*Appendix No. 1.5 to the Resolution No. 7/2023*

*of the Rector of the University of Rzeszów*

**SYLLABUS**

**regarding the qualification cycle**

**FROM 2023/2024 TO 2025/2026**

**Academic year 2023/2024, 2024/2025, 2025/2026**

1. Basic Course/Module Information

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| --- | --- |
| Course/Module title | Voice emission with diction |
| Course/Module code \* | C2/EI |
| Faculty (name of the unit offering the field of study) | Colleges of Humanities |
| Name of the unit running the course | Institute of Music |
| Field of study | Artistic Education in the field of Music |
| Qualification level | BA Degree |
| Profile | General academic |
| Study mode | Full-time studies |
| Year and semester of studies | Year: I - II, semester: 1- 4 |
| Course type | Major subject |
| Language of instruction | English |
| Coordinator | prof. dr hab Maciej Gallas |
| Course instructor | prof. dr hab. Olga Popowicz  prof. dr hab. Maciej Gallas  prof. dr hab. Jacek Ścibor  dr Elżbieta Drążek- Barcik |

\* - as agreed at the faculty

* 1. Learning format – number of hours and ECTS credits

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Semester  (n0.) | Lectures | Classes | Laboratories | Seminars | Practical classes | Internships | Others | **ECTS credits** |
| 1 |  | 15 |  |  |  |  |  | 4 |
| 2 |  | 15 |  |  |  |  |  | 4 |
| 3 |  | 15 |  |  |  |  |  | 4 |
| 4 |  | 15 |  |  |  |  |  | 4 |

1.2. Course delivery methods

X conducted in a traditional way

- involving distance education methods and techniques

1.3. Course/Module assessment (exam, pass with a grade, pass without a grade)

pass with a grade sem. 1-4 and sem. 4- exam.

1. Prerequisites

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| General musical predispositions and good vocal skills verified positively during the entrance examination. |

3. Objectives, Learning Outcomes, Course Content, and Instructional Methods

3.1. Course/Module objectives

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| --- | --- |
| O1 | Learning about the structure and functioning of the vocal apparatus. |
| O2 | Learning and implementing the principles of vocal hygiene. |
| O3 | Improving the way of emitting the voice: improving the quality of the voice using resonators and breathing support, improving diction, extending the vocal range. |
| O4 | Developing the ability to independently work with a simple vocal piece, with using the correct technique, demonstrating vocal interpretation adequate to the content literary work. |

3.2. Course/Module Learning OUTCOMES (to be completed by the coordinator)

|  |  |  |
| --- | --- | --- |
| Learning Outcome | The description of the learning outcome  defined for the course/module | Relation to the degree programme outcomes |
| LO\_01 | Has knowledge of the basic vocal repertoire performed in the field of voice emission with diction, knowing principles of voice emission and the basics of functioning and possible injuries and infections as well as defects of the speech apparatus | K\_W01 NW13 |
| LO\_02 | Has knowledge of musical styles and implements them with the help of a teacher. Knows vocal performance traditions. | K\_W02 |
| LO\_03 | Develop vocal skills to the extent necessary to perform basic technical tasks, correctly speaking Polish using the terminology of the subject. | K\_U06 |
| LO\_04 | Has basic skills in vocal performance as well as the ability to interpret simple songs representing various genres musical styles. | K\_U01 |
| LO\_05 | Has the ability to mimic a vocal piece, taking into account the style of the original performance. | K\_U02 |
| LO\_06 | Has the ability to remember short vocal pieces and perform them freely from memory. | K\_U03 |
| LO\_07 | Consciously, correctly and effectively uses the speech apparatus, in accordance with the principles of voice emission. | K\_U06 NU16 |
| LO\_08 | Has the ability to properly and effectively organize one's own work, both individual and team, regarding voice emission diction. | K\_U09 |
| LO\_09 | Has the ability to correctly use the vocal technique necessary to perform a simple artistic presentation. | K\_U10 |
| LO\_10 | They have mastered the basic principles of practicing their own voice, enabling him to maintain and develop his vocal skills. | K\_U10 |
| LO\_11 | They have mastered the elementary rules of behaviour during a vocal performance on stage and the basic techniques for controlling stage fright during performances. | K\_U14 |
| LO\_12 | They have mastered the ability to evaluate their own vocal activities. | K\_K02 |
| LO\_13 | With the help of the teacher, the student can use their own emotionality, imagination and knowledge to shape their own vocal interpretation. | K\_K03 |

**3.3. Course content (to be completed by the coordinator)**

1. **Lectures**

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| **Content outline** |
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| - |

1. **Classes, laboratories, seminars, practical classes**

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| Content outline |
| - construction and functioning of the vocal apparatus  - voice hygiene rules  - shaping correct body posture while singing  - shaping the habit of flexible functioning of the respiratory, phonatory and articulatory muscles  - developing sensitivity to sound intonation, with particular emphasis on the gradual acquisition of independence in intonation self-control  - shaping respiratory support  - shaping vowels with particular emphasis on the free operation of the appropriate position of the tongue and soft palate  - shaping correct diction  - expanding the vocal range  - gradual strengthening of the voice volume, including crescendo and diminuendo  - developing the ability to implement appropriate types of articulation in singing: legato, non-legato, staccato.  - developing the ability to precisely perform individual intervals - equalizing voice registers  - developing the skills of logical and aesthetic phrasing in songs, taking into account the role of breathing in planning and modelling musical phrases  - developing the ability to build an interpretation of a simple vocal piece in accordance with the literary content  - developing the ability to independently organize work on a piece, considering the mastery of the material off by heart  - performance practice, taking into account the rules of public performance and ways of dealing with stage fright |

3.4. Methods of Instruction

Practical exercises, demonstration, lecture, talk.

e.g.

*Lecture: a problem-solving lecture/a lecture supported by a multimedia presentation/ distance learning Classes: text analysis and discussion/project work (research project, implementation project, practical project)/ group work (problem solving, case study, discussion)/didactic games/ distance learning Laboratory classes: designing and conducting experiments*

4. Assessment techniques and criteria

4.1 Methods of evaluating learning outcomes

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| --- | --- | --- |
| Learning outcome | Methods of assessment of learning outcomes (e.g. test, oral exam, written exam, project, report, observation during classes) | Learning format (lectures, classes,…) |
| LO\_01 | observations during classes | classes |
| LO\_02 | observations during classes / EVALUATION | classes |
| LO\_03 | observations during classes / EVALUATION | classes |
| LO\_04 | observations during classes / EVALUATION | classes |
| LO\_05 | observations during classes / EVALUATION | classes |
| LO\_06 | EVALUATION | classes |
| LO\_07 | observations during classes / EVALUATION | classes |
| LO\_08 | observations during classes | classes |
| LO\_09 | observations during classes / EVALUATION | classes |
| LO\_10 | observations during classes | classes |
| LO\_11 | EVALUATION | classes |
| LO\_12 | observations during classes / EVALUATION | classes |
| LO\_13 | observations during classes | classes |

4.2 Course assessment criteria

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| During the course of the assessment in semesters 1-4, the student presents at least two vocal pieces (chosen from: vocal etude, baroque Italian aria, Polish song), sang from memory, demonstrating the technical skills developed during classes.  After the 4th semester, the exam - the student presents three vocal pieces (chosen from: vocal etudes, Italian baroque aria, Polish song, operatic or oratorio aria, foreign song), sung from memory with demonstration of technical skills and interpretation and artistic expression adequate to the content of the pieces.  Assessment criteria: - Compliance to the performed vocal part with the musical notation. - Technical quality of workmanship. - Stylish execution and interpretation.  - Systematicity and quality of work.  Grading scale:  5.0 - flawless performance of songs, technical correctness, convincing and stylish interpretation - adequate to the content of the song; systematic and diligent work. 4.5 - performance of songs with minor errors, technical correctness, convincing and stylish interpretation - adequate to the content of the song; systematic and diligent work. 4.0 - performance of songs with minor errors, sub-par technical correctness, stylish interpretation; moderately systematic and diligent work. 3.5 - execution of works with significant errors, low technical correctness, lack of systematicity in work. 3.0 - execution of works with significant errors, low technical correctness, lack of systematicity in work.  2.0 - low attendance at classes (below 50%), failure to meet program requirements, presentation with serious musical, technical and memory deficiencies, performance does not meet the criteria for a satisfactory grade. |

5. Total student workload needed to achieve the intended learning outcomes

– number of hours and ECTS credits

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| --- | --- |
| Activity | Number of hours |
| Course hours | 60 |
| Other contact hours involving the teacher (consultation hours, examinations) | 20 |
| Non-contact hours - student's own work (preparation for classes or examinations, projects, etc.)  Additional work with:  Preparing songs and arias for performance, I.e., learning the melody, learning the words, translating song lyrics, memory mastery, developing correct vocal habits, creating an original interpretation. | 320 |
| Total number of hours | 400 |
| Total number of ECTS credits | 16 |

\* One ECTS point corresponds to 25-30 hours of total student workload

6. Internships related to the course/module

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| --- | --- |
| Number of hours |  |
| Internship regulations and procedures | *-* |

7. Instructional materials

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| Compulsory literature:  B. Tarasiewicz- „Mówię i śpiewam świadomie”, Universitas, Kraków 2006  H. Zielińska „Kształcenie głosu”- Polihymnia, Lublin 2002 B. Toczyska „Głośno i wyraźnie-9 lekcji dobrego mówienia”, Gdańskie Wydawnictwo Psychologiczne 2007  B. Toczyska „Elementarne ćwiczenia dykcji”- Gdańskie Wydawnictwo Oświatowe J. Krassowski „Higiena głosu śpiewaczego” wyd. Akademii Muzycznej w Gdańsku 1990  M. Karwaszewska, M. Fedyk-Klimaszewska (red.)- „Wokół emisji głosu. Technika - Metodyka - Praktyka", Wyd. Akademii Muzycznej im. S. Moniuszki w Gdańsku, 2021, ISBN 978-83-64615-50  P. Łykowski, M. Kolasa-Hladíková (red.)- „Profesional Challenges of vocal pedagogy in the 21st century” , Wyd. Akademia Muzyczna im. K. Lipińskiego we Wrocławiu i PSPŚ, Wrocław 2019, ISBN 978-83-65473-19-6 N. Vaccai- „Metodo Pratico”  G. Concone- Fifty Lessons for Voice (High, medium, low) B. Lütgen- Opern Vokalisen- Tägliche Übungen  Arie Starowłoskie- wybór  S. Noskowski- Songs: „Cztery pory roku”  S. Moniuszko- Songs  F. Chopin- Songs  M. Karłowicz- Songs |
| Complementary literature:  S. Niewiadomski- Songs J. Gall- Songs W. Żeleński- Songs W. A. Mozart- Songs W. A. Mozart- Arias  Songs and arias by other composers |

Approved by the Head of the Department or an authorised person