MINISTRY OF EDUCATION AND TRAINING
NATIONAL UNIVERSITY OF ARTS EDUCATION

VU THI TUOI

**TEACHING VIETNAMESE SONGS
TO SOPRANO STUDENTS IN THE VOCAL MUSIC SECTOR
AT THE NATIONAL UNIVERSITY OF ARTS EDUCATION**

**SUMMARY OF THESIS
THEORIES AND METHODS OF MUSIC TEACHING
Code: 9140111**

**Science instructor:
Prof. Dr.Sc Pham Le Hoa**

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INTRODUCTION

1. Reason for choosing the topic

Professional vocal training in our country as well as at the National University of Arts Education in recent times has achieved remarkable achievements. In the current vocal music teaching program, Vietnamese songs are indispensable works of art. Currently, Vietnamese songs are divided into many different genres and styles. Among the Vietnamese songs taught, chamber-style songs and songs with traditional music make up a large proportion, playing an important role in vocal music teaching in specialized schools. profession, allowing vocal instructors to exploit most vocal technical elements to develop students' voices, especially for soprano students.

The soprano is a very popular soprano voice, with a wider range than other types of voices, so practicing a variety of vocal techniques and vocal genres can help soprano students develop their full potential at the National University of art students, many soprano students have achieved high academic achievements, but there are still some inadequacies and limitations. For example, they do not yet grasp the issues of vocal technique; Many students have difficulty singing high notes and long sustains; Many students are still confused about how to apply Western vocal techniques to Vietnamese singing, leading to unclear pronunciation and pronunciation...

In recent times, vocal teachers have always devoted their hearts and minds to researching teaching methods, and at the same time combining their accumulated professional abilities to instruct students in general and soprano voices (female) in particular, singing Vietnamese songs achieved the best results. However, in reality, there are still teachers who have not applied or found specific directions in teaching methods to suit each song and each student.

Faced with the above issues, we believe that flexibly applying vocal techniques to perform Vietnamese songs for soprano (soprano) voices at the National University of Arts Education will be a necessary direction. Essential in training and developing vocals, improving performance abilities for students. From there, emotions and motivation are formed in learning and performing Vietnamese songs.

Therefore, the graduate student chose *Teaching Vietnamese songs to soprano students majoring in Vocal Music at the National University of Arts Education* as the topic of his Ph.D. thesis in the field of Theory and Teaching Methods. Music.

2. Research purpose

Based on theoretical research and practice of teaching singing Vietnamese songs, the author of the thesis proposes measures to teach singing Vietnamese songs to soprano students majoring in Vocal Music at the University level, contributing to improving the quality of teaching, meeting the output standards of the training program of the University of Vocal Music, National University of Arts Education.

3. Objects and objects of research

3.1. Research object

The process of teaching Vietnamese song singing to soprano students majoring in vocal music at the National University of Arts Education.

3.2. Research subjects

Teaching singing Vietnamese songs to soprano students majoring in vocal music at the National University of Arts Education.

4. Scientific hypothesis

If we properly assess the current situation and propose measures to teach Vietnamese song singing through the abilities of soprano students majoring in Vocal Music University and the teaching practices of training institutions, it will contribute to improving the quality of music. High-quality teaching and learning of vocal music at the National University of Arts Education in the next stage of the school's development.

5. Research question

The thesis researches to answer the following questions:

What is the position and role of Vietnamese songs in teaching soprano students at the University of Vocal Music, National University of Arts Education?

What are the characteristics of Vietnamese songs? How does that characteristic affect teaching singing for soprano voices?

What is the current practice of teaching Vietnamese song singing to soprano students majoring in Vocal Music at the National University of Arts Education, and what are the shortcomings and limitations?

How to improve the quality and effectiveness of teaching Vietnamese song singing to soprano students majoring in Vocal Music at the National University of Arts Education?

6. Research tasks

Overall research and theoretical basis for teaching Vietnamese song singing to soprano students at the Vocal Music University level.

Learn the characteristics of Vietnamese songs for soprano students.

Investigate, analyze, and evaluate the current status of teaching Vietnamese songs to soprano students at the Vocal Music University level at the National University of Arts Education.

They are proposing measures for teaching Vietnamese song singing to soprano students at the Vocal Music University level at the National University of Arts Education. Organize pedagogical experiments to verify the properties and feasibility of the proposed measures.

7. Scope of research

7.1. Scope of research content

The thesis focuses on researching and teaching singing some Vietnamese songs to soprano students in the Vocal Music University training program. In particular, emphasis is placed on teaching and learning to sing Vietnamese songs in a chamber style and with folk influences. This is the basis for us to study and evaluate the current situation.

In the experimental part, the thesis mainly goes in-depth about the process of teaching Vietnamese singing, including integrating instructions on training vocal techniques for soprano students through three songs: Daughter of the La River (Music: Doan Nho, Lyrics: Phuong Thuy), The girl with the spike (Music: Hoang Hiep, Lyrics: Moloyclavi), Far away region (Duc Trinh). These are typical songs for the soprano voice, suitable for the training program for students majoring in Vocal Music.

7.2. Scope of research locations

The thesis researches the current situation of teaching singing songs in Vietnam and applying teaching (pedagogical experiments) with soprano STUDENTS majoring in Vocal Music at the National University of Arts Education.

7.3. About survey subjects and implementation of proposed measures

Survey with vocal lecturers, soprano students at the University of Vocal Music, and leaders of the Piano and Vocal Music Department (including the Faculty's Board of Directors, Heads/Deputies of the Vocal Music Department) of the National University of Arts Education.

7.4. Research time range

From 2017 to 2023, it is time to start collecting documents, researching, collecting survey data, and writing the thesis.

8. Research methodology and methods

8.1. Methodology

Capacity approach, integrated approach, historical-logical approach, and operational approach.

8.2. Research Methods

8.2.1. Theoretical research methods group

Methods of analysis and synthesis; compare; specification; general.

8.2.2. Practical research methods group

Pedagogical observation method; investigation and survey; interview; summarizing educational experiences; pedagogical experiments; Mathematical statistical methods.

9. Contribution of the thesis

9.1. Theoretically

The thesis adds to the theory of teaching singing, clarifying the elements of the process of teaching singing Vietnamese songs to soprano students majoring in Vocal Music University, National University of Arts Education.

9.2. In terms of practice

Through the survey, clarify the current situation of teaching singing Vietnamese songs to soprano students majoring in Vocal Music University, National University of Arts Education. From there, identify the advantages and disadvantages to take corrective measures and improve the quality of teaching and singing Vietnamese songs.

The topic has theoretical and practical applications in the field of professional vocal training and performance. Research results can serve as necessary reference documents for teachers and students in the process of teaching, learning, and scientific research.

10. Thesis structure

In addition to the Introduction, Conclusion, References, and Appendices, the thesis is presented in 4 chapters:

Chapter 1: Overview of the research situation and theoretical basis for teaching singing Vietnamese songs

Chapter 2: Characteristics of Vietnamese songs for teaching singing for soprano voices

Chapter 3: Current status of teaching Vietnamese song singing to soprano students at the National University of Arts Education.

Chapter 4: Measures for teaching Vietnamese song singing to soprano students

Chapter 1
OVERVIEW OF RESEARCH SITUATION AND
BACKGROUND THEORY OF TEACHING SINGING SONG
IN VIETNAM

Chapter 1 consists of 43 pages, and the content includes two basic issues: Research overview and Theoretical basis for teaching Vietnamese singing.

1.1. Study Overview

1.1.1. Research on teaching vocal music

In the field of vocal music, many domestic and foreign researchers have focused on studying vocal art. There are many books, theses, dissertations, and articles. Below, the thesis would like to introduce typical research projects.

1.1.1.1. Study abroad

Regarding teaching vocal music, the thesis researches work such as The book The Structure of Singing (1986) by Miller R, the book The Art of Singing: History, Theory, and Practice (Искусство пения: история, теория, практика) (2002) by I.K. Nazarenko, the book Voice Training Methods to Become a Singer (2003) by author Anne Peckham and translated by Nguyen Van Vinh, the book Training soprano voice (2004) by Miller R, the book The Soprano Voice: A Personal Guide to Acquiring a Superior Singing Technique (2007) by Frisell A, the book Self-study to become a singer (2014) by author Susan Sutherland (translated by Pham Cao Hoan)... The above books explore, analyze, and introduce famous vocal pedagogues of music schools around the world, theoretical and practical issues of vocal art, and basic standards in training for different types of soprano voices...

1.1.1.2. Domestic research

* Books published

The book Vocal Music Learning Books (1982) by author Mai Khanh, the book Vocal music pedagogy (2001) by author Nguyen Trung Kien, the book Vocal music teaching methods (2007) by author Ho Mo La, the book Sing I (2004), Sing II (2008) by author Ngo Thi Nam, book Vocal Pedagogical Issues (2014) by author Nguyen Trung Kien... with theoretical issues in teaching vocal music and ways to practice on each issue; principles of vocal pedagogy... At the same time, the authors provide methods to help singers improve physical strength, improve technical skills, increase vocal volume, and provide

6

instructions on how to apply vocal methods. into the Vietnamese language…

  * Posts

The thesis studies several articles by authors Lo Thanh, Luu Huu Phuoc, Truong Ngoc Thang, and Tran Mai Tuyet... discussing vocal music and vocal methods in our country, bel canto singing style and orientation. in Vietnamese vocal music training.

  * Theses and dissertations

Truong Ngoc Thang's doctoral thesis in Art Studies (2008) researched the formation and development process of professional singing in Vietnam, and Le Thi Minh Xuan's doctoral thesis in Musicology (2015) with the title Some solutions to improve the effectiveness of professional vocal training in the new period, doctoral thesis in Musicology (2019) by author Nguyen Thi Tan Nhan with the topic Quality Vietnamese soprano voice training high, doctoral thesis specializing in theory and methods of music teaching (2022) by author Do Huong Giang with the topic Teaching singing lyrical songs by Franz Schubert for students at the University of Vocal Music in Vietnam, Doctoral thesis specializing in music teaching theory and methods (2022) by author Dao Thi Khanh Chi with the topic Teaching Aria singing by W.A. Mozart for soprano vocal music students at the National University of Arts Education, doctoral thesis in Musicology (2022) by author Nguyen Khanh Trang with the name Soprano in Vietnamese opera.

1.1.2. Research on Vietnamese songs

  * Books published

The book Vietnamese New Music - Progress and Achievements (2000) by the author group: Tu Ngoc - Nguyen Thi Nhung - Vu Tu Lan - Nguyen Ngoc Oanh - Thai Phien, edited by Tu Ngoc; the book Lyrics in Vietnamese Music (2000) by author Duong Viet A; The book Music Research was published by Thanh Nien Publishing House; Author Doan Nho with Vietnamese folk songs and modern songs, Collection of documents on research - theory - criticism of Vietnamese music in the 20th century (2003) by many authors.

  * Posts

The thesis studies several articles by authors Nguyen Viem, Cat Van, Nong Quoc Binh, and Duong Viet A discussing the 40-year journey of Vietnamese songs, thoughts on recent song compositions, and the qualities of songs. , new lyrical quality in a song about the Party...

  * Theses and dissertations

Doctoral thesis in Cultural Studies (2009) by author Nguyen Dang Nghi with the name Characteristics of Vietnamese revolutionary songs in the period 1930 - 1975, Doctoral thesis in Musicology (2020) by author Ta Hoang Mai Anh (2020) with the topic Vietnamese Art Songs.

1.1.3. Research on teaching singing Vietnamese songs

* Books published

The book The Fullness and Clarity of National Singing (1976) by author Vinh Long, The Compendium of Vietnamese Music - authors and Works, volume 1 (2010) by group of authors Nguyen Trong Bang (editor), Nguyen Thi Nhung, Pham Tu Huong, Le Van Toan, Vu Tu Lan and Nguyen Thi Minh Chau, book Methods of singing well in Vietnamese in the art of singing, (2011) by author Tran Ngoc Lan, book Teaching Teaching Vietnamese songs in the vocal music major (2018) by Mai Thi Xuan Huong.

* Posts

The thesis studies several articles by authors Tran The Phu Cuong, Nguyen Viem, Nguyen Huu Thang...

* Theses and dissertations

Doctoral thesis in the field of Music Teaching Theory and Methods (2021) by author Tran Thi Thu Ha with the title Teaching singing songs with Cheo and Ca Tru materials for students majoring in Music Education University music, Doctoral thesis in Musicology (2022) by author Le Thi Tho with the title Teaching songs with Central folk music influences in vocal training at the Vietnam National Academy of Music, Doctoral thesis specializing in Theory and methods of teaching music (2022) by author Bui Thi Phuong Dong with the name Teaching songs written about Hanoi for students majoring in Music Education University to meet the requirements aesthetic education today. Master's thesis of Giap Van Thinh (2013) with the title Application of Bel canto singing style in teaching Vietnamese folk songs in the vocal music curriculum of the National University of Arts Education, Master's thesis majoring in Music Teaching Theory and Methodology (2015) by author Nguyen Thi Huyen with the title Folk-sound songs in vocal music teaching at the National University of Arts Education.

1.1.4. Comment on the research situation and research direction of the thesis

1.1.4.1. Research results have been achieved

Through research, research works related to the topic have achieved certain results when discussing teaching vocal music in general and teaching singing Vietnamese songs in particular.

1.1.4.2. Issues that have not yet been researched

Through studying and analyzing documents, we realize that the achievements that previous studies have achieved are extremely great. However, there are still open issues that receive little attention that need to be clarified and further researched. Regarding teaching Vietnamese songs, although there are some studies and documents mentioned, such as the book Teaching Vietnamese Songs in Vocal Music Major by author Mai Thi Xuan Huong, this book mentions teaching Vietnamese songs, but overall, the book's main research is on some issues of vocal music teaching by teachers and vocal students' learning in conveying and receiving skills and techniques. to represent Vietnamese song works for all types of male and female voices... However, the basic difference is that the author's thesis delves into the teaching and learning of singing Vietnamese songs in a chamber style. and a song with a folk sound for soprano students majoring in Vocal Music at the National University of Arts Education. Within the framework of the thesis, we will continue to research and find satisfactory solutions to theoretical issues, clarifying the characteristics and singing techniques of Vietnamese songs in chamber and opera styles. The song has a folk sound for the soprano voice and proposes measures to improve the quality of teaching and singing Vietnamese songs. It can be said that the author's topic of Teaching Vietnamese songs to soprano students majoring in Vocal Music at the National University of Arts Education does not overlap with researched projects in Vietnam.

1.1.4.3. Directions for further research in the thesis

Based on continuing to clarify theoretical issues about teaching Vietnamese songs, learning and analyzing the characteristics of Vietnamese songs in chamber style, and bringing folk influences to the soprano voice;

Survey and study the current situation of teaching Vietnamese songs in chamber style and folk songs for soprano students at the Central University of Art Pedagogy; The thesis proposes measures to teach singing Vietnamese songs in chamber style and folk songs for soprano students majoring in Vocal Music, National University of

Arts Education and implementing them. Implement a pedagogical experimental model to verify the feasibility of the thesis based on an honest assessment to have an objective view on teaching Vietnamese songs to soprano vocal music students at the National University of Arts Education.

1.2. Theoretical basis for teaching singing Vietnamese songs for soprano voices

1.2.1. Some concepts

In this part, the thesis researches several related concepts such as Teaching, Teaching methods, Vocal music, Vocal techniques, Bel canto singing style, Music genres, Songs, Vietnamese songs Male chamber style, Vietnamese songs with folk influences, Vocal range, timbre and vocal range, Methods and measures of teaching vocal music, Teaching vocal music, teaching singing Vietnamese songs.

1.2.2. Soprano

The thesis summarizes several issues about the soprano voice such as concept, characteristics, properties, vocal range, voice classification, and the role of the soprano voice in Vietnamese songs.

1.2.3. Some basic vocal techniques in teaching singing for soprano voices

1.2.3.1. European Classical Professional Vocal Techniques

In teaching and training professional vocal music in Vietnam in general and at the National University of Arts Education in particular, specialized knowledge is very comprehensive, to successfully perform Vietnamese songs in style. Vietnamese chamber music and songs have folk influences, learners need to grasp basic skills (posture, breathing, mouth) and singing techniques (cantilena technique), singing technique. Passage singing, staccato singing technique, loud and soft singing technique...

1.2.3.2. Singing technique is round and clear according to national music traditions

To achieve the criteria of roundness and clarity in Vietnamese singing, it is necessary to grasp the system of vocal techniques along with the experience of Vietnamese people in singing folk songs and singing in traditional chamber music genres (adoration). literature ca tru...), it is necessary to have appropriate improvisation with the monosyllabic, multi-vocal Vietnamese language... while still ensuring to maintain the general rules (modality, melody...).

1.2.4. Elements of the process of teaching Vietnamese song singing to soprano students majoring in Vocal Music University

Teaching singing Vietnamese songs to soprano students majoring in Vocal Music is based on teaching objectives, teaching

content, teaching organization form, characteristics of teachers and learners, and singing teaching methods. Vietnamese songs, testing, and evaluation in teaching and teaching conditions and facilities.

1.2.5. Factors affecting teaching Vietnamese song singing to soprano students majoring in vocal music at the National University of Arts Education

Factors affecting teaching singing Vietnamese songs include: Teachers' and students' awareness of Vietnamese songs, the capacity of the vocal teaching staff, the capacity of soprano students majoring in vocal university, and Teaching program for college students of vocal music.

Conclusion of chapter 1

In chapter 1, based on previous research, we have researched, analyzed, and made our own scientific comments on the theoretical basis of the topic including concepts and soprano voice. , basic vocal techniques in teaching and professional vocal training, elements of the process of teaching Vietnamese song singing for soprano voices at the University of Vocal Music and factors affecting singing teaching Vietnamese song for soprano students majoring in vocal music at the National University of Arts Education.

Chapter 2
CHARACTERISTICS OF VIETNAMESE SONG
FOR TEACHING SINGING FOR SOPRANO VOICES

Chapter 2 includes 38 pages that deeply analyze musical characteristics and the role of Vietnamese songs in teaching vocal music.

2.1. Some Vietnamese song styles

The author explores the characteristics of some typical Vietnamese songs of two styles: Vietnamese songs in chamber style and Vietnamese songs with folk influences.

2.2. Vietnamese song genre

The author explores some typical song genres such as Marching songs, praise songs, lyrical songs, lullaby songs, and happy and animated songs.

2.3. The role of Vietnamese songs in teaching vocal music

Vietnamese songs have many successful works, achieving high value in terms of content and art, which contain academic and professional elements. The richness and diversity of vocal techniques are a favorable land for lecturers to fulfill many professional requirements in training students' voices. In teaching vocal music, Vietnamese songs play a cognitive, educational, and aesthetic role. In

addition, there may also be other roles such as communication, entertainment, and prediction... in each specific case.

2.4. Lyrics

Lyrics or lyrics in Vietnamese songs play a very important role in the song. In addition to aesthetic issues, lyrics also have a certain position in the process of developing vocal technique.

Dialect is the characteristic voice of a region/region. In singing Vietnamese songs, singers need to understand the musical properties as well as pronunciation to process the lyrics in the song according to the musical nature of the work. The author learns about the Northern dialect, the Central dialect, and the Southern dialect.

2.5. Musical characteristics

2.5.1. Scales, modes

Scales and modes are an important component in composing a work. Through the scale and rhythm of the work, we will recognize the characteristics of different ethnic groups and regions in that work.

2.5.2. Structure

The structure of Vietnamese songs for soprano voices is quite rich and diverse. The thesis has analyzed in depth several typical structural forms such as One simple section, two simple sections, three simple sections, and epic musical forms.

2.5.3. Melody

Melody in song works written for the soprano voice is also an issue that attracts attention in exploiting the performance strengths of this voice. We can encounter chamber-style songs for the soprano voice with a wide range, we can also encounter songs that exploit the strengths of performing in the high register with a fast/fun rhythm of the voice. soprano.

2.5.4. Beat

In songs written for soprano voices, besides the rhythmic patterns commonly found in songs written for other voice types such as the leisurely, balanced, and square nature between musical strokes, other rhythmic sounds are different from each other. each other in rhythmic cycles, creating alternating long and short melody waves... we can encounter in songs for the soprano voice many more complex rhythmic forms, using many different rhythmic sounds, many sounds. syncopated shape…

2.5.5. Content of the subject

The topic content in Vietnamese songs for soprano voices is quite diverse. The thesis explores several topics such as The topic of

fighting to protect the fatherland, the topic of homeland and country, the topic of Uncle Ho, and The theme of love between couples.

Conclusion of Chapter 2

In Chapter 2, we analyze the characteristics of Vietnamese songs, suitable for the soprano voice, including Types of Vietnamese song singing styles, genres, lyrics, dialects, scales, modes, structure, rhythm, melody, and topic content. At the same time, learned about the role of Vietnamese songs in teaching vocal music. It can be said that these are necessary issues to help research, study, and perform Vietnamese songs effectively.

Chapter 3

CURRENT STATUS OF TEACHING AND SINGING SINGING IN VIETNAM FOR SOPRANO STUDENTS OF THE NATIONAL UNIVERSITY OF ARTS EDUCATION

Chapter 3 includes 38 pages, in which, we delve into the current situation of teaching singing Vietnamese songs for soprano students majoring in Vocal Music at the National University of Arts Education.

3.1. Overview of National University of Arts Education

3.1.1. Some general features

National University of Arts Education is located on Tran Phu Street, Ha Dong District, Hanoi City. Currently, the school is training many majors at the University, Master's, and Doctoral levels with 100% of the school's lecturers having professional qualifications of master's or higher. The team of officials and lecturers with high scientific titles such as professors, associate professors, and doctors is increasing over time, able to meet the increasing training requirements in Vietnamese art education. Male from the National University of Arts Education.

3.1.2. Some information about the University of Vocal Music

The Vocal Music major of the National University of Arts Education is under the management of the Piano and Vocal Music department. In 2013, the National University of Arts Education enrolled the first course of the Vocal Music major with 30 students. To date, the school has enrolled up to the 11th course with an increasing number of students participating in the study. In addition to studying in class, students of the University of Vocal Music are always cared for by the Faculty and the University, creating musical playgrounds and extracurricular activities to help students have the opportunity to interact and confidently demonstrate their abilities. his singing.

3.1.3. Team of vocal teachers

The faculty of specialized Vocal Music subjects of the Piano-Vocal Music Department currently has 14 full-time lecturers

(including 13 permanent lecturers and 01 insurance contract lecturer), including 01 Ph.D. and 07 Masters. vocal performance, 05 Master's degree in theory and teaching methods of vocal music, 01 Master's degree in theory and method of teaching music. In addition to teaching and participating in performances, vocal music instructors are also very active in scientific research and curriculum compilation, contributing to the vocal music training of the Faculty and the National University of Arts Education is continuous and developed.

3.2. Program content and teaching materials for Vocal Music

3.2.1. Content

The Vocal Music major program of the National University of Arts Education is trained in the form of credits. The training period is 4 years. The Vocal Music subject has a total of 224 periods/8 credits/4 modules, conducted over 4 years with 8 semesters. Classes are organized in an individual format: 01 student/1 period, each student comes to class 2 periods/1 week, with a performance competition format. In the content of the curriculum, Vietnamese songs (art songs or songs with folk influences) are mandatory works for all students from first years to graduation exams.

3.2.2. Teaching document

Lecturers have compiled vocal music teaching materials for students majoring in Vocal Music, but are still in the process of acceptance. Therefore, currently, the Vocal Music major of the University of Vocal Music at the National University of Arts Education still does not have an official/unified vocal music curriculum.

3.3. Overview of the organization of the current situation survey

The organization of the current status survey includes: Survey purpose, survey content, survey objects, survey area, survey form, survey method, survey conduct.

3.4. Psychophysiological and vocal characteristics of soprano students

3.4.1. Psychophysical characteristics

The thesis analyzes the characteristics of age, stature, body structure, thinking, and aesthetic awareness to present the advantages and disadvantages of Vietnamese students when studying vocal music in general and studying music. sing Vietnamese songs in particular.

3.4.2. Vocal characteristics of soprano students

At this age, children have fully developed physically and their singing voice is relatively stable. Soprano students were able to sing smoothly with clear voice color. However, the students come from many different regions, and each student's musical ability and perception of learning goals are also different, leading to uneven vocal quality.

3.4.3. Soprano students' ability to sing Vietnamese songs

Students studying Vocal Music in general and soprano students in particular at the National University of Arts Education do not require an Intermediate level of Vocal Music for the entrance exam. Although most of the children have good voices, there are differences in singing ability and general musical knowledge. In learning to sing Vietnamese songs, many students already know how to recite songs and grasp vocal techniques. However, some students do not have much knowledge about vocal music and other theoretical subjects such as Music theory, Notation - of vocal music, and Work analysis which leads to many difficulties in singing Vietnamese songs.

3.5. Current status of teaching singing Vietnamese songs for soprano vocal students

3.5.1. Lecturer's teaching situation

3.5.1.1. Problem of assignment

Most lecturers understand the ability and voice of each student, thereby knowing how to choose appropriate lessons for them, and applying appropriate vocal programs and textbooks for the group of students they teach. However, some lecturers do not pay attention to choosing songs that are suitable for each voice's characteristics, assigning tasks that are too difficult or too easy for students' abilities, leading to students' voices being soprano. limited, or even non-developed.

3.5.1.2. Teaching methods

Through surveying the current situation, it can be seen that, in their teaching methods, lecturers have used a combination of traditional teaching methods combined with modern teaching methods... However, in addition to these achievements, achievements, there still exist some inadequacies in the teaching methods of a few lecturers such as The teaching method system still has inconsistencies in the views of lecturers, and some lecturers do not follow closely The method of instructing students to practice each sentence, each paragraph, how to write words, process works... makes the teaching process not achieve the best results.

3.5.2. The current situation of learning to sing Vietnamese songs for soprano students

3.5.2.1. Students' learning situation

In general, the majority of soprano students are interested in singing Vietnamese songs, showing their creativity and regularly interacting with lecturers to find strengths in their performance style and work expression. achieve the highest efficiency. In studying Vietnamese songs, some soprano students still have difficulty in tonal

processing skills (because Vietnamese is a monosyllabic, multi-voiced language), limited breathing, and when singing shifting notes. The voice is still blurry and weak, the high notes are not bright... the performance of the work is still awkward and not proactive or confident.

3.5.2.2. Student learning outcomes

By summarizing the exam results of soprano students singing Vietnamese songs in the first year, second year, third year, and fourth year, school year 2022-2023, it shows that the majority of students scored 9 or more. points or higher, the number of students with results below 9 points is relatively small. However, this score is the total score of all submitted works including Vietnamese songs. Therefore, it does not accurately reflect the quality of Vietnamese song learning by soprano students.

3.5.3. Evaluating the current status of teaching singing Vietnamese songs for soprano students

3.5.3.1. Evaluate lecturers' teaching methods

Instructions for breathing: Instructors pay great attention to breathing training for students, from choosing appropriate vocal exercises to applying them to performing works. There are also some lecturers who rarely or have not taught students how to breathe through Vietnamese songs, including breathing patterns that need to be absorbed from traditional national singing...

Instructions on singing techniques (legato, staccato, passage...): Instructors are aware that practicing singing techniques is the foundation for students to develop their singing voice and apply it effectively in performing works. .. However, there are still lecturers who have not used a variety of vocal practice samples, combining many singing techniques in relatively few vocal practice samples, leading to a lack of talent in their singing and their ability to express their works. flexible and diverse.

Steps to teach singing Vietnamese songs: Basically, the instructors have taken steps to ensure the content and goals of teaching. Lecturers pay great attention to practicing vocal techniques, but guiding and providing students with knowledge about authors and works is still limited. leading to some students' performances of Vietnamese songs being vague and not expressing the content and ideology of the work.

Pronunciation and release of words: Instructors have been very focused on guiding students to practice opening their mouths, releasing words for each word in sentences, and paragraphs... helping students grasp and apply well in processing works. However, there are

still some lecturers who use the pronunciation and pronunciation of Western classical vocal music (bel canto) as the main teaching content without explaining or guiding students to understand. The characteristics of Vietnamese are different from Western polysyllabic languages, leading to a situation where students are applying Western oral-style machines to sing Vietnamese...

Using information technology, audio-visual aids, and teaching aids: lecturers have paid more attention to the use of supporting means such as speakers, radio, tapes, discs... and brought high efficiency in the process. Teaching. Most of the instructors are good at using the piano and are fluent in both performing vocal exercises and singing accompaniments. However, there are still some teachers who are not proficient in using the piano in teaching vocal music.

3.5.3.2. Evaluate students' learning situation

Breathing treatment: Most soprano students in their third and fourth years have a solid foundation of vocal technical knowledge. …However, there are still Students who are still confused about how to handle breathing... which affects sound quality.

Acquiring vocal techniques: Most of the students mastered the specific requirements of each technique to effectively express their work. However, because some students are impatient to practice the work without focusing on practicing vocal techniques, they are not steadfast in their singing techniques, leading to performing good, not yet sophisticated Vietnamese songs.

The problem of pronouncing words: Besides the students with beautiful voices, and round, resonant, and bright sounds, there are still some students who do not know how to pronounce words, their sounds are not soft and flexible when moving. from one sound to another leads to unclear sounds.

Handling emotional nuances: In general, basic soprano students understand and try very hard to handle vocal techniques such as loudness, softness, and strength in each work. Some students are having difficulty handling the emotional nuances of Vietnamese songs.

Self-study problem: Basically, soprano students already know how to recite songs, can sing the correct melody and rhythm, and understand musical symbols in Vietnamese songs. However, some students overlook related subjects such as Music Theory and choir... leading to the fact that when they finish the lesson, they are still confused and have not yet determined the structure... causing a feeling of boredom. frustrated, not knowing the lesson...

Conclusion of Chapter 3

In this chapter, we have clarified the practical basis with several methods such as: Understanding physiological characteristics, vocal characteristics, the ability to sing Vietnamese songs of soprano students, and observing observation classes. Survey and use questionnaires to investigate the situation of teaching and learning Vietnamese songs by soprano lecturers and students.

Surveying the current status of teaching Vietnamese songs to soprano students majoring in the University of Vocal Music, National University of Arts Education, in addition to remarkable achievements, there are still limitations such as Curriculum, there is no consensus in the documents; Lecturers' teaching methods are sometimes not flexible; In teaching singing Vietnamese songs, lecturers focus a lot on technical training but do not pay attention to guiding students to learn about authors and works; The problem of Vietnamese language pronunciation still has many limitations; Some lecturers use teaching aids ineffectively; The learning attitude of some students is still superficial and not serious.

Chapter 4
MEASURES FOR TEACHING SINGING VIETNAMESE SONGS FOR SOPRANO VOICE STUDENT

Chapter 4 includes 56 pages, of in-depth research on measures in teaching Vietnamese singing and conducts pedagogical experiments to verify the feasibility of the measures proposed in the thesis.

4.1. Principles of proposed measures

The proposed measures for teaching Vietnamese song singing to soprano students should be based on the following principles: Ensuring objectiveness, ensuring scientificity, ensuring compatibility with the characteristics of teachers and learners, ensuring inheritance and development, and ensuring feasibility.

4.2. Methods of teaching singing Vietnamese songs

4.2.1. Measures to differentiate according to ability

Through studying the ability of soprano students to sing Vietnamese songs in section 3.3.3, due to differences in ability, grouping to set specific goals for each group of students is one of the necessary tasks. Help lecturers choose content and teaching methods suitable to students' abilities.

4.2.2. Instructions for training basic techniques in Vietnamese songs in chamber style and folk songs

4.2.2.1. Practice breathing, mouth shape, and sound placement in Vietnamese songs in chamber style

* Breath

For soprano students, instructors often instruct them that the lower chest breathing combined with the abdomen is the most suitable breathing style to use for singing Vietnamese songs in a chamber style. This type of breathing always creates an abundant source of breath. The singer can perform the low sounds well without being blurred. When singing high notes, the sound is round and resonant... meeting the requirements of Vietnamese singing.

* Mouthpiece

When performing Vietnamese songs in a chamber style, the mouthpiece needs to be used naturally, softly, and flexibly to achieve the requirements of roundness and clarity.

* Sound location

Need to master head addition and chest resonance. These are both important feelings, through which the singer can evaluate whether the pronunciation is correct or incorrect.

4.2.2.2. Practice breathing, mouth shape, and sound placement in Vietnamese folk songs

* Breath

For soprano students, in teaching singing folk songs, the author found that the lower chest and abdominal breathing patterns also have many advantages for practicing and controlling breathing. In the breathing pattern of the lower chest and abdomen, the diaphragm participates in a leading role, working actively, creating good conditions for compressing the breath, and creating a fulcrum for a full, continuous column of breath. This type of breathing allows the singer to sing songs with a folk sound when singing hooks and notes with smooth, clear, and closed notes. It is especially advantageous in songs with passages that require the use of chants or folk melodies.

* Mouthpiece

In performing Vietnamese songs, have a folk sound, combining the vertically open mouth (like yawning) of Western vocal techniques with the horizontal, closed mouth opening of traditional singing.

* Sound location

In specific cases, it is necessary to flexibly and harmoniously combine reverberations, chest reverberations with low sounds, and throat reverberations with vibration techniques. Depending on the

requirements of the specific song, the singer uses a real or altered voice while still ensuring a steady and unified sound.

4.2.3. Methods of teaching singing techniques in Vietnamese songs in chamber style and Vietnamese songs with folk influences

The solution that the author proposes for teaching vocal singing techniques is inherited, based on the existing content of previous pedagogues. However, there will be several necessary innovations and additions to respond in a timely, appropriate, and more effective manner to the requirements of teaching Vietnamese songs in chamber style and with folk influences. Soprano students majoring in vocal music at the Central University of Art Education.

4.2.3.1. About vocal training

Vocal practice combined with body movements such as Vocal practice with movement, vocal practice combined with hand movements, and vocal practice combined with whole body movement. At the same time, it is necessary to adjust and arrange vocal training accordingly to meet the specific performance requirements of Vietnamese songs in chamber style and with folk influences.

4.2.3.2. Practice singing techniques in teaching Vietnamese songs in a chamber style

Practice the technique of singing in unison (cantilena)
Practice marcato singing techniques
Practice the technique of passing quickly (passage)
Practice the staccato singing technique
Practicing the technique of vibrato and trill singing (trillo)
Practice the technique of singing loud and soft nuances

4.2.3.3. Practice singing techniques in teaching Vietnamese songs with folk influences

* Practice the technique of singing in unison (cantilena)
* Practice fast singing techniques
* Practice singing techniques
* Practice accent singing techniques

4.2.4. Measures to practice pronunciation and pronunciation

4.2.4.1. Pronouncing and releasing words in Vietnamese songs in chamber style

Need to pay attention to the following issues: comply with the principles of movement of syllable components in Vietnamese syllables, need to read vowels first, practice the first consonants, distinguish between closed and open rhymes, pay attention to movement. of the six tones, it is necessary to pronounce and release

the words softly so that the sound achieves "Round, clear words", resonant and bright.

4.2.4.2. Pronunciation and release of words in Vietnamese songs with folk influences

Pronouncing letters in songs with folk sounds must both follow the general principles of common Vietnamese and meet specific requirements based on intonation and some regional variations in pronunciation. Therefore, practicing pronunciation and pronouncing words need to be followed correctly and thoroughly to highlight the artistic style of the work.

4.2.5. Building a teaching process for singing Vietnamese songs for soprano students

The thesis builds a teaching process so that students can harmoniously combine classroom learning and practice self-study and self-research habits with the following steps: preparing lessons; learning about authors and works; Match the lyrics with the practiced melody; Guide students to apply vocal techniques to process works; Listen/watch sample works and practice performance skills.

4.2.6. Use some modern teaching methods

In addition to using traditional teaching methods (teaching, using words, presenting works...), researching the appropriate use of modern teaching methods (also known as active teaching methods) is also of concern. In the thesis, the author gave evidence of several modern teaching methods such as Problem-solving teaching methods and teaching methods to detect problems. Lecturers can use a mixture of traditional teaching methods and modern teaching methods to meet teaching goals.

4.2.7. Applying information technology and audio-visual aids in teaching and learning Vietnamese songs for soprano students

Using speakers, radios, tapes, and discs, allowing students to listen to sample videos and practice singing with music beats, not only shortens learning time in class, but also helps students enjoy learning, they learn, Practice listening skills, perception, performance skills, expressions, nuances of model singers, and at the same time, have creativity and find your style.

4.2.8. Training skills in performing Vietnamese songs for soprano students through instructions on performing some typical Vietnamese songs

4.2.8.1. Practice your skills in performing Vietnamese songs

In performing vocal works in general and Vietnamese songs in particular, in addition to vocal ability, mastering and skillfully applying vocal techniques, inspirational and attractive performance

skills play an important role. important, helping the singer convey to listeners/viewers the emotions, content, and ideas of the work in the most effective way. Performance skills include emotional expression skills, physical skills, creativity skills and stage mastery... are a powerful support tool to create success in expressing work.

4.2.8.2. Instructions on performing some typical Vietnamese songs for the soprano voice

The guidance of students is shown through three songs: The Girl of the La River (Music: Doan Nho, Lyrics: Phuong Thuy), The Deep Land (Duc Trinh), The Girl With the Tower (Music: Hoang Hiep, Lyrics: Moloyclavi).

4.3. Experience teaching Vietnamese songs to soprano students majoring in Vocal Music at the *National University of Arts Education*

4.3.1. Experimental purpose

Organizing pedagogical experiments to test the scientificity, feasibility, and effectiveness of measures to teach singing Vietnamese songs to soprano students majoring in vocal music at the National University of Arts Education that the thesis has proposed.

4.3.2. Subjects, location, and time of the experiment

4.3.2.1. Subjects participating in the experiment

- Vocal music instructors: instructor Dang Thi Loan and instructor Trinh Thi Oanh

- Students majoring in Vocal Music: We experimented on two groups of subjects: The group participating in the experiment and the control group. The two groups of subjects are both 3rd and 4th-year soprano students, piano and vocal department, the National University of Arts Education, students with the same voice type and level.

4.3.2.2. Experimental location

The place where the pedagogical experiment was conducted was the Department of Piano and Vocal Music, National University of Arts Education. Place of experimental teaching activities: Rooms 401, 402, building D of the Faculty.

4.3.2.3. Experimental time

The pedagogical experiment will be conducted from March 28, 2023, to May 18, 2023 (8 periods/4 weeks/1 student), semester 2, school year 2022 - 2023.

4.3.3. Experimental content

The experimental content includes the most core knowledge to help students avoid some common errors in vocal techniques, pronunciation, word release, licks... in the songs La River Daughter (Music: Doan Nho, Lyrics: Phuong Thuy), The Far Away Area (Duc

Trinh), The Girl With the Pillar (Music: Hoang Hiep, Lyrics: Adaptation of MoLoyclavi's poem) for 02 groups of experimental and control students of the piano and vocal music department, university National University of Arts Education.

4.3.4. Experimental procedure

4.3.4.1. Preparation

4.3.4.2. Check and evaluate synchronization before experiment

We conduct tests and evaluate each student's capacity after selecting the instructor and group of students to participate in the experiment. Each student will perform a Vietnamese song (included in the curriculum and of equal difficulty level). The results of testing and assessing the initial capacity of the two groups of experimental students were relatively equal. The difference in scores between levels is insignificant. After checking and evaluating the synchronization of the two groups of students, we conducted experimental teaching based on applying the measures developed by the thesis.

4.3.4.3. Organize experimental teaching

The steps to organize experimental teaching of Vietnamese songs for the experimental group are as follows:

Step 1 (Part 1): Assign the assignment

Step 2 (Section 2 + period 3): Guide students to complete lessons in class

Step 3 (Section 4+section 5+section 6): Build the lesson

Step 4 (Section 7+section 8): Complete and consolidate the lesson

4.3.5. Evaluate experimental results

4.3.5.1. Evaluation criteria

Based on the objectives, teaching content, and output standards of the Vocal Music University training program; Based on the vocal ability in general and the ability to sing Vietnamese songs in particular of soprano students; We have provided criteria to evaluate experimental results.

4.3.5.2. Result of evaluation

Experimental assessment results: Based on the experimental assessment results, it can be seen that 03 students in the experimental group had a clear improvement in their learning results. Evaluating the control group of students, their results improved, but not much compared to the experimental student group. Although initially, the

students were at a relatively equal level with the experimental group of students, and their vocal techniques were quite good, the application of vocal techniques to perform Vietnamese songs was more limited.

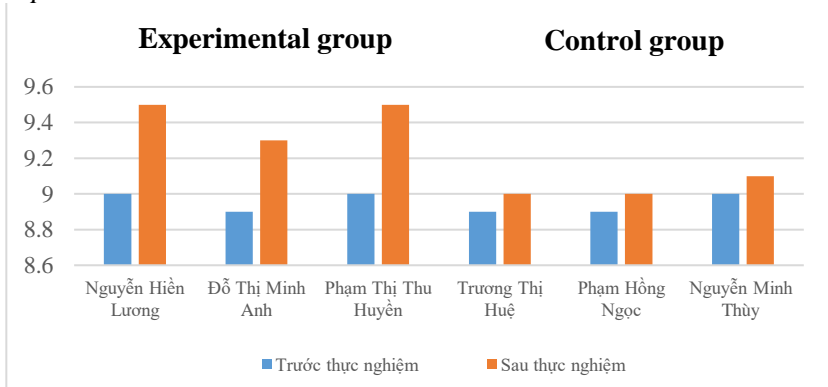*4.3.5.3. Compare test and evaluation results before and after the experiment*

Table 4.4. Compare test and evaluation results before and after the experiment

Thus, the above results show that applying the measures proposed by the thesis brings high quality and efficiency to soprano students majoring in vocal music university the National University of Arts Education.

Conclusion of Chapter 4

Reality shows that teaching Vietnamese songs in chamber style and songs with folk influences for soprano students still has some limitations. We have clarified these issues and provided solutions. That was proven during the experiment at the National University of Arts Education.

Experimental results have proven that the measures we propose are fundamental, and practical and have positive effects, meeting the goal of training professional singers.

CONCLUDE

Teaching vocal music in general and teaching singing Vietnamese songs in particular to soprano students majoring in Vocal Music at the National University of Arts Education has achieved certain successes. In addition to musical linguistic elements,

Vietnamese songs are considered a panorama of the nation's cultural and historical appearance. Therefore, teaching Vietnamese songs in Vocal Music does not only stop at imparting theoretical knowledge, and practicing skills and techniques, but also has the role of educating culture, ethics, and history. history and aesthetics.

Vietnamese songs in general, Vietnamese songs in the chamber style, and Vietnamese songs with folk influences written for the soprano voice are valuable sources of material to include in vocal music teaching programs at training institutions. Create professional music. With the richness of subject content, genre, structure, material characteristics, and composition techniques, Vietnamese songs allow vocal instructors to exploit most vocal technical elements to Instruction for major vocal music students. Besides, Vietnamese songs also have the value of being effective educational lessons about national history, ethics, and ideology for students of the National University of Arts Education in general and soprano students University of Vocal Music in particular.

In our thesis, we have delved deeper into the musical characteristics and role of Vietnamese songs for soprano voices. We believe that this is a necessary and scientific work for students to have general knowledge about songs, thereby applying them to effectively express the work. Based on the theoretical basis and practical understanding of the characteristics of the soprano voice's ability, practice in teaching vocal music by using research methods such as investigation, observation, studying learning results, and discussing with instructors. vocal staff..., we propose several scientific measures to improve the quality of teaching singing Vietnamese songs in chamber style and Vietnamese songs with folk influences for voice students. soprano major in vocal music university, the National University of Arts Education.

Facing new requirements for training quality at professional art schools in general, and the National University of Arts Education in particular, we hope that the research results and proposed measures in the thesis will contribute a small part to the goal of improving the quality of teaching Vietnamese song singing for soprano voices at the University of Vocal Music, the Central University of Art Education in particular and the development of the country's art industry. Generally speaking.

LIST OF DISCLOSED WORKS RELATED
TO THE THESIS

1. Vu Thi Tuoi (2017), "Vietnamese vocal works in training at the Central University of Art Education", *Arts Education Journal*, No. 22. ISSN code: 1859-4964.

2. Vu Thi Tuoi (2023), "Performing some Vietnamese songs in teaching singing for soprano voices", *Proceedings of the Annual Scientific Conference for Ph.D. students and students in 2023* at the University of Masters National Arts Education, 6-394-1.

3. Vu Thi Tuoi (2023), "Applying vocal techniques in performing some Vietnamese songs for Soprano voice", *Journal of Culture and Arts*, Magazine of the Ministry of Culture, Sports and Tourism, Part 1: Research, theoretical information, number 545. ISSN code: 08668655.

4. Vu Thi Tuoi (2023), "The role of Legato technique in teaching Vietnamese song singing", *Arts Education Journal*, No. 46. ISSN code: 1859-4964.