

University of Mumbai




No. AAMS (UG) / 160 of 2021

CIRCULAR:-

Attention of the Principals of the Affiliated Colleges the Head University Departments and Directors of the recognized Institutions in Faculty of Interdisciplinary Studies.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in **Music** at its meeting held on 22nd March, 2021 vide item No. 2 and subsequently passed by the Board of Deans at its meeting held on 11th June, 2021 vide item No. 8.23 have been accepted by the Academic Council at its meeting held on 29th June, 2021, vide item No. 8.23 and subsequently approved by the Management Council at its meeting held on 29th July, 2021 vide item No. 16 and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the Ordinance 6709 & 6710 Regulations 9452 & 9453 and the syllabus of **PG Diploma in Proficiency in Playback Singing and Stage Performance** has been introduced and the same have been brought into force with effect from the academic year **2022-23**, accordingly. (The same is available on the University's website www.mu.ac.in).

MUMBAI - 400 032
25th October, 2021
To,


(Sudhir S. Puranik)
REGISTRAR

The Principals of the Affiliated Colleges, the Head University Department and Directors of the recognized Institutions in Faculty of Interdisciplinary Studies. (Circular No. UG/334 of 2017-18 dated 9th January, 2018.)

A.C/8.23/29/06/2021
M.C/16/29/07/2021


No. AAMS (UG) / 160-A of 2021

MUMBAI-400 032

25th October, 2021

Copy forwarded with Compliments for information to:-

- 1) The Chairman, Board of Deans
- 2) The Dean, Faculty of Interdisciplinary Studies,
- 3) The Chairman, Ad-hoc Board of Studies in Music,
- 4) The Director, Board of Examinations and Evaluation,
- 5) The Director, Board of Students Development,
- 6) The Co-ordinator, University Computerization Centre,


(Sudhir S. Puranik)
REGISTRAR

Copy to :-

- 1. The Deputy Registrar, Academic Authorities Meetings and Services (AAMS),**
- 2. The Deputy Registrar, College Affiliations & Development Department (CAD),**
- 3. The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Department (AEM),**
- 4. The Deputy Registrar, Research Administration & Promotion Cell (RAPC),**
- 5. The Deputy Registrar, Executive Authorities Section (EA),**
- 6. The Deputy Registrar, PRO, Fort, (Publication Section),**
- 7. The Deputy Registrar, (Special Cell),**
- 8. The Deputy Registrar, Fort/ Vidyanagari Administration Department (FAD) (VAD), Record Section,**
- 9. The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari,**

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.

- 1. P.A to Hon'ble Vice-Chancellor,**
- 2. P.A Pro-Vice-Chancellor,**
- 3. P.A to Registrar,**
- 4. All Deans of all Faculties,**
- 5. P.A to Finance & Account Officers, (F.& A.O),**
- 6. P.A to Director, Board of Examinations and Evaluation,**
- 7. P.A to Director, Innovation, Incubation and Linkages,**
- 8. P.A to Director, Board of Lifelong Learning and Extension (BLLE),**
- 9. The Director, Dept. of Information and Communication Technology (DICT) (CCF & UCC), Vidyanagari,**
- 10. The Director of Board of Student Development,**
- 11. The Director, Department of Students Welfare (DSD),**
- 12. All Deputy Registrar, Examination House,**
- 13. The Deputy Registrars, Finance & Accounts Section,**
- 14. The Assistant Registrar, Administrative sub-Campus Thane,**
- 15. The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan,**
- 16. The Assistant Registrar, Ratnagiri sub-centre, Ratnagiri,**
- 17. The Assistant Registrar, Constituent Colleges Unit,**
- 18. BUCTU,**
- 19. The Receptionist,**
- 20. The Telephone Operator,**
- 21. The Secretary MUASA**

for information.

**New ordinances 6709 & 6710 relating to the
PG Diploma in Proficiency in Playback Singing and Stage Performance.**

- (i) **Necessity of starting the course:** Mumbai University's Department of Music is acclaimed for its courses in Hindustani Classical Music. However, the needs and tastes of society are changing. The BOS proposes to institute the said Diploma course of one year duration for the advanced learners of Music to enable them to explore the opportunities the commercial music industry has to offer. The course would fine tune the learners so that they would be well tuned and equipped to take the benefit with the opportunities that commercial music industry has to offer and thereby make their career as playback singer and stage performer.
- (ii) **Whether UGC has recommended to start said courses:** UGC encourages the incorporation of skill oriented and value added, add on courses in colleges/Universities to be opted by students as a parallel sub discipline while pursuing their degree level education. This Diploma course of one year duration for the advanced learners of Music to would fine tune the learners to be well tuned and equipped to take the benefit with the opportunities that commercial music industry has to offer and thereby make their career as playback singer and stage performer.
- (iii) **Whether is course is commenced from 2019-20?** : No, it is proposed to be commenced form 2022-23.
- (iv) **Whether the course started are self-financed, whether the adequate no. of eligible permanent faculties are available?:** The Department has the expert faculty in this field. Also, the fees of the course would be such that it could be run as self-sufficient and experts in the field would be invited as visiting faculty as well.
- (v) **Give the details regarding the duration of this course. Can it be compressed?** : The duration of the course is One Year (Two Terms). It cannot be further compressed.
- (vi) **Intake capacity of the course and no. of admission given in the current academic year (2019-20)** : The proposed course is to be instituted from the academic year 2022-23. The proposed intake capacity is 20. No students were admitted in 2019-20 as course is yet to be instituted.
- (vii) **Opportunity of Employability available after undertaking this course:** This Diploma course of one year duration for the advanced learners of Music to would fine tune the learners to be well tuned and equipped to take the benefit with the opportunities that commercial music industry has to offer and thereby make their career as playback singer and stage performer.

UNIVERSITY OF MUMBAI



PG Diploma in Proficiency in Playback Singing and Stage Performance

(to be introduced with effect from the academic year 2022-23)

Cover Page

AC 29/6/22
Item No. 8-23(CN)

UNIVERSITY OF MUMBAI



Syllabus for Approval

Sr. No.	Heading	Particulars
1	Title of the Course 0.6709	P.G. Diploma in Proficiency in Playback Singing and Stage Performance
2	Eligibility for Admission 0.6710	Bachelor's Degree
3	Passing Marks R.9452	50%
4	Ordinances / Regulations (if any)	Submitted
5	No. of Years / Semesters R.9453	One Year
6	Level	P.G. Diploma
7	Pattern	Yearly
8	Status	New
9	To be implemented from Academic Year	From Academic Year -2022-2023

Name & Signature of BOS Chairperson :

Dr.Chetna Banawat

Name & Signature of Dean:

University of Mumbai
Department of Music
Syllabus for the proposed PG Diploma in

PROFICIENCY IN PLAYBACK SINGING AND STAGE PERFORMANCE

Light music (*sugam sangeet*) is one of the most popular forms of music. It has its own aesthetics. Though Light music has its roots in classical music, the poetry, composition, particular style of rendering and variations of rhythm patterns together make it a unique genre. It is also called शब्द प्रधान गायकी that is the form of music which gives equal or sometimes more importance to the poetry over music, and emotional expression of the poetic content. Light music consists of Film music, non film music (Bhaav Geet), Ghazal, Bhajan, Qawali, and some such combinations or fusions of these forms.

Rendition of Light music has specific demands on various grounds. The systematic training of light music is therefore a need of an hour. Light music has much appeal in masses hence it creates many career avenues too. If a person aiming at pursuing career in music, the focused approach towards the systematic training of Light music can be helpful in reaching goal and becoming economically independent; and one can successfully build a career in playback singing and commercial stage performance. This course is designed to give the systematic training of Light Music with special reference to career in playback avenues in music industry.

Objectives

This course has following objectives

1. To systematically train the students in vocal light music.
2. To impart training in specialized singing methods required for light music.
3. To educate students in vocal light music, its branches, history, aesthetics and application in various forms. (Theory and practical)
4. To introduce the students to vast field of vocal light music and career opportunities. eg Reality shows, stage shows, online streaming, YouTube videos, playback and so on.
5. To make students aware of the commercial part of music like marketing techniques and use of social media, and thus make them self-sufficient and economically independent in their musical career.

Course Outcome

On completion of the course the student should have the following learning outcomes:

1. The student will have knowledge of the relationships between Light music, mass media, and related technologies and industries.
2. The Student would be fairly skilled musician to learn the further skills of light music on his own.
3. The student can structural and stylistic features of various forms that fall under the purview of light music, as well as their relationships to cultural, historical and technological contexts.
4. The student can evaluate the ways in which audiences, fans, and communities contribute to the formation of popular music.

Eligibility

A candidate for being eligible for admission to the Post Graduate Diploma in **PROFICIENCY IN PLAYBACK SINGING AND STAGE PERFORMANCE** must have passed Bachelor's degree course of this University or any other University or body recognized thereto. The candidate's admission to the course will be subject to his passing an audition test conducted by the Head of the Institute.

Duration: The duration of the Diploma course in Music is of One year i.e. two academic terms.

Intake capacity: 20 seats

Batches – 2 (there can be maximum 10 students in a batch)

Fee Structure:

Sr. No.	Particulars	Fees [In Rupees]
1	Tuition Fee	35,000
2	Admission form fee	50
3	Identity Card	25
4	Admission fee	50
5	Library Deposit	1000
6	Caution Money Deposit	50
7	Library Fee	100

8	Music Circle fee	100
9	Other Fee	46
10	Insurance Premium Fee	20
11	Ashwamedh	100
12	Disaster Relief Fund	10
13	E-Charge	10
14	E-Suvidha	50
15	V.C.Fund	20
16	Students Welfare Fee	6
17	National Service Scheme-Ekak Yojana	10
18	NSS Registration Fee	10
19	Sports Contribution Fee	60
20	Annual State level Contribution	24
21	Eligibility and Enrolment Fee	500
22	Examination Fee	750
23	Exam Form Fee	10
24	Mark Sheet	50
	Total	38,151

*In additions to this other fees may applicable as per university directions from time to time

The course Structure

Scheme of Papers

Total no. of papers	6
No. of Practical papers	3
No. of Theory papers	2
No. of Projects	1
Internal Assessment	2
Total marks	650

The course will cover following papers-

A) Three Practical Papers :

1. Practical paper I (Marks 100) [5 lectures/ week/batch]

Voice culture and Different Forms of Light Music.

2. Practical paper II (Marks 100) (5 lectures/week/batch)

Raag Concept and Rhythm Patterns

3. Practical Paper III (Marks 100)

Concert Presentation

Practical Lectures: 5 lectures/week/batch for both the practical viva papers (10 lectures in total)

B) Two Theory Papers

1. Theory Paper I (marks 100)(2 lectures/week)

Aesthetics of Light Music and Poetry Appreciation

2. Theory paper II (Marks 100)(2 lectures/week)

Musicology and Acoustics

C) Project Work (1 lectures/week)

Project Work (50+50= 100 Marks)

1. PPT Presentation – 50 Marks

2. Project Evaluation – 50 Marks

D) Internal Assessment (50) marks

1. Viva Voce at the end of the first semester – 25 Marks

2. Concert Performance at the end of second semester – 25 Marks

A) +B)+C)+D) = 300+200+100+50 = 650

Standard of Passing & Grading System -

(a) Grading System

Percentage of Marks	Letter Grade
75 – 100	O
65 – 74.99	A +
60 – 64.99	A
55 - 59.99	B +
50 – 54.99	B

45 – 49.99	C
0 - 44.99	Fail

- To pass in Practical Papers a student must earn 50% marks in each practical paper. To pass in theory papers, a student must earn 40% marks in each.
- To pass a student must earn at least 45 % of marks combining both theory and Practical papers.

The following shall be syllabi for various papers.

1. Practical paper I (100 marks)

Voice Culture and Different Forms of Light Music

For Light Music, the tonal quality of voice has great importance. Moreover, different forms of vocal light Music need capacity on students' part to modulate the voice and to incorporate vocal intricacies, emotional expression according to demand of particular form.

This paper has two parts

A. Voice Culture

UNIT NO	UNIT	MARKS
1	Breathing exercises	10
2	Omkar pranayama	10
3	Range and flexibility improving exercises scale determination.	10
4	Voice Modulation Techniques	10

B. Different Forms of Light Music

UNIT NO	UNIT	MARKS
1	Bhavgeet /non film song	5
2	Bhaktigeet /Bhajan	5
3	Film Songs <ul style="list-style-type: none">• Love song solo• Love song duet• Sad song solo• Sad song duet• Lullaby• Children song• Club song• Any other situational song (comedy etc)	25
4	Ghazal	5
5	<ul style="list-style-type: none">• Lavni• <i>Fadaawarchi lavni</i>• <i>Baithakichilavni/Powada</i>	5
6	Qwwali	5
7	Track singing	5
8	Learning new composition picking up the unheard /new phrase in minimum time	5

Practical Paper II

Raag concept and Rhythm Patterns

This paper aims at introducing the students to basic classical music, concept of Raag, bandishes, various taals mainly applied in light music and the Thaats concept.

<u>UNIT NO</u>	<u>UNIT</u>	<u>MARKS</u>
1	Yaman	<u>50 marks</u> One song based on each Raag' Students will be required to sing Aaroh Avroh Chalan with, information about Raag Chhota khyal with elaboration in any four raags. 1.Choice Raag (10 marks) 2.Examiners choice (20 Marks) 3 information of any of these Raags – (20 Marks) <u>Total 50 Marks.</u>
	Bhairav	
	Khamaj	
	Bhoop	
	Pahadi	
	Bhimpalasi	
	Shivranjani	
	Maarva	
	Tilang	
	Pilu	
	Des	
	Baageshri	
	Tilak kamod	
	Bhairavi	

B Rhythm Patterns (20 Marks)

Along with regular taals like Teen taal Jhaptaal, different rhythm patterns are applied in Light Music. This section aims at training the students in these rhythm patterns applied in Light Music frequently

<u>UNIT NO</u>	<u>UNIT</u>	<u>MARKS</u>
<u>2</u>	<u>Rhythm patterns</u>	<u>20</u>
	1. Teen taal 2. Ektaal 3. Jhaptaal 4. Rupak 5. Keherva 6. Dadra 7. Bhajani 8. Dhumali 9. Dadra 10. Western pattern	Students are required to demonstrate the taal on hand showing matras, khali and bhari.

C) Lyrics and Poetry

<u>UNIT NO</u>	<u>UNIT</u>	<u>MARKS</u>
<u>3</u>	<u>Word scanning</u>	<u>20</u>
	Scanning refers to very important aspect of light Music. It means how to arrange the words in musical line .it includes concept of <i>Vrutta</i> Meter and belated placement of word.	The students are required to describe and demonstrate

D)Writing Tala –

<u>UNIT NO</u>	<u>UNIT</u>	<u>MARKS</u>
<u>4</u>	Comprehension of notation of any song showing markings and abbreviations, Explaining the Taal structure in written form	<u>10</u>

3. Practical paper III (100 marks)

Concert Performance

The student is required to perform 2 songs (one regional and one Hindi) in both the styles i.e. Sitting (Baithak) and Standing (holding microphone) with short comparing.

<u>UNIT NO</u>	<u>UNIT</u>	<u>MARKS</u>
<u>1</u>	Accuracy of swar,Taal,	25
<u>2</u>	Pronunciation,	25
<u>3</u>	Expressions in the song	25
<u>4</u>	Presentation	25

Theory paper I (Marks 100)

Aesthetics Of Light Music and Poetry appreciation

This subject aims at theoretical aspect behind aesthetics of light Music and interpretation of the poetic content. Moreover the knowledge about historical background of Light Music form by eminent personalities is also an important feature of this subject.

<u>UNIT NO</u>	<u>UNIT</u>
1	History and background of light Music in Marathi and Hindi, main path finder artists, composers poets singers.
2	Aesthetic elements in compositions like Pause, Meend, sustain, Direct notes Antara construction, knowing the arrangement of song (orchestration)
3	Interpretation and application of poetry. Student is supposed to elaborate the poetic content of a given poetry. Preferably, the meaning between the lines should be explored.
4	Legal aspects regarding concert organizing, royalties, copyrights regarding recording albums, censorships

Theory paper I (Marks 100)

Aesthetics Of Light Music and Poetry appreciation

Paper Pattern:

Instructions :-

- ❖ The question paper will be for 100 marks to be completed in 3 hours
- ❖ The students have to attempt any 5 Questions out of 7
- ❖ Each question will be of 20 marks

1. Essay type question 20 marks

Or

Essay type question 20 marks

2. Essay type question 20 marks
3. (a) 10 marks
(b) 10 marks
4. (a) 10 marks
(b) 10 marks
5. (a) 10 marks
(b) 10 marks
6. Write Short notes on any 4 out of 6 - for 20 marks
7. Write Short notes on any 5 out of 7 – for 20 marks

Theory Paper V (Marks 100)

Musicology and Acoustics

Light Music has its own terminology and concepts; this paper aims at imparting knowledge about technical terms in Music in general and Light Music in particular. Moreover, the basic concepts regarding sound system, application of sound in concerts and in recording studio are also included.

UNIT NO	UNIT
1	Definition of Swar, Taal, Lay, Bandish, Pause, Concept of Rag, Kaku, Shruti etc.
2	Musical diagram or structure of song showing structural elements of songs like sign, cross line stanzas division of male female parts
3	Basic Voice Culture Theory - Throat diagram, muscles important in voice production
4	Sound, frequency volume concepts, basic concepts of sound in concert and recording studio
5	Song with bars, rest fillers notation showing major minor chords applied in song with bar rest fillers harmony

Theory Paper V (Marks 100)

Musicology and Acoustics

Paper Pattern:

Instructions:-

- ❖ The question paper will be for 100 marks to be completed in 3 hours
- ❖ The students have to attempt any 5 Questions out of 7
- ❖ Each question will be of 20 marks

1. Essay type question 20 marks

Or

Essay type question 20 marks

2. Essay type question 20 marks
3. **(a) 10 marks**
(b) 10 marks
6. **(a) 10 marks**
(b) 10 marks
7. **(a) 10 marks**
(b) 10 marks
6. Write Short notes on any 4 out of 6 - for 20 marks
7. Write Short notes on any 5 out of 7 – for 20 marks

Project work

(To be submitted as per the instructions given by the Department time to time)

UNIT NO	UNIT	MARKS
1	Critical appreciation of any light music concert/video(Minimum 2000 words)	25
2	Aesthetic study of selected composer (Minimum 2000 words)	25
3	Concept Development: A student is required to select a theme for a programme based on particular poet/composer/singer/subject like nature, and song selection, concept development, sequencing etc. for small or medium concert.	50