



Hindusthan Art & Music Society

(Govt. Regd)

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

Subject – Nazrul Geeti

Year – Pre Primary

Full Marks -100

Practical

- 1. Basic knowledge of swara.**
- 2. Knowledge of the following Thhats: Bilabal, Kalyan, Kafi and Khambaj.**
- 3. At least 5 simple alankars based on the prescribed Thhats should be known.**
- 4. Singing of the following Nazrul Geeti:**
 - a) Aamader vaalo koro hey bhogoban**
 - b) Momer putul momer desher meye**
 - c) Prajapati prajapati kothay peli**
 - d) Shukno patar nupur paye**
 - e) Jhora phool dole**
 - f) Aye ghum aye ghum**
- 5. Presentation of Thhyay, Laya,Dadra,Kaharva taalal.**
- 6. Some oral questions related to Nazrul Geeti.**



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Subject – Nazrul Geeti			
Year – Primary	Full Marks -100	Theory-25	Practical-75

Theory

1. Definition of the following:
Sangeet, Swara, Aroho, Avroho, Matra, Taal, Laya, Swaramallika.
2. Basic knowledge of the following raagas:
Bilabal, Khambaj, Emon.
3. Recitation of the prescribed songs in a poetic rhythm.
4. Short note on any revolutionary poet.
5. Basic knowledge of the prescribed taalās.

Practical

1. Practice of 10 Alankars in Thhyay and Dwigun Laya.
2. Knowledge of Swaramallika (2 each) of the following Raagas:
Khambaj, Bilabal, Emon.
3. Introduction of Dadra and Kaharva Taalās with the ability to narrate them orally.
4. Knowledge of any 5 Nazrul geeti is mandatory: Prajapati prajapati kothay peli, Jhora phool dole, Ami jar nupurer chhande, Shukna patar nupur paye, Bonophoole tumi manjari go, Momer putul momer desher meye.

Courses prescribed for the previous year included.



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Subject – Nazrul Geeti			
Year – First Year	Full Marks -150	Theory-50	Practical-100

Theory

1. Definition of the following:

Vadi, Samvadi, Vivadi, Anuvadi, Saptak, Bibhag, Tali, Khali, Thheka, Thhyay and Dwigun Alankar.

2. Basic knowledge of the prescribed Raagas.

3. Childhood days of Nazrul Islam.

4. Description of arrangements of Tanpura and Tabla with its usage and importance in singing.

5. Kinds of Geet: Khayaal and Shyama Sangeet.

6. Basic introduction of the prescribed Taalas and ability to write them in Taala notation.

Practical

1. Knowledge of Shuddho and Vikrit Swaras.

2. Ability to sing Drut Khayaal of the following Raagas:

Bilabal, Bhairav, Khambaj, Emon.

(for instrumental Rajakhani Gat).

3. Knowledge of Nazrul's composition of the following is mandatory: 1 Western music, 1 Patriotic song, 1 Leto song, 1 Folk based song, 1 Raaga based song.

4. Knowledge of Nibaddha Nazrul Geeti of the prescribed Raagas.

5. Narrating Tali, Khali of Thhyay and Dwigun laya of Tritaal, Kaharva and Jhaptaal taalas.

6. Knowledge of standard tuning of guitar is mandatory for instrumental.

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Subject – Nazrul Geeti			
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, Leto song, Kajali, Bhatiali, Sangeet, Baul, Keertan.
2. Detailed knowledge of the characteristics of the subject matter of Nazrul Geeti.
3. Biography: Haridas Swami and Zamir-ud-din Khan.
4. Basic introduction of the prescribed Raagas.
5. Basic knowledge of the prescribed Taalas and ability to write their Thhyay and Dwigun Layakari.
6. Complete knowledge of Tabla, Baayan and Shreekhhol is mandatory.

Practical

1. Practice of Thhyay and Dwigun laya of at least 5 simple Alankars of Bhairavi, Kafi and Ashavari.
2. Knowledge of Behag, Durga and Vrindavani Raagas nibaddh Nazrul Geeti.
3. Knowledge of the following songs composed by Nazrul Islam is compulsory:
1 Season related song, 1 Patriotic song, 1 Jhumur song, 1 Shyama sangeet, 1 song based on raaga, 1 Modern song, 1 Bhajan.
4. Knowledge of Nazrul Geeti (1 each) of Teora, Ektaal, Tritaal is mandatory.
5. For Guitar players knowledge of A Minor Tuning is necessary.
6. Practice of narrating Thhyay of Ektaal, Tritaal, Jhaptaal, Teora.

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Subject – Nazrul Geeti			
Year –Third Year	Full Marks -150	Theory-50	Practical-100

Theory

1. Definition of the following: Anuvadi, Vivadi, Thhat, Raaga, Janak Thhat, Sandhiprakash, Parmel Praveshak Raaga, Sthai, Antara, Sanchari, Avog.
2. Description and usages of Guitar, Tanpura and Khol.
3. Knowledge of Aakar Matrik and Bhatkhande notation.
4. Biography: Jodu Bhatta and Kamal Dasgupta.
5. Complete knowledge of Bhupali, Malkosh, Desh, Ashavari Raaga.
6. Practice and detailed knowledge of Thhyay and Dwigun, Teengun, Chaugun laya of all the Taalas prescribed in written.
7. Characteristics of Music and Taalas of Nazrul Geeti and also the impact of Western music on it.

Practical

1. Knowledge of 1 Drut Khayaal each from the following Raagas: Vrindavani sarang, Desh, Potdeep, Malkosh.
2. Knowledge of nibaddho Nazrul Geeti of Rudrabhairav, Tilong, Jaunpuri, Jayjayanti Raagas.
3. Ability to sing the mentioned compositions of Nazrul:
1 Ghazal, 1 Patriotic song, 1 Jhoomur, 1 Islami, 1 Agamani, 1 Bhajan and 1 Bhatiali songs.
4. Ability to sing Nazrul song in Priya Chhanda and Surfank Taala.
5. For guitar players knowledge of E Major and E Minor Tuning is must.
6. Ability to narrate Theka of the following in Thhyay and Dwigun, Teengun, Chaugun Laya:
Surfank taala, Taala, Chautaal, Addha, Priyachhanda.

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Subject – Nazrul Geeti			
Year –Fourth Year	Full Marks -150	Theory-50	Practical-100

Theory

1. Definition of the following:

Sandhiprakash raaga, Merits and demerits of singer, Tappa, Thumri, Abirbhav, Tirobhav, Gayaki and Nayaki.

2. Kinds of Geet: Thumri, Hori, Ghazal, Leto, Kajari, Tappa, Dhrupad

3. Effect of Western music on Nazrul geeti.

4. Impact of regional and classical music on Nazrul geeti.

5. Short note on Revolutionary port Kazi Nazrul Islam.

6. Introduction to all the prescribed Raagas.

7. Knowledge and written practice of introduction of Taala and its Thhyay, Dwigun, Teengun, Chaugun.

8. Biography: Rabindranath Tagore, Kazi Nazrul Islam, Kazi Aniruddha.

Practical

1. Knowledge of 1 Drut Khayaal (Bagesree, Jogiya, Bahar, Durga Raagas) and 1 Dhrupad of any prescribed Raagas. For instrument Rajakhani Gat.

2. Knowledge of Jogiya, Darbari Canara, Arun Rangini Raaga based Nibaddho Najrul Geeti.

3. The following Nazrul compositions are needed to be known:

1 Ghazal, 1 Patriotic song, 1 Jhoomur, 1 Islami, 1 Agamani, 1 Bhajan and 1 Bhatiali songs, 1 Kavya geeti, 1 Hori, 1 Khayaalanga, 1 Thumri, 1 Kajari ,1 Potmanjari.

4. Ability to sing with Tanpura.

5. For guitar players C Major Tuning knowledge is mandatory.

6. Jhumra, Roopak, Tiluara, Jat Taala thheka in Thhyay, Dwigun, Teengun and Chaugun narration capability.

Courses prescribed for the previous year included.



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Subject – Nazrul Geeti			
Year –Fifth Year	Full Marks -400	Theory-100+100	Practical-200

Theory (First Paper)

1. Brief description of the following:

Gram, Murchhana, Raagalaap, kinds of Gamak, Minor tone, Semitone, Kalawant.

2. Detailed discussion of the role played by Nazrul in Hindu- Muslim Communalism.

3. Comparative study of Samaprakriti Raaga.

4. Elaborate discussion of the meritorious qualities of a Nazrul Geeti singer.

5. Classification of swara in 22 Srutis.

6. Biography: Alauddin Khan, Tansen, Swami Haridas

7. Elaborate discussion of rhythm and rasa of Nazrul Geeti.

Theory (Second Paper)

1. Definition of the following: Andolan, Janak Raaga, Chhayalog, Chhut – taan, Graha and Angsha.

2. Nazrul's Lyrical dramas and Geet recording.

3. Entry of South Indian music in Nazrul Geeti.

4. Knowledge of all the raagas and rhythms related to Nazrul Geeti from 1st year to 5th year.

5. Definition and outlook of art. Different opinions about Art.

6. Ability to write the Thhyay, Dwigun, Teengun, Chaugun Layakarries of the prescribed Taalas.

7. For instrumental the candidate must be knowledgeable of all the tuning processes and able to write them down.



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Practical

1. Knowledge of 1 Vilambit Khayaal and 1 Dhrupad of any prescribed Raagas in Thhyay, Dwigun Layakaries. For instrumental Mushidkhani Gat.
2. Drut Khayaal of the following with taan, alaap and vistaar of these Raagas: Poorvi, Marwa, Lalit, Deshkar, Todi, Darbari canara. For instrumental Rajakhani Gat.
3. 1 Dhamar Thhyay Laya and 1 Thumri have to be known.
4. Devyani, Madhumadhabi sarang, Potmanjari, Lalit, Chhayanat, Potdeep raaga based Nazrul Geeti.
5. Ability to sing with Tanpura.
6. C Sharp Major Tuning of guitar players is must to know.
7. 1 Song to be selected from each of the following:
 - Thumri anga- Ami suryamukhi phooler moto or Na mitite sadh mor
 - Hasyageeti- O tui ulta bujhli Ram or Ramchhagi gaye
 - Keertan anga- Sakhi hey hari kemon bolo or Shuk sari som
 - Ghazal- Ami jedin roibo na go laibo chiro biday or Shunya lage gulbagicha jay kede Dakshin hawa
 - Pardeep-Esho kalyani or Pratham pradeep jwalo
 - Lalit- Piu piu birohi papaya
 - Chhayanat- Dola lagilo
 - Potmanjari- Ashibe tumi jani priyo
 - Bhakti geeti- Ahar dibe tini re mon or Nupur madhur runujhunu baje
 - Nazrul created raaga- Mrityu nai, nai dukkho, achhe shudhu pran
 - Madhumadhabi sarang- Chaitali Chandni rate
 - Islami- A kon madhur sharab dile or door ajanare
 - Patriotic- De dol, de dol
 - Folkmusic- Kandari go koro paar
 - Devyani/Navanandan- Devyanir mone
 - Arun Bhairav- Jago aruno bhairav

Courses prescribed for the previous year included.



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Subject – Nazrul Geeti			
Year –Sixth Year	Full Marks -500	Theory-100+100	Practical-300

Theory (First Paper)

1. Study of all the prescribed Raagas.
2. Romantic poet Nazrul.
3. Knowledge of Som, Atit, Anagat place of Taala.
4. Contribution of Nazrul in the field of Indian and Bengal literature.
5. Importance of Ucchang Sangeet education in Nazrul Geeti.
6. Bengal's last Charan – Nazrul
7. Composition of 72 thhats of Pandit Venkatmukhi.
8. Past, present and future of Nazrul Geeti.

Theory (Second Paper)

1. Definition of the following:
Harmony, Melody, Chord, Diatonic scale, Semitone, Major tone, Roopkalap, Aalokti.
2. Nazrul and his Bengali Ghazal.
3. Knowledge and detailed discussion of Masidkhani and Rajakhani Gat.
4. Detailed knowledge of Vocal and Instrumental style of music.
5. Nazrul geeti's notation and the creator of the notation.
6. Indian Vrindavan and the impact of western instrumentation on sangeet.
7. Biography: Sachindev Burman, Aameer Khosru.



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Practical

- 1. Drut Khayaal of the raagas like Gaur Sarang, Tilak Kamad, Malgunji, Komal Ashavari, Hambir and singing ability of 1 Vilambit Khayaal, 1 Dhrupad, 1 Thumri from the mentioned Raagas. For instrumental guitar 1 Masadkhani and 1 Rajakhani Gat.**
- 2. Ability to sing 1 Nazrul Geeti from each of the prescribed raagas:
Chandrakosh, Darbari Todi, Vishnubhairav, Ashabhairav, Basantamukhari.**
- 3. Presentation of Navnandan and Dhamar taalas in various Layakaries.**
- 4. Knowledge of 2 each of the following Nazrul compositions:
Ghazal, Patriotic, Jhoomur, Shyamasangeet, Islami, Agamani, Bhatiali, Bhajan, Kavya Geeti, Khayaalang, Potmanjari, Thumri, Kajali, Keertan, Parody, Leto song, Arabi music, Dadra, Comedy songs, Geeti natya's song, Baul, Dhrupadang, etc**
- 5. Ability of singing 1 Tappa from the prescribed Raagas(any).**
- 6. All the previous year's taala thheka from 1 to 4 guns and demonstrating them in Tali and khali.**
- 7. For guitar players knowledge of C Sharp Minor Tuning or E Sixth Tuning is mandatory.**
- 8. Identification of Raagas on listening Alaap.**

Courses prescribed for the previous year included.



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Subject – Nazrul Geeti			
Year –Seventh Year	Full Marks -500	Theory-100+100	Practical-300

Theory (First Paper)

1. Study and knowledge of all the prescribed raagas from all the previous years.
2. Spirituality in Nazrul geeti.
3. Comparative study of Carnataci and Hindusthani Taala and Swara Paddhatis.
4. Impact of Hinduism on Nazrul's life.
5. Comparative study of Taalas created by Nazrul and Tagore.
6. Role of Nazrul in the field of Bengali Ghazal.
7. Practicality of art, Art and Truthfulness, Life and Ethics.
8. Phylosophical study and Valuation of Nazrul Sangeet.
9. Comparative study of Nazrul Geeti and Rabindra sangeet.

Theory (Second Paper)

1. Brief description of the following:
Classical Music, Folk Music, Rabindra sangeet, Nazrul Geeti, Sugam Sangeet, Bhav sangeet, Kavya sangeet.
2. Comparative study of Western music and Indian music.
3. Description of the origin of 484 thhats from one raaga.
4. Composing music for poetries.
5. Nazrul Geeti's Gati Prakriti.
6. Strength of Hinduism and Islam in Nazrul geeti.
7. Knowledge of Samata, Bivinnata, Alpatva, Bahutva, Abirbhav and Tirobhav of all the raagas from 1st year to 7th year.
8. Practice of writing all the taalās in different Layakarīes from 1st year to 7th year.



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Practical

- 1. Knowledge of Drut Khayaal of Suddho sarang, Vilaskhani Todi, Pilu, Kaushik Canara, Megh raagas and 1 Vilambit Khayaal, 1 Dhrupad and 1 Dhamar from the mentioned raagas.**
- 2. Singing ability of Nazrul Geeti of Shuddho Sarang, Ravikosh, Barhans sarang, Sawant sarang, Chandni Kedar, Udaasi Bhairav.**
- 3. Compulsory singing of Pahari, Tilong and Tilok Kamad raaga thumri.**
- 4. Knowledge of 2 each of the following Nazrul compositions:
Ghazal, Patriotic, Jhoomur, Shyamasangeet, Islami, Agamani, Bhatiali, Bhajan, Kavya Geeti, Khayaalang, Potmanjari, Thumri, Kajali, Keertan, Parody, Leto song, Arabi music, Dadra, Comedy songs, Geeti natya's song, Baul, Dhrupadang, etc**
- 5. All the previous year's taala thheka from 1 to 4 guns and demonstrating them in Tali and khali.**
- 6. Identification of Raagas on listening Alaap.**
- 7. 20 minutes stage performance of Nazrul and Uchhang sangeet.**
- 8. Knowledge of Tuning all scales and application of chord in guitar for guitar players is compulsory.**

Courses prescribed for the previous year included.