

**A STUDY ON THE PLAYING TECHNIQUES OF
THE DUITARA
WITH SPECIAL REFERENCE TO
EAST KHASI HILLS DISTRICT OF MEGHALAYA**

Submitted by

Mebanlamphang Lyngdoh

Registration Number: MPhil08-003

**A Dissertation submitted in Partial fulfillment of the requirements for
the Degree Master of Philosophy in Music**

To

**The Department Of Fine Arts,
Martin Luther Christian University, Shillong**

2011

**MARTIN LUTHER CHRISTIAN UNIVERSITY
SHILLONG- 793002**



The Light of Truth

DEPARTMENT OF FINE ARTS

CERTIFICATE FROM THE REGISTRAR

This is to certify that **Mebanlamphang Lyngdoh** is a student of Martin Luther Christian University, Shillong, bearing Registration No **MPhil 08-003** for the academic year 2008-09, and this project report entitled "*A Study on the playing techniques of the Duitara with special reference to the East Khasi Hills District of Meghalaya*" submitted to Martin Luther Christian University, Shillong in partial fulfillment of the requirement of the award of Degree of Master of Philosophy in Music.

Place: Shillong

Date: August 16, 2011

Coordinator
Department of Fine Arts




Rev EH Kharkoṅgor
Registrar

ACKNOWLEDGEMENT

First and foremost I thank God the Almighty who has given me the talent and strength to complete this dissertation successfully.

My heartfelt gratitude also goes to my Parents under whose guidance I learn so much about music. I am indebted to them for their untiring help and support. I also thank my two brothers and my sister for their assistance and contribution whenever needed.

My sincere thank you goes especially to Dr. Glen Kharkongor for his guidance and encouragement.

I extend my gratitude to Komik Khongjirem, Rojet Buhphang, E. Chedrak Myrboh, D. E. Mawroh, Webster Davies Jyrwa, Pynshai. L. Mawphlang, Realley Lyngskhor, Pynshaiborlang Jyrwa, Weljune Nongsiej, S. S. Majaw and Wengbran Buhphang for sparing their valuable time in contributing information in the form of interviews and discussions.

I would also like to thank all those scholars whose books I have consulted and quoted. I am deeply thankful to all my friends and to those whose names I cannot mention.

Mebanlamphang Lyngdoh

M.Phil (Music)

Department of Music,

Martin Luther Christian University, Shillong

CONTENTS

Acknowledgement

Abstract

Chapter I	–	Introduction	–	1
Chapter II	–	Methodology	–	4
Chapter III	–	Results	–	5
Chapter IV	–	Discussion	–	15
Chapter V	–	Conclusion	–	71

Glossary

References

ABSTRACT

Music is incomplete without musical instruments. The existence of musical instruments in the society has made music much livelier. In the Khasi society, musical instruments play a very significant role and they work hand in hand with the culture of the society.

Musical instruments are classified into various types: Membranophones, Chordophones, Aerophones and Idiophones. In the dissertation "A Study on the Playing Techniques of the Duitara with reference to East Khasi Hills District of Meghalaya", I have attempted to describe the playing techniques of one of the instruments that fall under the chordophones i.e., 'The Duitara'.

Chapter one which is the Introduction, includes the types of chordophones and also the meaning of the instrument 'Ka Duitara'. It also includes the details of the need and importance of study of the topic, the statement of the problem, the delimitation of the study, the aims and objectives and the literature review.

Chapter two includes the methodology which has been followed for the purpose of study.

Chapter three includes the results of the interviews conducted with the identified respondents.

Chapter four includes the discussions based on the result which is mentioned in chapter three. This chapter also includes the playing techniques which is the main body of the topic for dissertation.

I hope that my finding will be able to help the Khasi society in many different ways.

CHAPTER 1

INTRODUCTION

East Khasi Hills is one of the seven districts of the state of Meghalaya with its headquarter in Shillong. The inhabitants of East Khasi Hills are called the Khasi Khyntriams and the Khasi Wars.

Like other tribes of India, the Khasis also enjoy music in their everyday life. Musical instruments have evolved within the Khasi society which includes Stringed instruments, Membrane instruments, Wind instruments and so on.

Stringed instruments are also known as Chordophones. It is sub-divided into three categories i.e. the Plucked Stringed Instruments, Bowed Stringed Instruments and Struck Stringed Instruments. "Ka Duitara", "Ka Marynthing" are plucked traditional stringed instruments commonly used amongst the Khasis.

How and when these musical instruments evolved? Perhaps there are anointed stories which are associated with the evolution of these musical instruments. Contacts with other tribes may have influenced the Khasis to craft musical instruments.

A brief study with regards to the Duitara a plucked stringed instrument of the Khasis shall be analyzed in the technical point of view, such as tuning the instrument, playing techniques, different rhythms played on this instruments and so on. A Duitara is a four stringed instrument which is played to accompany folk songs. It is observed that the Duitara does not only produce melody but also at the same time produces the harmony and rhythm which form the essential elements of music. The techniques of playing the Duitara may differ from one person to another and melodies produced by such instrument

highly depend on the skill of the performer. Music is pleasant to the ear provided if the performer produces correct musical sounds and used correct techniques of playing.

Need and importance of the study: Since there has been no detailed work on this subject, there is a need to study. The dissertation will also help the present generation and especially the future generation to know our own culture and tradition through music and musical instruments. The dissertation will wipe out the setback by bringing out a systematic melodic structure in a written form. It will also help in sustaining, preserving and popularizing the mesmerizing music of the state to the rest of the world.

Statement of the Problem: It is found that the names of the various beats are unknown by many musicians and this has even brought confusion among themselves. Practically they are aware but theoretically these names are different from one person to another. Besides, the playing techniques are also not played uniformly.

Aims and objectives: The aims and objectives of the study is to bring in the details of the playing techniques of the Duitara.

Review of Literature: Till date there has been no detailed scholarly work with regards to the Playing Techniques of the Plucked Traditional Musical Instruments of Meghalaya. Though the book written by E. Brektis R. Wanswett "Hikai Tem Duitara" tells about the playing techniques of one of the Plucked Traditional Musical Instrument of the Khasis "Ka Duitara" but it does not give us a clear picture on the instrument and how to play it.

The book written by Dr. Lapynshai Syiem, "The Evolution of Khasi Music: A Study of The Classical Content" also discusses about the Plucked Traditional Musical Instruments of the Khasis such as Ka Duitara, Ka Marynthing, etc, but it does not contain the playing techniques of the same. There are also some other books where the author had mentioned about the Duitara as a Khasi stringed instrument but it is found that non of these books discusses about the playing techniques of the Duitara. These books are as follows: Ka Kolshor Baiar U Hynniew Trep by Minimon Laloo, Phra Tylli Ki Ese and Ha Ki Ksai Ka Duitara by Webster Davies Jyrwa, Ka Kot Mei Pa by Dhonsing Lyngdoh Nongbri, Khasi Music A Peep by E. Brektis R. Wanswett and U Nongtem Duitara Bad Ka Jingpynshai by S. S. Majaw. However, these books mentioned above did not give a clear picture about the playing techniques of the Duitara but somehow they are related to the topic and can be use as reference books.

Delimitation of the study: The study will be delimited to only four types of playing techniques such as *Ka Dum Dum*, *Ka Shadwait*, *Ka Padiah Ardieng* and *Ka Lumpaid*. In other words, songs based on 3/4 time or Three Pulse Beat.

CHAPTER 2

METHODOLOGY

It is said that music of any tribe is as old as the race itself. Perhaps Khasi music and musical instruments with regards to the Duitara is of great antiquity. It is observed that most of the Khasi Traditional music is still in an unwritten form. In this project, “**A Study on the Playing Techniques of the Duitara with Special Reference to East Khasi Hills District of Meghalaya**”, a research shall be analyze technically on the playing techniques, the different types of tuning and the chord formation of the Duitara and its main aim is to bring out the unwritten music to a written form.

Out of eleven respondents proposed for this dissertation, only seven of them responded.

The tools that are going to be use in this research project are:

- (a) Interviews – Interviews shall be conducted with musicians, scholars, craftsmen, etc.
- (b) Observation – This research shall also be examined by observation through festivals, concerts, audio and audio visuals.

Data collection – Data collection will be of two types:

- (a) Primary sources – Interviews, fieldwork.
- (b) Secondary sources – Books, journals, articles, audio and audio visuals, etc

RESULTS

1. The Duitara

A. Meaning of the word Duitara

Almost all the respondents believe that perhaps the word Duitara is a borrowed terminology from the "*Dotara*", a stringed instrument used by the plain people. They also assumed that it is a two stringed or two tone instrument, but there is one respondent who assumed that the word Duitara comes from a Khasi word "*dui-dui*" which means two and fro and "*tara*" which means rhyme.

B. The Duitara as a home musical instrument

All the respondents agree that the Duitara is a home musical instrument because earlier it was played only in the family and the hearth but nowadays it can no longer be called a home musical instrument because the use of Duitara can be seen in concerts, churches, cultural programs, etc.

2. Types of Duitara

All the respondents opined that there are two types of Duitara, i.e. the Original Duitara and the Modified Duitara.

A. The Original Duitara where the 2nd and the 3rd string are close to each other. These two strings are of the same size and are tune in unison.

B. The Modified Duitara is where the 2nd and the 3rd strings are separated. They are of different sizes and are tuned in different pitches.

3. Physical structure of the Duitara

A. Strings

All the respondents say that initially the Duitara had 4 strings with different sizes but till date there is no standard size for the strings of the Duitara. There are also different names given to the strings of the Duitara. Out of seven respondents, five of them say that there are different names given to the strings of the Duitara but the other two respondents had no comments about it. These names are as follows:

Original Duitara

(a) 1st string - 'Sai Syiang

2nd&3rd string - 'Sai Pdeng

4th string - 'Sai Bom

Modified Duitara

(b) 1st string - 'Sai Syiang

2nd string - 'Sai Pdeng

3rd string - 'Sai Sur

4th string - 'Sai Jur

Some respondents state that the strings of the Duitara has got a deep meaning in it but this meaning can be found only in the original Duitara as follows:

1st string signifies the youngsters

2nd & 3rd signifies the parents

4th string signifies the maternal uncle or elderly folks.

Table No. 1: Physical structure of the Duitara

Res – pondent	No. of strings	Kind of strings used	Size of the strings	Name of the strings	Meaning of the strings	Plectrum
1	4	Muga strings	Till date there is no standard size	1 st - 'Sai Syiang 2 nd &3 rd - 'Sai Pdeng 4 th - 'Sai Bom	No comments	Thymbrong signifies the tongue
2	4	Muga strings	Till date there is no standard size	1 st - 'Sai Syiang 2 nd &3 rd - 'Sai Pdeng 4 th - 'Sai Bom	1st string signifies the youngsters, 2nd & 3rd string signifies the parents and 4th string signifies the maternal uncle or elderly folks.	Thymprong signifies the tongue
3	4	Muga strings	Till date there is no standard size	No comments	1st string signifies the youngsters, 2nd & 3rd string signifies the parents and 4th string signifies the maternal uncle or elderly folks.	Thymbrong
4	4	Muga strings	Till date there is no standard size	No comments	1st string signifies the youngsters, 2nd & 3rd string signifies the parents and 4th string signifies the maternal uncle or elderly folks.	Thymbrong
5	4	Muga strings	Till date there is no standard size	No comments	1st string signifies the youngsters, 2nd & 3rd string signifies the parents and 4th string signifies the maternal uncle or elderly folks.	Thymbrong
6	4	Muga strings	Till date there is no standard size	1 st - 'Sai Syiang 2 nd &3 rd - 'Sai Pdeng 4 th - 'Sai Bom	No comments	Thymbrong
7	4	Muga strings	Till date there is no standard size	1 st - 'Sai Syiang 2 nd - 'Sai Pdeng 3 rd - 'Sai Sur 4 th - 'Sai Jur	No comments	Thymbrong

4. Tuning

A. Types of tuning: Five respondents state that there is one type of tuning for the Original Duitara and one for the modified Duitara but there are two respondents who say that there are two types of tuning the Original Duitara.

Table No. 2: Tuning

Respondent	Types of Tuning							
	Original				Modified			
1	1 st s	2 nd d	3 rd s ₁	4 th s ₁	1 st d ¹	2 nd s	3 rd d	4 th s ₁
2	1 st s/f	2 nd d	3 rd s ₁	4 th s ₁	Never uses a modified Duitara			
3	1 st s	2 nd d	3 rd s ₁	4 th s ₁	1 st d ¹	2 nd s	3 rd d	4 th s ₁
4	1 st s	2 nd d	3 rd s ₁	4 th s ₁	1 st d ¹	2 nd s	3 rd d	4 th s ₁
5	1 st high	2 nd medium	3 rd low	4 th low	1 st very high	2 nd high	3 rd medium	4 th low
6	1 st s/f	2 nd d	3 rd s ₁	4 th s ₁	1 st d ¹	2 nd s	3 rd d	4 th s ₁
7	1 st s	2 nd d	3 rd s ₁	4 th s ₁	1 st d ¹	2 nd s	3 rd d	4 th s ₁

5. Positions

- A. How to hold the Duitara:** All the respondents say that one should hold the Duitara according to the comfort of the player but two of the respondents added by saying that one can also hold the Duitara in the same way as the player hold the guitar or mandolin, etc.

- B. Finger positions:** All the respondents say the one should try to use all the four fingers of the left hand according to the comfort of the player but two of the respondents added by saying that the player should press his/her fingers in the right place to avoid any off-pitch because the Duitara is a fretless instrument.

6. Playing Techniques

- A. A solo as well as an accompaniment instrument:** All the respondents opine that the Duitara is both a solo as well as an accompaniment instruments.
- B. Scales:** Four respondents say that scales can be played in the Duitara such as major and minor scales but the other three respondents have no comments about it.
- C. Types of Rhythms and Playing Techniques:** All the respondents say that the playing techniques of the Duitara are based on the different drum beats called Ki Skit. They also state that Ka Shadwait, Ka Dum Dum and Ka Padiah Ardieng are the different kinds of rhythm used in playing the Duitara. Other rhythms that some respondents mentioned are Ka Nalai and Ka Mastieh. Out of seven respondents, six of them say that earlier the Duitara player concentrated mainly on the melody but nowadays accompaniment and harmonization are also used. Majority of the respondents opine that these beats are used depending on the kind of song with regard to the melody and rhythm of that particular song. All the respondents are of the opinion that Ka Shadwait and Ka Dum Dum are the two Skits that are popular amongst the area.
- All the respondents demonstrate their own style of playing the Duitara.

D. Chords: Two of the respondents say that some major and minor chords can be used, another two respondents are still trying and the rest have no idea about it.

Table No. 3: Playing Techniques

Respon- -dent	As a Solo and accompaniment instrument	Scales	Types of Rhythms	Popular Rhythms	Chords
A	Both as a solo as well as an accompaniment instrument	No comments	Ka Shadwait and Ka Dum Dum	Ka Shadwait and Ka Dum Dum	No comments
B	Both as a solo as well as an accompaniment instrument	Yes	Ka Shadwait, Ka Dum Dum, Ka Padiah Ardieng and Ka Lymmuh	Ka Shadwait and Ka Dum Dum	Yes but only few Major and minor chords
C	Both as a solo as well as an accompaniment instrument	Yes	Ka Shadwait, Ka Dum Dum, Ka Nalai, Ka Padiah Ardieng	Ka Shadwait and Ka Dum Dum	May be
D	Both as a solo as well as an accompaniment instrument	No comments	Ka Shadwait, Ka Mastieh, Ka Nalai and may be some other rhythms	Ka Shadwait	Yes but only few Major and minor chords
E	Both as a solo as well as an accompaniment instrument	Yes	Ka Shadwait, Ka Nalai and Ka Mastieh.	Ka Shadwait	May be
F	Both as a solo as well as an accompaniment instrument	Yes	Ka Shadwait, Ka Dum Dum and Ka Padiah Ardieng	Ka Shadwait and Ka Dum Dum	No comments
G	Both as a solo as well as an accompaniment instrument	No comments	Ka Shadwait, Ka Dum Dum, Ka Mastieh and Ka Padiah	Ka Shadwait and Ka Dum Dum	No comments

7. Comparative study

- A. Original Duitara:** Six respondents is of the opinion that in the original Duitara the the folk character of the instrument is there especially the meaning of the strings but the player cannot get a variety of notes and finds it difficult to play the high pitched notes.
- B. Modified Duitara:** Five respondents is of the opinion that a modified Duitara really helps the player because he/she gets a variety of notes especially high notes but it loses its originality and folk character. One respondent had no comment about it and the other respondent says that he never uses a modified Duitara.

Out of seven respondents, five of them found out that there are some differences in the hand positions and fingerings between the original and t he modified Duitara.

Table No. 4: Comparative Study

Respon- dent	Original Duitara	Modified Duitara
A	The folk character is present in the original instrument but the player cannot get a variety of notes. It is also difficult to play high pitched notes	It really helps because the player gets more notes especially high notes but it loses its folk character.
B	The folk character is present in the original instrument	Never uses a modified Duitara
C	The folk character is present in the original instrument but the player cannot get a variety of notes. It is also difficult to play high pitched notes	It really helps because the player gets more notes especially high notes but it loses its folk character.
D	The folk character is present in the original instrument but the player cannot get a variety of notes. It is also difficult to play high pitched notes	It really helps because the player gets more notes especially high notes but it loses its folk character.
E	No comments	No comments
F	The folk character is present in the original instrument but the player cannot get a variety of notes. It is also difficult to play high pitched notes	It really helps because the player gets more notes especially high notes but it loses its folk character.
G	The folk character is present in the original instrument but the player cannot get a variety of notes. It is also difficult to play high pitched notes	It really helps because the player gets more notes especially high notes but it loses its folk character.

8. From the Oral Tradition to a Written Form

A. Notation system: Two respondents are of the opinion that Staff Notation is the best for notating the playing techniques of the Duitara because it is accepted world wide. It will also help in popularizing this type of music. The other five respondents said that one can use any form of notation system.

B. Documentation: There is one respondent who has written something about the Duitara but not exactly on the playing techniques. Two respondents are in the process of preserving in writing the playing techniques of the Duitara but the other four respondents do not have any written records on the playing techniques of the Duitara.

Table No. 5: From the Oral Tradition to a Written Form

Respondent	Notation system	Documentation
A	Staff Notation because it is accepted world wide.	Nil
B	Staff Notation because it is accepted world wide.	In the process
C	Any system	Nil
D	Any system	In the process
E	Any system	Quite a few but not on the playing techniques
F	Any system	Nil
G	Any system	Nil

Chapter IV

DISCUSSION

The Duitara is a Khasi Stringed Instrument which is very popular amongst the Khasis. It is observed that from the interview had with various Duitara players, majority of them said that the word Duitara is a borrowed terminology from the Hindi word 'do' which means two and 'taara or târ' which means string. However, some musicians and music lovers believe that the word Duitara is a combination of a Hindi word 'do' which means two and a Khasi word 'tara' which means rhyme. In other words, Duitara comes from the word Dotara, a stringed instrument commonly used by the inhabitants of Assam, Bengal and Bangladesh. Webster Davies Jyrwa who is one of the respondents writes:

"Ki ong Duitara ne Du-tara wat haba ka don saw ksai namar ba ki tied ar ksai. Ka lah ban long ba u Khasi haba u tem ia ka, u da kynud artad dui-dui-dui-dui, ki sa khot ia ka Duitara....."¹

Free translation:

They say that even though the Duitara or the Du-tara is a four stringed instrument but only two strings are strummed. Perhaps, the term Duitara evolved when the Khasis hum along by saying dui-dui-dui-dui.

¹ Jyrwa Webster Davies, 2010, Phra Tylli Ki Ese, Published by the author, 3rd Edition, p.47

According to Rev. E. Bars, the word '*dui*' means two and fro. It also refers to the way of singing and '*tara*' means rhyme.²

As observed it is found that the Duitara is an instrument of great antiquity. Since there are no written records regarding the meaning of the word Duitara, it becomes difficult to obtain its meaning. Frequent contacts between the Khasis and other neighbouring tribes of Assam, Bengal and Bangladesh might have influenced the Khasis even with regards to musical instruments.

By studying the different views discussed above, it is felt that the word Duitara perhaps can be explained as follows:

- (a) Dui comes from the Khasi word *dui-dui* which refers to the way of singing and *tara* meaning rhyme.
- (b) Taking into consideration that Duitara comes from the Hindi word *do* which means two and *tara* which means rhyme, it is also applicable because of the fact that the strings of the Duitara are tuned into two different tones i.e. Soh/Pa/Dominant and Doh/Sa/Tonic. Although there is a difference in pitch but they share the same letter names and when played together they produce a blended sound which we can relate to the word *tara* meaning rhyme. We can understand clearly about the explanation from the technical aspect shown below in Table No. 1. This example is based on Key C major. It should be noted that the strings are counted from bottom to top.

² Bars, Rev. E, Khasi – English Dictionary, Don Bosco, Shillong, p. 409, 908.

Table No. 1:

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names
1 st	G	Soh	Pa	Dominant
2 nd & 3 rd	C	Doh	Sa	Tonic
4 th	G	Soh ₁	Pa	Dominant

The Duitara is considered to be a home musical instrument or “*Ka Jingtem ling*” which means that most often; it is being played in the family or in the hearth. Earlier the Khasis were unaware about education and agriculture was the only means to earn their living. They knew nothing about Radio or T.V., thus playing of the Duitara and other home musical instruments was the only means to entertain themselves after a day’s hard work in the fields. It is said that during the night all the family members, both young and old would gather together round the hearth to listen to folktales that are told in the form of songs and ballads[♦] accompanied by the Duitara. Around the hearth, the elderly folks would regularly advice their children, nephews and nieces how to live a good life. Webster Davies Jyrwa writes,

“Ka Duitara hi ka long ka jingtem miet bad ki kham
pyndonkam ia ka ha ki sur parom sawdong ka lyngwiar
dpei”³

Free translation:

The Duitara is a musical instrument played during the night
around the hearth to accompany ballads

[♦] Ballad is a simple narrative poem in short stanzas.

³ Jyrwa, Webster. Davies, 2010, Phra Tylli Ki Ese, Published by the author, 3rd Edition, p.47

Dhonsing Lyngdoh Nongbri also writes,

“Ka duitara ki ong, ka jingtem ki nongrep.....

Ia tem la duitara, ha ka por miet ba ia shongkai”⁴

Free translation:

The Duitara is an instrument played by the farmers.....

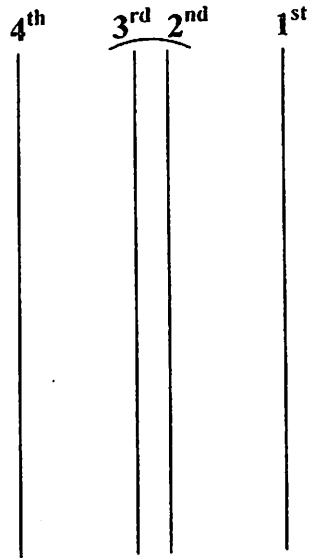
Play the Duitara at night time while relaxing

Technically speaking, the Duitara produces a very soft sound. Earlier when there was no sound system, it was not an easy task to play the Duitara in the open air or any big gathering because it will be inaudible to the audience. Perhaps the Duitara is considered to be a home musical instrument because of the fact that it produces a very soft sound. Hence such musical instrument is used for advising the children of the family as well as entertaining and relaxing themselves after a day’s hard work.

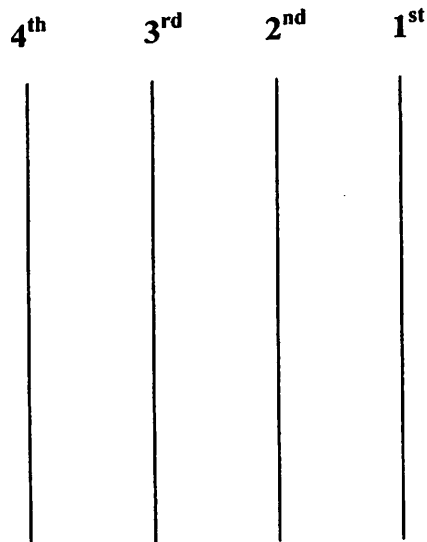
It is observed that there are two types of Duitara, i.e. the Original Duitara and the Modified Duitara. The difference between the Original Duitara and the modified Duitara can be seen in the structure of the strings.

(a) In the Original Duitara, the 2nd and the 3rd string are close to each other. These two strings are of the same size and are tune in unison.

⁴ Nongbri, Dhonsing. Lyngdoh, 2000, Ka Kot Mei Pa, Published with the Financial Assistance from the State Government of Meghalaya, p. 60

Figure No. 1

(b) In the Modified Duitara the 2nd and the 3rd strings are separated. They are of different sizes and are tuned in different pitches.

Figure No. 2

The Duitara is a stringed instrument which is very popular amongst the Khasis and it is considered to be a folk musical instrument accompanying folk songs, ballads and so on. Dr. Lapynshai Syiem asserts that:

“The Duitara as a folk instrument is generally used as an accompaniment for ballads, sad or soft songs, love songs and others” It is observed that “Ka Duitara” can also be played as a solo instrument”.⁵

Before proceeding further, let us first analyze the word ‘folk’ as this word needs to be clearly understood. The literal meaning of the word ‘folk’ is ‘people’. Hence, folk musical instrument can be called as musical instrument of the common people. Folk music is always a self expression and it is unorganized, unwritten and a unanimous form of music. As observed it is found that the Duitara is still in an unrefined stage where till date there have been no standard shapes or measurements in crafting and no standard size for the strings of the instrument. From the interviews had with various musicians it is found that even the names of the parts of the instruments varies from one person to another and from one place to another. It is also found that various kinds of strings are used such as ‘*Sai Muka* (silk string), ‘*Sai Khwai* (fishing thread) and ‘*Sai Nar* (gut strings) but ‘*Sai Muka* is commonly used by the musicians. Perhaps these are the facts that the Duitara is considered to be a folk musical instrument. In my opinion I believe

⁵ Syiem, Lapynshai, 2005, *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publication, New Delhi, p. 110. (Taken from footnote)

that there is a need to standardize the Duitara. Below are the different names given to the strings of the Duitara.

Original Duitara

(a) 1st string - 'Sai Syiang

2nd&3rd string - 'Sai Pdeng

4th string - 'Sai Bom/ 'Sai Jur

By observing at the names given to the strings of the original Duitara these points need to be examine as follows:

1st string – The 1st string is known as '*Sai Syiang*. '*Sai* comes from the word *Ksai* which means a thread or a string and *Syiang* means high pitch sound. It is believed that '*Sai Syiang* is applicable to the 1st string since this string is tuned to Dominant/Soh/Pa and which is the highest pitch when compared with the other three strings i.e. 2nd, 3rd & 4th strings.

2nd & 3rd string – The 2nd & 3rd strings which are close to each other is known as '*Sai Pdeng*. '*Sai* means thread/string and *Pdeng* means middle/medium. It is felt that the name '*Sai Pdeng* is appropriate for the 2nd & 3rd string because they are placed in between the 1st and the 2nd string and at the same time they are tuned to Tonic/Doh/Sa which is a medium pitch note.

4th string – The fourth string have two different names such as '*Sai Bom* and '*Sai Jur*. '*Sai* meaning thread/string, *Bom* meaning beat heavily and it also refers to the Big Drum of the Khasis⁶. Another word i.e. *Jur* have a variety of meanings such as, serious, strong,

⁶ Bars, Rev. E, Khasi – English Dictionary, Don Bosco, Shillong, p. 66.

couple, pair, etc⁷. After analyzing these two words i.e. *Bom* and *Jur*, it is found that perhaps the word '*Sai Bom*' would be more appropriate for the 4th string because it is tuned to Dominant low/Soh₁/Pa (low) and it can be related to the big drum of the Khasis in which this instrument also produce a low pitch sound.

Modified Duitara

- (b) 1st string – '*Sai Syiang*
 2nd string – '*Sai Pdeng*
 3rd string – '*Sai Sur*/ '*Sai Pdeng*
 4th string – '*Sai Bom*/ '*Sai Jur*

By observing at the names given to the strings of the modified Duitara these points need to be studied as follows:

1st string – The 1st string is known as '*Sai Syiang*. '*Sai* comes from the word *Ksai* which means a thread or a string and *Syiang* means high pitch sound. It is assumed that '*Sai Syiang*' is applicable to the 1st string since this string is tuned to Tonic high/Doh¹/Sa (high) and which is the highest pitch when compared with the other three strings i.e. 2nd, 3rd & 4th strings.

2nd string – The 2nd strings is known as '*Sai Pdeng*. '*Sai* means thread/string and *Pdeng* means middle/medium. It is believed that the name '*Sai Pdeng*' is appropriate for the 2nd string because it is placed in the middle of the fingerboard and at the same time it is tuned to Dominant/Soh/Pa which is a medium pitch note.

⁷ *ibid*, p. 534.

3rd string – The 3rd string is known as '*Sai Sur*' as well as '*Sai Pdeng*'. '*Sai*' means thread or string and *Sur* means tone. This string is usually tuned to Tonic/Doh/Sa. In Tonic Solfa Notation and Indian Notation the first degree of a scale i.e. Tonic/Doh/Sa is the most important note because it is the principal note of a scale and it act as the key tone in which other notes are based on it. In my opinion it is felt that '*Sai Sur*' is the best name for this string since this string is tuned to the Tonic/Doh/Sa which acts as the principal note key tone to other the strings or notes.

4th string – The fourth string have two different names such as '*Sai Bom*' and '*Sai Jur*'. '*Sai*' means thread or string, *Bom* means beat heavily and it also refers to the Big Drum of the Khasis. Another word i.e. *Jur* have a variety of meanings such as, serious, strong, couple, pair, etc. In the same way as the 4th string of the original Duitara, after analyzing these two words i.e. *Bom* and *Jur*, it is found that perhaps the word '*Sai Bom*' would be more appropriate for the 4th string because it produces a low pitched sound and it can be related to the big drum of the Khasis in which this instrument also produces a low pitch sound.

The Duitara as a folk musical instrument is very much associated with the daily life of the people. This musical instrument (also known as a home musical instrument or an instrument used in the family and the hearth), reflects the strength and unity within the family. The whole family works together so as to bare a good reputation in the society. Here, we can find the philosophical aesthetics of this instrument where the 1st String or '*Sai Syiang*' which is the smallest size and also the highest in pitch when compared with the other three strings, signifies "*Ki Khynnah*", "*Ki Samla*". Its high pitch sound also reflects their youthful life full of joy. The 2nd and the 3rd strings or '*Sai Pdeng*' which is a

medium size string are tuned in unison on a principal note of a scale signifies “*Ki Kmie Ki Kpa*”. Parents as known to the society live together. This proves the cooperation, closeness and equal power shared by the mother and the father. The 4th string or ‘*Sai Bom*, the thickest from all the strings and tuned in a low pitch signifies “*U Kni*” or “*Ki Tymmen Ki San*”. This particular string reflects the deteriorating life of an old person. The above explanation regarding the meaning of the strings of the Duitara can be found only in the original Duitara where the 2nd & 3rd strings are closed to each other.

It is observed that to play this instrument the player always uses a plectrum called *Thymbrong* and not by bare fingers. The word *Thymbrong* literally refers to the fingers. Since the Duitara is a plucked stringed instrument, it is observed that the word *thymbrong* is the best Khasi name for plectrum. By using the *thymbrong* it helps the player to express and produce a loud and finest musical sound. This part of the instrument signifies “*U Thylliej*” meaning tongue in which without it, it is impossible for any human to speak or to sing.

Pitch perfect is the most important aspect in music both in vocal as well as instrumental music. To achieve this goal one has to have a good ear for music. To produce a melodious sound from Ka Duitara proper tuning is of great importance.

In music the Principal Note or the Tonic for a major scale is Doh where as for the minor scale Lah/Dha is the Tonic. In other words the 6th degree of the major scale is the Tonic of the minor scale. In the same way for the major mode tuning, Doh/Sa will be the Tonic or the principal note of the scale and Lah/Dha will be the principal note or the Tonic of the minor scale.

It is observed that tuning the strings of the Duitara can be of two types, i.e. the major mode and the minor mode tuning and these can be sub-divided to a variety of tunings illustrated as follows:

Major mode Tunings

Table No. 2: 1st major mode tuning for the Original Duitara based on key C major

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names	Degree
1 st	G	Soh	Pa	Dominant	V
2 nd & 3 rd	C	Doh	Sa	Tonic	I
4 th	G	Soh ₁	Pā	Dominant	V

Table No. 3: 2nd major mode tuning for the Original Duitara based on key C major

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names	Degree
1 st	F	Fah	Ma	Sub-dominant	IV
2 nd & 3 rd	C	Doh	Sa	Tonic	I
4 th	G	Soh ₁	Pā(low)	Dominant	V

Table No. 4: 1st major mode tuning for the Modified Duitara based on key C major

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names	Degree
1 st	C high	Doh ¹	. Sa (high)	Tonic Octave	I/VIII
2 nd	G	Soh	Pa	Dominant	V
3 rd	C	Doh	Sa	Tonic	I
4 th	G low	Soh ₁	Pa(low)	Dominant	V

Table No. 5: 2nd major mode tuning for the Modified Duitara based on key C major

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names	Degree
1 st	C high	Doh ¹	. Sa (high)	Tonic	I/VIII
2 nd	F	Fah	Ma	Sub- dominant	IV
3 rd	C	Doh	Sa	Tonic	I
4 th	G low	Soh ₁	Pa(low)	Dominant	V

Table No. 6: 3rd major mode tuning for the Modified Duitara based on key C major

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names	Degree
1 st	B flat	Ta	<u>Ni</u> (komal)	Lowered Leading Note	Lowered VII
2 nd	F	Fah	Ma	Sub-dominant	IV
3 rd	C	Doh	Sa	Tonic	I
4 th	G low	Soh ₁	Pa(low)	Dominant	V

Minor Mode Tunings**Table No. 7: 1st minor mode tuning for the Original Duitara based on key A minor**

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names	Degree
1 st	E	Me	Ga	Dominant	V
2 nd & 3 rd	A low	Lah ₁	Dha	Tonic	I
4 th	E low	Me ₁	Ga (low)	Dominant	V

Table No. 8: 2nd minor mode tuning for the Original Duitara based on key A minor

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names	Degree
1 st	D	Ray	Re	Sub-dominant	IV
2 nd & 3 rd	A low	Lah ₁	Dha	Tonic	I
4 th	E low	Me ₁	Ga (low)	Dominant	V

Table No. 9: 1st minor mode tuning for the Modified Duitara based on key A minor

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names	Degree
1 st	A high	Lah ¹	Dha (high)	Tonic	I/VIII
2 nd	E	Me	Ga	Dominant	V
3 rd	A low	Lah ₁	Dha	Tonic	I
4 th	E low	Me ₁	Ga (low)	Dominant	V

Table No.10: 2nd minor mode tuning for the Modified Duitara based on key A minor

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names	Degree
1 st	A high	Lah ¹	• Dha (high)	Tonic	I/VIII
2 nd	D	Ray	Re	Dominant	IV
3 rd	A low	Lah ₁	Dha •	Tonic	I
4 th	E low	Me ₁	Ga (low) •	Dominant	V

Table No.11: 3rd minor mode tuning for the Modified Duitara based on key A minor

Strings	Staff Notation	Tonic Solfa Notation	Indian Notation	Technical Names	Degree
1 st	G flat	Ba	Pa	Leading Note	VII
2 nd	D	Ray	Re	Sub-dominant	IV
3 rd	A low	Lah ₁	Dha •	Tonic	I
4 th	E low	Me ₁	Ga (low) •	Dominant	V

After several experimentations on the different tunings of both the original and modified Duitara mention above, it is found that the 3rd major mode and the 3rd minor mode tuning shown in Table No. 6 and 11 are the best type of tuning. This is so because of the fact that from each of these tunings we can acquire two keys i.e. two major keys and two minor keys. To understand better the table below will clearly show the transition of the two different keys from one to another in this experimentation. It should be noted that the Tonic of both the previous and the new keys after transition are indicated in bold style.

Table No.12: Major mode tuning

C major				F major					
String	Tonic Solfa	Staff Notation	Technical Names	Scale		String	Tonic Solfa	Staff Notation	Technical Names
				Doh ¹	C				
				Ti	B				
1	Ta	B flat	Lowered VII	Ta	B flat	1	Fah	B flat	Sub-Dominant
				Lah	A				
				Soh	G				
2	Fah	F	Sub-Dominant	Fah	F	2	Doh	F	Tonic
				Me	E				
				Re	D				
3	Doh	C	Tonic	Doh	C	3	Soh ₁	C	Dominant
				Ti ₁	B				
				Lah ₁	A				
4	Soh ₁	G low	Dominant	Soh ₁	G	4	Ray ₁	G low	Super-Tonic

Table No.13: Minor mode tuning

A minor				Scale		D minor			
String	Tonic Solfa	Staff Notation	Technical Names	Scale		String	Tonic Solfa	Staff Notation	Technical Names
				Lah	A				
1	Soh	G	VII	Soh	G	1	Ray	G	Sub-Dominant
				Fah	F				
				Me	E				
2	Ray	D	Sub-Dominant	<u>Re</u>	<u>D</u>	<u>2</u>	<u>Lah₁</u>	<u>D</u>	<u>Tonic</u>
				Doh	C				
				Ti ₁	B				
<u>3</u>	<u>Lah₁</u>	<u>A low</u>	<u>Tonic</u>	<u>Lah₁</u>	A	3	Me ₁	A low	Dominant
				Soh ₁	G				
				Fah ₁	F				
4	Me ₁	E low	Dominant	Me ₁	E	4	Ray ₁	E low	Super-Tonic

It is found out that after the transition to the next new key, the first three strings of the instrument i.e. the 1st, 2nd and 3rd string will be the three main strings for the player to play. The player can retune the 4th string to any low pitch notes if needed but with respect to the range of the string i.e. not too low in pitch.

These are quite a few experimentations that can solve the problem occurred while tuning the instrument and also avoiding retuning if possible. However, what matter most is the skill of the performer as far as tuning is concern.

In vocal or instrumental music one has to be acquainted with the correct position in singing or playing any instrument. One should position himself according to his comfort and in a relaxed manner. Once a musician knows how to position himself, he will have no difficulty during his performance. In the same way, while playing the Duitara one should position himself according to his comfort and in a relaxed manner. The Duitara can be positioned in the same way like other stringed instruments such as the guitar, mandolin, banjo, etc. There are two types of positions i.e. sitting position and standing position. By looking at the figures below one can understand clearly how to position the Duitara in a correct way.

Sitting position: Sit upon a chair with the left foot slightly elevated. A foot rest can also be used for the left foot. Let the Duitara rest in the lap. Press it lightly against the body, supported by the right arm between the wrist and the elbow. By holding the Duitara in this manner, the instrument is well placed and firm, it will enable the left hand to slide up or down the fingerboard with great ease.

Standing position: For standing position one can use a strap to hold the Duitara or by resting the left foot on a foot rest or a stool.

As observed it is found that each letter name can share two different scales or keys. The difference between these two keys is the intervals between these notes. Hence, the difference in interval changes the finger positions of the minor scale from the major

scale. This can be understood clearly by looking at the table No.12 shown below. It should be noted that M_2 stands for Major 2nd interval and m_2 for minor 2nd interval.

Table No. 14: Table related to finger positions

C									
C major					C minor				
Inter-val	Staff Notation	Tonic Solfa	Indian Notation	Technical Names	Inter-val	Staff Notation	Tonic Solfa	Indian Notation	Technical Names
m_2	C high	Doh ¹	· Sa	Tonic octave	M_2	C high	Lah	Dha	Tonic octave
M_2	B	Ti	Ni	Leading Note	M_2	B flat	Soh	Pa	Leading Note
M_2	A	Lah	Dha	Sub-medi-ant	m_2	A flat	Fah	Ma	Sub-medi-ant
M_2	G	Soh	Pa	Dominant	M_2	G	Me	Ga	Dominant
m_2	F	Fah	Ma	Sub-dominant	M_2	F	Re	Re	Sub-dominant
M_2	E	Me	Ga	Mediant	m_2	E flat	Doh	Sa	Mediant
M_2	D	Re	Re	Super Tonic	M_2	D	Ti ₁	Ni ·	Super Tonic
M_2	C	Doh	Sa	Tonic	M_2	C	Lah ₁	Dha ·	Tonic

Table No.15: Table related to finger positions

A									
A major					A minor				
Inter-val	Staff Notation	Tonic Solfa	Indian Notation	Technical Names	Inter-val	Staff Notation	Tonic Solfa	Indian Notation	Technical Names
m ₂	A high	Doh ¹	· Sa	Tonic octave	M ₂	A	Lah	Dha	Tonic octave
M ₂	G#	Ti	Ni	Leading Note	M ₂	G	Soh	Pa	Leading Note
M ₂	F#	Lah	Dha	Sub-mediant	m ₂	F	Fah	Ma	Sub-mediant
M ₂	E	Soh	Pa	Dominant	M ₂	E	Me	Ga	Dominant
m ₂	D	Fah	Ma	Sub-dominant	M ₂	D	Re	Re	Sub-dominant
M ₂	C#	Me	Ga	Mediant	m ₂	C	Doh	Sa	Mediant
M ₂	B	Re	Re	Super Tonic	M ₂	B	Ti ₁	Ni ·	Super Tonic
M ₂	A	Doh	Sa	Tonic	M ₂	A	Lah ₁	Dha ·	Tonic

The illustration below shows the finger positions of different types of tuning both major and minor mode.

NB: 0 - Open string

1 - First finger

2 - Second finger

3 - Third finger

4 - Fourth finger

Major Mode

Figure No. 3: This finger position can be referred to the 1st major mode tuning for the

Original Duitara based on key C major

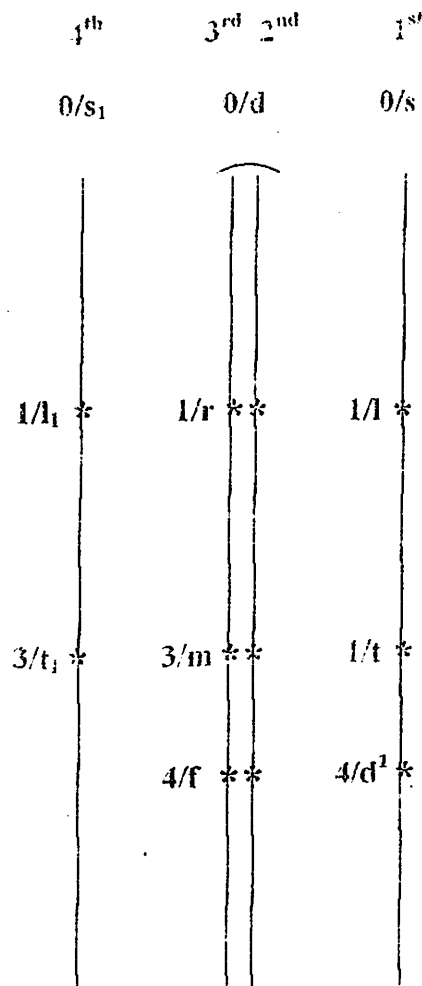


Figure No. 4: This finger position can be refer to the 2nd major mode tuning for the
Original Duitara based on key C major

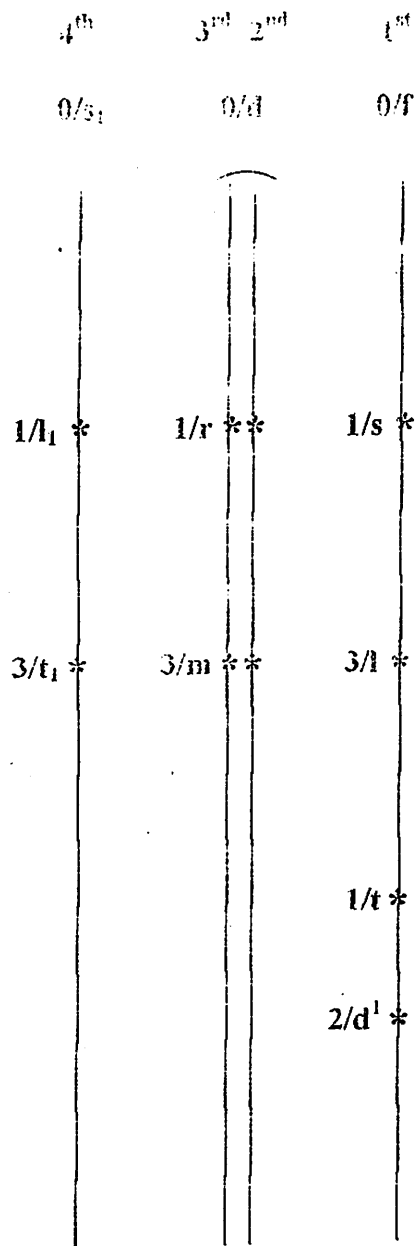


Figure No. 5: This finger position can be refer to the 1st major mode tuning for the

Modified Duitara based on key C major

4 th	3 rd	2 nd	1 st
0/s;	0/d	0/s	0/d ¹
1/l ₁ *	1/r *	1/l *	1/r ¹ *
3/t ₁ *	3/m *	3/t *	3/m ¹ *
	4/f *		4/f ¹ *

Figure No. 6: This finger position can be referred to the 2nd major mode tuning for the Modified Duitara based on key C major

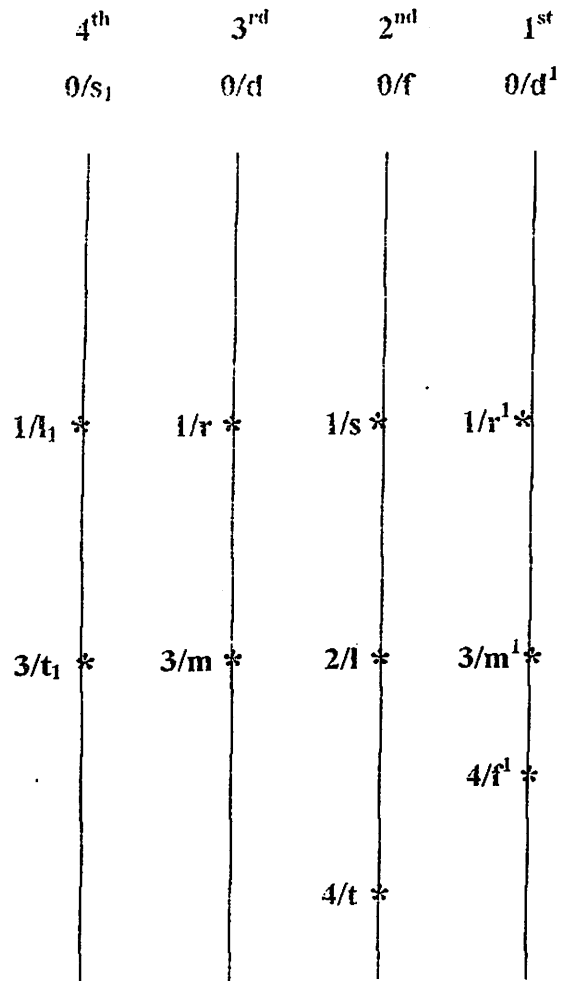
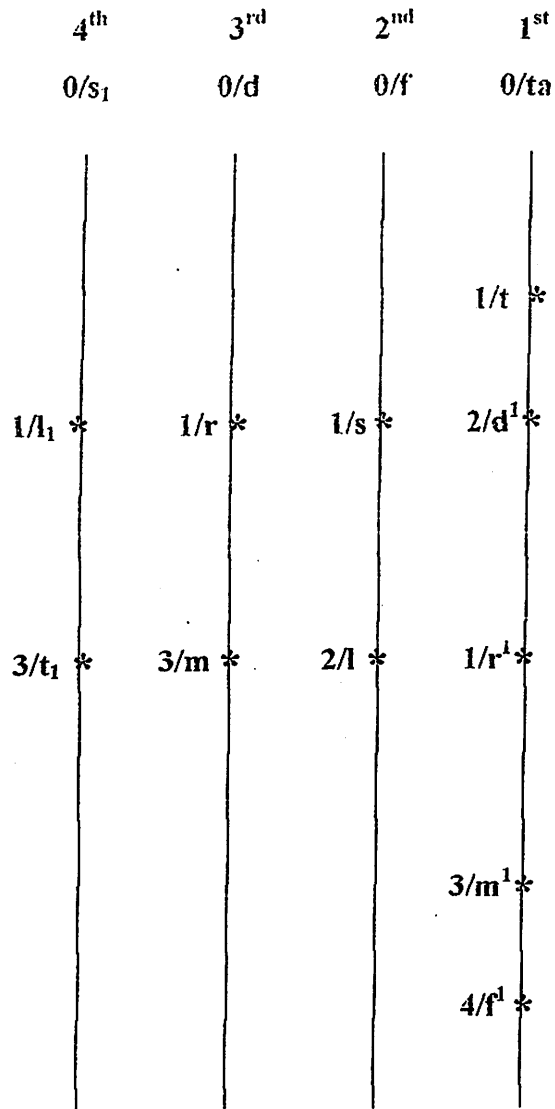


Figure No. 7: This finger position can be referred to the 3rd major mode tuning for the Modified Duitara based on key C major



Minor Mode

Figure No. 8: This finger position can be referred to the 1st minor mode tuning for the Original Duitara based on key A minor

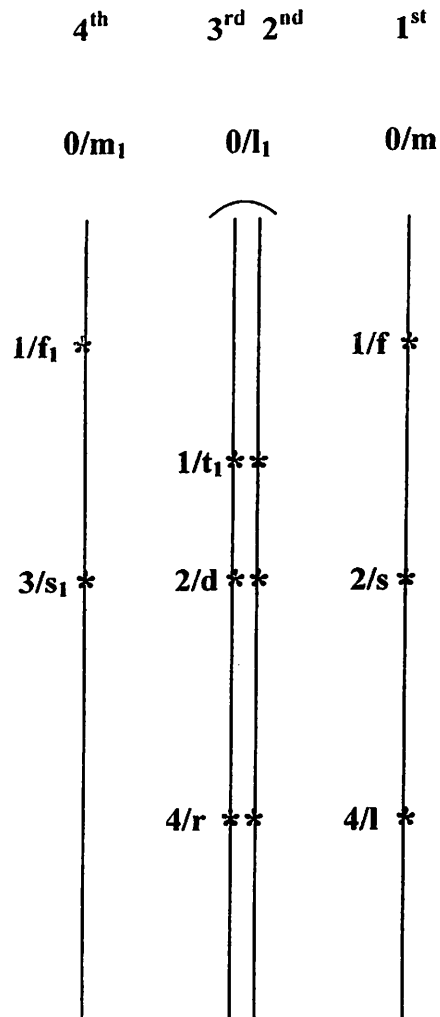


Figure No. 9: This finger position can be referred to the 2nd minor mode tuning for the Original Duitara based on key A minor

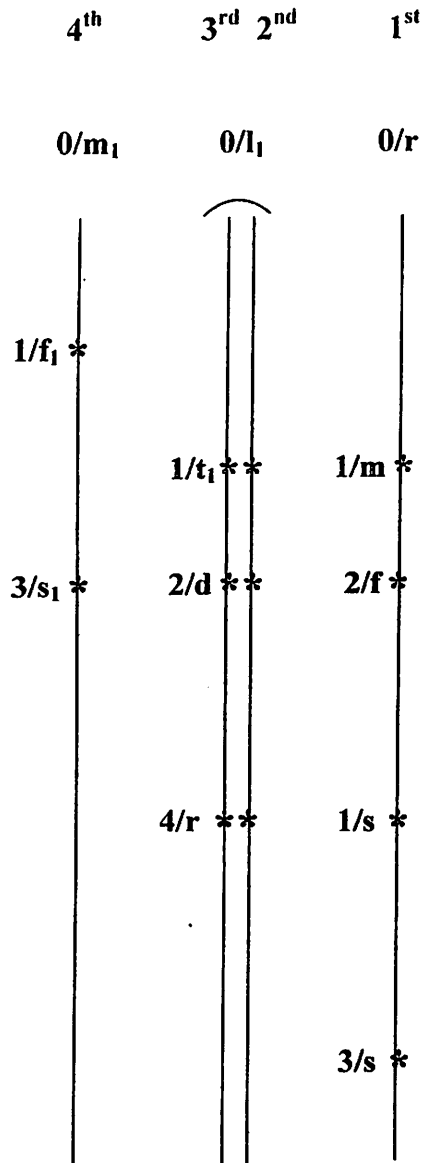


Figure No. 10: This finger position can be referred to the 1st minor mode tuning for the Modified Duitara based on key A minor

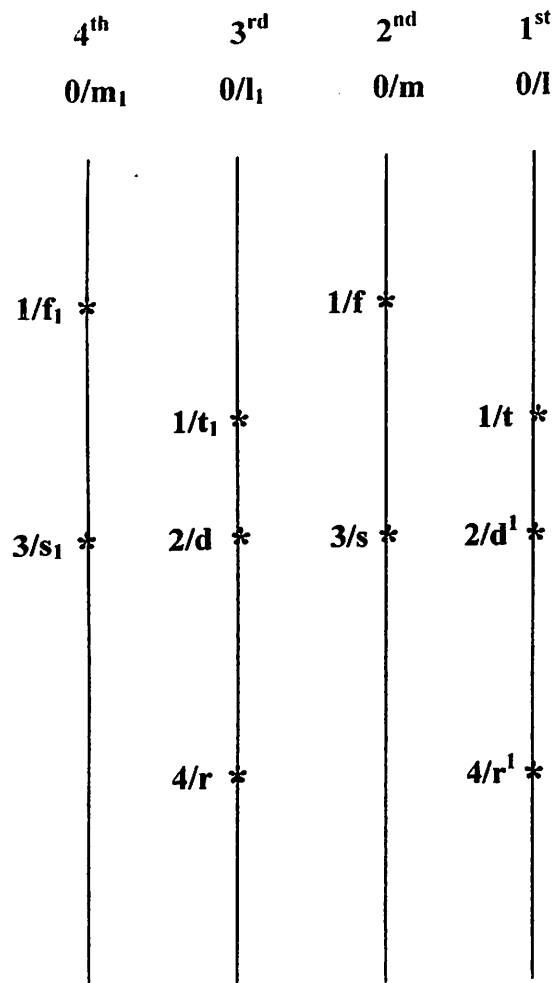


Figure No. 11: This finger position can be referred to the 2nd minor mode tuning for the Modified Duitara based on key A minor

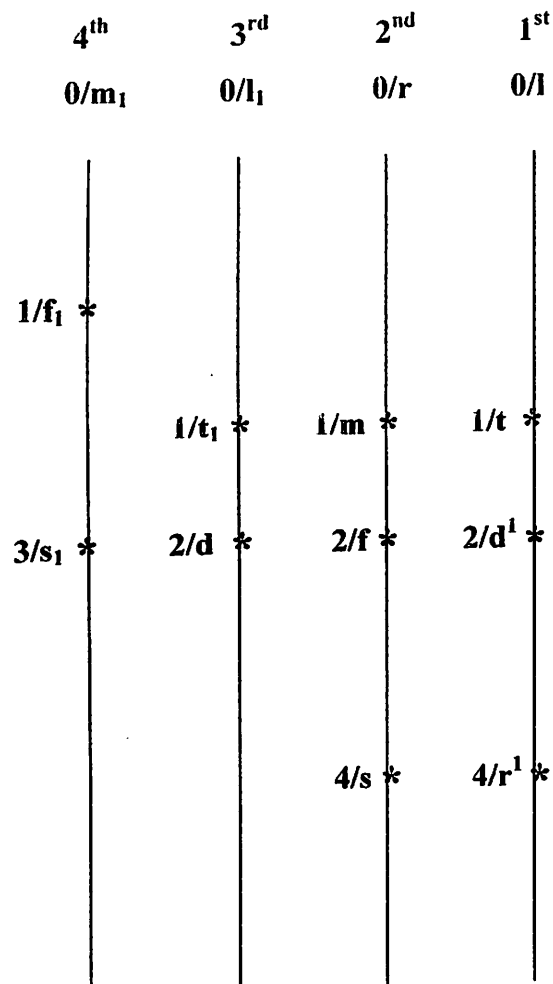
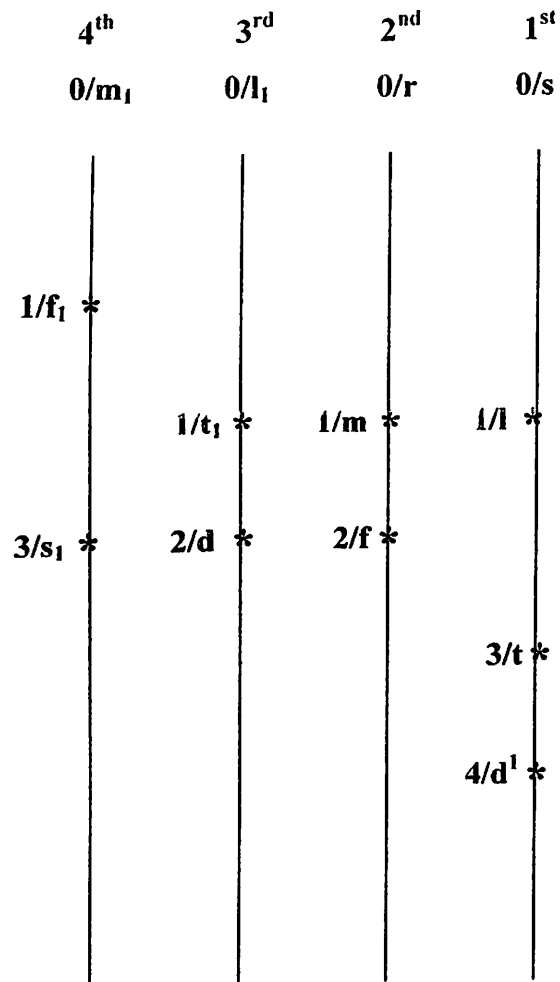


Figure No. 12: This finger position can be referred to the 3rd minor mode tuning for the Modified Duitara based on key A minor



The Duitara plays a very important role in the field of Khasi music, either vocal or instrumental music. It is observed that the Duitara itself gives the rhythm, melody and in modern Khasi music it also gives the harmony. The Duitara is considered to be a plucked stringed instrument and it is used for accompanying songs. Dr. Lapynshai Syiem asserts that:

“The Duitara as a folk instrument is generally used as an accompaniment for ballads, sad or soft songs, love songs and others” It is observed that “Ka Duitara” can also be played as a solo instrument”.⁸

Any songs or instrumental pieces are based on scales, be it a major, minor or any other scales such as pentatonic scale, dorian scale, aeolian scale, etc. The most important scales and which are commonly used are the major and minor scales. In Khasi music, songs are mainly based on the major scale, natural and harmonic minor scale as well as the pentatonic scale. These scales can also be played in the Duitara but with a limited octave. These scales can be illustrated as follows:

⁸ Syiem, Lapynshai. 2005, *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publication, New Delhi, p. 110. (Taken from footnote)

Table No.16: Major Scale based on key C major

	Ascending								Descending						
Staff	C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Notation								high							
Tonic	Doh	Ray	Me	Fa	Soh	Lah	Ti	Doh ¹	Ti	Lah	Soh	Fah	Me	Ray	Doh
Solfa															
Degree	I	II	III	IV	V	VI	VII	I/VIII	VII	VI	V	IV	III	II	I

Table No.17: Natural Minor Scale based on key A minor

	Ascending								Descending						
Staff	A	B	C	D	E	F	G	A	G	F	E	D	C	B	A
Notation															
Tonic	Lah ₁	Ti ₁	Doh	Ray	Me	Fah	Soh	Lah	Soh	Fah	Me	Ray	Doh	Ti ₁	Lah ₁
Solfa															
Degree	I	II	III	IV	V	VI	VII	I/VIII	VII	VI	V	IV	III	II	I

Table No.18: Harmonic Minor Scale based on key A minor

	Ascending								Descending						
Staff	A	B	C	D	E	F	G#	A	G#	F	E	D	C	B	A
Notation															
Tonic	Lah ₁	Ti ₁	Doh	Ray	Me	Fah	Se	Lah	Se	Fah	Me	Ray	Doh	Ti ₁	Lah ₁
Solfa															
Degree	I	II	III	IV	V	VI	VII	I/VIII	VII	VI	V	IV	III	II	I

Table No.19: Pentatonic Scale based on key C major

	Ascending						Descending				
Staff Notation	C	D	E	G	A	C high	A	G	E	D	C
Tonic Solfa	Doh	Ray	Me	Soh	Lah	Doh ¹	Lah	Soh	Me	Ray	Doh
Degree	I	II	III	V	VI	I/VIII	VI	V	III	II	I

Besides scales which are the base for the melodic structure of any song, rhythm also plays a very important role in music. In Khasi music, songs are based on the different types of rhythm called *Skit*. These *skits* are based on the different drum beats that are usually played in accompanying Khasi traditional dances. As observed it is found that the different *skits* used in Duitara music are Ka Dum Dum, Ka Shadwait, Ka Padiah Ardieng, Ka Nalai, etc. The most common *skits* that are frequently played by various Duitara players are Ka Shadwait and Ka Dum Dum. According to Dr. Lapynshai Syiem, she writes,

The five prominent *skit* or beats used in ballads are Ka Sing Lynggeh, Ka Dong Dong, Ka Sohtyngkoh, Ka Ksing Nalai Dum Dum or Ka Lynggai and Ka Kyrdoh.⁹

⁹ Syiem. Lapynshai, 2005, *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publication, New Delhi, p. 41.

According to Bah H. Kerius Wahlang Nongtathiang the various Skits of Ka Duitara are as follows.

1. Ka Ksing Shad Kynthei or Ka Padiah Ardieng
2. Ka Dum Dum
3. Ka Sohtyngkoh
4. Ka DongDong or Ka Shad Mareh
5. Ka Ksing Lumpaid
6. Ka Ksing Shadwait
7. Ka Kyrdoh

As mentioned earlier that from the interviews had with various musicians it is found that the names of the parts of the instruments varies from one person to another and from one place to another. So also, it happens with the names of various *skits* used in playing the Duitara. E.g The drum beat called *Ka Ksing Shadwait* is also known by another two names such as *Ka Ksing Lynti* and *Ka Ksing Iaid*. When examined technically, it is found that all the three names shares the same rhythm or playing techniques.

Most of the Khasi traditional songs or instrumental pieces are based on different drum beats which are also called dance beats. This is due to the fact that Khasi dance movements are usually based on these beats such as *Ka Padiah Ardieng*, *Ka Nalai*, *Ka Mastieh*, *Ka Shadwait*, etc. Some of the composers are aware about these *skits* and compose their songs on the basis of these skits but some of them are unaware about it.

It is also observed that even in Western Classical music, different types of rhythm are based on different dance form such as Bourree, Minuet, Sarabande, etc. There is also another similarity between Khasi and Western Classical music because it is found that for each dance form there are names with different spellings and pronunciations in different places such as, minuet (English) Menuet (French) Menuett (German) Minuetto (Italian)¹⁰, Gigue (French) Giga (Italian)¹¹, Courante (French) Corrente, Corant, Coranto (Italian)¹², etc. In order to understand clearly, a short definition on these dance form shall be discuss as follows:

Bourree: This is a fast dance, usually in 4/4 or 2/2. It often starts with an anacrusis on the last crotchet of the bar.¹³

Minuet (or Menuett): The minuet is a moderate paced dance, usually in 3/4, often composed in two-bar segments to fit the dance moves of the dance. It normally starts on the first beat of the bar.¹⁴

Sarabande: A slow measured dance usually in 3/4 or 3/2, sometimes with a feeling of heaviness on the second beat.¹⁵

Thus, a few common *skits* or Khasi drum beats such as *Ka Ksing Shadwait*, *Ka Padiah Ardieng* and *Ka Lumpaid* can be defined as follows:

Ka Ksing Shadwait: This beat is in a moderately quick tempo usually in 4/4 time. It often starts with a short anacrusis on the last crotchet of the bar. This beat is in a syncopated rhythm and usually played in a lively manner. It also has an enlude of its

¹⁰ Kenedy. Michael and Bourne. Joyce, 1996, The Concise Oxford Dictionary of Music, 4th edition, Oxford University Press, p 481

¹¹ *ibid.* p. 285

¹² *ibid.* p. 167

¹³ Yandell. Naomi , 2008, Theory of Music Workbook, Grade 6, Published by Trinity College London,p.56

¹⁴ *ibid.* p. 57

¹⁵ *ibid.* p. 57

own which is totally different from the main rhythm. This beat is played to accompany the sword dance.

Ka Padiah Ardieng: This is a fast beat, usually in 4/4 time. It often starts on the first beat of the bar. Accents fall on all the four beats of a bar. This beat is played to accompany a dance known as *Ka Lyngngai* or sometimes as *Ka Shad Kynthei* or *Ka Shad Sut*. It also has an endlude of its own.

Ka Lumpaid: This is a slow beat usually in 6/8 time. It often starts on the fourth beat of a bar. This beat is not associated with any dance form. It also has an endlude of its own.

Coming back to the playing techniques, it is also observed that the use of some signs and symbols is required in order to help the player to play the right playing techniques, to acquire the right accent and the right feel for that particular rhythm. Some of these signs and symbols are as follows:

Table No.20: Signs & Symbols

Sl No	Signs & Symbols	Names	Their Function
1	↓	Down-stroke Arrow	The down arrow indicates the downward movement of the <i>Thymbrong</i> .
2	↑	Up-stroke Arrow	The up arrow indicates the upward movement of the <i>Thymbrong</i> .
3	>	Accent	This sign indicates strong accented notes.
4	—	Slur	Smearing the notes. A Khasi word for slur is <i>Kyriah</i> .

N.B. For playing slurs the player can use Hammer-on or Pull-off.

Hammer-on: Quickly snap your finger onto that particular string without picking it.

Pull-off: Remove the finger from the string, "smearing" it slightly downwards at the same time. The act of smearing the string sideways when release it will set the string in motion and cause it to sound.

As observed it is found that by using these signs correctly, it helps the player to get the right accent and the right feel for that particular rhythm.

For analyzing the different types of rhythm from the technical point of view, some songs which are based on these skits mentioned above shall be included. However, before analyzing these songs, a brief study on the different rhythm of the Duitara shall be analyzed as follows:

Ka Ksing Shadwait: This *skit* should be played in the tempo of Allegretto and it can vary from 110 – 120 crotchet beats per minute. The playing techniques of *Ka Ksing Shadwait* can be notated as follows by using the staff notation as well as tonic solfa notation.

Ka Ksing Shadwait

Allegretto ♩=110-120

The image shows two staves of musical notation for the piece 'Ka Ksing Shadwait'. The tempo is marked 'Allegretto ♩=110-120'. Above the first staff, there are 12 fingerings: ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑. Below the first staff, the tonic solfa notation is: : ,s, | s, ,d:d.d - |s, ,s,:d ,d |s, ,d:d.d - s ,s,:d ,d. The second staff has 12 fingerings: ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑. Below the second staff, the tonic solfa notation is: |s, ,d:d.d - |s, ,s,:d ,d |s, ,d:d.d - s ,s,:d ,d |s, ,d:d.d - s ,s,:d ,d.

Ka Padiah Ardieng: This *skit* should be played in a moderately fast tempo and it can vary from 100 – 120 crotchet beats per minute. The playing techniques of *Ka Padiah Ardieng* can be notated as follows by using staff notation as well as tonic solfa notation.

Ka Padiah Ardieng

Allegretto ♩=100-120

| d . d, d: d . d, d d . d, d: d . s, s | d . d, d: d . d, d d . d, d: d . s, s, | d . d, d: d . d, d d . d, d: d . s, s |

| d . d, d: d . d, d d . d, d: d . s, s | d . d, d: d . d, d d . d, d: d . s, s | d . d, d: d . d, d d . d, d: d . s, s |

Ka Lumpaid: As mentioned earlier, *Ka Lumpaid* is usually a 6/8 time with a slow tempo. It is found that sometimes a song based on 3/4 time can also be played with the rhythm of *Ka Lumpaid*. This can be done as far as tempo and rhythm is concern. As mentioned above this drum beat starts on the fourth beat of a bar. However it does not mean that a song based on this drum beat have to start on the fourth beat of a bar but the first beat of a song should collide with the first beat of the drum. The playing techniques of *Ka Lumpaid* can be notated as follows by using staff notation as well as tonic solfa notation. This *skit* should be played in a slow tempo and it can vary from 40 – 45 dotted crotchet beats per minute

Ka Lumpaid

Lento ♩ = 40-45

The image displays two systems of musical notation for the piece 'Ka Lumpaid'. Each system consists of a treble clef staff with a 6/8 time signature, a melodic line of eighth notes, and a tonic solfa notation line below it. Above the staff, arrows indicate the rhythmic pattern: down for eighth notes and up for dotted eighth notes. The tonic solfa notation uses 'd' for dotted quarter notes and 's' for eighth notes, with a bar line every two measures. The first system is followed by a second system that begins with a '4' in the left margin, indicating a four-measure phrase.

Through various experimentations it is found that the Duitara can be term as a transposed instrument because of the fact that for every new key or scale one has to retune the instrument, except for the 3rd major and minor mode tuning which provides the player with two different keys or scales. To avoid retuning the instrument, one can use a capo by fixing on the fingerboard of the instrument but at the right place in order to get the right pitch. However, this idea cannot entirely solve the problem because it loses the original tonal quality of the Duitara and sometimes it cannot provide a variety of keys or scale since the Duitara doesn't have a lengthy fingerboard.

As for the reason that the Duitara is a transposed instrument, perhaps tonic solfa notaion will suit best to notate the playing techniques of this instrument. This is so because the position for the principal note and other notes will always stay the same no matter what key or scale the song is. However this will not happen in staff notation because for every new key, new sharps or flats will also occur and at times it will create confusion to the player. In spite of this confusion, staff notation will still be included so as to help those who cannot read the tonic solfa notation. There are possibilities for some musicians who can transpose any songs written in staff notation by visualizing the notes in the Duitara. This topic will relate in the same way for minor scales or keys. The table below will make us understand clearly regarding this topic.

Table No. 21: Major mode

Tonic Solfa Notation	Staff Notation			
	Key C	Key F	Key A	Key E flat
Doh ¹	C	F	A	Eflat
Ti	B	E	G#	D
Lah	A	D	F#	C
Soh	G	C	E	Bflat
Fah	F	Bflat	D	Aflat
Me	E	A	C#	G
Re	D	G	B	F
Doh	C	F	A	Eflat

Table No.22: Minor mode

Tonic Solfa Notation	Staff Notation			
	Key Am	Key Dm	Key F#m	Key Cm
Lah	C	D	F#	C
Soh	B	C	E	Bflat
Fah	A	Bflat	D	Aflat
Me	G	A	C#	G
Re	F	G	B	F
Doh	E	F	A	Eflat
Ti ₁	D	E	G#	D
Lah ₁	C	D	F#	C

Since the Duitara is considered to be a transposed instrument, the different types of playing techniques notating in staff notation are written in the key of G major for major mode songs and G minor for minor mode songs. This is done so as to avoid the use of leger lines which will helps the player to read the notation easily. However, the player have to tuned the instrument at the correct pitch or key of the song. The table below will show the correct tuning pitch or key of the song.

Table No.23: Selected Songs

SI No	Song	Written Key	Singing Key
1	Talawiar U Sohpet Bneng: (L) L.G. Shullai & Rana Kharkongor, Copyright © Mrs. F. Lyndem	G Major	G Major
2	Sier Lapalang: Unknown Writer	G Major	D Major
3	Shad Pynnang Pynnang: Unknown Writer	G Major	D# Major
4	Ma Nga Khlem Ma Phi: (L) Teslett Pariat	G Major	D Major

In analyzing the playing techniques of these songs mentioned above, concentration will be more on the original way of playing the Duitara, i.e. playing the melody of the song. However, some fill-ins and accompaniments will be included.

Talawiar U Sohpet Bneng

(Based on Ka Ksing Shadwait)

(L) L. Gilbert Shullai

Rana Kharkongor

Doh is G

Moderately Quick ♩ = 100 - 110 (Lively)

Voice

Duitara

↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↑ ↓ ↓ ↑ ↓ ↑

| : | : ., si | si ., d : d , d - | si ., si : d ., d | si ., d : d , d - | si ., si : d ., r

4

m :- . m | m . r : d . r | m . m :- | m :- . d | r . d :- . d | d : h

poh ka bri_ u hyn niew_____ trep, Tal - wiar u soh - pet

| m ., m : m , m - | m ., r : d ., r | m ., m : m , m - | m ., r : d ., d | r ., d : d , d - | d : h

7

si :- | : d | r :- . r | r :- . r | r . r :- | r : r

bneng; Ngi dei ki khun u hyn niew_____ trep, tang

| si ., d : d , d - | si ., si : d ., d | r ., r : r , r - | si ., si : r ., r | r ., r : r , r - | si ., si : d ., r

10

m . s :- | s : l | s :- | : s | l . s :- . s | m :- . m

ka - wei_____ ka kyr - teng Ngi pyn - i - thuh ruh

| m ., s : s , s - | s ., s : l ., l | s ., s : s , s - | d ., d : s ., s | l ., s : s , s - | m ., m : m ., m

13

m . m :- | m :- . d | r . d :- . d | d : l | si :- | :- : d
 la ki thain na sor_ ne na Lyng - ngam Kha -

| m ., m : m, m .- | m ., r : d ., d | r ., d : d, d .- | d ., d : l ., l | si ., d : d, d .- | si ., si : d ., d

16

r :- . r | r :- . r | r . r :- | r :- . si | l . d :- . d | r : d
 si Khyn-riam ne Kha-si Pnar Kha - si Bhoi Kha - si

| r ., r : r, r .- | si ., si : r ., r | r ., r : r, r .- | si ., si : r ., si | l ., d : d, d .- | r ., r : d ., d

19

d :- | :- | s :- | :- | m Ri :- | m . r : d
 War Chorus: Ri Hyn - niew

| d ., d : d, d .- | si ., si : d ., d | s ., s : s, s .- | d ., d : s ., s | m ., m : m, m .- | m ., r : d ., d

22

r . d :- . d | d : l | si :- | :- | r Ri :- | :- | :-

Trep don spah don nam

| r ., d : d, d .- | d ., d : l ., l | si ., d : d, d .- | si ., si : d ., d | r ., r : r, r .- | si ., si : r ., r

25

r :- | d : r | m . s :- . s | s : l | s sam :- | :- | :-

Ri ba don la u pud u sam

| r ., r : r, r .- | d ., d : r ., r | m ., s : s, s .- | s ., s : l ., l | s ., s : s, s .- | d ., d : s ., s

28

s Ri :- | :s tip | m kur :- | m r :d Ri tip | r d :- .d | d :h tip biew tip
 | s .,s :s ,s - | d .,d :s .,s | m .,m :m ,m - | m .,r :d .,d | r .,d :d ,d - | d .,d :h .,h

31

s₁ Blei :- | :- | r Ri :- | :- | m s :- | s :s₁ Ah ka
 | s₁ .,d :d ,d - | s₁ .,s₁ :d .,d | r .,r :r ,r - | s₁ .,s₁ :r .,r | m .,s :s ,s - | s .,s :s₁ .,s₁

34

h d :- .d | r :d shong pdeng pyr - thei. | d :- | :- | :- | :-
 | h .,d :d ,d - | r .,r :d .,d | d .,d :d ,d - | s₁ .,s₁ :d .,d | d :- | :-

Sier Lapalang

(Based on Ka Dum Dum)

Moderato ♩=80-90

Unknown Writer

Doh is G

Voice

Duitara

Wow la kjit ka 'tiah pong-deng ia

| d . d, d : d . s₁ | d . s₁ : d . s₁ | d . d, d : d . r | r . m, m : m . r | m . m, m : m . r | m . r : m . r

4

Voice

Duitara

ka ryn - ieng u kyn - rem reng,

| m . s | m . r . : r | m . r : r | r : : | r : : | :

| m . m : s . s | m . r, r : r . r | m . r : r . s₁ | r . r, r : r . s₁ | r . s₁ : r . s₁ | r . r, r : r . s₁

7

Voice

Duitara

Wow la kjit u nam sa - rang ia ka myn -

| : | s : . s | m : . r | m : . r | m : . d | r : m

| r . s₁ : r . s₁ | s . s, s : s . s | m . m, m : m . r | m . m, m : m . r | m . r : m . d | r . r, r : m . m, m |

10

Voice

Duitara

siem u la - pa - lang Ko

| r . d : . h | h . d : d | d : : | d : : | : s

| r . d, d : d . h | h . d : d . s₁ | d . d, d : d . s₁ | d . s₁ : d . s₁ | d . d, d : d . s₁ | d . s₁ : s . s

13

ia - pa iang phrang-sngi jong nga kum - ba tyng - shain. u

16

mang - ka - ra, Khlem sngap ki

19

ktien sang-sot i mei, men shem la - not ha ka pyr -

22

thei.

Shad Pynnang Pynnang

(Based on Ka Padiah Ardieng)

Doh is G

Unknown Writer

Allegretto ♩ = 110-120

Voice

: | : .r | m .s :s | t .t :t | t :t | t .t :t

Duitara

| d . d, d: d . d, d| d . d, d: d . r, r | m . s, s: s . s, s| t . t, t: t . t, t | t . t, t: t . t, t| t . t, t: t . t, t

4

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

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

7

| s . s :s | s :s | s . s :s | s . s :s | s :s | t . s :l . s

| s . s, s: s . s, s| s . s, s: s . s, s | s . s, s: s . s, s| s . s, s: s . s, s | s . s, s: s . s, s| t . s, s: l . s, s

10

| fe . s :s | s :- | s :- | : | : .m | m .s :f .s

| fe . s, s: s . s, s| s . s, s: s . s, s | s . s, s: s . s, s| s . s, s: s . s, s | s . s, s: . m, m| m . s, s: f . s, s

13

| m :s | f .s :f .s | m :- .m | m .s :f .s | m :s | d .r :t .d

| m . m, m: s . s, s| f . s, s: f . s, s | m . m, m: m . m, m| m . s, s: f . s, s | m . m, m: s . s, s| d . r, r: t . d, d

16

| r : - . r | r . m : f . r | m : d | ṭ . ṣ : ṭ . d | r : - . r | r . m : f . r
 | r . r , r : r . r , r | r . m , m : f . r , r | m . m , m : d . d , d | ṭ . ṣ , ṣ : ṭ . d , d | r . r , r : r . r , r | r . m , m : f . r , r

19

| m : d | ṭ . d : r . ṭ | ṭ . d : - | - : - | : | : . m
 | m . m , m : d . d , d | ṭ . d , d : r . ṭ , ṭ | ṭ . d , d : d . d , d | d . d , d : d . d , d | d . d , d : d . d , d | d . d , d : . m , m

22

| m . s : f . s | m : s | f . s : f . s | m : - . m | m . s : f . s | m : s
 | m . s , s : f . s , s | m . m , m : s . s , s | f . s , s : f . s , s | m . m , m : m . s , s | m . s , s : f . s , s | m . m , m : s . s , s

25

| d . r : ṭ . d | r : - . r | r . m : f . r | m : d | ṭ . ṣ : ṭ . d | r : - . r
 | d . r , r : ṭ . d , d | r . r , r : r . r , r | r . m , m : f . r , r | m . m , m : d . d , d | ṭ . ṣ , ṣ : ṭ . d , d | r . r , r : r . r , r

28

| r . m : f . r | m : d | ṭ . d : r . ṭ | ṭ . d : - | d : - | :
 | r . m , m : f . r , r | m . m , m : d . d , d | ṭ . d , d : r . ṭ , ṭ | ṭ . d , d : d . d , d | d . d , d : d . d , d | d . d , d : d . d , d

31

. d : m . s | s : t . t | t : t | t : t . t | t : t . t | t : - . t
 . d, d: m . s, s | s . s, s: t . t, t | t . t, t: t . t, t | t . t, t: t . t, t | t . t, t: t . t, t | t . t, t: t . t, t

34

t . r' : d' . r' | t : - . t | t . r' : d' . r' | t : - . t | t . s : s . s | s : s
 t . r', r': d' . r', r' | t . t, t: t . t, t | t . r', r': d' . r', r' | t . t, t: t . t, t | t . s, s: s . s, s | s . s, s: s . s, s

37

s : s . s | s : s . s | s : s | s : t . s | l . s : fe . s | s : s
 s . s, s: s . s, s | s . s, s: s . s, s | s . s, s: s . s, s | s . s, s: t . s, s | l . s, s: fe . s, s | s . s, s: s . s, s

40

s : - | : | : | . fe : fe | fe . fe : fe | fe . fe : fe . fe
 s . s, s: s . s, s | s . s, s: s . s, s | s . s, s: s . s, s | . fe, fe: fe . fe, fe | fe . fe, fe: fe . fe, fe | fe . fe, fe: fe . fe, fe

43

fe . fe : fe | fe . fe : fe . r | r . d : t . r | r . r : m . s | s . s : s | - : -
 fe . fe, fe: fe . fe, fe | fe . fe, fe: fe . r, r | r . d, d: t . r, r | r . r, r: m . s, s | s . s, s: s . s, s | s . s, s: s . s, s

46

| s :- | : | .m : m.s | f.s : m | s : f.s | f.s : m
 | s .s, s: s .s, s | s .s, s: s .s, s | .m, m: m.s, s | f .s, s: m.m, m | s .s, s: f .s, s | f .s, s: m.m, m

49

| m .m : m.s | f .s : m | s : d.r | ṭ .d : r | r .r : r.m | f .r : m
 | m .m, m: m.s, s | f .s, s: m.m, m | s .s, s: d .r, r | ṭ .d, d: r .r, r | r .r, r: r.m, m | f .r, r: m.m, m

52

| d : ṭ .s | ṭ .d : r | r .r : r.m | f .r : m | d : ṭ .d | r .ṭ : ṭ .d
 | d .d, d: ṭ .s, s | ṭ .d, d: r .r, r | r .r, r: r.m, m | f .r, r: m.m, m | d .d, d: ṭ .d, d | r .ṭ, ṭ: ṭ .d, d

55

| d :- | - : | : | :
 | d .d , d : d .d , d | d .d , d : d .d , d | d .d , d : d .d , d | d .d , d : d

Ma Nga Khlem Ma Phi

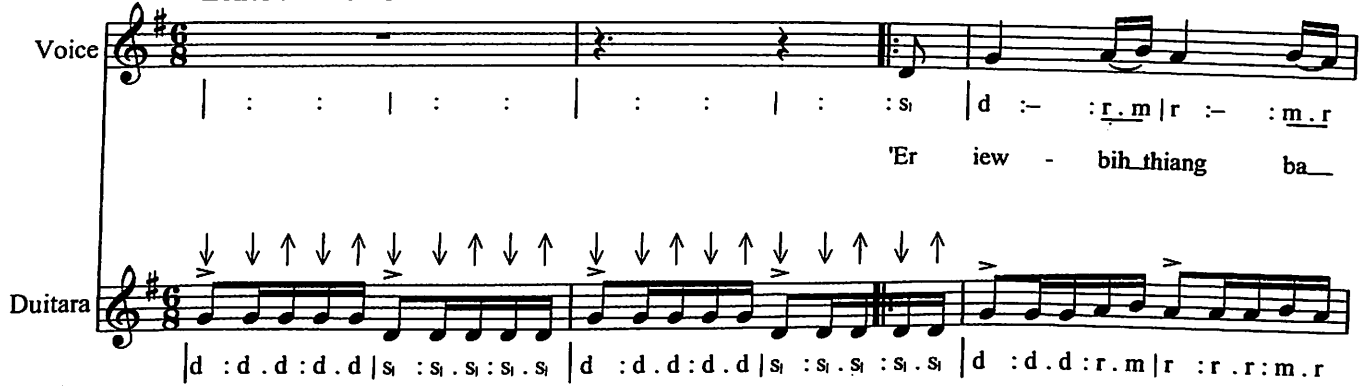
(Based on Ka Lumpaid)

Doh is G

(L) Teslett. Pariat

Lento ♩ = 40-45

Voice



Duitara

| d : d . d : d . d | s1 : s1 . s1 : s1 . s1 | d : d . d : d . d | s1 : s1 . s1 : s1 . s1 | d : d . d : r . m | r : r . r : m . r

4



| d : d . d : r . m | r : r . r : m . r | d : m . m : s . s | l : l . l : s . s | m : m . m : m . re | m : f . f : s . s

7



| l : l . l : l . s | f : f . f : s . l | s : s . s : s . f | m : m . m : m . m | s1 . s1 : t . t : r . r | h : h : t

10

| d : - : - | m : m : m | m : r : m | f : r : t | s : - : -
 phi. Saw - dong pyr - thei jing - sngew - bha - ki ker
 | t . d : d . d : d . d | d : r : re . | re . m : m . m : m . m | m : r . r : m . m | f : r . r : t . t | s : s . s : s . s
 fill-in

13

| r : r : r | r : d : r | m : d : h | s : - : - | f : f : f | f : f : f
 khlem ma phi jing-im jong nga ka per jing-mut ka ngam tang ha
 | d . r : r . r : r . r | r : d . d : r . r | m : d : h | s : s . s : s . s | f : f . f : f . f | f : f . f : f . f

16

| m : - : - . r | m : - : - | r : r : r | r : d : r | m : d : h | h : d : -
 thwei - ki ngai - khlem ma phi jing-im kam long - ja - nai.
 | m : m . m : m . r | m : m . m : m . m | d . r : r : r | r : d : r | m : d : h | h . d : d . d : d . d
 fill-in

19

| s : h : d . r : m . f | s : l : s | d : m : s | d' : - : -

By listening at the melody of any Khasi folk songs, it is found that most often there is a requirement to have a chording instrument that can accompany these songs. As observed it is found the Duitara is initially is not a chording accompaniment instrument. However, at times when there is a need, it can also play the role as a chording instrument. When compared between the Duitara with other plucked chording instrument such as the guitar, mandolin, etc it is found that the Duitara is still in an initial stage where only a few limited chords can be played with this instrument. The reason for this setback is perhaps because of the fact that this instrument is a fretless instrument or may be its because there has been no scholars, musicians or craftsmen who have work on to upgrade this instrument.

In light of matter in relation to the comparative study mentioned in the results, it is technically found that what the respondents say is true. A variety of notes can be obtained more from the modified Duitara. Modifications of an instrument are indeed a sign of development. It should be noted that even though this modification can upgrade the instrument but the folk character should remain folk.

In examining the oral tradition to a written form, it is indeed important to keep records in the form of any notation or written documents so that the original technique of playing the Duitara will not disappear.

Chapter V**CONCLUSION**

Music as an art should be learnt and taught. One cannot learn music overnight. It takes a long process to develop from one stage to another. Musical instruments too take a long time to develop and attain their highest form. Each musical instrument cannot evolve suddenly as a classical instrument but firstly it has to evolve as a folk instrument. It takes centuries together to develop and upgrade till it reaches the level of an established instrument.

Dealing with Khasi musical instruments, it is observed that most of the beats played by these musical instruments are highly traditional in nature. Such instruments, however, still fall under the folk category. This can be seen especially in crafting since there has been no standard measurement in crafting any musical instrument. As seen till date, we find that the size of the Duitara, the kind of string used, etc, differs from one craftsman to another. Perhaps this occurs due to the lack of musical knowledge, guidance, training, etc.

As mentioned earlier, for any musical instrument to attain its highest form, it needs to develop from one stage to another. In order to reach up to this level, scholars should come forward to examine and conduct research work for any particular instrument. For any musical instrument, standard measurement is tremendously required. Therefore, craftsman should have some musical knowledge, guidance and training in this field.

The Duitara is an instrument in which a player can play both Khasi folk songs as well as other kinds of music such as western music, Bollywood music, etc. However, what matter most is the original way of playing and not improvisation. Thus, amateur Duitara players should initially learn the original way of playing the instrument in order to preserve, sustain and popularizing the mesmerizing Khasi music to the rest of the world.

GLOSARY

Khynnah	Children
Ka Bom	Big drum
Ka Duitara	Plucked stringed instrument with four strings
Ka Nakra	Big drum
Ka Padiah	Small drum
Kni	Maternal uncle
Ki Kmie Ki Kpa	Parents
Ki Tymmen Ki San	Elderly folks
Jingtem Iing	Home musical instrument
'Sai Bom	4 th string
'Sai Pdeng	2 nd and 3 rd string (orginal Duitara)
'Sai Pdeng	2 nd string (modified Duitara)
'Sai Syiang	1 st string
Skit	Drum beats
Shnok	Beat
Thymbrong	Plectrum
U Thylliej	Tongue

REFERENCES

Bibliography

Barthakur, Dilip Ranjan. (2003). *The Music and Musical Instruments of North Eastern India*. First Edition. New Delhi: A Mittal Publication.

Bars, Rev. E. (1973). *Khasi – English Dictionary*. Shillong: Rev. E. Bars. Don Bosco.

Deva, B. Chaitanya (1978). *Musical Instruments of India: Their History and Development*. Calcutta: Firma KLM Private Limited.

Engel, Carl, Up dated by Arun Joshi (1999) *Musical Instruments of The World*. New Delhi. Jaipur: Research Publications.

Iyer, Padma (2004) *History of Music*. New Delhi: Vishvabharati Publications.

Jyrwa, Webster Davies (2009) *Ha Ki Ksai Ka Duitara*, Published by the author.

Jyrwa, Webster Davies (2010). *Phra Tylli Ki Ese*. Published by the author. 3rd Edition.

Khongwir, Chosterfield (1983) *Ka Kolshor U Khasi*. Shillong. Meghalaya: State Institute of Art and Culture,

Kenedy, Michael Associate Editor, Bourne, Joyce (1996) *The Concise Oxford Dictionary of Music*. Oxford Fourth Edition. New York: Oxford University Press.

Laloo, Minimon (2007) *Ka Kolshor Baiar U Hynniew Trep*. Shillong: Published by the author.

Laloo, Ronald (2004) *Mind over Finger*. New Delhi: Pankaj Publications.

Majaw, S. S. (2003) *U Nongtem Duitara Bad Ka Jingpynshai*. Dum Spiro Spero. 3rd Edition.

Nongbri, Lyngdoh, Dhonsing (2000) *Ka Kot Mei Pa*. Published with the Financial Assistance from the State Government of Meghalaya.

Sadie, Stanley. with Latham, Alison (Ed.) (2000). *The Cambridge Music Guide*. Press Syndicate of the University of Cambridge. Reprinted in paperback.

Shullai, P. W. (1998). *Ngai Rwai Lang Bad Phi*. Shillong: Published by P.W. Shullai.

Seng Khasi Shillong. (1979) *Khasi Heritage*. A Collection of Essays on Khasi Religion and Culture. U Hipshon Roy.

Syiem, Lapynshai. (2005) *The Evolution of Khasi Music: A Study of the Classical Content*: New Delhi: Regency Publication.

Thomas, Iris Watre (2007) *Music and Musical Instruments of the Garo Tribe of North East India*. New Delhi: Akansha Publishing House.

Wanswett, E. B. R. *Hikai Tem Duitara*. Shillong. Meghalaya. India: JALANI Publisher Pvt. Ltd. Long-man. Nongrim Hills.

Wanswett, E. B. R. (1995) *Khasi Folk Songs of North East India*, Shillong. Meghalaya. India: JALANI Publisher Pvt. Ltd. Long-man. Nongrim Hills.

Wanswett, E. B. R. (2001) *Khasi Music A Peep*. Shillong. Meghalaya. India: JALANI Publisher Pvt. Ltd. Long-man. Nongrim Hills.

Discography

Hynniew Trep Cultural Welfare Organisation. (2007). Shillong: *Ki Batemon U*

Hynniew Trep. Hynniew Trep Cultural Welfare Organization.