

S.No	Mentor Code	Name of the Mentor /	Abstract/ Description of the project with clear statement of goals and outputs (Max. 500 words). The abstract can be submitted in any of the languages in the 8th Schedule or English / लक्ष्य एवं परिणामों के स्पष्ट विवरण के साथ परियोजना का उल्लेख (अधिकतम 500 शब्द) सार / परियोजना का वर्णन आठवीं अनुसूची में समाविष्ट भाषाएँ या अंग्रेजी में प्रस्तुत किया जा सकता है।
175	BJS1_M175	Uday Bhawe	<p>Interactive website with searching mechanism to create Comprehensive Database for Vruttas used in Marathi/ Sanskut poems</p> <p>Introduction: Ancient Marathi Poetry is based on the Sanskut Vruttas. It is a highly technical /mathematical system to fit the letters in such a combination in the poetry to make a beautiful rhythm. Each vruttha has its own speciality. The sentence in the poem is grouped in three letters called as Gan(गण). Each letter is given value as 0 or 1 based upon the emphasis and is termed as Laghu (लघु)or Guru(गुरु). As there are 3 letters and binary nos are used, 23 = 8 combinations are possible for Gan (गण), Value of the letter is based upon 1. अकार, इकार, उकार, ऋकार, अंकार, अःकार are termed as लघु 2. आ-कार, ईकार, ऊकार, ऋकार, ए-ऐ-ओ-औ-कार are termed as गुरु. Based on this the values are assigned to each letter and they are grouped in three. Following Gans are used. Gan Name Short Name Description 000 नमन न All Laghu 001 समरा स Last letter (Antya) Guru 010 जनास ज Middle letter (Madhy) Guru 011 यमाचा य First letter Laghu 100 भास्कर भ First Letter Guru 101 राधिका र Middle letter (Madhy) Laghu 110 ताराप त letter (Antya) Laghu 111 मानावा म All Guru</p> <p>Each vruttha is combination of Ganas. For example, For vruttha Kamada, the sequece of ganas are र , य , ज, Last letter गुरु. घोर हा नको फार कष्टलो 10 1 0 1 1 0 1 0 1 101 - र , 0 1 1- य , 0 1 0 – ज , Lat 1 means गुरु</p> <p>Problem: So many Vruttas are mentioned in ancient texts of Sanskrit and Marathi. Poets have used some of the vruttas extensively and are known and become popular. But there is no complete information about all vruttas at one place, where the user can get names all vruttas, its details to recognize it and some example poetry. Also the types of vruttas like Akshar gan vruta, Matra vruta, Minor types like sam vruttha, ardhshamvruttha etc. it is required to make comprehensive collection of all the possible Vruttas available in the different references/ books/ scripts with searching mechanism</p> <p>The project outcome: 1. Collection of Vruttas from different sources. 2. Categorizing them with their types. 3. Store the data in the database 4. Creating a simple interactive website. 5. Giving details of Ganas, Yati of each Vrutta. 6. Search mechanism to easily browse any Vrutta by name, or by particular Gan or by no. of letters in a line.</p>

79	BJS1_M79	Dr. Vinutha T.P.	<p>Hindustani and Carnatic music traditions of India are classical music genres that have evolved from vedic era, centered around the concepts of 'raga', the melodic framework and the 'tala', the rhythmic framework. Interestingly, raga performance is considered as a melodic progression that invokes a specific mood, and thus establishes a connection with the person's emotional being. In the epic Brihaddeshi, Matanga muni defines raaga as,"that which colors the mind of good through a specific swara and varna (literally color) or through a type of dhvani (sound)"[P. Sharma, 1992]. As the mental health and wellness are greatly determined by the emotional state, Indian music has the potential to create a state of wellbeing in a person. Raga lakshanas like, swaras, scale (aaroh-avaroh), vadi-samvadi swaras and the different tempo speed ranges or layas that contribute to establish a particular mood or level of arousal.</p> <p>Culturally rich music traditions of India owe their origin to Vedic times and to the organic sounds of nature and so have the profound effect of healing. This field requires the interaction of experts from the fields of Music Information Retrieval (MIR), Musicology, Musicians and Neuro Sciences. Through this project, we can train our students, research fellows to become ambassadors of our ancient and rich knowledge and publicise the results the knowledge procured.</p> <p>In this project we intend to,</p> <ol style="list-style-type: none"> a) Study of lakshana granthas authored by various musician scholars, that provide the basis for structural framework relating to classical music to know in depth <ul style="list-style-type: none"> -about the rasa (mood) and the bhava (emotional label) associated with a raga -Compare it with the already published information of these b) Creating periodic documents in 'Bharatiya bhasha' also. c) Collection and annotation of audio tracks (tagging it with the relevant emotion class) of particular raga & tala. d) Developing an Android app for streaming audios for establishing a particular mood <p>Students have to dedicate 2-3 hours daily for completing this project efficiently</p>
97	BJS1_M97	Jayashree Gajare	<p>Aim is to study of the Hindu temple. There has been a lot of research into Hindu temple architecture, still many aspects of this subject is still unexplored. This study attempts to collate all the existing research that has been undertaken in this field, and potentially contribute to the existing body of knowledge through a structural analysis of Hindu Temple architecture. To know the philosophical and practical aspects that govern the construction of a Hindu temple building with the aim to understand how it influenced the form of the Hindu temple in its evolutionary process. The various stages of temple construction and construction techniques that have been employed in temple construction since ancient times has been studied not only through archival research but also through a comparative study of these important aspects and their relevance in modern day Hindu temple construction.</p>