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| **Course code:** **GLU0703** | **Course name: VOICE VII** | | | |
| **Cycle: I** | **Study year: IV** | | **Semester: VII** | **ECTS:** 2 |
| unsa logo transparent**Study mode: Obligatory** | | | **Total hrs. number: 30**  Lectures: **7.5**  Laboratory/practical exercises: **22.5**   |  |  | | --- | --- | | **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. The focus of the semester is on proper tone control, culture of speaking and singing tone, cultivation and mastery of all vocal and technical assignments constituting basic principles of the vocal technique**  **2. Presentation and acquisition of the basic concepts in history of music**  **3. Learning about styles of vocal performance, introduction to musical styles**  **4. Interpretation**  **5. Musical theatre**  **6. Working with microphone**  **7. Voice transformations in electronic media**  **8. Recapitulation of exercises and presentations through a joint class exercise /use of voice/** | | |
| **Thematic units:**  *(if needed, the weekly work schedule is established taking into account the organizational units’ peculiarities)* | | **Group vocal training model**  **Exercises for six vocal qualities according to the Estill Voice Model study**  **Technical exercises with piano**  **Vocalises**  **Phrasing**  **Use of breath in phrasing**  **Musical alphabet and genre**  **Stage signing**  **Historical overview of vocal composition studying**  **Baroque vocal music**  **Lied-solo song**  **Opera and operetta**  **Musical**  **Jazz music**  **Popular music**  **Contemporary music**  **Film music**  **Music in theatre**  **Method to listen and analyse a vocal segment**  **SEMINAR PAPER** | | |
| **Learning outcomes:** | | **Knowledge**: **Proper application of all voice elements**  **Skills***:* **Proper use of voice, presentation of what has been learnt**  **Competencies**: **Complete voice and its proper use on stage, interpretation of a musical number from a musical /stage performance of a scene from the selected musical** | | |
| **Teaching methods:** | | **The contents of Voice VII are delivered in a combination of lectures, exercises, seminars and individual exercises that cannot strictly be separated in the teaching process.**  **Lectures – the process of introducing the theme and verbal elaboration of the theme, practical application of the theme on stage, seminars in form of special lectures, discussions and meetings with prominent artists, presentations and public appearances.** | | |
| **Knowledge assessment methods with grading system[[1]](#footnote-1):** | | |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Knowledge assessment and grading** | |  | **CRITERIA** | **Points** | **Exam requirement**  **min.-max.** | | **Points** | **Grades** | | **do 54** | **5 (F)** | **1.** | **Attendance** | **10** | **8-10** | | **55-64** | **6 (E)** | **2.** | **Student engagement** | **15** | **5-15** | | **65-74** | **7 (D)** | **3.** | **Midterm exam** | **20** | **10-20** | | **75-84** | **8 (C)** | **4.** | **Seminar paper** | **5** | **2-5** | | **85-94** | **9 (B)** | **5.** | **Final exam** | **50** | **30-50** |   **Knowledge is assessed by midterm exam, seminar paper and final exam, provided that attendance and engagement criteria have been met.**  **Students can score a maximum of 50 points before the final exam.**  **A requirement for the final exam is for students to achieve the minimum number of points under each criterion– 25 in total.**  **Note:**  **Students’ activity in projects of other departments, as well as professional engagements approved by the relevant Academy bodies, can be additionally scored if related to the syllabus of the course Voice.** | | |
| **Literature[[2]](#footnote-2):** | | ***Compulsory*:**  **Cicely Berry: GLUMAC I GLAS, AGM Zagreb, 1997.**  **M. Marković: GLAS GLUMCA, CLIO Beograd, 2002.**  ***Optional*:**  **Mr. Ljiljana Grujić Erenrajh: GLASOVNO OBRAZOVANJE GLUMCA, Univerzitet umetnosti Beograd 1995.**  **B. Špiler, UMJETNOST SOLO PJEVANJA, Muzička akademija Sarajevo, 1972.**  **J. Andreis, POVIJEST GLAZBE, Zagreb, 1975.**  **N. Cvejić, SAVREMENI BELKANTO, Beograd, 1980.**  **Lotka-Kalinski, UMJETNOST PJEVANJA, Zagreb, 1975.**  **V. Riči, IL BELKANTO, Milano, 1923.**  **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)