

PROFESSOR INYATH KHAN ON INDIAN MUSIC.

On Friday the 22nd instant Prof. Inyath Khan delivered a lecture on the "Theory of Indian Music" in the Rangacharlu Memorial Hall at 7 P. M. The following is the text of his lecture.

CHAIRMAN AND GENTLEMEN,

Fortunately I have had the honour of giving a performance of my music before H. H. the Maharaja a few days ago and I am glad for having now had an opportunity of delivering a short lecture on the theory and practice of music. Before talking of the theory of music I must define what theory is. Theory is the result of experience gained by practice. As the world is subject to changes, theory and practice cannot naturally remain constant. It is said that many centuries ago Mahadeva taught music to Bharata muni, and it is believed that the earliest theory and practice was organized by Bharata muni and is therefore called Bharata School. Sometime after this three different modes of theories and practices were formed, one after another, in India, which are known to this day after the names of their organizers, viz. Krishna School, Hanumat School and Narada School. These Schools differ very little from each other. In modern times only two of these are existing, the Bharata School in the North and Hanumat School in the South of India. However, from time to time changes took place in the modes and, as far as I know, the difference in time has made the modern scale quite different from the ancient one. The few northern musicians have, no doubt, made great progress in the practice of music. But their negligence towards the theory of music has made it quite lame, and I may say that the roots have almost been lost. The people must care a little about it though it is not cared

for by the professors. There is no gain in the quick turns or a few beautiful shakes in the performance. But on the contrary music is preferable according to the Hindustani saying which means that honest merit is preferable to beauty. The preference depends upon the knowledge of the audience. When many of the professional musicians do not possess the theoretical knowledge of the art, how can others be in touch with it? and when such is the case we cannot expect any benefit from music except as an amusement, which is fitly considered as a loss of time.

The ancient books on the science of music are the only ones that are in existence. Very few important books are found on the principles of modern music and even these few are not appreciated by many on account of their ignorance of the art.

There are no new instruments of music invented for centuries in India, except the one sitar invented by the famous Ameer Khusru and that too before a century.

Now, coming to the point of practical music. It is known that at the earliest age of music four kinds of songs were sung in Sanskrit; viz. Chandas Prabanda, Geeta and Cavitwa. After the age of Sanskrit Dhawroo, Dhurpad, Dhawa and Matha were introduced into the Prakrit language. During the Mahamedan reign the famous Ameer Khusru adopted the former arrangement of songs in Urdu

and organized them under different names viz. Koul, Kalbana, Nakshegul and Tarana. The fourth change took place during the present reign. Dhurpad, Khial, Tappa and Tumri are at present in the north and Kruti, Pallavi, Astapady, and Javadi in the south of India. There is a great deal to be done for improving the practice of music; but this cannot be done until and unless the younger generation of India are trained systematically in the science of music. In Western countries music is not abused as it is done in India, because they do not use it only as an amusement but as one of the most important arts as an adjunct for accomplishment. Music is particularly used in the Military Department as a guide at the parade, certain commands are given by the aid of music which give relief to the soldiers and cheer them up when on march. At the time of war music makes the army jolly and spirited. In Western life music is considered as one of the necessary subjects to be acquired. They have got so many societies to improve the art. Schools, Colleges and Universities for the purpose of imparting musical education exist. Special books, magazines and newspapers are published on the subject. Improvements of instruments are daily made. Their instruments are used in the whole world, and they are making a good profit in the sale of musical instruments. On the other hand our music is attaining its lowest depths. It is partly due to the negligence of the musicians towards the theory, and partly to the jealousy that exists among their brother musicians and their unwillingness to give free instruction to the students for fear that they may outshine their teachers. In this critical state of music I am proud enough to say that my patron, His Highness the Maharaja Sayajee Rao Gaikwar of Baroda, deserves special thanks as he has established free music schools in all the Districts of his state, where boys and girls are taught systematically and annual examinations are held in it. This is not merely for the benefit of the state but also for that of the country. This establishment at first was organised at Baroda under the instructions of my grandfather, the famous Prof. Moula Baksb and after his death they are supervised by his son, Dr. A. M. Pathon L.R.A.M., L.L.C.M. who was trained in England and has passed the highest examination in music. His Highness the Gaikwar has still great zeal for the advancement of this art. So far as I can judge, I can be proud to say that His Highness the Gaikwar of Baroda leads in taking a great interest for the improvement of Indian music. As soon as I learnt that music is taught in the Government Schools of Mysore, I visited a few of those. No doubt the object is admirable. The instruction of systematic music according to the notation is very important in the course of training. It will be highly beneficial if the Mysore Educational Department takes into its consideration to get one or two energetic native scholars trained in the music Schools of Baroda. They will not only be useful in organizing the scheme here but also they will practically exhibit the connection that exists between Hindustani and Carnatic music.

I visited many important Districts in India and I am on my way to the rest of the parts. After finishing my tour in India I intend to visit foreign countries if life permits. My sole object of travel is to admire the works of God by appreciating music as exists in the different parts of the civilized world, and thus come into close touch with God's high power. Besides, I have my better and superior interest to do good to my fellow men and enable them to improve by means of this Art; and I wish to realize this object of picking up foreign music & giving them to my friends. I hope to find my salvation only in the satisfaction of mankind by means of performances.

With these few words I beg your permission to commence with the other events of the evening.