

Address given by Pandit V N Bhatkhande before the Second All India Music conference, Delhi- 1918

Your Highness, Brother delegates at Conference, Ladies and Gentlemen,

This is an age of unusual activity- The spirit of Reform and progress in every sphere around us -social, political, economical, industrial, educational, Aesthetic- we find now a great awakening. We have shaken off our lethargy of centuries and are ready to shoulder our duties and responsibilities with greatest cheerfulness and enthusiasm. Western science and culture have reopened our eyes and inspired us with a fresh progressive spirit. Central ideas and preferences are undergoing a wonderful transformation. In fact, it will not be any exaggeration to say that the whole country is now thinking with a genuine desire to keep pace with onward march of Civilization and progress. At a time like this, it is not to be expected that we would sit idle and let slip such a favourable opportunity of taking all necessary steps towards restoring our sublime art of music to its original high position in society.

But when I make this last statement, I evidently see that the present condition of our music is not satisfactory and that it needs extra-careful attention. I do not believe, however that, that fact is seriously denied now. Persons competent to judge have for some time been warning us that our music of Northern India, that is to say, our Hindustani music has been leading a somewhat irresponsible and pitiable life. Likely, if the same be neglected any further, it would surely end in a hopeless situation. You will please note that I confine my remarks to our Hindustani system of Music only. It is common knowledge that there are two important music systems in the continent of India, viz. the Hindustani system of Music and the Carnatic system of music. The last-named system governs the music of the Southern Presidency only.

PART OF THE MANUSCRIPT IS NOT LEGIBLE. HENCE IT IS HIGHLIGHTED IN YELLOW.

The rest of the country can claim to be one of it, in respect of their system of music. It is not far to seek it is only superficial and quite inadequate is also managing ////the attention of the learned and go back to our ////point system Government. The music of the Madras presidency only. The rest of the country can claim to be one of it more ////in respect of this system of music I do is also managing the attention of the learned scholars

I have said that the condition of our Northern music is not satisfactory and needs our prompt and careful attention. I mean that our Hindustani music of today is not in a healthy or prosperous condition. You all know when music is generally supposed to be in its healthy and flourishing condition, our old Shastra ग्रंथ are sufficient evidence on that point. There was a time here when we had hundreds of excellent works on the subject and perhaps countless masters and composers. Time was when music in India had a place and important place, too, in the social, religious and household life of the people and how do we stand now? Our educated classes have ceased to take interest in music and have allowed the noble art to drift and degenerate. Nay, instances are there when some with a knowledge of music were stigmatized as unworthy of association.

But in mean time how have the Western Nations xxxxxxxx music much later and according to some from the east, too, treated xxxxx. They have treated it with the greatest reverence and have actually xxxxxx as an essential factor in systems of National Education, with xxxxxx in the West we see now an endless output of music literature xxxxxx academies for imparting musical instruction and eminent xxxxx renowned professors.

Fortunately there is now a General awakening, I do record, towards all our arts and sciences, and we have every year our Northern Hindustani system of music will before xxxxx the kind consideration and deserves from our educated brothers xxxxx in due course will be able to retrieve some of its original xxxxx grandeur. You will remember, we claim to be of xxxx musical nations in the world.xxxxx country that gave the western xxxx

Our ancestors long ago had recognised the high function of music in life. They said, “धर्मार्थकाममोक्षाणामिदमेकैवसाधनम्”. Music was an invariable accompaniment of all our sacred rites and rituals. यादन्यवल्क्य Says “ वीणा वादन तत्त्वज्ञः श्रुति जाति विशारदः । तालज्ञश्चाप्रयासेन मोक्ष मार्गम् निगच्छति।।” Bhagwat says “ नाहं वसामि वैकुण्ठे योगिनां हृदये न च । मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ।।” The utility of music in ordinary life is nicely expressed in the following shloka; “ सुखिति सुखनिदानं दुःखितानां विनोदः । श्रवणहृदयहारी मन्मभस्याग्रदूतः । अतिचतुरसुगम्यो वल्लभः कामिनीनाम् । जयति लोके पन्चमोष्चोपवेदः ।।”

But I do not think it is anywhere doubted that our dear India was a great musical country some centuries ago. At the same time, we might not shut our eyes to the circumstances we find ourselves in now. There is no doubt that we have fallen- be it even temporarily from the Great identity.

Ladies and Gentlemen, the most important and pressing questions that we face today is what is it that has reduced our music to an unhealthy condition? What steps should be taken to remedy the same? The answers to these questions so far as I can judge are like:-

- (a) that there is nearly a complete divorce between theory and practice of music;
- (b) that the art is becoming the sole monopoly of illiterate professionals;
- (c) that the methods of imparting musical instructions are obsolete and antiquated;
- (d) that unless the Hindustani Raga system is properly settled and methods of instruction are in place, we cannot succeed in uplifting the condition of music.

I am aware such a blunt and unqualified statement on my part is likely to disappoint, if not to offend, some of my patriotic friends here and I think I ought to make my meaning more clear. I don't, for a moment wish to deny that we have even now a large number of our Sangeet ग्रंथ still available to us and that the same, so far as they go, are our priceless treasure. I have the highest respect for them all and if you will permit me to say so, I have taken great pains to study them. But can it be honestly said, that they would be our perfectly reliable authorities without more, in respect of all the Ragas sung by our great professional artists of today? I am afraid we cannot venture to say that. The reason is not far to seek.

It is common knowledge that the music of Northern India passed through considerable changes during the times of the Mohamedan rule in India. I am particularly referring to the times when those eminent artists- Amir Khosru, Baba Haridas, Gopal Nayak, Mia Tansen, Baksu, Baiju, Ramdas, Soordas, Bilas Khan and many others brought into our Hindustani music wonderful creations and enriched the same. Marvellously some of these luminaries are supposed to have lighted lamps and brought Rain from the clouds by their music alone. It is rightly claimed that our Indian music reached its high water mark in their happy times. The art of those times, it appears

went far ahead of the Shastras. It is even contended that fundamental change from the old शुद्ध scale of the ग्रंथ to that of बिलावल took place in this remarkable period. The claim may or may not be justifiable but it cannot be denied that the new element imported into our music in the Mughal period seriously impaired the binding force of our orthodox Shastras. The resourceful artists did not however ruthlessly treat the old shastras. Be it noted here that many of them were only converted Mohammedans, and respect for the shastras and their writers was more or less ingrained in them. They acted with great tact and skill. They retained almost all the old Raga names but changed the rules of singing the melodies. Sometimes they ingenuously brought out fine Raga mixtures and gave them fanciful names. At other times, they introduced entirely foreign tunes, but took care to make them easy to assimilate. There was however, one very serious oversight and omission in their procedure and it was that they failed to keep scrupulous record of all they did in matters musical. It may be that these records were lost in the later unsettled times of the Mohammedan rule, but the fact remains that we are not today in a position to judge the correctness or otherwise, of the present version of Ragas of the Mohammedan origin, in the absence of reliable authorities. The Sanskrit writers of that period have only taken a note of the new creations and have even made some attempts to explain them but their explanations are not such as will appeal to our critical modern students.

At the end of the Mohammedan period, Granth writing became more and more scarce probably owing to the educated classes ceasing to take interest in the subject and the art fell into the hands of illiterate professionals where it still remains. So long as these custodians were competent, the art did not very much suffer, but its present condition enables us to conjecture that the art has had to pass through inferior and incompetent hands. Does not our own experience tell us now that number of really first class experts is exceedingly small and the services of these again are not normally available to all interested in the subject.

Ladies and Gentlemen, we will not blame our professional artists at all. They are with all their weaknesses, our great resource today, our great treasure of information. It is needless to blame them for the unfavourable circumstances we find ourselves in. We know that many of them are illiterate, old fashioned and narrow minded, but probably, they have their own excuses. I undertook all the digression to explain my blunt answer to the two questions raised by me. viz. (1) Why is our musical condition unsatisfactory? and (2) What should be done to remedy the same? I have practically answered the first question and shall proceed to the second now.

The unsatisfactory condition of our music has been engaging the attention of some of our learned scholars for some time past. Nay, there have been some praiseworthy attempts made to improve the same also in some of the provinces. But ladies and Gentlemen, in a matter of such material importance, stray and isolated attempts on the part of a few Scholars could never be expected to yield permanent beneficial results. The whole Nation must take up the cause and make a grand and organized effort. I am glad to be able to say that such an effort came forward for the first time in the year 1916 when under the kind patronage of that enlightened and liberal minded Prince the Gaekwar of Baroda, the first All India Music Conference met in his Capital. The conference being only the first of its kind and its organisers being quite new to the nature of the work it was never expected that any very extraordinary or brilliant results would be achieved in that single session, but in the opinion of competent judges the conference certainly served a very useful purpose. It opened the eyes of the whole country to the real needs of the situation and inspired them with confidence that the problem of reviving, uplifting and protecting Hindustani music was after all not so difficult to

solve, given the necessary sympathy and cooperation of the educated classes. The conference among other things laid down before the country certain definite ideals and even hinted at the best and speediest way to attain the same. If you will be good enough to refer to the printed invitation letter in your hands, there you will find all the ideals clearly enumerated in it. (The regeneration of our music ought to be attempted, as far as possible, on strict natural lines.) The full achievements of all the ideals setup by the conference may require half a dozen or even more such sessions, but Ladies and Gentlemen, we now know precisely what we want and also the way how to get it.

The circular letter in your hands there mentions some fourteen different aims and objects of the conference as you will please observe. All these aims and objects are no doubt important in their own way but in my honest and humble opinion clauses x x x are to me of urgent importance and ought to be attended to immediately. The other objects can conveniently stand over for some time but these I should say are really the most urgent.

I have already explained to you my reasons why I consider the condition of our music to be unsatisfactory. The best way to begin the work of regeneration is to recognise present Hindustani practice of music and establish the same on a scientific and sound basis; in other words, to support it by a good well-reasoned and easily intelligible theory. The theory is rightly described as the backbone of practice. When that perishes, the practice gradually begins to degenerate. Our present condition is fairly well described in the following verses:-

अस्मत् संगीतं स्वायत्तीकृतमशिक्षितैर्जनैः ।

अतोऽत्र दोषबाहुल्यं स्वभादुपलभ्यते ॥

संगीतस्य सुशिक्षित शिक्षकाभावतोऽधुना ।

तारतम्य परिद्वन्द्वानसाधनं नैव विद्यते ॥

अस्मदीयेषु आधुनिक गायकेषु समंततः ।

यथोक्त नियमान् द्वात्वा गायन्तो विरला जनाः ॥

भाषाव्यक्ता हावभावाः प्रतीयन्ते विसन्गताः ।

व्यस्ताश्चेष्टास्तथाऽऽक्रोशाः केवलं कर्कशा मताः ॥

एताद्गुणान्नास्मिन्स्यात् परिणामोहयभीप्सितः ।

ततो हास्यरसस्यैव केवलं स्यात् समुद्भवः ॥

संगीतं मोहनीरूपमित्याहुः सत्यमेव तत् ।

योग्यरसभावभाषाराग प्रभृतिसाधनैः ॥

गायकः श्रोतुमनसि नियतं जनयेत् फलं ।

अर्थविना हावभावा वीररसस्य सर्वदा ॥

दृश्यन्ते गायके तेभ्यः कथंस्यादुत्तमं फलं ।

अनुसृत्यैव च पद्यार्थं ध्वनेः संक्रमणं भवेत् ॥

गायकास्तादृशा दृष्टाः स्वपद्यार्थं न ये विदुः ।

कथमेते विजानीयू रसभाव रहस्यकम् ॥

That means that time has arrived now where the educated classes should take up the subject in hand earnestly and proceed to give it its due position and importance. They can do this by supplying the following essential things

- (1) A good workable Raga system embodying all the Ragas now sung in Northern India;
- (2) A plentiful supply of valuable up to date literature;
- (3) A fair supply of well-equipped professors and;
- (4) Public Institutions where music could be taught on the most scientific and up to date lines;
- (5) A faithful record of all the available masterpieces of our old composers in the possession of our first-class experts for future generations.

Ladies and Gentlemen, I may mention here for your information that Rampur rightly claims to be the premier state in all matters, musical. It has in its possession the largest stock of Hories and Dhrupads of the Tansen school. I have already requested His Highness the Nawab Saheb, our working President to permit phonographic records of these ancient songs to be taken for the benefit of the conference and I am glad to tell you that he has been graciously pleased to grant my request. As an earnest, as it were of that favour, His Highness has already accepted me as his pupil and started giving lessons in Dhrupad and Hori singing.

The subject matter of my address today is "the settlement of some distinguishing features of Hindustani music and their use in establishing the Hindustani Raga System on a sound and intelligible basis". My personal opinion in the matter is that the problem of settling the Raga system on a good workable basis is not so difficult as it, at first site, appears. It is true that our present Hindustani music has outgrown the old Shastras and has imported a lot of foreign matter, but to a careful observer its condition is not so helpless. Indeed, it will show to him that it has still behind it some ingenious plan. But I shall not anticipate myself.

The best way to proceed under the circumstances would be to imitate our Sanskrit Shastra Writers. Whenever they were faced with a difficult problem of reconciling new music with the old one, they decided to treat the fresh material only as the natural and logical उन्नती of music.

They knew perfectly well that the art of music is, by its very nature, a progressive art and as such, it could never remain tied down to rigid hard and fast rules permanently. It has the invariable tendency of gathering fresh matter in accordance with the tastes of the time through which it passes. Whenever therefore, they saw before them a sufficient amount of fresh accumulation ready for assimilation, they carefully set themselves to properly investigate it and even embody it in their new ग्रंथ. In this they found their warrant in the established principles.

यद्वाल्लक्ष्यप्रधानानि शास्त्राण्येतानि मन्वते ।

तस्याल्लक्ष्यविरुद्धं यत् तत् शास्त्रं तत्रेयमन्यथा ॥ रत्नाकरः ॥

This is a quotation from Sangeet Ratnakara, a work written by Pandit Sharangdeva in the 13th century A. D. Pandit Kallinath who wrote a commentary on the Ratnakara in the 15th century later on, referring to this shloka says-

एतानि शास्त्राणि देशी विषयाणि इत्यर्थः । लक्ष्यप्रधानानि लक्ष्यमेव प्रधानं येषां तानि ।

मन्यते आचार्याः । तस्त्यात्कारणात् लक्ष्यविरुद्धं शास्त्रं x x x यथा लक्ष्यविरोधि न भवति तथा व्याख्येयमिति अर्थः ।

Pundarika says the same thing in his सद्रागचंद्रोदयः-

लक्ष्यप्रधानं खलु शास्त्रमेतन्निशंक देयोऽपि तदेव वष्टि ।

यल्लक्ष्यलक्ष्यप्रतिबंधकम् स्यात् तदन्यथा नेयमितीब्रुवाणः ॥

I may tell you here that in their praiseworthy desire to keep pace with the “लक्ष्य” or “प्रचार” the Sanskrit ग्रंथकार did not hesitate even to resort to modern or unorthodox interpretations of the ancient technical expressions. Do we not know that the present interpretations of the terms ग्राम, मूर्च्छना, वादी, संवादी, विवादी, and many others, are not quite the same as those of the Ancient writers. During the times of the Mohammedan rule, the music writers were confronted with several unheard-of innovations and had to make room for them in their own works. Be it said to their credit however, that they never hesitated to do their duty. History shows that there were not many Sanskrit music writers during that period. But such as did exist, never showed a reluctance to notice the changes that were then coming into the Hindustani music. These ग्रंथ writers sometimes wrote their ग्रंथ on their own account, at other times, they were requested to do so by their patrons who were themselves great lovers of music. Thus Pandit Kallinath, wrote his commentary at the special request of his Raja Deoraja of Viziayanagara. Pundarika wrote his सद्रागचंद्रोदय at the request of his patron BurhanKhan the son of Taj Khan, a ruling Prince of Farooqi dynasty of Khandesha. The same Pandit wrote his Ragamanjari at the request of Madhavsingh in whose employ he was at that time. Pundarika in his Manjari says

अगणितगणकचिकित्सकवेदान्तन्यायशब्दशास्त्रज्ञाः ।
दृश्यन्ते बहवः, संगीती नात्र दृश्यन्तेऽप्येकः ॥ ७ ॥
इत्युक्ते माधवे सिंहे, विद्वलेन द्विजन्मना ।
नत्वा गणेश्वरं देवं रच्यते रागमंजरी ॥ ८ ॥

When he wrote the work there were, in practice, it appears, several Mohammedan tunes and he notices the same as follows:-

अन्येऽपि पारसीकेया रागाः परद-नामकाः ।
संपूर्णाः सर्वगमकाः काकल्यंतरिताः सदा ॥
रहायी देवगांधारे, कानरे च निष्ठावरः ।
सारंगे माहुरो नाम, जंगूलाऽथ बंगालके ॥
देश्यामहंगको नाम, बारा मल्तार-नामके ।
केदारेऽपि भवेत् सूहा, घनास्यां च इरायिका ॥
त्रिजावंत्यां च होसेनी, मालवे मुसलीककः ॥
कल्याणे इमनो गायेत् सर्पर्दाऽथ बिलाबले ॥
देशिकारे बाखरेजः आसावर्यां हिजेजकः ॥
देवगिर्यां मूसकास्य एवमन्येऽपि योजयेत् ॥

He merely indicated how these Ragas were sung, but does not go to their details, which is rather significant.

Pandit Somanatha who wrote his RagaVibodh in the year 1610 AD also refers to the Mohammedan Ragas, he says

“इयं तुरुस्कतोडी इराखपर्यायतया कर्णाटगौडस्य समञ्छायत्वेन परदा इति लोके ।
तथा च कैश्चित्तत्तद्राम-समञ्छायाः परदाख्या द्वादश रागा उच्यन्ते । तोड्याः समूढया हुसेनी ।
भैरवस्य, जुलुफः रामक्रियायाः मूसली । आसावर्या उज्जवलः विहंगडस्य नवरोजः । देश-
कारस्य बाखरेजः । सैधव्या हिजेजः । कल्याणयमनस्य पञ्चग्रहः । देवक्रयाः पुष्कः ।
बिलाबल्याः सरपर्दः । कर्णाटस्य इराखः । अन्योपरागाणां सुगा दुगा इति ।”

He too does not go into the further details of these Mohammedan Ragas.

These were however, pure Persian melodies and it may be that the writers did not get all the necessary particulars from the professors who introduced them or their immediate disciples. Some shrewd observers also express their opinion that the art was gradually becoming the monopoly of the Mohammedan artists who, for reasons best known to themselves, were unwilling to take the

Pandits into their confidence. Whatever the truth maybe, the fact remains that the Shastra writers do nothing more than enumerating the newly introduced varieties and expressing their opinions, as to the components they were made up of. A complete Raga definition or description according to modern Scholars would have to give sufficient information on the following points.

1.मेल, 2.जाति, 3.समय, 4.अंगप्राधान्य, 5.वादी, 6.संवादी, 7.संगति, 8.मिश्रण, 9.वर्ज्य स्वर, 10.दुर्बल स्वर, 11.वक्र स्वर, 12.आरोहावरोह, 13.पकड़, 14.विश्रांति स्थान, 15.उठाव, 16.चलन, 17.अंतरा उठाव, 18.मिलावट, 19.प्राचीन आधार, 20.प्रस्तुत रूप आधार.

The Sanskrit writers never go into so many details but always mention the मेल, ग्रह, अंश, न्यास, वर्ज्य स्वर, समय. Somehow or other, pandits omit to mention even these when they come to enumerate the numerous उपांग राग.

Thus Bhavabhatt Pandit in his अनूप संगीत रत्नाकर merely says :-

Varieties of Kanadas	शुद्ध कर्णाट रागश्च	कर्णाटो नायकी ततः ।
	वागीशचर्यादि कर्णाटः	कर्णाटोड्डाणपूर्वकः ॥
	ततः साहाना कर्णाटः	पूर्वादिकस्तथैवच ।
	ततो मुद्रिक कर्णाटो	गारा कर्णाटस्ततः ॥
	हुसेनी पूर्व कर्णाटः	काफी कर्णाटकस्ततः ।
	सोरटी पूर्व कर्णाटः	खंभावत्यादिकस्ततः ॥
	ततः कर्णाटगौडः स्यात्	कर्णाटीति चतुर्दश ॥

The present varieties of Kanada according to some Bengali writers are –

1.दरबारी, 2.नायकी, 3.मुद्रिक, 4.कौन्सी, 5.हुसेनी, 6.सुहा, 7.सुघराई, 8.अडाणा, 9.शाहाना, 10.वागीश्वरी, 11.गारा, 12.नागध्वनि, 13.काफी, 14.कोलाहल, 15.मंगल, 16.श्याम, 17.मियांका, 18. टंक; Some add a बसंती कानडा, too.

भावभट्ट mentions the following varieties of तोड़ी-----

भावभट्टमते,
“प्रथमा शुद्धतोड़ी स्याद्देशीतोड़ी द्वितीयका ।
बहादुरी तृतीया स्याद्दुर्जरी च चतुर्थिका ॥ ४१ ॥
छायातोड़ी पंचमी स्यात् षष्ठी तोड़ी वराटिका ।
हुसेनी सप्तमी प्रोक्ता जौनपूरी तथाष्टमी ॥”
आसातोड़ी च नवमी नवधा कीर्तिता बुधैः ॥ ४२ ॥

The modern varieties recognised by our professionals are

दरबारी, बिलासखानी, गांधारी, बहादरी, लाचारी, लक्ष्मी, देसी, आसा, जौनपुरी, खट, हुसेनी, सुहा, सुघराई

The varieties of मल्हार in practice are

मेघ, सोरट देशाख्या जयावंती तथैव च ॥

स्याद् धुलिया सूरदासी नायकी नट शुद्ध का ॥

तानसेनी तथा गौंडोह्यरुणी झांझ नायिका ॥

रामदासी तथा मीरा व्यवहारे विचक्षणैः ॥

the varieties of सारंग are

वृंदावनी मध्यमादिः सारंगः शुद्धपूर्वकः ।

सामंतो बडहंसश्च मीयांसारंग नामकः ।

गौड लंकादहनाख्यो लूमनूरौ तथापरौ ॥

भावभट्ट has also given in his work the names of 8 गौरी, 16 बिलावल, 10 गौड, 12 वराटी, 13 कल्याण, 7 पूरिया, but I don't think it necessary to tire your patience any further by reading these.

The whole point is that our Sanskrit Shastra writers never looked down upon the new additions and made room for them in their own Granth. Even the ग्रंथकार of the Southern Presidency have included in their system Ragas like दरबारी, नायकी, हुसेनी, अडाणा, शहाणा and so forth and have assigned them मेल, आरोह, अवरोह. Our Northern writers, as I said, would not or could not give satisfactory details of the new Ragas and we shall say-

विशिष्ट लक्षणान्येषां रागाणाम् नैव व तेऽब्रुवत् ।

ग्रंथकारा यथायोग्य विचार्य मर्मवेदिभिः ॥

प्रवचनं पुनस्तेषां क्लिष्टमेव भवेत् सदा ।

अतस्तैश्चतं मौनं न स्यादाश्चर्य कारणं ॥

They probably expected their readers to follow the principles implied in the following couplet

रागावयवभूतानामुत्तमांशान् विवृत्य ते ।

मुख्य रागान् पुरस्कृत्य लक्ष्ये गायन्ति गायनाः ॥

It must be pointed out here, however, that many of them have duly recorded the संगत Ragas (or the component Ragas) making up the new mixtures.

Before I proceed further, I wish myself to be distinctly understood to maintain that the Ragas which came to be introduced into the Hindustani music during the Mohammedan period, have now, come to stay and that we must welcome them most cheerfully. But there is one excellent test to which we ought to put them before accepting them as good. They must show that they are backed by good, easily intelligible rules and that they command the respect of those who are competent to judge. Our attitude to the Mohammedan made music should be the one discussed in the following verses

कैश्चित्प्रदयानिकैः प्रदन्त्यै रुन्नीतमविशंकितं ।

अस्मत्संगीतभांडारमिति मतं न चाद्भुतम् ॥

रागाणाम् नियमा व्यक्ता दृश्यते यत्र निर्मितौ ।

उपपन्नम् भवेत्तत्र रागत्वम् नैव संशयः ॥

रंजनाद्रागता प्रोक्ता सर्वेषामिति संमतम् ।

यद्यत् स्यात् तद्गुणोपेतं मानमप्यर्हयेत् सताम् ॥

To the question- "Can then the present mixed music of Northern India be reduced to beautiful and easily workable system?"; my ready answer will be "of course, it can" provided things are so managed that we can secure the willing cooperation of our living first class artists. In the paper I had the honour to read before the first All India Music Conference, I attempted to show to the learned delegates assembled there, how easy it was to replace our present Hindustani music to a sound basis and also what I myself had the good fortune of achieving in that direction. But mine is the only one of many isolated attempts as I have already said, the regeneration of music can only become an accomplished fact, when the whole nation determines to solve the great problem. Our old Shastra Granthas will no doubt give us most valuable assistance. They will furnish all the necessary techniques and beautiful models. Not only that, but they will enable us to revive hundreds of our old Ragas, which thoughtfully described in the Shastras, have remained till now a dead letter, owing to the illiteracy of our experts and the indifference of our educated classes. In fact, we shall use the ग्रंथ on the following understanding:-

अस्मदीये च संगीते यवनैरप्यसंशयम् ।

नानाविधतया सदयोविहितम् परिवर्तनम् ॥

देश कालानुवर्तित्वात् संगीते परिवर्तनम् ।

अवश्यम् भवितव्यम् तदिति मर्मविदाम् मतम् ॥

ग्रंथोक्ता बहवो रागा दृश्यन्ते परिवर्तिताः ।

स्वीकृताः सांप्रतं लक्ष्ये यतस्ते रक्तिदायकाः ॥

प्रमादादपि संमोहाद्ये रागा भ्रष्टां गृताः ।

लक्ष्येस्युस्ते सुनियताः कर्तव्या गानकोविदैः ॥

I have myself tried the method stated in the last shloka and I am glad to say the result was quite successful. We have, before us today, more than 50 or 60 Ragas of foreign creation. It will be ridiculous to pretend that we would be able to satisfactorily settle them exclusively with the help of our old Shastra ग्रंथ. We must heartily seek the cooperation of our professionals. Delay will be extremely dangerous. If we wait another decade the probability is that the best available artists will disappear and we shall be thrown on the mercy of the people considerably their inferiors.

Ladies and Gentlemen, even if this conference succeeds in settling the Swaroop of the four important groups कानड़ा, तोड़ी, सारंग and मल्हार, it will place the music lovers of the country under a permanent obligation. Not that these Ragas are unknown in the country but they are always the subject of constant disputes and it is therefore desirable that they should now be settled in consultation with the great experts assembled here. An authoritative opinion from the conference will have its own force and influence. We shall go ahead with the questions of the settlement of the Raga system.

Ladies and Gentlemen, you will be glad to know that my friends Sahibzada Saadat Ali Khan Bahadur and Thakur Nawab Ali Khan have consented to deal with these groups in their own papers, which they propose to read before the Conference tomorrow. We shall certainly be very grateful to them for this useful help.

The paper I read before the first All India Music Conference was more of a historical nature and I did not think it fit on that occasion to take the learned audience into the details of the Hindustani Raga system. On this occasion, however, we are considering the question of the settlement of the Raga system itself and I hope you will permit me to draw your kind attention to some general points and facts which often escape the attention, but which in my opinion, are likely to assist us materially in our attempt to regularise our Raga system.

These facts are: -

- (1) The practice of assigning stated times of the day or night for singing the Ragas or the Time-theory of the Hindustani music;
- (2) The significance of the वादी note;
- (3) The position and importance of तीव्र म in Hindustani Ragas.

All these three are more or less interconnected but for the sake of convenience, we shall consider them separately. I may mention here, that I am not at all claiming for myself, any great credit of making any unheard-of discoveries. I am only placing before you, facts, which are of everyday experience, with my own observations, on their utility in the settlement of Hindustani Raga System.

Ladies and Gentlemen, you all know that the practice of assigning stated times to our Ragas has existed in the country from time immemorial. Our Sanskrit Shastrakars, whatever their other short comings have uniformly stuck to this practice. In fact, we can safely say that this is one of our long-cherished traditions. Our music passed through numerous transformations during the last several centuries, but the practice above referred to has been scrupulously and invariably

maintained. Our current practice, as I have reviewed has outgrown the old shastras and is even supposed to be more or less in a chaotic condition, but even there you find a clear tendency to stick to the venerable Time- theory. I am aware that some of the Western Scholars never hesitate to laugh at this practice of ours. Their usual argument is that the effect of a Raga must always depend upon the particular combination of the notes used in it; and that being so, it is ridiculous to contend that the same combination of notes would be able to produce, on the minds of the listeners, different effects at different hours. But why go to the Western Scholars- do not some of our own modern Vidwans- of course generally such are innocent of music - now and then, show inclinations to make a similar criticism. Now, Ladies and Gentlemen, let me honestly confess that I am not in a position to take the defence of the Hindustani Time-theory, from the point of view of our modern physical and mental sciences, not being sufficiently versed in the Sciences; but all the same, I am not ashamed to own that I am personally a believer in it. At least, I am not one of those who will laugh it out as a relic of barbarous and uncivilised ages. To me the Time- theory of our Ragas appears to be most ingenious though mysterious design or plan. I shall not be surprised, if in future, some of our learned scholars find themselves in a position to satisfactorily prove sound sense in the theory. Instances are not wanting where some of our vedantic and other theories have found support from the modern scientists of eminence. But to go back to the point.

It is common knowledge that our Hindustani musicians do not sing more than some 200 ragas. Now these Ragas easily divide themselves into three great divisions as follows:-

त्रयो वर्गास्तु रागाणां लक्ष्ये स्युः परिकीर्त्तित समर्थिताः ।

स्वराणां विकृत्यधीना मर्मदन्त्यैः शास्त्रकोविदैः ॥

शुद्ध स्वर संमेलने प्रथमो भेदको भवेत् ।

कोमलत्वे तथा धर्योर्द्वितीयोऽपि सुरक्तिदः ॥

मृदूत्वे निगयोर्नित्यं तृतीयः स्यात् स्वतंत्रकः ॥

- (1) Ragas, we shall say, which carry रि ध तीव्र (with नि तीव्र or कोमल);
- (2) Ragas which carry रि कोमल ध कोमल (or तीव्र);
- (3) Ragas which carry ग and नि कोमल (whatever the रि and ध may be).

The introduction of तीव्र म in each of the three groups will lead to further subdivisions but we shall speak of those later on. I have already hinted that तीव्र म has its own significance in Hindustani music.

षट्स्वतेषु च वर्गेषु लक्ष्य संगीत विस्तरः ।

शक्यो समावेशयितुमिति प्रदन्त्या वदन्ति ते ॥

Roughly speaking the whole of our Hindustani music would seem to fall under three leading melody types- namely, (1)बिलावल or शुद्ध Swara मेल, (2) भैरव मेल and (3) काफी मेल. Each of these three मेलs undergo two modifications and in view of these, our musicians classify the Ragas of Hindustani music under 10 melody types or modes. The modifications of the बिलावल mode are (1) कल्याण and (2) खमाज; Those of the भैरव Mode are पूर्वी and मारवा; and those of the काफी mode are भैरवी and

आसावरी. तोड़ी mode is a mixed mode and is treated separately, although for convenience it may be included in the class taking ग कोमल and नि कोमल. Our professionals sing several varieties of तोड़ी with the ग and नि कोमल.

This classification is easily remembered with the help of the following पद्य set to Raga कानड़ा

The names of the modes दरबारी - त्रिताल

दशमित ठाठ चतुर गुनि माने | यमन बिलावल और खमाजी |
भैरव पूरवी मालव काफी | आसा भैरव तोड़ी बखाने ||

अंतरा Division according to notes used

रि ध तीवर तीवर ग प्रथम त्रय | संधिप्रकाश अपर त्रय माने |

ग नि कोमल त्रय मिश्रित अंतिम | जनक सकल नित शास्त्र बखाने ||

This grouping of the Hindustani Ragas by our musicians is most important and interesting, as you will see for yourselves presently. It is observed, in practice, that all the Ragas coming under the mode भैरव, पूर्वी and मारवा (and they are not less than about 40 in all) are assigned to the evening or morning or more accurately to the periods of sunset and sunrise! At these periods there is a संधि (or junction) between night and day and these Ragas are generally called the संधिप्रकाश Ragas; i.e. Ragas fit to be sung at the time of संधि (of Night and Day). Ragas taking रि and ध तीवर (and ग तीवर) are sung immediately after those belonging to the संधिप्रकाश groups and these last are followed by those taking ग and नि कोमल. I think I had better give instances in support of my statements before proceeding further. Thus take the भैरव group, for instance, Ragas belonging to this group are:-

भैरवमेले,

भैरवश्च कलिंगश्च रंजनी मेघपूर्विका ।
सौराष्ट्री जोगिया चैव रामकेली प्रभातकः ॥ ४६ ॥
विभासो गौर्यहीरी स्यात्पंचमो ललिताद्यकः ।
सावेरी चाथ बंगालो भैरवः शिवपूर्वकः ॥ ४७ ॥
आनंदभैरवोऽप्यत्र गुणक्रिया हिजेजकः ।
इत्येते भैरवान्मेलाज्जाता रागा बुधैर्मताः ॥ ४८ ॥

Now all these Ragas, with the exception of Gauri, are assigned to the morning, that is to say, about the time of sunrise, which is called संधिप्रकाश

The Ragas belonging to the modes पूर्वी and मारवा are

पूर्वामेले,

पूर्वी गौरी तथा रेवा विभासो दीपकः पुनः ।
त्रिवेणी मालवी टंकी जेतश्रीश्च वसंतिका ॥ ५४ ॥
परजा क्षुद्रगीतार्हा धनाश्रीः पूरियाद्यका ।
श्रीरागः सुमताह्येते रागाः पूर्व्याः सुमेलने ॥ ५५ ॥

मारवामेले,

मारवा पूरिया चैव ललिता सोहनी तथा ।
वराटीजेटभंखारा विभासो भट्टिहारिका ॥ ५६ ॥
साजगीरी विचित्रासौ मालीगौरा मुणिप्रिया ।
मारवाख्ये मता मेले रागा गानविशारदैः ॥ ५७ ॥

These two groups contain about 24 Ragas. Some of these Ragas are sung at the time of sunset and some at the time of sunrise. I shall let you know presently what it is that distinguishes the evening संधिप्रकाश Ragas from those of the morning. Now I shall come back to our point.

All these 40 Ragas have one common distinguishing feature and that is रि कोमल ग तीव्र , ध may be कोमल or तीव्र. The distinguishing feature maybe more briefly put as “नि, सा रि ग”. The संधिप्रकाश period is understood by our musicians that between 4 to 7 p.m. and 4 to 7 a.m. Now, let us take the Ragas coming under the रि and ध तीव्र groups of कल्याण, बिलावल and खमाज; These are

कल्याणीमेले,

यमनः शुद्धकल्याणो भूपाली हंमिराह्वयः ।
केदारश्छायनाटश्च कामोदः श्यामसंज्ञितः ॥ ३८ ॥
हिंदोलो गौडसारंगो मालश्रीर्यमनी तथा ।
चंद्रकांतादिका एते रागाः कल्याणमेलजाः ॥ ३९ ॥

बिलावलमेले,

बिलावलो बिहागश्च देशिकारः पहाडिका ।
ककुभः शंकरा नट्टो माडोदेवगिरी पुनः ॥ ४० ॥
सर्पदाख्या गुणकेली शुक्ला नटबिलावली ।
हंसध्वनिस्तथैवापि लच्छाशाखो गुणिप्रियः ॥ ४१ ॥
कल्याणो हेमपूर्वः स्याद्दुर्गा शुद्धस्वरैर्युता ।
इत्येते संमता लक्ष्ये रागा बिलावलोत्थिताः ॥ ४२ ॥

खंमाजीमेले,

खंमाजश्चाथ झिंझूटी सोरटी देशनामकः ।
खंवावती तिलंगिका दुर्गा रागेश्वरी तथा ॥ ४३ ॥
जयावंती गौडसंज्ञः कामोदस्तिलकाभिधः ।
बडहंसस्तथा गारा नारायणी सुलक्षणा ॥ ४४ ॥
प्रतापाद्यवराळी स्यान्नागाद्यापि स्वरावलिः ।
इत्येते कीर्तितास्तज्ज्ञैर्मेले खंमाजनामके ॥ ४५ ॥

These three groups contain more than 45 Ragas in all. The point I wish to draw your attention to here is that these Ragas are invariably sung immediately after the संधिप्रकाश Ragas and secondly that the other distinguishing feature thereof is “रि, ध तीव्र and ग तीव्र”. After these, come the Ragas which take ग and नि कोमल . They belong to the मेल काफी, आसावरी, भैरवी and तोड़ी. The “रि, ध तीव्र and ग तीव्र” Ragas take the singer from early morning and early evening to nearly the middle of the day and the middle of night. To be more accurate, Ragas taking ग and नि कोमल (and fit to be sung in the night) begin after those of the खमाज मेल are

over and last up to about 4:00 a.m. when the morning Sandhi- Prakash ragas begin. So also Ragas taking ग and नि कोमल and assigned to the day begin at about 10 a.m. and go right up to 4 p.m. when the evening संधिप्रकाश Ragas begin. Ladies and Gentlemen, संधिप्रकाश comes twice, as you know in 24 hours, the whole cycle therefore divides itself into these two series, for example, संधिप्रकाश Ragas, that is, those taking रि, ध कोमल and ग तीव्र, then रि, ध, ग तीव्र Ragas; and then ग, नि कोमल ragas. I am prepared to admit that there may be some exceptions here and there which I may have lost sight of but I feel confident that the main arrangement according to the accepted Time-theory of our Hindustani music is faithfully described by me. Now I humbly ask, does not this beautiful arrangement disclose some design or plan? It may be, we are unable to say when it was first made or by whom, or why it was so made, but I have no doubt you will not call it a relic of barbarous times. To me it appears to be the design of some great masterminds. It is not improbable that this arrangement came with the change to the बिलावल scale as the foundation scale of Hindustani music.

Let us now turn to the consideration of our second point, namely, “the significance of the वादी note”. Here a little warning I suppose will not be out of place. I am taking the technical term वादी in its modern sense only. I take it in the sense in what our present-day Musicians of Northern India take it. The ग्रंथकारs of the 16th, 17th and 18th centuries define वादी as follows:-

संगीतसमयसारे

“सप्तस्वराणां मध्येऽपि स्वरे यस्मिन्सुरागता ।
स जीवस्वर इत्युक्तो ह्यंशो वादीति कथ्यते ॥ ५२ ॥

पारिजाते

संगीतशास्त्रवेत्तारः प्रवदन्ति मुनीश्वराः ।
प्रयोगो बहुधा यस्य वादिनं तं स्वरं जगुः ॥ ४९ ॥

प्रयोगो बहुधा यस्य स स्यात् वादी नृपोपमः । ।- हृदय प्रकाशे ।

वादी तु प्रयोगे बहुलः स्वरः । अंशः स्थायीति पर्यायो रागोत्पादन हेतुकः॥- मंजर्याम् ।

प्रयोगे बहुधावृत्तः स्वरो वादीति कथ्यते ।

Our Hindustani musicians call वादी the प्रधान स्वर or जान or जीव of the Raga. Ragas are divided into two great divisions , viz. (1) पूर्वरग and (2) उत्तररग. Those which are fit to be sung or are actually sung between midday and midnight are called पूर्वरग and those which are fit to be sung or are sung from midnight to midday are called उत्तररग. The पूर्वरगs have invariably a swara from पूर्वरग for वादी and the Uttar Raga have similarly a वादी from the

उत्तरांग. This brings us to the question- What is meant by the पूर्वांग and the उत्तरांग. Our Shastrakars define these अंग thus:-

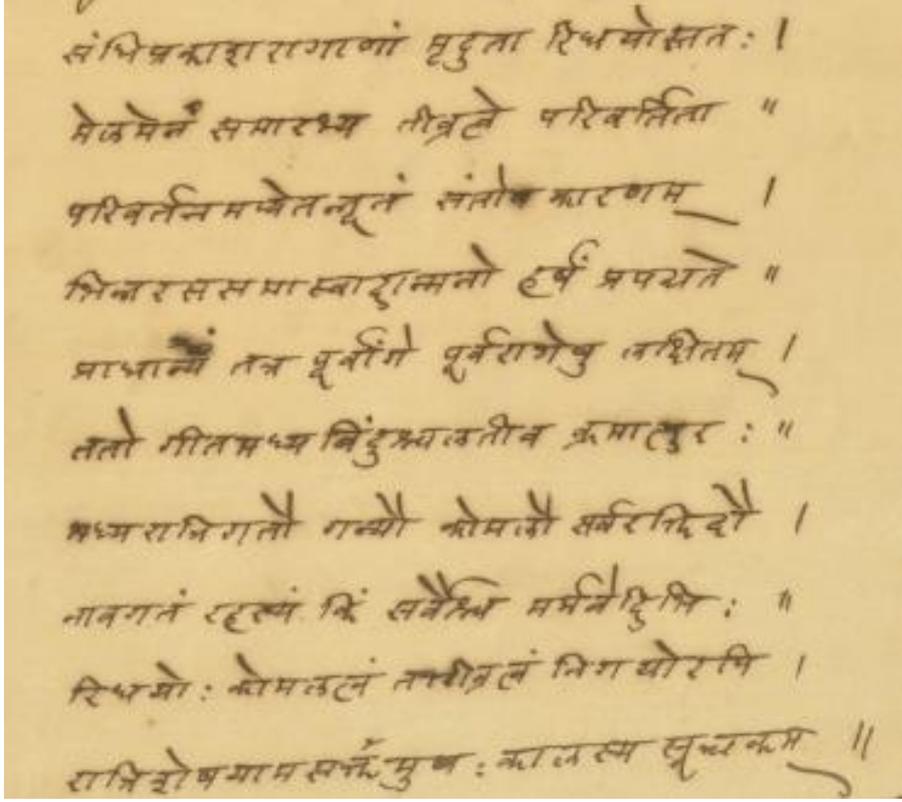
सरिगमस्वरात्मकं मेले पूर्वांगमीप्सितं ।

पधनिस स्वरेश्चैव संभवेदुत्तरांगकम् ॥

The क्षेत्र of the पूर्वांग for convenience sake is extended up to Pancham and that of the उत्तरांग down to म; thus सा रि ग म प, are supposed to be notes belonging to the पूर्वांग and सा नि ध प म are supposed to be those belonging to the उत्तरांग. The effect of this is that Ragas having सा, म or प for वादी may occur when in the पूर्वरग group or the उत्तररग group. So here again what do you find? वादी gets itself connected with the time theory. Look at the following popular Ragas and their वादी notes

राग नाम - वादी	राग नाम - वादी	राग नाम - वादी	राग नाम - वादी
(1) सारंग = री	(2)गौड सारंग = ग	(3)भीमपलासी= म	(4)धनाश्री = प
(5)मुलतानी = प	(6) पूर्वी = ग	(7) श्री = री	(8) गौरी = री or प
(9)पूरिया धनाश्री= प	(10) पूरिया = ग	(11) मारवा = ग	(12)यमन = ग
(13)शुद्ध कल्याण=ग	(14)भोपाली =ग	(15)केदार = म	(16)हमीर = ध
(17)छायानट = प	(18)कामोद = प	(19)बिहाग = ग	(20)शंकरा = ग
(21)खमाज = ग	(22)झिंझोटी =ग	(23)सोरट = री	(24) देस = री
(25) तिलककामोद=रीor सा	(26)जयजयवंती=री	(27)गारा=ग	(28) दरबारी = री

Thus you go up to Midnight when Ragas taking ग, नि कोमल come in. There are our several varieties of कानड़ाs. Some of the कानड़ाs have री for the वादी and the others either सा or म or प which notes as you know can remain वादी in either अंग. As you approach the last quarter of the night, the real- easily distinguishable उत्तरांग Ragas come in. All this beautiful arrangement has been briefly put in the following verse



Our Hindustani musicians constantly account the वादी Note with the time assigned to the Raga. They say:-

प्रयोगे बहुधावृत्तः स्वरो वादीति नामकः ।
 रागस्य जीवभूतोऽसौ मन्यते गानकोविदैः ॥ ५७ ॥
 प्रत्येकस्मिंस्तु रागेऽसौ वादी ह्यतिमहत्ववान् ।
 निश्चायको रागानाम्नः समयस्यापि व्यञ्जकः ॥ ५८ ॥

The third point which is equally interesting is the character of the तीव्र म in Hindustani music. This note plays a very important part in the current music. I have told you that the Hindustani musicians, as a general rule, do not sing more than about 200 Ragas. Now, curiously enough, a careful observer finds that the Ragas which necessarily take तीव्र म either singly or in conjunction with the कोमल have come to be assigned to the interval between sunset and sunrise or roughly speaking to the night. The only Raga taking तीव्र म fit to be sung in the day time are हिंडोल, तोड़ी, सारंग and मुलतानी. We may take these as exceptions. But, there again we sometimes find differences of opinion as to the exact time assigned to these Ragas. There is no harm, however, in accepting them as exceptions, their number being so small. The तीव्र म as a general rule does not occur in Ragas taking ग, नि कोमल. If it at all comes in, it comes in with शुद्ध म, or both Nishad. But we shall return to the point. The presence of the तीव्र म

at once suggests to the listener that the Raga sung is one suited to the night time. तीव्र म begins to make its appearance in the evening संधिप्रकाश Ragas. I have already said after the evening right up to the end of the morning संधिप्रकाश Ragas. I have already said that it does not come in Ragas which take कोमल ग and नि, such as the different varieties of कानड़ा. There is one mistake, which you will please guard yourself against. Do not be under the wrong impression that every Raga assigned to the night is bound to have तीव्र म in it. The fact is that Ragas which normally take it occur in the night. You find the note in all the evening संधिप्रकाश Ragas and they are not less than 5. Then it appears in the Ragas belonging to the कल्याण group. These are about 15. It appears again in the Ragas assigned to the last quarter of the night. It is rightly said:-

हिंदुस्थानीय पद्धत्यां वैचित्र्यं मध्यमस्य तत् ।

सर्वसंगीतमात्रस्य स्वभावं सुप्रदर्शयेत् ॥

रिधयोस्तत्कोमलतं तीव्रत्वं निगयोरपि ।

रात्रिशेषयामसत्तमुषःकालस्य सूचकम् ॥

तीव्रमस्य स्थितिमात्रं रात्रिशेषप्रसूचिका ।

तस्यैवापनयः सद्यो दिनोदयमुदीरयेत् ॥

Our professional musicians are frequently seen introducing the तीव्र म into Ragas like Bihag, Shankara, Jhinjhoti, खमाज in skilful manner without offending the sense of the listeners seriously. The reason is that the note is a रात्रिवाचक note, and when used sparingly and skilfully will not be inadmissible as a pleasing note. The peculiar characteristic and influence of the note तीव्र म was known also to the Great music writers of the Southern Presidency. Their Raga system is based upon 2 sets of melody types or मेल. In the one set the म is शुद्ध and in the other it is तीव्र. In all other aspects the मेलs of two sets are perfectly identical. The great influence of तीव्र म is so described by the southern writers:-

ननु त्यक्त्वा मासंज्ञं तु केवलं मध्यमं पुनः ।
 मिसंज्ञिकस्य तत् स्थाने मध्यमस्य निवेशनात् ॥ ६३ ॥
 त एव पूर्वमैलाः किं भवत्युत्तरमैलकाः ।
 इति चोक्ते सदृष्टानां परिहारं प्रचक्ष्महे ॥ ६४ ॥
 कदाहसंभृतं क्षीरं केवलं दधिबिन्दुना ।
 यथा संयोज्यमानं तु दधिभावं प्रपद्यते ॥ ६५ ॥
 तथैव पूर्वमैलास्ते मध्यमेन मिसंज्ञिकाः ।
 केवलेनापि संयुक्ता भजन्त्युत्तरमैलताम् ॥ ६६ ॥

चतुर्दशीप्रवेशिका

But I think we can cite such instances from our own Hindustani music too. In the पूर्वी or श्री मेल for instance we have रि, ध कोमल and ग, म, नि तीव्र. The moment you substitute the कोमल म in the place of the तीव्र म you get the भैरव मेल. So also the कल्याण मेल could be converted to बिलावल मेल by the mere substitution of कोमल म. I think the wonderful influence of म in our music is nowhere denied. It is described as a great अध्वदर्शक note and rightly so.

Now that we are speaking of some of the special features of our modern Hindustani music, I may, with your permission draw your attention on two other points, in that connection, which in my opinion are also worth being taken notice of. To an observant mind, the Hindustani Ragas generally speaking, appear to have been designed and arranged in two sets; one on either side of an imaginary line drawn from sunset to sunrise dividing the whole day of 24 hours into the well-known two parts "Night and Day". Each of these two sets contains 3 groups with their distinguishable lower tetrachords नि सा रि ग, नि सा रे ग, नि सा रे ग. These three groups on either side of the dividing line may be roughly described as the counterpart or reflex of one another separated by an interval of 12 hours. The note म and the अंग which carries the वादी Note will be the two unmistakable signs which will determine the question whether a particular Raga would fall under the पूर्वरग group or the उत्तररग group. I shall try to illustrate my meaning:

एवं च मारवामेले रागा द्वादश लक्षिताः ।
 सायंगेया भवेयुः षट् प्रातर्गेयाः षडीरिताः ॥ १०० ॥
 पूरिया मारवा जेता गौरा साजगिरी तथा ।
 वरादीसहिता रागाः सायंगेया बुधैर्मताः ॥ १०१ ॥
 ललितश्च पंचमश्च भट्टियारो विभांशुकः ।
 भंखारः सोहनी चेति रागाः प्रातर्मता बुधैः ॥ २ ॥
 गौर्यंगाः पूरियांगाश्च सायंगेया व्यवस्थिताः ।
 ललितांगास्तथा चोक्ताः सोहन्यंगाः प्रभातगाः ॥ ३ ॥
 सायंगेयेषु पूर्वांगं प्रबलं गुणिसंमतम् ।
 प्रातर्गेयेषु प्राबल्यं ह्युत्तरांगस्य निश्चितम् ॥ ४ ॥

तीव्रमस्य सदैवात्र ह्यध्वदध्वदर्शित्वमूचिरे ।

पूर्वी गौरी तथा रेवा श्रीरागो दीपक पुनः ।
 जेताश्रीस्त्रिवणा टंकी धनाश्रीः पूरियादिका ।
 रागा एता मता तदन्यैः सायंकाले निरंतरम् II

The different varieties of बिलावल are practically the counter parts of the Ragas assigned to the early part of the night. These are in the opinion of some careful observers nothing more than portions of the evening समप्राकृतिक or allied Ragas, combined with the settled अवरोह or decent of बिलावल. Thus:-

यमन + बिलावल = यमनी बिलावल (1); केदार or नट + बिलावल = शुक्ल बिलावल (2);

गौड सारंग + बिलावल = लच्छा शाख (3) झिंझूटी + बिलावल = सरपर्दा बिलावल (4)

जयजयवंती + बिलावल = कुकुभ बिलावल (5) छायानट + बिलावल = छाया बिलावल (6)

विहंगिनी + बिलावल = बिहंगिनी बिलावल (7) हमीर + बिलावल = अल्हैया बिलावल (8)

शुद्ध कल्याण + बिलावल = देवगिरी बिलावल (9) (10) जेत बिलावल (11) माधव बिलावल (12) बंगाल बिलावल

I am aware, the combinations I am mentioning, may give rise to differences of opinion but I am using these only as illustrating the point. I wish you to notice, I would much rather wish that our great professional experts should put their heads together and settle once for all the component parts of the different varieties of बिलावल satisfactorily. When these are settled, we shall have a more distinct idea of the reflex connections between the morning and evening

रि ध तीव्र Ragas. The बिलावलs easily distinguish themselves from the evening Ragas which are their counterparts, by the absence of तीव्र म and उत्तरांग प्राधान्य.

The other point which I was thinking of was the presence of परमेलप्रवेशक Raga in each थाट. These present an abrupt change from one group of Ragas to the next following, for example, मुलतानी takes the singer gradually into the पूर्वी थाट ragas. **Jayjayvanti** introduces him to the कानड़ा group and so on.

प्रतिरागं केचिद्रागाः परमेल प्रसूचकाः ।

द्विरूपाणां स्वराणां च प्रयोगेण व्यवस्थिताः ॥

Ladies and Gentlemen, I explained to you, a few moments ago, how our Hindustani Ragas happily classify themselves under 10 principal orders or melody-types or मेला. While remaining under these मेला, they can easily be distinguished from each other by their special features or identification marks. Thus, let me for instance examine the dozen Ragas falling under the कल्याण group are the कल्याण मेल. These are as you know:

कल्याणीमेले,

यमनः शुद्धकल्याणो भूपाली हंमिराह्वयः ।

केदारश्छायनाटश्च कामोदः श्यामसंज्ञितः ॥ ३८ ॥

हिंदोलो गौडसारंगो मालश्रीर्यमनी तथा ।

चंद्रकांतादिका एते रागाः कल्याणमेलजाः ॥ ३९ ॥

Names - यमन , शुद्धकल्याण , भूपाली , चंद्रकांत , जेतकल्याण , हिंदोल , मालश्री , हमीर , केदार , छायाण्ट , कामोद , गौडसारंग

These Ragas are conveniently classed under the कल्याण group because the presence of the तीव्र म is indispensable in them. Now all these 12 Ragas could be classed under 3 heads, viz.

- (1) Ragas taking no मध्यम , or taking it in the अवरोह only;
- (2) Ragas taking only तीव्र म; and
- (3) Ragas taking both the तीव्र and कोमल म .

It is said कल्याणी मेलजा रागा विभज्यन्ते त्रिधा पुनः ।

अमैकमद्विमा इति सौकर्यार्थं विचक्षणैः ॥

Thus: (1) भूपाली , शुद्धकल्याण , जेत, चंद्रकांत ; fall in the First Division ,

(2) यमन, हिंडोल , मालश्री ; fall in the Second Division ,

(3) हमीर, केदार , छायाण्ट , कामोद , गौडसारंग, श्याम; fall in the Third Division ,

All these Ragas, being assigned to the forepart of the night, have their वादी in the पूर्वांग, of course. Ragas coming under the first two subdivisions are easily distinguished from one another. Thus

आरोहे चावरोहेऽपि भूपाली मनिवर्जिता ।

शुचिकल्याण इत्याह आरोहे मनिवर्जितः ॥

पांशो मन्युज्झितः प्रोक्तो जयत्कल्याणको बुधैः ।

आरोहे मध्यमत्यक्त्श्चंद्रकान्तो मतो बुधैः ॥

Thus, the Ragas of the second division will be distinguished as follows:-

संपूर्णो यमनः प्रोक्तो हिंदोलो रिप वर्जितः ।

रिध हीना तु मालश्री रागाः स्युरेक मध्यमाः ॥

The Ragas taking two मध्यमs form a very interesting lot. These Ragas agree with one another in taking the same अवरोह, which is सां नि ध प , म प ध प, ग म रे सा. The special features of these Ragas lie as a general rule in the पूर्वांग. Thus :-

सा, रे सा, ग म ध | - हमीर

सा, म, म प, प म, रे सा | - केदार

सा, रे प, प, ग म प ग म रे सा | - कामोद

सा, ग रे म ग, प रे सा | - गौड सारंग

प रे ग म प, म ग , म रे सा | - छायाण्ट

सा रे, म रे , नि , सा | - श्याम ॥

There are two important rules to be observed here,

द्विमध्यमेषु रागेषु सादृश्यं स्यात् विलोमके ।

आरोहे तु विवक्रः स्यादवरोहे गवक्रितः ॥

The small combination of notes “म प ध प” is intended to show that the Raga xxxxxx . The अंतरा of these Ragas, as a general rule, opens as follows: प सां, सां रें सां, सांनिध, नि ध प

Ragas coming under the कांभोजी मेल or खमाज मेल can be easily distinguished.

काम्भोजी मेलजा रागा विभक्तास्ते द्विधा बुधैः ।

गान्शकान्यन्शकाश्चेति रहस्यं गुणिसंमतं ॥

खमाज्यन्गा मता गान्शा सोरट्यम्गास्तु ज्यन्शकाः ।

तत्त्वं त्विदं स्मरेन्नित्यं लक्ष्यमार्गं विशारदः॥

खमाजो रागश्री दुर्गा खंभावती तिलन्गिका ।

झिंझूटीति मता वर्गे गान्धारान्शे विचक्षणैः ॥

देशिका सोरटी चैव कामोदस्तिलकादिकः ।

जयावन्त्यादिका वर्गे द्वितीये लक्षिता बुधैः ॥

जयावन्ती तथा गारा द्विगान्धार सुयोगतः ।

सूचयेत् परमेलं तं कर्णाटाख्यमसन्शयम् ॥

तैलन्गाख्ये रिधौ नस्तः खंमाजो रिषभोज्झितः।

रिपहीना मता दुर्गा रागश्रीः पञ्चमोज्झिता ॥

खंभावती सुसंपूर्णा वक्ररूप मनोहरा ।

झिंझूटी कथिता पूर्णा मन्द्रमध्य स्वरैर्युता ॥

I won't trouble you with the distinguishing features of the same.

Ladies and gentlemen, I have taken too much of your time now and have tried your patience too far, perhaps, by compelling you to listen to a lot of technical details. It is time now that I should conclude. I thank you most sincerely for giving me a patient hearing during all the time. I may mention here that I took the liberty of addressing you so long, only because I knew that I was addressing an assembly of learned music Scholars who would not only excuse my procedure but, would treat my effort with courtesy and appreciation.

Ladies and Gentlemen, I hope I have made the object of my remarks quite clear to you. It was two folds, first I wished to impress upon mind the fact that our current Hindustani music with all its confused and irresponsible conditions, is really not in so hopeless or helpless a state. No doubt it has undergone vast changes but even in its present condition, a careful music scholar will find sufficient material for a good scientific system. My second point was to show you how our music could, with the help of our Shastra ग्रंथ and the eminent living artists, be easily systematized.

The present time, Ladies and Gentlemen, is most propitious for our sacred task. We have come out successfully through a terrible war and are now looking forward to a long spell of peace and tranquillity. Music as we all know is a delicate plant that grows most vigorously in times of peace and tranquillity. Such a time is now first approaching. Then again, we have been singularly fortunate in securing the sympathy and patronage of such a great native prince- I mean His Highness of Nawab Saheb of Rampur, our President; His Highness is not only a great lover of music but an accomplished music scholar of a very high order. His Highness represents the tradition of the Tansen School. His Highness has got in his service Vazir Khan Saheb, who was one of the pupils of Sahibzada Hyder Ali Khan Saheb, the distinguished pupil of the Bahadur Hooseni Khan School.

Next to His Highness we have in his Home Secretary Saheb Zada Saadat Ali Khan Saheb Bahadur, another accomplished Scholar and patron. He is the son of the late Sahibzada Hyder Ali Khan Saheb himself and needs no further introduction.

Ladies and Gentlemen, what do all these circumstances indicate? They clearly indicate, I think, that it is the desire of Providence that our Indian music, which has so long had to suffer from cruel negligence, should now rise once more from its fallen condition and take its proper place by the side of its sister arts, and thus fulfil its great mission in life.

With these remarks, I beg to conclude my address.