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REPORT

OF THE

FIRST ALL-INDIA MUSIC CONFERENCE

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HELD IN

BARODA

MARCH 20TH TO 25TH

1916.

BARODA.

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1917.



The First All-India Music Conference 1916.



His Highness Maharaja Saheb, Shrimant
Sayaji Rao Gaekwad
G. C. S. I. of Baroda.



*Her Highness Maharani Chimnabai Sahib
Gaekwad C. I. of Baroda.*

THE FIRST ALL-INDIA MUSIC CONFERENCE.

FOREWORD.

From the aesthetic point of view, Matthew Arnold divides the population of England into Barbarians the aristocratic class, Philistines the middle class, and Populace the vast residuum, sullen, soulless, half-hidden amidst its poverty and squalor, the sterner part of it given over to bawling, hustling and smashing, the lighter part given over to beer; and in addition to these comprehensive classes a few cultured individuals, who have sweetness and light. Out of these three hopeless classes emerge an elect few, who follow humanity, who love perfection and are nursed by culture. In India the number of those who move in the charmed circle of culture is smaller still: and it was to a few members of this small circle that an appeal was made in January 1916 by the organisers of the first All-India Music Conference which was held in Baroda in the month of March following. Grave doubts were raised at the time in some quarters as to the ultimate success of such a conference but we have been assured on all sides that it was a great success.

Plato's old programme of education "Music for the soul and gymnastics for the body" was, no doubt, a very restricted one but it emphasised the great importance of music in the spiritual development of life. Every student of India's history knows that our ancestors put a

great stress on this point and laid deep and wide the foundations of a Science of music with a precision and care which still excite our admiration. The Muhammedan contribution to the development of the Art of music was enormous and we owe a great debt to them: for, throughout the vicissitudes and changes of the past, they kept alive this precious art when the Hindoos had almost neglected it. The talented Tagore family of Bengal was largely responsible for the modern revival of music in those parts and men in whom earnestness of purpose is joined to high attainments—men like Mr. V. N. Bhatkhande of Bombay, Thakore Nawab Ali of Lucknow Mr. Divatia of Bandra and Rao Saheb Pandither Abraham of Tanjore have been spending years in the revival of this study. The success of the first Music Conference, was largely due to these men and to others like them who had come together from all parts of India at the invitation of the Conference Committee.

The Baroda Conference was primarily indebted to the financial help which was liberally given by His Highness the Maharaja Gaekwar. It marked the beginning of a hopeful era in the fortunes of Indian music. In Baroda itself His Highness the Maharaja Gaekwar has always taken a keen interest in the question of mass education in music and a large sum of money is being spent year after year for its purpose. The holding of the first Music Conference here incidentally furnished the occasion for

disclosing the utter hopelessness of the present time-worn methods of music-teaching in public schools and emphasised the importance of re-organising the whole tutorial machinery for this purpose. His Highness has already directed the Education Department to send a number of capable young men to Bombay to be trained by Mr. Bhatkhande as efficient music teachers. We are fortunate in having in the State administration a combination of factors which are particularly favourable to all schemes of social progress. At the helm of the State is His Highness the Maharaja himself whose magnanimity and sympathy were demonstrated so fully at the time of the first conference and whose noble example in this matter will no doubt be followed by other Indian Princes in the great task undertaken by the Conference Committee. Then we have in Mr. Manubhai Mehta, a Dewan who is eminently fitted as a scholar and moral philosopher to translate high aesthetic ideals into practice, a true man of the people and a model citizen. Mr. A. B. Clarke, our Director of Public Instruction, is himself a lover of music, and a believer in the enlightenment and education of the people in the perception of beauty and the religion of art. Here, as elsewhere in India, we have a great deal of that kind of music which some one has called the most expensive form of noise. But side by side with an immense amount of vulgarity in sound, there is a growing critical sense in music. We need to train every where a generation of men and women who will bring the people out of the desert of the

mediocre and cheap in an art which gives profoundest expression to the spirit of Indian life, into a land of increasing fertility and refreshment. Under Mr. Clarke's beneficent leadership we are confident that the scientific teaching of music in the public schools of this State will be rapidly developed. We may well look forward with hope to the time when another music conference will be held in the town where the movement was born.

It is unfortunate that owing to various difficulties it was not possible to bring out this report immediately after the Conference was over. While the report is being printed serious efforts are being made by our friends in North India to summon the Conference to the imperial city of Delhi during the Easter holidays of 1918. At the Baroda Conference Mr. V. N. Bhatkhande was unanimously elected General Secretary of the Continuation Committee. Money is a tremendous factor of importance in all public causes which concern the national welfare. It is wanted badly for carrying out important plans for putting the Conference on a permanent basis and making it a potent factor in the extension of this fresh revival of music, to all parts of the country. Indian Princes and ladies and gentlemen who appreciate the aesthetic value of the culture of music and know what it means to the regeneration of the races of this land, will, we are sure, not fail to express that appreciation in the form of substantial contributions. As the years go by, we have no doubt that they will reap the fruits of their generosity in the larger diffusion of this form of culture

throughout India: and who can measure the ultimate results and the influence which would be exerted by this movement in emancipating the coming generations from the thralldom of the sweeping tides of materialism and diverting them from the economic to the spiritual interpretation of life ?

I take this opportunity of expressing my gratitude first to His Highness the Maharaja Gaekwar and to all those Baroda officers who co-operated with me in making suitable arrangements for the comfort and convenience of the conference guests and also to all those ladies and gentlemen who contributed in various ways to the success of the Conference. My thanks are particularly due to Mr. Bhalchandra S. Sukthankar, M.A., LL.B., who came to Baroda for the Conference at great personal self-sacrifice and substantially helped me in the direction of lightening my Secretarial duties during the sessions of the Conference.

S. L. JOSHI

(Professor, Baroda College),

General Secretary,

1st All-India Music Conference Committee.

N. B. All donations intended for meeting the expenses of the ensuing Music Conference in Delhi should be forwarded to B. K. Koul, Esquire, Secretary, Reception Committee, Music Conference, Superintendent of Post and Telegraph Accounts, Delhi.

All donations intended for forwarding the general aims and objects of the Music Conference Continuation Committee should be forwarded to Mr. V. N. Bhatkhande, Esquire, B.A., LL.B., High Court Pleader, 2, Malabar Hill, Bombay.



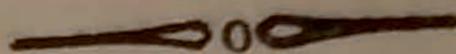
Manubhai Nandshanker Mehta Esqr. M. A. L. L. B.
Present Dewan of Baroda.

REPORT

OF THE

ALL-INDIA MUSIC CONFERENCE,

BARODA.



The Conference commenced its sessions on the 20th March 1916, in the hall of the Baroda College. All the experts invited from different parts of the country were assembled on the platform. The practical artists, whose services had been lent by the various States for the purpose of entertaining the audience, as well as for rendering practical assistance in conducting the work of the Conference, were also present. These included the famous Zakruddin Khan of Udaipur, Mushraff Khan of Alwar, Maula Baksh, Faiz Mahomed and Fayaz Husain of Baroda, Kallan Khan and Ali Husain Khan of Jaipur, Gulam Husain Khan of Tonk, Imdad Khan of Indore, and others. A great amount of interest was shown in the Conference by the public of Baroda, and by the Sardars and the leading officials of the State, among whom were present Shrimant Ganpatrao Gaekwad, Shrimant Sampatrao Gaekwad, Mr. V. P. Madhava Rao, the then Dewan, Mr. Manubhai Nandshankar Mehta, the present Dewan, Dewan Bahadur S. M. Samarth, Mr. Gunajirao Nimbalkar, Appa Saheb Sarangpani, Mr. Khaserao Jadhav, Bhausahab Muzumdar, Mr. A. M. Masani, Mr. Shirgaokar, Miss Engineer, and a large number of other ladies and gentlemen.

The meeting was also graced by the presence of Her Highness the Maharani Saheb, Princes Shivajirao and Dhairyashil Rao—and other members of the Royal Family, and the Rajah of Kolingode and his family, who happened to be in the Capital on a visit at the time. His Highness the Maharaja Gaekwar arrived punctually at 8-30 A. M. and was received at the entrance by the President, Secretary and other members of the Managing Committee, and conducted to the Hall. His Highness having taken his seat, the business of the day commenced with a Mangalacharan sung to the violin by the two accomplished daughters of Rao Saheb M. Abraham Pandithar of Tanjore. This was followed by the following song of welcome sung by a group of girls from the Female Training College, and by a group of boys from the State Music School.

श्री.

धी ऑल इंडिया म्यूजिक कॉन्फरन्स.

श्रीमंत महाराजा साहेबना गुणानुवादनं गीत.

(रा. बहार, ता. चतुश्चजाति त्रेताला, मात्रा १६)

गाओ गाओ जश राज सयाजी

प्रभु करत राज महाराज भाज—गाओ.

नीति देत, दुख हरत प्रजाको

गुनीयनसें कहे विजय सयाजी—गाओ.

करत है शासन, सब दुरजनको,
 राखत सज्जन धनसैं राजी—गाओ।
 एकपत्नीव्रत, सत्य वचन जाको,
 जीत लीओ है, क्रोधकी वाजी—गाओ।

स्वागत गीत.

(गर्लर्स हाइस्कूलनी कन्याओ.)

(रा. मैरवी, ता. धुमाळी.)

(१)

धन्य ! नव पंखी, आव्या मंदिर,
 शुं शुं धरीए, सुंदर पदमां,
 सुर लोक-उद्यानमां शुं शुं नथी?—धन्य.

(२)

पंखी दूरथी, क्षेत्रे मळीयां,
 उरवल्ली लची लची सुमनथी—धन्य.

(३)

जग मन मोहन, अभिनव रवथी,
 अमी आंगणीयां थरो सरवथी—धन्य।

(४)

पाणी पृथ्वी, वायु डोले,
डोले त्रिभुवन अति हरखथी.—धन्य.

(५)

अम घर सुनां, सुर ताल विना,
गजवो सड भारती-स्तवनथी—धन्य.

His Excellency the Dewan, as President of the Committee, then spoke in the following terms :—

YOUR HIGHNESS,

As Chairman of the All-India Music Conference, it is my privilege to approach Your Highness with a request that you will be graciously pleased to declare this Conference open and in doing so, I may be allowed to refer briefly to the aims and objects of the Conference and also to the circumstances that led to this Conference being held. The idea of systematising Indian Music and placing it on a scientific basis with a view to improving it and making it a better expression of the emotions, has been uppermost in Your Highness's mind for many years. Baroda has had the distinction of having patronised the famous musician Maula Baksh who, if I am not mistaken, was among the first in attempting to reduce Indian Music to notation. Latterly, the necessity of notation has been pressed on Your

Highness's attention by music being made one of the subjects of study in the schools of the State and since the introduction of mass education in regard to which Baroda has the distinction of taking the lead, a further emphasis has been laid on this need for notation.

I well remember how interested Your Highness was whenever you heard of Conferences for improving Indian Music being held during your recent tour in South India. At one stage Your Highness was about to extend your tour to Tanjore with a view to see the splendid work R. S. Abraham Pandither was doing in the cause of Indian Music. Later at Hubli, Your Highness's interest was aroused by hearing of a recent Conference in which Mr. Clements had taken a leading part. While things stood thus, I happened to speak to Professor S. L. Joshi about Your Highness's solicitude for the revival of Indian Music when he mentioned the name of Mr. V. N. Bhatkhande of Bombay. It was thus that I made the acquaintance of Mr. Bhatkhande and Your Highness is aware how valuable his services have been in organising this Conference and attending to every one of its details.

The Conference, which Your Highness is going to open, is no ordinary event in the annals of the State. Ever since the disappearance of Hindu and Mahomedan kingdoms in India, the science and art of Music have fallen into a decadent condition, and only those that have read the letters from the various correspondents in different parts

of India can realise the enthusiasm that prevails everywhere regarding the Conference and how it is looked upon as an epoch-making event in the History of India. Many of those who have honoured us with their presence at this Conference have devoted their whole life-time and almost all their resources to research work, and their joy is unbounded to see that through the enlightened liberality and munificence of Your Highness they have been afforded an opportunity of bringing their labours to be tested and valued by such a competent body of experts. I shall not take Your Highness's time by dwelling on the merits of the members who have responded to our call, but it may be permissible for me to point out how valuable an acquisition we have in the person of Thakur Nawab Ali Khan of Akbarpur, Mr. Clements, I.C.S., of Dharwar, Rao Saheb Pandither and his accomplished daughters from Tanjore, and last but not least Mr. Bhatkhande himself. I may also mention that the Darbars of Udaipur, Alwar, Jaipur, Bhavnagar, Indore, Kolhapur, Tonk, Gwalior, Rampur, Hyderabad, Bikanir and Mysore have shown a profound interest and appreciation of our labours and some of them have also deputed their best artists to the Conference. With these words, I request Your Highness to declare the Conference open.

His Highness the Maharaja Gaekwar in declaring the Conference open, said :—

“ Music like other sciences and arts, exercises a potent influence on the social and intellectual

development of a nation. The revival of Indian Music is sure to yield good results. Music is a useful acquisition to the rich and the poor, the rulers and the ruled. I thank all those who have come here from various parts of the country and wish hearty success to the work undertaken by them.”

His Excellency the Dewan Saheb, as the Chairman of the Managing Committee, then proposed Thakur M. Nawab Ali Khan of Akbarpur as the President of the Conference, and Mr. A. M. Masani, Minister for Education, in seconding the proposal, said :—

YOUR HIGHNESSES, LADIES AND GENTLEMEN,

It is my proud privilege and very pleasant duty as a member of this Music Conference Committee to second the proposition so ably moved by Nek Namdar Dewan Saheb, calling on Thakur M. Nawab Ali of Akbarpur to take the Chair, in recognition of his most original and valuable services to the cause of Indian Music, extending, as it does, over a number of years.

It is the trend of modern civilization to make a united effort to bring about the solution of difficult and debatable subjects by organizing Conferences and Congresses, where all shades of opinion are fully represented. These assemblies deliberate jointly, and are in a position to pronounce an authoritative opinion on subjects brought within their purview, be they of educational, social, political, religious or of communal interest.

A scheme providing for the æsthetic culture of the Baroda public,—the creation of a Picture Gallery,—is nearing fruition; and it is but a natural step that this day sees the inauguration of an All-India Conference of Indian Music, when we hope to launch on a new era in its history.

Music like painting, sculpture and poetry tends to refine, to civilize and to exalt the intellectual faculties. Every power and every faculty with which man is gifted is given to be improved and enjoyed. It is music that exalts each joy, it is music that allays each grief. Music may expel diseases, music doth soften pain. Human voice is capable of giving expression to every emotion of the heart, and the ear has the power of the nicest discrimination, and is one of the channels through which the pleasure is conveyed to the mind. It is the sole aim and object of this Conference to promote the happiness that men derive from Music, the only Art that can calm the agitations of the soul, and soothe the weary spirit.

It is no figure of speech when I say that for the task of steering the course of a Conference, which aims at harmonising a number of discordant views on the System of Notation, &c. most suitable for Indian requirements, and at drawing out, as it were, the very essence of Music with a view to handing it down to posterity, we have been singularly lucky in calling Thakur Saheb Nawab Ali of Akbarpur to the helm.

His is a wide experience of the Art, his is a wider experience of the Science of Music. He has been devoted to this Art and has associated himself with men of reputation in Indian Music in elaborating, amplifying and collating this very intricate and noble Art which he has in his modest way helped and befriended for many a year. He is tugging at the unification and harmonization of Music from the veritable tangle, in which it is confined at present due to lack of co-operation and concord. It is a special pleasure also to see the Thakore Saheb in the Chair, as, with his great tact and shrewd common sense, he will be the most fitted to steer the Conference safely in spite of discussions that may arise, and divergent views that may be placed before it.

I feel confident, that I am voicing the feelings of all present in seconding the proposition requesting the Thakore Saheb to take the Chair on this occasion.

After these preliminaries, the President took the Chair, and in addressing the audience said:—

“ I am indeed very grateful to the Managing Committee of the All-India Music Conference in general, and to His Excellency the Dewan Saheb in particular, for the great honour they have done me by electing me President of the Conference. I cannot allow this opportunity to pass without referring to the enlightend liberality and profound culture of His Highness the Maharaja Gaekwar, which have made it possible for all of

us to come together in his capital, to deliberate upon a subject which is so dear to our hearts. His Highness' zeal in the cause of Education is well-known and, so far as I am aware, His Highness is the only Ruler who has introduced a system of Music Schools for the benefit of his subjects ; and it is quite in the fitness of things that a Music Conference should first be held in his State. I, therefore, offer, on behalf of the Conference, hearty thanks to His Highness for originating and carrying out the idea of a Conference on Indian Music. It only remains for me to point out the lines along which the importance of this Conference may be indicated.

In the first place, we must look at such a Conference from the point of view of Indian Unity. Men from North and South and East and West have come to contribute materially to the success of the Conference and in the midst of a Babel of languages, we can still mingle freely with the aid of the Common Language of Music.

Secondly, no one will deny that the Music of the country is at present in the hands of an ignorant and illiterate class and that it is essential to rescue it from the possibility of complete destruction and place it on a scientific basis. In the little pamphlet sent to me by your energetic Secretary, Prof. Joshi, I notice that he refers to music as being a potent instrument in expressing the Soul of a Nation. I shall not take up your time in dealing with the spiritual side of music nor stand long between yourselves and the great

experts who are here to give us the benefit of their advice.

I must, however, utter a word of caution. It is of the greatest importance that the deliberations of the Conference should be conducted in a friendly spirit in order that a definite step forward may be taken and the cause of Indian Music substantially advanced. There will, doubtless, be difference of opinion even on fundamental questions connected with Indian Music and there is, therefore, likely to result a friendly clash of arms between the advocates of different theories; but I would earnestly request the members who are about to take part in the discussion not to lose sight of the central object of our work. It is, of course, open to the members of the Conference to suggest various lines of action which may seem necessary in order to give a permanent form and continuity to this important movement for the emancipation of Indian Music. Meanwhile, we are all anxious to hear Mr. Bhatkhande, whose name is so well known to all lovers of Indian Music and without whose enthusiastic co-operation it would have been difficult to organise such a representative Conference. But before I do so, I shall call on the Secretary, Prof. Joshi, to make certain announcements. ”

The Secretary of the Conference, Prof. S. L. Joshi, then announced that His Highness had been graciously pleased to permit the use of the Durbar Hall at the Laxmi-Vilas Palace for the

practical demonstrations and concerts arranged for the entertainment of the audience.

The President then called upon Mr. V. N. Bhatkhande to read his paper on "A short historical survey of Hindustani Music and the means to place it on a scientific foundation with a view to make its study as easy as possible". Although His Highness the Maharaja was obliged at this stage to leave the Hall owing to the delicate state of his health, Her Highness the Maharani Saheba evinced a great interest in the historical details portrayed in Mr. Bhatkhande's paper, by her presence during the greater part of the morning session.

Mr. Bhatkhande in opening his address remarked that a study of the history of any science was a necessary preliminary to the study of the science, and that in dealing with Hindustani Music, he would refer to the several authors on the subject, their modes of classification and description, before acquainting the audience with the system formulated by himself. After dealing with the broad distinctions between the two systems of music prevalent in the country, the Hindustani or Northern and the Karnatik or Southern, he pointed out that while the former had lost touch with the ancient Sanskrit Shastras and got mixed up with that of the Mahomedan conquerors, the latter had a fairly well-preserved Shastric tradition or *Parampara*.

After referring to the condition of music in Persia and Arabia, during the Mahomedan Rule, he pointed out that the history of the 11th and 12th Centuries did not give any faithful record of the condition of Indian Music of those times, that there was sufficient warrant for one to infer that the author of the *Sangita Ratnakara*, *Sharangadeva Pandit*, and *Amir Khushroo*—the famous musician at Delhi—were contemporaries of each other. He then dealt with the *Sangita Ratnakara* which was shrouded in mystery; and observed that internal evidence would suggest that the tuning of the *Veena* was on the basis of *Sa, Pa, Sa, Ma*, and that the Music of the period was based on twelve notes. He then referred to a work called *Raga Tarangini*, which would appear to have been written in or about 1162 A.D. The accuracy of this date, however, he said, was open to question. Quoting freely from this important work, he invited the attention of the audience to some of its most important features, namely, that the *Swara* and *Raga* names are purely northern, that most of the *melas* or *thats* are northern, that the actual number of notes used in the *Ragas* is 12, and that some of the *Raga* forms (*Lakshanas*) are useful even at the present day.

He then proceeded to deal with the Sanskrit works and practical musicians of the time of Emperor Akbar, and stated that the art of music reached its zenith during his reign, while the *Shastras* were already on the wane. The Sanskrit treatise of this period—*Sangit Darpan*—was at

present interesting only in so far as it gave us a set of the different Raga and Ragini pictures, which would open up a fine field for æsthetic research.

But much interest attaches to the works of that eminent poet and musician—Pundarik Vithal—though later in date; Mr. Bhatkhande then referred to these works, and pointed out the methods of classification of several Ragas so ingeniously adopted by the author.

He then passed on to other subsequent works, such as the Raga Vibodha and Parijata and the works of Pandit Bhavabhatta. After referring at length to these works, he clearly pointed out that there was no Sanskrit treatise available which had for its Shuddha scale, the scale of Bilaval, and that all the writers except Somnatha wrote their Ragas in terms of 12 or 14 Swaras, that there were only 12 frets on the Vina, that the Vina was tuned to Sa, Pa, Sa, Ma and last but not least, that the music was confined to one Grama only. In this connection he referred to a work named Nagmat-e-Asaphi by Mahomed Rezza, written about 1813 A.D., which marked an epoch in the history of our music, inasmuch as it was the first work that adopted the Bilaval as the Shuddha scale.

He then briefly referred to the distinguishing features of the Hindustani Music, and explained that it was possible to reconstruct a system embodying them on the lines suggested in Venkata-

makhi's famous work "Chaturdandi Prakashika" —so familiar to the Karnatic singers. He then drew the attention of the public to the fact that he had already made an honest attempt at such reconstruction and that his work "Lakshya Sangita" was nothing more than an attempt to systematise the Ragas sung in Northern India on the basis of ten popular or convenient *thats* or parent modes. After vocally demonstrating the principal points that distinguished the construction of the Hindustani Raga system, he referred the public to his work for greater details.

When Mr. Bhatkhande had finished reading his paper, the day was so far advanced that the reading of the subsequent paper and the appointment of the Subjects Committee, which had been set down for that part of the day, had to be postponed.

The Conference met again in the afternoon at 4-30 when Mr. E. Clements, I.C.S., began his paper on "The Intonation of Indian Music". As the paper was very long, he read only the important portions of it and explained his ideas by appropriate demonstrations on the Shruti Harmonium which he had specially brought for the purpose. He referred first of all to the different kinds of music-lovers, such as mere listeners, performers, laborious composers, historians and lastly those who picked music to pieces, analyzed it and constructed theories and rules thereon for the guidance of composers, and told the audience

that he wished to be included in the last category. After explaining the methods of measuring musical intervals briefly, he described in detail the construction of the "Gramas." He then turned to the question, how many notes were necessary to the octave for the production from it of the usual Grama Scale, and the common Ragas. He wrote down on the blackboard his scales, in terms of Shrutis, for the following Ragas, which he described as "Grama Ragas" of Hindustani Music,

Grama Raga.		Sa	re	ga	ma	pa	dha	Ni
Bilaval	4	3	2	4	3	4	2
Yaman	4	3	4	2	4	3	2
Kalyan	4	3	2	4	4	3	2
Kaphi	3	2	4	4	3	2	4
Khamaj	4	3	2	4	3	2	4
Bhairavi	2	4	3	4	2	4	3
Tilak Kamoda	3	4	2	4	3	4	2

and declared it, as his own opinion, that Indian Music in order to be accurately and scientifically taught in schools must in future be expressed and noted in terms of at least 16 out of the 22 Shrutis known to the Indian Musicians. He said he personally adopted as his model the system of Jatis as propounded by Sharangadeva in his Sangit Ratnakara. He also directed the attention of the audience to the great facility with which his different Raga scales could be obtained from one another by mere transposition. He said

that the modern Hindustani Scale of Bilaval, which according to him took a Madhyativra or low Dha (*i. e.* one of 400 comparative vibrations), could easily be obtained from the scale of Kaphi by such transposition. It was his belief that the Shuddha scale of Sharangadeva was one corresponding with the modern scale of Kaphi.

Then Mr. K. B. Deval of Poona followed with his paper on "The theory of Indian Music as expounded by Somnatha". Mr. Deval in his paper, the important extracts from which were read out to the audience by his assistant, Mr. Damle, contended that Somnatha, the author of Raga Vibodha, was fully acquainted with the theory of modern Harmonics, that the expression "Swayambhu" occurring in his verses 29, 30 and 31 of the Vina Viveka, purported to signify Harmonics or upper partial tones, that the interpretation of these verses by scholars like Dr. Bhandarkar of Indore and others was wrong, and that the Shuddha scale of the work was the Kaphi scale and identical with that of Sharangadeva and Bharat.

Tuesday, March 21, 1916.

The proceedings of the day began as usual at 8-30 A.M. with the paper of Mr. D. K. Joshi of Poona entitled "A disquisition on the Shrutis and Swaras of Indian Music." This paper, originally written in Marathi, was translated into

English by Mr. B. S. Sukthankar, the Assistant Secretary, who also, read out the translation to the audience.

This was followed by the papers of Mr. S. N. Karnad on "The Renaissance in Hindustani Music", and of Maulvi Abdul Halim Sharar on "The Persian Influence on the Music of Hindustan".

Mr. D. K. Joshi's paper was, in fact, a refutation of the theory propounded by Mr. K. B. Deval that Somnatha, the author of "Raga Vibodha", was acquainted with the theory of Harmonics, and led eventually (on the 23rd March) to an interesting discussion on the question, which was finally decided by a reference to certain Sanskrit scholars, some of whom were equally well-versed in Music.

Mr. Karnad after referring to the earlier Sanskrit treatises on music, pointed out that the scales adopted by them were quite different from that now in actual use, that the scale of Sangit Ratnakara was neither Kaphi nor Bilaval as contended by some writers but probably corresponded with the present Karnatik scale, that on that account the earlier Sanskrit works afforded very little help to a practical student of Hindustani music, that 12 notes to the scale were sufficient for practical instruction and that the location of the remaining 10 Shrutis in the scale must be determined with the help of the best practical talent available, that the

system of classification of melodies under ten distinct groups or Thats adopted by Mr. V. N. Bhatkhande in his several works was extremely useful in facilitating the study of practical music, and that there was a possibility of development in Indian music along suitable lines by the incorporation into the present system new melody types which were not there. With regard to Notation he observed that any System of Notation to record genuine first class Indian Music would always be imperfect beyond a certain degree, and that the purpose for which Notation was intended could best be served by the use of the Gramophone.

The paper of Moulvi Abdul Halim Sharar of Lucknow was written in Urdu, but it was put into English by Prof. Nawab Ali of the Baroda College, who read out the translation to the audience. It was entitled "The Influence of Persian Music on the Music of Hindusthan." The writer pointed out that our present Hindustani Music is the result of the blending of Mahomedan Music with pure Aryan Music. He proposed to deal first with the history of Arabic and Indian Music and then to refer to the blending. For Indian Music, he had little more to say than that the ancient Sanskrit treatises upto and inclusive of Ratnakara were now entirely incomprehensible. As for Arabian Music, he said that the music which the Mahomedans brought to India was not purely Arabic, but was a mixture of Arabic, Persian, Syrian, Roman and Greek

Music. Music was much cultivated in Arabia far back in the pre-Islamic times, and consisted of three kinds of Ragas, (1) Nash, (2) Sunad and (3) Hezaj. In spite of the solemn abjurations of the holy prophet, the Mahomedans persisted in their fondness for the forbidden fruit of music. The writer then gave the names of the various great musicians who cultivated the art, and related several interesting stories about how some of these musicians, when entangled in the foils of nasty or orthodox "Ullemas" managed by means of their skill to avoid punishment. As the Arab civilization progressed so did their music. The social status of musicians was high and even the Royal families brought forth some highly talented experts in the Art. With the extension of the scope of music, there naturally grew a desire to discuss about the nature and origin of it, and the "Aghani" in 21 Volumes dealing with 100 select melodies and their inventors, came to be written in the 9th century A.D. This book, however, was, the writer said, of as little practical importance as the Ratnakara, for its terminology is beyond comprehension. Then he dealt with the progress of the Art during the period following the days of the Abbaside Kaliphs and gave a syllabus of the 12 Ragas, 24 Shobhas and 121 Raginis which made up Persian or Arabic Music, showing the hours of the day when they were to be sung. The Mahomedans, he said, acquired no taste for Indian Music till the Sufees introduced it into their devotional songs, which soon found their way into the Royal Court. Indian Music found

favour with the Mahomedan Rulers in the South also. Mahomedan tunes were taken up by the Hindus too and traces of this are seen in the Ragas, Navarajika, Jangla, Hizaz, Zilaph, Sarparda, Shahana, Darbari, Zilla, Khamaj, &c. Much, he said, of the actual influence of the two on each other could be determined by a comparative study and practical demonstration of Ajami (Arabian and Persian) and Indian Music, so as to give a systematic analysis of our Ragas and find out their modifications. The writer concluded by suggesting several important measures for reform and improvement and advocating the appointment of a Committee for studying and determining the question of Notation.

The last item of the morning programme was the speech of Mr. J. Nelson-Fraser, Principal, Bombay Secondary Training College, and an eminent and enthusiastic Educationist. Mr. Fraser spoke on the teaching of music in Indian Schools. The main points of his exhortation were that education in Indian music was a crying necessity in the case of the Indian youth, that the music sung by the practical artist was of too high an order to suit the requirements of the youngsters, that suitable music had to be prepared for them, that amateurs were wanted who could and would do so, and in winding up, he offered to give any volunteer amateurs who would like to do so, a chance of addressing and demonstrating for the benefit of the students of Schools in Bombay at the rooms of the Institution of which he was the Principal.

The two papers of Dr. P. R. Bhandarkar of Indore, and Mr. V. V. Phadke of Poona were taken as read as these were not present at the Conference.

The Conference met again at 2 P.M. in order to take up the discussion of the points suggested by Mr. Clements in his paper, the previous day. Mr. Clements had already defined the notes he used in the Thatas of Yamana, Kaphi, Bilawal, Bhairavi and Khamaj and had contended that to define accurately even the commoner Hindustani Ragas there would be required at least 16 notes to the scale (*i. e.* so as to include the low Ri, low Dha, Atikomala Ga and Atikomala Ni). He had said that he could derive the modern Yaman, Bilawal, Khamaja and Bhairavi scales from the basic scale of Kaphi (with Ri, Ga, Dha, Ni of $266\frac{2}{3}$, $284\frac{4}{9}$, 400, $426\frac{2}{3}$ comparative vibrations respectively, Sa being valued at 240 vibrations) merely by the necessary transpositions.

As Mr. Clements based his other scales on the principal or Shuddha scale of Kaphi, it became necessary first to ascertain with the help of the practical artists whether the notes of that scale as laid down by Mr. Clements were really those actually used by the artists, and then whether the scales of the other five Thatas derived by transposition from the first scale were actually the ones going by those names in current practice in Upper India. Some of the leading artists of the country, such as Zakruddin Khan of Udaipur, Kalan Khan of Jaipur, Musharaf Khan of Alwar,

Imdad Khan of Indore, Ali Husain Khan of Jeypore and others gave opinion.

Mr. Clements played the different scales on his Shruti harmonium and Zakruddin Khan sang loudly and distinctly the notes of the Ragas in question. It was at once observed that the Ri, Ga, Dha and Ni notes of the Kaphi scale which he sang were distinctly higher in pitch than those played on the harmonium by Mr. Clements as the notes of his Kaphi scale. The other artists declared the scale sung by Zakruddin Khan as quite accurate. A similar test was made to ascertain the correctness of the note Dha in the Khamaja and Bilawal scales of Mr. Clements, with the result that the note Dha sung by Zakruddin Khan was found to be higher in pitch than that played on the harmonium in those scales. Mr. Clements himself admitted that the Ri sung by Zakruddin Khan was higher than the Ri of his own Kaphi scale and was a 4 Shruti Ri, the Ga was a 6 shruti one, the Dha a 4 Shruti one and the Ni was three Shrutis below the Sa. After about two hours trial and interesting discussion, the Conference came to the conclusion that the scales suggested by Mr. Clements for the Kaphi, Khamaja, and Bilawal Ragas did not tally with those sung by the practical artists as going by those names in current practice. Mr. Clements stated by reference to his harmonium that the notes Ri, Ga, Dha and Ni of the Kaphi scale as sung by Zakruddin Khan were of 270, 288, 405, and 432 comparative vibrations respectively.

After this most interesting experiment was over, the Conference dispersed for a short while, re-assembling at 4-30 p.m., when Atyabegum Fyzee Rahamin read her paper entitled "The present condition of Indian Music, and a proposal for the founding of an Academy". After drawing a contrast between the present degenerate condition of music and its former glory, and laying bare the numerous short-comings of the present class of artist-instructors, accounting for the total failure to impart, to any appreciable extent, instruction in music, she suggested the founding of an Academy of Music for the purpose of collecting, editing and publishing manuscripts, and for imparting instruction in Music, conferring degrees, such as Gandharva, Pandit, Gooni, Nayak, etc. With regard to Notation she expressed the opinion that no Notation could completely reproduce Indian music, that any system of Notation would, by stereotyping music, exclude the possibilities of developing individuality in the Art, that Notation was intended only to serve as a skeleton and that for correct expression, the student could not dispense with oral instruction.

The next paper was that of Mr. Mangeshrao R. Telang, on "The development of North Indian Music". Mr. Telang in his address speculated on the date of Bharat, and gave out as his opinion that the scale of Bharat was the Kaphi scale, that the music of Ratnakara was not appropriate for Northern India, and that the Shuddha scale of the Ratnakara was probably the Mukhari. In

comparing the rules of "Samvaditva" as expounded by Bharata and Sharangadeva respectively, he pointed out that the two did not agree inasmuch as according to Bharata, the notes falling on the 9th and 13th Shrutis respectively from a certain given Swara were the Samvadis of that Swara, whereas according to Sharangadeva, the 8th and the 12th Shrutis gave the Samvadis. Mr. Telang was here corrected by Mr. E. Clements, who pointed out that the Shloka in Ratnakara could only be explained to mean that the *intervals* between the Swara and the 'Samvadis' were of 8 and 12 Shrutis respectively, so that the 'Samvadis' would be the ninth and the thirteenth Shruti notes respectively, and that there was no inconsistency between Bharata and Sharangadeva on that point. Mr. Telang replied that that was a matter of construction, and that he did not want any discussion during the reading of the paper.

In referring, towards the close of his address, to the Sanskrit treatise "Lakshya Sangita", he said, *inter alia*, that the book had been published in Sanskrit under a fictitious name with the evident object of palming it off on the public as an old authoritative book on Northern Indian Music. This remark was, later on, challenged by the Assistant Secretary, Mr. B. S. Sukthankar, who characterised it as unfair and unjustifiable, in the face of the explanation offered the previous day by Mr. Bhatkhande for the publication of his work in the particular form, language and manner in which it had been published. Mr. Sukthankar in support of his remarks read out from

Mr. Bhatkhande's address the portions where such explanation had been given.

This was followed by the paper of Mr. G. S. Khare on "Sarana Chatushtaya", which showed a vast amount of labour and consisted of speculative discussions on hypothetical data regarding the scales of Hindu Music. Mr. Khare compared in his paper the various methods known as the Veenamethod, the Arithmetical method, the simple fraction method, the method of series, the method by fifths, and major third, and lastly the graphic method of determining the scale. He also dealt with the nature and character of the division of the octave according to modern methods.

The last paper of the day was that contributed by Mr. Nilkant V. Chhatre, Retired Educational Inspector of Schools, on "Indian Music, Past and Present". This was more or less of a historical nature and suggested that the Conference should be held yearly at different centres, the first three years' meetings being held at Baroda itself to settle a number of points for investigation, that a Working Committee should be formed, that the Ruling Princes and Chiefs should be approached, and that there should be a Central Library of works on Music.

March 22nd, 1916.

The whole of the morning was taken up by the learned and instructive dissertation of Rao Saheb Abraham Pandither of Tanjore, which

though technical in character was appreciated and listened to with great attention by the audience. His paper entitled "An article on Shrutis" was, in the main, the substance of his comprehensive work on "Indian Music" which is now in the Press. Rao Saheb Pandither said at the outset that he did not profess to know much of Hindustani Music and that his remarks were meant to be understood as relating to the music of Southern India. In the course of his address, he observed that after a close examination of the ancient Tamil texts on the subject, he arrived at the conclusion that the Octave ought to be divided into twenty-four Shrutis, and not twenty-two as prescribed by the Sanskrit treatises. He observed that the Tamil works would appear to belong to a much earlier period than Sangita Ratnakara of the thirteenth century or even the Natya Shastra of the fifth century; Ilavkovadigal, the author of "Silappadhikaram", one of the most authoritative works on Music, lived in the first century A.D. Rao Saheb Pandither explained on the authority of this ancient Tamil work, that a Rasi Mandalam was divided into twelve equal parts, corresponding to the 12 Swarams obtained on the principle of concordant Swarams or Sa-Pa (Inai) and branch Swarams Sa-Ma (Kelai), that each Rasi was sub-divided into two alagus (Shrutis), eliminating one Shruti in each of the Swarams, Dha, Gha, (A & E); that Sharangadeva, the author of the Sangita Ratnakara, who appears to have borrowed his theory of 22 Shrutis from the Tamil works, lost sight of the

omission of the two Shrutis. Then he proceeded to point out that the ancient Tamilians formulated Ragas, in the seven fundamental Swarams in the Octave, in four different Palais, namely, Ayapalai, Vappopalai, Thrikonapalai and Chathurapalai, that the Ragas of Ayapalai were in the twelve half-Swarams, those of Vattapalai in 24 quarter Swarams, those of Thirikonapalai in 48 one-eighth Swarams, while those of Chathurapalai comprised Ragas in 96 one-sixteenth Swarams. The inaccuracy of the measurements by $\frac{2}{3}$ and $\frac{3}{4}$ was also pointed out by means of measurements and logarithmic tables. He then observed that the twenty-four Srutis of Vattapalai were identical with those of the modern Karnatic Music, and that the location of these Srutis was based on Geometrical progression. The most interesting part of the lecture was the practical demonstration given by the Pandither's accomplished daughters, one of whom Maragathavalli Ammal sang the microtones accompanied by the Veena, the ordinary frets of which were supplemented by the addition of movable ivory frets.

The Ragas chosen for the demonstration were taken from the different "Palais", such as Garudadhvani, Saveri, Dhanyasi, Shhanmukhapriya, Madyamavati, &c., and the pitch of the notes used was determined accurately with the help of the Vina of which the octave admitted (by means of moveable ivory frets being placed between the twelve frets fixed in equal temperament) of being divided into twenty-four or forty-eight minute intervals. Thus it was shown that

in the Raga Devagandhari belonging to the Melakarta Dhirashankarabharana the Ga and Ni had five "Alagus" (minute Shrutis) each, while the Ri and Dha had $4\frac{3}{4}$ "Alagus" each, though very rarely the Ga and Ni had 6 "Alagus". This Raga belonged to the Vattapalai (in which the octave had twenty-four intervals each of one Shruti). The Raga Dhanyasi belonging to the Thirikonapalai (Ragas sung with forty-eight half-Shruti intervals to the scale) was next taken and the daughter of the Pandither singing a tune showed that the Ga and Ni used were of $4\frac{1}{2}$ "Alagus" each. The Raga Madhyamavati belonging to the Chathurpalai (Ragas being sung with ninety-six minute Shruti intervals to the scale) was then taken and it was shown that the Ri and Ni used in it were each of $4\frac{3}{4}$ "Alagus". This demonstration aroused great enthusiasm amongst the audience owing to the fact that the famous musician Zakruddin Khan of Udaipur testified that the twenty-four microtones or Shrutis sung by the accomplished lady corresponded with those produced by her on the Vina.

Before the Conference adjourned, a short speech in Hindi was delivered by the famous Binkar Musharaf Khan of Alwar in which he explained his view of the distinction between the Shrutis and the Swaras, with a reference to some Sanskrit verses giving the names of the 22 different Shrutis. He remarked by quoting a verse from the Naradi Shiksha that the location and identification of the microtones or Shrutis used in some of the Ragas were most difficult and that for all

practical purposes, the usual method of describing Ragas in terms of the commonly accepted twelve notes was, in his opinion, quite adequate and proper.

The majority of the practical artists present when questioned by the Conference concurred with Musharaf Khan on this point. At the close of his speech, he illustrated his remarks by singing one or two songs in the Saranga Raga.

This was followed by Zakruddin Khan singing in his manly style a few songs in the Vasanta, Madhumada Sarang, and Khata Ragas, and he was loudly applauded and encored.

The last item of the morning's session was an experiment at expanding a tune of European Music according to the rules of Raga Vistara followed in Indian Music, and Vina Venkatarama Das, a wellknown South Indian Vina-player took up the opening notes of a Russian tune played on the flute by Mr. Fredilis, the State Band-Master, for him, and developed this into infinite pleasing variations by the Alapa method of the Karnatic Music. This performance appealed to the audience as much by its novelty as by the finished grace of the play.

Before the work of the evening commenced, a small gathering convened by Mr. J. Nelson Faser, deliberated as to the feasibility of starting a Music Journal. Though there was no formal voting at this gathering, the persons present came to a con-

sensus of opinion on the following points:—That the proposal was quite feasible, that the subscription to the Journal should be amalgamated with the Report fund of the Conference and possibly with the subscription to the next Conference, that the Editorship should be paid, say about Rs. 50 a month, and that the Journal should not stand for any particular view on controversial subjects and should give interesting music news to be furnished by the Secretaries to the Conference. It was thought that if any one could be found to advance a small sum, the Journal could be founded at once, and the advance repaid out of the sum realized from the sale of the Reports, &c., and the sum of Rs. 2,000 was mentioned as sufficient advance for a year.

In the evening Mr. N. N. Banerjee read a paper on the "Phoenix of Indian Music," in which he depicted in a highly poetic and imaginative style the present condition of Indian Music and exhorted the Indians to redeem and burnish up their rusty patrimony, and in conclusion advocated the adoption of the European Staff Notation as modified by his father the late Krishna Dhan Banerjee for recording Indian Music.

Then Mr. V. D. Paluskar, the founder and Principal of the Gandharva Mahavidyalaya, Bombay, made a witty speech in Hindi, finding, on account of the appropriateness of the vehicle of the oration, a number of appreciative and enthusiastic listeners. He spoke on the subject of Notation and remarked that the ancient Sanskrit treatises con-

tained sufficient material on which suitable symbols could be founded, and recommended the merits of the system of Notation invented by him.

Two of the students from his Vidyalaya then sang songs presumably from a book in which the songs were noted. The object of his demonstration was to convince the audience that songs similar to those being sung and presenting innumerable difficulties to one who wanted to note them, could be successfully noted according to his system. It was his contention that the songs when so noted could be easily read off and accurately sung by any one totally unacquainted with them, who had sufficiently mastered the intricacies of his system of Notation.

Mrs. Maragathavalli Ammal, one of the daughters of Rao Saheb M. Abraham Pandither, then followed with her paper on "Notation in Indian Music", in which she advocated the adoption of the European Staff Notation supplemented by the use of other signs to indicate the microtones actually used in Indian Music. She declared that by the particular system of Notation she advocated, not only the quarto-tones or Shrutis but even notes produced by half Shruti and quarter Shruti intervals could be indicated and thus, that Indian Music with all its subtle shades could be satisfactorily recorded. She then gave a practical demonstration by singing a "Keerthanam" under each of the four "palais" from a book in which they had been noted according to the system advocated by her.

Mr. E. Clements then read out some extracts from his paper on "The Staff Notation as adapted to Indian Music" and placed before the audience his own suggestions for noting Indian Music by making suitable alterations in the European Staff Notation. The comparative merits of the various Notation Systems placed before the members of the Conference by their respective advocates were not gone into there and then, as it was decided to submit that important work to a Select Notation Committee thereafter to be appointed.

The last paper of the day was read by Mr. T. A. Ramakrishna Aiyar of Palghat, on "The Gamut system of East and West". He explained the theory of musical sounds in relation to the Harmonics of the fundamental note, and pointed out that the Indian Musical Scale was identical with the ancient Greek Scale known as the Pythagorean, which gave the following ratios :—

Sa	Ri	Ga	Ma	Pa	Dha	Ni	Sa
1	$\frac{9}{8}$	$\frac{81}{64}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{27}{16}$	$\frac{243}{128}$	$\frac{2}{1}$

and that the intervals between two successive notes were either powers or multiples of $\frac{3}{2}$. Comparing the Indian Scale with that of the West, he attempted to show that the theory of simple ratios set up by Professor Euler, and that of resultant notes started by Tartini and pushed forward by Thomas Young—do not apply to the tempered scale now in use for all forms of practi.

cal music in the West, and that the Western scale was only an approach towards the Indian scale but with this difference that while the Indian Scale preserved intact and in their natural form the “dominant” and the “sub-dominant” notes, *i. e.*, fifth and the fourth, the Western Scale presented them in a form, mutilated and clipped and shorn of all their natural purity. Taking the tonic as a note of 256 vibrations, the other notes under the different systems are as under :—

	C	D	E	F	G	A	B	C
Natural—	256	288	320	341·3	384	426	480	512
Tempered—	„	287·3	322·5	341·7	383·6	430·5	483·3	512
Indian—	„	288	324	341·3	384	432	486	512

During the reading of the paper, Mr. Clements entertained the audience by playing two Greek hymns on his Shruti harmonium. He first played the Pythagorean scale, which, he said, gave a very small semi-tone and was the lightest scale ever invented. He then played two hymns and Nemisis. This demonstration came in as a sequel to the reference to the Pythagorean scale by Mr. Aiyer.

March 23rd, 1916.

The next day, the first paper read out before the Conference was that of Mr. K. B. Divatia, entitled “Indian Music, its place and foundation in fine arts”. This paper aimed at awakening the attention of the public to the manifest educative and ennobling influence of music and attempted to fix the high place of that divine art in the gamut of Education.

This was followed by an interesting dissertation by Mr. N. B. Divatia, on "The missing Shruti, and connected questions." Mr. Divatia started by saying that no other ancient work than the Sangita Parijata gave any guidance to the location of the 12 notes, and proceeded to examine how the author of the Sangita Parijata fixed the twelve notes on the stem of the Veena, and gave it as his opinion that the words in the text indicating the location of धैवत in the scale being capable of different constructions, he would fix the Dha note at 21.6 inches from the *meru* on a stem of 36 inches, on independent grounds; in this connection he commented on the interpretations suggested by Messrs. Clements and Deval in their works, and suggested that the vibrations recorded by any acoustic apparatus, such as Koenig's Manometric flames and revolving mirrors or by the application of Blake's Photographic method would be conclusive evidence of the exact location of the note.

He contended that a proper method of interpretation of the Shlokas of the Sangita Parijata bearing on the location of notes would bring the Indian natural scale in accord with the untempered scale of European Music, and that where the author was silent as to the location of the Shrutis which are the intermediate notes in the scale, (and in the absence of any guidance from other Sanskrit works) he would, according to a-priori methods, accept the acoustic scale of 21 notes given by Ganot as a fair guide for the determination of the remaining ten notes.

To complete the scale of 22 notes, Mr. Divatia recommended the interpolation of a Shruti $\frac{45}{32}$, on the basis of a recognised acoustic interval $\frac{81}{80}$ known as Comma, between the two notes $\frac{25}{18}$ and $\frac{36}{25}$. But he urged that this was merely a tentative suggestion, and that in all investigations with regard to the location of the Shrutis or notes, a mere appeal to the ear-test was fraught with risks of error, the only unfailing test being that supplied by an acoustic laboratory.

Referring to the contention of Mr. Bhatkhande that the use of Dha of 400 vibrations, Sa being 240, would spoil many Ragas, Mr. Divatia expressed a surprise at the idea that the Swarupa (outline) of a Raga could be spoiled by the difference of a Shruti.

Here Mr. Clements interposing said that the difference of a Shruti would be quite an appreciable one, for it would amount to several cents.

At this stage Rao Saheb Abraham Pandither observed that the Shrutis were based on the Sa-Pa principle, that though Pa was regarded as the true fifth or $\frac{2}{3}$ of Sa, it was taken at a slightly lower intonation in order that the higher Pa may not be sharper in the higher octaves, and that the mathematical ratio $\frac{2}{3}$ is a recurring decimal (incommensurable); and he sought confirmation on the point from such among the audience as

knew English Music. Mr. Fredilis, the State Band Master, who showed a keen interest in Indian Music by his continued presence throughout the session of the Conference, rose to the occasion, and admitted that in the case of the Piano, the Pa was tuned slightly lower than the true fifth, for the purpose of a chord, but he gave it as his opinion that as in Indian Music notes were sung independently and not in a chord, there was nothing against having a Pa which was a true fifth. Rao Saheb Abraham Pandither replied to say that in Tamil books it was not so.

Mr. E. Clements in criticising the attitude taken up by Mr. Divatia as to leaving the determination of the Shrutis to a laboratory, said, that the ear was the only instrument which could be used for testing the accuracy of the intervals. He further said that any musical art had to be founded on simple and natural intervals. Referring to the words of Rao Saheb Abraham, Mr. Clements observed that according to the Pandither the Veena would have to be tuned mathematically. What the musicians wanted, he said, was a real consonance, and not an approximate one, and that the daughters of Rao Saheb Abraham sang, in his opinion, better when accompanying a Violin than when they sang to a Veena.

Rao Saheb Abraham in reply pointed out that he had, in the treatise on Shrutis recently published by him in Tamil, fully treated of the theories of Mr. Clements and others on Shrutis

and referred the members of the Conference to that treatise.

Mr. Bhatkhande, referring to what Mr. Divatia had said about the position of Dha, said that the Ri of 270 vibrations was perfectly correct, and that by means of the Shadja-Panchamabhava the comparative vibrations of Dha would come to 405. There was nothing, he said, to justify the reducing of the vibrations of Dha to 400 from the number which was arrived at by the process prescribed by the author of the Sangita Parijata himself for determining the note. "Madhyadesha" appearing in the Shloka 316 of Parijata, he said, should be construed to mean only the interval between Sa and Pa, the exact position of Dha being determined by the rule of Shadja Panchamabhava.

He then remarked that Mr. Divatia appeared to have been misled by certain statements in the Parijata Praveshika published by Mr. B. S. Suktankar. These were only hypothetical statements made by him (Mr. Bhatkhande), which did not represent his (the author's) opinions at all ; both the books Parijata Praveshika and Raga Vibodha Praveshika were written by him (Mr. Bhatkhande) with the object of refuting the theories put forward by Mr. Deval with regard to the musical scale ; the delicate irony and the a-priori reasoning and attempts at answering hypothetical difficulties showed clearly the author's object in view. Mr. Bhatkhande's own opinion was freely and frankly given expression to in his

book "Hindusthani Sangeeta Paddhati", Vol. II, (which must be closely read along with his Sangita Parijata-Praveshika), the opinion being that the Shuddha scale of Parijata was the modern Kaphi scale with the Ri, Ga, Dha and Ni of 270, 288, 405 and 432 comparative vibrations respectively (Sa being taken as 240). He then observed that even Mr. Deval admitted the Dhaivat of the Parijata Shuddha scale to be of 405 vibrations, but that Mr. Deval unjustifiably went further and in order to arrive at a 'Ga' of 300 vibrations in place of one of $303\frac{3}{4}$ vibrations resulting from the application of the "Shadja Panchamabhava" (षड्ज पंचमभाव), resorted to a particular interpretation of Aryas 30 and 31 in Raga Vibodha, (Raga Viveka), which, he interpreted, as warranting that result. Mr. Bhatkhande, then commenting on the theories advanced by Mr. Deval, said that he having studied Physics himself would never deny the theory of Harmonics, but would not go so far as Mr. Deval in attributing to the author of the Raga Vibodha a knowledge of the Harmonics or upper partial tones. He then clearly explained his own view of the verses 30 and 31 of the Raga Vibodha and pointed out that Somanatha, by the touch of the little finger of his left hand, (according to the description in the verse concerned) only produced a "Mandra Panchama" (मंद्र पंचम), and no other note, over the "Mandra Panchama" fret, a "Madhya Shadja" (मध्य षड्ज) over the "Madhya Shadja" fret, and a "Madhya Madhyama" (मध्य मध्यम) over the "Madhya Madhyama" fret, which notes could not possibly be regarded as

upper partials or Harmonics as contended by Mr. Deval. One must go by the author's own interpretation of the Arya, because he should be his best interpreter. This view, then, as corroborated by the author's own commentary led to two conclusions—either that Somanatha did not touch the “Mandra Madhyama” (मंद्र मध्यम) wire in the same way as Mr. Deval's assistant was doing, or that Somanatha was unable to recognize the pitches of the higher notes correctly, which he wrongly believed to be the sounds of the frets themselves. In either case Mr. Deval's theory that from the word “Swayambhu” (स्वयंभू) occurring in the Aryas 30 and 31 of the Raga Viveka in the Raga Vibodha, one may infer that Somanatha was acquainted with the Western theory of Harmonics, had absolutely no foundation. In the course of his remarks, Mr. Bhatkhande pointed out that the author of the Raga Vibodha was an exponent of the Southern or Karnatik practice and not of that of Northern India, as Mr. Deval at one time seemed to think. Mr. Clements here corroborated Mr. Bhatkhande and said that in his opinion too Mr. Deval was wrong there.

Mr. Bhatkhande then proceeded to explain by means of Mr. Deval's own chart, which was attached to his printed paper, that the Shuddha scale of “Kaphi” which Mr. Deval proposed to give to the author of the Raga Vibodha was entirely unsuitable in as much as it would render many of the Ragas given in the work perfectly ridiculous ; e. g. all Ragas falling under the Mayamalavagauda and Todi groups, which took the

Shuddha Ri and Shuddha Dha (corresponding with the Hindusthani Komal Ri and Komal Dha), and Ragas like Hamira, Kedara, Bhupali, Shankarabharana and others, which required the Tivratarā Ri (Hindusthani Tivra Ri). Mr. Deval's theory of Somanatha's Shuddha scale would lead us to the conclusion that that author never knew the Hindusthani Komal Ri and Komal Dha at all, and that he used the Hindusthani Atikomala Ga and Tivra Ga consecutively in his Ragas like Hamira, Kedara, Bhupali and Shankarabharana. The Southern experts present laughed at the very absurdity of the suggestion involved in Mr. Deval's theory.

Then Mr. Deval remarked that Mr. Bhatkhande was wrong in saying that the note produced by lightly touching the wire with the little finger over a fret was the same as that which would be produced by firmly pressing the wire on that fret. He offered to demonstrate this fact on the Veena with the help of his assistants. He said that the notes produced by the two processes were quite different in pitch and that the notes produced by the " *Sparsha* " (स्पर्श) process were upper partials or Harmonics. It was these last which were intended to be understood by the word " *Svayambhu* " (स्वयंभू) used by Somnatha in verse 30, where he described the process of lightly touching the wire with the left finger. The question at issue having then turned on the right interpretation of the Sanskrit verses occurring in the work Raga Vibodha, it was proposed, at Mr. Dewal's

own suggestion to refer the interpretation of the verses 30 and 31 in Raga Vibodha to such Sanskrit scholars as might happen to be present there on the occasion. Professor Arte of Baroda College and Pandit Vyankateshwara Shastri, who were present, were requested by the President to give their own interpretations of the Aryas in question. Messrs. Mangesharao Telang and Narsinharao Divatia, Sanskrit scholars and Musicians, were asked to testify to the correctness of the translations, which they most unhesitatingly did. The translation of the commentary on verse 31 of the Raga Viveka of Raga Vibodha into English submitted by the Sanskrit scholars was as follows :—

“ Thus having established the authoritative-ness of that sort of arrangement on the ground of their being “*Samvadi*” Svaras, although that arrangement has already been justified on the ground of their having been arranged according to their respective *Shrutis*, he (the author) goes on to establish the authoritativeness of the arrangement also on the ground of their being “*Svayambhu*” (स्वयंभू) Svaras. किंच &c. Now the meaning of the verse beginning with the words किंच. नियताः &c. whose *Shrutis* are established or recognized in the Shastra as so many ; Though they are so, the *sa, ma, pa*, Svaras, *i. e.* *Shadja, Panchama* and *Maddhyama* Svaras, come into existence of their own accord ; that is why they are called “ स्वभूवः ” self-manifested. नो तु कल्पिताः They are not imagined. (The author) goes on to give in detail (स्पष्टं = clearly) his reasons for calling them “ स्वयंभू ”. वच्मि

स्फुटमिह हेतामेति, &c. He explains his reason fully and clearly. सारीतंत्र्योरिति &c. तुरीयतंत्र्यां—On the fourth wire. मंद्रमध्यमतंत्र्यां—On the Manddramadhyama wire. द्वितीय-सार्युर्ध्वं—Over the second fret. मंद्रपंचमप्रकाशियाः सार्या उपरि—Over the fret which produces the Mandrapanchama. सारीतंत्र्योः श्लेषं संघट्टनं विना—Without close contact between the wire and the fret. अपरो—Another. द्वितीय—Second. समः तेनैव मंद्रपंचमेन तुल्यः—Similar, that is, similar to that very मंद्रपंचम. अणुरवः सूक्ष्मो ध्वनिरस्ति—A minute sound is heard. The meaning is यथा द्वितीयसार्या तंत्रोः संघट्टनेन मंद्रपंचम उदेति—Just as the Mandrapanchama arises on the second fret when the wire and the second fret are in contact ; तथा तस्या उपरि असंलग्नयामपि तंत्र्यां वामकरांगुलिस्पर्शमात्रेणापि अन्यो मंद्रपंचमः सूक्ष्मः श्रूयते इत्यर्थः. —So also even when you slightly touch the wire with the little finger of the left hand over the second fret, and though the wire is not in contact with the fret, another Mandrapanchama a low (सूक्ष्म) one is heard. तत् ततो हेतोः मंद्रपः मंद्रपंचमः स्वयंभूः—Therefore, for that reason, the मंद्रपः or मंद्रपंचम is स्वयंभू or self-manifested. Similarly, the षड्ज of the मध्यस्थान and the मध्यम of the मध्यस्थान also are self-evalued or self-manifested.

When Prof. Arte had finished his translation, Mr. G. S. Khare of Poona asked him the meaning of the word “तुल्य” (Tulya) appearing in the commentary and Prof. Arte said that it literally meant “Similar”. Messrs. N. B. Divatia and M. R. Telang and Pandit Vyankateshvara Shastri testified to the correctness of the translation by Prof. Arte, which practically corroborated Mr. Bhatkhande's view.

In the afternoon, Prof. Premvallabh Joshi, B.Sc., of Government College, Ajmere, delivered an instructive address on "The Educational value of Music and the methods to be adopted for introducing it in our Schools". He said that the aim and import of all education being the harmonious development of the mental and emotional faculties, Music, as a branch of æsthetics had an important place in helping in the proper development of those faculties, that the study of Aesthetics helped us to realise the beauty of truth and order, and of good and right, and that Music, being the most beautiful and the least fatiguing branch, may be employed to soften the feelings, curb the passions and improve the temper of children. He also pointed out the way for the inclusion of Music in the Elementary Course for children, and described a skilfully worked-out series of graded lessons to be accompanied by open air Gymnastic exercises for the use of children in Schools. He then explained to the audience his own discovery of an Electric method that may, with advantage, be used for ascertaining the exact intonation of the notes sung by the musician, the principle adopted being to arrange a wire so that when set in vibration sympathetically by the singer's voice, it will complete an electric circuit and ring a bell. He also made some useful suggestions for the starting of a Correspondence School and a Musical Magazine for spreading instruction in Music.

The next paper was that of Pandit Pratapa Ramaswami Bhagawather. It consisted of two

parts “ संगीत तत्वप्रकाश ” and “ संगीत लक्ष्यप्रकाश. ” The paper which was in Sanskrit, was too long to admit of being translated or read out and Mr. Bhagawather had to address a speech to the meeting. Here too the difficulty of language prevented Mr. Bhagawather from approaching the audience. But this impediment was tided over by some of the Southern gentlemen present translating and explaining the speech to the audience.

After alluding, in panegyrics to the importance of Music in education and religion, he proceeded to compare the Southern and Northern Music systems and said that the difference between the two was only of executing the Gamakas (गमकस). He then said that the Shrutis and the Swaras were the basis of all music and that proper and unambiguous definitions of the Swaras were essential. Proposing to accomplish this in his address, he began by laying down the proposition that the places of the Swaras शुद्धषड्ज, शुद्धमध्यम, शुद्धपंचम and अंतरगांधार were undisputed and unanimously accepted all the country over. He described these notes as “ त्रिकालाबाधित ”. He referred the audience to those verses of Sangita Parijata which located the places of the Swaras on the wire of the Veena and said that the places of the four notes he had mentioned were clearly and correctly defined therein. He gave it as his own opinion that taking the sound produced by a certain length of a wire to represent the शुद्धषड्ज, the notes शुद्धमध्यम, शुद्धपंचम, अंतरगांधार and तारषड्ज would be

produced by $\frac{3}{4}$, $\frac{2}{3}$, $\frac{4}{5}$ and $\frac{1}{2}$ lengths of the wire respectively. Referring to the place of अंतरगांधार, he observed that though the meaning of the verse “मेरुधैवतयोर्मध्ये तीव्रगांधारमाचरेत्” was perfectly clear, there was a dispute as to the actual place of it in practice. Without further discussing the point, he assumed that the अंतरगांधार was the note produced by $\frac{4}{5}$ of the total length of the speaking or sounding wire, and went on to fix the remaining 18 Shrutis by the स्वरसंवाद process described in the Sangit Parijata. He also observed that the Svara places fixed in the Sangita Parijata tallied with those in the Sangita Ratnakara, one of the instances quoted by him being in connection with the note शुद्धमध्यम. He attempted to identify the place of शुद्धमध्यम as given in the Sangita Parijata with that of Sangita Ratnakara as follows :—

तथा चतुर्भागीकृतायां तंत्र्यां प्रथमभागं विहायावशिष्टनागत्रये संभूतनादस्यैव लक्ष्ये शुद्धमध्यमसंज्ञा क्रियते । तथा परिजाते—‘ उभयोःबृहज्जोर्मध्ये मध्यमं स्वरमाचरेत् ’ इति तस्यैव शुद्धमध्यमस्य संगीतरत्नाकरे प्रकीर्णकाध्याये केनचित् प्रकारेण ‘द्व्यर्धस्वरः’ इति संज्ञान्तरमुक्तम् । ‘ ततश्चतुर्थो द्व्यर्धः स्यात् ’ इति ।

Then followed the paper of Mr. Hari Nagabhushanam of Masulipatam on “The place of Music in human culture and appreciation” which took a very extensive and exhaustive survey of the present Indian Music and was full of suggestions and criticism bearing upon the various Departments of the Musical Art. After expatiating on the origin and elements of Music and its natural and supernatural significance, he turned his atten-

tion to the present condition of the Divine Art. He compared the Northern and the Southern Schools of Music and gave it as his opinion that there must have been only one uniform system of Music in India in the pre-Mahomedan times and that the present North India Music was a hybrid between the pure Aryan and the Mahomedan or Persian Music. He then dealt with "भावम्, रागम्, and तालम्," the three elements of Music, at some length and with the Ragalapanam (रागालापनम्) characteristic of the Karnatik system. Coming to the department of Indian Musical Instruments, he dealt with them under two aspects, namely, the Independent ones and those suited to and meant for accompanying Vocal Music. Referring to the harmonium, he condemned the use of it in strong terms and expressed surprise why such an instrument which was "an utter failure as an independent instrument and a worse failure as an accompaniment to a Gavai (Singer)" was being allowed to be brought into use at all in connection with Indian Music. In conclusion, he dealt upon the high eminence of Indian Music and expressed a pious hope that there would come a time in the future when the Western nations would adopt and glorify the Music of India.

Mr. M. S. Ramaswamier of Madura, in his paper on "The present condition of South Indian Music and its need for reform" after referring to the high place of Music in the education of the mind said that for practical purposes, only twelve Swarams may be taken as the basis for teaching

Music, and pointed out that the public taste having degenerated, the purity and excellence of the ancient compositions had deteriorated and specially in regard to "Alapanam" and "Pallavi" singing, "Bhavam" had been subordinated to the performance of "Svaram Gymnastics" in a slavish subserviency to Thalam. He made some suggestions with regard to the starting of a Musical Journal for the publication of ancient treatises, and of a graded series of text books. With respect to Notation, he observed that a microscopic examination of the depressions and elevations on the lines traced on a Phono Record would greatly facilitate the possibility of a rendering into accurate notation, and he recommended the use of the Gramophone for the purpose of recording and preserving the best classical music available at the present day.

March 24th, 1916.

The next day, Mr. H. P. Krishna Rao, Head Master, "Mysore Institution for Deaf Mutes and the Blind", Mysore, delivered a very interesting address on "The Psycho-physiological Aspect of Music". After explaining the physiological structure of the human body, he pointed out that in the human mind, there was a constant struggle going on between the will-power and the nerve-power; that persons of a nervous temperament were generally musical, while strong-willed people were otherwise. Music being the lan-

guage of feelings and emotions, musical sounds produced an agreeable sensation and resulted in muscular activity. He then demonstrated vocally the different notes of the Octave, saying that Shadja indicated peace Shuddha Rishabha indicated disturbance, Chathushruti Rishabha denoted perception, Sadharana-Gandhara—disagreeableness, Antara-Gandhara showed inquiry, Shuddha Madhyama—egoism and Prati-Madhyama—pain, and that the emotions of the notes from Pa to Sa (higher) corresponded with those from Sa to Pa, with this difference, however, that the lower tetrachord is sensual, while the higher is intellectual. He then dwelt on the importance of the Madhyama note which indicated the difference in the Ragas (emotions suggested by the Ragas). Thus, Shankarabharana expressed calmness, courage and firmness, the painful notes—R, G, M₂, Dh and N₂ being absent therein. If the M is changed, the Raga is changed to Kalyan, in which the passion is the same, but self-assertion is changed into self-denial, which means subordination.

He then proceeded to show how the elements of time, timbre and grace, largely contributed towards the creation of emotions, that in heroism and anger, the time must be quick, in peacefulness or *Shanti*, the time corresponds with the beat of the heart, while in sorrow and pain the time must be slow. Thus he explained the possibility of constructing Ragas to express particular emotions by an examination of the notes, time, timbre, grace and the flow of the notes.

Referring to the history of music, he said that during the different periods of history there were different influences at work on Indian Music, and concluded by saying that an analysis of the the different Ragas on the principle of emotions indicated by them would controvert the so-called time-theory.

After the address of Mr. Krishnarao was over commenced the most important and practical part of the business of the Conference, namely of obtaining from the practical experts present, the characteristics of some of the current Ragas. The first Raga chosen was Adana. The song was sung and the definition given by Zakruddinkhan, who was chosen as being an expert of known and accepted merit throughout Northern India. He said that the Raga was eminently suited to express the "Vira Rasa", and that its beauty lay in the upper tetrachord. The notes used were, he said, Ri (Tivra), Ga (Komal), Ma (Komal), Pa (Asal or Shuddha), Dha (Komal) and Ni (Komal). The performance was characterised by the terrorizing "हुंफित गमक" used, which lent an awful majesty and strength to the song. The song itself was one suited to the Raga and described a triumphal entry of the Emperor Aurangzeb and the Tala, the Zaba Tala, completed the concord.

The next two songs were in the Todi Raga, of which the notes were stated to be Ri (Komal), Ga (Komal), Ma (Tivra), Dha (Komal) and Ni (Tivra), Sa and Pa being notes which were never affected were not specially mentioned. Then followed a

song in Jaunpuri, composed by Sultan Husain Sharki. The Raga, said Zakruddinkhan, was derived from the Raga Asavari, but was a Mahomedan production and not to be found in the Sanskrit Shastras. The scale he gave was Ri (Tivra), Ga (Komal), Ma (Komal), Dha (Komal) and Ni (Komal). Only two more Ragas were then sung by the singer, namely Vasanta and Miyaki Malhar. The scale of the former was Ri (Komal), Ga (Tivra), Ma (Komal and Tivra), Dha (Komal) and Ni (Tivra), and of the latter Ri (Tivra), Ga (Komal), Ma (Komal), Dha (Tivra), Ni (Komal and Tivra). He said that the beauty of the latter Raga (Miyaki Malhar) lay in the manipulation of the two "Nishadas". Fyazkhan of Baroda, another wellknown singer, then sang a Khyal in the Raga Miyaki Malhar.

Mr. Pratapa Ramaswami here pointed out that this Raga corresponded with the Southern "Athana" with both the "Nishadas", and actually sang the Karnatak variety. When he had finished, the President observed that the Miyaki Malhar was a mixture of the Malhar with the Kanada, the "संगतस" (combinations) "Ri-Pa" in Aroha (ascent) and "Ma-Ri" in Avaroha (descent) showed the Malhar tinge. He also observed that though the base of Adana, both in the North as well as the South, was the same, namely "Sarang", still the Northerners showed quite plainly the Kanada in their Alapa which the Southerners did not. Mr. Hari Nagabhushanam then remarked that the Northern Jaunpuri corresponded with a mixture of the two Karnatik Ragas Jangla and

Natabhairavi, the difference lying only in the style of singing. He then sang the Karnatik Bhairavi and Todi. The President then explained to the Southerners present the difference between a "Dhruvapada" and a "Khyal" and in order to exemplify this difference, he called upon Fyazkhan to sing a "Khyal" in Bhairavi to the immense gratification of the audience who expressed their approval of the performance by enthusiastic cheering.

After this, the audience were requested to withdraw from the Hall and the members of the Conference sat down to form a Standing Committee of the Conference. The following persons were elected to form the Standing Committee :—

Thakur M. Nawab Alikhan of Akbarpur (Chairman), Mr. V. N. Bhatkhande (Secretary), Mr. S. N. Karnad and Prof. S. L. Joshi (Assistant Secretaries), Mr. E. Clements, I.C.S. (Southern Maratha country), Mr. V. P. Madhavrao, C.I.E. Atiyabegum Fyzee Rahamin (Baroda), Rao Saheb M. Abraham Pandither (Tanjore), Mr. N. B. Divatia (Gujerat), Mr. Hari Nagabhushanam (Masulipatan), Mr. T. A. Ramkrishna Aiyer (West Coast), Mr. H. P. Krishnarao (Mysore), Mr. C. R. Shrinivas Iyengar (Madras), Mr. M. S. Ramaswamier (Madura), Mr. Tola Ram (Punjab), Mr. N. N. Banerjee (Bengal), Prof. P. B. Joshi (Kamaon), Mr. Abdul Halim Sharar (Lucknow), Mr. S. C. Mukherji (Bengal), Dr. M. Munje (Nagpore) and Mr. Mangeshrao R. Telang (Karwar),

The Conference invested the Committee with power to add to their number from time to time.

The Conference next framed the Resolutions to be passed in the evening, after which the morning Sessions came to an end.

The Conference met again at 4 p.m. when the Assistant Secretary, Mr. B. S. Sukthankar, read out to the gathering a short report of the proceedings of the Conference, after which the following Resolutions were moved from the Chair and passed with acclamation:—

(1) That this Conference unanimously resolves to place on record its deep sense of gratitude to His Highness the Maharaja Gaekwad for championing the cause of Indian Music, and taking the initiative in organising and carrying to a successful issue the first All-India Music Conference.

(2) That this Conference is profoundly grateful to Mr. V. P. Madhavrao, C.I.E., Dewan of Baroda, and to the Members of the Managing Committee for the services they have rendered in making it possible, with the generous help of His Highness the Maharaja Gaekwad, for the various Members of the Conference to come together in Baroda, and to take a joint action in the important question of the regeneration of Indian Music.

(The above two Resolutions were put from the Chair and carried by acclamation.)

(3) That this Conference is of opinion that until the final determination and exact location of the Microtones in the Musical scale, the twelve notes of the octave now commonly used and recognised by the best professional artists be continued in use as the basis of musical instruction in schools and that the question of Shrutis or Microtones be deferred for the present, so as to leave the door open to research scholars to determine by the help of suitable scientific apparatus and the best available professional artists the Microtones at present in use in the Ragas, with a view to their incorporation at the proper time in the Music system.

(4) That this Conference is of opinion that Notation is necessary for imparting Musical education, and that the selection of a proper system of Notation be entrusted to a Sub-committee to be appointed for the purpose by the Standing Committee.

(5) That this Conference is of opinion that it is desirable to have a uniform Raga system for the Hindusthani Music, and that the providing of such a system should be entrusted to the Standing Committee.

(6) That this Conference is of opinion that the patronage and assistance of the Native States of India should be sought for support in the form of funds as also of help in the publication of such unpublished manuscripts relating to Indian Music as may be found in their respective

libraries and that the Standing Committee of the Conference should take the necessary steps for the purpose.

(7) That this Conference is of opinion that it is desirable to start a Music Magazine and that the Standing Committee of the Conference should take up the work of settling the details thereof.

(8) And lastly, that this Conference is of opinion that it is desirable to have an Academy for doing all necessary work incidental to the study of Indian Music.

After the passing of the Resolutions, Mr. Sharangpani of Baroda in moving a vote of thanks to the President said: "I hope you will join with me in proposing a hearty vote of thanks to the President and members of the Conference. We have all met here during the hot hours for five consecutive days and by our harmonious work, the proceedings of the Conference have come to a successful close. India is making progress in education, industries and politics. Whether in the case of music she is making headway or not, it is beyond my capacity to say. But this much I can say from the proceedings that the original Essays read here and the new light shed on various points connected with the art and science of Music show much promise for the future. His Highness has done so much to help the cause and 'it is our duty now to fructify his efforts'. He then assured the members of the Conference that Professor Joshi

and other members of the Managing Committee had done their best to look after the comforts of the distinguished guests during their short sojourn in the place; and craved their indulgence to pardon any inconveniences and short-comings they (the guests) may have been put to. He concluded by proposing a hearty vote of thanks to the President for the patience and trouble with which he had watched over the deliberations and discussions during the sittings of the Conference. The vote of thanks was responded to by the audience and carried by acclamation.

The President in a few suitable words then thanked Mr. Sharangpani for his kind words and the members of the Conference for the trouble they had taken in attending the Conference and making long journeys to do the same.

The meeting was then addressed by Mr. Tassadug Husainkhan a *khyal* singer of Baroda in the Urdu language. He began by comparing the present condition of Indian Music with that of a man in the throes of death, a man whose death was expected any moment. He expressed his satisfaction, however, that attempts like the present Conference were being made to breathe new life into it. After duly praising His Highness the Maharaja Gaekwar for the great interest he had always taken in the uplift of all fine Arts, he suggested that the discussions of the Conference should be so conducted as to lead to some practical permanent results. He informed the members of the Conference that the practical experts of Upper

India were looking forward for useful help and guidance from the learned Music Pandits in the matter of the methods of imparting proper musical instruction. It was, he said, his personal opinion that the current music of Hindusthan had considerably outgrown the Sanskrit Literature on the subject and that being so, he would always desire that all conferences where music was being discussed would make it a point to induce the practical artists of the day to join in their deliberations. He remarked that the modern musical artists had made most important changes in the old Sanskrit music of the country and that entitled them to that confidence. He cited in support of his view one or two Persian Risalas (works) which he had in his possession. In concluding his address he assured the members of the Conference that the practical artists in the country were in no way hostile to the reform and uplift of Indian Music, but were, on the contrary, very anxious to take their own share in the work of evolving a workable uniform music system for the whole country. After the meeting had then been addressed for a short while by the nephew of Zakruddinkhan, practical music was started in which artists representing the North as well as the South took part.

March 25th, 1916.

On the last day of the Conference week, the members of the Conference met to listen to the practical performance of the artists. After the music had continued for some time, Sirdar Jag-

mohanlal of Alwar rose to address the meeting and said that this attempt by the Indian Nation to revive their ancient heritage of music was an important and promising presage of a hopeful future for the divine art. He exhorted the audience to remember that it was the sacred duty of each and every one of them to prevent it from degenerating. He emphasized the essential difference in character between Eastern and Western Music, and said that the Indians must never lose the nationality of their music. For reviving the art, which he regretted to find at its low water mark, he suggested that the practical exponents should be drawn in sympathy with the theorists, that tours should be undertaken for recording the songs in the possession of the practical artists and a directory made of the numerous manuscripts which lay in numbers in the hands of persons who knew no way or means to make use of them. Then the two daughters of Rao Saheb Pandither sang the "Mohan" and "Vanaspati" Ragas to the violin accompaniment of Mr. Panchakesha Bhagawather.

This was followed by a performance on the flute by Mr. Fredilis. Then Imdadkhan of Indore played the "Multani" and "Bhimpalas" Ragas on his Sitar and was followed by his son who played the "Pilu" in a dashing and attractive style.

Gulamuddinkhan of Tonk then sang the "Badahansa Sarang" and the "Bahar" Ragas, while Jamaluddinkhan, the eminent Binkar,

followed on his "Bina" by a "Jaitashri". Kallan-khan of Jaipur then sang a song in the "Purya", a very rare Raga.

At this stage, the President rose and declined the Chairmanship of the Standing Committee to which he had been selected the previous day in the following terms :—“ While thanking the Conference for so kindly proposing and resolving that I should be the Chairman of the Standing Committee of the Conference, I think it is due to the best interests of the Conference itself, that we should not commit ourselves to a hard and fast constitution at this stage.

Considering the shortness of notice, it must be a matter of supreme satisfaction to all persons who have been working in the cause of Indian Music that so many persons should have attended the Conference from different parts of the country, and even more, that so much concord should be found in regard to questions on which different schools of thought hold different and strong opinions. But the success of the first Conference should not blind us to the fact that there may be opinions which have not been represented at the Conference, and it will be too soon to attempt to give fixity to the Standing Committee before we know the opinions of persons and associations who have not attended the Conference.

It would be safer, therefore, at this stage, to treat the Standing Committee as a Provisional one, and to give it the help of a few capable

Secretaries, who with the experience gained at this Conference will be able to ascertain the views of persons and associations who have not attended this Conference, and collect material for holding another Conference, when we should be in a better position to lay down the lines on which the permanent Conference should be constituted and select also the office-holders of it.

Under this view of the present Conference, I fear, I should be prejudicing the best interests of the permanent Conference, that is in contemplation, if I accepted the Chairmanship of the Standing Committee which has so kindly been offered to me. I shall gladly continue to be a member of the Provisional Committee. I may incidentally suggest that Atiyabegum Fyzee Rahamin be appointed as an additional Assistant Secretary to stimulate interest among the women of India in the great cause of Indian Music." This suggestion was recorded.

After this the practical performance continued and several of the Southern experts, including Mr. Hari Nagabhushanam and Vina Venkatraman-dass, took part in entertaining the audience. The proceedings then terminated with votes of thanks to the Secretary, Prof. S. L. Joshi, to the Assistant Secretary, Mr. B. S. Sukthankar, to the student Volunteers who had helped in the work of the Conference, to Mr. Fredilis, the State Band Master, for his sustained interest in the Conference as also for his practical performance on different instruments during the sessions, to the various

Native States for their kindly assistance in lending to the Conference the free services of the Artists in their service and lastly to His Highness the Maharaja Gaekwar for the keen interest evinced by him in the cause of the revival of Indian Music and the zeal and magnanimity with which he had sustained his interest, thereby making the Conference possible.

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

- (1) Ustad Zakruddinkhan and his
nephew ... of Udaipur.
 - (2) Binkar Musharafkhan ... of Ulwar.
 - (3) Ustad Imdadkhan and son ... of Indore.
 - (4) „ Alihusainkhan ... of Jeypore.
 - (5) „ Kallankhan ... of Jeypore.
 - (6) „ Gulamhusainkhan ... of Tonk.
 - (7) Binkar Jamaluddinkhan ... of Baroda.
 - (8) Ustad Faiyazkhan ... of Do.
 - (9) „ Tusudduk Husainkhan. of Do.
 - (10) „ Murtizakhan ... of Do.
 - (11) „ Faiz Mahomedkhan ... of Do.
 - (12) „ Enayat Husainkhan ... of Do.
 - (13) Sanaivala Ganpatrao Vasaikar of Do.
 - (14) Vidwan Venkatramandass ... of Vijayanagar.
 - (15) Vidwan Panchapkesha
Bhagavathir of Tanjore.
 - (16) Vidwan Pratap Ramswami
Bhagvathir of Madras.
 - (17) Vina Dhanam ... of Madras
and others.
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List of Musical books, pamphlets and papers
presented to the Conference.

- | Title. | Presented by |
|---|------------------------------|
| (1) Theory of Indian Music as expounded by Somnatha. | Mr. K. B. Deval. |
| (2) Grammar of Local Music (Bengali) | „ N. N. Banerji. |
| (3) Lecture on Music... .. | „ Hari Nagabhushanam. |
| (4) The Indian Scale of Music. „ | Pandit Subramanya Shastri. |
| (5) The Svava Viveka (Bengali). | Mr. Rajendra Nath Halderu. |
| (6) Theory and Practice of Hindu Music... .. | Mr. C. Gangadher. |
| (7) Sangit Bodhini. | } Mr. K. Shreenivas Iyengar. |
| (8) Sangit Chintamani. | |
| (9) Sangit Ratnavali. | |
| (10) Sangit Prakashika (Music Monthly) ... | Mr. K. Shrinivas Iyengar. |
| (11) Poona Gayan Samaj—2 songs in European Notation, | Mr. N. V. Chhatre. |
| (12) European Notation symbols adopted to Indian Music .. | Mr. Fredelis. |

(13) Education and Indian Music. Mr. Lakshmi-
das Aditram.

(14) शारीरिक, मानसिक अने अध्यात्मिक तुलना. Mr. Lakshmidas
Aditram.

(15) A Gujrati song in three
parts Mr. Dayalal Shivram.
