

Course Unit Descriptor

Study Programme: Acting in Serbian; Acting in Hungarian
Course Unit Title: Vocal Technique 1
Course Unit Code: TGL1
Name of Lecturer(s): Vitkay-Kucsera Agota, Goran Strgar and David Klem
Type and Level of Studies: Undergraduate academic studies /
Course Status (compulsory/elective): Compulsory
Semester (winter/summer): Winter/Summer
Language of instruction: English
Mode of course unit delivery (face-to-face/distance learning): Face-to-face
Number of ECTS Allocated: 4
Prerequisites: None
Course Aims: Gaining knowledge of anatomy and physiology of the vocal apparatus, mastering basic breathing exercises, freeing the body, developing musical ear, freeing the jaws, becoming aware of resonating cavities.
Learning Outcomes: Students will understand the structure of the vocal apparatus, its function and use. The body is freed, the breath and vocal apparatus are used economically, and students gain good basis for further work on their vocal performance.
Syllabus: This is a two-semester course with a written assessment test taken at the end of the first semester, and an exam at the end of the second. The first semester is devoted more to the theory than practice. Introduction to the anatomy and physiology of the vocal apparatus, to the terminology relevant to the course. Practice is focused on exercising the movement intended to free the body, which is a prerequisite for a free well-trained singing voice. At the same time, these exercises contribute to understanding the respiratory possibilities, limitations and its improvement. Breathing exercises – static and with movement. Breathing is the basis for further development of the actor’s vocal abilities. Exercises that enhance awareness and better use of resonating cavities are done. The second term is devoted to freeing the lower jaw by: a) Doing exercises for the jaw – with certain vocalises and text. b) Working in pairs on a given text, intended to develop musical ear, to connect the practised elements and division of attention (body posture, breathing, the use of the resonator, freeing the jaw, etc.). Pair work on a given set of tongue-twisters: a) The same tone – the same syllable of the text b) The same tone – the rest of the text. Exercises on two given sentences in Italian: a) The same tone – the same syllable of the text b) The same tone – the rest of the text Pair work – vocals (u, o, a, e, i): legato and staccato; freeing the jaw (ja, ja, ja,).
Required Reading: Ljiljana Grujić-Erenrajh: <i>Glasovno obrazovanje glumca</i> , Beograd, 1985. Bruna Špiler: <i>Umjetnost solo-pjevanja</i> , Sarajevo, 1972 M. A. Čehov: <i>O tehnicima glumca</i> , Beograd, 2005. M. Marković, <i>Glas glumca</i> , Beograd, 2002.

A. Vitkay-Kucsera: *Karakteristike glasa i metodički pristupi razvoju glasa u funkciji profesionalnih aktivnosti*, Novi Sad, 2013.

Weekly Contact Hours: 2	Lectures: 1	Practical work: 1
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Teaching Methods: Theoretical and practical classes. Working in groups, small groups and one-to-one.

Knowledge Assessment (maximum of 100 points):100

Pre-exam obligations	points	Final exam	points
Active class participation	32	written exam	
Practical work		oral exam	46
Preliminary exam(s)	22	
Seminar(s)			

The methods of knowledge assessment may differ; the table presents only some of the options: written exam, oral exam, project presentation, seminars, etc.