musicians | ... | 1050 | 0 | 0 |
| Servants | ... | 149 | 1 | 0 |
| Lighting charges | ... | 155 | 0 | 0 |
| Decoration and photo | ... | 40 | 8 | 0 |
| Shifting chairs | ... | 184 | 0 | 0 |
| Motor and Carriage hire | ... | 762 | 8 | 0 |
| Coronation and Albion Hotel | ... | 1,000 | 0 | 0 |
| Travelling Allowance of Amateurs | ... | 265 | 4 | 0 |
| Special fooding arrangements | ... | 111 | 0 | 0 |
| Badges | ... | 30 | 0 | 0 |
| Earthen Vessels | ... | 34 | 4 | 0 |
| House rent | ... | 68 | 0 | 0 |
| Uniforms | ... | 80 | 5 | 6 |
| Clerks | ... | 101 | 0 | 0 |
| Mottos on cloth | ... | 52 | 0 | 0 |
| Gold Medal | ... | 100 | 0 | 0 |
| With Professor S. L. Joshi M. A. (Baroda College) | ... | 350 | 0 | 0 |
| With R. B. L. Kanahiya Lal | ... | 950 | 0 | 0 |
| With Lala Umrao Singh | ... | 184 | 0 | 0 |
| Photo blocks | ... | 167 | 14 | 0 |
| Cigars and Cigarettes | ... | 28 | 0 | 0 |
| Miscellaneous petty expenses | ... | 318 | 1 | 3 |
| Sum advanced on account for report | ... | 350 | 0 | 0 |
| | | 8,074 | 5 | 3 |
| | | 7,741 | 0 | 0 |
| Deficit balance | ... | 333 | 5 | 3 |



*Bundoo Khan,
 Karamat Khan
 Sadagali Maman Khan
 Mahboob Khan*

*Chand Khan
 Fida Husain
 Haiderali Khan*

*Saadat Khan
 Jamaluddin
 Imdad Khan*

*Zakruddin Khan Alabande Khan
 Nastr Khan
 P. Manmohanlal*

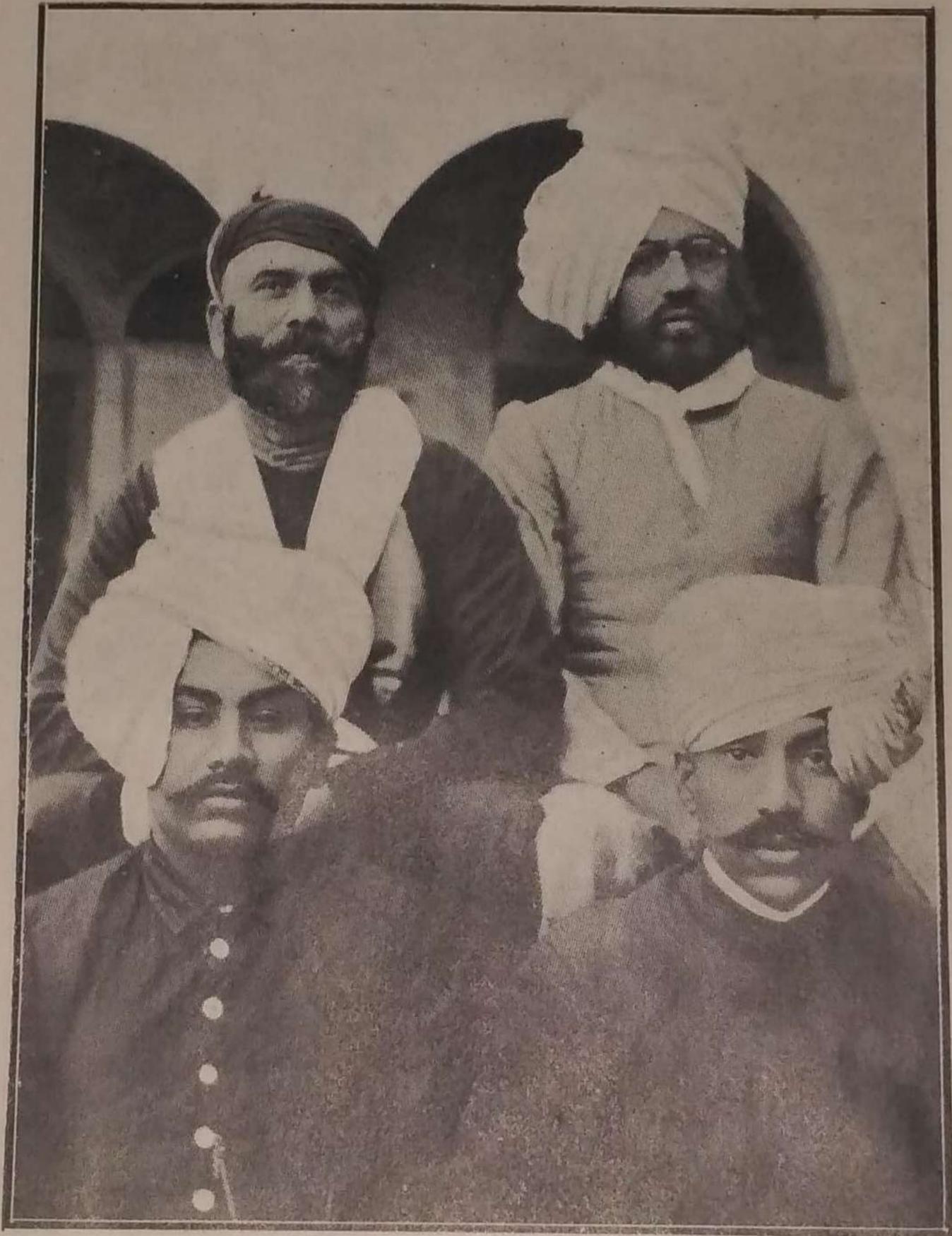


Bundoo Khan,
Karamat Khan
Sadagali Maman Khan
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Imdad Khan

Zakruddin Khan Alabande Khan
Nasir Khan
P. Manmohanlal



Zakruddin Khan
Ziauddin

Alabande Khan
Nasir Khan

Dhurpad Style specialists

Udaipur State

Alwar State

By the courtesy of: L. Ramnath Govt. Photographer, Delhi.

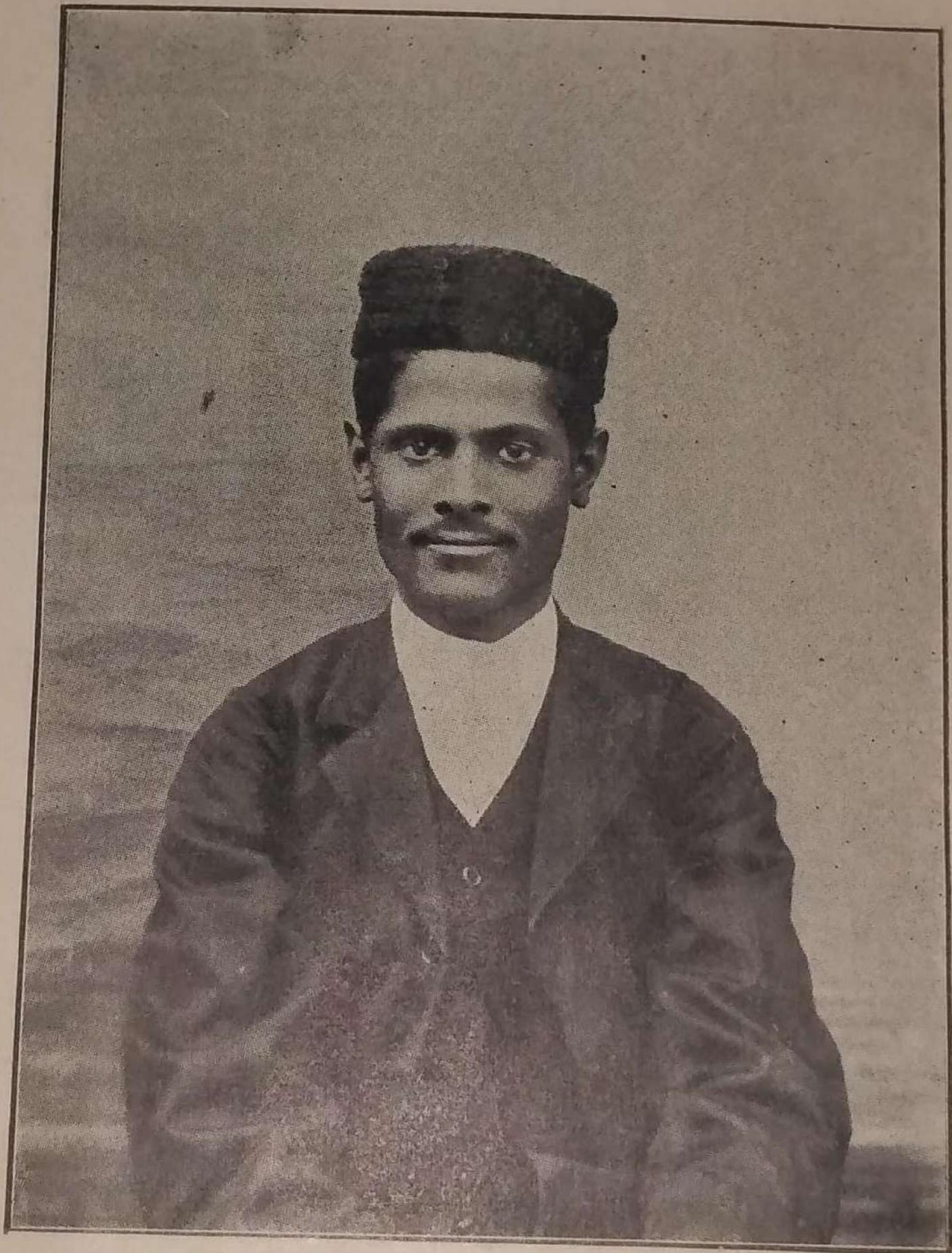


Nasir Khan

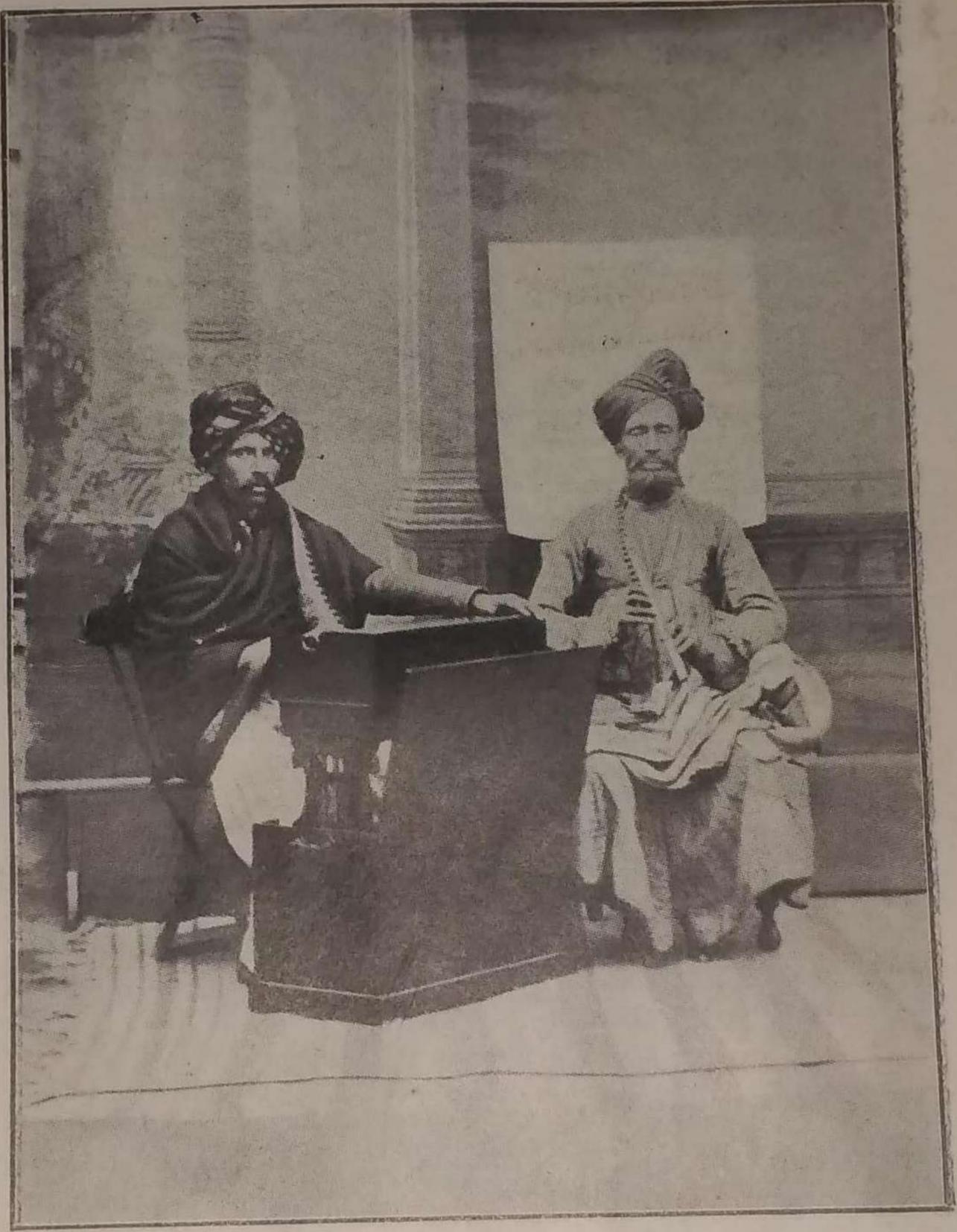
Haiderali Khan (Singer)

Rampur State.

By the courtesy of: L. Ramnath Govt. Photographher, Delhi.



*Master Srikishna N. R. of Baroda
Pupil of Professor Bhatkhandey.*

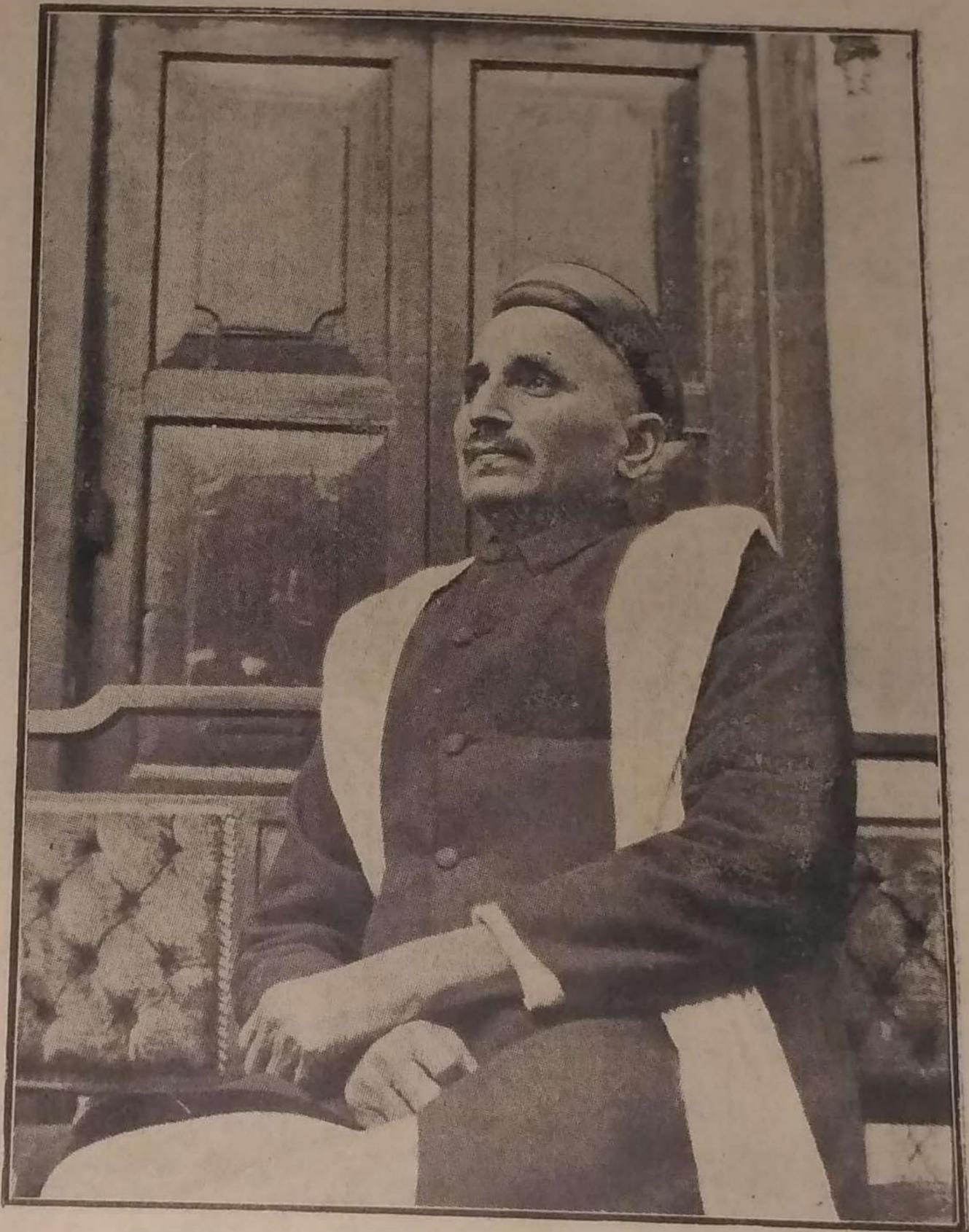


*Saadat Khan
Latif Khan*

*Jal tarang player
Alghoza player*

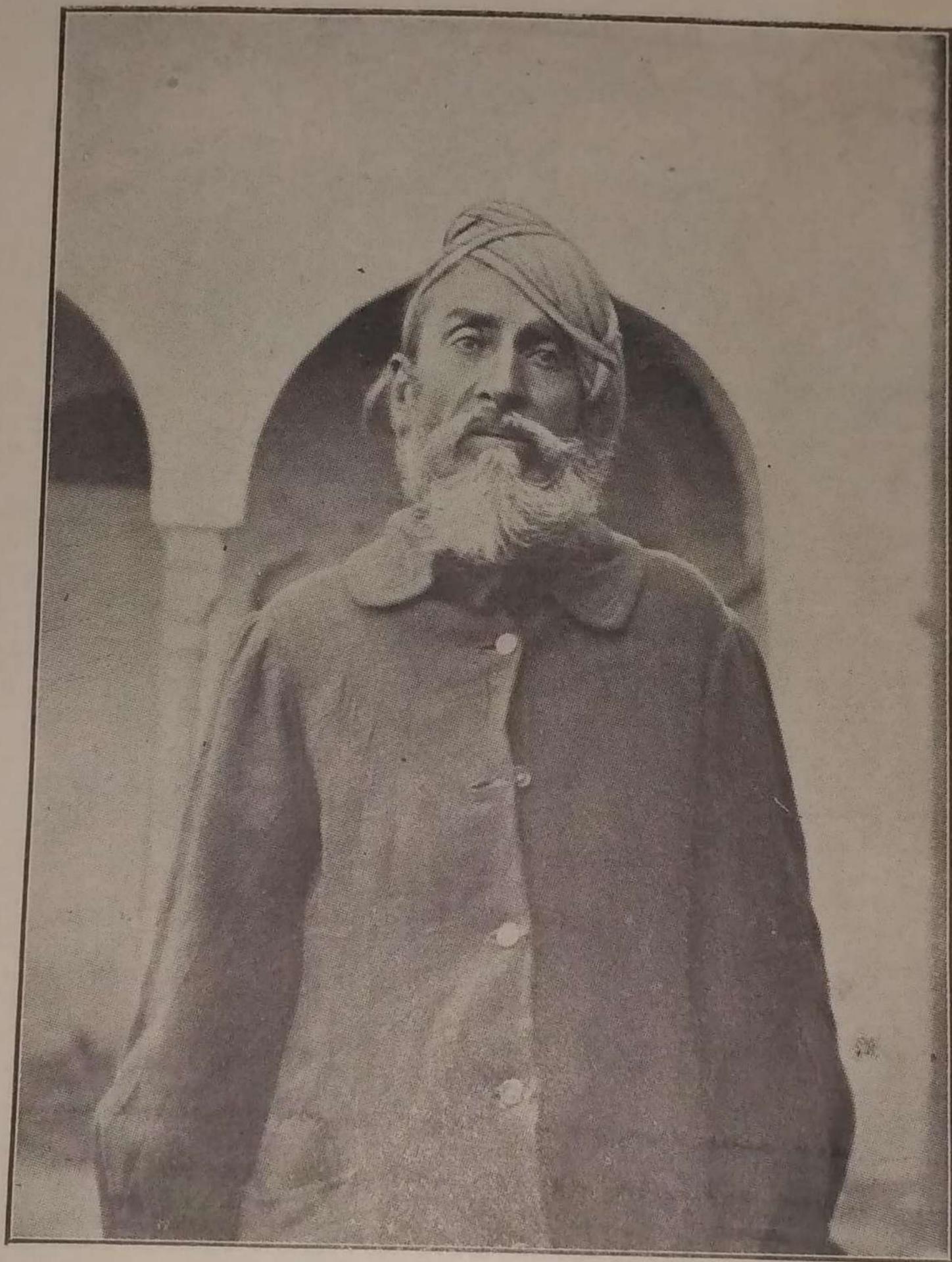
Gwalior State

By the courtesy of : L. Ramnath Govt. Photographer, Delhi.



*Prof. V. N. Bhatkhandey B.A., LL. B.
(Bombay)*

By the courtesy of L. Ramnath Govt. Photographer, Delhi.



Karamat Khan Singer

Dhurpad Style

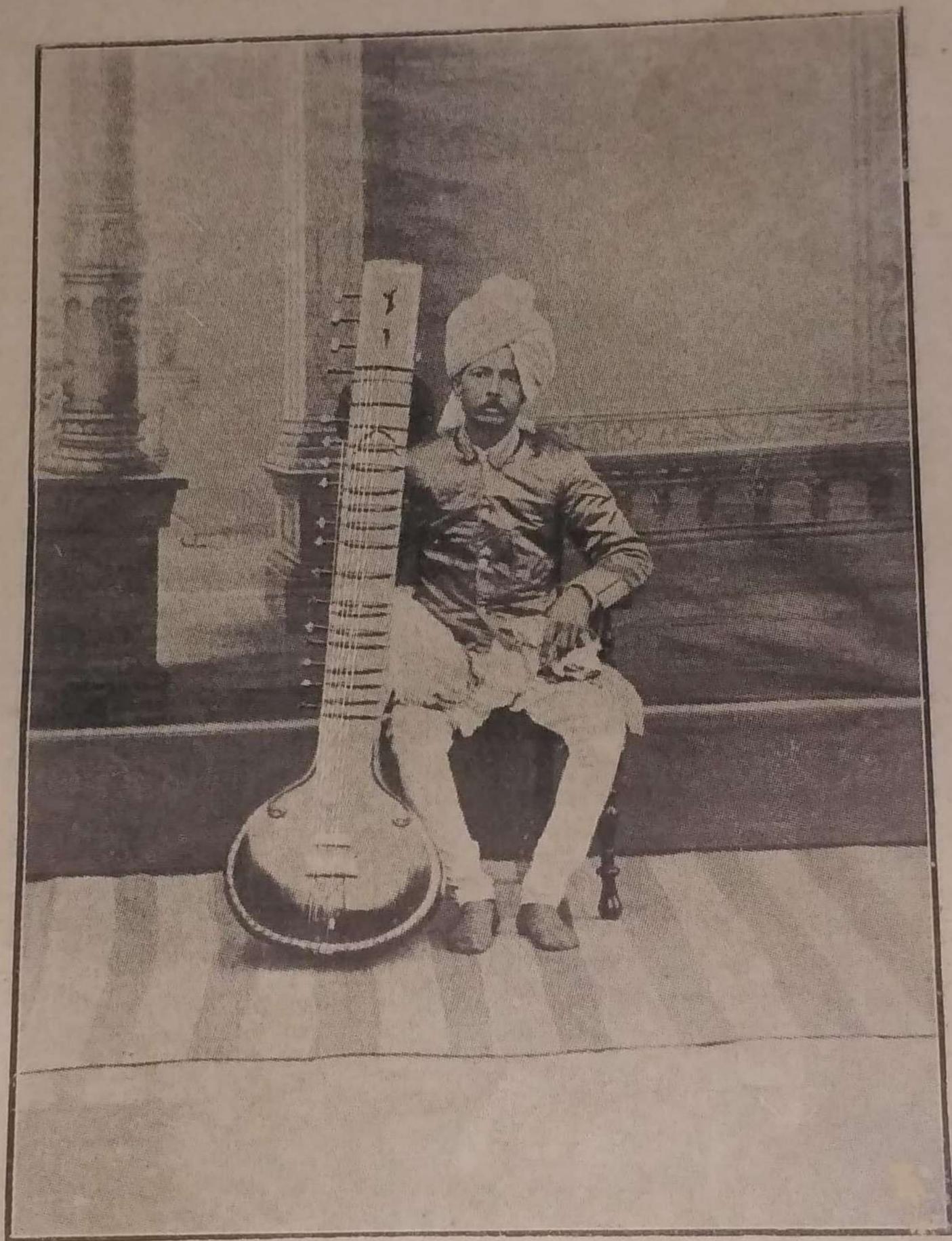
Jaipur State.

By the courtesy of: L. Ramnath Govt. Photographer, Delhi.



*Col. His Highness Alijah Fuzand Dilpazeer Daulat Inglishia Mukhlusudaulah
Nastrulmulik Amirulumra Nawab Sir Syed Mohammad Hamid Ali Khan
Bahadur Mustaidijang, G.O.I.E., G.O.V.O., A.D.C. to His Imperial
Majesty the King Emperor.*

THE NAWAB OF RAMPUR.

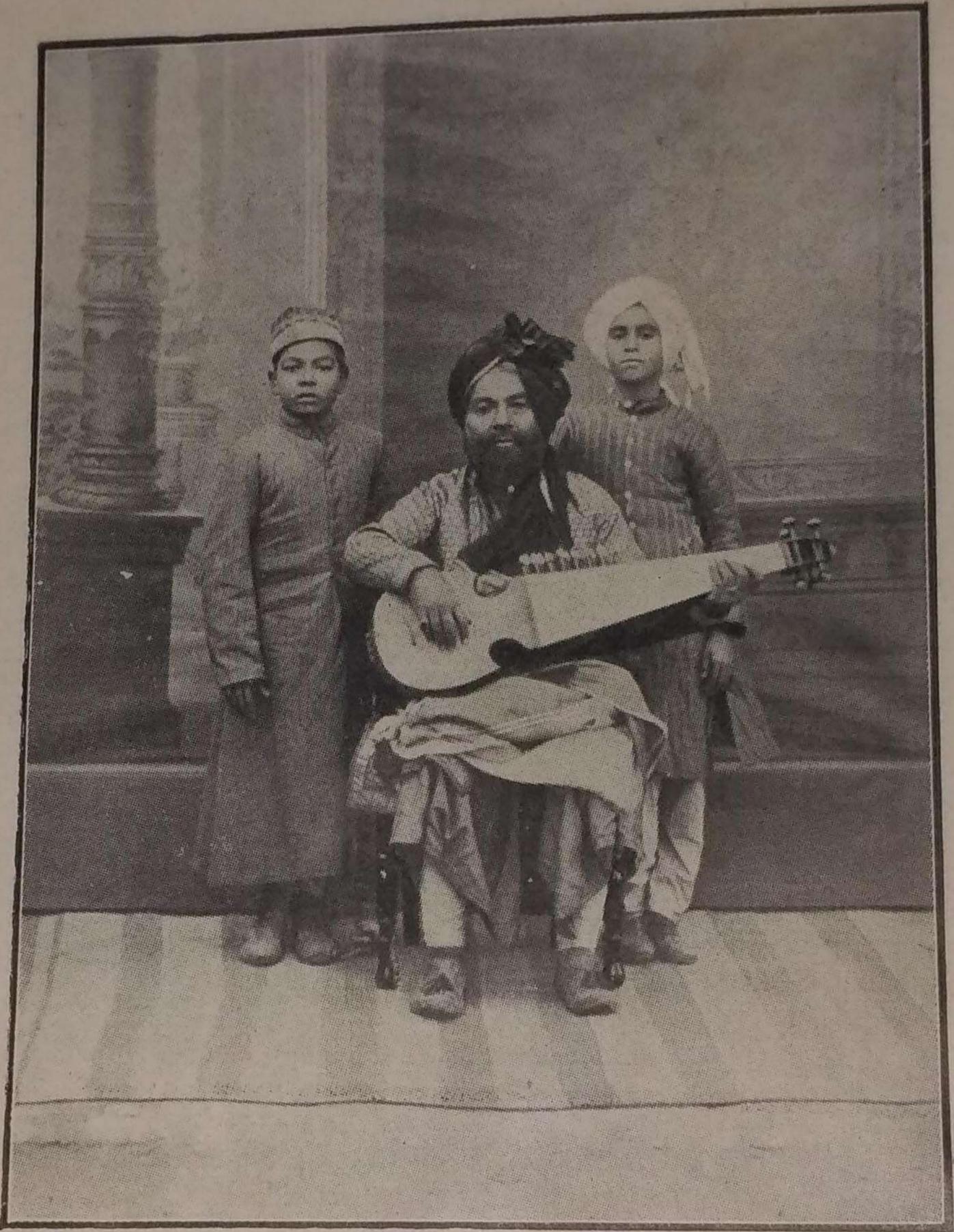


Pandit Manmohanlal of Rewa.
Jor Style. Sitarplayer *Dholpur State.*

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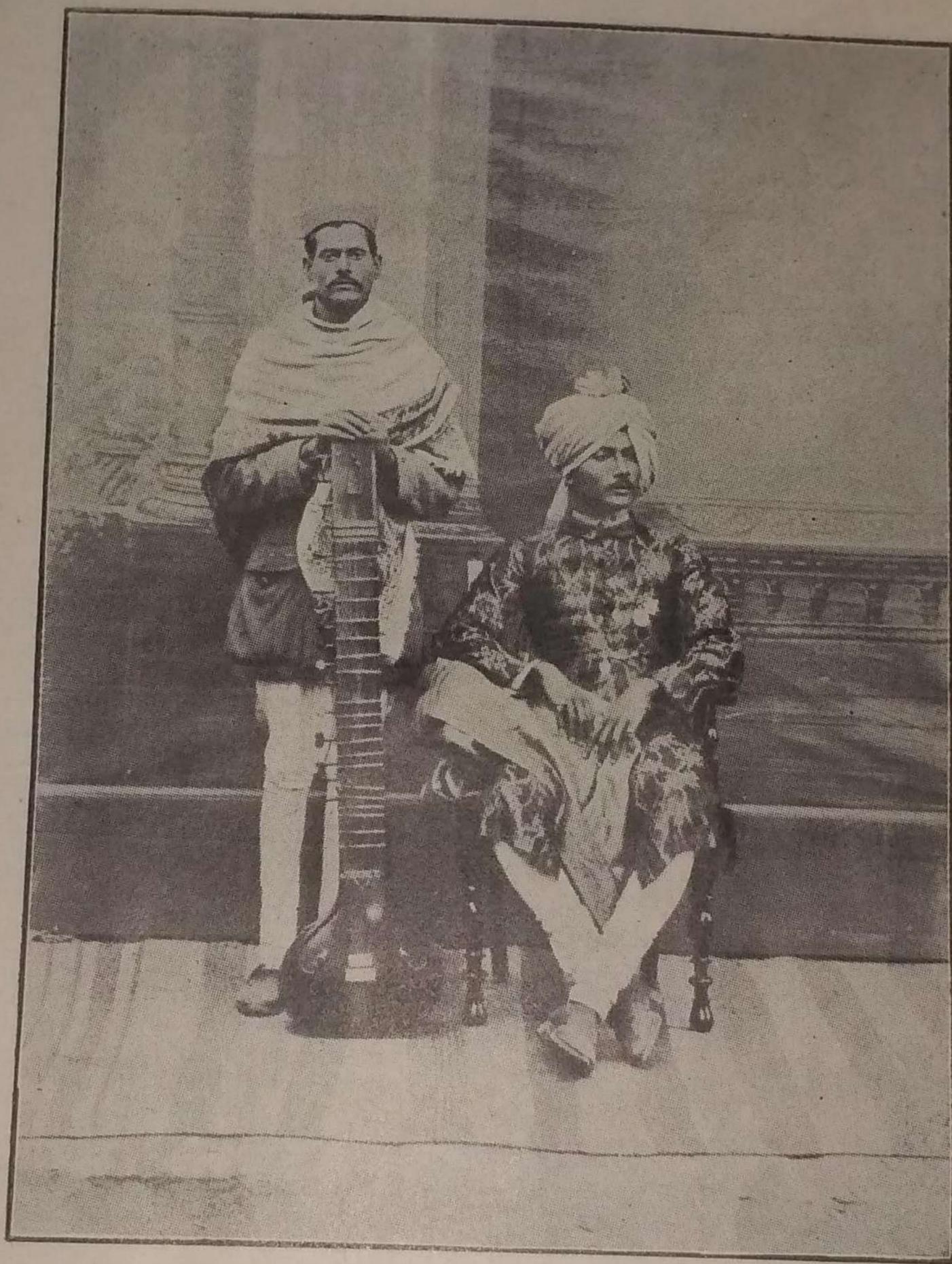


*Sahibzada Saadat Ali Khan Bahadur
Home Secretary Rampur State.*



Fida Husain Khan Sarode player, Rampur State

By the courtesy of: L. Ramnath Govt. Photographer, Delhi.



Inayat Khan son of Imdad Khan (Sitarplayer)
Gat-Jora Jor-Alap Style *Indore State.*

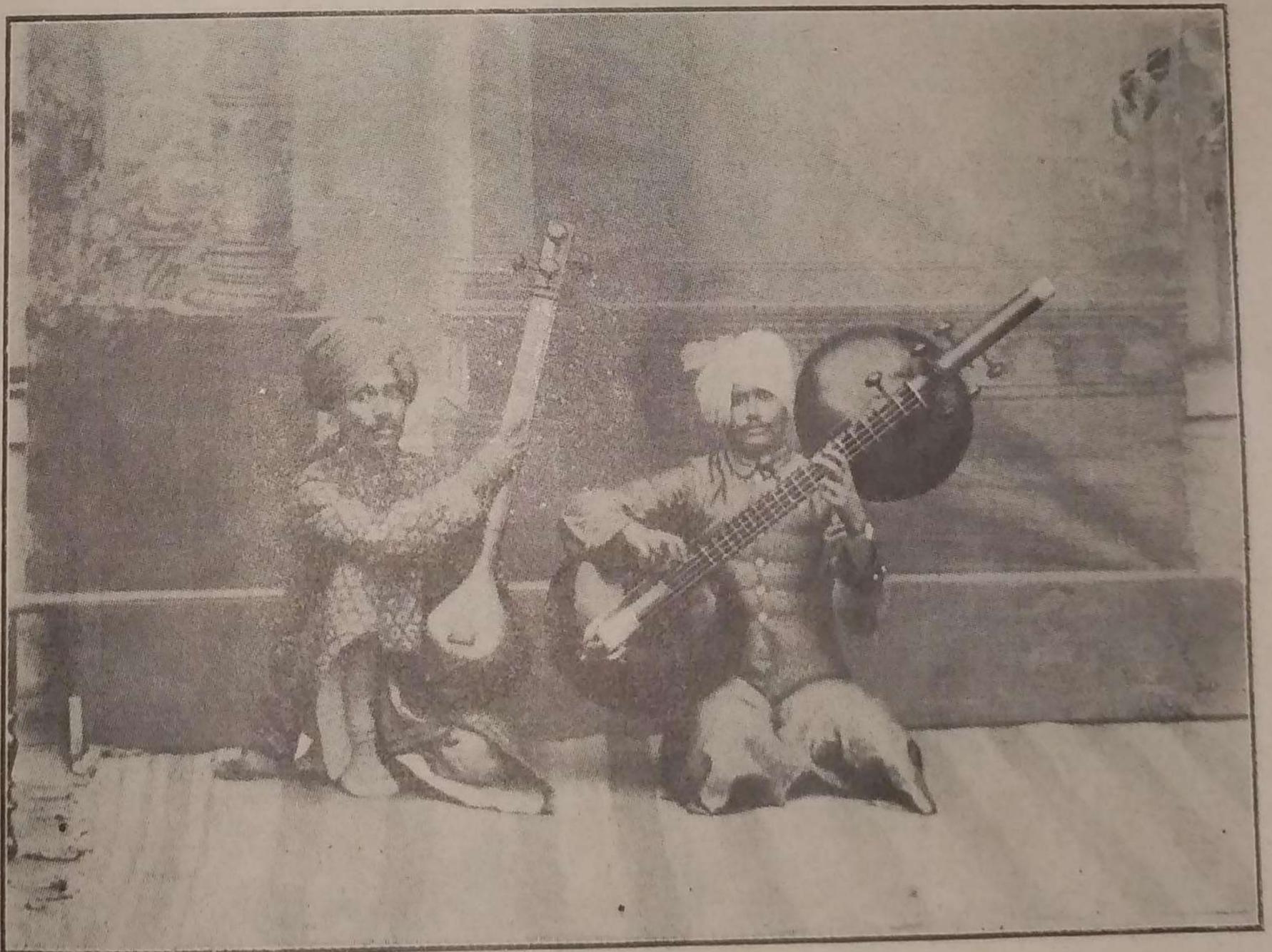
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*Vishnu Buva
Dhurpad Style*

Bara Buva

*Narain Rao
(Singers) Gwalior State.*



Sadiqali son of Musharaf Khan Binkar (Jhalawar State.)



*Wilayat Khan Fyaz Khan
Khyal Style.*

*M. Bashir Khan (Singers)
Baroda State.*



*Murad Khan
Jor. Style*

*Binkar
Indore State.*



Wahid Khan Binkar

Indore State.



Bhai Chehla

Bhai Ghasita

*Gopal Singh
Patiala State.*

PRINTED BY
B. SITA RAM PROPRIETOR,
AT THE LAXMI PRESS,
CHANDNI CHOWK,
DELHI.