ИВАН ПЕТРОВИЧ БРЫЗГАЛОВ: БАРИТОН ҲӘМ БАС УШЫН ҚОСЫҚ АЙТЫЎ МЕКТЕБИ

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ИВАН ПЕТРОВИЧ БРЫЗГАЛОВ: ШКОЛА ПЕНИЯ ДЛЯ БАСА И БАРИТОНА

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IVAN PETROVICH BRYZGALOV: A SINGING METHOD FOR BARITONES AND BASSES

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Таяныш сөзлер: Иван Петрович Брызгалов, вокал педагогикасы, баритон, бас, даўысты қойыў, оқытыў методикасы, қосық айтыў техникасы, қосық айтыў мектеби, вокал көркем өнери, музыкалық билим бериў. қосықшылық дем алыўы, даўыс регистрлери, вокал шынығыўлары, И.П. Брызгалов, еркеклердиң төменги регистр даўыслары, музыка билим журты.

Резюме. Мақала вокал педагогикасының раўажланыўына, әсиресе, ер адамлар даўасы - баритон ҳәм басты үйретиў тараўына үлкен тәсир көрсеткен ири совет вокал педагогы Иван Петрович Брызгаловтың методикалық қолланбаларын изертлеўге бағышланған. Оның вокал бойынша баслы китаплары ҳәр тәреплеме талқыланып, даўысты орнатыў, вокал техникасын раўажландырыў ҳәм қосықшылық шеберлигин қәлиплестириў бағдарындағы өзине тәнлиги көрсетип берилген. Әмелий шынығыўлар, теориялық тийкарлар ҳәм педагогикалық принциплерге айрықша итибар қаратылмақта, олар И.П.Брызгалов методикасын бүгинги күнде де әҳмийетли ҳәм талап етилетуғын етип қоймақта. И.П.Брызгаловтың "Баритон ҳәм бас ушын қосықшылық мектеби" (1987) атлы музыка оқыў орнының 1-2-курс студентлери ушын арналған өзине тән оқыў қолланбасы көрип шығылған. Автор қолланбаның дүзилиси, оның физиологиялық-акустикалық тийкарлары, қосықшылық дем алыўы, даўыс регистрлери, дикция, ер адамлардың төменги регистр даўыслары - баритон ҳәм басқа арнаўлы бейимлестирилген вокал шынығыўлары менен ислеў методикасын анализлейди. Қолланбаның әмелий бағдарланыўы, педагоглар ҳәм баслаўшы қосықшылар ушын мәсләҳәтлер, вокализлер қосымшасы ҳәм мағлыўматнамалардан ибарат екенлиги атап өтилген. Брызгаловтың жумысы совет вокал мектебиниң мазмунына сәйкес келеди, ол көбинесе сес пайда етиў ҳәм диапазонға айрықша қатнас жасаўды талап ететуғын төменги регистр даўысларды арнаўлы таярлаў, методиканың заманагөй педагогикалық әмелияттағы әҳмийети ҳәм оның академиялық вокал дәстүрлерин сақлап қалыўға қосып атырған үлеси ашып берилген.

Ключевые слова: Иван Петрович Брызгалов, вокальная педагогика, баритон, бас, постановка голоса, методика обучения, техника пения, школа пения, вокальное искусство, музыкальное образование, вокальный отдых, голосовые регистры, вокальные упражнения, И.П. Брызгалов, мужские голоса нижнего регистра, музыкальное училище.

Резюме. Статья посвящена исследованию методических пособий Ивана Петровича Брызгалова, крупного советского вокального педагога, оказавшего большое влияние на развитие вокальной педагогики, особенно в области обучения баритону и голове. Его/Её основные книги по вокалу были всесторонне проанализированы, демонстрируя его/её уникальность в области постановки голоса, развития вокальной техники и формирования вокального мастерства. Особое внимание уделяется практическим упражнениям, теоретическим основам и педагогическим принципам, которые делают методику И.П.Брызгалова актуальной и востребованной и по сей день. Было рассмотрено уникальное учебное пособие И.П.Брызгалова "Школа баритонов и бас-песен" (1987) для студентов 1-2 курсов музыкального учебного заведения. Автор анализирует структуру пособия, его физиологические и акустические основы, вокальное дыхание, голосовые регистры, дикцию, мужские голоса нижнего регистра - баритон и другие специально адаптированные вокальные упражнения. Отмечается, что практическая направленность пособия состоит из рекомендаций для педагогов и начинающих певцов, приложения для вокализации и справочных материалов. Работа Брызгалова соответствует содержанию советской вокальной школы, в ней раскрыты специальная подготовка голосов нижнего

регистра, часто требующая особого подхода к звукообразованию и диапазону, значение методики в современной педагогической практике и ее вклад в сохранение традиций академического вокала.

Keywords: Ivan Petrovich Bryzgalov, vocal pedagogy, baritone, bass, voice training, teaching methodology, singing technique, school of singing, vocal art, music education, breathing for singers, vocal registers, vocal exercises, I.P. Bryzgalov, low male voices, music school.

Summary. This article examines the teaching manuals of Ivan Petrovich Bryzgalov, a prominent Soviet vocal pedagogue who had a significant influence on the development of vocal pedagogy, particularly in the training of male voices—baritone and bass. His major works on vocal music are analyzed in depth, revealing the uniqueness of his approach to voice training, the development of vocal technique, and the cultivation of singing mastery. Particular attention is paid to practical exercises, theoretical foundations, and pedagogical principles that make I. P. Bryzgalov's methodology relevant and in demand to this day. The book examines his unique textbook, *Singing School for Baritone and Bass* (1987), intended for first- and second-year students at music schools. The author analyzes the structure of the manual, its physiological and acoustic foundations, singing breath, vocal registers, diction, as well as the methodology for working with male voices in the lower register—baritone and bass—through specially adapted vocal exercises. The guide is noted for its practical focus, which includes recommendations for teachers and beginning singers, an appendix with vocal exercises, and reference materials. Bryzgalov's work is consistent with the principles of the Soviet vocal school; it explores the specific aspects of training low-register voices—which often require a special approach to sound production and range—as well as the significance of this methodology in contemporary teaching practice and its contribution to the preservation of academic vocal traditions.

Ivan Petrovich Bryzgalov (1905–1980) was one of the greatest vocal pedagogues of the 20th century. It is difficult to overstate the contribution of male voices—particularly baritones and basses—to the development of vocal coaching theory and practice. Bryzgalov was not only a talented performer but also a profound thinker, capable of systematizing accumulated experience and creating a coherent, logical, and effective teaching methodology. His books, written in clear and simple language, have served as a guide for many generations of singers and teachers. The purpose of this article is to analyze the main aspects of I.P. Bryzgalov's works, to demonstrate their significance and practical value for contemporary vocal education, and to provide an overview of his major works. Vocal pedagogy has always paid special attention to the individual characteristics of voices. Men's low voices—baritone and bass—have a rich timbre but require careful training that takes into account anatomical and acoustic characteristics. Igor Petrovich Bryzgalov's textbook *School of Verse Composition for Baritone and Bass* (Tashkent: Gafur Guliam Publishing House of Literature and Art, 1987) is devoted precisely to this topic. The book, approximately 92 pages long, became an important methodological guide for secondary specialized music educational institutions in the USSR, particularly in the republics of Central Asia. Drawing on the classical traditions of the Russian and Soviet vocal schools, Bryzgalov created a systematic guide that describes technique and demonstrates practical methods for daily practice. The manual is intended for teachers and first- and second-year students and is geared toward the initial stage of a singer's professional development. Unlike general "singing methods" (such as those by N.A. Garbuz or A. Menabe), Bryzgalov's work focuses exclusively on low voices, which demonstrates its uniqueness. The Physiological and Acoustic Foundations of Sound Production. One of the main sections of the guide is an analysis of the physiology and acoustics of the vocal apparatus as it relates to baritones and basses. The author explains in detail the mechanism of the vocal cords, resonators (chest, head, and mixed), and the respiratory system. Low voices are characterized by a predominance of the vocal cords and chest resonance, which requires special control to avoid a "choked" or "throaty" sound.Bryzgalov notes that proper sound production begins with





establishing “support” for the diaphragm and intercostal muscles. This is especially important for basses, whose range often extends to low notes (E-flat in the great octave and below), with acoustic energy accumulating in the chest cavity. This guide provides recommendations for developing the mixed register, which allows singers to transition from chest voice to head voice on transitional notes (for a baritone, this is approximately E–F in the first octave) without a noticeable break. In Bryzgalov’s method, singing breath takes center stage. Distinguishing between chest, abdominal, and mixed (diaphragmatic-rib) breathing, the author favors the latter, which is considered the most effective for classical singing. For baritones and sopranos, “inhalation-exhalation” exercises are recommended, with a focus on the lower ribs and the diaphragm—that is, the shoulders do not rise, and constant vocal support is maintained.

Practical recommendations include working on “breathing support” when performing long phrases in an aria (for example, from the repertoire of Mussorgsky or Verdi). Bryzgalov warns against typical mistakes made by leading tenors—accelerating the airflow due to excessive pressure—and suggests gradually increasing the dynamics from piano to forte.Vocal registers, pronunciation, and articulation. Special attention is given to vocal registers. Baritones and sopranos often encounter problems in the “chest” register at the upper end of their range and the “head” register at the lower end. The author suggests exercises to correct these registers using scales and arpeggios, gradually expanding the vocal range. The “Pronunciation” section emphasizes clear diction in the lower notes, where vowels tend to sound “muted.” Bryzgalov offers special exercises for working with texts in Russian and Italian, taking into account the articulation of consonants (especially the sonorous “m,” “n,” and “l”) and the phonetic characteristics of low sounds. This is particularly relevant for the repertoire of Russian composers, where the text carries significant meaning.

Vocal Exercises and Practical Recommendations. This guide is rich in vocal exercises adapted for first- and second-year students. The appendices include vocalizations, scales, arpeggios, and excerpts from the repertoire (folk songs, romances, and arias). The exercises are structured according to the principle of “from simple to complex”: first, individual sounds are presented, followed by melodic sequences and pieces with lyrics. The author offers practical advice to teachers: how to identify voice types, how to prevent excessive fatigue, and how to work with individual characteristics (such as “heavy” voices). It was noted that daily vocal hygiene, posture, and mood are important for beginning singers. The Significance of the Manual in Contemporary Vocal Pedagogy. I.P. Bryzgalov’s School of Composition for Baritone and Bass remains relevant to this day. In an era of globalization in vocal education, when universal teaching methods prevail, specialized textbooks for low voices help preserve the rich timbre of baritones and basses, which form the foundation of the opera and chamber music repertoire. The book has been used in teaching practice at secondary specialized educational institutions in Uzbekistan and other republics, contributing to the development of national talent.Modern educators can supplement it with digital technologies (such as vocal spectrum analysis), but the fundamental principles—physiology, breathing, and registers—remain unchanged. Bryzgalov’s guide is a striking example of the Soviet methodological school, which focused on practical results. As we continue to explore the legacy of Ivan Petrovich Bryzgalov, it is worth noting that his methods encompass not only technical aspects but also delve into the deeper realms of a singer’s development. His works help us understand that the art of singing is not merely a set of sounds, but a complex phenomenon that encompasses physical, emotional, and intellectual elements. Bryzgalov urged teachers to broaden their knowledge—including in physiology and acoustics—in order to more effectively understand the mechanisms of voice production and the individual characteristics of each student. In Bryzgalov’s work, special attention was paid to the development of vocal breathing, viewing it as the foundation of all vocal technique. His/Her training is aimed at developing diaphragmatic-rib breathing, which provides constant support for the voice and ensures the independence of the vocal apparatus. This allows the singer, as the primary foundation, to control dynamics and note duration and to achieve the desired expressiveness in performance. In the context of the development of timbre studies and sound science, Bryzgalov demonstrates the importance of utilizing natural resonant cavities. He/She proposed methods aimed at revealing the voice’s natural timbre and prevented tension. His/Her technique contributes to the creation of a unique, recognizable sound characteristic of each baritone and head voice, as well as ensuring that his/her voice is full-bodied, airy, and noble. An important aspect of Bryzgalov’s method is his approach to register

transitions. He sought to achieve a smooth, natural connection between registers, avoiding abrupt shifts and distortions in the voice. His/Her exercises help singers master the “mixed voice,” which allows them to maintain the integrity of their sound throughout their entire range—something particularly important for low male voices. Bryzgalov’s musical and artistic contributions cannot be overlooked. He understood that technical progress alone is not the ultimate goal. A true singer must feel the music deeply, convey its emotional content—rather than merely distorting the voice—and be a true artist. His/her works inspire well-rounded development, fostering the formation of a holistic, cohesive personality, rather than simply a singer.In conclusi on, Ivan Petrovich Bryzgalov left an invaluable legacy in the field of vocal pedagogy. His books on the baritone voice and head voice are not merely collections of exercises; they provide a deep exploration of the process of song formation based on knowledge of physiology, acoustics, and psychology. Thanks to its systematic approach, practical focus, and attention to natural conditions, Bryzgalov’s method inspires and helps many generations of singers and teachers achieve a high level of performance mastery. Studying his works is essential for anyone seeking to grasp the secrets of the vocal art, especially when working with men with low voices.I.P. Bryzgalov’s textbook *School of Verse Composition for Baritone and Voice* presents a comprehensive system for training the male baritone voice, combining a scientific approach with practical recommendations. It not only teaches technique but also fosters a professional mindset in young singers. Amid a resurgence of interest in academic vocal music in the CIS countries, Bryzgalov’s work deserves to be republished and widely adopted. Its significance is evident at all times, not just in 1987—it lies in his contribution to the preservation and development of vocal culture.

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