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| **Course code:**  **GLU 0803** | **Course name: VOICE VIII** | | | |
| **Cycle: I** | **Study year: IV** | | **Semester: VIII** | **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 VII passed.** | | |
| **Course goal(s):** | | 1. Develop and apply individual voice training, adapted to the needs and capabilities of each student.  2. To refresh one's own vocal abilities and achieve proper technical use of the voice in its full capacity for stage performances.  3. Develop the ability to listen to and analyse music literature, as well as conduct conversations about different musical genres and styles.  4. Master microphone technique, including volume and clarity control in various performance scenarios.  5. To acquire the skill of interpreting a musical number with a free choice of genre, applying technique and expressiveness through one's own vocals.  6. Perform the final individual exercise "My Voice", in which the student chooses a topic, text and musical track, focusing on proper voice production and application of acquired knowledge in a stage environment.  7. Develop the ability to adapt the voice to different stage conditions and types of performance.  8. Connect the technique of breathing, articulation and voice with the emotional and dramaturgical aspects of the performance.  9. Strengthen the ability to spontaneously express and improvise in different musical genres and styles.  10. Increase the strength and endurance of the voice through continuous vocal exercises with proper breathing technique adapted to vocal qualities.  11. Build confidence in solo performances through performing experience. | | |
| **Thematic units:**  *(if needed, the weekly work schedule is established taking into account the organizational units’ peculiarities)* | | - Model of individual voice training.  - Recapitulation of technical exercises for proper voice production.  - Vocal exercises with the piano.  - Individual work on selected material.  - Vocalizations and phrasing.  - Creation of singing material with an accompanist.  - Interpretation of different vocal qualities in relation to the genre.  - Synergy of stage singing and speaking.  - Work with music equipment (microphone, loudspeaker, monitors)  - application of acquired knowledge in the final individual exercise "My Voice".  - Analysis of the selected topic and text for an individual exercise.  - Listening and analysing music and vocal performances.  SEMINAR PAPER | | |
| **Learning outcomes:** | | **Knowledge:**  Developed model of individual voice training. Acquired knowledge about the production of different vocal qualities, interpretation, articulation and resonance and their application in musical genres and various stage conditions, with the use of specialized musical equipment.  **Skills:**  The ability to harmonize spoken and sung tone, with an emphasis on dramatic interpretation, through a stage performance at the final individual exercise "My Voice".  **Competencies:**  Students will demonstrate technical, expressive and dramaturgical skills in performance, using proper voice technique, emotional interpretation and stage expression, with the application of acquired skills and through working with microphones, analysis of musical genres and performance of individually selected material. | | |
| **Teaching methods:** | | Tuition on the subject Voice VIII 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 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*:**  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. | | |

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)