SYLLABUS

1. Course title:

Voice technique II Course subtitle: Postures

2. Code:

VT II

3. Cycle of study:

1

4. ECTS credits:

4

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed pre exam obligations- semester work evaluation: VT II.

7. Class restrictions:

Exclusive to students of The Dramatic Arts Academy-the acting department

8. Duration / semester:

1 2

9. Weekly contact hours:

9.1. Lectures: 2

9.2. Seminars: 1

9.3. Laboratory/Practice classes:

10. Faculty:

The Academy of Dramatic Arts

11. Department/study program:

Acting

12. Lecturer:

13. Lecturer's e-mail:

14. Web site:

15. Course aims:

- Postures
- Voice adjustment
- Postures and emissions
- Resonance and registers

16. Learning outcomes:

Adjusting breath and voice support on diaphragm and in the head, along with the production of the voice's optimal tone (without obstacles, cramps, stresses and with the most favorable phonatory apparatus for the soft tone attack; the focus on the hard palate). This phase of work insists on the correct articulation of vocals and consonants, where the definite voice formation organs are involved with the purpose of the clearest and the most expressive diction.

17. Course content:

Module I: Voice adjustment

1. Postures - Adjusting voice and corrrect tone attacca
2. Finding a tone spot in a resonance
3. Apogia - Air voice support. The upper apogia or lower apogia on the diaphragm.
4. The use of both apogias. Synchronizing the lower and upper apogia work (in the head and diaphragm)
5. Voice color and sonority equation within the frame of the complete voice volume

Semester work evaluation I
Performance, analysis and evaluation of the program selected from Module I in study conditions, before the professor and college associates

Module II: Postures and emissions

6. Vowels or vocals. Postures and emissions. The first group - the dark vocal: U, O; The second group - a regularly colored vocal: A; The third group- light vocals I, E.
7. Resonant vocal spaces
8. Consonants - Articulation and emission
9. Setting vocals and consonants to an appropriate spot and their balance
10. Voice constants (an introduction to their use). Variables: tone pitch, loudness, tempo and rhytm . Invariables: voice color

Semester work assessment II
Performance, analysis and evaluation of the Module II syllabus selected prigram in college environment, before the professor and college associates

11. Human voice registers. The equation of vocal variates.
12. Voices classification. Voice color. Voice range. Voice volume. Voice sonority.
13. Incorrect sound phenomena or voice flaws. Working on affricates, the removal of nasal sound in a speech etc.
14. Identifying individual voice predispostions
15. Technical exercises accompanied by the piano.

Semester final exam
Public performance, analysis and evaluation of the semesters' syllabus selected program in professional theatrical conditions. before an audience with video recording.

18. Learning 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 semester 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

22. Web sources:

23. Applicable starting from the academic year:

2016./2017

24. Adopted in the Faculty/Academy session:

11.05.2017