

SANGEET BHASKAR FINAL

(Seventh Year)

RABINDRA SANGEET

(VOCAL & INSTRUMENTAL)

<i>Theory</i>		<i>Total Marks : 400</i>
<i>Paper I</i>	<i>Scientific and Aesthetic Study of Indian Music</i>	<i>100</i>
<i>Paper II</i>	<i>(a) Essay</i>	<i>50</i>
	<i>(b) Practical composition</i>	<i>50</i>
<i>Practical Test</i>		<i>125</i>
<i>Stage performance</i>		<i>75</i>

THEORY

Paper I — Scientific and Aesthetic Study of Indian Music

(a) Past, present and future trends of Rabindra Music.

(b) Brief study on the following topics :-

(i) Rabindra Nath Tagore and the Universe.

- (ii) Rabindra Nath Tagore as a Baul.***
 - (iii) Rabindra Nath Tagore in realization of truth.***
 - (iv) Rabindra Nath Tagore & Brahma Samaaj.***
 - (v) Rabindra Nath Tagore, a humorist.***
 - (vi) Rabindra Nath Tagore, an actor.***
 - (vii) Unrestrained mood of Rabindra Nath Tagore in his musical compositions.***
 - (viii) Rabindra Nath Tagore in pictorial arts.***
 - (ix) Rabindra Nath Tagore, a music Teacher.***
 - (c) Influence of Ved Gaan on Rabindra Sangeet.***
 - (d) Study of diverse moods in Rabindra Sangeet.***
 - (e) Musical thoughts of Rabindra Sangeet.***
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98

(f) Influence of Marga Sangeet on Rabindra Sangeet. (g) Contribution of Rabindra Nath to folk culture. (h) Philosophy and spiritualism in Rabindra Sangeet. (i) Role of Rabindra Nath Tagore in Geeti Chhanda. (j) Influence of Vaishnava Literature on Gitanjali, Gitali and Geeti Malya.

THEORY

Paper II -- (a) Essay

(b) Practical Composition

- (a) Detailed discussion on "Music is the best of all arts".***
- (b) Comparative study of North Indian music and Western music.***

- (c) Comparative study of the Raagas and Raaginis as in Vishnupur.**
- (d) Extensive knowledge of North Indian Classical Music and Sugam Sangeet.**
- (e) Vocal organ. (f) Evolution of 484 Raagas from a single Thaata.**
- (g) Songs of dynamic appeal, Social and Psychological.**
- (h) Personal and impersonal experiences through music.**
- (i) To write notation in Western Staff notation.**
- (j) General knowledge of the following Raagas :-**
- Sahana, Sugrahi Khanada, Suha Khanada, Shudha Sarang, Gaud-Sarang, Megh Malhar, Natt Malhar.**
- (k) Knowledge of comparison-contrast, Alpatva-Bahutva and Avirbhav-Tirobhav of all Raagas contained in courses from Ist year to VIIth year.**
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99

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Gemini said

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[From Page 99]

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Sahana, Sughray Khanada, Suha Khanada, Shudha Sarang, Gaud-Sarang, Megh Malhar, Natt Malhar.

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99

[From Page 100]

(l) Writing all the Taalas studied so far in various Layakaries.

PRACTICAL

(a) Vilambit (Slow) Khyaal with usual Gayaki (For Guitar Candidate - Maseetkhani-Gat with full techniques) in any two of the following Raagas:

Shree, Malgunji, Lalit and Puriya Dhanasri.

(b) Drut (Fast) Khyaal (Razakhani Gat for Guitar candidate) in any two of the following Raagas :-

Jogiya, Gaud Malhar, Hindol, Ramkali and Tilak Kamod.

(c) One Dhrupad in any of the prescribed Raagas for this year with Layakaries in Ekgun, Dwigun, Trigun and Chaugun Layakaries. (d) A Thumri in any Raaga. (e) To recognize a Raaga (within Ist to VIIth year courses),

from complex tonal patterns. (f) Rabindra Sangeet in Pancham Swari Taala. (g) Rabindra Sangeet of the following types :-

(a) Khyaal-Anga (any four of the following) :-

(i) Rahi Rahi Ananda Taranga Jage. (ii) Tumi Nava Nava Roop Eso Prane. (iii) Kotha Hate Baje Prem Bedana Re. (iv) Naba Aanande Jago. (v) Eso Sharater Amal Mahima. (vi) Bimal Anande Jago Re.

(b) Dhrupad-Anga (any four of the following) :-

(i) Bahe Nirantar Anant Anand Dhara. (ii) Hridi Mandir Dware Baje.

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100

[From Page 101]

(iii) Sabe Aananda Karo. (iv) Jai Taba Vichitra Aband. (v) Amare Karo Jeevan Dan. (vi) Debadideb Mahadeb.

(c) Tappa-Anga (any two of the following) :-

(i) E Parabaase Rabe Ke. (ii) Ke Basile Aji. (iii) Doore Kothay Doore Doore.

(d) Western Tune (any two of the following) :-

(i) Phoole Phoole Dhale Dhale. (ii) Aha Aji E Basante. (iii) Sakali Phuralo Swapan Praya. (iv) Kali Kali Balo Re Aj.

(e) Kirtan-Anga (Akhar-yukta, Any two of the following):-

(i) Majhe Majhe Taba Dekha Payi. (ii) Ohe Jeevan Ballabh. (iii) Ami Jene Sune Tabu Bhule Achhi.

(f) Baul-Anga (any two of the following) :-

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(g) Bhanu Singher Padavali (any two of the following) :-

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101

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100

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101

[From Page 102]

(iii) Bajao Re Mohan Bansi. (iv) Maran Re Tuhun Mama.

(h) Besides above : Kautuk Geeti-1, Nattya Sangeet-1, Kavya-Sangeet-1 & Sishu Sangeet-1.

(h) Songs attached to different senses of Geeti Nattya and Nritya-Nattya.

Note : Courses prescribed for the previous years included.

STAGE PERFORMANCE

The candidate is required to give a stage performance of 45 minutes in the prescribed course.

Detail of songs prescribed :

- 1. Sudha Sagar Tire/Jagenath Jyotsna Rate**
- 2. A Bharate Rakho Nitya/Anando Shyami.**
- 3. Dake Barbar/Rakho Rohho Re.**
- 4. Ke Bashile Aji/A Parabasha Rabe ke**
- 5. Anando Dhvani Jagao/amar Praner Para Chale galo Ke**

6. *Basanti Hee Bhuban Mohini/Baje Korun Sure*
7. *Tomay Natun Kore Pabo/Ami Rupe Tomay.*
8. *Maroner Tunhu Mamo/Bajaore Mohon Banshi.*
9. *Tumito Shei Jabai Chole/Purno Chhandaer Mayay.*
10. *Ami Tomar Sange Amar Sonar Bangla*
11. *Jadi Hai Jibon Puran Nahi Holo/Daibey Tumi Neshaye/Sesh Ganeree Resh Niye Jayo chala.*
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102

[From Page 99]

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101

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(h) Besides above : Kautuk Geeti-1, Nattya Sangeet-1, Kavya-Sangeet-1 & Sishu Sangeet-1. (h) Songs attached to different senses of Geeti Nattya and Nritya-Nattya.

Note : Courses prescribed for the previous years included.

STAGE PERFORMANCE The candidate is required to give a stage performance of 45 minutes in the prescribed course.

Detail of songs prescribed :

1. **Sudha Sagar Tire/Jagenath Jyotsna Rate**
2. **A Bharate Rakho Nitya/Anando Shyami.**
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102

[From Page 103]

14. **Ashru Nadir Sudur Pare**
15. **Kache Theke Dur Rachilo**
16. **Ebar Amay Dakle Doore**
17. **Dure Kothaye Dure Dure**

18. **Tomader Eki Bhranti/Ke Oee Purush deba Kanti/Prahari Mori
Mori/Emon Kata Kee Oke Bandhe/dekhe Je Amar Pran Kande/ Bondi
Kareche Kon Doshe -Shyama Nritya Nattya**
19. **Rimiki Jhimiki Jhara -2/2 Chhanda**
20. **Nirojana Rate Nishishobda Charana Prate - Akhando 4 matra**
21. **Kothay Aalo Kothay Ore/Kotha Baire dure -Jhampak
3/2Chhanda**
22. **Ekada Tumi Priya/Ogo Amar Chero Ochena -2/3 Chhanda**
23. **Prana Hariye trisha Horiye/Alor Amal Kamal Khani/Arup Tomar
Bani -Dadra**
24. **Tomay Cheye Aachi/Rang Lagano Bone Bone -2/4 Chhanda**
25. **Hridye Amar Prakash Holo -4/2 Chhanda**
26. **Dhire bandhu dhire -Ektaal 6 matra**
27. **Ami Jakhan Chilem Andha/Aji E Anado Sondhya/Kano Bajao
Kakon Tibbre.**
28. **Khanchar Pakhi Cchilo/Tomaro Geeti -3/4 Chhanda**
29. **Ogo Tumi Pancha Doshi/Chito Amar Haralo -Keharva**
30. **Kato Ajanare/Oee je Toree Dilo Khule -Roopak (Roopakra)
3/2/3 Chhanda**
31. **Easho Sarater Amal Mahima/Sakhi Andhara Aakela Ghare - -
Jat Taala 8 Matra**
32. **Rup Sagare Dub Diyechha/Biraho Madhur Holo Aaji -Qawali**

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100

[Page 101]

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101

[Page 102]

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11. *Jadi Hai Jibon Puran Nahi Holo/Daibey Tumi Neshaye/Sesh Ganeree Resh Niye Jayo chala.*
12. *Hey Nirupama/Krishna Koli Ami/Ogokishore aji.*
13. *Kotha Udayo Holo/Sarthak Janam Amar*

102

[Page 103]

14. *Ashru Nadir Sudur Pare*
15. *Kache Theke Dur Rachilo*
16. *Ebar Amay Dakle Doore*
17. *Dure Kothaye Dure Dure*
18. *Tomader Eki Bhranti/Ke Oee Purush deba Kanti/Prahari Mori Mori/Emon Kata Kee Oke Bandhe/dekhe Je Amar Pran Kande/ Bondi Kareche Kon Doshe -Shyama Nritya Nattya*
19. *Rimiki Jhimiki Jhara -2/2 Chhanda*
20. *Nirojana Rate Nishishobda Charana Prate - Akhando 4 matra*
21. *Kothay Aalo Kothay Ore/Kotha Baire dure -Jhampak 3/2 Chhanda*
22. *Ekada Tumi Priya/Ogo Amar Chero Ochena -2/3 Chhanda*
23. *Prana Hariye trisha Horiye/Alor Amal Kamal Khani/Arup Tomar Bani -Dadra*
24. *Tomay Cheye Aachi/Rang Lagano Bone Bone -2/4 Chhanda*

25. *Hridye Amar Prakash Holo* -4/2 Chhanda
26. *Dhire bandhu dhire* -Ektaal 6 matra
27. *Ami Jakhan Chilem Andha/Aji E Anado Sondhya/Kano Bajao*
Kakon Tibbre.
28. *Khanchar Pakhi Cchilo/Tomaro Geeti* -3/4 Chhanda
29. *Ogo Tumi Pancha Doshi/Chito Amar Haralo* -Keharva
30. *Kato Ajanare/Oee je Toree Dilo Khule* -Roopak (Roopakra)
3/2/3 Chhanda
31. *Easho Sarater Amal Mahima/Sakhi Andhara Aakela Ghare - -*
Jat Taala 8 Matra
32. *Rup Sagare Dub Diyechha/Biraho Madhur Holo Aaji* -Qawali

103

[Page 104]

33. *Preme Prane Gane Gandhe* -Nebotaal
34. *Jee Kandone Heya Kandicche* -6/3 Chhanda
35. *Duar Mor Patho Pasha* -Akhand 9 Matra
36. *Eki Sugandho Hello/ Hay Nikhilo Bhar Dharon* -Jhampak Taala
37. *Prachondo Garjone Ashilo/Darao Mano Ananta*
Brombhanda -Sulfak Taala
38. *O Dekha Diye Je Chole Galo* -5/5 Chhanda
39. *Pakhi Bale Champa* -3/2/3/2 Chhanda
40. *Duare Dao More* Ekadashi Taala
41. *Kampiche Deho lata* -3/4/4 Chhanda

42. *Jagota Anando Jogye/More Baare Baare* -Tri Matrik Ektaal
43. *Jago Nirmalo Netre/Nayana Vashilo Jale* -Choturmatrik Ektaal
44. *O Gaan Aar Gasne* -Vilambit-Ektaal
45. *Era Parke Apan Kare/Suno Nlini Kholo Go Ankhi* -Khemta Taala
46. *Amar Praner Pare Chale Galo/Bujhi Bela Boye Jaye* -Ada Khemta
47. *Ayelo Santo Sondhya/Ke Jay Amrita Dham Jatri* -Chautaal
48. *Aji Jharo Jharo Mukharo Badalo Dine* -2/4/2/4 Chhanda
49. *Sabe Anando Karo/Suvhra Asane* -Ada Chautaal
50. *Tora Sunish Neki* -Jat 14 Matra
51. *Mama Angane Swami/Eto Anando Dhvani Uthilo* -Dhamar
52. *Aji More Daare* -Pancham Swari
53. *Tabo Prem Subha Rashe/Aaj Bujhi Ailo* -Teentaal
54. *Aro Aaghat Sahibe* -Jat 16 matra
55. *Eki Karuna Karuna Moy/Bimalo Ananda Jagore* -Ada Theka
56. *A Paarabashe robe ke* -Madhayaman

104

57. *Bendhechho Premer Pashe/Aji Mamo Jibone* -Madhya laya Teentaal
58. *Ebar Nirab Kore Dao/Maha Bisshe Meha Kashe* -Vilambit Teentaal
59. *Oee Aashe Oee Oti* -Taala Terta
60. *Janoni Tomar Koruna Charan Khani* -Navapancho Taala
61. *Tabu Mane Rekho/Baro Bishay Lage* -Mukto Chhandra