

**IMPORTANT NOTICE REGARDING DSE - PROJECT WORK IN B.A. (Hons.)
PART-III, SEMESTER-VI, FOR THE FORTHCOMING EXAMINATION
MAY-JUNE 2022**

All the students of B.A. (Hons.) Part-III are required to prepare and submit their Projects latest by **30TH MARCH, 2022**

Name of the allotted supervisors is displayed on the notice board.

The student must keep the following guidelines in mind –

1. The student must **properly type** his/her project. **Handwritten projects will not be accepted.**

The first page of the project must be the Cover Page. The student must write the following details on the Cover Page –

His/her name :

Course **B.A.(H)Hindustani Music/Karnatak Music /
Hindustani Music-Percussion, Part-III, Sem -VI**

Exam Roll No.

Name of the Supervisor

Topic of the Project:

Year : **May-June 2022**
Dept: **Music, University of Delhi, Delhi**

2. The project must be between **3500 – 4000 words.**
3. The student must submit his/her paper in **English or Hindi** only.
4. The project must be submitted after **spiral binding** it.
5. The student has to prepare his project on any one of the topics mentioned below, from the discipline of DSE of which he/she is a student :-

HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL)

- i. Life and contribution on any one of the following -
 - a) Ustad Allauddin Khan
 - b) Ustad Mushtaq Ali Khan
 - c) Pt. Ravi Shankar
 - d) Pt. Nikhil Banerjee
 - e) Pt. Bhimsen Joshi
 - f) Vidushi Girija Devi
 - g) Vidushi Kishori Amonkar
 - h) Vidushi Malini Rajurkar

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- ii. Description and use of any one of the following as an accompanying instrument -
 - a. Sitar
 - b. Veena
 - c. Pakhawaj
- iii. Changing scenarios and modern trends in Stage Performance.
- iv. Comprehensive review of a Music Festival of your own choice.
- v. Time Theory of Ragas with respect to any one of the following -
 - a. Morning Sandhiprakash Ragas
 - b. Evening Sandhiprakash Ragas
- vi. Importance of music in Theatre
- vii. Music in Dance/ Dance Drama

HINDUSTANI MUSIC (PERCUSSION)

- i. Life and contribution on any one Tabla or Pakhawaj artiste.
- ii. Critical analysis of any Video/Audio clip of a Tabla performance available on social media platforms.
- iii. Description and use of any of the instruments for solo or accompaniment-
 - a. Tabla
 - b. Pakhawaj
 - c. Mridangam
- iv. Historical background of avanaddha vadyas.
- v. Comprehensive review of a Music Festival of your own choice.
- vi. Importance of music in Theatre
- vii. Music in Dance/ Dance Drama

KARNATAK MUSIC (VOCAL)

- i. A comparative study of 5 popular Oudava/Sampoorna Jati ragas in both Karnatak and Hindustani music.
- ii. A comparative study of important talas of Karnatak & Hindustani music.
- iii. Musical Instruments of folk music of any region of south India.
- iv. Importance of Lakshana Granthas in the development of Karnatak Music
- v. Importance of music in Theatre
- vi. Music in Dance/ Dance Drama
- vii. Musical forms adopted in dance concerts
- viii. Abhyasa gana in Karnatak Music
- ix. Biography of any one of the Trinity.
- x. Topics other than the given can also be included in consultation with teachers.

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