

**MINISTRY OF EDUCATION & TRAINING  
NATIONAL UNIVERSITY OF ARTS EDUCATION**

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**THE TEACHING OF SINGING SONGS  
ABOUT THANH HOA FOR VOCAL MUSIC OF SOPRANO  
VOICE AT THANH HOA UNIVERSITY OF CULTURE,  
SPORTS AND TOURISM**

**SUMMARY OF PH.D DISSERTATION IN  
THEORY AND METHODOLOGY OF MUSIC TEACHING  
COURSE 4 (2016 - 2019)**

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The study has been completed at:  
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**The Dissertation could be looked up at:**

- Vietnam National Library
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## INTRODUCTION

### **1. The reason for choosing the title**

With a long history, Thanh Hoa is a land of outstanding spiritual people which is home to the Vietnamese, Thai, Muong, H'Mong, Tho, Dao, Kho Mu ethnic groups who have created a colorful culture that is endless source of inspiration for poets, writers, artists and musicians to create valuable literary and artistic works. Today, educating and fostering the young generation with the following qualities: truth - goodness - beauty is always of concern to the Party and State. Among them, music is a highly effective method of education.

Thanh Hoa University of Culture, Sports and Tourism has a long history of vocal music training. Over the past 10 years, vocal music has been trained at the university level. The vocal works included in the curriculum are rich and diverse in genre such as: Aria. Romance, art songs, folk songs, Vietnamese songs (including songs about Thanh Hoa). There are many songs about Thanh Hoa with profound educational content, and also require handling vocal techniques. Therefore, singers need to practice diligently and know how to flexibly apply those techniques to achieve the desired effect. Songs about Thanh Hoa included in the curriculum for vocal music students consist of a number of famous songs. However, these songs have not been arranged systematically. The songs are not classified to apply for the certain voice types. In particular, there are no appropriate teaching methods and measures for each specific type of lesson.

With vocal training at Thanh Hoa University of Culture, Sports and Tourism, specifically for female voices, soprano voices are often more numerous. The soprano voice has a clear, resonant, bright color, and is advantageous when singing songs with a wide range and singing in the head voice. There are many songs written about Thanh Hoa by musicians for the soprano voice. This is also one of the favorable and necessary conditions for a vocal training facility like Thanh Hoa University of Culture, Sports and Tourism. Chemistry to choose to include in teaching.

As vocal instructors, we realize that teaching songs written about Thanh Hoa for vocal students in general and students of soprano voices in particular, on the one hand, contributes in no small part to consolidating and improving their skills. vocal technique and performance style. On the other hand, teaching these songs helps students understand more about the land and people of Thanh Hoa, thereby educating and fostering national pride, love of homeland and country.

From a social perspective, we realize that, through competitions, performances as well as other activities, there is a great need to enjoy songs written about our hometown Thanh Hoa. From the subjective and objective reasons as presented, we choose the title “The teaching of singing songs about Thanh Hoa for Vocal Music of soprano voice at Thanh Hoa University of Culture, Sports and Tourism”.

## **2. Aims and tasks of the Dissertation**

### **2.1. Aims**

Based on researching a number of theoretical issues and evaluating the current situation while also proposing teaching measures, the purpose of the thesis is to contribute to helping vocal music students of soprano voice perform well in written songs about Thanh Hoa in the hope of meeting the output standards of the training program of Vocal Music at Thanh Hoa University of Culture, Sports and Tourism (TUCST).

### **2.2. Tasks**

- Studying and building a theoretical basis for the teaching of singing songs about Thanh Hoa for vocal music students of soprano voices at TUCST and build a theoretical framework for teaching songs about Thanh Hoa.

- Survey and research to find the characteristics and values of songs written about Thanh Hoa in general and songs written for soprano voices in particular to include in teaching.

- Studying and evaluating the current situation of teaching singing songs written about Thanh Hoa in terms of facilities, programs, documents, teachers' abilities, students' abilities, vocal

techniques used in the teaching process, teaching methods... at TUCST.

- Propose some teaching measures and organize experiments in teaching singing songs written about Thanh Hoa for vocal music students of soprano voice.

### **3. Objectives, objects and scope of the research**

#### **3.1. Objectives**

The teaching of singing songs about Thanh Hoa for vocal music students of soprano voice at TUCST.

#### **3.2. Objects**

The songs about Thanh Hoa and vocal music students of soprano voice at TUCST.

#### **3.3. Scope of the research**

*In terms of the research content:* Teaching measures include vocal development techniques, vocal training techniques and the application of techniques in teaching pieces written about Thanh Hoa for soprano students.

*In terms of survey:* Songs written about Thanh Hoa, especially 32 typical songs written for soprano voice.

*In terms of objects:* Lirico soprano (lyrical soprano) from first year to fourth year.

*In terms of time and space:* This research was conducted from 2016 to 2023 at TUCST.

### **4. Research questions and hypotheses**

#### **4.1. Research questions**

Why is it necessary to teach singing songs written about Thanh Hoa to soprano vocal music students at TUCST?

What is the purpose of teaching songs written about Thanh Hoa for soprano students?

What are the characteristics of songs written about Thanh Hoa in general and songs written for soprano voices?

What is the current situation of teaching singing songs written about Thanh Hoa in general and songs written for soprano voices at TUCST?

What does the teaching of songs about Thanh Hoa mean? Is it similar to teaching singing other Vietnamese songs?

What measures should be used to improve the quality of teaching singing songs for soprano voices at TUCST?

#### **4.2. Research hypothesis**

If the four proposed measures are consistent with the abilities of soprano students and the teaching practices of the training institution, they will contribute to helping soprano vocal university students perform well in songs written about Thanh Hoa, and at the same time contributing to improving the quality of teaching and learning vocal music at TUCST.

### **5. Approach perspectives and research methods**

#### **5.1.1. Approach perspectives**

*System approach:* System approach is to consider the activity of teaching singing songs written about Thanh Hoa for soprano students in interaction with other content, in order to achieve teaching purposes and meet standards. output as well as current educational innovation requirements.

*Practical approach:* Practical approach comes from the practice of teachers' teaching activities on teaching songs about Thanh Hoa for vocal students of soprano voices and students' singing activities on learning songs about Thanh Hoa. From there, effective measures for teaching singing are proposed.

*Process approach:* To determine the theoretical framework and content of teaching singing songs about Thanh Hoa for vocal music students of soprano voices. The dissertation focuses on studying the elements of the teaching process: goals, content, teaching methods, organizational form, characteristics, learner capacity and other conditions...

*Competency approach:* Is an approach to understanding the abilities and capacities of vocal music students based on the philosophy of taking the learner as the center, taking a teaching perspective to promote positivity. From there, students proactively acquire knowledge to form their own capacity.

*Approach to music theory:* Is an approach to the theoretical system of Western and Vietnamese music in research works and published books that are put to use in general music training and vocal music training in particular.

### **5.1.2. Research methods**

5.1.2.1. Theoretical research methods: With theoretical research methods, we will use the following research operations:

*Analysis and synthesis method:* analyze theory into parts (content, sources, authors, works...), systematize theoretical research and practical documents.

*General method:* After collecting a system of documents related to the thesis, we research, analyze and draw general conclusions, as a theoretical basis for the thesis.

*Concretization method:* We use this method to analyze and interpret, giving specific evidence and examples to demonstrate such as: musical examples, figures, numbers...

*Comparative method:* Use this method to compare the advantages and limitations of the bel canto method with the traditional teaching method and then propose measures for implementation.

#### 5.1.2.2. Practical research methods

Investigation and survey methods, interview methods, pedagogical observation methods, pedagogical experimental methods, educational product research methods, mathematical statistical research methods.

## **6. Contribution of the Dissertation**

### **6.1. In terms of theory**

The Dissertation contributes to building theory related to teaching singing in general and teaching singing songs written about Thanh Hoa in particular.

The Dissertation concretizes a number of teaching contents, as well as methods for learning to sing songs. These measures not only apply to teaching singing in general at TUCST, but can also be applied to other professional music training facilities nationwide.

### **6.2. In terms of practicality**

The thesis is considered the first practical research project on teaching singing a specific type of song (songs written about Thanh Hoa) for a specific audience (soprano voice), in a specific environment (TUCST).

The Dissertation can serve as reference material for teachers

of Vocal Music – Musical Instrument and the teachers who have same purpose of conveying the teaching of singing songs.

## **7. Research layout**

In addition to Introduction, Conclusion, References, and Appendices, the Dissertation includes 4 chapters:

Chapter 1: Research overview

Chapter 2: Theoretical basis and current situation of teaching singing songs written about Thanh Hoa

Chapter 3: Characteristics and value of songs written about Thanh Hoa for the teaching of vocal music students of soprano voices.

Chapter 4: Methods of teaching singing songs about Thanh Hoa for vocal music students of soprano voices.

### **Chapter 1**

#### **RESEARCH OVERVIEW**

#### **1.1. Some research projects on Vietnamese songs and songs about Thanh Hoa**

##### ***1.1.1. Researches on Vietnamese songs***

Research works on Vietnamese songs give us an overview to evaluate the process of formation and development as well as the maturity and achievements of Vietnam's new music industry spanning nearly the entire country. twentieth century. Through research projects on Vietnamese songs, we have learned to apply some reasonable methods of teaching and singing songs written about Thanh Hoa.

##### ***1.1.2. Research on songs about Thanh Hoa***

Through research on songs written about Thanh Hoa, we see that songs written about Thanh Hoa are an inseparable part of the new Vietnamese vocal music scene. Songs written about Thanh Hoa account for a large number and affirm their position in new Vietnamese vocal music.

#### **1.2. Research on music teaching methods**

##### ***1.2.1. About teaching methods***

In general, our research addresses many issues about theory, methods, teaching subjects... We will consider and select those issues to include in our Dissertation in a reasonable way.



### ***1.2.2. About methods of teaching music and teaching vocal music***

Research on a number of issues including principles of sound and the human vocal system; vocal classification criteria, resonance issues; vowels and consonants, how to handle vocal registers, practice vocal techniques and techniques...

## **1.3. Comments and research directions of the Dissertation**

### ***1.3.1. Comments***

Looking into all the works related to our research mentioned above, we can see the following issues::

#### ***1.3.1.1. Researched issues***

About teaching methods in general, the researches have mentioned the concepts of teaching and teaching methods. Besides, there are perspectives on student-centered teaching and positive teaching methods to promote learners' abilities, to meet the needs of current educational trends.

Research projects have found the values of songs written about Thanh Hoa in terms of inheriting the quintessence of Thanh Hoa folk music (scales, modes, sounds...) and the role of songs in the lives of Thanh Hoa people.

Theses and dissertations research specific issues of a certain type of technique for teaching a specific voice, or a group of subjects at a specific training facility.

The researches on musical texts are a collection of a number of Vietnamese songs in general and songs about Thanh Hoa in particular. This shows that there are a large number of songs written about Thanh Hoa, and affirms its position in the new vocal music industry in Vietnam.

#### ***1.3.1.2. Unresearched issues***

Each research project has its own purposes. The above projects do not mention the issues that we are interested in as follows:

The role of geographical location, natural conditions, and environment in influencing the composition of musicians has not been clearly shown. The role of songs written about Thanh Hoa in teaching vocal music to students at Thanh Hoa University of Culture, Sports and Tourism has not been highlighted. The characteristics of

the lirico soprano voice of students at Thanh Hoa University of Culture, Sports and Tourism have not been thoroughly analyzed. It has not been specifically analyzed to identify the unique characteristics and values of songs written about Thanh Hoa. In particular, there is no work on teaching songs written about Thanh Hoa for sprano voices in general and lirico soprano voices in particular.

### ***1.3.2. Research direction of the Dissertation***

Continue to inherit related issues to include in the thesis in the most reasonable way.

Build a theoretical basis (through concepts, approaches, theoretical systems) for the thesis, evaluate the current situation to serve as an operating basis for the main content of the thesis.

Proposing to adjust and incorporate some songs written about Thanh Hoa into teaching for soprano students at TUCST

Implement some measures to teach songs written about Thanh Hoa for lirico soprano, experiment and evaluate research results...

### **Conclusion of chapter 1**

Chapter 1 studies the theoretical basis and research overview to build a theoretical basis for the thesis on teaching singing songs written about Thanh Hoa and teaching vocal music students of soprano voices at TUCST.

## **Chapter 2**

### **THEORETICAL BASIS AND THE CURRENT STATUS OF THE TEACHING OF SINGING SONGS ABOUT THANH HOA**

#### **2.1. Theoretical basis**

##### ***2.1.1. concepts***

We explain the concepts of song; songs about Thanh Hoa; vocal music technique; singing skills; vocal range; negative area; fake voice; Soprano voice and belcanto teaching style; teach singing songs about Thanh Hoa; teaching methods and teaching methods of singing songs about Thanh Hoa to serve as a theoretical basis for the thesis.

##### ***2.1.2. Characteristics of vocal music students of soprano voices***

Most vocal students are musically talented and have good voices. This is clearly shown through the annual admission results in

terms of sound, rhythm and songs performed. However, the children also encounter difficulties in the singing process, which is that the pronunciation is still heavy in the local language (dialect), not expressing the standards of modern common Vietnamese language.

### ***2.1.3. Perspectives on the teaching of singing songs about Thanh Hoa***

We offer the two teaching perspectives including teaching according to the belcanto technique and teaching a combination of the belcanto technique and traditional singing teaching methods to help us compare the advantages and limitations of each teaching method and then come up with solutions. Appropriately applied in the process of the teaching of singing songs about Thanh Hoa for students of Lirico soprano voices

### ***2.1.4. Elements of the teaching of singing songs about Thanh Hoa for vocal students of lirico soprano voice.***

The Teaching of singing songs about Thanh Hoa for vocal music students of soprano voice is based on the following elements: Objectives of teaching singing songs written about Thanh Hoa; Content and form of the teaching of singing; Testing and evaluating the results of learning singing from the teaching elements are issues that have a theoretical basis for teaching vocal music. The Dissertation will orient teaching methods and teaching singing in different genres of songs about Thanh Hoa for Vocal music students of soprano voice in accordance with training goals and requirements.

## **2.2. The current status of the teaching of singing songs about Thanh for vocal music students of soprano voice.**

### ***2.2.1. An overview of TUCST***

*The process of formation and development:* TUCST is a public university under the national education system, under the management of Thanh Hoa Province People's Committee and the professional management of Vietnam Ministry of Education and Training. TUCST, formerly known as a training institution of Culture and Arts for cultural and artistic professionals for Thanh Hoa province, has been working as a multidisciplinary university which is responsible for training undergraduates and postgraduates of culture, arts, sports and tourism from the North Central to the South of Red River in particular and the whole country in general since 2011. On

9th March, 1967, the Chairman of Thanh Hoa Provincial People's Committee signed the Decision to establish the School of Culture and Arts. The School deployed the training courses of traditional arts such as *drama, chèo, tuồng, cải lương, singing*, dancing and drawing with the purpose of training professional staffs of Culture and Information who served the national development in the North and the struggle for national liberation in the South of Vietnam. On 5th October, 1978, Thanh Hoa School of Culture and Art was upgraded to Thanh Hoa Intermediate School of Culture and Arts according to the Decision No. 918/THCN-TC signed by Minister of the Ministry of Education & Training. On 25th August, 2004, Thanh Hoa Intermediate School of Culture and Arts was upgraded to Thanh Hoa College of Culture and Arts according to the Decision No. 4765/QĐ-BGD&ĐT-TCCB signed by Minister of the Ministry of Education & Training. On 22nd July, 2011, Thanh Hoa College of Culture and Arts was upgraded to Thanh Hoa University of Culture, Sports and Tourism according to the Decision No. 1221/QĐ-TTg signed by Deputy Prime Minister Nguyen Thien Nhan.

For more than 55 years of construction and development, TUCST now has a rich tradition in training and scientific research with significant achievements.

The Faculty of Music was established, accompanying the development of TUCST. Over the past 55 years, the Faculty of Music has always been evaluated as a faculty with good training quality, taking the lead in the school's performance and diplomatic activities. The Faculty has trained many famous singers for the province and country, bringing a brand to the arts sector and TUCST.

*Organizational structure:* Organizational structure: Party Committee, TUCST Council, Board of Directors, Trade Union, Youth Union, Student Association. TUCST currently has 10 functional departments, 5 centers, and 8 faculties.

*The teaching staff of TUCST:* Up to now, TUCST has a total of 221 people including 03 Associate Professors, 30 PhDs, 160 MScs and 28 bachelors.

*The teaching staff of Music Faculty:* Teachers of the Music Department have good moral qualities, are enthusiastic, passionate

about teaching, have a passion for their profession, and are always conscious of improving their professional qualifications and pedagogical skills.

*Student number:*

According to the enrollment project, the average annual registration target is about 2,500 - 2,700 targets for training systems.

*Training tasks*

Training learners to become singers and actors performing in professional and amateur theaters and music and dance troupes; training teachers to teach music in high schools; Teaching vocal music at professional music training establishments; Working as a specialized officer in charge of cultural and artistic activities at agencies, businesses, cultural centers of communes, wards, districts, towns, cities...

*Facilities for training activities*

Currently, TUCST has 3 lecture halls with 58 theoretical and practical classrooms; 01 meeting hall with a capacity of about 200 seats; 01 performance house with 650 seats; 01 practical training center for Tourism and Event Organization; 01 multi-purpose sports gym; 01 outdoor sports field; 01 Information - Library center ensures basic conditions for the school's training activities.

***2.2.2. Survey on the current status of the teaching of singing songs about Thanh Hoa for Vocal Music students of soprano voice.***

*- The content of the training program of vocal music*

The training program of vocal music lasts 48 months on a credit system. The full course load is 120 credits with three knowledge blocks: General Education includes 12 modules, 31 credits; Basic industry knowledge includes 12 modules, 27 credits; The industry and specialized knowledge block includes 24 modules, 44 credits.

*- The content of Vocal Music modules*

The vocal music course includes 04 modules (08 credits taken in 08 semesters), each module includes 2 credits; Each credit includes 30 periods/1 semester/2 students

*- The content of the teaching of Vocal Music students of soprano voices*

In the training program of Vocal Music, there is no separate program or system of exercises or songs for students of soprano voices.

*- Teaching document*

The vocal music course has two types of documents: mandatory documents and reference documents.

*The current teaching situation of vocal music teachers*

*With traditional teaching methods:* It is usually teacher-centered, students listen and take notes on what the teacher conveys (teachers actively impart knowledge, students passively absorb). In the process of teaching vocal music, a number of teaching methods are used such as: Presentation method, visual method, demonstration/modeling method, and practice guidance method.

*With modern teaching methods:* It is learner-centered to maximize students' creative problem-solving ability. Thereby, students can actively accumulate experience, practice judgment and become more confident through each lesson.

*The specific teaching method of vocal music:* In teaching vocal music, there are a number of unique methods that teachers often use: Instructions for mouth opening, Instructions for posture, singing style, Instructions for breathing, Instructions for sound position, Instructions for practicing singing techniques...

*Process of a vocal lesson*

A vocal music lesson is usually carried out in 3 steps:

Step 1: Opening instructions;

Step 2: Regular guidance;

Step 3: Instructions end.

*The learning situation of students of Vocal Music*

Most vocal students have musical talent, have good voices, good music perception, and quickly and firmly grasp vocal techniques.

*The current situation of teaching and singing songs about Thanh Hoa*

- The selection and arrangement of songs written about Thanh Hoa for teaching, the selection and arrangement of songs written about Thanh Hoa still have some limitations and inadequacies such

as not following a system, theme, or order. and curriculum progression.

- Training vocal techniques in teaching pieces written about Thanh Hoa for soprano voices. Most teachers use the belcanto technique. The bel canto technique helps students develop their voices well, expanding the maximum possible vocal range. However, there is still a situation where teachers overuse the bel canto singing technique, leading to a tense, hard sound that reduces the softness and flexibility of the song.

### ***2.3.3. Evaluating the current status of the teaching of singing songs about Thanh Hoa for vocal music students of soprano voices***

#### *About the training program*

The content of the vocal music program is built according to the program framework issued by the Ministry of Education and Training, including 120 credits with three basic knowledge blocks. The program is built quite balanced between knowledge blocks. In specialized modules, practical credits are emphasized (65/120 credits). That helps students have more time to practice.

#### *About teaching methods and learning awareness*

Teachers mainly use traditional teaching methods, not paying much attention to combining methods to develop singing ability for students. During the teaching process, teachers almost ignore the stage of song analysis, which greatly affects the handling of singing techniques. Besides, teachers do not pay attention to highlighting the value of the work, so when students sing the songs, the beauty requirements as well as the author's requirements are not revealed.

Students have good singing voices, but their learning awareness is not high. Most of them are aware of the necessity of practicing vocal techniques as well as performance style, but they do not spend much free time on professional practice.

### **Conclusion of chapter 2**

Chapter 2 studies the theoretical basis, because the theoretical basis plays an extremely important role in scientific research, the theoretical basis is considered the foundation, helping researchers go in the right direction.

In addition to the theoretical basis, there is an assessment of the current situation of teaching songs written about Thanh Hoa for soprano vocal music students. Current status issues are surveyed with clear purposes, objects, content, methods, time and location, and then evaluated objectively and scientifically.

### **Chapter 3**

## **CHARACTERISTICS AND VALUES OF SONGS ABOUT THANH HOA IN THE TEACHING FOR VOCAL MUSIC STUDENTS OF SOPRANO VOICES**

### **3.1. Characteristics of the lyrics in the song about Thanh Hoa**

#### ***3.1.1. Local characteristics***

Thanh Hoa as well as some central provinces often use local words. The dialect of Thanh Hoa people has been exploited by musicians and cleverly included in songs about Thanh Hoa.

#### ***3.1.2. The title***

The title of songs about Thanh Hoa are rich and diverse such as the struggle to protect the Fatherland; about Uncle Ho; Praising the love of couples.

#### ***3.1.3. Commonly used poetic forms***

According to a survey of songs about Thanh Hoa, there are many popular songs or poems of different poets, with many poetic forms used such as: Luc Bat (6/8) poem, 4 or 5 verse. Words, 6- or 7-word poetry, and free verse are used by musicians according to the melody of the song to suit the melody, rhythm, and content of the song.

#### ***3.1.4. Beautiful scenery of the homeland***

Songs written Thanh Hoa mainly praise the heroic victories of the Thanh Hoa people, praise the beautiful landscapes, and the pride of the land and people of Thanh Hoa in the work of building the homeland.

### **3.2. Musical characteristics in songs about Thanh Hoa**

#### ***3.2.1. Form and structure***

Songs about Thanh Hoa were written by musicians who inherited Western stereotypical forms and applied song compositions of many types such as: one single verse, two simple verses, three simple verses...



### **3.2.2. *Melody, vocal range and characteristic intervals***

**Melody:** The melodies of songs written about Thanh Hoa show the cultural identity and qualities of Thanh Hoa people. In songs written about Thanh Hoa, musicians exploit a lot of folk songs and dance materials from Thanh Hoa.

**Musical properties:** Songs written about Thanh Hoa are lyrical and pure, often with soft melodies, rhythms, and moderate speeds that are not too fast. Besides, the content often shows narrative, praising, and profound qualities. deep introspection. In addition, there are many songs that are heroic, strong, flexible, cheerful...

**Vocal range:** For soprano students studying vocal music at school, most of them have not been trained through any professional school. Their soprano voice range is usually in the range of nearly 2 octaves (h - g2). , c1 - a2).

**Characteristic intervals:** Musicians also use a number of characteristic intervals, combined with licks found in folk songs and folk dances of ethnic groups in Thanh Hoa.

### **3.2.3. *Scales and modes***

There are many different types of scales, each scale is often associated with or represents a certain type of mode. Songs about Thanh Hoa have many songs that use the 5-tone scale of folk melodies in folk music, and use the 7-tone scales of Western major and minor modes.

## **3.3. The value of the songs about Thanh Hoa**

### **3.3.1. *Preserving traditional cultural values***

**Language culture:** Many songs about Thanh Hoa, in the lyrics, use ancient languages, especially the languages of ethnic minorities, with the purpose of creating vitality and spreading linguistic values. community.

**Musical culture:** Thanh Hoa folk music is quite rich, exploiting the traditional music materials left by our ancestors: Songs with the sound of Ma River folk music; the song has the sound of Dong Anh folk songs; songs exploiting H'Mong ethnic music materials; the song with Thai ethnic music.

### **3.3.2. *Educational value***

**About historical traditions:** Thanh Hoa has a tradition of heroic struggle, every period has heroic heroes and during the

resistance war against the US, many examples of heroic sacrifices have entered the history books, that is the bright topic. works of musicians and have great value in contributing to educating love for the country and about the historical traditions of the homeland.

*About love for people and the land of Thanh Hoa:* Music in general and songs written about Thanh Hoa in particular play an important role in educating morality and love for the homeland for young generations, and especially songs written about Thanh Hoa are valuable in educating young generations. Educating love for people and the land of Thanh Hoa.

### *3.3.3. Contributing to the development of Vietnamese music*

The process of forming and developing Vietnamese songs cannot lack the material and color of songs written about Thanh Hoa, because it contributes to completing that overall picture, the composition of songs written about Thanh Hoa is quite important. It is important because it contains unique characteristics and features that other countryside does not have, such as: songs that exploit the material of Ma River melodies, farming, Xuan Pha games, folk songs, and folk songs. Dance of ethnic groups in Thanh Hoa province...

### **Conclusion of chapter 3**

To answer the question "Why should the song about Thanh Hoa be included in the singing teaching program for soprano vocal students?", the characteristics and values of the object must be found to serve the teaching. The characteristics of songs written about Thanh Hoa are seen in two aspects: lyrics and music.

The value of songs written about Thanh Hoa is shown in preserving traditional cultural values, many ancient words are included in the lyrics; Regarding musical culture, musicians have exploited and inherited traditional music materials into the melodies of songs, which is valuable in educating historical traditions and the love of Thanh Hoa.

## Chapter 4

# THE TEACHING MEASURES OF SINGING SONGS ABOUT THANH HOA FOR VOCAL MUSIC STUDENTS OF SOPRANO VOICES

### 4.1. Principles of proposed measures

Measures to teach singing songs written about Thanh Hoa for lirico soprano students for vocal students at TUCST must be based on the following principles:

#### ***4.1.1. The ensure of knowledge and skill***

#### ***4.1.2. The ensure of suitability for students' abilities***

From the perspective of the content of the training program, if you include songs with techniques that are too simple or too complex, meaning they are not suitable for students' abilities, it will create negative effects for students in both classes. Extremes: easy is subjective, difficult is depressing. Therefore, the songs chosen to be included in the program match the students' abilities so that they can sing well and develop their voices well.

#### ***4.1.3. The ensure of artistry, aesthetics and structure***

To create excitement for students, the issue of form and structure must clearly pay attention to the artistry and aesthetics of the songs included in teaching. The artistry and aesthetics of the songs selected for the program are expressed through beautiful melodies, with room to show off the strengths of the voice; Lyrics are selected words, have images, create intimacy and have a poetic quality. In fact, the nature of this criterion is aimed at creating emotions for students during the learning process.

#### ***4.1.4. Ensuring widespread dissemination among the audience***

The song has the power to spread widely among the public, of course it must be a good song with a beautiful melody, lyrics that are iconic but familiar to listeners and performed in many different locations and spaces.

#### ***4.1.5. Ensuring inheritance and harmonious diversity between song types***

Inheritance must ensure reasonable dosage, quality and time, meaning that any reasonable issues will be retained, and on that basis, new issues and content will be added.

### **4.2. Some measures for the teaching of singing**

#### ***4.2.1. Developing criteria for selecting songs to include in the program***

Lirico soprano vocal music students study for 4 years. Each year their technical and vocal levels have made certain progress. Based on that, we build criteria and arrange songs to be included in the program for each school year from the 1st year 1 to the 4th year.

#### ***4.2.2. Practicing vocal techniques in teaching singing songs***

In teaching vocal music, technique is an extremely important factor to develop and perfect students' voices. Therefore, to guide students in learning to sing songs written about Thanh Hoa to achieve good results, we apply some basic vocal techniques as follows:

**Mouth opening technique and pronunciation:** The mouth plays a very important role, it can be compared to a mold used to cast sounds, it determines the roundness, clarity, resonance, and brightness of the words. sound. In other words, opening your mouth wide or small has a great impact on the quality of sound when singing.

**Breathing technique:** Breathing technique plays a very important role, it can be considered the foundation of the right sound, a tool to control the voice, and determine the quality of the voice. There are four types of breathing in vocal practice: Chest breathing, chest and abdominal breathing, lower chest and abdominal breathing, abdominal breathing.

**Sound position:** Sound position is one of three basic techniques throughout the training process of developing a student's voice. To have the correct sound position, students

need to practice persistently, invest time and effort in forming correct singing habits, and forming a feeling of attachment. How to position the sound, how to even out the tone of the voice, how to pronounce words clearly and clearly. How to combine breathing, mouth and sound so that the sound is accurate, the mouth is reasonable, the words are released and the work is handled delicately.

**Cantilena singing technique:** Is one of the most important and basic singing techniques in vocal music. Practice the technique of singing in one voice to know how to sing in harmony with the melody, in one voice, softly, gracefully, and always with clear words and words. "Singing in unison is a way of singing that continuously and steadily transitions from one sound to the other, creating an uninterrupted connection between the softness of the melody and quality sound."

**Passage singing technique:** This is also an important technique in the art of singing. Sing quickly to express emotions that are joyful and exciting, with a bustling and exciting atmosphere. Once you have perfected the technique of singing quickly, it will help your voice develop better and the sound will be gentle and clear. Singing quickly is also one of the very good support measures in overcoming the problem of singing with a neck voice, stiff chin, stiff jaw and singing in the high register of the voice.

**Singing technique to handle nuances:** Technique to handle nuances is an important technique in the process of vocal training. In any vocal work, the sentiment of the work is partly expressed by nuances, including changes in loudness, softness, strong or weak intensity. "The technique of singing gradually louder or softer is the way to sing sounds regularly, continuously, without breaks, without interruption, without changing the resonance position of the sound, mastering the breath, knowing how to control the breathe, hold your breath and regulate your breathing appropriately during singing."

Language processing: Language processing is one of the typical singing techniques of Vietnamese to ensure clear singing. Usually this technique is divided into two types: processing closure with vowels and semi-vowels and processing closure with consonants.

Handling sing-along songs: In terms of sound, when singing Western songs, the sound emitted must still ensure Western aesthetics. On the contrary, singing in Vietnamese songs must ensure the aesthetics of the Vietnamese language. The way to sing and repeat when singing Western songs and Vietnamese songs is basically the same, meaning the words are broken down into syllables and then put together. However, the difference is in the way of opening, mouth shape, closing sound, closing the last syllable of a word.

Processing Thanh Hoa folk song material in songs written about Thanh Hoa: Some songs written about Thanh Hoa exploit the musical material of Ma River Song, Dong Anh folk song, and Thanh Hoa mountainous folk song material. When teaching, teachers need to research and study carefully to understand the typical slang characteristics, as well as how to pronounce words to guide students in effective learning.

#### ***4.2.3. Using some modern teaching methods***

According to current teaching trends, modern teaching methods will help students change their previous passive learning style to an active learning style and promote students' positivity and creativity. We propose a number of modern teaching methods to apply and teach singing songs written about Thanh Hoa for soprano students such as: Case study method, teaching method to detect problems, self-discovery of problems, topics, project-based teaching...

#### ***4.2.4. Innovate design, lesson plans, tests, and evaluation of students' learning outcomes***

Improving design and lesson plans

According to the old lesson design, there are 3 basic steps. Step 1: Introduction instructions (vocal warm-up practice); Step 2: Regular instruction (teaching vocal works); Step 3: Ending instructions (consolidate the lesson). According to the proposal, the new lesson design includes: Step 1: Prepare the lesson; Step 2: Learn and analyze the song; Step 3: Introduction instructions (vocal warm-up practice); Step 4: Regular instruction (teaching vocal works); Step 5: Ending instructions (consolidate the lesson).

Improving the testing and assessment of student learning outcomes

There are many different methods for evaluating student learning outcomes, but the following methods are mainly used: assessing attendance, evaluating mid-term test results, evaluating final exam results. , personalization and assessment through modern teaching methods.

### **4.3. Instructions for teaching samples of some songs about Thanh Hoa**

There are a large number of songs written about Thanh Hoa, we chose 2 songs from the 4-year program of students of Vocal Music of soprano voices at Thanh Hoa University of Culture, Sports and Tourism to conduct model teaching. The song Khúc tình ca Thanh Hóa by Nguyen Trong (Teaching a song with a folk style), the song Cây lúa Hàm Rồng by Don Truyen (Teaching a song with a chamber style)...

### **4.4. Pedagogical experience**

#### ***4.4.1. Purpose and content of the experiment***

Purpose: Organizing experimental teaching of songs written about Thanh Hoa for soprano students aims to re-evaluate the feasibility of the measures proposed in the Dissertation.

Experimental content: In the experimental part, we only teach the song Cây lúa Hàm Rồng by Don Truyen. We

conducted experiments on the second proposed measure: Practicing vocal techniques in teaching singing songs.

#### ***4.4.2. Object, form and duration of experiment***

Experimental object: The experimental objects are a group of 4th year vocal music students of soprano voices.

Experimental form: Experiment in the form of control 4 students are divided into 2 groups: control and experimental. Students in each group have equal abilities, abilities, and the same learning process. The experimental group of students learned according to the teaching method presented above, the control group of students learned according to the old model.

Time and instructors conducting the experiment: Experimental time: Tuesday mornings and Wednesday mornings (8 weeks/ 16 teaching sessions), from March 10, 2023 - May 10, 2023.

#### ***4.4.3. Experimental process***

The process of conducting an experiment in teaching songs about Thanh Hoa for soprano students in class will consist of 2 steps: Preparing for the experiment and criteria for evaluating the experimental results.

#### ***4.4.4. Experimental evaluation***

To provide fair and accurate comparison results before and after the experiment, we tested and evaluated the abilities of students in both groups (experimental student group and control student group) before the experiment. Then, organize experimental teaching according to the 5 steps proposed and presented above.

#### ***4.4.5. Experimental results***

After 8 weeks of experimental teaching, we tested and evaluated the quality and results of two groups, the experimental student group and the control student group. Experimental results are appropriate and effective through the knowledge and skills that students gain.



#### ***4.4.6. Comparing the results before and after the experiment***

To see the progress of students participating in the experiment, we created a table comparing the improvement of both experimental and control groups of students. Even though the pedagogical experiment part is only to verify some of the measures set out in the thesis, it has helped us see that researching measures to teach singing songs about Thanh Hoa is feasible to meet the requirements as well as the purpose of teaching singing songs about Thanh Hoa for Vocal Music students of soprano voice at TUCST.

#### **Conclusion of chapter 4**

Songs written about Thanh Hoa are quite important in the overall picture of Vietnamese songs in general. Songs written about Thanh Hoa have common characteristics of Vietnamese songs, but also have their own characteristics, bearing the identity of Thanh Hoa. In order for students to perform well in songs written about Thanh Hoa, there must be specific and effective teaching measures. The proposed measures cannot be arbitrary, but must propose specific principles, which are to ensure: training goals, compatibility with students' abilities, artistry, aesthetics, and pervasiveness in the industry. them, the inheritance and harmonious diversity between the types of songs in the program. Based on the proposed principles, four measures will be proposed in teaching, which are: Developing selection criteria for inclusion in the program; Practicing vocal techniques in teaching singing songs written about Thanh Hoa; Use some modern teaching methods; Innovate design, lesson plans, comments, and evaluation of student learning outcomes.

## **CONCLUSION**

On studying the teaching of singing songs about Thanh Hoa for vocal music students of soprano voices, an issue that cannot be overlooked is surveying works related to songs in general. The research projects show a comprehensive picture of Vietnamese songs and songs about Thanh Hoa, and also suggest a view on some positive teaching methods that can be partly applied to the teaching of singing vocal music students of soprano voices at Thanh Hoa University of Culture, Sports and Tourism.

Building a theoretical basis in scientific research plays a very important role. Because of the theoretical basis, it helps keep research from going astray. Besides the theoretical basis, it is very necessary to evaluate the current situation of teaching songs written about Thanh Hoa for vocal music students of soprano voices. Through the survey, especially the evaluation, the current situation of teaching songs written about Thanh Hoa for soprano vocal students will be seen, from which there will be a basis to propose teaching measures.

In order to conduct a song about Thanh Hoa into the teaching of vocal music students of soprano voices, we must find out the characteristics and values of the songs. After all, teaching is teaching the values of that song to students. The characteristics of songs about Thanh Hoa are seen in two aspects: lyrics and music.

Finding the value of songs is important, but incorporating songs into teaching is a more important issue. To do so, measures must be proposed through specific principles. On that basis, four measures will be proposed in teaching. At the same time, through initial experiments, it can be confirmed that the measures proposed in the thesis are feasible. These measures can be well applied to teaching singing songs about Thanh Hoa for vocal music students of soprano voice at Thanh Hoa University of Culture, Sports and Tourism, as well as a number of professional vocal training facilities in the whole country.

## **LIST OF SCIENTIFIC RESEARCHES RELATED TO THE DOCTORAL DISSERTATION**

### **A. Scientific articles**

1. Trinh Thi Thuy Khuyen (2019), “The harmony between technique and art in teaching vocal music”, Journal of Education & Society, ISSN 1859-3917.
2. Trinh Thi Thuy Khuyen (2021), "Choosing Vietnamese songs in Vocal music training at Thanh Hoa University of Culture, Sports and Tourism", Education & Society Magazine, ISSN 1859-3917.
3. Trinh Thi Thuy Khuyen (2021), “Characteristics in vocal training faculty at Thanh Hoa University of culture, Sport and Tourism”, International Journal of Educational Research, 4(05), 26-32.
4. Trinh Thi Thuy Khuyen (2022), "*Artistic value in songs written about Thanh Hoa*", Magazine of Thanh Hoa University of Culture, Sports and Tourism, ISSN 2588-1264.
5. Trinh Thi Thuy Khuyen (2023), “*Applying vocal techniques in teaching songs written about Thanh Hoa*”.Proceedings of the annual scientific conference for graduate students and students in 2023, National University of Arts Education.

### **B. Scientific researches**

1. Doan Dung (project leader), Trinh Thi Thuy Khuyen, Nguyen Tien Thanh, Mai Dong (2020), "*Promoting the value of songs written about Thanh Hoa to serve the cause of Industrialization - Modernization country*", Provincial Scientific Research Project.