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**FEATURES OF WORKING WITH YOUNG MAN VOICES IN THE SYSTEM OF SECONDARY PROFESSIONAL MUSIC AND PEDAGOGICAL EDUCATION****ОСОБЕННОСТИ РАБОТЫ С ЮНОШЕСКИМИ ГОЛОСАМИ В СИСТЕМЕ СРЕДНЕГО ПРОФЕССИОНАЛЬНОГО МУЗЫКАЛЬНО-ПЕДАГОГИЧЕСКОГО ОБРАЗОВАНИЯ****Soldatkina Olga. / Солдаткина О.В.***Bachelor's degree, student of magistrature / Бакалавр, студент магистратуры***Marufenko Helen / Маруфенко Е. В.***Candidate of Pedagogical Sciences, Phd, Associate Professor /**кандидат педагогических наук, Phd, доцент**ФГБОУ ВО «Владимирский государственный университет имени Александра Григорьевича и Николая Григорьевича Столетовых» (ВлГУ)**г. Владимир, Россия**Vladimir State University named after Alexander and Nikolay Stoletovs**Vladimir, Russia*

**Summary:** *The authors consider theoretical and practical aspects of working with young man voice in the system of secondary professional musical-pedagogical education, the consider relevance of such work, psycho-pedagogical and age characteristics age College students, main stages , and typical errors of vocal-pedagogical work in the system of secondary professional musical-pedagogical education.*

**Keywords:** *vocal and pedagogical practice, secondary professional musical and pedagogical education, diagnostics of a student's vocal abilities, mutation period of a young man voice.*

In the system of modern secondary vocational education, vocal and pedagogical work with young man voices is still one of the most difficult. Despite the fact that vocal pedagogy has developed common principles, methods and techniques for voice production in the system of continuing education, there are a number of features of working with young man voices, especially at the initial stage of training students aged 14-15 years.

The problem of determining vocal abilities (voice type) is still one of the most difficult in vocal pedagogy. Quite often, the definition of the type of voice is delayed and only by the end of training in College is its final identification. L. B. Dmitriev pointed out that the definition of the type of voice due to the lack of a certain technique should be conducted not by one, but by a number of features. These are the timbre, range, location of transitional notes and primar tones, the ability to maintain tessitura, as well as the anatomical features of the vocal cords [1]. Then the question arises: what should a teacher do when the signs do not complement, but contradict each other? A typical mistake of some teachers is that they educate students ' voices based on their own vocal preferences acquired in the course of professional activity, without taking into account the specifics of the student's vocal and individual abilities. As a result of this practice, a student with a tenor neuromuscular complex is taught baritone and sometimes bass singing skills.

The ratio of attributes of this particular novice singer creates the entire palette of vocal abilities (voice type). The set of features that are used to diagnose the vocal

abilities of a novice vocalist, and creates a vocal palette of the voice type. Theoretical analysis of the student's vocal abilities gives grounds for distinguishing three subtypes in each of the types of voices: standard, small and large. The standard includes voice, whose timbre and vocal characteristics within the range tessitura features, and location of transient notes. Small or vocally restricted voices have a narrower range, non-standard arrangement of transition notes, and a slightly pronounced timbre of the voice (for example, the range and transition notes are closer to the baritone, and the length of the ligaments and timbre are closer to the tenor characteristics). The peculiarity of large or vocally complex voices is that the timbre combines both baritoneal depth and velvety bottoms with the lightness and flight of the upper part of the vocalist's range. Quite often these voices have a natural setting with pronounced transitional notes.

The practical work of vocal teachers shows that vocally limited voices are the least suitable for vocal work, standard ones – practically do not create problems during development, vocally complex ones-are the most labor – intensive, but in case of successful work there are extraordinary, sometimes outstanding vocalists. Practice shows that students of music and pedagogical colleges are more often dominated by standard and small (vocally limited) voices.

These features include the complexity of diagnosing natural vocal data during puberty. Analyzing the situation of the vocal education of young man in the musical-pedagogical College, we have structured the reasons why sometimes there are pedagogical errors in the diagnosis of the type of the singing voice, namely: complexity and integrated nature of the issues raised; especially of secondary professional musical-pedagogical education; starting a mutational or postmutational period; the established pedagogical stereotype, like the teacher and the student; the teacher's ambition, inability and unwillingness to change their views and pedagogical principles.

Admission of students-musicians to a teacher's College without a basic musical education introduces additional difficulties at the initial stage of vocal training, namely: additional difficulties in determining the type of voice (because the voice apparatus is not sufficiently formed); vocal-auditory underdevelopment (because it creates vocal-intonation problems).

Also, when educating a young voice, serious attention should be paid to the complex of psychophysiological features of the student that determine the character of the voice. Lyrical, dramatic, lyric-dramatic – these characteristics are the result of a set of qualities related to physiological characteristics of the student: mass and long vocal folds, features superimposed acoustic resonators, as well as the psychological characteristics of the nervous system, in particular cognitive personality characteristics (type of thinking, temperament, emotionality, etc.).

An important element when working with a young man voice is the formation of breathing and singing footing . The formation of the singing footing skill is based on the acquired and fixed skills of breathing, which is associated with the specific work of the abdominal muscles, diaphragm, tracheobronchial and laryngeal-pharyngeal systems. When forming a singing support, the respiratory function in the inhalation phase is dominant. Before starting sound reproduction, it is necessary to preserve the

feeling of an inhaled singing installation, which fixes the largest volume in the sub-lining part of the voice apparatus, which contributes to the most effective gas exchange.

For the singing function, more important are the side effects that occur during the inhalation phase: this is the creation of conditions for resonating by increasing the volume, which reduces the energy costs of voice formation; optimization of the tension of the vocal folds, which contributes to the ghosting of the natural frequency of the fold system in accordance with the specified pitch of the vocal product. The latter is crucial when working on the upper part of the range.

Thus, the difficulty of forming the skills of breathing and sound support lies in the complex and procedural nature of the work of the muscles of the vocal apparatus and vocal folds. Minimization and optimization of exhalation, taking into account the preservation of the most important elements for singing that are characteristic of inspiration (maximum gas exchange, maximum tension of the folds, maximum volume of resonation), is one of the serious problems of voice production.

Working on the upper part of the range is one of the most important, if not the most important task in raising a high male voice, so it should be given special attention. The formation of the upper part of the range is based on the main elements of vocal culture that have already been formed. At the initial stage after the diagnosis of the voice type, work with a student in the system of secondary musical and pedagogical education begins with the formation of breathing skills, singing stance (the position of the body and head during singing), the formation of skills for rounding and covering the sound. Also, it is necessary to choose a repertoire of coherently orientation, paying attention not so much to the range of the work, but to the formation of the student's singing culture with the help of this work.

Only when it formed the basic components of singing culture in the most primary medium for student musical-pedagogical institution range, the student knows the techniques of cover sounds rounding and supports sound and he ended postulational period, you can start working on expanding the range through palatovo register.

Thus, based on the above, we can draw the following conclusions: the main problem in working with high male voices is the formation of the upper part of the range, which should be based on the formed skills of covering, rounding and supporting the sound; an error in diagnosing the type of voice of a student can be the cause of many vocal and creative problems of a future music teacher.

The vocal teacher should avoid the prerequisites for the occurrence of voice problems of the student in his professional activity, and be aware that on his shoulders lies the responsibility for the future professional implementation of the future teacher.

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science», Moscow: 2002, – 496p.

**Аннотация:** Авторы статьи рассматривают теоретические и практические аспекты работы с юношескими голосами в системе среднего профессионального музыкально-педагогического образования, актуальность такой работы, психолого-педагогические и возрастные особенности возраста студентов колледжа, основные этапы, а также типичные ошибки вокально-педагогической работы в системе среднего профессионального музыкально-педагогического образования.

**Ключевые слова:** вокально-педагогическая практика, среднее профессиональное музыкально-педагогическое образование, диагностика вокальных способностей студента, мутационный период юношеского голоса.

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