CHAPTER – III

ROLE OF MUSIC IN THE LITURGY, WITH SPECIAL REFERENCE TO THE KHASI – JAIṬTIA 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".1

The word worship on its part means the feeling or expression of deep respect for God.2 It may therefore be defined as the response of the creature to the Eternal.3 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.4 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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"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".  

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. 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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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.⁷

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.⁸

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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* Those concerned with the study of hymns including their history.
"One cannot find anything more religious and more joyful in sacred celebrations than a whole congregation expressing its faith and devotion in song".9

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*.10

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.11

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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9 * Derived from Latin Canticulum, meaning 'Little Song'. It is a hymn or chant forming a regular part of a church service.
10 * Ibid., p.91 (16a).
11 * Ibid., p.92 (16, b).
the whole ordinary, to the complete exclusion of the people's participation in the singing, is to be deprecated.\footnote{Ibid., p. 92 (16 c).}

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


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\footnote{Ibid.,} 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.\footnote{Ibid.}

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
Word of God, only music deserves to be extolled as the mistress and governess of human feelings”.  

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.”

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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* The General Instruction of the Roman Missal.

improper, the Christian tradition has from the beginning produced its own hymns, spiritual songs and musical settings of the Eucharist.\textsuperscript{17}

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.\textsuperscript{18}

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".\textsuperscript{19}

\textsuperscript{19} \textit{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.\textsuperscript{20}

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.\textsuperscript{21}

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.\textsuperscript{22} 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

\begin{itemize}
\item \textsuperscript{20} \textit{Ibid.},
\item \textsuperscript{21} Harry Eskew & Hugh T. Mcclrath, \textit{op. cit.} p. 208.
\item \textsuperscript{22} Violet Paranjoti, \textit{op. cit.} p. 29.
\end{itemize}
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.\textsuperscript{23}

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\textsuperscript{*} and hymns translated into Khasi.\textsuperscript{24} 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.\textsuperscript{25}

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

\textsuperscript{23} Ibid.,
\textsuperscript{*} A book containing principles of Christian religion in the form of question and answers, used for teaching.
\textsuperscript{25} Ibid., p. 34.
to substitute the traditional Khasi melodic structure with western harmonic forms. In their efforts to popularize hymn singing, the Welsh missionaries taught hymns in church and also in schools. 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".

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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26 Ibid.,
27 Ibid., p. 35.
* The first part of the Christian Bible, corresponding approximately to the Hebrew Bible.
28 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. 29

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). 30

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. 31

30 Radiancy Rnga, op cit., p. 37.
31 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. 32

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. 33

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

32 Ibid., p. 29.
33 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.  

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. As drawn from the hymn book, there are 23 (twenty three) hymns (26-48) on the theme of Jesus’ birth

34 Ibid., p. 47.
(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.\textsuperscript{36}

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.\textsuperscript{37}

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.\textsuperscript{38}

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.

\textsuperscript{37} Ibid., pp. 108-119.
\textsuperscript{38} Radiancy Rnga, op. cit. p. 58.
dealing on the subject of the church. 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.

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.

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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39 Ibid., p. 59.
40 Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia. op.cit. pp. 129-195.
41 Ibid., pp. 196-223.
(436-445) on God’s guidance and 11 (eleven) hymns (446-456) are hymns used at wedding ceremonies.42

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.43

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.44 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.45

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.46 To cover this need, the Khasi hymn book has a list of 5 (five) hymns (515-520) which are associated with this subject.47

42 Ibid., pp. 224-425.
43 Ibid., pp. 426-474.
44 Radiancy Rnga, op.cit. p.78.
45 Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia, op.cit., pp. 475 -482.
46 Radiancy Rnga, op.cit. p. 78.
47 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.\(^\text{48}\)

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.\(^\text{49}\) These hymns have mostly emerged out of the eighteenth century Evangelistic Revival, which have been further developed and enriched during the nineteenth century.\(^\text{50}\)

13. Praise: The 10 (ten) hymns (568-577) of this section serve as hymns of praise to God. They are mostly translated hymns.\(^\text{51}\)

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.\(^\text{52}\) These hymns have been composed expressing the need to seek for God’s protection over Khasi nation and his blessings for Christian families.\(^\text{53}\)

\(^{48}\) Ibid., pp. 488-491.
\(^{49}\) Ibid., pp. 492-535.
\(^{50}\) Radiancy Rnga, op.cit. p. 80.
\(^{51}\) Ka Kol Jingrwaï, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia, op.cit. pp. 536-544.
\(^{52}\) Ibid., pp. 545-550.
\(^{53}\) 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. 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. 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).

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.

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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54 Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia, op.cit., pp. 551-555.
55 Radiancy Rnga, op.cit., p. 85.
56 Ka Kot Jingrwai, Ban Mane ia U Blei Ha Ri Khasi bad Jaintia, op.cit., pp.556-583.
57 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.\footnote{Ibid., pp. 599-602.}

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.\footnote{Ibid., pp. 602-612.} 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...
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. 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. 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.

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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. 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. 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.

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63 *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.

64 *Liturical calendar for the Dioceses of North East India, op-cit., p. 13.*

65 *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.\(^{66}\) 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.\(^{67}\) 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,\(^{68}\) but holds other devotional exercises such as the

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\(^{68}\) *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.\textsuperscript{69} 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.\textsuperscript{70}

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.\textsuperscript{71} Easter is the great annual Christian feast day and season celebrating Jesus of Nazareth’s resurrection from death to new life in God.\textsuperscript{72} 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.\textsuperscript{73} The term denotes the specifically Christian doctrine that God is a unity of three persons: Father,
Son, and Holy Spirit.\textsuperscript{74} 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 \textit{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.\textsuperscript{75} 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


\textsuperscript{75} The New Concise Catholic Dictionary, op. cit., p. 157.
spirituality. 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 10:1-18). 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. 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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* 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.
77 The New Concise Catholic Dictionary, op. cit., p. 159.
78 Ibid., p. 216.
great solemnity. 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. 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, conformation, Eucharist, reconciliation, matrimony, orders, and anointing of the sick. 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

79 Liturgical calendar for the Dioceses of North East India, op. cit., p. 65.
* The word comes from two Latin words Sacramentum, “solemn obligation”, and Sacrarre, “to set apart as holy and sacred”. It is a visible sign of God’s loving grace and presence to humanity.
Eucharist means thanks giving. It has its origin in the meal which Jesus celebrated with his disciples, known as the last supper. 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. 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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82 Jacob Aluckal, op. cit., p. 20.
can pray to God on behalf of human causes, just as evil angels (devils) can try to cause humans to sin.\textsuperscript{84} Essentially a Saint or Angel refers to one who is consecrated, a truly holy or Godly person.\textsuperscript{85} 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.\textsuperscript{86} 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.\textsuperscript{87} 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,”\textsuperscript{88} followed by another English proverb “Life is made up of marble and mud”.\textsuperscript{89} Christian life therefore is a race which has its share of afflictions, trials and

\textsuperscript{84} Ibid., pp. 32-33.
\textsuperscript{85} Ibid., p. 240.
\textsuperscript{86} Ibid., p. 107.
\textsuperscript{87} Ibid., p. 121.
\textsuperscript{89} Ibid., p. 173.
tribulations, but the joy of constant fellowship with God is what makes the race meaningful. 90 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

90 Rnga, Radiancy, op.cit, p.67.
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.

c) The Gloria in Excelsis (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. 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 (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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92 Ibid., p. 165 (n.30).
93 Ibid., p. 165 (n.31).
94 Dominic Jala, “Ki Jingrwai ha ka Mass ki dei ban laid ryingkat 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. 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. 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.


96 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. 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), 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. 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). The

97 Ibid., p.168 (n.43).
98 Dominic Jala, *op. cit.*, p. 4.
100 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.\textsuperscript{101} 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.\textsuperscript{102}

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.\textsuperscript{103} A small section of three hymns (LB.293-294A)

\textsuperscript{101} Ibid., p. 171 (n.55, g,h).
\textsuperscript{102} Dominic Jala, op. cit., p. 4.
\textsuperscript{103} 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) 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. For this sequence, the hymn book includes a section of nine hymns (LB.295-301B). But of these only hymn (LB.297) 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. Suitable hymns for communion may be selected from section XV-Hymns to the Holy Eucharist (LB.125-159B) as referred to earlier, 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.

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104 Dominic Jala, *op. cit.*, p. 4.
105 *Vatican Council II, The Conciliar and Post Conciliar Documents, op. cit.*, p.173 [n.56 (e)].
106 Dominic Jala, *op. cit.*, p. 4.
107 *Vatican Council II, The Conciliar and Post Conciliar Documents, op. cit.*, p.173 [n.56 (i)].
108 Hymns to the Eucharist- *op. cit.*, p. 28.
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. 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,

110 Ibid., p.174 (n.57).
the Catholic Church also includes in its hymn book a section of four hymns (L.B. 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.\(^{111}\) 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.\(^{112}\) In compliance with the said mission, there is a section of eleven hymns (L.B.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 (L.B.3228-336)\(^{113}\) 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 (L.B.337-340), comprising of the *Kyrie*

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(Lord Have Mercy), offertory, Sanctus (Holy) and Lamb of God,\textsuperscript{114} 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)\textsuperscript{115} 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.\textsuperscript{116} 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.\textsuperscript{117}

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

\textsuperscript{114} Ibid., pp. 604-605.
\textsuperscript{115} Ibid., pp. 646-656.
\textsuperscript{117} Ibid., p. 235.
Mystery. A small section of three hymns (LB.341-343) 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) 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. 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) 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.

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119 Ibid., pp. 626-630.
122 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.\textsuperscript{123} 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).\textsuperscript{124} 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.\textsuperscript{125} 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)\textsuperscript{126} 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.

\textsuperscript{123} \textit{Ibid.}, pp. 17-18.  
\textsuperscript{124} \textit{Ka Lynti Bneng, Ka Kot Jingduai bad Jingrwai Katholik, op. cit.}, p. 657.  
\textsuperscript{125} \textit{The New Concise Catholic Dictionary, op. cit.}, p. 48.  
\textsuperscript{126} \textit{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.\textsuperscript{127} The catholic hymn book includes a small section of two hymns (LB.389-390)\textsuperscript{128} as Christian family hymns. Ka Suk Kynjai ka ling ka Sem (Happy is a family) bearing No. L.B.389, and Ko Trai Jisu pynlong ḫa 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.\textsuperscript{129} For the solemn celebration of this sacrament, a list of four hymns (LB.391-392)\textsuperscript{130} 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

\textsuperscript{128}Ka Lynti Bneng, Ka Kot Jingduai bad Jingrwai Katholik, op. cit., pp. 661-662.
\textsuperscript{129}The New Concise Catholic Dictionary, op.cit., p. 184.
\textsuperscript{130}Ka Lynti Bneng, Ka Koi Jingduai bad Jingrwai Katholik, op.cit., pp. 663-664.
relevant section of seven hymns (LB, 393-399)\textsuperscript{131} 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.\textsuperscript{132} A section of three hymns like (LB.400) Nga la iaid wir (Coming Home), Pa, map, map ūa nga (Father, Forgive me of LB.401) and Wan Ko Trai, ka Mysiem ka pang (Come Lord, my Soul is ill of LB.402),\textsuperscript{133} are expressions of repentance from sin and reunion with Christ.

36. Hymns of Praise: A sizeable section often hymns (LB.403-410B)\textsuperscript{134} indexed in the hymn book are hymns of praise to God the Almighty. For instance, Īaroh ūa 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

\textsuperscript{131} Ibid., pp. 666-671.
\textsuperscript{132} Jacob Aluckal, op. cit., pp. 38-39.
\textsuperscript{133} Ka Lynti Bneng. Ka Kot Jingduai bad Jingrwai Katholik, op. cit., pp. 672-673.
\textsuperscript{134} 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, Ngi shaniah ha me ko Kynrad (We trust in you O, Lord in LB. no-411), Ka Jingaiei Bneng (Amazing grace- LB.412), and Jingshai basbun ëalam (lead kindly light-LB.412A) are hymns carrying the message of trust.

38. Bible Verses: A large section of nineteen hymns (LB.413-432) 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) 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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135 Ibid., pp. 696-697.
136 Ibid., pp. 699-716.
137 Hymns at Holy Mass, Section 21 (d), Responsorial psalms, cf., p. 32.
numbering from (LB.555 to 569)\textsuperscript{138} 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 \textit{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,

\textsuperscript{138} 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. The reason for this distinction perhaps, is because the human voice, noted for its expressive ability, was given a great place in church music.

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. 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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141 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.
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\(^\#\) and, later, of instruments used in their own right-organs, harps\(^\##\) and others to supply for double voices in polyphony and sometimes to accompany Processions.\(^{142}\)

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.\(^{143}\) Hence the organ,\(^*\) 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.\(^{144}\)

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

\(^\#\) A percussion instrument like a shallow drum, played by being shaken or hit with the hand.
\(^\##\) A musical instrument consisting of a frame supporting a series of strings of different lengths, played by plucking with the finger.
\(^*\) A musical keyboard instrument with rows of pipes supplied with air from bellows.

\(^{143}\) Percy A. Scholes, *op. cit.*, p.112.
\(^{144}\) 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.¹⁴⁵ 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.¹⁴⁶

Therefore in specifying the type of musical instruments appropriate for use in church worship the *Vatican Council II* document of the Catholic Church instructs,


"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". 147

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". 148

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

147 Ibid., p. 102 (n. 62).
148 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.149

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.150 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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149 Percy A. Scholes, op. cit., p. 662.
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
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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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.152

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.153

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.154

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

152 Responses to Questionnaires nos., 2, 3, 5, 9, 11, 13, 22, 26, 27, 34, 35. dated October 2004, p. 1.
153 Ibid., no. 29, 31, 40.
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.)

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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155 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 Lyngkhoi, 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. 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

* A musical instruments played by stretching and squeezing with the hands to work the bellows, the notes being sounded by buttons or keys.

156 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.\(^{157}\)

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.\(^{158}\)

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.


\(^{158}\) 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.\textsuperscript{159}

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.

\textsuperscript{159} \textit{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.\textsuperscript{160}

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

\textsuperscript{160} 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.\textsuperscript{161}

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 Dame 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 \textit{organa} became impressive polyphonic works written for three or four distinct voice parts.\textsuperscript{162}

It is further noted, that early medieval choirs were small: they usually consisted of four to eight boys and form 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.\textsuperscript{163} 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

\textsuperscript{161} Violet Paranjoti, \textit{op. cit.}, pp. 83-84.
\textsuperscript{163} Max Wade Matthews \& Wendy Thompson, \textit{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.\textsuperscript{164}

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 \textit{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.\textsuperscript{165} This legislation however may be said to have been rectified only during the time of Pope Pius XII in his \textit{Musica Sacrae Disciplina} (the discipline of sacred music, para.74) when he allowed the use of mixed choirs.\textsuperscript{166}

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

\textsuperscript{164} Ibid.,
\textsuperscript{165} C.J. Mc. Naspy, \textit{op. cit.}, p. 131.
\textsuperscript{166} 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.¹⁶⁷

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.¹⁶⁸


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.\(^\text{169}\)

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.\(^\text{170}\)

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;


\(^{170}\) *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).\textsuperscript{171}

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 \textit{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.\textsuperscript{172}

Talking about the different types of choir, S.S. Syiemlieh a Kasi 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 Choirs.

\textsuperscript{171} \textit{Ibid.},
but those choirs, which are formed with a leader and members selected from among those good and qualified singers, are called Professional Choir.\footnote{Ibid., p. 2.}

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.\footnote{Interview with E.W. Kharsohnoh, dated 31st May, 2007, Shillong.} 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
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. 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. 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.

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,

175 Ibid.,
176 Ibid.,
177 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”.

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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St. Cecilia whom the church recognizes as the patron of singers and musicians. 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.

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.

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 Laitumkhrah 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 Laitumkhrah, 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.¹⁸¹

Elucidating the development of this aspect, Louise 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

¹⁸¹ Ronald Pen, op. cit., p. 295.
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".  

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

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.\textsuperscript{184} 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.\textsuperscript{185} 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.\textsuperscript{186}

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.\textsuperscript{187} 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.\textsuperscript{188}

\textsuperscript{184} Max Wade Mathews & Wendy Thompson, \textit{op. cit.}, pp. 88-89.
\textsuperscript{185} \textit{Ibid.,}
\textsuperscript{186} \textit{Ibid.,}
\textsuperscript{187} \textit{Ibid.,}
\textsuperscript{188} \textit{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.189

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 1989.190 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 Khyllep assisted by Plin War, and the responsibility was later on shouldered by other young hands.191 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 conductor.

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191 Interview with Francis Kharwanlang, dated 8th August 2008, Shillong.
conductor, who is still continuing till date. The Marian Choir of Block Malki under the Laitumkhrah Parish was led by Pascal Malngiang since its inception. St. Theressa 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. 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

192 Interview with V. Kharmalki, dated 4th March 2007, Shillong.
193 Interview with E. Shangpliang, dated 16th 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".  

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. In this regard, the church in its attempts to maintain high standards in church music specifies that church music should be solemn, retrained, quiet, tranquil, dignified, and noble and introspective.

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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194 David C. Nichols, op. cit., p. 259.
195 M.T. Legge, op. cit., p. 2463.
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. 197 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. 198 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. 199

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

198 Ibid., p. 112.
199 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 form 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.\textsuperscript{200} 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.\textsuperscript{201}

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,

\begin{itemize}
\item \textsuperscript{200} \textit{Vatican Council II – The Conciliar and Post conciliar Documents, op. cit., p. 90 [n (g)].}
\item \textsuperscript{201} \textit{The Liber Usualis}, compiled, edited and published by the Benedictines of Solesmes, Desclee Company, Tournai (Belgium), 1963, p. IX.
\end{itemize}
"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."^202

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.^203

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

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.