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[OBE DESIGN- MUSIC DEPARTMENT]

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PREFACE

Outcome Based Education (OBE) is the educational approach which focuses on student centric education in the context of development of personal, social, professional and knowledge (KSA) requirements in one's career and life. It is the decade ago curriculum development methodology. The educational triangle of _LEARNING-ASSESSMENT-TEACHING_ is the unique nature of the OBE approach. The curriculum practices such as Competency Based Curriculum, Taylor's Model of Curriculum Development, Spadys' Curriculum principles, Blooms taxonomy and further use of assessment methodologies like, Norm-reference testing and Criterion reference testing, etc is being practiced since decades. It is also interesting to know that, globally, different countries and universities adopts the curriculum development models/approaches such as, CDIO (Conceive-Design-Implement-Operate), Evidenced Based Education, Systems' Approach, etc as the scientific and systematic approaches in curriculum design.

The authorities of Dr. Babasaheb Ambedkar Marathwada University, Aurangabad (M.S.) in-lieu of accreditation standards of National Assessment and Accreditation Council, decided to opt for Outcomes Based Education (OBE). As the part of the decision, different meetings, workshops and presentations were held at the campus of university.

This document is the outcome of different meetings and workshops held at university level and department level. The detailed document is designed and the existing curriculum of the department is transformed in to the framework of OBE. This is the first step towards the implementation of OBE in the department. The document will serve all stakeholders in the effective implementation of the curriculum. The OBE is continuous process for quality enhancement and it will go a long way in order to enhance the competencies and employability of the graduates/Post-graduates of the university department.

Head of Department

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OUTCOME BASED EDUCATION

Faculty of Interdisciplinary Studies

Department of Music

1. Mission:

Mission Statement

- To provide quality and research oriented post-graduate and research teaching in Music.
- To provide Music knowledge for all.
- To provide positive Musical vibrations for the welfare of society.
- To create dynamic and balanced students for building of our Nation.
- To create a trustworthy society with help of Musical waves.
- To propagate all human values and philosophies through Music.
- To create a 'Global Music' by connecting this department to the world through signing MOU'S with Indian and International Universities.

2. Vision:

Vision Statement

- To provide quality oriented teaching of Music to the students.
- To inculcate an innovative Music knowledge to create competent and enriched Music students along with the performing skills.
- To create and enhanced the Musical plane of inner consciousness in the mind of students.
- To conduct the Annual Music program for the society.
- To provide sublime bliss with the help of Music to the mankind and To provide Peace, Purity and Prosperity through Music to the world.
- To strengthened the Music research activities in the department.

The mission and vision of the organization help in preparation of strategic plan.

3. Title of the Program (s):
    a. B. A. Music
    b. M. A. Music

4. Program Educational Objectives:

The program educational objectives (PEO) are the statement that describes the career and professional achievement after the program of studies (graduation/ post-graduation). The PEO s are driven form question no. (ii) of the Mission statement (What is the purpose of organization). The PEOs can be minimum three and maximum five.

PEO1: Mastery over the advance domain knowledge of MUSIC.

PEO2: To perform on the stage/profession in the capacity of singer, composer, coach/guru etc.

PEO3: To undertake entrepreneurial activity in the domain of Music.

PEO4: To opt for higher education, research and to be a life-long learner.

PEO5: To provide value based and ethical leadership to the profession and social life.

5. Program Outcomes:

The program outcomes (PO) are the statement of competencies/ abilities. POs are the statement that describes the knowledge and the abilities the graduate/ post-graduate will have by the end of program studies.

a. Upon graduation, music majors will demonstrate an understanding of styles and structures of music and will apply this knowledge through performance.
b. Music majors will demonstrate the comprehension of the relationships among multiple traditions, the connection to social trends, histories and styles of music, art, and other disciplines.
c. Music majors will demonstrate competencies in theoretical and aural skills through sight-singing performance, generating and analyzing harmony, creating and notating self-generated musical ideas, and the graphic dictation of aural sounds.
d. Ability to sight-sing and demonstrate theoretical skills through singing is crucial for all musicians, this learning outcome is applicable to all music majors, regardless of whether the student is an instrumentalist or a vocalist.
e. Demonstrate the ability to extemporaneously compose musical ideas through improvisational performance.
f. Demonstrate cooperative learning and creative expression through performance.

FOR P.G. IN MUSIC

- a, b, c and

g. FOR PG: Conduct research in the domain of music in traditional, conventional and emerging music (vocal).

h. Apply higher level skills in performing music in one or more specific area of interest/class.

6. Course- Program outcome Matrix:

The Program Outcomes are developed through the curriculum (curricular/co-curricular-extra-curricular activities). The program outcomes are attained through the course implementation. As an educator, one must know, *__"to which POs his/her course in contributing?"__*. So that one can design the learning experiences, select teaching method and design the tool for assessment. Hence, establishing the Corse-PO matrix is essential step in the OBE. The course-program outcomes matrix indicates the co-relation between the courses and program outcomes. The CO-PO matrix is the map of list of courses contributing to the development of respective POs.

The **CO-PO MATRIX** is provided in the below table.

M.A. MUSIC

Course Title	PO1	PO2	PO3	PO4	PO5	PO6	PSO2	PSO3
MUS-101	*	*	*	*				
MUS-102	*	*	*	*				
MUS-103		*	*	*	*			
MUS-104		*	*	*	*			
MUS-201	*	*	*	*				
MUS-202	*	*	*	*				
MUS-203		*	*	*	*			
MUS-204		*	*	*	*			
MUS-301	*	*	*	*				
MUS-302	*	*	*	*				
MUS-303		*	*	*	*			
MUS-304		*	*	*	*			
MUS-401	*	*	*	*				
MUS-402	*	*	*	*				
MUS-101		*	*	*	*			
MUS-102		*	*	*	*			
HIN541	*	*	*					

B.A.MUSIC

Course Title	PO1	PO2	PO3	PO4	PO5	PO6	PSO2	PSO3
Compulsory English	*	*	*	*				
History of Indian Music	*	*	*	*				
Nature and Concept of Indian Music	*	*	*	*				
P1			*	*	*	*		
P2			*	*	*	*		
P3			*	*	*	*		
P4			*	*	*	*		
Hindi	*	*	*	*				
English	*	*	*	*				
Hindi	*	*	*	*				
History of Indian Music	*	*	*	*				
Nature and Concept of Indian Music	*	*	*	*				
P1			*	*	*	*		
P2			*	*	*	*		
P3			*	*	*	*		
P4			*	*	*	*		
History of Indian Music	*	*	*					
Science of Music	*	*	*					
P1			*	*	*	*		
P2			*	*	*	*		
P3			*	*	*	*		
P4			*	*	*	*		
P5			*	*	*	*		
P6			*	*	*	*		

7. Course Outcomes (for all courses):

The course outcomes are the statement that describes the knowledge & abilities developed in the student by the end of course (subject) teaching. The focus is on development of abilities rather than mere content. There can be 5 to 7 course outcomes of any course. These are to be written in the specific terms and not in general. The list of Course Outcomes is the part of ***Annexure-C*** attached herewith.

8. Set Target levels for Attainment of Course Outcomes:

The course outcome attainment is assessed in order to track the graduates' performance w.r.t target level of performance. The CO-PO attainment is the tool used for continuous improvement in the graduates' abilities through appropriate learning & teaching strategies. In order to assess students' performance with respect to abilities (at the end of course teaching/by the end of program) the course outcome attainment are measured/calculated. In order to calculate the program outcome attainment, the course outcome attainment is calculated. Prior to that, the course-program outcome mapping is done.

9. Set Target level for Attainment of Program Outcomes:

The program outcome attainment is assessed in order to track the graduates' performance w.r.t target level of performance. The CO-PO attainment is the tool used for continuous improvement in the graduates' abilities through appropriate learning & teaching strategies. In order to assess students' performance with respect to abilities (at the end of course teaching/by the end of program) the course outcome attainment and program outcome attainment is measured/calculated. The program outcome attainment is governed by curricular, co-curricular and extra-curricular activities including the stakeholders' participation. The direct method and indirect method is adopted to calculate the PO attainment. The direct method implies the attainment by course outcomes contributing to respective program outcomes. And indirect method is the satisfaction/feed-back survey of stakeholders. In order to calculate the program outcome attainment, the course outcome attainment is calculated. Prior to that, the course-program outcome mapping is done.

The set target level is the set benchmark to ensure the continuous improvements in the learners/ graduates' performance.

10. Course Attainment Levels:

    a. CO attainment is defined/set at three levels;

    b. The CO attainment is based on end term examination assessment and internal assessment;

    c. The Co attainment is defined at three levels in ascending order-

        i. e.g. For end term and internal examination;

        ii. Level-1: 40% students scored more than class average

        iii. Level-2: 50% students score more than class average;

        iv. Level-3: 60% students score more than class average.

d. The target level is set (e.g. Level-2). It indicates that, the current target is level-2; 50% students score more than class average. The CO attainment is measured and the results are obtained. Based on the results of attainment, the corrective measures/remedial action are taken.

e. CO Attainment= 80% (Attainment level in end term examination) + 20% (Attainment level in internal examination).

f. **The example for calculation of CO Attainment id explained for one course from M. A. Music in Point No. 12.**

11. Program attainment Level:

a. PO attainment is defined at five levels in ascending order;

b. The PO attainment is based on the average attainment level of corresponding courses (Direct Method) and feed-back survey (Indirect method);

c. The PO attainment levels are defined / set as stated below;

      i. Level-1: Greater than 0.5 and less than 1.0 (0.5>1)- Poor

      ii. Level-2: 1.0>1.5-Average

      iii. Level-3: 1.5>2.0-Good

      iv. Level-4: 2.0>2.5-Very Good

      v. Level-5: 2.5>3.0 -Excellent

d. The PO attainment target level is set/defined (say, Level-4). It implies that, the department is aiming at minimum level-4 (very good) in the performance of abilities by the graduates. Based upon the results of attainment, the remedial measures are taken;

e. PO Attainment= 80% (Average attainment level by direct method) + 20% (Average attainment level by indirect method).

f. **The example for calculation of PO Attainment id explained for one PO from M. A. Music in Point No. 13.**

12. The Results of CO Attainment:

The Results of CO attainment are provided in Annexure-C

Table No. 1.0: CO Attainment Level

FOR EXAMPLE:

COURSE CODE/TITLE: MUS-101 (M.A. MUSIC)

      e.g. For end term and internal examination;

i. Level-1: 40% students scored more than class average

ii. Level-2: 50% students score more than class average;

iii. Level-3: 60% students score more than class average

Average Marks in External examination: 61.57 = i.e. 62.00

% Students score more than 14 is 3/7 42.85% i.e. Levl-1

Average Marks in Internal examination= 14.00= i.e. 14.00

% Students score more than 14 is 5/7 i.e. 71.43%, i.e. Level-3

A (CO) MUS-101= 80% (1) +20(3)

=0.8+0.6

=1.4

Hence, The attainment level is Level-1 and the set target level is Level-2 and therefore the CO is Not attained.

M.A.MUSIC				
Course Title	CO Attainment Value	Target Attainment Level	Fully Attained/ Not attained	Remedial Measures
MUS-101	1.4	2	Not Attained	Assignments, Exercise, Tutorials, Workshop, Practice.
MUS-102	2.2	2	Fully Attained	
MUS-103	3	2	Fully Attained	
MUS-104	3	2	Fully Attained	
MUS-201	3	2	Fully Attained	
MUS-202	3	2	Fully Attained	
MUS-203	3	2	Fully Attained	
MUS-204	3	2	Fully Attained	
MUS-301	3	2	Fully Attained	
MUS-302	3	2	Fully Attained	
MUS-303	3	2	Fully Attained	
MUS-304	3	2	Fully Attained	
MUS-401	3	2	Fully Attained	
MUS-	3	2	Fully	

			Attained	
MUS-101	3	2	Fully Attained	
MUS-102	3	2	Fully Attained	
HIN541	3	2	Fully Attained	

B. A. MUSIC

Course Title	CO Attainment Value	Target Attainment Level	Fully Attained/ Not attained	Remedial Measures
Compulsory English	2	2	Fully Attained	
History of Indian Music	2.2	2	Fully Attained	
Nature and Concept of Indian Music	2.2	2	Fully Attained	
P1	2.8	2	Fully Attained	
P2	3	2	Fully Attained	
P3	3	2	Fully Attained	
P4	3	2	Fully Attained	
Hindi	2.2	2	Fully Attained	
English	1.4	2	Not Attained	Assignments, Exercise, Tutorials, Workshop, Practice.
Hindi	1.4	2	Not Attained	
History of Indian Music	1.4	2	Not Attained	
Nature and Concept of Indian Music	2.8	2	Fully Attained	
P1	2.6	2	Fully Attained	
P2	2.6	2	Fully Attained	
P3	2.6	2	Fully Attained	
P4	2.6	2	Fully Attained	

History of Indian Music	0.6	2	Not Attained	Assignments, Exercise, Tutorials, Workshop, Practice.
Science of Music	0.6	**2**	Not Attained	
P1	3	2	Fully Attained	
P2	2.6	2	Fully Attained	
P3	2.6	2	Fully Attained	
P4	2.6	2	Fully Attained	
P5	2.6	2	Fully Attained	
P6	2.6	2	Fully Attained	

13. The Results of PO Attainment:

The Results of PO are provided in Annexure-B

FOR EXAMPLE:

PO NO.: PO-1

(Note: Refer point No. 11 above which describes the attainment level and set target attainment level)

PO Attainment= 80% (Average attainment level by direct method) + 20% (Average attainment level by indirect method).

A (PO) 1 = 80% (1.4+2.2+3+3+3+3+3+3+3)/9 +20% (2.73)

=80% (2.73) + 20% (2.73)

= 2.73 i.e. Level-5. The Target Level is Level-4.

Hence, PO is attained.

Table No. 2.0 PO Attainment Level

PO/PSO number	PO Attainment Value	Target Attainment level	Fully attained/ Not Attained	Remedial Measures
A	2.73	4	Fully Attained	Not Applicable
B	2.86	4	Fully Attained	
C	2.86	4	Fully Attained	
D	2.85	4	Fully Attained	
E	3.00	4	Fully Attained	

B.A. MUSIC

PO/PSO number	PO Attainment Value	Target Attainment level	Fully attained/ Not Attained	Remedial Measures
A	1.68	4	Not Attained	Assignments, Exercise, Tutorials, Workshop, Practice for the corresponding courses
B	1.68	4	Not Attained	
C	2.29	4	Fully Attained	
D	2.47	4	Fully Attained	
E	2.73	4	Fully Attained	
F	2.73	4		

14. Planned Actions for Course Attainment:
   a. The CO attainment for M.A. has attained.
   b. The CO attainment of B. A. courses less than Level-2 shall be addressed by planning remedial measures such as assignment, tutorial, coaching.

15. Planned Actions for Program Outcome Attainment:
   a. The PO level for M. A. is attained.
   b. The PO level for B. A. programme will be addresses for the POs having attainment level than Level-4. The remedial measures will be planned for the contributing courses of respective POs.

ANNEXURE-B

RESULTS OF CO-PO OUTCOMES

M.A.MUSIC								
Course Title	PO1	PO2	PO3	PO4	PO5	PO6	PSO2	PSO3
MUS-101	1.4	1.4	1.4	1.4				
MUS-102	2.2	2.2	2.2	2.2				
MUS-103		3	3	3	3			
MUS-104		3	3	3	3			
MUS-201	3	3	3	3				
MUS-202	3	3	3	3				
MUS-203		3	3	3	3			
MUS-204		3	3	3	3			
MUS-301	3	3	3	3				
MUS-302	3	3	3	3				
MUS-303		3	3	3	3			
MUS-304		3	3	3	3			
MUS-401	3	3	3	3				
MUS-402	3	3	3	3				
MUS-101		3	3	3	3			
MUS-102		3	3	3	3			
HIN541	3	3	3					
	2.73	2.86	2.86	2.85	3.00			

B.A.MUSIC

Course Title	PO1	PO2	PO3	PO4	PO5	PO6
Compulsory English	2	2	2	2		
History of Indian Music	2.2	2.2	2.2	2.2		
Nature and Concept of Indian Music	2.2	2.2	2.2	2.2		
P1	2.8		2.8	2.8	2.8	2.8
P2	3		3	3	3	3
P3	3		3	3	3	3
P4	3		3	3	3	3
Hindi	2.2	2.2	2.2	2.2		
English	1.4	1.4	1.4	1.4		
Hindi	1.4	1.4	1.4	1.4		
History of Indian Music	1.4	1.4	1.4	1.4		
Nature and Concept of Indian Music	2.8	2.8	2.8	2.8		
P1	2.6		2.6	2.6	2.6	2.6
P2	2.6		2.6	2.6	2.6	2.6
P3	2.6		2.6	2.6	2.6	2.6
P4	2.6		2.6	2.6	2.6	2.6
History of Indian Music	0.6	0.6	0.6			
Science of Music	0.6	0.6	0.6			
P1	3		3	3	3	3
P2	2.6		2.6	2.6	2.6	2.6
P3	2.6		2.6	2.6	2.6	2.6
P4	2.6		2.6	2.6	2.6	2.6
P5	2.6		2.6	2.6	2.6	2.6
P6	2.6		2.6	2.6	2.6	2.6
	1.68	1.68	2.29	2.47	2.73	2.73

ANNEXURE-C

COURSE OUTCOMES

B.A MUSIC

Indian classical Music PAPERS (ALL SEMESTER- THEORY & PRACTICAL)

- Ability to sing & write outline of *Vilambit khayal/Maseet khani Gat* with *Alap & Tana* of Raga.
- Outline of *Chhota khayal/Rajakhani Gat* with *Alap* and *Tana* of Raga.
- Detail study of Tala with *Dugun* & *Chaugun..*
- Perform Music/Song of student's own interest
- Reading and Writing of Notations of Song Bandish /Gat prescribed in Practical Course
- Reading and Writing of Tala in Notation with different Layakari.
- Detail Study of Shruti
- Detail Study of Raga Vargikaran
- Biographies and Musical Contribution of following Musicians
- Ability to sing songs.
- Study of Raga with detail Gayaki
- Reading and writing of Talas in notation
- Describe the history of Indian classical Music
- Study of Theoritical details of Raga Presecribed for Practical course.
- Reading and writing of Talas in notation with *Dugun* and *Chaugun Layakari*
- Definations of Technical Terms and their characteristics.
- Explain the biography and Contribution of the Musician's
- Ability to Sing & Write outline of *Vilambit khayal / Maseetkhani Gat* with *Alap & Tana* of Raga
- Study of theoretical details of Raga prescribed for practical course.
- Reading and writing of notations of *Bada khayal* and *chhota khayal*
- prescribed in practical course.
- Reading and writing of Talas in notations with *Dugun* and *Chougun Layakari* of
- State the definition of Technical Terms.
- Explain the salient features of Karnatak Music.
- Describe the history and development of Indian Music from 1001 A.D to 1500 A.D

M.A. MUSIC

HISTORY AND DEVELOPMENT OF INDIAN MUSIC

- Analyze and describe the historical background of music Pre-Vedic Period (Primitive and Prehistoric), Vedic Period, Ancient Period, Medieval Period, Modern Period
- Describe the philosophical and progressive destination genuine structure, type and temperament of compositions and singing styles prevailing through different times changes.
- Explain the factors responsible for these changes.
- Describe various political and social factors once point of tones and tunes along with rhythm
- Explain the concept of the melodies (Ragas) and their classifications, evolution of murchhana, Varna, Alankara, Tana, Anga , Alaps or Alapti.
- Raga's with scientific information and ability to write the notations in proper Tala
- Describe Indian Music from 1701(A.D.) To 1947(A.D.) (European entry period, British period and Pre-Independence period)
- Analyz and describe *Ravindra Sangeet.*
- Describe Folk Music in Maharashtra
- Describe *growth of Natya Sangeet* in Maharashtra.
- Describe History, Development and Social importance of *Satya Shodhaki Jalase* and *Ambedkari Jalase*. Describe
- Expalin the contribution of following Musician

SCIENCE OF MUSIC

- Describe the basic music concepts, vocabulary and jargon.

- Explain the history and development of Western art music and its relationship with the other art forms of the Western world.
- Analyze and describe the aesthetics of music and its role in daily life, both past and present.
- Demonstrate appreciation of the close ties there have been between the study of music and science over the centuries;
- Explain the production of musical tone and timbre in musical instruments using the scientific principles and understanding of sound propagation, waves and harmonics.
- Realize and discuss coherently the philosophical issues at the science and music interface.

STAGE PERFORMNAC

- Apply the knowledge of music and instrument terminology and the correct execution for the appropriate techniques.
- Participate fully in the technique class by performing each.
- Demonstrate through solo and collaborative performances achievement of professional, entry-level competence in the major area.

VIVA

- Ability to sing *Bada khayal* (*Vilambit*) of following Raga with *Alaap, Tana* & their comparative study .
- Ability to Sing *Tarana* & *Dhrupad* in prescribed Raga
- Singing of following Song forms:-

HISTORY & DEVELOPMENT OF MUSIC

- Describe Knowledge of Raga's with Scientific information and ability to write the notations in Proper *Tala*
- Explain the development of Music in Post-Independence period from 1947 & onwards.
- Describe Origin, History, Development and Salient features of Folk Music
- Describe the New Trends in Music
- Analyze and explain the role of Music for preservation of Human values
- Write the contribution and importance of Electronic devices in Music (e.g. Electronic Tanpura, Electronic Tabla,
- Describe the music media such as Microphone , Gramophone, Record player, Radio, T.V,Tape-Recorder, Computer, Internet, Cassettes, C.D's, DVD's, IPod, and Pen drives, etc.)
- Describe the inter-Relationship of Music with other Performing Arts.
- Describe the Principles of Music Compositions.
- Develope *Saptak* in Music

HISTORY OF DEVELOPMENTAL INSTUMENTAL MUSIC

- Research and describe talents and abilities in musical performance through establishing, extending and reinforcing correct technical skills.
- Evaluate talents and abilities in musical performance through establishing, extending and reinforcing correct technical skills.
- Analyze, interpret and perform rhythm, melody, harmony, form and expression as they appear in musical notation.
- Perform a repertoire of quality literature

- Describe the major categories of musical instruments.
- Describe different musical phases and compositions, the evolution of musical instruments like drum, flute, and lute, along with the question of origin of Mela, or Melakarta, Masculine and Feminine characters of the Ragas, and

INSTRUMENT PERFORMANCE

- Describe all aspects of the instrument and basic knowledge of other ensemble instruments
- Utilise all aspects of their instrument (fingerings, harmonics, changes of tone colour etc.) Symbols & Terms
- Describe all music symbols and terms as used in their repertoire
- Interpret symbols and terms in performance contexts Rhythm & Melody
- Stylistically and accurately perform rhythm and melody
- Recognise forms, textures, tonality, metre and styles in music Sight Reading
- Sight-read music at 2 levels below current performance standard
- Transpose at sight simple lines as appropriate to their instrument (at levels below current standard)

INSTRUMENT-CAPABILITIES

- Develop a total body posture (including finger, hand and arm positions) that permits the most efficient movement for playing their instrument and allows for the stamina needed for performance Tuning & Intonation
- Discriminate between tunefulness and untunefulness, demonstrated through the ability to musically play in tune
- Adjust pitch while playing
- Tune the instrument to required pitch/es Tone
- Produce appropriate tone quality while playing (Where appropriate) include vibrato as an aspect of tone
- Contribute to the overall blend and balance of the ensemble Articulation
- Articulate through tonguing, breathing, bowing or striking
- Interpret and perform articulation in different styles of music Pitch Repertoire
- Demonstrate the full capabilities of their instrument's range
- Play from memory major and minor scales and arpeggios at the appropriate level
- Performance Solo & Ensemble Performance
- Synthesising musical literacy and technique, perform with a sense of artistry and musicality
- Perform as a soloist and in ensembles, from music notation and from memory

- Stylistically perform in a range of genres, using appropriate musical interpretation and expression
- Follow a conductor in beat, dynamics, cues and other musical gestures
- Apply appropriate concert and rehearsal etiquette, both as a performer and as an audience member
- Meaningfully engage as an ensemble musician

INSTRUMNET

- Refine musicianship in the music instrument idiom through listening, analyzing, practicing, performing and assessing
- Apply the diverse aspects and components of instruments.
- Develop and apply theoretical understanding of structure, form, and nuances that are specific to the instruments.
- Improvise, arrange and create original ideas and material
- Analyse form and the principles of design in choral repertoire
- compare form and principles of design in choral music with those in other art forms
- Apply knowledge of form and principles of design to create short choral composition.

Doha Sangeet/Kavyasangeet : Musical Study of Compositions of Saint Kabir

- Kumar Sangeet : Musical Study of Compositions made by Pt. Kumar Gandharwa
- Saints Musical Study of Abhanga's : Saint Dnyaneshwar
- Musical Study of Social Awakening and Patriotic Songs of Mahakavi Wamandada Kardak