

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

TRẦN THỊ THU HÀ

**TEACHING TO SING SONGS WITH CHEO, CA TRÙ
MATERIALS FOR STUDENTS OF BRANCH MUSIC
EDUCATION UNIVERSITY**

ABSTRACT SUMMARY THESIS

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Supervisor: Assoc. Prof. Dr. Tran Thi Ngoc Lan

Reviewer 1: Associate Professor Doctor Tạ Quang Đông

Ministry of Culture, Sports and Tourism

Reviewer 2: Associate Professor Doctor Ha Thi Hoa

National University of Arts Education

Reviewer 3: Associate Professor Doctor Dang Thanh Hung

Hanoi National University of Education 2

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INTRODUCTION

1. Reason of thesis's title

“Chèo”, “Ca trù” materials are exploited abundantly in new songs. Teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education branch will not only help them to sing well and to know the basic background on teaching methodology of Vietnamese songs with folk song materials in general in order to converse and spread the traditional values to student generations.

Singing songs with “Chèo”, “Ca trù” materials, the singers do not only use the vocal music technique Bel canto of the West but they also combine the specific singing method in traditional singing of Vietnam. This issue has not been paid much attention to.

New secondary education program is built according to the direction of developing the quality and capacities of students and etc., orienting to standardize highly outputs, the teachers should hold knowledge in broad spectrum, guide and orient the students with music aptitude to reach the necessary criteria to participate into entrance examinations of music schools.

Thanks to reasons stated above, the researching title is selected as **Teaching to sing songs with “Chèo, “Ca trù” materials for students of Music Education University.**

2. Researching purposes and tasks

2.1. Researching purposes

In the foundation of researching the theory and reality, it purposes the methods to improve the quality of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University.

2.2. Researching tasks

Researching the theoretical foundation on teaching to sing songs with “Chèo”, “Ca trù” materials for student of Music Education University.

Researching and comparing the similarities and differences between “Chèo”, “Ca trù” singing styles in traditional singing and Bel canto vocal music technique of the West.

Researching the reality foundation on teaching to sing songs with “Chèo”, “Ca trù” materials in several training units of Music Education University.

Proposing several methods on teaching to sing songs with “Chèo”, “Ca trù” materials for students in the training form of Music Education University.

3. Researching object and subject

3.1. Researching object

The process of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University.

3.2. Researching subject

The relation between music characteristics of songs with “Chèo”, “Ca trù” materials and teaching to sing songs of this kind. The methods of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music education University branch.

4. Scientific hypothesis

In the process of teaching to sing songs with “Chèo”, “Ca trù” materials, if teachers combine the “Chèo”, “Ca trù” singing styles with Bel canto technique suitably to acquiring capacities of students, it will contribute into improving the learning and teaching quality to sing this kind for students, and contribute into preserving and promoting the traditional music values of Vietnam at the current time.

5. Researching limitation and scope

The researching title of teaching to sing songs with “Chèo”, “Ca trù” materials belonging to the area of Red River Delta to the direction of integrating the vocal music technique Bel canto of the West and “Chèo”, “Ca trù” singing styles in traditional singing for students of Music Education University branch in the area of Red River Delta; investigating object: students of Music Education

University branch belonging to Faculty of Arts of Hanoi University of Education and Faculty of Vocal Music of National University of Art Education.

6. Researching theory, methodology and researching method

6.1. Researching theory

The thesis is based on the systematic theory of L. Fon Bertalarffy.

6.2. Methodology

The thesis's title is accessed according to capacities; integration accessing; Logic history; Real opinions and etc.

6.3. Researching method

The thesis uses the retrospective method; investigating, surveying; observing educationally; observing the teaching activities, observing the singing teaching and learning conditions; Expert method; experimental method and etc.

7. Theoretical points should be protected

Teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch shall be based on personal capacities of students; after learning, the students can sing, especially can teach these songs in the direction of integrating between “Chèo”, “Ca trù” singing styles and Bel canto technique of the West.

8. New contributions of thesis

8.1. Contributions on theory

Broadening the theoretical foundation on teaching to sing songs with “Chèo”, “Ca trù” materials for students of branch Music Education University in the area of Red River Delta, contributing to add more information into theory of vocal music teaching as reference.

8.2. Contributions on reality

The real situation researched by thesis is an important reality foundation for next related studies.

The similarities and differences between traditional singing technique of “Chèo”, “Ca trù” and TN Bel canto technique will help

lecturers and students to apply creatively in the direction of integrating these techniques into teaching and learning to sing songs with “Chèo”, “Ca trù” materials.

The teaching and learning methods proposed play a role of orienting and proposing renovations of teaching and learning the songs with folk song materials in particular and contributes into improving the music teaching capacities for students of Music Education University at the current time.

9. Structure of thesis

Apart from Introduction, Conclusion and Petition, the thesis has 4 chapters:

Chapter 1: Overview of researched matter and theoretical foundation.

Chapter 2: Comparison of traditional “Chèo”, “Ca trù” singing styles of Vietnam and Bel canto technique of the West.

Chapter 3. Reach situation of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch.

Chapter 4. Methods of teaching to sing songs with “Chèo”, “Ca trù” materials for student of Music Education University branch.

Chapter 1

OVERVIEW OF RESEARCHING MATER AND THEORETICAL FOUNDATION

1.1. Overview of researching works related to thesis

1.1.1. Several studies on Chèo, Ca trù

1.1.1.1. Several researching works on “Chèo”

Singing in “Chèo” of Bui Duc Hanh; Vietnamese rhythm and Traditional music of Hoang Kieu; Vitality of traditional music of Vietnam of To Vu; 150 ancient “Chèo” airs of Bui Duc Hanh; Traditional music of Vietnam of Nguyen thuy Loan; Method of singing well by Vietnamese of Tran Ngoc Lan; “Chèo” singing textbook of Nguyen Thi Tuyet and etc. are the monograph works

which research the matters on singing text, melody, rhythm and mode. “Chèo” singing is also discussed rather deeply and broadly.

1.1.1.2. Several researching works on “Ca trù”

Vietnamese “Ca trù” research publication of Do Bang Doan – Do Trong Hue; “Ca trù” from many viewpoints of many authors; Special monograph on “Ca trù” of Vietnam of many authors; Review of Hai Phong “Ca trù” of many authors; Method of singing well by Vietnamese of Tran Ngoc Lan; “Ca trù” music in Hanoi (2019) of Vu Duc Hien and etc. They are the works mentioning many matters from origin, history, music (specific characteristics on rhythm and mode).

1.1.2. Studies on songs with “Chèo”, “Ca trù” materials

Vietnamese music from cultural viewpoint of Duong Viet A; Influences of European music in Vietnamese songs in the period 1930 – 1950 of Vu Tu Lan; Anthology of researching documents – theory – criticism of Vietnamese music in the 20th century – volume 5; Collection of Vietnamese music – authors and works – volume 1; Discussion on folk song materials of Phan Van Minh; Flying up from tradition of Nguyen Dang Nghi and etc. The works mention many problems of exploiting the folk song materials into new songs; however they do not mention many characteristics of songs with “Chèo” material, especially songs with “Ca trù” material.

1.1.3. Studies on teaching to sing songs with Chèo, Ca Trù materials

1.1.3.1. Several studies on vocal music teaching method

A. E. Varlamov, Singing teaching school; Richard Miller, Training Soprano Voices; Vocal music teaching method of Nguyen Trung Kien; Matters on vocal music teaching of Nguyen Trung Kien; Vocal teaching method of Ho Mo La and etc. They are books researching sufficiently the aspects of singing art of the West.

1.1.3.2. Several studies on teaching methods to sing songs with “Chèo”, “Ca trù” materials

There are many matters leaved open about singing ways; Difference between teaching songs with “Chèo”, “Ca trù” materials

and songs belonging to other kinds; They do not clarify the combination of singing technique of nation and Bel canto singing technique in songs with “Chèo”, “Ca trù” materials and etc.

1.1.4. Remarks of researching situation and matters continue being researched

The characteristics of “Chèo”, “Ca trù” singing have been researched deeply and broadly by authors. There are many identical matters, such as: rhythm properties, music characteristics, singing method and etc. However, the distance of knowledge on teaching to sing songs with “Chèo”, “Ca trù” materials is still rather big. The thesis researches the detailed methods to solve the questions: How do they teach students of Music Education University branch to sing songs with “Chèo”, “Ca trù” materials? Teaching contents, teaching methods, singing techniques, the combination of singing technique of nation with TN Bel canto technique in songs with “Chèo”, “Ca trù” materials? ...

1.2. Songs with “Chèo”, “Ca trù” materials

1.2.1. Several concepts

** Songs with “Chèo” material*

From analyzing the concepts on songs, materials, “Chèo”, the graduate student builds the concept on songs with “Chèo” material, such as: *they are songs with complete music structure composed by songwriters based on exploiting the music factors in “Chèo” as melody, rhythm, lyric...into new songs with “Chèo” material.*

** Songs with “Ca trù” material*

From concepts on song, material, “Ca trù”, *Songs with “Ca trù” material are understood as songs with complete structure and composed basing on exploiting the music factors of “Ca trù” such as melody, rhythm, lyric... into new songs, creating the difference and bringing the musical characteristics of “Ca trù”.*

1.2.2. Overview of “Chèo”, “Ca trù” music

1.2.2.1. Structures in “Chèo”, “Ca trù”

a) Structure in “Chèo”

For speaking, chanting, praising forms, their structures are normally simple and succinct. The main air is normally divided according to singing canto and depends on lyric.

b) Structure in “Ca trù”

The structure of “Ca trù” is often divided into cantos, especially for “Hát nói”, they have the strictness and closer rule between cantos.

1.2.2.2. “Chèo”, “Ca trù” melodies

a) “Chèo” melody

The mode is used popularly in mode 5 sounds, at most in Nam melody and Nao melody. Frequently there is the interference between tones in a melody; The embellishing sounds are frequently used in many different embellishing kinds, such as: acciaccatura, mordent, grupetto, trill; The intervals that frequently occur are: 2T, 3t, 4Đ, 5Đ, 6T; Many expletives are used, the most popular expletives include the expletives “a”, “I”; Many adjuncts (adjuncts with meanings and adjuncts without meanings) are used; The most prominent rhythm is the syncope, contre-temps; The major airs have clear meters, the meter 2/4 is used frequently. The airs using meter 1/4 are also rather abundant. The other meters as 4/4, 3/4... are rare. The suspension music does not appear in almost main airs, the suspension 4 is the most popular.

b) Melody in “Ca trù”

The popular mode in “Ca trù” is the mode with 5 sounds; The embellishing sounds are used popularly in appoggiatura and ligaturing up, ligaturing down; Interval in “Ca trù” uses many jumping steps of double interval 3t, 4Đ, 5Đ, many interval jumping

steps 7t, 8Đ; the alliterations are often used; “Ca trù” often use the expletives “u”, “hu”; The most prominent rhythm is the syncope and changing rhythm in a song.

1.2.3. Music characteristics of song with “Chèo”, “Ca trù” materials

1.2.3.1. Structure in songs with “Chèo”, “Ca trù” materials

a) Structure in songs with “Chèo” material

The popular structures are in forms of 2 single segments, 3 single segments. Music frequently follows closely the poetry structure. The structure is often unbalanced because it uses the methods of adding, diminishing expletives, auxiliary words and etc. Several songs have the balancing form due to impact of music structure of the West.

b) Structure in songs with “Ca trù” material

The prominent structure is the form of two simple segments which do not reappear. Several songs belong to the form of one segment, 3 single segments. It often has the form of declaiming freely with function of opening or closing. The structures are often unbalanced because of impacts of poetry structure and method of broadening rhythm by expletives, auxiliary words and interleaving connection music and etc.

1.2.3.2. Melody in songs with “Chèo” and “Ca trù” materials

a) Melody in songs with “Chèo” material

The popular modes are the mode of 5 sounds, mode of 5 sounds with mode of 7 sounds. It often has the zigzag interval jumping, interval jumping 4Đ, especially double jumping in intervals 3T, 3t, 4Đ, 5Đ; There are many florid notes, ligaturing marks, embellishing sounds, gliding sounds and etc; The most popular expletives are the expletives *i, a, o...*, popularly with auxiliary words, expletives: “áy

máy, dậu mà, thời, mà này”....; the accompaniment speaking is the special characteristics of songs with sneering and ironical contents; They often have the connection music between sentences, segments; The most prominent rhythm is the syncope, contre-temps...

b) Melody in songs with “Ca trù” material

The popular modes are in 3 forms: 5 sounds, 7 sounds and between modes of 5 sounds and 7 sounds alternately. The interval jumping steps, double interval jumping steps 4Đ, 5Đ or 4Đ, 3T are continuously done in forms of zigzag, especially interval jumping 3t; the melody often have the alliterations; There are many embellishing sounds, gliding sounds, florid notes, ligaturing sounds, typically ligaturing up and down continuously in one word. The most popular expletives are the expletives “u”, “hu”; The most prominent rhythm is the syncope, contre-temps.

1.3. Theoretical foundation on teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch

1.3.1. Concept of teaching to sing songs with “Chèo”, “Ca trù” materials

Teaching to sing songs with “Chèo”, “Ca trù” materials is the process when under organizing, controlling and guiding by vocal music lecturers, the students will implement self-consciously, actively and enthusiastically the researching activity and practice of singing technique for songs with “Chèo”, “Ca trù” materials, in order to develop the singing capacities of these songs for students.

1.3.2. Characteristics of students of Music Education branch

1.3.2.1. Psychological characteristics of students of Music Education branch

The students of Music Education branch have the general psychological characteristics of students.

1.3.2.2. Singing voice’s characteristics of students of Music Education branch

The students of Music Education branch are able to listen music rather well, they can perceive music independently. Their

pronouncing organs are complete according to development of body...

1.3.3. Principles of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch

1.3.3.1. Principle of uniting between scientificness, operations and education in teaching to sing songs with “Chèo”, “Ca trù” materials

1.3.3.2. Principle of unifying between argument and reality, theory and practice in teaching to sing songs with “Chèo”, “Ca trù” materials

1.3.3.3. Principle of individualizing in teaching to sing songs with “Chèo”, “Ca trù” materials

1.3.3.4. Principle of unifying dialectically between leading role of lecturer and active role of student.

1.3.4. Targets of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University

This is the double target, in which students can sing, teach to sing this song.

1.3.5. Content of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University

Teaching TN Bel canto technique; the specific singing style in “Chèo”, “Ca trù”. Applying into different singing kinds and styles. Equipping students with experimental teaching method, ways of teaching to sing songs with folk-song materials in general and song with “Chèo”, “Ca trù” materials in particular.

1.3.6. Methods of of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University

The methods of teaching actively, modernly, paying much attention to practicing the skills of practicing, self-learning, problem solving skill as teaching in group, teaching under project, researching cases and etc.

1.3.7. Means and conditions of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University

Noise-absorbing and multi-media classroom, piano, modern audio & visual devices, visual tools, stage for performing and etc.

1.3.8. Organization method of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University

Teaching in group; Self-learning, self-researching, tutoring for individuals; touring and etc.

1.3.9. Evaluating results of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University

Based on evaluation principles: Evaluating in process of teaching to sing, evaluation targets, evaluation contents, evaluation methods, evaluation targets and etc. The evaluation scale is agreed by scores.

Conclusion of Chapter 1

Overview of researched matters shows that the monograph works on “Chèo”, “Ca trù” occupy rather big density. The experimental teaching field is also researched deeply and broadly. The studies on music characteristics in songs with “Chèo”, “Ca trù” materials are limited in fields of music studies, teaching theory and methodology.

The theoretical foundation clarifies that the music characteristics of songs with “Chèo”, “Ca trù” materials with prominent characteristics lie in method of making rhythm... Identifying clearly the targets, contents, methods, means and teaching form of this kind for students of Music Education University branch is the reliable theoretical foundation for thesis to conduct next researching steps of thesis.

Chapter 2

COMPARISON OF “CHÈO”, “CA TRÙ” SINGING STYLES AND BEL CANTO VOCAL MUSIC TECHNIQUE OF THE WEST

2.1. Standard of sound

2.1.1 Standard of “Chèo” singing sound

Loud, resounding, showing the ligaturing, repeating techniques of these sounds, especially full and clear singing concept.

2.1.2. Standard of “Ca trù” singing sound

The singing sound shall be elegant, high, clear, sensitive music, opening, full and clear singing concept. When singing, singer shall achieve: observing, emphasizing, screaming, shaping, taking a breath.

2.1.3. Standard of singing sound in *Bel canto* vocal music

Leveling the vocal area, broad vocal range, elegant timbre, round sound, mixture on fulcrum, full-faced and resounding singing sound.

2.2. Breath, shadow puppet genre and position of sound

2.2.1. Breath, shadow puppet genre and position of sound in “Chèo” singing

2.2.1.1. Breath in “Chèo” singing

Taking a breath fast, deeply, keeping a breath in chest and diaphragm.

2.2.1.2. Shadow puppet genre in “Chèo” singing

The shadow puppet genre is elongated and opened horizontally.

2.2.1.3. Position of sound in “Chèo” singing

Flexible in first resound, throat resound and chest resound.

2.2.2. Breath, shadow puppet genre and position of sound in “Ca trù” singing

2.2.2.1. Breath in “Ca trù” singing

When keeping a breath, hushing breath up, pulling breath, it should be extremely fine and sophisticated: inspiring fully, keeping and hushing breath up when singing.

2.2.2.2. Shadow puppet genre in “Ca trù” singing

Do not open mouth largely, as pursing lips, when modulating, singer shall close mouth to pronounce sound “u” deeply in throat.

2.2.2.3. Position of sound in “Ca trù” singing

Throat resound and chest resound are often used.

2.2.3. Breath, shadow puppet genre and position of sound in *Bel canto* vocal music

2.2.3.1. Breath in Bel canto vocal music

It includes breathing by chest, breathing by chest combined with stomach, breathing by lower chest and stomach and breathing by stomach, in which, the kinds of breathing by lower chest and diaphragm chest are applied most popularly.

2.2.3.2. Shadow puppet genre in Bel canto vocal music

Opening longitudinally and broadly.

2.2.3.3. Position of sound in Bel canto vocal music

The position is high, resonance.

2.3. Several singing techniques

2.3.1. Several techniques in “Chèo” singing

Shaking technique (trillo, “nhả hạt” vibrating); ligaturing, stroking techniques; Emphasizing, ending, breaking techniques.

2.3.2. Several techniques in “Ca trù” singing

“nhả hạt” vibrating technique; singing one sound per time.

2.3.3. Several techniques in Bel canto singing

Legato technique; Repeating technique (repeating simply; repeating fast; Singing technique with loud and low nuances; Long modulating technique.

2.4. Pronouncing

2.4.1. Pronouncing in “Chèo” singing

Full and clear singing concept.

2.4.2. Pronouncing in “Ca trù” singing

Full and clear singing concept.

2.4.3. Pronouncing in Bel canto vocal music

Full and clear singing concept.

* Similarities: Paying much attention to resounding, clear, beautiful, natural vibrating sounds which show emotion, sentiment in song and etc. Taking a breath, keeping breath, hushing breath up and regulating breath in harmony. And technique of singing in a breath, ligaturing, emphasizing; Technique of processing with loud and low nuances, modulating, vibrating and etc. When pronouncing, it should pay attention to full and clear singing concept.

* Differences:

Technique	Traditional singing		Art of TN Bel canto
	“Chèo”	“Ca trù”	
Breath	Taking a breath from stomach, regulating breath in harmony. Using the stomach breath and chest breath.	Taking breath, keeping breath, hushing breath up, pulling breath nicely. Using the stomach breath and chest breath.	Chest breathing; chest- stomach breathing; lower chest – stomach breathing and stomach breathing. The third kind is more popular.
Shadow puppet genre	- Nearly to shadow puppet genre of natural voice, elongated shadow puppet genre, when singing, mouth is closed.	- Shadow puppet genre is always closed tightly, elongated shadow puppet genre, when singing, mouth is closed.	- Opening the shadow puppet genre as yawning, opening vertically.
Position of sound	- Using true voice in middle, bass sound and false voice with high sound. - Chest resound, throat resound and head resound.	- Using true voice. - Throat resound and nasal resound.	- Using true voice, mixed voice and false voice. - Chest resound and head resound.
Singing technique	- Singing by external breath. - Connecting breath, emphasizing, opening, breaking breath, vibrating and breaking into segments, “nhả hạt” vibrating and etc.	- Singing by internal breath. - Resounding, “nhả hạt” vibrating, singing one sound per time, ending, breaking and etc.	-Cantilena, passage, staccato, diminuendo, crescendo. trillo...

Conclusion of Chapter 2

The similarities are shown in the unification between development of techniques and arts, the necessity of sound fulcrum, using a mixed breath with requirement of purified, clear, exact sounds; between using a mixed breath with requirement of purified, resounding, clear, beautiful sounds; using the techniques of singing in one breath, ligaturing, repeating, emphasizing, processing with loud and low nuances, modulating, vibrating and etc. The differences are shown in shadow puppet genre, sound position, breath and modulating and vibrating techniques and etc. The vibrating technique in “Chèo”, “Ca trù” singing is “nhả hạt” vibrating. Especially for “Chèo” singing, the prominent technique is vibrating in segments. “Ca trù” singing has the style of singing one sound per time... Meanwhile, Bel canto vocal music uses the shadow puppet genre opened vertically, opening throat and resonant sound position with deep breath, diaphragm combined with lower stomach. Staccato technique in Bel canto vocal music is not used in “Chèo”, “Ca trù” singing.

Chapter 3

REAL SITUATION OF TEACHING TO SING SONGS WITH “CHÈO, CA TRÙ” MATERIALS FOR STUDENTS OF MUSIC EDUCATION UNIVERSITY BRANCH

3.1. Overview of Music Education branch in Faculty of Vocal Music in National University of Art Education and Faculty of Arts, Hanoi National University of Education

3.1.1. Several characteristics about Music Education branch in two training units

3.1.1.1. Music Education branch in Faculty of Vocal Music, National University of Art Education.

3.1.1.2. Music Education branch in Faculty of Arts, Hanoi National University of Education.

3.1.2. Real situation of singing ability of songs with “Chèo”, “Ca trù” materials for students of Music Education University branch in two training units

3.1.2.1. General singing ability

3.1.2.2. Singing ability for songs with “Chèo”, “Ca trù” materials

3.2. Real situation of contents of teaching program of songs with “Chèo”, “Ca trù” materials for students of Music Education University branch

3.2.1. Real situation of contents of general vocal music teaching program in two training units

3.2.1.1. Contents of vocal music teaching program in Faculty of Arts, Hanoi National University of Education.

3.2.1.2. Contents of vocal music teaching program for students of Music Education branch in Faculty of Vocal Music, National University of Art Education.

3.2.2. Contents of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch in two units

Currently, two units have not paid attention to putting songs with folk-song material in general into compulsory program, which leads to inadequacies, because some students sing numerously in a music line, but they cannot access the singing ways of other lines.

3.3. Real situation of teaching methods to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch

3.3.1. Real situation of teaching to sing songs with “Chèo”, “Ca trù” materials by lecturers

3.3.1.1. About applying the method groups

The lecturers frequently apply the teaching methods belonging to traditional group, such as: oral exams, conversations, practice, teaching by personal experiences... They rarely use any modern teaching methods.

3.3.1.2. About applying the vocal music technique

The ratio of lecturers who combine between Bel canto vocal music and “Chèo”, “Ca trù” singing ways are limited.

3.3.2. Real situation of learning songs with with “Chèo”, “Ca trù” materials by students

3.3.2.1. About learning ways of students

Most students learn roughly, for coping... They rarely discuss in group.

3.3.2.2. Several common mistakes of students

The most common mistakes of students are ligaturing roughly, adding and diminishing florid notes, nextly mistakes on pronouncing and mistakes on applying breath, placing position of sound, opening the shadow puppet genre when singing.

3.4. Real situation of organizaiton method and means for teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch

3.4.1. Real situation of organizaiton method for teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch

Only methods belonging to curricular form are deployed, the extracurricular teaching organization methods are paid few attention.

3.4.2. Real situation of means for teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch

The piano system is sufficient but they are too old. They are often slanting, difficult to solve; The system of specialized classrooms is noise-absorbing but do not achieve standards; Lacking audio & visual devices and etc.

3.5. Evaluation of real situation of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch in two training units

Only a minority of students can access the singing ways of songs with folk-song materials. The lecturers often teach according to strong points or orient leaners to sing songs suitably to their voice. The students are afraid of learning and recognize that songs with “Chèo”, “Ca trù” materials are difficult to sing; The teaching

organization methods are limited in the scope of curricular time...; The teaching means do not create good conditions for the teaching process to happen favorably and etc.

Conclusion of Chapter 3

Through surveying the real situation, we can see that: In general the contents of teaching programs of Vietnamese songs have not divided according to music line. The students who learn to sing songs with folk-song materials in general depend much on their strong points. The teaching methods are used popularly in traditional group. The vocal music technique in teaching to sing songs with folk-song materials are mostly applied according to Bel canto vocal music technique. There are many problems on teaching organization methods and teaching means.

Chapter 4

METHODS OF TEACHING TO SING SONGS WITH “CHÈO”, “CA TRÙ” MATERIALS FOR STUDENTS OF MUSIC EDUCATION UNIVERSITY BRANCH

4.1. Building contents of teaching program to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch.

The program is built according to the direction of integrating between vocal music technique of the West and traditional singing way of Vietnam.

4.2. Renovating the teaching methods to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch according to the direction of capacity approaching.

4.2.1. Dividing into groups according to abilities of acquiring and applying modern teaching methods in teaching to sing songs with “Chèo”, “Ca trù” materials

4.2.1.1. Dividing into groups according to acquiring ability of learners

Group of students who sing well or averagely or weakly.

4.2.1.2. Applying modern teaching methods in teaching to sing songs with “Chèo”, “Ca trù” materials

Problem solving methods; researchign cases, teaching and learning under projects and etc.

4.2.2. Renovating the teaching methods, promoting the capacity of self-learning to sing songs with “Chèo”, “Ca trù” materials by students

Localizing knowledge which should be learnt.

Building the learning methods, promoting the self-learning capacity.

4.3. Combining the “Chèo”, “Ca trù” singing ways and Bel canto technique in teaching to sing songs with “Chèo”, “Ca trù” materials

4.3.1. Combination in teach to sing songs with “Chèo” material

4.3.1.1. Combining breath, shadow puppet genre and sound position of “Chèo” singing and Bel canto

Using the way of taking a breath and placing the sound position in Bel canto vocal music of the West to achieve clear, beautiful sounds, leveling the vocal area; Combining to open the shadow puppet genre broadly, opening throat with singing way of closing mouth in traditional songs to achieve full and clear singing concept.

4.3.1.2. Combining between “Chèo” singing technique and Bel canto

Depending on each specific circumstance, to combine TN Bel canto technique and legato, ligaturing, trillo, “nhả hạt” vibrating, ending, breaking in “Chèo” singing.

4.3.2. Combination in teaching to sing songs with “Ca trù” material

4.3.2.1. Combining breath, shadow puppet genre and sound position of “Ca trù” singing and Bel canto

In the foundation of deep breath, it is possible to use the chest breath or combining between chest breath and stomach breathe. The shadow puppet genre is opened horizontally, closed sound and combining to broaden inside the upper jaw. Placing the sound positions flexibly, it should use the throat resounding in low vocal areas.

4.3.2.2. Combination between “Ca trù” singing technique and Bel canto

Combining with shaking, ligaturing, emphasizing, enlarging, miniaturizing techniques with singing slowly and one sound per time in “Ca trù”.

4.3.3. Combining between “hát nói” in “Chèo, Ca trù” and Bel canto in teaching and learning to sing songs with “Chèo”, “Ca trù” materials

In the foundation of Bel canto vocal music technique: deep breath, pressing breath, placing the sound position highly and pronouncing with horizontal shadow puppet genre, opening broadly inside throat and etc. Combining between “hát nói” in “Chèo, Ca trù” and recitative singing way in classic vocal music for speech to reach clear, resounding and it does not lean upon throat.

4.3.4. Showing thoughts, sentiments and performing songs with “Chèo”, “Ca trù” materials

4.3.4.1. Performing lyrical songs

The methods of processing and expressing works should be gentle, paying much attention to showing inner feelings with simple gestures and actions in stage.

4.3.4.2. Performing satirical and criticizing songs

The songs in this form are strongly satirical, criticizing vices... Applying the techniques of emphasizing, processing loudly, lowly, breaking abnormally to show the prominences in personality’s characters.

4.4. Renovating examinations and evaluations according to direction of approaching capacities of learners.

4.5. Experimental education

4.5.1. Purposes of experimenting

4.5.2. Object and time of experimenting

4.5.2.1. Experimenting object

4.5.2.2. Time

4.5.3. Experimenting content

4.5.4. Experimenting implementation

4.5.5. Evaluation of experimenting results

4.5.5.1. About quantitative aspect

Academic result		Before experimenting		First evaluation		Second evaluation	
		TN	ĐC	TN	ĐC	TN	ĐC
Type A	Student	0	0	1	0	3	1
	Ratio (%)	0	0	11,1	0	33,3	11,1
Type B	Student	4	4	6	5	5	6
	Ratio (%)	44,4	44,4	66,6	55,5	55,5	66,6
Type C	Student	5	5	2	4	1	2
	Ratio (%)	55,5	55,5	22,2	44,4	11,1	22,2
Type D	Student	0	0	0	0	0	0
	Ratio (%)	0	0	0	0	0	0

The contents, methods and techniques of teaching and learning songs with “Chèo”, “Ca trù” materials are acquired and applied well by students in lessons, which shows the feasibility of methods proposed.

4.5.5.2. About qualitative aspect

All members in group have high awareness in studying; the students hold rather well all requested contents. About lecturers observing class, they feel satisfactory when students are interested into studying.

Conclusion of Chapter 4

It proposes that the contents of teaching program to sing songs with “Chèo”, “Ca trù” materials include 2 credits for students of Music Education University branch. It is possible to apply in module 6; optional curricular modules or extracurricular modules and etc. To renovate the teaching methods according to direction of accessing capacities and etc. The researching results of combining between “Chèo”, “Ca trù” singing styles and TN Bel canto technique in teaching to sing songs with “Chèo”, “Ca trù” materials have opened new approach which can be applied in teaching to sing Vietnamese songs with folk-song materials in general for many different objects and etc. Checking and evaluating the capacities of learners. Do not

pay much attention to check the ability of knowledge reappearing but paying much attention to ability of applying creatively knowledge into different circumstances, Experimental education shows that the feasibility of renovations proposed.

CONCLUSION AND PETITION

The songs with “Ca trù” material has many similarities with songs with “Chèo” material in mode, structure, rhythm; however, there are several differences in making the melody, ways of using expletives “u”, many songs use alliterations and etc.

The “Chèo”, “Ca trù” singing techniques and TN Bel canto art have many similarities and differences. The standards on voice, breath, shadow puppet genre, sound position and singing techniques.

The theoretical foundation on teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch, from teaching targets, teaching contents, teaching methods, organization methods and teaching means and etc. is the foundation for thesis to study about real situation of teaching to sing songs with “Chèo”, “Ca trù” materials and etc. The results show that the contents of training program only pay attention to teaching knowledge, the students are not obligatory to learn songs with folk-song materials. The personal teaching method of a lecturer and a student is rather popular. Few lecturers can combine between the traditional teaching method and modern teaching method. The modern teaching method approaches the capacities of learner but it is not paid much attention to. The students frequently study passively.

Several of renovations of teaching to sing songs with “Chèo”, “Ca trù” materials for students of Music Education University branch through teaching contents, teaching methods, from renovations in singing technique to examinations and evaluations according to direction of developing capacities of learners. Experimental education has the feasibility and high efficiency in comparison with current teaching methods.

PETITION

The value of songs with folk-song materials in general lies in preserving and spreading the traditional values. The music lecturer generations will be people who convey and spread these knowledge and values broadly to student generations; therefore, training students of Music Education University branch have great responsibility. To implement well missions stated above, it is necessary to have attention of managers, lecturers and students, close combination between steps, so that teaching vocal music in general and teaching to sing songs with “Chèo”, “Ca trù” materials in particular for students of Music Education University branch effectively.

LIST OF SCIENTIFIC WORKS RELATED TO DOCTORAL THESIS

1. Tran Thi Thu Ha (2016), Train the ability to self-study vocal lessons for students of Music Pedagogy under credit system, Journal of Science, Volume 62, Issue 6B, ISSN 2354 - 1077.
2. Tran Thi Thu Ha (2018), Applying breath, speech and sound position in teaching Cheo and Ca Tru-material songs, Journal of Science, Volume 63, Issue 5B, ISSN 2354 - 1075.
3. Tran Thi Thu Ha (2018), Applying Bel canto vocal techniques and some Chèo and Ca trù singing techniques to Chèo, Ca trù, Music Education Magazine, No. 4 (112), ISSN 2354 - 1326.
4. Tran Thi Thu Ha (2019), Teaching songs with folk songs in the Red River Delta region, School-level Science and Technology.
5. Tran Thi Thu Ha (2020), Music in Ca trù material, Art Education Magazine, ISSN 1859 - 4964.
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