

**Music Academy / PERFORMING ARTS / CHOIR WITH BASES OF VOCAL TECHNIQUE IV**

<b>Course:</b>	CHOIR WITH BASES OF VOCAL TECHNIQUE IV			
<b>Course ID</b>	<b>Course status</b>	<b>Semester</b>	<b>ECTS credits</b>	<b>Lessons</b> (Lessons+Exercises+Laboratory)
4857	Optional	4	3	2+3+0
<b>Programs</b>	PERFORMING ARTS			
<b>Prerequisites</b>				
<b>Aims</b>	Getting to know the history of vocal performance, mastering the problems of choral singing and performing in a choral ensemble. Acquaintance of students with capital works of vocal and vocal instrumental literature. The goal is to master the basic elements of choral vocal technique and develop harmonic hearing. The goal is to nurture and develop the ability to implement theoretical knowledge such as solfeggio counterpoint, harmonic analysis and style analysis in the student through performing practice.			
<b>Learning outcomes</b>	* Knowledge and performance of choral literature of different styles and genres; possession of practical and theoretical knowledge about joint work; knowing and developing own vocal technique; training for independent management of larger groups of singers that are formed according to the requirements of the score (childrens choir, womens choir, mens choir and mixed choir).			
<b>Lecturer / Teaching assistant</b>	M.Sc. Aleksandra Knežević			
<b>Methodology</b>	Lectures, practical work, exercises, public performances.			
<b>Plan and program of work</b>				
Preparing week	Preparation and registration of the semester			
I week lectures	The content is carried out in an open curriculum, with dynamics and a program adapted to the needs of public performances of the Academy of Music, the subject Choral conducting with playing choral scores, other related study programs, as chosen by the teacher. The repertoire includes artistic vocal and vocal-instrumental music from old music to music of the XXI century. History and development of singing; Selection of works for performance Rehearsals by voices; Basic concepts of acoustics Rehearsals by voices; The ear as a sound receiver Rehearsals by voices; Organs for preparing, creating and shaping tones Rehearsals by voices; Physiology of the singing organ Joint rehearsals; Qualification of singing voices Rehearsals by voices; Breathing while singing Rehearsals by voices; Technical breathing exercises Joint rehearsals; Voice impostation Joint rehearsals; Vocal processing			
I week exercises				
II week lectures				
II week exercises				
III week lectures				
III week exercises				
IV week lectures				
IV week exercises				
V week lectures				
V week exercises				
VI week lectures				
VI week exercises				
VII week lectures				
VII week exercises				
VIII week lectures				
VIII week exercises				
IX week lectures				
IX week exercises				
X week lectures				
X week exercises				
XI week lectures				

XI week exercises						
XII week lectures						
XII week exercises						
XIII week lectures						
XIII week exercises						
XIV week lectures						
XIV week exercises						
XV week lectures						
XV week exercises						
Student workload						
Per week			Per semester			
3 credits x 40/30=4 hours and 0 minuts 2 sat(a) theoretical classes 0 sat(a) practical classes 3 excercises <b>-1 hour(s) i 0 minuts</b> of independent work, including consultations			Classes and final exam: <b>4 hour(s) i 0 minuts x 16 =64 hour(s) i 0 minuts</b> Necessary preparation before the beginning of the semester (administration, registration, certification): <b>4 hour(s) i 0 minuts x 2 =8 hour(s) i 0 minuts</b> Total workload for the subject: <b>3 x 30=90 hour(s)</b> Additional work for exam preparation in the preparing exam period, including taking the remedial exam from 0 to 30 hours (remaining time from the first two items to the total load for the item) <b>18 hour(s) i 0 minuts</b> Workload structure: <b>64 hour(s) i 0 minuts (cources), 8 hour(s) i 0 minuts (preparation), 18 hour(s) i 0 minuts (additional work)</b>			
Student obligations			Regular attendance, active work in classes, public performances, academy concerts			
Consultations						
Literature			Choral and vocal-instrumental literature from 16th century polyphony to contemporary authors; B. Đurović: Basics of vocal technique; V. Ilić: Choral vocalizations			
Examination methods			Attendance: 30 points; Colloquiums (two per semester) 20; Exams 20 points; Public performances 20: Activity and engagement in class: 10			
Special remarks			Language at the lessons: montenegrin			
Comment						
Grade:	F	E	D	C	B	A
Number of points	less than 50 points	greater than or equal to 50 points and less than 60 points	greater than or equal to 60 points and less than 70 points	greater than or equal to 70 points and less than 80 points	greater than or equal to 80 points and less than 90 points	greater than or equal to 90 points