

OPINION

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for the dissertation of

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field 8.3. Musical and Dance Art,

on the topic:

„Contemporary Approaches in Working with Changing Voices“

For the award of the educational and scientific degree of 'Doctor'

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Doroteya Lyutskanova is a musician and vocal pedagogue with extensive experience. She teaches pop and jazz singing at the National School of Music 'Panayot Pipkov' in Pleven. Licensed pedagogue in the American method Speech Level Singing (www.speechlevelsinging.com). A jury member in numerous international competitions. Currently, in addition to teaching, she engages in voice research during the mutation period, voice therapy in mutation, and organizes seminars and training on the subject.

Doroteya Lyutskanova's research is structured with an introduction, exposition in four chapters, conclusion, reference sources, and four appendices, including: a diagnostic map, lesson plan, breathing exercises for strengthening and developing the voice. The last appendix consists of 53 interviews with active vocal pedagogues.

This is a groundbreaking work because there are not many studies on the vocal work during the voice mutation period on a global scale. For Bulgaria, it is unique and addresses a relevant topic

for every educator working with children aged 13 to 18. The author has not only compared different theories of globally recognized educators, undoubtedly contributing to the validity of the claims, but has also conducted interviews with fifty-three active Bulgarian educators. This is a comprehensive research work on which she draws her conclusions.

The main thesis of the author is that activities with adolescents during the voice mutation period should not stop; instead, they should be conducted very carefully and with maximum consideration, not aiming to develop the voice but rather to maintain the achieved results up to that point.

With the writing of this dissertation, the tasks set by Doroteya Lyutskanova have been fulfilled and detailed, namely:

- Analyzing and systematizing the scientific research conducted to date. on voice work
- Exhaustive explanation of the specifics of the mutation period, particularly in the voice changes.
- The importance of scientific research for the function of the vocal mechanism and its application in the practical work of the vocal pedagogue.
- Presentation of innovative approaches and practical exercises from her personal practice.
- Conducting interviews with her colleagues, vocal pedagogues, to confirm the main question in working with the mutating voice – not to stop singing training during mutation.
- The significance of scientific research on the influence of music on individual brain structures and the theory of multiple intelligences by American psychologist Howard Gardner.
- The work is practically oriented towards voice work in the individual stages of the mutation process. It includes numerous exercises and specific steps for the vocal pedagogue's work. Thanks to this work, there is no need to rely solely on personal pedagogical experience. Through a thorough, in-depth, and objective analysis of the topic, we can directly apply the scientific knowledge revealed in the dissertation to our practical work. The systematized information presented in tables is particularly convenient for use. This makes everything much more accessible and allows for quick reference.

- Girl and boy voices are separately examined, with their specificities in the different stages of the mutation process. The ranges of the respective voices, in addition to textual descriptions, are illustrated for greater clarity and with musical examples.

It is particularly interesting that the author has paid great attention to the psychological aspect of the issue, using studies on brain function and Howard Gardner's theory of multiple intelligences. This opens up new horizons for vocal pedagogues. Adapting to the changes that occur in the brain and psyche of young people at this age, the educator can approach each stage of mutation adequately.

Vocal problems that need attention from the initial stage of the process are very clearly outlined:

- Psychological aspects such as the method and speed of information processing, communicativeness, hyperactivity, etc.
- Physical aspects like posture, breathing, etc.
- Physiological aspects related to the direct functioning of the vocal mechanism: tongue, soft palate, lower jaw, facial muscles, etc.
- Sound-related aspects including resonance, intonation, musical ear, articulation, etc.

Types of issues in the methodical work of the vocal pedagogue are presented, outlining the goals that need to be achieved, along with the path to resolving the problem, providing specific guidelines. For clarity and better understanding, everything is presented in tables. The author's shared personal observations and conclusions drawn from her many years of work with children in this age group are very valuable. Attention is given to the principles of bel canto, which are fundamental in establishing correct vocal placement.

Another significant contribution of the work is the provision of specific exercises to achieve high effectiveness and assist vocal pedagogues. One of the greatest merits of this work is that it helps build a well-organized methodical concept for working with the voice during mutation. The research is comprehensive and delves deep into the essence of the problem. It is based on a thorough study, interpretation of global and Bulgarian methodological literature, and analysis of numerous interviews with vocal pedagogues, I would like to recommend that this work be published so that it can be utilized by vocal pedagogues as a scientific aid.

In conclusion to all the above, I fully endorse the systematic contributions of Doroteya Gencheva Lyutskanova's dissertation on the topic "Contemporary Approaches in Individual Work with Changing Voices." I confidently propose to the academic jury to award the educational and scientific degree of "Doctor" to the doctoral candidate in the professional field 8.3 Music and Dance Arts.

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