

# **Role of Indigenous Tunes in Church Music in the Khasi and Jaintia Hills**



## **ABSTRACT**

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## ABSTRACT

Church music is written for performance in a religious rite of worship; it is a term which is most commonly associated with Christian tradition. Church music in some form or the other is seen to have existed and played its role right from the early churches. It continues to be an important element playing a dominant role in the worship services of worldwide Christian denominations today. Indigenous music on the other hand is one that belongs naturally to a place. It is created by a particular culture and reflects the traditions, concerns and activities of that culture. Indigenous music which comprises both folk and traditional music therefore, explains the original way of life of a particular culture which is being valued, preserved and enriched in all its social, cultural, secular and religious aspects.

Church music in the Khasi and Jaintia Hills was brought by the foreign missionaries at the time when Christianity itself was then established. Church music in the Presbyterian Church was introduced in 1841 by the Welsh Calvinistic Methodist Missionaries, and later, when Catholicism was brought by the German Salvatorian Missionaries in 1890, Catholic Church music was also established.

At the very start of Christianity, the Welsh missionaries introduced their own music form known as Welsh hymnody in the Presbyterian Church services. Welsh hymnody consists of hymn tunes which developed in Wales in the 19<sup>th</sup> century due to the spread of evangelical Calvinistic Methodism. In like manner, the Catholic Church missionaries also brought with them their own music form called Latin hymnody or Gregorian chants. These are melodies set to sacred Latin texts and sung without accompaniment. These two music forms are therefore said to have become the earliest church music of the Presbyterians and the Catholics respectively. With the spread of Christianity efforts were then made to develop church music in the two respective churches. Western hymns were in the course of time translated into Khasi, hymn books were gradually prepared and church choirs began to be formed. Western music then had the pre-eminence of being the sole music in these denominations, while Khasi indigenous music was totally ignored from the church music proper.

Meghalaya is a Christian dominated State where the Christian population has reached the figure of 16, 23,209 or 70.01 per cent of the total state population (Statistical Hand Book Meghalaya 2007). In Khasi and Jaintia Hills, the Presbyterians and the Catholics because of their early arrivals have become the two major Christian denominations. Besides these, recent decades

have shown the springing up of a number of other Christian denominations like the Baptist Church, the Unitarian Church, the Church of North India (CNI), the Seventh Day Adventist Church, the Church of God, Church of Christ, the Assembly Church of Jesus Christ (India), the Trumpet Church, the Pentecostal Church, the Full Gospel Fellowships and others.

Like the Presbyterians and the Catholics, the above denominations as and when they are established also started their own church music (though mostly of Western origin), maintain their own set of hymn books and church choirs, and attribute due importance to hymn singing in all their church and worship services. It is also interesting to note that most of the Christian churches today are very enthusiastic to participate in their Sunday and worship services and express their faith in hymns.

It is therefore, this practice as stated that has made church music become an indispensable component in the worship services of Christian denominations. In view of the above however, and for the purpose of the study, the subject of church music and indigenous tunes is being analyzed with special reference to the Khasi-Jaintia Presbyterian and the Catholic churches, in which church music is very prominent and has greatly advanced when compared to other denominations.

It may be mentioned that a good number of works, writings and compositions on Khasi music have been produced by local writers, composers and songwriters in recent years. It is recorded that the first Khasi songs written and published in the tonic sol-fa notations entitled *Ki Sur Syiang* (melodious tunes) was brought out by the Sacred Heart College, Mawlai, Shillong in 1958. This was followed by the publication of a Khasi Song book *Ki Jingrwai Khasi* (Khasi Songs) by Victor G. Bareh in both tonic sol-fa and staff notations in 1960. Other subsequent publications include that of P.R. Kyndiah in 1969 who has written about Khasi music in his article "A Peep into Khasi and Jaintia Music" as quoted from *Khasi Heritage – A Collection of Essays on culture and religion of the Khasis*. C. Khongwir a Khasi music composer and songwriter has also talked much of Khasi Traditional music in his writings on "Some stray thoughts on Traditional Khasi music" as quoted from the Magazine *Panorama* in 1984. He has again produced a commendable work on Khasi folk music in his essay on "Khasi Folk Music- A General Survey" as quoted from the book *Less We Forget- Indigenous Peoples'* year 1994. A.D.Tham in 1985 has published some works on "Khasi Folk Song" as quoted from the *Sura-*

Jhankar, and E.B.R. Wanswett in his book *Khasi Music- A Peep*, 2001 tried to explain Khasi music that flourishes against all odds.

Other recent publications include that of Lapynshai Syiem who has produced a book in 2005 on *The Evolution of Khasi Music: A Study of the Classical Content* in which she talks of Khasi folk music, Khasi Traditional music and Khasi Musical instruments, and analyzes Khasi beats and tunes in the classical context. This was followed by the publication of a book entitled *Katto Katne Shaphang ka Put ka Tem Tynrai* (A Glimpse on Traditional Music) by the North Eastern Hill University, Shillong and edited by H.Giri in 2006.

Again, coming closer to the subject of Church music, E.W. Kharsohnoh in his unpublished seminar paper on “Ka Bynta Ka Traditional Music Ha Ka Jingshakri Blei” (Role of Traditional Music in the service of God) has briefly explained the role of Khasi traditional music and the need to introduce Khasi indigenous music in church singing. In line with this, Radiancy Rnga in her Master of Theology unpublished dissertation on the “Significance of the Khasi hymn Book for Christian Education” in 2004 has also highlighted on the importance of hymn singing as a means of educating Christians. She also indirectly expresses her regrets for ignoring Khasi indigenous music from Church music.

In addition to the above, we also have a number of music compositions on church music and devotional songs in both western and indigenous forms composed from time to time by local musicians and songwriters. But so far no analytical study has been done on church music, nor has there been any work done on the role played by Khasi indigenous tunes in church music as such. It is in this context therefore, that an attempt is made to analyze church music and the role of Khasi indigenous tunes (vocal and instrumental) in church music.

The Methodology applied in the pursuance of the research work involves the collection of data and materials through Primary and Secondary sources.

*Primary Sources* have been drawn from the written documents like *The Vatican Council II-The Conciliar and Post Conciliar documents* (1962-1965) of the Roman Catholic Church, *Ka Kot Jingrwai Ban Mane Ia U Blei Ha Ri Khasi Bad Jaintia* (Presbyterian hymn book) 2000 edition, *Ka Lynti Bneng* (Catholic hymn book) 1998 edition, and other documents, hymn books, relevant music compositions and others collected from the respective church denominations under study and others. *Questionnaires* with a readymade schedule of relevant questions

pertaining to Church music and the Church choirs have been served to selected persons representing the Presbyterian, Catholic and other denominations which include church leaders, elders, composers, musicians, songwriters, choir directors and others versed in the subject. *Interviews* have been conducted with selected persons possessing knowledge and experience on the subject.

*Secondary Sources* have been drawn from published books, journals, magazines, articles, seminar papers, weeklies, dailies, website and other printed materials.

The study is being organized in five chapters.

## **Chapter – I                    INTRODUCTION**

This chapter is devoted to the introduction and definition of music, folk and traditional music or indigenous music, church music and music in the Khasi traditional religion.

Music is a basic social and cultural activity of mankind, which has probably existed in some form from the earliest days of man. It is an art or activity that appears in all cultures around the world. Views and opinions on the importance of music have been expressed by people representing different walks of life. Apart from the above, it is also observed that Christian churches from the earliest years have had a place for music. Music functions as a significant component of religious ritual throughout the world, which also forms the subject of this study.

The term music comes from the Greek word *Mousike* by way of Latin adaptation, which applies to all branches of art over which the muses were supposed to preside. Definitions of music vary, being a subjectively perceived phenomenon. Its definition has been tackled by philosophers, lexicographers, composers, teachers, semiologists, linguists, scientists and musicians. However, with due recognition to the various definitions, music has been appropriately defined as the art of combining vocal and instrumental sounds into rhythmic, melodic and harmonic structure.

Every tribe or culture is born with its original type of music called folk music and

traditional music, before it is exposed to other types of music like church and secular music. Folk music is music that relates to a community or particular region and has existed for a long time. It is music spontaneously composed and sung or played by the common people in commemorating their experiences and events of everyday life. It therefore forms the basis for other forms of music, and is handed down from one generation to another by word of mouth. Folk music gives birth to another form of music known as traditional music. It is that music which has been commonly practiced for a long time. It is also handed down from generation to generation, but unlike folk music, it contains some elements of organization, and is acquired through learning and repetitive practices.

Along with folk and traditional music of a particular culture, other forms of music like church music of any Christian denomination may be established. Church music as has been the tradition is always associated with Christianity. The word 'Church' is defined as a place where Christians meet, and in this context it means the Christian community. The term 'denomination' on the other hand implies a group of churches having their own particular traditions and practices. Hence, church music or liturgical music is that music used in public worship of the church.

Church music which is closely associated with religion and religious worship is found to play a different role in the context of the Khasi traditional religion. Khasi religion is a traditional religion professed by the indigenous inhabitants of the Khasi and Jaintia Hills. It is purely monotheistic which believes in One Supreme God, but they have no common system of worshipping God, as they have no temple or sacred place of worship. Their religion is a way or practice called *Ka Niam Khein Ka Niam Bishar* (The religion of figuring out, the religion of reasoning). With regard to the part played by music therefore, it is noted that the religious music for instance found at *Hima Khyrim* includes the religious drum beats of the *Hima*. Likewise, the non-religious music found at *Hima Myllem* includes the socio-cultural dance beats used at the level of the *Raid* under *Raid Myllem* (Myllem Native State). Music therefore, in the folk and traditional form is being used in the performance of sacrifices and other rituals in the Khasi traditional religion, but church music and congregational singing as practiced in other Christian churches do not exist.

This chapter deals with the presence of Christianity in respect of the Presbyterians and the Catholics in the Khasi and Jaintia Hills, a brief historical development of Church music in general, the advent of foreign missionaries and its impact on church music, and a comparative study of the music forms prevalent in the two respective churches.

The presence of Christianity in the context of the Presbyterians is being assessed through the Synods which function with the help of ordained district church leaders and ministers known as Presbyteries. The Khasi Jaintia Presbyterian Assembly at present comprises two synods. *The Khasi-Jaintia Presbyterian Synod-Mihngi* (East) covers the East Khasi and Jaintia Hills comprising 13 Presbyteries. *The Khasi-Jaintia Presbyterian Synod-Sepngi* (West) covers the West Khasi Hills with 25 Presbyteries, and the *Ri Bhoi Synod* which is by itself autonomous functions with 5 Presbyteries. These three synods have a total of 43 Presbyteries with a population of 5, 18,647 Presbyterians. In like manner, the Catholic presence has been assessed through the Dioceses and the number of Parishes that function under them. *The Shillong Archdiocese* takes care of the East Khasi Hills and the Ri Bhoi district with 30 Parishes. The *Nongstoin Diocese* covers the West Khasi Hills with 12 Parishes, and the *Jowai Diocese* operates in the Jaintia Hills with 10 Parishes under it. These Dioceses have 52 Parishes under them with a population of 4, 06,453 Catholics as recorded in 2005. Therefore, based on 2007 records, both the denominations have a total population of around 10 lakh Christians.

The role of music in the Church is noted to have its own historical developments and impact on the people and Christianity. This similar situation is also seen with church music in the Khasi and Jaintia Hills. Its historical development has created an impact on the people, literature, education, and above all on Christianity and church worship of different denominations. This can be better explained by referring to the different periods of musical history in general.

**The Medieval Period (600-1450 A.D)** The earliest church music that developed during this period was Plainsong or Plainchant known as Gregorian Chant (named after Pope Gregory I-

590-604). This refers to singing a single line melody, without counterpoint and originally without accompaniment. This was followed by the 9<sup>th</sup> century development of Organum a polyphonic texture combining two melodic lines simultaneously.

**The Renaissance Period (1450-1600 A.D)** A music feature called Word Painting developed. This is a musical representation of specific poetic images. Music in this period is found to be chiefly polyphonic dominated with a special feature of being mostly imitative in style.

**The Baroque Period (1600-1750 A.D)** The Protestant Reformation in 1517 led to the development of different musical practices such as the Chorales which were hymn tunes set to music in German text for congregational singing by Martin Luther (1483-1546 A.D) The Chorale is the main musical expression of the Lutheran Church in which the texts were written not only as worship tools but as statements of the Christian doctrine. This was followed by the Monophonic Singing of Psalms by John Calvin (1509-1564 A.D) who felt that austere devotion was not possible when instrumental music or polyphonic choral music was used in church. Calvin's attitude about the role of music in worship was in direct opposition to Martin Luther's ideas, because for Calvin music should not detract from the message of the scriptures. Another religious movement of the period was Methodism, a Protestant denomination founded by John Wesley (1703-1791) and Charles Wesley (1707-1788) who introduced another musical practice known as hymnody. The Wesley hymns were directed toward two basic concepts. First, hymns and hymn singing must be based on biblical sources; second, the music must be simple and direct. From this period, the practice of hymn singing in worship services was strongly established and used throughout the world wherever Methodism is practiced.

From the **Classical Period (1750-1828)** and the **Romantic Period (1828-1900)** onwards, there took place the development of all the essential genres, forms and instrumental combinations leading to the foundation of the Symphony, String quartets, Opera and modern concerts. These developments in fact led to some sort of a decline in Church music, but attempts were made to reform and reintroduce the chant and sacred polyphony which again led to its revival by the end of the 19<sup>th</sup> century period.

Christianity in the Khasi and Jaintia Hills began to take firm roots with the arrival of foreign missionaries. The Welsh Calvinistic Methodist Missionaries with Thomas Jones I and his

wife Anne Jones as the pioneering missionaries landed at Sohra (Cherrapunjee) on 22<sup>nd</sup> June 1841 where they established the first permanent mission among the Khasis. From here Christianity was soon extended to Jaintia Hills and other places. It is recorded that 50 years after the arrival of the Welsh missionaries, the pioneering work of the Catholic Church in these hills began with the advent of the German Salvatorian Missionaries who reached Shillong on February 27, 1890. The four missionaries headed by Fr. Otto Hopfenmueller had their headquarters in Shillong from where the Catholic missionary work was then extended. These missionaries who had also brought with them their own music forms had always maintained a policy of popularizing their hymns in their respective churches. Church music and hymn singing therefore flourished and have become so prominent that church services without music seem to be incomplete.

The Presbyterian Church which received the Christian faith from the Welsh missionaries also follows the hymn tunes and music forms brought by these missionaries in all their worship services. The first collection of hymns in the Presbyterian Church was published by Thomas Jones in 1845, after which a series of other editions took place. In their hymn singing style it is noted that their music forms is a combination of elements found in Isaac Watts hymn style, the pietistic Lutheran stream and the Wesleyan hymn traits as to the form and content. It is perhaps the combination of these elements that has enriched the singing tradition of the Welsh, which has been deeply implanted in the Khasi Jaintia Presbyterian Church.

The Catholic Church uses the Latin hymn tunes or Gregorian chants brought by their missionaries. These chants consist of melodies set to sacred Latin texts which is said to be the official music approved by the Roman Catholic Church. The Catholic hymn book *Ka Lynti Sha Bneng* (The Way to Heaven) was first compiled and published by a German priest Fr. J. Bethan in 1894 which also led to a series of revisions in the subsequent years.

### Chapter – III

### ROLE OF MUSIC IN THE LITURGY WITH SPECIAL REFERENCE TO THE KHASI-JAINTIA PRESBYTERIAN AND CATHOLIC CHURCH DENOMINATIONS

This Chapter analyzes the important aspects of Church music namely, the role of hymn singing, the role of musical instruments, the Choir and Choir Director, and the essential qualities of Church music.

Every religious denomination considers hymn singing as an essential part of the Liturgy and church worship. Hymn is a religious song that the congregation sings together, and Worship means the feeling or expression of deep respect for God. It is observed that like other Christian denominations, due importance is being given to the role of hymn singing with efforts to popularize and develop the same in both the Presbyterian and Catholic churches. This is indicated by the rich collection of hymns as appeared in their respective hymn books with their efforts to develop the same.

The use of Musical instruments to accompany the singing acts as a support to the voices, renders participation easier, adds splendour to the Church's ceremonies and powerfully lifts up the worshippers' minds to God and higher things. The use of instruments namely the organ was introduced into church services in the 9<sup>th</sup> century by the Benedictine monks in the monasteries, and between the 10<sup>th</sup> and 13<sup>th</sup> centuries the organ became the exclusive church instrument in Europe.

In the Khasi Jaintia Presbyterian Church, hymn singing was first accompanied by a folding organ at Nongsawlia (Cherrapunjee) a few years before 1897. It was played by a missionary, Sir Pongwem who was then attached to Sylhet, and in Mawkhar Presbyterian Church the organ was used for the first time by Ms. A.W Thomas sometime around 1897-1900. In the Catholic Church, hymn singing was first accompanied by a pumping organ and at times the accordion at Laitumkhrah Catholic Church from 1912 onwards, and later by the 1930s the organ was used. Today, the most commonly used instrument in most of the churches is the Casio or the keyboard.

Today, every big church irrespective of denominations maintains the organ or keyboard as the approved and most appropriate instrument to accompany church singing at all times. It is also

observed that Khasi indigenous musical instruments like ka *Bom* (big drum), ka *Duitara* (four stringed instrument), ka *Ksing shynrang* bad *Ksing kynthai* (male drum and female drum) and others have been introduced from the 1990s in the Presbyterian Church and from the 1980s in the Catholic church to accompany hymn singing and special numbers by choir groups in the open air services, though in the church, their use is still limited.

It is recorded that the first church choir which had sung in voices started in the 4<sup>th</sup> century during the time of Pope Sylvester I (314-335 A.D). It was known as *Schola Cantorum* (A Singing School and in this context, a Church choir) which later on came to be known as the *Sistine Choir*. This choir used to perform at the liturgical celebrations of the Pope and also at other worship services. This was followed by another well known choir of the time the Chapel Royal of the British Crown established in 1135 and others. Part song known as polyphony was greatly appreciated and widely used by the 16<sup>th</sup> century period. In part singing, the different voices of Soprano, alto, tenor and bass sing different melodies, the harmony of which can be achieved through the choir. The term 'choir' therefore, means an organized group of singers which is often associated with the term choral.

Christian churches take great care to establish church choirs. In the Presbyterian Church, church choirs are formed at the Assembly, Synod, Presbytery, and District and also at local church levels. In the early decades, choirs were formed on temporary basis depending on occasions. It was only from 1975 that the first standing church choir known as the Mawkhari Presbyterian Church choir was formed at Mawkhari, followed by the Khasi-Jaintia Presbyterian Synod Mission Board Choir in 1976 and others in subsequent years. In the Catholic Church the first church choir was founded in 1924 under the name St. Cecilia Choir which remains a standing choir till date. Church choirs are now formed at the diocese level as well as at the parish and local church levels. Today, church choirs either standing or temporary choirs occupy a special place in different churches as they add solemnity, flavour and grandeur to the services.

Owing to the growing importance of church choirs, the large size of the choirs, and to ensure good performance, the need for a Choir Conductor has become essential. A choir conductor is one who directs the choir with the responsibility of determining the overall sound, tempo, balance and the dynamics of a performance. From about 1825 orchestral and choir directors became a regular feature of any large ensemble. It is noted that church choirs in the

Presbyterian as well as Catholic Churches took great care to select and maintain qualified choir directors right from the time that the choirs were founded.

On account of the great role and importance attached to church music, it is suggested that church music should possess the essential qualities to make it fit and appropriate for the purpose of divine worship. Church music therefore should be solemn, restrained, quiet, tranquil, dignified and noble. In other words, it should be provocative i.e. alive, effective, with strong communication both musically and textually, prayerful i.e. with prayer text, and simple in music and text. All these therefore should emphasize on the dignity of divine worship, draw the active participation of the people and at the same time express pleasantly and truly the sentiments of the Christian soul.

#### **Chapter – IV                      INTRODUCING INDIGENOUS MUSIC INTO CHRISTIAN WORSHIP IN THE KHASI-JAINTIA PREBYTERIAN AND CATHOLIC CHURCH DENOMINATIONS.**

This chapter dwells on the aspect of inculturation as an indispensable factor in the evangelization process, the role of indigenous tunes, and the attitude of the Presbyterian, Catholic and other Churches towards indigenous music.

The acceptance of indigenous tunes into the church music proper to any church is a slow process. It requires that a particular church should be able to respect, adapt, and accept the way of life, the culture and musical traditions of the people in its evangelization work. It is therefore considered that the first step that leads to the indigenization of any church is the aspect of inculturation. The word inculturation is derived from acculturation a term used in Anthropology which indicates the process by which one social group acquires the customs and habits of another. It is again differentiated from the term enculturation a technical term in social sciences which denotes the process by which an individual is integrated into his society. Inculturation therefore, which has a theological connotation refers to the process by which a particular church expresses its faith and life in and through the local culture. This aspect in the course of time opened the way for the implementation of vernacularization of worship in the liturgy which comprises both language and music.

The term indigenous is derived from the Latin word *indigena*, meaning a native and indigenous music is that music born out of the culture of a particular race. Khasi culture like other cultures possesses its own music known as Khasi indigenous music which explains the rich tradition of Khasi music – folk and traditional which has developed a long time ago. Khasi traditional music which is vastly different from the music of hymns and other music forms has complex beats, staccato rhythms, regular chanting, a distinctive lilting and occasional slurs. It consists primarily of melody and lyrics used in the truly Khasi traditional terminology.

Ever since its establishment, the *Seng Khasi* has taken upon itself the task of up keeping, and preserving Khasi culture and its traditional practices. Seng Khasi is a socio-cultural cum religious body of indigenous people of Khasi and Jaintia Hills. It was established in 1897 by a group of 16 Khasi youths of Mawkhair, Shillong who saw the threat to the identity of the Khasis by the influence of the west. It is therefore founded for the protection, preservation and enrichment of Khasi culture, customs and systems. In a word, the Seng Khasi tries to bring all Khasis to the same platform, to awaken Khasi thought from the myriad changes and to love what belongs to a Khasi. Therefore, unlike the Khasi traditional religion, and like other Christian denominations, the *Seng Khasi* has a fixed place of worship called *Ka ĩing Seng* (Community house) where they meet on Sundays. As a religious body, it also maintains its own set of services, prayers of a spontaneous manner, and produces hymn books called *Ki Jingrwai Seng Khasi* (Seng Khasi hymns). Its hymn book which had its first edition in 1911 and the latest in 2005 contains 185 hymns in total, all composed and set to Khasi indigenous tunes.

Khasi indigenous tunes began to be introduced in the Presbyterian Church from 1990 onwards. However, prior to this, an attempt was made by Rev. Sorkin Singh to compose a Khasi hymn tune *Ko Jisu, Ko Jisu* (O Jesus, O Jesus) between 1946 and 1948 which sounds quite indigenous in its tune. The tune however popular it was at that time was not incorporated in the Presbyterian hymn book, and gradually became out of use. Mention may also be made of a song book entitled *Ki Sur Kynud Na Mihngi* (Oriental melodies) composed by E.W. Kharsohnoh, in which a rich variety of 80 songs and hymns was published in 1999. In addition to these, there have been quite a number of other indigenous songs composed by S. S. Syiemlieh, B.C. Lyngdoh, E. Sohlang and others at different periods of time. These songs which focused on varied themes and subjects have been set to Khasi indigenous tunes and are found to be rich, enlivening and appropriate for church use. It may however be noted that though these songs were not given entry

into the Presbyterian hymn book, yet they prove to be well accepted by the Christian community. They are widely used and have gained popularity and appreciation at the assembly, synod, presbytery, district and local church celebrations of the Presbyterian Church.

The 2000 edition of its hymn book shows that so far of the many indigenous hymns that have been composed only one hymn – *Hangno Ka Lawei Jong Phi* (where is your future) was included bearing No. 567 in the hymn book. This hymn was composed and set to Khasi indigenous tune by S.M.Syiern in 1979. However, an encouraging trend that is worth mentioning, is the fact that as of now, the Presbyterian Church authorities both at the assembly and synod levels are seriously considering the views and opinions that flow from various levels of the church community on Khasi indigenous music. The views as such, emphasize on the need to introduce Khasi indigenous tunes into church music to enable them worship God and express their Christian life in the most indigenous manner. The entry of the above hymn therefore, in the midst of 639 other hymns is opening the way for more indigenous tunes to find place in the next edition of the Presbyterian hymn book.

The Catholic Church on its part, which started introducing these tunes from the 1980s, is showing a more positive trend. The Eleventh Edition of the Catholic hymn book 1980 has given entry to 27 indigenous Khasi tunes in the midst of 665 hymns, and the Thirteenth Edition, 1998 which has a total of 653 hymns and psalms has a number of 40 hymns set in the truly indigenous Khasi music forms.

After the departure of the Welsh missionaries in 1969 the attitude of the Presbyterian Church towards indigenous music has not changed much, as the work of developing and editing the hymn book, and the voices in favour of traditional Khasi tunes remain in status quo. A number of writers like Nigel Jenkins, J. Fortis Jyrwa, Radiancy Rnga, E.W. Kharsohnoh and others have pointed out the harm done by the early missionaries with regard to the exclusion of Khasi thought forms and musical traditions from the church.

However, from the 1980s onwards particularly from 1985, there has been a movement among the youths, church members and songwriters who have expressed their taste and liking for Khasi indigenous tunes. This has also inspired many local music composers to compose choir songs and choral music in the indigenous forms. The composition of a choir piece *Ah Jerusalem* by S.S. Syiemlieh in 1985 turned out to be a very enlivening and encouraging experiment. The

composition and performance of the song as such may be said to have spread an all round awareness among church leaders and the church community as a whole of the richness and beauty of Khasi indigenous tunes. The experiment has therefore led to a change in the mindset and attitude of the youths in particular and many other Presbyterian believers towards Khasi indigenous music, expressing their desire that such tunes should be encouraged for regular use in the church.

As a matter of fact, the liking for Khasi indigenous songs is seen in every celebration or meeting of the Presbyterian Church be it at the assembly, synod, presbytery, district or local church levels in which the choirs perform their special numbers using Khasi traditional musical forms. It may also be pointed out that people's attitude today towards traditional music, their desire to procure Khasi musical instruments and learn the art of playing them is so much alive that it has become a movement. The demand for Khasi traditional musical instruments like *ka Bom* (big drum), *ka Ksing shynrang* and *Ksing kynthei* (male and female drums), *ka Duitara* (stringed instrument), *ka Padiah* (small drum) and others which were on the dying stage in the past decades, have now come to a revived stage as we could see from the demand that flow from all quarters irrespective of age, religion and church denominations.

The change of attitude has also led to a resolution taken by the Synod at *Jirang* (Ri-Bhoi district) in 1998 that a song book of 50 Khasi indigenous tunes be published which later on would be incorporated in the hymn book. It may however be mentioned that though the above resolution has not yet been materialized, yet as of now many church leaders, elders and different sections of the Presbyterian community favour that these tunes be encouraged and recognized in the Presbyterian worship.

The Catholic Church which is already in the process continues the practice of inviting and collecting compositions and works of indigenous nature for inclusion in its hymn book whenever it is due for revision.

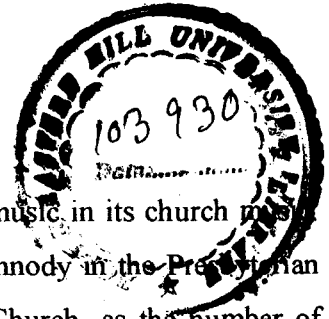
The present attitude as stated above, is therefore an indication that Khasi indigenous music will sooner or later find place and get due recognition to praise and worship God in the Church music of all church denominations.

This chapter specifies the findings that evolved from the previous chapters of the study.

Prior to the arrival of Christianity into the Khasi and Jaintia Hills, the only music that prevailed then was Khasi folk and traditional music known as Khasi indigenous music. The Khasis then were not exposed to any other alien music form but lived in their own culture and music traditions. But with the coming of Christianity, an altogether western music form was used in the Church to the exclusion of Khasi indigenous music. The rigidity of accepting indigenous tunes in the church was quite strong in the Presbyterian Church, though a change of attitude to a certain extent took place only from the 1990s. In the Catholic Church, though initially western music dominated, yet the attitude of using these tunes became flexible right from the 1980s. The trend in this direction has also been contributed because of the emergence of many local, clergy and lay composers in the Catholic Church.

Church music is found to be very rich in both the Khasi Jaintia Presbyterian and the Catholic churches. This is obvious from the volume and rich collection of hymns that have been incorporated in their respective hymn books. The 2000 edition hymn book of the Presbyterian Church *Ka Kot Jingrwai Ban Mane Ia U Blei Ha Ri Khasi Bad Jaintia* for instance contains a big volume of 639 hymns and choruses, and the 1998 edition of the Catholic hymn book *ka Lynti Bneng* contains a collection of 653 hymns and Psalms. Church music has further been enriched by the manner in which hymns have been properly classified and indexed into relevant sections. The Presbyterian hymn book is being divided into 19 sections and the Catholic hymn into 40 sections, which bear appropriate themes and subjects facilitating the selection of the right hymns at services meant for different occasions.

Presbyterian Church music is found to be originally based on Welsh hymn tunes and other western music forms. As appeared in the hymn book the hymns are mostly direct translations of western tunes, with a few original compositions again set to western music forms. These hymns have become so popular that they are sung not only in church but also at leisure, at work and homes. Catholic Church music is also originally based on Latin hymnody or Gregorian chants bearing its own music forms. This music form became prominent in the Catholic Church since its advent till the 1980s, and later, with the introduction of Khasi indigenous tunes, the Catholic



Church began to cherish the mixture of both western and indigenous music in its church music. There is therefore, still an overwhelming dependence upon Welsh hymnody in the Presbyterian Church, though less dependence on Latin hymnody in the Catholic Church, as the number of Khasi indigenous tunes already represents a substantial collection.

One prominent hymn singing style found in the Presbyterian Church other than the Catholic Church is the practice of syllabification or breaking up of syllables. Single syllable words (monosyllable) for instance like *ieit* (love), *bneng* (heaven), *kdang* (satisfied), *kmie* (mother) and many others are broken up or separated into two syllables by adding the vowel 'i' or the consonant 'y' which also sounds like a vowel. Likewise, the two syllable words (disyllable) like *Jaipdeh* (lazy), *diengphna* (cross), *iakmen* (rejoice) and so on are broken up into three syllables in singing. The practice therefore breaks the above words into the following form- (*i-ieit*, *by-neng*, *ky-dang*, *ky-mie*) and (*Jai-py-deh*, *dieng-phy-na*, *ia-ky-men*) and so on. Such practice may however, be considered as irregular as it goes against the music norms which states that sound and sense should coincide and that the tune and text should match. It therefore leads to confusing and ambiguous readings causing discordance in hymn singing. Though the practice is no longer adhered to by modern composers and songwriters, yet the singing style of the hymns already set in the hymn book is still continuing.

In the earlier decades, the practice of lining out was quite prominent in the hymn singing style of the Presbyterian Church and other denominations, though very marginal in the Catholic context. It is a practice of having each line read by a minister or leader and followed by the congregation. The practice which is again a western tradition was adapted as a temporary measure, probably because of the inability of the people to read and also due to shortage of hymn books then. Though the practice is still prevailing, its relevance has greatly declined.

The practice of congregational hymn singing in different Christian denominations in the Khasi and Jaintia Hills is found to be monophonic in style, with the whole congregation singing the melody in unison with or without instrumental accompaniment. But with the formation of different church choirs, the practice of polyphonic singing style takes place in which two to three or four voice parts (soprano, alto, tenor and bass) perform in harmony. The music form of polyphony has become a regular feature today in all church choirs, whether they are standing, temporary, amateur or professional church choirs.

Vernacularization of language and music in the liturgy form the two important aspects of inculturation. The aspects imply that every part of the liturgy or service be translated into Khasi language, and that all liturgical texts, religious writings, prayers and hymns be created in a genuine Khasi Christian terminology. With regard to music the term also implies the use of Khasi indigenous tunes in its form and content. In the Presbyterian and other denominations the aspect of vernacularization of music with regard to the recognition of Khasi indigenous tunes in the church is found to be partially achieved, though in the Catholic Church they have been implemented since 1990 with the efforts made by Fr. F. Kharwanlang and D.T. Laloo. It is also encouraging to note that in denominations like the Church of God, the Unitarian Church, the Church of Christ, and others which are the offshoots of the Presbyterian Church, the use of Khasi indigenous tunes in the church as well as in open air celebrations, have been introduced right from the time of their establishment.

The Khasi indigenous hymns that have been incorporated in the hymn books of the Presbyterians, Catholics and other denominations have their tunes which can be notated in both the staff and tonic sol-fa notation systems, and are found to blend well when accompanied with western musical instruments like the piano, organ, guitars and drums. However, since they are primarily melody based, they are found to be better expressed when accompanied with Khasi traditional drum beats, which again, can be notated in both the above systems. Therefore, depending on their beats, these hymns can be accompanied either with the drum beat of *ka Ksing Shadwait Kynting Dieng* (Sword dance by tossing up the stick), *ka Ksing Shadwait Tem Beit* (sword dance), *ka Padiah Ardieng* (small drum by using two sticks) or others.

The Presbyterian Church like other denominations takes care to emphasize four things in its worship services- Reading of the Bible, Praying, Preaching and Singing. In the past decades, special efforts were made to popularize hymn singing by teaching hymns and holding tonic sol-fa classes in the Church and primary school levels. Today, training in music is being imparted by music schools and music institutes like the Board of Synod Institute of Music, Shillong which started in 1988 followed by others in the subsequent years. The Catholic Church however, because of its lengthy and complex type of liturgy, does not lay stress on any particular aspect as such but gives equal importance to every part of the liturgy. Efforts have been there to impart training on music and tonic sol-fa courses initiated by the Archdiocesan music ministry which

started since 2001, in addition to the emphasis that training be imparted in Seminaries, Training Houses, and other Centers of study. These courses however, are still insufficient and lack specialization. It is perhaps this difference in emphasis and specialization which has made singing in the Presbyterian Church to obtain a better quality and standard in comparison to singing in the Catholic Church.

The practice of adapting some popular songs and catchy tunes from other sources, like cinema music, anthem tunes of some countries, or from audio cassettes etc into church music is quite common and is being done in many church denominations. It is however noted that at times such adaptations fail to acquire the essential elements of dignity, solemnity and simplicity of church music making them become inappropriate and unfit for church use. No doubt, they have been adapted bearing biblical texts or the psalm texts. But they seem to degrade or lessen the true dignity and solemnity of the service, as for many who are aware of their origins will divert their minds to the original implication of the songs, rather than as devotional hymns for which purpose they have been adapted.

Referring to the attitude of different churches and their respective communities towards *Khasi indigenous music*, it is observed that vis-à-vis the Catholic missionaries, the Welsh missionaries had a negative attitude towards Khasi culture and religion. They considered Khasi traditional religion as pure animism, uncivilized, superstitious and had many aspects which did not go in harmony with Christian faith. For this reason they disassociated Khasi cultural elements from Christianity. Another reason perhaps which has added to the above attitude is because of the native character of Presbyterianism which had deep impact on the policy of the Church, which had led to the rejection of Khasi cultural elements and indigenous music from the church.

This trend however, as already mentioned, did not seem to have lasted very long, as a change of attitude has been seen particularly from the 1990s among the youths, even among many church leaders, elders, composers, song-writers and the different sections of the church community of their desire and enthusiasm to have an open mind towards Khasi traditional music and its use as a regular component of church music.

Today, the different church denominations have no restrictions on the use of indigenous *Khasi music in the church and at all times in open air services*. In addition to the denominations mentioned above, other denominations like the Church of North India (CNI) or the Anglican

Church, the Assembly Church of Jesus Christ (India), and others are of the opinion that Khasi indigenous tunes which are well composed, solemn and appropriate for church use, are always accepted for use in church and other services. Therefore, on analyzing the overall scenario, it is observed that the present trend however slow and marginal it may be, yet the process is on and positive.

Church music in the Khasi and Jaintia Hills, whether they are of Welsh or Latin sources, has been well accepted by the early Christians. The fact that these hymn tunes have gone deep into the singing culture of the people, shows that they are recognized and cherished by these churches and the Christian communities at large. In like manner, it is observed that for Khasi indigenous tunes to find place in the church music of any denomination, it depends on the inculturizing attitude of a particular church and how far it is able to give its recognition and acceptance to these tunes. All hymn tunes for that matter, whether of western or indigenous forms serve the same purpose of praising and worshipping God. Therefore, until and unless the church gives its recognition to these tunes, they will remain stagnant.

It is however, admitted that church music in all its forms and elements, continues to meet the spiritual needs of people, to unite congregations through hymn singing in worship services, to teach them about faith and morals, and to derive their spiritual satisfaction in praising God through music.

The study as such is expected to help the different church denominations to cherish with deep appreciation the music brought into Khasi and Jaintia Hills by the good missionaries, which should be preserved, treasured and used. At the same time an awareness has been created among the churches that cultural elements and music culture of the Khasis are not to be disregarded but to be respected, revered and used by giving them due exposure in the church music proper to praise and worship God in consonance with other music forms.

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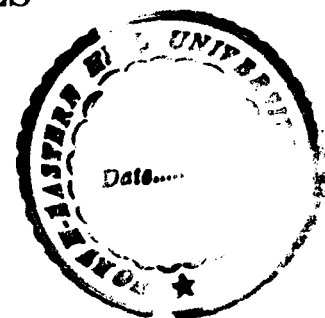
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**ROLE OF INDIGENOUS TUNES IN CHURCH MUSIC  
IN THE KHASI AND JAINȚIA HILLS**



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**THESIS  
SUBMITTED IN FULFILLMENT  
OF THE REQUIREMENT FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY**

**TO**

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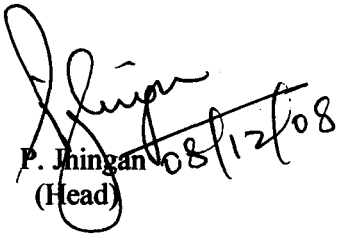
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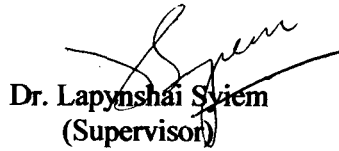
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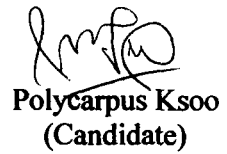
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I, Shri Polycarpus Ksoo, hereby declare that the subject matter of this thesis is the record of work done by me, that the contents of this thesis did not form basis of the award of any previous degree to me or to the best of my knowledge to anybody else, and that the thesis has not been submitted by me for any research degree in any other university/institute.

This is being submitted to the North-Eastern Hill University for the degree of Doctor of Philosophy in Cultural and Creative Studies.

  
P. Jhingam  
(Head)

  
Dr. Lapynshai Syiem  
(Supervisor)

  
Polycarpus Ksoo  
(Candidate)

## **PREFACE**

This work is an attempt to study church music in general, and in particular, the “Role of Indigenous Tunes in church music in the Khasi and Jaintia Hills” with special reference to the Khasi Jaintia Presbyterian and Catholic Church denominations.

The term ‘Church music’ relates to that form of music meant for performance in a religious rite of worship. The word ‘Indigenous’ means a native, and ‘Tune’ implies a melody or melodious piece of music which comprises both, vocal and instrumental music. Hence, ‘Indigenous Tunes’ is music that belongs naturally to a place and is born out of the culture of a particular race. It is created by a particular culture and reflects the traditions, concerns and activities of that culture. Like other cultures Khasi culture possesses its own indigenous music which reflects the rich tradition of Khasi music – folk and traditional which has developed a long time ago. To differentiate it from other music forms, Khasi indigenous music is found to possess complex beats, staccato rhythms, regular chanting, distinctive lilting and occasional slurs. It consists primarily of melody and lyrics used in the truly Khasi traditional terminology.

Church music is a term which is most commonly associated with Christian tradition. Therefore, like the early churches, church music continues to be an important element in the worship services of worldwide Christian denominations. In the Khasi and Jaintia Hills, church music in the context of the Presbyterian Church is known as Welsh hymnody. It came to light with the advent of the Welsh Calvinistic

Methodists Foreign Missionaries in 1841. This was followed by Latin hymnody or Gregorian Chants of the Catholics brought by the German Salvatorian Missionaries in 1890. Henceforth, with the spread of Christianity, church music began to take firm roots in other Christian denominations and Churches of Indigenous Origins alike, as an indispensable component in all worship services.

A good number of books, songbooks, music compositions, articles, seminar papers and the like have been produced by local writers, composers and songwriters on Khasi music. But so far, there has not been any study conducted on church music as such, nor has there been any work done on the role of Khasi indigenous tunes in church music. The various chapters of this study will therefore focus on this aspect and examine the extent to which Khasi indigenous tunes have been introduced into the church music of Christian denominations in the Khasi and Jaintia Hills.

The work has been approached on the basis of Primary and Secondary Sources. The Primary Sources include official Church written documents, church hymn books, statistical handbooks, music compositions, questionnaire schedules and personal interviews. The Secondary Sources have been drawn from published works, journals, magazines, articles, seminar papers, research dissertations, weeklies, dailies, website and other printed materials.

In this study frequent mention has been made of the *Vatican Council II- The Conciliar and Post Conciliar Documents* (1962-1965) as the official written document of the Roman Catholic Church. It is indeed the most important primary source of information which contains instructions and guidelines on matters relating

to the liturgy and church music. Besides church music in general, the document also comprises relevant portions and articles with specific instructions on indigenous music. For instance, with regard to traditional music and its place in the church, the Council clearly instructs that other musical settings and indigenous tunes taken from traditional heritage should be held in honour, encouraged and used. This attitude is said to have had a tremendous impact on the indigenization process of the church and its liturgy among the people. In the Presbyterian Church however, no such written document is available. Therefore, in the absence of this, whatever instructions pertaining to the church and its music is being taken care of by the respective Synods and Executive Committees operating in different mission areas. It is perhaps the lack of such standing instructions that has made the Presbyterian Church to remain content with its traditional practices and conservative outlook. This so called native character of Protestantism is noted to have created a negative impact on Khasi traditional music and its place in the church. This again, might have immensely contributed to the negative attitude of the Presbyterians towards the rich cultural elements and music traditions of the Khasi people in its evangelization work.

The above native mindset of Presbyterianism is further seen to have had its adverse impact on many prominent Khasi thinkers and believers in subsequent years. Frustration over the negative attitude shown towards Khasi culture and indigenous elements, coupled with dissatisfaction on the manner in which certain Biblical doctrines and teachings were interpreted, led them to show their reaction against their Parent Church. Consequently, many Christians either went back to the Khasi traditional religion or formed new Christian denominations of indigenous character.

Henceforth, they became free to follow their own doctrines and teachings with special attachment to their culture. This finds expression in their open mindedness to accept their rich cultural elements, particularly, Khasi indigenous music which they have in fact, introduced in their respective church worship services.

From the number of Khasi indigenous hymns that have so far been incorporated in the hymn books of the Presbyterians, Catholics and other denominations, their tunes can be notated in both the staff and tonic sol-fa notation systems, and are found to blend well when accompanied with western musical instruments like the piano, organ, guitars and drums. However, being primarily melody based, these hymns are found to be better expressed when accompanied with Khasi traditional drum beats like *ka Ksing Shadwait kynting Dieng* (Sword dance by tossing up the stick), *Ksing Shadwait Tem Beit* (sword dance), *Ka Padiah Ardieng* (small drum by using two sticks) and others, whose illustrations have been explained in chapter IV.

The various discussions on the subject indicate that indigenous tunes have a prominent role to play in all functions and celebrations held outside the church, though still marginal in the church as appeared in many churches. This also follows from the manner in which the term church is defined. If the word 'Church' refers strictly to a place or building for worship, then indigenous music has a very limited role to play, but if the word is extended to the Christian community that worships, then indigenous music has already a great role to play since worship can be held not only in the church but in the open space as well. The findings of this study as could be drawn from the various chapters have therefore driven home an important

conclusion, that Khasi indigenous music occupies a prominent place in church music. Therefore, with the on-going process, backed with the positive attitude shown by various Christian denominations and church communities, indigenous music is forging ahead on a positive trend in exhibiting its role and enriching church music in the Khasi and Jaintia Hills.

In the pursuance of this research, I have tried to present the work based on facts and information drawn from the various sources as stated, though at the same time, I admit that it may not be free from its own shortcomings. There has not been any intention whatsoever; to misinterpret or overlap any statements or observations as such, but as far as possible, every care has been taken to maintain a balanced approach on each and every aspect of the work.

November, 2008.

  
Polycarpus Ksoo

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November, 2008.

  
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## CHAPTER I

### INTRODUCTION

This chapter is devoted to the introduction and definition of music, folk and traditional music or indigenous music, Church music and music in the Khasi traditional religion, and review of literature.

The urge to make music is ancient, and it is an essential part of all cultures. Music is thought to be the oldest form humankind has found for expressing its feelings. It can affect emotions, making people dance or cry, or make repetitive work easier to bear. Music is played whenever there is celebration, from a harvest to a wedding. Essentially, all music is made from sounds called notes organized into patterns of melody, \* rhythm\*\*, and harmony#. <sup>1</sup>

Music is an art or an activity that appears in all cultures around the world. To this view, Jeremy Yudkin in his article “Introduction to the study of music”, observes that each nation, each ethnic group, each tribe develops its own music and preserves its own musical traditions. <sup>2</sup> Again, from another view point, Robert C. Marish in his writings on “Music” views that music is a basic social and cultural activity of mankind. Music has probably existed in some form from the earliest days of man.

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\* The main part in harmonized music.

\*\* A strong regular repeated pattern of music, sound or movement.

# The sound produced when two or more notes are played simultaneously.

<sup>1</sup> *The Dorling Kindersley Illustrated Family Encyclopedia*, (Ed.) Jayne Parsons, Dorling Kindersley Limited, London, A Penguin Company, Ajanta offset & Packagings Ltd., New Delhi, 2005, p. 587.

<sup>2</sup> Jeremy Yudkin, *Understanding Music*, Second Edition, School for the Arts, Boston University, Prentice Hall, Inc Upper Saddle River, New Jersey, 1999, p. 2.

Man was born with a musical instrument, his voice. He therefore undoubtedly used his voice to express himself through music long before he thought of making music with instruments. Substantiating this view, he writes,

“For thousands of years in man’s early history, music existed only as simple and natural voice sounds. Then man began making music with a wide variety of musical instruments.”<sup>3</sup>

The writer adds further by saying that music can either be vocal or instrumental or a combination of both. Music takes many forms and reflects many different ways of life. But all types of music have one basic quality in common. That is all music is a form of communication in which sounds are deliberately organized in some manner for an artistic purpose.<sup>4</sup>

Music has always been referred to as an important form of communication and aural activity. Among the authors who have expressed their opinions on this aspect, mention may be made of Subha Mudgal, who in authoring the article on “Music an Evolutionary Overview” observes,

“From times unknown, human beings have attempted to express their feelings and exchange ideas and information using gestures and language in both

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<sup>3</sup> Robert C. Marish, “Music” in *the World Book Encyclopedia*, Vol. 13, Field Enterprises Educational Corporation, USA, 1972, p. 784.

<sup>4</sup> *Ibid.*,

primitive as well as highly complex methods of communication. The process of making music is yet another system of expression and communication that has continued to evolve over the ages, giving rise to styles and forms as rich and diverse as the human race itself. In its primal, pristine form, music can be said to exist in a birdsong, the clap of thunder, the murmur of waves, and other aural manifestations of nature. With its roots in such elemental phenomena, therefore, music is a universally recognized aural activity.”<sup>5</sup>

In line with this, R.S.Lyngdoh a Khasi writer, in his article on “The Sonata of Music and Dance across the Blue Hills of Meghalaya” is of the opinion that like all other arts, both music and dance are the best means of communication of ideas and cultures among the different peoples of the world. Unlike other arts, music can easily be understood and appreciated by all people. The young and the old, the educated and the uneducated, the white and the coloured people can freely understand the language of music. Music is the best international language through which all people of the world can communicate their ideas or get those ideas communicated to all parts of the world. In its highest form, it touches the Creator himself.<sup>6</sup>

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<sup>5</sup> Subha Mudgal, “Music An Evolutionary Overview” in *Students Britannica India*, Vol. 6, New Delhi, 2000, p. 83.

<sup>6</sup> R.S. Lyngdoh, “The Sonata of Music and Dance across the Blue Hills of Meghalaya” in Remy G. Phankon (ed.), *Cathedral Band Souvenir, Shillong, 44<sup>th</sup> Anniversary*, Published by the Souvenir Committee, Cathedral Band, Shillong, 1976, p. 24.

Among other arts, music may be considered as a powerful sensory stimulus that can work simultaneously on the body, mind and spirit. Hence, it is said to be the best communicative medium through which humans express their feelings of joy, peace, concern, aspirations, fears and sorrows. This has also been emphasized by Jerald S. Ravi in his writings on “Music an instrument to effect social changes” in which he writes,

“Music is a universal language and it influences all grades of human beings. It is a medium of expression. A person can express all the pleasures and displeasures through music. It is the vibration of the whole body and it is capable of giving happiness, peace, health and concentration. It plays an effective role in helping human beings to lead a better and fruitful life.”<sup>7</sup>

The significance of music in human life is undeniable because, no other fine art can activate human sensory feelings, imagination, thinking, as much as music can.<sup>8</sup> There are few people who do not react to music to some degree. The power of music is diverse and people respond in different ways. To some, it is mainly an instinctive, exciting sound to which they dance or move their bodies. Other people listen for its message, or take an intellectual approach to its form and construction, appreciating its formal patterns or originality. Above all, however, there can be hardly anyone who is not moved by some kind of music. Music covers the whole

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<sup>7</sup> Jerald S. Ravi, “Music, an instrument to effect social changes”, in Thomas D’sa (ed.), *Word and Worship*, Bangalore, 2004, p. 381.

<sup>8</sup> *Ibid.*,

gamut of emotions: it can make us feel happy or sad, nostalgic or energetic, and some music is capable of overtaking the mind until it is oblivious to all else. It works on the subconscious, creating or enhancing mood or unlocking deep memories.<sup>9</sup>

Music is therefore intimately bound up with important events in all our lives. There is hardly any ceremony, whether personal or national, that is not accompanied by music. It may be as simple as the nightly ritual of a mother singing a lullaby to put her baby to sleep or as formal as the playing of a national anthem. It may be a spontaneous outpouring of mass emotion, such as the spectators singing before a football game, or it may be a highly wrought and carefully rehearsed performance of massed bands or choirs at a great wedding or funeral.<sup>10</sup> To give more emphasis on the above attributes of music as specified, it may be affirmed that music is the expression of the deepest part of our levels. It expresses what words and paintings cannot.<sup>11</sup> This opinion further finds expression in the words of Rabindranath Tagore, who, with his genius and wide experience of Indian and Western music observes,

“Music excels speech in expressiveness. Thoughts expressed in words acquire deeper meaning when expressed through music, and thoughts not easy to express in words can be fully conveyed through music.”<sup>12</sup>

<sup>9</sup> Max Wade Mathews & Wendy Thomson, *The Encyclopedia of Music – musical instruments and the art of music making*, Beverly Jollands (ed.), Anness publishing Ltd., London, 2005, p. 10.

<sup>10</sup> *Ibid.*,

<sup>11</sup> Jeremy Yudkin, *op. cit.*, p. XIX.

<sup>12</sup> Violet Paranjoti, *The Church and Western Music*, published by M.E. Eapen, Gospel Literature Service, Pant Nagar, Bombay, 1972, p. 14.

In addition to what is said, mention has also been made of the power of music as emotionally uplifting and useful for theological values. David C. Nichols in his book *Musical Encounters*, has quoted Martin Luther who has attributed due emphasis on the theological aspect of music in these lines,

“Experience testifies that after the word God, only music deserves to be praised as the mistress and governess of the emotions of the human heart, by which emotions human beings are ruled and often torn asunder as if by their masters. A greater praise of music than this we cannot imagine... It is out of consideration for this power of music that the Fathers\* and Prophets\*\* willed, and not in vain, that nothing be more closely bound up with the word of God than music.”<sup>13</sup>

It is perhaps in line with the above that Pope John XXIII (1958-1963) in attributing other values to music observes that of the means given man by God, to lift him up, to help him get away from narrow selfishness and to turn toward universal horizons, music is surely one of the very highest.<sup>14</sup> Therefore, in the light of the foregoing views and opinions, music may be said to be the greatest art, as it elevates and saturates the level of consciousness and spirit of man with its sweet flavours. It is

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\* Outstanding leaders, writers, teachers and catechists of the early Church.

\*\* Persons called by God to deliver divinely revealed messages to humankind.

<sup>13</sup> David C. Nichols, *Musical Encounters*, Truman State University Prentice Hall, Upper Saddle River, New Jersey, 2001, p. 265.

<sup>14</sup> C.J. MC. Naspy, “Meaning in Music” from *Thought and Review of Culture and Idea*, Vol. LVII, No. 224, March, Fordham University, Quarterly, 1982, p. 21.

the greatest not in magnitude, length and breadth, but it is the greatest for evoking the highest passion or sentiment that transcendental luminosity which is God the Absolute.<sup>15</sup>

Music being a subjectively perceived phenomenon has been defined in a variety of ways. Its definition has been tackled by philosophers, musicologists, lexicographers\*, composers, teachers, semioticians,\*\* linguists, scientists, and musicians.<sup>16</sup>

The word music comes from the Greek word *mousike* by way of Latin adaptation *musika*. The Greek word is itself derived from *mousa* or *muse* the name for the goddesses of ancient Greek mythology who presided over the arts and sciences. Hence, it was applied to all branches over which the muses were supposed to preside.<sup>17</sup> To shed more light on this, the *Concise Dictionary of Word origins* explains that in Greek mythology, the muses were a group of nine goddesses of the various arts. Since poetry, drama, and other forms of recitation in ancient times were always accompanied by melodious sound, it was fitting that this melodious sound was termed music.<sup>18</sup>

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<sup>15</sup> Sheila Kannath, "Music the Elixir of Life" in Thomas D'sa (ed.), *Word and Worship*, Bangalore, 2004, p. 355.

\* Those who deal with languages that are spoken by divergent cultural groups.

\*\* People who study semiotics or develop a general theory of signs and symbols.

<sup>16</sup> <http://en.wikipedia.org/Definition-of-music>, dt. 29.05.2008.

<sup>17</sup> *Encyclopedia Britannica*, Inc. Volume 15, Benton William (Publisher), Scotland, 1768, p. 1056.

<sup>18</sup> *Concise Dictionary of Word Origins*, compiled by Verma Dharendra, Oxford and IBH Publishing Company. Pvt. Ltd., New Delhi, 1993, p. 184.

Music may be defined as the arrangement of sounds produced by the human voice or by musical instruments which gives pleasure to the listener.<sup>19</sup> According to *Wikipedia, the Free Encyclopedia* music has been defined as,

“An art form in which the medium is sound, bearing the elements of pitch\* (which governs melody and harmony), rhythm (and its associated concepts of tempo, meter and articulation), dynamics\*\*, and the sonic qualities of timbre<sup>#</sup> and texture”.<sup>20</sup>

In other words, music is defined as the art of combining vocal or instrumental sounds or tones in varying melody, harmony, rhythm and timbre, so as to form structurally complete and emotionally expressive compositions.<sup>21</sup>

St. Augustine in his treatise *De Musica* (on music) defines music as *Ars bene modulandi* (art of good modulation)<sup>22</sup>, which implies the observance of some kind of measure: hence it was applied to dancing and also to singing and playing. Therefore, his definition means that music is the art of controlling (or organizing) sounds

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<sup>19</sup> *Word Master Learner's Dictionary of Modern English*, Usha Aroor, (ed.), Orient Longman Pvt. Ltd., Chennai, 2004, p. 348.

\* The extent to which a sound or tone is high or low.

\*\* An element of music concerned with relative loudness or softness of a sound.

<sup>#</sup> The character of a musical sounds or voice as distinct from its pitch and strength.

<sup>20</sup> <http://en.wikipedia.org/wiki/music>, dt. 07/07/2008.

<sup>21</sup> <http://www.answers.com/topic/music>, dt. 07/07/2008.

<sup>22</sup> *Encyclopedia Britannica*, Inc., *op. cit.*, p. 1056.

properly, i.e. not merely in away that is technically correct but in a manner that satisfies the moral sense.<sup>23</sup>

Again, viewed from a wider perspective, music is said to be more than organized sound. It is a means of social communication that humans use to express various ideas, concepts and emotions. Music often carries with it extra-musical values. These may be emotional or effective, such as expressions of joy, triumph, anger, or despair. They may also be descriptive, such as musical passages that imitate the wind, the rippling of a brook, or the firing of guns; or the intended values of a composition may be purely abstract. Such music is written with a primary goal of creating manipulation of musical materials. It needs neither stories nor practical symbols to have relevance; it is an art form with intrinsic value. It speaks for itself. Hence, music can be thought of as the translation of ideas into a medium that results in sound to be received and interpreted by living, thinking beings.<sup>24</sup>

Therefore, on analyzing the various definitions of music contributed by the aforesaid writers, it may therefore be said that music is such a wide subject which can be approached from any angle, and whose effects can touch everyone's life in a variety of ways. However, in addition to the above, the definition that appears to be the most appropriate is that found in the article on "Music" by F.C. Lehner as appeared in the *New Catholic Encyclopedia* which reads,

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<sup>23</sup> *Ibid.*,

<sup>24</sup> David C. Nichols, *op. cit.*, p. 4.

“Although initially music was employed in a broad sense to signify any human art over which the nine muses presided, it was gradually restricted in meaning to signify the fine art of combining vocal and instrumental sounds into rhythmic, melodic and harmonic structure. It is regarded as the most moving emotionally of all arts”.<sup>25</sup>

Music as an art plays a significant role in many areas considering both the secular and church levels. As mentioned earlier, every tribe or culture is born with its own music known as folk music which later, develops into traditional music and other music forms. Obviously therefore, before church music appears, it is folk and traditional music that grows along with the tribe or culture.

For many people throughout the world, music making is a custom or tradition that they learn from others around them. Music is played, often with singing and dancing to entertain people and to accompany events, particularly religious ceremonies. This kind of traditional music is called folk music or ethnic music. It is seldom composed, or even written down, and continues as one generation hands the music and the methods of playing it down to the next.<sup>26</sup>

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<sup>25</sup> F.C. Lehner, “Music” in William J. McDonald (ed.), *The New Encyclopedia*, Vol. X, McGraw Hill Company, New York, 1967, p. 89.

<sup>26</sup> Neil Ardley, *Music An Illustrated Encyclopedia*, Hamlyn Publishing, Bridge House, London, 1986, p. 20.

Folk music is defined as that music that relates to a community or particular region and has existed for a long time.<sup>27</sup> David Willoughby in the *World of music* is of the opinion that folk music is music that grows out of the folk culture of a nation or region. It reflects the spirit and personality of the people, who produce it, use it, and value it. It is music that grows spontaneously out of the lives of the people, and conveys in song the joys and sorrows, relationships and romances, events and circumstances that are important to them. He further observes that folk music can be considered informal, aesthetically and musically unsophisticated, and usually simple. It is preserved and transmitted by means that require learning songs from memory rather than from notated, printed music. Thus, we can think of folk music as a body of repertoire comprised of traditional songs and dances derived from an oral tradition. Folk songs are preserved by oral tradition within the communities and cultural groups. Folk music therefore, is typically not created by professional composers and lyricists, as the creators are usually unknown.<sup>28</sup>

Other views on the subject have been given by writers like C. Khongwir, a Khasi folk music composer who writes,

“Folk music is music spontaneously composed and  
sung or played by the common people of long ago,

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<sup>27</sup> *The Word Master Learner's Dictionary of Modern English, op. cit.*, p. 207.

<sup>28</sup> David Willoughby, *The World of Music*, Third Edition, Brown and Benchmark Publishers, U.S.A., 1996, p. 39.

commemorating personal experiences of everyday life  
or uncommon events or characters of local interests.”<sup>29</sup>

Again, in the light of what is said, Jerald S. Ravi explains folk music in these lines,

“Folk music is a spontaneous depiction of the local culture and is a living art. Folk music helps people to have local entertainment and communicate the message powerfully. Folk music has been used very profoundly in our forefathers’ time on all occasions and in interactions. It was a powerful medium to communicate the message to the people. Folk songs serve as an authoritative and authentic medium than the verbal communication, because they preserve and transmit their culture, good and bad memories and the events of the days to the coming generation.”<sup>30</sup>

Therefore, analyzing Khasi folk music on the basis of the views and opinions made, it is mentioned that there is no clear information as to its origin, but it is believed that Khasi music is as old as the Khasi race itself.<sup>31</sup> Hence, like other tribes and cultures around the world, Khasi music in the form of folk and traditional music

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<sup>29</sup> C. Khongwir, “Khasi Folk Music – A General Survey” in Helen Giri (ed.), *Lest We Forget*, Published by Seven Huts Enterprise, Shillong, 1994, p. 39.

<sup>30</sup> Jerald S. Ravi, *op. cit.*, p. 386.

<sup>31</sup> E.B.R. Wanswett, *Khasi Music – A Peep*, 1<sup>st</sup> Edition, Jalani Publishers Pvt. Ltd., Longman, Shillong, 2001, p. 1.

is said to have precedence over church music and other forms of music in the Khasi and Jaintia Hills. It is perhaps in line with this observation that Lapynshai Syiem asserts,

“Khasi folk music is considered as the mother or the base of other forms of Khasi music. Khasi folk music has provided the basic structure upon which the traditional music and other forms of Khasi music have evolved.”<sup>32</sup>

Hence, considering the above, folk music may therefore be explained as that music handed down from one generation to another by word of mouth, in the process of which, no formal learning or training is involved.<sup>33</sup>

Folk music as the mother of other forms of music has given birth to another type of music known as Traditional music. The term “traditional” means relating to, or in accord with tradition,<sup>34</sup> and “tradition” relates to the passing down of elements of a culture from generation to generation, especially by oral communication.<sup>35</sup> Hence, the folk music of a culture which has been commonly practiced for a long time, and is in turn passed on through oral tradition and performed in an informal atmosphere is termed as traditional music.<sup>36</sup>

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<sup>32</sup> L. Syiem, *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publications, New Delhi, 2005, p. 21.

<sup>33</sup> *Ibid.*,

<sup>34</sup> <http://www.answers.com/traditional> & r = 67 dt. 10/09/2008

<sup>35</sup> <http://www.google.co.in/search?hl=en&q=tradition+meaning+of&b+nG=Google+Search> & meta = dt. 08/11/2008.

<sup>36</sup> *Ibid.*,

In shedding more light on the term, Professor Komal Kothari a folklorist and folk music expert, in a discussion had with L. Syiem is of the observation that Traditional music is that which contains some elements of organization and learning process though not in a structured manner. He asserts that training starts at the level of traditional music and in this way, excellence is achieved. It is therefore, at this point that music moves away from the folk.<sup>37</sup>

In the light of this, L. Syiem therefore explains traditional music as,

“That type of music which is handed down from generation to generation but unlike folk music, it is acquired through learning, repetitive practices and constant involvement of the performer with the art and music. From folk music, traditional music takes its root to establish itself as a class of music which is not without discipline, practice and learning.”<sup>38</sup>

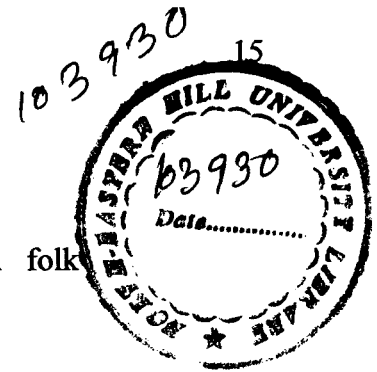
Hence, analyzing the above term in the context of Khasi traditional music, the author asserts that,

“Khasi traditional music is unwritten yet, it is an organized form of music. It is this feature that makes

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<sup>37</sup> Komal Kothari “Traditional Music” as quoted in L. Syiem, *op. cit.*, p. 49.

<sup>38</sup> *Ibid.*, p. 48.



Khasi traditional music more authentic than folk music.”<sup>39</sup>

Folk and traditional music of any culture or region generally come under the term indigenous music. Indigenous music (which will be dealt with in the subsequent chapters) is therefore that music that belongs naturally to a place, and has not been brought in from outside. It is created by a particular culture and reflects the traditions, concerns and activities of that culture.<sup>40</sup> It is music that explains the original way of life of a particular culture which is being valued, preserved and enriched in its social, cultural, secular and religious aspects.

Along with folk and traditional music or indigenous music of any culture, other forms of music like Church music of any Christian denomination may be established. This has exactly been the case with the Presbyterian and Catholic churches in the Khasi and Jaintia Hills. Church music in these denominations is said to have been introduced at the same time when Christianity itself was then established.

Church music as has been the tradition is always associated with Christianity. The word Church is defined as a place where Christians meet, and in this context it means the Christian community or an association of people who share a particular belief system.<sup>41</sup> The term denomination on the other hand implies a group of churches having their own particular traditions and practices. In other words, it is a

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<sup>39</sup> *Ibid.*,

<sup>40</sup> Jeremy Yudkin, *op. cit.*, p. 5.

<sup>41</sup> <http://www.answers.com/topic/church>, dt. 10/09/2008

subgroup within a religion that operates under a common name, tradition, and identity.<sup>42</sup>

Church music is written for performance in a religious rite of worship. The term as such has been defined by a number of scholars, writers, church personalities and others. M.T. Legge in the article “Music Liturgical” defines Liturgical music as,

“That music used in public worship of the Church i.e. in conjunction with the celebration of the Eucharist,\* of the sacramental rites, of Benediction,\*\* and of the Liturgy of the Hours. # Liturgical, or what is also called church music, is to be distinguished, therefore, from more general terms such as sacred, religious or spiritual music.”<sup>43</sup>

The Roman Catholic Church document, the *Vatican Council II*<sup>##</sup> in a chapter on “Instructions on Music in the Liturgy” defines Liturgical music as that music being created for the celebration of divine worship, and is endowed with a certain

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<sup>42</sup> <http://www.answers.com/topic/denomination> , dt. 10/09/2008

\* ‘Thanksgiving’ using bread and wine as symbols of the body and blood of Christ (also called Holy Communion, Mass, the Lord’s Supper).

\*\* Sacrament of the Eucharist.

# Also called the divine office is the official daily prayer of the Church. The term ‘hours’ implies certain set periods of prayers which occur round the clock.

<sup>43</sup> M.T. Legge, “Music Liturgical” in Paul Kevin Meagher OP. STM (ed.), *The Encyclopedic Dictionary of Religion*, Vol. F-N, Corpus Publications, Washington District of California, 1978, p. 2462.

<sup>##</sup> An important Ecumenical Council of the Catholic Church.

holy sincerity of form.<sup>44</sup> Again, in a chapter on “Sacred music” it emphasizes sacred music as that music considered to be holy, closely connected with the liturgical action, which makes prayer more pleasing, promotes unity of minds and confers greater solemnity upon the sacred rites.<sup>45</sup>

In the course of time, and with the variety that prevailed in the church service, there was need for different types of church music. To name a few, Motets which was the principal musical form of the thirteenth century, comprised of music that was set to Latin texts used in the Liturgy. Chorales were congregational hymns written by Martin Luther and others and sung to simple tunes. They were smooth, flowing, lovely melodies rendered by human voices in unison as plainsong. Gregorian chants consist of melodies set to sacred Latin texts and sung without accompaniment. Oratorios were composed and rendered for promoting religious dramas performed without stage action. These plays originated from the early sacred plays, the mysteries and miracles, presented in churches or in halls. However, it is mentioned that all the different types of church music that prevailed, have as their basis the religious ideals of the Christian faith.<sup>46</sup>

It may be mentioned that music functions as a significant component of religious ritual throughout the world.<sup>47</sup> Music therefore, has had a place in the Christian churches right from the earliest years and its presence is an almost constant

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<sup>44</sup> *Vatican Council II – The Conciliar and Post Conciliar Documents*, Austin Flannery, O.P., (ed.), St. Paul’s Publication, Rekha Printers Pvt. Ltd., Mumbai, 1999, p. 88 (4a).

<sup>45</sup> *Ibid.*, p. 48 (n. 112).

<sup>46</sup> Violet Paranjoti, *op. cit.*, pp. 29-30.

<sup>47</sup> David C. Nichols, *op. cit.*, p. 259.

factor.<sup>48</sup> It can be used to reinforce religious beliefs as well as serve as an outlet for expressive worship and ritual. In this regard, Han Engel in the article on "Ecclesiastical music" mentions,

"Christianity in general has always made great use of music in its worship. Churches maintain choirmasters, organists, musicians and also publish hymn books. Music has always been used in church worship, both as an accompaniment of the ritual and as a medium through which the congregation could take part in the services. Music has always been an element of religious worship."<sup>49</sup>

It is further observed that the church has always felt the need for music. In fact, the liturgy, Bible passages and hymns make a greater appeal when suitable music illuminates and intensifies the content and spirit of the sacred portions. With suitable music, the entire service takes on greater grace and significance. In seeking to commune with God, and in desiring to glorify the Lord, man derives much help from music.<sup>50</sup>

The above observations appear to become more substantial on the ground that sufficient references have been made on music and singing in both the Old

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<sup>48</sup> *The Cambridge Music Guide*, Stanley Sadie and Alison Latham (eds.), Cambridge University Press, New York, 1985, p. 88.

<sup>49</sup> Han Engel, "Ecclesiastical Music" in David L. Sills (ed.), *International Encyclopedia of the Social Sciences*, The Macmillan Company and the Free Press, New York, 1972, p. 571.

<sup>50</sup> Violet Paranjoti, *op. cit.*, p. 29.

Testament\* and the New Testament\*\* of the Bible which specify that music was a vital and integral part of the life of the people. In the Old Testament for instance music was part of the day to day life of the Israelites\*. In the worship services of the Hebrews\*\* in the Synagogues#, music was used to intensify devotion, prayer and praise.<sup>51</sup> Likewise, in the New Testament, we find the use of songs indicated explicitly many times in the Gospels##. Jesus, in criticizing some who refused to believe in Him talked of music (Mt\*. 11:17; Lk\*\*, 7:32). Again, there might have been music accompanied with dancing at the homecoming of the prodigal son (Lk.15:25), and undoubtedly singing was part of the marriage feast in Cana (Jn.2:1ff)<sup>52</sup> and so on. It has therefore, been noted that the verb to sing with related words such as song and others, is one of the most commonly used words in the Bible. It occurs 309 times in the Old Testament, and 36 times in the New Testament.<sup>53</sup>

It is perhaps this strong interrelationship between music and Christianity which has made music to be looked upon as an inseparable part of prayer in Christian churches.<sup>54</sup> This has therefore, led Percy. M. Young to assert,

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\* The first part of the Christian Bible corresponding approximately to the Hebrew Bible.

\*\* The second part or the Christian Bible recording the life and teaching of Christ and his earliest followers.

\* Members of ancient Hebrew Nation.

\*\* Members of the ancient people living in Israel and Palestine.

# A Greek word meaning an assembly of people. A building where a Jewish assembly meets for religious worship and instruction.

<sup>51</sup> *Ibid.*, p. 24.

## Good news: The first four books in the New Testament.

\* An apostle, the author of the First Gospel.

\*\* An evangelist and author of the third Gospel and Acts of the apostles.

<sup>52</sup> Jerald S. Ravi, *op. cit.*, p. 382.

<sup>53</sup> Jayanathan, "Musings of Liturgical Music", in Thomas D'sa (ed.), *Word and Worship*, Bangalore, 2004, p. 361.

<sup>54</sup> Swami Prajnananda, *Music of the Nations* (A comparative study), Munshiram Manoharlal Publishers, New Delhi, 1973, p. 139.

“Music owes a great deal to Christianity, and Christianity owes a great deal to music and musicians.”<sup>55</sup>

Prior to the coming of Christianity namely, the Presbyterians, Catholics and others, into the Khasi and Jaintia Hills, the Khasis professed their faith in a religion known as Khasi traditional religion. In the words of a Khasi writer, R. T. Rymbai,

“By the term Khasi religion, we mean the traditional religion professed by the indigenous inhabitants of the land known after the advent of the British as the Khasi-Pnars “.<sup>56</sup>

The writer further observes that traditionally the Khasi-Pnars, like the Jews, believe that their religion is God-given, not founded by man. But unlike the Jews who look forward to the coming of the Messiah,\* the Redeemer, they speak of the coming of persons from time to time among them called: *U Syntai u Bulot, or U Kaja u Myntoi, or u Simpah u Simpieng*, (a philosopher, friend and guide).<sup>57</sup>

It may therefore, be stated that Khasi religion is neither animistic,\*\* nor pantheistic,<sup>#</sup> it is purely monotheistic. It is based on a belief in One Supreme God,

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<sup>55</sup> Percy M. Young, *A Concise History of Music from the Primitive Times to the Present*, Earnest Benn Ltd., London and Ton Bridge, 1974, p. 40.

<sup>56</sup> R.T. Rymbai, “Khasi Religion” in Helen Giri (ed.) *Lest We Forget*, Published by Seven Huts Enterprise, Shillong, 1994, p. 5.

\* The promised deliverer of the Jewish nation prophesied in the Hebrew Bible.

<sup>57</sup> *Ibid.*, p. 4.

\*\* The belief that all things in nature have a soul.

# Believing in many or all gods.

the Creator commonly known as “*U Blei Trai Kynrad, Nongthaw Nongbuh*” (God, Lord, Almighty and Master, Creator and Disposer).<sup>58</sup>

According to another Khasi author, I. Kharkongor, the word “religion” is “*Niam*”. It is a combination of two words “*Nia*” (reason) and “*Im*” (living), or ka “*Nia-im*” (the living reason).<sup>59</sup> It is so called, because by *nia* or reason man is able to realize the presence of God in him through the signs given in his sacrifice. Therefore, to the Khasis, their religion is a “way” or “practice” or as it is called “*Ka Niam Khein Ka Niam Bishar*” (The religion of figuring out, the religion of judging or reasoning).<sup>60</sup>

An important point that needs to be considered is whether Church music which is closely associated with religion and religious worship, has any role to play in the Khasi traditional religion. This aspect has been highlighted by the same author, who writes,

“Khasi tradition speaks highly of God the Creator but there is no system of worshipping God. Unlike other religions, the Khasis have no temple or sacred place of worship. No individual or corporate worship can be seen among the Khasis. Every Khasi knows God but that knowledge of God ends with himself is limited

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<sup>58</sup> *Ibid.*,

<sup>59</sup> I. Kharkongor, *The preparation for the Gospel in Traditional Belief*, Published by I. Kharkongor, Shandora Press, Shillong, 1973, p. 19.

<sup>60</sup> *Ibid.*,

within himself- he cannot express himself about God in any form.”<sup>61</sup>

Shedding more light on this, it is noted that in the Khasi traditional religion, there are no churches or temples since all ground is considered sacred, and there are no saints\* or priest since it is believed that each man can save himself by his own actions. Khasis are therefore, said to have no fixed days of congregational worship, and they have no common written book of worship on which their faith is based.<sup>62</sup>

Therefore, considering these views and observations, it may be mentioned that Khasi traditional religion is only a way of life, and does not fall under the purview of the term used in Christianity. Religious music is found to have altogether a different role to play. The religious music for instance found at *Hima Khyrim* includes the religious drum beats of the *Hima*. Likewise, the non-religious music found at *Hima Myllem* includes the Socio-cultural dance beats used at the level of the *Raid* under *Raid Myllem* (Myllem Native State).<sup>63</sup> Hence, in the absence of Christianity and congregational worship, there is no such thing as church music. Music therefore, in the folk and traditional form is being used in the performance of sacrifices and other rituals, but church music and congregational singing as practiced in other Christian churches does not exist in the Khasi traditional religion.

Khasi music has attracted the attention of a number of local writers, composers, songwriters, church musicians and music lovers in recent years. In this

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<sup>61</sup> *Ibid.*, p. 41.

\* Persons of great goodness who are declared to be saints by the Church after death.

<sup>62</sup> R.T. Rymbai, *op. cit.*, pp. 4-5.

<sup>63</sup> L. Syiem, *op. cit.*, p. 49.

regard, a good number of works, writings and compositions on Khasi music have also been produced.

It is recorded that the first Khasi songs written and published in the tonic sol-fa notations entitled *Ki Sur Syiang* (melodious tunes) was brought out by the Sacred Heart College, Mawlai, Shillong in 1958.<sup>64</sup> The songs included in the volumes of this publication are mostly anthems, patriotic songs, love songs, songs of nature and others of secular nature. This was followed by the publication of a Khasi song book *Ki Jingrwai Khasi* (Khasi songs) by Victor G. Bareh in both tonic sol-fa and staff notations in 1960.<sup>65</sup> In the same year, S.G.Nalle also published a song book entitled *Ka Kot Hikai Tonic Solfa* (A Book to learn tonic solfa).<sup>66</sup>

Other subsequent publications include that of P.R.Kyndiah in 1969 who has written about Khasi music in his article “A Peep into Khasi and Jaintia Music” as quoted from *Khasi Heritage – A Collection of Essays on culture and religion of the Khasis*.<sup>67</sup> In 1975 C. Khongwir a Khasi music composer and songwriter published 34 (thirty four) Khasi songs in tonic sol-fa notations in his song book *Ki Saimuka ka Duitara* (Silk strings in Duitara).<sup>68</sup> The composer has also talked much of Khasi traditional music in his writings on “Some stray thoughts on Khasi Traditional music” as quoted from the magazine *Panorama* in 1984,<sup>69</sup> and has again produced a

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<sup>64</sup> E.B.R. Wanswett, “Khasi Music Preservation and Propagation” from *Heritage of Meghalaya*, Vol. V, Published by Directorate of Arts and Culture, Govt. of Meghalaya, Shillong, 2003, p. 10.

<sup>65</sup> *Ibid.*,

<sup>66</sup> *Ibid.*,

<sup>67</sup> P.R. Kyndiah, “A Peep into Khasi Music” from *Khasi Heritage – A collection of Essays on the Culture and Religion of the Khasis*, Seng Khasi, Shillong, 1969, p. 48.

<sup>68</sup> E.B.R. Wanswett, *op. cit.*, p. 10.

<sup>69</sup> C. Khongwir, “Some Stray Thoughts on Khasi Traditional Music” from *Panorama*, Shillong, 1984, p. 13.

commendable work on Khasi folk music in his essay on “Khasi Folk Music – A General Survey” as quoted from the book *Lest We Forget* Indigenous Peoples’ year 1994.<sup>70</sup> A.D.Tham in 1985 has published some works on “Khasi Folk Songs” as quoted from the *Sura Jhankar*, and E.B.R Wanswett in 1982 published a Khasi music book titled *Ka Persara ki Sur Khasi* (Nursery of Khasi music) in tonic sol-fa notation, followed by the publication of his 40 Khasi folk songs of North East India Vol. II in 2000, along with another book *Khasi Music-A Peep*, in 2001 in which he tried to explain Khasi music that flourishes against all odds.<sup>71</sup>

Other recent publications include that of Lapynshai Syiem who has produced a book in 2005 on *The Evolution of Khasi Music: A Study of the Classical Content* in which she talks of Khasi folk music, Khasi traditional music and Khasi musical instruments, and analyzes Khasi beats and tunes in the classical context.<sup>72</sup> This was followed by the publication of a book entitled *Katto Katne Shaphang ka Put ka Tem Tynrai* (A glimpse on Traditional Music) by the North Eastern Hill University, Shillong, edited by H.Giri in 2006.<sup>73</sup>

Again, coming closer to the subject of Church music, in 2003, E.W. Kharsohnoh in his unpublished seminar paper on “Ka Bynta Ka Traditional Music Ha Ka Jingshakri Blei” (Role of Traditional Music in the service of God) has briefly explained the role of Khasi traditional music and the need to introduce Khasi

<sup>70</sup> C. Khongwir, “Khasi Folk Music – A General Survey” in Helen Giri (ed.), *Lest We Forget*, Published by Seven Huts Enterprise, Shillong, 1994, p. 38.

<sup>71</sup> E.B.R. Wanswett, *op. cit.*, p. 10.

<sup>72</sup> L. Syiem, *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publications, New Delhi, 2005.

<sup>73</sup> H.Giri, (ed.), *Katto Katne Shaphang Ka Put Ka Tem Tynrai*, Published by North Eastern Hill University, Shillong, 2006,

indigenous music in church singing.<sup>74</sup> In line with this, Radiancy Rnga in her unpublished Master of Theology dissertation on the “Significance of the Khasi Hymn Book for Christian Education” in 2004 has also highlighted on the importance of hymn singing as a means of educating Christians.<sup>75</sup> She also indirectly expresses her regrets for ignoring Khasi indigenous music from Church music.

In addition to the above, we also have a number of music compositions on church music and devotional songs in both western and indigenous forms composed from time to time by local musicians and songwriters. But so far no analytical study has been done on church music, nor has there been any work done on the role played by Khasi indigenous tunes in church music as such. It is in this context therefore, that an attempt is made to analyze Church music and the role of Khasi indigenous tunes (vocal and instrumental) in church music in the Khasi and Jaintia Hills.

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<sup>74</sup> E.W. Kharsohnoh, “Ka Bynta Ka Traditional Music Ha Ka Jingshakri Blei”, Shillong, 2003.

<sup>75</sup> Radiancy Rnga, “Significance of the Khasi Hymn Book for Christian Education”, Shillong, 2004.

## CHAPTER II

### CHRISTIANITY AND CHURCH MUSIC IN THE KHASI – JAIÑTIA HILLS

This chapter is intended to delve into the vital subject of Christianity and Church music in the Presbyterian and Catholic Church denominations in the Khasi and Jaiñtia Hills. In analyzing the above subject, this chapter therefore, highlights the presence of Christianity in respect of the Presbyterians and the Catholics, a brief historical development of church music in general, the advent of foreign missionaries and its impact on church music, and a comparative study of the music forms prevalent in the two respective church denominations.

At the very outset, it may be mentioned that Meghalaya is a Christian dominated state where the Christian population has reached the figure of 16, 23, 209 (sixteen lakhs, twenty three thousand, two hundred and nine) or 70.01 per cent of the total state population as recorded in 2007.<sup>1</sup> The presence of Christianity in the context of the Presbyterians is being assessed through the church administrative bodies known as Synods\* set up in the East Khasi and Jaiñtia Hills, West Khasi Hills, and Ri Bhoi districts respectively, and which function with the help of governing bodies of ordained district church leaders and ministers known as Presbyteries.\*\*

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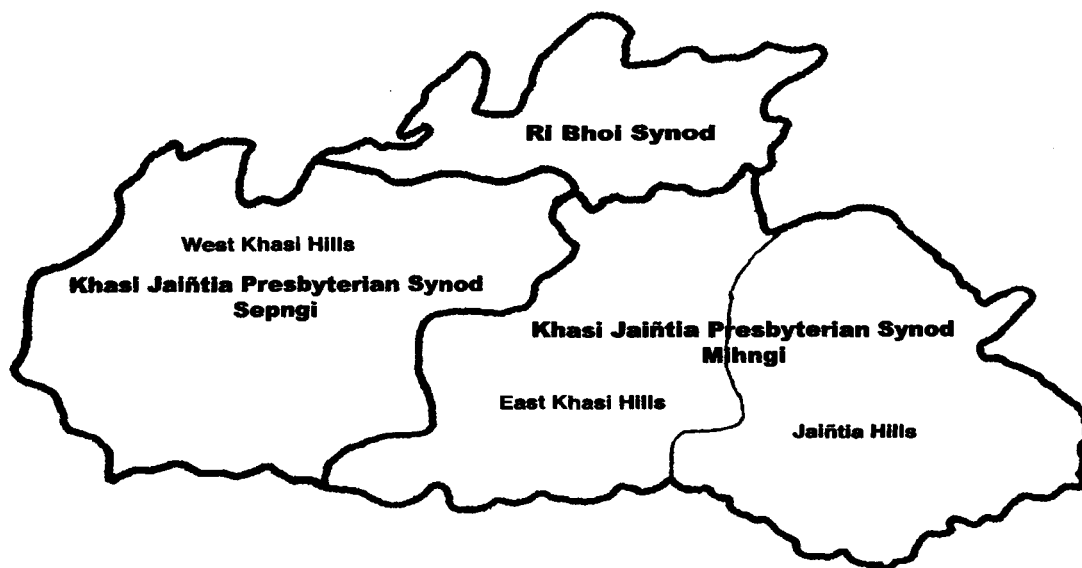
<sup>1</sup> *Statistical Hand Book Meghalaya*, published by the Directorate of Economics & Statistics, Govt. of Meghalaya, Shillong, 2007, p. 13.

\* In the Presbyterian context, Synod is a level of administration between the local Presbytery and the National General Assembly.

\*\* A governing body of ordained elders, and ministers.

## MEGHALAYA (Khasi & Jaintia Hills)

(Map – A)



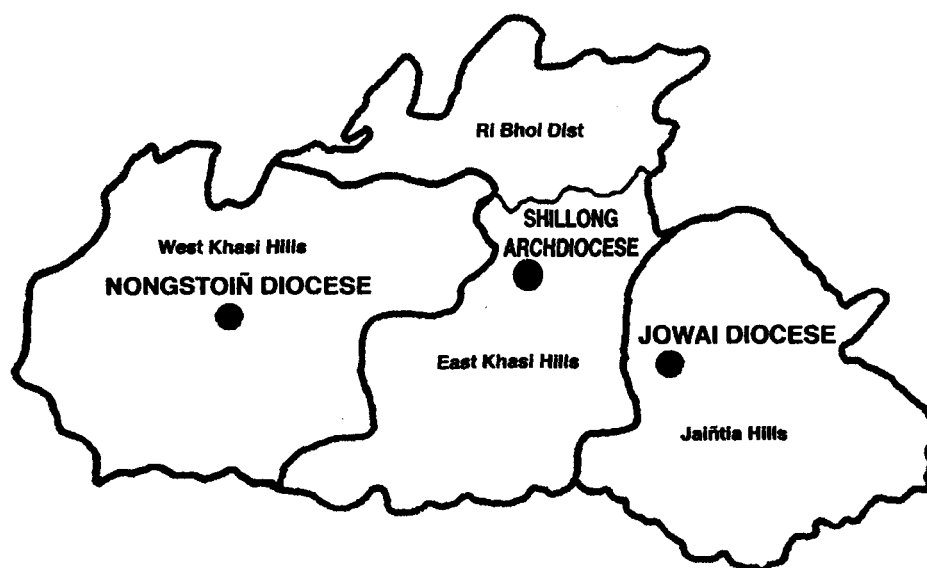
### KHASI-JAINTIA PRESBYTERIAN SYNODS

|                         |                                     |
|-------------------------|-------------------------------------|
| K.J.P. SYNOD – MIHNGI : | Number of Presbyteries : 13         |
| (East Khasi Hills)      | Number of Presbyterians : 2, 06,042 |
| K.J.P. SYNOD – SEPNGI : | Number of Presbyteries : 25         |
| (West Khasi Hills)      | Number of Presbyterians : 2, 62,572 |
| RI-BHOI SYNOD :         | Number of Presbyteries : 5          |
| (North Khasi Hills)     | Number of Presbyterians : 50,033    |

(Source: Khasi Jaintia Presbyterian Synod – Mihngi, Shillong 15.05.2008)

## MEGHALAYA (Khasi & Jaiñtia Hills)

(Map – B)



### KHASI-JAIÑTIA CATHOLIC DIOCESES

|                                        |   |                     |             |
|----------------------------------------|---|---------------------|-------------|
| SHILLONG ARCHDIOCESE                   | : | Number of Parishes  | : 30        |
| (East Khasi Hills & Ri-Bhoi Districts) |   | Number of Catholics | : 2, 42,271 |
| NONGSTOIN DIOCESE                      | : | Number of Parishes  | : 12        |
| (West Khasi Hills)                     |   | Number of Catholics | : 98,790    |
| JOWAI DIOCESE                          | : | Number of Parishes  | : 10        |
| (Jaiñtia Hills)                        |   | Number of Catholics | : 65,392    |

(Source: Archbishop's House, Shillong Archdiocese, Laitumkhrach, Shillong, 14.05.2008)

The Khasi-Jaiñtia (Map – A) of Meghalaya indicates the areas and districts of concentration and the presence of the Presbyterian Church population in the Khasi and Jaiñtia Hills. Based on the statistical records of 2006-07, the present Khasi-Jaiñtia Presbyterian Assembly is said to comprise of two Synods – the Khasi-Jaiñtia Presbyterian Synod – Mihngi (East), the Khasi-Jaiñtia Presbyterian Synod – Sepngi (West) and the Ri-Bhoi Synod which by itself is autonomous.

The Khasi-Jaiñtia Presbyterian Synod – Mihngi covers the whole area of East Khasi and Jaiñtia Hills. It comprises 13 (thirteen) Presbyteries namely, the Shillong Ri War Shatei Presbytery, the Shillong Ri War Shathie Presbytery, Laitumkhras Presbytery, Lum Rableng Presbytery, Home Mission Presbytery, Shangpung Presbytery, Sutnga Presbytery, Rymbai Presbytery, Wahiajer-Moodymmai Presbytery, Nongbah-Nongjngi-Hadem Presbytery, Pnar Thor Mihngi Presbytery, and Pnar Thor Sepngi Presbytery, and has a Christian population of 2,06,042 (two lakhs, six thousand, forty two) Presbyterians.

The Khasi-Jaintia Presbyterian Synod – Sepngi covers the West Khasi Hills, operating with 25 (twenty five) Presbyteries, such as the Shillong Ri Lum, Mawlai, Sohra, Shella, Rangthong, Mawphlang, Mairang, Nongstoin, Nongpyndeng, Nongrmai, Nongsynrih, Nongthliew, Mawnai, Nongkhlaw, Pariong, Laitkseh, Mawbah Ri Bhoi, Myriaw, Nongum, Ri Lyngngam, Rambrai, Umsaw, Tynghor, Mawdem and Mynnar Presbyteries, with a Christian population of 2,62,572 (two lakhs, sixty two thousand, five hundred seventy two) Presbyterians.

Likewise, the Ri-Bhoi Synod in the Northern part of Khasi Hills functions with 5 (five) Presbyteries – the Ri Bhoi Mihngi (East) Presbytery, Ri Bhoi Sepngi (West) Presbytery, Ri Bhoi Shatei (North) Presbytery, Nongtluh Mathan Presbytery, and Mawbuh Saki Krai Presbytery, having a Christian population of 50,033 (fifty thousand, thirty three) Presbyterians.<sup>2</sup>

Therefore, drawn from the above information, the Khasi Jaiñtia Presbyterian Church is said to function with the above three synods consisting of 43 (forty three) Presbyteries and having a Christian population of 5, 18,647 (five lakhs, eighteen thousand, six hundred forty seven) Presbyterians in the whole of Khasi and Jaiñtia Hills.

In like manner, statistical information of the Catholic presence may be highlighted as per church statistics recorded in 2005. Like the Presbyterian Church, the presence of Catholics is being assessed through the Dioceses\* and the number of Parishes\*\* that function under them. As indicated in Khasi-Jaiñtia (Map – B) of Meghalaya, the Catholic Church consists of three Dioceses in the whole of Khasi and Jaiñtia Hills, the Shillong Archdiocese in the East Khasi Hills and Ri Bhoi districts, Nongstoin Diocese in the West Khasi Hills and Jowai Diocese in Jaiñtia Hills.

Catholic presence in all the three dioceses is indicated by the number of Parishes that each diocese has. The Shillong Archdiocese which comprises the East

<sup>2</sup> Information drawn from the Khasi-Jaiñtia Presbyterian Synod Mihngi, Shillong, dt. 14.05.2008.

\* A district of a Catholic Church controlled by a Bishop.

\*\* A type of administrative sub-division; and in this context, a geographical territory within a Catholic diocese.

Khasi Hills and the Ri Bhoi districts has 30 (thirty) Parishes under it, namely, Shillong Cathedral Laitumkhrah, Mawkhar, Laban, Mawprem, Mawlai, Nongthymmai, Pynthorumkhrah, Upper Shillong, Balat, Byrnihat, Cherrapunjee, Jongksha, Laitkor, Laitkynsew, Laitlyngkot, Marbisu, Mawbri, Mawjrong, Mawkynrew, Mawryngkneng, Mawsynram, Nongpoh, Pynursla, Umkadhor, Umsning, Umsohlait, Wahlang, Diengiei, Umden and Sawsymer Parishes, having a population of 2,42,271 (two lakhs forty two thousand, two hundred seventy one) Catholics.

Nongstoin Diocese which covers the West Khasi Hills has 12 (twelve) Parishes under its jurisdiction. These are, Mairang, Markasa, Maweit, Mawkyrwat, Nonghyllam, Nongstoin, Rambrai, Rangblang, Shallang, Sonapahar, Nongkhlaw and Mawliehbah Parishes, with a population of 98,790 (ninety eight thousand, seven hundred ninety) Catholics.

Similarly, Jowai Diocese which covers the Jaintia Hills district looks after 10 (ten) Parishes – Amlarem, Jowai, Khliehriat, Ladrymbai, Mawkyndeng, Namdong, Phramer, Sutnga, Umkiang and Ummulong Parishes, having a Christian population of 65,392 (sixty five thousand, three hundred ninety two) Catholics.<sup>3</sup> Therefore, the total number of Catholics in the three districts reaches the figure of 4, 06,453 (four lakhs, six thousand, four hundred fifty three) as recorded in 2005. Hence, based on 2007 records, both the denominations have a total population of around 10 (ten) lakh Christians.

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<sup>3</sup> Information drawn from Shillong Archdiocese, Archbishop's House, Shillong, dated, 15.05.2008.

The Presbyterians and the Catholics because of their early arrivals have become the two major Christian denominations in the Khasi and Jaiñtia Hills. Besides these, recent decades have shown the springing up of a number of other Christian denominations like the Baptist Church, the Unitarian Church, the Church of North India (CNI), the Seventh Day Adventist Church, the Church of God, Church of Christ, the Assembly Church of Jesus Christ (India), the Trumpet Church, the Pentecostal Church, the Full Gospel Fellowships and others.

Christianity in the Khasi-Jaiñtia Hills came to be established with the arrival of the Welsh Calvinistic\* Methodist\*\* Missionaries in 1841 in the context of the Presbyterian# Church and the German Salvatorian missionaries (SDS)## in 1890 in the case of the Roman Catholic\* Church. In like manner, it may be mentioned, that with the establishment of Christianity in the Khasi and Jaiñtia Hills, church music also came to its commencement in the worship services of the two denominations.

The role of music in the Church is noted to have its own historical developments and impact on the people, Christianity and other aspects alike. This is exactly the situation with Church music in the Khasi and Jaiñtia Hills. Its historical development is seen to have had its impact on the people, literature, education, and

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\* A derivative of Calvinism, a form of Protestantism of John Calvin.

\*\* A protestant sect in England that broke away from the Calvinists, based on the ideas of Charles and John Wesley.

# A member of the Presbyterian Church.

## Members of the congregation of the Divine Saviour know as Society of Divine Saviour which is founded by Blessed Jordan.

• Catholic means 'universal' or 'general'. Usually it is employed to describe a member of the Roman Catholic Church.

above all on Christianity and Church worship of different denominations. This may be better grasped by referring to the different periods of musical history in general.

Music in the Medieval period (600 – 1450 A.D) centered in its function as adjunct to the Roman Catholic Church. Every aspect of culture in the middle Ages was colored by the church, and music's primary function was to serve as an aspect of liturgical worship.<sup>4</sup> Speaking of music in this period, the *Cambridge Music Guide* notes that, the earliest music in the Medieval Period was Plainsong, or Plainchant known as Gregorian chant through its association with Pope Gregory I (590-604 A.D) during whose reign, chants used in western Churches were collected and categorized.<sup>5</sup> Plainchant refers to singing a single-line melody, without counterpoint,\* and originally without the accompaniment of instrument;<sup>6</sup> and its identifiable characteristic, is its monophonic\*\* texture.<sup>7</sup> The Gregorian chant or plainsong which will be discussed in the end part of the chapter may be exemplified in this notation form.

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<sup>4</sup> Jay Zorn, *Listening to Music*, Third edition, Prentice Hall Inc, Upper Saddle River, New Jersey, 2000, p. 66.

<sup>5</sup> Stanley Sadie & Alison Latham, *The Cambridge Music Guide*, Cambridge University Press, 1985, p. 85.

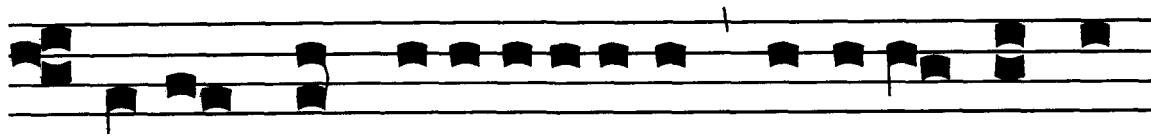
\* A melody sung in conjunction with another.

<sup>6</sup> David C. Nichols, *Musical Encounters*, Truman State University, 2001, p. 265.

\*\* A single-line melody or using only one melody.

<sup>7</sup> Jay Zorn, *op. cit.*, p. 67.

Gregorian notation:



Glo-ri- a          Pa-tri, et Fi-li-o,          et Spi-ri - tu - i

Modern notation (rhythm approximate):



Glo - ri - a          Pa-tri, et Fi-li-o,          et Spi-ri - tu - i

.s : l. s : s. d' | d'. d': d'. d' . d: d' | d'. d': d'. t': d': r'. r' : |

This music notation drawn from the writings of Jay Zorn,<sup>8</sup> is set as an example of a monophonic chant written in the first four-line old Gregorian notation, which has been transcribed into the second five-line modern notation system.

Progressively, during the ninth century (A.D.) period an important musical development took place, when a second musical line was performed with the monophonic chant. This created a texture called *polyphony*, meaning many sounds.<sup>9</sup> To this development it is observed that, at first there were two melodic lines, both

<sup>8</sup> *Ibid.*,

<sup>9</sup> *Ibid.*, p. 68.

based on plainsong, moving in exactly the same rhythm and in parallel, one a 4<sup>th</sup> (fourth) or a 5<sup>th</sup> (fifth) below the other; later, a third or fourth voice was introduced, positioned an octave below or above the first or second. This style of early polyphony was known as *organum*\*.<sup>10</sup> A polyphonic texture combining two melodic lines simultaneously is clearly indicated in the music notated below.<sup>11</sup>

### Polyphony

Sit glo - ri - a Do - mi - ni in sae - cu - lae - ta - bi - tur Do - mi - nus in o - pe - ri - bus su - is

d': t: d': d': m': r': r': d': t: d': d':  
f: m: f: f: l: s: s: f: m: f: f:

l: t: d': d': d': d': d': d': r: d': t: r': d': d':  
r: m: f: f: f: f: f: f: s: f: m: s: f: f:

The music as such indicates a progression from monophonic to polyphonic texture, which has been widely encouraged for use by the church in the eleventh and twelfth centuries.

Switching over to the fourteenth and fifteenth centuries history of music, which falls under the Renaissance Period (1450 – 1600 A.D), it is seen that music has taken a different trend in contrast to the music in the middle Ages. In this regard Daniel T. Politoske observes,

\* The earliest example of polyphony and harmony

<sup>10</sup> Stanley Sadie & Alison Latham, *op. cit.*, p. 93.

<sup>11</sup> *Ibid.*,

“The Renaissance marked a transition from an outlook on life that was predominantly religious in orientation to one much more secular”.<sup>12</sup>

With this change in its outlook, the Renaissance may therefore, be termed as a period of cultural awakening – a time of great intellectual achievement, scientific discovery, and artistic growth. Thus, the French word Renaissance, meaning rebirth is a well chosen name for the period spanning the year 1450 – 1600 A.D.<sup>13</sup> Another observation noted in this period is that, in contrast to the focus on the sacred in the medieval thought, the Renaissance was an age of humanism,<sup>14</sup> which focused on human life and its accomplishments.<sup>15</sup>

The spirit of humanism which developed during the period, has a great impact on the Renaissance music, be it secular music or sacred music. This was due to the musical styles that continued to change to strike a balance between secular music and church music.<sup>16</sup> It was therefore; in this context that Ronald Pen expresses his views in these lines,

“The new balance between church and court, between sacred and secular life, was reflected in the music.

From the church point of view, musicians evolved an elaborate polyphonic vocal style composed the Mass

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<sup>12</sup> Daniel T. Politoske, *Music*, Fifth Edition, Prentice Hall Inc, 1992, p. 95.

<sup>13</sup> Ronald Pen, *Introduction to Music*, University of Kentucky, McGraw Hill, Inc, 1992, p. 155.

<sup>14</sup> Jay Zorn, *op. cit.*, p. 71.

<sup>15</sup> Roger Kamien, *Music An Appreciation*, Sixth Edition, The McGraw Hill Companies, Inc, 1996, p. 109

<sup>16</sup> Ronald Pen, *op. cit.*, p. 155.

and Motets, but they also developed new genres of secular music for courtly entertainment, and composed purely instrumental music for dance as well".<sup>17</sup>

Music was an important part of daily life in the Renaissance, and like the middle Ages, vocal music was considered more important than instrumental music. Renaissance choral music, therefore, did not need instrumental accompaniment. It is for this reason, perhaps that the Renaissance period has been referred to as the "Golden Age" of unaccompanied a cappella\* - choral music.<sup>18</sup>

Along with the development in the spirit of humanism and its impact on music, another notable feature found in the Renaissance music, is called Word Painting. This is a musical representation of specific poetic images, in which words or phrases were often sensitively developed with text painting.<sup>19</sup>

To cite an example, the words descending from heaven might be set to a descending melodic line; running might be heard with a series of rapid notes, and likewise, the word ascending set to upward scales.<sup>20</sup> This musical style has accordingly been exemplified in this music form.

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<sup>17</sup> *Ibid.*,

\* A choral performance without instrumental accompaniment.

<sup>18</sup> Roger Kamien, *op. cit.*, p. 112.

<sup>19</sup> Daniel T. Politoske, *op. cit.*, p. 102.

<sup>20</sup> Roger Kamien, *op. cit.*, p. 112.

Alto

a

As Ves-ta was de-scend - - - - - ing.

b

She spied a maid-en Queen the same a-ascend - - - - - ing

Apart from these developments it is observed that during the period, although religious music was still predominant, the demand for secular music increased.<sup>21</sup> Therefore, speaking of Religious music in the Renaissance period, Daniel T. Politoske writes,

“The Mass and the Motet, sharing a common musical style, were the most important types of religious music during the Renaissance... with the Reformation in the early sixteenth century, hymns became very important in the newly protestant areas of Europe. These hymns were written to reflect protestant theology and provide melodies for congregations to sing together in unison during services”.<sup>22</sup>

It is further noted that throughout the period, the texture of the Renaissance music is found to be chiefly polyphonic dominated. The whole music scene of the

<sup>21</sup> Jay Zorn, *op. cit.*, p. 72.

<sup>22</sup> Daniel T. Politoske, *op. cit.*, p. 102.

period covering both secular as well as sacred music was under the dominance of one unique musical texture-polyphony. In this regard it may therefore be mentioned that the techniques of polyphonic writing were developed to a high peak of excellence during the fifteenth and sixteenth centuries.<sup>23</sup>

However, in contrast to the Middle Ages polyphony, the Renaissance polyphony is characterized with a special feature of being mostly imitative in style. This musical style has created scope for the composers to compose as many as five to six parts, usually separated or staggered the entrances of voices; that is, the voices sing the same or similar melody, starting at different times. The emphasis on this music feature has been clearly stated in Jeremy Yudkin's writings on *Understanding Music*, in which he mentions,

“Imitation is a form of polyphony in which all the musical lines present the same musical phrase one after another. As each line enters, the previous ones continue, so there is a constant sense of overlapping”.<sup>24</sup>

This note-against-note or melody-against-melody technique is also referred to as counterpoint.<sup>25</sup> To substantiate this development, Roger Kamien, musically illustrates an imitative style of the hymn *Ave Maria* (Hail Mary) a melody adapted skillfully by Josquin Desprez (c. 1440-1521 A.D).

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<sup>23</sup> *Ibid.*, p. 97.

<sup>24</sup> Jeremy Yudkin, *Understanding Music*, Second Edition, School for the Arts, Boston University, 1999, p. 99.

<sup>25</sup> Jay Zorn, *op. cit.*, p. 74.

## Ave Maria:

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The time signature is 3/4. The lyrics are: A - ve Ma - ri - a, gra - ti - a, A - ve Ma - ri - a, ple - na, gra - ti - a, ple - na, gra - ti - a. The score shows the vocal lines and the piano accompaniment, with the lyrics written below the notes.

This short melodic phrase on *Ave Maria* (Hail Mary) is seen to be presented by the soprano\* voice and then imitated in turn by the alto,\*\* tenor# and bass.### The next two words *Gratia Plena* (full of grace), have a different melody, which is also passed from voice to voice. It is noticed that each voice enters while the preceding

\* The highest singing voice or the highest pitch in the instrumental family.

\*\* The classification for the lowest range of the female voice.

# The highest range of the male voice.

### The lowest range of male voice or the low-pitched instruments in the instrumental family.

one is in the middle of its melody, the overlapping of which creates a feeling of continuous flow.<sup>26</sup> The piece as such serves as a perfect example of polyphonic imitation, a technique typical of the period.<sup>27</sup>

However, referring to the styles and features of the Renaissance music as stated above it is observed that even though the style of music in the Renaissance was very different from that in the Middle Ages, the predominant types of composition were the same. They were: (i) Liturgical music (music for church services, usually mass settings), (ii) Motets (settings of Latin texts that are sacred but not liturgical, and (iii) Secular songs.<sup>28</sup>

Therefore, on reviewing the Renaissance church music as a whole, it may be asserted that a remarkable achievement has been made in the musical styles and features which have greatly enriched the polyphonic texture of the period. This, may therefore, be attributed to the commendable works contributed by many outstanding composers consisting of Franco – Flemish, Italian, Spanish, German and English composers. Of the many, mention may be made of Josquin Desprez one of the greatest composers of the Renaissance, and Giovanni pierluigi da Palestrina (c. 1525 – 94), the Italian Renaissance composer, who was considered one of the greatest Renaissance church composers.<sup>29</sup>

The next historical period that has a deep impact on church music is the sixteenth century period, known as the Baroque period (1600 – 1750 A.D). This

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<sup>26</sup> Roger Kamien, *op. cit.*, p. 115.

<sup>27</sup> *Ibid.*,

<sup>28</sup> Jeremy Yudkin, *op. cit.*, p. 99.

<sup>29</sup> Jay Zorn, *op. cit.*, p. 76.

period has exhibited other musical styles, and one new style of music that captured the period is called concertato. It is music combining vocal and instrumental ensembles. The term therefore, means bringing contrasting performing groups together, a style of which grew in popularity throughout the period in various genres: opera,\* oratorio,\*\* cantata,# and the Mass”.<sup>30</sup>

Coincidentally, with the Reformation that took place during this period, it is noted that, reformers throughout Europe became concerned about some of the practices in the Catholic Church, which until that time had been the only form of Christianity practiced in Europe.<sup>31</sup> Referring to the Reformation period and its impact on the church and later on, on church music, Daniel T. Politoske is of the view that the Reformation of the 16<sup>th</sup> (sixteenth) century was an attempt to make liturgical and doctrinal changes and to correct abuses of power in the Catholic Church. Leaders of the Reformation believed that Latin should no longer be the sole language of worship. Consequently, Protestants in each country developed their own forms of church services making use of the language of the country.<sup>32</sup>

It is recorded that, among the Reformers, were Martin Luther (1483 – 1546 A.D) in Germany and John Calvin (1509 – 1564 A.D) in Switzerland, who founded religious movements that eventually led, either directly or indirectly, to the emergence of many denominations of Protestant churches which are in existence

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\* A dramatic work set to music for singers and musicians.

\*\* A large-scale musical work based on a sacred text or religious theme for orchestra and voices.

# A sung musical composition based on a narrative work and usually accompanied by a chorus and orchestra.

<sup>30</sup> Jay Zorn, *op. cit.*, p. 85.

<sup>31</sup> David C. Nichols, *op. cit.*, p. 264.

<sup>32</sup> Daniel T. Politoske, *op. cit.*, p. 106.

today.<sup>33</sup> Martin Luther, who began the Protestant Reformation in Germany in 1517, expressed doubts that his parishioners could derive full satisfaction by being mere passive observers of the traditional Latin service that the Roman Catholic offered. This reaction as such had led him to institute two important changes to make the liturgy more accessible to his congregation:

1. *Language change*: Luther translated his services from Latin into German, the language of his congregants.
2. *Congregational singing*: In his desire to involve the entire congregation, Martin Luther wrote easily learnt, easily sung hymns with a German text.<sup>34</sup>

Thus, to achieve this objective, he developed a new type of music called chorales. These were hymn tunes set to music in German text suitable for congregational singing, as they reflected the backgrounds and tastes of the German people.<sup>35</sup> Commenting on this type of music, it is found that Martin Luther's hymns were written in the style of songs, adapted from secular folk songs, plainchants, and Latin hymns to form the chorales which were designed to be, music for the people, rather than showpieces for professional chapel singer.<sup>36</sup>

Chorale was therefore, the main musical expression of the Lutheran church. Chorale texts were written not only as worship tools but as statements of the

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<sup>33</sup> David C. Nichols, *op. cit.*, p. 264.

<sup>34</sup> Jay Zorn, *op. cit.*, pp. 79-80.

<sup>35</sup> David C. Nichols, *op. cit.*, p. 264.

<sup>36</sup> Ronald Pen, *op. cit.*, p. 166.

Christian doctrine. Originally, these chorales were sung in unison without supporting harmonies. Soon however, the practice of writing for four voice-parts-soprano, alto, tenor and bass became standard. In recent times, Lutheran chorales have been commonly published for four voice parts in a homorhythmic texture which means that all the parts have the same rhythm. This style therefore, is said to have become the standard for the hymns of most Protestant churches throughout the centuries.<sup>37</sup> The song Wake, Awake for the Night Is Flying (Wachet Auf Uns die stimme), with its music produced below may be set as one of the examples of chorales from the Reformation era written by the German minister Philipp Nicolai.

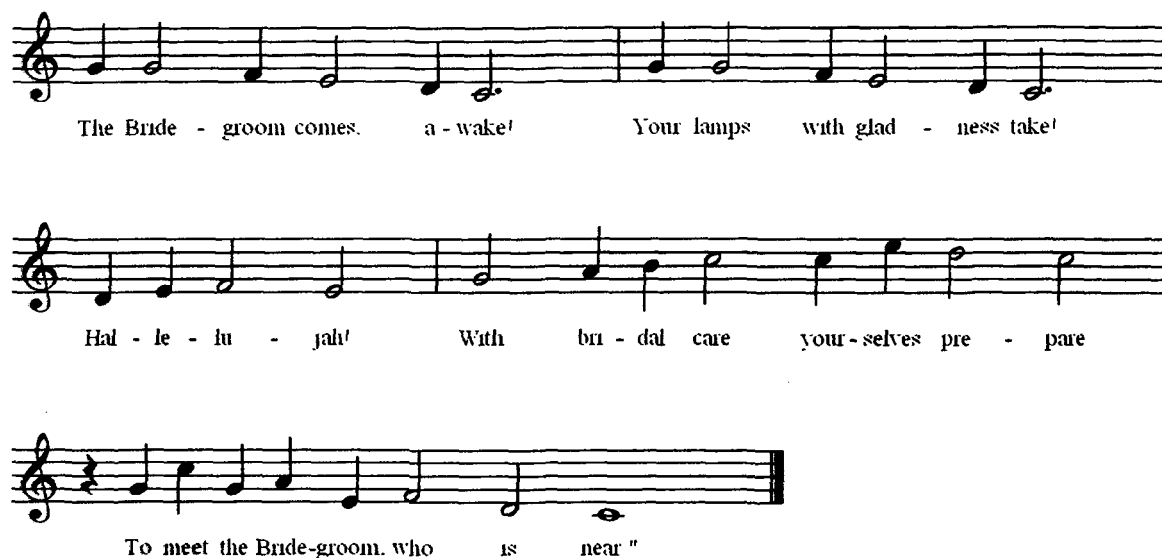
**Lutheran hymn: Wake Awake (Wachet Auf)**

"Wake. a - wake. for night is fly - ing."  
Mid - night hears the wel - come voice - es

The watch - men on the heights are cry - ing.  
And at the thir - ling cry re - joice - es

"A - wake. Je - ru - sa - lem. a - rise!  
"Oh. where are ye. ye vir - gins wise"

<sup>37</sup> David C. Nichols, *op. cit.*, p. 265.



This hymn is based on the New Testament (Matt.\* Chapter 25, verses 1 – 13), of the Bible, a parable of the ten virgins who were invited to the wedding feast.<sup>38</sup>

Another notable Protestant figure who was prominent in putting restraints on elaborate music at that point of time was John Calvin (1509 – 1564 A.D). Speaking of his ideology, it is observed that John Calvin subscribed to St. Augustine's view that music was not altogether wholesome.<sup>39</sup> John Calvin felt that austere devotion was not possible when instrumental music or polyphonic choral music was used in the church. He then established the practice of monophonic (one line) singing of Psalms among his followers. His attitude about the role of music was, thus in direct opposition to Martin Luther's ideas about the use of music in the church and community. Commenting on this difference of attitude, David C. Nichols, notes,

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\* St. Matthew is one of the original apostles of Jesus of Nazareth and is traditionally named as the author of the first gospel of the New Testament Bible.

<sup>38</sup> *Ibid.*, p. 266.

<sup>39</sup> Daniel T. Politoske, *op. cit.*, p. 107.

To Calvin:

Music should detract from the message of the  
Scriptures;

To Luther:

Music including elaborate contrapuntal compositions –  
had a definite role in enhancing religious thought and  
practice.<sup>40</sup>

Thus, the contrasting principles of these two sixteenth century church leaders reinforce the concept that music is often at the centre of discussion, for it is the most effective tool for expressing ideas of various kinds. The outcome of this difference of opinion between these two leaders may be expressed by the fact that in contrast to Martin Luther's ideas and the practice of music in the Catholic Church, John Calvin barred instruments from his church services, forbade polyphony, and greatly encouraged congregational singing of psalms.<sup>41</sup>

Another religious movement that arose in the eighteenth century is Methodism, a protestant denomination founded by the two brothers – John Wesley (1703 – 1791 A.D) and Charles Wesley (1707 – 1788 A.D) in the United States during the colonial period. The coming of this Religious Movement again, had its

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<sup>40</sup> David C. Nichols, *op. cit.*, pp. 269-270.

<sup>41</sup> Daniel T. Politoske, *op. cit.*, p. 107.

own impact on church music, as it brought about the musical practices of hymnody\* that emerged in the form of a simple congregational song, which provided a powerful example of how music can be used in religion.<sup>42</sup> With the introduction of hymnody the Wesley brothers together collaborated on a musical tradition that was rich in doctrine and experiential content, on practical applications of Christianity. These hymns had the simplicity of language reflected in both the music and the words of the hymn. The hymns founded on scripture, were written in four-part harmony, without counterpoint, with the structure of the musical phrases generated in the form of poetry.<sup>43</sup> To cite as an example, the Hymn Oh, for a Thousand Tongues to sing,<sup>44</sup> whose music is produced below is by tradition the first hymn in the Methodist Hymnal. This hymn serves as an example, of musical simplicity of the Methodist hymn tradition and is typical throughout Protestant hymnody, regardless of denominations.<sup>45</sup>

**Oh, For a Thousand tongues to sing**



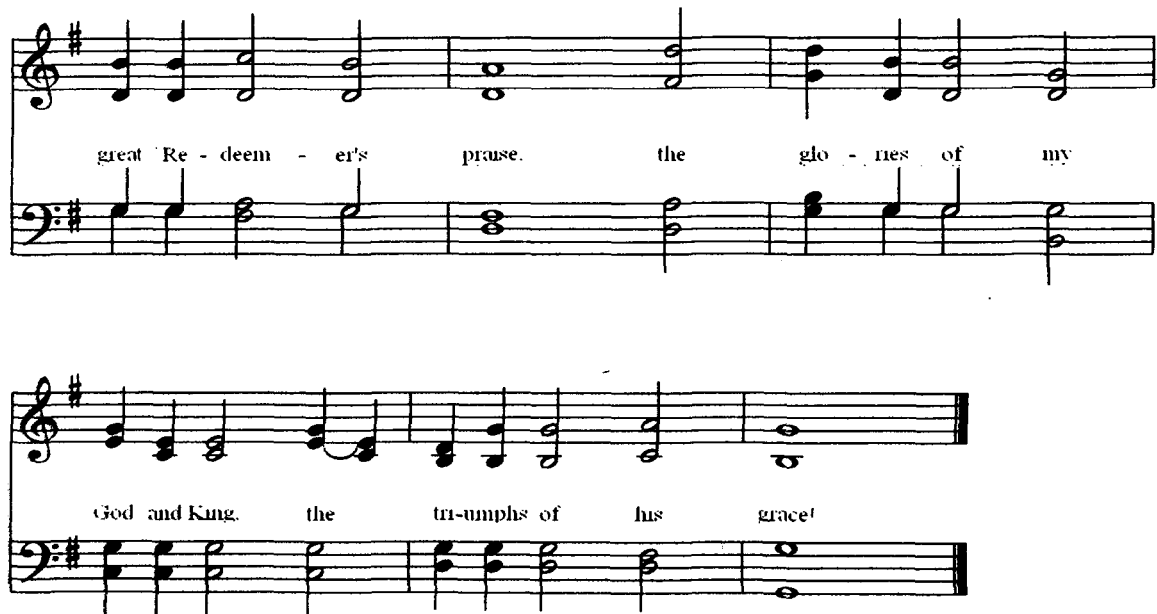
\* The singing or composition of hymns. Hymnody is a collective noun for hymns of the same genre.

<sup>42</sup> David C. Nichols, *op. cit.*, p. 270.

<sup>43</sup> *Ibid.*, p. 271.

<sup>44</sup> *Ibid.*,

<sup>45</sup> *Ibid.*,



Therefore, based on this hymn, and the Wesley hymnody as a whole, it is observed that, the Wesley hymns were directed toward two basic concepts – First, hymns and hymn singing must be based on biblical sources; second, the music must be simple and direct.<sup>46</sup>

It is perhaps, on the basis of these concepts, lies the success of the Wesley brothers and their contemporaries who have been able to maintain the longevity of their hymns, for they are still used throughout the world, wherever Methodism is practiced.<sup>47</sup>

From the Eighteenth Century Classical Period (1750 – 1828 A.D), and the Nineteenth Century Romantic Period (1828 – 1900 A.D), there took place the development of almost all the essential genres, forms, instruments and instrumental

<sup>46</sup> *Ibid.*,

<sup>47</sup> *Ibid.*, p. 273.

combinations that have since become the foundation for the symphony,\* string quartets,\*\* opera and modern concert repertoire.<sup>48</sup> This new trend has however, reduced sacred music composition to a position of less importance. No doubt, composers still wrote masses, oratorios and passions<sup>#</sup> but fewer of them. Thus church music tended to be conservative in style.<sup>49</sup>

The musical genre of this period may be said to have had a negative impact on church music as it led to church music that often almost completely submerged the liturgy. It was therefore, felt necessary that at this stage, attempts should be made to reform and reintroduce the chant and sacred polyphony which appeared to be on the decline. With this urgent need of the period modern concern on liturgical music may be said to have begun with the *Motu Proprio* (1903 A.D) of Pope Pius X (Tenth). This is a Church document relating to instructions on Church music pertaining to norms for church music holiness, true art, and universality. He recommended the use principally of Gregorian chant and of Sacred Polyphony, but approved modern compositions. These and certain other instructions, such as the encouragement of music instruction in schools and seminaries, and the high moral standards to be expected of persons involved in liturgical music were repeated in the Documents *Divini Cultus* (Divine Culture 1928 A.D) of Pius XI (Eleventh) and

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\* An elaborate musical composition for full orchestra.

\*\* A composition written for four performers. A chamber music group made up of first and second violins, viola and cello.

<sup>48</sup> Ronal Pen, *op. cit.*, p. 197.

<sup>#</sup> A musical setting of the Christian Passion story depicted through the Gospel texts.

<sup>49</sup> *Ibid.*, p. 209.

*Musicae Sacrae Disciplina* (The discipline of Sacred Music 1955 A.D) and the instruction on sacred music and sacred liturgy (1958 A.D) of Pius XII (Twelfth).<sup>50</sup>

Hence, attempts and efforts made to reform and restore church music to its due place started showing fruits by the end of the nineteenth century period. It was from this period and the years after that the role of church music and congregational singing did show a positive and enlivening trend in the different church denominations, particularly in the Presbyterian and Roman Catholic churches all over.

In order to have a proper study of church music with special emphasis on Khasi indigenous music in the Presbyterian and Catholic churches, it is perhaps, appropriate at this juncture to bring into focus, the Advent of Foreign Missionaries into the Khasi-Jaintia Hills as with their arrival, Christianity and church music were simultaneously established. Hence, understanding the history of Christianity itself will be of considerable help in analyzing church music, considering, western and indigenous music, its impact, and development in the two respective denominations.

Speaking of the earliest Christian presence in the region, George Maliekal, SDB,\* a theologian and writer mentions that the earliest records of Christian presence in Northeast India can be traced back to the seventeenth century.<sup>51</sup> He is of the opinion that the arrival of William Carey, a Baptist missionary from England, in

<sup>50</sup> M.T. Legge, "Music Liturgical" in Paul Kevin Meagher Op. S.T.M. (ed.), *Encyclopedic Dictionary of Religion*, Vol. F-N, Corpus Publications, Washington D.C., 1978, p. 2463.

\* Salesians of Don Bosco. It is a religious Salesian Congregation in the Catholic Church founded by John Bosco (1815-1888 A.D).

<sup>51</sup> George Maliekal, *History of the Catholic Church Among the Khasis*, Don Bosco Centre for Indigenous Cultures Publications, Sacred Heart Theological College, Shillong, 2005, p. 63.

Calcutta on 11<sup>th</sup> December 1793 marked the beginning of active Christian mission work in Northeast India.<sup>52</sup> Again referring to the beginning of missionary activities it is recorded that the Christian missionary activity among the Khasis had begun much before the British occupation of the region. Nearly 80 (eighty) years before the first Catholic missionaries arrived on the scene, two protestant denominations, the Baptists and then the Presbyterians, reached the Khasi Hills. The Baptists worked in the Khasi Hills for a short period and then the Presbyterians continued the missionary work.<sup>53</sup>

Talking about the commencement of Christianity in the Khasi-Jaintia Presbyterian Church, a renowned writer Nigel Jenkins records,

“The Khasis would be the first of the tribes of the North-East to be evangelized, and the people chosen to bless them with knowledge of the gospel would be the Welsh”.<sup>54</sup>

In the light of this it may therefore be mentioned that the actual commencement of missionary work in the Khasi-Jaintia Hills had its beginnings in the pioneering work of the Welsh Calvinistic Methodist Missionaries, Thomas Jones I, accompanied by his wife Anne Jones. They arrived at *Sohra* (Cherrapunjee) on

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<sup>52</sup> *Ibid.*,

<sup>53</sup> *Ibid.*, p. 65

<sup>54</sup> Nigel Jenkins, “Thomas Jones and the Church He Founded in the Khasi Jaintia Hills”, in D.R. Syiemlieh (ed.), *Souvenir Church History Association of India*, Triennial Conference, Shillong, 1993, p. 6.

22<sup>nd</sup> June 1841, and established the first permanent mission among the Khasis.<sup>55</sup>

With their arrival Christianity began to take firm roots in the Khasi Hills, which was soon extended to the Jaiñtia Hills and other places.<sup>56</sup>

From the very start of his missionary work, Thomas Jones I was convinced that it was only through education of local youths, that evangelization would be possible in the region. With this objective in mind, he took a bold step of rejecting the unwieldy Bengali script to write the Khasi Alphabet.<sup>57</sup> It is also noted that the rendering of Roman script to the Khasi language faced initial criticism but eventually it turned out to be a great blessing. With this development made, Thomas Jones published *Ka Kot Banyngkong* (The Primer), the first Khasi book in Roman script. It was used in the elementary schools of the Khasi-Jaiñtia Hills for many years. Thus, for the valuable contribution that this missionary made to the Khasi language, he is known as the “Father of the Khasi language”. In the subsequent years various translations and publications were made in the Khasi language, both of religious and educational nature, which paved the way for the beginning and development of Khasi literature.<sup>58</sup>

Commenting on the rich translations of Thomas Jones, a Khasi writer, I.M. Simon in his article “Impact of Christianity on the Khasi people” writes,

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<sup>55</sup> Radiancy Rnga, “Significance of the Khasi Hymn Book for Christian Education”, unpublished Master of Theology Dissertation, Serampore, 2004, p. 27.

<sup>56</sup> George Maliekal, *op. cit.*, p. 68.

<sup>57</sup> *Ibid.*, p. 69.

<sup>58</sup> *Ibid.*,

“While Thomas Jones was unable to baptize any Khasi throughout his term as a missionary, indirectly, through his translations, he must have reached many who later entered the church”.<sup>59</sup>

Analyzing the aspect of hymn singing and church music in the missionary work of the Welsh missionaries in the Khasi-Jaintia Presbyterian church, it is said that, the Welsh missionaries who came from Wales also brought with them their Welsh hymnody and the tonic sol-fa notations of music. These missionaries right from the very start and throughout their missionary work had always maintained a policy of popularizing their own Welsh and western hymn tunes, but discouraged and rejected Khasi music forms from their use in congregational worship. With this attitude the hymns were soon translated into Khasi, taught to the people and were made popular throughout their missionary tenure.<sup>60</sup>

As a matter of fact, in many areas of the Khasi-Jaintia Hills, at that time, the Welsh missionaries were not allowed to preach freely or to reach out to the people. The hitherto secluded and insular Khasis were firmly opposed to alien influences on their religion, culture and lifestyle. Therefore where mass preaching and personal evangelization was impossible, very often it was hymn-singing that became the first point of contact with the musically-inclined Khasis. Hence, hymns not only had a pedagogical function within the Christian community, but also served as a means of

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<sup>59</sup> I.M. Simon, “Impact of Christianity on the Khasi People”, in Helen Giri (ed.), *Lest We Forget*, published by Seven Huts Enterprise, Shillong, 1994, p. 78.

<sup>60</sup> Radiancy Rnga, *op. cit.*, p. 27.

attraction for others outside.<sup>61</sup> It is perhaps this aspect of hymn singing which made Josiah Thomas, secretary of the Welsh Calvinistic Methodists' Foreign Missionary Society in 1894 to remark that,

“The missionaries have given much prominence to singing; when visiting a new village, the people are attracted by the singing of hymns; when regular services have been established, the hymns have signally helped the spread of religious truth...”<sup>62</sup>

The missionaries who have introduced these hymns soon realized that their hymns are easily learnt and liked by the people. The reason for this perhaps is because of the people's love for music which may be said to be inherent in their blood. The sensitivity to musical sounds is so great that they can readily pick up any tune and melody whether indigenous or foreign. Another reason which must have contributed to this is the special features which these hymns possess. They are found to be simple in language, uncluttered with the abstract, and are easily accessible to the common people. The fact that most of the missionaries and Calvinistic Methodists in general have come from the lower middle class must have also helped to carry the simplicity and earthly language even to the hymns.<sup>63</sup> In fact, much of this

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<sup>61</sup> *Ibid.*,

<sup>62</sup> *Ibid.*, p. 28.

<sup>63</sup> *Ibid.*, p. 34.

simplicity of language is retained in the translated hymns in the Presbyterian Khasi Hymn Book, making them suitable for teaching people.<sup>64</sup>

Thomas Jones I who took up the task of arranging and compiling the hymns introduced singing as an evangelistic and pedagogical tool among the Khasis, had the earliest translations of hymns placed in a book on religious instruction that was published in 1846. After William Carrey and Mary Lewis arrived in 1843, they began to collect, edit and arrange the translated hymns, and published the first hymn book in Khasi language in 1853. After this, Thomas Jones II edited and expanded a hymnal of seventy five hymns that was published in 1860 and 1866. Subsequently, a much larger hymn book, properly classified and indexed, was edited by Hughes Roberts and Thomas Jerman Jones, and published by the Missionary Society in 1876. The translated hymns were taken mostly from the Welsh hymnal, from Ira D. Sankey's sacred songs and solos, with a few original compositions.<sup>65</sup> The 1876 edition of the Presbyterian hymnal is noted to have been a very well constructed work which became very popular. It became the basis for subsequent revisions and editions of the Khasi Jaiñtia Presbyterian Hymn book that took place at regular intervals.<sup>66</sup>

In the years that followed hymn singing in the form of Welsh and western tunes became widely popular and strongly established in the Khasi Jaiñtia Presbyterian Church. Another notable reason that must have contributed to the great

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<sup>64</sup> *Ibid.*, p. 35.

<sup>65</sup> *Ibid.*,

<sup>66</sup> John Hughes Morris, *The History of the Welsh Calvinistic Methodists' Foreign Mission to the End of the Year 1904*, Indus Publishing Company, New Delhi, 1996, pp. 209-210.

progress made in the popularity of these hymns was the introduction of the tonic sol-fa notation system by Rev. Robert Evans in 1878. Efforts were then made to teach the people how to sing in the tonic sol-fa notation in the church as well as in school levels. As part of the progress made in this regard, a Tune Book, *Ka Kot Jingkynud* containing over 300 (three hundred) tunes, chants and anthems,\* was published in 1894. Hymn singing therefore continues to be popularized through Psalmody\*\* festivals which are being held from time to time in the various districts. It is therefore, pleasing to learn that in many of the older churches, congregational singing may now be heard which may be favourably compared with that of the churches of Wales. It is precisely this strong culture of hymn singing that makes the Khasi Hymn book so influential in the Khasi-Jaintia Presbyterian Church.<sup>67</sup>

Therefore, from these various views and opinions mentioned it may be pointed out that the Welsh missionaries have been able to draw the love and liking of the people for their hymns. This is evident from the fact that Welsh hymnody has been well accepted by the people, and the Welsh singing culture has been deeply rooted and permanently implanted in the minds and hearts of the Presbyterian Church. Its impact is so great that its influence remains predominant till this very day.

Switching over to the first Christianity presence and the commencement of the Roman Catholic Church in the Khasi-Jaintia Hills, O. Paviotti SDB, a Catholic priest and writer, records that the pioneering work of the Roman Catholic Church in

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\* A musical setting of a religious text sung by the Choir.

\*\* A song or poem in praise of God, contained in the biblical book of Psalms.

<sup>67</sup> Radiancy Rnga, *op. cit.*, p. 37.

the Khasi-Jaintia Hills began with the arrival of the German Salvatorian Missionaries who reached Shillong on February 27, 1890.<sup>68</sup> Their names were Fr. Otto Hopfenmueller, Fr. Angelus Muenzloher, Bro.\* Joseph Baechler and Bro. Marianus Schumm. They were the members of the society of the Divine Saviour (SDS), commonly known as the Salvatorians, who were the first Catholic missionaries to begin the evangelization work among the Khasis.<sup>69</sup>

Another Catholic priest and writer, George Kottupalil in the article “A Historical Survey of the Catholic Church in Northeast India”, narrates that, these missionaries having set up their headquarters in Shillong, put up at I. Broi’s Good Hope Villa and started their missionary work. Hence, without losing much time, Fr. Otto and his companions threw themselves wholeheartedly into the task of mastering the Khasi language.<sup>70</sup> Yet this very health resort of Shillong claimed the lives of the two pioneers within a few months. Fr. Otto died on 22<sup>nd</sup> August, 1890, possibly of Meningitis, while Bro. Marianus Schumm followed him to the grave ten days later, stricken down by dysentery which had always been the dread of Europeans in India.<sup>71</sup>

In the meantime, the Salvatorians learnt the Khasi language rather rapidly, and were soon able to open mission schools and centers. To extend the Catholic missionary work, the subsequent years witnessed the coming of other missionaries

<sup>68</sup> O. Paviotti, *The Work of His Hands*, The Story of the Archdiocese of Shillong-Guwahati (1934 – 1984), Don Bosco Press, Shillong, 1987, p. 7.

\* A member of religious order of men: a Salvatorian brother.

<sup>69</sup> George Maliekal, *op. cit.*, p. 27.

<sup>70</sup> George Kuttupallil, “A Historical Survey of the Catholic Church in North East India from 1627 to 1983”, in M.C. George (ed.), *Centenary of the Catholic Church in North East India 1890 – 1990*, A Souvenir, 1990, p. 8.

<sup>71</sup> *Ibid.*,

like Fr. Gebhard Abele, Fr. Corobinion Bonheim and others. Fr. G. Abele who worked at Laitkynsew mission centre (West Khasi Hills) established a press in 1900, which has since then enriched the Khasi literature. Since 1902 he published the monthly *U Nongialam Katholik* (The Catholic Leader), which was later on replaced by another monthly publication *Ka ĩng Khristan* (The Christian Family), when the press was then shifted to Shillong in 1907.<sup>72</sup> Besides Catechism, prayer books, hymn books, liturgical booklets of various descriptions were the first books, in Khasi literature.<sup>73</sup>

By this time, the Catholic Church has had its firm footing in a number of places in the Khasi Hills. But what urgently was in need then, was the requirement of more hands to carry on with the work. Another prominent missionary of the period was Fr. Corobinion Bonheim who was stationed at Cherrapunjee mission centre. He is known to be an accomplished writer in Khasi language.<sup>74</sup> This missionary is well remembered for the 2<sup>nd</sup> (Second) edition of the Catholic Hymn Book – *Laudate – Ki Kitab Jingrwai Katholik* (Let us praise- the Catholic hymn book) compiled and published by him in Cherrapunjee in 1902.<sup>75</sup>

The inflow of more foreign missionaries in the following years has greatly helped to speed up evangelization work in the Khasi and Jaintia Hills.<sup>76</sup> They have made a tremendous contribution to the planting of the Church in the region. Side by

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<sup>72</sup> *Ibid.*, p. 9.

<sup>73</sup> *Ibid.*,

<sup>74</sup> *Ibid.*,

<sup>75</sup> *Ka Lynti Bneng – Ka Kot Jingduai bad Jingrwai Katholik* (The Way to Heaven – A Catholic Prayer and Hymn Book), 11<sup>th</sup> Edition, H. Fantin (ed.), Don Bosco Press, Shillong, 1980, p. III.

<sup>76</sup> Julian Bednarz, "Salvatorian Contribution to the Church in North East India", in M.C. George (ed.), *Centenary of the Catholic Church in North East India 1890 – 1990 A Souvenir*, 1990, p. 69.

side with the growth of the church, it is also seen that church music began to be established on a firm ground. However, the hope of a break-through which was very much in the offing was shattered by the First World War. During World War I, which took place in 1914, restrictions were imposed on the Salvatorian German missionaries, who had to leave for Ahmednagar concentration camp and thence for Germany in 1915.<sup>77</sup> Thus, the pioneering work of these missionaries came to an end in 1915 after completing 25 (twenty five) years of hard work under most trying circumstances.

With the departure of the Salvatorians, the Jesuit\* missionaries under Fr. Paul Lefebvre, arrived Shillong on June 24, 1915 and took charge of the mission. To help him, there were four other veteran Jesuits, Fr. A. Boone, J. Vial, N. Krier and A. Grignard.<sup>78</sup> However, in spite of the great zeal and dedication that these missionaries had, they were too few in number to look after all the mission centers. They could only start a few schools and boarding schools, with not much missionary work as their ministry came to an end in 1922.<sup>79</sup>

On the very same year that the Jesuits ministry came to an end, the missionary work was taken over by the Salesians of Don Bosco (SDB) who arrived in the region on the 13<sup>th</sup> (thirteenth) January 1922. These pioneers included a small band of eleven missionaries including six priests and five brothers under the

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<sup>77</sup> O. Paviotti, *op. cit.*, p. 14.

\* A congregation founded by St. Ignatius of Loyola.

<sup>78</sup> *Ibid.*, p. 15.

<sup>79</sup> *Ibid.*,

leadership of Fr. Louis Mathias.<sup>80</sup> The expedition team consisted of missionaries from Portugal, Canada, France, Italy, Germany and Belgium.<sup>81</sup> Since then, the subsequent years witnessed a steady inflow of more missionaries to carry on the work that has already been established but needs to grow. It is further recorded that, the coming of these missionaries continued till the year 1932, the year which marked the end of the first decade of Salesian presence in the North East.<sup>82</sup>

Referring to the presence of this congregation in the region it may be mentioned that probably with the training that they received had attractive qualities that made it easy for them, to approach the Khasis. This must have therefore greatly helped the missionary activities among the people received a great boost which made the Catholic Church to experience a phenomenal growth among them.<sup>83</sup> Elaborating on this aspect, it is remarked that spontaneity and innate love for music, dance, social gathering and festivities found among the Khasis struck a chord with the Salesian missionaries. The missionaries themselves were quick to realize this cultural dimension and incorporated it into their mission strategy. They composed a number of religious hymns in the Khasi language and made Khasi traditional cultural dances as part of their solemn liturgical celebrations.<sup>84</sup>

It may also be added that the lifestyle of the Khasis made these missionaries feel at home, because they found that the Khasi people were easy to approach to, and

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<sup>80</sup> Jacob Aluckal, *The History of the Catholic Church in North East India*, June Printers, Guwahati, 2005, p. 17

<sup>81</sup> O. Paviotti, *op. cit.*, p. 21.

<sup>82</sup> Jacob Aluckal, *op. cit.*, p. 18.

<sup>83</sup> George Maliekal, *The Growth of the Catholic Church Among the Khasis*, Don Bosco Centre for Indigenous Cultures Publications, Sacred Heart Theological College, Shillong, 2005, pp. 29-30.

<sup>84</sup> *Ibid.*, p. 30.

to live with. This aspect finds expression in the fact that theatricals, music and sports are integral parts of the social life of the Khasis. These same elements also formed a part of the Salesian style. Hence, it was easy for them to touch the lives of the people, especially of the young and the children. In addition to these, choir, band, orchestra, dramas and other theatric performances become part of the educational system introduced by the Salesians.<sup>85</sup>

Talking about the Catholic Church's attitude and mentality towards Khasi culture, early references revealed that, the Catholic missionaries had a positive attitude towards the Khasis and their culture right from the very start of their mission. This has been pointed out by Fr. Barnes Mawrie who writes,

“It was something admirable that the Catholic missionaries from the Salvatorians (1890) down to the Salesians (1922) had an open mind to accept the culture of the people with all its values”.<sup>86</sup>

Linking this attitude with the Catholic Church music, the Catholic missionaries like the Welsh Calvinistic Methodist missionaries, also brought with them Western tunes and Latin hymnody. These hymns were at first taught and sung in the Latin texts, which soon became popular in all church worships and services in the Catholic Church. With the advent of the first Catholic Salvatorian missionaries in 1890, efforts were made to develop church music and hymn singing as could be seen

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<sup>85</sup> *Ibid.*, p. 31.

<sup>86</sup> Barnes L. Mawrie, *A Pastor Rooted in Culture*, Vendrame Institute Publications, Shillong, 2002, p. 19

in the various editions of the Catholic hymn book. This effort which started with the first publication of the Catholic hymn book *Ka Lynti Sha Bneng* (The way to heaven) in 1984 continues to be taken up and developed by the later missionaries till the present edition of 1998.

It may be mentioned that right from the first edition of 1894 as mentioned above till the tenth edition of the Catholic hymn book, the hymns used were under the dominance of Gregorian chants and Western tunes in the Latin texts. The only development made was the increase in the number of hymns which were translated into Khasi language and incorporated in the hymn book.

Thus, a careful look at the various editions that the Catholic Hymn book has gone through, it is seen that the Catholic missionaries, right from the earliest to the present day missionaries, have always had a positive attitude to Khasi culture, its practices, and in particular towards Khasi music. The Catholic Church music, be it, Gregorian chants, Latin hymns or the translated ones, have all through the years had a great impact on the Catholic Church believers. Every family procures three to four Hymn books each, depending on the number of family members. Everyone loves singing, and actively participates in the congregational singing, both in the church as well as in the open services. This impact is felt much more when Khasi indigenous tunes and melodies were introduced in church singing in the later years. It may not be wrong, therefore, to say that, Khasi indigenous tunes which found place for the first time in the Eleventh Edition of the Catholic hymn book, have in the subsequent editions a much easier entry, a better recognition and a much greater appreciation for their use in the Catholic Church music.

In view of this, it may therefore be summed up, that though Latin hymnody and other Western hymn tunes have a tremendous impact on the Catholic Church music; they also have a positive impact on the Khasi indigenous music as appeared in the eleventh and thirteenth editions of the Catholic hymn book *Ka Lynti Bneng* (The way to heaven) which will be taken up in one of the following chapters.

With Christianity having been well established, the two denominations continued their evangelization work, in the name of the Khasi-Jaintia Presbyterian Church, and the Roman Catholic Church respectively. Side by side with the spread of Christianity, the respective church music in the two churches also began to take firm roots having great impact on every aspect of Christian life and worship services of the Christian community.

Since church music is considered to be an important component in the Christian life of every Christian denomination, it is therefore considered necessary to make a comparative study of the music forms prevalent in the two respective denominations.

In order to grasp the popularity and the deep impact of the Welsh hymns on the Presbyterian community, it may be appropriate to go back to the history of the Welsh people to understand their enthusiasm in hymn singing. In this context, a church authority and writer, Kenneth W. Osbeck in a book *101 Hymn Stories* observes,

“Throughout the centuries, the Welsh people have been recognized as one of the most enthusiastic groups of singers in the world. From the days of Druids, Wales has been a land of song.”<sup>87</sup>

In line with this, Harry Eskew and Hugh T. McElrath, are of the observation that perhaps no culture has given a greater place to hymn singing than that of the Welsh.<sup>88</sup> They further note that Welsh hymnody received its biggest thrust from the Calvinistic Methodist Movement and other revivals of the eighteenth and nineteenth centuries, which produced personalities like William Williams, author of *Guide me, O Thou Great Jehovah*, *Guide me ever, Great Redeemer* who is also known as the nation’s greatest hymnist.<sup>89</sup> In their writings again, reference has been made of Robert R. Williams, who has placed his remark on the Welsh rich singing culture in these lines,

“Today wherever they congregate in small or large groups, on the football field or during the meetings of the National Eisteddfod (singing competition), the hymns of the church are sung with fervour to popular tunes”.<sup>90</sup>

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<sup>87</sup> Kenneth W. Osbeck, *101 Hymn Stories*, OM Books, Secunderabad, 1982, p. 81.

<sup>88</sup> Harry Eskew & Hugh T. McElrath, *Sing with Understanding*, Broadman Press, Nashville, Tennessee, 1980, p. 199.

<sup>89</sup> *Ibid.*,

<sup>90</sup> *Ibid.*, pp. 199-200.

It is perhaps interesting to note that the greatest legacy of the Welsh to hymnody is in the realm of tunes. The appealing folk-like character of these melodies supported by strong fundamental harmonies, give them an admirable congregational quality. They provide solid evidence of a deep rooted and vigorous singing tradition.<sup>91</sup>

The rich tradition of Welsh hymnody also received special mention from other writers like John Hughes Morris, in his writings on “The Welsh Calvinistic Methodists and the London Missionary Society (1795 – 1840)” in which he mentions,

“There is no doubt that the fervent desires and the keen longing which find feeling expression in Welsh hymnology – a hymnology for the richness and variety of its missionary hymns is probably unsurpassed by that of any country was, and has remained, among the most effective means of kindling and sustaining the spirit of missionary activity in the churches of the principality”.<sup>92</sup>

Thus, in the light of the views, opinions and sayings specified, we may say that the singing culture of the Welsh people has been well transplanted into the Khasi people in its totality. The rich singing tradition of the Welsh has been deeply implanted in the Presbyterian Church. The hymns, psalms and spiritual songs are

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<sup>91</sup> *Ibid.*, p. 127.

<sup>92</sup> John Hughes Morris, *op. cit.*, p. 15.

seen to be well preserved, treasured and widely used by the Presbyterian community throughout the Khasi-Jaintia Presbyterian Church. Therefore, on analyzing the Welsh hymn singing culture in the context of the Presbyterian Church, it is found that in keeping with the spirit of the Welsh, hymn singing has become an indispensable part of worship in the Presbyterian Church. Emphasizing on this aspect, it is found that the rousing atmosphere that is produced by thousands of worshippers singing together in harmony is better experienced than described. The love for hymn singing is not confined to the church but also finds expression at home, at work and at leisure. This incredible popularity of hymns among the Khasis may be attributed to two reasons: the inherent Khasi inclination towards music and the exceptional Welsh genius for hymn singing.<sup>93</sup>

Another reason perhaps that must have added to the popularity of protestant hymn singing is the music form and the hymn style that these hymns must have developed. To this aspect, however, it is observed that the music forms of the hymns used in worship services of the Presbyterian Church are found to have a combination of Watts hymn style, the pietistic Lutheran stream and the Wesleyan hymn traits.<sup>94</sup>

Isaac Watts (1674 – 1748 A.D) generally considered the “Father of the English Hymns”<sup>95</sup> worked out a theory of congregational praise that bears these traits:

As to the *form*, the Wattsian hymn is –

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<sup>93</sup> Radiancy Rnga, *op. cit.*, p. 41.

<sup>94</sup> Harry Eskew & Hugh T. McElrath, *op. cit.*, p. 119.

<sup>95</sup> *Ibid.*, p. 118.

1. Simple: a) in meter – only common, long, and short meters were used; b) in vocabulary predominantly Anglo-Saxon words, with preference given to mono – syllables.
2. Striking in its opening line, tersely proclaiming the theme of the entire hymn, like a headline.
3. Often using a repetition and parallelism, following the structural principle of the psalms.
4. Frequently only half-rhymed (lines 2 and 4) and with a liberal use of imperfect rhymes or mere assonances.
5. Sometimes found with a pairing of lines 2 and 3 in four-line stanzas.
6. Dramatic in its climax, usually expressed in a final stanza.<sup>96</sup>

As to the *content*, the Wattsian hymn is –

1. Comprehensive in scope and cosmic in background.
2. Calvinistic in theology; emphasis on such doctrines as the glory and sovereignty of God, the depravity of human nature, the security of the elect, and the all-sufficient atonement of Jesus Christ on the Cross for the sins of mankind.

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<sup>96</sup> *Ibid.*, p. 120.

herald angels sing", "Jesus, lover of my soul", "Lo, he comes with clouds descending", "Love divine, all loves excelling", "O for a thousand tongues to sing", "Praise the Lord who reigns above", "Rejoice the Lord is King", and others.<sup>101</sup>

Taking a careful look at these hymns, we become aware of the following characteristics:

As to the *form*, the Wesleyan hymn is:

1. Rich in the variety of poetic meters. Not content to remain with the old psalm meters, Wesley exhibited superb mastery of at least twenty meters.
2. So constructed that sound and sense coincide. Wesley rarely fails to make the ends of his lines correspond with natural pauses in thought, thus making them very suitable for singing.
3. Bold and free in scriptural paraphrase. Rather than keeping strictly to a restatement of the original in a mechanical manner, Wesley also makes imaginative comment on his scriptural passages.
4. Skillful in the mixture of Anglo-Saxon and Latin vocabulary.
5. Masterful in the use of the conventional eighteenth century literary devices – careful rhyme, repetition, chiasmus.<sup>102</sup>

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<sup>101</sup> *Ibid.*,

<sup>102</sup> *Ibid.*, p. 125.

As to the *content*, the Wesleyan hymn is:

1. Replete with Christian dogma. Wesley, reflecting Moravian influence, is Armenian in his theology. His hymns taken together constitute a body of skillfully condensed doctrine, or, in the words of John Wesley, “a body of experimental and practical divinity”.
2. Full of scriptural allusion: Wesley’s hymns are always disciplined by biblical truth, and many of them are finely wrought biblical mosaics.
3. Expressive of passionate Christian experience. Every mood of the Christian soul is reflected with a fervour which is free of vulgarity and mawkish excess. The predominant note is one of joy and confidence.
4. Simple and smooth, speaking directly of important matters pertaining to God and the souls of men. With disarming simplicity and directness Wesley confronted plain men and women with the central concerns of the faith. The hymns were democratic in design and evangelistic in purpose.
5. Mystical, glowing with a luminous quality transfiguring history and experience. This comes in the audacity of intimacy with which Wesley talks to God as friend, a quality that makes his hymns timeless and universal in their appeal.<sup>103</sup>

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<sup>103</sup> *Ibid.*,

Therefore, in the light of the above and on proper analysis of the music form prevalent in the Presbyterian Church it is found that it bears the hymn traits and characteristics as found in Wattsian hymns and Wesleyan hymns in both their forms and contents. These hymn traits must have greatly inspired and influenced the type of chants, hymns and the style of congregational singing existing in the Khasi-Jaiñtia Presbyterian Church music. It is perhaps the combination of these elements that has enriched the singing tradition of the Welsh, which has also been replicated in the Presbyterian Church. The singing culture of the Welsh, in all its form and style, has been very well duplicated in the hymn singing of the Presbyterians. Its impact and influence is so great, that it has got right into their blood and difficult to part away with. This is perhaps, one of the reasons why some Presbyterian believers still prefer to go on with the Welsh tunes at the expense of keeping aside Khasi indigenous tunes.

The Presbyterian hymn book is revealed to have gone through a series of revisions. After the departure of the Welsh missionaries in 1969, the Khasi Presbyterian hymn book is said to have had three major revisions. The first revision took place in 1975 followed by the second in 1990, and the last being in 2000. The 1990 edition for instance had a total of 610 (six hundred ten) hymns and 34 (thirty four) choruses only<sup>104</sup> as compared to the present edition. Hence, to understand the music form and the hymn singing style practised in the Presbyterian Church, it may perhaps be important to note that the 2000 edition of the Khasi Jaiñtia Presbyterian

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<sup>104</sup> *Ka Kot Jingrwai Ban Mane Īa U Blei Ha Ri Khasi Jaiñtia* (A Hymn Book to worship God in Khasi and Jaiñtia), published by the Khasi Jaiñtia Presbyterian Synod, Church House, Khasi Jaiñtia Presbyterian Press, Shillong, 1990.

hymn book *Ka Kot Jingrwai Ban Mane Ia U Blei Ha Ri Khasi Bad Jaiñtia* (A hymn book to worship God in Khasi and Jaiñtia Hills) contains a substantial collection of 639 hymns and 38 choruses. These hymns which have been classified into relevant sections are the contributions made by the missionaries, Khasi composers, songwriters, church elders and others, mostly by way of translations of hymns drawn from different sources with few original compositions. The names of the contributors are:

Rev. Thomas Jones (T.J.), Rev. W. Lewis (W.L.), Rev. H. Roberts (H.R.), Rev. John Roberts, D.D. (J.R.), Rev. T. Jerman Jones (T.J.J.), Rev. John Jones (J.J.), Rev. R. Evans (R.E.), Rev. G. Griffith (G.G.), Rev. J.C. Evans (J.C.E.), Rev. R. Jones (R.J.), Rev. W.M. Jenkins (W.M.J.), Rev. E. Williams (Ed. W.), Rev. E.H. Williams (E.H.W.), Larsingh Khongwir (Larsingh), Rev. Sorkin Sing (S.S.), Mohon Roy (M.R.), Nisor Singh Nongkynrih (N.S.N.), Harison Roy Laitflang (H.S.R. & H.S.), Mondon Bareh (M.B.), John Roberts (S.M.R.), E.W. Williams (E.W.W.), Chondro M. Shome (C.M.S.), A.W. Thomas (A.W.T.), Rev. S. Evans (S.E.), H. Lyngdoh (H.L.), W. Reade (W.R.), O. H. Rease (O.H.R.), Rev. Siang Blah (S.B.), Soso Tham (S.T.), W. Allim Singh (W.A.S.), Rev. G.A. Jones (G.A.J.), Angell Jones (A.J.), Mrs. J.O. Shylla (J.O.S.), Rev. T. Rodborne (T.R.), P. Gatphoh (P.G.), J. Chyne (J.C.), Rev. D. Galyne (D.G.), Estowell Roy Rapthap (E.R.R.), Rev. Gideon Lyngdoh (G.L.), Rev. Ollim Singh (O.S.), S.Q. Nalle (S.Q.N.), Rev. S.R. Manners (S.R.M.), H. Bowers (H.B.), Rev. W. Manners (W.M.), S.G. Nalle (S.G.N.), Tbn. Shodi M. Roy (S.M. Roy), H.D. Marbaniang (H.D.M.), Rev. B.C. Lyngdoh (B.C.L.), Rev. D.E. Syiem (D.E.S.), Rev. Langstarley Dkhar (L.D.), Listrimai Syiem (L.S.),

Rev. G.R. Sancley (G.R.S.), Pristone Lyngdoh (P.L.), Rev. Harlyne Lyngdoh (H.L.L.), Rev. L.L. Donshiew (L.L.D.), W. Knight (W.K.), M. Khongwir (M.K.), Rev. H.M. Raptap (H.M.R.), H.M. Syiem (H.M.S.), M.J.E.J. Jeengaphs (M.J.E.J.J.), Jerimohon (Jerimohon), R. Kyndait (R.K.), Rev. J.F. Jyrwa (J.F.J.), D.S. Yamu (D.S.Y.), Rev. O.S. Mawroh (O.S.M.), S.D. Wanniang (S.D.W.), Rev. C. Jyrwa (C.J.), Rev. M.J. Hynniewta (M.J.H.), Rev. K. Marbaniang (K.M.), Rev. E.M. Chullai (E.M.C.), Mr. S.M. Syiem (S.M.S.), H. Myllemngap (H.M.P.), W.R. Laitflang (W.R.L.), S.R. Laitflang (S.R.L.), D. Wanshong (D.W.), Dr. R.A. Hughes (R.A.H.).<sup>105</sup> The short names of composers and contributors are indicated within brackets against their names, in order to help identify the names of composers in the selection of hymns.

Referring to the Presbyterian hymn singing style, one noticeable feature observed is the practice of what is known as *Lining out*. It is the practice of having each line read by a minister, parish clerk, or precentor\* before it was sung by the congregation. The practice probably dates from the early days of the introduction of metrical psalms into public worship. It received official status in England in the early days of the puritan regime, when parliament (1644), in an Ordinance settling matters concerned with the service laid down a rule as follows:

“That the whole congregation may join herein,  
everyone that can read is to have a psalm book, and all  
others, not disabled by age or otherwise, are to be

<sup>105</sup> *Ka Kot Jingrwai – Ban mane ia U Blei Ha Ri Khasi Bad Jaiñtia*, published by The Khasi Jaiñtia Presbyterian Synod Church House, Khasi Jaiñtia Presbyterian press, Shillong, 2000, p. III.

\* A person who leads the singing in a religious service.

exhorted to learn and read. But for the present, where many in the congregation cannot read, it is convenient that the minister, or some fit person appointed by him and the other ruling officers, do read the psalm line before the singing thereof".<sup>106</sup>

The practice however was regarded as a temporary concession to an ignorance that was expected to disappear, but once established, it came to possess that sanctity that attaches to all ecclesiastical\* custom and it was exceedingly difficult to get rid of.<sup>107</sup>

Analyzing this practice in the context of the Presbyterian and Roman Catholic churches, it may be mentioned that the same has been to a great extent implemented in the singing style of the Presbyterians and other denominations in the Khasi-Jaintia Hills, though, very insignificant in the Roman Catholic Church. The practice must have perhaps, been the Western tradition influence brought by the early foreign missionaries. During the past decades, this singing style was quite influential in the Presbyterian hymn singing, and the reasons, perhaps, were due to ignorance, the inability to read particularly in the rural and village areas, and because of the shortage of hymn books at that time. Today, though the practice is still prevailing, its feature is no longer regular.

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<sup>106</sup> Percy A. Scholes, *The Oxford Companion to Music*, 10<sup>th</sup> Edition, London Oxford University Press, 1970, p. 581.

\* Relating to the Christian church or its clergy.

<sup>107</sup> *Ibid.*, p. 501.

A careful study of the Presbyterian Khasi hymn book and the hymns incorporated in it reveals that in most of the hymns, the music and the words match in mood and message. The skill in combining music to lyrics has very well been adapted from the traditional Welsh hymns.

However, another noticeable element observed in the hymn singing style of the Presbyterians is the practice of Syllabification. The term as such refers to the division or separation of a word into syllables.<sup>108</sup> In such cases, the congregation is forced to break up words in order to fit in with the meter of the hymn. Single syllable words for instance like *ieit* (love) *bneng* (heaven), *kdang* (satisfied), *kmen* (joy), *kmie* (mother), *kpa* (father), *khmih* (look), *bthat* (break lose), *jngai* (far) and many others are broken up or separated into two syllable words like *i-ieit*, *by-neng*, *ky-dang*, *ky-men*, *ky-mie*, *ky-pa*, *khy-mih*, *by-that*, and *jy-ngai*. The practice as such is done by adding the vowel 'i' or the consonant 'y' which also sounds like a vowel.<sup>109</sup> In the same manner the two syllable words like *Jaipdeh* (lazy), *Kynjri* (chain), *Jingthmu* (aim), *Diengphna* (cross), *Iakmen* (rejoice), *Jingtngen* (consolation) are broken up into three syllable words like *Jai-py-deh*, *Kyn-ji-ri*, *Jing-thy-mu*, *Dieng-phy-na*, *Ia-ky-men*, *jing-ty-ngen* and so on.

However, on carefully observing this practice, it may immediately lead one to refer to the music form spelt out in the Wesleyan hymn traits which specifies that only common, long and short meters were used with preference given to mono-

<sup>108</sup> David Crystal, *A First Dictionary of Linguistics and Phonetics*, published by Andre Deutsch Limited, 105 Great Russell Street, London, 1980, p.342.

<sup>109</sup> Radiancy Rnga, *op.cit.*, p. 103.

syllables.<sup>110</sup> Further, a hymn should be so constructed that sound and sense coincide;<sup>111</sup> and again, referring to the need of matching tune and text, it is stated that for a happy marriage of hymn text and tune, they must be compatible in meter, accent, mood and association.

Therefore, on the basis of what is said, it may be pointed out that the practice of syllabification as mentioned, leads to confusing and ambiguous readings. The results lead to what can be termed as discordance. Hence, it is always practicable and preferable to sing the texts just as we read them in their original syllables in order to obtain a perfect match with the meter. However realizing this irregularity it may be mentioned that modern composers and songwriters in the Presbyterian Church have done away with this practice though it still remains with the hymns already incorporated in 2000 edition of the Presbyterian hymn book.

Coming over to the Catholic Church and referring to the type of music, chants and congregational singing used in its worship services, the official music approved by the Roman Catholic Church is the Gregorian chant, which consists of melody set to sacred Latin texts and sung without accompaniment.<sup>112</sup> Speaking of this music form, Jay Zorn in his writings “Music of the Middle Ages” mentions that the largest body of music that has survived from before the year 1000 (one thousand) is Gregorian chant also known as Catholic Liturgical chant, plain song or simply chant. Its identifiable characteristic is its monophonic texture – a melody without harmony or accompaniment. All singers perform the same melody in unison. The

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<sup>110</sup> Harry Eskew & Hugh T. McElrath, *cf.* p. 41.

<sup>111</sup> *Ibid.*, p. 44.

<sup>112</sup> Roger Kamien, *op. cit.*, p. 91.

texts of Gregorian chants are in Latin, with the incorporation of many Hebrew and Roman melodies.<sup>113</sup>

Gregorian chant is named after Pope Gregory I (the Great), who reorganized the Catholic liturgy during his reign from 590 to 604 (A.D.).<sup>114</sup> The chants are said to have been written down by the monks, using a form of letter notation above the lines of text. The appearance of *neumes* in the 9<sup>th</sup> century led to a more exact method of defining pitch.<sup>115</sup> They are further of the view that the teaching of the chant was put on an official footing in the church by pope Vitalian (A.D. 657 – 72), who was instrumental in founding the *Schola Cantorum* (Church choir) based on the model of the Byzantine court. It was under Charlemagne (A.D. 742 – 814) that the Gregorian chant became widely used.<sup>116</sup>

It is noted that most of the several thousand melodies known today were created between A.D. 600 and 1300.<sup>117</sup> The first Gregorian melodies were passed along by oral tradition, but as the number of chants grew to the thousands, they were notated to ensure musical uniformity throughout the Western church. The earliest surviving chant manuscripts date from about the ninth century, because the composers of Gregorian chant – like the sculptors who decorated early medieval churches – remain almost completely unknown.<sup>118</sup>

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<sup>113</sup> Jay Zorn, *op. cit.*, p. 67.

<sup>114</sup> Roger Kamien, *op. cit.*, p. 91

<sup>115</sup> Max Wade Mathews & Wendy Thompson, *The Encyclopedia of Music – Musical Instruments and the Art of Music Making*, Anness Publishing Ltd., 2005, p. 26

<sup>116</sup> *Ibid.*,

<sup>117</sup> Roger Kamien, *op. cit.*, p. 91.

<sup>118</sup> *Ibid.*,

In line with the above, and emphasizing Gregorian chant as the official music of the Roman Catholic Church, His Holiness, Pope Pius X in his *Motu Proprio*, (on one's own accord) promulgated on April 25, 1904, declares,

“The Gregorian melodies were to be restored in their integrity and identity, after the authority of the earliest manuscripts, taking into account of the legitimate tradition of past ages, as well as of the actual use of the liturgy of today”.<sup>119</sup>

Again in giving more specification on the subject the *Vatican Council II – conciliar and post conciliar documents* (1962 – 1965) of the Roman Catholic Church issues an instruction which reads,

- a) Gregorian chant, as proper to the Roman liturgy, should be given pride of place, other things being equal. Melodies contained in the typical editions, should be used, to the extent that this is possible.
- b) It is also desirable that an edition be prepared containing simpler melodies, for use in smaller churches.<sup>120</sup>

The Catholic Church therefore highly values the use of these melodies as they were meant to enhance specific parts of religious services. They set the atmosphere

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<sup>119</sup> *The Liber Usualis*, The Benedictines of Solesmes, (ed.), Desclee Company, Belgium, 1963, p. X.

<sup>120</sup> *The Vatican Council II – The Conciliar and Post Conciliar Documents*, Austin Flannery, O.P. (ed.), Rekha Printers Pvt. Ltd., New Delhi, St. Paul's Publication, Mumbai, 1999, p. 99. (n. 50 [b]).

for prayers and ritual actions. For centuries, composers have based original compositions on chant melodies.<sup>121</sup> In this regard it may be mentioned that this highly qualified structured collection of prayers and chants remained in use for over a thousand years until the reforms of *Vatican Council II* in the 1960s which displaced Latin as the official language of worship,<sup>122</sup> and opened the way for most of the Roman Catholic services to be celebrated in the native language of each country.<sup>123</sup>

In analyzing Gregorian chant, it is observed that, it bears its own music forms as to the style, melody, rhythm, range, dynamic level, techniques and modes. Speaking of the style, it is noted that, upon listening to chant, one is initially impressed by what is missing rather than what is present. Harmony, strongly defined rhythmic structure, musical instruments, and dynamic variety are all absent from this music. Medieval musical resources may seem limited and improvised in comparison with our own modern standards, but it is important to realize that the musical style was perfectly suited to its function. When judged on its own terms Gregorian chant is a beautiful style in which form and function are perfectly matched.<sup>124</sup> Coming to its melody, the chant is normally sung by male voices in a unison monophonic style. There are no additional harmony lines supporting the melody, and no musical instruments to support the voices.<sup>125</sup> The rhythm feels very unstructured and flowing, because the words themselves dictate how long each note should be sustained. Early medieval theory had no system of note values or of meters to structure the rhythm, so the natural pulse and rhythm of spoken language defined the rhythm of singing

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<sup>121</sup> Roger Kamien, *op. cit.*, p. 91.

<sup>122</sup> Ronald Pen, *op. cit.*, pp. 143-144.

<sup>123</sup> Roger Kamien, *op. cit.*, p. 91.

<sup>124</sup> Ronald Pen, *op. cit.*, p. 144.

<sup>125</sup> *Ibid.*,

style.<sup>126</sup> The Range of the melodies was narrow because they were based on the natural limitations of the average male voice. Usually chants hovered within a single octave. The melodic style was conjunct – that is the notes moved stepwise rather than in sudden disjunctive intervals.<sup>127</sup> The Dynamic level was essentially static with no sudden contrast or dramatic crescendos. Some dynamic effect was achieved through responsorial singing in which a solo was answered by the choir.<sup>128</sup>

With regard to the Techniques, it is found that the text was set to music in one of the four different techniques:

1. Syllabic style: coupled one note with one syllable in a way that allowed the words to be easily understood.
2. Melismatic style: more ornate, matched one syllable with a long series of notes. This produced a jubilant sound, but also obscured the meaning of the text.
3. Neumatic technique: was somewhere in between those of the first two styles. In neumatic chant several notes were paired with one syllable.

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<sup>126</sup> *Ibid.*,

<sup>127</sup> *Ibid.*, p. 145.

<sup>128</sup> *Ibid.*,

4. Psalmodic Style: employed a single pitch reiterated for several syllables.

This style was most often used in recitation, in which the meaning of the text was particularly important.<sup>129</sup>

Referring to the modes, it is said that chant melodies are not constructed on the basis of the familiar major and minor scales. Instead, they employ a system of modes that presents a usual sound of antiquity to modern ears. In construction, these eight-note modes resemble the patterns of whole and half steps found in the major and minor modes. However, each mode has a unique pattern of half steps, which results in its characteristics sound.<sup>130</sup>

Therefore, analyzing this music form with all its features, Gregorian chant may be summarized as that chant which conveys a calm, other-worldly quality; it represents the voice of the church, rather than any single individual. Its rhythm is flexible, without meter, and has little sense of beat. The exact rhythm of chant melodies is uncertain, because precise time values were not notated. But its free-flowing rhythm gives Gregorian chant a floating, almost an improvisational character. The melodies tend to move by step within a narrow range of pitches. Depending on the nature and importance of the text, they are simple or elaborate; some are little more than recitations on a single tone; others contain complex melodic curves.<sup>131</sup>

With regard to the uses of Gregorian chant it is mentioned that the Roman Catholic Church uses chants in their varied forms in church services, in celebrating

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<sup>129</sup> *Ibid.*,

<sup>130</sup> *Ibid.*, pp. 145-146.

<sup>131</sup> Roger Kamien, *op. cit.*, p. 91.

the feasts of the church year, the saints' day and other liturgical occasions.<sup>132</sup> Hence, to analyze the role of hymn singing and church music in the Catholic Church, due reference may therefore be made of the Roman Catholic liturgy which is being organized into two main divisions; celebration of the Mass, and observance of the canonical hours.

The Mass is the central rite of the church, celebrating a reenactment of the last supper of Christ and his disciples. The Mass comprises two series of prayers. Those that remain the same week after week are known as the Ordinary. Other prayers vary according to the specific day or liturgical season (such as Easter or Christmas), and these are known as the Proper.<sup>133</sup> The Ordinary includes prayers like the *Kyrie Eleison* (Lord have mercy), the *Gloria* (Glory to God in the highest), *Credo* (I believe), *Sanctus* (Holy), and *Agnus Dei* (Lamb of God). Prayers contained in the Proper of the Mass include the *Introit* (entrance) *Gradual* (after the epistle or first reading), *Alleluia* (which is replaced by a tract during penitential seasons), *offertory* and *communion*.<sup>134</sup> In all these prayers contained in the ordinary and proper of the Mass, appropriate hymns, chants and psalms etc., are being sung by the congregation. This may further be explained with the help of an illustrated structure of the Mass, both proper and ordinary wherein the respective sequences of both have been clearly indicated.<sup>135</sup>

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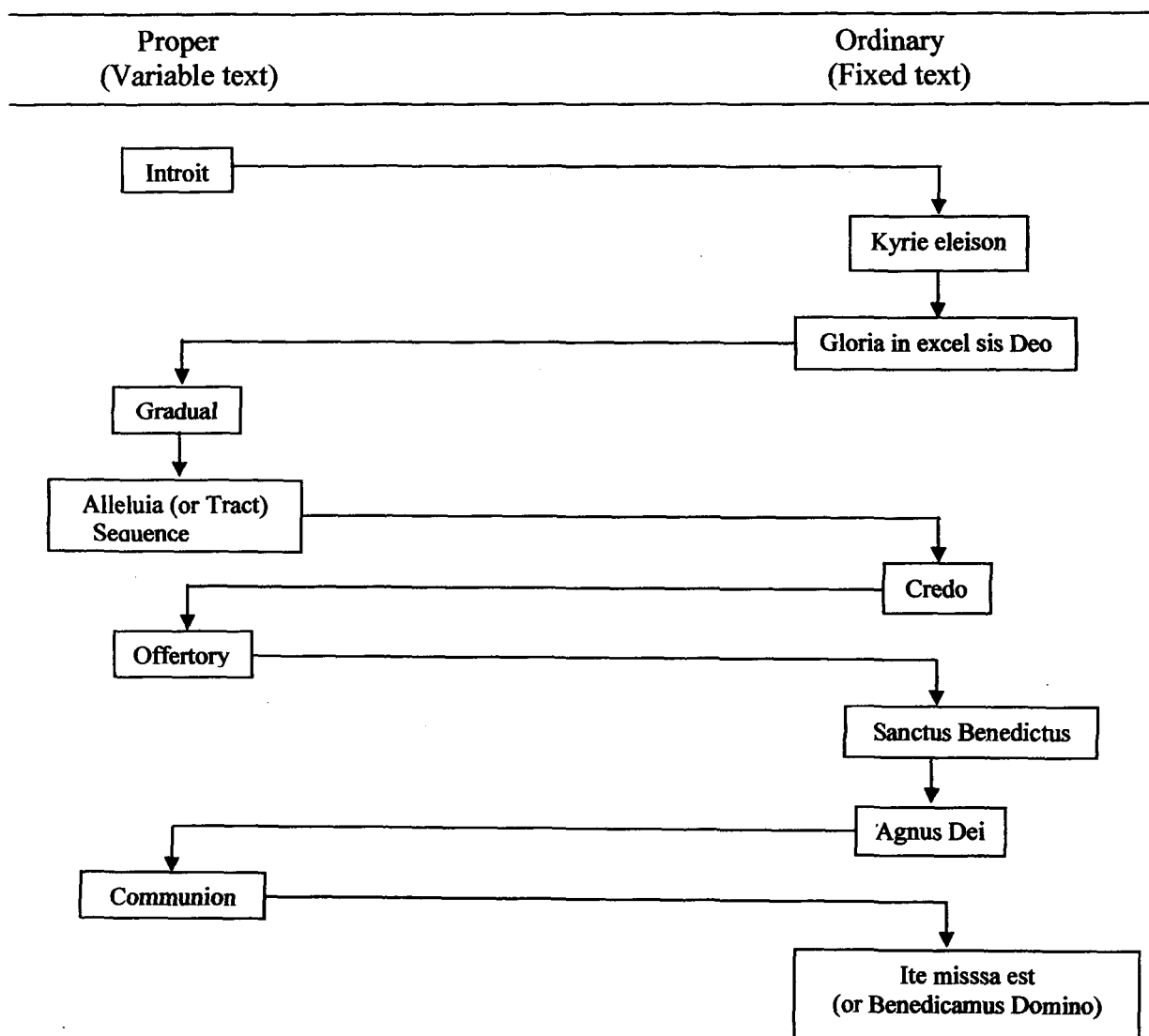
<sup>132</sup> Stanley Sadie & Alison Latham, *op. cit.*, p. 88.

<sup>133</sup> Ronald Pen, *op. cit.*, p. 146.

<sup>134</sup> *Ibid.*,

<sup>135</sup> Stanley Sadie & Alison Latham, *op. cit.*, p. 89.

### Structure of the Mass



Regarding Canonical Hours, it is noted that in churches and monasteries that were devoted to strict observance, canonical hours were celebrated eight times each day. Of these, the worship hours – *Matins* (pre sunrise), *Lauds* (sunrise), *Prime* (6:00 a.m.), *Terce* *Compline* (evening) – included the singing of scriptural lessons and psalms designated specifically for use at that day and hour.<sup>136</sup>

<sup>136</sup> Ronald Pen, *op. cit.*, p. 147.

Therefore, to understand the type of chants, hymns and psalms and their impact on Catholic Church, a brief history of the Catholic hymn book *Ka Lynti Bneng- Ka Kot Jingduai bad Jingrwai Katholik* (The way to heaven-A Catholic Prayer and Hymn book) may be highlighted. The Catholic Hymn Book as referred to earlier, was first compiled and published by Fr. J. Bethan, a German Salvatorian missionary in 1894,<sup>137</sup> just four years after the arrival of the first German Salvatorian missionaries. This was followed by the next edition *Laudate – Ka Kitab Jingrwai Katholik* (Let us praise- A Catholic Hymn Book) by Fr. C. Bohnheim, Cherrapunjee in 1902.<sup>138</sup> The hymns in these two editions were published in the Latin texts, with a few already translated into Khasi. The third edition of the Hymn Book – *Ka Kot Jingduai bad Jingrwai Katholik* (The Catholic prayer and hymn book) was published by the Catholic Mission, Shillong in 1937.<sup>139</sup> In this edition, there were a total of 146 (one hundred forty six) hymns of which 76 hymns were already in the Khasi texts while 70 other hymns remained in the Latin version.

After a series of other editions and before the publication of the Tenth edition it is recorded that temporary pamphlets and booklets entitled *ad experimentum* (on experiment) were prepared and circulated. These included new hymns mostly psalms which were taught to the Catholic community on an experimental basis. These hymns and psalms were in the course of time compiled and published by Fr.H. Fantin in the form of a small song book known as *Ka Kot Jingrwai Barit* (A small

<sup>137</sup> *Ka Lynti Bneng – Ka Kot Jingduai bad Jingrwai Katholik* (The Way to Heaven – A Catholic Prayer and Hymn Book) 13<sup>th</sup> Edition, cf., p.36.

<sup>138</sup> *Ibid.*, cf., p. 33.

<sup>139</sup> *Ka Lynti Bneng-Ka Kot Jingduai bad Jingrwai Katholik* (The Way to heaven-A Catholic Prayer and Hymn Book) 3<sup>rd</sup> edition, Catholic Mission, Shillong, 1937.

hymn book) at Jowai parish (Jaiñtia Hills) in the 1970s.<sup>140</sup> This led to the publication of a full fledged psalm book called *Ki Salm bad Jingrwai mass* (psalms and hymns for mass) which took place in 1971.<sup>141</sup> It is further noted that at the tenth edition, the Catholic Church had a separate prayer book called *Ka Kot Jingduai* (A prayer book) in which all liturgical prayers have included, and a separate hymn book known as *Ka Kot jingrwai* (A hymn book) which contained all the hymns and psalms. However, in the Eleventh edition of 1980, both the above books were combined into one which is now known as *Ka Lynti Bneng- Ka Kot Jingduai bad Jingrwai Katholik* (The way to heaven- A Catholic prayer and hymn book).

Whatever revisions the Catholic hymn book *Ka Lynti Bneng* (The way to heaven) might have gone through, it may be noted that the most commendable edition which was brought out in a renewed, enriched and updated form is the Eleventh Edition revised and published by Fr. H. Fantin in 1980.<sup>142</sup> Though the hymn book indicates that there are a total of 1031 hymns and psalms, yet a number of them are prayer recitations, different prayers forms and references to some hymns and psalms. Therefore the hymn book contains the actual number of 665 (six hundred sixty five) hymns and psalms which have been translated and sung in Khasi. However, of the above hymns and psalms some portions of hymn No.109 *Ko Mynsiem Kristan* (O Christian souls), hymn No. 122- *Ka Jingkynmaw ieid ia Ka Kyrteing U Jisu* (In memory of Jesus' name), hymn No.139- *La khot ia ngi da ki baje*, (We are called by the bells), hymn No.144- *Angel Kabriel* (Angel Gabriel),

<sup>140</sup> *Ka Kot Jingrwai Barit* (A Small Hymn Book), *Ad Experimentum*, H. Fantin (ed.), Published by Archbishop's House, Shillong, 1978.

<sup>141</sup> *Ki Salm bad ki Jingrwai Mass* (Psalms and Hymns for Mass), H. Fantin (ed.), Jowai, 1971.

<sup>142</sup> *Ka Lynti Bneng - Ka Kot Jingduai bad Jingrwai Katholik*, (A Catholic Prayer and Hymn Book), 13<sup>th</sup> Edition, I. Khongrhohrem (ed.), Don Bosco Press, Shillong, 1980.

hymn No.157- Kmie Bakhuid u Blei (Holy mother of God), and hymn No. 195- Ah Trai Bajemnud tam (O Lord most gentle) are still retained in the Latin texts.

As appeared in the hymn book it is observed that it has been revised and enlarged particularly with the inclusion of many Eucharistic hymns and psalms to make it suit the post-Vatican Liturgical Renewal and to enable a more meaningful celebration of the Liturgy.<sup>143</sup> Every care has been taken to properly arrange, classify and index the hymn book into appropriate sections. Undoubtedly, the updated form of the Catholic hymn book may be attributed to the scholarly work and music ability of Fr. H. Fantin. Thus, speaking of his caliber and rich contribution in this regard, a Catholic priest and writer, George Plathottam writes,

“The updated *Ka Lynti Bneng* (the way to heaven) became another landmark volume which the Catholic community of Khasi-Jaintia Hills love and cherish. Endowed with a great gift of music, Fr. Fantin’s religious hymns adorn the pages of this companion of the Khasi Pnar Catholic”.<sup>144</sup>

It is again in this context that, Fr. Dominic Jala (Now Archbishop of Shillong Archdiocese) in remarking on the commendable contribution made by this missionary writes,

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<sup>143</sup> *Ibid.*, p.

<sup>144</sup> George Plathottam, “Fr. Henry Fantin – The Man and the Gifts He left us” from *Souvenir in Loving Memory of Rev. Fr. Henry Fantin*, Edited by Commemoration Committee, Khliehriat Higher Secondary School, Jaintia Hills, 1998, p. 33.

“The hymns he composed will continue to echo on these hills and glorify the Lord in whose honour he composed them”.<sup>145</sup>

One remarkable feature of the eleventh edition is the incorporation of a number of Khasi indigenous hymn tunes and melodies composed and contributed by local priests, clerics,\* laymen and local musicians for the first time in the Catholic Church. The entry of around 27 Khasi indigenous hymns in the edition may be said to have prepared the way for more indigenous tunes to find place in the next edition.

Having the above edition as the basis for subsequent revisions, the twelfth edition of *Ka Lynti Bneng – Ka Kot Jingduai bad Jingrwai Katholik* (The Way to heaven- A Catholic prayer and hymn book) was published in 1990.<sup>146</sup> The edition comprised a total of 554 hymns and psalms and appeared to have had no major changes made from the previous edition. However, a remarkable achievement obtained was the fact that the various liturgical prayers of the church have been renewed and prepared in a genuine Christian Khasi terminology.<sup>147</sup> This was the first attempt perhaps made by Fr. Francis Kharwanlang and his team to incorporate the true Khasi terminology with all its cultural aspects into the Catholic liturgy. It may

<sup>145</sup> Dominic Jala “Fr. Henry Fantin” from *Souvenir in Loving memory of Rev. Fr. Henry Fantin*, Edited by Commemoration Committee, Khliehriat Higher Secondary School, Jaittia Hills, 1998, p. 24.

\* Priests or religious orders.

<sup>146</sup> *Ka Lynti Bneng – Ka Kot Jingduai bad Jingrwai Katholik* (A Catholic Prayer and Hymn Book), 12<sup>th</sup> Edition, Francis Kharwanlang (ed.), Rekha Printers Pvt. Ltd., New Delhi, 1990.

<sup>147</sup> Interview with Fr. Francis Kharwanlang, Shillong, Dated 8/08/2008.

therefore be considered as a stepping stone in the field of inculturizing the Catholic faith into the life and culture of the Khasis.

The thirteenth edition of the Catholic hymn book which also serves as the latest edition so far, was revised, arranged and edited by Fr. Ioanis Khongthohrem, and published by the Catholic Church, Shillong in 1998. It may be pointed out that some of the hymns included in the previous edition have been omitted owing to the fact that they are seldom used or because their tunes are not known, thus leaving the edition to remain with 653 (six hundred fifty three) hymns and psalms in all. A notable development found in this edition is that the number of Khasi indigenous hymns have increased to 40 hymns in all in the midst of other translated hymns and psalms. All the hymns are published in the Khasi texts leaving some parts of hymn No. 93A Ka Jingkynmaw ieid ia ka Kyrting U Jisu (In memory of Jesus' name), the full texts of hymn No. 119 - *O Salutaris Hostia* (O sacred Host) and hymn No. 122 *Tantum Ergo* (Let us bow) and the choruses of hymn No.169- La Khot ia ngi da ka baje (We are called by the bells), hymn No.174- U Angel Kabriel (The Angel Gabriel), hymn No. 180- Sngap Angel ki rwai (Hear the Angels sing), hymn No.186- Ko Mari Theisotti Pha long (A Virgin Mary you are), Hymn No. 187-Kmie Bakhuid u Blei (Holy Mother of God), hymn No. 189- Da Bor U Jisu u Khun jong Pha (With the power of Jesus he Son), and hymn No. 374- A Trai Bajemnud Tam (O Lord Most gentle) to remain in the Latin texts.<sup>148</sup>

The hymns and psalms incorporated in this edition are said to be the contributions of missionaries, right from the Salvatorian missionaries down to the

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<sup>148</sup> Ka Lynti Bneng – Ka Kot Jingduai bad Jingrwai Katholik, 13<sup>th</sup> Edition, cf., p. 59.

present day Salesian and Diocesan\* missionaries, and other local musicians. The prominent contributors are: Fr. C. Bohnheim SDS (C.B.); Fr. Elias Hopewell SDB (E.H.); Msgr. E. Bars SDB (E.B.); Fr. E. Usai SDB (E.U.); Fr. H. Fantin SDB (H.F.); Fr. M. Balawan SDB (M.B.); Fr. C. Bili SDB (C. Bili); Msgr. T. Resto SDB (T.R.); M. Kahit (M.K.); Fr. J. Khonglah SDB (J.K.); Fr. V. Albera SDB (V.A.); Fr. F. Kharwanlang (F.K.); Fr. V. Kympat (V.K.); Fr. J. Lyngkhai (J.L.); Fr. A. Malngiang SDB (A.M.); Fr. R. Majaw (R.M.); Fr. S. Nongsiej (S.N.); P. Malngiang (P.M.); C.D. Lyngdoh (C.D.L.); G. Khongngain (G.K.); B. Lamare (B.L.); Leo L. Rina (L.L.R.); E. Shangpliang (E.S.); E. Nongbri (E.N.); V. Kharmalki (V. Kharmalki) and others.<sup>149</sup>

It may also be mentioned that, apart from the hymns and psalms which have been put into different sections of the hymn book, the Catholic Church authority along with the Archdiocesan Music ministry may also issue directions and guidelines from time to time with regard to the use of hymns in the Church and the Mass according to needs and requirements of the liturgy.

Therefore, in the light of the above discussions and from the analysis of the hymns found in the respective hymn books of the both the denominations, it may be mentioned that a commendable work has been done to select, compile, categorize and prepare them. The manner in which the hymns have been prepared, classified and popularized suffices one to understand the role that church music plays in the worship services of these denominations. Irrespective of their music forms the hymns

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\* A priest or missionary who is incardinated into a diocese under the direct responsibility of a Bishop.

<sup>149</sup> *Ka Lynti Bneng – Ka Kot Jingduai bad Jingrwai Katholik*, 13<sup>th</sup> Edition, *op.cit.*, p. VII.

included are also found suitable and well accepted for their rich theological contents.

With their present forms, contents and shapes, church services have been made meaningful, and Christian believers are seen to enjoy their liturgy, and instruct themselves in the faith they profess.

### **CHAPTER – III**

#### **ROLE OF MUSIC IN THE LITURGY, WITH SPECIAL REFERENCE TO THE KHASI – JAINṬIA PRESBYTERIAN AND CATHOLIC CHURCH DENOMINATIONS.**

This chapter attempts to study the role of music in the Liturgy\* in general, and in particular it dwells at length on the part played by music in the church and worship services in the Khasi-Jaintia Presbyterian and Catholic Churches. Generally, when we talk of church music, our attention is drawn immediately to the practice of hymn singing, chanting\*\* etc, either with or without the use of musical instruments. Music therefore, whether taken in the form of hymn singing alone, or with the accompaniment of musical instruments, forms an essential element of worship. Without music, worship services appear to be dry and lifeless and are often felt to be incomplete.

This chapter therefore analyzes the important aspects of Church music namely, the role of hymn singing, the role of musical instruments and the types of musical instruments appropriate for church use, the Choir and Choir director, and the essential qualities of Church music which together form the essential elements of a full-fledged church music.

When we speak of hymn singing as an important aspect of church music, it is a known fact that every religious denomination today considers music and hymn

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\* A set form of public worship used in the Christian Church.

\*\* Singing a melody in a free rhythm usually, unaccompanied and at a single pitch.

singing as an indispensable part of the Liturgy and church worship. Hymn is a religious song that the congregation sings together. Therefore, in the words of St. Augustine,

“A hymn is the praise of God by singing. A hymn is a song embodying the praise of God. If there be merely praise but not praise of God it is not a hymn. If there be praise, and praise of God, but not sung, it is not a hymn. For it to be a hymn, it is needful therefore, for it to have four things praise, praise of God, and these, sung, and sung by a congregation of people”.<sup>1</sup>

The word worship on its part means the feeling or expression of deep respect for God.<sup>2</sup> It may therefore be defined as the response of the creature to the Eternal.<sup>3</sup> Hence, the term may be explained as an individual or a corporate act, where people are reminded of God’s work of creation, sustenance and redemption and respond by giving him praise, adoration, glory, confession, thanks-giving and commitment.<sup>4</sup> In the light of these views, and relating hymn singing to Christian worship, Robert H. Michell in the article “ministry and music” writes,

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<sup>1</sup> Percy A. Scholes, *The Oxford Companion to Music*, Tenth Edition, John Owen Ward (ed.), London Oxford University press, 1974, p. 497.

<sup>2</sup> *The Compact Oxford Reference Dictionary*, Catherine Soanes (ed.), Oxford University Press, New York, 2001, p. 979.

<sup>3</sup> Evelyn Underhill, *Worship*, Harper and Brothers, New York, 1936, p. 3.

<sup>4</sup> Iris V. Cully, *Christian Worship and Church Education*, Philadelphia: Westminster Press, 1967, p.91.

“The function of hymns is to evoke such feelings in the worshippers, and to help them express themselves in a clear, comprehensible and coherent manner. Hymns therefore provide opportunity for the congregation to respond to God’s self revelation and activity. The singing of appropriate hymns, chosen in systematic and logical order, can transform the worshipper to be truly one who worships”.<sup>5</sup>

Views on hymn singing as an important component of church music have also been given by other writers. For instance, David C. Nichols in authoring a write-up on “chanting as a means of worship” observes that many religious cultures throughout the world use chanting to add meaningful dimensions to their worship. According to him, Chanting refers to singing a single-line melody, without harmony, without counterpoint; and originally without the accompaniment of instruments. With few exceptions, a chant also contains a free rhythmic structure with the absence of a regular meter. In some religious traditions, chanting is a convenient way to focus on the text; in others, chanting is a way of purifying the heart and achieves a higher state of consciousness.<sup>6</sup> Therefore, in the context of what is said, the author observes that, music functions as a significant component of religious ritual throughout the world. Its unique capabilities of stimulating intellectual and emotional responses allow it to function as a vehicle for enhancing the emotional meaning of worship and

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<sup>5</sup> Robert H. Mitchel, *Ministry and Music*, Philadelphia: The Westminster Press, 1978, p. 80.

<sup>6</sup> David C. Nichols, *Musical Encounters*, Truman State University, Prentice Hall, 2001, p. 260.

for instructing church members in religious doctrines. Most religions, whether branches of Christianity or encompassing other forms of religious thought, have developed a musical repertoire that reflects a particular system of religious practice.<sup>7</sup>

Therefore, emphasizing on the relationship of music to worship, many hymnologists\* acknowledge that hymns are powerful instruments in imparting knowledge and in faith development. In this connection, Vivian Sharp Morsch in a book *The Use of music in Christian Education* is of the opinion that the relationship of music to worship is not its historical and powerful one in the church, for music has also been used to teach and strengthen the faith. It is a known fact that knowledge gained through a pleasant experience and in the frame-work of rhythm and melody is more deeply impressed and more lasting in the memory than mere words. Commercial advertising has followed this principle in the use of theme songs on radio and television. It has also been acknowledged that more doctrine and theology are taught through hymns and songs than through sermons or Sunday church school lessons.<sup>8</sup>

Owing to the importance of music and hymn singing in the liturgy and church worship, the *Vatican Council II* document of the Roman Catholic Church has devoted a special chapter on sacred music, wherein, requisite instructions on the subject have been clearly laid down. This is what the instruction has to say,

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<sup>7</sup> *Ibid.*

\* Those concerned with the study of hymns including their history.

<sup>8</sup> Vivian Sharp Morsch, *The use of Music in Christian Education*, Philadelphia: The Westminster Press, 1956, p. 14.

“One cannot find anything more religious and more joyful in sacred celebrations than a whole congregation expressing its faith and devotion in song”.<sup>9</sup>

In this regard the Council instructs that, the active participation of the whole people, which is shown in singing, is to be carefully promoted as follows:

1. It should first of all include acclamations, responses to the greetings of the priest and ministers and to the prayers of litany form, and also antiphons and psalms, refrains or repeated responses, hymns and canticles\*.<sup>10</sup>
2. Through suitable instructions and practices, the people should gradually be led to a fuller indeed to a complete participation in those parts of the singing which pertain to them.<sup>11</sup>
3. Some of people’s song, however, especially if the faithful have not yet been sufficiently instructed, or if musical settings for several voices are used, can be handed over to the choir alone, provided that the people are not excluded from those parts that concern them. But the usage of entrusting to the choir alone the entire singing of the whole proper and of

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<sup>9</sup> *Vatican Council II – The Conciliar and Post Conciliar Documents*, Austin Flannery, O. P. (ed.), St. Pauls Publications, Mumbai, 1999, p. 91 (n. 16).

\* Derived from Latin *Canticulum*, meaning ‘Little Song’. It is a hymn or chant forming a regular part of a church service.

<sup>10</sup> *Ibid.*, p.91 (16a).

<sup>11</sup> *Ibid.*, p.92 (16, b).

the whole ordinary, to the complete exclusion of the people's participation in the singing, is to be deprecated.<sup>12</sup>

Therefore in summing up the above instructions the document on the Sacred Liturgy describes the functions of Church music as tripple:

“Expressing prayer more delightfully (Orationem suavius exprimens), Fostering unity of minds (unanimitatem fovens), and Enriching sacred rites with great solemnity” (ritus sacros maiore locupletans solemnitate).<sup>13</sup>

The division of functions specified above explains that the first function suggests the role of music as true art, insisted on in Pope Pius X's *Motu Proprio*\* of 1903; the second stresses the socializing function of the liturgy; and the third is a reminder of the strategy and sacral qualities that befit public worship.<sup>14</sup>

In addition to these views, we have other writers who have shared their comments and opinions on the importance of music and singing in worship. For instance, in perfect keeping with the supreme spiritual significance of music among the arts, Martin Luther, in fulfilling his mission in the church observes, “next to the

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<sup>12</sup> *Ibid.*, p. 92 (16 c).

<sup>13</sup> C.J. MC Naspy, “Music, Sacred” in William J. McDonald (ed.), *The New Catholic Encyclopedia* Vol. X, Compiled by The Catholic University of America, McGraw Hill Book Company, Washington, District of Columbia, 1967, p. 97.

\* Literary means ‘of his own motion’; it is a music decree in the nature of an instruction upon sacred music.

<sup>14</sup> *Ibid.*,

Word of God, only music deserves to be extolled as the mistress and governess of human feelings”.<sup>15</sup>

Viewing the subject from another perspective, a Catholic priest and writer Jayanathan writes that the GIRM\* recalls the old proverb, “one who sings prays twice”. This implies that music and singing at worship is not entertainment or background music for our prayers. Putting our prayers into music not only helps to unite us in the prayer we make, it also gives a unique expression to our prayer that words alone cannot achieve. Music is so important to liturgical prayer that the general instruction of the Roman Missal strongly writes,

“Every care must be taken that singing by the ministers and the people is not absent in celebrations that occur on Sundays and holy days of obligation.”<sup>16</sup>

Again, in substantiating the need for and the role of music in worship, John Bowden in his writings on “music and spirituality” mentions that music has been the accompaniment of worship from time immemorial, and although in certain reformed churches some kinds of music and musical instruments were condemned as

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<sup>15</sup> Violet Paranjoti, *The Church and Western Music*, Published by M.E. Eapen, Gospel Literature Service, Pant Nagar, Bombay, 1972, p. 18.

\* The General Instruction of the Roman Missal.

<sup>16</sup> Jayanathan, “Musings of Liturgical Music” in Thomas D’sa (ed.), *Word and Worship*, NBCLC, Bangalore, 2004, p. 367.

improper, the Christian tradition has from the beginning produced its own hymns, spiritual songs and musical settings of the Eucharist.<sup>17</sup>

In keeping with these observations, and in giving due recognition to the role of hymn singing, it may be pointed out, that people must be made aware of the place and purpose of their singing in worship. Hymns are never to be regarded as “musical breaks” for physical relaxation, nor to relieve boredom nor to cover up awkward pauses, nor to function as traveling music for the ministers as they move from one part of the sanctuary to another. Rather, it is the offering of a sacrifice of praise requiring the commitment of mind, body, spirit and will.<sup>18</sup>

It was precisely, this need for full participation in hymn singing, that led a well-known church leader, John Wesley, in the third of his famous directions for singing to stress on this aspect, through this exhortation,

“Sing all; see that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinders you. If it is a cross to you, take it up, and you will find it a blessing”.<sup>19</sup>

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<sup>17</sup> John Bowden, “Music and Spirituality” in Gordon S. Wakefield (ed.), *A Dictionary of Christian Spirituality*, 1983, p. 271.

<sup>18</sup> Harry Eskew, & Hugh T. McElrath, *Sing with Understanding, An Introduction to Christian Hymnology*, Broadman Press Nashville, Tennessee, 1980, p. 221.

<sup>19</sup> *Ibid.*, p. 224.

The exhortation as such has been made, because John Wesley believes that every person-young and old, homemaker, business executive, teacher, storekeeper-all-are included in the work of singing praise.<sup>20</sup>

Again, from a wider point of view, it is observed that hymns function in the mission of the church in several other ways: In Proclamation the hymn functions as a vehicle for sharing the good news. In Worship the hymn is an instrument of corporate devotion. In Education the hymn is a means for Christian instruction. And in Ministry the hymn functions as an inspiration for social service. No doubt some hymns relate to several of these functions; while other hymns focus primarily on one.<sup>21</sup>

Thus, basing on these ideologies, views and observations put forward, it may be mentioned that the Christian churches right from the early days felt the need for music. In support to this aspect, Violet Paranjoti in the article on “The Church-the Patron of Music” notes that the liturgy, bible passages and hymns make a greater appeal when suitable music illuminates and intensifies the content and spirit of the sacred portions. It is therefore a point that needs no debate that with suitable music the entire service takes on greater grace and significance. In seeking to commune with God, and in desiring to glorify the Lord, man derives much from music.<sup>22</sup> For these reasons the church, in the course of time, became the most powerful patron of church music. By about the fifteenth century, there was remarkable progress in

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<sup>20</sup> *Ibid.*,

<sup>21</sup> Harry Eskew & Hugh T. McElrath, *op. cit.* p. 208.

<sup>22</sup> Violet Paranjoti, *op. cit.* p. 29.

church music. Throughout these long years, the church gave to music its support and protection. It has, hence, been fittingly observed that music was born at the altar of the Christian church.<sup>23</sup>

Analyzing the aspect in the context of the Khasi-Jaintia Presbyterian Church in particular, mention has already been made in the previous chapter, that the Presbyterian Church right from 1841 when the pioneering Welsh Calvinistic Methodists missionaries arrived Shillong, they started their evangelization work by getting some Welsh Catechisms\* and hymns translated into Khasi.<sup>24</sup> These missionaries developed literature in the form of catechisms and hymns to teach people about faith and religion. However, as pointed out earlier, in keeping with the nineteenth century attitudes, these missionaries were anxious that the books, catechisms and hymns they were translating should reflect only enlightened western culture and religion, and that they should be free from the influence of the inferior Indian cultural and religious ethos. In this context it may therefore be pointed out that the roots of the Khasi hymn book of the Khasi Jaintia Presbyterian Church lie not in Khasi indigenous music but in Welsh hymnody.<sup>25</sup>

The mentality as mentioned above is seen to have been maintained right from the first missionary Thomas Jones a policy followed by later missionaries. Thomas Jones has gone to the extent of introducing singing in the school curriculum and tried

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<sup>23</sup> *Ibid.*,

\* A book containing principles of Christian religion in the form of question and answers, used for teaching.

<sup>24</sup> Radiancy Rnga, "Significance of the Khasi Hymn Book for Christian Education", unpublished Master of Theology Dissertation, Serampore, 2004, p. 27.

<sup>25</sup> *Ibid.*, p. 34.



to substitute the traditional Khasi melodic structure with western harmonic forms.<sup>26</sup> In their efforts to popularize hymn singing, the Welsh missionaries taught hymns in church and also in schools.<sup>27</sup> It is perhaps this aspect, along with the efforts made by the early missionaries that have made almost every member of the Presbyterian community to become well versed in the reading of the tonic sol-fa notations that has produced good singing.

Special mention has also been made of those prominent missionaries who have contributed to development of the Khasi hymn book and singing in the Presbyterian Church. Among them, mention may be of John Roberts who served from 1871 till his death in 1908. He is well remembered for the translations of most of the books of the Old Testament\* of the Bible and his contribution of seventy hymns to the Khasi hymn book. He wrote many books and songs, including the well-loved *Ri Khasi* (Khasi Nation), an adaptation of a national anthem. His contribution is honoured, both by Christians as well as by others, as the "Father of Khasi Literature".<sup>28</sup>

Another missionary who contributed to the development of the Khasi hymn book was Robert Evans. He reached Shillong in 1878, worked at Mairang village in West Khasi Hills and took up the task of popularizing the tonic sol-fa notations in these areas. Thus honouring his contribution in this aspect it is recorded that

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<sup>26</sup> *Ibid.*,

<sup>27</sup> *Ibid.*, p. 35.

\* The first part of the Christian Bible, corresponding approximately to the Hebrew Bible.

<sup>28</sup> *Ibid.*, p. 36.

wherever he went (Robert Evans) taught the people how to sing in tonic sol-fa and in the later years, many young Khasis earned distinctions in tonic sol-fa notations.<sup>29</sup>

Again, among the women missionaries, one of the prominent figures was Annie Wozencraft Thomas who reached Shillong in 1897 and remained in the Khasi Hills till her death in 1963. She played the role of a teacher, administrator, evangelist, author and hymn writer. She also kept up the work of up bringing Welsh hymnody, especially of the tonic sol-fa notation system and translated six hymns included in the Khasi hymn book. She was followed by another foreign missionary G. Angell Jones who arrived in 1930. He served the church through his considerable gifts of writing, eloquence and music. He was an accomplished hymn writer, and is best remembered for the stirring, patriotic lines of *Kynmaw Trai ia ka Ri Khasi* (Bless O Lord the Khasi Nation).<sup>30</sup>

It is therefore seen that all through the years right from 1841 of the arrival of the first missionaries up to 1969 which marked the departure of foreign missionaries, the inflow of missionaries and their initiative in music have forged ahead in developing the Khasi hymn book and the overall hymn singing, particularly, by translating and incorporating many more hymns, but all from western sources. These hymns have now become so deeply rooted and popular among the Khasis that can be compared to the eighteenth and nineteenth century Wales.<sup>31</sup>

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<sup>29</sup> G. Angell Joanes, *History Ka Balang (1841 -1966)*. Shillong, Khasi Jaintia Presbyterian Synod, Shillong, 1966, p. 113.

<sup>30</sup> Radiancy Rnga, *op cit.*, p. 37.

<sup>31</sup> *Ibid.*,

Another important factor that has contributed to the tremendous growth of the Khasi-Jaintia Presbyterian church music was the Great revival which took place and lasted from 1905 to 1907, and a smaller revival which occurred in 1955. These revivals resulted in greater vitality, growth in holy living and a passion for evangelism, and above all, the spontaneous emergence of distinctive revival tunes. These tunes became so popular that they can even replace some hymns of the conventional western tunes. However, speaking of these tunes, S.S. Syiemlieh, a Khasi songwriter in the Khasi Jaintia Presbyterian church, is of the observation that although these can be called folk tunes they cannot be considered as indigenous tunes because they show the predominant influence of Welsh hymnody over Khasi indigenous music forms.<sup>32</sup>

To understand the mentality and the attitude that the foreign missionaries had in their endeavour to develop church music, it is perhaps important to note that, after the departure of the Welsh missionaries in 1969, the responsibility of looking after the Khasi hymn book of the Presbyterian Church was taken over by the local people. Since then the hymn book is seen to have passed through three major revisions, the last being in 2000. However, the trend of developing hymn singing as appeared in the hymn book is preferred to be kept in status quo, as the voices in favour of Khasi traditional tunes remain marginal in the Khasi Jaintia Presbyterian church.<sup>33</sup>

A study of church music and the role of hymn singing in the Khasi Jaintia Presbyterian church, also calls for the need to have a proper analysis of its hymn

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<sup>32</sup> *Ibid.*, p. 29.

<sup>33</sup> *Ibid.*, p 38.

book and the hymns incorporated in it. A careful look at the Khasi Jaintia Presbyterian hymn book of 2000 edition reveals that there are a total of 639 (six hundred thirty nine) hymns and 38 choruses included for regular use at all worship services. These hymns have been carefully classified into sections on the basis of subjects and themes to make it easy and convenient for the leaders and the congregation to select and use them according to occasions and needs. Therefore, based on this edition, an attempt has been made to analyze the classification of the Khasi hymn book, which cover these themes,

1. God: The first section in the Khasi Jaintia Presbyterian Khasi hymn book comprising 25 (twenty five) hymns bearing numbers (1-25); deal with the subject of God. This section has been placed at the very beginning, as the editors are only following the established hymnal tradition of giving priority to God the object and focus of Christian worship. Hymn subjects in this section focus on the nature, attributes and character of God.<sup>34</sup>
2. Jesus Christ: The next major section of 88 (eighty eight) hymns (26-114) deal extensively with the person and work of Jesus Christ. The hymns in this section have further been divided into different sub-sections like the birth of Christ (Christmas), his redeeming power, his suffering, the resurrection and the second coming. This systematic arrangement as such makes it easy to select hymns according to theme of worship.<sup>35</sup> As drawn from the hymn book, there are 23 (twenty three) hymns (26-48) on the theme of Jesus' birth

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<sup>34</sup> *Ibid.*, p. 47.

<sup>35</sup> *Ibid.*, p. 48.

(Incarnation), 25 (twenty five) hymns (49-73) dealing on the important aspects of the person and work of Christ in salvation, 10 (ten) hymns (74-83) explain the suffering and death of Christ, 7(seven) hymns (84-90) relate to the event of the Resurrection, 10 (ten) hymns (91-99) express the glory and triumph of the risen Christ, and 15 (fifteen) hymns (100-114) embrace the theme of the second coming of Christ.<sup>36</sup>

3. Holy Spirit: As there are hymns on the Father and the Son, there is also a section of 14 (Fourteen) hymns numbering (115-128) which focus on the theme of the Holy Spirit, the Third person of the Trinity.<sup>37</sup>
4. The word of God: Presbyterian worship has been shaped by the strong Calvinistic emphasis on the bible as the only guide to Christian faith and morals. Worship is therefore characterized by the centrality of preaching and by hymns that focus on the Word of God. The Khasi hymn book has a section of 13 (thirteen) hymns (129-141) centering on the subject the Word of God. These hymns are sung before the sermon as preparation, and after, as confirmation that the Word of God has been spoken.<sup>38</sup>
5. The Church: To confirm and re-confirm the fundamental convictions of Reformed (Calvinistic) theology of the church as “One, Holy, Catholic and Apostolic”, the Khasi hymn book has a section of 78 (seventy eight) hymns

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<sup>36</sup> *Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia* (A Hymn Book to worship God in Khasi Jaintia Hills), 2000 edition, published by The Khasi Jaintia Presbyterian Synod, Shillong, 2000, pp. 23-107.

<sup>37</sup> *Ibid.*, pp. 108-119.

<sup>38</sup> Radiancy Rnga, *op.cit.* p. 58.

(142-220) dealing on the subject of the church.<sup>39</sup> These hymns have again been sub-divided to fit in with relevant themes. Of these, a small section of 11 (eleven) hymns (141-152) are specifically dealing on the Church, 8 (eight) hymns (153-160) deal on the institutional church (house of the Lord), 7 (seven) hymns (161-167) centre round worship, 10 (ten) hymns (168-177) on Baptism, 35 (thirty five) hymns (178-212) on the Lord's Supper, and 7 (seven) hymns (213-220) on the Lord's day.<sup>40</sup>

6. Outreach and Mission: This section expresses the terms of evangelism and church planting. The hymns in this section express the need to spread the Gospel of Christ, and also encourage active Christian witness and service. 20 (twenty) hymns (221-240) in the Khasi hymn book belong to this section bearing the subject of spreading the Gospel and 9 (nine) hymns (241-249) are prayers expressed through hymns for vocations and for sending more workers in the outreach and mission service.<sup>41</sup>
7. Christian life: As appeared in the Khasi hymn book, this forms the largest section which contains a total of 207 (two hundred and seven) hymns. This has again been divided into smaller subjects to fit with the hymns. There are 41 (forty one) hymns (250-290) under the theme of Prayer, 105 (one hundred and five) hymns (291-395) on Christian Testimony, 40 (forty) hymns (396-435) on Trials, Affiliations and Tribulations of a Christian, 10 (ten) hymns

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<sup>39</sup> *Ibid.*, p. 59.

<sup>40</sup> *Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia. op.cit.* pp. 129-195.

<sup>41</sup> *Ibid.*, pp. 196-223.

- (436-445) on God's guidance and 11 (eleven) hymns (446-456) are hymns used at wedding ceremonies.<sup>42</sup>
8. Death: In respect of this subject, the Khasi hymn book contains a section of 50 (fifty) hymns (457-506) which are used for the death during funeral and memorial services. Of these, 18 (eighteen) hymns (457-474) bear the theme of Death and the after Life, 8 (eight) hymns (475-482) emphasize on the Resurrection of the dead, and 24 (twenty four) hymns (483-506) express the subject of Peace in Heaven.<sup>43</sup>
  9. New Year: It is noted that, recently, the Presbyterian Church has also started the holding of New Year services on New Year and on the New Year's First Sunday.<sup>44</sup> A small section of 9 (nine) hymns (507-515) are used for the occasion. These are hymns of thanksgiving for God's care, guidance and blessings for the past year and also prayers for the coming year.<sup>45</sup>
  10. Christian Stewardship: Stewardship in its traditional meaning is associated with almsgiving. No doubt, this has been an important aspect of Christian piety. But in this context, Stewardship also means the dedication of one's time and talents to God.<sup>46</sup> To cover this need, the Khasi hymn book has a list of 5 (five) hymns (515-520) which are associated with this subject.<sup>47</sup>

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<sup>42</sup> *Ibid.*, pp. 224-425.

<sup>43</sup> *Ibid.*, pp. 426-474.

<sup>44</sup> Radiancy Rnga, *op.cit.* p.78.

<sup>45</sup> *Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia, op.cit.*, pp. 475 -482.

<sup>46</sup> Radiancy Rnga, *op.cit.* p. 78.

<sup>47</sup> *Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia, op.cit.*, pp.482-487.

11. Christian families: One of the smallest sections of hymns in the Khasi hymn book is a list of 4 (four) hymns (521-524) which centre round Christian families. These are hymns of praise, thanksgiving and also asking for God's care and blessings on the Christian families.<sup>48</sup>
12. Evangelistic Hymns: This section comprises a section of 43 (forty three) hymns (525-567) which are regularly used in the evangelistic and outreach services of the Khasi Jaintia Presbyterian church.<sup>49</sup> These hymns have mostly emerged out of the eighteenth century Evangelistic Revival, which have been further developed and enriched during the nineteenth century.<sup>50</sup>
13. Praise: The 10 (ten) hymns (568-577) of this section serve as hymns of praise to God. They are mostly translated hymns.<sup>51</sup>
14. Khasi Nation: In the Khasi hymn book a special section of 6 (six) hymns (578-583) has been included, which are hymns of prayer specifically for Ri Khasi, or Khasi Nation.<sup>52</sup> These hymns have been composed expressing the need to seek for God's protection over Khasi nation and his blessings for Christian families.<sup>53</sup>

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<sup>48</sup> *Ibid.*, pp. 488-491.

<sup>49</sup> *Ibid.*, pp. 492-535.

<sup>50</sup> Radiancy Rnga, *op.cit.* p. 80.

<sup>51</sup> *Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia, op.cit.* pp. 536-544.

<sup>52</sup> *Ibid.*, pp. 545-550.

<sup>53</sup> Radiancy Rnga, *op.cit.*, p. 83.

15. **Revival Hymns:** The hymn book contains a small section of 8 (eight) hymns (584-591) which are Revival hymns.<sup>54</sup> These are mostly the product of the eighteenth century Revival in Wales and the nineteenth century Revival in Khasi Hills respectively.
16. **Children Hymns:** One good practice that the Khasi Jaintia Presbyterian church has been doing is the running of a regular Sunday school for children. It is here that children are taught about their religion, faith, catechism, and the bible in a level that makes it easy for them to understand.<sup>55</sup> In this regard, the Sunday school movement has greatly contributed to the development of a separate children's hymnody, from which the children's section of the Khasi hymn book draws its 28 (twenty eight) hymns (592-619).<sup>56</sup>
17. **Youth Hymns:** A provision has also been made for the inclusion of a section of 14 (fourteen) hymns (620-633) meant for the youths. They are hymns seeking for God's blessings, asking for strength and courage to serve God and their mission courageously like young soldiers of Christ.<sup>57</sup>
18. **Concluding Hymns:** The last section includes 6 (six) hymns (634-639) in all, which are dismissal hymns, used at the end or at the close of any

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<sup>54</sup> *Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia, op.cit.*, pp. 551-555.

<sup>55</sup> *Radiancy Rnga, op.cit.*, p. 85.

<sup>56</sup> *Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia, op.cit.*, pp.556-583.

<sup>57</sup> *Ibid.*, pp. 584-598.

congregational worship. They are thanksgiving hymns, and prayers for God's blessings, just before the people leave the church or any place of worship.<sup>58</sup>

19. Chorus: In addition to the above, a separate section in the Khasi hymn book includes a section of 38 (thirty eight) hymns (1-38) as choruses.<sup>59</sup> These are praise and worship hymns recognized for their depth of spirituality and are most often used before the main service is delivered.

From this analysis, we may therefore, say that the classification of hymns into various sections, as indicated above is sufficient to substantiate the role and significance of hymns and hymn-singing in the Presbyterian Church. The Editorial Board of the Khasi Jaintia Presbyterian church therefore deserves a special mention for this commendable work. It has been able to take care of a systematic arrangement of hymn sections, and to properly classify and index them according to topics, subjects and the themes related to the parts of the worship service. These efforts have facilitated the worship leader as well as the congregation to select appropriate hymns at all worship services.

Speaking of hymn singing as an element of church music in the Catholic Church, it may be noted that church music in the form of hymn singing was introduced right from the time of the arrival of the German Salvatorian missionaries in 1890. Throughout these years the missionaries took great care to ensure that hymns are translated from Latin to Khasi language so that the people could

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<sup>58</sup> *Ibid.*, pp. 599-602.

<sup>59</sup> *Ibid.*, pp. 602-612.

understand and actively participate in the services. Initiatives were therefore, taken to include more and more hymns in the Catholic hymn book which include both the western tunes and also Khasi indigenous tunes, which have contributed to the volume, quality and richness of hymn singing in the catholic church music.

It may also be mentioned, that the task of compiling and preparing the Catholic hymn book *Ka Lynti Sha Bneng* (The Way to heaven) was originally taken up by the German Salvatorian missionaries that had its first publication in 1894. Under these missionaries the hymn book had also faced a series of revisions which led to the inclusion of more hymns translated into Khasi. This trend may be said to have continued till the coming of the Salesian missionaries in 1922 after which the Catholic hymn book began to have a new look.

In keeping with Fr. H. Fantin's footsteps, another Salesian missionary who made a significant contribution in enriching church music was Fr. T. Resto (Later on Archbishop of Shillong Archdiocese) who happened to be also a student of Fr. H. Fantin. He had served as teacher and choirmaster for many years in the different institutions and parishes. A good number of hymns in the catholic hymn book are his contributions by way of compositions, translations, adaptations and harmonizations. In his endeavour to improve hymn singing in the church, Fr. T. Resto with the joint effort of another Khasi musician, C.D. Lyngdoh, has harmonized a number of hymns into four voice parts, which the congregation and the choir are using today. At present, the task of harmonizing the hymns in the tonic sol-fa system has been taken over by a lay musician Pascal Malngiang, with whose efforts again, hymn singing has greatly improved in the Catholic Church.

Based on the ground work laid by Fr. H. Fantin, the Catholic Church like the Presbyterian Church has made efforts to have a systematic and proper arrangement of its hymns and psalms in the hymn book. The present Catholic hymn book *Ka Lynti Bneng-Ka Kot Jingduai Bad Jingrwai Katholik* (The way to heaven- A Catholic Prayer and Hymn book) comprises, as mentioned earlier, a total of 653 (six hundred fifty three ) hymns and psalms, including both old and new hymns. These have been classified and properly indexed into different sections according to themes and subjects covering all events like-Advent, Christmas, Lent and Easter that come under the catholic Liturgical year.<sup>60</sup> As appeared in the 1998 edition of the Catholic hymn book, the hymn sections of *Ka Lynti Bneng* (The way to heaven)) include-

1. Advent: During this season members of the catholic community anticipate, with the sense of joyfulness, the coming of the Word of God to earth and the continuing presence of this Word in the world wide church community.<sup>61</sup> The first 8(eight) hymns (LB-1-8) in *Ka Lynti Bneng* (The way to heaven) are hymns bearing the subject of Advent. These hymns help Christians to pray and prepare themselves spiritually to receive Christ who is to come at Christmas. Advent is thus a period for devout and joyful expectation expressed through these hymns.<sup>62</sup>

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<sup>60</sup> *Ka Lynti Bneng – Ka Kot Jingduwai bad Jingrwai Katholik*, (Catholic Prayer and Hymn Book). 13<sup>th</sup> Edition, Ioanis Khongthohrem (ed.), Catholic Mission, Don Bosco Press, Shillong, 1998, p.vii.

<sup>61</sup> *The New Concise Catholic Dictionary*, compiled by Reynolds R. Ekstrom, St. Paul's publication, Mumbai, 2002, p. 27.

<sup>62</sup> *Liturgical Calendar for the Dioceses of North East India*, compiled and published by the North East Commission for Catechetics and Liturgy, Kohima, 2007, p. 13.

2. Christmas: Immediately after Advent comes the season of Christmas, on which event, the church celebrates solemnly the birth of Christ. The word Christmas is based upon the old English term *Christes maesse* which roughly means the Mass of Christ.<sup>63</sup> The Catholic hymn book contains a section of 26 (twenty six) hymns (LB. 9-32B) which center round the subject of Christmas. These include translated western tunes, Latin hymns with a few original compositions.
  
3. Lent- This season covers a period of forty days, beginning with Ash Wednesday\* and concludes with the beginning of the Triduum\*\* (the evening of Holy Thursday). The time of lent is a preparation for the paschal celebration.<sup>64</sup> It is recalling the sufferings, passion and death of Christ on the cross to save mankind. It is therefore, a period devoted to fasting, penance, repentance and spiritual renewal. A section of 15 (fifteen) hymns (LB.33-46A) have been incorporated in the hymn book, focusing on these aspects. However, it is to be noted that, Lent being a season of penance and fasting, the Church forbids the use of *Alleluia* in both praying and singing forms, and also the use of *Gloria* (Glory to God) except on special occasions.<sup>65</sup>

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<sup>63</sup> *The New Concise Catholic Dictionary, op. cit., p. 70.*

\* The first day of lent. On this day, through a simple ritual, ashes from burned palm are placed in the sign of the cross on the forehead of church members, as a symbol of the human need for repentance.

\*\* It is a Latin term for three days. It is a sacred three-day period of prayer and Christian devotion, to get ready for an important church feast.

<sup>64</sup> *Liturgical calendar for the Dioceses of North East India, op-cit., p. 13.*

<sup>65</sup> *Ibid.,*

4. Palm Sunday. Palm Sunday marks the celebration in memory of the glorious entry of the Lord into Jerusalem. It is celebrated on a Sunday just before Easter Sunday. The liturgical calendar notes that on this day the palms are blessed, distributed to the faithful and carried in a procession before the celebration of the mass. These branches are then devotedly kept in home so as to call to mind the victory of Christ.<sup>66</sup> For this celebration, a small section of 4 (four) hymns LB.47-50) in *Ka Lynti Bneng* are appropriately being indexed centering round this theme.
  
5. Holy Thursday. On this day which is also part of the Holy week observance, the Church inaugurates the sacred Easter Triduum. On this day Christian communities remember the last supper of Jesus with his apostles and center their attention on his gift of the Eucharist to humankind.<sup>67</sup> It is a memory of the Lord Jesus washing the feet of his apostles bearing the theme of humility, love and service. The Catholic hymn book contains a section of 8 (eight) hymns (LB.51-56 B to celebrate this annual observance.
  
6. Good Friday: Is the celebration of the Lord's passion, and is therefore, a day of penance for the whole church, to be marked by fasting and abstinence from meat. According to the Liturgical calendar, on this day, the church does not celebrate the Eucharist,<sup>68</sup> but holds other devotional exercises such as the

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<sup>66</sup> *Ibid.*, p. 40.

<sup>67</sup> *The New Concise Catholic Dictionary. Op .cit.*, pp. 142-143.

<sup>68</sup> *Liturgical calendar for the Dioceses of North East India, op.cit.*, p. 48.

Stations of the Cross, and the processions of the Lord's passion.<sup>69</sup> A section of 5(five) hymns (LB.57-60A) are used. Besides these, the fifteen hymns (LB.33-46A) earmarked for Lent season at section III above can also be used on this day. And for the Stations of the Cross, the Catholic hymn book has a three-line chant which is being sung at the end of each of the fourteen stations, with their texts and parts sung in harmony with the liturgy.<sup>70</sup>

7. Easter: In the Catholic Church Easter cycle starts with Ash Wednesday and the season of Lent, and ends with the Easter period on the feast of the Holy Trinity.<sup>71</sup> Easter is the great annual Christian feast day and season celebrating Jesus of Nazareth's resurrection from death to new life in God.<sup>72</sup> The peak of the celebration of this feast is held on Easter Sunday on which the glorious resurrection of Christ is celebrated with great solemnity. With this theme of the victory of Christ, the hymn book of the Catholic Church has a special section of thirteen hymns (LB.61-73) which are sung every year on this great feast.
8. Holy Trinity: The term Trinity is derived from the Latin word *Trinitas* and the old English Trinitee, which basically means threefold.<sup>73</sup> The term denotes the specifically Christian doctrine that God is a unity of three persons: Father,

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<sup>69</sup> *Ibid.*, p. 50.

<sup>70</sup> *Ka Lynti Bneng – Ka Kot Jingduwai bad Jingrwai Katholik. op. cit.*, pp. 97-116.

<sup>71</sup> Jacob Aluckal, *Celebrating the Sacraments – A Catechesis on the Sacraments*, First Edition, Archbishop's House, Shillong, S.R.Offset Panbazar, Guwahati, 2006, p. 2.

<sup>72</sup> *The New Concise Catholic Dictionary. op.cit.*, p.105.

<sup>73</sup> *Ibid.*, p. 262.

Son, and Holy Spirit.<sup>74</sup> The theme of unity and close relationship among the three is being denoted in this feast, which is being celebrated by the church on the Sunday after Pentecost every year. A section of five hymns (LB. 74-78) has been indexed in the hymn book to give solemnity to this feast.

9. Jesus Christ. Like all other hymnals, the Catholic hymn book also deals extensively with the person and work of Christ. The title Christ comes from the Greek term *Christos* meaning the anointed One. Jesus was called the Christ because his earliest generations of followers believed that he was indeed the true Messiah, the anointed One sent by God and long-awaited by God's salvation-hungry chosen people.<sup>75</sup> To this subject, the Catholic Church includes a big section of sixteen hymns (LB.79-93A) focusing on Jesus Christ as a person, his works and redeeming power
10. Christ the King: Like other feasts, the Catholic Church also celebrates the feast of Christ the King on the last Sunday of November every year. It is also a Sunday that marks the end of the Catholic liturgical calendar. To add solemnity to this feast, a small section of four hymns (LB.94-97) has been incorporated in the hymn book specifically meant for this occasion.
11. Sacred Heart of Jesus: Devotion to the Sacred Heart as a means of a personal relationship with Jesus has taken several forms in the history of Christian

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<sup>74</sup> *Harper's Bible Dictionary*, Paul J. Achtemeier (ed.), Theological Publications in India, Bangalore, Rekha Printers Private Limited, New Delhi, 2002, p. 1098.

<sup>75</sup> *The New Concise Catholic Dictionary*, *op. cit.*, p. 157.

spirituality.<sup>76</sup> The Catholic Church, in its devotion to the Sacred Heart of Jesus, has included a section of ten hymns (LB. 98-107) which are prayers expressed through singing during the hour of devotion and particularly at the annual celebration of the feast of the Sacred Heart.

12. Jesus the shepherd: The term Good Shepherd traces its origins to the Hebrew scriptures in which Yahweh is compared to a shepherd who shows great care and pastoral concern for his chosen sheep- the people of the nation of Israel (Jeremiah\* 23 and Ezekiel\*\* 34:11-16). The Gospels show Jesus of Nazareth referring to himself as a good shepherd who guides the flock of God's chosen people and is even willing to lay down his life for the sheep in his care (John<sup>#</sup>10:1-18).<sup>77</sup> In honor of Jesus as a Good Shepherd, a set of three hymns (LB.108-110) focusing on this theme have been included in the Catholic hymnal.
  
13. Holy Spirit: Feast of the Holy Spirit is celebrated on Pentecost Sunday. Pentecost is celebrated fifty days after Easter in remembrance of the outpouring of the Spirit on his followers, the disciples and apostles.<sup>78</sup> Pentecost Sunday marks the beginnings of the Church, and the start of the mission to all tongues and peoples and nations, fitting to be celebrated with

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<sup>76</sup> *The New Dictionary of Catholic Spirituality*, Michael Downey (ed.), Theological Publications in India, Bangalore, 1995, p. 470.

\* Prophet in the Hebrew tradition of the pre Christian era.

\*\* A Hebrew prophet of the Sixth century B.C.

# One of the original apostles of Jesus of Nazareth; and is traditionally named as the author of the fourth gospel as well as three brief epistles.

<sup>77</sup> *The New Concise Catholic Dictionary*, op. cit., p. 159.

<sup>78</sup> *Ibid.*, p. 216.

great solemnity.<sup>79</sup> A section of nine hymns (LB.111-118A) in the hymn book enables the Church to celebrate the feast in an appropriate manner. These hymns are also used at prayer meetings in the church or outside, just before any sermon or preaching is delivered. They are prayers seeking for inspiration, light, wisdom and enlightenment in delivering the Word of God.

14. Hymns to the Blessed Sacrament and Benediction: Benediction of the Blessed Sacrament is a short ceremony in which the Eucharist (in the form of a large consecrated host) is venerated by the Catholic Church members. During the ceremony, the host is usually placed in a gold container called a monstrance and placed on the main church altar for all gathered to see. The assembly generally sings hymns and says special prayers during the benediction. The Presbyter, who presides, then blesses the whole assembly with the monstrance.<sup>80</sup> To enrich the spiritual lives of the faithful, there is a set of six hymns (LB. 119-124) which are sung during the ceremony.
15. Hymns to the holy Eucharist: The Roman Catholic Church has seven ritual sacraments\* namely, Baptism, confirmation, Eucharist, reconciliation, matrimony, orders, and anointing of the sick.<sup>81</sup> The Sacrament of the holy Eucharist is the most important among the sacraments. The Eucharist is the food of eternal life. It is the source and summit of Christian life. The term

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<sup>79</sup> *Liturgical calendar for the Dioceses of North East India, op. cit.*, p. 65.

<sup>80</sup> *The New Concise Catholic Dictionary, op cit.*, p. 51.

\* The word comes from two Latin words *Sacramentum*, "solemn obligation", and *Sacrare*, "to set apart as holy and sacred". It is a visible sign of God's loving grace and presence to humanity.

<sup>81</sup> *The New Concise Catholic Dictionary, op. cit.*, p. 238.

*Eucharist* means thanks giving. It has its origin in the meal which Jesus celebrated with his disciples, known as the last supper.<sup>82</sup> Owing to the importance of this sacrament, the Catholic Church has categorized a large section of thirty seven hymns (LB.125-159B) on the subject of the Holy Eucharist.

16. Hymns to the Virgin Mary. The Catholic Church has always accorded Mary a special place of honor in the traditional Christian story overall as the mother of God, and as a faithful witness to what total Christian surrender to Jesus' compelling good news of salvation is all about.<sup>83</sup> The Catholic Church has a regular devotion to the various titles and attributes accorded to Mary. To mention a few, Mary bears the attributes of Mother of Christ, Mother of the church, Mary help of Christians, and many others. All these devotions to the Virgin Mary are better solemnized and expressed in the form of hymn-singing. In this regard, we find a sizeable volume of thirty seven hymns (LB160-195A) in the Catholic hymn book, which are used on appropriate feasts spread out through all seasons in the liturgical calendar.
17. Angels and Saints: Just as there are hymns for the faithful, who are struggling for their life on earth, there is also a section of nine hymns (LB.196-204), which are devoted to the Angels and Saints in heaven. The Catholic tradition views angels as immortal, spiritual beings made by God to personally minister to human needs, worship the divine, and follow God's will. Angels

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<sup>82</sup> Jacob Aluckal, *op. cit.*, p. 20.

<sup>83</sup> *The New Concise Catholic Dictionary. op. cit.*, p. 181.

can pray to God on behalf of human causes, just as evil angels (devils) can try to cause humans to sin.<sup>84</sup> Essentially a Saint or Angel refers to one who is consecrated, a truly holy or Godly person.<sup>85</sup> The hymns incorporated in this section are prayers to the Angels and Saints seeking for their help and intercession.

18. Church and Faith. Church is the body of Christ and the people of God. The church community is thus to remain a true continuation of the apostolic community and fundamentally dedicated to the people's mission of proclaiming and spreading the gospel of Jesus to all individuals and to all cultures throughout the world.<sup>86</sup> Faith on its part, demands that we have trust in, a response to, and commitment to the creator who has revealed many things throughout the history of the world to humankind.<sup>87</sup> Therefore, to always renew and strengthen the faith that we receive, through and in the church he founded, the church helps the faithful to express their prayers through hymn singing as found in a section of six hymns (LB.205-210) in the Catholic hymnal.
19. Christian life. There is a French proverb that says "Life is a pilgrimage,"<sup>88</sup> followed by another English proverb "Life is made up of marble and mud".<sup>89</sup> Christian life therefore is a race which has its share of afflictions, trials and

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<sup>84</sup> *Ibid.*, pp. 32-33.

<sup>85</sup> *Ibid.*, p. 240.

<sup>86</sup> *Ibid.*, p. 107.

<sup>87</sup> *Ibid.*, p. 121.

<sup>88</sup> Paul Vithayathil, *Proverbs and wise Sayings*, Vithayathil Publications, Broadway, Ernakulam, Cochin, Kerala, 2001, p. 172.

<sup>89</sup> *Ibid.*, p. 173.

tribulations, but the joy of constant fellowship with God is what makes the race meaningful.<sup>90</sup> This understanding of life is transmitted through hymns that help and teach people to go through the race of life with fortitude and prayer. This aspect finds expression in a section of twenty hymns (LB.211-225K) included in the hymn book which help the faithful to find courage and strength in their daily Christian life.

20. Sprinkling of Holy Water. There is a ritual practice in the Catholic Church, when the priest blesses the faithful by sprinkling holy water, which may be done at the beginning of the mass, when the priest or minister enters the sanctuary or in some other occasions, like blessing of the Christian families and houses after Easter. A small section of two hymns (LB.227, 228) in the hymn book are normally used during the ritual practice to invoke God's blessings.
21. Hymns at Holy Mass. The celebration of the Holy Mass involves a series of parts consisting of a) The Introductory Rites, b) The Liturgy of the Word, c) The Liturgy of the Eucharist, and d) The Concluding Rites. For the Introductory Rites the use of hymns follows this sequence-
  - a) *Introit Hymns* (at the Entrance): Hymn singing in this section opens up the celebration, to foster union among the people, to direct their minds to the sacred mystery being celebrated, and to accompany the incoming

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<sup>90</sup> Rnga, Radiancy, op.cit, p.67.

procession.<sup>91</sup> A section of eight hymns (LB.229-344) and four Psalms (LB.473, 502, 511 and 529) included in the hymn book are meant specifically for use as entrance hymns.

- b) *Appeal for Mercy*: After the priest has invited the community to join in a Penitential Act, which consists of an acknowledgement by all of their sinfulness, comes the Appeal for mercy, the *Kyrie* (Lord Have mercy). A section of four hymns (LB.236-239) in the hymn book bearing this theme have been included.<sup>92</sup>
- c) *The Gloria in Excelcis* (Glory to God in the highest): Through this hymn the Church offers praise and entreaty to God the Father and to the Lamb. It is sung on all the Sundays and feasts days, and at especially solemn celebrations.<sup>93</sup> This part of the mass contains a section of five hymns (LB.240-242B) in the hymn book. But of late, the Church has omitted the use of hymns (LB.241-242B), and retained only hymn (LB.240) *Burom H'u Blei*<sup>94</sup> (Glory to God) which can have various tunes, keeping the same texts.

Immediately after the Gloria follows the Liturgy of the Word, in which extracts or portions from the scripture are being read out known as the first reading. In this section hymn singing follows this sequence-

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<sup>91</sup> *Vatican Council II, The Conciliar and Post-Conciliar Documents, op.cit.*, p. 164 (n.25).

<sup>92</sup> *Ibid.*, p. 165 (n.30).

<sup>93</sup> *Ibid.*, p. 165 (n.31).

<sup>94</sup> Dominic Jala, "Ki Jingrwai ha ka Mass ki dei ban ïaid ryngkat bad ka riti lehniam" (hymns for mass should be appropriate with the liturgy), in Alan West (ed.), *Pongshai*, Vol. 4 issue No. 22, June, 2005, p. 4.

- d) *Responsorial Psalm / Gradual*: After the first reading comes the singing of a psalm. The psalm is normally taken from the Lectionary,\* for the texts in it have been chosen so as to have some bearing on the particular reading.<sup>95</sup> The largest volume of hymns included in the hymn book belongs to a section of one hundred and fifty psalms (LB. 433-554). From these, appropriate psalms may accordingly be selected to fit with the readings.
- e) *The Alleluia*: After the second reading follows the *Alleluia* or other chants according to the liturgical season which are sung before the reading of the Gospel. The Alleluia is sung during all seasons except lent.<sup>96</sup> A section of eleven hymns (LB.243-253) are Alleluia hymns sung at different times of the liturgical calendar. Hymns (LB.243-246) are common Alleluia hymns. Hymn (LB.247) is used during the season of Advent; hymn (LB.248) is a Christmas hymn tune used during Christmas season; Hymn (LB.249) is a hymn verse or tract used only at the season of Lent, as the Alleluia is not used. Hymn (LB.250) is sung at Easter season; Hymn (LB.251) is used at the Pentecost Sunday, and Hymn (LB.252) is the most commonly used Alleluia, which is used in all the other Sundays of Ordinary Time,\*\* consisting of thirty three weeks of the liturgical calendar.

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\* The term is from a Latin word meaning a “gathering or selection of readings”. It is a book of Scripture readings used during the liturgy of the word in catholic worship.

<sup>95</sup> *Vatican Council II, The Conciliar and Post-Conciliar Documents, op.cit.*, p.167 (n.36).

<sup>96</sup> *Ibid.*, p. 167 (n.37).

\*\* Consists of other week days and Sundays of the liturgical calendar which do not fall under any solemnities, feasts or memorials.

- f) *The Creed* (the Profession of Faith): After the homily the profession of faith takes place. The purpose of the profession of faith is to express the assent and response of the people to the scripture reading and homily they have just heard and to recall to them the main truths of the faith before they begin to celebrate the Eucharist.<sup>97</sup> To help achieve this purpose, the Catholic hymnal includes a section of four hymns (LB.254-258) which are sung by the whole congregation. However, of these the Church has recently approved the use of two hymns only (LB. 254-255),<sup>98</sup> while the other two hymns are used outside the mass.

Coming to the Liturgy of the Eucharist, the sequences of hymn singing starts with-

- g) *Preparation of the Gifts and the Offertory*: At the offertory, a procession takes place during which the gifts are brought and handed over to the priest or celebrant for placing at the altar.<sup>99</sup> The singing of offertory hymns takes place to accompany the procession. A volume of twenty two hymns (LB.259-278B) are included in the hymn book for regular use at the offertory.
- h) *Acclamation/Sanctus*: The Acclamation forms a constituent part of Eucharistic prayer. At the acclamation, the entire congregation, in unison with the heavenly powers, sings or says the *Sanctus* (Holy, Holy).<sup>100</sup> The

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<sup>97</sup> *Ibid.*, p.168 (n.43).

<sup>98</sup> Dominic Jala, *op. cit.*, p. 4.

<sup>99</sup> *Vatican Council II, The Conciliar and Post-Conciliar Documents, op .cit.*, p. 170 (n.49).

<sup>100</sup> *Ibid.*, p. 171 [n.55(b)].

hymnal comprises a section of seven hymns (LB.279-285) used as acclamation hymns. But again only hymns (LB.281, 282 and 285) may be used inside the church, keeping other hymns for use outside the liturgy.

- i) *Post-Consecration*: At the consecration, the priest pronounces the Eucharistic prayer for transforming the Bread and Wine into the Body and Blood of Christ, during which he also invites the people to share in the redemption and salvation acquired through the Body and Blood of Christ. The end of the Eucharistic prayer is an expression of the praise of God, and is emphasized and concluded by the people's acclamation.<sup>101</sup> From a set of seven hymns (LB. 286-292) meant for this section, hymns (LB.287 and 292) are appropriate for use in the mass, hymn (LB.289) is used at the Lent season, while the other hymns may be used outside the liturgy.<sup>102</sup>

Under the liturgy of the Eucharist, we also have the Communion Rite whose sequences are-

- j) *The Lord's Prayer* (The Our Father): In this prayer, we ask for our daily bread which, for Christians, means also the Eucharistic bread; we beg forgiveness of our sins, so that those to whom the Holy things are given may in truth be holy. The priest invites the people to pray; with everyone to sing or say this prayer with him.<sup>103</sup> A small section of three hymns (LB.293-294A)

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<sup>101</sup> *Ibid.*, p. 171 (n.55, g,h).

<sup>102</sup> Dominic Jala, *op. cit.*, p. 4.

<sup>103</sup> *Vatican Council II, The Conciliar and Post Conciliar Documents, op.cit.*, p. 172 [n.56, (a)].

in the hymn book are hymns of the Lord's Prayer. Hymns (LB.293-294)<sup>104</sup> are for church services, while hymn (LB.294A) may be used in other occasions.

- k) *Agnus Dei*: During the breaking of the bread and the commingling, the invocation Lamb of God is usually sung or said aloud by the choir or the congregation.<sup>105</sup> For this sequence, the hymn book includes a section of nine hymns (LB.295-301B). But of these only hymn (LB.297)<sup>106</sup> is now used keeping others for other uses.
- l) *Communion*: While the priest and people are receiving the Sacrament, the Communion hymns are sung. The purpose is to express the spiritual union of the communicants by the union of their voices, to show forth their joy, and to make it clear that the communion procession is a fraternal occasion.<sup>107</sup> Suitable hymns for communion may be selected from section XV-Hymns to the Holy Eucharist (LB.125-159B) as referred to earlier,<sup>108</sup> or any other appropriate hymn or psalm.
- m) *Post-Communion*: After communion, there should be a pause, during which the priest and people pray for a while in silence. As an alternative, the whole community may sing a hymn or a psalm of praise during the pause.<sup>109</sup> A

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<sup>104</sup> Dominic Jala, *op. cit.*, p. 4.

<sup>105</sup> *Vatican Council II, The Conciliar and Post Conciliar Documents, op.cit.*, p.173 [n.56 (e)].

<sup>106</sup> Dominic Jala, *op. cit.*, p. 4.

<sup>107</sup> *Vatican Council II, The Conciliar and Post Conciliar Documents, op.cit.*, p.173 [n.56 (i)].

<sup>108</sup> Hymns to the Eucharist- *cf.* p. 28.

<sup>109</sup> *Vatican Council II, The Conciliar and Post Conciliar Documents, op.cit.*, p.173 [n.56 (j)].

specific section of thirteen hymns (LB 302-308D) bearing the theme of praise and thanksgiving, in the hymn book is used during this period.

The Post-communion is immediately followed by the Concluding Rites, which concludes the celebration of the Holy Mass with the last event of the Dismissal. At the end of the mass, the priest greets the people and gives them his blessing. This is followed by singing the concluding hymn to be sung by the whole congregation, praising and blessing God.<sup>110</sup> This last part of the mass comprises a section of four hymns (LB.309-311A) used as concluding hymns. Besides these, any other suitable hymn or psalm may be selected for the purpose.

22. The Word of God: Catholic worship has been shaped by the strong emphasis on the bible as a guide to Christian faith and morals. The catholic hymn book provides a special place for a section of three hymns (LB.312-313B) that focus on the Word of God. These hymns are usually sung after the reading of any passage from the scripture, as a confirmation that the Word of God has been spoken. They are also used at prayer meetings or Bible Sundays.

23. Vocation: The Catholic Church's mission has been proclaimed and evangelized over the years through its missionaries and ministers who have been called to work in the vineyard of the Lord. The church therefore, prays from time to time for more vocations to spread his kingdom. In view of this,

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<sup>110</sup> *Ibid.*, p.174 (n.57).

the Catholic Church also includes in its hymn book a section of four hymns (LB. 314-316A) as prayers for vocations.

24. Outreach and Mission: The *Vatican Council II* is of the view that the church, in obedience to the command of her founder (mt.16:13) and because it is demanded by her own essential universality, strives to preach the gospel to all men.<sup>111</sup> The special undertakings in which preachers of the gospel, sent by the church, and going into the whole world, carry out their work of preaching the gospel and implanting the church among people who do not yet believe in Christ, are generally called missions.<sup>112</sup> In compliance with the said mission, there is a section of eleven hymns (LB.317-327), which are prayers emphasizing the subject of outreaching and spreading the gospel.
25. German Missionary Hymns: The Catholic Church still retains preserves and uses the old hymns prepared and published by the earliest Salvatorian missionaries or the German Fathers that cover the period (1900-1910). A special section of nine hymns (LB.3228-336)<sup>113</sup> in the catholic hymn book is collectively known as the German missionary hymns. These hymns cover all the parts of the mass, and are mostly translations bearing western music forms.
26. Mass for the Dead: In the classification of hymns, the catholic hymnal contains a section of four hymns (LB.337-340), comprising of the *Kyrie*

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<sup>111</sup> *Ibid.*, p. 715 (n.1).

<sup>112</sup> *Ibid.*, p. 720 (n.6).

<sup>113</sup> *Ka Lynti Bneng, Ka Kot Jingduai bad Jingrwai Katholik*, 13<sup>th</sup> Edition, *op. cit.*, pp. 599-602.

(Lord Have Mercy), offertory, *Sanctus* (Holy) and Lamb of God,<sup>114</sup> which are used during funeral and memorial services. They are particularly used at the celebration of the Holy mass (Requiem Mass), which is held every year on 2nd November, being the “All Souls Day”.

In addition to these, the hymn book also contains another section of eleven hymns (LB.372-382)<sup>115</sup> meant for the departed souls. Though these hymns have been placed in a separate section, yet they focus on the same subject. It may therefore be mentioned, that the selection of hymns, bearing the same subject, would have been much easier, had these two sections been clubbed together.

27. Rosary Hymns: Rosary is a catholic prayer devotion dedicated to the honor of Mary, the Mother of Jesus of Nazareth, which centers on a ring of beads used to say decades (group of ten) of the prayer called the Hail Mary.<sup>116</sup> The term Rosary has Latin roots that alternatively imply a bed of roses, a garland of flowers, and a collection of nice quotations. It came to be used by catholic communities as a variation on a traditional title for Mary, the “Mystical Rose” of God.<sup>117</sup>

As part of its devotion to the Blessed Virgin Mary, the Catholic Church prays the Holy Rosary in her honor. A complete recitation of the Rosary consists of three important mysteries- The Joyful Mystery, the Sorrowful Mystery, and the Glorious

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<sup>114</sup> *Ibid.*, pp. 604-605.

<sup>115</sup> *Ibid.*, pp. 646-656.

<sup>116</sup> *The New Concise Catholic Dictionary, op. cit.*, pp. 234-235.

<sup>117</sup> *Ibid.*, p. 235.

Mystery. A small section of three hymns (LB.341-343)<sup>118</sup> in the hymn book are hymns of the Holy Rosary, each set to its own tune. Hymn (LB.341) is used for the Joyful mystery, hymn (LB.342) for the Sorrowful Mystery, and (LB.343) for the Glorious Mystery respectively.

28. Miscellaneous Hymns: The catholic hymn book, contains a rare section of seven hymns (LB.344-349)<sup>119</sup> bearing miscellaneous themes like Sundays, Christmas, dedication (submission), hymn for our country India (Rise India), and others, which are sung on appropriate days and occasions.
29. Liturgy of the hours. This refers to the Divine office which is the official daily prayer of the church. The usage of the term “Hours” implies certain set periods or times of prayer which occur round the clock.<sup>120</sup> It contains three sets of prayers- morning, midday, and night prayers. To meet this requirement, the Catholic Church has in its hymn book a section of four hymns (LB.352-355) used as morning hymns, four hymns (LB.359-362) as midday hymns, and six hymns (LB.366-371)<sup>121</sup> as night prayer hymns. Catholic priests are therefore obliged to pray the Divine office (Breviary), and the lay faithful are encouraged to pray especially the morning and evening prayers.<sup>122</sup>

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<sup>118</sup> *Ka Lynti Bneng, Ka Kot Jingduai bad Jingrwai Katholik, op. cit.*, pp. 606-616.

<sup>119</sup> *Ibid.*, pp. 626-630.

<sup>120</sup> *The New Concise Catholic Dictionary, op. cit.*, p. 174.

<sup>121</sup> *Ka Lynti Bneng, Ka Kot Jingduai bad Jingrwai Katholik, op. cit.*, pp. 619-644.

<sup>122</sup> Jacob Aluckal, *op. cit.*, p. 2.

30. Sacrament of Confirmation: Confirmation is the sacrament which gives us the Holy Spirit in order to root us more deeply in the divine filiations, to incorporate us more firmly into Christ, to strengthen our bond with the church, to associate us more closely with her mission and to help us bear witness to the Christian faith in words and deeds. The reception of the sacrament of confirmation is necessary for the completion of baptismal grace.<sup>123</sup> The smallest section of hymns we come across in the catholic hymn book is the confirmation section which contains only one hymn (LB.383) - Jisu U Kular I'U Mynsiem (Jesus promises the Spirit).<sup>124</sup> This hymn is sung whenever the sacrament of confirmation is conferred to any Catholic member.
31. Sacrament of Baptism: Baptism is the first sacrament received by all Catholic Christians. Through this sacrament, those baptized become members of the body of Christ and the new people of God, the world wide Christian community.<sup>125</sup> The Catholic Church in order to add solemnity to the ritualistic performance of this sacrament has incorporated a section of five hymns (LB.384-388)<sup>126</sup> in its hymn book. All these hymns speak of water, oil, anointing, salt, white cloth and light etc, which are all essential elements of the sacrament of Baptism.

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<sup>123</sup> *Ibid.*, pp. 17-18.

<sup>124</sup> *Ka Lynti Bneng, Ka Kot Jingduai bad Jingrwai Katholik, op. cit.*, p. 657.

<sup>125</sup> *The New Concise Catholic Dictionary, op. cit.*, p. 48.

<sup>126</sup> *Ka Lynti Bneng, Ka Kot Jingduai bad Jingrwai Katholik. op. cit.*, pp. 658-661.

32. Christian Family: The Catholic Church in its “Decree on the Apostolate of Lay people” desires that members of every Christian family are made to become cooperators of grace and witnesses of the faith.<sup>127</sup> The catholic hymn book includes a small section of two hymns (LB.389-390)<sup>128</sup> as Christian family hymns. Ka Suk Kynjai ka Iing ka Sem (Happy is a family) bearing No. L.B.389, and Ko Trai Jisu pynlong ia nga (Lord Jesus, make me) of L.B.390), with their texts and tunes, are prayers effectively expressed through singing, asking for God’s blessing and guidance of all Christian families.
33. Wedding hymns: Matrimony is one of the seven sacraments of the Catholic Christian Community. Catholics believe that in matrimony a man and women enter into a covenant by giving the sacrament to each other.<sup>129</sup> For the solemn celebration of this sacrament, a list of four hymns (LB.391-392)<sup>130</sup> has been incorporated in the hymn book, for use whenever the sacrament of matrimony is administered and solemnized.
34. Thanksgiving hymns: To make our prayers and thanksgiving become more meaningful and delightful to the Lord, it has always been found more appropriate to express them through hymns and hymn singing. In this regard, the Catholic Church has made a special provision for the inclusion of a

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<sup>127</sup> *Vatican council II, The Conciliar and Post Conciliar Documents, op. cit., p. 686.*

<sup>128</sup> *Ka Lynti Bneng, Ka Kot Jingduai bad Jingrwai Katholik, op. cit., pp. 661-662.*

<sup>129</sup> *The New Concise Catholic Dictionary, op.cit., p. 184.*

<sup>130</sup> *Ka Lynti Bneng, Ka Kot Jingduai bad Jingrwai Katholik, op.cit., pp. 663-664.*

relevant section of seven hymns (LB, 393-399)<sup>131</sup> in the hymn book as thanksgiving hymns.

35. Hymns of Repentance: For the Catholic Church, the aspect of repentance comes under the sacrament of Penance and Reconciliation. It is a sacrament instituted by Christ for the forgiveness of sins and reconciliation with God and the church that we have wounded by our sins.<sup>132</sup> A section of three hymns like (LB.400) Nga la iaid wir (Coming Home), Pa, map, map ïa nga (Father, Forgive me of LB.401) and Wan Ko Trai, ka Mysiem ka pang (Come Lord, my Soul is ill of LB.402),<sup>133</sup> are expressions of repentance from sin and reunion with Christ.
36. Hymns of Praise: A sizeable section of ten hymns (LB.403-410B)<sup>134</sup> indexed in the hymn book are hymns of praise to God the Almighty. For instance, ïaroh ïa u Trai (Praise the Lord of LB.403), U Blei Nongthaw bad Nongpynim (God the Creator and Redeemer of LB.405), Kam jong Me Ki Bakhraw ko Trai (Great are young deeds, O Lord of LB. 408), and Rwai! Rwai! Iu Blei Pyrthei Mariang (Sing to God all nations of LB.410B), have their texts and tunes focusing on the subject of Praising God.
37. Hymns of trust: As children of God and followers of Christ, Christians need to have a constant trust in the love and care of God the creator. To achieve

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<sup>131</sup> *Ibid.*, pp. 666-671.

<sup>132</sup> Jacob Aluckal, *op. cit.*, pp. 38-39.

<sup>133</sup> *Ka Lynti Bneng, Ka Kot Jingduai bad Jingrwai Katholik, op. cit.*, pp. 672-673.

<sup>134</sup> *Ibid.*, pp. 688-695.

this, we need to pray, and prayers are often found to be better expressed through hymn singing. A section of three hymns in the hymn book like, *Ngishaniah ha me ko Kynrad* (We trust in you O, Lord in LB. no-411), *Ka Jingaiei Bneng* (Amazing grace- LB.412), and *Jingshai basbun ïalam* (lead kindly light-LB.412A)<sup>135</sup> are hymns carrying the message of trust.

38. **Bible Verses:** A large section of nineteen hymns (LB.413-432)<sup>136</sup> in the hymn book, contain extracts from relevant portions and verses of letters and gospels put into music. This section includes hymns and psalms like *Ka Jingrwai ka Judith* (Song of Judith-LB.415), *Ka Jingrwai u Isaia* (Song of Isaiah-LB.419), and others, which cover themes on variety of subjects. These can be selected and used on appropriate feasts and occasions.
39. **Psalms:** As already mentioned in section 21(d) of this chapter, the largest section of one hundred and fifty hymns (LB.433-554)<sup>137</sup> included in the catholic hymn book belong to psalms. As a matter of fact, the whole book of psalms found in the Bible has been set to music and are included in this section. The richness of this section is indicated by its volume, quality of hymns, and its wide coverage of themes and subjects. Therefore, the scope of using these psalms is much wider than other hymn sections.
40. **Psalms Tunes:** The last and rare section of hymns, which are not found in the hymn book of other dominations, is a section of fifteen psalm tunes

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<sup>135</sup> *Ibid.*, pp. 696-697.

<sup>136</sup> *Ibid.*, pp. 699-716.

<sup>137</sup> Hymns at Holy Mass, Section 21 (d), Responsorial psalms, *cf.*, p. 32.

numbering from (LB.555 to 569)<sup>138</sup> which are included in the catholic hymn book. Each of these psalms has been set to a separate tune and music of its own, starting with the antiphon followed by the verse. The richness of this section is seen in the fact that it covers and touches almost every aspect of Christian life.

This huge volume of forty sections of hymns and psalms as appeared in the hymn book *Ka Lynti Bneng* has given a complete shape and true colour to the Catholic hymn book, which has enriched and enlivened the love for hymn singing among the catholic communities. The analysis of the hymn book as such, reveals that a systematic classification and proper index of all the hymns has been done. Every care has been taken to include the relevant themes, subjects, and the aspects of Christian life, which has made hymn singing, become meaningful and serve the purpose of true worship.

In addition to the aspect of hymn singing, there has also been in existence, particularly in the modern context, another important aspect that forms a part of church music. This is none the less than musical instruments and their role in the accompaniment of hymn singing.

Dealing on this aspect, Shiloah Amnon in the article “Music and Religion” views that Religious traditions often stress a distinction between vocal and instrumental music and frequently assign higher value to vocal music. This is usually because of its capacity to communicate meanings through the words of song texts,

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<sup>138</sup> *Ibid.*, pp.832-842.

because the human body seems more a part of divine creation than instruments created by human artifice, or because of negative associations of instruments and their music. The writer also refers that in some traditions, such as Mennonite Churches and Theravada Buddhist monasteries, vocal music is performed a cappella, without instrumental accompaniment. However, no cases are known in which vocal music is rejected entirely in favor of instrumental music.<sup>139</sup> The reason for this distinction perhaps, is because the human voice, noted for its expressive ability, was given a great place in church music.<sup>140</sup>

M.T. Legge in his writings on "Musical instruments in the church" mentions that the use of musical instruments in church or more specifically, in the liturgy, has been from the earliest years of Christianity a matter of debate and concern and has been closely bound up with speculations on the "Sacred" and the "Secular". The Fathers of the church,\* though mindful of the biblical exhortations to praise God with trumpets, harps and lyres and all kinds of instruments (Ps.\*\* 150), chose to exclude their use in Christian gatherings because of the inseparable connections musical instruments had, at the time, with idolatrous and immoral practices and with theatrical performances.<sup>141</sup> He further mentions that, even the *organ*, now esteemed as the "King of instruments," was, for many centuries, positively excluded and then,

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<sup>139</sup> Shiloah Amnon, "Music and Religion" in Mircea Eliade (ed.), *The Encyclopedia of Religion*, vol.10, Macmillan publishing company, New York, 1967, p. 166.

<sup>140</sup> Violet Paranjoti, *op.cit.*, p. 30.

\* Refer to spiritually-minded historical figures, all of them saints in Christian tradition, who proved to be great church writers, teachers, and theologians.

\*\* A song or poem in praise of God contained in the biblical book of Psalms.

<sup>141</sup> M.T. Legge, "Musical Instruments in the church" in Paul Kevin Meagher, OP, S.T.M (ed.), *Encyclopedic Dictionary of Religion*, Corpus publications: Washington, District of Columbia, 1978, p. 2464.

eventually, only tolerated for limited purposes as its connections with things profaned or specifically secular were severed. And so, in the Middle Ages, occurred the introduction, first, of instruments for the embellishment of the singing, such as bells and tambourines<sup>#</sup> and, later, of instruments used in their own right-organs, harps<sup>##</sup> and others to supply for double voices in polyphony and sometimes to accompany Processions.<sup>142</sup>

According to Percy A. Scholes, who has written much on church music and the use of musical instruments, the introduction of the organ into Christian worship was due to Pope Vitalian (657-672) in the Seventh century.<sup>143</sup> Hence the *organ*,<sup>\*</sup> though never specifically prescribed for use by law, seems to have been in general use in the Latin Church, by the Thirteenth century. The perfecting of this instrument along with the development of a vast organ repertoire, particularly under the genius of J.S. Bach (1685-1750) gave it, by the time of the Reformation, pre-eminence of place in Christian worship.<sup>144</sup>

Speaking of musical instruments and referring to the early years of church history it is mentioned that, in the ninth century Benedictine culture began to include the advancement of music. The Monastic revival of the late tenth century saw the gradual introduction of organs into church services, although these were not originally used as an accompaniment to the singing, but rather served for signaling

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<sup>#</sup> A percussion instrument like a shallow drum, played by being shaken or hit with the hand.

<sup>##</sup> A musical instrument consisting of a frame supporting a series of strings of different lengths, played by plucking with the finger.

<sup>142</sup> *Ibid.*,

<sup>143</sup> Percy A. Scholes, *op. cit.*, p.112.

<sup>\*</sup> A musical keyboard instrument with rows of pipes supplied with air from bellows.

<sup>144</sup> M.T. Legge, *op. cit.*, p. 2464.

purpose, both to call the people to worship and to denote points of the service, like the bell at the Elevation of the Host.<sup>145</sup> Thus, the European *Organ Revival* of the tenth century A.D. came about because the instrument was introduced from Byzantium. Therefore between the tenth and thirteenth centuries the organ became almost exclusively a church instrument in Western Europe. And by the thirteenth century all instruments other than organs were excluded from various churches in Spain, Italy and France. In the fifteenth century many new churches built, most with an organ as part of the regular furniture.

Musical instruments can be very useful in sacred celebrations, whether they accompany the singing or whether they are played as solo instruments. It may therefore be emphasized that any musical instrument permitted in divine worship should be used in such a way that it meets the needs of the liturgical celebration, and is in the interests both of the beauty of worship and the edification of the faithful. This is so because the use of musical instruments to accompany the singing can act as a support to the voices, render participation easier, and achieve a deeper union in the assembly. However their sound should not so overwhelm the voices that it is difficult to make the text.<sup>146</sup>

Therefore in specifying the type of musical instruments appropriate for use in church worship the *Vatican Council II* document of the Catholic Church instructs,

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<sup>145</sup> Max Wade Mathews & Wendy Thompson, *The Encyclopedia of Music – Musical Instruments and the art of music – making*, Published by Hermes House, London, Anness Publishing Ltd., 2005, p. 230.

<sup>146</sup> *Vatican Council II, The Conciliar and Post Conciliar Documents, op. cit.*, p. 102 (n. 64).

“The Pipe organ is to be held in high esteem in the Latin Church, since it is its traditional instrument, the sound of which can add a wonderful splendour to the church’s ceremonies and powerfully lift up men’s minds to God and higher things”.<sup>147</sup>

The instruction further adds,

“The use of other instruments may also be admitted in divine worship, given the decision and consent of the competent territorial authority, provided that the instruments are suitable for sacred use, or can be adapted to it that they are in keeping with the dignity of the temple, and truly contribute to the edification of the faithful”.<sup>148</sup>

In line with these instructions, due emphasis has also been spelt out in the *Motu Proprio* of Pope Pius X which asserts that instruments other than the organ were not to be employed without the Bishop’s special permission, and the organ was to play a modest role of accompaniment and not to be allowed to cover up the singing; long organ preludes or interludes were reprehended. The piano and instruments of percussion were not to be employed in church. Wind bands were not to take part in church music, except in special cases recognized by the bishop, and then their music was to be of grave style, exactly identical with that proper to the

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<sup>147</sup> *Ibid.*, p. 102 (n. 62).

<sup>148</sup> *Ibid.*,

organ. In fine, music was to be at the service of the liturgy and not to be the liturgy at the service of music.<sup>149</sup>

In permitting the use of musical instruments it is to be noted that the culture and traditions of the individual peoples must be taken into account. However, these instruments which are, by common opinion and use, suitable for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions.<sup>150</sup> Thus, in the context of the Roman Catholic Church in general, the use of musical instruments in accompanying church singing is permitted throughout the liturgical calendar, but the playing of instruments as solos is not permitted in Advent, Lent, during the sacred Triduum and in offices and masses of the dead.

Therefore, basing on all these views and opinions put forward by these eminent contributors, we may draw two important conclusions- that, musical instruments have a vital role to play in the accompaniment of hymn-singing in the church, and that, the pipe organ enjoys the special privilege of being the most appropriate instrument for use in divine worship.

In the light of the above and referring the subject of musical instruments in the context of the Khasi Jaintia Presbyterian and Catholic Churches, it may be said that today in most of the churches of these denominations, the most common instrument that has the special privilege of being given a special place, is the organ and in some the Casio. The practice of using this instrument must have perhaps been

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<sup>149</sup> Percy A. Scholes, *op. cit.*, p. 662.

<sup>150</sup> *Vatican Council II, The Conciliar and Post Conciliar Documents, op. cit.*, p. 102 (n. 62).

first introduced by the pioneering missionaries when they first started church music in the two respective denominations, the practice of which continues till this day. In most churches today, particularly the big and well established churches, congregational singing in worship services is done to the accompaniment of the organ. A visit to any big church be it of any denomination in the Khasi-Jaintia Hills, will strike one to see that the organ or keyboard has a special place in the church. Further, it is observed, that a passer-by who passes by any church on Sundays while any service is going on, will enjoy hearing the harmonious singing of the congregation that blends with the accompaniment of the organ.

As regards the use of musical instruments in the Khasi-Jaintia Presbyterian Church, a Khasi writer and Presbyterian Church elder Mr. W.R.Laitflang, notes,

*“Katba lah ban lum jingtip, ia ka rukom ban synran ia  
ki jingrwai ha iingmane da ki kynja jingtem jingput la  
sdang pyndonkam nyngkong eh ha Nongsawlia ha ki  
por khyndiat snem shwa u Jumai Bah 1897 bad ka  
jingtem ba la pyndonkam dei ka Folding organ ba  
wanrah bad tem u missionary uba trei ha ki thain  
shilot(sylhet). Lehse u lah ban dei u Sahep Pongwern  
Jones. Ha iingmane Mawkhar la pyndonkam nyngkong*

*eh da ka organ ha ka por I. Miss. A. W. Thomas, kata  
hapteng ki snem 1897-1900*".<sup>151</sup>

Free translation

To the extent that information could be gathered, congregational singing in church service was accompanied by musical instruments for the first time at Nongsawlia (Cherrapunjee or Sohra), a few years before the Great Earthquake 1897 and the instrument used was a folding organ brought and played by a missionary who was attached to a mission at Shilot (Sylhet). Probably he could be Sir Pongwern Jones. In Mawkhar Presbyterian Church the organ was used for the first time during the time of Miss. A.W.Thomas that is between the years 1897-1900.

Again, in order to fetch the actual views and opinions on the subject, the scholar has served Questionnaires to a number of Presbyterian Church leaders, elders, pastors, musicians, song writers and others representing the different areas of Khasi-Jaintia Hills. It is interesting to note that responses received from persons like E.B.R.Wanswett, Bitkupar Laitflang, E.W.Kharsohwoh, G.P.D. Lakiang, K. Langrin, L. Syiem, David Lartang, Radiancy Rnga, Rev. B.C. Lyngdoh, E.H.Kharkongor,

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<sup>151</sup> W.R. Laitflang, *Katto Katne Shaphang Ki Katto Katne*(Something about Something) Vol. I, Published by Hesina Pyngrope, Shillong, 1996, p. 29.

Webster Davies Jyrwa and many others, have all agreed with one point that, in the Presbyterian Church, most of the hymns and their music are borrowed from foreign countries. In like manner, the types of instruments used in church services are purely foreign instruments such as piano, organ and also later on, other foreign instruments like guitars and drums were introduced.<sup>152</sup>

Apart from these, other musicians and representatives from the Church of God, the Anglican Church (CNI) and others like Oberland Snaitang, P.Mihsil, and Sherlock Giri have also contributed their views on the subject. In their responses to the Questionnaire they observe that initially the pioneers of the church had not encouraged the use of musical instruments in the church. However as of today, these churches have introduced the use of some western musical instruments like the organ in its church services, and also use guitars and drums in congregational singing and choir presentations.<sup>153</sup>

It is perhaps, in keeping with these observations that L. Syiem in expressing her opinion on church music is of the view that Church music still retains the essence of westernization. Regular church goers for instance feel incomplete to sing a hymn, though in congregation, in the absence of the piano or the organ.<sup>154</sup>

Hence, on analyzing these opinions one is to conclude that regarding the use of instruments, their role, and their influence in the Khasi-Jaintia Presbyterian church as well as in other denominations, it is found that western tradition dominates. Hymn

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<sup>152</sup> Responses to Questionnaires nos., 2, 3, 5, 9, 11, 13, 22, 26, 27, 34, 35. dated October 2004, p. 1.

<sup>153</sup> *Ibid.*, no. 29, 31, 40.

<sup>154</sup> L. Syiem, Response to Questionnaire no. 26, dated October 2004, p. 1.

singing in the church is performed mostly with the accompaniment of the organ or keyboard, and in open air celebrations, guitars and drums are also employed to accompany congregational singing. However, of late, particularly from the 1990s a notable development that has taken place in the Khasi Jaintia Presbyterian church is the introduction of some of the Khasi indigenous musical instruments like *Ka Bom* (big drum), *Ksing Shynrang* (male drum), *Ksing Kynthei* (female drum), *Ka Duitara* (string instrument) and others. These are used to accompany choir singing and special numbers performed in all services, and other celebrations outside the church.

Referring to the aspect of Musical Instruments in the context of the Catholic Church, mention has been made in the previous chapter that, for the Catholics, celebration of the Holy Mass is the central and most important part of the liturgical celebration. Therefore, as regards the type of musical instruments approved for use it is specified that the instrument that is most directly fitted for the Mass is the classical pipe organ. Other instruments, however, can be adapted to the Mass, including wind instruments, and smaller bowed instruments. However, all noisy or frivolous instruments are prohibited for use. The specific instruments named by the Popes have included guitars, pianos, drums, cymbals and tambourines. Bands are prohibited, as are all automated forms of music (recordings, automated instruments etc.)<sup>155</sup>

In the light of this, it may be mentioned that, in the Catholic Church, whatever type of musical instruments that have been used right from the very start, are all western type of musical instruments brought by the earlier missionaries. The

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<sup>155</sup> Jayanathan, *op. cit.*, p. 366.

earliest types of instruments consist of the organ, piano and the accordion\*. These instruments were used both for church services as well as for outside functions, which remained in use probably right from the 1890s till the arrival of the Salesians in 1922 and the years after. With the renewed Christian spirit and enthusiasm brought by these missionaries, in both missionary works and church music, we can now say, that today every Catholic Church particularly, in the urban areas, and the able churches even in the rural areas, do keep and maintain a good church organ or casio to accompany church singing at all church services.

Opinions received from the responses to the Questionnaire served to a number of catholic priests, church leaders, composers, songwriters, local musicians and outstanding church workers, like Mother(Sister) Celine, Justin Lyngkhai, M.R. Mawlong, P. Malngiang, P.Dkhar, Susan Syiem, S. Nongsiej, V. Kharmalki and others, it is found that the responses all roundup in one opinion- that the type of musical instruments used in the catholic church services, are the organ, keyboard and casio, and on big occasions, also guitars and drums.<sup>156</sup> Though the use of pipe organs is the most appropriate in church singing, the problem of procuring good and original pipe organs is always there, hence, the alternative of shifting to casio and keyboards has become the present trend.

Therefore, from the above opinions drawn it is seen that the Catholic Church gives due importance to the role of musical instruments in its church services. Like

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\* A musical instruments played by stretching and squeezing with the hands to work the bellows, the notes being sounded by buttons or keys.

<sup>156</sup> Responses to Questionnaires nos., 6, 20, 26, 32, 33, 41, 43. dated October 2004, p. 1.

the Presbyterian Church as well as other denominations, the Catholic Church also maintains the organ or casio as the main instrument to accompany church singing at all times. However, in case of power failure or in the absence of an organ, the accordion, which perhaps is not seen or used in other denominations, is also used as a substitute to accompany singing. This instrument is most often used for other services, celebrations and prayer meetings etc, outside the church. In fact, most of the big churches and parishes have procured this instrument for outside use and prayer meetings held on Sunday evenings in the Christian families.

Like other denominations, on solemn occasions, and feast days like Christmas, Easter, feast of Mary help of Christians, Eucharistic Processions, Ordinations and others, the Catholic Church also permits the use of lead and bass guitars, violins and drums along with the organ to accompany congregational singing. At the same time for outside and open-air celebrations and services, there is no restriction for the use of any other instruments inclusive of Khasi indigenous musical instruments like *Ka Duitara* (string instrument), *Ka Bom* (big drum), *Ka Ksing shynrang*, *bad Ksing kynthei* (male and female drums), *cymbals* and others, as long as they do not distract the congregational singing and true solemnity of the service.

Another point worth mentioning in the Catholic Church music is the existence of the Brass-Band which forms part of its church music. The special talent and the ear for music possessed by the Khasis, prompted and encouraged the German missionaries to start a civilian band at Shillong amongst the Khasis. It was Fr. Frumentius Stegmiller, a German Salvatorian missionary who brought the full

instruments from Germany in 1908, and started teaching the Khasis how to read music and play these instruments. It was only in 1912 with the efforts of Fr. Herribert Winkler that the band was established, with himself as the bandmaster; and later on in 1928 when the Don Bosco Technical and Boarding School was opened, this band also became known as the Don Bosco band, the first civilian brass band in North Eastern India.<sup>157</sup>

The present band of the Catholic Church bearing the name of Cathedral Band had its origin in 1932. It was started by a Salesian priest Fr. Igino Ricaldone under the name of Ka Band Synjuk Katholik (the Catholic Action Band), with Bro. Peter Robaldo, as the bandmaster. The band was later on taken up by a Salesian missionary Bro. Mantarro, who served as bandmaster and teacher from the year 1946 till his death in 1971. It was in his tenure that the name of the band Ka Band Synjuk Katholik (The Catholic Action Band) was given a new name as The Parish Band, and finally in 1969 the Parish band was given its third and last name The Cathedral Band which remains till today.<sup>158</sup>

In the Khasi-Jaintia Catholic Church as a whole, there are presently four bands which are highly established and have regular performances in the church activities and programmes. These are, the Don Bosco Band under Don Bosco Technical School, Shillong, the Cathedral Band at Laitumkhrah, Shillong, the Savio Juniorate Band at Mawlai, Shillong, and the Nongstoin Band in the West Khasi Hills.

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<sup>157</sup> *Cathedral Band Souvenir 44<sup>th</sup> Anniversary*, Remy G. Phankon (ed.), Don Bosco Press, Shillong, 1976, p. 1.

<sup>158</sup> *Ibid.*, p. 3.

These bands, though they form part of the church music, are restricted for use in church and worship services, but have gained popularity in other performances particularly in Eucharistic Processions, Marian processions, Prayer Meetings, Christmas Carols and other celebrations outside the church. The Catholic Band is a voluntary civilian band established with the aim and intention of gracing the activities of the church and in the propagation of its faith. In this context it may therefore be mentioned that the Band, though not directly connected with the sacred functions, has always been a very powerful means of giving joy and solemnity to many church functions and celebrations.<sup>159</sup>

Therefore, the aforesaid views and opinions are considered to have shed more light and substantiate the fact that musical instruments have a very important part to play in accompanying hymn singing in all worship services of the two denominations, and that the type of instrument approved to be the most appropriate for the purpose is the organ. It is also noted that the western traditional types of musical instruments still have the dominance of accompanying hymn singing in the church till date. Speaking of Khasi indigenous musical instruments, it is observed that though they have already been introduced in many church denominations, they are not as yet permitted for use inside the church, but they find place for regular use in accompanying all the singing in the services and celebrations held outside the church.

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<sup>159</sup> *Ibid.*, p. II.

Another aspect of church music and hymn singing that needs to be given a special place in this chapter is the Choir and its role in church singing in general, and in particular, in the two denominations in Khasi-Jaintia Hills. The term Choir is defined as an organized group of singers which is very often found to be associated with the term Choral meaning, having to do with or sung by a choir or chorus.<sup>160</sup>

Violet Paranjoti in a chapter on “Choral Music” writes that among the fascinating themes in the history of western music is the growth of choral music. Choral music is significant in that the human voice is given scope for exercising its role as the supreme musical instrument in its power of expressiveness. The writer also observes that the church takes great care and makes every effort to promote choral music. The church did not rest content with plain song but the inventive genius of composers of church music proceeded to the next vantage point of part-song. The multi-colour and added richness of part song is due to the fine blending of melody and harmony in choral singing. In part-singing, the different voices of soprano, alto, tenor and bass sing different melodies. These differing standards of melodies harmonize to give rise to one complex unit, marked by magnificence and charm. Part song, also known as polyphony, was greatly appreciated and widely used. So much so, that the sixteenth century came to be termed “the golden age for polyphonic choral music”. Polyphony was a great achievement in the musical realm. The unequalled expressiveness of the human voice and the perfect harmonizing of human voices of different timbre raised choral music to great heights. This was the

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<sup>160</sup> *Compact Oxford Reference Dictionary, op. cit.*, p. 146

work of the church, which exploited the human voice of its vast capabilities in the field of singing, along with the assistance of gifted and resourceful composers.<sup>161</sup>

According to Ronald Pen, choral music, in the form of plainsong, was an essential component of services in the early church. The experiments with the expressive possibilities of added melodic lines in Gregorian chant came to fruition at the Cathedral of Notre Dam in Paris around the middle of the twelfth century. The grandeur of this massive Gothic cathedral was well matched by the monumental nature of this emerging polyphonic style. This has led the two choir directors, Leonin (c.1150 A.D) and his successor, Perotin (c.1200 A.D) to establish a school of composition that was one of the crowning achievements of the Medieval Period. In their hands *organa* became impressive polyphonic works written for three or four distinct voice parts.<sup>162</sup>

It is further noted, that early medieval choirs were small: they usually consisted of four to eight boys and from ten to eighteen men, women being absolutely excluded from church choirs. Therefore, in referring to the early choirs, it is recorded that one of the largest choirs of the twelfth and thirteenth centuries was that of Notre-Dam in Paris which consisted of almost thirty singers.<sup>163</sup> Again, church history in giving due exposure to the choir relates that the sung Mass became one of the most important forms of church music. Composers of all periods have written settings of it, and choral singing has a central role to play in almost every religious

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<sup>161</sup> Violet Paranjoti, *op. cit.*, pp. 83-84.

<sup>162</sup> Ronald Pen, *Introduction to Music*, University of Kentucky, McGraw Hill Inc., 1992, p. 148.

<sup>163</sup> Max Wade Matthews & Wendy Thompson, *op. cit.*, p. 256.

service. Renaissance choir for instance sang in a minimum of four parts, often six, eight or more. In the course of time choirs grew larger, and were accompanied by instrumental groups.<sup>164</sup>

It may also be mentioned that in the early decades of the Catholic Church only male members were permitted to be in the choir while female members and women were excluded. References to this has been made in the *Motu Proprio* of Pope Pius X, which states that whatever singing does not pertain to the celebrant and sacred ministers belong properly to the choir of clerics, and that if the singers are laymen they are substitutes of the ecclesiastical choir. It further states that women since they do not represent the clerics were not admitted to the choir.<sup>165</sup> This legislation however may be said to have been rectified only during the time of Pope Pius XII in his *Musica Sacrae Disciplina* (the discipline of sacred music, para.74) when he allowed the use of mixed choirs.<sup>166</sup>

In every church denomination today, church choir has become a regular aspect of church music and hymn singing. This is perhaps because of the great function and the role that the choir has assumed in the musical performances and worship services of every worshipping church. It may not wrong therefore, to say that the function of the choir is to praise God, to glorify God, to worship him, and to show our love for him using the talents he has given us. Hence, the role of the choir is to lead, to support, to enhance or enrich the worship of the congregation and to

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<sup>164</sup> *Ibid.*,

<sup>165</sup> C.J. Mc. Naspy, *op. cit.*, p. 131.

<sup>166</sup> *Ibid.*,

bring the congregation closer to God in worship. In this regard, the role of the choir is more than a musical performance; it is an act of worship in itself and part of the largest act of corporate worship.<sup>167</sup>

In view of the importance of this subject, the *Vatican Council II* document of the Catholic Church in a chapter on “Instruction on music in the liturgy” has laid down important instructions on the choir which may be elaborated in these points.

Point 19 of the Instruction specifies that because of the liturgical ministry it performs, the choir or the *Capella musica, or schola cantorum* deserves particular mention. Its role has become something of yet greater importance and weight by reason of the norms of the council concerning the liturgical renewal. Its duty is in effect, to ensure the proper performance of the parts which belong to it, according to the different kinds of music sung, and to encourage the active participation of the faithful in singing. Therefore,

- (a) There should be choirs, or *capella, or schola cantorum*, especially in cathedrals and other major churches, in seminaries and religious houses of studies, and they should be carefully encouraged.
- (b) It would also be desirable for similar choirs to be set up in smaller churches.<sup>168</sup>

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<sup>167</sup> <http://www.rscmanstratia.au/PDF/Series-cd/CD - 5 - The role of the Choir in worship - 2002 - 11.pdf>. dt. 10/10/08

<sup>168</sup> *Vatican Council II – The Conciliar and Post Conciliar Documents, op. cit., p. 92.*

Point 20 instructs that large choirs or *capellae musicae* existing in basilicas, cathedrals, monasteries and other major churches, which have in the course of centuries earned for themselves high renown by preserving and developing a musical heritage of inestimable value, should be retained for sacred celebration of a more elaborate kind, according to their own traditional forms, recognized and approved by the Ordinary.<sup>169</sup>

Point 22, in referring to gender aspect in the choir, asserts that the choir can consist according to the customs of each country and other circumstances, of either men and boys, or men or boys only, or men and women, or even, where there is a genuine case for it, of women only.<sup>170</sup>

Point 23: gives instruction on the placement of the choir in the church. Hence, taking into account the layout of each church the choir should be placed in such a way that,

- (a) Its nature should be clearly apparent namely; that it is a part of the whole congregation, and that it fulfills a special role;
- (b) It is easier for it to fulfill its liturgical function;

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<sup>169</sup> *Ibid.*, p. 93.

<sup>170</sup> *Ibid.*,

- (c) Each of its members may be able to participate easily in the mass that is to say by Sacramental participation. Whenever the choir also includes women, it should be placed outside the Sanctuary (Presbyterium).<sup>171</sup>

Along these lines, it may be mentioned that the first choir which had sung in voices and with many singers, started in the 4th century, during the time of Pope Sylvester I (314-335). This choir was then known as *Schola Cantorum*, which later on, came to be known as the Sistine Choir. It used to perform at the liturgical celebrations of the pope, and also at other worship services of the church. Another well known choir of the time was the Chapel Royal of the British Crown established in 1135. King Richard III (1483-85) reorganized and further improved this choir, by searching singers from all over England to become members to it. This choir is said to have toured far and wide preaching about the Gospel of Christ, and actively initiated in leading choir singing in prayer meetings and other functions.<sup>172</sup>

Talking about the different types of choir, S.S. Syiemlieh a Khasi songwriter and choirmaster mentions that choirs in our country, mostly, consist of singers who come to take part on their own free will and desire. There are very few choirs, having their members through proper selection. On the other side, when we look at the choir leaders, many of them understand and have knowledge about music and singing on self taught basis, without any opportunity to learn and specialize themselves in music schools. Choirs that have been established in this manner are called Amateur Choir

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<sup>171</sup> *Ibid.*,

<sup>172</sup> S.S. Syiemlieh, "Ka Conference Ki Nongġalam Choir bad Nongġalam Jingrwai" (Conference on Choir leaders and Hymn leaders), unpublished seminar paper, Shillong, 2005, p. 1.

but those choirs, which are formed with a leader and members selected from among those good and qualified singers, are called Professional Choir.<sup>173</sup>

Analyzing these observations in the context of the choirs prevailing in the church music of the Khasi Jaintia Presbyterian Church and the Roman Catholic Church, it may therefore be mentioned that most of the choirs fall under the category of Amateur Choir. The reason perhaps, is because church singing and choir singing as such, is meant to praise God and add solemnity to the services through the harmonious singing of the voice-parts of the choir. With this objective in mind, a strict process of selection of choir leaders and choir members may not apply here, though at the same time an attempt is always made to attract qualified singers having good voices to join the choir.

Speaking of the Choir in the Khasi-Jaintia Presbyterian Church, in an interview with Mr. E.W. Kharsohnoh a songwriter and choir director, he is of the observation that right from the early years, the Khasi-Jaintia Presbyterian Church took great care to establish choirs at the assembly, presbytery and synod levels and later on at the district and also local church levels as well. He relates that though temporary and occasional church choirs were there in the early decades, the first choir of the Khasi Jaintia Presbyterian church formed in an organized manner was founded in 1975 at Mawkhar Presbyterian Church.<sup>174</sup> This was followed with the formation of a joint choir known as the Khasi Jaintia Presbyterian Synod Mission Board Choir in 1976. This choir became a standing choir which has served the

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<sup>173</sup> *Ibid.*, p. 2.

<sup>174</sup> Interview with E.W. Kharsohnoh, dated 31<sup>st</sup> May, 2007, Shillong.

church for a number of years till the mid 80's. It has also made its own record for being the first Khasi Jaintia Presbyterian Church choir to have toured England in 1981.<sup>175</sup> In the subsequent years another well established choir of the Khasi Jaintia Presbyterian Church was founded in 1978 known as the Shillong Christian Youth Organization and Conference Standing Choir, which is still existing, active and operative till today.<sup>176</sup> The next choir that came to be established in 1984-85 bears the name of Khasi Jaintia Presbyterian Synod Standing Choir which lasted till 2002 with the split of the Khasi Jaintia Presbyterian Synod into two Synods - the Khasi Jaintia Presbyterian Synod Mihngi (East) and the Khasi Jaintia Presbyterian Synod Sepngi (West). After this split, the Khasi Jaintia Presbyterian Synod Sepngi (West) formed its own choir in the name of Khasi Jaintia Presbyterian Synod West Standing Choir.

It is therefore noted that, at present, the Khasi Jaintia Presbyterian Synod West Standing Choir and the Shillong Christian Youth Organization and Conference Standing Choir serve as the two outstanding choirs of the Khasi -Jaintia Presbyterian Church. In addition to these other district and local church choirs also started to be formed to maintain good singing in their respective church services.<sup>177</sup>

Analyzing church choir and its role in the Catholic Church, Pascal Malngiang, a composer and choir director, in his article "Ka Choir Bad Ka Juk Mynta" (Choir in the present day) writes,

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<sup>175</sup> *Ibid.*,

<sup>176</sup> *Ibid.*,

<sup>177</sup> *Ibid.*,

*“Nga sngewdei ban ong ba ka choir ka dei ka budlum  
jong ka lehniam ka lehrukom bad ia kane la sngewthuh  
bha da ka Balang Katholik. Peit ia ke iingmane barim  
kum ka Laitumkhrah, ha Mawkhar, ha Mawlai bad  
kiwei pat ki jaka ki don ia ka jaka ka ba kyrpang ia ki  
nongrwai choir, ia kaba ngi khot ka choir loft”.*<sup>178</sup>

Free translation:

I may rightly say that the choir is the backbone of the liturgical rite and rituals, and this has been very well understood by the Catholic Church. Look at the old established churches at Laitumkhrah, Mawkhar, Mawlai (East Khasi Hills) and other places; they all have a standing choir, with a special choir loft being specially made for the choir.

Another Khasi writer Mihsuk Nongrum, in response to the Questionnaire on the subject is of the view, that, the first ever known church choir of the Catholic Church in the Khasi-Jaintia Hills was established way back in 1924 at Lumtyngkong (now Laitumkhrah Cathedral Parish) founded by Mr. H. Elias Khariong (Later on Fr. H. Elias) along with Mr. Leonidas and others. It is said that from the very start, the then choir was fittingly given the name of St. Cecilia Choir under the patronage of

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<sup>178</sup> Pascal Malngiang, “Ka Choir bad ka juk mynta” (Choir in the present day), in Allan West (ed.), *Pongshai*, Vol. 4, issue no. 45, Pongshai Media Group, Mawphor Offset Press, Shillong, 2005, p. 2.

St. Cecilia whom the church recognizes as the patron of singers and musicians.<sup>179</sup> Referring to this choir, another Catholic Church elder, who was also one of the singers in the choir, Mr. G.M. War, notes that St, Cecilia choir was the best choir in Shillong during the years ranging from 1950-1970, with very famous instrumentalists and organists like Fr. H. Fantin, Ms. Daphne Satur and Cynthia Satur who played for the choir. The choir was also conducted by very efficient and capable leaders like S.W. Nongkhlaw, Martin Khongwir, C.D. Lyngdoh and on some occasions Fr. T. Resto (later on Archbishop of Shillong), who were the choir directors who had successfully led the choir during all these years.<sup>180</sup>

However, like other choirs and singing groups, it may be pointed out that everything did not seem to go smooth with the St. Cecilia. After the death of the aforesaid choir directors, there was no other able leader then, who could take up the charge of directing the choir. Owing to this, the St. Cecilia choir was on a temporary dormant stage for a few decades, particularly during the eighties. During this period, temporary choirs and sing groups were then organized with the initiative of some priests, brothers and some elderly church members like Alford Suting and others to perform the singing on feast days and solemn occasions of the church. It was therefore, only in 1989-90 when the CBCI (Catholic Bishops Conference of India) was held in Shillong, that St Cecilia choir was revived and directed by the Scholar himself as choirmaster, who continues to lead this standing choir till today.

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<sup>179</sup> Mihsuk Nongrum, Response to Questionnaire dated 18<sup>th</sup> January 2007, p. 1.

<sup>180</sup> G.M. War, Response to Questionnaire dated 18<sup>th</sup> January 2007, p. 1.

Like the Khasi Jaintia Presbyterian Church, the Catholic Church also gives great importance to the choir, and insists that every parish church and local church should also maintain its own choir for performing good singing in the church. But of these, the regular and standing choirs are- the St.Cecilia Choir of the Laitumkhrach Cathedral Parish, the Lam Jingshai Choir of Mawkhar Parish, the St Dominic choir of Mawlai Parish, St. John choir of Laban parish Marian Choir of Block Malki Laitumkhrach, St. Blaise Choir of Upper Shillong Parish, St, Theresa Choir of Jowai Diocese and others. In other Parishes and local churches where standing choirs are not available, temporary singing groups or youth groups are organized whenever occasions arise.

Therefore, based on the views, opinions and information contributed by these eminent authors, church leaders and other influential members of both the denominations, it may be concluded that both, the Khasi Jaintia Presbyterian Church and the Catholic Church have fully realized the need and the importance of the choir in church music. Every care and effort has been made to form, maintain and develop standing church choirs which undoubtedly, have added solemnity, flavour and grandeur to church services and functions at all times.

It is an open fact, that the role of the choir has become mandatory in all important celebrations and occasions like assemblies, synods, presbyteries, crusades, conferences, weddings, prayer meetings including district and local level functions etc, of the Presbyterians. In like manner choirs figure in all important services and celebrations like Eucharistic processions, prayer meetings, priestly ordinations, centenaries, feast days like Easter, Christmas, Marian Feasts and Processions and

Wedding ceremonies etc, of the Catholics. On occasions like these it has become the practice and expectations of the congregation and church goers to have good singing, to make them feel that the celebration or service becomes complete.

Closely linked with the choir, and perhaps, an aspect that has become inseparable from it is the role of the conductor in directing the choir. The conductor of an orchestra, band or choir assumes a great role in directing the orchestra or choir, who bears the overall responsibility in the successful performance of the same. Therefore, referring to the part played by the conductor, it is stated that the conductor is the director of an orchestra or band who determines the overall sound by dictating tempo, shaping balance, and controlling dynamics.<sup>181</sup>

Elucidating the development of this aspect, Lousie Dudley and Austin Faricy in their joint article on the “Mediums of Music” mention that in the early days of the orchestra when the group was relatively small, there was no director. As the orchestra grew in size, however, the problem of keeping all the players together and agreeing upon an interpretation became increasingly difficult. From about 1825, orchestral directors or conductors, as they are usually known, became a regular feature of any large ensemble. The conductor’s importance has grown steadily, and until today, he is considered to be the most valuable and important man in the

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<sup>181</sup> Ronald Pen, *op. cit.*, p. 295.

orchestra.<sup>182</sup> Therefore in listing out the few important functions of the conductor, the above authors mention,

“The following are some of the things we see the conductor do at a performance: he sets the speed and controls the rhythm; he adjusts the volume from time to time, asking some players for softer sounds and others for more volume, so that the audience gets the correct mixture of both volume and tone color; he cues the performers, making sure that each instrument enters precisely when it should; and most important, he indicates the mood of a particular motive, phrase, or section of music. He is the voice that determines the expressive quality of the performance”.<sup>183</sup>

Emphasizing on this aspect other writers like Max-wade Mathews and Wendy Thompson, are of the observation that though the role of the virtuoso conductor was a nineteenth century phenomenon, there had always been one member of an ensemble whose duty it was to direct the others and so ensure a uniformity of performance. For instance, in the ancient Greece the giver of time beat with his stave up and down, while in Rome, time was indicated by the leader stamping his feet. Likewise, in the seventeenth century France it was the custom to beat time loudly on

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<sup>182</sup> Lousie Dudley and Austin Faricy, *The Humanities*, 5<sup>th</sup> Edition, McGraw Hill Book Company, New York, 1884, pp. 147-148.

<sup>183</sup> *Ibid.*,

the floor with a large staff. During the fifteenth and sixteenth centuries some choral conductors kept time by waving a rolled-up sheet of music.<sup>184</sup> Again, it is observed that until the eighteenth century it was usual for the conductor to be the composer. He generally directed the band from his seat at the harpsichord, although in France it became fashionable for the first violinist to direct.<sup>185</sup> However, by the nineteenth century period, as the conductor cult grew, it became usual for composer to conduct not just their own works but also those of others.<sup>186</sup>

In narrating the role of a conductor, an example may be cited of Beethoven who while conducting from the piano, he bent over to indicate that he wanted the music played softly. When the music came to a crescendo, he raised himself by degrees and, upon the commencement of the fork even more, he would often join in with a shout to the orchestra.<sup>187</sup> However, with the lapse of time, and with music becoming more complex, the late eighteenth century period shows that the role of a conductor became unavoidable. Hence, it is recorded that the first man to conduct an orchestra in the modern sense-moving his hands and arms without making a sound himself was the German violinist Loris Spohr (1784-1859), leader of the orchestra of the Theatre an Der Wien, who conducted the Philharmonic Society of London in 1820.<sup>188</sup>

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<sup>184</sup> Max Wade Mathews & Wendy Thompson, *op. cit.*, pp. 88-89.

<sup>185</sup> *Ibid.*,

<sup>186</sup> *Ibid.*,

<sup>187</sup> *Ibid.*,

<sup>188</sup> *Ibid.*,

Therefore, in the light of these observations, it may be mentioned that church choirs in the Khasi Jaintia Presbyterian Church and the Catholic Church, like other choirs, do maintain choir directors or choirmasters of their own. It is noted that every church that has a choir, takes care that a person with sound knowledge of music, possessing the average qualities of leadership, and having the capability to teach and lead the choir, is selected as choir conductor. It is therefore, expected that a proper and careful selection of an able conductor will help render good discipline and ensure good singing performance to the choir.

Relating the aspect of a choir conductor in the context of the Khasi Jaintia Presbyterian Church Choirs, it is found that the Khasi Jaintia Presbyterian church maintains a choir conductor for its church choir, and has had a series of choir directors, right from the time that the choir was founded. For instance, the Mawkhar Presbyterian church choir which is the first choir established in 1975, had Sparbah Lyngdoh as its choir conductor, assisted by Standhope Laitflang. The Khasi Jaintia Presbyterian Synod Mission Board choir, a joint choir founded in 1976 was conducted by W. W. Shullai, with S.S. Syiemlieh and H.M. Soanes as assistant conductors. The Shillong Christian Youth Organization and Conference Standing Choir formed in 1978 was first conducted by S.S. Syiemlieh, later on by Peace Diengdoh, Michael Pyngrope, and again, at present the said choir is being conducted by Peace Diengdoh for the second term. Likewise, the Khasi Jaintia Presbyterian

Synod West Standing Choir established in 2002, was led by S. Nongdhar as the conductor, with R. Mawiong as his assistant.<sup>189</sup>

Like the Presbyterian Church, the Catholic Church also considers it important to have a conductor to direct and lead its church choirs. As already mentioned earlier, the St. Cecilia choir established in 1924, has gone through a number of choir conductors. Based on the Questionnaire served to a few selected old members and singers of the choir, like G.M. War, M.R. Mawlong, Mihsuk Mongrum and others on this aspect, it is noted that the well known choir conductors and choirmasters who conducted the St. Cecilia Choir since its inception are – Severin Wilfred Nongkhlaw, Martin Khongwir, C.D. Lyngdoh and Fr. T.Resto. These conductors conducted the choir for the period 1924 to 1989.<sup>190</sup> And from the year 1989-90 onwards the said choir was directed by the Scholar himself who continues to be its conductor till this day.

In like manner, other Parish and local church choirs follow suite with this practice. To mention a few, the Lam Jingshai Choir of Mawkhar Parish which was established by Fr. Francis Kharwanlang, was first conducted by Wilfred Khylllep assisted by Plin War, and the responsibility was later on shouldered by other young hands.<sup>191</sup> The Upper Shillong Parish Choir established in 1995 was first directed by Ethelbert Kharmalki, and in 1996, with the change of name from Upper Shillong Parish Choir to a new name of St. Blaise Choir, Vincent Kharmalki became the choir

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<sup>189</sup> Interview with E.W. Kharsohnoh, dated 31<sup>st</sup> May 2007, Shillong.

<sup>190</sup> G.M. War, M.R. Mawlong, Mihsuk Nongrum, Responses to Questionnaire dated 18<sup>th</sup> January 2007, Shillong, p. 1.

<sup>191</sup> Interview with Francis Kharwanlang, dated 8<sup>th</sup> August 2008, Shillong.

conductor, who is still continuing till date.<sup>192</sup> The Marian Choir of Block Malki under the Laitumkhrah Parish was led by Pascal Malngiang since its inception. St. Theresia Choir of Jowai Parish, Jaintia Hills (now Jowai Diocese), which is the only standing choir in the whole diocese was first conducted by a renowned musician Fr. H. Fantin, later on by E. Shangpliang, and at present by Anthony Kympat.<sup>193</sup> The same Practice is also being done with the St. Dominic choir of Mawlai Parish and St John choir of Laban parish.

Therefore, as a concluding point, it may be summed up, that like other Christian denominations all over, the Presbyterian and Catholic denominations in the Khasi-Jaintia Hills, have taken great care to maintain and develop good choirs in their respective churches. Both have shown their utmost concern to see that every church choir has an efficient and able choir conductor who is the all in all person to maintain the desired discipline and progressive singing performance in all matters related with the choir, and to ensure that the choir serves the purpose for which it has been established.

On account of the great role and the importance attached to church music, which comprises hymn singing, instrumental music and the choir, it has led a number of eminent writers, theologians, musicians and church personalities etc; to put forward their views, opinions and suggestions regarding the *essential qualities and specifications* that church music should possess, to enable it serve the purpose of

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<sup>192</sup> Interview with V. Kharmalki, dated 4<sup>th</sup> March 2007, Shillong.

<sup>193</sup> Interview with E. Shangpliang, dated 16<sup>th</sup> April 2007, Shillong.

divine worship and liturgical services. Among the several contributors to this aspect, David C. Nichols, emphasizes the essential qualities of church music in these lines,

“For music to function as a meaningful component of religion it must have two basic qualities. First, it must be an effective tool of communication. Second it must have the power to influence human emotions. These two concepts are rooted strongly in ancient civilizations, and they are accepted today as basic components shared by many types of music”.<sup>194</sup>

M.T. Legge, in his writings on “Music-Liturgical” speaks of the type of music that is appropriate for worship purposes. He is of the view that the church, from the very beginning, has been concerned with the music of worship and has exercised efforts to bar music that is inappropriate and to promote music of kind that gives glory to God, to lift the worshipper up to God, and to create a real sense of community.<sup>195</sup> In this regard, the church in its attempts to maintain high standards in church music specifies that church music should be solemn, restrained, quiet, tranquil, dignified, and noble and introspective.<sup>196</sup>

In line with these views, and approaching the subject from another perspective Rev. William Bauman, in an effort to evaluate and upgrade music in today’s church, is of the opinion that, there is a three-fold judgment that perhaps has

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<sup>194</sup> David C. Nichols, *op. cit.*, p. 259.

<sup>195</sup> M.T. Legge, *op. cit.*, p. 2463.

<sup>196</sup> Violet Paranjoti, *op. cit.*, pp. 30-31.

the dynamic to move us forward in the eighties toward a yet newer and better sound for worship. First, Liturgical music should be *Provocative*. This implies that music be alive, effective with strong communication: that it says something both musically and textually. Some examples are Richard Proulx's "Look for me in lowly men" (a piece that provokes thought in a happy blend of melody, harmony, text, movement, strength), "My son has gone a way" by Robert Dufford, S.J. "Gift of Finest Wheat", the Eucharist congress hymn; Marchionda's "come, let us sing"; Pentatonic melodies such as "We are one in the spirit"; Joe Wise's "Christ has Died, Alleluia", and others. Thus, it isn't words alone; it is sung words that can be provocative.<sup>197</sup> Second, Liturgical music must be *Prayer*. A Hymn like Howard Hughes' "May the Angels take you into Paradise" (music for the right of funerals) is a good example of prayerful text.<sup>198</sup> Third, Liturgical music should be *Simple*. Examples like Richard Proulx's "Canticle of the three young men"; Bob Blanchard's "Taste and see the goodness of the Lord" are hymns having their music and texts bearing the aspect of simplicity. William Bauman continues to clarify that simple does not mean instant music or music for the musically illiterate, but it should achieve a provocative and prayerful beauty without sacrificing simplicity.<sup>199</sup>

Taking into consideration these views and ideologies, and to help maintain the true qualities of church music, the *Vatican Council II* in its instruction on music in the liturgy, has laid down some general norms, in which it is mentioned that, in

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<sup>197</sup> William Bauman, "Musical, Liturgy, Pastoral Judgements: New song, New Judgement?" in Vigil C. Funk and Gabe Huck (eds.), *Pastoral music in Practice*, The Pastoral Press, National Association of Pastoral Musicians, Washington, D.C, and Liturgy Training Publications, Chicago, Illinois, 1977, p. 111.

<sup>198</sup> *Ibid.*, p. 112.

<sup>199</sup> *Ibid.*, p. 113.

selecting the kind of sacred music to be used; whether it is for the choir or for the people, the capabilities of those who are to sing the music must be taken into account. No kind of sacred music is prohibited from liturgical actions by the church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts and does not hinder the active participation of the people.<sup>200</sup> Similarly, in the context of the Presbyterian and other Churches, this aspect is noted to have been taken care of by the respective Executive Committees and music experts who have led to the production of good singing by the individuals, choirs and congregation alike.

In the light of the above, it has been specified that liturgical music must possess those characteristics which make it pre-eminently sacred and adapted to good souls. It must surely emphasize above all else the dignity of divine worship, and at the same time be able to express pleasantly and truly the sentiments of the Christian soul. It must also be catholic, answering to the needs of every people, country and age, and combine simplicity with artistic perfection.<sup>201</sup>

In respect of the Roman Catholic Church, since Holy Mass is the central part of all liturgical celebrations, Fr Jayanathan in his article “Musings of Liturgical Music” has specifically laid down the characteristics of music appropriate for the Mass in which he writes,

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<sup>200</sup> *Vatican Council II – The Conciliar and Post conciliar Documents, op. cit.*, p. 90 [n (g)].

<sup>201</sup> *The Liber Usualis*, compiled, edited and published by the Benedictines of Solesmes, Desclee Company, Tournai (Belgium), 1963, p. IX.

“The music of the Mass must have “Grandeur yet simplicity; Solemnity and Majesty,” and must have “Dignity”, and “Gravity”, should be “Exalted” and “Sublime”, should bring “Splendor and Devotion” to the liturgy, and must be conducive to prayer and liturgical participation, rather than distracting the listener from prayer. It must be music that befits the profound nature of the mass, which is the sacrifice of Jesus Christ. As Pope Paul VI put it; “The primary purpose of sacred music is to evoke God’s majesty and to honor it.”<sup>202</sup>

In line with what is said, it may therefore be mentioned that in order for hymns to qualify for use by the entire congregation, they must of necessity be within the comprehension of most of the people. After all, hymns are designed for the use of plain folk. The church is a voluntary body in which the foolish are of no less account than the wise. In both thought and expression human texts must be easily grasped and free form elaborate or involved structure. Their basic message must be clear, direct and understandable upon first encounter.<sup>203</sup>

Therefore, on careful analysis of the various aspects of church music as discussed in this chapter, it may be concluded that like other Christian denominations elsewhere, the Presbyterian and Catholic churches in the Khasi and Jaintia Hills have

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<sup>202</sup> Jayanathan, *op. cit.*, p. 366.

<sup>203</sup> Harry Eskew & Hugh T. McElrath, *op. cit.*, p. 224.

been able to attach the rightful importance to church music. It is an undeniable fact that commendable efforts have been made to ensure that hymn singing, musical instruments and the choir play their respective roles in worship services. Hence, along with these efforts and in keeping with the essential qualities and specifications spelt out above, church music in these and other denominations will undoubtedly be enriched in the years to come.

## **CHAPTER IV**

### **INTRODUCING INDIGENOUS MUSIC INTO CHRISTIAN WORSHIP IN THE KHASI-JAINTIA PRESBYTERIAN AND CATHOLIC CHURCH DENOMINATIONS**

In this chapter an attempt has been made to have an in-depth study of Indigenous music in general, and Khasi indigenous music in particular. It analyses the role of indigenous tunes in church worship, and the extent to which these tunes have been accepted, recognized, introduced and used in the worship services of the different church denominations, with special reference to the Khasi-Jaintia Presbyterian and Catholic churches.

The chapter therefore dwells on the aspect of inculturation as an indispensable factor in the evangelization process, the role of indigenous tunes, and the attitude of the Presbyterian and Catholic Churches as well as other church communities towards indigenous music.

The acceptance of indigenous tunes into the church music proper of any church or Christian denomination is not a sudden occurrence but a slow process. It requires that a particular Christian denomination should pass through a certain period of experimentation to be able to respect, adapt, and accept the way of life, the culture and musical traditions of the people in its evangelization work. In this regard, it is

therefore felt that the first important step that leads to the indigenization of any church and in particular, the introduction of indigenous music of any culture into the worship services of any denomination is the aspect of Inculturation.

A number of writings and views have been put forward by eminent writers in explaining the term inculturation, and what it is about. According to Julian Saldanha the term “inculturation” refers to the process by which a particular church expresses its faith and life in and through the local culture.<sup>1</sup>

Anthony Kollencherry MSFS (Missionaries of St. Francis de sales) in his article “Towards Spirituality” explains that the word inculturation is derived from acculturation, a term used in Anthropology to indicate the process by which one social group acquires the customs and habits of another. The prefix ‘in’ has a theological connotation and indicates that a seed is sown, takes root and grows in a new soil.<sup>2</sup> The writer continues to clarify the term Enculturation, in order to differentiate it from the term Inculturation. In his view, the term enculturation was introduced in order to differentiate it from the concept of socialization.

Socialization according to him denotes the process by which an individual is integrated into his society. Hence, socialization is only a part of enculturation and is more universal than the concept of society. It is therefore opined that enculturation is a technical term in social science while inculturation is used as an ecclesiastical term,

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<sup>1</sup> Julian Saldanha, *Inculturation*, Second Revised Edition, St. Paul’s Publication, Bandra, Mumbai, 1997, p. 14.

<sup>2</sup> Anthony Kollencherry, “Towards a Spirituality of Inculturation” in *Indian Journal of Spirituality*, Vol. IX, No. I March, Published by the Indian Journal of Spirituality, Rajajinagar, Bangalore, 1996, p. 57.

which has a theological connotation. Enculturation is a sociological concept while inculturation is a theological idea.<sup>3</sup>

Based on the above distinction given on these terms, he therefore defines the term inculturation in these words,

“Inculturation is a method of transmitting God’s redemptive message, taking cognizance of the signs of times adequately and effectively”.<sup>4</sup>

In line with the above, the term inculturation therefore means localization of the church in a particular culture or land. It is basically a search into the concrete and particular, in order to realize the universal. The church is not bound to any particular culture, but at the same it cannot realize itself without concrete expression of the culture. Inculturation is an insertion of the faith into the life stream of people and the expressions of the faith life in terms of concrete historical existence, as well as the insertion of peoples’ life into the faith at a level deeper than any of its expressions.<sup>5</sup>

Yet from another approach, Justin S. Upkong in a monthly journal of Theological Reflection on “Inculturation and Evangelization” considers inculturation as a model (that is as an objective reality, with the focus on what it looks like) or as a method (that is, as a process, with the focus on how the reality comes to be). However, though most definitions of inculturation view it as a model, Justin S.

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<sup>3</sup> *Ibid.*, p.59

<sup>4</sup> *Ibid.*, p.57

<sup>5</sup> *Ibid.*, p.58

Upkong views it as a method since it has to do with the approach on Evangelization. Thus, looking at inculturation as a method, he explains it as, the process of interpreting and living Christianity (that is, the Christian faith and practice) from within the perspective of a particular culture and of its peoples' social and historical life-experience in such a way that Christian values is made to animate the peoples' way of life.<sup>6</sup>

Referring to the usage of the term Inculturation, it is mentioned that it was used for the first time in 1953 by a French missiologist Pierre Charles. He translated the American expression enculturation which is almost equivalent to the German word Socialization and the French word Inculturation.<sup>7</sup> It has further been noted that the term inculturation appeared for the first time in the official Catholic Church document in the "Message to the people of God" delivered by the Synod of Bishops in 1977. In the course of time the notion of evangelization and inculturation were combined and they found expression in official documents of the Catholic Church, for example, in *Catechesi Tradendae*\* of Pope John Paul II in 1985. It was in this document that the pope emphasizes the message of the term inculturation which reads,

"Evangelization has to bring the power of the Gospel  
into the very core of culture, in order to bring forth

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<sup>6</sup> Justin S. Upkong, "Inculturation and Evangelization" in S.Arokiasamy, S.J (ed.), *Vidyajyoti Journal of Theological Reflection*, Volume 58, No. 5, May, Printsmann Press, New Delhi, 1994, p. 299.

<sup>7</sup> Antony Kollencherry, *op. cit.*, p. 58.

\* Apostolic Exhortation of Pope John Paul II in 1985. A term derived from the Greek *Katechein* which means "re-sound" or "re-echo". It refers to an oral teaching and instruction about Catholic Christian beliefs, values, and practices.

original expressions of Christian life. Inculturation enables one to live the faith more consciously and meaningfully and establish itself more authentically as a local church".<sup>8</sup>

Considering the above explanations, it is perhaps considered important to bring out the implications of the aspect in the evangelization process of various Christian denominations. In this regard, inculturation implies that the Christian message is communicated and lived in the given culture. Having evangelization for its goal, inculturation therefore demands the proclamation of the Gospel in the indigenous garb i.e. in the local language, using local symbols, rites, culture and idiom. It therefore implies that Liturgy, rituals and other customs will be adapted to the local culture. Inculturating the Christian message would make it local and at the same time Christian. Hence, the inculturation process implies an encounter between human and divine natures, between God's Word in the concrete life situation and the Gospel values cherished by a particular tradition.<sup>9</sup>

In giving more enlightenment on the aspect Barnes Mawrie, a Catholic priest and writer is of the opinion that inculturation is the result of a change of attitude on the part of the church. Therefore, one can say that an attitude is the most important factor in order to realize this process. Inculturation, he says begins properly in the

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<sup>8</sup> *Ibid.*,

<sup>9</sup> *Ibid.*,

mind of the church and in the mind of the particular persons involved in the process.<sup>10</sup> Referring to this attitude, he writes,

“Inculturizing attitude is a desirable manner of thinking and acting in relation to another culture, which results from an openness of the mind and of the heart to the cultural reality of another person. It is a disposition of a person which implies the will to enter constructively into a cultural world different from one’s own.”<sup>11</sup>

Before analyzing the aspect of inculturation in the missionary work of the Presbyterians and Catholics in the Khasi and Jaintia Hills, it may be relevant to recall that the year 1841 is memorable in the history of the Khasi people when the Welsh Calvinistic Methodists foreign Mission Society arrived in Khasi Hills. The advent of the Presbyterian Mission at Sohra (Cherrapunjee) coincided with the Political Agency (1835-1853).<sup>12</sup> It is a political interlude and a trying period for British paramouncy after the Anglo-Khasi war and the creation of Jaintia Hills with the annexation of Jayantia Parganas to Sylhet District. This affected the work of the Mission.

However, it was Thomas Jones, an able literary genius who was responsible in reducing the Khasi language to writing and after fitting the English alphabet to it,

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<sup>10</sup> Barnes L. Mawrie, *A Pastor Rooted in Culture: A Study of the Contribution of Mgr. S. Ferrando towards the Inculturation of faith in Northeast India*, Vendrame Institute Publications, Shillong, 2002, p. 3.

<sup>11</sup> *Ibid.*, p. 16.

<sup>12</sup> Helen Giri, “Khasi Renaissance” in J.B. Bhattacharjee (ed.), *Proceedings of North East India History Association*, Tenth Edition, Shillong, 1989, pp. 203-204.

wrote books and opened schools. It may therefore be pointed out that the work of the Presbyterian Mission which was later on expanded by other missionaries, prepared the growth of the Church through Evangelization and Education. Along with education, Christianity may be said to have permeated almost the entire life of the Khasi society. With Christianity came Christian influence, Christian Ethics, and the existence of a Christian Khasi Community within the Khasi Society. Again, with Christianity came the division of the Khasi locality into two sections- *U Skul* (literally meaning the School) and *U Shnong* (meaning the locality). The term *U Skul* therefore signifies the Khasi Christians and *U Shnong* means the Heathens, or the Khasis who still profess the Khasi traditional religion. The division as such must have created a superiority complex of the Christians over the non-Christians which in the long run affected the feelings of the Khasi Christian and non-Christians alike who had a love and attachment to their culture and race.<sup>13</sup>

The above division is again noted to have a negative impact on the evangelization work of Christianity among the Khasi people as Christians are ready to cling to their faith and to follow the teachings and practices being taught to them by these missionaries. The non-Christians on the other hand continue to stick to the traditional and cultural practices as followers of the Khasi traditional religion. This mentality is seen to have become a trend in the evangelization work of Christian missionaries particularly the Presbyterian missionaries who tend to disregard and reject the rich cultural elements and music traditions of the Khasi people.

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<sup>13</sup> *Ibid.*, p. 206.

Therefore in the light of these opinions and to be able to grasp the fundamental importance of an inculturizing attitude of the missionary work in the Khasi-Jaintia Hills, we may compare and contrast the general attitude of the Protestant and the Catholic missionaries towards the cultures of the people. Thus, referring to the Attitude of the Protestant missionaries, it is observed that, the Methodist Church from Wales came more than fifty years before the Catholic Church, but their growth has been comparatively less than that of the Catholic Church. The reason for this, is not far to seek. It was essentially the question of attitude towards the culture. Their attitude towards Khasi culture and religion was more negative than positive.<sup>14</sup> Some of the points therefore which have contributed towards this negative attitude of the Protestant missionaries towards Khasi culture and religion may be pin-pointed.

1. The Methodist missionaries from abroad tended to consider tribal religion as superstitious. They presumed that these religions had many evil elements in them which must be destroyed or purified.<sup>15</sup>
2. There was a general attitude on their part to consider tribal religion (Khasi traditional religion) as pure animism. They did not realize that the Khasis are basically monotheistic in their belief. This was the result of a lack of understanding about the religion of the people.<sup>16</sup>

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<sup>14</sup> Barnes L. Mawrie, *op. cit.*, p. 16.

<sup>15</sup> *Ibid.*, pp. 16-17.

<sup>16</sup> *Ibid.*, p. 17.

3. These missionaries who came from the developed countries, thought that tribal culture was not civilized and that it had many aspects which did not go in harmony with Christian faith. For this reason they sought to disassociate cultural elements from Christian faith.<sup>17</sup>
4. There was a certain degree of European pride in them which made them look upon the tribals as an inferior people in comparison with themselves. Western culture was “mistakenly” seen as a far superior and perfect culture.<sup>18</sup>

Another peculiar phenomenon noted in the Protestant Churches is the fact that most churches regardless of their size and denomination, assert that they are “evangelical”, by which claim they want to display not simply their conservative theological stance but also continuity with their tradition. They observe the century-old tradition of annual and semiannual revival meetings that place a heavy emphasis on the Bible, Conversion, and Evangelism.<sup>19</sup> This outlook however, may be termed as a native character of Protestantism which has been developed and which continues to narrow down its attitude preventing it from having an open mind towards the good elements of the culture with which it works.

It is perhaps this attitude and in keeping with the native character of the nineteenth century missionaries that the books, catechisms and hymns they were translating, reflected only the so called enlightened western culture at the rejection of

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<sup>17</sup> *Ibid.*,

<sup>18</sup> *Ibid.*,

<sup>19</sup> [http://journals.cambridge.org/download.php?file=%2FCHH%2FCHH77\\_02%2FS0009640708000589a.pdf&code=fa86f24663849d6400062d1042e9273c](http://journals.cambridge.org/download.php?file=%2FCHH%2FCHH77_02%2FS0009640708000589a.pdf&code=fa86f24663849d6400062d1042e9273c).

what they call inferior Khasi influence.<sup>20</sup> It is further observed that this attitude has in turn led to many constraints on the part of the converts and also on the part of the missionaries' relationship with the people. This point may be highlighted by the fact that a Khasi who wanted to become a Christian had to renounce his religion and culture entirely and accept a western culture and religion altogether. He had to detach himself completely from the cultural practices of his tribe like festivals, dances etc.<sup>21</sup> It is again recorded that contrary to patterns of conversion elsewhere, the Khasis were not converted en masse, with minimal Christian instruction. The missionaries demanded a high ethical lifestyle, strict Sunday observance and forsaking of all heathen practices before accepting converts into church membership. The converts were also expected to be familiar with certain Christian teachings, for which hymns and catechisms were important modes of instruction.<sup>22</sup>

This imposition of Western culture on the people, and their not being ready to accept Khasi culture has therefore, led to what Barnes Mawrie calls "Indigenous Reaction". Referring to this, the writer notes that, although conversions to the Protestant church took place, the negative attitude of the missionaries created a strong reaction by a section of educated Khasis like Babu Jeebon Roy and others. It was his deep love for culture, religion, customs and traditions that has inspired this intellectual to work for the development of Khasi culture and traditions through different socio-cultural organizations. With this objective Jeebon Roy founded the

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<sup>20</sup> Radiancy Rnga, "Significance of the Khasi Hymn Book for Christian Education", unpublished Master of Theology Dissertation, Serampore, 2004, p. 27.

<sup>21</sup> Barnes L. Mawrie, *op. cit.*, p. 17.

<sup>22</sup> Radiancy Rnga, *op. cit.*, pp. 27-28.

*Seng Khasi Movement*\* in 1897 as an opposition to this mentality of the Protestant church towards Khasi Religion and Culture. The Seng Khasi, he says was founded to preserve the purity of the Khasi culture and religion against the threat of westernization,<sup>23</sup> as has already been referred to in the First Chapter. The writer relates another instance in which a prominent personality, Babu Radhon Sing Berry Dkhar, who had embraced Methodism, abandoned that religion in disillusionment and came back to the Khasi religion.<sup>24</sup> These examples pointed out to the existence of a strong opposition towards the mentality and discouraging attitude of the Protestant missionaries.

Therefore, analyzing the concept of Inculturation in the context of the Presbyterian Church, it may not be wrong to say that, inculturation with all its implications, has had a very marginal or no impact at all on the evangelization work of the Presbyterians. The negative attitude and wrong mentality developed throughout the long missionary years have had negative impact on the Khasi culture and religion as a whole, and in particular, on the Khasi indigenous music, and its role in the church music of the Khasi-Jaintia Presbyterian Church, which will be discussed in the later stage of this chapter.

As regards the aspect of Inculturizing attitude in the Catholic Church in the Khasi-Jaintia Hills, it is found be quite different from that elaborated above. The Catholic missionaries, from the very commencement of their missionary work, have

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\* A Movement founded to revive Khasi religion and culture.

<sup>23</sup> Barnes L. Mawrie, *op. cit.*, p. 17.

<sup>24</sup> *Ibid.*, p. 19.

had a positive inculturizing attitude towards the Khasis, their culture, religion, and the rich Khasi music traditions. This may be highlighted in the undermentioned aspects:

1. The Catholic Church because of the positive outlook and attitude of its missionaries, right from the Salvatorians (1890) down to the Salesians (1922) had always an open mind to accept the culture of the people with all its values.<sup>25</sup>
2. The Church never condemned the indigenous religion of the Khasis, but saw in it a preparation for the arrival of Christianity. The missionaries successfully projected the Catholic faith as the fulfillment of the longing of the Khasis, a completion of their religious belief.<sup>26</sup>
3. The Catholic missionaries took great interest in learning the language of the people. They also learned about the culture and religion of the Khasis. They did not suppress the cultural practices of the Khasis. Instead, the Church has all through shown its concern, interest and above all encouraged the people to take part in cultural festivals (dances, songs etc.) and in traditional martial art like archery.<sup>27</sup>
4. They also contributed to the development of Khasi literature and some of the Khasi books they wrote are highly treasured to day. For example, J.

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<sup>25</sup> *Ibid.*,

<sup>26</sup> *Ibid.*,

<sup>27</sup> *Ibid.*,

Bacchiarello's *Ki Dienjat jong ki Longshuwa*, G. Costa's *Ka Riti jong ka Ri Ki Laiphew Syiem*, Mgr.\* E. Bar's Khasi – English Dictionary, H. Elias' *Mihngi Sepngi*, *Ka Hamsaia Ki Por* etc.<sup>28</sup>

5. The Catholic missionaries visited villages and mixed freely with people. They spent days and weeks in the peoples' villages, ate and drank whatever was provided to them by the people without any fuss.<sup>29</sup>

These aspects therefore, clearly indicate the respectful attitude that the church had towards the religion and culture of the people and its willingness to accept them whole- heartedly. This very attitude itself has left a lasting impression on the minds and hearts of the people, which perhaps has greatly facilitated in the evangelization work of the church. Placing this on record, Barnes Mawrie writes,

“The Catholic Church has been successful to a great extent in this, due to her openness to cultures and her inculturizing attitude”.<sup>30</sup>

Another aspect that has come to be considered important under the concept of inculturation and its implications, is the phenomenon known as *Vernacularization of worship* introduced by the Constitution on the Sacred Liturgy of *Vatican Council II* of the Catholic Church in 1963. This aspect although introduced by the Catholic Church is found to bear equal relevance when analyzed in the context of the

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\* Monsignor is a term which essentially means “My Lord”. It is an honorary title given to a priest for distinguished pastoral service.

<sup>28</sup> *Ibid.*,

<sup>29</sup> *Ibid.*, p. 20.

<sup>30</sup> *Ibid.*, p. 21.

indigenization of any Christian church. According to Thomas A. Krosnicki, SVD (Society of Divine Word) who authors the article “The Constitution on the Liturgy and Mission”, the word Vernacularization comes from the word vernacular, which is of Latin origin *vernaculus* – meaning nature, and in defining the term, the author is of the view that to vernacularize means, “to make a word or phrase, a part of ordinary life”.<sup>31</sup> Therefore, in defining the term, he writes,

“Vernacularization means that each local church has the potential to speak its own language in terms of ministries, texts, art, architecture, ritual and music. What is important to recall is that in all attempts at the vernacularization of the liturgy the content of faith must be maintained and the unity of belief must be affirmed”.<sup>32</sup>

He continues to assert that, Vernacularization of worship implies that there should be:

1. Vernacularization of language,
2. Vernacularization of the community,
3. Vernacularization of Eucharistic Texts,
4. Vernacularization of Eucharistic Ritual,
5. Vernacularization of Art and Architecture, and

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<sup>31</sup> Thomas A. Krosnicki, “The Constitution on the Liturgy and Mission – The Vernacularization of Worship” in Heribert Bettcheider, Eugen Munnnencmachen and Martin Uffing (eds.), *Verbum SVD*, Vol. 46, Deutschland, Germany, 2005, p. 119.

<sup>32</sup> *Ibid.*, p. 128.

## 6. Vernacularization of Music.<sup>33</sup>

With the introduction of this concept, it may be stated that the way has been kept open for the implementation of vernacularization of worship in the liturgy. Considering this aspect, it is therefore the desire of every Christian church that, in every aspect from language to music, the liturgy had to be rendered in the vernacular. Only then would the liturgy become, as it was, a household word and an integral part of the life of a people gathered to worship in spirit and truth.<sup>34</sup> However, of the various elements of vernacularization stated, special emphasis may be made on two elements – vernacularization of language and vernacularization of music, which are considered relevant for the purpose of the study.

Vernacularization of language therefore implies that every part of the liturgy be translated, and rendered in the local language of the region or place. Vernacularization of music in the church and liturgy on its part implies two important things – that all the hymns used in worship services be translated into the vernacular language, and that the church should have an open mind to accept and recognize the music traditions of the local people.

In the light of what is said, and on examining the impact of the above aspects on the Presbyterian and Catholic churches, it may be pointed out that, the Presbyterian Church has so far achieved the language aspect of the vernacularization of worship. The Prebyterian Church unlike the Catholic Church has no readymade prayer book as such, as all the prayers are said in a spontaneous manner and are

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<sup>33</sup> *Ibid.*, pp. 120-127.

<sup>34</sup> *Ibid.*, p. 119.

recited in the vernacular. But as regards vernacularization of music, no doubt all the hymns have been translated into Khasi for regular use by the congregation, meaning that the language aspect of its music and hymns has been achieved. However, at the same time the music aspect pertaining to hymns and their music forms it may be said to be only partially realized. This is so, because as per analysis of the hymn book, only the western translated hymns appear to be in use as the Presbyterian Church is not ready to accept the true music traditions, with all its forms, style, and texts etc., of Khasi culture. On the other hand, the Catholic Church, owing to reasons as stated, is encouraging the integration of more and more Khasi cultural elements into its liturgy with due recognition given to the music forms, and the role played by Khasi indigenous music in its worship.

In the context of the Roman Catholic Church, Latin is said to have been introduced in the fourth century. Since then, it has become the official language used in all worship and liturgical celebrations for many years.<sup>35</sup> Latin as a language has its own specific characteristics. It has a certain stability which daily spoken languages, where words change often in shades of meaning, cannot have. Latin has the characteristic of words and expressions retaining their meaning generation after generation. Again, Latin language can be the medium of communication for learned people from different backgrounds when they meet. It becomes more acceptable when people from various nations and languages come for liturgical celebrations. However, in compliance with the introduction of vernacularization of worship in 1963, the Catholic Church in its *Vatican Council II* document instructs,

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<sup>35</sup> Jacob Aluckal, *Echoes from the Northeast* (North East Catholic Newsletter), Vol. 1, No. 3, August, Published by Allan West, Archbishop's House, Shillong, 2007, p. 7.

“If, as the constitution on the sacred liturgy taught, worship pertains to the people of faith and every liturgical act should be comprehensible to all who take part in it, then the Latin language which “was to be preserved in the Latin rites,” had already, on December 4<sup>th</sup>, 1963 lost the day. The Latin was to be vernacularized”.<sup>36</sup>

Thus, in the light of the above, it is noted that the Catholic Church has given way to hundreds of vernacular translations and articulations around the globe where religious faith is necessarily expressed in the vernacular language. Therefore, in the spirit of this instruction, and in emphasizing the need to implement the aspect in the Catholic Church, the above Council further instructs,

“The church, indeed, approves all forms of true art which have the requisite qualities, and admits them into divine worship. In certain countries, especially in mission lands, there are people, who have their own musical tradition, and this plays a great part in their religious and social life. For this reason their music should be held in proper esteem and a suitable place is to be given to it, not only in forming their religious

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<sup>36</sup> Thomas A. Kronicki, *op. cit.*, p. 120.

sense, but also in adapting worship to their native genius".<sup>37</sup>

It may therefore be pointed out that in compliance with the above guidelines the Catholic Church has been successful in indigenizing its liturgy, by incorporating Khasi cultural elements and music traditions, which may be said to have gone a long way in enriching its worship services and liturgical celebrations.

To understand the manner of implementation and implication of these aspects in the liturgy of the Presbyterian and Catholic Churches in the Khasi and Jaintia Hills, it may be in the fitness of things to mention that in the context of the Presbyterian Church there is no written document as such that lays down guidelines and instructions on the liturgy and church music. The Presbyterian Church of India (PCI) for instance, as the highest general body has entrusted the sole responsibility of looking after the liturgy and church music to the respective Synods and executive committees operating in different areas. In the absence of such standing written document, it is therefore left to the local church authorities to issue instructions from time to time on matters relating to the liturgy and church music.<sup>38</sup> The Roman Catholic Church, on the other hand, unlike the Presbyterian Church, has an official Church document known as the *Vatican Council II-The Conciliar and Post Conciliar Documents* (1962-1965) which clearly specifies all the guidelines and necessary instructions regarding its liturgy and church music at all times. It is perhaps this difference that has made the Presbyterian Church to remain content with its

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<sup>37</sup> *Ibid.*, p. 127

<sup>38</sup> Interview had with Pastor J. Fortis Jyrwa, Shillong on 15/07/2008.

traditional and conservative outlook and to retain the same throughout its missionary work. This may clearly be seen in its inculturizing attitude towards Khasi culture and its rigidity in the manner of recognizing and accepting Khasi religious and cultural elements in its worship services.

Taking the above aspects into consideration, we may now examine up to what extent the Presbyterian and Catholic Churches have been able to indigenize their respective churches and their evangelization work by taking cognizance of the Khasi cultural elements, practices and music traditions and to adapt them to the local situation. Before delving into this, we may perhaps recall the attitude of the early western missionaries who were not keen on enculturation but imposed their own culture as they misunderstood the tribal culture and traditions to be evil. With this mentality the Welsh Calvinistic Methodists missionaries in particular, restricted the believers from taking part in indigenous dances and other cultural performances. In other words, the then Presbyterian believers may be said to have remained secluded in their traditional religious practices and were not permitted to be exposed to other cultural and indigenous practices.

However, after the departure of the Welsh missionaries and perhaps with the gradual change of attitude and the open mindedness of the people towards their own culture, it is noted that particularly after 1990s the Presbyterian Church started taking the first step of introducing Khasi indigenous tunes into its church music. With this experiment, it is observed that these hymns began to be widely used in all services and celebrations held outside, though at the same time, they are not incorporated into the hymn book as they are still restricted for regular use inside the Church. In this

regard, it may be pointed out that though the Presbyterian Church still prefers to remain rigid with regard to the introduction of other local elements like indigenous dance forms and others, yet the introduction of Khasi indigenous music forms into its liturgy may be attributed as a step forward in its progress towards indigenization.

Contrary to what is mentioned above, the Catholic Church on its part considers that religion and culture cannot remain in isolation and that is the reason why religion often adapts itself to the local situation.<sup>39</sup> With this attitude in view, and as part of its indigenization process, the Catholic Church over the years has gone out of its way to adapt and incorporate the various cultural and religious elements such as dance forms and Khasi indigenous music forms into its liturgy. For instance, the dance of joy performed in Nongkrem and Weiking ground has been incorporated in the rituals of many Catholic Churches. In places like Marbisu, Pynursla and Mairang of the West Khasi Hills, these dances are performed every year after the Easter celebrations. They call it *Shad Paskha* (Easter Dance) as it is the dance commemorating the joy of Easter.<sup>40</sup> The dance as such, is an adaptation of *Ka Shad Suk Mynsiem* (dance of the joyfiful hearts). Just as *Shad Suk Mynsiem* celebrates the new life, the *Shad Paskha* heralds the resurrection of Jesus Christ- a new life for all. The dance starts with a thanksgiving prayer following which all the devotees irrespective of their age and gender participate in the dance to rejoice in the rising of Jesus Christ from the dead. Such adaptations may be said to have added some local

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<sup>39</sup> Barnes L. Mawrie, "When Prayer becomes Culture, can faithful be faraway from the Church?" in Manas Choudhury (ed.), *The Shillong Times*, Vol. No. LXI, No. 239, Shillong, 2006, p. 1.

<sup>40</sup> *Ibid.*,

colours to the celebrations which at the same time goes in the way of substantiating the fact that the Gospel does not destroy culture but purifies and beautifies it.<sup>41</sup>

The Catholic Church therefore, from the 1980s and the subsequent years considers cultural dance forms and music as an important part of its solemn and big celebrations being held outside. Important celebrations like annual Eucharistic processions, Centenaries, Priestly Ordinations and other solemn feasts seem to be incomplete in the absence of Khasi traditional dancers, dancing to the accompaniment of traditional musical instruments. At the Entrance of the Mass for instance, the dancers in their colourful costumes, ornaments and dancing arena, dance to accompany the celebrants to the sanctuary or altar in the form of a procession. Likewise, at the Offertory the dancers and musicians perform in a procession to accompany the offering of gifts to the priest or minister at the altar.

In shedding more light on this, Fr. Sylvester Nongsiej, a Catholic priest and musician, is of the view that, the Catholic Church has for the last three decades or so, accepted and recognized the richness and values of Khasi cultural forms, dances and songs. However, with regard to other forms like dances and Khasi traditional musical instruments, they are already in use in all open air and outside services and celebrations but are restricted for regular use inside the church.<sup>42</sup>

Therefore, from these exemplifications made, we may say that the progress towards indigenization in the Catholic Church has been well translated into practice. The Khasi cultural forms, dances and indigenous music have been integrated and

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<sup>41</sup> *Ibid.*,

<sup>42</sup> S. Nongsiej, Response to Questionnaire No. 42, 2005, p. 1.

find expression in the Catholic liturgical prayers and hymns as is evident in the Catholic hymn book.

The above discussion on indigenization with its constituent elements of inculturation and vernacularization of worship may be said to have prepared the way for the introduction of **indigenous music** into the liturgy of the two respective denominations. The term 'Indigenous' is derived from the Latin word *indigena*, meaning 'a native', hence the word indigenous as referred to earlier, therefore means something that belongs naturally to a place and has not been brought in from outside.<sup>43</sup>

According to Jeremy Yudkin, indigenous music is that which originates or is born out of the culture of a particular race. He explains this by saying that each culture possesses its own musical language, which reflects its own traditions, concerns, and activities; and to begin to understand the music of another culture, we need to understand something of the nature of its cultural systems, and the role that music plays in them.<sup>44</sup>

In line with this observation and in emphasizing the important link that exists between culture and music Lapynshai Syiem asserts,

"No culture can be comprehended unless the music it produces is taken into account. Similarly no music can

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<sup>43</sup> *Wordmaster Learner's Dictionary of Modern English*, Usha Aroor (ed.), Orient Longman Pvt. Ltd., Chennai, 2004, p. 266.

<sup>44</sup> Jeremy Yudkin, *Understanding Music*, Second Edition, Prentice Hall, Inc., USA, 1999, p. 5.

be understood without the help of the insights offered  
by the Parent Culture”.<sup>45</sup>

In the light of the above, it may also be mentioned that Khasi culture like other cultures, possesses its own music known as Khasi indigenous music which explains the rich tradition of Khasi music- folk and traditional music which has developed a long time ago and grows along with the race itself.<sup>46</sup> Khasi indigenous music again, is said to possess its own typical music forms which is very different from other music forms found in different cultural groups. Khasi indigenous music is observed to be vastly different from the music of other cultures, and for that matter, from the music of hymns. It has complex beats, staccato rhythms, regular chanting, a distinctive lilting and occasional slurs.<sup>47</sup> It consists primarily of melody.

Owing to the importance attached by different cultures to their respective indigenous music, it is noted that many Christian denominations today, have felt the need to introduce indigenous music into the church music proper. As a matter of fact many eminent writers and scholars, have given their views in support to the use of the indigenous music in the church, with the emphasis that indigenous tunes be given due respect and reverence in worshipping God. Among these, T.W. Hunt in a chapter on ‘indigenization’ has referred to William Smalley, who as an advocate of the use of indigenous music in missions, firmly asserts,

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<sup>45</sup> Lapynshai Syiem, *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publications, New Delhi, 2005, p. 46.

<sup>46</sup> Brektist R. Wanswett, *Khasi Music – A Peep*, Jalani Publishers Pvt. Ltd., Shillong, p. 1.

<sup>47</sup> Radiancy Rnga, *op. cit.*, p. 41.

“Western music has become a form so closely identified with the church that the development of an indigenous hymnody has become difficult not on musical grounds but on ‘theological’. Western culture (i.e. hymn tunes) is so closely identified with Christianity that anything else is non-christian. This, of course, is theological heresy, and is culturally stultifying. I feel we have a responsibility to lead or stimulate local people in the development of their cultural heritage in the church, not to the exclusion of western music, but to the enrichment of the whole musical life and an appeal to a wider range of people”.<sup>48</sup>

Another exponent who has made due emphasis on the subject, according to the above writer is James Riccitelli, who views that,

“The introduction of indigenous hymns and hymn tunes is not only feasible, but needful in most mission situations, and the wider experience of heritage is valuable”.<sup>49</sup>

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<sup>48</sup> T.W. Hunt, *Music in Missions: Disciplining through Music*, Broadman Press, Nashville, Tennessee, 1987, p. 134.

<sup>49</sup> *Ibid.*, p. 135.

Again, according to B.C. Lyngdoh, a theologian and Khasi writer, in responding to the questionnaire on the use of indigenous music in church worship writes,

“The Christian principles of faith are to be deep-rooted within the cultures and traditions of each and every ethnic group. All people belong to Christ’s dominion of love and grace. Cultural elements are not to be slighted and disregarded but they are to be respected, revered and conformed so that the Christian Gospel can grow up significantly, meaningfully and predominantly within the context of particular cultures. Specifically, it is imperative and obligatory that the indigenous tunes with traditional musical instruments should be implemented on a regular basis in all forms of Christian services, worships and mission activities so that the praise and worship of God the creator and the Almighty be firmly sounded in the Khasi text with the typical Khasi system of the purely Khasi Christian spirit”.<sup>50</sup>

In the light of the foregoing views and opinions on the subject, and on careful analysis of the same in the Presbyterian and Catholic context, it is revealed that though the urge for introducing Khasi indigenous tunes in church music is always there, yet its implementation may be said to have taken its own course. The

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<sup>50</sup> B.C. Lyngdoh, Response to Questionnaire No. 2, 2004, p. 3.

Presbyterian Church missionaries as mentioned in the early part of this chapter took care to see that the faith and the religious practices they have introduced should be strictly adhered to. They further ensured that any other outside elements and cultural practices are not to be mingled with their established tradition. With this conservative outlook and native character they made every effort and took keen interest in popularizing welsh hymns and western tunes at all levels at the cost of rejecting the use of local tunes or indigenous music. This may be substantiated by the fact that on carefully analyzing the type of hymns and their music forms as appeared in the Presbyterian hymn book, it is the welsh influence that is dominant; and again the translated hymns and the manner of congregational singing clearly indicates that the welsh missionaries rejected the Khasis' rich tradition of folk music and dance.<sup>51</sup>

Commenting on this attitude, Radiancy Rnga expresses her views and regretting observations, in which she writes,

“Although the Khasis possess a rich tradition of folk music, unfortunately, this has been ignored for use in congregational worship; leave alone for inclusion in the Khasi hymn book. More than ninety per cent of hymns were written by the missionaries, and most of the hymns found in the hymn book (including those written by Khasis themselves) are merely translations of Welsh, British and American hymns. The few compositions

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<sup>51</sup> Radiancy Rnga, *op. cit.*, pp. 34-35.

where the lyrics are original also have been set to the music of western hymn tunes”.<sup>52</sup>

The above observations as such point out to the fact that there is very little indigenization in the Khasi Presbyterian worship. There is in fact, what may be called a “missionary hangover” among the Khasis that prevents indigenization. This rejection began with the missionaries who considered indigenous forms as unfit for sacred hymnody. This policy however, does not end with the departure of foreign missionaries, but continues to remain till the present day. It was therefore in reacting to this policy that the above writer asserts,

“There is no reason why an independent twenty first century church should continue in this same mindset and limit itself to just one form of music. Even as the Welsh Presbyterian church has now accepted alternative forms of worship, the Khasi Jaintia Presbyterian Church continues to discourage indigenous music and culture”.<sup>53</sup>

Among other writers who have expressed their regrets on the mentality and negative attitude of the missionaries towards Khasi music and its usage in the church, mention may be made of E. W. Kharsohnoh, a Khasi songwriter and composer who comments,

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<sup>52</sup> *Ibid.*, p. 42.

<sup>53</sup> *Ibid.*, p. 43.

“Untill recently, traditional music was taken as an entertainment and not devotional. It is strictly banned from the four corners of the church as it was made to believe that it stifles the growth of the church. The attitude of the church towards it is strongly a Red Card Sign”.<sup>54</sup>

It may therefore be pointed out that the narrow mindedness and the policy of disrespecting and disregarding the richness of Khasi traditional music by the missionaries have led them to evangelize the Khasis by imposing their own music forms as the only vehicle of Christian hymnody. However, from what could be observed it may be admitted that the fault lies not only with the early foreign missionaries but also with the present day Khasi Jaintia Presbyterian Church, which has stagnated in the mid-twentieth Century western hymnody and only reluctantly allows indigenous Khasi tunes and beats.

To elaborate more on this, it has been pointed out that the Presbyterian Church right from its inception has had a tendency of underestimating the richness and value of Khasi music forms. At the same time it cannot be denied that in those years there were perhaps still very few Khasi music composers and songwriters who could produce church hymns and devotional songs, but that does not mean that there was dearth of Khasi songs and hymns which could be used for congregational worship. As an example to this, we may refer to a Khasi hymn tune *Ko Jisu, Ko Jisu*

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<sup>54</sup> E.W. Kharsohnoh, “Ka Bynta Ka Traditional Music ha ka Jingshakri Blei” (Role of Traditional Music in the service of God), unpublished Seminar paper, Shillong, 2003, p. 4.

(O Jesus, O Jesus)<sup>55</sup> with its music produced below, composed by Rev. Sorkin Singh between 1946 and 1948 which sounds quite indigenous in its tune.

Key E

**Ko Jisu, Ko Jisu**

S. Singh.

.d / d : m .s / l : s .m / d .d : d .m /  
 Ko ji- su Ko Ji- su Ko Ji- su ba nga  
 s : s .m | r .d : r .m | r :  $\triangle$   
 ieit, ba nga ieit myn- siem jong nga,  
 .d | d : m .s | l : s .m | d .d : d .m | s : s  
 Ko Ji- su Ko Ji su Ko Ji- su ba nga ieit, ba  
 .m | r .d : r .m | d :  $\triangle$  } .s | l : l .l | s : s  
 nga ieit myn siem jong nga To ĩa lam to ĩa- lam  
 .s | s .s : l .s | m : m .s | r .d : r .m | s :  $\triangle$   
 to ĩa- lam beit ĩa nga beit ĩa nga sha ri ba- bha,  
 .l | d' : d' .l | d' .s : l .s | d' .s : l .s |  
 To ĩa lam to ĩa lam to ĩa lam beit ĩa  
 m : m .s | r .d : r .m | d :  $\triangle$  ||  
 nga beit ĩa nga sha ri ba- bha.

The piece as such, which talks of Jesus and his loving guidance may be said to have gained popularity and wide usage at that period of time by the Presbyterian believers, but the attempt did not seem to be recognized as it has not been

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<sup>55</sup> *Ibid.*, p. 4.

incorporated in the hymn book. This song gradually turned out to be forgotten and has now become out of use. Likewise, in the following years, there have been quite a number of other songs set to Khasi indigenous tunes composed by pioneers like S.S.Syiemlieh, B.C.Lyngdoh, E.W. Kharsohnoh, E.Sohlang and others.<sup>56</sup> But again, these songs are used by different church choirs and singing groups as special numbers outside the church and have not been given entry to the hymn book for regular use by the congregation.

Of the several editions of the Khasi Jaintia Presbyterian hymn book that have been published, the present 2000 (two thousand) edition as referred to earlier, contains a total of 639 (six hundred thirty nine) hymns and 38 (thirty eight) choruses. This edition has also included some new hymns that are original compositions of Khasi songwriters. As appeared in the hymn book, it is found that out of the above number of hymns, only hymn No. 567 (five hundred sixty seven) *Hangno Ka Lawei Jong Phi?* (Where is your future?) composed by S.M. Syiem, has been set to a truly indigenous Khasi tune. This hymn, with its music produced below, is said to have been composed in the year 1979.<sup>57</sup>

**Key D**

**Hangno Ka Lawei Jong Phi**

*S.M. Syiem*

5.6.79

/d : - : r /m : s : - / d : - : r / m : - r/m : - : f /

Lok, la jing im phi la ju pyrkhat ei

s : - : - / - : - : - / - : - : / s : - s / l : d<sup>l</sup> : - /

ei kum no ban im

<sup>56</sup> Radiancy Rnga, *op. cit.*, p. 43.

<sup>57</sup> *Ibid.*,

/d<sup>l</sup> :- : l / s :- : l / s :- : m / r :- : - / - : - : - /

jing im hok tip briew tip Blei

/ - : - : / d :- : r / m :- : s :- : / d :- : r / m :- : r /

La- da jing im shu kut noh tang

m :- : f / s :- : - / - : - : - / - : - : - / d<sup>l</sup> :- : l /

ha pyr thei Jing im

s : m :- : / m :- : f / m :- : d / r :- : r / d :-

u briew long jing im ba leh noh ei.

(cho) ...

/ s :- : s / l :- : l :- : / l :- : l / l :- : d<sup>l</sup> / t :-

Hang- no ka la wei jong phi ko lok

: l / s :- : s :- : / s :- : m / s :- : - / s :- : m /

to pyr khat myn- ta hi wan sha

r :- : r :- : / r :- : r / r :- : r :- : / s :- : f / m :-

Ji- su un ym kyn tait ei ãa phi

: m / m :- : m :- : f / s :- : - / s :- : s / l :- : l :-

Te Ji- su u ong "Nga u ba long

/ l :- : l / l :- : t :- : d<sup>l</sup> / t :- : l / s :- : s :- : s /

Ka lyn ti bad ka jing- shi sha bad ka

s / :- : m / s :- : - / s :- : m / r :- : r :- : /

jing- im de, ym don u ba

r :- : r :- : r / r :- : m :- : f / m :- : r / d :- : - /

wan ha u kpa hyn rei tang da nga ...

The composer of the hymn has successfully combined the music with the lyrics to bring out a very meaningful theme. It is a reminder to the believers that life on earth is not the end, but that it should lead them to the next life by following Jesus who is the Way, the Truth and the Life.

In the opinion of some songwriters like E.W.Kharsohnoh and W.D.Jyrwa, another hymn which sounds indigenous is hymn bearing No.595 - *Burom ĩa U Jisu* (Honour Jesus) in the hymn book which has been set to a Khasi indigenous tune by Rev. W.M. Jenkins.<sup>58</sup> Its tune may be identified in the music illustrated below:

Key D **Burom ĩa U Jisu** (W.M. Jenkins)

d : r / m : s / s : / s : - / m : s / l : l /

Bu – rom ĩa u Ji – su Na- mar bu' la

s : - / - : - | d<sup>l</sup> : d<sup>l</sup> / l : s / m : - / r : /

Shah, u la siew ka ku- na

l<sup>l</sup> : d / r : d / d : - / - : - ||

Ha-lor dieng- phy- na.

This short hymn though it is said to bear Khasi indigenous elements, yet on proper analysis of its music it is found to have a strong western influence. However, on account of its catchy and easily learned tune it is widely used by the Presbyterian community and has in fact become a favourite tune for children.

<sup>58</sup> W.D. Jyrwa, Response to Questionnaire No. 45, 2004, p. 1.

In addition to the above hymns, mention may also be made of a Song Book entitled *Ki Sur Kynud Na Mihngi* (Oriental Melodies) composed by E.W. Kharsohnoh, in which a rich variety of 80 (eighty) songs and hymns was published in 1999.<sup>59</sup> These songs have been set to indigenous Khasi tunes, which focus on varied themes like Praise, Evangelization, Death of Jesus, Resurrection, Christmas, Word of God, the Church, Wedding hymns and others. The hymns and songs as such, are found to be rich, enlivening and highly fitting for use as church hymn tunes in worship services. But again, so far, these hymns and songs have been used as special numbers sung by the choir for outside celebrations only, as they are not as yet accepted and recognized as church and worship hymn tunes in the true sense of the term.

Thus, from these instances, it has been noted that attempts made by local composers to bring out indigenous tunes for use in church services, failed to obtain due recognition, as the Editorial Policy of the Presbyterian Church always preferred to retain the tradition that had been imposed. Thus, the scope of introducing and using the truly indigenous Khasi music and hymn tunes in worship services and congregational singing in the church is very little in the Khasi Jaintia Presbyterian Church. But regarding their usage in all other services and celebrations outside the church they are already very prominent.

Analyzing the subject of indigenous music in the context of the Roman Catholic Church in the Khasi-Jaintia Hills, it is noted that the Catholic Church,

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<sup>59</sup> E.W. Kharsohnoh, *Ki Sur Kynud Na Mihngi* (Oriental Melodies), Vol. I, Labanya Press, Ujanbazar, Guwahati, 1999.

because of its positive inculturizing attitude and in adherence to the instructions already specified, it has created an easy introduction and use of indigenous Khasi music in its church worship and liturgical services. As a point of reference as mentioned in the previous chapter, the Catholic Church takes great care to abide by the norms promulgated by the *Vatican Council II* with regard to the language and music to be used in the church. Therefore, with the same spirit and enthusiasm shown by the Welsh Missionaries of the Presbyterian Church, the first Salvatorian missionaries of the Catholic Church took up the task of gradually translating every part of the liturgy and the Latin hymns into the local Khasi language.

For the Catholic Church, the aspect of Vernacularization of language does not end merely in having every part of the liturgy or service translated into Khasi language, but proceeds a step further. A careful look at the Catholic hymn book *Ka Lynti Bneng* indicates that a large section of the hymn book contains prayers which have been specially prepared for use at different occasions throughout the liturgical calendar. With the initiative and efforts made by Fr. Francis Kharwanlang and a team of experts in the Khasi language like D.T. Laloo and others, all the prayers, liturgical texts and religious writings in the hymn book have been revised and prepared to create a genuine Christian Khasi terminology.<sup>60</sup> The initiative in this direction which started from 1990 is seen to bear its fruits in the thirteenth edition of the Catholic hymn book which got revised and published in 1998.

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<sup>60</sup> O. Paviotti, *The Work of His Hands – The Story of the Archdiocese of Shillong – Guwahati 1934-1984*, Don Bosco Press Shillong, 1987, p. 87.

To cite an example to this, the liturgy of the Eucharist for all seasons and feast days for instance, starts with an introductory prayer. These prayers have been prepared by employing a language that contains a number of akin or imitative words, to convey the true Khasi sound, terminology and meaning. This is how the prayer reads in Khasi,

*“Shihajar nguh Blei Trai Kynrad najrong natbian, ko  
Nongthaw Nongbuh, Nongsam bynta Nongbuh bynta,  
ko Nongsei ia ka longrynieng longryta, ko Balah Baiai  
shikhrum ka bneng shityllup ka pyrthei. Ngi ainguh  
aidem ia me man ka por bad man ka jaka, da U Trai  
jong ngi U Jisu Khrist”.*<sup>61</sup>

#### **Free translation**

A thousand thanks Lord God from above and below the heavens, the maker and creator, the dispenser and giver, the carver of life, the generous one below the heavens and all the earth. We offer you our thanksgiving, at all times and places, through Christ Our Lord.

This prayer form is also found in other liturgical prayers of the church like those used at the weekly Prayer Meetings in Christian families on Sundays, prayers

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<sup>61</sup> *Ka Lynti Bneng – Ka Kot Jingduai Bad Jingrwai Katholik* (Catholic Prayer and Hymn Book), 13<sup>th</sup> Revised Edition, I. Khongthohrem (ed.), Don Bosco Press, Shillong, 2006, p. 22.

at the Sacrament of Baptism, Sacrament of Confirmation,<sup>62</sup> and others. These prayers may be said to have been prepared to suit with the indigenous form, texts, and the style of language of the Khasi culture which have perhaps drawn the taste, liking and better participation of the praying congregation as well the listeners, and above all, to make people feel that the faith they have embraced is theirs and no longer a foreign one.

The achievement made by the Catholic Church in translating the aspect of vernacularization of language in its prayers and liturgical texts, has undoubtedly facilitated a smooth sailing on the realization of the aspect of vernacularization of music in its church music. With regard to church music, the Catholic Church may be said to have been quite flexible in recognizing any type of music be it western or Khasi indigenous, as long as it is found fitting and appropriate to serve the purpose of worship. This attitude finds due expression in the instruction of the *Vatican Council II* again which says,

“No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individuals parts, and does not hinder the active participation of the people”.<sup>63</sup>

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<sup>62</sup> *Ibid.*, pp. 83, 286, 293.

<sup>63</sup> *Vatican Council II – The Conciliar and Post Conciliar Documents*, Austin Flannery, O.P. (ed.), St. Pauls Publication, Mumbai, 1999, p. 90 (n. 9).

Again, in giving specific instructions on the use of traditional music and indigenous tunes and their place in the church, it further instructs that other musical settings, written for one or more voices, be they taken from traditional heritage or from new works, should be held in honour, encouraged and used as the occasion demands.<sup>64</sup>

In the light of these instructions and guidelines, it may be pointed out, that right from the time of its establishment, there has not been any instance in which the Catholic Church in its evangelization work has shown any disregard towards the cultural practices of the Khasi people. Instead, it has realized the rare and rich elements that Khasi indigenous music possesses and has had always a place for it in its church music. At the same time, the Catholic Church in giving recognition to the use of these tunes takes care to ensure that these melodies need to undergo a period of experimentation in order that they may attain a sufficient maturity and perfection and to make people get acquainted to them. However, anything done in churches, even if only for experimental purposes, which is unbecoming the holiness of the place, the dignity of the liturgy and the devotion of the faithful, must be avoided.<sup>65</sup> With this openness of mind, the Catholic Church has all through the years, encouraged composers and musicians to produce works that bear these rich elements found in the Khasi indigenous music.

The production of Khasi indigenous tunes was initially not an easy task, due to lack of composers and songwriters who could produce them in the truly

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<sup>64</sup> *Ibid.*, p. 99 [n. 50 (c)].

<sup>65</sup> *Ibid.*, p. 101. (n. 60).

indigenous nature. However, it did not take a very long time to realize the fruits of such initiatives and efforts made in this venture.

The traditional and Khasi indigenous tunes in church services were first introduced in the Catholic Church in the 1970s. It was Christ King College, Shillong, which took up the first initiative of translating a volume of 54 (fifty four) hymns and songs from English, combined with a number of original compositions in Khasi tunes as appeared in a song book *Rwai Ko Paid U Blei* (Sing people of God) in 1978. According to P. Malngiang, who is one of the contributors to this volume, in his article “Ka Choir bad Ka Juk Mynta” (Choir in the present day) records that the indigenous hymns which were published in the above volume had their first public performance in the church and outside celebrations of the Catholic Church in 1978.<sup>66</sup> For instance, from the many hymns that appear in the song book some of the hymns like - *Nga wan ban nguh* (I come to bow), *Jingieid I Mei* (Mother’s Love) composed by Vincent Kympat; *Ko Kpa Jong ngi* (Our Father), *Lam ia nga sha ka jingshai* (Lead me to the light), *Khasi Jaintia iaroh I’u Trai* (Khasi Jaintia praise the Lord) by P. Malngiang; *To shim une u Kpu* (Take this Bread), *Ban Kynmaw ia nga* (To remember me), *Ka Phawar Krismas* (Christmas rhyming couplets) by F. Kharwanlang and others were performed for the first time in places like Pynursla,

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<sup>66</sup> P. Malngiang, “Ka Choir bad ka Juk Mynta” (Choir in the present day), in Allan West (ed.), *Pongshai*, Vol. No. 4, Issue 45, November, Pongshai Media Group, Mawphor Offset Press, Shillong, 2005, p. 2.

Marbisu and Mawkhar churches to the accompaniment of Khasi traditional musical instruments.<sup>67</sup>

This experimentation made in introducing these tunes into the Catholic Liturgy has drawn the attention and appreciation of the listeners, who thronged with eagerness to listen to more numbers. The congregation indeed became very enthusiastic in listening to them, and later on, in singing them, as their tunes and beats suit their taste and feelings, the experience of which may be better heard than explained.

In 1980, the next publication of songs and hymns appeared in a song book entitled *Jam sur Ka Ri* (Sing aloud o country) edited and published by Vincent Kympat. This song book was published in three volumes containing hymns and songs translated from English, with the inclusion of more Khasi indigenous tunes. Some of the prominent indigenous hymns that appear in *Volume one* of this song book include- *Ko Trai to isnei* (Lord Have mercy), *Burom h'u Blei Sha jrong* (Glory to God in the highest), *To rwai iu Trai Kynrad* (Let us sing to the Lord), *Ko Khun Langbrot batlem U Blei* (Lamb of God), *Mynhyndai hynthai kulong kumah* (Long long ago) composed by F. Kharwanlang; *Ko Lum Khasi Baitynnad* (O lovely Khasi land) by Igina Kharjana, *Pa Map, Map ia nga* (Father, forgive me)<sup>68</sup> by P. Malngiang, and many more. *Volume two* of the same song book was published in the following year in 1981. This volume comprised fifty nine hymns in all, with the

<sup>67</sup> *Rwai Ko Paid U Blei* (Sing People of God), P. Malngiang (ed.), compiled by Christ King College, Ri Khasi Press, Shillong, 1978, pp. 2, 6, 11, 23, 24, 32, 43, 47.

<sup>68</sup> *Jam Sur Ka Ri* (Sing Aloud O Nation), Vol. 1, Vincent Kympat (ed.), published by Lum Jingshai Training Centre, Marbisu, (East Khasi Hills), Shillong, 1980, pp. 8, 9, 11, 12, 13, 15, 26, 68.

inclusion of many more indigenous Khasi tunes in it. A few hymns that were set to indigenous tunes are – *U la wan jngoh* (He visited me), *Ko phi Ri Lum* (O you hills) composed by P. Malngiang, *Kynhoi kynhoi Ko Jaitbynriew* (Shout O people) by Norbet N. Nongrum, *Nga kwah ban ieid ia Me* (I want to love you)<sup>69</sup> by R. Majaw, *Ka Shonghok bad ka dei* (It is right to give Him thanks and praise) by F. Kharwanlang, besides others. The *Third volume* of this song book had its publication done in 1982. In this volume, other new indigenous compositions have been included, such as – *To Kmen Ma phi Bynriew Baroh* (Rejoice all people of God) composed by Gerald Khongngain, - *Pynbna Kylleng* (Tell everyone), - *Wat leit sha Bethlehem* (Don't go to Bethlehem) by P. Malngiang; - *Dei Ma U, U Khun U Blei* (He is the Son of God)<sup>70</sup> by C.D. Lyngdoh, and others.

With the publication of these two song books the number of hymns set to Khasi indigenous tunes has increased. Undoubtedly, with the positive response gained from the experimentation made on these hymn tunes, Khasi indigenous music started gaining its popularity among the Catholic community, which began to spread to the different mission areas and Parishes all over. The Catholic Church on its part, realizing the beauty and richness of these tunes, and in the spirit of the instruction of the *Vatican Council II*, took a bold step of incorporating these hymn tunes for the first time into the Eleventh Edition of the Catholic hymn book *Ka Lynti Bneng* in 1980. This was followed by the incorporation of more and more Khasi indigenous hymn tunes in the twelfth and thirteenth revised editions published in 1990 and 1998 respectively. It was from this period therefore, that the hymns which have found

<sup>69</sup> *Ibid.*, vol. ii, pp. 5, 15, 21, 34, 37.

<sup>70</sup> *Ibid.*, vol. iii, pp. 16, 42, 47, 49.

place in the Catholic hymn book have their way opened for regular use by the congregation in the liturgical services of the Catholic Church.

In this regard, it may therefore, be noted that the 1980 edition of the Catholic hymn book *Ka Lynti Bneng*, serves as a very important landmark in the history of the development of the Catholic church music. As pointed out earlier, of the huge volume of 665 (Six hundred sixty five) hymns and psalms contained in this edition, a section of 27 (twenty seven) hymns have been composed and set in the indigenous music forms. These include hymn No. 241- *Nga wan ban nguh* (I come to bow), hymn No. 242- *Ko Trai, To isnei* (Lord Have mercy), hymn No. 243- *Nga ngeit H'u Blei H'u Kpa Donbor* (I believe in God the Father Almighty), hymn No. 244- *To Rwai i'u Trai Kynrad* (Sing to the Lord), hymn No. 245- *Ko Kpa Jong ngi Uba Ha Bneng* (Our Father in Heaven), hymn No. 246 - *Ko Khun Langbrot U Blei* (Lamb of God), hymn No. 248- *Jingieid I Mei* (Mother's Love), hymn No. 249 - *Ko Trai Jisu Ko Blei* (My Lord and my God) all composed by Vincent Kympat; hymn No. 253 - *Kmen bynriew* (Rejoice O People) by Gerald Khongngain, hymn No. 276- *Kyrie* (Lord Have mercy), hymn No. 277 -*To Shim Une U Kpu* (Take this Bread), hymn No. 279- *Sanctus* (Holy), hymn No. 281- *Angus Dei* (Lamb of God), hymn No. 283- *Ka Phawar Krismas* (Christmas rhyming couplets) by F. Kharwanlang; hymn No. 290- *Ko Kpa Jong Ngai* (Our Father), hymn No. 292- *Pa, Map, Map ia nga* (Father forgive me), hymn No. 294- *Khasi-Jaintia, iaroh i'u Trai* (Khasi Jaintia Praise the Lord), hymn No. 296- *Wat leit sha Bethlehem* (Don't go to Bethlehem), hymn No. 298- *Pynbna Kylleng* (Tell Everyone), hymn No. 301- *Mynsiem Bakhuid* (Holy Spirit), hymn No. 305- *Ko Blei Shihajar Nguh* (A Thousand thanks O God)

composed by P. Malngiang; hymn No. 343- *Ka Phawar Jingthaw* (Rhyming Couplets) by J. Lyngkhoi; hymn No. 352- *Nga Kwan ban ieid ia Me* (I want to love Him) by R. Majaw; hymn No. 367- *Ka Sngi Bishar* (The Judgement Day) by C.D. Lyngdoh; hymn No. 410- *Kyrie* (Lord Have mercy), and hymn No. 413- *Gloria* (Glory to God)<sup>71</sup> by H. Fantin.

The Catholic Church, in keeping up the above trend, and in continuing with its indigenization process through Khasi indigenous music, invites composers and musicians to produce more works and compositions of indigenous nature. The progress made in this venture, is seen to forge ahead with the publication of the Thirteenth Edition of *Ka Lynti Bneng* that took place in 1998.

This edition of the hymn book contains a total of 569 (five hundred sixty nine) hymns and psalms, as against 665 (six hundred sixty five) hymns of the eleventh edition. The reason for this reduction in the number of hymns is perhaps, after it has been properly revised, the previous edition is found to contain some hymns which are rarely used, while a few other hymns fall short of the requisite qualities of church music. Therefore, they have been omitted in the thirteenth edition.

A remarkable development worth mentioning in this edition, is the fact that the number of hymns bearing Khasi indigenous tunes have increased to a figure of 40 (forty) hymns in all. In addition to the twenty seven indigenous hymn tunes that appeared in *Ka Lynti Bneng* of the Eleventh Edition, as stated earlier, the new hymns

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<sup>71</sup> *Ka Lynti Bneng – Ka Kot Jingduai Bad Jingrwai Katholik* (Catholic Prayer and Hymn Book), 11<sup>th</sup> Edition, H. Fantin (ed.), Don Bosco Press, Shillong, 1980, pp. 585, 586, 587, 588, 589, 590, 591, 594, 601, 602, 603, 604, 605, 606, 608, 609, 610, 612, 614, 615, 617, 620, 641, 644, 648, 654.

which have been incorporated in the thirteenth edition include – hymn No. 7 *Wan kloi Emmanuel* (Come quickly Emmanuel), hymn No. 310 *Ka Jingduai Jong u Francis Assisi Bakhuid* (Prayer of St. Francis Assisi) composed by P. Malngiang; hymn No. 25 - *U Trai Jisu U Khun U Blei* (Lord Jesus the Son of God) by G. Khongngain, hymn No. 30 - *Pyrthei Mariang Ka thiah lyngngai* (The sleeping nature), hymn No. 315- *Jingai u Mynsiem to theh ha kine* (Gifts of the Holy Spirit pour on them) by T. Resto, hymn No. 293- *Ko Kpa jong ngi* (Our Father) by T. Resto and P. Malngiang; hymn No. 126 - *Ka Jingsngewbha* (How pleasing) has the original western tune translated by C. Bohnheim, but, recently it has also been set to a Khasi indigenous tune by the scholar himself; hymn No. 152 - *Paidbah byllien Ki bud i'u Trai* (Multitude follow Jesus), hymn No. 326 – *Mih Na La Ri* (Away from home) by H. Fantin; hymn No. 201- *Ko Paulus Apostol* (Paul the Apostle), hymn No. 388 *Shihajar Nguh ia Me* (A thousand thanks) by V. Kympat; hymn No. 223 - *Ko Blei Nongseng Nongbuh* (God the Creator and Maker), hymn No. 239 - *Ko Khun U Blei* (O Son of God), hymn No. 261- *Ngi Ainguh ia Me* (We thank Him), hymn No. 280 - *Ka Shong Hok Bad Ka Dei* (It is right to give Him thanks and praise), hymn No. 312 – *Ia ka Ktien u Blei* (The Word of God) by F. Kharwanlang; hymn No. 302A - *Wan Ko Trai* (Come, O Lord) by A. Malngiang; hymn No. 376 - *Lano Phin Wan Pynshngaiñ?* (When Thou wilt console?) by T. Resto and C.D. Lyngdoh, and hymn No. 392 - *U Blei U long ka jingied*<sup>72</sup> (God is Love) by R. Majaw.

It has further been noted that on carefully analyzing these hymns, they are found to have been composed and set to the truly Khasi indigenous tunes considering

<sup>72</sup> *Ka Lynti Bneng: Ka Kot Jingduwai bad Jingrwai Katholik*, (Catholic Prayer and Hymn Book), Thirteenth Edition, I. Khongthohrem (ed.), Don Bosco Press Shillong, 1998, pp. 325, 338, 342, 437, 459, 500, 517, 532, 554, 568, 575, 582, 591, 593, 596, 606, 662, 673, 677.

their beats and music forms which convey the real Khasi style of singing in the true sense of the term. For instance, the hymn *Nga wan ban Nguh* (I come to bow) which bears No.241 in the eleventh edition and No. 232 of the present edition,<sup>73</sup> is being notated below in the tonic sol-fa notation system which produces this beautiful Khasi indigenous tune.

Key D Nga Wan ban Nguh (by Vincent Kympat)

{.d | d : d | m . r : d . d | l . d : d | d : -. }

Nga wan ban nguh bad ban ma-ne,

{.d | m . r : d . d | m . s : - . s | s : - | s : - | - : - }

r'u Trai U Blei jong nga,

{.s | m . s | l . l : l . l | l : s | l : - . }

To ai kan long kat kum ka mon jong me,

{.l | d' - l : s . s | l . s : m . r | m : - | - : - . }

A Trai ha lor jong nga

{.s | l : s | m : s | d . d : d . d | r : - . }

Ka mon jong me ka mon jong nga kan long,

{.r | m : s | m . r : d . d | r . d : d | l . d : - . ||

La- da Me Mon to ai kan long.

This is used as an entrance hymn tune sung with the purpose of welcoming the congregation to participate in the service or liturgical celebration that is due to take place. The hymn as such may very well be sung to the accompaniment of Khasi

<sup>73</sup> *Ibid.*, p. 527.

traditional musical instruments such as *Ka Bom* (big drum), *Ka Ksing Shynrang bad Ksing Kynthei* (male and female drums), *ka Duitara* (stringed instrument), *Ka Tangmuri* (flageolet) and others to the measure of two beats. It can be accompanied with the beat of *Ka Ksing Lynti*\* which is played as an invocation to God to pave the way into his domain through music and rituals. *Ksing* means ‘drum’, and *Lynti* is the ‘path’ or the ‘way’. This drum beat is also played in front of the *ĭng Sad* (Religious House) at Smith, just before going to *U Lum Pomblang* for the religious rites.<sup>74</sup> This is exactly the way the Catholic Church has done in adapting this drum beat in singing the above hymn to accompany the incoming procession of celebrants and the people who are on their way to the sanctuary or altar where the festivity or celebration is being held. As explained by L. Syiem, *Ka Ksing Lynti* is said to have its origin in the form of *Ka Lymmuh*\*\* which is a folk unorganized beat used during the local festivities such as the sport of archery, village proclamation, and others. This may be illustrated as follows:

|                    |            |          |            |          |     |         |         |      |
|--------------------|------------|----------|------------|----------|-----|---------|---------|------|
| <b>Beats</b>       | 1          | 2        | 3          | 4        | 5   | 6       | 7       | 8    |
| <b>Drum</b>        | Dun        | Dun Kyn  | Dun Dun    | -Dun     | Dun | Dun Kyn | Dun Dun | -Dun |
| <b>Syllables</b>   |            |          |            |          |     |         |         |      |
| <b>Tonic Solfa</b> | d : d ., d | d .d : d | d : d ., d | d .d : d |     |         |         |      |

This drum beat is said to have been adapted by the Catholic Church in all big occasions and solemn celebrations whenever the above hymn is being sung at the entrance part of the Mass or other liturgical worship services. The singing of the

\* *Ksing* means ‘Drum’ and *Lynti* means ‘Path’ or ‘Way’.

<sup>74</sup> L. Syiem, *op. cit.*, p. 53.

\*\* *Ka Lymmuh* literally means ‘unorganized’.

hymn is often being accompanied with Khasi traditional dancers who dance in their colourful costumes, ornaments and dancing arena to the beat of Khasi traditional musical instruments which add solemnity to the incoming procession.

Another hymn-*To kmen maphi bynriew baroh* (Rejoice all you people) which bears No. 24 of *Ka Lynti Bneng* as specified above is a Christmas hymn tune which the congregation enjoys singing every year rejoicing at the birth of Christ at Christmas. The hymn whose music is produced below also falls under the measure of two beats which goes along with the drum beat of *Ka Ksing Shad Wait*. The word *Sing* or *Ksing* means 'drum', *Shad* means 'dance', *Wait* means 'sword' and *Shad Wait* means 'Sword dance'.

Key D                      **To Kmen Maphi bynriew baroh**                      (by G. Khongngain)

{ | m .m :- .m | s : s | f .m : r .m | d : - | }

To kmen ma phi byn ri ew ba- roh

{ | m .m :- .m | s : s | f :- | - : - | }

To rwai bad to ri - sa,

{ | l .l :- .l | d<sup>l</sup> : t .l | s : f | m .r : d | }

Ka dei ka por kyr khu myn - ta,

{ | m .m :- .s | r : r | d :- | - : - || }

I'u Nong- pyn im la kha.

*Ka Ksing Shad Wait* is a drum beat which has again developed from *Ka Lymmu* as stated above. It is therefore a traditional non-religious beat which can be

used during festive occasions like *Ka Shad Weiking*\* (Weiking Dance) and others.<sup>75</sup>

Its beats and drum syllables may be illustrated below:

| Beat  | 1          | 2 | 3      | 4       | 5     | 6         | 7 | 8           |
|-------|------------|---|--------|---------|-------|-----------|---|-------------|
| Drum  | Kyn        |   |        |         | Kyn   |           |   |             |
|       | Dun Thang  |   | -Thang | Dun Dun | Thang | Dun Thang | - | Thang Thang |
| Tonic | .d   d . d |   | : .d   | d . d : | d . d | d . d :-  |   | d : d       |
| Solfa |            |   |        |         |       |           |   |             |

In addition to these two beat hymn tunes, the Catholic hymn book also contains a number of Khasi indigenous hymn tunes in it, set to the measure of four beats in each bar or division. A good example of this is the hymn entitled - *Ri, Ri Īa Nga*” (Take care of me) as appeared in No.225 of the hymnal illustrated in this staff notation music form.

### RI, RI ĪA NGA

Composed: Vincent Kympat

Ri, ri ia nga, ha lyng - hoh kti jong Me, ba  
 |d! : r! . t | d!:-. d! | m! . r! : d! . r! | d!:-. d! |

ngan sngew shngain ba - roh shi - lyn - ter jing - im jong nga, ba  
 |t. t : t. t| t. l : s. s | l. s : s. s | s :-s |

\* Dance of the joyful hearts held annually at Weiking ground.

<sup>75</sup> *Ibid.*,



ngan ioh im kat-kum ka ju - ban lak ba la khlei, ba ngan long u jong Me.

|l. l:l. l| l:f.m| r. s:s.s/s:-d/ d. r:r.r/r: s |



Me u Blei jong nga. Ki jing-tyr-wa pyr - thei ki la pyn-bang ia

|ṭ.d: r.|ṭ.d:- | :. d/d. d:d. d | d: m/m.d:m. m |



nga, tang ban ioh jingai na Me U Blei ba-ieid ia nga. Ha kti jong Me ko

|m:-.ṭ| ṭ. ṭ: ṭ. ṭ | ṭ:m/f.m:r.m| d:-.m |m.d:m.m |



Blei ei - ei ruh ngam kyr - duh, Me hi Me la pyn - biang Me hi Me la pyn - buh.

| m:s| s. t: t. t | t:-.m/m.d:m.f |s: t:/d'. t. l. t | s:-/-:-||

This hymn tune bears the theme of God's love and care. It is a prayer expressed in singing, seeking for God's constant help to protect us from the worldly temptations that may draw us away from him. It is at the same time a prayer asking for strength from God to help us to remain always true to our promises to him. This hymn is found to fit well with the drum beat of *Ka Padiah Ardieng*. The word *Ka Padiah* implies a 'small drum' and *Ardieng* means 'two sticks', as it is played with the help of two sticks. This small drum according to L. Syiem, serves as an embellishment to the rhythm or time - measure of the beats. It gives the continuous

flow of rhythm to the main drum beat and to the song that is sung.<sup>76</sup> The beat of this drum can be explained as follows:

|                     |           |           |           |     |
|---------------------|-----------|-----------|-----------|-----|
| <b>Beat</b>         | 1         | 2         | 3         | 4   |
|                     | Taka      |           | Taka      |     |
| <b>Padiah</b>       | Tak       | Tak       | Tak       | Tak |
| <b>Tonic Sol-fa</b> | d : d . d | d : d . d | d : d . d | d   |

Therefore, in line with these illustrations, a number of other hymns may similarly be analyzed as exemplifications to the manner in which Khasi music forms have been adapted and translated into the church music and hymn singing practice of the Catholic liturgy. It is perhaps this positive mindset and its open mindedness to the religious, cultural and music aspects of the Khasi people that has greatly helped the Catholic Church in its attempt to popularize and give due importance to the role played by Khasi indigenous tunes in its church music.

In the light of this, and as a matter of following and keeping up with the above trend which has already been established on a firm ground, the Catholic Church follows the practice of revising and updating its hymn book *Ka Lynti Bneng* at regular intervals, normally every ten years or so. Before each revision goes for its publication, the Music Ministry of the Archdiocese,\* which consists of a board of music experts, takes care to collect compositions and new works produced by different composers and songwriters. These new compositions, whether they are of western music form or indigenous forms, will be scrutinized and analyzed by the

<sup>76</sup> *Ibid.*, p. 32.

\* Archdiocese is the chief diocese that is headed by the Archbishop (Chief Bishop) that coordinates other dioceses which are covered under an ecclesiastical province.

concerned authority and music experts. Those compositions which are found feasible, having satisfied all the requisite norms fitting for worship and church services, are incorporated in the hymn book for regular use by the congregation.

To have a wider understanding of the part played by Khasi indigenous music in the church, it is perhaps relevant to refer to its role in the church music of other denominations besides the Presbyterians and the Catholics. Before touching this aspect, it is recorded that during the 19<sup>th</sup> century period, many prominent Khasi thinkers and believers of Christianity were passing through a period of frustration and dissatisfaction over Biblical doctrines and teachings as interpreted by Presbyterianism. As a reaction to this, many Christians like H.O. Mawrie, B.D. Pugh, D. Shangpliang, Atiar Syiem, P. Dkhar, P.S. Lyngdoh and so on reverted to the Khasi traditional religion. While others formed new Christian denominations of indigenous character.<sup>77</sup>

Among the so called offshoots of the Presbyterian Church, mention may be made of the Church of God which is the earliest indigenous church in Northeast India founded in 1902, Christ National Church (Ka Balang Trai Ri) formed in 1924, the Unitarian Church founded in 1931,<sup>78</sup> the Assembly Church of Jesus Christ in 1932,<sup>79</sup> Church of Christ in 1933 and others. These denominations may be called as splintered groups which broke away from the Presbyterian Church (Parent Church)

<sup>77</sup> Rani Bose, "The Bramo Samaj and its impact on the Khasis", unpublished M.Phil Dissertation, Shillong, 1993, p. 66.

<sup>78</sup> D.R. Syiemlieh, "Indigenous Roots: Hajom Kissor Singh and the Founding of Unitarianism in Khasi-Jaintia Hills", in O.L. Snaitang (ed.), *Churches of Indigenous Origins in Northeast India*, Cambridge Press, New Delhi, 2000, p. 151.

<sup>79</sup> P. Ryntathiang & D. Kitbok Ryntathiang, "The Assembly of Jesus Christ (Full Gospel), in India" in O.L. Snaitang (ed.), *Churches of Indigenous Origins in Northeast India*, Cambridge Press, New Delhi, 2000, p. 67.

as a reaction to the policy and in opposition to doubts about doctrines of orthodox Christianity.

Like the Presbyterians and Catholics, these denominations as and when they are formed, also began to introduce their own church music, hymn singing, hymn books and church choirs in their respective worship services. No doubt, most of their hymns appear to be translations from western and other sources, but at the same time after they have detached themselves from the parent church they are now free to show their attachment to their culture which they could not earlier. This has therefore led many of these indigenous churches to start introducing Khasi indigenous hymn tunes in the church which are expressions of their Khasi way of worshipping God in the most indigenous way. For instance, referring to the *Church of God* hymn book *Ki Jingrwai Shem Mynsiem* (Inspired hymns), 16<sup>th</sup> edition, published in 2001, it is found that it contains a total of 682 hymns.<sup>80</sup> Majority of these hymns are inspired compositions contributed by church musicians and songwriters, while others are translations from different sources and original compositions in the Khasi indigenous forms. A sizeable number of hymns appear to have mixed influence of the western and Khasi indigenous music elements. However, of these, hymn No.613 – *U Jisu U Jingshai phyrnai* (Jesus the shining light) composed by Jlipson, and hymn No. 647 – *U Shah Namar Jong nga* (He bears for me) by H. F. Wallang are the two Khasi indigenous hymns whose tune and music forms are found to sound quite indigenous. In an interview had with some elders and musicians of the Church of God like P. Mihsil and others, they are of the opinion that their church has no restrictions on the

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<sup>80</sup> *Ki Jingrwai Shem Mynsiem* (Inspired Hymns), 16<sup>th</sup> Edition compiled by J.J.M. Nichols Roy, Swapna Printing Works Pvt. Ltd., Calcutta, 2001.

use of Khasi indigenous hymns, instead they are very positive and welcome all original compositions as long as they are found fit and appropriate for use in the church and outside services.

Again, on analyzing hymn singing in the church music of another denomination *Ka Balang u Khrist* (The Church of Christ), it is observed that its hymn book *Ka Kot Jingrwai Balang u Khrist* (Church of Christ hymn book), Fifth edition, 2004, comprises a collection of 450 hymns.<sup>81</sup> These are mostly translations from the Great Songs of the Church, Favourite Hymns, and Hymns for the living Church and original compositions. It is interesting to note that, the Church of Christ like the Catholic Church is one of the denominations which have greatly advanced in the use of Khasi indigenous tunes in its worship services. As a matter of fact, around 15 to 20 hymns included in the hymn book have been composed by local musicians in the original Khasi indigenous tunes. To cite a few numbers, we have hymn No.27 –*Sha Me long Jingainguh* (Give thanks to Him), hymn No. 52 –*Ka Hima la nangwan* (the Kingdom is come), hymn No. 114 – *Ngi long paidbah jong me* (We are your people) and many others, which are mostly composed and contributed by C. Khongwir, Sobestel and others, are some of the indigenous hymn tunes which the congregation love and cherish to sing. Likewise, we have the *Unitarian Church* an entirely locally born church which was founded by Hajom Kissor Sing a Khasi elite. A careful look at the Unitarian Church hymn book entitled *Ki Service Jingiaseng Ka Niam Unitarian* (Prayer Meeting Services of Unitarian Church) a revised edition in 2004 reveals that there are 339 hymns in Khasi or Khasi hymns, 12 English hymns

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<sup>81</sup> *Ka Kot Jingrwai Balang U Khrist* (Church of Christ Hymn Book), 5<sup>th</sup> Edition, Published by the Music Committee, Balang U Khrist, Rilum Printing House, Shillong, 2004.

and 29 Responsorial hymns.<sup>82</sup> Most of the hymns are either translations or adaptations from welsh or western tunes and others are original compositions. It is further noted, that the original compositions contributed by local songwriters do not bear the truly Khasi indigenous music forms in the real sense of the term, but have a mixed influence with western tunes. However, in an interview had with Battina Rani, Secretary of Unitarian Church, she is of the opinion that though so far there have not been any Khasi indigenous hymns in the hymn book, the Church has no restrictions on their use provided that there are musicians and songwriters who can compose them. She continues to assert that the use of these hymns as special numbers and choral pieces in the church as well as outside functions have in fact captured all the big celebrations of the church.

A similar practice is also experienced by other denominations like the Church of England (CNI), and the Assembly Church of Jesus Christ (India) in which church hymns like other churches, are again taken from English, western and welsh tunes in the form of translations and adaptations. In interviews held with Pastor Skinner and church elder S.Giri respectively, they are of the view that till date hymn singing in their church is mostly of western tradition, and Khasi indigenous hymns are sung by the choir as special numbers on occasions. But they emphasized on the fact that though the church does not specifically mobilize or call for local tunes, they are not barred from use either in the church or outside celebrations.<sup>83</sup>

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<sup>82</sup> *Ki Service Jingiaseng ka Niam Unitarian* (Prayer Meeting Services of Unitarian Church), Revised Edition, Shillong, 2004.

<sup>83</sup> Interview had with Pastor Skinner and S. Giri, Dated 19<sup>th</sup> July, 2008, Shillong.

From the above analysis, it may not be wrong to say that the role of Khasi indigenous tunes have touched almost each and every Christian denomination in the Khasi and Jaintia Hills. No doubt, for many churches, their use in the church still remains marginal but their usage as far as outside functions and celebrations are concerned, they appear to have become more popular and widely used than other hymns. However, to give due credit and attribute the rightful importance to the part played by these tunes, it also depends on how we define the terms 'Church' and 'Worship'. If the word 'Church' is restricted to its definition as a place or building where Christians meet, then Khasi indigenous tunes have a limited role to play. But if the term is extended to also mean the Christian community that worships, then it is obvious that these tunes already have a great role to play, as worship services can be held not only in the church but also in the open spaces depending on the needs and occasions that may arise. Therefore, the fact that different church denominations have introduced these tunes into their worship services either in the church or outside indicates that they are accepted and recognized and hence play a prominent role in church music.

Considering the above observations and the extent to which Khasi indigenous tunes have so far been introduced in the church music of different church denominations as discussed, it may perhaps be pertinent at this juncture to study the **present trend and attitude** of these churches and their respective church communities towards Khasi music. This will stand a long way in giving due place to the part played by the music traditions of Khasi people as a means of worshipping God in the most homely and indigenous manner.

With the lapse of time, coupled with the recent developments that are taking place in many church denominations, it is noted that the present trend of thinking among the Khasi people today, is their keenness to revive the rich Khasi cultural elements and indigenous forms and express them not only in their socio-cultural life but also in their Christian life. This has again led various sections of Christian communities comprising of youths, composers, songwriters, church workers and others to air their views regarding the need to give due recognition to the use of Khasi indigenous music in the church. Among the exponents who have expressed their opinions on this aspect, a church pastor and theologian B.C. Lyngdoh writes,

“The potential trend of thinking overwhelmingly prevalent is that Jesus Christ belongs to all cultures and he is to be unveiled to every culture and tradition for the effective application of complete divine salvation of mankind. It is a matter of prime importance that the indigenous music with its traditional performance both vocal and instrumental be practically utilized in all forms of Christian worship. This far-reaching attempt on the part of the church has deeply ingrained the basic root of the Christian faith within the Khasi traditional and cultural setting”.<sup>84</sup>

The author therefore, in supporting the urgent need of giving recognition to indigenous tunes in the church strongly views that the incorporation of the Khasi

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<sup>84</sup> B.C. Lyngdoh, *op. cit.*, p. 1.

indigenous tunes are (is) exceedingly imperative for the purpose of the efficaciousness of the Gospel Message within the Khasi contextual setting. They are to be instilled more vigorously so that the worship services and the mission energetic plan can be articulated in a meaningful and dynamic process.<sup>85</sup>

Ever since the coming of Christianity as explained earlier, the trend of developing church music in the Presbyterian Church in particular, may be said to have been one-sided. The local tunes and indigenous music forms which the people always love to cherish were not given place in the church through which they could worship and adore their Creator. Khasi music is noted to have been greatly influenced by the western music tradition which touches both church as well as secular music. There are a number of eminent writers and Khasi thinkers who have expressed their observations and regrets on the attitude which the missionaries have shown towards the rich cultural values and music traditions of the Khasis. Among these, a reputed writer Nigel Jenkins in his writings on “Thomas Jones and the Church He Founded in the Khasi Jaintia Hills” writes,

“The Khasi Jaintia Presbyterian church, which has been organizationally independent of the ‘Mother Church’ since 1940, is now sufficiently mature to begin to acknowledge the harm done to the Christian cause by the missionaries’ virtual demonisation of indigenous culture, and their imposition on the Khasis of substantially Welsh patterns of worship, to the

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<sup>85</sup> *Ibid.*, p. 2.

exclusion of Khasi thought-forms and musical traditions.”<sup>86</sup>

Again, in giving more emphasis on the above observation, another church leader and writer, J. Fortis Jyrwa in his article “The missionaries and the Khasi Jaintia People” comments,

“Both the missionaries and the church could have taken much more seriously the notion of expressing the Christian faith in the context and thought – forms of Khasi culture and tradition, such as dance and music”.<sup>87</sup>

The writer in fact, not content with what he writes, goes on to justify his point by relating an awkward experience he had as a B.D. (Bachelor of Divinity) student at Serampore College, West Bengal way back in 1968. Dr. William Stewart the then Principal of the College asked his Khasi students to come up with a Khasi hymn for inclusion in a College hymn book to be used in chapel worship. The Khasi students searched through their Khasi hymn book and eventually found one and went to meet the Principal. “What is this?” he said, “I told you I wanted a Khasi hymn, not a Welsh hymn”. The students went back and continued their search. At last, they appeared at the Principal’s chamber with a hymn that was originally Welsh but could be adapted to Khasi folk music. The Principal accepted it with a smile and told them

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<sup>86</sup> Nigel Jenkins, “Thomas Jones and the Church He Founded in the Khasi Jaintia Hills”, in D.R. Syiemlieh (ed.), *Souvenir – Church History Association of India*, Trinnial Conference, Shillong, 1993, p. 9.

<sup>87</sup> J. Fortis Jyrwa, “The Missionaries and the Khasi Jaintia People”, in D.R. Syiemlieh (ed.), *Souvenir – Church History Association of India*, Trinnial Conference, Shillong, 1993, p. 23.

in all seriousness that they had better start composing their own songs for worship alongside the Welsh hymns which have been translated into Khasi and which, intrinsic to their experience, have entered their blood. It was that awkward experience, which later on, as an active church leader, made him write this observation which runs,

“If our missionaries and our church had taken seriously the need to use and enrich Khasi traditional and cultural forms, things might have perhaps been different. All Khasis who knows might have become Christians, because genuine evangelization means indigenization. This is the challenge that confronts the Khasi church today”.<sup>88</sup>

This trend which continued for many years in the Presbyterian Church is however found to have undergone some change in the recent decades. Commenting on this, E. Kowall and R.T. Rymbai, in their joint observation assert,

“It is their folk songs that the Khasis and Jaintias preserve the vast wealth of common customs, traditions, and legends of by gone days. Unfortunately the influence of Western music and culture has caused traditional tunes to diminish its importance. Although many young people prefer to play Western music,

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<sup>88</sup> *Ibid.*,

efforts are being made to revive traditional music and instruments along the lines propagated. Local tunes are being used by church choirs and modern popular Khasi and Jaintia songs blend indigenous notes and western harmonies”.<sup>89</sup>

Among other writers who have put forward their views to substantiate this changing trend, Radiancy Rnga in her observation says that recently, encouraging signs can be seen among some composers who are introducing choir pieces and chorales that drew from the folk music tradition of the Khasis. These have been sung by the choirs outside the church, and on special occasions, in church services.<sup>90</sup> Another keen observer on the changing attitude of the Presbyterian Church towards indigenous Khasi music is a church Pastor and writer H.M. Rapphap. His observation on this aspect finds expression on his note “Ka Jingkyrkhu Kyrdoh” (words of blessing) that appear in the already mentioned song book *Ki Sur Kynud Na Mihngi* (Melodies from the East) by E.W. Kharsohnoh, in which he writes,

*“Ka long kaba shisha kumba la pynpaw, ba baroh shi  
katta ha ki jingiaseng mane Blei jong ngi, ngi la  
pyndonkam tang ia ki jingrwai ba la pynbit pynbiang  
ha ki sur jong ki nongsepngi. Wat na ka bynta ki  
jingrwai kyrpang (special numbers) bad ki jingrwai  
choir, ki samla ha ki Balang jong ngi ki hap ban wad*

<sup>89</sup> E. Kowal & R.T. Rymbai, “Khasi Music” in Jonathan (ed.), *Our World in Colour Meghalaya*, Meghalaya Tourism Development Corporation Ltd., Shillong, 1995, p. 22.

<sup>90</sup> Radiancy Rnga, *op. cit.*, p. 104.

*da kito ki number kiba la don lypa ha ki ktien Phareng, lada ka dei ha ka tonic solfa lane staff notation. Khlem artatien, kine ruh ki don la ka jong ka dor ban ngin hap hi ban ïaipyndonkam ïa ki na ka por sha ka por. Ka don ha ki ka borban saiñdur ïa ka jinglong mynsiem jong ki nongrwai bad jong ki nongsngap kumjuh ... Ha kajuh ka por, la katto katne snem mynta, ka la don ka jingpynkhih ïa ki samla trai Ri ba ka la dei ka por ba kin shna hi da la ki jong ki jingrwai bad ha ki sur Khasi. Ki la pyrshang ban leh kumta bad la kham pyndonkam ïa kita ki jingrwai ha kaba rwai choir bad kaba ai special number. Namar ba kine ki jingrwai ki la mih na ka dohnud kaba shlei da ka jingieit ïa la ki jong ki sur Khasi bad na ka jingshem mynsiem jong kito kiba thaw ïa ki, la shem ba ki ktah shibun ïa ka dohnud jong ki nongsngap. Ka long kaba dei ban pynshlur ïa ki samla kiba don ka sap rwai ba ki nangïaid shaphrang ha kane ka jingpyrshang jong ki khnang ba ki jingrwai kiba ngi pyndonkam ha ki jingïaseng jong ngi kin ym long tang kito kiba la shu shim kylliang nawei pat bad ba la shu pynkylla sha ka ktien Khasi na ka ktien Phareng”.*<sup>91</sup>

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<sup>91</sup> E.W. Kharsohnoh, *op. cit.*, p. 2.

**Free translation:**

It is true as it appears that during all this time, in our worship services, we have been using the hymns arranged in western tunes. Even for those hymns used as special numbers and choir pieces, the youth of the church have to search and use those numbers that are already there in the English text either in the tonic solfa or staff notation. Undoubtedly, these hymns have their own values which have to be preserved and used from time to time. They have the power to touch the hearts and shape the spiritual life of the singers and the listeners as well. At the same time, during the last few years, there has been a movement among the youths who have expressed that it is time for them to compose their own hymns in the indigenous Khasi tune. An attempt has been made to do so, and these hymns are often being used by the choir as special numbers. Because these hymns come from the hearts of the composers overflowed with love for truly indigenous Khasi tunes, they are found to have deeply touched the hearts of the listeners. Therefore, encouragement should be given to these talented youths to persevere in their attempt so that the hymns we use in church services and

prayer meetings will not have the pre-eminence or dominance of those hymns which have been borrowed from others and translated into Khasi from English.

From the contributions made on the subject, it is revealed that the need to introduce indigenous tunes in the church does not arise from the mere fact that since we are Khasis, our indigenous music should also have a place in worshipping God in the manner that is most dear to us. But over and above, these hymns are found to have the capacity of drawing the taste, liking and appreciation of the people. In fact, based on the experience of those who have heard the performance of these songs on different occasions, they unanimously agree with the point that they possess the power to touch the hearts and shape the spiritual life of the singers and listeners as well. It is an undeniable experience expressed by many regular church goers today, that from time to time when the choirs stand to sing in any public services, the very moment the choirs start singing a Khasi traditional song the listeners are seen to raise their heads and ears listening with joy and appreciation along with their body movements to the beat of the music.<sup>92</sup> This liking for Khasi indigenous songs is now being witnessed during annual Synods, Eucharistic Processions and other celebrations irrespective of denominations.

To elaborate substantial evidences on this changing trend, it is observed that from the 1980s onwards the attitude of the Khasi Jaintia Presbyterian Church towards Khasi indigenous music began to take a different turn. The inner urge for giving due exposure to local tunes in the church among the people which remained

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<sup>92</sup> *Ibid.*, pp. 4-5.

unexpressed through the years, began to be exposed in the form of a movement among the youths, church members and songwriters who have expressed their taste and liking for the same. This may be said to have inspired many local musicians to compose choir songs and choral music in the indigenous forms. Promptly enough, the composition of a choir piece *Ah Jerusalem* by S. S. Syiemlieh in 1985 turned out to be a very enlivening and encouraging experiment. The piece has been set to a truly Khasi indigenous tune with all the elements of Khasi music. Through the song, the composer drives home a lesson that we need to change our lives and turn away from our sinful ways. It falls into the beat of 2 counts and can be accompanied with the beat of *Ka Ksing Shadwait Kynting Dieng* (Sword Dance by tossing up the stick)). Its tune is being notated below:

|       |                     |                |
|-------|---------------------|----------------|
| Key D | <u>Ah Jerusalem</u> | S.S. Syiemlieh |
|       |                     | 31.12.1985.    |

.s | s.-, s:m .r/m :s .l | d' .-, d'

shi sien U Trai Ji-su U leit sha Je-

: r' .l / d' :- .d' | m' .-, m' :m' .m' /

ru - sa - lem, U jaw ki um mat

m' :m' .d' | r' .-, r' : r' . m' / r' :-

kthang u pyr- ta Je ru sa lem

.d' | d' :- /- :- d' | l\_\_\_\_.s :- /- :-

Hm hm Hm hm ..

.s | d' :- /- : .d' | l\_\_\_\_.s .-, s :s .s /s :-

Je ru sa lem Je ru sa lem

. d<sup>l</sup> | m<sup>l</sup> :- / - :- . m<sup>l</sup> | r<sup>l</sup> . d<sup>l</sup> . - , d<sup>l</sup> : d<sup>l</sup> . d<sup>l</sup> / d<sup>l</sup> :-  
 Je ru sa lem Ba lang U Blei  
 . s | l . l , l : l . d<sup>l</sup> : l . s : s . s | s . - : s  
 To weng ĩa ki pop ba roh to pyn khreh to  
 . s / s :- . s / t . t , t : t . t : t . s : t . r<sup>l</sup>  
 pyn khreh... u myn siem Ba khuid un wan Bu- rom  
 | d<sup>l</sup> . : d<sup>l</sup> . d<sup>l</sup> / d<sup>l</sup> : ||  
 Blei kan sa paw.

This hymn tune is normally accompanied with ka *Ksing Shynrang* (Male Drum) which, as explained by L. Syiem, follows the variations of the drum syllables<sup>93</sup> as illustrated below:

| Beat           | 1                    | 2         | 3       | 4     | 5                    | 6         | 7     | 8     |
|----------------|----------------------|-----------|---------|-------|----------------------|-----------|-------|-------|
| Drum Syllables | Kyn<br>Dun Thang Dun | Thang Dun | Dun Dun | Thang | Kyn<br>Dun Thang Dun | Thang Dun | Thang | Thang |

Like other drum beats as indicated above, the drum syllables employed in this hymn can also be notated in both the staff and tonic sol-fa notation systems.

The performance of the song may be said to have made a landmark in the history of introducing Khasi indigenous tunes in the Presbyterian Church as it could deliver the taste, draw the liking and appreciation which aroused the enthusiasm of not only the songwriters and composers, but also other listeners and believers alike.

<sup>93</sup> L. Syiem, *op. cit.*, p. 165.

The popularity of the song as such, does not stay within the walls of the Presbyterian Church community only, but is being sung by church choirs and singing groups of other denominations as well. However, unfortunately enough this song has not been incorporated into the Presbyterian hymn book for regular use by the congregation. The beauty of the song therefore, for reasons already stated, continues to be restricted for use in the church, though widely used as a special number by church choirs in open air services and celebrations.

In the light of this, and perhaps as the first attempt made by the Church to move forward in the direction of introducing Khasi indigenous tunes, E.W. Kharsohnoh records that the Synod which was held at Jirang (Ri Bhoi District) in 1998 resolved that for the present a Song Book containing 50 (fifty) songs all set to indigenous Khasi tunes, will be published which will be incorporated at a later stage into the Khasi hymn book.<sup>94</sup> Referring to the interview had with J. Fortis Jyrwa on this, he optimistically expresses that the Church is seriously showing its concern on the resolution taken, and perhaps in the next revised edition of the Presbyterian hymn book something positive will take place. This has therefore given great hope that in future, the Khasi Jaintia Presbyterian Church will have a positive attitude towards accepting and recognizing the use of indigenous Khasi music in all its prayer meetings and even in church services.

Referring to the trend and attitude of the Catholic Church and its Christian communities towards Khasi indigenous music, mention has already been made in different parts of the previous chapters that perhaps does no longer need to be

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<sup>94</sup> *Ibid.*, p. 4.

emphasized. The progress made in this direction right from the start till the present day, is clearly being expressed in the series of editions of its hymn book and the manner in which it has been able to create more and more place for the indigenous tunes in church music. Therefore, it may not be out of place to say, that what the Catholic Church needs is no longer a change of attitude but to continue forging ahead in this endeavour. It is therefore, in the light of this progress that a Catholic Church leader S. Loniak Marbaniang asserts,

“The *Vatican Council II* has been strenuously harping on this theme. In fact, Pope John Paul II, on his visit to Shillong on 4<sup>th</sup> February 1986 has greatly stressed on the ‘inculturation of the church’. As a consequence, the church hierarchy in Khasi and Jaintia Hills has translated these aspirations into practice with greater gusto, not forgetting that in earlier years this was going on at a slow pace”.<sup>95</sup>

Therefore, apart from the developments as noted in the Catholic Church, and taking into consideration the need for a change of trend and attitude in the Presbyterian and other denominations, references may be made to the views and opinions contributed by church representatives of different church denominations. Interestingly, it is noted that ninety per cent of the responses to the Questionnaire received on the aspect are found to be positive. Of these, mention may be made of a Khasi writer and church elder H. Bareh who comments,

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<sup>95</sup> S.L. Marbaniang, Response to Questionnaire No. 23, 2004, p. 2.

“I agree that indigenous tunes have to be given due recognition and place to play its role in church music. Therefore, composers have to come out and compose appropriate tunes and words, which may be used side by side with existing hymns used already for decades”.<sup>96</sup>

Kmensila Budon, Programme Executive, All India Radio, in giving her observation on the subject expresses,

“There seems to be a change in the trend of church music during the past few years with the entry of indigenous music in the church. Although they have not entered in the Hymn Book they are sung as special numbers (items) by the choirs, which show that they are allowed and accepted”.<sup>97</sup>

She continues to elaborate by saying that during the early part of the Church indigenous music was not so popular in the church. This happened because the missionaries have given us the taste of their music from the west and moreover there were not many local music composers. Time has changed now, we need to have variety, and introduction of our own music will be very much welcomed.<sup>98</sup>

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<sup>96</sup> H. Bareh, Response to Questionnaire No. 23, 2004, p. 3.

<sup>97</sup> Kmensila Budon, Response to Questionnaire No. 21, 2004, p. 1.

<sup>98</sup> *Ibid.*, p. 2.

According to another church leader Rev. B. Sohkhlet, in support to the above opinions, is of the view that Khasi indigenous tunes should be recognized and encouraged for use in church music, because not only western tunes are accepted. Indigenous tunes are also considered by theologians of music as divinely inspired, through which one can praise and exalt vocally and instrumentally. Hence, they should be recognized and encouraged for use in the church.<sup>99</sup> In line with this, B. Laitflang, a Khasi musician also observes,

“If Welsh and Roman forms of music are acceptable here, I see no difference. Thanks to the missionaries for the music they have taught at that time. But, since we are born with our own indigenous tune, it is high time that we should also grow and worship with it”.<sup>100</sup>

Other persons and keen observers who have voiced their concern, perhaps with some regrets of what could not be done, are other active church elders and musicians like S.Lyngdoh, E.B.R.Wanswett, E.H.Kharkongor and others who have expressed that the need for recognizing indigenous tunes in church music is a subject that is long overdue which should have been done. Therefore, it is high time for this.<sup>101</sup> Hence, in support to these views, Oberland Snaitang, a Khasi writer strongly asserts,

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<sup>99</sup> B. Sohkhlet, Response to Questionnaire No. 4, 2004, p. 2.

<sup>100</sup> B. Laitflang, Response to Questionnaire No. 5, 2004, p. 2.

<sup>101</sup> S. Lyngdoh, E.B.R. Wanswett, E.H. Kharkongor, Response to Questionnaire No. 3, 9, 39, 2004, p. 2.

“Khasi tunes, if they are truly indigenous require neither recognition nor encouragement but public circulation and sing”.<sup>102</sup>

In the light of these observations and deliberations expressed above, and taking into consideration the urgent need for a change of mindset and development of a positive attitude that have come alive in the church music of many church denominations today, it may be pointed out that as of now, the Khasis have no dearth of local music composers and songwriters. We have sufficient music experts and well trained musicians who are capable of composing songs both, in the secular and church levels. The benefits to this aspect have in fact been extended by the Shillong School in Tonic Solfa which was started since 1911 in Shillong under the supervision of Rev.Pongwern Jones.<sup>103</sup> A good number of Khasi students were trained and also cleared their examinations. As a matter of fact, many of these students are now in a position to write and compose songs. The facility to this was further extended in the later years, with the establishment of the Board of Synod Institute of Music (BOSIOM) in Shillong in 1988 by the Khasi Jaintia Presbyterian Church.<sup>104</sup> Through this Institute, training is being imparted to the youths in tonic solfa and staff notations, writing and composing music and the also the art of playing musical instruments both western and Khasi traditional. One of the most recent thrust areas of the Institute is to train students in the highly desired area of Khasi indigenous music both vocal and instrumental. With this objective, it is therefore hoped that the music

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<sup>102</sup> O. Snaitang, Response to Questionnaire No. 29, 2004, p. 1.

<sup>103</sup> E.W. Kharsohnoh, *op. cit.*, p. 5.

<sup>104</sup> *Ibid.*,

and songs that will be produced will not only focus on the secular and outside functions, but also on devotional and religious hymns at the church level.

Perhaps, for our people to be able to appreciate Khasi music, and to learn the art of singing and playing musical instruments in a systematic manner, they should grasp the opportunity of availing the music courses being offered in our own State. In addition to the Music Institute mentioned above, thanks to the North Eastern Hill University, Shillong which has paved the way for our students and talented youths to get themselves trained in the one-year Post Graduate Diploma Course in Music in which Khasi traditional music (vocal and instrumental) has been offered as one of the units of study. Again, perhaps the first of its kind in Shillong, a recent opening in the line of music is also seen in a highly reputed St. Anthony's College of Shillong which has started a three-year Degree course in Music (B. Mus), in which Khasi traditional music prominently figures in its course structure. The course as such, serves as a very great opportunity to our local youths to reap the academic benefits and to take advantage of getting them trained and well equipped with Khasi indigenous music. In like manner, to cater to the needs of our people desiring to pursue higher studies in music, the Martin Luther Open University has been established in Shillong, in which again a special focus is made on the study of traditional and Khasi indigenous music from the academic level.

In addition to the opportunities offered by these courses, and as already referred to above, a notable development that is very much alive today is the awareness that has spread among the Khasis of their desire to revive Khasi tradition music. In this regard, special mention may be made of Helen Giri a renowned Khasi

performing artiste and writer, and a Padma Shri Awardee in the field of art. She is the first lady in the state to have been given this prestigious award for her contribution in the field of Khasi music. She has been very instrumental in creating this awareness among the Khasi people, of the need to revive, preserve and enrich Khasi culture and heritage in all its forms and traditions, particularly the Khasi dance forms and music traditions. She has gone up to the extent of touring every nook and corner of the state to carefully identify the hidden and unknown traditional musicians, master craftsmen, cratsmen, and the different dance forms. In an interview had with her on the subject, she is of the opinion that the people's attitude today towards traditional music has become a cultural movement. This can be seen from their desire to procure Khasi traditional musical instruments, and their eagerness to learn the art of playing them. She further comments that traditional music and Khasi traditional musical instruments, which were on the dying stage and extinction in the past few decades, have now come to a renewed stage. Today, there is so much demand for Khasi traditional musical instruments, like *Ka Bom* (big drum), *Ka Ksing Shynrang bad Ksing Kynthei* (Male and Female drums), *Ka Duitara* (stringed instrument), *Ka Tangmuri* (flageolet), *Ka Padiah* (small drum) and other instruments. This demand she says, comes from schools, colleges, music institutes, cultural clubs, social organizations, church organizations, individuals and other quarters, irrespective of age, religion and church denominations.<sup>105</sup> Therefore, looking at the manner in which different church denominations have now freely come forward to avail Khasi traditional musical instruments and their initiatives to provide opportunities to impart training to the youths, she is highly hopeful that

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<sup>105</sup> Interview had with Helen Giri, Dated 10<sup>th</sup> October, 2007, Shillong.

sooner of later Khasi indigenous music will find a respectful platform in the church music of these denominations. It is perhaps this positive trend and enlivening attitude in cultural awareness and Khasi music, that has led the author to observe,

“There is no doubt that Christian teachings and doctrines have come into direct contact with the local culture of the concerned society. One is aware of the indigenous movement pervading the church or Christian denomination or even outside the church. The concept of indigenous Christianity or churches of indigenous origin has assumed a very important study in the North-eastern states. This has a profound influence on the use of indigenous tunes in the church. Though there is some reservation, yet the process is on”.<sup>106</sup>

The desire to introduce and recognize indigenous Khasi tunes in church music, has in the few recent years become widespread, which finds place in the thoughts and minds of many. To cite as an example, a 15 (fifteen) day workshop on ‘Traditional Music’ and ‘Traditional Musical Instrument Making’ was held in the North Eastern Hill University, Shillong in 2002, where a number of young trainees representing different church denominations of the Khasi and Jaintia Hills

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<sup>106</sup> Helen Giri, *Inaugural Address, Festival of Choral Music from the North East*, organized by Sangeet Natak Akademi, New Delhi, 2005, p. 2.

participated. In a discussion had on this subject, the Scholar himself has recorded the views and opinions expressed by the trainees in these lines,

*“Na ka jingiatai bad jingpashat jingmut ba la iohlum  
na ki nongiashim bynta ha ka Workshop, kiba kynthup  
ia ki nonghikai bad ki khynnah pule kiba la wan na ki  
Balang bapher bapher jong ka Ri Khasi bad jaintia, la  
don ka jingpyrkhat thymmai bad ka jingkwah na ki  
baroh ba ki sur tynrai jong ngi ki dei ban roi, ban ioh ia  
ka jingithuh kaba pura ha ka Church Mu sic jong ki  
niam khristan baroh jong kane ka thain jong ngi. Ki la  
ai jingmut shuh shuh ba kam dei shuh ka por ban ngin  
ap khmih lynti ne shim kyliang ia ka sur bad jingrwai  
jong kiwei pat, hynrei ka la dei ka por ba ngin ieng ha  
ka ki jong ki kjat bad pynmih la ki jong ki sur bad  
jingrwai, ban pynroi bad pynriewspah ia ka Church  
Music ha Ri Khasi bad Jaintia jong ngi”.*<sup>107</sup>

Free Translation:

We accept with deep appreciation the music brought  
into our land by your good foreign missionaries, which  
should be preserved, treasured and used. However, it is

<sup>107</sup> P. Ksoo, “Ki Sur Tynrai Ha ka Rwai Niam Khristan” (Indigenous Tunes in Church Music), in Helen Giri (ed.), *Katto Katne Shaphang Ka Put Ka Tem Tynrai*, NEHU Publication, Shillong, 2006, p. 6.

no longer the time that we should wait, expect and go on borrowing foreign tunes, but it is high time that we should bring out our own indigenous compositions, stand on our own feet and also contribute something of our own to enrich church music in the Khasi-Jaintia Hills.

Hence, based on the views and ideologies specified above, it may be right to say that the concern expressed by everyone has become a sort of a challenge to the present day Khasis of the need to recover the musical heritage that is uniquely ours and to use it to express ourselves in Christian worship. In this regard, the Khasis should not be content with altered music forms, but must reach into the past to discover the truly indigenous and to employ it for sacred music.

Therefore, considering these observations, we may arrive at saying that the present trend and attitude of many church denominations towards Khasi indigenous music is very positive and encouraging. No doubt, as stated earlier, the attitude in the Presbyterian Church and others is still very marginal, yet it is there. Hence, in conclusion, it may be said that all these developments that have taken place and are still taking place are substantial contributions towards indigenization of different church denominations. They serve as eye-openers for spreading cultural awareness all around, leading to the present movement which is in favour of reviving, preserving and enriching Khasi cultural and traditional forms and indigenous music in particular. This changing trend, no doubt is a gradual process but at the same time, it is an on-going process. In the event the views and opinions echoed above are

considered and translated into practice, Khasi indigenous music will find place and get due recognition in the church music of all denominations, in which they will play their part at par with the already long established foreign music forms, in praising the Creator and in enriching church music in the Khasi and Jaintia Hills.

## **CHAPTER V**

### **CONCLUSION**

This chapter is intended to integrate the findings that evolved from the various chapters of the study. It therefore comprises the findings relating to church music considering both the western music forms as well as Khasi indigenous tunes in the two denominations under study, and other Christian denominations alike.

Prior to the arrival of Christianity in the Khasi and Jaiñtia Hills, the only music that prevailed was Khasi folk and traditional music, known as Khasi indigenous music. The Khasis then were not exposed to any other alien music form but lived in their own culture and music traditions. But with the coming of Christianity, western music form was introduced and used in the church worship services to the exclusion of Khasi indigenous music. This music form is said to have become the sole church music of all Christian denominations till the 1980s, after which, with the change of attitude coupled with the emergence of many local, clergy and lay composers, Khasi indigenous music began to be introduced and church music is seen to have taken a new shape with the mixture of both western and Khasi indigenous tunes.

The study reveals that church music is very rich in both the Khasi Jaiñtia Presbyterian and the Catholic churches. This is obvious from the volume and rich collection of hymns, psalms and choruses that have been incorporated in the hymn

books of the two respective churches. The 2000 edition hymn book of the Presbyterian Church *Ka Kot Jingrwai Ban Mane Īa U Blei Ha Ri Khasi Bad Jaiñtia* for instance, contains a volume of 639 (six hundred thirty nine) hymns and choruses, and as appeared in the thirteenth edition of the Catholic Church hymn book *Ka Lynti Bneng-Ka Kot Jingduai Bad Jingrwai Katholik* 1998, there are a total of 653 (six hundred fifty three) hymns and psalms. Church music has further been enriched by the manner in which hymns have been systematically classified and indexed into relevant sections bearing appropriate themes and subjects which has facilitated the selection of the right hymns at all services and occasions occurring throughout the liturgical calendar. The Presbyterian Church hymn book which has been classified into 19 (nineteen) sections focuses on themes like- *God, Jesus Christ, Holy Spirit, the Word of God, the Church, Outreach and Mission, Christian life, Death, New Year, Christian Stewardship, Christian families, Evangelization, Praise, Khasi Nation, Revival, Children hymns, Youth hymns, Concluding hymns* and *Choruses*. In like manner, the Catholic Church hymn book which has been indexed into 40 (forty) sections contains subjects like- *Advent, Christmas, Lent, Palm Sunday, Holy Thursday, Good Friday, Easter, Holy Trinity, Jesus Christ, Christ the King, Sacred Heart of Jesus, Jesus the Shepherd, Holy Spirit, Blessed Sacrament and Benediction, Virgin Mary, Holy Eucharist, Angels and Saints, Church and Faith, Christian life, Holy Water, Holy Mass, Word of God, Vocation, Outreach and Mission, Mass for the Dead, Rosary, Sacraments, Christian family, Wedding, Thanksgiving, Repentance, Praise, Trust, Psalms* and Miscellaneous subjects.

Presbyterian Church music is found to be originally based on Welsh hymn tunes and other western music forms. Its music form is a combination of Isaac Watts hymn style and Wesleyan hymn traits as to the form and content. As appeared in the hymn book, the hymns are mostly direct translations of western tunes, with a few original compositions again set to western music forms. These hymns have become so popular that they are sung not only in church but also at leisure, at work and homes. Catholic Church music is also originally based on Latin hymnody or Gregorian Chants bearing its own music forms. This music form became prominent in the Catholic Church since its inception till the 1980s when Khasi indigenous music also began to be used. There is therefore, still an overwhelming dependence upon Welsh hymnody in the Presbyterian Church, though less dependence on Latin hymnody in the Catholic Church, as the number of Khasi indigenous tunes already represents a substantial collection.

One prominent hymn singing style found in the Presbyterian Church other than the Catholic Church, is the practice of what is termed as syllabification or breaking up of syllables. Single syllable words (monosyllable) for instance, like *ieit* (love), *bneng* (heaven), *kdang* (satisfied), *kmie* (mother), and many others are broken up or separated into two syllables by adding the vowel 'i' or the consonant 'y' which also sounds like a vowel. In their singing form, the above words are therefore broken up into this form, *i-ieit*, *by-neng*, *ky-dang* and *ky-mie*. Likewise, the two syllable words (disyllable) like *jaipdeh* (lazy), *diengphna* (cross), *iakmen* (rejoice) and so on are broken up into three syllables in singing leading to truncated pronunciations like *jai-py-deh*, *dieng-phy-na* and *ia-ky-men*.

Such practice is however considered to be irregular as it goes against the music norms which states that sound and sense should coincide, and that tune and text should match. It therefore leads to confusing and ambiguous readings causing discordance in hymn singing. As of now, the practice is longer followed by modern composers and songwriters, though the singing style with regard to hymns already set in the hymn book of the Presbyterians is still continuing.

In the earlier decades, the practice of lining out was quite prominent in the hymn singing style of the Presbyterian Church and other denominations, though very marginal in the Catholic context. It is the practice of having each line read by a minister or leader and followed by the congregation. The practice which is again a western tradition was adapted as a temporary measure, probably because of the inability of the people to read and also due to shortage of hymn books then. Though the practice is still prevailing, its relevance has greatly declined.

The practice of congregational hymn singing in all Christian denominations in the Khasi and Jaintia Hills is found to be monophonic in style, with the whole congregation singing the melody in unison with or without instrumental accompaniment. But with the formation of different church choirs and singing groups, the practice of polyphonic singing style began to take place in which two to three or four voice parts (soprano, alto, tenor and bass) perform in harmony. The music form of polyphony has become a regular feature in all church choirs, whether they are standing, temporary, amateur or professional church choirs.

Vernacularization of language and music in the liturgy form the two important aspects of inculturation. The aspects imply that every part of the liturgy or service be translated into the vernacular language, and that all liturgical texts, religious writings, prayers and hymns be created in a genuine Khasi Christian terminology. With regard to music the term also implies the use of Khasi indigenous tunes in its form and content. In the Presbyterian Church and other denominations no doubt, Khasi indigenous tunes have already been introduced in recent years, but the aspect of vernacularization of music in the true sense is still found to be partially achieved. The same aspect is however, found to have been translated in the Catholic Church music since 1990 with the initiative taken by Fr. Francis Kharwanlang, D.T. Laloo and others, under whose efforts a study has been undertaken to analyze the different dialects spoken in various places, which has enabled them to coin the right and meaningful terms used in prayers and hymns of the Catholic Church today. It is also interesting to note that in other denominations like the Church of God, the Unitarian Church, Church of Christ and others, the use of Khasi indigenous tunes in the church as well as in open air celebrations, have been introduced right from the time of their establishment.

The Khasi indigenous hymns that have so far been incorporated in the hymn books of the Presbyterians, Catholics and other denominations have their tunes which can be notated in both the staff and tonic sol-fa notation systems, and are found to blend well when accompanied with western musical instruments like the piano, organ, guitars and drums. However, since they are primarily melody based, they are found to be better expressed when accompanied with Khasi traditional drum

beats, which again, can be notated in both the above systems. Therefore, depending on the beats, these hymns can be accompanied either with the drum beat of *ka Ksing Shadwait Kynting Dieng* (Sword Dance by tossing up the stick), *ka Ksing Shadwait Tem Beit* (Sword Dance), *ka Padiah Ardieng* (Small Drum by using two sticks) or others.

The Presbyterian Church like other denominations takes care to emphasize four things in its worship services namely, Reading of the Bible, Praying, Preaching and Singing. With regard to singing, the past decades show that special efforts were made to popularize hymn singing by teaching hymns and tonic sol-fa classes in the Church and primary school levels. Today, training in music and singing is being imparted by music schools and music institutes like the Board of Synod Institute of Music, Shillong which started in 1988 followed by others in subsequent years. The Catholic Church however, because of its lengthy and complex type of liturgy, does not lay stress on any particular aspect as such, but gives equal importance to each and every aspect of the liturgy. Undoubtedly, efforts have been there to impart training on music and tonic sol-fa courses initiated by the Archdiocesan music ministry which started since 2001, in addition to the emphasis that training be imparted in Seminaries, Training Houses, and other Centres of study. But these courses are still inadequate and lack specialization. It is perhaps this difference in emphasis and specialization that has made singing in the Presbyterian Church to obtain a better quality and standard in comparison to singing in the Catholic Church.

The practice of adapting some popular songs and catchy tunes from other sources, like cinema music, anthem tunes of some countries, or from audio cassettes

etc, into church music is quite common and is being done in many church denominations. It is however, noted that at times such adaptations fail to acquire the essential elements of dignity, solemnity and simplicity of church music, making them become inappropriate and unfit for church use. No doubt, they have been adapted bearing biblical texts or the psalm texts, but they seem to degrade or lessen the true dignity and solemnity of the service, as for many who are aware of their origins will divert their minds to the original implication of the songs, rather than as devotional hymns for which purpose they have been adapted.

Referring to the attitude of different churches and their respective church communities towards Khasi indigenous music, it is observed that the Welsh missionaries, right from the start had a negative attitude towards Khasi culture and religion. They considered Khasi traditional religion as pure animism, uncivilized, superstitious and had many aspects which did not go in harmony with Christian faith. Another reason perhaps which has added to this attitude is because of the native character of Presbyterianism which had deep impact on the policy of the Church that has led to the rejection of Khasi cultural elements and indigenous music from the church. This trend however, did not seem to have lasted very long, as a change of attitude started taking place particularly from the 1990s among the youths, even among many church leaders, elders, composers, and songwriters. A similar attitude is also found to prevail among the different sections of the church communities of their desire and enthusiasm to have an open mind towards Khasi traditional music and its use as a regular component of church music.

Today, the different church denominations have no restrictions on the use of Khasi indigenous music be it in the church or outside celebrations. In addition to the already mentioned denominations, there are other denominations like the Church of North India (CNI), the Assembly Church of Jesus Christ (India) and others who are also of the opinion that Khasi indigenous tunes which are well composed, solemn and appropriate for church use, are always accepted for use in church and other services. Therefore, on analyzing the overall scenario, it is observed that the present trend however slow it may be, yet it is positive and the process is on.

Church music in the Khasi and Jaintia Hills, whether they are of Welsh or Latin sources, has been well accepted by the early Christians and the present Christians alike. The fact that these hymn tunes have gone deep into the singing culture of the people, shows that they are recognized and cherished by these churches and the Christian communities at large. In like manner, it is observed that for Khasi indigenous tunes to find place in the church music of any denomination, it depends on the inculturizing attitude of a particular church and how far it is able to give recognition and acceptance to these tunes. All hymns for that matter, whether of western or indigenous forms serve the same purpose of praising and worshipping God. Therefore, until and unless the church gives its recognition to these tunes, they will remain stagnant.

It is however, admitted that church music in all its forms and elements, continues to meet the spiritual needs of people, to unite congregations through hymn singing in worship services, to teach them about faith and morals, and to derive their spiritual satisfaction in praising God through music.

The study therefore, is expected to help the different church denominations to cherish with deep appreciation the music brought into Khasi and Jaintia Hills by the good missionaries, which should be preserved, treasured and used. At the same time an awareness has been created among churches and Christian communities that cultural elements and music culture of the Khasi people are not to be disregarded but to be respected, revered and used by giving them due exposure in the church music proper to praise and worship God along with other music forms.

**APPENDIX – I****QUESTIONNAIRE SCHEDULE RELATED TO CHURCH MUSIC AND  
INDIGENOUS TUNES IN THE KHASI AND JAINTIA HILLS**

1. Name
2. Position/Designation
3. Educational Qualification
4. Locality or Area
5. Name of the Church denomination to which you belong
6. Give a brief impression on the Church Music and the type of hymns used in your church
7. What musical instruments are used to accompany hymn singing in your Church?
8. Are you satisfied with the present Western music form brought by foreign missionaries in our Church services?
9. Are Khasi indigenous music forms composed by our local musicians permitted and encouraged for use in the Church?
10. Has there been any Khasi traditional hymn tune incorporated in your Church hymn book for regular use by the congregation? If yes, how many?
11. Is there any scope/is it permissible to accompany hymn singing in the Church or in the open air services with the use of Khasi traditional musical instruments? If yes, kindly name the instruments.

12. Do you agree that Khasi indigenous music forms should be given due recognition for use in the Church at par with other existing hymns?
13. What is the attitude of the Church and Christian communities with regard to the use of Khasi traditional music (vocal and instrumental) in worship services?

**APPENDIX – II****QUESTIONNAIRE SCHEDULE RELATED TO CHURCH CHOIRS IN THE  
KHASI JAIÑTIA PRESBYTERIAN AND CATHOLIC CHURCH  
DENOMINATIONS**

1. Name:
2. Locality or Area:
3. Name of the Church denomination you belong to:
4. When and where was the first Church choir founded in your Church?
  - a) Name of Choir:
  - b) Year of establishment:
  - c) Name of the founder:
5. Name the first Choir master who directed the choir:
6. How many choir members were in the choir when it was first formed?
7. Name the choir directors who directed the choir from the time of its establishment till date.
8. What is the procedure of recruiting choir members/singers and selecting a choirmaster in your Church choir?
9. Give a brief opinion or impression on the role of the choir in your Church.

## **G L O S S A R Y**

|                                |                                                                                                                                                                   |
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| <b>A Cappella</b>              | A choral performance without instrumental accompaniment.                                                                                                          |
| <b>Acclamation</b>             | Loud and enthusiastic approval or praise.                                                                                                                         |
| <b>Accordion</b>               | A musical instrument played by stretching and squeezing with the hands to work a bellows, the notes being sounded by buttons or keys.                             |
| <b>Adoration</b>               | Praising God for his greatness, power, wisdom and love.                                                                                                           |
| <b>Advent</b>                  | A time of preparation for the coming of Jesus during the four weeks before Christmas.                                                                             |
| <b>Agnus Dei (Lamb of God)</b> | The last movement in the Ordinary of the Mass.                                                                                                                    |
| <b>Alleluia</b>                | An exclamation of Hebrew origin meaning 'Praise you the Lord'.                                                                                                    |
| <b>All Saints Day</b>          | A feast day celebrated annually on November 1. This is the solemnity on which the Catholic Community honours all saints who are enjoying life with God in heaven. |
| <b>All Souls Day</b>           | A day set aside by the Church annually, on November 2, to recall and pray for the dead who are in Purgatory.                                                      |
| <b>Altar</b>                   | Holy table where the Eucharist is celebrated. The altar is sometimes referred to as 'the table of the Lord' by Catholics.                                         |
| <b>Amateur Choir</b>           | A choir of untrained members or singers who do not have any proper training or specialization.                                                                    |
| <b>Amen</b>                    | 'Let it be', said at the end of the prayer.                                                                                                                       |
| <b>Angels</b>                  | Derived from a Greek origin 'angelos' meaning 'messenger'. A spiritual being subordinate to God,                                                                  |

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|                       | who serves at God's command and pleasure to deliver his messages, help his people, and punish his enemies.                                                                                          |
| Anglican              | A member of the Church of England or a Church in partnership with that Church.                                                                                                                      |
| Animism               | The belief that all things in nature, such as plants, winds, and hills, have a soul.                                                                                                                |
| Anointing of the sick | The Anointing Sacrament, practiced in the Roman Catholic, Anglican, and Orthodox churches, of a sick person. The 'oil of the sick' specifically blessed for the purpose is used to anoint the sick. |
| Anthem                | A choral composition developed to accompany Anglican worship during the Renaissance.                                                                                                                |
| Antiphon              | A short chant sung before or after a psalm or canticle.                                                                                                                                             |
| Apostolic             | 'From the Apostles' a living body that has been and always will be headed by assembly of leaders-the bishops and the Pope.                                                                          |
| Apostolic Creed       | One of the creeds regularly used by Catholics written around 450 CE.                                                                                                                                |
| Archbishop            | A Bishop of the highest rank.                                                                                                                                                                       |
| Ash Wednesday         | The first day of Lent in the Christian Church                                                                                                                                                       |
| Assembly              | A group of people gathered or meeting together.                                                                                                                                                     |
| Assonances            | Rhyming of vowel sounds only or of consonants but not vowels.                                                                                                                                       |
| Babu Jeebon Roy       | A Khasi academician who founded the Seng Khasi Movement.                                                                                                                                            |
| Baptism               | The Sacrament in which people enter or become members of the church.                                                                                                                                |

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| Baptists        | Members of a Protestant group believing that only adults should be baptized and that this should be by total immersion in water.    |
| Basilica        | A large ancient Roman building or a Christian Church.                                                                               |
| Beat            | A unit of measurement of musical time; musical pulse.                                                                               |
| Benedictine     | A monk or nun of a Christian religious order following the rule of St. Benedict.                                                    |
| Bible           | The holy book of Christians.                                                                                                        |
| Bishop          | An ordained leader of a local church community and territory called a Diocese.                                                      |
| Bom             | Big drum.                                                                                                                           |
| Brass Band      | A group of musicians who play brass, wind, or percussion instruments.                                                               |
| Breviary        | A book containing the service for each day, used in the Roman Catholic Church.                                                      |
| Brother         | A member of a religious order of men.                                                                                               |
| Calvinistic     | A derivative of Calvinism; a form of Protestantism founded by John Calvin.                                                          |
| Canonical hours | The Sacred observances in the Roman Catholic Church held eight times each day.                                                      |
| Canticle        | A Latin origin meaning 'little song'. It is a hymn or chant forming a regular part of a church service.                             |
| Cantor          | A Latin origin meaning 'singer'. A person who sings solo verses to which the choir or congregation respond in a Christian service.  |
| Cantus firmus   | An existing melody or 'fixed melody' (often Gregorian chant) used as the organizational structure in the Renaissance Mass or Motet. |

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| Carol                    | English medieval strophic song with a refrain repeated after each stanza; now associated with Christmas.                                                                        |
| Casio                    | Often referred to a keyboard instrument, though originally is a brand of a company producing keyboards etc.                                                                     |
| Catechesi Tradendae      | Apostolic Exhortation of Pope John Paul II in 1985.                                                                                                                             |
| Catechesis               | A term derived from the Greek word <i>katechein</i> meaning to 'resound' or 're-echo'. It refers to an 'oral teaching' about Catholic Christian beliefs, values, and practices. |
| Catechism                | A book containing a series of questions and answers used by the Church to teach.                                                                                                |
| Catechist                | One who instructs people in the Catholic Church.                                                                                                                                |
| Cathedral                | The Principal Church of a diocese.                                                                                                                                              |
| Cathedral of Notre Dam   | <i>Notre Dam</i> in French means "Our Lady", referring to the Virgin Mary. A Roman Catholic Gothic Cathedral on the Eastern part of Paris in France.                            |
| Catholic                 | Worldwide or universal, all people everywhere who worship the Lord Jesus Christ.                                                                                                |
| Catholic Action Movement | An association of Catholic adults and youths.                                                                                                                                   |
| Cello                    | An instrument like a large violin, held upright on the floor between the legs of the seated player.                                                                             |
| Centenary                | The hundredth anniversary of an event.                                                                                                                                          |
| Chanting                 | Singing a melody or chant without harmony and without the accompaniment of instruments.                                                                                         |
| Chalice                  | A cup used for wine of Holy Communion.                                                                                                                                          |
| Choir                    | An organized group of singers.                                                                                                                                                  |

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| Chorale          | Choral composition using a simple hymn tune.                                                                                     |
| Chorus           | Part of a song which is repeated after each verse. Something said at the same time by many people.                               |
| Church           | The whole Christian community; a place where Christians meet.                                                                    |
| Christmas        | Festival celebrating Christ's birth.                                                                                             |
| Clergy           | A collective name used to refer to a body of ordained ministers.                                                                 |
| Clerics          | Priests or religious leaders.                                                                                                    |
| Compendium       | A collection of concise but detailed information about a subject.                                                                |
| Concertato       | Music combining vocal and instrumental ensembles.                                                                                |
| Conductor        | The director of an orchestra, band or choir, who determines the overall sound, tempo, balance and the dynamics of a performance. |
| Confession       | Admitting one's sins and asking for forgiveness.                                                                                 |
| Conference       | A formal meeting for discussion or debate.                                                                                       |
| Confirmation     | Ceremony where baptized Christians confirm their faith.                                                                          |
| Congregation     | A gathering of people for worship.                                                                                               |
| Consecrate       | Make something holy.                                                                                                             |
| Cornet           | A brass instrument resembling a trumpet but shorter and wider.                                                                   |
| Cosmic           | Relating to universe.                                                                                                            |
| Council of Trent | A Council of the Roman Catholic Church that convened in Trent, Italy from 1543 to 1565 and                                       |

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|                       | dealt with Counter-Reformation issues, including the reform of Liturgical music.                                       |
| Counterpoint          | The technique of writing or playing a melody or melodies together with another.                                        |
| Credo (Creed)         | A statement of belief.                                                                                                 |
| Crescendo             | A gradual increase in loudness in a piece of music.                                                                    |
| Crusade               | A campaign against any evil or vice.                                                                                   |
| Cymbal                | A musical instrument consisting of a round brass plate which is either struck against another one or hit with a stick. |
| Deacon                | Assistant to a priest.                                                                                                 |
| Denomination          | A group of Churches with their own particular traditions.                                                              |
| Devotion              | Religious worship, prayer or religious observance.                                                                     |
| Diatonic              | Encompassing scale steps involving only the notes of the major or minor scale, without additional sharps, flats etc.   |
| Diocesan Missionaries | Missionaries or priests who are incardinated into a diocese.                                                           |
| Diocese               | A district of a church controlled by a bishop.                                                                         |
| Discordance           | Not in harmony or agreement.                                                                                           |
| Dismissal             | The concluding event of the Mass which may include prayers, blessing and a concluding hymn.                            |
| Doctrinal             | A derivative of doctrine meaning 'teaching' a set of beliefs or principles held and taught by a religious group.       |
| Dogma                 | A principle lay down by an authority and intended to be accepted without question.                                     |

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| Druids         | Priests of the ancient Celtic religion of Britain.                                                                                           |
| Duitara        | A four stringed instrument.                                                                                                                  |
| Dynamics       | An element of music concerned with the relative loudness or softness of a sound.                                                             |
| Easter         | Festival celebrating Jesus rising from the dead.                                                                                             |
| Ecumenical     | 'Worldwide'; bringing the churches together.                                                                                                 |
| Eisteddfod     | A competitive festival of music and poetry in Wales.                                                                                         |
| Elixir         | A magical medicine or cure, especially one supposedly able to make people live forever.                                                      |
| Entrance hymn  | Hymn sung at the start of the Mass to open up the celebration and to accompany the incoming procession.                                      |
| Encyclical     | A letter sent by the Pope to Roman Catholic bishops of a particular area or to the world, usually treating some aspect of Catholic doctrine. |
| Epiphany       | The showing of Jesus as the Son of God.                                                                                                      |
| Epistles       | Letters in the New Testament of the Bible.                                                                                                   |
| Eucharist      | 'Thanksgiving' using bread and wine as symbols of the body and blood of Christ (also called Holy Communion, Mass, the Lord's Supper).        |
| Evangelization | The work of spreading the Christian message.                                                                                                 |
| Ezekiel        | A Hebrew prophet of the 6 <sup>th</sup> century B.C.                                                                                         |
| Faith          | A Latin term <i>fides</i> which means an inner belief and trust.                                                                             |
| Fanatics       | Persons filled with excessive enthusiasm for a religious cause.                                                                              |
| Fasting        | A spiritual practice to abstain from food for designated periods of time.                                                                    |

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| Fathers of the Church | Honorary title given to outstanding leaders, writers, teachers and catechists during the early centuries of the church.                         |
| First Communion       | The precept of the Church that requires children to receive Holy Communion, along with the Sacrament of Penance, on reaching the age of reason. |
| Folk Music            | Traditional music of unknown authorship, passed on by word of mouth.                                                                            |
| Gamut                 | The complete range or scope of something. A complete scale of musical notes.                                                                    |
| Gloria (Glory to God) | The second movement in the Ordinary of the Mass.                                                                                                |
| Good Friday           | Friday in Holy Week, anniversary of Christ's death on the cross, and a day of fast and abstinence from the earliest Christian times.            |
| Gospels               | 'Good News'; the first four books in the New Testament.                                                                                         |
| Gradual               | A Responsorial psalm or hymn sung after the first Reading or Epistle.                                                                           |
| Half Step             | The smallest interval between two tones in Western music (e.g. C and C#).                                                                       |
| Harmony               | The combination of musical notes sounded at the same time to produce chords with a pleasing effect.                                             |
| Harp                  | A musical instrument consisting of a frame supporting a series of strings of different lengths, played by plucking with the fingers.            |
| Harpsichord           | A keyboard instrument with horizontal strings plucked by points operated by pressing the keys.                                                  |
| Hebrews               | Members of the ancient people living in Israel and Palestine who established the kingdoms of Israel and Judah.                                  |

His Holiness

Holy Communion

Holy Spirit

Holy Thursday

Holy Water

Holy Week

Homily

Hymn

Hymnal

Hymnody

Hymnologists

Imitation

Improvisation

Incarnation

Inculturation

A title given only to the Pope or Holy Father.

The service of Christian worship at which bread and wine are made sacred and shared; the Eucharist.

The power of God and the Third person of the Holy Trinity.

Also called Maundy Thursday, the anniversary of the last Supper, when Christ instituted the Eucharist, the Sacrifice of the Mass, and the Sacrament of Priesthood.

Ordinary water that has been blessed by a priest.

The week before Easter. During this week Christians are called to deeply ponder the death and resurrection of Jesus Christ.

A talk on a religious subject.

Religious song that the congregation sings together.

A book of hymns.

The singing or composition of hymns.

Those concerned with the study of hymns including their history.

Musical "follow the leader"; a texture in which successive musical entries echo the original melody.

Spontaneous composition and performance.

The embodiment of God the Son in human flesh as Jesus Christ.

The process by which a particular church expresses its faith and life in and through the local culture.

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| Indigenization          | A process of making the church indigenous.                                                                                                                                                                               |
| Interlude               | A piece of music played between other pieces.                                                                                                                                                                            |
| Israelites              | Members of ancient Hebrew nation.                                                                                                                                                                                        |
| Jesuits                 | Members of the Society of Jesus; a Roman Catholic Order of priests founded by Ignatius Loyola (1491-1556 A D).                                                                                                           |
| Ka Ing Khristan         | The present monthly Khasi Catholic News Magazine (The Christian family).                                                                                                                                                 |
| Khasis                  | A tribe of North East India who occupy the Khasi & Jaintia Hills.                                                                                                                                                        |
| Khasi Religion          | The traditional religion professed by the indigenous inhabitants of the land known, after the advent of the British, as the Khasi-Pnars.                                                                                 |
| Ksing Shynrang          | Male drum.                                                                                                                                                                                                               |
| Ksing kynthai           | Female drum.                                                                                                                                                                                                             |
| Kyrie (Lord Have mercy) | Appeal for mercy. The first movement in the Ordinary of the Mass.                                                                                                                                                        |
| Laity                   | Ordinary Christians who are not ordained.                                                                                                                                                                                |
| Latin Church            | Vast portion of the Catholic body which obeys the Latin Patriarch (a biblical figure regarded as a father of the human race e.g. Abraham), which submits to the Pope, and uses 'Latin Rite' as a form of Sacred Liturgy. |
| Lauds                   | Originally derived from Latin 'laudare'; a set of sunrise prayers.                                                                                                                                                       |
| Lectionary              | A book of Scripture readings used during the Liturgy of the Word in Catholic worship.                                                                                                                                    |
| Lent                    | The forty days before Easter.                                                                                                                                                                                            |

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| Lilting                  | The rising and falling of a voice when speaking or singing. A gentle rhyme in a tune.                                                                                                                                                     |
| Lining Out               | The practice of having each line read (by minister, parish clerk, or precentor) before it was sung by the congregation.                                                                                                                   |
| Litany                   | A series of prayers to God used in church services.                                                                                                                                                                                       |
| Liturgical Music         | Also called <i>Church music</i> is music written for performance in a religious rite of worship; the term most commonly associated with the Christian tradition.                                                                          |
| Liturgical year          | Also referred to as the Church Year, the Liturgical Calendar or the Roman Calendar, is the cycle of seasons and feasts celebrated by the Roman Catholic Church, and other Christian churches, during the course of a twelve-month period. |
| Liturgy                  | Worship that follows set rules.                                                                                                                                                                                                           |
| Liturgy of the Eucharist | Includes the Eucharistic prayer, the Consecration of bread and wine, the Lord's Supper, and the sharing of the Eucharist by the assembled.                                                                                                |
| Liturgy of the Hours     | Also called the Divine Office is the official daily prayer of the church. The term 'hours' implies certain set periods of prayers which occur round the clock.                                                                            |
| Liturgy of the Word      | Centres on the proclamation of the Word of the Creator (Scripture).                                                                                                                                                                       |
| Major Scale              | A scale having intervals of semitone between the third and fourth, and seventh and eighth notes.                                                                                                                                          |
| Mass                     | Roman Catholic name for the Eucharist.                                                                                                                                                                                                    |
| Matins                   | Old French origin <i>matines</i> meaning 'mornings'; a service of the pre-sunrise prayers.                                                                                                                                                |
| Melismatic               | Matching one syllable with a long series of notes.                                                                                                                                                                                        |

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| <b>Melody</b>             | The main part in harmonized music.                                                                                                                     |
| <b>Mennonite Churches</b> | Part of the larger Christian expression called Anabaptism (meaning 'baptized again'); a Movement which began in the 16 <sup>th</sup> century in U.S.A. |
| <b>Meter</b>              | Lines of poetry or song with a specified number of measures.                                                                                           |
| <b>Methodist</b>          | A member of a Christian Protestant group originating in the 18 <sup>th</sup> century based on the ideas of Charles and John Wesley.                    |
| <b>Messiah</b>            | The promised deliverer of the Jewish nation prophesied in the Hebrew Bible.                                                                            |
| <b>Minister</b>           | The person in charge of a church, or to look after and care for.                                                                                       |
| <b>Ministry</b>           | Any form of active Christian service, designated by the church. The term has a Latin root <i>ministare</i> , 'to minister' or 'to serve'.              |
| <b>Minor Scale</b>        | A scale having intervals of a semitone between the second and third, fifth and sixth, and seventh and eighth notes.                                    |
| <b>Missal</b>             | A Liturgical book containing the texts used in the celebration of the Mass along with various guidelines about the ritual.                             |
| <b>Missiologists</b>      | Those concerned with the study of missions, in instigating the mandate, message and work of Christian missionary.                                      |
| <b>Mission</b>            | The work a person believes he/she has been sent into the world to do.                                                                                  |
| <b>Missionary</b>         | A person sent on a religious mission.                                                                                                                  |
| <b>Modes</b>              | A set of notes forming a scale and from which melodies and harmonies are constructed.                                                                  |

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| Modulation    | The art of control or regulation.                                                                                                                                                                                        |
| Monastery     | A Greek origin <i>monasterion</i> meaning a community of monks living under religious vows                                                                                                                               |
| Monophonic    | From the Greek meaning 'single sounded', that is consisting of a single line of melody.                                                                                                                                  |
| Monotheistic  | Believing in one God.                                                                                                                                                                                                    |
| Monsignor     | The term essentially means 'my Lord'. It is an honorary title given to a bishop or priest for distinguished pastoral service and leadership or to recognize his pastoral significance to a local-level church community. |
| Mosaic        | Having to do with the biblical prophet Moses.                                                                                                                                                                            |
| Motets        | An old French origin meaning 'little word'. They are short pieces of sacred choral music.                                                                                                                                |
| Motu Proprio  | A Latin term meaning doing something 'on one's own accord'. It is as official document issued by the Pope on church matters.                                                                                             |
| Musicologists | Those concerned with the study of music as an academic subject.                                                                                                                                                          |
| Musing        | To be absorbed in thought.                                                                                                                                                                                               |
| Mysteries     | Secret religious ceremonies-consisting of Joyful mysteries, Sorrowful mysteries, and Glorious mysteries.                                                                                                                 |
| Mystical      | Having a spiritual significance that goes beyond human understanding.                                                                                                                                                    |
| Neumes        | A Greek origin meaning 'nod', or 'sign'. The earliest form of western notations.                                                                                                                                         |
| New Testament | The second part or the Christian Bible recording the life and teachings of Christ and his earliest followers.                                                                                                            |

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| Nicene Creed  | A prayer 'I believe', which Catholics pray at Sunday liturgy, introduced by the first Council of Nicaea in 325A.D.                                |
| Notation      | The use of written symbols to communicate musical expression.                                                                                     |
| Note          | The sign indicating the pitch and rhythm of a tone.                                                                                               |
| Offertory     | A ritual element within the liturgy of the Eucharist which is appropriately called 'preparation and presentation of the gifts' of bread and wine. |
| Old Testament | The first part of the Christian bible corresponding approximately to the Hebrew bible.                                                            |
| One           | Christians believe that God wants unity (one-ness) in the church.                                                                                 |
| Opera         | A dramatic work set to music for singers and musicians.                                                                                           |
| Oratorios     | Large scale musical works on religious themes for orchestra and voices.                                                                           |
| Ordinary      | Other week days and Sundays of the Liturgical Calendar which do not fall under any solemnities, feasts or memorials.                              |
| Ordination    | Ceremony which makes a person a church leader.                                                                                                    |
| Organum       | The earliest example of polyphony and harmony; developed during the middle Ages.                                                                  |
| Paganism      | Relating to pagans or their belief.                                                                                                               |
| Pantheistic   | Believing in many or all gods.                                                                                                                    |
| Papacy        | The period of office of the Pope.                                                                                                                 |
| Parish        | A geographical territory within a Catholic diocese.                                                                                               |
| Passion       | A musical setting of the Christian passion story depicted through the text of the four Gospels.                                                   |

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| Pastor                         | A minister in charge of a Christian church or congregation.                                                                                                                    |
| Pedagogical                    | 'From Pedagogy' meaning the profession or theory of teaching.                                                                                                                  |
| Penance                        | An act to show sorrow for one's sins.                                                                                                                                          |
| Penitential Act                | Feeling sorrow and regret for having done wrong.                                                                                                                               |
| Pentecost                      | Jewish festival when the early Christians received the Holy Spirit.                                                                                                            |
| Pietistic                      | A derivative of piety meaning the quality of being deeply religious.                                                                                                           |
| Pipe Organ                     | An Organ using pipes instead of or as well as reeds.                                                                                                                           |
| Pitch                          | The extent to which a sound or tone is high or low.                                                                                                                            |
| Philharmonic Society of London | A Society formed by a group of professional musicians in 1813 with the aim to promote the performance in the most perfect manner possible of the best and most approved music. |
| Plainchant                     | Unaccompanied medieval church music sung by a number of voices together.                                                                                                       |
| Pnars                          | A tribe occupying mostly the Jaintia Hills situated on the east of the country also called the Syntengs.                                                                       |
| Polyphonic                     | From the Greek meaning 'many sounded', sing in two or more parts, each having a melody of its own.                                                                             |
| Pope                           | Title given to the leader of the Roman Catholic Church.                                                                                                                        |
| Post Conciliar                 | A term used to describe the period since the Second <i>Vatican Council II</i> (1962-65).                                                                                       |
| Postlude                       | An organ composition played at the conclusion of worship.                                                                                                                      |

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| Praxis             | Practice as opposed to theory.                                                                                                        |
| Precentor          | A person who leads the singing or the prayers in a religious service.                                                                 |
| Prelude            | A short introductory piece.                                                                                                           |
| Presbyter          | Derived from the Greek expressions for 'old' or 'elder', commonly known as priest.                                                    |
| Presbyterian       | A member of a Presbyterian Church.                                                                                                    |
| Presbytery         | A Council or Assembly of elders appointed to oversee the life of a congregation.                                                      |
| Prestine           | In its original condition.                                                                                                            |
| Priest             | Ordained minister who is authorized to perform religious ceremonies.                                                                  |
| Prime              | A set of morning prayers.                                                                                                             |
| Procession         | A Catholic popular devotion to the Eucharist or to the Virgin Mary.                                                                   |
| Proclamation       | An official or public announcement.                                                                                                   |
| Professional Choir | A choir of well-trained and qualified singers whose membership is done through proper selection.                                      |
| Proper             | A series of prayers in the Catholic Church which vary according to specific days or Liturgical seasons (such as Easter or Christmas). |
| Prophet            | A person sent by God to teach people about his intentions. A person who predicts the future.                                          |
| Protestant         | A member or follower of any of the western Christian churches that are separated from the Roman Catholic Church.                      |
| Psalm              | A song or poem in praise of God and contained in the biblical book of Psalms.                                                         |

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| Psalter            | A book containing the biblical psalms.                                                                                                                                           |
| Purgatory          | Based on a Latin term that basically means 'cleansing'. It is a spiritual state or condition into which the souls of persons who have died enter to be purified.                 |
| Puritans           | Members of a group of English Protestants in the 16 <sup>th</sup> & 17 <sup>th</sup> centuries who are excessively strict regarding adherence to morality or religious practice. |
| Quartet            | A group of four people playing music or singing together.                                                                                                                        |
| Range              | The distance spanned by the top and bottom limits of a voice, instrument or melody.                                                                                              |
| Recitation         | A passage sung in a rhythm used for conversation or telling stories.                                                                                                             |
| Redemptoris Missio | (The Mission of the Redeemer), a papal encyclical of Pope John Paul II devoted to missionary activity and missionary commitment.                                                 |
| Reformation        | Sixteenth century movement to reform the Roman Church which marked the beginning of the Protestant Churches.                                                                     |
| Refrain            | The part of a song that is repeated at the end of each verse.                                                                                                                    |
| Religious Music    | Also called Sacred Music is music performed or composed for religious use or through religious influence.                                                                        |
| Repertoire         | The works known or regularly performed by a performer or company.                                                                                                                |
| Responsorial       | A musical texture distinguished by call and response between a chorus and a soloist.                                                                                             |
| Restrain           | Keep under control or within limits.                                                                                                                                             |

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| Resurrection   | When Jesus is believed to have risen from the dead.                                                                            |
| Rhythm         | A strong, regular repeated pattern of music, sound or movement.                                                                |
| Rite           | The manner in which liturgical worship is carried out. It includes the forms and ceremonial observances of liturgical worship. |
| Ritual         | Action, that carries meaning in religious worship.                                                                             |
| Rosary         | A set of prayers using a string of beads, which honours the Virgin Mary.                                                       |
| Sacrament      | An outward, visible sign of an inward, invisible blessing, obtained through certain rituals.                                   |
| Sacred         | Holy; places, people and things made holy by God's power.                                                                      |
| Saints         | Persons of great goodness who are declared to be saints by the Church after death.                                             |
| Salesians      | Members of the congregation founded by Don Bosco (1815-1888).                                                                  |
| Salvatorians   | Members of the congregation (the Divine Saviour) founded by Blessed Jordan.                                                    |
| Sanctus (Holy) | The fourth movement in the Ordinary of the Mass.                                                                               |
| Seminary       | A training college for priests. Derived from Latin <i>seminarium</i> .                                                         |
| Seng Khasi     | A movement founded to revive Khasi religion and culture.                                                                       |
| Sequence       | The repetition of a melodic idea transposed up or down. Tropes added to the vocalization of the Alleluia.                      |
| Sermon         | A talk or message given by a church leader.                                                                                    |

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| Seventh - day Adventist | A member of a strict Protestant sect which preaches the imminent return of Christ to earth, and observes Saturday as the Sabbath.                                                                       |
| Scripture               | The sacred writings of a religion; for Christians this is the Bible.                                                                                                                                    |
| Shad Wait               | Sword dance.                                                                                                                                                                                            |
| Shad Paskha             | Easter dance commemorating the joy of Easter.                                                                                                                                                           |
| Sister                  | A member of a religious order of women in the Roman Catholic Church.                                                                                                                                    |
| Slurs                   | To perform a group of two or more notes in a smooth, flowing way.                                                                                                                                       |
| Sobriety                | The state of being sober.                                                                                                                                                                               |
| Solos                   | Pieces of music or song performed by one person.                                                                                                                                                        |
| Sonata                  | An Italian origin meaning 'sounded'. A classical composition for an instrumental soloist, often with a piano accompaniment.                                                                             |
| Staccato                | With each sound or note sharply separated from the others.                                                                                                                                              |
| Staff                   | Five horizontal parallel lines upon which notes are placed to indicate pitch.                                                                                                                           |
| Strategems              | Plans or schemes intended to outwit an opponent.                                                                                                                                                        |
| Stewardship             | Originally the term is associated with alms giving. A total dedication to God.                                                                                                                          |
| Strophic form           | A repetitive formal approach in which words change from one stanza to the next but the music remains the same. A Strophe generally consists of four lines of texts accompanied by four musical phrases. |

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| Sung Mass          | A Latin derivative of <i>Missa Cantata</i> ; is a Mass whose music is equivalent to that of the High Mass but that is less elaborate in its celebration. |
| Superstition       | Religion, opinion or practice based on belief in divination, magic, omens etc.                                                                           |
| Syllabic setting   | The correspondence of one note per syllable in a text setting.                                                                                           |
| Symphony           | An elaborate musical composition for full orchestra.                                                                                                     |
| Synagogue          | A Greek word meaning a 'gathering of things' or an 'assembly of people'. A building where a Jewish assembly meets for religious worship and instruction. |
| Synod              | An official meeting of the ministers and other members of a Christian Church.                                                                            |
| Tabernacle         | Altar or Shrine. A container found in Catholic Church building in which the consecrated Eucharist is reserved.                                           |
| Tambourine         | A percussion instrument like a shallow drum with metal discs around the edge, played by being shaken or hit with the hand.                               |
| Tangmuri           | Wind instrument (Flageolet).                                                                                                                             |
| Tempo              | The rate of speed at which the beat moves.                                                                                                               |
| Thanksgiving       | Thanking God for his goodness and praising him for his love.                                                                                             |
| Theology           | The study of God and religious belief.                                                                                                                   |
| Therapist          | A person who treats mental disorders or problems using psychological methods.                                                                            |
| Theravada Buddhist | The oldest surviving Buddhist School, and for many centuries has been the predominant religion                                                           |

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|                   | of Sri Lanka and most of continental Southeast Asia.                                                                                                                                                                                                                                                                                                   |
| Timbre            | The characters of a musical sound or voice as distinct from its pitch and strength.                                                                                                                                                                                                                                                                    |
| Timbrel           | A hand-carried percussion instrument, popularly used by women, which was associated with religious hymns.                                                                                                                                                                                                                                              |
| Tonic Sol-fa      | A system of naming the notes of the scale used to teach singing, with <i>doh</i> as the keynote of all major keys and <i>lah</i> as the keynote of all minor keys.                                                                                                                                                                                     |
| Tract             | A short recitation or verse in replacement of the Alleluia.                                                                                                                                                                                                                                                                                            |
| Traditional Music | The folk music of a culture passed on through oral tradition and performed in an informal atmosphere.                                                                                                                                                                                                                                                  |
| Tranquil          | Calm, free from disturbance.                                                                                                                                                                                                                                                                                                                           |
| Triduum           | A period of three days of prayer, either preceding some special feast or preparing for some major enterprise. Commemorates the biblical three days that Christ lay in the tomb.                                                                                                                                                                        |
| Trinity           | Three ways of seeing God (Father, Son and Holy Spirit).                                                                                                                                                                                                                                                                                                |
| Trope             | The 9 <sup>th</sup> century type of melody. The term used for the addition of music or text (or both) to an already existing vocal piece. For example, <i>Christe Eleison</i> (Christ have mercy) might become: <i>Christe, rex unice, patris almi nate co-acterne, eleison</i> (Christ, the only King, eternally begotten of the Father, have mercy). |
| Truncated         | Shorten by cutting off the top or the end.                                                                                                                                                                                                                                                                                                             |
| Uncluttered       | Not cluttered by too many objects or unnecessary items.                                                                                                                                                                                                                                                                                                |

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| <b>Unitarian</b>            | A member of a Christian church that believes in the unity of God and rejects the idea of the Trinity.                                                                                                                                                       |
| <b>U Nongialam Katholik</b> | The first Khasi Catholic News Magazine started by the Salvatorians. Today it is known as the Ing Khristan (Christian family).                                                                                                                               |
| <b>Vatican Council II</b>   | An important ecumenical Council of the Catholic Church in the modern time.                                                                                                                                                                                  |
| <b>Vernacularization</b>    | The making of the word or phrase a part of ordinary life.                                                                                                                                                                                                   |
| <b>Viola</b>                | An instrument of the violin family, larger than the violin and tuned a fifth lower.                                                                                                                                                                         |
| <b>Virtuoso</b>             | A person highly skilled in music or another art. A highly skilled performer.                                                                                                                                                                                |
| <b>Vocation</b>             | A special call from or choosing by God to do certain types of work.                                                                                                                                                                                         |
| <b>Way of the Cross</b>     | Sometimes called the Stations of the Cross is a devotion of the Catholic Church. These fourteen depictions where pictures or other associated symbols are used, give witness to key events involved in the passion, death, and burial of Jesus of Nazareth. |
| <b>Whole Step</b>           | The interval encompassed by two half steps (e.g. from C to D).                                                                                                                                                                                              |
| <b>Word Painting</b>        | Musical representation of ideas generated by lyrics of a song text.                                                                                                                                                                                         |
| <b>Worship</b>              | A prayerful honour and recognition or expression of deep respect and adoration for God.                                                                                                                                                                     |

## ABBREVIATIONS

|       |                                                                                                                       |
|-------|-----------------------------------------------------------------------------------------------------------------------|
| Bro   | Brother.                                                                                                              |
| CBCI  | Catholic Bishops Conference of India.                                                                                 |
| Chron | Book of Chronicles.                                                                                                   |
| CNI   | Church of North India (Anglican Church).                                                                              |
| Eph   | Ephesians.                                                                                                            |
| Fr    | Father.                                                                                                               |
| GIRM  | General Instruction of Roman Missal.                                                                                  |
| Jn    | Gospel of St. John.                                                                                                   |
| LB    | Lynti Bneng.                                                                                                          |
| Lk    | Gospel of St. Luke.                                                                                                   |
| Mk    | Gospel of St. Mark.                                                                                                   |
| Mgr   | Monsignor (my Lord), a title given to Bishops.                                                                        |
| Mt    | Gospel of St. Matthew.                                                                                                |
| NBCLC | National Biblical, Catechetical, and Liturgical Centre.                                                               |
| NCCB  | National Catholic Conference of Bishops.                                                                              |
| PCI   | Presbyterian Church of India.                                                                                         |
| Ps    | Psalms (Book of Psalms).                                                                                              |
| Rev   | Book of Revelation. The term also stands for Reverend, a title or form of address to Members of the Christian clergy. |
| SDB   | Salesians of Don Bosco.                                                                                               |
| SDS   | Society of Divine Saviour.                                                                                            |
| St    | Saint.                                                                                                                |
| SVD   | Society of Divine Word.                                                                                               |

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### **Educational Qualifications :**

| <b>Examination</b> | <b>Year of Passing</b> | <b>Percentage of marks</b> | <b>Class/Div. obtained</b> |
|--------------------|------------------------|----------------------------|----------------------------|
| H.S.L.C            | 1974                   | 67%                        | I                          |
| P.U.C (Arts)       | 1976                   | 60%                        | I                          |
| B.A                | 1978                   | 60%                        | I                          |
| M.A (Economics)    | 1980                   | 62.25 (B Grade)            | I                          |

**Experience if any:**

Part-time Lecturer in Christ King College, Shillong with effect from 1981 to 1983, and again from 1987 till date.

Part-time Lecturer in St. Paul's Seminary, Shillong with effect from 1983 to 1986.

P.O., and Branch Manager in the Khasi Jaintia Regional Rural Bank Shillong, with effect from 1983 to 1986.

Part-time Lecturer in Women's College, Shillong from 1987 to 1991.

Part-time Lecturer in Morning Star College, Shillong from 1994 to 2008.

Choirmaster of St. Cecilia Choir of the Cathedral Parish of Mary help of Christians Laitumkhrah, Shillong with effect from 1990 till date.

Presently also assisting in teaching Western Music in Post Graduate Diploma (Music) in the Centre for Cultural & Creative Studies, NEHU, Shillong.

**Present occupation/employment:**

Programme Organizer in the then Centre for Creative Arts, and now Centre for Cultural & Creative Studies, North Eastern Hill University, Shillong with effect from 1987 till date.

