

THE REPORT OF

# The 4th All-India Music Conference

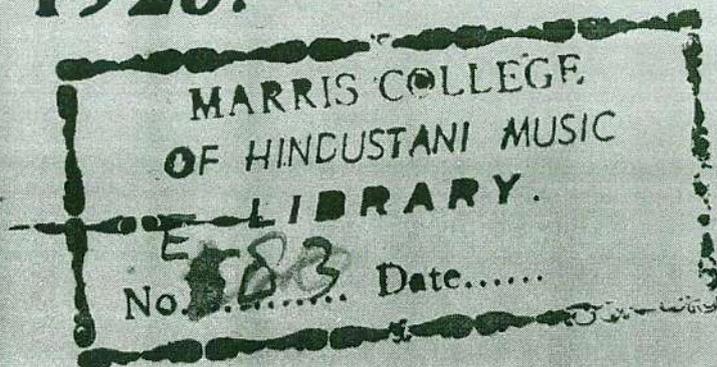
Lucknow



Volume I

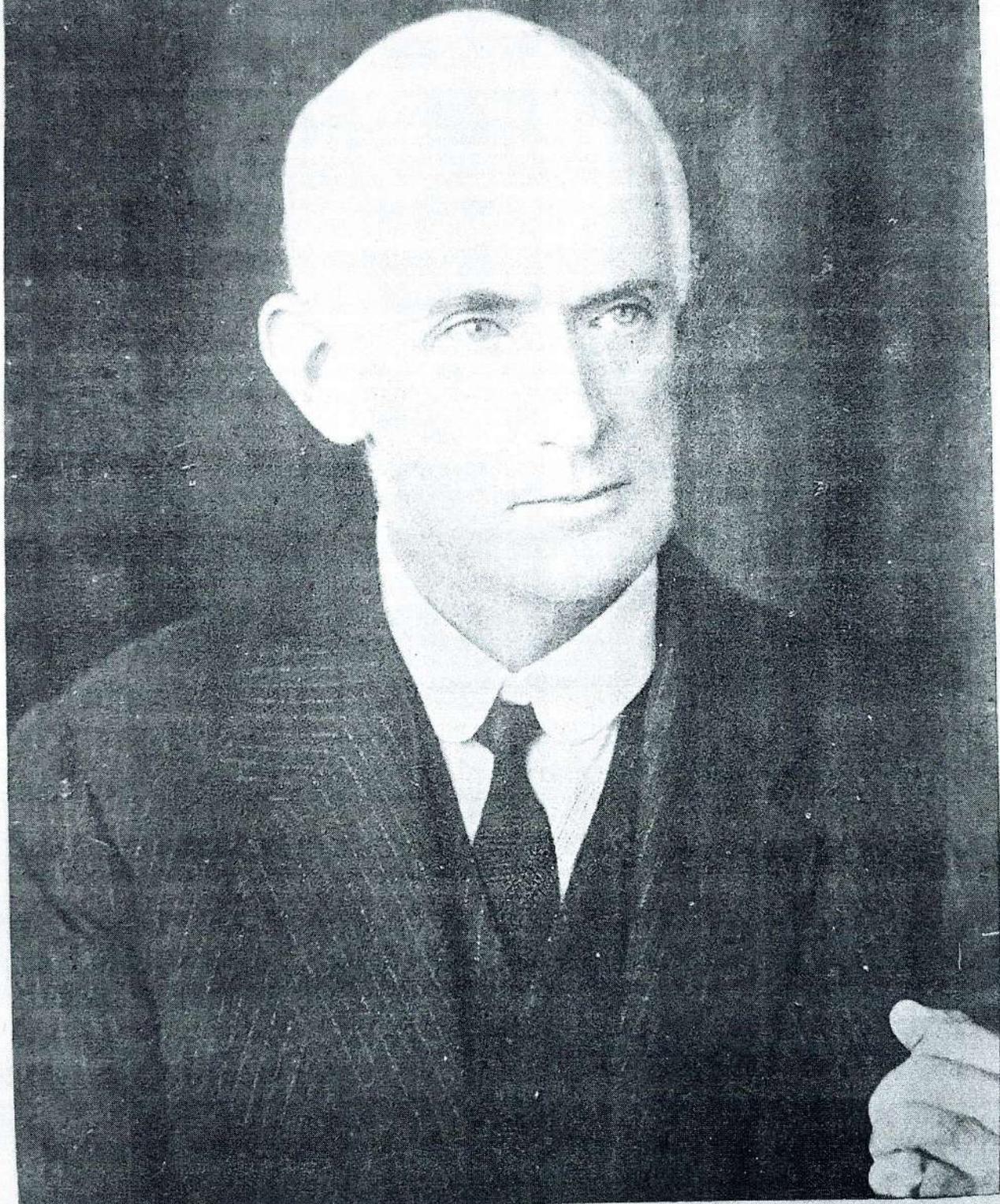
E  
583

1925.



Price Rs. 1/4

Printed at the Taluqdar Press, Lucknow.



His Excellency Sir William Sinclair Marris, K.C.S.I., K.C.I.E., Governor of U.P., President of the Fourth All-India Music Conference, 1925.

## FOREWARD

The fourth All-India-Music Conference was held in Lucknow in January 1925. It was a brilliant function and the success which attended it exceeded all expectations. Not only was the galaxy of musical talent which was attracted to Lucknow from all over the Country remarkable and unprecedented, but the decision to found a College of Music in these provinces was an epoch-making event. The Country is indebted to the devoted workers associated with the previous Conferences of Music whose untiring work has succeeded in creating public opinion for organising and systematising the study of Indian Music, so that when the question of founding a well-equipped College of Music was raised there was a hearty response and donations amounting to Rs. 42000/- were announced at the spot. His Excellency Sir William Marris, K. C. S. I., K. C. I. E. Governor of the United Provinces, gave proof of his practical interest in the proposed College by heading the list of subscription. The Lucknow conference has, in fact, been fortunate in enlisting the keen sympathy and active co-operation of high placed-officials, the landed magnates and the leaders of public opinion who identified themselves so well with the cause for which the Music Conference stands that the success of the Lucknow session was assured. The Hon'ble Rai Rajeshwar Bali O. B. E., Minister of Education, United Provinces, whose enthusiasm for advancing the cause of Indian art is unbounded, has throughout taken a keen interest. The Conference had the privilege of enjoying the constant personal attention of the past and present Ministers of the U P. Government—Pandit Jagat Narain, Mr. C. Y. Chintamani, The Nawab of Chhatari and Rai Rajeshwar Bali. The Hon'ble the Raja of Mahmudabad (Home Member U. P. Government) was also much interested. Under these favourable circumstances, the Lucknow Conference was bound to prove a remarkable success.

Another noticeable thing about the Lucknow Conference was the All-India Fine Art Exhibition which for the first time was held side by side with the Music Conference. The wonderful collection of old Indian Paintings came as a pleasant surprise to lovers of art. For never before such a collection of old master-pieces representative of various schools was gathered together at one place in India. The Exhibition has shown what a wealth of art treasures still lies in this country. If the fates are favourable, the dream of the Hon'ble Rai Rajeshwar Bali having an All-India National gallery of pictures may be realised at no distant date. The exhibition authorities are very much indebted to the Darbars of Jaipur and Baroda and also to private gentlemen (specially to Mr. P. C. Manuk of Patna and Lala Sri Ram of Delhi) for having lent their priceless treasures for the Exhibition. The Exhibition was opened by His Excellency Sir William Marris who delivered a fine and scholarly inaugural address which broke new ground for a comparative study of art from the view-point of the East and the West. Never before was the need of synthesis of cultural reconstruction so amply demonstrated as at the Lucknow Conference.

What was achieved in Lucknow was the result of the antecedent labours of workers in the domain of Indian art who did so much to prepare the ground. It will be recalled that the first All-India Music Conference met at Baroda in the year 1916. Two years after, the Conference met at Delhi. The third Conference was held at Benares in the year 1919. For various reasons specially financial difficulties the Conference could not meet for five years. During this interval, there was a proposal to hold the Conference at Indore at the invitation of H. H. the Maharaja Holkar. The General Secretary of the Standing Committee also received an invitation for holding the Conference at Vizianagram. It would have advanced the cause of Music considerably if the Conference could meet in Southern India, as that would have brought together the exponents of the Northern or the Hindustani system of Music and those of the

Southern or Karnatic system. For one of the aims of the Conference is to evolve a synthesis of the two systems. Mr. Brij Kishan Kaul, the enthusiastic Secretary of the Second Conference took up the question of holding the Conference in earnest, and considerable work was done for its meeting in Calcutta. For want of co-operation and enthusiasm, however, the matter never got beyond the stage of holding meetings and discussions. The number of those who want to organise the Study of Music and to rescue it from the hands of the disreputable class who at present are the exponents of Music in this country is still not numerous enough. There still remains much to be done in the way of educating public opinion. Under these depressing conditions, the promoters of the Lucknow Conference achieved a triumph. No better place could be selected for holding the conference this year. Lucknow is a city of historic glory and is one of the important centres of culture. We could hardly expect a more appreciative audience elsewhere in Northern India. Lovers of Music will be glad to learn that the Conference has been invited to meet next year in Behar.

The object of the institution of the all-India Music Conference is to educate public opinion as to the important place which Music occupies in education and national culture, so that ultimately when the time arrives mass education is a concrete reality and not a mere dream. Music may figure as a recognized and important subject on the Syllabus prescribed for the education of the masses. But quite a good deal remains to be done in the way of systematizing and modernizing the Study of Indian Music before popular instruction in the subject can be imparted. In fact what has been done so far is only in the nature of spade work. The cause of Musical culture has already advanced to the extent that the desire for obtaining instruction in Music is becoming popular. People now want that Music should be made a subject of study in schools and Universities. In some Provinces attempts have been made to include Music in the Curriculum of Studies.

As long back as the year 1916 when the Conference was

in session at Baroda, the proposal was put forward for starting an Academy of Music. At the second Conference in Delhi, the idea was further pushed forward, and an Association was duly formed and registered. But the necessary amount of support was not forthcoming and the movement languished. The idea of an Academy of Music was a little ahead of the times. The country was not then prepared for it. Seven years have since elapsed. Education of public opinion has since gone on. But even now all that we have been able to achieve at the Lucknow Conference is that we have now a definite and certain prospect of a Music College being started in these Provinces. The proposed College is officially and formally only a provincial affair but it should bring in a more or less revolutionary change in so far as the coordinating of the Musical culture of the country is concerned. The College is bound to be a nucleus where the work that different enthusiasts have so far done will be coordinated. As indicated above, financial support for the College does not appear to be lacking, and it is to be hoped that the scheme will not take long in materializing. When the College begins to function, it should bring into line the work of those who have been labouring to devise ways and means so as to make the imparting of a systematic instruction in Music possible. The most satisfactory feature of the results so far achieved is, perhaps, that the illiterate Musicians are beginning to realize the value of systematic training in economising time and perfecting instruction. Instruction in Music has for some time past been given in a systematic way in several parts of the country. The notable success achieved by such instruction was illustrated in the Lucknow Conference by the boys of the Gwalior School, by Mr. Sri Krishna Ratan Jankar (an undergraduate of the Ahmedabad College) and by Chandra Shekhar Panth (a very young student of Allahabad).

If the work done in the proposed College of Music has the effect of codifying and coordinating the musical culture of the country, so as to reduce it to conditions whereby it would be

possible to make music a subject of popular instruction other Provinces may also start Music Colleges of their own.

One of the important aims of founding such Colleges is to train teachers of Music. When qualified teachers of Music are turned out in sufficient numbers, they can be employed in schools and colleges; and as education becomes more and more popular and extensive, there should be a greater and greater demand for such teachers. Lovers of Music in this country are looking forward to the time when Music will reach the home of the poorest in the land so as to make his lot cheerful. It is difficult to banish completely poverty and misery from life, but Music can do much to alleviate pain and suffering. The bliss of enjoying higher esoteric Music—the “Anhad Shabd,” the Music of the spheres,—finds constant reference in the great scriptures of the world. It is only the gifted few—those who are in tune with the Infinite—who are privileged to enjoy the inner spiritual Music. But even the Music which we know and enjoy at this physical plane is rich in suggestion and harmony. If this terrestrial music can create a longing for the subtler harmonies of the inner Divine music, the institution of Music Conference will have more than justified its existence.

Lucknow

April, 1926.

RAI UMANATH BALI

GENERAL SECRETARY.

# LIST OF CONTENTS

	Page
Foreword	1
<b>PART I.</b>	
An appeal by the General Secretary	7
Notice advertised and issued to different persons	11
Circular letter issued to enlist popular sympathy	14
Enclosures with the circular letter	15
Application form of membership of the Reception Committee	17
General information	18
List of Patrons of the Conference	20
List of Donors of the Conference	21
List of members of Reception Committee	22
List of members of the Conference (delegates)	25
List of Artists who performed during the sessions	28
List of Ragnis whose definitions were to be settled by the Conference	31
<b>PART II.</b>	
General programme	34
Judges committee	41
Details of the proceedings of 9th January	42
Welcome Address of the Chairman of the Reception Committee	44
His Excellency's reply to the address	48
Details of the proceedings of 10th January	57
Details of the discussion on the definitions of the Ragas falling under Bilawal groupe	58
Details of the proceedings of 11th January	68
Resolution on the foundation of a College of Music	70
Details of the proceedings of 12th January	78
Details of the proceedings of 13th January	85
Details of the proceedings of 14th January	90
Text of the deputation addressed to His Excellency the Governor and waited on him	96
His Excellency's reply to the deputation	99
List of prizes awarded by the Conference	106
List of medals awarded by the public	108

---

**The 4th All-India Music Conference**

**LUCKNOW**

**1925.**

**Part I.**

---



Hon'ble Rai Rajeshwar Bali Bahadur, O.B.E., Minister of Education and Local Self-Government, U.P., President of the All-India Art Exhibition.

# The Fourth All-India Music Conference

## LUCKNOW

---

### AN APPEAL BY THE GENERAL SECRETARY.

Culture is the foundation of nationalism. The achievement of our race in the past is the basis of our faith in our future and our spiritual heritage of art and science, philosophy and literature, is the true spring of our national self-consciousness. To resuscitate the past is to re-live the experience out of which our culture grew, to understand it is to turn the national mind upon itself in the act of self-contemplation, to know it is to realise the individuality and uniqueness of our nation.

The distinctness of our culture is undeniable; its richness, variety and range are marvellous; in all departments it attained the highest degree of excellence. Its rise, however, is hidden in the obscurity of the past, and the origin of music as of other arts defies the penetrating eye of the historian. But the story of its developments may be traced in a continuous line from the Vedic times to the spacious days of Akbar and his magnificent successors. The Rishis of old discovered the great Ragas which constitute the grand land-marks in the infinite region of melody. The scene was filled up by the inventive genius of their successors who elaborated the numerous Raginis and who set up different schools of music. The Muslim rulers of India added to this variety original notes of exquisite beauty - new modes, new tunes and new instruments. Thus an art of rare charm, profound intensity, subtle tenderness and singular pathos was perfected. Unfortunately, however, the decadence of our civilization which set in in the eighteenth century affected music also. In the flames of the barbarian invasion from Afghanistan Imperial

power was quenched along with the effeminate graces which flourished at the court of Mohammad Shah Rangile. The durbars of Lucknow, Gwalior and other provinces of the disrupted Mughal Empire struggled valiently to maintain the standards of culture, but without much avail. In the 19th century the impact of Western civilization over-balanced us for a time. Our eyes were dazzled and stupified. We lost our grip on the realities of our life and the light of truth and beauty which had once illumined our soul grew dim. We are now emerging from this stupor and regaining our balance. We are begining to see visions again. The All-India Music Conference is an expression of this movement of our growing self-confidence.

The conference was organized to revive the ancient Indian art of music and to bring together the best artists of the country for the exchange of views and to settle the knotty points of intricate Ragas. The first All-India Music Conference was held at Baroda under the kind patronage of H. H. the Gaekwar of Baroda. The second was held at Delhi which was presided over by H. H. the Nawab Sahab of Rampore. The renowned music scholar, Pandit Vishnu Narayan Bhatkhande, B. A., LL. B., of Bombay attended it and initiated the great task of regularising and systematising Indian Music by discussing the Ragas with the best artists of the day that assembled there.

The third All-India Music Conference was held at Benares and was presided over by H. H. Maharaja of Benares. Here again Pandit Bhatkhande resumed the great task which was not finished at Delhi and which could not be completed even at Benares. H. H. the Maharaja of Baroda was kind enough to send his Indian Band which was composed of Indian instruments. Great credit is due to his Director of Music, Mr. Fredlis, who with his skill and experience brought together both melody and harmony in the Indian instruments. Many other Indian states sent their best artists and musicians at their own expense to display the art before a representative gathering of the lovers

of Music who were eager to preserve the great Indian Art. Artists and scientists of all the Provinces throughout India joined the Conference. The important problem of finding out an universal system of notation was also taken up, but owing to some difficulties it remained unaccomplished.

At the present moment it is required that the fourth All-India Music Conference should hold its session at some central place to accomplish all those important tasks which were left undone in the previous conferences. It is needless to explain here the utility and the necessity of the conference. The standardization of the Ragas and Raginis, the adoption of a musical notation acceptable to all, the preservation of the achievements of the past, the spread of their knowledge among a public once so appreciative now so indifferent, are tasks of equal difficulty and importance. Another of no less moment is the invention of a mode of expression which will express the consciousness of the group life now growing in India. The ancient Indian social ideals whose exalted individualism gave birth to melody are being transformed under stress of world forces. Out of the welter of creeds and communities a nation is evolving whose collective soul is carrying for rhythmical utterance in musical harmony. The fourth Music Conference has all these problems of rich potentiality to solve.

Our friends have suggested to us that the conference should be held at Lucknow. At one time Lucknow was prominent as a centre of music and song and although to-day it has fallen on evil days, the voice of its master singers is still and the springs of charity of their cultured patrons have run dry-Lucknow still boasts of a public which is keenly interested and highly appreciative.

It is intended that along with the conference an Art exhibition of all available Indian paintings, musical instruments, and books in Sanskrit, Persian and other Indian languages should be arranged.

The total expenditure is estimated at Rs. 20,000. We hope

( 10 )

the Ruling Chiefs, the Rajas of the United Provinces, the Taluq-dars of Oudh, the big Zamindars and the public of the United Provinces will come forward to render liberal support to the cause. We are confident that with their generosity and sympathy we will attain the objects which we have placed before ourselves

**RAI UMANATH BALI**

**GENERAL SECRETARY**

**Fourth All-India Music Conference**

**Lucknow**

(Form of Notice advertised and issued to different  
Persons.)

# The Fourth All-India Music Conference

## LUCKNOW.

---

Dated 26th August, 1924.

The next Session of the All India Music Conference being the Fourth session will be held at Lucknow in the month of January 1925, the exact dates of which will be communicated later on. This Session is to be held for the purpose, inter alia, of devising ways and means for determining a course of instruction in Indian Music which will both satisfy the modern standards of scientific tuition and ensure a tolerably competent knowledge of the Science and Art. This question will entail the consideration of all questions ancillary thereto, which will be discussed in Conference by members from all parts of India. During the Session of the Conference, practical artists of note will give performances in vocal and instrumental Music with a view to place before the Conference the present state of the art. Intending visitors should notify their intention to attend the Conference to the General Secretary, All-India Music Conference, Lucknow, by the 15th of December 1924 in order to enable him to make the necessary arrangements.

The following list shows some of the subjects which will be discussed at the Conference, and persons intending to take part in the deliberations are invited to send their suggestions in the form of a written article, not later than 10th December 1924 to the General Secretary of the Conference. A certain number of specially gifted theorists and artists will be invited at the expense of the Conference. Persons intending to take advantage of this concession should correspond with the General Secretary, stating their qualifications.

LIST.

1. The principles and procedure of determining the Vadi, Samvadi, Anuvadi and Vivadi Swaras. Explanation of their functional activities in the Ragas and Raginis of Indian Music.
2. Principles underlying the practice of assigning seasons and times to the Rags and Raginis. Their suitability, or otherwise to modern Ragas.
3. The Ragas and their Rasas. Examination of the present state of music from the point of view of Rasas.
4. The art of dancing, ancient and modern.
5. The system of notation best suited to Indian Music as sung and played to-day.
6. The distinguishing features (such as Aroha, Avaroha, Vadi, Samvadi, Vivadi etc.), of the Ragas falling under the following groups.
  1. Bilawal.
  2. Mallar.
  3. Kanada.
  4. Todi.
7. The laws governing the Music compositions of the present day.
8. Comparison between the ancient and modern Tala systems.
9. The necessity or otherwise of a well conducted Music Journal. The best method of conducting it, etc.

10. The methods of teaching Music in our Schools and Colleges.
11. The desirability or feasibility of effecting a fusion of the Northern and the Southern Music Systems.
12. The best method of preserving the art now available in the Country.
13. The Scheme for popularising education in Indian Music.
14. The musical instruments of India and their relative adaptability to Modern requirements.
15. The Ancient and the Modern Shruties. Their distribution among the modern Ragas. The proper methods of their determination and distribution.
16. Development of Indian Music in the Courts of the Emperors and Princes and Chiefs of India, with special reference to the careers and attainments of Haridass Swami, Tansen, Gopal Nayak, Tyagaraja and other eminent musicians. The effect of foreign influence on the Music of this Country if any.

It is needless to point out here the importance of the work which the Conference is doing and it is expected that all Music lovers of the Country will attend it and all will help the Committee to make it a great success. Persons who have made a special study of the subject or have useful suggestions to make are most cordially invited to give to the movement the benefit of their knowledge and experience and thereby help forward the great and sacred cause of Music.

RAI UMANATH BALI  
General Secretary  
All-India Music Conference.

---

Copy of Circular letter issued with a view to enlist popular sympathy and help and to get funds.

SIR,

The All-India Music Conference has so far held three sessions. It is proposed that its fourth meeting should take place at Lucknow during this winter. The Conference has a great deal of solid work to its credit. It has helped in rousing the interest of the public in this great Art of India, so that on every side signs of revival and progress are visible. It has tackled the difficult problem of settling disputed points in the composition of Ragas and Raginis, and it has attempted to obtain the consent of all artists for the adoption of a common musical notation. The fourth All-India Music Conference will endeavour to arrive at satisfactory solution of these problems and to consider other matters of importance connected with the advancement of the art.

In accordance with our estimates the cost will amount to Rs. 20,000. We hope all those who feel the need of the Conference and desire the advancement of Indian Art will come to our aid with liberal contribution.

I respectfully venture to submit to you the appeal and other papers enclosed herewith and to request your help in every way you think proper to make the Conference a success — specially by sending to it such Musical Artists, Books and Instruments as may help the theoretical discussions and the practical demonstrations and also the Exhibition. Secondly, by joining the Reception Committee of the Conference.

I hope that you will personally grace the sittings of the Conference with your presence.

Yours Sincerely  
RAI UMANATA BALI

Lucknow  
Dated 15th July 1925

GENERAL SECRETARY,  
4th All-India Music Conference.

N. B.—The dates of the Conference will be communicated to you later on.

Enclosures with the circular letter.

### AIMS AND OBJECTS OF THE CONFERENCE IN GENERAL.

The aims and objects of the Music Conference are in general as follows:—

1. To take steps to protect and uplift music on Indian 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 have a central museum in which all the instruments in use in all times in the different countries of the world, may be collected or similar instruments now got made by instrument makers.
8. To consider and take further steps towards the improvement of our musical instruments in the light of our knowledge of modern science, all the while taking care to preserve their individuality.
9. To take steps to collect and preserve permanently the great master-pieces of this sublime art now in the possession of our first class artists and others.

10. To collect information respecting the progress of music in ancient times and to prepare a reliable history of Indian Music.
  11. To collect in a great central Library all available literatures (ancient and modern) on the subject of Indian Music and if necessary, to publish them and render them available to our students of music.
  12. To examine and fix the microtones or shurties 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.
  13. To Place facilities in the way of great scholars of this art to do research work and to have the personal history of the most eminent musicians of by gone days as well as those living.
  14. To start an Indian Men of Music series and to conduct a Journal of Music on up-to-date lines.
  15. To raise a permanent fund for carrying on the above mentioned objects.
  16. To establish an Indian Academy of Music where first class instruction in Music would be given on most up-to-date lines by eminent scholars in Music.
  17. To settle knotty points in more intricate ragas.
-

( 17 )

Form of Application for membership of the  
RECEPTION COMMITTEE.

Dated \_\_\_\_\_ 1924.

To

The Honry: General Secretary,

4th All-India Music Conference,

LUCKNOW.

Sir,

I am in receipt of your circular dated \_\_\_\_\_  
regarding the holding of the 4th All-India Music Conference  
in Lucknow this year during the coming cold weather.

As I fully agree with the aims and objects of the Conference  
I request you to kindly enroll me as a member of the Reception  
Committee. I am sending herewith a cheque or money order  
for Rs. 30/- as my membership fee and Rs. \_\_\_\_\_ as my dona-  
tion towards the conference. Kindly acknowledge receipt.

Yours truly.

Name \_\_\_\_\_

Address \_\_\_\_\_

The following notification was published for General information in connection with this Session of the Conference.

1. The Conference will be held from 10th. to 14th, January 1925. (both days inclusive) at Kaiser Bagh, under the Presidency of His Highness the Nawab Saheb of Rampur.

2. The Fine Arts Exhibition will be held at Kaiser Bagh from 5th to 26th January 1925.

3. His Excellency the Governor will open Fine Arts Exhibition on the 5th at 11 A. M.

4. The Reception Committee Membership fee has been fixed at Rs. 30 and the fee of the Membership of the Conference (delegates) at Rs. 15 excluding boarding and lodging etc.

5. The members of the Reception Committee and the members of the Conference will be entitled to join in all the functions of the Conference without any extra charge. They will also be given the best seats in the Conference hall.

6. Badges of the Reception Committee members and the Conference members will be supplied free of charge.

7. Professional musicians and scholars invited by the Conference will be allowed free board and lodging and also free admission to all the functions of the Conference. They will also be supplied by special passes.

8. Gold and silver medals will be awarded to professionals and titles to amateurs. A judging Committee will be appointed to consider the above.

9. Arrangements will be made for the intending visitors and artists for their board and lodging if they inform the General Secretary before 10th December. The following are the rates of board and lodging of the Central hotel, Amin-ud-daulah Park Lucknow, in the Indian style.

Vegetarian diet Rs. 2/- per diam.

Non-vegetarian diet Rs. 2/8/- to Rs. 3/- per diam.

Servants annas 12 per diam,

Arrangement can be made for visitors for their board and lodging in the Western style also if duly informed.

10. The Reception Committee will provide conveyance for those invited by the Committee and arrangements can be made for others on payment of hire (according to the rates of the Municipality).

11. Intending artists and visitors who want to take part in the deliberations of the conference should apply to the General Secretary before the 10th December 1924.

12. The admission to the Conference will be by tickets the rates for which are as follows:—

Daily tickets Rs. 3-0-0 per day.

Season tickets (5 days) Rs. 12-0-0

Special concessions will be given to ladies and bonafied students. The rates for them will be as follows;—

Rs. 2-0-0 per day.

Rs. 8-0-0 (for 5 days)

Special arrangements will be made for purda nashin ladies.

13. Seats for season ticket holders will be reserved.

14. Messrs. Sirkar and Co., Chemists, Kaisar Bagh, Lucknow are our agents for the sale of tickets.

15. None will be allowed to enter the compounds of the conference and the Exhibition without a badge or a pass. Special passes will be issued for workers and volunteers.

16. All correspondence should be addressed to the Hony: General Secretary, 4th All-India Music Conference, Lucknow.

The following is the list of the Patrons of the Conference.

1. His Excellency Sir William Sinclair Marris K. C. S. I., K. C. I. E., Governor of United Provinces.
2. His Highness Patiala.
3. His Highness Baroda.
4. His Highness Jaipoor.
5. His Highness Datia.
6. His Highness Wadhwan.
7. Hon'ble Raja Sir Mohammad Ali Mohammad Khan Bahadur, K. C. S. I., K. C. I. E., Home Member U. P. Government, Taluqdar Mahmudabad.
8. Hon'ble Mr. S. P. O. Donnell, C. S. I., C. I. E., I. C. S., Finance Member U. P. Government.
9. Hon'ble Nawab Mohammad Ahmad Said Khan Sahab, C. I. E. M. B. E., Minister of Industries and Agriculture U. P., Nawab of Chhatari.
10. Hon'ble Rai Rajeshwar Bali Bahadur, O. B. E., Minister of Education and Local Self-Government, U. P., Taluqdar Daryabad.
11. Mr. R. Burn, C. S. I., I. C. S., Member Board of Revenue U. P.
12. Hon'ble Raja Sir Rampal Singh Sahab, K. C. I. E., Taluqdar, Kurri Sudholi,
13. Raja Sri Krishna Dutt Dube Sahab, M. L. C., of Jaunpur.
14. Raja Surya Pal Singh Sahab, M. L. C., of Awagarh.
15. Raja Bahadur Rukmangad Singh, Taluqdar Katiari.
16. Raja Bahadur Bishtah Sarau Singh Taluqdar Tiloi.

17. Raja Barkhandi Mahesh Partab Narain Singh Taluqdar of Sheogarh.
  18. Thakur Nawab Ali Khan Taluqdar Akbarpoor.
  19. Lal Jai Singh Bahadur Singh Taluqdar of Dhingwas.
- 

The following is the list of the Donors of the Conference.

1. His Highness the Yuveraj of Mysore.
2. His Highness Jodhpoor.
3. His Highness Chatterpoor.
4. His Highness Panna.
5. His Highness Dholpoor.
6. His Highness Jaisalmer.
7. His Highness Bhavanagar.
8. His Highness Jhalawar.
9. His Highness Benares.
10. His Highness Bansda.
11. His Highness Qarauli.
12. Raja Suraj Bux Singh Sahab, O. B. E., of Kasmanda.
13. Raja Ejaz Rasul Khan Sahab, C. S. I., of Jehangirabad.
14. Rana Umanath Bux Singh Sahab of Khajurgaon.
15. Raja Bhagwan Bux Singh of Itaunjha.
16. Raja Sahab of Manda.
17. Mahant Har Narain Dass of Bagh Baba Hazara.
18. Lt. Raja Durga Narain Singh Sahab M. L. C., of Tirwa.
19. Capt. Raja Intiaz Rasul Khan Sahab of Mailaraiganj.
20. Raja Saadat Ali Khan Sahab of Nanpara.
21. Kr. Dilipat Shah Sahab of Singahi.
22. Rani Saheba of Payagpur.
23. Raja Indrajit Partab Bahadur Sahi Sahab M. L. C., of Tamkahi.
24. Rani Saheba of Mandi.
25. Rao Krishna Pal Singh <sup>Sahab</sup> ~~Shahab~~ of Awagarh.
26. Pandit Moti Lal Nehru Sahab of Allahabad.

27. Mr. Kishan Chand Bural of Bengal.
28. Rani Saheba of Sisendi.
29. Thakur Bishambhar Nath Singh Taluqdar of Biswan.
30. Sri Sadyatan Pandya Sahab, Rais, Ahraura.
31. Rai Bahadur Justice Kanhaiya Lal of Allahabad.
32. Pandit Tej Narain Mulla Sahab District Judge.
33. Pandit Jagat Narain Sahab, Advocate Lucknow.
34. Mr. Karsandas Mavji, Bombay.
35. The Court of Wards of U. P.
36. The British Indian Association of Lucknow.
37. Raja Chandrachur Singh Sahab, C. I. E., Taluqdar Chandapur.
38. Kr. Kaushlendra Partab Sahi of Deera.
39. Dr. Sir Tej Bahadur Sapru K. C. I. E., Allahabad.
40. Anonymous.

The following is the list of the members of the Reception committee of the Conference.

CHAIRMAN.

1. Thakur Nawab Ali Khan, Taluqdar Akbarpoor.

VICE-CHAIRMAN.

2. Lt. Raja Bahadur Hukum Tej Partab Singh.
3. Lt. Raja Bahadur Bishnath Saran Singh of Tiloi.
4. Lt. Raja Chandra Chur Singh Sahab, C. I. E. of Chandapur.
5. Raja Barkhandi Mahesh Partab Narain Singh of Sheogarh.
6. Raja Sahab of Manda.

GENERAL SECRETARY.

7. Rai Umanath Bali of Daryabad.

MEMBERS.

8. Raja Jagdambika Pratap Singh Sahab of Ayodhiya.
9. Maharaja Bahadur of Giddhaur,
10. Raja Prithwipal Singh Sahab of Surajpoor.
11. Raja Jagannath Bux Singh Sahab M. L. C. of Rahwan.
12. Raja Raghuraj Singh Sahab O. B. E. of Mankapoor.
13. Raja Shambhu Dayal Sahab M. L. C. of Maurawan.
14. Raja Shanker Sahai Sahab M. L. C. of Maurawan.

15. Raja Avadhesh Singh Sahab of Kalakanker.
16. Raja Sahab of Payagpur.
17. Hon'ble Raja Motichand, C. I. E. of Benares.
18. Raja Sri Prakash Singh Sahab, Taluqdar Mallanpur.
19. Raja Ahmad Ali Khan Sahab, M. L. C. of Salempoor.
20. Babu Mohammad Yasin Ali Khan Taluqdar Deogaon.
21. Babu Negendra Bahadur Singh Taluqdar Pirthiganj.
22. Rai Krishnpal Singh Taluqdar of Birapur.
23. Babu Digbijai Bahadur Singh Taluqdar of Domipoor.
24. Lala Mathura Prasad Sahab, M. L. C. of Biswan.
25. Nawab Mohammad Yusuf Sahab, M. L. C. of Allahabad.
26. Nawab Mohammad Jamshed Ali Khan Sahab, M. L. C. of Baghpat.
27. Lal Jwaleshwari Pratap Narain Singh, Rajkumar Basti.
28. Kr. Rajendra Singh Sahab M. L. C. Rajkumar Tikra.
29. Lala Triloki Nath Sahab Taluqdar Maorawan.
30. Babu Tulsipat Ram Sahab Taluqdar, Lucknow.
31. Kr. Nageshwar Sahai Sahab, Taluqdar Sandila.
32. Lala Brij Kishore Sahab Taluqdar Maorawan.
33. Pandey Pyare Lal Sahab Taluqdar Lakhupur.
34. Rai Bahadur Rai Chandrahar Bali Sahab of Daryabad.
35. Mirza Sadiq Ali Khan of Lucknow.
36. Kr. Kaushlendra Pratap Sahi of Deera.
37. Kr. Surendra Pratap Sahi, M. L. C. of Deera.
38. Thakur Ram Pratap Singh Sahab Taluqdar Rai Bareli.
39. Kr. Krishnanand Sahab, Dy. Collector, Lucknow.
40. Khan Bahadur Chaudhri Wajid Hussain Sahab, Director of Industries, U. P.
41. Babu Bishan Narain Sahab Bhargava, Lucknow.
42. Major Des Raj Ranjit Singh Sahab, O. B. E. of Allahabad.
43. Mohammad Ali Hyder Khan Sahab, Lucknow.
44. Rai Bahadur Tirlok Nath Bhargava, Lucknow.
45. Pt. Gokaran Nath Misra Sahab, Advocate, Lucknow.
46. Babu Bisheshwar Nath Sahab, Advocate Lucknow.
47. A. P. Sen Esq: Bar-at-Law, Lucknow.

48. Rai Brij Mohan Dayal Sahab, Lucknow.
49. Babu Shri Narain Sahab of Fyzabad.
50. Thakur Chandrika Prasad Sahab of Khairabad.
51. Babu Gobardhan Prasad Sahab Bhargava of Lucknow.
52. Babu Madho Prasad Sahab Khanna of Lucknow.
53. Babu Hardhian Chandra Sahab Vakil Lucknow.
54. Rana Tarkeshya Bikram Bahadur of Nepal.
55. Pt. Kirti Prakash Misra Sahab, Bar-at-Law.
56. Khan Bahadur Qazi Azizuddeen Ahmad Sahab, O. B. E.  
I. S. O. Dewan Datia State.
57. Dr. Tarachand Sahab, M. A. Ph. D. of Allahabad.
58. Pt. Shree Narain Misra Sahab, M. A. LL. B. of  
Allahabad.
59. Thakur Sheo Ram Saran Singh Sahab of Lucknow.
60. V. N. Mehta Esq: I. C. S, Deputy Commissioner,  
Sultanpoor.
61. N. C. Mehta Esq: I. C. S. Deputy Commissioner  
Partabgarh.
62. S. P. Shah Esq: I. C. S. Collector, Orai.
63. Rai Krishna Dass Sahab, Rais Benares.
64. Rai Somnath Bali of Daryabad.
65. Rai Inder Narain Sahab Rais Sakeit.
66. Rai Kr. Narain Sahab Rais Sakeit.
67. V. N. Bhatkhande Esq; B. A. LL. B. of Bombay.
68. B. S. Sukhtanker Esq; M. A. LL. B. of Bombay.
69. S. N. Karand Esq: M. A. LL. B. of Bombay.
70. S. Aizaz Rasul Sahab of Lucknow.
71. Kr. Bijai Partap Bahadur Pal of Mahson.
72. Chaudhri Mohammad Ali Sahab Taluqdar Rudauli.
73. Rai Bahadur Asht Bhuja Prasad of Basti.
74. Dr. Radha Kamal Mukerji, M. A. Ph. D. of Lucknow.
75. Dr. Radha Kumud Mukerji M. A. Ph. D. of Lucknow.
76. Dr. K. N. Bahl, M. A. Ph. D. of Lucknow.
77. Sayed Qaiser Husain Sahab of Lucknow.
78. Sayed Abdul Hasan Sahab, Dy, Secretary, U. P. Govt.
79. B. Raghubans Behari Lal Sahab of Bahraich.

80. B. Sheo Prasad Sahab, Dy. Collector, Aligarh.
81. Khan Bahadur M. Siddiq Ahmad Sahab, M. L. C. of Lucknow.
82. E. C. Dickinson Esq. M. A. of Aligarh.
83. Professor Prem Ballabh Joshi Sahab, M. A. of Ajmere.
84. B. K. Koul Esq. of Delhi.
85. Chaudhri Niamat-ul-lah Sahab, Vakil Lucknow.
86. Bhaiya Hari Saran Das of Lucknow.
87. Mr. Nihal Chand, Bar at Law of Allahabad.
88. Mahamahopadhiya Dr. Ganganath Jha, Vice Chancellor Allahabad University.
89. Dr. G. N. Chakravarti Bahadur, Vice-chancellor of Lucknow University.
90. Rai Bahadur Justice Kanhaiya Lal of Allahabad.
91. B. Kampata Prasad Kacker Rais Allahabad.
92. Lala Behari Lal Sahab Rais Allahabad.
93. C. Y. Chintamani Esq. of Allahabad.
94. Rai Bahadur Thamman Singh Sahab Dy. Collector, Rai Bareilly.
95. Thakur Badri Bishal Singh Sahab of Sultanpur.
96. Kr. Satrughan Singh Taluqdar Sultanpur.
97. Thakur Sheokaran Singh Sahab, Dy. Collector Sultanpur.
98. Kr. Rananjai Singh Taluqdar Sultanpur.
99. Thakur Bireswar Singh of Sultanpur.
100. Rai Bahadur Batuk Pant of Benares.
101. Rai Sahab Lala Khub Lal of Sikandra Rao.
102. Rai Bahadur Y. N. Singh of Chindargarh estate.
103. Dr. Ganesh Prasad Sahab, M. L. C. of Calcutta.
104. Rai Bahadur Babu Anand Swarup of Cawnpore.
105. Sri Shivendra Nath Basu Sahab, Rais—Benares.
106. R. B. Deep Narain Singh, Patna.

The following is the list of the Members of the Conference (Delegates).

1. Thakur Gopinath Singh of Lucknow.
2. Maharana Kumar Shri Prabhat Deo Ji of Dharampore.

3. Kr. Adya Rudra Pratap Singh of Mankapur.
4. Mr. Hira Lall Amrit Lall of Bombay.
5. Hon'ble Rai Bahadur Lala Ram Saran Das of Lahore.
6. Dr. Achariya of Lucknow.
7. Dr. Mukerji of Lucknow.
8. Dr. Bhatiya of Lucknow.
9. Dr. D. D. Pandiya of Lucknow.
10. Dr. J. P. Modi of Lucknow.
11. Dr. Hargovind Sahai of Lucknow.
12. Dr. C. P. Misra of Lucknow.
13. Dr. Raghunandan Lall of Lucknow.
14. Babu Govind Dass of Muttra.
15. Seth Bhik Chand of Muttra.
16. B. Nand Swarup Dy. Collector, Muttra.
17. Mr. Mathura Dass Ramnath of Lucknow.
18. M. Murari Prasad Rais Patna.
19. K. B. Bass and Co. Bareilly.
20. Rai Yatindra Nath Chaudhri of Ranchii.
21. B. Radha Raman Lall of Lucknow.
22. B. Avadh Bahadur Vakil of Barabanki.
23. B. Shanker Dass of Barabanki.
24. Rai Sahab Pt. Suraj Din Bajpai Dy. Secretary U. P.  
Government.
25. Mirza Masud Qadar of Lucknow.
26. Kr. Brijesh Singh of Kalakanker.
27. Kr. Suresh Singh of Kalakanker.
28. Kr. Chhatapati Singh of Kalakanker.
29. B. S. Sitholy Esq. of Simla.
30. Shiam Sunder Lal Chaudhri of Khairabad.
31. Thakur Raj Rajeshwar Prasad Singh of Khairabad.
32. Thakur Maheshwari Prasad Singh of Khairabad.
33. Kr. Narain Shivapuri of Khairabad.
34. Sheoraj Bahadur Chaudhri of Khairabad.
35. Pt. Mahadeo Malviya of Lucknow.
36. B.K. Ghoshal of Lucknow.
37. B. Dwarka Prasad of Allahabad.

38. Ratan Ji of Cawnpore.
39. Pt. Sangam Lall Chak of Lucknow.
40. B. Gopinath of Sisendi.
41. Lala Shyam Behari Lal of Biswan.
42. Rai Sahab Triloki Nath of Tanda.
43. S. R. Tatti Esq. Dharwar.
44. Prahlad Prasad Wahi of Benares.

And many others.

---

The following is the list of practical artists who performed during the sessions of the conference.

No.	Name of artists.	Place.
1.	Sangit Ratnaker Ustad Allabande Khan, Dhurpad style.	Sent by His Highness Alwar.
2.	Abdul Wahab, Tabla player.	Ditto.
3.	Ustad Sadiq Ali, Binkar.	Ditto.
4.	Ustad Fyaz Khan, Khayal Singer.	Sent by His Highness Baroda.
5.	Ustad Tasadduq Khan.	Ditto.
6.	Ustad Ghulam Rasul.	Ditto.
7.	Ustad Inayat Khan.	Ditto.
8.	Ustad Jamaluddin Khan Binkar.	Ditto.
9.	Ustad Bhagwan Pant Rao.	Ditto.
10.	Ustad Hassu Khan.	Ditto.
11.	Ustad Amir Khan.	Ditto.
12.	Ustad Raza Husain.	Ditto.
13.	Ustad Azim Bux.	Ditto.
14.	Ustad Mamdu Khan.	Ditto.
15.	Ustad Bhikan Khan.	Ditto.
16.	Ustad Munir Khan.	Ditto.
17.	Ustad Hashmat Ali.	Ditto.
18.	Ustad Amjad Ali Khan.	From Badaun U. P. at Conference expense.
19.	Ustad Bande Ali Khan.	Ditto.
20.	Ustad Imam Bux Khan.	From Barabanki, Oudh at the expense of conference
21.	Ustad Vilayet Khan.	From Bareilly at conference expense.
22.	Ustad Nannhe Khan.	Ditto.
23.	Ustad Chhuttan Khan.	Ditto.
24.	Ustad Sardar Khan.	Ditto.
25.	Ustad Bashir Khan	From Darbhanga at Conference Expense
26.	Ustad Muzaffer Khan	From Delhi at Conference Expense
27.	Ustad Khan Saheb Bilas Khan	Sent by His Highness Dholpur
28.	Pt. Manmohan Lal, Sitar Expert	Ditto

25. Pt. Manmohan Lal,  
Sitar expert.

Ditto.



*Group of practical artistes who performed at the 4th All-India Music Conference, Lucknow, 1925.*

No.	Name of artists.	Place.
29.	Ustad Randhir.	Sent by <del>Ditto</del> H.H. Dhol poor
30.	Ustad Hansdhar Khan.	— " <del>Ditto</del> H.H. Patiala
31.	Mr. Balwant Singh Hoogan.	From Ferozpur at conference expense.
32.	Ustad Hashmat Ali.	From Gorakhpur at conference expense.
33.	Sangit Ratna Nasiruddin Khan.	Sent by His Highness Indore.
	Ustad Majid Khan Binkar.	Ditto
34.	Kallan Khan.	Sent by His Highness Jaipur.
35.	Ustad Fida Husain Khan.	Ditto.
36.	Ustad Nawab Sen.	Ditto.
37.	Ustad Karim Sen.	Ditto.
38.	Pt. Biru Misra.	From Benares at conference expense.
39.	Ustad Nazir Khan Singer.	Sent by His Highness Rampur.
40.	Ustad Sardar Ahmad ,,	Ditto.
41.	Ustad Aijaz Husain ,,	Ditto.
42.	Ustad Mushtaq Husain Singer	Ditto
43.	Ustad Ayodhiya Prasad Pakhawaj player.	Ditto.
44.	Ustad Fida Husain Khan Sarod player.	Ditto.
45.	Ustad Chhunoo Khan Sarod player.	Ditto.
46.	Ustad Masitulla Tabla player.	Ditto.
47.	Ustad Husain Bux Sarangi player.	Ditto.
48.	Ustad Mohammad Yusuf Khan, Bandmaster with 17 band players.	Ditto.
49.	Ustad Inayat Khan of Gauripur.	At conference expense from Gauripur, Assam.
50.	Ustad Lala Harcharan Lal Pakhawaj expert	Sent by His Highness Orchha.
51.	Ustad Chand Khan.	Sent by His Highness Patiala.
52.	Ustad Ghulam Husain,	Ditto.
53.	Ustad Bhai Mohani	Ditto.

No.	Name of artists.	Place.
54.	Ustad Mahboob Ali Sitar player.	Ditto.
55.	Ustad Bhai Malkha.	Ditto.
56.	Ustad Ghulam Mohammad Natarang player.	Ditto.
57.	Ustad Mamman Khan.	Ditto.
58.	Ustad Bhai Mastan Singh.	Ditto.
59.	Ustad Usman Khan.	Ditto.
60.	Ustad Allauddeen Sarod expert with 18 boys as bands men.	Sent by His Highness Maihar, C. I.
61.	Ustad Ziauddeen Khan.	Sent by His Highness Udaipur.
62.	Pandit Krishna Rao Shanker Pandit of Gwalior.	Gwalior State.
63.	Raja Bhaiya Poochvali.	Sent by Madho Music School Gwalior.
64.	Ram Chander Rao Aginhotri.	Ditto.
65.	Rudra Shanker.	Ditto.
66.	Master Gune.	Ditto.
67.	Master Natu.	Ditto.
68.	Balaji Pathak.	Ditto.
69.	Luxman Rao.	Ditto.
70.	Ustad Nasir Khan.	Ditto.
71.	Ustad Abid Husain Khan Tabla expert.	From Khairabad at conference expense.
72.	Ustad Ahmad Khan.	From Lucknow at conference expense.
73.	Ustad Chhuttan Khan.	Ditto.
74.	Ustad Khurshed Ali Khan.	Ditto.
75.	Ustad Nasir Khan Hyderabad	Ditto.
76.	Ustad Yusuf Ali.	Ditto.
77.	Ustad Ali Bux Khan.	Ditto.
78.	Ustad Ghulam Ali Khan.	From Lahore at conference expense.
79.	Mr. Dalip Chand Bedi.	Ditto.
80.	Shambhu Pathak	Ditto.
81.	S. B. Pimpal Khamte.	From Lucknow.
82.	Vinda Rao Dhamal.	From Nagpur.
83.	Manganlal Ji and Vasudeolal Ji.	Ditto.
		From Pachbigachia Estate.

No.	Name of artists.	Place.
84.	Ram Parshad Mullick.	From Padma...
85.	Professor Radhika Prasada Goswami	From Calcutta at conference expense.
86.	Professor Gopeshwar Banerjee	From Calcutta at Burdwan State expense
87.	Rameshchandra Banerjee.	From Burdwan State.
88.	Satya Kinker	Ditto.
89.	Paresh Chandra	Calcutta.
90.	Mridangacharya Bhagwan Chandra Sen.	Ditto.
91.	Master Sri Krishna Ratanjan- kar	From Ahmadabad at conference expense.
92.	Chandan Chaube.	From Muttra at conference expense.
93.	Chandra Shekhar pant.	From Allahabad.
94.	Riazuddin Khan.	„ Jaipur State.
95.	Swami Rangacharji.	„ Muttra.
96.	Ganeshilal.	„ Nepal.
97.	Najju Khan	„ Ajmere.
98.	Nilu Babu	„ Allahabad.
99.	Professor Kushalker.	K. P. College Allahabad.
100.	Pandit Sheo Prasadaji	Hindu College Benares.

## GROUP III.

सोरटीकानडा, खंमाजीकानडा नायकीकानडा कौंसीकानडा,  
सुसेनीकानडा, देवसाग, शहाना, मुद्रिककानडा,

## GROUP IV.

गुणकरी, शिवमतभैरव, अहीरभैरव, आनन्दभैरव, बंगालभैरव  
गांधारभैरव, जूलक हिजाज़, भटियार, भंखार,

## GROUP V.

जेतथी, फूलथी, धवलथी, तिरवन, बराठी, माली, गौरा,  
साज़गिरी, प्रदीपकी, भीटक,

No.	Name of artists.	Place.
84.	Ram Parshad Mullick. and many others.	From Padroona at conference expense.

A number of musicians had to go back disappointed as there was no time available for their performances.

The Conference had intended, among other things, to make an attempt to accurately settle, so far as possible, the definitions of some of the Ragas mentioned in the following groups, and had invited the assistance of the distinguished scholars and Practical Experts attending the session, for the purpose.

#### GROUP I.

श्याम कल्याण, हेम, खेम, सावनीकल्याण, आनन्दी,

#### GROUP II.

शंकरा अरण, शंकराकरण, शंकरावरण, लच्छासाग, सरपरदा, शुद्धबिलावल, पटमंजरी, बंगाली, शुक्लबिलावल, जेतबिलावल, माधोबिलावल,

#### GROUP III.

सोरटीकानडा, खंमाजीकानडा नायकीकानडा कौंसीकानडा, हुसेनीकानडा, देवसाग, शहाना, मुद्रिककानडा,

#### GROUP IV.

गुणकरी, शिवमतभैरव, अहीरभैरव, आनन्दभैरव, बंगालभैरव गांधारभैरव, जिलक हिजाज, भट्टियार, भंखार,

#### Group V

जेश्री, फुलश्री, धवलश्री, तिरबन, बराटी, मालीगौरा  
साजगिरी, प्रदीपकीं, श्रीटन्क

GROUP VI.

गांधारी, लक्ष्मीटोडी, लाचारी टोडी, बहादुरीटोडी,  
बिलासखानी टोडी,

GROUP VII.

बडहंस, लूमसारंग, मियांकी सारंग.

GROUP VIII.

शुद्धमल्हार, मीराबाईकी मल्हार, धूलिया मल्हार, चरजू की  
मल्हार, चंचलससकीमल्हार, सावीमल्हार, नटमल्हार, भ्रांक्षमल्हार,  
रूपमंजरी,

There was however such an unprecedented rush of practical artists at this session of the Conference that it was not possible to devote any time to carry out the above work. It is, however, proposed that the Secretary of the College of Music to be established in pursuance of the Resolution passed by the Conference at this session will take up this work, and collect the necessary material information regarding the above mentioned Ragas and that such information will be published in the Journal of the College.

---



Patrons, organisers and workers of the 4th All-India Music Conference, Lucknow, 1925.

---

**The 4th All-India Music Conference**

**LUCKNOW**

**1925.**

**Part II.**

**REPORT OF THE PROCEEDINGS OF  
THE CONFERENCE.**

---

"Om-Tat-Sat"

# 4th All-India Music Conference, Lucknow, 1925.

---

## GENERAL PROGRAMME

9th January, 1925.

2-15 P. M. to 4-30 P. M.

Arrival of His Excellency the Governor ... 2-15 P. M.

(Rampur String Band in attendance)

Welcome Song by Baroda Orchestra.

Welcome Address by the Chairman, Reception Committee.

His Excellency the Governor's Reply.

Music (Instrumental and Vocal).

1. Sarod. ... Fida Husain of Rampur.
2. Jal Tarang. ... Amir Khan of Baroda.
3. Vocal Music. ... Faiyaz Khan of Baroda.
4. Vocal Music. ... Master Sri Krishna of Ahmedabad
5. Sarangi. ... Bundu Khan of Indore.
6. Harmonium. ... Ganeshi Lal of Nepal.

6 to 7 P. M.

Lecture on Hindustani Music by Mr. V. N. Bhatkhande.

9 P. M. to 12 Midnight.

Instrumental and Vocal Music.

---

10th January, 1925.

12 to 1-30 P. M.

Reading of Papers :—

1. Future of Thumri in classical music by D. K. Roy of Calcutta.
2. Todi varieties by S. N. Karnad of Bombay.
3. Indian Music by Maharana Prabhat Deoji of Basnda.
4. Music in Schools and Colleges by Prof. P. B. Joshi of Ajmer College.

4 to 6 P. M.

Vocal and Instrumental Music.

9 P. M. to 12 Midnight.

Vocal and Instrumental Music.



( 36 )

**Sunday, the 11th January, 1925.**

9 A. M. to 12 Noon.

Vocal and Instrumental Music.

4 P. M. to 7 P. M.

Resolution on the foundation of a College of Music—

To be moved by Lt. Raja Durga Narain Singh Sahib,

M. L. C. of Tirwa.

Vocal and Instrumental Music.

9 P. M. to 12 Midnight.

Vocal and Instrumental Music.

---

( 37 )

Monday, the 12th January 1925.

11-30 to 1-30 P. M.

Reading of the Papers ---

1. Notation of Indian Music by M. K. Joshi of Poona.
2. Journal of Music by Rai Umanath Bali.
3. Ragas and Rasas (Hindi) by Jai Shankar of Bombay.
4. Study of Music by Promothonath Banerji of Calcutta.

4 to 7 P. M.

Vocal and Instrumental Music.

9 P. M. to 12 Midnight.

Vocal and Instrumental Music.

---

( 38 )

Tuesday, the 13th January, 1925.

11-30 to 1-30 P. M.

Reading of Papers:—

1. Music forms part of Education by D. K. Joshi of Poona.
2. Kanda varieties by Master Sri Krishna.
3. Tal system, ancient and modern.
4. Theory of Vadi and Samvadi in ancient and modern music—Vadilal of Bombay.

4 P. M. to 7 P. M.

Vocal and Instrumental Music.

9 P. M. to 12 Midnight.

Vocal and Instrumental Music.

---

( 39 )

**Wednesday, the 14th January, 1925.**

9 A. M. to 12 Noon.

Vocal and Instrumental Music.

3 P. M. to 7 P. M.

1. Vocal and Instrumental Music
2. His Excellency's arrival ... .. 5 P. M.
3. Prize Distribution.
4. Vocal and Instrumental Music.

9 P. M. to 12 Midnight.

Vocal and Instrumental Music.

---

The Fourth Session of the "ALL-INDIA MUSIC CONFERENCE" was held in a large pandal specially erected for the purpose in the Kaiser - baug Baradari, the former palace of the last king of Oudh, Nawab Wajid Ali Shah, a great musician and patron of music. Delegates came from different parts of the country but especially from Northern India and were accommodated in the special section of the pandal reserved for Delegates. A separate section of the pandal was also reserved for the professional artists whose services had been kindly lent by various Indian States for the purpose of the entertainment of the audience. Amongst those who were present on the occasion from outside the United Provinces were among others <sup>Messrs</sup> ~~Mr.~~ V. N. Bhatkhande, S.N. Karnad and B.S. Sukthankar, the General Secy. and Assistant Secretaries respectively of the Standing Committee of the Conference, from Bombay. Mr. B. K. Koul, also one of the Assistant Secretaries, and the Secretary of the second session of the Conference, Mr. D. K. Joshi and Mr. M. K. Joshi from Poona, Shri Sivendranath Basu, the Secretary of the third session of the Conference from Benares, Mr. H. P. Krishna Rao from Mysore, Mr. M. S. Ramaswamier from Madras, Mr. Dilip Kumar Roy from Calcutta, Professor Prem Vallabh Joshi of the Ajmere College, Rai Bahadur Lachmi Narayana Singh from Bihar, Rai Bahadur Deep Narain Singh of Bhagalpur, Mr. M. Fredlis, Director of Music, from Baroda State, Prof. Vadilal Shivram, Mr. Jeyshankar Bhudhardass, Mr. Sakharam S. Patkar, of Bombay, Maharana Prabhat Devji of Dharampur, Kumar Shri Pravin Singh Ji. P. of Bansda, and Rao Bahadur K. B. Deval of Sangli. Several ladies were present

In the pandal, and a large number of ladies witnessed the proceedings from a purdah apartment specially set apart for them. A large number of Rases, Taluqdars, and Rajas graced the occasion by their presence. The Canning College Defence Corps under their able Captain Mr. Mukerji and a host of Volunteers under Mr. H. G. Hart, Secretary of Y. M. C. A. gave excellent help in seating the visitors, and preserving order in the audience of more than three thousand persons.

~~audience of more than three thousand persons.~~



Prof. VISHNU N. BHATKHANDE,  
General Secretary, Standing Committee, All-India Music Conference.

The following gentlemen were appointed to act as the Judges Committee for deciding on the merits of the various practical artists who took part in the demonstrations during this session of the conference—

1. Pandit Vishnu Narain Bhatkhande, Bombay.
  2. Thakur Mohammad Nawab Ali Khan, Lucknow.
  3. Shree Shivendra Nath' Basu Sahab, Benares.
  4. Professor Prem Vallabh Joshi, Ajmere.
  5. Mr. <sup>S. N. Karnad, Bombay.</sup> ~~Dilip Kumar Roy, Calcutta.~~
-

**Programme for Friday, the 9th January 1925.**

Arrival of His Excellency the Governor of the United Provinces at 2-15 p. m.

Welcome song by the Baroda Orchestra.

Welcome address by the Chairman of the Reception Committee.

His Excellency the Governor's reply.

Music (Vocal and Instrumental).

Raza Husain Khan of Baroda—Jaltarang—Behag.

Fida Husain Khan of Rampur—Sarod—Kafi and Baruwa.

Fyaz Husain Khan, Baroda—Vocal—Mooltani, Bhairvi.

Husain Bux, Lucknow, Sarangi—Mooltani.

Ganeshi Lal, Lucknow, Harmonium—Jhijnjhoti, Khamaj.

Nasir Khan, Khairabad, Vocal—Vasant.

6 p. m. to 7 p. m.

Lecture by Mr. Vishnu Narain Bhatkhandey of Bombay on  
"The modern Hindustani Raga system and the simplest  
method of studying the same".

9 p. m. to 12 midnight.

**Maihar State Band.**

Nazir Khan of Rampur, Vocal—Adana and Hindol.

Alla-ud-din Khan of Maihar, Sarod—Darbari Kanada and Gara.

Mushtaq Husain Khan, Rampur, Vocal-Anandi Kalyan,  
Chhaya Kalyan.

Yusuf Khan of Lucknow, Sitar-Vasant and Kafi.

It was originally arranged that Col: H. H. Alijah Farzand Dilpazir, Daulat-e-Inglishya, Mukhlas-ud-daula, Nasir-ul-mulk, Amir-ul-umra, Nawab Sir Sayed Mohammad Hamid Ali Khan Bahadur Mustaid-e-Jang G. C. I. E. etc., the Nawab of Rampur, should preside over the deliberations of the conference. But owing to the sad and untimely death of Sababzada Sajjad Ali Khan Bahadur, the son-in-law of His Highness, the original arrangement could not be carried out. His Excellency Sir William Sinclair Marris K. C. S. I., K. C. I. E., Governor of the United Provinces, was therefore requested to be the President, which His Excellency very graciously consented to do. His Excellency accompanied by his Private Secretary Major R. O. Chamier and his A. D. C's arrived at the pandal punctually at 2-15 p. m. and they were received at the gate by Hon'ble Rai Rajeshwar Bali, Minister of Education U. P., Thakur Nawab Ali Khan the Chairman of the Reception Committee, Rai Umanath Bali, the General Secretary and the following gentlemen:—

Raja Jagannath Bux Singh M. L. C.

Lt. Raja Chandrachur Singh Saheb C. I. E.

Lt. Raja Bahadur Hukum Tej Partab Singh M. L. C.

Lt. Raja Durga Narain Singh M. L. C.

Lala Mathura Prasad Mehrotra, M. L. C.

Mr. A. P. Sen, Bar-at-law.

The distinguished president took his seat on the dias, after taking the salute from the College Defence Corps. He was given a great ovation by the audience which remained standing till His Excellency had taken his seat. Immediately on the arrival of His Excellency, the Baroda State Band, which has been very skilfully organised by Mr. M. Fredlis, Principal of Baroda

College of Music and which was in attendance on the musician's dias in the pandal, struck up the Salami or the welcome song. After His Excellency had taken his seat, Thakur Mohammad Nawab Ali Khan, the Chairman of the Reception Committee read the welcome address. He said:—

Your Excellency, your Highness, Brother delegates, Ladies and Gentlemen.

On behalf of the Reception Committee it is my pleasant duty to offer you all a most cordial welcome to this All-India Music Conference, to your Excellency particularly for the kind patronage, and for the great trouble you have taken and the time you have been able to find to preside at the fourth session of the Music Conference in the midst of your numerous engagements. I have very great pleasure to state a fact which Your Excellency may not be unaware of that the aims and objects of our Music conference are, among others to take steps to protect and uplift Indian Music, to collect and preserve the great masterpieces of the art, to provide an easy system of notation for purposes of instruction, and to revive, and foster the development of classical music on the basis of a scientific system. It is said, and perhaps rightly too, that the present condition of Hindustani Music is not very encouraging, that the golden age of classical music is past, and that but for some remnants of the art, as they now are in the possession of a select few, the traces of its past glory are fast disappearing. The encouragement and patronage extended to the art by the early Mohammedan rulers have, indeed, contributed mainly to the retention of the art in whatever form it exists at the present day, I mean, in the hands of the famous professional artists mostly in the service of the several Native States, many of whom I am glad to see here today. In this connection I cannot but mention that the Rampur State still retains in its employ some of the foremost artists in the several branches of the art; and it <sup>would</sup> ~~would~~ have been a great pleasure to see this gathering presided

over by His Highness, the Nawab of Rampur, who is admittedly not only a great patron of the art, but a great connoisseur, by reason of proficiency acquired under the famous artist Wazir Khan. In the unavoidable absence of His Highness, we shall certainly miss that help and guidance in the course of our deliberations which His Highness would have been pleased to offer from the chair.

When we look back over the history of the past, we find it put on record that after the fall of the Moham-  
medan Emperors, music began to show signs of deterioration. The remark may not, after all, be far from the truth, for it has been said that under a foreign Government indigenous arts have no scope to thrive. Whatever may be the circumstances prevailing in other provinces, I am sure that the present session will stimulate the enthusiasm that is required to check such deterioration in our province. The presence of Your Excellency today in this gathering as a patron and the keen interest evinced by Your Excellency in the revival of the old arts, and the organizing of the Arts Exhibition clearly indicate that so far as the Government of these Provinces is concerned, there is no lack of active sympathy on the part of the Government with the cultural revival of the country.

Lucknow is not only a city of great historical interest, but has behind it memorable traditional associations of past glory. At this very place where we have now met this afternoon, some of the best concerts of the musicians who attended the court of Emperor Muhammad Shah were held. It was in Lucknow that the famous Shoree, the inventor of the new Tappa style of music, lived, and composed his songs which are held in great admiration throughout India, and which have furnished a landmark in the annals of the music of this country. This novel Tappa style peculiarly different from other styles of music known as Dhurpad, Hori, and Khyal, has by its peculiar graces and refinements, enriched our Hindustani music. Lucknow

has also been famous for its Sozkhans. The famous Soz composers like Mir Ali and others who were also great exponents of the musical art hailed from Lucknow. The descendants of the renowned Mian Tansen, the court musician of Emperor Akbar, namely Hyder Khan Pyare Khan, and Bashir Khan also lived in Lucknow for a long time, and taught their famous Dhrupads and Horis to several disciples here. In Lucknow also flourished some of the great exponents of "Nritya Kala" (the art of dancing). I refer to the family of the renowned dancers Kalka and Binda Din.

The descendants of the great artists are scattered far and wide, and some of them are fast disappearing. During recent years more than a dozen famous artists have passed away, leaving a void in the musical world which it is difficult to fill. The old glory is beginning to fade; Lucknow particularly, the seat and centre of that glory has suffered much, and, I am afraid, little now remains of its past glory in music except a highly appreciative and keenly interested public. It is time, therefore, that we should rise to the occasion and put forth our best endeavours to revive the art in Lucknow on modern lines. You already see signs of an awakening in this direction. It is a matter of great satisfaction to us that the public of these Provinces have become keenly interested in the revival of the art. Last year a resolution in favour of the introduction of Indian music in schools was moved in the Legislative Council, as a result of which music has been introduced as an optional subject in schools. Now the question of musical instruction in schools is perhaps not a matter free from difficulty. This brings to my mind the question of teachers who will give instruction on systematic lines and also a system of notation adopted for the requirements of our music. I do not wish on this occasion to dwell on details in this connection, but it strikes me that the immediate establishment of a college of music in some central place, like Lucknow, would perhaps remove the difficulty that faces us at the moment. Such a college, besides affording

facilities for instruction in music for the public, may provide the nucleus for creating a body of trained teachers to meet the new demand.

With regard to the question of notation, the several systems now prevailing in the country must be carefully examined, and if the conference should succeed, and I hope it will, in making a selection and recommending a workable system, which is easy to follow, I have no doubt that the acceptance of such a system will not only popularise our music throughout the country but will greatly help in preserving many of the ancient masterpieces, which are fast disappearing for want of a proper record. Thus, the revival of Indian Music on sound lines is by no means an easy task. The time at our disposal is short but we hope that some of the important questions in relation to theory will also be discussed so as to arrive at some common understanding.

The classification of Ragas under the various Rasas (emotions) is another problem which will engage the attention of our scholars sooner or later. It is for them to determine what combination of notes is capable of producing a certain emotion. It is almost a truism to say that the style of singing a Vir Rasa Rag (Martial music) should differ totally from the style adopted in singing a Shanti Rasa Rag (devotional music). But what do we find in practice to-day? A modern singer would use the same Gamaks and Alankars (graces) in singing all kinds of Ragas. It is a total inversion of the natural order of the evolution of our emotions. It is for our scholars to see that the natural order is restored. Then, Sir, our musical instruments are capable of great improvement. That the Tanpura is a necessary adjunct to our music will be readily admitted; but its unwieldy size stands in the way of its popularity. Is it not possible to devise a more portable Tanpura than the usual one with the same resonance and richness of tune? Our Vina in spite of its great size has very little resonance. Other instruments are capable of improvement also. Standardisation of

musical instruments as indicated above is a task which awaits solution at the hands of the conference and if accomplished would add greatly to the popularity of our music.

Before I close, I must express our gratitude to those who have co-operated with us in making this conference a success; and first of all, let me thank the Hon'ble Minister of Education Rai Rajeshwar Bali Saheb who has taken a leading part in the revival of Indian art by introducing music in the school curricula, and by organizing the Art Exhibition and the Music Conference. I thank the patrons of the Conference who have generously supported us with subscription, with the loan of the service of their artists, and in other ways. I take this opportunity to thank also my colleagues, specially Rai Umanath Bali, our energetic secretary for his zealous co-operation.

In conclusion I respectfully request Your Excellency to declare the Conference open.

---

When the Chairman of the Reception Committee had finished reading the address of welcome, His Excellency rose amidst deafening cheers, and delivered his reply declaring the Conference open. His Excellency said:—

Mr. <sup>a</sup>Chairman, Your Highness, Ladies and Gentlemen,

Not without much hesitation have I agreed to preside over this fourth {All-India }Musical Conference, though I greatly appreciate the honour implied in the invitation to do so. Whether in practice or theory I can claim no knowledge of music in general, still less of Indian music in particular. To my great regret and his own also as well as yours, my esteemed friend, His Highness the Nawab of Rampur, who was to have been your president, has been prevented by urgent private reasons from carrying out his intention. My only excuse for deputising for him is that I have, I hope, a sincere interest in aesthetic achievement, not merely in general but also as concerns this country. While

I utterly disclaim any title to speak upon the technicalities of the art of music. I am, I trust, thoroughly conscious of the great part which music can play in humanising and enriching the life of a people.

Your music, I am told, has a long unbroken tradition, it has run in a continuing stream, impersonal, single purposed, self-forgetting. You trace its origin to the Vedas, and its main development on the theoretic side to the work of Hindu scholars, yet some of the finest practitioners have been Mussalmans. The artist whose name is most widely known through India was **Tasen**, musician at the court of Akbar, to whose memorial shrine in Gwalior the musical world of India still pays homage. The Hon'ble Rai Rajeshwar Bali well said yesterday that art was good because it was a healer of differences; and the truth of his saying is shown by the way in which in this world of music, any discords of religion, race or sect, have been drowned in a concord of sweet sounds.

But, if I mistake not, this ancient and honourable art has in these times fallen upon evil days. My honourable colleague referred yesterday to a feature of modern India which disquieted him, the lack of interest in aesthetics shown by people who have received a good education and might be expected to appreciate and to encourage the art. I gather that his complaint is as true of music as it is of painting. The practice of music has fallen nowadays into the hands of special class, lacking social status or enlightenment who cannot be expected to realize the potential wealth of their inheritance, and simply have not got it in their power to reclaim the art from its less reputable concomitants, to call forth all its latent virtues and to seat it again upon a throne of honour. We all remember how the court musicians, who had just been cashiered by austere Aurangzeb arranged a sham funeral procession and set up loud cries of lamentation. The Emperor asked what the noise was all about and they told him, "Music is dead and we are taking her to her grave."

"Then mind you bury her deep" was his sardonic answer. I can imagine that a cultured lover of Indian music may sometimes feel that Aurangzeb's orders have in the sequel been only too effectually obeyed.

Surely it is sad that so noble an art as music should not be generally honoured and cultivated throughout the land. Of all arts the music is the primal, the most instinctive and spontaneous expression of humane notion. Time and time again in history we read how music has brought out the inner soul of a people and encouraged them to lofty endeavour, we think of Tyrtæus, of the Welsh bards, of Highland pipers, of the Marseillaises. I remember being told by an old French tutor, who had served in the Franco Prussian war, that "God save the King" (which he detested because of its Teutonic origin) always depressed him to the verge of tears, where as when the Marseillaises was played the very horses on the parade ground started champing their bits and pawing the earth. Indeed we can hardly speak of music's power of playing on the human heart, its power of arousing, ennobling, cheering, comforting, healing and (it must be added) enervating and debasing also without falling into some well-known quotation from the poets. I think hastily of Congreve, Dryden, Pope, Milton and "Twelfth Night"; but I suppress all their sentiments in favour of the profundity of meaning in Portia's saying: "I am never merry when I hear sweet music."

Elsewhere in the world and especially on the continent of Europe, this capacity of music for developing the finer sensibilities of man is thoroughly appreciated; and the study of the art in all its branches is highly developed and systematised. You find schools of music and opera houses in all large centres, concerts in every town of any size, an instrument of some kind in almost every home. Of late years new ingenious devices have lent their artful aid. The mechanical reproduction of music by means of gramophones and broad-casting may offend the purist

but it must have done much for the musical education of many, who without them would have indolently remained in utter darkness. There are phases of what passes for modern music about which, if I spoke at all, I should speak harshly. Nonetheless it comes near platitude to say that a wealth of music widely diffused, readily accessible, is an immense asset in the mental wealth and happiness of a people.

And to particularise, I suggest that music is the natural accomplishment of woman all the world over, perhaps because their response to emotional stimulus is finer and readier than that of grosser fibred man. For many of us I am sure, among the keenest pleasures of our lives have been listening to some simple song of instrumental music in our homes. It seems a tragedy that in this country social custom should practically have cut off women of the better classes from developing their natural gifts for music, and from contributing to the culture of their home-folk.

Let me give you one more reason why music should be treasured. I am told that your Vaishnavite literature is almost a store of lyrical rhapsodies in which the poet-musician aspires to lose himself in the divine. But not in India alone, but as I believe everywhere in the world, has music been vitally associated with verse. It seems to be true that all poetry arose in the beginning out of music; that the first poets sang their words to the harp or some such instrument, and the first choruses sang as they danced; from which simple fact we may trace derivation of all the essential difference between poetry and prose. It is just because poetry is based on music—music which persuades through emotion and not through reason that the language of poetry is keyed higher than that of prose. Because of its association with music, poetry must have metre which is beat, it may or may not rhyme, but its rhythms and harmonies must strike the ear more audibly than those of prose; even the order of its words will be different; because these are the consequences,

the modes of expression, of the emotional element which music has left as a legacy to verse. So long as music is disregarded and unhonoured in a country, there seems small hope for the future of its indigenous poetry.

I know much too little about music to attempt to touch upon differences between West and East : and that is why I have spoken of its essential value, which must, since all true arts strike deep down into the consciousness of men under any variety of inflexion be the same. Let me only say that, ignorant as I am of Indian music, I am yet very glad to have had this opportunity of supporting your courageous efforts to resuscitate art which you love. I congratulate you on the success which so satisfactory an attendance of musicians and lovers of music, promises to yield. I can understand your pride in your heritage. I can respect your desire to see India make her own peculiar contribution to the common stock of art and beauty in the world, while remaining true to her own genius and abiding by her own honourable traditions.

Ladies and Gentlemen, I have much pleasure in declaring this conference open.

---

After His Excellency had declared the conference open the programme fixed for the day began. The Baroda Band performed skilfully and was much appreciated. It was followed by a Solo performance on the "Jaltarang". Fida Husain Khan of Rampur then played on the Sarod the Ragas Kafi and Barwa accompanied on the Tabla by the well known Abid Husain of Lucknow. This was followed by Ustad Fyaz Husain Khan of Baroda, the famous Khayal singer who entertained His Excellency and the audience with a Khayal "Nainan men a'n ban" in Multani Ragni and the Hori in the Bhairvi Ragni. Husain Bux played Sarangi next in the absence of Bandu Khan of Indore accompanied on the Tabla by Pandit Biru Misra of Benares, another well-known expert. He played Multani Rag. Ganeshi Lal, an expert

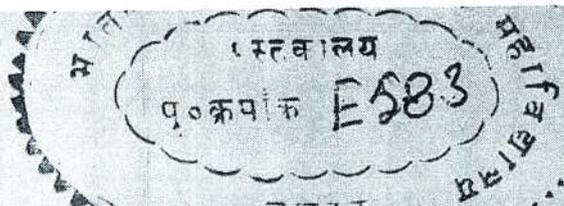
trained by Thakur Mohammad Nawab Ali Khan (well-known for his command over the Harmonium) next played on the Harmonium. At this stage His Excellency left, all the audience standing in his honour at the time. His Highness the Raja of Tehri then occupied the presidential chair but owing to his another engagement His Highness could not stay longer. After the departure of His Highness, Raja Sri Krishna Dutta Dube, M. L. C. the Raja of Jaunpore was voted to the chair. Mian Nazir Khan of Khairabad sang the Basant Raga to the accompaniment of Biru Misra. This brought the afternoon's programme to an end.

In the evening, the Conference re-assembled to listen to the lecture of Pandit Vishnu Narain Bhatkhande. The Subject of his lecture was "The modern Hindustani Raga System and the simplest method of studying the same". Major D. R. Ranjit Singh O. B. E. of Allahabad took the chair. In addressing the audience the major suggested that Indian Music was second to none in the world. He said that he himself had taken the foremost part in the introduction of Music in schools in the United Provinces, and the subject was introduced by him in the Kayastha Patshala in the teeth of vehement opposition from the public. That was more than ten years ago. Then, as a member of the Intermediate Board of Education, he moved the Board, and ultimately, a resolution was passed in the Local Legislative Council introducing Music as an optional subject in the U. P. High Schools. Major Ranjit Singh then called upon Pandit V. N. Bhatkhande to deliver his lecture. The latter spoke in his inimitable lucid style, with simple illustrations,

which appealed to the audience, and in the course of the time allotted to him for his lecture clearly placed before the audience the system according to which the subject of Hindustani music could be mastered efficiently. He said that the importance of Music as a factor in the culture of the human mind was now being gradually appreciated by the public, as indicated by the interest shown in the subject in all parts of the country. Much

interest shown in the subject in all parts of the country.

however remained to be done so as to place the subject on the same footing which it occupied in our glorious past. Our Hindustani Music, as it is to-day, is our ancient music as it has been modified in the course of centuries by impact with foreign influences, principally Mahomedan influence, which in his opinion had considerably improved it. However, the basic principles had survived all modification, and the system which he propounded was based on the same structure, but included the modification referred to above. He gave quotations from Sanskrit works written at different dates to show how the writers had from time to time incorporated into their books the modifications and variations which time had brought in, as also new methods of expression and new melody types. There was another notable change in the method of classification of the Ragas. Originally they used to be arranged on the principle of "Grama", "Murchhana" and "Jati". This was followed by a classification according to the Putra and Bharya system. Later on the classification was based on "Thata" or "Mela", or parent modes and the method of genus and species was adopted. This last method is in vogue now and, the speaker pointed out, had been adopted by him in the system which he propounded. Mr. Bhatkhande defined the Raga and the Mela according to the Sanskrit treatises, and succinctly, though exhaustively, enumerated the essential features of either. He showed the division of Ragas into Odava, Shadava and Sampurna, the possible number of Ragas according to mathematical calculations, how only those melody types which satisfied the essential conditions of a Raga were segregated, what the importance of the Vadi note into Raga was. He also recurred on the "Time" theory of the Hindustani Music, on how Ragas were (according to this theory) allotted to different times of the day according to the notes employed by them and the Vadi note on the importance of the note Maddhyama in this connection, on the broad classification of Ragas into those taking ri, ga, dha all Tivara, ga and ni komala, and ri and dha komala. Mr. Bhatkhande said, "the system



of our Hindustani Music consists of defining the Musical scales which satisfy the condition mentioned above, and are capable of being taken as parent modes, of classifying and allotting the different Ragas now in vogue to the different "Thatas" or "Melas" of evolving satisfactory principles of such classification, or determining accurately the differential characteristics which distinguish the different Ragas falling under the same "Thata" or "Mela", of ascertaining and defining the time of the day, the catches and the peculiar characteristics of each Raga, so that the student can have at a glance before him so to say a complete chart of the field of our Music." He then dealt with the question of the classification of the Ragas under the different Thatas or Melas, and said that all the Ragas in vogue at the present day could be allotted to ten parent modes or Thatas, namely, Yaman, Bilawala, Khamaj, Bhairava, Purvi, Marwa, Kafi, Asawari, Bhairavi and Todi. The principle of classification, he said, was the affinity between the Raga and the Thata. He next took for illustration the three Thatas of Yaman, Khamach and Purvi, and showed with great clearness the important rules which made the differentiation between the Ragas falling under these three parent modes. He concluded by saying that the whole subject had been placed on a systematic basis, and that with the help of that system, it was easy to obtain a thorough knowledge of and insight into all the different Ragas now in use, so that after the student had undergone the prescribed course of study, he left the institution with complete instruction, which practice would perfect. His lecture was illustrated occasionally by the Lakshana Geetas composed by him, in which songs, the peculiar characteristics of the Raga in which the song was composed, were set out.

(A full re-print of the paper read by Mr. Bhatkhande will be found in the Appendix).

The Conference then adjourned till 9 p. m. when the practical demonstrations began. The first item of the programme was a performance of the Maihar State Band, under the direction of Ala-ud-

din Khan, which played tunes in the Yaman, and Jhinjhoti Ragas, followed by an Indian march. The Band consisted of the following instruments:—Three Sitar, two Volins, two Dilrubas, two Flutes, two Tablas, one Sarangi, one Traingle, one Violon, and one instrument called the Jal-Tarang, which was not composed of China cups, but of hollow metal cylinders cut to the proper length to give the requisite note of the scale. It was a novel combination of Indian Musical instruments, and was very highly appreciated by the audience. Indeed this Band was very much in demand throughout the whole session of the Conference, and it was retained as long as possible for the benefit of the Conference, in spite of urgent calls from the State authorities. The Indian march was a skilful adaptation of Indian Music to military marches. The most interesting feature of the Band was the very small age of the Bandmen, and the skill with which they performed on the instruments, in spite of their young age. The band next played "gat's" in Tilak-Kamod and Behag, and was awarded a Gold medal by Lt. Raja. Durga Narain Singh M.L.C. of Tirwa. This was followed by Nazir Khan of Rampur, who sang Dhurpads with Alapa in the Adana and Hindol Ragas. Alla-ud-din Khan of the Maihar Band next played Darbari-Kanada and a "gat" in Gara on the Sarod, to the accompaniment of Abid Husain Khan of Lucknow on the Tabla, and the latter was awarded a sum of Rs. 100 by the Hon'ble Raja of Mahmudabad. The Raja of Shivgarh awarded a Gold Medal to Alla-ud-din Khan, who next played another "gat" in Gara. Alla-ud-din Khan was followed by Mushtak Husain Khan of Rampur, who sang songs in the following Ragas:—(1) Khyal in Malkous (2) Tarana in Behag, and (3) two Thoomris, at the special request of the audience. The last item of the day was the performance of Yusuf Khan of Lucknow, who played the Raga Vasant on the Sitar. He showed special skill in what is known as the "~~gata~~<sup>Tora</sup>". He also played the Sohni Raga, and with this, it being midnight, the engagements of the 9th January came to a close.

---



The Maihar Band.

Programme for Saturday the 10th January 1925.

12 noon to 1-30 p. m.

Future of Thoomri in Classical Music by Mr. Dilip Kumar Roy.

Todi varieties, by Mr. Shankar Rao N. Karnad of Bombay.

Indian Music, by Maharana Prabhat Devji of Dharampur.

Music in Schools and Colleges by Prof. Prem Ballabh Joshi of Ajmere.

4 p. m. to 6 p. m.

Mamman Khan of Delhi: Sarangi: Shree Raga and Bhimpalasi.

Chandan Choube of Muttra: Vocal: Dhrupads in Poorvi and Gouri.

Promotho Nath Bannerji of Calcutta: Sur Singar: Bhimpalasi.

Ali Bakhsh Khan of Lahore: Vocal: Marwa and Zilla.

9 p. m. to 12 midnight.

Sri Krishna Ratanjankar, Ahmedabad: Vocal: Bahar and Vasant.

Amjad Ali Khan Badaun: Vocal: Puriya (Ratki), Durga.

Inayat Khan of Gouripur: Sitar: Yaman Kalyan, Pilu, Kafi.

Munshi Harcharan Lal, Tikamgarh: Pakhawaj: Choutala.

Gopeshwar Bannerji, Burdwan: Vocal: Chhayanat: Adana.

Allaud-din Khan of Maihar: Violin: Kafi, Tilak-Kamod.

As has been stated in the foregoing pages, it had been intended at the present session of the Conference to standardise some Ragas of the Bilawala and other groups of Ragas, but it was not possible to do so for reasons also stated above. However, on the night of the 9th and in the morning of the 10th January an informal meeting of several scholars and of well-known practical artists was held at the residence of Pandit Vishnu Narayan Bhatkhande in the house of the Raja of Tiloi in Kaiserbagh. Several of the visitors at the Conference were also present. Notable among the artists present were Fida Husain Khan, Mushtak Husain Khan, and Channoo Khan all of Rampur, Kallan Khan, Karamat Khan, Najju Khan, and Riaz-ud-din Khan all of Jaipur, Majid Khan of Indore, Prof. Radhika Mohan Goswami of Bengal, Prof. P. N. Bannerji, Chandan ~~Chauhan~~<sup>Chauhan</sup> of Muttra and others. Among the scholars present were Pandit V. N. Bhatkhande and S. N. Karnad of Bombay, Thakur Nawab Mohammed Ali Khan, Mr. D.K. Roy of Calcutta, Messrs. D. K. Joshi and M. K. Joshi of Poona, Prof. Prem Ballabh Joshi of Ajmere, Pandit Vadilal Shivram of Bombay, Mr. B. Mookerji and others. The discussion was held at the place mentioned above, as the sense of the artists showed an unwillingness to have the discussion in the pandal. It was decided to tackle first the Ragas of the Bilawala group, and to have the opinion of the gathering on the notes used in the Aroha and Avaroha of the well known Ragas falling under the Bilawala thata. It was also decided not to enter into the questions of Srutis used in the Ragas in question, but to have the opinions on the notes used from the twelve notes of the scale. This decision was made in accordance with the resolutions of the Conference that in the first instance the definitions of the Ragas should be fixed on the basis of the twelve well-known notes, leaving the question of the Srutis used to be fixed at the proper time.

The first Raga to be taken in hand was the Shuddha Bilawala and the question was as to whether the use of the Komala

Nishada in the Avaroha of this Raga was permissible. Chandan Choube and Prof. Radhika Mohan Goswami said that by doing so the impression would be of the Alayya Bilawala. Mushtak Husain Khan supported them. Some of the artists sang songs showing that the Komala Nishada was occasionally touched. Others said that if the note was used as sung, they would call it the Alayya Bilawala. Ultimately the opinion of the majority present was that in the Shuddha Bilawala the Komala Nishada should not be used in the Avaroha, but that the Aroha and Avaroha should be "Sampurna" and of Shuddha Swaras only.

As regards to Alayya Bilawala, the following two points were accepted as correct:—In the Alayya, (1) Both the Nishadas are used (2) in the Aroha, the combination, 'ga pa, dha, ni dha ni sa' is eloquent. If in the other varieties of the Bilawala, a combination in the Aroha of ga, pa is used, does that mean that the variety is Alayya? To this question the reply of the majority was that the mere omission of the Maddhyama would show that the Raga was Alayya. But the effect of the omission may be counteracted by other distinguishing features.

The following data were accepted as correct by the majority as regards the Bilawala group:—(i) Bilawala is a Raga of the morning (ii) It is sometimes referred to as the Kalyana of the morning (iii) Many varieties of the Bilawala are produced by mixing the Bilawala (Shudha) with Ragas of the night (iv) The Bilawala is unquestionably recognisable by its Avaroha (v) In several of the varieties of the Bilawala, ga and ni, "vakara" combinations are distinctive. (vi) Shudha Bilawala, Alayya, Kukubh, Devagiri, Yamani, Laccha sag, Sarparda, Bengal, Nat Bilawala, and Shukla Bilawala are the principal and well-known varieties of the Bilawala group. Some of the artists mentioned the names of Bilawali, Jeta Bilawala and Madho Bilawala, but they could not sing songs in these Ragas, nor give their distinctive characteristics. Many of those present accepted the proposition that, just as the varieties of the Bilawala are counterparts of

the Ragas of the night so Ragas of the midday, are counterparts of the Ragas of the midnight. It was also considered desirable by those present to decide which Ragas of the morning were counterparts of other Ragas of the evening. Some said that the Ragas of the midday showed prominently the Kanada tinge; as the Ragas of the midnight showed the Saranga tinge. Many said that when a musician was called upon to sing the *Suddha Bilawala*, he more often than not sang the *Alayya*.

Then the attention of the gathering was directed towards the consideration of the different varieties of the *Bilawala*. Pandit Bhatkhande first referred to the *Kukubh* variety and sang the songs "Aba kon kaise", "Siri Shambhu hara Mahadeva", "Tere milanada chabe" and others, Riaz-ud-din Khan and Kallan Khan sang other well-known songs. The majority accepted the proposition that the *Kukubh* is sung in two well-known ways, the one in which the *Maddhyama* is sung "free" giving the impression of *Shukla Bilawala*, and the other which shows a tinge of *Jaijainti*. But the latter takes both the *Gandharas* which the *Kukubh* does not take. Riaz-ud-din said that "pa ni dha pa ga re ga" may be called a catch or distinctive combination of the *Kukubh*. All were agreed that in the *Kukubh* both the *Nishadas* were used. well-known songs such as "Kana hori khelo". "Dhana dhana sakal sahai" were then sung. Prof. P. N. Bannerji said that in the *Kukubh*, ri should not be taken in the *Aroha*.

*Laccha Sag* was next considered. Radhika Mohan Goswami said that in Bengal this was sung with both the *Nishadas*. The Jaipur group of artists said that the distinctive feature of the *Laccha Sag* was the combination "Sa re ga ma pa dha ni dha ni pa ma pa ma ga re sa", both the *Nishadas* being used. Prof. Bannerji said that *Laccha Sag* was the combination of the *Bihaga* and the *Kamod Ragas*, and showed as the *Raga swarup* the following combination "Sa ga ma pa dha ni, sa ga ga ma pa dha ni dha ni sa" He said that according to him the well-known composition "Kalana parata mohe nisadina" was in the *Kukubh*

Raga, whereas the Jaipur group of artists claimed that composition as of the Shukla Bilawala. The artists then sang compositions alleged by them to be in the Laccha Sag Raga. Prof. Radhika Mohan said according to him the Laccha Sag was a combination of the Kamod and the Bilawala, and showed the following as the distinctive combination:—Sa re pa ma pa ni dha pa ma pa ma ga ma re, pa, ga, ma re sa. Pandit Bhatkhande then sang two songs in the Sarparda Bilawala. They were "Nayire lagan"; "ya to manwa nahin rahe". They were accepted as correct.

One thing, however, was seen in this discussion namely that there was much difference of opinion about some of the varieties of the Bilawala. As most of them show a tinge of the Alayya, and the Avaroha of almost all of them is more or less the same, it became difficult for the artists to define the Aroha and Avarohas in such a way as to show clear distinction between the varieties by means of the Aroha and the Avaroha alone. Where the varieties were produced by combinations which were patent on the face of them, there was no difficulty: such as the Yamani Bilawala, made up of Yamana and Bilawala. All accepted "sa re ga ma ga, ma ga, pa ma, dha pa ma ga ma re sa" as the definite Swarup of the Yamani Bilawala. The composition "Aja badhawa mayi" ("Sa ni dha ni dha sa re ga") was accepted to be of the Devagiri Raga "Bana Vyahana Aya" of the Gwalior school was also accepted as being in the Devagiri Raga. Pandit Bhatkhande showed to the meeting that the composition "Aja badhawa" was according to the description of the Devagiri as given in the Sangeeta Parijata. All accepted that the Nata Bliawala was a combination of the Nata and the Bilawala and the Chhaya Bilawala of the Chhaya and the Bilawala. Prof. Bannerji said that according to him the Devagiri was a combination of Kamod and Jhinjhoti. But Prof Radhika Mohan Goswami negated that proposition. He said it would be better to say that there was a combination of Shudha Kalyana in it.

When the discussion had come to this stage, it was time for the meeting to disperse to attend the performances in the pandal

and accordingly the meeting was over. There was no other opportunity during the session of the Conference to continue this discussion.

The conference re-assembled the next day at 12 noon when papers were read. In spite of the fact that there was no Music, there was a considerable attendance. Rai Bahadur Justice Kanhaiya Lal presided. The first paper read was by Mr. Dilip Kumar Roy of Calcutta on "The Future of the Thoomri in Classical Music." Mr. Roy illustrated his remarks by singing to the accompaniment of the Harmonium played by himself, and advocated the proposition that the Thoomri should be given a place equal to the Khayal and Dhurpad, as it had its own value in the field of Music. It recorded the evanescent emotions of the soul and fleeting graces, which could not obtain expression in the Khayal style of singing, with its restraint, restricting the singer to one particular Raga at a time, and much less in the stolid and immobile style of Dhurpala singing. Mr. Roy pointed out that the Thoomri had very great potentialities, if the art of singing Thoomris was exploited to its fullest extent by our scholars (A short summary of this paper will be found in the appendix).

The next paper was on the Todi Varieties, by Mr. Shankar Rao N. Karnad of Bombay. Mr. Karnad pointed out that the Raga Todi of our Sanskrit treatises had undergone as many as twelve modifications, which fell under two broad divisions, namely those taking both the ma and ni Tivra, and those taking the ma and ni both Komala. He defined all the different varieties with great exactitude, illustrating his points by singing the characteristic features, and the "alap" used in each of the varieties. The following were some of the varieties explained, namely—(1) Bahaduri (2) Jeewanpuri (3) Deshi

(4) Ghandhari, (5) Bilaskhani, (6) Lachari, (7) Lakshmi and (8) Khat. The point of distinction shown by him in the lecture were very skilfully illustrated by Mr. Shri Krishna Ratanjankar of Ahmedabad singing LakshanaGeetas composed in the different varieties, and the audience were able to see how

little differences accounted for the change of the variety. (See Appendix for a full reprint on this paper).

The next paper was by Maharana Prabhat Devji of Dharampur State. On account of his inability to attend, the paper was read out by Awadh Behari Sharma, one of the Volunteers. (This paper is in Hindi, and a short summary appears in the appendix. The subject matter of the paper was "Indian Music" (general view).

The last paper was read by Professor Prem Ballabh<sup>b</sup> Joshi of Ajmere College. The learned professor, whose activities in the field of instruction in Indian Music are well-known, delivered in a lecture form a short synopsis of his paper on "Music in Schools and Colleges", which will be found printed in the appendix. Professor Joshi pointed out that our Music had fallen from its pristine glory, and that Northern India had even up to recent times looked upon it as disreputable and derogatory for young men and women to have Musical accomplishment. Major Ranjit Singh started reform in the instruction of Music in the United Provinces, by introducing it in the Kayastha Pathshala in the teeth of opposition, and the movement started by him had now found so much favour with the same public which had denounced it before a resolution was passed in the Local Legislative Council regarding the introduction of Music in the United Provinces High Schools. He stated that there were two matters which required attention in dealing with the question of teaching Music in schools and colleges, namely (1) Notation and (2) system. As regards the first, Professor Joshi said that the use of Notation for our Hindustani Music was of a very limited nature, namely merely to define the framework of the song. There were three systems of Notation now before the public, namely those of Pandit Vishnu Digambar, of Dr. Tagore, and of Pandit V. N. Bhatkhande. Professor Joshi was of opinion that the one of Pandit Bhatkhande, was the easiest and the simplest, and had won universal acceptance as a very serviceable system. It was quite suited to meet the

limited requirements of Notation in Hindustani Music. As regards system, Professor Joshi said that the system of classification adopted in the Laksha Sangeeta or the Abhinava-Raga-Manjari, both of which are written by Mr. Bhatkhande, was in his opinion the most rational, scientific, exhaustive, and sufficient one now available, and as a matter of practical experience, he said, that that system had been given a fair trial in different parts of the country, and adopted for the purpose of instruction. Professor Joshi said that he was not a hero-worshipper nor a flatterer, and that what he said, he conscientiously believed and said because in his opinion it was true. If he had considered any other system of notation or of Raga classification better than the one adopted by Pandit Bhatkhande, he would not have hesitated to say so in this Conference. He then invited suggestions from the delegates present as to the curricula for instruction and after some discussion, the two following resolutions were proposed by Pandit Gokaran Nath Misra and being duly seconded were passed by the Conference:—

(1) That this Conference records its hearty support to the proposal made by various local Governments, Universities and Intermediate Boards of Education for introducing the teaching of Indian Music in schools and Colleges, and requests the chairman of the Reception Committee of the Conference to forward a copy of this Resolution to the Governments of the various Provinces, and other bodies entrusted with the education of the country, with a request that steps should be taken for teaching Indian Music in such schools, colleges and Universities, where it has not been already introduced.

(2) This Conference further resolves that a Committee consisting of the following gentleman, namely (1) Mr. Vishnu Narayan Bhatkhande (2) Thakur Nawab Ali Khan Saheb, (3) Mr. Shankar N. Karnad (4) Mr. Prem Ballabh Joshi (5) Major D. R. Ranjit Singhji (6) Mr. Gopeshwar Bannerji and (7) Mr. M. S. Ramaswamier be appointed for inviting suggestions regarding the forming of curricula for the same and courses for

the teaching of Indian Music in Indian Schools, Colleges and Universities, and formulating definite proposals regarding the same, and that the proposals so formulated should be submitted to the Local Governments and Educational institutions, for consideration and suitable action.

After the passing of the resolutions, the Conference adjourned for two hours.

On re-assembling at 4 p. m. the practical demonstrations were started, with Mamman Khan of Delhi playing the Shree Raga on a large Sarangi. This was followed by another song played on the Sarangi in the Bhimpalasi Raga. On account of the dimensions of the instrument it was clearly heard throughout the pandal. He was accompanied on the Tabla by the popular favourite, Pandit Biru Misra, with his inimitable method of accompaniment. Chandan Choube, the well-known Dhrupadi of Muttra next ascended the Musicians' dais, and sang Dhrupads in Purvi and the Gouri, which was perhaps the variety known as Lalita-Gouri. He was accompanied on the Harmonium by Bhai Madhavachalji. The Gouri sung by Chandan Choube took both the Maddhymas. He won a gold medal at the hands of Rai Ashtabhuja Prasad of Basti. He was followed by Professor Pramotho Nath Bannerji of Calcutta who played the Raga Bhimpalasi on the Sur-Singar, and was followed by Ustad Ali Bukhsh of Lahore, who sang a Khyal in the Raga <sup>Marwa</sup> ~~Malwa~~ to the accompaniment of Biru. He followed this with a Thoomri in Zilla, and was awarded a silver medal by Rai Ashtabhuja Prasad of Basti. At 6-15 the demonstrations were closed to be resumed at 9 p. m. when Mr. Shri Krishna Ratanjankar an under-graduate of the Ahmedabad College, a pupil of Fyaz Hussain Khan of Baroda, who has received technical knowledge and finishing touches at the hands of Professor Bhatkhande opened the demonstrations with a Khyal in Bahar. He sang next the Raga Vasant and thoroughly impressed the audience with what systematic training can do, for his performance was distinguished by Purity of Raga, as also

by great technical skill in Alapa, and Gamaka. He was accompanied by Masters Gunne and Natu, two students from the Madhava Sangeeta Vidyalaya of Gwalior, where the system of Bhatkhande is taught. In appreciation of the excellence of the performance, and in order to encourage the acquisition of the art by students, the Hon'ble Rai Rajeshwar Bali, Minister of Education, United Provinces awarded a Gold Medal to Mr. Shri Krishna and two silver medals to the two Gwalior boys. Amjad Ali Khan of Badaon next came in and sang the Puriya and the Durga Ragas, and was awarded a Gold Medal by Thakur Nawab Ali Khan, Chairman of the Reception Committee. The fact that several Taluqdars and Raikes awarded gold and silver medals and money prizes to the practical artists during the course of this session of the Conference was evidence of the appreciation of the art in these Provinces, and of the encouragement which the landed gentry wanted to give to it, which appreciation was also evinced by the crowded audience who thronged to the Pandal during the entire programme on this day and the succeeding days, and stayed there for practically eight to nine hours in the day and night. Miyan Inayat Khan of Gouripur followed with a performance on the Sitar and played "gats" in the Yaman Kalyan, Pilu and Kafi Ragas. This gifted artist was greatly appreciated by the audience and won two gold medals, one from Bhayya Saheb Bagh Baba Hazara, the other from the Hon'ble Rai Rajeshwar Bali. The next item on the programme was a performance on the Pakhawaj by Munshi Harcharan Lal of Tikamgarh, Oorchha State. He played on this instrument with great skill, and won hearty applause from the audience. He was awarded a Gold Medal by Rai Indar Narain Saheb of Sakeet. Professor Gopeshwar Bannerji of Calcutta then came on to the musicians' dais and sang Dhrupads in the Raaga Chhayana and Adana accompanied on the Mirdanga by Sri Bhagwan Chandra Sen Gupta, Mirdangacharya. The last artist to perform this day was Allad-din Khan of Maihar, who played with consummate skill on the violin. This talented professional had already performed

at this session of the Conference on the Sarod, and showed equal, if not greater mastery over the violin. He was accompanied on the Tabla by Pandit Biru Misra of Benares, and from beginning to finish there was a rivalry between them as to who should successfully out do the other in showing mastery over their respective instruments. At the close of the performance, there was hearty applause from the audience, and the following medals were awarded, namely, gold medals from A. P. Sen Esq. Bar-at-Law, Lucknow, Kunwar Indra Pratap Narain Singh, of Rehuwa, Pandit Harkaran Nath Misra, and Lal Saheb of Basti to Pandit Biru Misra, and gold medals from Mr. Dilip Kumar Roy, and <sup>Kr.</sup> ~~Kumar~~ Surendra Pratap <sup>Sahi</sup> ~~Saha~~ to Allauddin Khan. Pandit Gokaran Nath Misra announced a Gold Medal to Jhurra, the youngster who played on the Jaltarang in the Maihar Band, and an anonymous donor awarded Rs. 50 in cash to Allauddin Khan and Rs. 50 in cash to the Maihar Band. The proceedings closed at 12-15 a. m. on Sunday.

---

Sunday the 11th January, 1925.

PROGRAMME.

9 a. m. to 12 noon.

Chandra Shekhar Pant: Vocal: Bhairavi.

Kheri<sup>garh</sup> ~~Orphanage~~ Orphanage Boys: Vocal: Asawari, Bhairavi.

Hashmat Ali Khan of Lucknow: Harmonium: Todi, Bhairavi.

Sri Krishna Ratanjankar: Vocal: Todi, Deshi.

Majid Khan of Indore: Sitar: Bhairavi.

Abdul Rashid, son of Majid Khan: Vocal: Asawari.

Mushtak Husain Khan of Rampur: Vocal: Deogiri Bilawala, Alayya Bilawala and Bhairavi.

3 p. m. to 4-30 p. m.

Masters Gunne, Natu and Balaji of the Madhava Sangeeta Vidyalaya: Vocal: Bhimpalasi.

Ramesh Chandra Bannerji and

Satya Kankar Bannerji: Vocal: Mooltani.

Paresha Chandra Bannerji: Vocal: Arroona Malhar.

Pandit Manmohanlal of Dholpur: Sitar: Bhimpalasi.

4-30 p. m. to 5-30 p. m.

Resolution on the foundation of a College of Hindustani Music in the United Provinces.

5-30 p. m. to 6 p. m.

Chhannu Khan of Rampur: Sarod: Adana.

9 p. m. to 12 mid-night.

Fida Husain Khan of Rampur: Sarod: Tilak-Kamod.

Maihar Band: Yaman Kalyan, Tilak Kamod, Khamaj.

Allaud-din Khan, Maihar, Violin: Kafi, Tilak Kamod.

Inayat Khan of Gouripur: Sitar: Pilu.

Latif Khan of Indore: Vina: Darbari Kanada.

Fida Husain Khan Senya of Jaipur: Sitari Khamaj.

The whole of this day was set apart for practical demonstrations except for the resolution on the foundation of a College of Indian Music which was fixed for being moved in the afternoon.

The proceedings opened with vocal music by a very small boy, Chandra Shekhar Pant of Allahabad, who had been trained systematically in Music and sang in a sweet melodious voice with pure intonation, and observing perfect purity of Raga. The audience were very much impressed by the in-born talent of this boy, as also with the accuracy and command with which he sang. It was also a matter of great congratulation for the boy that he sang on the same dais where some of the foremost artists had sung, without the slightest nervousness or hesitation. He was accompanied on the Harmonium by Pandit Satyanand Joshi, and on the Tabla by Professor Kashalkar of Allahabad. This talented youngster won five gold medals from 1. Raja Bahadur Partabner 2. Raja Saheb of Kalakankar, 3. Lal Jai Singh Bahadur of Dinghwas 4. Rai Umanath Bali, the General Secretary and 5. Raja Saheb of Mahason. He was followed by the Kherigarh State Orphanage Boys who sang a song in Asawari and one in Bahar, and afterwards explained the meaning of the songs. They were followed by Hashmat Ali Khan of Lucknow on the Harmonium in the Todi and the Bhairavi Ragas. Shri Krishna Ratanjankar of Ahmedabad then sang a Khyal in Todi followed by another in Deshi. This amateur won a gold medal from Raja Saheb of Mankapur, and one from Mr. A. P. Sen Bar-at-Law of Lucknow as also Rs. 51 in cash from Rai Ashtab'ujja Prasad of Basti. At 10-30 a. m. Majid Khan of Indore came on the dais and performed on the Sitar the Todi Raga, followed by "gat-toda" in the Bhairavi. After he had finished, his infant son Abdul Rashid sang a few Alaps in Asawari, and was appreciated by the audience. The youngster won a gold medal at the hands of Raja Jagannath Bakhsh Singh. Mushtak Husain Khan of Rampur, a Khyalia followed and sang in the Deogiri Bilawala and Alayya Bilawala, followed by a Tarana in the Bhairavi Raga. He was

awarded a gold medal by Mr. Abdul Hamid Khan of Baghpat, and Rs. 51 in cash by Rai Ashtabhuj Prasad of Basti. Ali Bakhsh Khan of Lahore next came and played on the Sur Singar the Sudh Sarang, using both the Maddhyamas. Thakur Nawab Ali Khan awarded a gold medal to him. This terminated the proceedings of the morning.

The Conference reassembled at 3 p. m. and the proceedings were opened by a trio performance by Masters Natu, Gunne, and Balaji of the Madhawa Sangeeta Vidyalaya of Gwalior. Their performance was characterised by their reciting in the first instance a Shloka from the Kalpadrumankur, and then a Hindi Dohra setting out the Arohi, Avarohi, and peculiarities of the Raga Bhimpalasi, which was then sung by Master Gunne, a young student, accompanied by the other two students, to the entire satisfaction of the audience. They were followed by Ramesh Chandra Banerji and Satya Kankar Banerji from Calcutta two pupils of Professor Gopeshwar Banerji, who sang the Mooltani. Paresha Banerji of Calcutta came next and sang in what he called the "Aruna-Malhar". Paudit Manmohanlal of Dholpur followed and played the Bhimpalasi on the Kacchapa-Vina.

At this stage the practical demonstrations were stopped for the moving of the resolution on the establishment of a College of Music in the United Provinces. Hon'ble Raja Motichand C. I. E. of Benares was voted to the chair. The resolution was moved by Lt. Raja Durga Narain Singh Saheb of Tirwa, who addressed the Conference in the following terms:—

Mr. President, Ladies and Gentlemen,

It is my happiness and my privilege to move the most important resolution of this Conference, the resolution to the effect that "Having regard to the recognised importance of Music in the advancement of general culture and education, and having regard also to the urgent necessity of making instruction in Hindustani Music systematic and easy, this Conference is of opinion, that it is imperative to establish as early as

possible a properly constituted and fully equipped College of Hindustani Music, which should be located in these provinces."

This resolution resolves itself into the following parts (1) the importance of Music (2) the urgent necessity of taking steps in the matter and (3) the quality of the College.

As regards the first point, it is needless for me to waste your time, Ladies and gentlemen, by labouring a point which is so well-established, and well-known as to need no labouring, a fact which is amply borne out by the large audience at this Conference, and a matter which needs no proof, having regard to the fact that no advanced society or nation exists which has not given a proper place to Music in the courses and curriculum of education. I need not quote Western writers and Eastern writers to establish this conclusion, which every soul accepts as a foregone conclusion, when once it has tasted the sweet effects of Music. Where is the worried mind that has not eased its worries by drowning them in the strains of Music? Where is the nervous wreck, that has not come round under the infallible treatment of a course of Music? And then, does this our panacea possess any of the deleterious effects such as the drugs and potions of modern pharmacopoea do? Further, it costs so little to have the pleasure. It is available at will to the fortunate one who possesses the art. Give me a rough, uncouth, boor, let me teach him Music and see what a change there is in him after the treatment. Watch the ennoblement of the mind, of the emotions, the refinement in manners, the grace, the elimination of wilfulness, the impropriety and coarseness of human thought and action removed, firmness, moderation and harmony acquired by the character, and that happiness arising from it which is independent of circumstances. And no one will deny that a sound health, of body and mind, a peaceful heart, and happiness which is pure and permanent are assets which it is extremely desirable to possess for a soul which has been chastened in the incandescent crucible of circumstances. Music is

the gift of the Gods, and partakes of their immortality. And it is, to put it shortly, an essential of existence. As an essential of existence it is needed wherever there is life, wherever there is existence, from the humblest peasant, to the highest potentate. For the one lives, just as the other does, one has as much right to live as the other, and it is of vital importance to the progress of a nation that this aesthetic tonic should be placed within the reach of all.

But, Ladies and Gentlemen, this essential of existence is dearer in these days than food and drink, it is so scarce that it is within the reach of only such as can afford a Music teacher and his remuneration, and also can afford the waste of the time which will be entailed in obtaining instruction from the Ustad viva voce at his sweet discretion. The remuneration earned during the course of the instruction depends upon the length of time which the instruction takes, and it is in the interest of the Ustad to teach as little as possible, in as great length of time as possible. There is a conflict of duty with interest, and as with the generality of human beings, duty is more often than not sacrificed to interest. It is, essential therefore, that the obtaining of this essential of existence should be placed on such a footing, that it can be obtained as fully as possible, in as short a length of time as possible by the foundation of a College.

Having thus far dealt with the point of the foundation of a College, I shall dwell shortly on the second point, namely that it is an imperative necessity to found a College for the instruction of Music as early as possible. We are convinced of the value of Music, then why waste time in idleness? We are convinced that the knowledge of the art is essential for our lives, for making us healthy, longer-lived, better in character and nature, better men and women, then let us be up and doing, let us set about the matter at once, and take the time by the forelock, take every possible measure as early as possible for placing that invaluable instruction on a sound and permanent

basis. Let us make Music cheap, let it no more be said that we are backward, because, our Music is not given a proper place in our education, and let us make the start by immediately taking steps to found a College of Music in these Provinces. We have seen the performances of our artists in the course of this Conference. We see that there is still the art in the midst of us. We are told by our scholars that there is sufficient material to make a beginning, that we have the necessary system according to which such instruction can be given in an easy manner that such systematic training has been tried in other provinces, and other educational institutions with eminent success; and we have all seen how systematic training can bring out such excellent and finished products as Mr. Shri Krishna Ratanjankar, an undergraduate of the Ahmedabad College, whose performances are still fresh in your memory. We are told too that the system of training which has been so successful elsewhere has found favour in these provinces too, and Professor Prem Ballabh Joshi and Major Ranjit Singh have told us that they have successfully tried such training in the institutions controlled by them. Thus, there should be no difficulty in our way. If our desire is strong enough to loosen our purse-strings we shall have what we want without delay. Then in the words of the immortal Longfellow, "Let us then be up and doing," and in my own humble words. 'Let us also be up and paying.' let us get together funds and let us found a College which shall be the fountain-head for the spouting of this elixir, in an inexhaustible stream, and let us place what at the present moment is a luxury of Raises and of the rich within the reach of all.

As to the third point mentioned above it is quite clear that in order to be successful, our College should be properly constituted as also fully equipped. Proper provision should be made for representing all the different sections of the science and art, both vocal and instrumental, and all appurtenant and incidental matters, so that the product which leaves the doors of the institution, with a certificate or a diploma, or a degree of competence, shall be a finished product. requiring only daily practice

and perseverance to maintain at its proper standard of efficiency the knowledge that shall have been acquired within the doors of the institution. You will all agree with me that whatever is fit to be done, should be done carefully and with all possible provision to be a success, and I am sure that the several experts whose support and help is at our disposal, notably a self-less devotee like our well known Pannit Bhatkhande ji, who combines teaching experience with a perfect mastery both of the science and the art will with their help, advice and guidance enable us to have a perfectly constituted and fully equipped college, as is befitting the dignity of the subject matter and the value of the benefits which it is calculated to confer.

Ladies and Gentlemen, let us think of the grand ancient days, when these provinces could boast of a galaxy of Musical talent which could dazzle the whole of the country. Let us remember the times of yore, when these provinces were looked upon as the seat of the excellent art of Music, and produced talent which maintained their traditions and dignity. And let us for a moment think of the present times, when it is still considered derogatory to acquire proficiency in the divine art of Music in some places. Ladies and Gentlemen, we have been left behind in the race of civilisation, and let us decide to found such a College in these provinces where the need of such an institution is greater than in other provinces where the people have already realised the value and importance of Music as an educational factor, and have already taken or are taking substantial steps towards its regeneration.

With these words, Ladies and Gentlemen, I move for your unanimous acceptance the following Resolution-

" That having regard to the recognised importance of Music in the advancement of general culture and education and having regard also to the urgent necessity of making instruction in Hindustani Music easy and systematic, this Conference is of the opinion that it is imperative to establish as early as

is of opinion that it is imperative to establish as early as

possible a properly constituted and fully equipped College of Hindustani Music, which should be located in the United Provinces.

The resolution was seconded in a very able speech by Pandit Gokaran Nath Misra of Lucknow. He said that the resolution spoke for itself, and the proceedings of this Conference were ample proof if any were needed as to the necessity of the establishment of a College of Music. With Hindus, Music was a part of their religion. The learned speaker pointed out that in the United Provinces, the parents of children found very great difficulty in securing proper instruction for their children in Music, and that, therefore, it was absolutely essential that a College of Music should be established for the purpose. He said that correspondence had been carried on with Pandit Vishnu Digambar for the purpose, but that it had been found impossible to get teachers without incurring heavy expenditure. He pointed out that in Madras, Bihar and Orissa as also in the State of Gwalior, very successful steps had been taken in the direction and that, therefore, the United Provinces should not lag behind, and should join up with the pioneers in the matter. A Bengali gentleman from the audience pointed out that this was an All-India Music Conference, and that, therefore, the resolution should be for the establishment of Colleges in all parts of India and not only in the United Provinces, and moved an amendment to that effect, but the same fell through for want of a seconder. On being put to the vote, the Resolution was carried unanimously by the Conference, with only one dissentient vote.

Raja Jagannath Bakhsh Singh then moved the following resolution:—

This Conference further resolves that a Committee consisting of (1) Thakur Mohomed Nawab Ali Khan of Akbarpur (2) Mr. Vishnu Narayan Bhatkhande (3) Rai Umanath Bali and (4) Pandit Gokaran Nath Misra with power to

co-opt and add to their number be appointed to (i) consider ways and means for such establishment and to draw up a scheme for such a College and (ii) attend in a deputation on His Excellency the Governor of the United Provinces, the Taluqdars, of Oudh, and the Zamindars of the United Provinces and the Ruling Princes and Chiefs of India for inviting their sympathy, co-operation and help in the matter and (iii) collect funds for the purpose.

Pandit Gokaran Nath Misra seconded the resolution and in doing so said that he accorded his fullest sympathy to the resolution, but would very much like to add to the Committee mentioned in the resolution, the following additional names, namely (5) Raja Saheb Pratapner (6) Nawab Jamshed Ali Khan and (7) the mover of the resolution, namely Raja Jagannath Bakhsh Singh, and the mover having accepted the amendment, the resolution as amended was passed unanimously by the audience with great applause.

After these resolutions had been passed, the practical demonstrations were resumed, and Manmohanlal of Dholpur, resumed his performance on the Kacchapa-Vina to be followed by Channoo Khan of Rampur, who played on the Sarod the Raga Adana. This closed the afternoon's sessions and the Conference dispersed to assemble again in the night.

The third programme of the day was started at 9 p. m. Fida Husain Khan of Rampur was the first performer and he played the Raga Tilak Kamod on the Sarod. His performance lasted half an hour and was listened to with much appreciation by the audience. He was followed by the Maihar Band which played "gats" in Yaman, Tilak Kamod and Khamaj, followed by an Indian March. The Band had been called upon to play again at this performance at the special request of the audience, which had highly appreciated their play. After the Band, came Allaud-din Khan of Maihar, the master of the Band who played on the Violin by himself, to the accompaniment of Biru

Misra on the Tabla. At this performance, Biru won again two gold medals from Kr. Saheb of Mankapur, and the Raja Saheb of Tirwa. After this performance was over Raja Bahadur Pratapner, Nawab Jamshed Ali Khan, Lala Sri Rama of Delhi and Raja Saheb of Shivgarh, each announced a gold medal to Fida Husain Khan of Rampur, and Thakur Moha nmad Nawab Ali Khan announced a gold medal to Abid Husain Khan the Tabla player of Lucknow.

This was followed by Inayat Khan of Gouripur who played the Raga Pilu on the Sitar, after whom came Latif Khan, son of Wahid Khan of Indore who played the Darbari on the Vina. The Hon'ble Nawab Saheb of Chattari awarded him a gold medal. The last artist to play was Fida Husain Khan, Senya of Jaipur with two others, who played Khamaj on the Sitar. He won a gold medal from Lala Sri Rama of Delhi. The proceedings came to a close shortly after midnight. Before the audience had dispersed, the assistant secretary of the Conference announced that as a very large and unexpected number of artists had been sent or had come to attend the sessions of the Conference, it would be discourteous to the States sending the artists if they were not given a chance to perform, and that on that account the management had been compelled to dispense with the reading of the papers of Messrs M. K. Joshi, Jeysankar, Promotho Nath Bannerji, and Rai Umanath Bali which had been fixed for the morning session of the next day to begin with 11-30 a. m. and that instead that time would be given to practical artists. Also that there would be a lecture by Rao Bahadur K. B. Deval from 10 a. m. to 11 a. m. on the Sruti question.

---

Monday the 12th January 1925.  
PROGRAMME.

10 a. m. to 11 a. m.

Lecture by Rao Bahadur K. B. Deval on the Sruti question.

11-30 a. m. to 2-30 p. m.

Nilu Babu of Calcutta on the Harmonium.

Professor Kushalkar of Allahabad: Vocal: Sarang.

Chandau Choube: Sudh Sarang: Vocal.

Gulam Mobammad of Patiala: Nastarang: Sudh Sarang and  
Sur Malhar.

Mahbub Ali Khan of Patiala: Kacchap Bhimpalasi.

Sheo Prasadji : Vocal : Hindol.

Lachman Dass Moonibji of Benares : Harmonium : Jangla.

Abdul Aziz Khan of Shah Jehanpur: Sarod: Pilu-Barwa.

4 p. m. to 7 p. m.

Baroda Orchestra Band: Bhimpalasi and Pahadi.

Pandit Krishna Rao of Gwalior: Vocal: Purvi.

Chand Khan of Patiala: Vocal: Shree Raga.

Tassadduk Husain Khan of Baroda: Vocal: Puriya.

9 p. m. to 12 midnight.

Maganlalji and Awadh Pathak of Paebgachia: Vocal: Tilak-  
Kamod.

Fida Husain, Nawab Sen and Kayam Sen of Jaipur: Sitar:  
Khamaj, Kafi.

Manmohanlal of Dholpur: Kacchap Bina: Darbari Kanada  
and Tilak Kamod.

Radhika Prasad Goswami of Calcutta: Vocal: Nayaki  
Kanada, Mudrika Kanada, and Desh.

Alla Bande Khan, Nasir-ud din Khan, Zia-ud din Khan  
Vocal: Behag, Malkous, Adana.

The proceedings of the next day commenced at 10 a. m. A fairly good audience assembled to hear what the Rao Bahadur K.B. Deval had to say on the question of Srutis.

Babu Shivendranath Basu of Benares was voted to the chair. The speaker attempted to assert the proposition that certain conclusions propounded by him in connection with the Srutis or micro-tones used in Indian Music had foundation and authority in the ancient Sanskrit treatises, such as Bharata-Natya-Shastra, Ratnakara, Raga Vibodha and the Parijata. The paper was read on his behalf by Mr. Joshi of Sangli. He had brought with him an instrument known as the Surti harmonium. The paper began with a short history of the philharmonic Society of Western India. It was asserted that the Society had successfully propounded a theory based on scientific principles relating to the Indian Musical scale, with the help of Modern Research. His assistant produced on the harmonium certain octaves and the speaker said that these octaves were the Jatis shown in the Ratnakara. On being asked whether vibrations and cents were known in the time of the writers of the different treatises referred to by him he said that the old Sanskrit authors had explained their Music in symbolical language, and not in terms of vibrations and cents. Referring to the Jatis of Sangeeta Ratnakara, he said that in them 19 out of 22 srutis had been referred to and that an attempt had been made to reduce the Jatis to notation in the third volume of the book published under the auspices of the Philharmonic Society. He contended that the Srutis played on the Harmonium were those referred to by the author of the Sangeeta Ratnakara. (A short summary of the paper will be found in the appendix).

After the paper had been read, certain of the delegates requested the Chairman to throw the question propounded in the paper open for discussion, which was accordingly done. Mr. V. N. Bhatkhande started the discussion and pointed out that the theory put forward by Mr. Deval was wrong having regard

to certain verses in the Ratnakara, which were pointed out by him, and he asked him to interpret the verses in question, and to reconcile them with his theory. Mr. Deval said that he did not know Sanskrit beyond knowing the translation of the verses which he depended on as supporting his theory. He was not a Sanskrit scholar, and his theory was based on the translation of the Slokas supplied to him by his friends. Mr. H. P. Krishna Rao of Mysore objected that it was not possible to verify whether the notes played on the Sruti Harmonium were the same as those shown in the Ratnakara. Mr. S. N. Karnad pointed out that the theory set up by Mr. Deval was not consistent with the definition of Srutis as given in the Sangeeta Ratnakara. Mr. M. S. Ramaswami Iyer of Madras said that he had been acting as the Chairman of the Dakshina Sangeeta Conference held at Palghat in the year 1923 where the question of Srutis was continually discussed by many learned scholars for two days, at the end of which it was decided that it was fruitless to enter into the question of Srutis for the purpose of Indian Music Notation. Mr. Karnad referred to the resolution of the Baroda Conference to the effect that until the question of Srutis actually used in the singing of Ragas was finally settled by the majority of opinion of professional artists and our learned Scholars, all notation of Music should be restricted to the twelve notes of the scale, and that the location of the Srutis suggested by Mr. Deval was purely artificial and made with the help of western theories of Harmonics, and had no foundation in the Sanskrit treatises. He then moved a resolution to the effect that the Srutis expounded by Mr. Deval in his paper and alleged to be those of the Sangeeta Ratnakara, were as a matter of fact not the Srutis of the Ratnakara, which resolution was seconded by Mr. B. S. Sukthankar. Considerable discussion then followed on this resolution, after which Mr. H.P. Krishna Rao moved an amendment that as there was not sufficient time in hand to come to a conclusion on the matter, the question which was one of purely academical interest should not be decided in the present Conference, but should be left

over for future Conferences and that in the meantime, and until the *Srutis* used in our Ragas were authoritatively defined with the help of practical artists, and Pandits the Baroda resolution should be adhered to, and all notation should be restricted to the twelve notes of the scale. The amendment being duly seconded, Mr. Karnad withdrew his resolution, and the amendment was carried as a substantive proposition. In the course of the discussion many of the scholars present asked several pertinent questions to Mr. Deval, but he was not able to give a satisfactory answer to a single one of them. He was saying all the time that he was not there for being examined, but the Chairman ruled this as out of order, and said that as he had come forward with certain theories, he had to answer all pertinent questions which were put to him if he could. Mr. M. S. Ramaswamier pointed out to him that if he was not prepared to answer questions, he should retire from his lecture just as he had retired from his Deputy Collectorship. After this the Conference adjourned to meet again for the purpose of the practical demonstrations.

The programme fixed for the day started at 11-30 a. m. when Nilu Babu began with a performance on the Harmonium. He was awarded one gold medal by Kunwar Muneshwar Bakhsh of Birwa, and another by Yuvaraj of Kasmanda. Professor Kushalkar, a pupil of Pandit Vishnu Digambar Paluskar then sang the Sarang accompanied on the harmonium by Mr. Satyanand Joshi of Allahabad. Chandan Choube of Muttra followed. He sang Dhrupads and Horis in the Sudha Sarang and Asawari Ragas in various "talas," to the accompaniment of Ajodhya Prasad on the Pakhawaj. After that he sang a Thoomri in Bhairavi and a Hori in Mooltani to the accompaniment of Biru Misra on the Tabla. Raja Saheb of Kalakankar, Thakur Chandrika Prasad of Khairabad, Major Dr. Ranjit Singh of Allahabad, and Raja Saheb of Mankapur each awarded a gold medal to Chandan Choube, who was also awarded Rs. 51 in cash by Rai Ashtabhujia Prasad of Basti. Kunwar Saheb of Hariharpur

announced a gold medal to Biru Misra. The following announcement was then also made, namely of a silver medal from Rai Ashtabhujra Pra-ad to Nazir Khan the Sarangi player. Goolam Mohammad of Patiala then played the Sudh Sarang and Sur Malhar Ragas on the Natarang and was awarded a gold medal by Seth Walchand Hirachand of Bombay. Bhai Mastan Singh of Lahore then Sang in the Tilak-Kamod Raga to the accompaniment of the Dilruba played by himself the "Gurn Nanaka ka Sabda" Song. Mahbub Ali Khan of Patiala next played the Bhimpalasi Raga on the Kachapa Sitar, followed by Sheo Prasadji of Benares Hindu University and Lachmandass Moonibji of Kashi Vidya Pitha. The former played on the Harmonium and also sang the Raga Hindol and the latter played the Jangla Raga on the Harmonium. He was awarded a gold medal by the Raja Saheb of Kalakankar. The last performance of the morning programme was on the Sarod by Abdul Aziz Khan of Shahjehanpur, who played the Pilu-Barwa Raga.

At 4 p. m. the Conference re-assembled, and the demonstrations were opened by the Baroda Orchestra Band, which played the Bhimpalasi and the Pahadi Ragas. The Raja Bahadur of Katiari then announced a gold medal to Sri Krishna Ratanjankar, and one to Chandan Choube, and Lala Behari Lal of Allahabad announced a gold medal to the Baroda Orchestra. This was followed by Chand Khan of Patiala who sang the well-known Lakshana Geeta "Shree Raga" "dha ga tyaga" in the Shree Raga. This was highly appreciated by the audience, who could see how the characteristics of the Shree Raga were shown in the Lakshana Geeta, and Rai Umanath Bali the General Secretary awarded a Gold Medal to the artist. At this stage a very important announcement was made. Rai Umanath Bali, the General Secretary of the Reception Committee introduced Rai Bahadur Lachmi Narayan Singh of Pachgachia to the audience and the latter then announced an invitation to the Conference to hold the next session at Patna Mr.

Vishu Narayan Bhatkhande, the General Secretary of the standing Committee of the Conference in suitable words thanked the Rai Bahadur for the invitation extended to the Conference, and said that in voicing his sentiments, he felt sure he was voicing the sentiments of all present. The invitation and acceptance were met with loud applause from the audience.

Tassadduk Husain Khan of Baroda next came on the dais and sang the Puriya Raga as also a Qawali. He was awarded a gold medal by the Rajkumar Kasmanda, who also awarded a gold medal to Chand Khan of Patiala. This was the last artist in the afternoon programme and the audience dispersed to meet again at 9 p. m. for the night programme.

The night's proceedings were opened by Maganlalji Maharaj of Pachgachia and his party, and he sang Dhrupads in various Ragas. Awadh Pathak, one of the party then sang by himself a Dhrupada in the Tilak Kamod, and was awarded a gold medal by Pandit Madho Ram Sand. Babu Radhika Prasad of Monghyr, and Raja Motichand of Benares each awarded a gold medal to Maganlalji Maharaj, and Kr. Brijendra Bahadur Singh of Mahewa announced a gold medal to Vasudeoji Maharaj of the Pachgachia party who had played on the Pakhawaj. Fida Husain Khan Senya, Nawab Sen and Karim Sen next came on the scene, and played a trio on the Sitar in the Ragas Khámaj and Kafi. Bhaiya Saheb Bagh Baba Hazara awarded a gold medal to Nawab Sen. Manmohan Lal of Dholpur was called again to meet the wishes of the audience and played the Darbari Kanada on the Kachhapa Vina and Tilak Kamod on the Sitar. Rai Bahadur Deep Narain Singhji of Bhagalpur then awarded a gold medal to Manmohan Lalji. Radhika Prasad Goswamiji, then followed and sang Dhrupads in Niyat'ai Kanada, Mudrika Kanada, followed by a Hori in the Desh Raga. Ustad Alla Bande Khan of Alwar accompanied by his son Nasir-ud-din Khan of Indore, and Zia-ud-din Khan of Jaipur came in next, and sang Dhrupads in Behag, Malkous and Adana Ragas with

the characteristic "gamakas" and nasal pronunciations, which, however, failed to appeal to the audience. It was only after these musicians restricted themselves to the style of Alapa, "nom-ton" and "tanas," free from guttural explosions of gamakas, that the audience listened to them patiently. Maharana Kumar Prabhat Devji of Dharampur, Yuvaraja of Kasmanda, and Major Ranjit Singh of Allahabad, each awarded a gold medal to Alla Bande Khan. Yuvaraja Kasmanda also awarded a gold medal to Nasir-ud-din Khan. Thakur Mohammad Nawab Ali Khan awarded a gold medal to Munshi Harcharan Lal who had played on the Pakhawaj the previous day. It being past midnight the conference dispersed.

---



The Rampur Band.

Tuesday the 13th January 1925.

PROGRAMME.

9 a. m. to 12 noon.

Rampur String Band in attendance.

Bashir Khan of Darbhanga and Nasir Khan of Khairabad.  
Vocal: Bhairava, Asawari, Todi.

Riaz-ud-din Khan of Jaipur. Vocal: Todi, Asawari.

Fyaz Khan of Baroda: Vocal: Asawari, Bhairavi.

3 p. m. to 6 p. m.

Master Raghunath of Shajehanpur: Vocal: Nayaki Ka-  
nada.

Chhuttan Khan of Bareilly: Sitar: Mooltani, Paraj.

Karamat Husain and Najju Khan of Jaipur: Vocal:  
Vasant, Hindol.

Swami Rangacharji of Muttra: Vocal: Sughrui, Paraj.

Nissar Husain Khan of Baroda: Vocal: Purvi, Bhairavi.

Moostaq Husain Khan of Rampur: Vocal: Jhinkoti.

Abid Husain Khan of Lucknow: Tabla:

Abdul Aziz Khan of Shajehanpur: Sarod: Kafi.

Raza Husain Khan of Baroda: Jaltarang: Jangla.

8-30 p. m. to 12 mid-night.

Ganeshi Lal of Lucknow: Harmonium: Bhairavi.

Goolam Rasool Khan of Patiala: Harmonium: Yaman Kal-  
yan, Khamaj, Behag.

Shambhu, nephew of the late Binda Diu of Lucknow  
dancing.

Goolam Rasool Khan of Baroda	Harmonium	Behag, Kafi
Fazal Husain Khan of Sakeit	Sitar	Yaman, Behag
Dalip Singh Bedi of Patiala	Vocal	Malkons, Vasant
Ali Bux of Lahore	Vocal	Vasant

The following papers had originally been assigned to the morning programme of this day, namely, "Music forms part of education" by Mr. Dattatraya K. Joshi of Poona, "Kanada varieties" by Mr. Shri Krishna Ratanjankar of Ahmadabad, "Tal system, ancient and Modern," by Mr. S. N. Karnad of Bombay, "Theory of Vadi and Samvadi" by Mr. Vadilal of Bombay. As however, there were a number of artists who had not had an opportunity of singing or playing before the audience, and as it would have been impossible during the time which could be allotted for these papers to enter into any discussions on the subject matter of the papers, and the papers would have been merely read, it was decided to take the papers as read. Further, a large number of papers had been handed in to the Secretary by the Scholars, who attended the Conference instead of being sent in advance as directed in the notification regarding the papers to be read at the Conference. The management, therefore, decided to publish summaries of the papers in this report, and to take all the papers as read. Also some Binkars, namely, Sadiq Ali Khan of Alwar, Jamal-ud-din Khan of Baroda, Majid Khan of Indore, Fida Husain Khan of Jaipur had been included in the programmes for this day and for the day previous. As it would have been impossible for the audience to hear the Bina in the large pandal where the Conference met, the management decided to drop the Bina from the programme at the Pandal altogether, and to hold the performance on the Bina after the session of the Conference in the Amiruddaulah library.

The Rampur Band opened the proceedings of the day with Paraj, and then played the Sindhura and Bhairava Ragas. Bashir Khan of Darbhanga and his brother Nasir Khan of Khairabad then sang several Dhurupads in the Bhairava, Asawari and Todi Ragas. Thakur Chandrika Prasad Saheb awarded a gold medal to Bashir Khan and Choudhary Mohammed Ali Saheb of Rudauli awarded a gold medal to Nasir Khan of Khairabad in appreciation of their performance. Kunwar Saheb of Rehuwa

also awarded a gold medal to Nasir Khan and one to Bashir Khan. Raja Motichand of Benares here announced that he would award ten selas to such ten of the practical artists who had performed during this session as he considered best. Riaz-ud-din Khan of Jaipur next followed accompanied by Nasir-ud-din Khan of Indore, and sang the Asawari with two rishabhas. Each of them received one gold medal from the Bharata Kala Parishada of Benares. Fyaz Khan of Baroda came next, and sang a Khyal in Ramkali. Sayed Vazir Hassan Saheb Additional Judicial Commissioner made an anonymous donation of a gold medal to Fyaz Khan. Fyaz Khan then sang a Thoomri in Bhairavi. He then sang the well-known song "Babul Mora" based on the farewell given by Wajid Ali Shah, the the last King of Oudh before he left Lucknow to his people, and which was all the more inspiring as it was sung in the Baradari palace of the very King of Oudh, whom it concerned.

This renowned Khyalia found very great favour with the audience, and eight more gold medals were awarded to him after his Thoomri, namely from each of the following gentlemen:—Pandit Tej Narayan Mulla, District Judge. Maharana Kumar Parbhat Devji of Dharampur, the Bharata Kala Parishad, Lieut. Raja Durga Narayan Singh, Kunwar Indra Pratap Narayan Singh, Babu Sarju Prasad of Rohilkhund, Mirza Viquar Ali Beg of Lucknow, and Lala Khub Chand of Delhi. With this the morning programme came to an end.

The Conference re-assembled at 3 p. m. when a heavy programme was taken in hand. First came master Raghunath, a blind boy from Shajehanpur, who sang the Nayaki Kanada. Then came Chhuttan Khan of Bareilly who played Mooltani and Paraj on the Sitar, accompanied by Abid Husain Khan on the Tabla. Then followed Karamat Husain Khan and Najju Khan both of Jaipur who sang a Dhrupada in the Vasanta Raga together accompanied by Mridangacharya Bhagwan Chandra Sen Gupta of Calcutta. They followed this with a Hori in Hindol

Mr. Radhe Lal Kapur, of Lucknow awarded a gold medal to Karamat Husain Khan. Swami Ranagacharji of Muttra followed and sang the Sughrat Kanada after reciting a short prayer, to the accompaniment of Munnaji on the Pakhawaj. He also sang a Hori in Adana, which was followed by a Dhru-pada in the Paraj Raga. After him came Nisar Husain Khan of Baroda, who sang a Khyal in Purvi followed by a Thoomri in Bhairavi, and won a gold medal at the hands of Er. R. K. Taudan of Lucknow. Moosbtaq Husain Khan of Rampur followed with a Thoomri in jhinjhoti, and after him came Abid Husain Khan who played Solo on the Tabla at the express request of the audience. He won two gold medals, one from Mirza Viqar Ali Beg of Lucknow and the other from Kunwar Saheb of Mankapur. The next artist to perform in the afternoon session was Abdul Aziz Khan of Shajehanpur who played Kafi on the Sarod to the accompaniment of Biru Misra on the Tabla. Biru Misra was awarded three gold medals by each of the following gentlemen, namely Raja Saheb of Payagpur, Raja Saheb of Kalakankar, and Kunwar Kundan Singh of Tirwa. Abdul Aziz Khan won a gold medal at the hands of Babu Girdhari Lal Saheb of Shajehanpur. Raza Husain Khan of Baroda was the last artist of this programme and he ~~played~~<sup>played</sup> the Raga Jangla on the Jaltarang.

The third programme of the day opened at 8 p. m. with Ganeshi Lal of Lucknow, a pupil of Thakur Mohammad Nawab Ali Khan at the Harmonium. This artist is totally blind and showed a wonderful command on his instrument. Raja Jagannath Baksh Singh and Kunwar Saheb of Bansada each awarded a gold medal to Ganeshi Lal who also won a silver medal at the hands of Mr. Sultan Ali Khan.

This was followed by Goolam Rasool Khan of Patiala who also played on the Harmonium in the Yaman Kalyan, Khamaj, and Behag Ragas. This was followed by the dancing performance of Shambhu, the nephew of the late Binda Din, one of

the most celebrated masters of the art of dancing. There was at first shown the rhythmic movement of the hands to accompany the Matras of the "tala," followed by the representation of the saving of the "giri" by Shri Krishna, the Bansari Mudra, and delicate foot work, in which the dancer appeared to be out of tune while all the time he kept dexterously in time. He also produced different "parnas" with the feet. This was followed by "ada" or "Hava-bhava" to the accompaniment of a song in the Sohni Raga. His wonderful "laya" and "tala" as also the excellent foot-work evoked great applause from the audience who were becoming, almost ungovernable in their anxiety to catch the smallest movement of the dancer, and he won three gold medals from Mr. K. P. Misra, Bar-at-law, Thakur Mohammad Nawab Ali Khan, and Dr. Jai Karan Nath Misra respectively. Goolam Rasool Khan of Baroda came again on the dais and played on the Harmonium the Behag and Kafi Ragas. Chowdhary Shaif-uz-zaman awarded him a gold medal. Fazal Husain Khan of Suket followed on Sitar the "gats" in the Yaman and Behag Ragas. Babu Kirshna Murari Lal of Gwalior awarded him a gold medal. Dalip Singh Bedi of Patiala followed and sang the Malkous and Vasant Ragas, and after him came Ali Buksh of Lahore, with a Dhrupada in Vasant, and closed the demonstrations for the day. He was awarded a gold medal by Thakur Ram Pratab Singhji.

Wednesday the 14th January 1925.

PROGRAMME.

9 a. m. to 12 noon.

Ganpatrao Vasaikar of Baroda; Sanai: Bhairavi.

H. P. Krishna Rao; Paper on the Psychology of Music.

Radhika Prasad Goswami, Gopeshwar Bannerji and S. K. Bannerji Vocal: Todi, Asawari, Gandhari.

Ram Pershad Mullik of Padrona: Vocal: Alayya Bilawala.

Kallan Khan, Gandan Khan, and Khadim Husain of Jaipur Vocal: Khat, Hindol.

Ahmed Husain Khan of Lucknow: Vocal: Bairagi Bhairava  
Nata Narayana, Todi.

Zia-ud-din Khan of Udeypore and Nasir-ud-din Khan of Indore: Vocal: Todi, Malkous.

Balwant Singh Hoogan of Ferozpur: Violin: Asawari.

Muzaffar Khan of Delhi: Gound Malhar: Vocal.

1-30 p. m. to 2-30 p. m. Judges meeting.

3 p. m. to 4-45 p. m.

Resolutions to be passed by the Conference

5 p. m.

Arrival of his Excellency for closing the Conference and distribution of the prizes.

Karim Husain and Nawab Sen Senya of Jaipur Sitar.

Fida Husain of Rampur: Sarod.

Inayat Khan of Gouripur.

Najju Khan of Ajmere.

9 p. m. to 12 midnight.

Lecture on the Life of Tyagaraja by Mr. M. S. Ramaswami Iyer of Madras.

Nazir Khan of Rampur: Vocal: Puriya Chorus of Gwalior Boys: Vocal: Adana.

Chandan Choube of Muttra: Vocal: Behag.

Ali Bux of Lahore: Vocal: Bhairavi.

This was the last day of the session of the Conference. The attendance of the audience was consistently crowded till the end and the public came to hear the practical demonstrations with unflagging zeal. Ganpatrao Vasaikar, an old and expert Sanai player in the service of the Baroda State opened the day with a performance in the Bhairavi Raga, which pleased the audience. H. P. Krishna Rao of Bangalore, a well-known research scholar in Music was then called upon to read his paper on "The Psychology of Music" or Ragas and Rasas. He dwelt on the present mode of singing and playing Music and stated that it is practised without any regard to the "rasa" or the emotions created in the mind by combinations of notes. The principal emotions enumerated by him were, repose, enquiry sadness, perception, disturbance, pleasure, pain, egoism, cognition sleep etc. He explained to the audience very shortly but clearly how the different notes of the gamut played on the feelings of the human mind and suggested ways and means for harmonising the purport of the song with the emotions created by the use of the notes.

(A full reprint of this paper will be found in the appendix).

This was followed by Professor Radhika Prasad Goswami, Gopeshwar Bannerji and S. K. Bannerji singing Dhrupads in the Asawari, Todi and Gandhari Ragas. Rama Pershad Mullick of Padrona followed with a Dhrupada in Alayya Billawala, and after him came Kallan Khan, Gandan Khan and Khadim Husain of Jaipur who sang Khayals in the Khut and the Hindol Ragas. Ahmed Husain Khan of Lucknow came next and sang a Khyal in a Raga announced by him as Bairagi Bhairava. This he followed up with a Khyal in the Nata Narayan and next a Dhrupada in the Todi Rag. He was awarded gold medals by Zinda Raza Saheb Sozkhan, Nawab Asghar Ali Khan, Nawab Aggan Saheb, Syed Banne Saheb, and Mirza Mass-ud-Qadr.

Zia-ud-din Khan, son of the well-known late Zakr-ud-din

Khan of Udeypore came next, accompanied by Nasir-ud-din Khan of Indore. These two sang Dhrupadas in the Todi and in the Hindol Ragas. He also sang a Hori in the Bhairava Raga. Hakim Kamal-ud-din Saheb awarded a gold medal to Zia-ud-din Khan and Maharana Kumar Prabhat Devji of Dharampur awarded a gold medal to Nasir-ud-din Khan.

Balwant Singh Hoogan of Ferozpur, an amateur followed them with a performance on the violin. He first played the Asawari Rag and then a Ghazal. He showed much skill in handling his instrument and evoked admiration having regard to the fact of his being an amateur. Muzaffar Khan of Delhi was the last artist in the morning session and he closed the session with a Khyal in Gound-Malbar, shortly after 12 noon.

At 1-30 p. m. the Judges Committee of the Conference sat to decide the awards of the gold and silver medals awarded by the Conference, and their decision will be found at the end of this report.

At 3 p. m. the Conference met again and Hon'ble Raja Sir Rampal Singh K. C. I. E., was voted to the chair. The three following resolutions were then moved from the chair, the audience remaining standing:—

“That this Conference records its feeling of deep regret at the sad and untimely death of Sahebzada Sajjad Ali Khan Saheb, son-in-law of His Highness the Nawab Saheb of Rampur and offers to His Highness its condolence on the sad loss and breavement which prevented His Highness from attending and presiding over the present sessions of this Conference.

“That this Conference records its sincere regret at the sad death of Sahebzada Saadat Ali Khan of Rampur and Pandit Sri Krishna Joshi of Almora, whose services in the cause of Indian Music have been extremely valuable, and condoles with His Highness the Nawab of Rampur, the late Sahebzada's family

and Pandit Satyanand Joshi, son of the late Pandit Sri Krishna Joshi in their sad bereavement."

"That this Conference records its regret at the sad death of the various skilful artists who have helped in the past deliberations of the All India Music Conference and by whose deaths the country and the cause of Music have suffered an irreparable loss. This Conference regrets in particular the deaths of Ustads Zakr-ud-din Khan of Udeypore, Mushraff Khan of Alwar, Pyare Saheb of Rampur, Shankar Pandit and Sardar Bala Saheb of Gwalior, and Nihal Sen and Ali Husain of Jaipur."

The following resolution was then also moved from the Chair:—

"That this Conference further resolves that copies of the three resolutions of condolence be forwarded to the parties concerned."

The following resolution was then moved by Raja Jagannath Bux Singh M. L. C. and seconded by Rai Umanath Bali and unanimously passed:—

"That this Conference records its deep gratitude to His Highness the Maharaja Gaikwar of Baroda, His Highness Maharaja Scindia of Gwalior, His Highness Maharaja Holkar of Indore, His Highness the Nawab of Rampur, His Highness the Maharaja of Patiala, His Highness the Maharaja of Alwar, His Highness the Maharaja of Jhalawar, His Highness the Maharaja of Jaisalmer, His Highness Maharaja of Wadhwan, His Highness the Maharaja of Karauli, His Highness the Raja Saheb of Maihar, the Jaipur State, His Highness the Yuvaraja of Mysore and all other Indian Princes, Taluqdars and gentlemen, who have helped the cause of this Conference by their enlightened patronage financial assistance, and by the loan of the services of the practical artists in their employ. This Conference requests them to continue their patronage from time to time at the future sessions of this Conference."

The following resolution was then moved by Thakur Nawab Ali Khan and seconded by Raja Saheb of Sheogarh and unanimously passed :—

“ That this Conference records its sense of appreciation of the services rendered by the various practical artists who took part in its deliberations. This Conference thanks the artists for the same, and requests them to continue their interest in the cause of the amelioration of Music and in the work of the Conference.”

The Secretary of the conference was requested to forward copies of the two above resolutions to the states and parties concerned.

The following resolution was then proposed by Pandit Gokarannath Misra and seconded by Raja Jagannath Bux Singh and unanimously passed :—

“ That this Conference resolves that the secretaries of the Reception Committees of all sessions past and future of the All-India Music Conference be ex-officio members of the Standing Committee of the All-India Music Conference appointed at its first session at Baroda in the year 1916.”

The following resolution was next moved by Rai Umanath Bali and seconded by Pandit Vishnu Narain Bhatkhande and passed unanimously :—

“ That this Conference records its heartfelt thanks to the Volunteers, who have helped considerably in the various arrangements of the present sessions. The Conference greatly appreciates the public-spiritedness shown by the young men of Lucknow and requests Lieut. S. K. Mukerji of the University Botany Department and Training Corps and Mr. C. G. Roy, A. B. Sharma, and Mr. H. G. Hart of the Y. M. C. A. Lucknow, to convey the thanks of the Conference to their various respective Bands.”

The next resolution as following was then moved by Pandit Gokarannath Misra and seconded by Mr. A. P. Sen and passed unanimously.

“ That this Conference tenders its best thanks to the public-spirited gentlemen in the various University Courts, Legislative Councils, and Education Boards, who have helped and are helping the cause of Music by introducing it in Schools, Colleges, and Universities, and hopes that their labours will be crowned with success.”

The next resolution as following was then moved by Pandit Vishnu Narain Bhatkhande and seconded by Rai Umanath Bali and passed unanimously.

“That this Conference heartily thanks Rai Bahadur Lachmi Narain Singhji of Pachgachia for having invited the Conference to hold its next sessions at Patna in Behar.”

Professor Prem Ballabh Joshi of Ajmere then moved a vote of thanks to the Reception Committee of the Conference for the excellent arrangements made for the delegates assembled there during their stay in Lucknow. He addressed the audience in a very appealing way and his warm and eloquent speech was heartily applauded. He complimented the Chairman and the Secretary of the Reception Committee for their unceasing efforts and toil during the past many months which were responsible for the holding of the Conference and the eminently successful way in which sessions had been brought to a close. He further complimented all present on having succeeded in deciding on the establishment of a college of Indian Music in the United Provinces, and hoped and prayed that the College to be so established would form the nucleus for a large share of activity ultimately resulting in the establishment of such colleges all over Northern India and the permanent betterment of the cause of Music.

After this business had been gone through the Baroda Orchestra began to perform and played composition in the Jhinjhoti, Khamaj, and Kafi Rags.

At 5 p.m. punctually His Excellency Sir William Sinclair Marris, Governor United Provinces arrived for closing the sessions of the Conference, accompanied by his private Secretary and A.D. C's. In the first instance, a group photo of His Excellency with many prominent Taluqdars, and Raikes, and the workers of the Conference was taken on the back terrace of the Baradari. His Excellency then came into the Pandal and took his seat on the Presidential Chair amidst great applause. The very sympathetic and keen interest taken by His Excellency in the proceedings of the Conference was greatly responsible for maintaining the interest in the proceedings. After his Excellency had taken the Chair, a deputation headed by the Chairman of the Reception Committee addressed His Excellency invoking the sympathy and active help of His Excellency towards and in the cause of the establishment of the College of Music in the United Provinces pursuant to the resolution of the Conference to that effect passed on the 11th January 1925. The Chairman of the Reception Committee on behalf of the deputation said as follows :—

To,

His Excellency Sir William Sinclair Marris,

K. C. S. I., K. C. I. E.

Governor in Council of the United Provinces of Agra  
and Oudh.

May it Please Your Excellency.

We, the undersigned members deputed by resolution of this Conference, beg to approach you with the request that you may be graciously pleased to extend the moral and financial support of Your Excellency's Government to the Scheme for the establishment of a College of Music in the United Provinces.

We beg leave to state that the resolution was in the following terms :—

“ Having regard to the recognised importance of Music in the advancement of general culture and education and having regard also to the urgent necessity of making instruction in Hindustani Music easy and systematic, this Conference is of opinion that it is imperative to establish as early as possible a properly constituted and fully equipped College of Hindustani Music which should be located in the United Provinces.”

The value and importance of Music in education is established beyond all doubt, and the British Board of education have in a very recent report expressed the opinion that the arguments advanced for the inclusion of literature, and grammar can with equal force be used for the inclusion of Music.

All civilised nations of old have recognised the importance of Musical culture, and in ancient India our Kings and Princes not only encouraged the art but learnt and practised it themselves. The Mohammedan rulers too were all lovers of Music, and the progress made owing to their patronage and encouragement was so great that eminent Western Scholars, who visited India during that period, have been at one in prasing our Music as a great human achievement.

The researches recently made both in the East and the West show that Indian Music in all its branches is extremely scientific and we hope that when proper facilities for its study are forthcoming India will, through the revival of her Music, contribute a good deal to the world's knowledge.

But great as our Music is, it has for some time past suffered considerably through <sup>neglect</sup> ~~neglect~~. The political condition of the country that followed the downfall of the Moghul Empire was not a suitable atmosphere for the development of Music, and not only was no advance made, but old melodies were forgotten,

Sanskrit books on Musical theory were either lost or destroyed and the few really first grade artists some of whom fortunately for us are alive have advanced in age, and by their death their art will be irrevocably lost.

Your Excellency's Government is, we think, the first to introduce Music as a subject of study in the Anglo-Vernacular schools. Such difficulties as do exist in the way of its introduction in Schools and Colleges and Universities are by no means unsurmountable, and need not prevent us from making a beginning.

This beginning, we feel, should take the form of a Musical College to be located in Lucknow. We hope to be able to collect for this institution some of the best artists in the country and with their help and co-operation build up a course of education in Music quite worthy of acceptance all over the country.

We shall also be able to turn out good teachers for the Schools and if a start is now made, it is to be expected that in the course of five years or so, the needful material will be obtained.

An experiment of this kind has already been made, in the States of Baroda and Gwalior, under the able guidance of India's greatest Music scholar, Mr. Vishnu Narayan Bhatkhande of Bombay and has proved an eminent success.

For the establishment of a College of this kind, we need at least three laks of rupees, which is not by any means too large a sum, when the importance of the subject is considered. We hope to be able to collect a part of this sum by public subscription and our humble request to Your Excellency is that Your Excellency's Government may be pleased to consider the matter of a grant to our College sympathetically. This assurance will considerably strengthen our hands and ensure the success of our object.

Your Excellency, Fine Arts have all over the world flourished under the patronage of the State, and if the national consciousness awakened in India by the British Government by the grant of educational facilities, should enable India to rise up to the full stature of a nation, as a partner in the British Commonwealth, the final inspiration must come through our own national arts.

Your Excellency's Government will, therefore, be taking a timely and important step in advancing our national aspirations by giving us the support that we so urgently need.

We have the honour to remain,

Your Excellency's most obedient servants.

Nawab Ali Khan.

Raja Durga Narain Singh.

Raja Bahadur Hukum Tej Partab Singh.

Sri Ram.

Gokaran Nath Misra.

Raja Barkhandi Mahesh Partab Narain  
Singh.

Uma Nath Bali.

Vishnu Narain Bhatkhande.

B. S. Sukhthanker.

B. K. Koul.

Dilip Kumar Roy.

Sivendra Nath Basu.

His Excellency in replying to the address of the Chairman of the Reception Committee and the deputation, said as follows :—

Mr. Chairman, Gentlemen of the Deputation

It has been a real pleasure to me to meet you this afternoon and to hear from so representative a deputation and yours weighty opinion on the place of music in Indian Education and the best

means of giving it further encouragement. You have referred in eloquent term to the patronage of music in the past by the Hindu and Musalman rulers of India, to its decline after the break up of the Moghul Empire and to its renaissance in recent times.

The large audiences that have listened night after night in this Shamiana to the present masters of Indian music are witness to the fact that the taste for high class music is not dead, that given more frequent opportunities of listening to good music by accomplished performers, its influence will reach a wider and yet wider circle of the people.

I appreciate your desire to organise the teaching of music in this country on a scientific basis and I join with you in congratulating Mr. Bhatkhande for his eminent services in this direction.

You desire to make beginning by the establishment of a College of music, which would train not only teachers in music but would also work out a syllabus suitable for adoption in educational institutions. To enable you to carry out your scheme you anticipate that you will require to begin with, a sum of three lakhs, part of which you hope to raise by public subscription.

The movement for starting a music college, should enlist the sympathy of all those who believe in the power of music to stimulate the individual to lofty endeavour or to develop national character. I trust that your efforts in enlisting public support will meet with as cordial a response as the importance of the matter deserves, and that the people and the aristocracy will readily come forward and contribute generously in advancing so laudable a cause. If music is to be revived and brought within the reach of the people, its organisation and culture must be taken up by the educated classes. Thus alone can its ancient glory be restored. It is my hope that all classes will put forth

their best endeavour to secure for music its rightful place in the national culture. It is too early yet for me to say what financial support my Government will be able to offer, but I trust that we are keenly alive to the importance of music in any sound scheme of national development. I hope your efforts in this direction will meet with striking success.

Gentlemen, I wish to express again to you my pleasure at receiving so representative and influential a body of genuine lovers of Indian music.

The Chairman of the Reception Committee then announced that a subscription list had already been sent round for collecting funds for the proposed College of Music and that the following gentlemen had already promised donation, bringing up the total of promised donations to about forty thousands of rupees.

1.	Hon'ble Rai Rajeshwar Bali O. B. E., Minister Education U. P. ... ..	5,000
2.	Raja Bahadur Rukmangad Singh, Taluqdar Katiari ... ..	7,000
3.	Thakur Nawab Ali Khan, Taluqdar Akbarpur ...	5,000
4.	Raja Barkhandi Mahesh Partap Narain Singh, Taluqdar Sheogarh ... ..	3,000
5.	Maharaja Sir Kishan Parshad Bahadur of Hyderabad ... ..	2,000
6.	Hon'ble Raja Moti Chand C. I. E., Benares ...	2,000
7.	Raja Durga Narain Singh of Tirwa ...	2,000
8.	Rai Asht Bhujia Prasad Bahadur of Basti ...	2,000
9.	B. Tulsiapat Ram, Taluqdar Lucknow ...	2,000
10.	Rai Saheb Lala Sri Ram of Delhi ...	1,000
11.	Raja Raghuraj Singh O. B. E. Taluqdar Mankapur ... ..	1,000

12.	Rai Deep Narain Singh M. L. C., Bhagalpur ...	1,000
13.	Raja Bahadur Hukum Tej Partab Singh of Partabnere ... ..	1,000
16.	Pl. Gokarannath Misra, Lucknow ..	500
17.	Mr. A. P. Sen Bar-at-law, Lucknow ...	500
18.	B. Sri Narain Zamindar, Fyzabad ...	500
19.	British Indian Association, Lucknow ...	1,500
20.	Rai Inder Narain Saheb of Sakeit ...	500
	Total Rs.	37,500

His Excellency then handed over the gold and silver medals of the Conference to the respective recipients, of whom a list will be found at the end of this report.

A vote of thanks to the Chairman was then proposed by Pandit Gokaran Nath Misra in a very eloquent and inspiring speech and duly seconded. Pandit Misra said that the promoters of the College of Music should not let matters remain idle, but should see that at least two lakhs of rupees were collected by them from the outside public before they approached His Excellency's government for a generous contribution. His Excellency then formally closed the sessions of the conference and left, the Baroda Orchestra playing the British national anthem in His Excellency's honour.

After this was over, the practical demonstrations were resumed, and Karim Husain and Nawab Seniya of Jaipur played the Ragas Purvi and Shree on the Sitar. Fida Husain of Rampur played the Raga Bhimpalasi on the Sarod, and was followed by Inayat Khan of Gouripur, who played his favourite Raga Kafi on the Sitar. Najju Khan of Ajmere came last and was awarded a gold medal by Mr. R. L. Kapoor of Lucknow. With this, as it was past seven o'clock in the evening, the after noon session came to a close.

The final programme of the day was started at 9 p. m. in the night. The first item was a lecture on the Life and work of Tyagaraja, by Mr. M. S. Ramaswamier of Madras. Although most of the papers which had been fixed for being read at the Conference were simply taken as read, special arrangements were made to allow Mr. H. P. Krishna Rao (who read his paper in the morning) and Mr. M. S. Ramaswamier to address the audience, as they had come all the way from Bangalore and Madras respectively for the purpose, and also on account of their well-known scholarship, and their urgent desire to address the audience whatever little time could be spared for their addresses. Mr. Ramaswamier had managed to get his paper printed by a local newspaper as a "Music Conference Supplement," and well-printed copies of the address were distributed broadcast among the audience to enable them to have the benefit of reading the address at their leisure, as the time at the disposal of the learned speaker was too short to allow him to deal with it in its entirety. The aim of the author was to place before the audience the great uplift which the cause of Music had received at the hands of the well-known Tyagarajan, whose name is a bye-word in every home in South India, and whose "Kirtanam's" are on almost every lip. (A summary of this paper will be found in the appendix) Nazir Khan of Rampur then sang the Raga Puriya. A chorus consisting of five of the students from the Madhava Sangeeta Vidyalaya then sang the well-known song "Achala raho raja" composed in honour of Wajid Ali Shah and very much appealed to the audience. Then came Chandan Choubé accompanied by Lala Harcharan Lal of Tikamgarh who sang some Horis in Behag. Ali Bux of Lahore was the last artist to perform on the day, as the Binakars fixed for the night's programme, were dropped from the programme with a view to meet the public complaint that they could not hear the Bina in a large pandal, and that the Bina should be played in the adjoining building of the Library. As it was then past midnight the audience dispersed.

Thus ended this memorable conference, where nearly a

hundred artists from different parts of the country came and performed before enthusiastic audiences.

The most interesting of the items of the night programme was the chorus by five of the students of the Madhava Sangeeta Vidyalaya Gwalior, who sang the well-known song "Achala raho raja" composed in honour of Wajid Ali Shah, the last king of Oudh, in a harmonious combination of sweet voices, and much inspired and impressed the audience with their message of blessing. This was a fitting response to the song of Fyaz Khan of Baroda, " Babul mora", supposed to have sung when Wajid Ali Shah bid farewell to his people of Lucknow. Both these songs had a special interest, as they were songs connected with Wajid Ali Shah a great patron of Music, and were sung in the Baradari, the palace of the last King of Oudh, whose spirit must have heard the performance with satisfaction at seeing the regeneration of the art which had attained such a summit of glory in his reign.

The Conference held at Lucknow was an unqualified success owing to the ceaseless efforts of the Chairman of the Reception Committee, Thakur Nawab Ali Khan of Akbarpur, who toiled day and night with me to leave nothing undone in order to bring the session to a successful issue. Great interest was taken and valuable help was given by Brij Kishan Koul, the Secretary of the second session of the Conference with his previous experience, Mr. S. N. Karnad, and Mr. B. S. Sukthankar the Assistant Secretaries of the standing Committee of the Conference, with their secretarial assistance, and Mr. Vishnu Narain Bhatkhande, whose interest, help, guidance, and influence was the main-spring of the whole action. Indeed, honourable mention of the services of Mr. Bhatkhande was made in the speech of His Excellency the Governor in reply to the deputation which waited on His Excellency in connection with the College of Music, and his self-less devotion to the sacred cause of Music has considerably advanced it, and brought the subject to the fore-front of public attention.

The Conference has been invited to hold its next sessions at Patna in Behar, and it is to be hoped that this movement in the interest of Music will receive a further impetus at this Conference, and that in the meantime, considerable advance has been made in the matter.

The management very much regretted that proper acoustic arrangements could not be made, in the very large shamiana where the Conference was held, for the performance on the Bina, and that this part of the programme had to be gone through after the close of the session of the Conference on the 15th Januray in the adjoining library building, which being closed on all sides, and constructed with special acoustic properties was better fitted for the purpose.

All the enthusiasts who worked in the management of the sessions, worked with a complete unity of purpose, and the work of the session was Carried out most harmoniously and peacefully.

The Conference was, moreover, financially a success and the donations and the fees collected by the sale of the delegate's, member's, and visitor's tickets, was sufficient to hold this grand Conference.

---

The following is a list of the gold and silver medals awarded by the Music Conference according to the decision of the Judges Committee.

VOCAL MUSIC.

Dhurpad Singers.

1st Prize	Gold Medal	Allabande Khan, Alwar.
2nd Prize	Gold Medal	Nasir-ud-din, Khan, Indore.
3rd Prize	Silver Medal	Chandan Chaube, Muttra.
4th Prize	Silver Medal	Nazir Khan, Rampur.
5th Prize	Silver Medal	Radhika Mohan Goswami, Bengal.
6th Prize	Silver Medal	Gopeshwar Banerji, Bengal.

VOCAL MUSIC.

Khyal Singers.

1st Prize	Gold Medal	Faiyaz Khan, Baroda.
2nd Prize	Gold Medal	Mustaq Husain Khan, Rampur.
3rd Prize	Silver Medal	Krishna Pandit, Gwalior.
4th Prize	Silver Medal	Master Shri Krishna Ratanjankar, Ahmedabad.
5th Prize	Silver Medal	Muzaffar Khan, Delhi.
6th Prize	Silver Medal	Ali Bux, Lahore.

INSTRUMENTAL MUSIC.

Sitar.

1st Prize	Gold Medal	Inayat Khan, Gauripur.
2nd Prize	Gold Medal	Fida Husain, Jaipur.
3rd Prize	Silver Medal	Yusuf Ali, Lucknow.
4th Prize	Silver Medal	Manmohan Lal, Dholpur.

Sarod.

1st Prize	Gold Medal	Fida Husain, Rampur.
2nd Prize	Silver Medal	Abdul Aziz, Shahjahanpur.
3rd Prize	Silver Medal	Alla-ud-din, Maihar.

**Sarangi**

1st Prize Gold Medal Mamman Khau, Patiala.

---

**Pakhawaj**

1st Prize Gold Medal Harcharan Lal, Tikamgarh.  
2nd Prize Silver Medal Bhagwan Chandra Sen, Bengal.  
3rd Prize Silver Medal Ayodhya Prasad, Rampur.

---

**Tabla.**

1st Prize Gold Medal Abid Husain, Lucknow.  
2nd Prize Silver Medal Biru Misra Benares.  
3rd Prize Silver Medal Chhuttan, Lucknow.

---

**Shahnai.**

Silver Medal Raja Ram, Baroda.

---

**Instrument Making**

Gold Medal to Chandan Karigar of Jaipur.

---

**Dancing.**

Gold Medal to Shambhu of Lucknow.

---

The Following is a list of the artists who were awarded medals by Raikes and Taluqdars during the sessions of the Conference.

Name of artist.	Prize.	Name of Donor.
Abdul Aziz Khan (Shahjehanpur)	Gold Medal	Girdhari Lal Saheb,
Abdul Rashid Khan,	do	Raja Jagannath Baksh Singh.
Alla-ud-din Khan (Maihar)	do	Raja of Shivgarh.
	do	Dilip Kumar Roy Esq.
	do	Surindra Pandit Satu.
	do	Raja Moti Chand of Benares.
	Rs. 50-	Anonymous.
Alla Bande Khan (Alwar)	Gold Medal	M a h a r a n a K u m a r Prabhat Devji.
	do	Yuvaraja of Kasmanda.
	do	M a j o r D. R. R a n j i t Singh.
Abid Husain Khan (Lucknow)	do	Thakur M o h a m m a d Nawab Ali Khan.
	do	Mirza Waqar Ali Beg. Lucknow.
	do	Kunwar Saheb Manka- pur.
	Rs. 100	Hon'ble Raja Saheb Mahmudabad.
Ali Bux (Lahore)	Gold Medal	Thakur M o h a m m a d Nawab Ali Khan.
	Silver Medal	R a i A s h t a B h u j a Prasad, Basti.
Amjad Ali Khan (Badaon)	Gold Medal	Tlaktur M o h a m m a d Nawab Ali Khan.
HashmatAli Khan Lucknow	do	Raja Saheb Jehangirabad.
Awadh Pathak (Pachgachia)	do	Pandit Madho Ram Sand.

Name of artist	Prize.	Name of Donor.
Baroda Orchestra	Gold Medal	Lala Behari Lal, Allaha- bad.
Bashir Khan (Darbhanga)	do	Thakur Chandrika Prasad.
	do	Kunwar Saheb of Rehuwa.
Bira Misra, (Benares)	do	A.P. Sen Esq. Lucknow.
	do	Kunwar Indra Narain Singh.
	do	Pandit Harkaran Nath Misra.
	do	Lal Saheb of Basti.
	do	Lal Saheb of Manka- pur.
	do	Raja Saheb of Tirwa.
	do	Kunwar Saheb of Haribarpur.
	do	Raja Saheb of Kala- kankar.
	do	Raja Saheb of Payagpur.
	do	Kunwar Kundan Singh.
	Sela	Raja Moti Chand of Benaras.
Chandan Choubé (Muttra)	Gold Medal	His Excellency Maharaja Sir Kisban Prashad Bahadur <b>K. C. I. E.</b> of Hyderabad.
	do	Rai Ashtabhuj Prasad
	do	Raja Saheb of Manka- pur.
	do	Thakur Chandrika Prasad.
	do	Major D. R. Ranjit Singh.
	do	Raja Saheb of Kala- kankar.

Name of artist	Prize	Name of Donor.
Chandan Choubc (Contd)	Gold Medal Rs. 51- Sela.	Raja Saheb of Katiari. Rai Ashtabhuj Prasad. Raja Moti Chand of Benares.
Chand Khau (Patiala)	Gold Medal	Rai Uma Nath Bali, Daryabad.
Chandra Shekhar Pant Allahabad.	do do	Rajkumar of Kasmanda. Raja Bahadur Pratapner
	do	Raja Saheb of Kala- kankar.
	do	Lal Jai Singh Bahadur of Dinghwas.
	do	Rai Uma nath Bali, Daryabad.
	do	Raja Saheb of Mahson.
Dalip Singh Bedi (Patiala)	do	Thakur Rama Pratap Singh Narendrapur.
Fazal Husain Khan (Sakeit)	do	Babu Krishna Murari Lal Gwalior.
Fida Husain Khan (Rampur)	do	Raja Saheb of Pratapner.
	do	Nawab Janshed Ali Khan
	do	Lala Shri Rama, Delhi.
	do	Raja Saheb of Shivgarh.
	Sela	Raja Moti Chand of Benares.
Fida Husain Khan (Jaipur)	Gold Medal	Lala Shri Rama of Delhi.
Fyaz Khan of (Baroda)	do	Syed Wazir Hasan.
	do	Tej Narain Mulla.
	do	Maharana Kumar Pra- bhat Devji.
	do	Bharata Kala Parishad, Benares.

Name of artist	Prize	Name of Donor.
Fyaz Khan of Baroda (contd)	Gold Medal	Raja Saheb of Tirwa, Kumar Indrapratap Narain, Rehuwa.
	do	Babu Sharada Prasad (Rohilkhund)
	do	Mirza Waqar Ali Beg, Lucknow.
	do	Lala Khubchand, Delhi.
Ganeshi Lal (Lucknow)	do	Raja Jagannath Baksh Singh.
	do	Kumar Saheb of Bansda.
	do	Mirza Sultan Ali Khan.
Gulam Mohammad (Patiala)	do	Seth Walchand Hira- chand Bombay.
Gulam Rasool Khan (Baroda)	do	Chaudhary Shaif-uz- zaman, Lucknow.
Master Gune (Gwalior)	Silver Medal	Hon'ble Rai Rajeshwar Bali, Lucknow.
Lala Harcharan Lal, (Tikamgarh)	Gold Medal	Raja Indrapratap Narain Singh,
	do	Thakur Mohammad Nawab Ali Khan.
	do	Bhaya Saheb Bagh Baba Hazara.
Inayat Khan (Gauripur)	do	Honble Rai Rajeshwar Bali, Lucknow.
	Sela	Raja Motichand of Benares.
Jhurra (Maihar Band)	<del>Gold</del> Silver Medal	Hon'ble Rai Rajeshwar Bali, Lucknow.
Karamat Husain Khan	do	Radhe Lal Kapur, Lucknow.
Lachman Dass Monibji (Benares)	do	Raja Saheb of Kala- kankar.

Name of artist	Prize	Name of Donor.
Latif Khan (Indore)	Gold Medal	The Hon'ble Nawab Saheb of Chhatari
Magan Laljee (Pachigachia)	do	Babu Radhiká Prasad, (Monghyr)
	do	Raja Moti Chand, Benares.
Maihar Band (Maihar State)	do	Raja Saheb of Tirwa.
	Rs. 50	Anonymous.
Mamman Khan (Delhi)	Sela	Raja Moti Chand, Benares.
Manmohan Lal (Dholpur)	do	do
	Gold Medal	Rai Dip Narain Singh Bhagalpur.
Mushtak Husain (Rampur)	do	Kunwar Abdul Hamid Khan, Baghpat.
	Rs. 51	Rai Ashtabhuja Prasad, Basti.
Nasir Khan (Khairabad)	Gold Medal	Chowdhary Mohammad Ali, Rudauli.
	do	Kunwar Saheb of Rahuwa.
Nasir-ud-din Khan, (Indore)	do	Kumar Saheb of Kasmanda.
	do	Bharata Kala Parishad, Benares.
	Sela	Raja Moti Chand, Benares.
Master Natu, (Gwalior)	Silver Medal	Hon'ble Rai Rajeshwar Bali, Lucknow.
Nawab Husain Khan, (Jaipur)	Gold Medal	Bharata Kala Parishad, Benares.
Nazir Khan, (Rampur)	Silver Medal	Rai Ashtabhuja Prasad, Basti.
Nisar Husain Khan, (Baroda)	Gold Medal	Dr. R. K. Tandan, Lucknow.

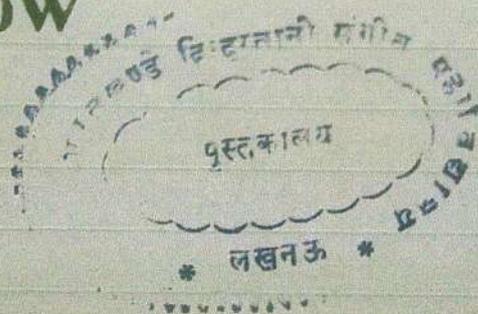
Name of artist	Prize	Name of Donor.
Nilaratna Mukhopadhyaya, Calcutta.	Gold Medal	Kunwar Muneshwar Baksh, Biruwa.
Najju Khan, (Ajmere)	do	R. L. Kapur, Lucknow.
Pilaji, Ganpatrao, Baroda.	Sela	Raja Moti Chand Benares.
Ratanjankar Shri Krishna, (Ahmedabad.)	Gold Medal	Hon'ble Rai Rajeshwar Bali, Lucknow.
	do	Raja Saheb of Mankapur,
	do	Mr. A. P. Sen, Bar-at- Law, Lucknow.
	do	Raja Bahadur of Katiari,
	Rs. 51-	Rai Ashtabhuja Prasad Basti.
Shambhu, (Lucknow)	Gold Medal	K. P. Misra, Bar-at-Law, Lucknow.
	do	Thakur Mohammad Nawab Ali Khan,
	do	Jai Karan Nath Misra, Lucknow.
Tasadduq Husain Khan, Baroda.	do	Raj Kumar of Kasmanda,
Wasudevji (Pachgachia)	do	Brijendra Bahadur Singh, Mahewa.
Zia-ud-din Khan, Udeypur.	do	Hakim Kamal-ud-din.

THE REPORT OF

# The 4th All-India Music Conference

E 585

## Lucknow



## Volume III



## Final Statement

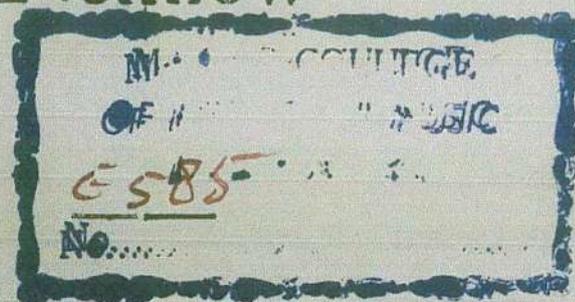
## 1925.

Printed by Mahadeo Prasad at the Faluqdar Printing Press, Lucknow.

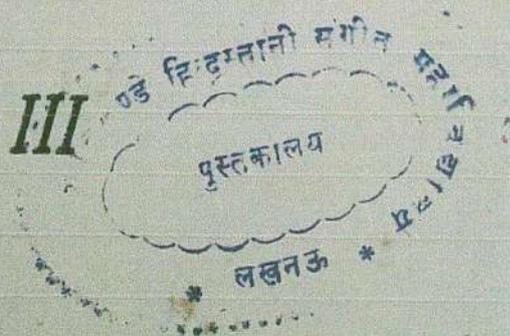


THE REPORT OF  
The 4th All-India Music Conference

Lucknow



Volume III



Financial Statement

1925.



Price As. 12.

## LIST OF CONTENTS.

	Page
1. Foreword	1
2. List of Patrons	3
3. List of Donors	4
4. Financial Statement	6

## Statement of accounts of the Fourth All-India Music Conference Lucknow.

### FOREWORD.

The fourth All-India Music Conference was held in Lucknow at Kaisarbagh from 9 to 16 January 1925. The work of the Conference was started in the month of May 1924. In the absence of any funds the progress was very slow; but after the publication of the appeal and through the kind support of the Rajas of U.P. and the Taluqdars of Oudh the work proceeded and in the month of June the total amount promised reached upto Rs. 7,000. In July I made several tours and collected some funds. The budget drawn up for the Conference was for Rs. 20,000, while at the end of September the total amount in hand was only Rs. 8,500. It was, therefore decided that some extra money be spent in travelling and in postage and telegrams to invite the attention of the Ruling Princes and the public. It will be seen that most of the Ruling Princes subscribed to the Conference for which we are very much grateful and which is a proof of their generosity and love for the Indian Arts. At the end of December we had Rs. 19,000 in hand.

There were two Sub-Committees namely the Executive Committee and the entertainment Committee. The Executive Committee met four times and did much useful work. The Entertainment Committee met thrice but could do no useful work and the work was therefore distributed among three of its members. Thakur Nawab Ali Khan was incharge of entertaining Mohamedan guests, I was for Hindu guests and Rai Somnath Bali was for the decoration etc. of the Pandal. Lieut. Mukerji of the Lucknow University Training Corps and Mr. H. G. Heart of the Y. M. C. A. were in charge of seating arrangements in the Pandal. B. Sri Narain, the assistant Secretary of the Executive Committee, also gave much help.

The total number of musicians attended was about 400, but about 100 musicians were given the chance of their performances. The number of guests from outside the United Provinces was about 80. The arrangement for the lodging of the musicians was made in the Kaisarbagh House of His Highness the Maharaja Sahab of Kapurthala, which was so kindly lent by him, and the guests stayed in the Kaisarbagh Hotel, which was close to the Conference Pandal.

The All-India Fine Arts Exhibition was managed by a Committee with Hon'ble Rai Rajeshwar Bali as President, Mr. M. C. Nehta as Secretary and Babu Tulsipat Ram as Additional Secretary. Babu Parmeshwari Dayal a member of the Committee gave conspicuous help in the management and control of the Exhibition and visitors.

Donors of Rs. 500 and above were called Patrons.

Donors of above Rs. 10 were called Donors.

The Reception Committee fee was Rs. 30 and the Membership fee of the Conference was Rs. 15.

The Conference was a grand success.

September 1925.

Rai Umanath Bali,  
General Secretary.  
Fourth All-India Music  
Conference Lucknow.

## LIST OF PATRONS.

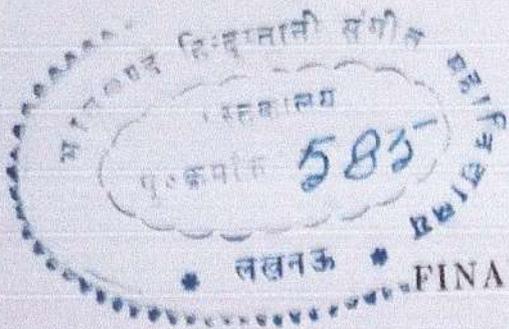
	Rs.
1. His Highness Maharaja of Patiala	.. 1,000
2. Raja Shri Krishna Datt Dubey of Jaunpore	.. 1,000
3. His Highness Maharaja of Baroda	... 500
4. His Highness Maharaja of Jaipore	... 500
5. His Highness Maharaja of Datia	... 500
6. His Highness Maharaja of Wadhwan	... 500
7. Hon'ble Maharaja of Mahmudabad	.. 500
8. Hon'ble Nawab of Chhatari	... 500
9. Raja Saheb of Awagarh	... 500
10. Raja Bahadur of Katiari	... 500
11. Raja Bahadur of Tiloi	... 500
12. Raja Saheb of Shivagarh	... 500
13. Thakur Nawab Ali Khan	... 500
14. Babu Saheb of Dhingwas	... 500
15. Anonymous	... 500
16. Court of Wards U. P.	... 4,000
17. British Indian Association	... 500
	-----
	Total ... 13,000

## LIST OF DONORS.

	Rs.
1. His Highness Yuveraj of Mysore	... 300
2. His Highness Maharaja of Jodhpur	... 200
3. His Highness Maharaja of Chhatarpur	... 200
4. His Highness Maharaja of Panna	... 200
5. His Highness Maharaja of Dholpur	... 200
6. His Highness Maharaja of Jaisalmer	... 200
7. His Highness Maharaja of Bhavanagar	... 125
8. His Highness Maharaja of Jhalawar	... 100
9. His Highness Maharaja of Benares	... 100
10. His Highness Maharaja of Bansda	... 100
11. His Highness Maharaja of Karauli	... 50
12. Raja Saheb of Kasmanda	... 250
13. Raja Saheb of Jehangirabad	... 200
14. Raja Saheb of Manda	... 250
15. Mahant Bagh Baba Hazara	... 200
16. Paja Saheb of Tirwa	... 200
17. Raja Saheb of Kurri Sudauli	... 150
18. Raja Imtiaz Rasul Khan	... 149
19. Kr. Dilipat Shah of Singahi	... 200
20. Raja Saheb of Nanpara	... 100
21. Rani Saheba of Payagpur	... 100
22. Dr. Sir Tej Bahadur Sapru	... 100
23. Raja Saheb of Tamkahi	... 100
24. Rana Saheb of Khajurgaon	... 100
25. Raja Saheb of Itaunja	... 100
26. Rani Saheba of Mandi	... 50
27. Rao Krishna Pal Singh of Awagarh	... 50
28. Pt. Moti Lal Nehru Allahabad	... 30
29. Mr. Kishan Chand Bural of Bengal	... 25
30. Mr. Karsandas Mavji of Bombay	... 25
31. Rani Saheba of Sinsendi	... 20
32. Thakur Bishambhar Nath Singh of Biswan	... 20
33. Sri Saddyatan Pandya of Ahraura	... 20
<b>Total</b>	<b>... 4,214</b>

( 5 )

	B. F.	...	...	...
34.	R. B. Justice Kanhaiya Lal, Allahabad	...	4.214	
35.	Raja Saheb of Chandapur	...	20	
36.	Kr. Kaushlendra Pratap Sahi of Deara	...	20	
37.	Pt. Tej Narain Mulla, Lucknow	...	20	
38.	Pt. Jagat Narain Mulla, Lucknow	...	10	
			<hr/>	
		Total	...	4,304



( 6 )

FINANCIAL STATEMENT.

Receipt	Rs.	Disbursement	Rs.
Donations - Patrons	13,000-0-0	Advertisement	510-0-0
"    - Donors	4,304-0-0	Blocks	15-12-0
- Reception Committee fee	3,900-0-0	Conveyances	878-5-6
Membership fee	975-0-0	Exhibition	5,641-0-0
Income from sale of Tickets	2,167-0-0	Catering	3,927-0-0
Deficit met by Music Association of India	1,300-0-0	Hire of Furniture	2,356-0-0
Deficit - Bills yet to be paid	888-13-0	Lighting	638-8-0
		Medals	1,409-8-0
		Miscellaneous	864-13-6
		Postage	487-3-0
		Printing	1,875-13-0
		Police Guard	40-0-0
		Remuneration & Pay	694-0-0
		Expenses incurred through Babu Sri Narain	445-9-0
		Telegrams	1,034-3-0
		Telephones	112-8-0
		Travelling including T. A. to Artists	3,834-10-0
		Music Conference report	1,770-0-0
	<hr/>		<hr/>
	26,534-13-0		26,534-13-0

(Sd.) Rai Umanath Bali  
General Secretary.