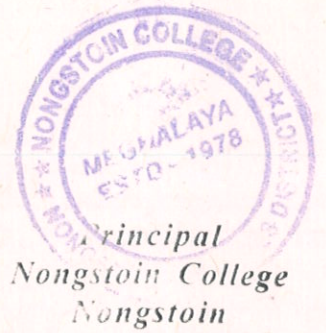


SYLLABUS

Certificate Course in Khasi Traditional Music

Duration : 6 months
Full Marks : 400 Marks
(Four Papers)



Objectives :

- (a) This course will introduce the students to the basic understanding of Khasi Traditional Music.
- (b) It will train them to develop their vocational skills

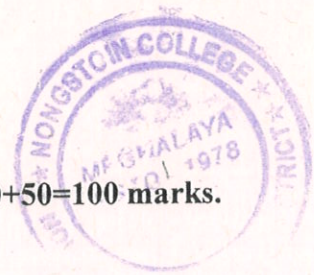
Paper - I : Evolution of Khasi Traditional Music Theory - 100 Marks

- Understanding Khasi Polity
- Concept of 'Ka Sad Ka Sunon' for the upkeep of Khasi Traditional Music
- Musical Terms : Sorkaria, Bthet, Madan, Jingkieng Ksing, Syrwiang Heh, Syrwiang Rit, Thymbrong, Kulai, Khnong, Shabi, Sai-Bom, Sai-Jur, Sai-Syiang, Skhen.
- Folk and Traditional Music.

Paper - II : Instrumental : Theory and Practical 20+80=100 marks ('Ka Ksing' and 'Ka Duitara').

- Drum Syllables /Ki 'Sing Tied
- Important Khasi Music Themes : Theory of Mood & Recall.
- Ka Lum Paid, Ka Shad Wait and Ka Mastieh.
- Pieces to be identified for Duitara


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Paper - III : Voice Culture-Theory and Practical

50+50=100 marks.

- Techniques of Voice Culture
- Notation Reading and Writing : Staff, Tonic Solfa and Bhatkhande System.
- At least 4 (four) songs to be identified for practical.

Paper -IV : Crafting of Khasi Traditional Musical Instruments

20+80=100 marks

Theory and Practical

Understanding the classification of Khasi Traditional Musical Instruments:
Membranophones/Chordophones/Idiophones/Bamboo Instruments etc.

- Each student shall have to craft at least one musical instrument : Before the end of the session there shall be a presentation of the assignment on that particular musical instrument chosen by the student : All the musical instruments crafted by the music students shall be displayed for sale or kept in the music archives of the College.

Suggested Reading Materials.

All India Radio, Shillong (Archival Collection)/Audio C.D.'s

B.C. Deva Musical Instruments, N.B.T., India, 1979

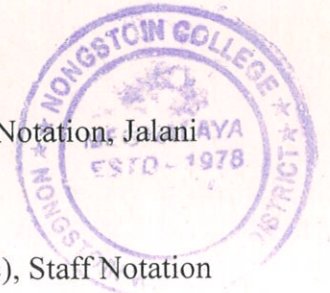
C.K. Khongwir Ki Saimuka ka Duitara : Khasi Song Book in Tonic Solfa
Notation Form (Revised Edition) : La-Riti Publication,
Shillong, 2010.

_____ Na Thwei ki Sur Myllung : Khasi Song Book in Tonic Solfa
Notation Form : La - Riti Publication, Shillong, 2010.

D.R. Barthakur The Music and Musical Instruments of North Eastern India,
Mittal Publication, New Delhi.

E.B.R. Wanswett Folk Songs of North East India Vol I & II, Jalani Publishers
Pvt. Ltd.

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_____ Ki Persara ki Sur Khasi ha ka Tonic Solfa Notation, Jalani
Publisher Pvt. Ltd., 1982

E.W. Kharsahnoh Ki Tynrai Jingrwai (Fundamental of Music), Staff Notation
Edition Vol. I, Bynta 1 & 2, Published by Board of Synod
Institute of Music, Shillong, 1998.

Helen Giri (Ed.) U Myllung ha ki Sur, ka Thup I, La-Riti Publication.

_____ U Myllung ha ki Sur, ka Thup II, La-Riti Publication.

_____ Katto katne shaphang ka Put ka Tem Tynrai,
La-Riti Publication

Lapynshai Syiem The Evolution of Khasi Music : A Study of the Classical
Content, Second Edition, La-Riti Publication, Shillong, 2012.

_____ My Father Composer : Soulful Melodies, La-Riti Publication,
Shillong, 2011.

_____ Khasi Traditional Music : Interpreting its Rhythmic Patterns:
Sangeet Natak, Volume XLIII, Number 3, Sangeet Natak
Akademi, New Delhi, 2009.

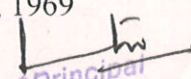
Sainkur S. Syiemlieh Ki Tynrai Jingrwai (Fundamentals of Music) Staff Notation
Edition Vol I, Bynta 1 & 2, Published by Board of Synod
Institute of Music, Shillong, 1998.

_____ Ki Tynrai Jingrwai (Fundamentals of Music) Staff Notation
Edition Vol. II, Bynta 3 & 4, Published by Board of Synod
Institute of Music, Shillong, 1998.

_____ Ki Tynrai Thaw Jingrwai Sawsur Staff Music Notation Vol. I,
Bynta 1 & 2, Published By Board of Synod Institute of Music,
Shillong, 1998.

_____ Elementary Tonic Solfa 1 & 2, Published by Board of Synod
Institute of Music, Shillong, 2006.

Seng Khasi Khasi Heritage, Ri Khasi Press, Shillong, 1969


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Syllabus 2019

CERTIFICATE COURSE IN WESTERN MUSIC

Duration: 6 months
Full Marks: 300 Marks



- Paper I:** Basic Western Music Theory
(Theory – 100 Marks)
- Paper II:** Instrumental: Guitar & Keyboard
(Theory – 20 Marks, Practical – 80 Marks)

ELECTRONIC KEYBOARD

Performance

A candidate is **not** supposed to play **Repeat, Da Capo**, etc. at examination unless asked to do so by the examiner. However, a candidate must be able to explain the various terms and signs printed in the music copies relating to repeat. The duration of each piece should not exceed two minutes.

From the prescribed list, select pieces by different composers or from the same standard pieces by reputed publishers or one pre-approved self composition. Do **not** select more than one piece by one composer.

- Scale
- Arpeggios
- Basic Chords
- Chords Progression

ACOUSTIC GUITAR

Technical Exercise

Play the Technical Exercise section from memory. Tempo markings are suggestive. A candidate may play little slower or faster. Attempt to play each note evenly in time, with clarity and precision.

1. Scale

Tempo: Legato: MM = 80 (two quavers)
Major: C, G, D, F 1 octave alternate picking in quavers
Pentatonic Scale
Tempo: Legato: MM = 80 (two quavers)
Starting on C 1 octave ascending and descending

2. Chord

A. Chord:
F, E, A, B7, C7, D nut position play with a downstroke, hold for four beats
B. Chord Progression:
Play a four-bar pattern in or common time, using the following chord progression. The beats includes minim, crotchet, and paired quavers.
a. II A I E I D I E II

3. Basic Rhythm

Primary Chords
Secondary Chords
Dominant Seventh

Paper III: VOICE CULTURE

- Technical Exercise
- Scales
- Exercises
- Broken Chords
- Popular English Song
- Aural & Sight Reading Tests

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Diploma Course in Khasi Traditional Music

Duration: 1 Year

Full Marks: 500 Marks

Objectives:

This Course will try to upgrade the study of Khasi Traditional Music at the Undergraduate Level after the completion of Certificate Course. It will train them to develop professional skills in handling Folk/Traditional Musical Instruments. The Course is a preparation for Post Graduate in Khasi Traditional Music at a later stage. Presently, it is in great demand. It is also a job oriented course. The course is also designed to enable students to develop skills in making Traditional Musical Instruments. In more ways than one, Khasi Traditional Music helps in the preservation and conservation of the environment around us.

Course Content:

Paper I :

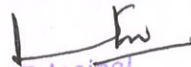
**Growth and Development of Khasi Traditional Music
(Theory: 100 Marks)**

- Khasi Folk Music
- Khasi Traditional Music
- Contact with the adjoining areas

Paper II :

**Further training in handling Traditional Musical
Instruments
(Theory – 25 Marks, Practical – 75 Marks)**

- Membranophones, Chordophones, Idiophones, Bamboo Instruments


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- Pieces to be identified from time to time by the concerned Teacher: to be approved by the Members of the Course Committee.

Paper III :

**Voice Culture
(Theory – 50 Marks, Practical – 50 Marks)**

- Techniques of Voice Culture.
- Note Reading and Writing: Tonic Sol-fa, Staff Notation, Indian Notation.
- Phawar and Composed Songs
- Pieces to be identified from time to time by the concerned Teacher: to be approved by the Members of the Course Committee.

Paper IV :

**Research Assignment
(Theory -100 Marks)**

- Synopsis to be prepared by the student under the concerned Teacher.
- This shall be based on fieldwork/Presentation
- This Assignment shall not be less than 50 pages.

Paper V :

**Stage performance before an invited audience
(100 Marks)**

- Individual
- Group


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