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| **Course code:** **GLU0703** | **Course name: VOICE VII** | | | |
| **Cycle: I** | **Study year: IV** | | **Semester: VII** | **ECTS:** 2 |
| **Study mode: Obligatory** | | | |  |  | | --- | --- | | **Total hrs. number 30:** | **30** | | 1.Lecturers  2.Group practical exercises | 15  15 | | **Other student workload:** | **20** | | Literature/Reading | 5 | | Listening to music | 3 | | Seminar paper | 2 | | Exam preparation and practical work, continuous individual mastering of the learning contents, accompaniment. | 10 | | **TOTAL WORKLOAD:** | **50** |   Other teaching form are consultations, practical work, presentations and public appearances.  Organised weekly in additional two hours. | |
| **Teaching participants** | | **Teachers and associates in the course field** | | |
| **Enrolment preconditions:** | | **Exam in VOICE VI passed** | | |
| **Course goal(s):** | | 1. To adopt proper tone control and to develop the culture of spoken and sung tone.  2. To familiarize with basic terms from the history of music.  3. Differentiate vocal performance styles and understand the characteristics of musical styles.  4. Develop the ability to interpret musical and spoken material.  5. Familiarize with the basics of musical theatre and means of expression.  6. Master the basic techniques of working with a microphone.  7. Understand and use voice transformations in electronic media.  8. Present the acquired knowledge through group stage exercises and practical application of vocal skills.  9. Develop intonation precision and musical phrasing through technical and interpretative exercises.  10. To improve vocal flexibility and expressiveness, through work on different genres and styles of singing.  11. To improve the ability of teamwork and collective performance through group exercises and ensemble performances. | | |
| **Thematic units:**  *(if needed, the weekly work schedule is established taking into account the organizational units’ peculiarities)* | | - Group voice training model.  - Vocal qualities in relation to genre.  - Technical exercises with the piano.  - Stage singing and creation of singing material.  - Working with an accompanist: vocalizations and phrasing.  - Working with musical equipment (microphone, PA, monitors).  - Historical overview and listening to vocal performances in the theatre (opera, operetta, vaudeville, revue, musical).  - Musical styles (jazz, world music, folk, pop, rock, blues and others).  - Music in the theatre.  - Film music.  - Composing.  - Listening and analysing music and vocal works.  - Introduction to musical literature.  **-** Understanding the basics of musical language.  SEMINAR PAPER | | |
| **Learning outcomes:** | | **Knowledge:**  Acting through singing. Knowledge of various techniques of vocal performance and acting expression, as well as an understanding of dramaturgical and musical characteristics including styles, emotions and interpretation.  **Skills:**  Interpretation of musical numbers through the harmonization of vocal performance, acting expression and emotional connection with the content.  Performance of songs in a dramatic situation, including coordination of movement and voice, in accordance with dramaturgical requirements.  **Competencies:**  Students will demonstrate technically stable, expressive and stylistically adapted vocal expression through spoken and sung forms and will be trained to work with microphones and audio equipment.  Students will be able to interpret musical numbers and perform scenes with all vocal, acting and expressive techniques characteristic of musical theatre. | | |
| **Teaching methods:** | | Tuition on the subject Voice VII is carried out through a combined model, which includes lectures, exercises, seminars and workshops, which cannot be strictly separated in the teaching process.  Lectures include a process of introduction to the topic, verbal elaboration and practical verification of the topic, in the form of direct stage performance.  Seminars and workshops are organized in the form of special lectures, discussions and meetings with prominent vocal pedagogues and artists. A review of the work is organized at the end of the semester with possible public performances. | | |
| **Knowledge assessment methods with grading system[[1]](#footnote-1):** | | |  |  |  |  | | --- | --- | --- | --- | | **Knowledge assessment and grading** | | **CRITERIA** | **Points** | | **Points** | **Grades** | 1. **Attendance** | **5** | | **Up to 54** | **5 (F)** | **2. Student engagement** | **15** | | **55-64** | **6 (E)** | **3. Midterm exam** | **20** | | **65-74** | **7 (D)** | **4. Seminar paperwork** | **10** | | **75-84** | **8 (C)** | **5. Total points up to the final exam** | **50** | | **85-94** | **9 (B)** | **6. Final exam** | **50** | | **95- 100** | **10 (A)** | **TOTAL** | **100** |   Knowledge is checked through colloquia, seminar work and final exam, with the fulfilment of the previous criteria, which refer to attendance and engagement in classes.  Until the final exam, students can achieve a maximum of 50 points.  As a condition for taking the final exam, for each point criterion, students must achieve a minimum number of points, a total of 25.  Note:  The work and participation of students in projects of other departments, as well as professional engagements approved by the relevant bodies of the Academy, and related to the curriculum of the subject Voice, can be additionally scored. | | |
| **Literature[[2]](#footnote-2):** | | ***Compulsory*:**  Craig, D. *On Singing on Stage*. New York: Applause Theatre Book Publishers, 1990.  Deer, J., and R. Dal Vera. *Acting in Musical Theatre*. London: Routledge, 2008.  Ganzl, K. *Musicals.* Carlton Publishing Group, London: 2001.  Hall, K. *So You Want to Sing Musical Theatre*. New York: Rowman & Littlefield, 2014.  Harvard, P. *Acting Through Song*. London: Nick Hern Books, 2013.  Kayes, G. *Singing and the Actor*. London: Bloomsbury Methuen Drama, 2004.  Kenrick, J. *Musical Theatre: A History*. New York: Continuum, 2010.  Melton, J. *Singing in Musical Theatre*. New York: Allworth Press, 2007.  Palmer, C. *Voice and Speech for Musical Theatre*. London: Bloomsbury Methuen Drama, 2020.  Rapajić, S. *Muzičko Pozorište kao Umetnička Sinteza*. Beograd: FDU Institut za pozorište, film, radio i televiziju, 2018.  Streeton, J., and P. Raymond. *Singing on Stage*. London: Bloomsbury, 2014.  **Optional:**  Andreis, J. *Povijest Glazbe*. Zagreb: Sveučilišna naklada Liber Mladost, 1975.  Baxter, H., and M. *The Right Way to Read Music*. Tadworth: Elliot Right Way, 2008.  Grotowski, J. *Towards a Poor Theatre*. London: Routledge, 2002.  Hammond, M. E. Gillespie, and N. Lilley. *Thank You That’s All We Need for Today*. London: Peters Edition Ltd, 2009.  Kalinski, L. *Umjetnost Pjevanja*. Zagreb: Školska knjiga, 1975.  Stubblebine, D.J. *Early Broadway Sheet Music*. London: McFarland & Company Inc Publishers, 2002.  Tajčević, M. *Osnovna Teorija Muzike*. Beograd: Prosveta, 1958.J. Grotovski, KA SIROMAŠNOM POZORIŠTU, Beograd, 1976. | | |

1. **The system of points and the grading criteria for each subject shall be defined by the organizational unit’s Council prior to the commencement of the academic year in which the teaching activity is performed in accordance with the Article 64, paragraph 6 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-1)
2. **Acting on behalf of the higher education institution as a public institution, the Senate or organizational unit Council respectively, shall define the mandatory and recommended textbooks and manuals list as well as the other recommended literature as a basis for preparing and taking the examination by rendering a special Decision which is to be published on their websites before the start of the academic year in accordance with the Article 56, paragraph 3 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-2)