SYLLABUS

1. Course title:

Voice technique I Course subtitle: Breathing and voice

2. Code:

VT I

3. Cycle of study:

1

4. ECTS credits:

4

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed pre- exam obligations and semester exam VT I

7. Class restrictions:

Exclusive to students of the study program-the acting department

8. Duration / semester:

1 1

9. Weekly contact hours:

9.1. Lectures: 2

9.2. Seminars: 1

9.3. Laboratory/Practice classes:

10. Faculty:

Academy of dramatic arts

11. Department/study program:

Acting

12. Lecturer:

13. Lecturer's e-mail:

14. Web site:

15. Course aims:

- Breathing and voice
- Respiration
- Cost-abdominal way of breathing and posture elements
- Cost-abdominal breathing as a professional habit and need

16. Learning outcomes:

- Introduction to anatomic organic structures of respiratory and phonics organs
- Acquisition of the cost-abdominal breathing- the most complete and effective breathing type (pectoral and abdominal breathing joined). It requires neither an extra effort nor fatigue and convulsion of muscles involved in the voice production

17. Course content:

Module I: Respiration

1. The basic acoustic terms : Ear-a hearing organ, the process of receiving sound waves
2. Sound: Ton and noise
3. Tone and its properties: volume intensity, fortitet), color, pitch, duration rhytm, tempo, agogics, metrics)
4. Anatomy and physiology of fonatory apparatus
   Physiological structure
   Breath as a voice initiator
   Voice - the consequence of volotion or a nervous impulse
   Voice as an expressive means
5. Diaphragm
   -the most important breath intake muscle
   -transverzus
   -Apogia- the principal breathing muscle of the diaphragm is simultaneously the so-called lower apogia, the principal breath support on the diaphragm or the support in the area of costo abdominal and abdominal belt
   - The upper apogia

Semester exam I
Presentation, analysis and evaluation of the selected Module I program (in study conditions), before the professor and college associates

Module II: Costo abdominal way of breathing and imposture elements

6. Voice preparation organs (respiratory organs): Spine, thorax with lungs, windpipe, breathing muscles, diaphragm (the principal breathing muscle)
7. Voice production muscles (phonatory organs): Larynx, vocal cords
8. The definite voice shaping organs (voice resonators); pharynx, oral cavity, nasal cavity, teeth, tongue, hard and soft palate
9. Respiration and phonics organs activity- breathing and phonics movements

10. The cooperation of the two apologias:
- getting acquainted with disturbances that can occur at breathing and voice emissions due to huge, unnatural breath intake (cramp, diaphragm tone weakening, incorrect preparation for apogia)

Semester exam II:
Presentation, analysis and evaluation of the selected Module II program (in study conditions), before the professor and college associates

Module III: Cost-abdominal breathing

11. Types of breathing : High or clavicular, rheumatoid or conical, high or diaphragmatic (abdominal) and cost-abdominal.
12. Cost-abdominal breathing:
- the most complete and effective way of breathing, a deep and complete breath intake and vocal and physical advantages of cost-abdominal type of breathing
- Introduction to tone "attaca" term.
13. Introduction to techniques of rational breath economy at exhaling for the purposes of scenic speech and singing
14. Introduction to postures:
-cost- abdominal type of breathing and postures elements
- Work on a stronger voice setting. Postures focus
15. Fundamentals of voice constants: Unchanging constant voice-timbre. Variable voice constants (volume, height, pace, rhythm and intensity).

18. Learning methods:

Teaching methods
1. Lectures and office hours
2. Practical classes
3. Students' individual work
4. Continuous assessment of knowledge and skills
Mentoring principle of performance:
-Interactive teaching and training process between student-assistant-professor.
-Planned and organized individual work of students in optimal, study the spatial conditions. For the purposes of intensity, specificity and accuracy of observation of changes on students in the research process, students need to be constantly present at professional-artistic subjects lectures and practical classes.

19. Assessment methods:

Semester final exam
- Public performance, analysis and evaluation of the selected program (from the subject's semester syllabus) in professional theatrical condition, before the committee constituted audience with video recording
Assessment methods;
- Partial semester work assessment I i II.
- Public smester final exam- work assessment in optimal, professional, theatrical and spatial conditions.

Semester make-up exams I i II.

20. Assessment components:

Quantity measure:
- Exercises
- Student selected etude, in the length of 3-5 minutes

Work load measure:
- A student does 3-5, differently formed, études exercises in one semester (for each given topic)

Professional-artistic pedagogical process:
- the foundation and the formation of classes as the study group
-the organization of work and norming of quantitative, qualitative, ethical and aesthetic requirements of research
- the acquisition of psycho-physical fitness

21. Required reading list:

1. Antonin Arto : POZORIŠTE I NJEGOV DVOJNIK, Beograd, 1971.
2. Bruna Špiler : UMJETNOST SOLO PJEVANJA, Sarajevo, 1972.
3. Bertolt Breht : DIJALEKTIKA U TEATRU, Beograd, 1966.
4. Cicely Berry : GLUMAC I GLAS, Zagreb, 1977.
5. Ivo Lhotka-Kalinski: UMJETNOST PJEVANJA, Školska kniga, Zagreb, 1975.
6. Ježi Grotovski: KA SIROMAŠNOM POZORIŠTU, Izdavačko informativni centar studenata, Beograd, 1976.
7. Ljiljana Erenrajh-Grujić : GLASOVNO OBRAZOVANJE GLUMCA, Univerzitet umetnosti, Beograd, 1995.
8. Marina Marković : GLAS GLUMCA, Beograd, 2002.
9. Marina Marković : GLUMAC I GLAS (Prilozi), Zbornik radova, Fakultet dramskih umetnosti, Beograd, 1977.
10. Marina Marković : GLASOVNE TRANSFORMACIJE U ELEKTRONSKIM MEDIJIMA, Zbornik radova, Fakultet dramskih umetnosti, Beograd, 1999.
11. Michael Chexhov: TO THE ACTOR, Harper and Brothers, New York , 1953.
12. Nikola Cvejić: SAVREMENI BELKANTO, Univerzitet umetnosti, Beograd, 1980.
13. Peter Brook: PRAZNI PROSTOR ,Vidici, Split, 1972.
14. Edward Bairstow : SINGING LEARNED FROM SPEEC, Macmillan, London, 1946.
15. Cicely Berry : VOICE AND THE ACTOR, Harrap, London, 1973.
16. Dušan & Biserka Cvejić : UMETNOST PEVANJA – ART OF SINGING, Privatno izdanje, Beograd, 1994.
17. D.Cvejić, M.Kosanović, Z.Milutinović : PRILOG REHABILITACIJI ODNOSNO LEČENJU GLASA I GOVORA, Zbornik Medicinskog fakulteta, Otorinolaringološki institut Kliničke bolnice grada, Beograd, 1984.
18. George Dodds : THE CONTROL OF THE BREATH, Oxsford University press, London, 1935.
19. Aleksandar Dragojlović : VOKALNA LIČNOST RADIJA, Radio Beograd, Beograd, 1985.
20. W.S.Drew : VOICE TRAINING. THE RELATION OF THE THEORY AND PRACTICE, Oxford Universiti press, London, 1924.
21. Branko Gavela : GLUMAC I KAZALIŠTE, Sterijino pozorje, Novi Sad, 1967.
22. Petar Guberina : ZVUK I POKRET U JEZIKU, Matica Hrvatska, Zagreb, 1952.
23. Fridrih Niče : ROĐENJE TRAGEDIJE IZ DUHA MUZIKE, BIGZ, Beograd, 1983.
24. “SRPSKA MUZIČKA SCENA“, Zbornik radova, Muzikološki institut SANU, Beograd, 1995.
25. D.Savić, D.Cvejić, M.Kosanović : OTORINOLARINGOLOGIJA, Naučna knjiga, Beograd, 1986.

The professor of the subject ''Voice Techniques I-VIII'' suggests and sets literature priorities in accordance with the semester's syllabus.

22. Web sources:

23. Applicable starting from the academic year:

2016./2017

24. Adopted in the Faculty/Academy session:

11.05.2017