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VOCAL PEDAGOGY AS A CONTEMPORARY SCIENTIFIC DIRECTION

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Abstract. The study examines the essence, definition, principles, and methods of vocal (voice) pedagogy as a vast area of music pedagogy, rapidly growing and developing, taking shape in the mainstream of the pedagogy of culture and art and, at the same time, general pedagogy. Contemporary trends and problems existing in vocal pedagogy are summarized. The topics studied within the framework of this pedagogy concern the theory of vocal pedagogy, its history, methodology, and the education of vocalists. The historical stages of its development are outlined. It is determined that this development is specific to each country. At the same time, often the influence of some musical and vocal traditions of some countries (for example, of European countries) on others (for example, Russia, China), their mutual influence at various historical stages.

The focus of vocal pedagogy as a scientific direction also includes its phenomena, approaches, principles of implementation, and outstanding representatives. The problems of vocal pedagogy include insufficient unity in understanding and using its terminology, difficulties in implementing an individual approach to training vocalists, insufficiently effective use of health-saving and digital teaching technologies, and low efficiency of some teaching methods. Comparative vocal pedagogy, which examines the features of vocal schools, systems, and traditions of training vocalists in different countries, has been rapidly developing recently. In recent years, the number of comparative scientific papers devoted to the training of vocalists in China has increased in Russian science; even more such works are published by Chinese researchers studying Russian vocal pedagogy.

Keywords: *vocal pedagogy, contemporary vocal pedagogy, principles of vocal pedagogy, history of vocal pedagogy, problems of contemporary vocal pedagogy*

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Today, there are several types of pedagogical sciences (general, special, comparative, age-specific, and industry-specific) and a large number of attributive additions to the term ‘pedagogy,’ which are contained in the titles and content of scientific articles and teaching aids, for example, pedagogy of surprise, pedagogy of delight; creative, gentle, entertaining, and positive pedagogy.

Vocal (voice) pedagogy, as one of the areas of professional pedagogy, covers a wide range of aspects related to singing, including physiological, artistic, genre, and historical elements. Its main sections include voice classification, phonetics, phonation, the singer's diction and articulation, the singing's physical processes, various elements, voice health, vocal styles, and other aspects. The scientific study of vocal pedagogy is implemented within the pedagogy framework and in related fields, such as medicine, art history, history, cultural studies, and theater arts, making it diverse in teaching, preparation, and training methods. Vocal pedagogy may differ in specialization, areas, and conditions of research. For example, children's vocal pedagogy, youth, pop, and jazz are distinguished. There is also vocal pedagogy in additional and inclusive education, emphasizing its multifaceted nature.

Vocal pedagogy did not immediately become an independent field and an object of scientific analysis, but at present, it is a relevant subject of research that is often interdisciplinary in nature. An exact definition and chronological description of the stages of formation and development of vocal pedagogy, especially in different regions of the world, is hardly possible. Moreover, solving such questions is probably more relevant for sciences such as art history and cultural studies. Nevertheless, it is impossible to ignore this issue in the context of pedagogical science. Researchers believe that people have been singing since prehistoric times, and this point of view is shared even by those who are far from scientific research.

M. Hoch, professor of singing at Auburn University, has first of all, without claiming complete objectivity in the chronology he presents, worked out the most important historical milestones of this development, which are mentioned in abbreviated form below:

- Recognition of the importance of singing as part of a complete humanistic education by thinkers of the ancient Greek world;

- the existence in Rome of an official “school of singing” (presumably a choir school) after the founding of the early Roman Catholic Church;

- the appearance of written pedagogical works on singing in the Renaissance;

- the era of “bel canto”;

- the emergence of various methods for the voice, graded textbooks, and practical training;

- the beginning of the movement towards the twentieth century, an anatomical understanding of the singing voice, the invention of the laryngoscope, which allows indirect observation of the vocal cords;

- the emergence of formal professional organizations of singing teachers in the twentieth century in some countries;
- the beginning of a new era of vocal pedagogy based on facts (“fact-based” era);
- the emergence of acoustic theory (vocal acoustics/acoustics of the singing voice);
- the emergence of a systematic approach to vocal pedagogy;
- the emergence of vocology as an interdisciplinary science and practice of voice habilitation;
- the adoption of non-classical or contemporary commercial music styles into mainstream vocal pedagogy [1].

The opinions of scientists and specialists in the field of vocal pedagogy at the initial stage of its scientific development vary depending on the musical culture of the country they represent and consider a priority. However, one cannot fail to note the significance of any significant and confirmed contribution to this development. For example, American researchers such as M. Hoch highlight the appearance of two key books in 1967: “The Science of Vocal Pedagogy: Theory and Application” (D. Appelman) and “Singing: The Mechanism and the Technic” (W. Vennard). Also, in 1986, the book “The Structure of Singing” (R. Miller) was published. Contemporary teachers often divide vocal pedagogy into two eras: “historical” and new, “fact-based.” There is good reason to consider 1967 as the boundary between these two periods, with the publication of the works of D. Appelman and W. Vennard, which are based on anatomy and physiology and focus on vocal function, thus opening the way for the era of “evidence-based” vocal pedagogy [2].

Russian scholars discuss the emergence of the Russian classical vocal school and the development of its pedagogical traditions in the 18th and 19th centuries. Its founders include A. Varlamov, M. Glinka, and A. Dargomyzhsky. This topic is studied in detail by N. Kosovtsov [3]. It is worth emphasizing that the first Russian vocal teachers were precisely the composers who laid the foundations of the national opera. As for China, the first teaching aids for vocal training, mainly books on singing, appeared in the 1920s and 1930s, although at that time, most vocal teachers in the country were foreigners [4]. Therefore, it is difficult to unambiguously determine the beginning of the modern stage of development of vocal pedagogy at the global level. This phenomenon has its characteristics in each country, although the influence of certain traditions (musical and vocal) of one country (for example, European) on

others (for example, Russia or China) and mutual influence in different historical eras are undeniable.

If we talk about *contemporary interpretations of the essence of vocal pedagogy and its definitions*, then, according to co-authors O. Fedotova and Liu Xuan, it represents a theoretical expansion of the pedagogy of culture. Vocal pedagogy covers mass and solo performances that arose within the framework of traditional cultures and modern singing, including classical (opera) and popular culture [5, p. 654]. Similar concepts related to vocal pedagogy include “vocal education,” “vocal art,” “vocal methodology,” and “vocal mastery.” Researcher L. Suslenkova, analyzing vocal pedagogy in the humanitarian and philosophical context, emphasizes that its definition should include not only special skills in organizing vocal and pedagogical activities but also knowledge in such areas as philosophy, psychology, medicine, and physiology [6, p. 163]. This statement can be considered justified. Other scientists, such as M. Belousenko and I. Starodubtseva, describe vocal pedagogy as a system of individual singing training based on performing traditions and the rich experience of highly qualified teachers and outstanding vocalists [7, p. 120]. In higher education, it is considered a science of upbringing and education of a professional performer [7, p. 247].

Most likely, the diversity of definitions of vocal pedagogy is due to the fact that this area of pedagogical science develops both in theoretical and practical aspects, being at the intersection of various disciplines. There is an opinion that this area has a significant gap between theory and practice. Researchers A. Rollings Bigler and K. Osborne argue that this gap can be overcome by introducing the evidence-based medicine (EBM) model in the context of singing and vocal pedagogy. Evidence-based voice pedagogy (EBVP) involves an inclusive approach that combines vocal research, student goals and perspectives, and a variety of methods used by vocal teachers to gain experience [8].

There are many *reasons for distinguishing vocal pedagogy as a separate scientific and pedagogical direction*. Currently, the history of its development, modern trends, topics, research methods, and specialized terminology are described in varying degrees of detail. Among the current trends in this scientific and pedagogical direction, one can note integration, internationalization, and digitalization, as well as the development of a technical base for studying the mechanisms of the singing voice. The possibilities for its improvement through online master classes and social networks are also expanding. However, some

experts in this field, such as E. Evstafieva and E. Manistina, believe that vocal pedagogy has a conservative nature, and the art of opera singing is surrounded by myths and stereotypes, the destruction of which can be difficult or even impossible [9].

An analysis of publications on the given topic demonstrated that researchers in the field of vocal pedagogy are attracted by its phenomena (such as Russian romance and “bel canto”), the history of development in different countries and in different eras, approaches, various aspects and foundations (methodological, technological, acoustic, theoretical, psycholinguistic, psychophysiological, neurolinguistic, educational and upbringing), as well as methods, principles and outstanding representatives of this field.

Contemporary vocal pedagogy is enriched with *new approaches, methods, and concepts*. One such method is EVT (Estill Voice Training), which was created in the USA in 1988 but gained popularity in other countries much later. The developer of this method is Jo Estill, a vocal specialist. EVT is focused on the development of vocal skills through the analysis of the voice creation process, which allows you to control certain elements of the vocal mechanism. By mastering the conscious movement of each structure, you can significantly improve the quality of the voice. Without going into details of the method, we emphasize that Jo Estill identifies three key aspects of voice use: “craft” – control of the vocal mechanism, “artistry” – choice of repertoire and context, and “performance magic” – interaction with the audience. In the article by D. Ashrapova, dedicated to innovations in vocal pedagogy, an image is presented that helps to better understand the essence of these concepts [10] (Figure 1).

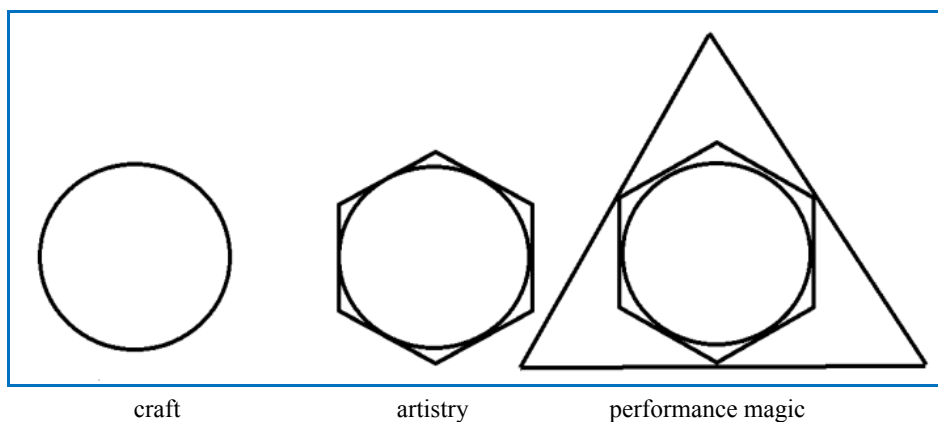


Fig. 1. Structural sections of the Jo Estill method [10]

Recently, articles have appeared that emphasize the need for evidence-based vocal pedagogy (EBVP). In particular, the works of such an author as K. Ragan [11] are worth noting. The term ‘evidence-based vocal pedagogy’ emphasizes the scientific basis of this approach, its practical focus, and factual content [11, p. 157]. The essence of EBVP is illustrated by K. Ragan in her article using the diagram below (Figure 2), where EBVP is at the intersection of three components: voice research, the experience and knowledge of the vocal teacher, and the goals and prospects of students. Some Russian researchers and practitioners in the field of vocal pedagogy also recognize the importance of this approach. For example, in Russia, a textbook, “Evidence-Based Pedagogy in Voice Development and Singing Teaching” was published (author: Viktor Emelyanov, 2023).

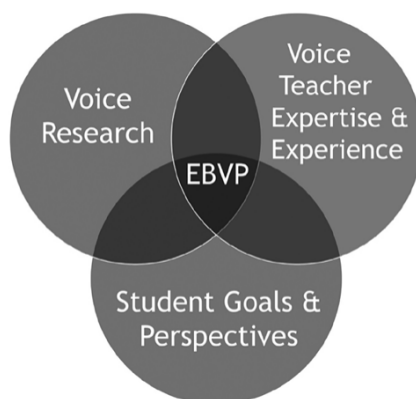


Fig. 2. Evidence-Based Vocal Pedagogy [11, p. 159]

K. Ragan also emphasizes the need for a holistic approach to vocal education that takes into account traditional empirical methods used in the past. He emphasizes the importance of the teacher’s experience and the goals and perspective of students as individuals in their interactions with the vocal teacher. In addition, he emphasizes the importance of research in vocal science [11]. Similar views on vocal education can be seen in the comprehensive framework and model of vocal pedagogy proposed by theorists and practitioners A. Rollings Bigler and K. Osborne (see Figure 3).

Traditional approaches to teaching in vocal pedagogy generally correspond to the methods used in education in a broader sense. In general, this includes verbal, practical, and visual methods [12], but these methods have their own characteristics that are important to consider. For example, researchers E. Evstafieva and E. Manistina emphasize the dangers and pitfalls of the “teaching through

demonstration” method in vocal pedagogy: “In vocal pedagogy, perhaps more than anywhere else, the “show” method of working is used. As a result, there is a widespread belief among students of the SHUV (school-college-university) system that you can only learn to sing from a teacher with the same voice type as the vocalist and that classes with a different voice can be harmful. This is a completely wrong belief” [9, p. 52].

The specialized *terminology in the field of vocal pedagogy* includes such terms as “vocal technique,” “vocal register,” “vocal resonance,” “vocal range,” “vocal breathing,” “vocal diction,” “timbre,” “articulation,” and others. However, it cannot be claimed that this terminological system is completely free of contradictions. As M. Hoch and his colleague M. Sandage from Auburn University mentioned in their joint work, harmonizing terminology is essential for successfully integrating vocal pedagogy and vocal science. Contradictions are observed among various groups using this terminology, such as classical singing teachers, theater vocal and contemporary popular music teachers, speech therapists, vocal researchers, choir directors, and performers in general. To achieve mutual understanding and create a common language, five aspects of vocal technique should be considered: vocal loudness and intensity, breath control, singer’s formant and resonance, vibrato, and registration. The discussion of these aspects should be based on physiology and pedagogical literature from such fields as speech therapy, acoustics, laryngeal biomechanics, and vocal performance pedagogy. The authors emphasize the importance of terms free from disciplinary bias, and work is underway to create a general vocal pedagogy for the 21st century that will be interdisciplinary [13].

In addition to the difficulties with a uniform understanding and application of terms, the problems of modern vocal pedagogy include the difficulties in implementing an individual approach to training vocalists [14]. There are also problems with teachers: many of them were trained in solo singing but did not receive an education in music pedagogy and began teaching due to a lack of jobs in the oversaturated market of vocal specialists [9]. In addition, there is insufficient effectiveness in the use of technologies aimed at maintaining health and phonopedic exercises, as well as the use of some unproductive methods to overcome speech defects in teaching singing.

Foreign researchers and members of the “Voice Pedagogy Interest Group” A. Rollings Bigler and K. Osborne emphasize an important problem in the rapidly developing field of vocal teaching: the lack of licensing or certification requirements for such teachers, both in the past

and at present, which complicates the development of practical training programs for vocal teachers and singing in general. Criticism has been raised about opening a vocal studio and accepting students without the proper training, experience, or qualifications as a teacher [8].

The same researchers (A. Rollings Bigler and K. Osborne), in their joint work on vocal pedagogy for the 21st century, presented and characterized the structure and model of this field based on the results of two summits (2015 and 2018) of teachers of academic vocal pedagogy from different parts of the United States and Canada. Representatives of thirty-five unique universities offering programs in classical music, musical theater, and contemporary commercial music directions participated in these events (see Figure 3). The figure shows a structure that illustrates the interactive nature of the vocal learning environment, which implies the dynamic construction of knowledge and teaching methodology. It considers internal and external interactions, i.e., outside the learning space, for example, outside the vocal studio. The teacher and student operate in a community of various professionals, such as artists, business people, and health professionals. The ideal vocal teacher effectively supports the student in the process of contextualizing, evaluating, and interpreting the opinions of these professionals.

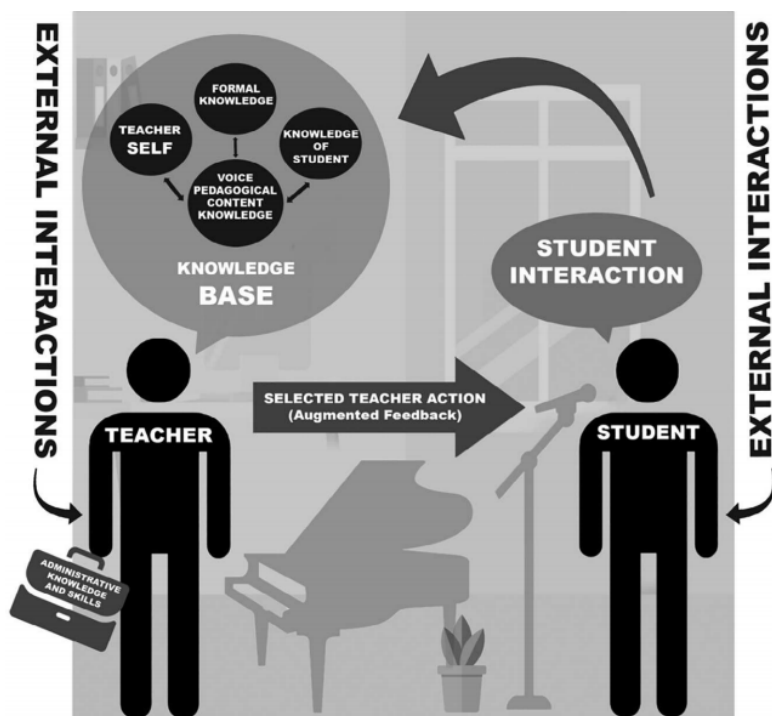


Fig. 3. The Comprehensive Structure and Model of Vocal Pedagogy [8, p. 17]

The ideal vocal teacher's knowledge base consists of four key categories of information that assist in diagnosing, guiding, and mentoring students in the studio:

- Teacher self: includes artistic and practical experience, teaching philosophy, beliefs, aesthetic preferences, and the teacher's personality traits, behavior, and attitudes.

- Formal knowledge: the teacher's theoretical, practical, and general pedagogical knowledge acquired through teaching.

- Knowledge of students: understanding and observing students' actions and utterances in the studio and other situations.

- Voice pedagogical content knowledge: the ability to translate this knowledge into effective and sound vocal teaching methods tailored to the needs of each student and the educational environment.

Selected teacher action is an extended pedagogical action that can be conveyed in a variety of effective ways, such as speech, modeling, drawing, gestures, or written instructions. As for administrative knowledge and skills, they relate to computer technology, business, and managing vocal training programs in educational institutions or private studios.

As for the principles of vocal pedagogy, V. Sivova, one of the founders of the St. Petersburg school of Russian folk singing, noted that in Russia in the mid-20th century, vocal teachers adhered to a number of Sivov's classical principles [15, p. 16]. These included an individual approach, harmony of artistic and technical development, consistency and gradualness of training, and the transition from simple to complex and continuous improvement. Most teachers at this time had the training of academic singers or choral conductors. These principles and the basics of general pedagogy continue to be applied today. In L. Rudin's manual, 15 vocal and speech pedagogy principles were formulated, which he called "golden." Some of these principles concern the features of the vocal apparatus as a functional system, as well as the sanitary and hygienic requirements for preserving the voice, phonation breathing, and resonant voice formation. The pedagogical aspect is especially noticeable in the principles that emphasize the equivalence of vocal technique and work on speech, regular classes to develop technical skills, the inadmissibility of exceeding the vocal or speech load according to the curriculum, especially in the first years, the prohibition of using violent methods, forcing the expansion of the range and selecting a repertoire taking into account three types of readiness of the student: technical, psychological and physical [16, pp. 44–45].

In the mid-20th century, the teacher and singer Shen Xiang developed key principles in China that became the basis for training vocalists. These principles included studying the development of the head, heart, and body, which implied an objective assessment of one's own weaknesses to transform them into strengths, developing the emotional sphere, turning to artistic images, and working with the voice. Modern Chinese researcher Chzhan Shuge argues that these principles became the basis for modern vocal pedagogy in China, which includes three main components: emotional-creative, intellectual, and vocal-technical [17, p. 331].

As for vocal pedagogy, the researchers Liu Xuan and O. Fedotova identified seven main sections: theory, history, methodology, education, and others [18]. They took the built-in search system of the RSCI database as the basis for their search and looked through the first hundred publications from the list proposed by the system for the presence of the desired key combinations in their titles. Table 1 (the first two columns) reflects the corresponding number by thematic clusters. In turn, the authors of this research attempted to establish the dynamics of the distribution of publications in the same thematic areas in the same system at the beginning of 2025. Table 1 (column 3) also includes the identified number of publications.

Table 1

Research topics in the field of vocal pedagogy according to the Russian Science Citation Index Database (RSCI DB); 2023 and 2025

Research topics (RSCI DB)	Number of articles identified	
	Research by Liu Xuan, O. Fedotova, 2023 [18]	Authors' research, 2025
Musical Culture	6	46
Methodology of Vocal Pedagogy	24	47
Education of Young Vocalists	9	17
Vocal Pedagogy in Individual Countries	14	52
Contribution of Vocal Teachers	10	16
History of Vocal Pedagogy	17	35
Theory of Vocal Pedagogy	20	37

Of interest are the possible prospects for the nearest development of vocal pedagogy. M. Hoch, based on the analysis of current publications

on the relevant topic, sees them in the study of the role of the brain in singing (cognition, perception, procedural learning, neuroplasticity), the theory of motor learning (Lynn Helding) and a new approach to the intersection of the interdisciplinary “voice team” (“evidence-based vocal pedagogy”) – a term for a triumvirate core group consisting of a singing teacher, a speech therapist and an otolaryngologist (Kari Ragan) [1].

At the same time, comparative vocal pedagogy is actively developing. This direction studies the features of various vocal schools worldwide, their systems, cultural and professional traditions, and methods of training vocalists in different countries. Frequent and long-term international contacts in the fields of culture, art, and education, as well as music competitions, contribute to the study of issues of the internationalization of vocal pedagogy, cross-cultural analysis of vocal education in different countries, and its comparison with similar systems in their own country. Such analysis is important, as it helps to understand the features and approaches to forming vocal techniques in different countries and comprehend the nature of national singing schools. This, in turn, can contribute to the development of more effective methods and techniques for teaching vocalists, taking into account their individual characteristics and changes in global trends. Clearly, the national characteristics of vocal education methods and performing arts largely depend on the cultural traditions of these countries. There are general principles of setting vocal technique and improving artistic skills characteristic of well-known vocal centers such as Russia, China, Germany, and Japan [19, p. 238].

Recently, researchers have noted the obvious: There is a growing interest in vocal performance issues and an increase in the publication activity of authors studying vocal pedagogy in China [18]. This statement can be supplemented: a similar trend is observed among Chinese researchers, mainly beginners, who are interested in vocal pedagogy and the culture of Russia. Thus, in recent years, many articles by Chinese scientists have appeared, devoted, for example, to the methods of teaching vocals in the Russian vocal school, a review of Russian scientific works on the theory and methods of vocal pedagogy, as well as the development of modern vocal and musical education in Russia and other topics.

It is impossible not to pay attention to the achievements and crises inherent in modern vocal pedagogy in both countries. Based on the analysis of scientific research devoted to this topic, we will highlight the most significant moments. In particular, the achievements of vocal

pedagogy in China include the development of a national school of academic singing, which occurs in parallel with the study and application of methods from other countries; active research in such areas as the psychology of vocal performance and the aesthetics of vocal art. In Russia, the achievements of modern vocal pedagogy include an emphasis on an individual approach, practical training, humane and democratic interaction between teachers and students, spiritual and moral education, and the presence of systematized training for both performers and vocal teachers.

Researchers argue that vocal pedagogy in China faces several problems. First, there is a limited choice of courses for training vocalists, which may negatively affect the development of the individual talents of performers. Second, there is a shortage of highly qualified teachers. In addition, no disciplines would contribute to the development of emotional perception and the disclosure of stylistic and genre features of musical works. There are also contradictions between modern requirements for vocal education and the actual results of training vocalists. In 2015, Yao Wei, in his dissertation, pointed out that vocal art in China is significantly ahead of its theoretical study [20, p. 4]. Later, in 2019, H. Du and G. Ovsyankina, in their joint study analyzing the pros and cons of vocal education in various educational institutions in the country, concluded that there is still a lack of scientific research in the field of vocal pedagogy; this aspect of the theoretical base is actually at the initial stage of development [21, p. 213].

In Russian vocal pedagogy, there are currently problems related to insufficient coordination in the development of specialist professional skills in the field of vocal art and their spiritual and moral growth. There is also a shortage of academic disciplines that could ensure a balance between the musical and humanitarian training of vocalists. In addition, no single, generally accepted, and systematized set of works would contribute to the comprehensive improvement of vocal skills.

Internationalization and dialogue of cultures are the leading trends in vocal pedagogy, stimulating mutual study and awareness of the value of their own traditions in vocal education. It is easy to predict the growth of such mutual interest in the development of vocal pedagogy in such countries as China and Russia. Thus, at the current stage of development of this pedagogy and vocal performance in these countries, much in common can be traced: experiencing feelings and emotional empathy during performance; internationalization of academic vocal pedagogy; understanding, recognition of the great value and prestige of vocal

education; intercultural interaction between the two countries; maintaining interest in European vocal schools; strengthening of global trends in humanization, individualization of education, the key goal of which is the upbringing of a comprehensively developed, creative person of a new formation.

The prospects for strengthening and intensifying cooperation in vocal art and education are promising and impressive; mutually agreed projects and initiatives support them. Thus, 2024 and 2025 have been declared the cross years of culture of China and Russia, within which more than 230 events are planned. In January 2025, a scientific and creative center for the study of musical ties between the two countries was opened at the Gnessin Russian Academy of Music. The center's activities will be aimed at translating and publishing textbooks that will help to bring the awareness and understanding of the two musical cultures closer to each other; holding creative, scientific, and educational events; researching and popularizing musical interaction between the two countries in science, performance, and education. Similar centers should also appear in China this year (at the China Conservatory of Music in Beijing and the Shanghai Conservatory).

Here are some other examples of cooperation between two countries (Russia and China) in the field of vocal arts and vocal pedagogy in recent years:

- Holding the 5th International Competition of Musicians-Performers “China-Russia Cup” (organizers: Moscow State Institute of Culture and Yancheng State Normal University), 2023;
- establishment of the Russian-Chinese Musical Union (Harbin), 2023;
- coordination of a large-scale project of the Moscow State Conservatory named after P. Tchaikovsky to create a new university in China in the coming years, 2024;
- performance in Russia of the orchestra of the China National Center for the Performing Arts (Moscow), 2024;
- concert “From Baroque to Modernity” in honor of the 76th anniversary of the establishment of diplomatic relations between Russia and China (Small Hall of the Moscow State Tchaikovsky Conservatory; Moscow Chamber Orchestra of New Music conducted by Zhang Siqing, performers from China), 2024;
- performance of the Joint Russian-Chinese Youth Symphony Orchestra in the Great Hall of the Tchaikovsky Conservatory “Friendship Concert”). 2024;

– launch of the project by the Chinese Conservatory and the Gnessin Russian Academy of Sciences to create a Center for Academic and Creative Exchanges of Representatives of the Two Countries in the Field of Music, 2025;

– large-scale joint Russian-Chinese concert dedicated to the 80th anniversary of the Great Victory, 2025.

Thus, vocal pedagogy continues its rapid development, and we are about to see new facets and results of this development, including in the direction of its internationalization, mutual study of relevant experience in different countries, and mutual cultural and pedagogical growth.

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ВОКАЛЬНАЯ ПЕДАГОГИКА КАК СОВРЕМЕННОЕ НАУЧНОЕ НАПРАВЛЕНИЕ

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Аннотация. В исследовании рассмотрены суть, определение, принципы и методы вокальной педагогики или педагогики вокала как обширной области музыкальной педагогики, быстрорастущей и быстроразвивающейся, оформляющейся в русле педагогики культуры и искусства и одновременно общей педагогики. Данное направление педагогической науки развивается на уровне теории и практики, на стыке различных областей знаний. Обобщены современные тенденции, проблемы, существующие в вокальной педагогике. Изучаемая в рамках данной педагогики тематика касается, прежде всего, теории вокальной педагогики, ее истории, методики, воспитания вокалистов. Обозначены исторические этапы ее развития. Определено, что данное развитие специфично для каждой страны. При этом нередко влияние некоторых музыкальных, вокальных традиций одних стран (например, стран Европы) на другие (например, на Россию, Китай), их взаимовлияние на различных исторических этапах.

В фокусе вокальной педагогики как научного направления также есть: ее феномены; подходы; основы реализации; выдающиеся представители. Традиционные методы обучения в рамках вокальной педагогики соотносятся с существующими методами в педагогике в целом. Проблемы вокальной педагогики включают: недостаточное единство в понимании и использовании ее терминологии; сложности реализации индивидуального подхода при подготовке вокалистов; недостаточно эффективное использование здоровьесберегающих и цифровых технологий обучения; низкая результативность некоторых методик обучения.

Стремительным развитием в последнее время характеризуется и сравнительная вокальная педагогика, где рассматриваются особенности вокальных школ, системы, традиции подготовки вокалистов в разных странах. В российской науке в последние годы увеличилось количество сопоставительных научных трудов, посвященных подготовке вокалистов в Китае, ещё больше таких трудов у китайских исследователей, изучающих русскую вокальную педагогику.

Ключевые слова: *вокальная педагогика, современная вокальная педагогика, принципы вокальной педагогики, история вокальной педагогики, проблемы современной вокальной педагогики*

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