

## IMPLEMENTATION OF FOREIGN INNOVATIVE PRACTICES INTO MODERN VOCAL TRAINING OF FUTURE PROFESSIONAL MUSICIANS IN UNIVERSITIES OF UKRAINE: PEDAGOGICAL CONTEXT

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**Abstract.** The article addresses a highly relevant issue: the feasibility of implementing foreign innovative practices into Ukrainian professional arts education amidst dynamic changes in the global music market. The study aims to conduct a comparative and overview analysis of contemporary international experience in training professional vocalists, as well as to identify promising directions for integrating leading innovative practices into the vocal training of future musicians in Ukrainian universities. To achieve this objective, the authors critically reappraised and systematized recent practices of vocal training in higher arts education institutions in France, the United Kingdom, Israel, and Italy, outlining an adaptive three-component model for implementing global artistic-technological, managerial-legal, and psychologically regenerative innovations into the educational space of professional arts education in Ukraine. The scientific novelty of the findings lies in the fact that this paper provides the first comprehensive justification for updating the classical model of training performance students in Ukrainian universities through the implementation of innovative international practices aligned with global educational standards. Furthermore, it outlines an adaptive model for extrapolating this experience into the vocal training of future musicians. Based on the comparative analysis, the specific priorities of each studied country were identified: France focuses on artistic and digital technologies; the United Kingdom emphasizes the development of managerial and legal literacy for singers; Israel prioritizes medical-technological and biophysical voice protection; and Italy serves as a synthesizing dynamic ecosystem that overcomes academic conservatism by integrating the Italian vocal school into the global digital labor market. The practical significance of the results consists in the formulation of concrete methodological recommendations proposed within the adaptive model for updating the content of vocal training for future musicians. The main conclusions of the research confirm that the modernization of vocal training in Ukraine must be grounded in a flexible and adaptive approach, which transforms the future professional vocalist from a passive performer into a competitive, legally protected, and psychologically resilient agent of their own professional activity.

**Keywords:** professional arts education, vocal training, innovative educational practices, artistic-digital vocology, art management, legal literacy, psycho-emotional resilience.

### 1. INTRODUCTION

The current stage of professional art education development in Ukraine is marked by deep transformational processes caused by European integration and rapid changes in the requirements of the

global music market. Consequently, Ukrainian universities need to update the content of vocal training for future professional musicians in line with European standards by adopting innovative educational trajectories already used in leading European institutions of professional art education. In other words, our research focused on examining the content characteristics of foreign educational models that represent leading traditions in vocal education and seek to overcome conservative approaches through innovative methods of training professional vocalists.

It should be noted that this article is a review paper. According to the requirements for this type of publication, it involves a review of the scientific literature related to the stated problem, a synthesis of the main arguments, a discussion of potential solutions to the issue under study, and conclusions. Therefore, the subject of our research within this article is a thorough review of foreign innovative practices and the presentation of possibilities for their implementation into the modern vocal training of future music specialists based on the adaptive model proposed by the authors. The study was conducted along the most currently relevant structural lines that ensure the competitiveness of a modern vocalist. These areas include: (1) vocal training through the lens of artistic digital vocology (*vocologia artistica digitale*) and interactive technologies that enhance artistic expression, develop skills in working with sound amplification equipment, and foster independent creative activity; (2) preparation for professional career management, including personal branding, legal protection of the voice in the digital environment, and strategic career development; and (3) the development of psycho-emotional resilience, including the ability to cope with stage fright and withstand the pressures of a highly competitive labor market.

## 2. THEORETICAL BACKGROUND

To examine the implementation of innovative foreign practices in vocal training at Ukrainian universities, it is first necessary to review recent domestic research on the professional preparation of students in arts education, particularly future vocal specialists. Such a review makes it possible to identify the main contributions of Ukrainian scholars to this field while revealing gaps in the current system of innovative vocal training. In the context of improving the content of modern professional arts education, a monograph by a collective of domestic authors deserves particular attention, as it presents a transdisciplinary dimension of training future arts specialists. This monograph highlights modern approaches to teaching academic disciplines based on integrative and interdisciplinary connections, as well as ethnocultural provisions; it also actualizes issues regarding the synergetic orientation of the educational process and the comprehensive substantiation and creation of innovative educational-scientific models and modern methodological toolkits, among others (Transdisciplinary dimension of training of specialists of artistic profile, 2023). Within the scope of professional training for future music specialists, a section by T. Zhyhinas on arts education during periods of globalized cultural transformations and the formation of intercultural competence in the process of vocal training (Transdisciplinary dimension of training of specialists of artistic profile, 2023, pp. 129-161) is of particular interest. The author rightly emphasizes the necessity of acquiring performance experience and mastering the Ukrainian repertoire, alongside its appropriate interpretation by representatives of different cultural traditions. However, the sections proposed in the monograph are mostly intended for academic and pedagogical staff and bear only an indirect relevance to the problem raised in our article and its specific research perspective.

The need to introduce alternative models of professional training for music students that combine national cultural and artistic traditions with European and international experience has been emphasized in the works of A. Rastrygina (2026), O. Rebrova et al. (2021), O. Sbitneva (2021). Researchers emphasize that the reform of professional training in vocal, choral conducting, and instrumental performance, taking into account broader European experience, reorients the educational process toward developing specialists who appreciate artistic and cultural values, contribute to their

further development, and realize their potential as holistic personalities in their future professional careers (Rastrygina, 2021). Addressing the development of a future professional musician's worldview and systemic thinking from a cross-cultural perspective, O. Rebrova emphasizes the need to examine a wide range of issues in contemporary arts education through the combination of different modes of cognition. According to the author, this approach enables future artists to assimilate existing knowledge of musical art as a field of study and to engage with innovative issues, particularly those related to digital transformation and bioethics (Kondratska & Rebrova et al., 2021).

In the context of the problem raised within our article, a study by V. Palamarchuk (2025) is of particular interest, as it explores modern trends and promising directions for the modernization of arts education in Ukraine amid the development of audio technologies and their integration into the educational process. The author rightly emphasizes the need to rethink the content and methods of professional training for musicians in the context of integrating music computer and audio technologies, as well as the rapid advancement of artificial intelligence. Furthermore, the researcher identifies specific areas for utilizing computer technologies in a musician's practice, particularly in working with vocal and choral ensembles to develop the capability to apply virtual instruments and digital effects. While the study by our esteemed colleague partly aligns with the theme of our article, it is more general in character and pursues a different aim and objectives.

Recent studies by Ukrainian researchers show that considerable attention has been devoted to modernizing classical vocal training in Ukrainian higher art education institutions through cross-disciplinary interaction, as well as to updating methods and technologies for developing vocal performance (Diven, Usova & Yan, 2023). However, a critical analysis of these studies indicates that these issues have largely been examined within the framework of traditional approaches to the training of future vocal specialists. In our opinion, this direction can be further developed by integrating approaches from self-management, which are already being actively implemented in foreign institutions of professional art education.

Studies by Ukrainian researchers also addressed the formation of the professional and stage-image culture of vocalists during their professional training (Kosynska, 2019; Sbitneva, 2021). In particular, O. Sbitneva (2021) described the vocal-pedagogical principles for developing a vocalist's professional culture based on the classical traditions of the Ukrainian vocal school, while the concept of professionalism remained limited to artistic and performing excellence. The author's work did not address issues related to personal branding, legal protection of the voice, or professional career management. The methodology proposed by N. Kosynska (2019) for developing the stage-image culture of professional musicians focuses on the stage image of a vocalist and is designed for live stage performance. However, the transformation of the stage image in the digital environment and students' ability to develop a personal brand on virtual artistic platforms were not addressed in the study. Therefore, it can be concluded that the vocal training of professional musicians in Ukrainian higher education remains based on generally accepted standards and, overall, does not yet incorporate managerial innovations at the institutional level.

Recent studies by Ukrainian researchers have examined the development of student musicians' ability to overcome performance anxiety and stage-related barriers as specific psychological aspects of performing activity. The authors proposed a theoretical framework together with a range of psychological training techniques aimed at strengthening performers' psychological stability, developing self-regulation skills, and achieving an optimal performance state (Kaplienko-Ilyuk & Hmyrina, 2026). However, the analyzed publications do not address the development of future performers' ability to cope with the pressures of the contemporary labor market or their psychological readiness to function in a digital media environment, where vocalists increasingly become objects of marketing.

It should also be noted that several Ukrainian researchers examined foreign experience in contemporary approaches to vocal training that combine technical proficiency, creativity, and cultural

diversity (Oronovsky, Ovod, Zadorozhna & Tsmur, 2025). The authors analyzed vocal schools in the United States, Germany, and the Scandinavian countries and concluded that their common feature is the preparation of versatile performers capable of working across different genres by combining classical vocal techniques with jazz, pop, and rock music. This approach combines student-centered mentoring with the development of artistry and the ability to present one's creative work to an audience. However, the publication did not address the development of psycho-emotional resilience as an internal personal resource that supports the psycho-emotional balance and professional effectiveness of future vocalists.

In summary, our analysis showed that the modernization of vocal training for future professional musicians remains an important area of research in contemporary Ukrainian scholarship. A common conclusion emerging from these studies is that the training of professional vocalists should be viewed as an open system capable of responding to the challenges of globalization by ensuring flexible and practice-oriented educational pathways in line with European standards. However, the application of innovative practices that have already been actively implemented abroad to the vocal training of Ukrainian professional musicians remains insufficiently explored. This research gap provided the rationale for the present study.

### **3. RESEARCH OBJECTIVE, METHODOLOGY AND DATA**

The aim of this study was to conduct a comparative review of current international approaches to vocal training and to identify promising directions for implementing innovative practices in the training of future professional musicians at Ukrainian universities. For the comparative analysis, we selected leading higher art education institutions in France, the United Kingdom, Italy, and Israel. These countries were chosen because each has introduced distinctive innovative components into vocal training, which complement one another and have contributed to significant developments in the content and methods of preparing future professional vocalists.

The selected countries represent complementary models of innovation in vocal education. France was included because its leading institutions of professional arts education demonstrate a high level of scientific and technological integration in vocal training. In particular, the Paris Conservatory (CNSMDP) and the Institute for Research and Coordination in Acoustics and Music (IRCAM) provide exemplary models of artistic digital vocology based on acoustic analysis.

The United Kingdom was selected because of its strong emphasis on artistic self-management, legal literacy, career development, and personal branding for professional musicians.

Israel represents a unique integration of vocal art, high technology, and medicine, where the voice is treated as a biophysical instrument requiring scientifically grounded protection and care.

Italy serves as the integrating element of our comparative analysis. Within the Italian conservatory system (AFAM), which is equivalent to university-level education, the historical traditions of *bel canto* are successfully combined with contemporary state policies aimed at the systematic modernization of professional music education. Moreover, all three areas examined in this article: artistic digital vocology, professional and legal self-management, and psycho-emotional resilience are already incorporated into Italian professional music education, making this experience particularly relevant for the modernization of vocal training at Ukrainian universities.

The following section examines innovative approaches to the training of vocal specialists in professional music education institutions in each of the selected countries and discusses the possibilities of adapting these practices to the vocal training of future professional musicians at Ukrainian universities. The first area of analysis concerns vocal training from the perspective of artistic digital vocology. France provides a particularly valuable example because of the close collaboration between the Conservatoire national supérieur de musique et de danse de Paris and other French conservatories, the Institute for Research and Coordination in Acoustics/Music (IRCAM), and the laboratories of the French National Centre for Scientific Research (CNRS). According to the educational programs of the

Paris Conservatory, students of the Département des disciplines vocales are trained within a modern educational model that integrates historical, cultural, methodological, and natural science components. The natural science component introduces future vocalists to artistic digital vocology and acoustic engineering, providing them with a scientific understanding of voice production alongside practical vocal training.

As emphasized in the fundamental works on vocal acoustics by leading specialist N. Henrich-Bernardoni, in recent years it is French vocal training that has demonstrated a unique experience in overcoming conservative empirical-intuitive didactics through a cross-disciplinary approach that combines the classical understanding of how the voice works at the biological level (physiology, rehearsal process, protection, rehabilitation) with artistic digital technologies that explore the human voice through the prism of digital coding, software analysis, and virtual modification and provide objectively and physiologically verified monitoring of the singing voice in real time (Henrich, Bernardoni & Corcia, 2022). In this context, the training of a student vocalist appears as a process of becoming an artist-researcher and intellectual who clearly understands why his voice sounds the way it does and how to manage it from the perspective of modern scientific and digital achievements.

Under the current state program, individual vocal classrooms are equipped with a piano, sound amplification equipment, and specialized monitors connected to computer software (Paat, Voce Vista, etc.), which enables spectrographic visualization and analysis of students' singing voices. The use of these technologies in voice training allows teachers to replace traditional verbal descriptions ("voice timbre," "metallic sound," "tight throat," etc.) with objective acoustic data displayed on the screen in real time. This visual feedback enables students to monitor the functioning of their vocal apparatus and consciously adjust the position of the larynx, the soft palate, vocal fold closure, and breathing patterns. Developing this ability is an important step in forming the performance skills required of a professional vocalist.

Another promising direction is the introduction of courses aimed at developing students' Digital Vocal Identity. These courses teach students how to create digital voice profiles for different acoustic environments, ranging from chamber concert halls to large open-air venues using sound amplification systems. This requires competencies in microphone technology and an understanding of digital reverberation algorithms. Such digital literacy prepares graduates to work in complex multimedia productions in which the voice interacts with digital technologies.

The adaptation of French experience in applying elements of artistic digital vocology to the vocal training of professional musicians at Ukrainian universities could contribute to the modernization of the traditional model of vocal education, which is based primarily on intuitive practice. This approach would enable future specialists to combine evidence-based technologies with the traditions of classical vocal training, thereby strengthening a competence that is essential for the competitiveness of professional vocalists in today's labor market.

The experience of the United Kingdom in vocal training is illustrated by the innovative educational practices of the Royal Academy of Music (RAM) and the Guildhall School of Music and Drama (GSMD). Their educational model is based on the concept of professional and career self-management and views the future vocalist as an independent practitioner. Accordingly, vocal training at these institutions focuses on developing comprehensive entrepreneurial competence, enabling future specialists to manage and protect their professional and artistic capital.

The core of this British innovation strategy is the long-term program *The Entrepreneurial Musician*, which is integrated into bachelor's and master's educational and vocational programs (EVPs). These programs include specialized cross-disciplinary modules in Creative Enterprise based on research into the arts market. Through these modules, students learn to formulate their Unique Artistic Proposition (UAP), conduct in-depth analyses of their target audiences, and develop business plans for their own concert or opera projects.

As noted by D. Bennett (2007), the development of entrepreneurial thinking is a key means of

overcoming the traditional separation of academic singers from the realities of the creative economy. Accordingly, the British model views student vocalists from the first year of study as independent practitioners who develop vocal and performance competencies together with the ability to respond strategically to market demand, an approach discussed in detail by R. Perkins and colleagues (Perkins et al., 2017). This model is implemented through three practical dimensions. One of them is the *Portfolio Career* strategy, which develops students' ability to organize their professional activities systematically. A professional vocalist's portfolio includes concert performance, studio recording, teaching and coaching, as well as arts entrepreneurship, such as organizing festivals, ensembles, or digital platforms. Such diversification helps reduce the financial risks associated with a vocal career, including vocal disorders, concert cancellations, and unstable income, thereby providing greater financial security in unforeseen circumstances.

According to researchers, the British arts market is highly commercialized and operates within a well-defined legal framework (Incorporated Society of Musicians, 2022). Accordingly, the educational and vocational programs offered by RAM and GSMD include training in legal literacy, covering legal autonomy, contract law, and British and international copyright legislation. As a result, future professional vocalists learn to communicate effectively with representatives of arts agencies and to analyze contracts professionally, including clauses on exclusivity, territorial rights, royalties, and force majeure. Another important component of these programs is students' participation in the activities of professional guilds and trade unions, which helps them understand their legal rights and the mechanisms available to protect them from professional exploitation. At the master's level, students may also take additional courses in financial and tax literacy (*Financial Literacy & Tax Assessment*), covering financial management of creative projects, crowdfunding, fundraising through grant platforms such as Arts Council England, and the UK tax system, including HMRC self-assessment.

Adapting these components of the educational and vocational programs (EVPs) offered by British higher arts institutions to the vocal training of professional musicians at Ukrainian universities would strengthen graduates' legal preparedness and better equip them to deal with unfair contractual terms and the unauthorized use of their creative content online.

Having examined the artistic and digital innovations of conservatory education in France and the managerial approach to training vocal specialists in the United Kingdom, we now turn to the experience of Israel. Israeli higher arts education is characterized by a systematic approach to educational quality management and the continuous modernization of traditional educational practices (Rastrygina & Davidovitch, 2021). From this perspective, vocal training is viewed as a dynamic system that must continuously adapt to changes in the global labor market while maintaining a balance between academic traditions and educational innovation (Rastrygina, 2024; Klepar, 2025). This principle underlies the philosophy of Israeli conservatory education, which preserves the classical foundations of voice production while integrating recent scientific advances into vocal pedagogy. Israeli professional music education also places particular emphasis on the somatic and psychological support of future vocalists through the integration of academic vocal training, high technology, and clinical medicine. Within this framework, the singing voice is treated as a complex biophysical system requiring scientifically grounded protection and continuous monitoring. At the same time, vocal training extends beyond physiological monitoring by developing students' resilience, enabling them to cope with physical demands, stage stress, and professional challenges while maintaining their psycho-emotional well-being.

The scientific and technological foundation of this approach is provided by the work of Israeli researchers on the analysis of the acoustic and aerodynamic parameters of the singing voice in relation to the psychophysiological and perceptual aspects of vocal training. Within the framework of evidence-based vocal pedagogy, Israeli institutions have actively introduced methods of computerized analysis of students' vocal function, reducing the subjectivity of performance assessment. For example, a landmark cross-disciplinary study conducted at Tel Aviv University by N. Amir, O. Michaeli, and O. Amir

experimentally demonstrated the effectiveness of digital algorithms and objective acoustic parameters for assessing vocal vibrato in student singers (Amir, Michaeli & Amir, 2006). The study showed that combining computerized analysis of the biophysical characteristics of the singing voice with expert assessment by teachers makes it possible to detect even subtle changes in vocal function in real time. The introduction of non-invasive digital methods for monitoring voice production transforms the traditional intuitive and auditory approach to vocal instruction into an evidence-based model of vocal pedagogy.

An important component of the Israeli approach to arts education is the concept of preserving the professional longevity of vocalists through the integration of clinical medicine and high technology. As demonstrated in the work of Israeli researchers at Tel Aviv University, precise acoustic measurements, including the analysis of fundamental frequency, jitter, and shimmer, enable the quantitative assessment of subtle changes in voice quality under vocal load using objective acoustic measurements together with standardized assessment tools such as the Voice Handicap Index (Amir, 2005). The use of portable acoustic technologies for daily self-monitoring enables the detection of microvariations in fundamental frequency associated with chronic stress and elevated cortisol levels. This supports the early detection of vocal fold fatigue and helps preserve vocal function before clinically observable laryngeal disorders develop (Amir & Shteinberg, 2025).

The Israeli model for developing professional vocalists' resilience is based on a cross-disciplinary approach that combines the somatic protection of the voice as a biophysical system with cognitive-behavioral practices and biofeedback technologies. The use of interactive biofeedback systems in Israel is supported by a strong clinical and educational framework aimed at reducing stress under demanding conditions and during public performance (Gruberger, 2026). Modern portable biofeedback devices integrate cardiac (heart rate variability), respiratory, and galvanic (galvanic skin response) monitoring during vocal performance. They enable students to observe their physiological responses to stress in real time and consciously regulate autonomic nervous system activity by reducing sympathetic activation and enhancing parasympathetic regulation while performing.

This integrative approach effectively reduces stage anxiety, helps prevent professional burnout and career-related crises, and equips students with practical strategies for restoring their psycho-emotional resources independently. As a result, it provides a comprehensive approach to voice protection, extending from clinical and physiological care to the maintenance of psycho-emotional resilience and overall mental well-being. The adaptation of the Israeli experience in Ukrainian higher arts education could therefore contribute to a renewed model of professional vocal training by preparing vocalists who are psychologically resilient, technologically literate, and equipped to protect both their professional reputation and their mental health under the demanding conditions of contemporary professional practice.

As discussed above, Italy represents the synthesizing link in our analysis, combining the traditions of bel canto with the systematic modernization of professional vocal training in response to contemporary socio-cultural demands. Among the countries examined, this integration is reflected most comprehensively in Italian conservatory education. Today, the training of future vocal specialists takes place within the ongoing reform of higher artistic, musical, and choreographic education (AFAM – *Alta Formazione Artistica e Musicale*), under which conservatories have the legal status of universities. This reform is supported by the National Recovery and Resilience Plan (PNRR – *Piano Nazionale di Ripresa e Resilienza*), funded by the European Union through the *Next Generation EU* program.

The priorities of this plan closely correspond to the innovative directions examined in our study. In the field of digital vocal art (digital vocology), the plan places particular emphasis on the digitalization of professional arts education through the establishment of Digital Education Hubs (DEHs) and the modernization of conservatories with state-of-the-art multimedia laboratories. In addition, the CHANGES project supports research on the voice as a digital and virtual phenomenon at the intersection of artificial intelligence, Big Data, and vocal art. The plan also reflects the principles of professional and legal self-management by prioritizing the modernization of the legal framework

governing conservatories and music academies and preparing future specialists to manage their intellectual property and copyright effectively. Finally, the importance of resilience is reflected throughout the National Recovery and Resilience Plan itself. Projects that integrate the development of psycho-emotional resilience and adaptation to a changing labor market into the training of professional vocalists receive the highest levels of financial support.

As Italian researchers G. Carugno and C. Patturelli note, although the historical foundations and pedagogical principles of conservatory education remain unchanged, contemporary Italian vocal training increasingly follows a holistic, multidisciplinary model (Crocco, Madill & McCabe, 2017). This model reflects all three directions for modernizing the training of future professional vocalists. The first direction focuses on artistic digital vocology (*vocologia artistica digitale*), where digital platforms have been developed to help students cultivate intentionality and gain precise control over the functioning of the vocal apparatus, including breathing, vocal attack, and resonance, even before sound production begins (Fussi, Bianchino & Pace, 2022). A particularly illustrative example is provided by the conservatories of Rome and Milan, where an integrated course entitled *Experimental Phonetics and Digital Diction* (*Fonetica sperimentale e dizione digitale*) has been introduced for master's and doctoral students in vocal studies. The course is based on recent research in artistic intentional vocology by Fussi and A. Bianchino, together with studies in acoustic analysis by Santi and Malfatti. It combines the classical principles of *bel canto* with advances in neurolinguistics to reduce psychosomatic and articulatory tension. In the vocal acoustics laboratories of the Milan Conservatory, digital platforms are used to analyze the voice spectrum, while the Rome Conservatory places greater emphasis on the neurolinguistic relationship between intentional pronunciation and timbre. This approach makes it possible to implement the fundamental principle *si canta come si parla* ("one sings as one speaks") through the development of precise neuromuscular coordination.

The F.A. Bonporti Conservatory in Trento has also introduced a course entitled *Phonetic Engineering and Acoustic Vocal Analysis* (*Ingegneria fonetica e analisi acustica del vocale*). Using specialized software for objective assessment and spectral analysis (Praat, Smaart), students can visualize their voices in real time. This helps them develop a deeper understanding of the acoustic properties of Italian vowels, an important prerequisite for preserving the *bel canto* tradition in the acoustically demanding conditions of modern concert halls (Santi & Malfatti, 2024). The second direction focuses on professional self-management and arts entrepreneurship, preparing future vocal specialists to build and manage their own careers in response to contemporary labor market demands (Bianchino, 2022). To support this goal, Italian conservatories have introduced specialized master's-level courses, including *Planning, Management, and Marketing of Musical Performances* (Bonporti Conservatory, Trento) and *Artistic Direction and Music Management* (Boccherini Conservatory, Lucca). Students learn to manage creative projects from initial planning and budgeting to financial reporting while also developing personal branding and social media promotion strategies. Another important innovation is the compulsory course *Digital Self-Management and Law in the Music Industry* (*Self-management digitale e diritto dell'industria musicale*), which prepares performers to manage their professional activities in the era of streaming platforms and artificial intelligence. Under the guidance of legal specialists, students study performers' neighbouring rights, draft model smart contracts, and analyze case studies involving the use of the voice in digital environments, including protection against unauthorized duplication and deepfake technologies. They also learn to position themselves professionally on international platforms such as Operabase and YAP Tracker.

The third direction focuses on developing resilience and supporting the recovery and maintenance of professional vocalists' mental health. Its primary goal is to bridge the gap between high-level performance skills and the psycho-emotional challenges associated with a demanding professional environment. As G. Ricchetti argues in *The Singer's Mind* (*La mente del cantante*) (Ricchetti, 2025), psycho-emotional resilience is an essential component of professional development, enabling performers to build effective psychological coping strategies and regulate their neurophysiological responses.

To address these challenges, the conservatories of Rome, Milan, Venice, and Verona have introduced an integrated course entitled *Performance Science and Performer's Psychophysiology* (*La scienza della performance e la psicofisiologia dell'artista*). Instead of offering general advice on self-control, the course teaches evidence-based, body-oriented techniques specifically adapted for vocalists. One of these approaches is the Alexander Technique (*La Tecnica Alexander*), which develops somatic awareness, reduces chronic muscular tension, and improves movement coordination during singing. Another is Body Mapping, which helps students correct misconceptions about their own anatomy and develop an accurate understanding of how the musculoskeletal system functions during breathing and vocal attack, thereby preventing secondary stress-related tension. The course also includes simulated auditions based on the selection procedures used by leading opera houses, including La Scala and the Rome Opera. These practical exercises help students manage performance anxiety (*ansia da prestazione*), supporting both professional longevity and long-term mental well-being.

The analysis of training programs at these leading Italian higher arts institutions demonstrates a clear commitment to modernizing traditional vocal education while preserving the heritage of the Italian vocal school and adapting it to the demands of the global digital labor market. Italian professional arts education successfully integrates the three key directions examined in this study: artistic digital vocology, professional self-management, and resilience. Taken together, these developments illustrate a holistic educational model that could be adapted to Ukrainian higher arts education as a comprehensive framework for modernizing the vocal training of future music specialists (Rastrygina, 2026).

#### 4. RESULTS AND DISCUSSION

To illustrate the comprehensive nature of the contemporary Italian model of professional vocal training, we conducted a comparative analysis of its key innovative directions alongside corresponding practices in France, the United Kingdom, and Israel.

*The first vector* compares French artistic-digital technicity (*la technicité artistico-numérique*) with Italian artistic digital vocology (*vocologia artistica digitale*) as implemented in conservatory education in both countries. In France, this direction is marked by a high level of artistic-digital technicity and is oriented primarily toward the performer's interaction with media technologies, electronic sound, and contemporary repertoire. Digitalization functions here as an external tool for expanding artistic expression. The Italian model places stronger emphasis on the internal mechanisms of vocal production. Drawing on the experience of leading Italian conservatories, it develops artistic digital vocology through courses such as Experimental Phonetics and Digital Diction and Phonetic Engineering. In this context, biofeedback and electromyography are used not simply to capture sound but to reinterpret the classical *bel canto* tradition through precise neuromuscular coordination. Thus, the Italian model integrates digital technologies with neurolinguistics and enables the principle *si canta come si parla* ("one sings as one speaks") to be realized on an evidence-based level. Within artistic digital vocology, this principle becomes an operational criterion of vocal ergonomics, supporting the efficient functioning of the vocal apparatus and helping protect it from injury.

*The second vector* compares the British approach to developing professional and career self-management among vocalists with the Italian model of Artistic Entrepreneurship (*Imprenditoria artistica*). In the United Kingdom, this direction is strongly oriented toward managerial training, preparing students to build sustainable careers within the highly competitive music industry. This objective is also central to the Italian model, which seeks to strengthen the connection between professional arts education and the labor market. The Italian approach, however, places greater emphasis on developing students' digital and legal independence through the concept of artistic entrepreneurship. As part of the course Digital Self-Management and Law in the Music Industry, students move beyond studying the music market to designing their own end-to-end creative projects, drafting smart contracts, and learning strategies for protecting their voice-related intellectual property.

from unauthorized duplication and AI-generated deepfakes on international platforms such as Operabase and YAP Tracker.

*The third vector* compares the Israeli approach to developing resilience among future vocal specialists with the Italian model of psychophysiological self-regulation. Both approaches combine the somatic protection of the voice with cognitive-behavioral practices and biofeedback technologies, although they differ in their educational emphasis. In Israeli professional arts education, resilience training is grounded in a strong clinical framework and focuses primarily on reducing stress under demanding or extreme conditions. In Italy, by contrast, these objectives are addressed through the integrated course Performance Science and Performer's Psychophysiology, which combines cognitive psychology, body-oriented techniques, and simulated auditions. In the Italian model, greater emphasis is placed on developing students' ability to consciously regulate autonomic nervous system activity and manage performance anxiety (*ansia da prestazione*) during vocal performance. In this respect, it represents an educational rather than a clinical approach to strengthening psycho-emotional resilience.

The comparative analysis suggests that, in the professional arts education systems of France, the United Kingdom, and Israel, the innovative directions examined in this study are developed primarily as distinct areas of educational practice. In Italian conservatory education, by contrast, these directions are integrated into a coherent educational model in which they complement and reinforce one another. Within this model, the traditions of *bel canto* are combined with advances in artistic digital technologies, professional and legal self-management, and psycho-emotional resilience. This integrated approach provides a useful framework for modernizing professional vocal training in higher arts education.

Thus, the comparative analysis suggests that the innovative directions identified in the professional arts education systems of France, the United Kingdom, and Israel are developed primarily as distinct areas of educational practice. In Italian conservatory education, by contrast, these directions are integrated into a coherent educational model in which they complement and reinforce one another. Within this model, the traditions of *bel canto* are combined with advances in artistic digital technologies, professional and legal self-management, and psycho-emotional resilience. As a result, the Italian experience offers a valuable model for the modernization of professional vocal training in other higher arts education systems.

Our analysis of the vocal training of future professional musicians in the professional arts education systems of the selected countries indicates that Italian conservatory education brings together the most significant innovative practices identified in this study. On the basis of these findings, we propose an adaptive model for integrating international innovative practices into the training of vocal specialists at Ukrainian universities. The model is grounded in a systemic interdisciplinary approach that is most fully reflected in the Italian system of professional arts education. In developing this adaptive model, we sought to create a multidimensional framework for training future vocal specialists capable of successful professional development in the context of digital transformation and the evolving demands of the contemporary arts labor market. The model consists of three strategic modules corresponding to the global trends identified in this study in terms of their content, methodological approaches, and expected educational outcomes.

### **Module I. Digital Artistic Vocology and Evidence-Based Pedagogy**

This module aims to replace the predominantly empirical and intuitive approach to vocal instruction currently practiced in Ukrainian universities with evidence-based methods for monitoring the voice as a complex biophysical object.

*Implementation:* The module proposes updating master's and doctoral curricula through the introduction of integrated courses such as *Foundations of Artistic Vocology and Digital Diction* and *Acoustic Analysis of Vocal Performance*, drawing on the experience of Italian and French conservatories.

*Methodological tools:* The model includes the establishment of voice analysis laboratories within voice training and solo singing departments at Ukrainian universities. Using accessible software such as Praat, students will be able to visualize the formant spectrum in real time and objectively monitor the acoustic

parameters of their own voices.

*Expected outcomes:* Students will develop precise neuromuscular coordination and intentional control of the articulatory apparatus. This is expected to improve vocal placement, reduce strain on the laryngeal tissues, and enhance diction while preserving academic cantilena.

### **Module II. Professional Self-Management and Arts Entrepreneurship**

This module addresses one of the major challenges of contemporary Ukrainian arts education - the limited readiness of graduates for the realities of the modern creative labor market. Its goal is to develop students' digital, legal, and entrepreneurial competencies for independent professional practice.

*Implementation:* The module proposes introducing an interdisciplinary course entitled *Arts Entrepreneurship and Digital Self-Management for Vocalists*, drawing on the Italian concept of *Imprenditoria artistica* and the experience of British higher arts education.

*Methodological tools:* The module shifts the focus from predominantly reproductive learning to project-based education. Students learn to design and implement their own artistic projects, prepare business plans for concerts, performances, and educational initiatives, develop and promote personal brands on international professional platforms, and acquire practical knowledge of copyright and related rights in the digital environment.

*Expected outcomes:* Graduates will be prepared to manage their own professional careers as independent participants in the creative economy. They will acquire the legal and digital competencies needed to protect their biometric voice data from unauthorized duplication, AI-generated content, and deepfake technologies.

### **Module III. Psycho-Emotional and Adaptive-Resilient Module**

In the context of contemporary Ukraine, this module plays a key role in preparing future vocal specialists for professional activity under conditions of uncertainty by strengthening their psycho-emotional resilience and capacity for self-regulation.

*Implementation:* The module proposes introducing an interdisciplinary course entitled *Psychophysiology of Stage Performance and Vocal Resilience*, integrating Italian interdisciplinary approaches with Israeli experience in developing resilience under conditions of prolonged security challenges.

*Methodological tools:* The module incorporates body-oriented practices, including elements of the Alexander Technique and Body Mapping, to correct anatomical misconceptions and reduce secondary psychosomatic tension associated with chronic stress. It also integrates biofeedback technologies that enable students to monitor physiological indicators of stress and consciously regulate autonomic nervous system activity by shifting from sympathetic activation to parasympathetic regulation. In addition, simulated auditions are used to reduce performance anxiety (*stage fright*).

*Expected outcomes:* Students will develop the capacity for proactive professional adaptation, combining psycho-emotional resilience, the flexibility required for a portfolio career, and the ability to transform professional challenges into new digital artistic initiatives and socio-therapeutic practices.

## **5. CONCLUSIONS**

Based on the review of contemporary international approaches to vocal training and the analysis of opportunities for their implementation in Ukrainian universities, the following conclusions can be drawn.

1. The analysis of educational practices in France, the United Kingdom, Israel, and Italy demonstrate that higher arts education is increasingly adapting to contemporary European standards by making educational pathways more flexible and strengthening their alignment with the demands of the modern labor market. As a result, the traditional academic model of vocal training is being expanded through the integration of artistic and digital technologies, professional and legal self-management, and psycho-emotional resilience.

2. A comparison of the vocal training systems in the selected countries highlights their distinct

innovative priorities. France emphasizes artistic digital technologies through the application of acoustic voice analysis. The United Kingdom focuses on career self-management and legal literacy, while Israel integrates vocal art with high technologies (Hi-Tech) and medicine, treating the voice as a biophysical object that requires scientifically grounded protection. Italy, in turn, brings these three directions together by combining the traditions of *bel canto* with a systematic approach to modernizing professional vocal training in line with national educational policy.

3. Based on the comparative analysis, the authors propose an adaptive model comprising three interrelated components: *Digital Artistic Vocology and Evidence-Based Pedagogy*, *Professional Self-Management and Arts Entrepreneurship*, and *Psycho-Emotional Resilience*. Each component includes a set of integrated courses and elective subjects that provide a practical framework for incorporating international innovative practices into the vocal training of future music specialists at Ukrainian universities.

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Растигіна Алла, Клепар Марія, Реброва Олена, Давидовіч Ніца, Геркерова Олександра. Упровадження зарубіжних інноваційних практик у сучасну вокальну підготовку майбутніх професійних музикантів в університетах України: педагогічний контекст. *Журнал Прикарпатського університету імені Василя Стефаника*, 13 (3) (2026), 135-149.

У статті розглянуто актуальну проблему щодо доцільності імплементації зарубіжних інноваційних практик в українську професійну мистецьку освіту в умовах динамічних змін на світовому музичному ринку. Метою дослідження стало здійснення порівняльно-оглядового аналізу сучасного міжнародного досвіду підготовки вокалістів-професіоналів та визначення перспективних напрямів імплементації

провідних інноваційних практик у вокальну підготовку майбутніх фахівців-музикантів в університетах України. Для досягнення поставленої у статті мети, автори критично переосмислили та систематизували новітній досвід вокальної підготовки майбутніх фахівців у вищих мистецьких закладах Франції, Великої Британії, Ізраїлю й Італії та окреслили адаптивну трикомпонентну модель імплементації світових художньо-технологічних, менеджерсько-правових та психологічно поновлюваних інновацій в освітній простір професійної мистецької освіти України. Наукова новизна отриманих результатів полягає в тому, що у межах статті вперше було обґрунтовано необхідність оновлення класичної моделі підготовки студентів виконавських спеціальностей в українських університетах через імплементацію інноваційного досвіду провідних зарубіжних країн згідно світових освітніх стандартів та окреслено адаптивну модель його екстраполяції у вокальну підготовку майбутніх фахівців-музикантів. На основі компаративного аналізу було конкретизовано специфічні пріоритети кожної з досліджуваних країн: Франції – у сфері художньо-цифрових технологій; Великої Британії – у розвитку менеджменту та правової грамотності співака; Ізраїлю – у медико-технологічному та біофізичному захисті голосу; Італії – як синтезуючої динамічної екосистеми, що уможливорює подолання академічного консерватизму через інтеграцію італійської вокальної школи у глобальний цифровий ринок праці. Практичне значення одержаних результатів полягає у формулюванні конкретних методичних рекомендацій, запропонованих в адаптивній моделі оновлення змісту вокальної підготовки майбутніх фахівців-музикантів. Основні висновки проведених у межах статті наукових розвідок підтверджують, що оновлення вокальної підготовки в Україні має базуватися на гнучкому й адаптивному підході, який дозволяє перетворити майбутнього вокаліста-професіонала з пасивного виконавця на конкурентоспроможного, юридично захищеного та психологічно стійкого суб'єкта власної професійної діяльності.

**Ключові слова:** професійна мистецька освіта, вокальна підготовка, інноваційні освітні практики, художньо-цифрова вокалогія, арт-менеджмент, правова грамотність, психоемоційна резильєнтність.