



ABS KM

AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

INDIAN CLASSICAL MUSIC (TABLA)



ABOUT INDIAN CLASSICAL MUSIC (TABLA)

Tabla is one of the oldest and most respected classical percussion instruments of India. It plays a vital role in Indian Classical Music and is widely used in Hindustani Classical, Semi-Classical, Folk, Devotional, and Contemporary Music. The word Tabla is believed to have originated from the Arabic word “Tabl,” meaning drum.

Tabla consists of two drums: the Dayan (right-hand drum), made of wood, and the Bayan (left-hand drum), usually made of metal or clay. Together, they produce a rich variety of rhythmic sounds through different Bols such as Na, Ta, Tin, Tun, Dha, and Dhin. These bols form the foundation of various rhythmic compositions and Talas.

Tabla is a perfect combination of Rhythm (Tala), Tempo (Laya), Technique, and Creativity. Its unique features include Theka, Kayda, Relas, Peshkar, Gat, Tukda, Paran, Chakradar, Tihai, and Layakari, which demonstrate the artistic and technical excellence of a performer. Through these rhythmic compositions, Tabla enhances both solo performances and accompaniment.

Regular practice of Tabla helps students develop rhythm sense, hand coordination, finger strength, concentration, speed, precision, creativity, discipline, and stage performance skills. It also improves listening ability, timing, confidence, and synchronization with vocalists, instrumentalists, and dancers.

Tabla is not only a musical instrument but also a significant symbol of India’s rich cultural heritage and musical tradition. It is extensively used in classical concerts, Kathak dance performances, devotional music, folk music, film music, fusion, and international music festivals. The instrument beautifully complements vocalists, instrumentalists, and dancers while also shining as a powerful solo instrument.

Today, Tabla is admired and performed across the world. While preserving its traditional values and techniques, it continues to evolve through modern musical innovations and global collaborations. Tabla provides musicians with an exceptional platform to showcase their rhythmic mastery, creativity, improvisation, technical excellence, and artistic expression, making it one of the most celebrated percussion instruments in the world.



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

षड्ज (FIRST YEAR) (FULL MARKS- 50)

- Correct sitting posture and hand position
- Basic hand exercises for finger control
- Basic Bols – Na, Ta, Tin, Tun, Ti, Te, Dha, Dhin
- Keherwa Theka
- Dadra Theka
- Simple Kayda with Paltas
- Basic Tihai
- Maintaining Madhya Laya
- Basic Solo Presentation (3–5 minutes)
- Basic accompaniment practice

ऋषभा (SECOND YEAR) (FULL MARKS - 100)

- Teentaal Theka
- Jhaptal Theka
- Kayda with Paltas
- Simple Rela
- Tukda and Mukhda
- Tihai in different Talas
- Dugun practice
- Basic Solo Performance (5–8 minutes)
- Vocal/Instrumental accompaniment
- Rhythm accuracy and speed control

गंधर्व (THIRD YEAR) (FULL MARKS -125) (PRACTICAL MARKS-75)

- Ektaal Theka
- Rupak Theka
- Advanced Kayda with Paltas
- Rela performance
- Gat and Tukda
- Dugun and Chaugun practice
- Simple Chakradar Tihai
- Solo Performance (8–10 minutes)
- Accompaniment with Vocal and Instrumental Music
- Performance with proper Laya and Presentation



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

VIVA AND THEORY (FULL MARK - 50)

- Structure of Ektaal and Rupak Tala
- Kayda, Rela, Tukda and Gat
- Dugun and Chaugun
- Tala Notation System
- Introduction to Tabla Gharanas
- Basic Stage Performance Etiquette
- Role of Tabla in Indian Classical Music
- Famous Tabla Maestros and Their Contributions

मध्यमा (FOURTH YEAR) (FULL MARKS -150) (PRACTICAL MARKS-100)

- Chautaal Theka
- Dhamar Theka
- Deepchandi Theka
- Peshkar
- Advanced Kayda and Rela
- Paran and Gat
- Chakradar Tihai
- Advanced Layakari (Dugun, Tigun, Chaugun)
- Solo Performance (10–15 minutes)
- Classical Vocal/Instrumental accompaniment

VIVA AND THEORY (FULL MARK - 50)

- Structure of Chautaal, Dhamar and Deepchandi
- Peshkar, Paran and Chakradar Tihai
- Advanced Layakari
- Detailed Study of Tabla Gharanas
- Types of Accompaniment
- History and Development of Tabla
- Biographies of Great Tabla Artists
- Importance of Solo Performance
- Professional Stage Discipline



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

पंचमा(प्रथम) (FIFTH YEAR) (FULL MARKS -200) (PRACTICAL MARKS-125)

- Advanced Peshkar
- Advanced Kayda with Paltas
- Rela and Gat
- Paran and Chakradar Compositions
- Performance in Teentaal, Ektaal, Jhaptaal and Chautaal
- Advanced Layakari (Dugun, Tigun, Chaugun, Aad)
- Farmaishi Tihai
- Solo Performance (15–20 minutes)
- Accompaniment with Vocal, Instrumental and Kathak Dance
- Professional Stage Presentation and Performance Skills

VIVA AND THEORY (FULL MARK - 75)

- Advanced Tala Theory and Notation
- Detailed Study of Major Tabla Gharanas
- Advanced Layakari (Dugun, Tigun, Chaugun, Aad)
- Peshkar, Kayda, Rela, Gat and Paran
- Farmaishi and Chakradar Tihai
- Role of Tabla in Vocal, Instrumental and Kathak Accompaniment
- History and Evolution of Tabla
- Contributions of Legendary Tabla Maestros
- Concert Presentation and Performance Ethics



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

पंचमा (पूर्ण) (SIXTH YEAR) (FULL MARKS -200) (PRACTICAL MARKS-175)

- Advanced Peshkar in Teentaal
- Advanced Kayda with multiple Paltas
- Rela in different Layas
- Gat and Tukda presentation
- Paran and Chakradar Paran
- Chakradar Tihai
- Performance in Teentaal, Ektaal, Jhaptal, Rupak and Chautaal
- Dugun, Tigun, Chaugun and Aad Layakari
- Complex Tihai compositions
- Solo Performance (20–25 minutes)
- Vocal accompaniment
- Instrumental accompaniment
- Kathak dance accompaniment
- Stage presentation techniques
- Rhythm control and improvisation

VIVA AND THEORY (FULL MARK - 75)

- Advanced Tala Theory
- Detailed Study of Teentaal, Ektaal, Jhaptal, Rupak and Chautaal
- Types of Tabla Compositions
- Layakari and its applications
- Tala Notation System
- Introduction to Major Tabla Gharanas
- Famous Tabla Maestros and their Contributions
- Tabla Tuning and Maintenance
- Role of Tabla in Indian Classical Music
- Stage Performance Etiquette



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

पुर्णा (विशारदा) (SEVENTH YEAR) (FULL MARKS -250) (PRACTICAL MARKS-100)

- Professional Solo Performance (25–30 minutes)
- Advanced Peshkar
- Complex Kayda with variations
- Advanced Rela
- Gat, Tukda and Paran
- Farmaishi Chakradar
- Rare Tala Performance
- Advanced Layakari
- Improvisation techniques
- Kathak accompaniment
- Vocal accompaniment
- Instrumental accompaniment
- Concert presentation
- Speed and clarity control
- Professional stage performance

VIVA AND THEORY (FULL MARK - 50)

- Advanced Tabla Theory
- Detailed Study of Tabla Gharanas
- Comparison of Gharanas
- Rare Talas
- Advanced Layakari
- Tabla Accompaniment Techniques
- Biography of Legendary Tabla Artists
- Concert Performance Rules
- Research in Tabla Music
- Professional Ethics



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

INTERNSHIP (FULL MARKS - 100)

- Teaching intermediate students
- Conducting practice sessions
- Preparing lesson plans
- Organizing rhythm workshops
- Assisting in concerts
- Stage management
- Student assessment
- Guiding group performances
- Assisting examinations
- Instrument maintenance
- Documentation of performances
- Event coordination

संगीत संपूर्ण (EIGHTH YEAR) (FULL MARKS -250) (PRACTICAL MARKS-100)

- Concert-Level Solo Performance (30–35 minutes)
- Advanced Peshkar
- Complex Kayda and Rela
- Advanced Gat
- Paran and Chakradar compositions
- Rare Tala presentation
- Cross-rhythm techniques
- Improvisation in different Layas
- Professional Kathak accompaniment
- Vocal accompaniment
- Instrumental accompaniment
- Fusion rhythm performance
- Complex Tihai compositions
- Stage confidence and presentation
- Performance analysis



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

VIVA AND THEORY (FULL MARK - 50)

- Advanced Tala Analysis
- Rare Tala Structures
- Composition Analysis
- Research on Tabla Gharanas
- Tabla in Classical and Fusion Music
- Advanced Notation System
- Teaching Methodology
- Professional Performance Skills
- Music Aesthetics
- Contribution of Modern Tabla Masters

INTERNSHIP (FULL MARKS - 100)

- Conducting Tabla workshops
- Teaching advanced students
- Mentoring junior batches
- Organizing concerts
- Evaluating student performances
- Stage rehearsal management
- Performance documentation
- Preparing examination material
- Instrument maintenance workshop
- Rhythm ensemble practice
- Faculty assistance
- Leadership in music events



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

संगीताचार्य (NINETH YEAR) (FULL MARKS -250) (PRACTICAL MARKS-100)

- Professional Solo Concert (40–45 minutes)
- Complete Peshkar presentation
- Advanced Kayda with improvisation
- Complex Rela performance
- Gat, Tukda and Paran
- Farmaishi and Chakradar compositions
- Rare Tala mastery
- Advanced Layakari
- Professional Kathak accompaniment
- Vocal accompaniment
- Instrumental accompaniment
- Concert-level improvisation
- Composition creation
- Stage leadership and presentation
- Professional recital performance

VIVA AND THEORY (FULL MARK - 50)

- Complete Tabla Theory
- Advanced Study of Tabla Gharanas
- Rhythm Analysis
- Advanced Composition Techniques
- Research Methodology in Music
- Concert Management
- Teaching Techniques
- Professional Ethics in Music
- Legendary Tabla Masters and their Contributions
- Career Opportunities in Tabla



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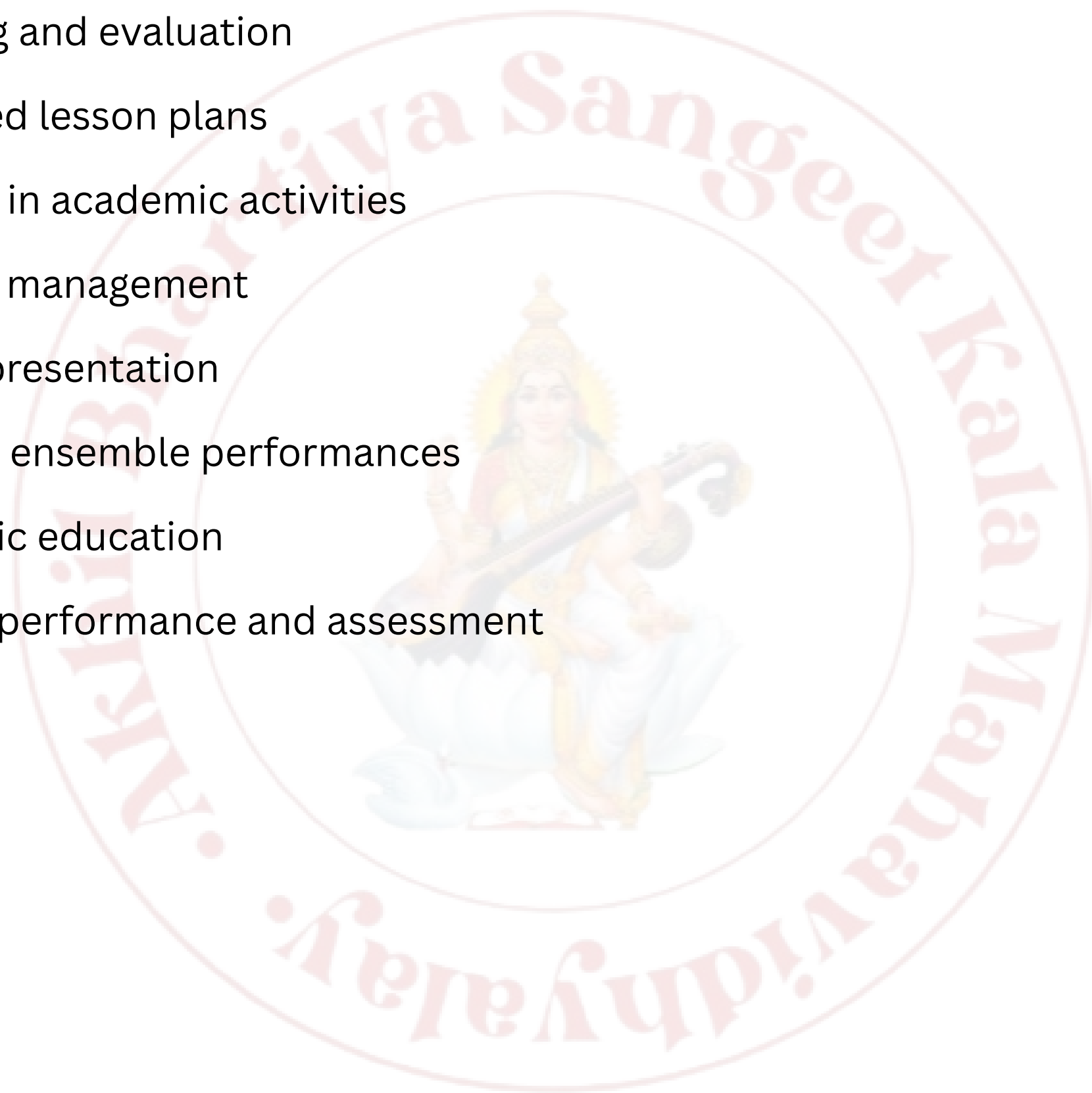


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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

INTERNSHIP (FULL MARKS - 100)

- Independent Tabla teaching
- Conducting advanced workshops
- Organizing music festivals and concerts
- Practical examination management
- Student mentoring and evaluation
- Preparing advanced lesson plans
- Faculty assistance in academic activities
- Professional stage management
- Research project presentation
- Organizing rhythm ensemble performances
- Leadership in music education
- Final professional performance and assessment



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