



From

The Sub-Inspector of Schools,

Sadar, I, Purnea,

To

The Director of Public Instruction, Bengal,

Purnea, the 27th March 1910.

Sir,

In compliance with your D.O. No.300 dated Calcutta, the 17th March 1910, forwarding two books on music written by professor Inyat Khan, R. Pathan, and requesting me to go through them and express my opinion as to their suitability (either as they are or with modifications) for use in the First Grade Training Schools in Bengal, I have the honour, most respectfully, to state that I have gone through them and my humble opinion is that they can be safely introduced in the class of schools named above. The only modification that I beg to suggest is that in order to make distinctions between the sharps and flats ( especially while singing in notation) altogether other names for these notes than the ordinary names of the *gamut* be introduced, as is done in the Tonic Sol-fa Notation. The sharps of स, गि, म, प, र, छ may be called से, रे, मे, पे, छे respectively, while flats of नी, ध, न, ज, झ, ङ may be termed नू, धू, नू, जू, झू, ङू respectively. This is necessary and important in vocal music, and the Professor may, if asked, introduce these in his system of music. The introduction of these new names for sharps and flats will much simplify the modulator and will altogether do away with the difficulty of singing the different tones in their sharps and flats. The modulator will then stand thus:--

नू	से	छे
	नी	
धू	ध	पे
	प	
जू	म	मे
	ग	
झू	रि	रे
	झ	
ङू	स	से

		C'
		B
B <sup>b</sup>		A <sup>#</sup>
	A <sup>b</sup>	A
		G <sup>#</sup>
G <sup>b</sup>	G	F <sup>#</sup>
	F <sup>b</sup>	F
E <sup>b</sup>	E	D <sup>#</sup>
	D <sup>b</sup>	D
		C <sup>#</sup>
		C

There