

**Syllabus on Vocational Education and Training Course (VTC);**

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

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

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

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

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

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

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

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

