

ОПУБЛИКОВАТЬ СТАТЬЮ

в изданиях НИЦ "Социосфера"



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нарича още „визитната картичка“ на филмите. Дизайнът на филмовия плакат е вид самореклама на филма [3].

С развитието на изкуствения интелект през последните години се достигна до машинно генериране на графичен дизайн, но сътрудничество човек-машина в областта на графичния дизайн, поради творческия характер на работата на дизайнера ще продължи да се развива и в бъдеще.

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AUDITORY EXPERIENCE OF A NOVICE VOCALIST, VOCAL-PEDAGOGICAL WORK ON THE PHONATION

E. V. Marufenko

*Candidate of pedagogical sciences, Ph. D.,
associate professor,*

O. V. Soldatkina

*undergraduate student,
Vladimir State University,
Vladimir, Russia*

Summary. The authors of the article consider the problem of the initial stage of vocal training of a student, the factors influencing the formation of auditory experience and the sound environment, as well as the factors influencing the potential vocal development of a student.

Keywords: vocal skills; the initial stage of learning to sing; disadvantages of voice formation.

Starting to work with the student, the vocal teacher, diagnosing the singing voice of the child, determines not only the type of voice, timbre, singing capabilities, but also some shortcomings. First of all, this is due to the fact that there are no naturally perfect voices: the methodological literature presents such a point of view that all singers are naturally imperfect and require «teaching»,

the purpose of which is to correct shortcomings and improve the voice (words of M. I. Glinka).

The student comes to the vocal class having a certain level of balance or coordination of the singing process. In the course of the acquired vocal and performing experience, specific singing coordination is developed, which are the basis of vocal skills. A huge role in this is played not only by the previous singing experience, but also by the formed singing standard. In the course of research, it was found that the listener at the level of the subconscious turns on the muscles of the vocal apparatus. Therefore, after a concert performance of a good singer, the listener's voice feels comfortable, his singing capabilities expand.

However, the formation of the singing ideal in modern reality is greatly influenced by a certain musical background. It is this avalanche of sound that has a huge impact on the process of accumulation of passive auditory experience of each person, accompanying it from early morning to late evening, forming a musical taste, sense of style and preferences. Accordingly, as a result of this accumulation of auditory experience, certain attitudes are subconsciously formed in relation to the correctness of voice formation, voice science, singing style, character of performance, etc. Therefore, one of the most important tasks of a vocal teacher is to encourage the student to communicate daily with the best examples of vocal performance, which can deeply capture the listener, make him vividly experience what he has heard.

Auditory experience and sound environment determine the stock of both sound and musical impressions, as well as the usual, intuitively found vocal means for their implementation, which is due to our natural ability to onomatopoeia. The peculiarities of the sound composition of a particular language, the melody of speech, the rules of pronunciation teach the voice apparatus to a certain type of work, so one student can observe a throat sound, another a «white sound», etc.

Every student of singing should try to avoid mistakes that can be fatal in his professional development. Especially dangerous for a novice vocalist is to strengthen singing. Strengthen singing is singing with excessive tension of the vocal apparatus, which violates the timbre qualities of the voice, the naturalness of the sound. Strengthen voices quickly degrade and become unprofessional. Especially it is necessary to avoid forcing with children's voices, since it, as a rule, leads to a loss of vocal potential in the post-mutation period.

Inept work of the vocal-articulatory apparatus leads to overstrain, stiffness, strong clamping of the lower jaw, overstrain of the tongue in combination with flaccid lips, etc. Young vocalists usually bad open your mouth, you do not always know how to communicate vocal phonation with vocal breathing, often at an early stage of learning there are problems with detonation (most likely singing with low, rarely high-pitched voice) that appears, usually transient sounds.

The most common voice defects are: strengthened singing, muscle stiffness, sluggish delivery of sound during sluggish operation of the articulatory ap-

paratus, clamped lower jaw, passive or sedentary tongue, sluggish lips, lifting of the shoulders when inhaling, detonation, «mottled» sound in the general sound of vocal speech, «direct», «buzz-like» sound, open «white» sound, sharp «flat» sound with a throat sound, deep, deaf, darkened sound, nasal (nasal) a sound, a hoarse sound.

To eliminate these shortcomings, there are a lot of vocal exercises, the purpose of which is to properly organize and improve the singing phonation. Most of the drawbacks of voice, making himself known to the disciples at the initial stage of vocal training, adjusted with the right vocal exercises subject of psychological and pedagogic conditions and methodological principles of teaching vocal art.

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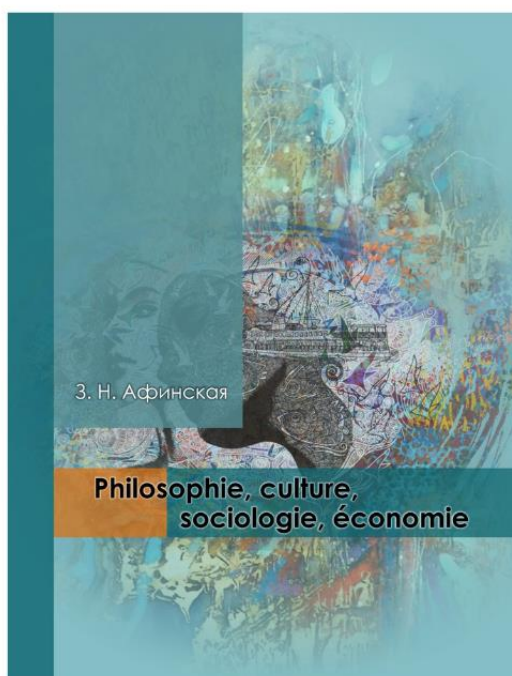
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