



Hindusthan Art & Music Society

(Govt. Regd)

An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture

Subject – Rabindra Sangeet			
Year –Pre- Primary	Full Marks -100	Oral- 25	Practical-75

Practical

1. Practice of 10 Rabindra Sangeet from the prescribed list of songs of Pooja, Prakriti, Vichitra, Swadesh:
 - a) Pooja: Sara Jeevan Dilo Aalo, Tumi Amader Pita
 - b) Prakriti: Sheeter Haway Laglo, Faguner Nabin Anande, Kadamberi Kanan Ghiri
 - c) Vichitra: Sob Kaje Hat Lagai Mora, Hare rere
 - d) Swadesh: Aamra Sobai Raja, Ekhon Aar deri Noy
 - e) National Anthem of India: Janaganamana Adhinayak
2. Practice of reciting learnt Rabindra Sangeet in rhythm.
3. Knowledge of any 5 Thhats of Hindusthani Music.
4. Knowledge of 5 simple Alankars based on the prescribed Thhats.
5. Practice of swara in Trimatrik and Chaturmatrik rhythm of Bilabal and Kalyan Thhat.
6. Basic knowledge of Kaharva and Dadra Taalas.
7. Practice of reciting Bols of Theka with Tali and Khali.



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Subject – Rabindra Sangeet			
Year – Primary	Full Marks -100	Oral- 25	Practical-75

Theory (Oral)

1. Definition of the following:
Sangeet, Swara, Aroho, Avroho, Matra, Taala, Laya, Swaramallika.
2. Basic introduction of Raagas.
3. Practice of reciting prescribed songs in rhythm.

Practical

1. Practice of 5 simple Alankars in Shuddha Swar.
2. Practice of singing Rabindra Sangeet on the following subjects:
2 Pooja, 2 Prakriti, 2 Swadesh, 2 Vichitra, etc.
3. Introduction to Dadra and Kaharva Taalas and ability to recite them.
4. Practice of singing a Swaramallika in Bilabal Raaga.(for instrument Rajakhani Gat)
5. Practice of swara in Trimatrik and Chaturmatrik rhythm of Kalyan That.

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Subject – Rabindra Sangeet			
Year – First Year	Full Marks -150	Theory- 50	Practical-100

Theory

1. Definition of the following: Vadi, Samavadi, Vivadi, Anuvadi and Knowledge of Saptak Rabindra Sangeet of the 6 subjects.
2. Practice of reciting prescribed songs in rhythm.
3. Basic knowledge of Alahiya-Bilabal Raagas.
4. Practice of writing the following in Dwigun Laya and also the introduction: Jhampak, Tritaal, Teora.
5. Knowledge of 10 Thats of Hindusthani Music and based on it 5 simple and 5 complex Alankars.

Practical

1. Practice of singing 5 simple Alankars with Thhyay and Dwigun Laya in Alahiya-bilabal and Emon Raagas based on Arohan and Avarohan.
2. Practice of singing songs from the prescribed subjects: 2 Ragasrayee, 2 Pooja, 2 Prakriti, 2 Anushthhanik, 2 Swadesh, 2 Vichitra,etc
3. Practice of singing Swarmallika on Kafi raaga.
4. Practice of singing Indian National Anthem.
5. Practice of writing the following in Dwigun Laya and also the introduction: Jhampak, Tritaal, Teora.

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Subject – Rabindra Sangeet			
Year – Second Year	Full Marks -150	Theory - 50	Practical-100

Theory

1. Definition of the following:

Gamak, Gitkari, Graha, Angsha, Nyas, Apanyas, Meerh, Kavya Sangeet, Desi Sangeet and Raagmala.

2. Knowledge of Bhaatkhande notation.

3. Life history of Rabindranath Tagore in brief.

4. Basic knowledge of Kafi and Bhairavi Raagas.

5. Knowledge about various Taalas prescribed in the current year syllabus.

6. Unique characteristics of Rabindra Sangeet.

Practical

1. Practice of at least 5 simple Alankars with Thhyay and Dwigun Laya of Bhairavi and Kafi Raagas.

2. 1 Drut Khayaal singing ability on Kafi and Bhairavi Raagas. (for instruments Rajakhani Gat)

6. Ability to sing songs from the following: 2 Ragasrayee, 2 Pooja, 2 Prakriti, 2 Anushthhanik, 2 Swadesh, 2 Vichitra, 2 Swadesh, etc

3. Narration of the Thhyay of the following Thheka in Dwigun Laya: Ektaal, Tritaal, Jhampak, Shashti, Teora. RabindraSangeet from each must be prepared.

4. For guitar candidates it is necessary to know E Major Tuning.

Courses prescribed for the previous year included.



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Subject – Rabindra Sangeet			
Year –Third Year	Full Marks -150	Theory - 50	Practical-100

Theory

1. Definition of the following: Anuvadi, Vivadi, Thhat and Raaga, Janak Thhat, Sandhi prakash Raaga, Parmel Praveshak Raaga.
2. Description of the following instruments and usage of its parts: Tanpura, Khol, Ananda Lahari and Guitar.
3. The pronunciation and style of Rabindra Sangeet.
4. Biography: Vishnu Chakraborty
5. Complete introduction of Bhupali, Kedar, Jainpuri, Ashavari Raagas.
6. Complete introduction of all the prescribed Taalas : Ardha Jhaptal, Navtaal, Ektaal(4/4 rhythm), Jhaptal, 3/4 rhythm Taala.

Practical

1. Drut Khayaal of each Raaga prescribed have to be prepared.(for instrumental Rajakhani Gat)
2. Ability to sing songs from the following: 2 Ragasrayee, 2 Pooja, 2 Prakriti, 2 Anushthhanik, 2 Swadesh, 2 Vichitra, 2 Swadesh,etc
3. Practice of singing 1 song from Bhanu Singher Padavali.
4. Practice of singing songs from Baulanga and Dhruvadanga.
5. Knowledge of singing in Sur Pancham or Tanpura.
6. For guitar candidates knowledge of E Minor Tuning is must.
7. Ability to narrate Theka and Thhyay of all prescribed Taalas in Dwigun Laya.

Courses prescribed for the previous year included.



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Subject – Rabindra Sangeet			
Year –Fourth Year	Full Marks -150	Theory - 50	Practical-100

Theory

- 1. Definition of the following: Dhrupad, Dhamar, Mangal Kavya, Viswabharati, Nibaddha, Anabaddho songs, Gayaki and Nayaki.**
- 2. Complete introduction of the following: Kedar, Desh, Purvi, Malkosh, Tilakkamed Raagas.**
- 3. Detailed knowledge of Rupkara, Ekadashi, Surfaank Taala, Chautaal, Aara Chautal, Aara Chautal, Khemta, Aara Theka**
- 4. Regional and western song and Rabindra Sangeet.**
- 5. Complete description of Tanpura , Esraj, Shreekhhol.**
- 6. Biography: Yadu Bhatta, Dinendra Nath**
- 7. For guiter candidates knowledge of A minor and C major Tuning is must.**



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Practical

- 1. Drut Khayaal of each Raaga prescribed have to be prepared.(for instrumental Rajakhani Gat)**
- 2. 1 Dhrupad of any Raaga(for instruments Mashidkhani Gat)**
- 3. Practice of singing 1 Rabindra Sangeet based on each of the following:
Dhrupadanga, Keertananga, Khayaalanga, Baulanga, Regional and Western music.**
- 4. Ability to narrate Thheka and Thhyay of all prescribed Taalas in Dwigun and Chaugun Laya.**
- 5. Singing with Tanpura is mandatory.**
- 6. 16 Rabindra Sangeet have to be sung , 2 each from these subjects:**
 - a. Pooja- Dooare dao more rakhiya- Ekadoshi, Pratidin taba gatha- Surfanktaal, shunya hatey firiye- Surfanktaal, Sansare kono bhoy nahi- Aarachautal.**
 - b. Prem- Tumi robe nirobe-Ektaal, Keno saradin-Roopkara, Tumi kon kananer phool-Aara Khemta, Bimal anande jagore-Aara Thheka.**
 - c. Prakriti- Madhu gandhe bhara-Taalferta, Aji jhoro jhoro – Shashthi, Jadi tare nai chini go- Teora, Dakshin hawa jago jago- Dadra.**
 - d. Regional music- Anandaloke mangolaloka- Ektaal, Baje baje Ramma veena- Teora, Aji shubho dine pitaro bhabone- Taalferta.**
 - e. Western music- Boro asha kore-Kawali, Kotobaro bhebechhinu- Dadra, Purano sei diner kotha- Ektaal.**
 - f. Anushthanik- Firey cholo matir tane-Dadra, Agnishikha esho esho-Kaharva, Moru bijoyer ketan urao- Dadra.**
 - g. Vichitra- Shey kon boner harin-Dadra, O Jonaki ki shukhe oi –Dadra, Emni kore jay Jodi din -Dadra, Chokh je oder chute chole go- Dadra.**
 - h. Baul/ Keetananga- Oi ashon tale-Kaharva, Na chahile jare pawa jay- Dadra, Aamar mon jokhon jagli nare- Dadra.**

Courses prescribed for the previous year included.



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Subject – Rabindra Sangeet			
Year –Fifth Year	Full Marks -400	Theory – 100+100	Practical-200

Theory (First Paper)

1. Knowledge of the musical dramas like Kaalmrigaya, Mayar Khela, Valmiki Prativa.
2. Rabindranath tagore's relationship with rich bengali folk music.
3. Identification of Raagas on the basis of Swaras.
4. Detailed knowledge of the following dance dramas: Chitrangada, Chandalika, Shyama.
5. Define the following: Characteristics of Raagas, Samapadi, Bisamapadi, Ritu Sangeet, Prem Sangeet, Vedgaan, Kathalipi, Swaralipi, Sriniketan, Shantiniketan.
6. Tagore's comedy songs
7. Biography: Indira Devi Chaudhurani, Radhika Goswami.

Theory (Second Paper)

1. Complete introduction and description of Guitar and Violin.
2. Basic introduction to all the prescribed Raagas namely – Bheem Palsree, Marwa, Bivash, Sree, Bahar, Ramkeli.
3. 1 Dhrupad and 1 Dhamar have to be prepared from the prescribed Raagas with Layakaries.
4. Detailed introduction to the following: Dhamar, Roopak, Navpanch, Aar Khemta, Madhyaman and Tagore created rhythm of different Taalas.
5. Knowledge of various Layakaries of taalas, Opinion about the Layakaries of taalas created by Tagore.
6. Differentiate Tagore's creation of the following: Natya Sangeet, Geeti natty, Nrittya Natty.
7. For guiter candidates, knowledge of A minor high bass, A major high bass, E major or E minor tuning is mandatory.



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Practical

1. Practice of at least 1 Rabindra Sangeet from all the prescribed Raagas.
2. Dhamar of any prescribed Raagas is mandatory to be sung.(for instrumentals Mushidkhani gat)
3. Ability to narrate Thhyay, Dwigun, Teengun and Chaugun Layas of all the prescribed Taalas.
4. Singing ability of at least 3 songs from all the subjects or Paryay and 5 songs based on prescribed Taalas:
 - a) Pooja: Aaj jyotsna rate-Keora, Garaba mamoharechho prabhu- Dhamar, Rudra beshe kemon Khela- Kaharva, Janani tomar karun charankhani- Navpanch
 - b) Prem: Aamar parano laye – Madhyaman, Mamo dukhero sadhan- Dadra, Pushpa bone, pushpa nahi- Aar Khemta, Jawar bela shesh kothati- Teora
 - c) Prakriti: Aaj sraonon purnima te- Dadra, Ektuku chhoya lage- 6 matras, Baekool bakooler phool- 3/6, Chhonde mor bhabonaro ki hawaye- Tritaal.
 - d) Bhanu singher Padavali (any 2): Sawan gagane ghor Ghana ghata, Gahan kusum kunjja majhe, Hridoy sadh bisawal hridoye.
 - e) Songs from Geetanjali(any 2): Jani jani kon adikal hote, parabasi chole esho, Ghore nivrito praner devta.
 - f) Anushthanik (any 1): Esho hey griha devta, Biswa bidyay Teertha prangan.
 - g) Singing of any 5 songs from the following: Kotha kosone, Ebar tor mora gange , Sari aamra milechhi aaj, Lorai nattya geeti, Ramprasadi or swadeshi, Pagla hawa badol dine, Rabindrik or baul, O hey Jeevan ballav akhor/yukta Keertan, Oi ashan tale mati pore akhar/chhaya keertan, Bhalomanush noi re mora,Hasya rasatmak.
 - h) Based on Taalas: Notun pran deo- Dhamar, Shubhra ashone birajo- Aara Chautaal, Kapichhe deho lata thor thor – Ekadoshi/vinno rhyhm, Aamare koro Jeevan dan-Chautaal, Dip nive gecche mamoh- Ardha Jhaptaal,Charan Dhvani shuni tabo nath- Jhaptal
5. Practice of singing 1 natya sangeet along with special portions of geeti natty and nritya natty prescribed in previous year syllabus.
6. Ability to sing with Tanpura is must.

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Subject – Rabindra Sangeet			
Year –Sixth Year	Full Marks -500	Theory – 100+100	Practical-300

Theory (First Paper)

1. **Classification of Rabindra Sangeet.**
2. **Definition of the following: Tribot, Chaturanga, Dhrupad, Khayaal, Thumri, Tappa, Keertan, village in Indian Music, 72 Venkatmukhi That origin and scientific mystery, Chord, Diatonic scale, Parallel scale.**
3. **Gradual development of Rabindra Sangeet.**
4. **History of Bishnupur Gharana.**
5. **Following and adoption of Western music and its effect on Tagore's compositions.**
6. **Biography: Radhika Prasad Goswami, Ram Shankar Bhattacharya.**
7. **History of notation classification in agar Matrik Paddhati.**

Theory (Second Paper)

1. **Anukritivad and Aborjonito sara of Sangeet.**
2. **Basic introduction of the following Raagas: Jogiya, Uriya, Basanta, Aarana, Shankara, Lalit and Sohini.**
3. **Prabandh: Tagore in the eyes of his audience, Seasonal variations in Tagore's compositions, Tagore's taala and swara artistic presentation, Tagore's views and opinion on Hindusthani Music.**
4. **Comparative study of the raaga raagini Paddhati of Hindusthani Gharana, Bishnupur Gharana and South Indian Gharana.**
5. **Complete knowledge of the following taalās: Panchamsawari, Aarathheka, various rhythms and Mukta rhythms originating from Tagore.**



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Practical

- 1. Ability to sing a Vilambit Khayaal along with Alaap, Vistaar and Taan of any raaga that has been prescribed this year.**
- 2. 2 Rabindra Sangeet each from Ekak and Misra Raaga.**
- 3. Singing ability Dhrupad and Dhamar with various Layakaries from any of the prescribed Raagas.(for instrumental the candidate has to play a complete Raaga.)**
- 4. Ability to sing 1 Khayaal, 1 Dhrupad and Rabindra Sangeet comp[osed in tadadarsh.**
- 5. 20 songs amongst the following have to be sung: Gabher rajani namlo hridoye- Pooja- Roopkara, Pakhi bole chanpa-Vichitra-3/2/3/2 rhythm, Aaj bujhi ailo- Pooja - Tritaal , Kotha je udhao holo-Misra Raaga-Mukta rhythm, Khanchar pakhi chhilo- Natyageeti-2/8 rhythm,Swapaney aamar mone holo- Prakriti-Shashthi, Tomar aamar ei- Pooja-Ardhajhap, Nacho nacho Shyama nijo tale tale- Natyageeti-Ektaal, Pravate bimal anando- Pooja – Chautaal, Ogo tora ke jabi- Vichitra-Tritaal, Gaye aamar pulak laage-Pooja-Vilambita Tritaal, Aaji tomar abar- Prakriti-2/2 rhythm, Aaji jhoro jhoro mukharo-Prakriti-2/4/2/4 rhythm, Janani tomar karun-Pooja-Navpanch, Pinakete lagi tonkar-Pooja-Dadra, Keno bajao kakon-Prem-Teora,Bahe nirantar-Pooja-Jhaptaal, Biday niye giyechhilem-Pooja- Shashthi, Ae moho aboron khule dao-Pooja –Aara thheka, Andhajane deho alo- Pooja- Mukta rhythm.**
- 6. Knowledge of singing 2 Rabindra Sangeet songs that can be presented as stage performance in different events: Aamra chash kori anande ttu halkorshon , Moru bijoyer keton- brikshoropon, Namojantro namojantra –Shilpotsav.**
- 7. Singing ability of 2 Rabindrasangeet from Kavya Sangeet.**
- 8. Singing ability of 2 Rabindrasangeet from Keertan.**
- 9. Singing ability of 2 Rabindrasangeet inspired from Western music adoption collection,**
- 10. Singing ability of 2 Rabindrasangeet inspired from Regional songs.**
- 11. Singing ability of some selected songs from Valmiki Prativa and Chitrangada dance dramas.**

Courses prescribed for the previous year included.



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Subject – Rabindra Sangeet			
Year –Seventh Year	Full Marks -500	Theory – 100+100	Practical-300

Theory (First Paper)

1. Knowledge of the following from the very beginning: Classical knowledge of all the Raagas, their staff notation, Alpatva, Bahutva, Samata, Bivinnata, Abirbhav, Tirobhav.
2. Identification of Raagas with the help of swara.
3. Contribution of Bishnupuri Gharana in Rabindra Sangeet.
4. Discussion of the following related to Rabindrasangeet: Characteristics of Rasa, impact of Vaishnav literature, Philosophy, Romanticism, classification of paryay in Geetobitan.
5. Practicality of art, Art and truthfulness, Life and ethics.
6. Biography: Lochan Kavi, Bhaatkhande ji

Theory (Second Paper)

1. Description of Geetinatya and nritya natya.
2. Notation writing and music composition according to Rabindra Gayaki.
3. Detailed discussion of the following: Poems and songs of Tagore, Ways of spreading Rabindra Sangeet worldwide, Music composers composing Rabindrs nath's written songs and vice versa, art and Tagore, Tagore's life and romanticism in his poems, impact of Rabindrasangeet on common man's life, Tagore's contribution, Tagore's involvement in freedom struggle.
4. Study, spreading and preservation of Rabindra Sangeet.
5. Complete knowledge of the following: Sree, Ragesree, canara, Jogiya and Ramkeli raagas.



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Practical

1. From the mentioned portion practice of the main song(Khayaal, Dhrupad, Dhamar) and the parted songs of Tagore.
 - a) Kya karoon maneri-Paraj-Tritaal-Dak morey aaj nishithe
 - b) Bahure bajao bansi-Poovi-Teora-Aji anonda shondhya
 - c) Yeh yug jhootha-Shankara-Chautal-Aamare koro Jeevan dan.
2. Drut Khayaal of the prescribed raagas and in case of instrumental Gat of Rajakhani is needed to be known.
3. Presentation of Rabindrasangeet.
4. Singing of the following:
 - a) Jodi hay Jeevan puron nahi holo or Daibe tumi neshayor Shey gaaneri resh niye jao chole.
 - b) Ke bosile aaji or ae porobashe robe ke.
 - c) Aamar sonar bangla
 - d) Shudha sagar teere or Jage nath jyotsna rate.
 - e) Kotha je udhao holo or Sarthak janam amar.
 - f) Ami tomaro sange
 - g) Ae bharate rakho nitya or Ananda swami
5. Development of Baul song: From Baul song composition creation of songs, Mixing of classical music with baul music composition, main lyrics of baul song composition, composition of Rabindrik baul song
Original baul song-Rabindrik baul song
Aami kothay pabo tare-Aamar sonar bangla
Dekhechhi roopsagare – Bhenge mor ghorer chabi
6. Practice of the following Rabindra sangeet:
 - a) Bhangahindi kheyalang songs-math hey prem pothe-Kedara-Tritaal
 - b) Self composed Thumri anga song- Era por k apon kore-Pilu- Baroya Khemta
 - c) Self composed Khayaal anga song-Sokol garbo dur kori dibo-Aarana – Ektaal
 - d) Self composed Tappa anga songs- Sarthak janam amar –Mukta rhythm
 - e) Self-composed Dhrupad anga songs- Jagite hobere – Misra Shankara- Chautaal
 - f) Hindi Dhrupad Song- Tahare arati kore- Barhans sarang –Chautaal
 - g) Kautuk song-Kantabono biharini
 - h) Songs of various Taalas and Rhythms like Janani tomar koroon Charan khani-Navpanch taal



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- i) Kavya geeti- Sunil sagore shyamal kinare**
- j) Selected parts of dance dramas- Mayar Khela, Chandalika**
- k) Practice of the following:**
 - **2/2 rhythm-Riniki jhiniki kore**
 - **Jhampak 3/2 -Kothay alo kothay ore or Kotha bahire dure**
 - **Shashthi 2/4- Tomay cheye achhi or Rong lagano bone bone**
 - **Ekatre chhoy- Dheere bondhu dheere**
 - **3/4 rhythm- Khanchar pakhi chhilo or Tomar geeti**
 - **6/3 rhythm-Je kandone hiya kandichhe**
 - **Akhand 9 matra- Dooar more path pashe**
 - **3/2/3/2 rhythm-Pakhi bole chanpa**
 - **3/4/4 rhythm- Kanpichhe dehalata**
 - **Ektar chatur matrik- Jago nirmal netre or Nayan bhasilo jole**
 - **Ankharkhemta- Aamar praner pore chole gele or Bujhi bela boye jay**
 - **2/4/2/4 rhythm- Aji jhoro jhoro mukhoro badol dine**
 - **Aara Chautaal- Sobe ananda koro or Suvra ashone**
 - **Pancham sawari- Aaji more dware**
 - **Madhyaman- Ae parabashe robe ke**
 - **Mukto rhythm- Tobu mone rekho or Boro bisway lage.**

Courses prescribed for the previous year included.