

MINISTRY OF EDUCATION AND TRAINING  
NATIONAL UNIVERSITY OF ARTS EDUCATION

**DANG THI LAN**

**TEACHING CHEO AND QUAN HO SINGING  
TO STUDENTS OF COLLEGE OF MUSIC  
EDUCATION**

**SUMMARY OF THE THESIS**  
**Specialized: Theory and method of teaching Music**

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## PREAMBLE

### 1. The necessity of thesis

Cheo and Quan ho are two unique genres of Vietnamese traditional music, crystallizing cultural traditions of the Red River delta, not only carrying features of beauty of the poetic content, the melody, but also is featured in both performing styles and in the singing techniques of local people here.

In current trend of development and strong integration of the country, preservation and promotion of values of Vietnamese traditional music treasure in general and Cheo and Quan ho in particular pose many urgent problems that need to be settled. One of the most important solutions is to focus on teaching at grassroots levels of all ages, especially schools for educating music teachers in general and training institutions for actors singing Cheo and Quan Ho.

National University of Arts Education a training institution for students specialized in University Music Education for high schools across the country. Students not only know how to teach Music subject, but can also participate in performing and setting up extracurricular programs. Training program for University Music Education has folk music subject, including content of teaching Cheo and Quan Ho singing.

Being a teacher directly teaching folk music to students of Music Education College at National University of Arts Education Postgraduate student has found a number of difficulties, problems and shortcomings in teaching process and learning results have not been achieved as expected.

Postgraduate student was born and raised in Quan ho hometown, in a family of four generations doing the art of Cheo, therefore having taught many ancient cheo tunes since he was a child, he himself has certain knowledge about Cheo and Quan ho; has ability to sing, identify and define singing techniques. The PhD student learned to sing Quan Ho at Bac Ninh College of Culture and Arts had a time to perform with the Quan Ho folk group. Besides, Postgraduate student did research on Quan Ho from University graduation thesis and Master thesis.

From practice of teaching folk songs, from the role of Cheo and Quan ho in Vietnamese traditional music, with advantages of themselves and family tradition, we choose: *Teaching Cheo and Quan Ho singing for students of Colledge of Music Education* four our Ph.D. thesis in Music Theory and Teaching Methodology.

## **2. Purposes and tasks of research**

### **2.1. Purposes of research**

On the basis of clarifying theoretical and practical aspects, identifying basic principles of singing techniques of Cheo and Quan Ho, the thesis aims to propose teaching methods of Cheo and Quan Ho singing to students of Music Education College at National University of Arts Education. From there, contribute to improving efficiency and quality of teaching Cheo and Quan ho singing at National University of Arts Education.

### **2.2. Tasks of research**

The thesis deals with the following major tasks:

- Research overview of teaching Cheo and Quan Ho singing; explain some concepts and terms related to thesis; learn theoretical basis of teaching folk songs in general and teaching Cheo and Quan ho singing in particular.

- Find out some features of Cheo and Quan ho such as: music, lyrics, singing features of Cheo and Quan ho.

- Survey current situation of teaching Cheo and Quan Ho singing for students of Music Education College at National University of Arts Education.

- Propose teaching methods of Cheo and Quan Ho singing to students of Music Education College at National University of Arts Education.

## **3. Subjects and scope of research**

### **3.1. Subject of research**

Teaching methods for Cheo and Quan Ho singing for students of Music Education College

### **3.2. Scope of research**

Thesis uses melodies with ancient lyrics. Within the scope of research on Cheo and Quan Ho singing, the topic delves into the

most common techniques without discussing each singing technique for each character type.

#### **4. Method of research**

Analysis, synthesis; Comparison; Investigation, survey, fieldwork; Experimental pedagogy, mathematical statistics; Interdisciplinary approach.

#### **5. Approach pointviews**

Thesis uses a systematic approach, historical - logical approach, and practical approach. Specifically, approach under perspective of music pedagogy, music theory and is based on theoretical point of view of Marxism-Leninism, the paths of the Party and State of the Socialist Republic of Vietnam.

#### **6. New contributions of thesis**

According to theory: The thesis has lighten up the theoretical basis of teaching Cheo and Quan Ho singing Technical features of Cheo and Quan ho singing relating to teaching methods for Cheo and Quan Ho singing for students of Music Education College.

According to practice: Thesis researches current situation of teaching Cheo and Quan Ho singing and carries out experiment of proposed methods for students of Music Education College at National University of Arts Education, the thesis aims to propose teaching methods of Cheo and Quan Ho singing to students of University Music Education.

Thesis is applied theoretically and practically in teaching Cheo and Quan Ho singing in Music Education College. At the same time, research results of the thesis can be used as a reference in teaching singing in other folk genres and for scientific research in the same direction.

#### **7. Scientific hypothesis**

Teaching method of Cheo and Quan Ho singing for students of Music Education College will create a positive and effective change if they study deeply theoretical basis of teaching Cheo and Quan Ho singing; deep understanding of musical characteristics; to more clearly identify singing techniques of Cheo and Quan ho; evaluate current situation of teaching folk songs; build content and

renew teaching method of Cheo and Quan Ho singing, which will contribute to improving quality and efficiency in teaching Cheo and Quan Ho singing for students of Music Education College.

## **8. Structure of thesis**

In addition to Preamble, Conclusion, References and Appendices, the thesis includes 4 chapters:

Chapter 1: Research overview and theoretical basis of teaching Cheo and Quan Ho singing for students of Music Education College

Chapter 2: Technical features of Cheo and Quan ho singing

Chapter 3: Current situation of teaching Cheo and Quan Ho singing to students of Music Education College at National University of Arts Education

Chapter 4: Teaching methods for Cheo and Quan Ho singing for students of Music Education College

### **Chapter 1**

#### **OVERVIEW OF RESEARCH AND THEORETICAL BASIS OF TEACHING CHEO, QUAN HO SINGING FOR STUDENTS OF MUSIC EDUCATION COLLEGE**

This chapter 1 consist of 47 pages, in this 2 main points would be mentiond, research overview of Cheo and Quan ho and Theoretical bases of teaching Cheo and Quan Ho singing for students of Music Education College to be theoretical and practical basis.

#### **1.1. Research overview of Cheo and Quan ho**

##### ***1.1.1. Research of Cheo***

In this part, we survey and research the works discussing origins, lyrics, music, singing and teaching method of Cheo by some authors such as: Hoang Kieu, Ha Hoa, Bui Duc Hanh...

##### ***1.1.2. Research of Quan ho***

About Quan ho, we survey and research the works discussing the origins, lyrics, and music, singing and teaching methods of Quan ho by some authors such as: Hong Thao, Tran Linh Quy, Nguyen Trong Anh...

##### ***1.1.3. Assess research situation of Cheo and Quan ho***

###### ***1.1.3.1. Achieved research results***

Research on Quan Ho has been searched, carried out comprehensively and has achieved certain results when discussing origin, lyrics, music, performance, conservation... Quan ho and Cheo.

#### *1.1.3.2. Some inconsistent and has not been studied matters*

\* *Inconsistent matters:* About singing techniques, teaching method of Cheo and Quan Ho singing has some viewpoints, however, up to now, there have been no satisfactory response on this matter.

\* *Some matters have not been studied:* Up to now, we have not found in-depth research on singing techniques, teaching methods of Cheo and Quan Ho singing. Therefore, the problems of teaching Cheo and Quan singing are still empty, open-ended matters and need to be thoroughly studied.

#### **1.1.4. Research direction and theoretical basis**

##### *1.1.4.1. Research direction*

Identify singing technical features, then propose measures, teaching methods of Cheo and Quan ho singing. Therefore, thesis with topic: *Teaching Cheo and Quan Ho singing to students of Music Education College* is the first research work following direction that we present above.

##### *1.1.4.2. Theoretical basis of research direction*

Based on some main theoretical systems, including: Theoretical foundations of musicology; Theoretical basis of Vietnamese national music; Theory of teaching, teaching method of music and teaching folk singing.

## **1.2. Theoretical bases of teaching Cheo and Quan Ho singing for students of Music Education College**

### **1.2.1. Concepts, terminology**

Thesis explains some concepts: Traditional and contemporary; Vietnamese traditional music; traditional music, folk songs; oral teaching; melody and melody system; acoustic scale; Teaching method, teaching method of folk singing; Teaching method of capacity development. At the same time, explain some terms such as: Singing technique; singing skills;

Quan ho; Cheo; singing continuously; press and release; slowly sing.

### ***1.2.2. Theoretical basis of teaching Cheo and Quan Ho singing***

Theoretical basis of teaching Cheo and Quan Ho singing for students of Music Education College is based on teaching objectives; teaching content and teaching method; characteristics of learners' objects; principles of teaching Cheo and Quan Ho singing to students of Music Education College.

### ***1.2.3. Musical characteristics, lyrics of Cheo***

This thesis introduces the most generalized features of Cheo. Of which, it focuses on learning and analyzing about musical characteristics and lyrics of Cheo. In musical characteristics and lyrics, this thesis analyzes in depth: Structure; mood; melody; Types of bars, rhythms and lyrics of Cheo. Understanding musical characteristics and lyrics of Cheo will help us see more clearly characteristics of singing techniques, thereby proposing teaching methods of Cheo singing to students.

### ***1.2.4. Musical characteristics, lyrics of Quan ho***

In this part, this thesis introduces the most general features of Quan Ho folk songs. In particular, focus on learning and analyzing musical characteristics, lyrics of Quan ho. In musical characteristics and lyrics, we analyze in depth: Structure; mood; melody; types of bars, rhythms and lyrics of Quan ho. The study of characteristics of music, lyrics of Quan ho is closely related to and dominates Quan Ho singing style, is an important basis for the next chapter to discuss singing techniques and teaching method of Quan Ho singing for students of Music Education College

## **Chapter 2**

### **TECHNICAL FEATURES OF CHEO AND QUAN HO SINGING**

This chapter 3 consists of 37 pages, in this chapter we would discuss basic technique of Cheo and Quan ho singing, typical technical features of Cheo and Quan ho singing, and similarity, differences in singing techniques of Cheo and Quan ho.

## **2.1. Basic technique of Cheo and Quan ho singing**

### **2.1.1. Mouth aperture**

*Mouth aperture in Cheo and Quan ho singing* mainly small open, horizontal open, closed mouth due to characteristics of melodies are mainly lyrical, subtle, delicate...; Cheo in particular, due to characteristics of theatrical music genre, variety of melody properties, aperture depends on musical characteristics, character characteristics... of the melody, then opens small or wide compared to aperture in Quan ho a little bit.

### **2.1.2. Position of sound**

Position of sound in Cheo is usually located between middle of the tongue and the tip of the tongue, close to the base of the upper molars. Position of sound in Quan ho is usually placed between middle of the tongue and tongue stalk.

### **2.1.3. Breath**

Breath of Quan Ho and Cheo singing is used chest breath in combination with upper abdominal breath (near the chest sternum).

### **2.1.4. Pronunciation - release words**

Pronounce a word when singing Cheo and Quan ho is divided into 3 stages *initial words - opening words - closing words*

Pronunciation - the letter words of Cheo: Start words or initiate sound: This is the stage that starts when singing a word, is sung from the sound bar, limited, the word watch - starts singing is *ki*. Open or open words: is the stage that takes place according to the starting stage, which is too much to connect the main sound of the melody, but does not hum, vibrate, but sing quickly in the main sound ... of the word. Close or closed: is the end when singing a word. When closing the letter luyen, sing the song about the melody of the word and continue to vibrate in the closing stage, like the sounds ... in this word.

Pronunciation - the letter words of Quan ho: Initiation of words: This is the opening stage, including the initial sound, accompaniment and main sound of the syllable. Limited, the blue

letter started singing is *la* -... Open the letter: audio is next to the open and open wide, as sound *a*-... in letter. In Quan Ho singing, the opening stage is always vibrating, often combined with attachment and bouncing seeds. Closing: is the end of the stage when singing a single word, consisting of the main and final sounds, such as *-am*, in *blue*. The lower case stamping stage carries the tone of that letter, making the singing voice defined.

### **2.1.5. Connect words**

*Connect words* is connection of melody with continuous steps, jumping up and down in intervals one after another when singing a word and from word to word, making the lyrics intermingle without being stiff, convenient for singing continuously, vibrating and groaning.

#### *2.1.5.1. Connect words in Cheo singing*

Songs that are fast, fun, and flexible, when attaching words will also be fast, so, at the initial stage, the words will be sung from the air, the opening stage will be sung straight into the tone and continue to stick up or down at vowel of that word, ending the attachment of a word is closed again and not attached at the end of the sentence.

#### *2.1.5.2. Connect words in Quan Ho singing*

Quan Ho they rarely have fast songs / melodies, however, for these songs, when dealing with attachment, it is also very fast. In the initial stage, the letter is sung from the sound of emptiness, when opening the word, there is no ringing in the vowel, but singing directly into the tone of that word, playing the song without fluttering in the final stage, for example, Willow letters are attached ... êu..iêu.

### **2.1.6. Processing tones**

Tones processing in folk singing is understood as the way to process tones in the process of attachment and listening, depending on each tone, there is a different way of attaching to the fullness - clear lyrics.

#### *2.1.6.1. Processing tones in Cheo singing*

The tone processing technique in Cheo singing mainly has two ways: For fast, fun, bustling and humorous melodies, when singing in all 3 stages, the pronunciation is like speaking, reading and entering the melody always in initial word. With melodies of praise, tribute, lyrical, deep ... with slow, humming speed, when pronouncing and releasing words in the first stage - starting words do not go directly to main tones like fast singing, but through a different tone.

#### *2.1.6.2 Processing tones in Cheo singing*

Quan ho singing also has two ways of dealing with tones: For rhythms with slow singing speed such as “Bi”, recitation, lyrical ..., the initial word is mainly started singing from zero or maybe hypnotic (though These are words with sharp, fall, ask, heavy tones), open the word with vibrato, attachment, revive the main vowel and close the new word to the correct tone. For example, the word “boat” is sung as *thuyê.... êêê .. ê ...* Thus, in Quan ho, a word is sung in a full circle at the opening stage, making the sound resonate, hum, until the sound is closed, the sound of that word is closed, to be full - clear lyrics.

For tunes with a fast, bustling singing speed, sing straight to the tone at the beginning of the word, without vibrating, attachment to opening and closing words.

## **2.2. Typical technical features of Cheo and Quan ho singing**

### ***2.2.1. Typical technical features of Cheo singing***

#### *2.2.1.1. Continuous breathe*

*Continuous breath singing* in Cheo is the technique of singing uninterruptedly, uniting voice in one breath, vibrating evenly, continuously, successive melodies between sounds, combining connection, repeating words, creating windy curves, quickly pressing from below up, flinging from top to bottom and vice versa in a single Cheo breathe. This technique can be applied to many Chèo tunes that exhibit nuanced properties such as chanting, lyrical, deep, and smooth songs: *Dao lieu, Con nhen giang mung, Con to vo, Duong xuan,...*

### 2.2.1.2. *Press, suspend*

*\*Press:* Press singing in Cheo is singing technique that emphasizes the breath, making the sound emphasized on intensity and duration to clarify semantic role of each word. For example, “*gió, má!*” will be “*gió – ó*” (doubling the ending), *mát – át* etc...

*\*Suspend:* Suspend singing in Cheo is technique of interrupting breathing, causing sound to suddenly interrupt and suspend singing. When interrupting breath, it will break, stop the sound, the lyrics loses the smoothness, instantaneous voice. The suspend technique is a flexible, clear, fast-paced, fun-loving way of singing. With this technique, it is mainly used with characters “*Hè*”, “*Mu*”, etc, like songs in the melody system “*Hè*”, “*Sáp*”.

### 2.2.1.3. *Vibrate voice*

Vibrating voice is sound characteristic when airflow passes through vocal cords, combined with repeating, vibrating, creating sound with vibrating voice, together with small continuous particles, groaning the voice. Chèo's vibrating singing technique took place at the final stage of stamping, or in other words, when the singing was closed, then the voice was vibrated in the way of moving the tail, closing the aperture, bringing the sound to the nasal cavity to vibrate tone.

### 2.2.1.4. *Bouncing particle*

Bouncing particle is a feature of the sound that is radiated deep in the throat, the feeling of each particle being played one after another, continuously with large bouncing, feeling like sinking deep inside. The bouncing position pops out at a later stage of stamping, sung in conjunction with voice vibrations. For example, in the example of the song “*Ri vong*”, the letter “*h*” bounces on the 4th interval in the vowel “*o*” and then falls down to *ho* ... *o* combine with the ringing of voice “*oi iii*”: The stage of starting the letter *h*, opening the letter *o*, closing the word - *ho*, after the word is added, the vowel of *iii* is added to vibrate the voice, bouncing the seeds together happens instantaneously, immediately.

## 2.2.2. *Typical technical features of Quan ho singing*

### 2.2.2.1. *Resonance*

It is a characteristic that the sound travels strongly and spreads out around. Resonance is combination result of vocal mouth with amplify sound and sing in real voice, creating loud volume. Quan Ho's singing resonance technique is created by singing real voice, combined with the technique of attachment, fluttering, vibrato at the opening stage associated with the characteristics of humming, background, bouncing, meaning that the singing must have resonance, while still ensuring humming, background and bouncing seeds.

### 2.2.2.2. *Groaning*

It is a characteristic that the sound vibrates evenly, continuously without breaking the song, forming a sequence of vowels in succession in the process of vibrating the voice like particles in a song. The singing groaning technique in Quan Ho is vibrated with vowels to create a hum in the middle / opening stage, along with the singing method in a continuous, instant sound.

### 2.2.2.3. *Evenness*

*Evenness* is smooth, elegant, and graceful, it is reflected in the overall melody of the song, singing from resonant to groaning, bouncing ..., the combination of poem lyrics, processing buffer ... to achieve the smoothness, delication and sophistication of the aesthetics of Quan ho people.

### 2.2.2.4. *Bouncing*

*Bouncing particle* is feature of sound that is blocked in the throat, which is then expelled, creating the jerky sound. It can be said that particle bounce is the result of sudden connection. The bouncing sound of Quan Ho singing is sung deep in the throat, the sound emanating feeling of each particle being swirled, successively followed each other and pop out from the mouth. The bouncing singing technique is played out at the end vibrations of the opening phase and ends with the closing process, such as the hour letter,

where in Divided into the place, the bounce sound is played in the sounds *ò*, *oi* and ending in the word *ò*, *oi* : *giσ - σ σ ó - ò*; *nσ...σ σ ó... oi*.

### **2.3. Similarity, differences in singing techniques of Cheo and Quan ho**

Cheo and Quan are two different genres but have similarities and differences. Therefore, we set up a comparison summary to see more clearly the similarities and differences in singing techniques of Cheo and Quan ho in the thesis in details.

## **Chapter 3**

### **CURRENT SITUATION OF TEACHING CHEO AND QUAN HO SINGING TO STUDENTS OF MUSIC EDUCATION COLLEGE AT NATIONAL UNIVERSITY OF ARTS EDUCATION**

Chapter 3 consists of 30 pages related to current situation of training folk song at University of Music, especially teaching methods of Cheo/Quan ho singing at Faculty of Music of National University of Arts Education.

#### **3.1. Overview of National University of Arts Education**

##### ***3.1.1. Some general characteristics***

Currently National University of Arts Education is training majors at University, Master, and Doctor Levels. Teaching staff of Music for the School, all have Masters, Ph.D., Associate Professors, Professors of Arts and a number of teachers who are studying post-graduate students have been making continuous efforts to improve their professional qualifications, contributing to affirm position and brand name of a leading training and scientific research unit in the field of education and art nationwide. Moreover, these are positive effects to teach general singing, especially teaching to sing folk song.

##### ***3.1.2. Team of lecturers of Music Faculty***

Faculty of Music of National University of Arts Education is responsible for training majors at University of Music, specializing in teaching vocal and folk subjects for students of University of Music and Music Education College.

### **3.2. Folk Songs in training of Music Education College system**

*Folk song* is formal subject in training program of Music Education College. Cheo and Quan are folk songs with application in cultural and artistic activities in both internal and extracurricular activities.

### **3.3. Characteristics of singing folk songs of Students of Music Education College**

#### **3.3.1. Age physiological characteristics**

*For physiology:* At this age, vocalization is stable, male students have passed vocalization period, female students have more advantage in singing and changing voices, which benefits general singing, especially folk singing.

*For psychology:* Self-aware of their own abilities, like to show off themselves, affirm their individuality, want to prove themselves and always aim for creativity, curiosity, discovery ...

#### **3.3.2. Musical ability and capacity to sing Cheo and Quan ho**

##### **3.3.2.1. Musical ability**

Students have a delicate musical sense, are able to hear, feel rhythm, pitch, and tempo, especially students can meet training requirements and objectives of Music Education College.

##### **3.3.2.2. Ability to sing folk songs**

Vocal range is above the 10th range, vocal range is quite wide, loud and bright. Students can use breathing, connection and repetition, resonance, groaning, vibration, evenness ... This is a favorable condition to train Cheo and Quan Ho singing skills for students.

##### **3.3.2.3. Capacity to sing Cheo and Quan ho**

Can sing a simple melody of the two genres, but having difficulty expressing typical techniques of Cheo and Quan ho Singing

### **3.4. Current situation of teaching Cheo and Quan ho singing**

#### ***3.4.1. Curriculum of Folk songs subject***

Folk Songs in the formal program has 02 credits, including 30 periods = 53 practical lessons in class. Content equipped for students to sing popular folk tunes of regions, including Cheo singing, Quan Ho singing. If only doing in the main course, students have little conditions to practice folk singing skills well, so in a number of other subjects and the extracurricular programs of Music Education College at National University of Arts Education also focus on teaching a folk songs, including Quan Ho singing and Cheo singing.

#### ***3.4.2. Use materials and textbooks***

Currently, there are no official textbooks to teach folk singing. As the direct instructors of this subject, a number of teachers and I have compiled the Teaching Materials for Folk Songs (2015) for the Pedagogical College of Music.

#### ***3.4.3. Teaching situation of lecturers***

Surveying the current state of singing Quan ho teaching to students of Music Education College at National University of Arts Education, we see that application of solutions, supporting traditional and modern teaching methods in combination with traditional oral teaching shows that initial efficiency has been achieved. In addition to the advantages, there are still a number of things considered. The main reason is 1 / Teacher mainly focuses on teaching songs to memorize the lyrics, melodies and rhythms but are rarely equipped with singing technical characteristics. characteristics of Cheo and Quan ho. 2/ The current way of teaching singing has not fully promoted creativity of students. 3/ The combination between traditional oral teaching method and teaching method of traditional and modern music in teaching folk singing is not flexible and thorough. 4/ Not paying much attention to using active teaching methods, developing capacity for students.

#### ***3.4.4. Studying situation of students***

Based on results in the statistics on the ability of students to sing and perform, it shows that students can sing Cheo and Quan Ho melodies. Students are not able to perform and are incapable of self-study and self-training of Cheo and Quan ho performing skills. Based on statistical results of folk singing experts on the use of teaching methods of Cheo and Quan Ho singing, it shows that the combination of teaching methods of traditional music with folk oral teaching is not yet flexible and thorough. In order, especially teaching method according to capacity development has not been focused in teaching Cheo singing and Quan Ho singing.

#### **Chapter 4**

#### **TEACHING METHOD OF CHEO AND QUAN HO SINGING TO STUDENTS OF MUSIC EDUCATION COLLEGE**

Chapter 4 of the thesis consists of 50 pages, in which, explores the method of practicing singing skills; renew the teaching method of singing and conduct experiments to verify the teaching method of Cheo and Quan Ho singing proposed by the thesis. Proposals on the teaching methods of Cheo and Quan Ho singing to students of the Pedagogical University of Music presented in this chapter have been researched, explored and applied by the postgraduate during many years of teaching folk songs.

#### **4.1. Proposed orientation and principles**

Content of proposed methods is based on basis, direction a of the State and practical basis of conservation and promotion; preservation and development of national cultural identity.

##### ***4.1.1. Proposed direction***

In this content, the thesis is based on the direction of the State to orient the proposed teaching method, which are: Based on the text of the Resolution of the Party Central Committee; Based on the trend of secondary education reform; Based on the basis of theoretical, practical topics.

### ***4.1.2. Proposed principles***

Based on the proposed orientation, the thesis gives a number of principles on teaching methods such as: Ensuring the goals; Ensuring the suitability; Ensuring the science

## **4.2. Methods of training skills of Cheo and Quan ho singing**

In skill training sections, we agree between the training steps. 1/ give requirements on singing techniques and 2/ practice methods. In the practice method, there are required steps and specific exercises to practice singing skills for students.

### ***4.2.1. Mouth aperture, breath and sound position***

#### *4.2.1.1. Practice your speech*

With Quan Ho singing, it is required that the mouthpiece must be open small, horizontal, closed mouth, as natural as speaking, not open in the palate. With Chèo singing, asking for the aperture to widen a little bit more than Quan Ho.

Instructing students to master Cheo and Quan's speech will help them compare the image of folk singing with classical chamber singing and soft music, to see the distinctive features of the music lines.

#### *4.2.1.2. Practice breathing*

How to manipulate the breath in Cheo and Quan ho singing is to know how to take a sufficient amount of breath to compress the upper abdomen (chest cavity), keep the breath long and release the breath gently, take the right breath quickly, flexibly, at the same time subtle breathing regulation, not expelling too much breath makes the lyrics stiff, out of breath at the end of the song.

Instruct students to practice breathing through a number of forms such as: Practice taking breath and keep breathing evenly and continuously; Use the breath in performing songs.

#### *4.2.1.3. Practice sound positioning*

\* With Cheo singing: Set the sound position in the oral cavity, the middle of the tongue, create resonance in the mouth, neck

and part of the chest, nose, do not place the high, shallow sound, create resonance on the forehead and head as a way Singing of classical vocal chamber music. Compared to Quan Ho, the sound position of Cheo is placed higher and shallower outward near the tip of the tongue.

\* With Quan Ho singing: Placing the sound position in the oral cavity, the space between the tongue and near the throat to facilitate the process of bouncing seeds, creating wine. When the grain bounces, the sound position is brought deep into the throat, the resonance in the chest, in the throat, helps the sound to have a bright, round, convenient sound when singing - hum - background - bounce in the right quality of the Quan them.

In order to do this, the teacher needs to provide theoretical knowledge about the sound position, helping students to recognize and evaluate the sound position of Cheo compared to Quan Ho and other folk genres. Teachers support students to form the ability to distinguish, determine the sound position of Quan Ho, compares with Chèo and other genres to see the differences between genres, thereby making it clearer how to sing of Quan Ho.

#### ***4.2.2. Pronunciation - release words, connect words and process tones***

##### *4.2.2.1. Practice pronunciation - release words*

Instruct students to correctly implement 3 stages of pronunciation - release words in Chèo sing, Quan them singing: start words, open words, close words; distinguish the differences between the stages and of the 2 genres.

##### *4.2.2.2. Practice connect words*

Instruct students to sing lyrical letters in such a way that they can combine the soft melody of a single word and from word to word, making the singing sentence intertwined. Lyrical singing technique needs to regulate breathing steadily, speech image, sound

position while listening to each word must be evenly divided into three phases: Starting, opening and closing.

#### *4.2.2.3. Practice process tones*

In order to properly handle the tone in Cheo and Quan Ho singing, it is necessary to instruct students to ensure 2 requirements: 1 / clear words and 2 / echo for the lyrics.

#### **4.2.3. Practice typical singing skills of Cheo**

In each technique, there are unified content in the training steps such as: Equipping students with theoretical knowledge about characteristics of singing style, requirements on singing techniques and finally giving specific exercises to practice singing skills for students. Specifically the following techniques:

*4.2.3.1. Practice singing with resonance*

*4.2.3.2. Practice singing with groaning*

*4.2.3.3. Practice singing with evenness*

*4.2.3.4. Practice singing with bouncing*

#### **4.2.4. Practice typical singing skills of Quan ho**

Similar to Cheo, the practice typical singing skill of Quan ho in the thesis has some common steps: Equipping students with theoretical knowledge about the characteristics of Quan Ho singing style, making requirements on singing techniques and proposing specific exercises to practice singing skills for students. Specifically the following techniques:

*4.2.4.1. Practice continuously breathing*

*4.2.4.2. Practice vibrating voice*

*4.2.4.3. Practice bouncing particle*

*4.2.4.4. Practice pressing suspend*

### **4.3. Renovating teaching methods for Cheo and Quan Ho singing**

#### **4.3.1. Combining oral teaching with teaching music on signed sound**

With this method, the folk song signed on 5 lines will be fulcrum so that students can promote their self-learning, self-breaking

and belong to the basic lines of the melodies of Cheo and Quan ho. And the intricate highlights, vibrations ... of the melody will be taught by teachers orally, as a direct editing guide for students.

#### ***4.3.2. Using active teaching methods according to capacity development***

In addition to traditional teaching methods such as using words, practice instructions, modeling, oral tradition ..., the application of modern teaching methods, active teaching is completely applicable in teaching Cheo, Quan ho to students of Music Education College. The thesis asks for evidence of teaching two modern teaching methods such as: Self-discovery teaching method and Project teaching method..

#### ***4.3.3. Combining theoretical knowledge in practicing skills***

Teachers combine teaching skills with theoretical knowledge about performance characteristics of Cheo and Quan ho. This is something that teachers have to put in a lot of effort in searching for documents and composing documents because these documents are hardly available because up to now, we have not found any research works for technical characteristics.

#### ***4.3.4. Practice listening skills in a variety of forms***

Listening practice is an essential step towards having good singing skills. Listening skills practice helps to define clearly each singing technique characteristic, helping practice to improve very quickly. Listening skills have a number of forms such as: listening on tapes, videos of artists, artists, through teachers singing samples and being able to let students sing to each other...

#### ***4.3.5. Establish and use a new teaching process in practicing singing skills***

Practicing singing skills requires regular practice in and out of school. Therefore, teaching methods need to be flexible, promote self-learning and creativity of both teachers and learners. Establishing and using a new teaching process in practicing singing skills, we focus on a number of steps such as: Preparation; Practice singing

melody of the song; Perfecting singing skills according to new teaching methods.

#### ***4.3.6. Promote self-study and creativity capacity for students through performing Cheo and Quan Ho in extracurricular activities***

Teacher provides materials on some performing postures, assigning Cheo and Quan Ho songs/ rhythms to groups of students to build up ideas for choreography, coordinate performance positions to suit the song content. Teachers help students to come up with ideas for choreography/ melodies, help students to improve themselves, develop their creative abilities in performing Cheo and Quan Ho tunes in extracurricular activities.

#### ***4.3.7. Innovating assessment method***

### **4.4. Experimental pedagogy**

#### ***4.4.1. Experimental purpose, object***

#### ***4.4.2. Content, time and standards to evaluate experimental results***

#### ***4.4.3. Conduct an experimental pedagogy***

##### ***4.4.3.1. Examining and evaluating the uniformity of research subjects***

Table 4.4: Test results, pre-experimental evaluation of two experimental group and reference group (n = 37)

| <b>Object group</b> | <b>Results achieved</b> |       |                |       |             |       |                  |   |
|---------------------|-------------------------|-------|----------------|-------|-------------|-------|------------------|---|
|                     | <b>Poor</b>             |       | <b>Average</b> |       | <b>Good</b> |       | <b>Excellent</b> |   |
|                     | Student                 | %     | Student        | %     | Student     | %     | Student          | % |
| <b>Experiment</b>   | 5                       | 13,51 | 17             | 45,94 | 15          | 40,54 | 0                | 0 |
| <b>Reference</b>    | 6                       | 16,21 | 16             | 43,24 | 15          | 40,54 | 0                | 0 |

Table 4.4 shows that the initial test results of both experimental subjects are relatively equal. The difference between the levels is negligible, the difference in the threshold of statistical probability is allowed.

##### ***4.4.3.2. Teaching experimental pedagogy***

#### 4.4.4. Evaluation of pedagogical results and conclusions after experimentation

##### 4.4.4.1. Evaluate experimental results

| Object group | Results achieved |         |         |         |       |         |           |         |
|--------------|------------------|---------|---------|---------|-------|---------|-----------|---------|
|              | Poor             |         | Average |         | Good  |         | Excellent |         |
|              | %                | Student | %       | Student | %     | Student | %         | Student |
| Experiment   | 0                | 6       | 16,22   | 19      | 51,35 | 12      | 32,43     |         |
| Reference    | 0                | 15      | 40,54   | 16      | 43,24 | 6       | 16,22     |         |

Table 4.5: Post-experimental evaluation results of experimental groups and reference groups

The results in Table 4.5 show that, the experimental group has 31 students with good and excellent grades, accounting for 83.78%. The average type, the experimental group has only 06 students, accounting for 16.22%. In the general group, the rate of good and good is only 22 students, accounting for 59.46%. In the average type, the general group has 15 students, accounting for 40.54%, much more 2 times than the experimental group. Particularly at the weak level, both groups do not have any students. Thereby, after the experiment time, the results of the experimental group increased twice as compared to the comparison group in all 3 assessment scales.

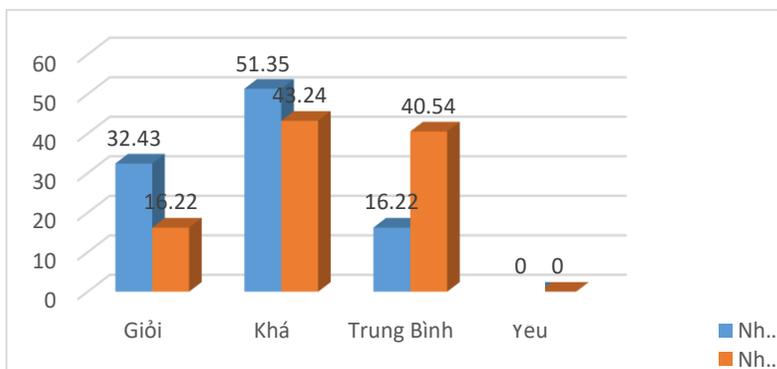


Chart 4.2: Post-experimental evaluation results of two groups

#### 4.4.4.2. Compare the results of the two groups before and after pedagogical experiment

To see more clearly the difference between the two groups, we compare the singing results of the experimental groups and the comparison groups. Also compare the differences before and after the experiment of each group. The results are presented in Table 4.6.

**Table 4.6:** Comparing the results of studying singing between two groups before and after the experiment excellent

| Time    | Experimental group<br>(n= 37)                           |         |       |           | P   | Counter group<br>(n= 37) |         |       |           | P      |
|---------|---|---------|-------|-----------|---|--------------------------|---------|-------|-----------|--------|
|         | Poor  | Average | Good  | Excellent |   | Poor                     | Average | Good  | Excellent |        |
| Before  | 5   | 17      | 15    | 0         | < 0.05  | 6                        | 16      | 15    | 0         | > 0.05 |
|         | 13,51   | 45,94   | 40,54 | 0         |   | 16,21                    | 43,24   | 40,54 | 0         |        |
| After   | 0   | 6       | 19    | 12        |   | 0                        | 15      | 16    | 6         |        |
|         | 0   | 16,22   | 51,35 | 32,43     |   | 0                        | 40,54   | 43,24 | 16,22     |        |
| Compare | T <sub>count</sub> > t <sub>table</sub> versus P < 0.05 |         |       |           | T <sub>count</sub> < t <sub>table</sub> versus P > 0.05 |                          |         |       |           |        |

Evaluation of singing teaching results of two groups showed that the experimental group achieved higher than the control group (ĐC), namely: The experimental group had the rate of at two good and excellent levels between before and after the experiment was 43.24%; in the general group it is 18.91%. That shows that the new teaching method has brought into play the effect in experiment on the same subjects. The scientific hypothesis of the thesis has been clarified by growth results after pedagogical experiment.

The experiment results show that: *Teaching Cheo singing and Quan Ho singing to students of the Music Pedagogical University* is a right direction and can be widely deployed, effectively not only Music Education College at National University of Arts Education, but also in other training institutions in the North.

## CONCLUSION

Cheo and Quan ho are two unique genres of Vietnamese traditional folk music, which can be considered as representative for the Red River delta. Both Cheo and Quan ho have a long history of

formation and development and so far both still retain their foothold in the hearts of the audience, imprinted in the minds of people in the Red River Delta, making them fascinated. Not only domestic audience, but also international visitors, affirmed the long-standing vitality of the national cultural value. Although these two genres are different in form of performance, Quan ho belong to the genre of predestined relationship singing, Cheo is in the stage of performance and have many differences, but there are some similarities in singing technique.

Originating from values of the arts of Cheo and Quan Ho, due to necessary requirements to preserve and keep traditional culture, thesis has researched to propose teaching methods of Cheo and Quan Ho singing to students of Music Education College. The thesis has contributed a valuable overview of the research situation of previous works, building a scientific basis for the inheritance, affirming the gaps that thesis needs to study, to find out new problems; theoretical issues about teaching folk songs; Overview of Cheo and Quan Ho as a basis for analyzing singing techniques, and also a basis for finding out singing methods for these two genres.

By studying current state of teaching Cheo and Quan Ho singing at National University of Arts Education, we identify and discover some more matters related to the theory and current situation of teaching folk singing, helping to develop bringing into full play their strengths, overcoming shortcomings in teaching Cheo and Quan Ho singing at National University of Arts Education.

Analysis and description of singing technique, proposing a method of training Cheo and Quan ho singing skills, especially theoretical explanations about Cheo and Quan ho of the thesis, is a solid foundation to draft materials that provide knowledge and practice methods not only for students, but also essential for teachers. We attach great importance to the combination of measures in training singing skills: *equipping knowledge - listening practice - practicing singing - performing* with the accompanying explanations

in the issue of renewing method of teaching folk singing: *applying theoretical knowledge in practicing skills; combining oral teaching with traditional and modern music teaching methods; increase the use of active teaching methods towards capacity development; promote students' self-study and creativity through performance in extracurricular activities; at the same time, establish and use a new teaching process in practicing singing skills.* Therefore, teaching method of Cheo and Quan Ho singing for students of Music Education College has many innovations compared to the traditional pure oral teaching that has been popular from the past up to now in teaching folk music in general, teaching Cheo singing, Quan ho singing in particular.

Research results of the thesis not only contribute to improving the quality and effectiveness of teaching Cheo and Quan Ho singing, but also can be applied to teaching and singing other folk songs. That's why, when it comes to teaching *Quan Ho singing and Cheo singing*, it is in fact referring to the method of teaching folk songs in the system of Music Education College system, National University of Arts Education.

The Postgraduate student said that research results of thesis not only contribute to improving the teaching quality of Cheo and Quan Ho singing for students of Music Education College system, National University of Arts Education, but also can be applied to schools with training. creating a major in Music Pedagogy; Quan Ho Faculty, Bac Ninh College of Culture, Arts and Tourism, clubs of Quan ho singing; Department of National Theater and Cinema specializes in training in Cheo Actors at Hanoi University of Theater and Cinema; The Culture and Arts schools in the provinces training Cheo actors can all apply singing techniques, singing methods, contributing to improving the quality and effectiveness of training actors, general teachers, and lecturers teaching Cheo and Quan Ho singing.

## **LIST OF SCIENCE WORKS RELATED TO THE THESIS**

1. Dang Phuong Lan (2010), *Try to find a way to explain rền and nèn in Quan Ho folk songs*, *Journal of Language and Life* (No. 11), page. 46-47.

2. Dang Thi Lan (2017), *One way of explain the name Quan ho*, *Journal of Art Education Science* (No. 21), page. 67 - 68.

3. Dang Thi Lan (2018), *Phonetics - Release words in Quan Ho singing*, *Journal of Art Education Science* (No. 26), page. 52-54

4. Dang Thi Lan (2018), *One way of explain the name Cheo*, *Journal of Art Education Science* (No. 27), page. 33 - 35.

5. Dang Thi Lan (2018), *Innovating teaching methods for Cheo and Quan Ho singing in the Music Pedagogical University system*, *Journal of Education Science* (Special edition in Sept), page. 177 - 181.

6. Dang Thi Lan (2019), *Teaching method of folk singing for music teachers in high schools*, *Scientific Yearbook Fostering art teachers to meet new general education program of the Ministry of Education and Training*, National University of Arts Education, page. 116 - 123.