

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

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**TEACHING THE SINGING OF MOZART'S ARIA TO  
SOPRANO VOCAL STUDENTS AT  
THE NATIONAL UNIVERSITY OF ARTS EDUCATION**

**SUMMARY OF THESIS  
THEORIES AND METHODS OF MUSIC TEACHING**

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# INTRODUCTION

## 1. Reason for choosing the topic

Aria works play an important role in vocal teaching in professional schools for vocal development because the strict requirements of vocal technique force the singer to practice hard. Good singing in this genre will be the basis to help students sing other genres more conveniently.

The soprano is a soprano with a clear color and high flexibility compared to other vocal types. The composers wrote operas (musicals), and choirs almost all for the soprano voice. People with soprano voices must practice a variety of vocal techniques and genres to be successful in their careers. Therefore, practicing aria singing is an indispensable requirement for soprano vocals.

Wolfgang Amadeus Mozart (W.A. Mozart) is a great composer with lifelong compositions that to this day, these compositions have always been the ideal model for musicians. Many of his operas have been staged and performed around the world. In his operas, especially the 3 plays The Magic Flute (Die Zauberflöten), Don Giovanni, and The Wedding of Figaro (Le Nozze di Figaro), there are many aria repertoires with unique vocal techniques, very favorable for vocal development. , especially for the soprano voice.

Currently, many professional vocal schools have used W.A.'s arias. Mozart is a compulsory part of students' exams every semester. Considering the typical operas of W.A. Mozart shows that he wrote many arias for almost all types of male and female voices. However, it can be seen that he still devotes many arias to the soprano voice (soprano) with all kinds of protagonists, and antagonists, expressing all kinds of emotions, with full and rich vocal techniques. Basic and advanced vocal techniques. Therefore, when using the aria of W.A. Mozart to

practice for the soprano voice will develop the learner's voice comprehensively and progress very quickly.

The National University of Arts Education training institution attracts a large number of students to study at Vocal University. With Vocal music, students can study for 2 periods/per week with rich and diverse works in many different genres. Although the aria of W.A. Mozart is not mandatory but is always encouraged in the curriculum of students in general and soprano students in particular. However, the teaching of aria by W.A. Mozart for the current soprano voice at the Central University of Art Education still encounters some difficulties and inadequacies that make the learning results not as desired.

Before the above problems, we realize that there is a need to invest in research on the problem of teaching aria singing by W.A. Mozart seriously. We believe that the teaching of aria singing by W.A. Mozart for soprano students majoring in Vocal College at the Central University of Art Education will be the right direction in training and developing the voice, improving the quality of teaching Vocal music.

For the reasons mentioned above, we chose “**Teaching the singing of Mozart's aria to soprano vocal students at the National University of Arts Education**” as the name of our thesis and that is also our main research direction.

## **2. Research purpose**

Based on theoretical and practical research, the author of the thesis proposes measures to teach aria singing by musician W.A. Mozart to soprano students majoring in vocal University, contributing to improving the quality of teaching, meeting the output standards of the training program of Vocal University, National University of Arts Education.

## **3. Objects and research subjects**

### ***3.1. Research object***

Teaching process singing aria by W.A. Mozart for soprano vocal students at the National University of Arts Pedagogy.

### **3.2. Research subjects**

Teaching aria by W.A. Mozart for soprano vocal students at the National University of Arts Pedagogy.

### **4. Scientific hypothesis**

If the methods of teaching aria singing by W.A. Mozart match the ability of soprano students majoring in Vocal University and the teaching practice of the training institution, it will contribute to improving the quality of teaching and learning vocals at the National University of Arts Education.

### **5. Research question**

Why is it necessary to teach the aria of W.A. Mozart to soprano students majoring in Vocal College at the National University of Arts Education?

The arias written for the soprano voice in 3 operas The Wedding of Figaro, Don Giovanni, and The Magic Flute by W.A. What characteristics does Mozart have in terms of vocal technique to teach soprano singing?

The practice of teaching aria singing by W.A. How does Mozart give a soprano voice to students majoring in Vocal College at the National University of Arts Education today, what are the shortcomings and limitations?

How to improve the quality and effectiveness of teaching aria singing by W.A. Mozart for soprano students majoring in Vocal College at the National University of Arts Education?

### **6. Research mission**

An overview study, a theoretical basis for teaching aria singing by W.A. Mozart for Vocal College soprano students.

Characterization of the soprano arias in the three operas The Wedding of Figaro, Don Giovanni, and The Magic Flute by W.A. Mozart.

The survey, analysis, and assessment of the current situation of teaching aria by W.A. Mozart for soprano students at the Vocal University level at the National University of Arts Education.

Proposing measures to teach aria singing by W.A. Mozart for soprano students at the Vocal University level at the National University of Arts Education.

## **7. Research scope**

### ***7.1. Scope of research content***

The thesis focuses on studying and teaching singing some typical arias for soprano voices in 3 famous operas by W.A. Mozart the Wedding of Figaro, Don Giovanni, and the Magic Flute. In the experimental part, the thesis mainly delves into the teaching process, including the instruction to practice vocal techniques for the soprano voice, an aria is Come on, hit me Masetto (*Batti, batti o bel Masetto*) in the opera Don Giovanni.

### ***7.2. Scope of the study site***

The thesis research on the reality of teaching aria singing by W.A. Mozart and teaching application (experimental) with soprano students majoring in Vocal University at the National University of Arts Education.

### ***7.3. About survey subjects and implementation of proposed measures***

Vocal teachers, Vocal University students in general, female soprano students in particular, and leaders of the Piano and Vocal Department (including the Dean of the Faculty, Heads and Deputy Heads of the Vocal Department. ) of the National University of Arts Education.

### ***7.4. Research time range***

From 2016 to 2022, is the time to start collecting documents, collecting survey data, and writing the thesis.

## **8. Methodology and research methods**

### ***8.1. Research Methodology***

The thesis uses a systematic approach, approaches to teaching elements, and approaches to practice in vocal teaching activities. Besides, approach a number of music theory and teaching systems such as behavioral theory in teaching, approach to learner capacity, approach to music theory, approach to teaching theory, and approach essay on teaching music.

## **8.2. Research Methods**

### *8.2.1. Group of theoretical research methods*

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

### *8.2.2. Group of practical research methods*

Methods of pedagogical observation; interview; investigation, survey; summarizing educational experiences; product research of educational activities; pedagogical experiment; mathematical statistics.

## **9. Dissertation contribution**

### *9.1. Theoretically*

Studies on teaching aria in general, studying vocal techniques to be used in arias written for soprano by W.A. Mozart in particular of the thesis contributes to supplementing the theory of singing teaching, elucidating the elements of W.A.'s aria teaching process. Mozart for students' soprano vocals.

### *9.2. In terms of practice*

Surveys and analysis of the current situation of teaching aria by W.A. Mozart for student' soprano voice at the Vocal University level The National University of Arts Education have identified the advantages and also the limitations to offer appropriate practice methods, helping students maximize the ability to apply vocal techniques to singing and performing.

## **10. Thesis structure**

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

Chapter 1: Research situation and background overview theory on teaching aria singing by W.A. Mozart

Chapter 2: Characteristics of soprano's arias in the three operas of W.A. Mozart

Chapter 3: The reality of teaching aria singing of W.A. Mozart to soprano voice students at the National University of Arts Education

Chapter 4: Teaching methods aria singing of W.A. Mozart for the student's voice soprano

## **Chapter 1**

### **RESEARCH SITUATION AND BACKGROUND OVERVIEW THEORY ON TEACHING ARIA SINGING BY W.A. MOZART**

Chapter 1 consists of 40 pages, the content includes two basic issues: research overview and theoretical basis for teaching aria by W.A. Mozart

#### **1.1. Study Overview**

##### ***1.1.1. Opera and aria studies***

In this part, the thesis explores and analyzes domestic and foreign research that refers to issues such as the Origin, history of formation, and development of opera in the world, history, and style of opera. opera genres of countries such as Italy, France, Russia...; operatic works by famous musicians, including arias; opera genres; musical forms in opera (including aria)...

##### ***1.1.2. Studies on vocal teaching***

###### ***1.1.2.1. Books and materials***

Regarding vocal teaching, the thesis studies the works of some vocal pedagogues such as Nguyen Trung Kien, Ho Mo La and Tran Ngoc Lan... with problems with vocal technique and training methods. vocal techniques; Vocal pedagogical principles... Besides, there are methods to help singers improve their physical strength, improve their technical level, and increase the volume in their



voice... with vocal exercises with instructions on how to practice scientific and methodical.

#### *1.1.2.2. Some articles*

The thesis researches a number of articles written by Lo Thanh, Luu Huu Phuoc, Nguyen Thi To Mai, and Truong Ngoc Thang discussing Vocal music and vocal methods in our country, and bel canto vocal techniques in opera in Vietnam and in professional vocal training in our country.

#### *1.1.2.3. Theses*

In this part, the thesis studies the works that discuss the formation, development, and training of professional Vietnamese vocal music by some authors such as Truong Ngoc Thang, Le Thi Minh Xuan, Nguyen Thi Phuong Nga, Do Quoc Hung, Nguyen Thi Tan Nhan...

#### ***1.1.3. Studies on teaching aria singing***

Regarding teaching in general and aria by W.A. Mozart in particular, the thesis studies the dissertations of some authors such as Dao Thi Khanh Chi, Dinh Khanh Cuong, and Bui Thi Thanh Tuyen. Although the research level of these works is still very simple, the obtained results help us to have a basis to continue to deepen our research systematically and scientifically.

#### ***1.1.4. Evaluation of the research situation***

##### *1.1.4.1. Research results achieved*

Research works have achieved certain results when discussing opera and aria (concept, origin, process of formation and development, genre, form...); on vocal teaching in general and aria teaching in particular.

##### *1.1.4.2. Issues that have not been studied yet*

In Vietnam, there are many studies on opera and aria in terms of musical characteristics, but there is a lack of in-depth studies specifically for singing techniques and teaching methods (PPDH) in aria singing in general and for spoken

soprano. private. Particularly about musician W.A. Mozart, despite Nguyen Thi Phuong Nga's doctoral thesis Music W.A. Mozart in professional vocal training in Vietnam mentioned Mozart's aria singing, overall, the general research thesis on vocal training works by W.A. Mozart (including many vocal genres), teaching aria singing is only one entry in the whole thesis and deals with singing for all types of voices including male and female voices. In general, the thesis focuses on the main purpose of research, which is to propose solutions for teaching vocal music that is more directional than the teaching method of performing technical performances in the opera of W.A. Mozart.

Our Thesis Teaching aria singing by W.A. Mozart for soprano vocal students at the Central University of Art Pedagogy for in-depth research and proposals for teaching methods to teach singing (mainly on vocal technique and expression) for soprano voice in 3 plays The wedding of Figaro, Don Giovanni and the Magic Flute is a topic that does not overlap with the research works in Vietnam.

#### *1.1.4.3. Research direction of the thesis*

Based on clarifying theoretical issues about teaching aria by W.A. Mozart, analysis of musical and technical characteristics in the aria of W.A. Mozart for the soprano voice; survey, analysis, and assessment of the current situation of teaching aria by W.A. Mozart, the thesis proposes methods of teaching aria singing by W.A. Mozart for soprano students majoring in Vocal University at the Central University of Art Pedagogy.

### **1.2. Theoretical basis for teaching aria singing by W.A. Mozart**

#### *1.2.1. Some concepts*

In this part, the thesis studies some related concepts such as Opera; aria; repertoire (in opera); vocal music; vocal technique; singing skills; bel canto singing style; teaching; teaching vocal music; teaching aria singing; method;

teaching methods; vocal teaching methods; measures for teaching vocal music; vocal range; sound zone; vocal range.

### ***1.2.2. Soprano voice***

The thesis outlines some issues about the soprano voice such as concept, characteristics, properties, pitch, classification of the soprano voice, and role of the soprano voice in operas.

### ***1.2.3. The role of aria W.A. Mozart in teaching vocal music***

Aria by W.A. Mozart has a strong connection with the 17th-century Italian bel canto method with high standards of high-pitched, gentle, resonant, bright, full-bodied sound, very good for professional vocal training. When learning the arias of W.A. Mozart, student is trained with full vocal techniques such as legato, staccato, passage, singing with small nuances... The practice of his works will help the voice develop flexibly and comprehensively. performance, especially with a soprano voice, from which other genres can be sung more easily. In professional vocal teaching, the aria of W.A. Mozart is always highly appreciated and often chosen by teachers for their study students

### ***2.4. Components of the teaching process of singing aria W.A. Mozart for soprano students majoring in Vocal University***

The teaching of aria by W.A. Mozart for Soprano Students majoring in Vocal University is based on teaching objectives, teaching content, teaching organization form, characteristics of teachers and learners, aria method, test and evaluation, and conditions, teaching facilities.

### ***Sub-conclusion of chapter 1***

Chapter 1 has clarified the overview of the research situation of the previous works, built a scientific basis for the inheritance, and confirmed the gap that the thesis needs to study. At the same time, the thesis also mentions some theoretical issues about the soprano voice, the role of aria W.A. Mozart in

technical development and professional vocal training and aria teaching by W.A. Mozart for Vocal University soprano voice based on teaching goals, teaching content, characteristics of learners, aria vocal teaching method by W.A. Mozart...

## **Chapter 2**

### **CHARACTERISTICS OF SOPRANO'S ARIAS IN THE THREE OPERAS OF W.A. MOZART**

Chapter 2 consists of 34 pages, analyzing the characteristics of the soprano arias in the three operas The Wedding of Figaro, Don Giovanni, The Magic Flute, and typical vocal techniques in the arias of W.A. Mozart.

#### **2.1. Musician W.A. Mozart and the career of composing opera**

Based on documents, books, and textbooks of World Music History by many domestic and foreign authors, the thesis briefly introduces some features of musician W.A. Mozart and his three operas The Wedding of Figaro, Don Giovanni, and His Magic Flute.

##### ***2.1.1. Some features of musician W.A. Mozart***

In this part, the thesis briefly introduces the background, career, ideological influence of the Enlightenment era, and the contributions of musician W.A. Mozart to world music: number of works, compositional characteristics, artistic value...

##### ***2.1.2. An overview of opera composition by W.A. Mozart***

W.A. Mozart wrote about 23 operas, many of which became masterpieces, and modeled the compositions of many later musicians. Opera by W.A. Mozart emphasized realism, expressing the ideas of the Enlightenment era. His works are always an improvised and unified combination of the music of the theater with humanitarianism and rich sensibilities from life. His opera has a coherent structure, unity, symphonic thinking, and instrumental thinking that W.A. Mozart put in

musicals, the role of the symphony orchestra is very focused. Many arias have beautiful melodies that are highly vocal but still have instrumental influences.

### ***2.1.3. Three typical operas of W.A. Mozart***

Of the 23 operas of W.A. Mozart, his three outstanding operas are *The Wedding of Figaro*, *Don Giovanni*, and *The Magic Flute*. The content introduced to these three operas focuses mainly on the main issues such as Content, the structure of acts, and typical aria repertoire. The aria analysis mainly delves into works for sopranos with issues of content, drama, and characters.

## **2.2. Characteristics of arias for soprano**

### ***2.2.1. Structure***

The structure of the soprano arias in the three operas *The Wedding of Figaro*, *Don Giovanni*, and *The Magic Flute* by W.A. Mozart is quite rich and varied. The thesis has deeply analyzed some typical structural forms in the arias for the soprano voice, which are two simple passages, three simple passages, and two complex passages.

### ***2.2.2. Melody***

Melodies in the arias of W.A. Mozart are very beautiful, graceful, flexible, delicate, and luxurious, showing the richness and diversity of the personality of each character. W.A. Mozart has created immortal works with rich and diverse melodic lines, from gentle and simple to complex and dramatic. All are unified and suitable for dramatic situations, creating impressive and colorful characters.

### ***2.2.3. Rhythm***

In the soprano arias of W.A. Mozart, the seven-syllable form is the most common. One of the tricks that Western music in general and musician W.A. Mozart in particular often uses is transposition. In which, often using the method of close (sometimes with distant transition) into the voice of relatives or into the

voice of the same name. There are many use cases that combine both rhythmic and inflectional.

### **2.3. Typical vocal techniques commonly used in W.A.'s aria. Mozart**

Aria by W.A. Mozart has great value both in terms of content and art as well as in terms of vocal technique. In the operas of W.A. Mozart, like many European musicians, considered the human voice as an instrument and he wrote difficult, musically complex melodies for the voice to express, in order to do that, the voice must be precise, and has excellent vocal technique.

#### ***2.3.1. Passage - the typical technique in the aria of W.A. Mozart***

The passage is a typical vocal technique for W.A. Mozart. He developed this technique in a rich and varied manner. The passage is singing fast gliding many notes is a difficult technique and is often practiced at a stage where learners have quite firmly grasped basic techniques such as legato, staccato, marcato... Mozart considers the voice to be an instrument, so many of The melodies in his soprano aria are sung with a quick multi-note gliding technique that reminds listeners of his piano melodies: flexible, transparent, graceful, delicate...

Aria of the Queen of the Night The days I spent suffering (*Zum Leiden bin ichauserkoren*) in the opera The Magic Flute, an aria by Donna Anna Don't say that, my dear brother (*Non-midir, bell'idolmio*) quote opera Don Giovanni are clear examples of passage techniques.

#### ***2.3.2. Staccato - technique to create accents for aria***

The technique of staccato in opera by W.A. Mozart created impressive characters and brought unique value to the work. For example, in the opera The Magic Flute, although the character of the Queen of the Night does not appear much, it makes the strongest impression on the whole play thanks to the excellence of the two arias and especially the second aria. Hell's Revenge (*Der HölleRache*) is the best example of W.A.'s staccato technique. Mozart

### ***2.3.3. Legato - the technique used as a foundation***

Legato is also a technique developed by W.A. Mozart was very attentive. Therefore, he has created many beautiful and valuable works in expressing inner feelings and portraying the character's personalities. Examples: Susanna's Aria Come to me, my dear (Deh vien, non tarda) in The Wedding Figaro, Pamina's aria It's All Gone (Ach, ich fühl's, es ist verschwunden) in the opera Magic Flute , ...

### ***2.3.4. Other techniques***

In addition to the commonly used vocal techniques mentioned above, the technique of singing with sound accents (marcato), vibrating techniques, nuance processing techniques, and voice strokes... are also important techniques in works. by W.A. Mozart requires the singer to have a delicate expression. For each technique, W.A. Mozart has its own purpose of using to highlight the nature of the work and especially to depict the character's personality as well as to describe the dramatic situation.

### ***2.3.5. General comments on the use of vocal techniques in an aria by W.A. Mozart***

The use of the vocal technique in an aria by W.A. Mozart is very rich, diverse, and flexible because Mozart's works are not only closely related to the characters and dramatic situations but also closely related to the goal of developing vocal technique in opera. . While singing the arias of W.A. Mozart, the singer needs to handle the notes gently, delicately, the melody is soaring, smooth, the higher he sings, the more he has to stroke the sound, not push it too hard and forcefully. Attention should be paid to the emphasis in each musical note and sentence, especially the stress of the sentence. Attention should be paid to the handling of flowery, enticing notes by W.A. Mozart often used this technique to create soft, flexible, and delicate melodies.

### ***Sub-conclusion of chapter 2***

Chapter 2 has studied the life, career, and compositional characteristics... of musician W.A. Mozart. At the same time, it introduces three of his typical operas, The Wedding of Figaro, Don Giovanni, and The Magic Flute, which analyze in depth the arias for the soprano voice. Besides, the thesis also points out the musical characteristics in general as well as the musical characteristics related to singing techniques in particular in the arias of W.A. Mozart. In addition, the thesis also analyzes typical vocal techniques commonly used in singing arias for his soprano voice. These are essential issues for the study and performance of the works of W.A. Mozart succeeds.

### **Chapter 3**

## **THE REALITY OF TEACHING ARIA SINGING OF W.A. MOZART TO SOPRANO VOICE STUDENTS AT THE NATIONAL UNIVERSITY OF ARTS EDUCATION**

Chapter 3 consists of 40 pages, delving into the reality of teaching aria by W.A. Mozart for soprano students majoring in Vocal University, National University of Arts Education.

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

#### ***3.1.1. Some common features***

Currently, the National University of Arts Education has affirmed its position, prestige, and pioneering role in the field of arts and culture education in Vietnam. The school has been training many disciplines at the undergraduate, master's, and doctoral levels with a team of highly qualified teachers (100% of the school's lecturers have master's degrees or higher), a team of lecturers with academic titles and high degrees such as Professor, Assoc., and Ph.D.) and are always enthusiastic about the profession. Facilities are also gradually becoming more spacious and clean. Recruitment is also attracting more and more candidates.

#### ***3.1.2. About the Vocal University Major***



The Vocal University major is currently under the management of the Faculty of Piano and Vocals. In 2013, enrollment for the first course was 30 students. Up to now, the School has enrolled up to the 10th class and the number of students has also increased significantly. In addition to studying in class, students of Vocal University can also participate in many useful activities organized by the Faculty and the University. Many students have achieved high achievements in professional vocal competitions, confirming the training quality of Vocal University.

### ***3.1.3. Team of vocal instructors***

The vocal faculty is concentrated in the Piano and Vocal Department with the main task of teaching vocals to students of the College of Vocals and the College of Music Education. The current number of vocal trainers is 34 people. 100% of teachers have master's degrees, of which 02 doctoral students and 02 lecturers are studying for doctoral studies at the Central University of Arts and Education. In addition, vocal lecturers are also very active in performing and doing scientific research, contributing to the overall development of the Faculty and the University.

## **3.2. Content of the program and teaching materials for Vocal music**

### ***3.2.1. Content***

The Vocal Program of the National University of Arts Education is trained in the form of credits. The training period is 4 years. The total number of periods students can study is 224 periods/8 credits/4 modules. Classes are organized in the form of an individual student 01 student/1 period, each student goes to class for 2 periods/week. In the second and third years, students can sing an aria or not, but in year4, an aria is mandatory, in which aria of W.A. Mozart is always recommended works in the curriculum as well as the graduation exam of students.

### ***3.2.2. Teaching document***

Currently, the Vocal course of the Vocal University, the National University of Arts Education does not have a unified/official vocal curriculum. The teachers have compiled teaching materials for Vocal music for students majoring in Vocal University, but it is still in the process of acceptance.

### ***3.2.3. Aria by W.A. Mozart for the soprano in the curriculum***

The arias of W.A. Mozart in the three operas *The Wedding Figaro*, *Don Giovanni*, and *The Magic Flute* are often used by students from the third year onwards. The number of suggested works in the third year is 6 works, and in the fourth year, there are only 2 works. We found that the use of W.A. arias. Mozart for such soprano voice is very few and the distribution of works over the years is not really reasonable. The adjustment and addition of the work we presented in chapter 4.

## **3.3. Psychophysiological and vocal characteristics of soprano students**

### ***3.3.1. Psychophysiological characteristics***

The thesis analyzes the characteristics of age, stature and body structure, thinking, and aesthetics to see the advantages and disadvantages of Vietnamese students when learning vocal music in general and W.A.'s aria. Mozart in particular.

### ***3.3.2. Vocal characteristics of students' soprano***

At the student age, the pronunciation apparatus is quite complete and gradually reaches a complete level. Students' soprano voice was able to sing transitions smoothly with clear vocal color, full strength, and flexibility. However, due to the small physical stature of Vietnam, the soprano voice in our country is many but not high quality, many voices are thin and low in resonance, with limited vocal range and breathing is also affected...

### ***3.3.3. The ability to sing aria W.A. Mozart of student's soprano***

students majoring in Vocal Music in general and soprano in particular from the Central University of Art Education, do not require an Intermediate Vocal level to enter. Therefore, although most sopranos have good voices, there is a

difference in singing ability and musical knowledge. With W.A. Mozart's aria, many students can break songs and sing accurately the melody, and the ability to pronounce foreign languages as well as handle vocal techniques is relatively convenient. But some students do not have much knowledge of vocals and theoretical subjects such as Music theory, Vocal notation, etc., so W.A.'s aria singing. Mozart also had many difficulties.

### ***3.3.4. Advantages and disadvantages of teaching aria singing by W.A. Mozart for students' soprano***

#### ***3.3.4.1. Advantage***

Students all have a passion for singing and aspire to become professional singers. Therefore, when entering the school, most of the students are very enthusiastic and have a high spirit of learning. They have young energy, vocals, and passion... In addition, the development of information technology also helps students a lot in understanding work and practicing pronunciation.

#### ***3.3.4.2. Difficult***

In addition to the difficulties related to the vocal apparatus and the voice, the characteristics related to the voice are also factors that affect the teaching of aria singing by W.A. Mozart such as The influence of the pronunciation of the first voice on the problem of sound connection when performing arias in foreign languages, making the work lack softness and flexibility. Effects of inflexibility in tongue bending, especially those with active tongue participation such as letters: r, l, gi, z, s... and words with secondary sounds in the middle or at the end of words. Examples: Verzweiflung (to despair), fühlt (to feel) in German. In addition, the influence of regional voices is also one of the obstacles for students when learning professional vocals.

### **3.4. The reality of teaching aria singing by W.A. Mozart for students' soprano**

#### ***3.4.1. Teacher's teaching situation***

#### *3.4.1.1. Aria assignment problem*

Most of the teachers have the right orientation and choose the right song for the student. With the aria works of W.A. Mozart, teachers based on students' ability, vocal characteristics, and the requirements of each school year to assign lessons. However, there are still some teachers who have not paid much attention to the selection of works that are suitable for the voice and are still easy to choose songs. This leads to the lesson being too difficult or too easy for the student's ability.

#### *3.4.1.2. Teaching methods*

The survey shows that many teachers has combined traditional teaching methods with modern teaching methods, creating exciting and effective lessons. Besides, there are still some shortcomings such as The combination of teaching methods is not flexible and thorough. Teacher mainly teaches vocal techniques, the introduction of the content, characters, and situations of the drama have not been given due attention; the pronunciation of foreign languages is still limited and sometimes there is no consensus; the use of piano for some lecturers is still awkward and not active...

### ***3.4.2. The reality of learning to sing aria W.A. Mozart of the student soprano***

#### *3.4.2.1. Student's learning situation*

Based on the survey results of soprano-voiced students, it can be seen that the majority of students seem to like learning aria. However, they all think that aria is a difficult genre. With the arias of W.A. Mozart, many children can handle vocal techniques well combined with breathing control, opening the mouth, and positioning sound but also have difficulty singing passage technique, staccato, or pronunciation problems. Many children are not confident performing on stage and some children can only sing the work at the level of the song.

#### *3.4.2.2. Student learning outcomes*

By summarizing the exam results of students in soprano singing aria W.A. Mozart of the third and fourth years, the academic year 2020-2021 shows that the majority of students get 9 points or more, and the number of students with results below 9 is relatively small. However, this score is common to many works, arias of W.A. Mozart are just one of the entries submitted by students. Therefore, it does not accurately reflect the quality of W.A.'s aria singing. Mozart of students.

### ***3.4.3. Evaluation of the reality of teaching aria by W.A. Mozart for students' soprano***

#### *3.4.3.1. Evaluate the teaching method of the teacher*

In general, the lecturers are very interested, focused, and meticulous in guiding students to practice and handle the vocal techniques in the lesson, the way to convey and explain is relatively easy to understand and vivid. However, in the teaching process, there are still some shortcomings such as:

The teaching/modeling for student soprano voices of male teachers faces certain difficulties due to the difference in pitch, voice color, etc.

About the steps of teaching aria singing by W.A. Mozart: Most teachers usually do it in the following sequence: For students to practice vocals, to read transcriptions, to practice melodies with learned techniques, to process nuances. In particular, the teacher pays great attention to the practice and perfection of vocal techniques in the lesson. However, the introduction of the work's content, characters, and dramatic situations is still vague, roughly, and not complete.

The problem of pronunciation in foreign languages: There is still no consensus on guiding students on how to pronounce, the student communication sometimes also lacks accuracy.

The use of teaching media: teachers have paid more attention to the use of supporting media such as loudspeakers, radios, tapes, discs... and brought about

positive effects in teaching aria singing by W.A. Mozart. The use of the piano is generally quite good, but some teachers are still confused and not proactive.

*3.4.3.2. Assessment of the situation of learning to sing aria W.A. Mozart of the student soprano*

In general, students when singing the aria of W.A. Mozart all had a basic background in vocal technique. They knew how to combine mouth, breath, and sound position with singing techniques such as legato, staccato, passage, handling nuances big and small, etc., and were able to make out the features and meet the requirements of the audience. each technique. However, the stability and certainty of many students are not high. Regarding pronunciation, students also have limitations due to the language and voice characteristics of the Vietnamese people, which have affected the problem of connecting sounds or bending the tongue when turning on secondary sounds in the middle and at the end of words. In terms of self-study, in general, students already know how to break a lesson by themselves, and can sing accurately the melody and rhythm. Many students practice hard and are eager to learn. Besides, there is still a part of students who are lazy and have a low self-study spirit.

***Sub-conclusion of chapter 3***

The survey shows that the teaching of aria singing by W.A. Mozart for soprano students majoring in Vocal College at the Central University of Arts and Education still faced difficulties due to the differences in language, voice, physical condition, and habits of Vietnamese people. Regarding the curriculum and teaching materials, there is still no consensus. Regarding teaching methods, there has been a choice, combining traditional teaching methods with modern teaching methods, but it has not been focused on, and the use is not flexible. Teaching aria singing by W.A. Mozart for the soprano voice often focuses on training and processing vocal techniques, with little interest in equipping general knowledge

about the work; the problem of pronunciation of foreign languages has not been given due attention; some lecturers are still not active and flexible in using teaching aids; The learning attitude of a part of students is still superficial and not serious. Therefore, the learning results have not been as expected.

## **Chapter 4**

### **TEACHING METHODS ARIA SINGING OF W.A. MOZART FOR THE STUDENT'S VOICE SOPRANO**

Chapter 4 consists of 51 pages, delving deeply into the methods of teaching aria by W.A. Mozart and conducting experiments to verify the measures proposed in the thesis.

#### **4.1. Principles of proposing measures**

Proposing teaching measures must follow the following principles: Ensure objectiveness; ensure conformity; ensure scientificity; ensure efficiency and practicality.

#### **4.2. Methods of teaching aria singing by W.A. Mozart**

***4.2.1. Adjusted and added some arias of W.A. Mozart for the soprano voice in the vocal teaching program***

##### ***4.2.1.1. Bases for adjustment and supplementation***

The adjustment and addition of arias of W.A. Mozart in the vocal teaching program for soprano students majoring in Vocal University must be based on the training objectives, the capacity of the training institution, the needs and practice of the teaching aria at the University of Arts Pedagogy. Center.

***4.2.1.2. W.A.'s aria selection criteria. Mozart put the soprano voice into the curriculum***

The general criteria for selecting works for the Vocal University training program for soprano voice is that the work must be fit, and suitable to the characteristics and promote the ability of the voice at each stage of development.

difference. In addition, meeting the artistic and technical requirements is also one of the important factors in the selection of works.

#### *4.2.1.3. Adjusting and supplementing the arias of W.A. Mozart for soprano*

We have adapted and added soprano arias in three operas The Wedding of Figaro, Don Giovanni, and The Magic Flute by W.A. Mozart entered the program as follows: In the second year, in the old program, there were no works by W.A. Mozart in 3 operas The Wedding of Figaro, Don Giovanni, and The Magic Flute. We adjusted and added 4 soprano compositions for the second year. In the third year, in the old program, there were 6 works, and we adjusted to 5 works (adding 1 work that is not in the program and cutting 2 works from the 3rd year to push to the 2nd year). In its fourth year, the old show had only two W.A. arias. Mozart for the soprano, we have added 5 more arias to the new program for a total of 7 pieces.

#### *4.2.2. W.A.'s method of practicing aria singing skills W.A.Mozart*

For the soprano voice to sing well the arias of W.A. Mozart, the training of vocal techniques to form singing skills is indispensable. In this part, the thesis analyzes and proposes a method to practice typical vocal techniques to perform well the arias of W.A. Mozart in general and the aria for soprano in particular. In each technique, the thesis agrees with the following contents: introducing the characteristics and requirements of the technique, setting out exercises and instructions on how to practice singing skills, and at the same time applying them to music. specific example. The techniques include:

##### *4.2.2.1. Practice breathing*

##### *4.2.2.2. Legato technique (singing vocals)*

##### *4.2.2.3. The marcato technique (accented singing)*

##### *4.2.2.4. Staccato (voice singing) technique*

##### *4.2.2.5. Passing technique (fast singing)*

##### *4.2.2.6. Singing technique*



*4.2.2.7. Pronunciation technique*

*4.2.2.8. Expand vocal range*

***4.2.3. Building the process of teaching aria singing by W.A. Mozart for student soprano***

The thesis builds a teaching process so that students can harmoniously combine both studying in class and practicing the habit of self-study and self-study with the following steps: Prepare lessons; learn about authors and works; phonetic reading; match the lyrics with the rehearsed tune; guide students to apply vocal techniques to processing works; listen/watch works and practice performance skills.

***4.2.4. Using some modern teaching methods***

In addition to the traditional teaching methods that are still used in the past such as teaching methods, practice instructions, using words, etc., active teaching methods in the direction of developing learners' capacity can be fully applied in teaching. singing aria by W.A. Mozart. We have cited the use of two modern teaching methods: the problem-solving teaching method and the problem-discovery teaching method.

Thus, the same teaching content teachers can use a combination of traditional teaching methods with modern teaching methods to create more lively and effective lessons.

***4.2.5. Application of information technology and audiovisual media in teaching and learning aria of W.A. Mozart***

Using tapes, discs, videos, or listening/watching aria works over the internet in addition to shortening class time also helps students have the opportunity to practice at-home listening skills, physical performance skills, Characters' nuances, expressions... Besides, both the teacher and the student can use the internet with

Google translate translation tool to listen and practice pronunciation of foreign languages such as Italian, and German.

#### ***4.2.6. Motivate students to promote active learning***

The thesis has proposed appropriate teaching methods to create positive learning motivation for students, and stimulate thinking and creativity for learners such as: Helping students to plan and have specific and clear learning goals. ; monitor the implementation of the student's study plan; create active competition among students; interest in the student's life; give student compliments.

### **4.3. Pedagogical experience**

#### ***4.3.1. Experimental purpose***

To test the feasibility and effectiveness of the above-mentioned teaching methods, we experimented with teaching aria singing by W.A. Mozart to soprano students majoring in Vocal University. Through experiments, it is possible to test the science and feasibility of the thesis. In addition, they timely detect inadequacies and have plans to overcome, adjust, and perfect measures to improve teaching quality.

#### ***4.3.2. Experimental subject, time, and location***

- Experimental subjects: The thesis conducts experiments through 2 groups of subjects: the experimental group (03 students) and the control group (03 students). These two target groups are all third-year students, belonging to K7 - Vocal University.

- Experimental time: 7 weeks (corresponding to 14 periods/1 students), 2nd semester (from week 8 to week 14), Vocal Module 3, the school year 2021 - 2022.

- Experimental location: Faculty of Piano and Vocals, the National University of Arts Education.

#### ***4.3.3. Content and criteria for evaluating experimental results***

##### ***4.3.3.1. Experimental content***

Teach the aria Zerlina Come on, hit me, Masetto (Batti, batti, o bel Masetto) in the opera Don Giovanni with specific steps built in the thesis.

#### *4.3.3.2. Criteria for evaluating experimental results*

Based on the objectives, teaching content, and output standards of the Vocal University training program; based on vocal ability in general and ability to sing aria W.A. Mozart in particular student's soprano voice; Based on the learning goal hierarchy of educational psychologist Benjamin Bloom, we have built criteria to evaluate the experimental results.

#### *4.3.4. Experimental process*

##### *4.3.4.1. Check and evaluate the synchronicity before the experiment*

After selecting the subjects to participate in the experiment and the teachers, we tested the student's abilities and qualifications to ensure uniformity. Each student will sing an aria (either W.A. Mozart's aria or another author's aria) that has been learned before (the arias must be of equal difficulty and within the same curriculum). After confirming the synchronicity of the two groups of students, we conducted experimental teaching based on applying the measures newly developed by the thesis for the experimental group.

##### *4.3.4.2. Experimental teaching organization*

The steps to organizing the experimental teaching are carried out as follows:

Step 1: Assign lessons (1st period of week 1)

Step 2: Break the lesson (weeks 1, 2)

Step 3: Build lessons (weeks 3, 4, 5)

Step 4: Complete and consolidate the lesson (weeks 6, 7)

#### *4.3.5. Evaluation of experimental results*

After 7 weeks of experimental teaching, we tested and evaluated the learning results of all 06 students (03 experimental and 03 control students). Each

student will show an aria of W.A. Mozart was guided by the teacher during the experiment.

#### *4.3.5.1. Quantitatively*

03 students in the experimental group, the results were significantly improved: students Ha Kieu Anh and Nguyen Hien Luong scored 9.0 before the experiment, and 9.4 after the experiment. Student Nong Thi Nguyet Thu's score before the experiment was 8.9, and after the experiment also excellently increased to 9.3. With 03 students in the control group, the scores also improved, but not much.

#### *4.3.5.2. Qualitatively*

- Knowledge: Before the experiment, all 06 students, despite having vocal techniques, they are an understanding of W.A.'s aria. Mozart is still limited, so the processing of the song is not delicate. After studying, students of the experimental group had mastered the knowledge about the aria genre and the technical features in the aria of W.A. Mozart; understand the content of the work, understand the characters and situations in which the aria appears; know how to apply learned knowledge in processing works and performances.

- Skills: After 7 weeks of study, students of the experimental group had better processing skills than students of the control group. They pay more attention to pronunciation, phrasing, and emphasis featured in W.A.'s aria. Mozart. They also pay more attention and elaborate on each sentence, and each word to create the lightness and flight of the sound. Because of their understanding of the content, nature of the work, the characters performed and the dramatic situations, the children were more confident in singing and performing, and showed quite well the style and requirements of the work.

- Level of autonomy and responsibility: students have a high spirit of learning, are always excited and enthusiastic in lessons, and often exchange and learn experiences from lecturers, friends, and through listening media. look. After

experimenting with the measures proposed by the thesis, students have the ability to self-study and practice W.A.'s aria singing skills. Mozart independently. This is the basis for students to study better in the next stages.

#### *4.3.5.3. Compare the results before and after the experiment*

We compare the results of the two groups before and after the experiment to see the difference.

**Table 4.5. Compare the test results before and after the experiment**

<b>Target group</b>	<b>Students</b>	<b>Before experimenting</b>	<b>After an experiment</b>
Experimental group	Ha Kieu Anh	9.0	9.4
	Nong Thi Nguyet Thu	8.9	9.3
	Nguyen Hien Luong	9.0	9.4
Control group	Le Thi Thu Trang	9.0	9.1
	Dang Thi Thu Thao	8.9	9.0
	Truong Thi Hue	8.9	9.1

Thus, this result shows that the application of the teaching methods proposed by the thesis has brought higher efficiency to soprano students majoring in Vocal College at the National University of Arts Education,...

#### ***Sub-conclusion of chapter 4***

In chapter 4, we have researched and given appropriate measures in practicing basic vocal techniques such as breathing, legato, staccato, passage, vocal expansion, etc. important, which is the basis for expressing the arias. We have also proposed holistic measures, have a close relationship, and support each other in the teaching process. We believe that teaching aria singing by W.A. Mozart needed a combination of measures to bring high efficiency: Firstly, it was necessary to adjust and supplement some arias of W.A. Mozart for the soprano voice in the vocal curriculum. Second, building the process of teaching aria

singing by W.A. Mozart aims to harmoniously combine studying in class and practicing self-study and self-study habits. Third, use some modern teaching methods to promote active learning in students. Fourth, the application of information technology and audiovisual media in the teaching and learning in aria of W.A. Mozart. Fifth, create motivation to promote the active learning of students. These measures have been verified through the process of experimental teaching to soprano students majoring in Vocal College, National University of Arts Education, and obtained positive results.

## CONCLUSION

Aria by W.A. Mozart is a work of great value to professional vocalists around the world because of the valuable lessons that help the voice develop comprehensively according to the bel canto method. His arias are rich and varied in style as well as in vocal technique. While singing W.A.'s aria. Mozart, students are trained and express themselves with top-notch vocal techniques as well as practice performance skills.

In the thesis, we introduced the musician W.A. Mozart and his three famous operas, which deeply analyze soprano arias in terms of content, characters, dramatic situations, and musical characteristics. Besides, we also analyzed quite carefully and made our comments on the use of vocal techniques in aria singing for the soprano voice of W.A. Mozart, hence the characteristic of his use of the vocal technique. We find that this analysis is necessary and scientific so that students have more extensive knowledge about the author and the work. From there, it can be applied to express the works conveniently and effectively.

The thesis has also shown the role and importance of W.A. arias. In particular, in professional vocal training, Mozart in general, and for the soprano voice. It can be said that the arias in the opera of W.A. Mozart, whether large or

small, reach a high level with the richness and diversity of genres and the rigor of processing top-notch vocal techniques such as staccato, passage, trillo... With these advantages, W.A.'s aria. Mozart is necessary and effective in helping the voice develop comprehensively, especially the soprano voice. Learning the arias of W.A. Mozart will help students gradually master vocal techniques and the requirements of singing bel canto. Besides, with the richness and color of the character line, the arias of W.A. Mozart are also valuable works that help students practice their performance skills on stage.

From the values that the arias of W.A. Mozart give learners, the thesis has researched and proposed methods of teaching aria singing by W.A. Mozart for soprano students majoring in Vocal University. Through a survey of the reality of teaching aria singing by W.A. Mozart to soprano students majoring in Vocal College at the National University of Arts Education, we found that the teachers highly appreciated the benefits that W.A.'s arias. Mozart gives students vocal development, especially soprano voice students. However, in the teaching process, there are still some problems that need to be overcome such as It is necessary to have official textbooks and teaching materials for consistency and synchronization in teaching; arias of W.A. Mozart should be given proper attention, not merely encouraging students to perform; on teaching methods, there should be research investment to apply more active teaching methods in teaching; some teachers need to be more proactive and flexible in using teaching aids, especially the piano; teachers and students need serious investment in fostering and improving their Italian and German pronunciation...

The main point that the thesis wants to reach is from the general generalizations of the aria of W.A. Mozart in the development of vocal techniques of the voice, from understanding the current state of teaching, program content, curriculum, teaching methods, and learning reality, we wish to give an overview.

and relatively detailed the need to include more W.A. arias. Mozart entered the vocal teaching program for Vocal students in general and soprano students in particular at the National University of Arts Education. This job on the one hand helps students to develop comprehensively their vocals, on the other hand, contributes to improving the quality of teaching and learning Vocal music.

From the inheritance of vocal teaching methods of the previous generations and through a survey of the current situation, we have proposed several scientific measures to improve the quality of teaching and learning the arias of W.A. Mozart for soprano students majoring in Vocal University at the National University of Arts Education.

Through the research results of the thesis, we hope to make a small contribution to improving the quality of teaching and learning the arias of W.A. Mozart for soprano students majoring in Vocal University at the National University of Arts Education. We hope this will be a useful document for both students and students in the process of teaching, learning, and creating art.



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

### **A. Scientific articles:**

1. Dao Thi Khanh Chi (2017), “On the relationship between heart and practice in folk music”, *Arts Education Magazine*, No. 21. ISSN code: 1859-4964.
2. Dao Thi Khanh Chi (2021), “Some issues to consider when teaching aria”, *Arts Education Magazine*, No. 35. ISSN code: 1859-4964.
3. Dao Thi Khanh Chi (2022), “The problem of using vocal techniques in W.A. Mozart’s arias”, *Proceedings of the Scientific Conference on Improving the Quality of Postgraduate Training in Culture and Arts at the National University of Arts Education*, Hanoi National University Publishing House. ISBN Code: 978-604-369-905-0.
4. Dao Thi Khanh Chi (2022), “About musician W.A. Mozart and the opera Don Giovanni”, *Arts Education Magazine*, no. 43. ISSN code: 1859-4964.

### **B. Research work:**

1. Dao Thi Khanh Chi (thesis member), *Improving the content and new teaching methods for students of Music Pedagogy to meet the requirements of general education in Vietnam*, Ministerial-level Scientific Research Project, 2018 Code: B2018-GNT-08.
2. Dao Thi Khanh Chi (project member), *Teaching Cheo singing to students of the National University of Arts Education in extracurricular activities*, School-level scientific research project, 2021. Code: T2020 -04.