SYLLABUS

1. Course title:

Voice technique III Course subtitle: Voice constants

2. Code:

VT III

3. Cycle of study:

1

4. ECTS credits:

4

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed exam prerequisites; semester work evaluation- VT III

7. Class restrictions:

Exsclusively for the students of the acting department

8. Duration / semester:

1 3

9. Weekly contact hours:

9.1. Lectures: 2

9.2. Seminars: 1

9.3. Laboratory/Practice classes:

10. Faculty:

(max. 40 characters)

11. Department/study program:

The Academy of Dramatic Arts

12. Lecturer:

13. Lecturer's e-mail:

14. Web site:

15. Course aims:

- Voice consonants
- Varieties of voice consonants
- Firming of the central voice register
- Usable value of voice consonants

16. Learning outcomes:

A tone has its own properties, such as: color, loudness, pitch, tempo, rhythm and intensity, which are also voice properties. The goal is to develop as many varieties as possible (varying voice properties or voice consonants)and through their clever combinations to revive speeches' contents, which then becomes vivacious and dynamic.

17. Course content:

Module I: Varieties of the voice consonants

1. A Respiration. A Respiration under a physical pressure.
2. The correct use of breath and voice consonants in exercises under physical pressure
3. Voice consonants in the function of speech style figures, depending on the given text
4. Voice consonants in function of gradation building in a climax
5. Voice consonants in function of gradation building in an anti climax

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

Module II: Central register firming

6. Pitch. In varieties (deep, central and high). At speed and in given texts.
7. Controlling pitch in exercises under physical pressure and in a given action.
8. Loudness. In all varieties. At fast singing/speaking. Under a physical pressure.
9. Developing loudness control and fixing the central register.
10. Intensity. Depending on the level of thinking and emotional devotion.

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

Module III: Usable value of voice consonants

11. Tempo - The speed of performing a composition or a text. Types of tempo (slow, middle and fast)while performing a song or a text). ''Riterdando'' in a speaking process (agradual slowdown). ''Accelerando'' (a gradual acceleration)
12. Tempo roles– characters – characters sketches
13. Rhythm: a personal rhythm, a natural rhythm, a text given rhythm, a situation given rhythm. Staccato. Legato. Pause.
14. A pause (on a given text , prose, or verse...) A thinking pause. Pause for a breath intake or a half breathe intake or a breath pause. A Censorship. An Illogical pause. A Pause as a part of an acting role e.g. specific pauses with Bertolt Brecht when he freezes a plot, verse or sentences using V-effect to accentuate or specifically stress some part in a play
15. Technical exercises accompanied by the piano

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 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
- A student selected etude, at 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. Antonen 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.

Literature suggestions and priorities are set in accordance with semester programs' modules and by the lecturer of the ''Voice technique I-VIII''-

22. Web sources:

23. Applicable starting from the academic year:

2016./2017

24. Adopted in the Faculty/Academy session:

11.05.2017