

Syllabus on Vocational Education and Training Course (VTC);

Paper Title		: Khasi Traditional Music -I							
CODE		: VTC: 245.5							
Number of Credits		: 4							
Semester		: IV							
No. of Theory Hours Per Week		: One (1 hour)							
No. of Practical Hours per Week		: Three (3 Hours)							
Outline of the Paper:									
Type of Course	Units in the VTC	Hours	Credits	Total Marks	Distribution of Marks (as per OC-8)				
					In-Semester		End-Semester		
Khasi Traditional Music- I	Unit-I Theory (25 Marks)	15	4	100	25				
	Unit-II to IV Theory (75 Marks)	90			15		60		
Marks Distribution			: Internal Assessment: 40						
			: External Assessment: 60						
Course Objectives			<ol style="list-style-type: none"> 1. This course will introduce the students to the basic understanding of Khasi Music. 2. It will train them to develop professional skills in handling Khasi membrane musical instruments and learn the rhythmic patterns of different Skits. 						
Course Learning Outcome			After the completion of the course the students are able to play and become proficient in handling Khasi membrane instruments.						
Unit I: (Theory) 15 Hours			Understanding Khasi Music & Khasi Polity (Theory) <ul style="list-style-type: none"> • Sur Shnong (Music at the Village Level) • Music at the level of “Ka Hima” (Khasi Native State) • Concept of Khasi Rhythmic Pattern (Oral Tradition and Notation) 						
UNIT-II: (Practical) 30 Hours			Learning of The Khasi Membrane Musical Instruments (Practical) <ul style="list-style-type: none"> • Recitation of Drum Syllables • Playing Techniques • Ki Skit: Learning of Ka Lumpaid and Shadwait Tem Beit 						
UNIT-III: (Practical) 30 Hours			Learning of the Rhythmic Patterns (Practical) <ul style="list-style-type: none"> • Ki Skit on Ka KsingShynrang: Ka Shadwait Kynting Dieng and Ka Mastieh • Ksing Kynthei: Rhythm of Ka Padiah Ardieng 						
UNIT-IV: (Practical) 30 Hours			Further Training and Learning of other Membrane Musical Instruments (Practical) <ul style="list-style-type: none"> • Ka Bom: The Rhythmic Patterns of Ka Lumpaid, 						

	<p>Shadwait and Ka Mastieh</p> <ul style="list-style-type: none"> • Ka Padiah: Playing of Ka Padiah Ardieng
<p>Suggested Readings</p>	<ol style="list-style-type: none"> 1. Alfred Einstein: <i>A Short History of Music</i>, Illustrated, Edition, London, 1986. 2. All India Radio, Shillong (Archival Collection). 3. Arun Kumar Sen: <i>Indian Concept of Rhythm</i> (Director Bhatkhande Institute of Music and Musicology), Kanishka Publisher & Distributor New Delhi, 1994. 4. Barthakur D.R: <i>The Music and Musical Instruments of North East India</i>, Mittal Publications, New Delhi. 5. David Roy: <i>Principles of Khasi Customs</i>, Shillong, 1934. 6. Deva B.C.: <i>Musical Instruments</i>, National Book Trust, Reprint, 1979. 7. Fr. G Costa: <i>Ka Riti jong ka Ri LaiphewSyiem Vol I(1036) and Vol II (1938)</i>, Don Bosco Press,Shillong. 8. Hamlet Bareh : <i>The History and Culture of the Khasi People</i>, Shillong, 1964. 9. Helen Giri (Ed) : <i>U Myllung ha ki Sur – Thup II</i> (in press) 10. Helen Giri (Ed): <i>KattoKatneshaphang ka Put ka Tem</i>, La Riti Publications. 11. Helen Giri (Ed): <i>Lest We Forget, Published Seven Huts Enterprise</i>, Shillong 1994. 12. Helen Giri(Ed) : <i>U Myllung ha ki Sur – Thup II</i> (Reprint 2016), La Riti Publications. 13. KJWA Publication Cell: <i>Ka Thwet Jingstad</i>. 14. Kyndiah P R (1969): <i>A peep into Khasi and Jaintia Music, Khasi Heritage</i>, Shillong. 15. La Riti Publications. 16. LapyinshaiSyiem: <i>The Evolution of Khasi Music: A Study of the Classical Content</i>, La Riti Publications.2005 17. La-Riti Archival Documentation. 18. Mawrie H O : <i>Ka Pyrkhath u Khasi</i>, Shillong, 1973. 19. Mawrie H O : <i>U Khasi ha la ka Niamra</i>, Ri Khasi Press Shillong, 1973. 20. P R T Gurdon: <i>The Khasis</i>, Cosmo Publications, Delhi,1975. 21. Rash Mohan Roy: <i>U Khasi Hyndai</i>, Shillong, 1958. 22. Seng Khasi: <i>Khasi Heritage</i>, Ri Khasi Press, Shillong,1969. 23. Webster Davies Jyrwa: <i>Phra Tylli ki Essay</i>.

Requirements	<ol style="list-style-type: none"> 1. Music Rooms: 2. Instruments: 3. Drums (KsingShynrang and KsingKynthei) 4. Bom 5. Padiah 6. String Instruments (Duitara): 7. Craft Workshop: 8. Recording Studio: 9. Performance Hall: 10. IT and Digital Resources: 11. Cultural Resource Center: <p>Any other item as required</p>
Qualified Instructors	<ul style="list-style-type: none"> • Instructors with experience in Khasi Traditional Music • Certifications or relevant qualifications in Khasi Traditional Music

Paper Title	: Khasi Traditional Music-II							
CODE	: VTC: 265.5							
Number of Credits	: 4							
Semester	: IV							
No. of Theory Hours Per Week	: One (1 hour)							
No. of Practical Hours per Week	: Three (3 Hours)							
Outline of the Paper:								
Type of Course Khasi Traditional Music- II	Units in the VTC	Hours	Credits	Total Marks	Distribution of Marks (as per OC-8)			
					In-Semester		End-Semester	
	Theory	Practical	Theory	Practical				
Unit-I Theory (25 Marks)	15	4	100	25				
Unit-II to IV Theory (75 Marks)	90			15	60			
Marks Distribution	: Internal Assessment: 40 : External Assessment: 60							
Course Objectives	<ol style="list-style-type: none"> 1. This course will introduce students to the basic understanding of Khasi Music in written form. 2. It will help and improve them in learning and training of vocal music. 3. It will also help the students to learn the notations and Khasi Music written in Tonic Solfa Notation. 							

Course Learning Outcome		After completion of the course students are able to make use of skills in Khasi vocal music with proper vocal exercises.
Unit I: (Theory) 15 Hours	Study of Khasi Songs (Theory)	<ul style="list-style-type: none"> • Types of Khasi Songs • Prominent Khasi Composers
UNIT-II: (Practical) 30 Hours	Note Reading and Writing in Tonic Solfa Notation (Practical)	<ul style="list-style-type: none"> • Tune and Time • Natural Scale and Arpeggio Scale • Exercises on the 1st, 3rd and 5th Degree of the Major Scale
UNIT-III: (Practical) 30 Hours	Combined Time and Tune in Music (Practical)	<ul style="list-style-type: none"> • Exercises on the 2nd and 7th degree of the Major Scale • Learning of the Time and Tune in 2, 3 and 4 Pulse Measurement
UNIT-IV: (Practical) 30 Hours	Singing Technique (Practical)	<ul style="list-style-type: none"> • Posture, Breathing Exercises and Voice Training • Learning of Khasi Folk Songs and Khasi Composed Songs composed by the Prominent Composers to be identified by the Teachers
Suggested Readings		<ol style="list-style-type: none"> 1. Birendranath Dutta (Rd.): <i>Traditional Performing Arts of North East India</i>, Assam Academy for Cultural Relation, Guwahati, 1990. 2. Wanswett E B R: <i>Khasi folk Songs of North East India</i>, Jalani Publishers Pvt.Ltd, Shillong, 1995 – 1st Edition. 3. Kharsahnoh E W: <i>Ki Sur Bathiang (Na Thwei ka Dohnud): Sweet Melodies from the Heart</i>. La Riti Publication. 4. Kharsahnoh E W: <i>Ka Intermediate Tonic Solfa Bynta I</i>, Published by Board of Synod Institute of Music, Shillong, 2016. 5. Kharsahnoh E W: <i>Ka Intermediate Tonic Solfa Bynta II</i>, Published by Board of Synod Institute of Music, Shillong, 2009. 6. Kharsahnoh E W: <i>Voice Lesson I & II</i>, Published by Board of Synod Institute of Music, Shillong, 2009. 7. Sainkur S. Syiemlieh : <i>Elementary Tonic Solfa 1&2</i>, Published by Board of Synod Institute of Music, Shillong, 2006. 8. Sainkur S. Syiemlieh: <i>Lamphang Thaw Jingrwai</i>, Published by Board of Synod Institute of Music, Shillong, 1999.

	<ol style="list-style-type: none"> 9. Sainkur S. Syiemlieh: <i>Ki Tynrai Thaw Jingrwai Saw Sur</i>, Staff Music Notation Vol.I, Bynta 1&2, Published by Board of Synod Institute of Music, Shillong, 1998. 10. Sainkur S. Syiemlieh: <i>Ki TynraiJingrwai (Fundamentals of Music)</i>, Staff Notation Edition Vol.I, Bynta 1&2, Published by Board of Synod Institute of Music, Shillong, 1998. 11. Sainkur S. Syiemlieh: <i>Ki TynraiJingrwai (Fundamentals of Music)</i>, Staff Notation Edition Vol.II, Bynta 1&2, Published by Board of Synod Institute of Music, Shillong 1998. 12. David M Lartang: <i>Junior Tonic Solfa Part I</i>, Publications HepmelyneWanniang, West Khasi Hills District, Meghalaya, 2010. 13. David M Lartang: <i>Elementary Tonic Solfa Part II</i>, Publications HepmelyneWanniang, West Khasi Hills District, Meghalaya, 2012. 14. David M Lartang: <i>Intermediate Tonic Solfa Part III</i>, Publications HepmelyneWanniang, West Khasi Hills District, Meghalaya, 2022. 15. Helen Giri (Ed): <i>U Myllung ha ki Sur – Thup II</i> (Reprint 2016), La Riti Publications. 16. Helen Giri(Ed) : <i>U Myllung ha ki Sur–Thup II</i> (in press), La Riti Publications. 17. Kharsyntiew M S: <i>Phawar</i>. 18. KJWA Publication Cell: <i>Khasi Phawar</i>. 19. All India Radio, Shillong (Archival Collection). 20. La-Riti Archival Documentation.
<p>Requirements</p>	<ol style="list-style-type: none"> 1. Music Rooms 2. Instruments 3. Drums (KsingShynrang and KsingKynthei) 4. Bom 5. Padiah 6. String Instruments (Duitara) 7. Craft Workshop 8. Recording Studio 9. Performance Hall 10. IT and Digital Resources <p>Any other item as required</p>
<p>Qualified Instructors</p>	<ul style="list-style-type: none"> • Instructors with experience in Khasi Traditional Music Certifications or relevant qualifications in Khasi Traditional Music

Paper Title	: Khasi Traditional Music-III							
CODE	:VTC: 365.5							
Number of Credits	: 4							
Semester	:VI							
No. of Theory Hours Per Week	: One (1 hour)							
No. of Practical Hours per Week	: Three (3 Hours)							
Outline of the Paper:								
Type of Course	Units in the VTC	Hours	Credits	Total Marks	Distribution of Marks (as per OC-8)			
Khasi Traditional Music- III	Unit-I Theory (25 Marks)	15	4	100	In-Semester		End-Semester	
					Theory	Practical	Theory	Practical
	Unit-II to IV Theory (75 Marks)	90	4	100		15		60
Marks Distribution	: Internal Assessment: 40 : External Assessment: 60							
Course Objectives	<ol style="list-style-type: none"> 1. This course will introduce students to the basic understanding of the classification of Khasi Musical Instruments. 2. It will help and improve them in learning and in the training of String Instruments. 3. This course is also designed to enable students to develop skills in crafting of Khasi Musical Instruments. 							
Course Learning Outcome	After completion of the course students are able to display skills in using traditional instruments and also in crafting them.							
Unit I: (Theory) 15 Hours	Classification of Khasi Musical Instruments (Theory) <ul style="list-style-type: none"> • Understanding the classification of Khasi Traditional Musical Instruments: Membranophones/ Chordophones/ Idiophones/ Bamboo Instruments 							
UNIT-II: (Practical) 30 Hours	Khasi String Instrument (Duitara)(Practical) <ul style="list-style-type: none"> • Fingering Position • Rhythm of Ka Skit Lumpaid, Ka Skit Dum Dum • Learning of the Rhythm with scale in Major Scale 							
UNIT-III: (Practical) 30 Hours	Learning of More Rhythm and Pieces on Ka Duitara (Practical) <ul style="list-style-type: none"> • Rhythm of Ka Skit Shadwait • Three pieces to be identified by the Teacher 							
UNIT-IV: (Practical)	Crafting of some traditional instruments							

<p>30 Hours</p>	<ul style="list-style-type: none"> Students shall have to craft at least one musical Instrument (Practical)
<p>Suggested Readings</p>	<ol style="list-style-type: none"> Costa. G: <i>Ka Riti jong ka Ri LaiphewSyiem Vol I (1036) and Vol II (1938)</i>, Don Bosco Press, Shillong. Dilip Bhattacharjee: <i>Musical Instruments of tribal India</i>, Manas Dkhar E.W.: <i>Ka Mariang ka Kren</i>, B.Dkhar, 1999. HanabalahunKharbuki: <i>Khasi Traditional Musical Instruments in East Khasi Hills, West Khasi Hills and Ribhoi District in Meghalaya</i>, Unpublished Dissertation. Helen Giri (Ed): <i>KattoKatneshaphang ka Put ka Tem</i>, La Riti Publications. KasliwalSuneera (2001): <i>Instruments Matter Craftsmen of Musical Instruments and Masters</i>. Kharkongor I: <i>U Khasi bad ka Mariang</i>, Mrs.DarkosNongkhlaw, 2005. Kharsahnoh E W: <i>Ki Sur Bathiang (Na Thwei ka Dohnud): Sweet Melodies from the Heart</i>. La Riti Publication. Kharsahnoh E W: <i>Voice Lesson I & II</i>, Published by Board of Synod Institute of Music, Shillong, 2009. Khongsit S.: <i>Ki Dieng bad ka Culture Jongngi</i>, Mrs.S. Khongngain, 2012 (Sienshon Ba ar). LapynshaiSyiem: <i>The Evolution of Khasi Music: A Study of the Classical Content</i>, La Riti Publications 2005. Publications, New Delhi, 1999. Shangpliang J.S.: <i>U Briew bad ka Mariang (Ki SngiJongngi) Ri Khasi Book Agency</i>, 2014. Webstar Davies Jyrwa: <i>Phra Tylli ki Essay</i>.
<p>Requirements</p>	<ol style="list-style-type: none"> Music Rooms: Instruments: Drums (KsingShynrang and KsingKynthei) Bom Padiah String Instruments (Duitara): Craft Workshop: Recording Studio: Performance Hall: IT and Digital Resources: <p>Any other item as required</p>
<p>Qualified Instructors</p>	<ul style="list-style-type: none"> Instructors with experience in Khasi Traditional Music Certifications or relevant qualifications in Khasi Traditional Music

