SYLLABUS

1. Course title:

Voice technique VII Course subtitle: Conditional voice training

2. Code:

VT VII

3. Cycle of study:

1

4. ECTS credits:

4

5. Type of course:

(●) Mandatory ( ) Elective

6. Prerequisites:

Completed prerequisites;- semester work evaluation VT VII.

7. Class restrictions:

Exclusively for the students of the acting department

8. Duration / semester:

1 7

9. Weekly contact hours:

9.1. Lectures: 2

9.2. Seminars: 1

9.3. Laboratory/Practice classes:

10. Faculty:

The Academy of the Dramatic Arts

11. Department/study program:

Acting

12. Lecturer:

13. Lecturer's e-mail:

14. Web site:

15. Course aims:

- Conditional voice training
- Increasing voice productivity
- Cultivating voice
- Individuality of a voice's potential

16. Learning outcomes:

To stress the importance of a regular breathing process and of postures, phonics, resonators' use and to develop the biggest possible number of voice consonants and modulations varieties; to, generally broaden the voice range and to master techniques which will contribute to the most sonorous and flexible voice articulation within the voice education.

17. Course content:

Module I: Increasing voice productivity

1. Finding the most useful exercises for each individual, which enable the maximum physical and psychic engagement for the action, for the most qualitative voice production. Relaxing the entire body's muscles. Head and shoulders relaxation exercises. Exercises for articulatory- resonant parts of the voice apparaus. Exercises for activation and elasticity of soft palate and larynx
Finding the most appropriate exercise for each individual, to enable maximum physical and psychic readiness for action with the best quality voice production. Relaxing the entire body muscles. Head and shoulders relaxation exercises. Articulatory- resonant voice apparatus parts exercises. Exercises for activating and elasticity of soft palate and larynx. Tongue, mouth and nose exercises.

2. Respiratory exercises. Increasing capacity. Breath economy. Conscious use of the diaphragm muscles as that of breath support and voice. "Apoggia" exercises
3. Posture exercises. Voice register equation exercises. Voice and movement exercises. Voice dynamics . Voice dynamics exercises. Voice consonants
5. Increasing voice range

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

Module II: Voice cultivation

6. Using, perfecting and adjusting technical voice settings to artistic creation of an acting exercise (a preconception of)
7. Developing a sense of establishment of the most possibly natural voice arrangement with speech
8. Developing a sense of establishment of the most possibly natural voice arrangement with speech
9. Individual approach in work with students on cultivating voice with the purpose of the most efficient scenic-spoken approach
10. Economizing energy and maintenance of persuasiveness as of a preconception within which the character is built

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

Module III: Individuality of a voice's potential
11. Working on establishing and nurturing voice originality and individual predispositions
12. Discovering and removing physical and psychical obstacles that lead to wrong respiratory voice habits
13. Special directions and measures that an actor needs to ne familiarized with, regarding health, hygiene and their voice care during their entire acting career
14. Recognizing and developing singing skills, natural voice predispositions and inclinations towards different styles
15. Technical piano lessons (piano acompanied lessons or vocalize). Singing warm up. Broadening of a voice range. Developing hearing, rhythm abd tempo. Voice training and preparing 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