

CIRCULAR :-

The Principals of the affiliated colleges in Arts are hereby informed that the recommendation made by the Ad-hoc Board of Studies in B.M.M. degree course at its meeting held on 25th February, 2009 has been accepted by the Academic Council at its meeting held on 27th February, 2009 vide item No. 4.7 and subsequently approved by the Management Council at its meeting held on 22nd May, 2009 vide item No. 19 and that, in accordance therewith, in exercise of powers conferred upon the Management Council under Section 54 (1) and 55 (1) of the Maharashtra Universities Act, 1994 it has made **Ordinances 5838 and 5839 and Regulations 7033, 7034, 7035, 7036 and 7037** relating to the **Diploma Course in Sound Engineering (Audio Production, Sound Recording and Editing)** has been introduced and that the same has been brought into force with effect from the academic year 2009-2010.

Further that the **Ordinances 5838 and 5839 and Regulations 7033, 7034, 7035, 7036 and 7037**, relating to the syllabus and scheme of examination at the **Diploma Course in Sound Engineering (Audio Production, Sound Recording and Editing)** is as per Appendix and that the same has been brought into force with effect from the Academic Year 2009-2010.

MUMBAI-400 032

18th August, 2009PRIN.K.VENKATARAMANI
REGISTRAR

To,

The Principals of the affiliated colleges in Arts.

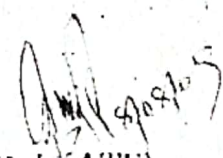
A.C/4.7/27/02/2009

M.C./19/22/05/2009

No. UG/318 -A of 2009, MUMBAI-400 032 18th August, 2009

Copy forwarded with compliments for information to: -

- 1) The Dean, Faculty of Arts.
- 2) The Chairperson, Ad-hoc Board of Studies in Bachelor of Mass Media
- 3) The Controller of Examinations,
- 4) The Co-Ordinator, University Computerization Centre.


(D.J. KATE)
DEPUTY REGISTRAR
(T.G./P.G. Section.)

Copy to: -

The Director, Board of College and University Development, the Deputy Registrar (Eligibility and Migration Section), the Director of Students Welfare, the Executive Secretary to the Vice-Chancellor, the Pro-Vice-Chancellor, the Registrar and the Assistant Registrar, Administrative sub-center, Ramagiri for information

The Controller of Examinations (10 copies), the Finance and Accounts Officer (2 copies), Record Section (5 copies), Publications Section (5 copies), the Deputy Registrar, Enrolment, Eligibility and Migration Section (3 copies), the Deputy Registrar, Statistical Unit (2 copies), the Deputy Registrar (Accounts Section), Vidyanagari (2 copies), the Deputy Registrar, Affiliation Section (2 copies), the Professor-cum-Director, Institute of Distance Education, (10 copies) the Director University Computer Center (IDR Building), Vidyanagari, (2 copies) the Deputy Registrar (Special Cell), the Deputy Registrar (PRO) the Assistant Registrar, Academic Authorities Unit (2 copies) and the Assistant Registrar, Executive Authorities Unit (2 copies). They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection. the Assistant Registrar Constituent Colleges Unit (2 copies), BUCI (1 copy), the Deputy Account, Unit V (1 copy), the In-charge Director, Centralize Computing Facility (1 copy), the Receptionist (1 copy), the Telephone Operator (1 copy), the Secretary MUMBAI (1 copy), the Superintendent, Post Graduate Section (2 copies), the Superintendent

UNIVERSITY OF MUMBAI



**ORDINANCES, REGULATIONS
AND
SYLLABUS FOR THE
DIPLOMA COURSE
IN
SOUND ENGINEERING
(AUDIO PRODUCTION, SOUND RECORDING
AND EDITING)**

(with effect from the academic year 2009-2010.)

The Mass Media Department of S. K. Somaiya College of Arts, Science & Commerce proposes to start a 'Diploma Course in Sound Engineering', 'Certificate Course in Sound and Film Editing' and 'Certificate Course in Voice Dubbing and Modulation'.

- 6838 Title : **Diploma Course in Sound Engineering (Audio Production, Sound Recording and Editing)**
- Objective : To familiarize and train students in the skills of sound recording, editing and voice dubbing and modulation. To equip the students with the required professional skills, to become competent so as to follow a career in the field of sound engineering.
- 6839 Eligibility : Pass in 12th Standard Examination of Maharashtra Board of Higher Education or its equivalent examination from other Boards.
- 7033 Duration : The Diploma course shall be part time for a duration of 24 weeks to be conducted in 48 sessions of three hours each which will include theory lectures and practicals.
- 7034 Intake Capacity: 20 students per batch.
- 7035 Course Fee : Rs.30,000/-
- 7036 Scheme of evaluation : The evaluation of students will be done out of 300 marks (100 marks theory, 100 marks projects work, 40 marks session participation, 60 marks practicals).
- 7037 Passing criteria: In the 100 marks theory examination and 100 marks project work the student should score minimum 50 marks separately to pass. A total of minimum 50 marks should be scored in session participation and practicals.

Regularity in attendance is a must. Enrolment of the student remaining absent in more than two sessions, without permission of the course Director and Co-

ordinator, will be cancelled from the course. Over and above 48 sessions of lectures and practicals, the student is required to attend 20 hours of practice sessions in the studio for project work.

In case of absence on medical grounds, the student must produce a valid medical certificate issued by a registered medical practitioner not later than 3 days from the 1st day of absence.

Period of authorized absence in the course should not be more than 2 weeks of contact period.

Facilities : The college offering the course must provide a well equipped studio for providing practical exposure in sound recording, editing and dubbing.

Faculty : Faculty must possess atleast a Bachelors Degree with a Diploma in respective field and a minimum of three to four years of experience in the profession.

COURSE CONTENT

Sr.no.	Contents	Hours	Training on	Learning Outcomes
01.	Analogue and Digital Primer	24	Concepts	Analog audio, signals, frequency response, noise, distortion, wow & flutter, clicks and interference, digital audio, analog-to-digital conversion, sampling, quantization, dither, digital-to-analog conversion.
02.	Microphone Techniques	09	Theory	Dynamic microphones, capacitor microphones, ribbon microphones, electret microphones, polar patterns, vacuum tube microphones, attenuator, filter, microphone selection, microphone positioning, stereo microphone techniques.

03.	Microphone Preamplifiers	09	Theory	Vacuum tube preamplifiers, solid-state and integrated circuit preamplifiers, FET preamplifiers, gain, pad, phase, filter, gain setting, preamplifier selection.
04.	Equalization	09	Practical	High-frequency equalization, frequency, gain, bell/shelf, mid-frequency equalization, Q, low-frequency equalization, graphic equalizers, parametric equalizers, filters, cut-off frequency, slope.
05.	Compression	09	Theory & Practical	Dynamic range control, threshold, ratio, attack, decay, knee, stereo linking, side chain, compression for aural enhancement, vacuum tube compressors.
06.	Recording Software	09	Theory & Practical	Disk recording, hard disks, seek time, rotational speed, input/output assignment, recording, editing and crossfade editing, gain change and normalization, mixing, inserts, auxiliary sends, auxiliary tracks, buses, master fader.
07.	Effects plug-ins	09	Theory & Practical	Delay and reverberation, phasing, flanging, chorusing, pitch change, aural enhancement, comparison between manual effects, hardware effects and plug-ins.
08.	Sampling and synthesis	18	Theory & Practical	Additive synthesis, subtractive synthesis, FM synthesis, wave table synthesis, physical modeling synthesis, analog synthesis, voltage-controlled oscillator, voltage-controlled filter, voltage-controlled amplifier.

				envelope generator, sampling, looping, multisampling, phrase sampling, key groups.
09.	Recording Techniques	18	Theory & Practical	Vocals, drums, acoustic guitar, electric guitar, piano, string instruments, Tabla, Dholak, Sitar, etc. wind instruments, percussion instruments, drums, small groups and ensembles, orchestral recording, multi-track recording, punch-in, fold back, stereo recording.
10.	Mixing	18	Theory & Practical	Analog mixing consoles, digital mixing consoles, digital mixing through software, automation, mutes, faders, pan. equalization, compression, noise gating, auxiliary sends, auxiliary returns, mixing for stereo, mono compatibility, monitoring.
11.	Mastering	09	Practical	Equalization, compression, limiting, multi band compression, soft clipping, mastering for subjective loudness, mastering to match tracks in a compilation.
12.	Marketing	12	Theory	Industry roles, record producer, recording engineer, A&R manager, studio manager, session musician, Disk jockey, arranger, programmer, the music industry, the recording industry and record labels, pitching and promoting your services as an artist, engineer or producer. Showreel guidance.

Books Recommended

1. Hartung R.L : Basic Television Technology
2. Talbot Smith M: Audio explained.
3. Davis.D & Davis : Sound system engineering
Carolyn