SYLLABUS

1. Course title:

Voice technique VI Course subtitle: Voice modulations

2. Code:

VT VI

3. Cycle of study:

1

4. ECTS credits:

4

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed exam prerequisites; semester work evaluation: VT VI

7. Class restrictions:

Exclusively for the students of the acting department

8. Duration / semester:

1 6

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:

- Voice modulations
- Transmitting power of a resonator
- Activating the entire body as the resonator
- Voice transformation

16. Learning outcomes:

Developing the biggest possible number of voice varieties (apart from the central) and within the frames of lower (low) and upper (high) register, through the activation of the secondary resonators. Besides primary exercises we can wire the entire body as a resonator, which results in numberless voice modulations. Introduction to scenic singing.

17. Course content:

Module I: The transmitting power of the resonator

1. Functioning and effects of resonator in a voice education of an actor. Oral and nasal cavity, head resonators Chest and back areas' resonators.
2. Influencing a sound quality depending on the needs of resonant cavities
3. Individual research of the voice potential and i resonator with purpose of the most qualitative and variable modulation
4. Activation and cooperation of all resonators
5. Increasing sonority and voice persuasiveness

Semester exam I
Presentation, analysis and evaluation of the selected Module I program (in study conditions), before the professor and college associates
Modul II: Activating the entire body as a resonator
6. Mistakes appearing while forcing head resonator focus. Shallow tone. Throaty tone. Open white tone. Metal tone
7. Mistakes occurring while forcing chest resonators. Muted tone. Remote tone. Dark tone.
8. Establishment of regular balance in the resonance of head and chest
9. Sonority and sound quality
10. Voice equation in all voice register

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

Module III: Voice transformations

11. Voice modulation for the acting purposes. Throaty voice. Head produced voice. Nasal voice. Shallow voice. Falset. Deep voice . Chest voice. Stomach voice. Diaphragm voice
12. Voice transformations on comedy texts. Adjusting breathing, laughing, crying, articulation ...
13. Voice transformations on a tragedy text. Adjusting breathing, laughing, crying and articulation ...
14. Adjusting and modulating a vooice for the needs of a radio-television engagement . Radio drama. Sinchronizing animated movies characters
5. Technical exercises accompanied by the piano (vocalise). Singing warm up. Broadenig a voice range. Developing hearing, rhythm and tempo sense. Voice training and a preparation for scenic singing.

Semester final exam
Public performance, analysis and evaluating a program's choice from the semester's syllabus, in professional 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 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