MINISTRY OF EDUCATION AND TRAINING

**NATIONAL UNIVERSITY OF ARTS EDUCATION**

**NGUYEN HOANG TINH UYEN**

**TEACHING LY HUE TO INTERMEDIATE MUSIC STUDENTS**

**AT HUE ACADEMY OF MUSIC**

**SUMMARY OF THESIS**

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**INTRODUCTION**

**1. Reason for choosing the topic**

In the current era of global cultural exchange, the Party strategically and urgently identifies the issue of preserving and promoting national culture - including folk music. In Hue, in particular about Ly, the reality is disappearing from contemporary life. Preserving Ly Hue is preserving a part of the spiritual and cultural heritage left by our forefathers. Therefore, in addition to the responsibility of the authorities, it is impossible not to take into account the consciousness of each person living in that community. Therefore, the conservation of Ly Hue is a matter of concern in Hue today.

In teaching Vietnamese folk songs to intermediate music students and former music pedagogical students at Hue Academy of Music, some Ly Hue songs are included in the main curriculum. The lecturer teaching this subject has made great efforts at conveying folk songs of different regions - including Ly Hue - to students and achieved remarkable results. However, in the teaching process, due to many factors affecting it, the effect is not as expected.

As children of Hue, we realize part of our responsibility is preserving and promoting the Ly Hue poems. For us, one of the best ways to preserve it is probably to educate people. This is also the general direction of the Ministry of Education and Training, the Ministry of Culture, Sports and Tourism. Therefore, our target audience for teaching Ly Hue is intermediate students at Hue Academy of Music.

For the reasons mentioned above, we choose: Teaching Ly Hue singing to intermediate music students at Hue Academy of Music as the topic of our doctoral thesis.

**2. Object and scope of research**

**2.1. Research subjects**

The main object of the research was the method of teaching and learning to sing Ly Hue songs for intermediate music students at Hue Academy of Music.

**2.2. Research scope**

The thesis studies Ly Hue's articles from many published documents. To implement teaching methods, we selected 5 lessons (*Ly Hoai nam, Ly ngua o, Ly Con sao, Ly Vong Phu, Ly tu vi)* to apply to teach middle school students music.

The research was carried out in the space of Hue Academy of Music. The duration of the study is 5 years, from 2016 to 2021.

**3. Purpose and tasks of research**

**3.1. Research purposes**

The purpose of the thesis is to contribute to improving the quality of teaching folk songs to intermediate music students at the Hue Academy of Music.

**3.2. Research mission**

Research methods and issues such as environment, and space... related to Ly Hue's content.

Building a theoretical basis for teaching Ly Hue to intermediate music students at Hue Academy of Music.

Survey, and evaluate the reality of teaching folk songs and teaching Ly Hue singing.

Pare proposes teaching methods and experimental measures to teach Ly Hue singing.

**4. Research questions and hypotheses**

**4.1. Research question**

Why is it important to teach Ly Hue to sing to intermediate music students at Hue Academy of Music?

What are the characteristics of Ly Hue?

What is the reality of teaching Ly Hue for middle school students at Hue Academy of Music?

Teaching Ly Hue singing is similar to teaching folk songs in other regions.

How to improve the quality of teaching Ly Hue for intermediate music students at Hue Academy of Music?

**4.2. Research hypothesis**

Teaching Ly Hue is to help intermediate music students understand and sing Ly's songs better.

**5. Research Methods**

The case study uses the main research methods: Methods of Documentary Research; Musicologist; Field investigation; Compare; Teaching; Pedagogical practice; Mathematical statistics.

**6. Thesis contribution**

**6.1. Theoretical aspect**

Systematized the theory and clarified several issues related to teaching folk songs in general and teaching Ly Hue singing in particular.

The content of teaching and methods of teaching folk songs has been concretized.

**6.2. Practical aspect**

Perhaps this is the first practical research work on teaching, preserving, and promoting Ly Hue to a specific audience, in a specific environment.

It can be used as a reference for cultural managers and lecturers/teachers with the same direction and same research purpose.

**7. Dissertation layout**

The thesis consists of 4 chapters:

Chapter 1: An overview of the research problem.

Chapter 2: Theoretical basis and current situation of teaching folk songs and teaching Ly Hue singing.

Chapter 3: Characteristics of Ly Hue.

Chapter 4: Measures to teach Ly Hue singing.

**Chapter 1**

**PROBLEM RESEARCH OVERVIEW**

**1.1. Overview of research on Ly and Ly Hue**

***1.1.1. Type of work published as a book***

*1.1.1.1. Hue among us*

It is the work of researcher Le Van Hao. The book has 10 chapters, in chapter 6 the author says: Ly are familiar folk songs, folk sentimental songs are very popular in Hue...

With Ly Hue, the author mainly approaches in terms of literature.

*1.1.1.2. Vietnamese folk songs (Genre and form)*

It is the work of author Tu Ngoc. For Ly Hue, the author did not mention it, but only briefly outlined the theory: ... Ly is this type of song that often carries the educational function of the family for children.

*1.1.1.3. Learn Vietnamese folk songs*

This is the work of musician Pham Phuc Minh. Ly Hue has been mentioned, but only face-to-face, mentioning names.

*1.1.1.4. Ly Hue*

It is the work of Duong Bich Ha. The book provides many issues about the formation, development as well as knowledge of Ly Hue's musicology. This helps us in the process of choosing songs to include in singing lessons.

*1.1.1.5. Vietnamese traditional music*

Is a research work of Nguyen Thuy Loan, including 4 chapters. The author believes that: The Ly of Tri - Thien has obvious differences compared to the theory of other localities in the South. That difference is first revealed in the unique tone of this region's folk songs...

*1.1.1.6. Introduction to Traditional Music (Bachelor of Music Pedagogy)*

Editor-in-Chief Ha Thi Hoa said that: the content of the lyric tunes is very close to the content of charming and romantic folk songs such as *Ly hoai Xuan, Ly tu vi, Ly tinh tang, Ly nam canh,*...

***1.1.2. Research articles published in journals***

*1.1.2.1. Ly - sentimental songs of Vietnamese people*

In an article by Le Van Hao, the author has generalized the picture of *Ly con sao*. It seems that the author wants to prove that the origin of the *Ly con sao* comes from the *Ly con sao* of Hue.

*1.1.2.2. Back to the folk song "Ly Hoai Xuan"*

This is an article by Minh Phuong. The main content of the article, according to the author: let's find out and verify if *Ly con Sao* is *Ly Hoai Xuan*?"

*1.1.2.3. Strolling around Ly dances*

Written by musician To Vu. He said that Ly is "multi-purpose" and has "diverse" content. This is the first "explanation" of the considerable number and rich content of the lyric."

*1.1.2.4. Assumptions about the origin of the "Ly" body in Vietnamese folk songs*

Article by Duong Bich Ha. The author said: "Ly has been born since ancient times, is the land of Hue".

*1.1.2.5. Structure of music in Ly Hue*

This is an article by Duong Bich Ha, the author writes: The melody is completely formed on a pair of six-eighth poems. Ly Hue's verse is mostly built in a single-paragraph form consisting of two sides and is usually structured in the style of the drum – roof.

*1.1.2.6. Folk and scholarly elements in Ly Hue*

In an article by Vinh Phuc, the author: Wanting to find the unique space of Ly Hue, is a simple task. Indeed, Ly Hue has separated from the village, separated from the ancient folk environment, and entered professional life.

***1.1.3. Musical text works***

*1.1.3.1. Vietnamese folk songs*

The work was selected and collected by To Ngoc Thanh - Dang Hoanh Loan - Nguyen Van Di. Out of 256 selected songs, 6 are Ly Hue.

*1.1.3.2. Ly in Vietnamese folk songs*

This is the research work of Lu Nhat Vu - Le Giang - Le Anh Trung.

In the Essay section, the authors commented that Ly Hue did not exceed 30 articles.

**1.2. Overview of teaching folk songs and teaching Ly Hue singing**

***1.2.1. About teaching folk singing***

There are research works: Teaching Cheo and Quan ho singing to university students of music pedagogy, doctoral thesis of Dang Thi Lan; Teaching folk singing to 6th-grade students at Dan Phuong Secondary School, Hanoi city by Bui Thi Thuy. Teaching some dances in Chinese Cheo and Do singing to students in primary schools An Khanh - Hoai Duc - Hanoi by Nguyen Thi Chang...

***1.2.2. About teaching Ly Hue singing***

There are only two documents: Bringing Ly Hue into the extracurricular music program at Tu Ha junior high school in Hue city (Master bringing thesis by Nguyen Hoang Tinh Uyen) and Vietnamese folk songs (composed by Duong Bich Ha).

**1.3. Evaluation of the research situation and research direction of the thesis**

***1.3.1. Evaluation of the research situation***

- About folk songs in general: Introduce concepts to identify and issues related to folk songs. Identify the characteristics of folk songs in terms of music and lyrics.

- About teaching folk singing: mentioning some methods of teaching folk singing.

- About Ly and Ly Hue: The works explain what Ly, Ly Hue is.

***1.3.2. Research direction of the thesis***

Continue to study issues related to Ly Hue's content. Building theoretical and practical bases, proposing measures to teach Ly Hue singing.

**Conclusion Chapter 1**

**Chapter 2**

**THEORETICAL BASIS AND CURRENT SITUATION OF TEACHING FOLK SINGING, LEARNING LEARNING LY HUE**

**2.1. Theoretical basis**

***2.1.1. Concept***

As part of the theoretical basis, therefore, the thesis will deal with the following concepts: Folk songs; Ly Hue; Scales, rhythms; Teaching, teaching folk songs, teaching Ly Hue singing; teaching methods; methods of teaching folk songs; teaching methods of Ly Hue.

***2.1.2. Perspectives on preserving folk songs in the present day***

*2.1.2.1. Perspectives on conservation promote*

Currently, there are two views, one is: preserving folk songs in their original and intact form. The second is conservation and development. However, preserving the original is not possible.

*2.1.2.2. Perspectives of all levels on preserving and bringing folk songs into schools*

Based on the view of the Party's cultural orientation, the Ministry of Culture, Sports and Tourism have developed a Strategy for Cultural Development in 2020 and a Vision for 2030, in which the conservation and promotion of cultural heritages are preserved. considered as a key task of the strategy in the new era.

*2.1.3. The role of Vietnamese folk songs in the music training program for intermediate students*

*2.1.3.1. Identify the subject name and identify the difficulties*

The subject of folk singing in training institutions has different names. Hue Academy of Music calls it a Vietnamese Folk Song… However, the teaching of Vietnamese Folk Songs faces many difficulties.

*2.1.3.2. Vietnamese folk songs in social life and training programs*

- With social life: Vietnamese folk songs contain many values of culture, society, and art. Educating people about human values in life.

- In the curriculum

Help teachers and students understand many problems in ancient society, especially how to behave between people; Recognizing the similarities and differences between folk music and Western music...

***2.1.4. Research approach and theory***

*2.1.4.1. Approach*

 The thesis uses the following approaches: Systemic approach, Historical approach, and Practical approach.

*2.1.4.2. Research Theory*

- Systems theory: Systems theory by L.V. Bertalanffy. He said that there is no single research object that stands alone and independently. Based on system theory, we do not separate Ly Hue stand-alone but must put it in a closely related system for research.

- Theory of cultural change: Everything, even at rest, is always moving and changing. Culture too, over time under the influence of conditions: nature, environment, people, political institutions... always changing. Ly Hue must be recognized and placed based on the theory of cultural change, only then can there be rectifications in the direction of change and development to suit today's times.

- Music theory

Basic music theory by V.A. Vakhrameev, with folk music, he said: "Folk music, as well as classical, can meet other types of modes besides major and minor", and: "Music, as well as other artistic fields, have formed differently among peoples over centuries of development”. Applying the theory of V.A.Vakhrameev, we determined that Ly Hue is a folk vocal genre that does not belong to the line of new songs.

***2.1.5. Theory of teaching Ly Hue singing***

Teaching Ly Hue for intermediate students must be based on a theoretical framework with basic issues: teaching objectives, teaching content, teaching principles, characteristics of learners, and teaching methods. learn.

***2.1.5.1. Teaching goals and content***

- Teaching objectives: Hue Academy of Music has identified training objectives. Particularly for Ly Hue, the teaching goal is: students must understand the basic issues of Ly Hue, such as musical characteristics, lyrics, and how to sing to express the content of each song.

- Teaching content: The teaching content at Hue Academy of Music is built based on the objectives and output standards of the training program. For intermediate music students, the goal of learning Vietnamese folk songs is to help them master the knowledge of folk music, including Ly Hue.

*2.1.5.2. Principles and forms of teaching organization*

Teaching principles: Ensure consistency between specialization and education; between theory and practice; between study and practice; between the particular and the general; between basic and advanced knowledge.

Form of teaching organization: Teaching Ly Hue singing is organized in the form of a collective class.

*2.1.5.3. Characteristics of learners and teaching methods*

Intermediate music students with many different majors. Students come from different families.

Traditional teaching method: Ly Hue's singing teaching also uses this method. The method includes a system of methods: Using words; Visualization, Visualization, and a practice guide.

Teaching in the direction of developing learners' capacity: these methods are learner-centered, to comprehensively develop students' qualities, creativity, and problem-solving abilities.

**2.2. The reality of teaching Vietnamese folk songs and teaching Ly Hue singing**

***2.2.1. Overview of Hue Academy of Music***

Hue Academy of Music is one of the three major professional music training centers in our country. The main task is to train musicians, researchers, critical theorists and singers, and instrumentalists for professional music activities, first of all in the Central region - Central Highlands and other provinces in the.

Officials and lecturers for many years, besides teaching, also participated in folk music research such as Hue royal court music, Ca Hue, Ly Hue...

***2.2.2. The reality of teaching Vietnamese folk songs***

At Hue Academy of Music, Ly Hue is not a separate subject but belongs to Vietnamese Folk Songs. Therefore, to assess the reality of teaching Ly Hue singing, we do not build a separate subsection but must base it on the reality of Vietnamese folk music, then draw up the necessary issues.

*2.2.2.1. Content of the training program and issues from practice*

- Content:

Vietnamese Folk Song is part of the program of compulsory modules for music education (before 2018 for students of music pedagogy). Before 2019, the course was conducted in 06 curriculum units. The object is the 2nd year of music secondary school. In 2019, it was reduced to 04 curriculum units (60 periods). The program consists of 2 parts.

 The first part: General concept of Vietnamese folk songs and methods of learning to sing Vietnamese folk songs.

Part two: Selected folk songs.

The number of folk songs included in the program is quite large and rich. Ly Hue has 6/37 articles.

- Some problems are drawn from practice

Firstly, it is necessary to redefine the training target. Here are intermediate music students. Choosing 6 lessons from Ly Hue to teach, with the amount of time that the program distributes, I find this to be an inadequacy. For each lesson with a duration of 2-3 hours, the teacher must teach students to learn one lesson. With such a way of teaching-learning, you can only skim through, and learn to know, but the quality cannot be high...

Secondly, it is not easy to sing a folk song. Especially for some folk songs in the Northern region, such as *Loi lo* (Cheo) or *Xe chi luon Kim* (Quan ho Bac Ninh folk song), it was found that students could not easily perform the singing of leek, resounding.

Third, it is necessary to unify the point of view in teaching: learn to understand/know that. The concept of "learning one to understand ten" is not suitable for teaching folk songs, it's just a kind of "riding a horse to see flowers".

*2.2.2.2. Instructor's Competency*

Teaching Vietnamese folk songs requires teachers to have a good voice, understand the language of the lyrics, and how to draw in the melody. There must be lecturers specializing in teaching folk songs. This problem at Hue Academy of Music has not met the requirements.

*2.2.2.3. The situation of students learning folk songs*

In general, middle school students are gifted, and many of them have good voices. However, through the survey, learning to sing Ly Hue like that is still not good.

***2.2.3. Survey and comment on the reality of teaching Ly Hue singing***

*2.3.3.1. Situation survey:*

- Purpose of the survey: to have a basis for proposing measures to teach Ly Hue singing.

- Survey subjects: 4 lecturers and 64 second-year intermediate students.

- Survey content: teaching methods of teachers and learning methods of students.

- Survey method, time, location: survey method conducts exploration, research, exchange, and direct attendance in class.

The survey will be conducted in the second semester of 2021.

*2.3.3.2. Comments and evaluations on the status*

- About the teaching method of the lecturer: The lecturer is not prepared to study the content of the lesson. The structure of Ly Hue has not been analyzed. A positive learning atmosphere has not been created; less interested in the difficult places to sing; Mainly still teaching according to the traditional method.

- Regarding the students' consciousness, awareness, and ways of learning Ly Hue: Surveying the current situation through the results of the questionnaires, it is found that students don't like to sing Ly Hue still high. Most students are not conscious of practicing Ly Hue singing by themselves outside of class time.

**Conclusion Chapter 2**

**Chapter 3**

**CHARACTERISTICS OF LY HUE**

**3.1. Overview of Thua Thien Hue cultural space**

***3.1.1. Brief history of Thua Thien Hue***

Over time and with historical changes, Thua Thien Hue has had many different names, with many different dynasties. Up to now, Thua Thien Hue has been defined as a coastal province located in the north-central region of Vietnam. As a long province in the North-South direction, and narrow in the East-West direction, the climate is relatively harsh, mainly with only two seasons: dry and rainy.

***3.1.2. Environmental Landscape***

With Thua Thien Hue, a strip of land with: mountains, rivers, seas, lagoons, lagoons... and landscapes of temples, mausoleums... has been included in poetry: "Green mountains, blue water like pictures" Many landscapes of Thua Thien Hue have become cultural symbols and people's pride such as Perfume River, Trang Tien Bridge, Ngu Binh Mountain, Hue Citadel, Thien Mu Pagoda, Tam Giang Lagoon... Places: Bach Ma mountain, Vong Canh hill, Ong Pagoda, Bach Ho bridge, Van Lau wharf, Dong Ba market...

***3.1.3. Genres in musical art forms***

*3.1.3.1. The line of scholarly music*

The line of scholarly music consists of two parts: royal music and Hue folk songs.

*3.1.3.2. Folk music stream*

There are many genres, such as singing Chau Van, Ho, Ve, Ly ...

*3.2. Some characteristics of Ly Hue*

***3.2.1. Origin of Ly Hue***

In terms of lyric content, musical nature, and performance space, we have an initial assessment of the origin of Ly Hue: Ly Hue is one of the folk music genres born in Thua Thien Hue, based on being affected by natural, historical, and social conditions. The direct origin of Ly Hue is probably from the lyrical folk songs of Thua Thien Hue, but more deeply from the love songs in the luggage carried by the inhabitants of the Red River Delta and the Red River Delta. Ma, Lam River on the way to the South.

***3.2.2. Ly Hue's methodical system***

Up to now, according to the materials we have, Ly Hue's systematic system consists of 19 articles. Although this number is not much, it is enough to make up the appearance of a genre of folk music in Thua Thien Hue, which is Ly Hue.

***3.2.3. Performance environment, form, and space***

Ly Hue's performance environment can also be on land or in rivers.

Ly Hue's performance is not collective, but only single/single. The vocalists are mainly women.

Ly Hue's performance space is both outdoors and indoors.

***3.2.4. Music in Ly Hue***

*3.2.4.1. Melody*

Ly Hue's musical melody is mainly flexible in the shape of a wave, with many ornate notes combined with many notes of attachment.

*3.2.4.2. Structure of Ly Hue*

Most of Ly Hue's poems are formed based on 6/8 verse (a folk poem or verse). The structure of music is mostly built in the form of a piece of music consisting of 2 sides, and often structured in the style of "drum" and "roof".

*3.2.4.3. Wake tone scale*

Ly Hue is mainly operated on the 5-tone scale of the North tune. Ly Hue's scale, level I has the most attraction and stability, while the other levels are relatively stable. Thus, in addition to the first level, the melody can also be combined with other levels of the rhythm, which combined with the immaturity of the levels has created different shades of joy and sadness. The youth and old age of the ranks are the basis for creating the rhythms in Ly Hue. Note: II and V are a bit young, and III is a bit old, with such a structure, it is called the Nam 5-tone scale.

*3.2.4.4. Tempo*

The tempo of Ly Hue's songs is usually not rushed, not sad, quiet, or too brooding, but patient.

***3.2.5. Lyrics in Ly Hue***

*3.2.5.1. Lyrics structure*

The lyrics in Ly Hue include the literary part and the auxiliary words (meaningful or non-meaningful words, words that are not in the original structure of the poetic form). It is the auxiliary word that is one of the elements that create the unique identity of Ly Hue.

*3.2.5.2. Poetic form in Ly Hue*

Ly Hue often uses six-eight and six-eight variations.

*3.2.5.3. Literary content in lyrics*

The literary content in Ly Hue's lyrics is extremely diverse emotions about the emotional life of people, about the natural beauty and heaven and earth of Thua Thien Hue.

**Conclusion of chapter 3**

**Chapter 4**

**MEASURES TO TEACHING LY HUE SINGING**

**4.1. Prerequisites for teaching Ly Hue singing**

***4.1.1. Adjust program content***

Regarding the content, it is advisable to leave out the issues that go too deep but are not central, such as forms, structures of music, musical passages, and ways of popularizing poetry in Vietnamese folk songs (in fact, this content has been studied in Analysis of Works). In particular, more priority should be given to the Ly Hue lessons in terms of content, musical properties, teaching methods, etc.

Specifically, in the program of Vietnamese Folk Song, the selected folk songs are: In the Northern region, the songs are selected: *Ga pha te le* – Ga gay le te (Cong Khao folk song), *Mưa roi* (Xa folk song), *Xe chi luon kim* (Quan ho Bac Ninh folk song, *Vi dam* (Nghe - Tinh folk song); Truong Son - Central Highlands region selected songs: *Mua Xuan di cau ca* (Banar folk song), *Sang trong Buon* (people's folk songs) Ca E De), *Ru em* (Xe Dang folk song), *Ru em ngu* (Sra folk song); The Southern region selected songs: *Ly con sao Go Cong, Ly cay bong, Ru con, Ly keo chai* (Southern folk song). Set Ly Hue chooses the song: *Ly Hoai Nam, Ly ngua o, Ly con sao, Ly vong phu, and Ly tu vi.*

After selecting folk songs, we allocate the most reasonable time. Northern region folk songs: 10 periods; folk songs in the Central region - Central Highlands: 10 periods; Southern region: 10 periods; The remaining 30 periods are devoted to teaching 5 lessons of Ly Hue.

In our opinion, folk songs of the Northern region, Truong Son region - Central Highlands, and Southern region, should only impart knowledge of folk songs to students in the most general way. Of course, this work has a quick introduction, but it still has to ensure quality, and it takes a certain amount of time to let students listen to one or two folk songs from the area that the lecturer is introducing.

For example, when teaching about folk songs in the North, students can listen to 1 or 2 songs out of the 5 songs we have selected above, and the same goes for folk songs in other areas.

Vietnamese folk songs are extremely diverse and rich in both the number of songs, the content reflected, as well as the performance space. As described in subsection 2.2.3 about the current situation of teaching Vietnamese folk songs, with a duration of 60 hours for the subject, it does not solve the problems in the content thoroughly. If learning is rampant, it is like "riding a horse to see flowers", and so does not bring positive results, even accidentally causing students to confuse some folk songs between regions and regions, or folk songs of one ethnic group with folk songs of another ethnic group.

Thus, the folk songs of the ethnic groups in each region were adjusted to have only 30 periods; the remaining 30 periods were for Ly Hue. At such a time, it is only enough to convey the most basic information from 3 to 5 lessons, from 3 to 5 lessons.

***4.1.2. Analysis of some Ly Hue lessons for teaching***

*4.1.2.1. The effect of analyzing some Ly Hue articles*

Analysis of some Ly Hue lessons has important effects on teaching Ly Hue. Analyzing music to see the form, structure, paragraphs, sentences, and periods of music, so when conducting singing lessons, will help them learn how to breathe and where to break sentences is reasonable. Moreover, through this analysis, it will be the basis for students to understand the musical nature (sad/happy) of Ly Hue's song so that when they enter to study singing and performing, they will not lose their capital from the article Ly Hue.

*4.1.2.2. Analyze some of Ly Hue's essays as a model*

Ly Hue's number is quite rich, but to serve teaching work, in the program content adjustment section, we choose 5 lessons to include in the curriculum. To avoid unnecessary verbosity, in this content we will analyze three articles (Ly Tinh tang, Ly Hoai Xuan, Ly Ngua O) as samples.

- Ly Tinh tang

As for the literary part of the lyrics, the lyrics are mainly taken from a folk poem in the hexagonal form:

*Ai đem con sao sang song*

*Đe cho con sao so long bay xa*

The real meaning of the verse is the reproach of the starling's ingratitude. In this case, of course, it's not just that. This is the case of "external language". The metaphor is metaphorical, a polished way of saying it, creating a multi-layer in the poetic idea and in the listener's way of thinking. The folk artist has compared a girl to a flute that flies away, meaning she got married, leaving you an unfinished love with many hidden things, nostalgia, nostalgia, no words. word. Another thought layer is to put the lyrics in the context of feudal society "where parents put their children". Thus, the starling flies away - I'm going to get married - not because of betrayal, but because of coercion. At a deeper level, through the image of the flute, perhaps it is also the aspiration for freedom of working people. They want to escape from the harsh laws of the feudal system.

Such is the multi-layered in poetry/thought, but to become the lyrics of the song *Ly Tinh tang*, the folk artist used the trick of copying some existing words and adding auxiliary words where necessary. of verse, to create rationality in musical structure.

In terms of music, the song *Ly Tinh tang* is lyrical, but still carries a bit of sadness. Music goes beyond the melodic structure to the structure of a folk song. The song is written in the form of a musical piece consisting of 2 sentences: verse 1 consists of 6 bars, and verse 2 consists of 5 bars.

Regarding the scale, the song *Ly Tinh tang* is built by the interweaving of two tunes: Do Bac (Do - Re - Fa - Sol - La) and Do Huynh (Do - Re - Mi - Sol - La).

- Ly Hoai Xuan

The poem *Ly Hoai Xuan* also uses the hexagonal verse:

*Non cao ai đap nen cao*

*Song sau nho boi ai đao ma sau.*

The true meaning of the verse is very simple: The mountain/mountain can't be raised by accident, it must be built by someone; rivers cannot be deep without diggers. The figurative meaning of the verse includes many other channels of information. It is possible that when a person matures, he must rely on the nurturing grace of his parents. Pushing the thought further, it is also possible that it is a reminder that Vietnamese people living a peaceful life must always remember the merits of building a citadel and building strongholds against foreign invaders of previous generations.

In terms of music, the song has the form of a one-sentence piece consisting of four periods. In period 1, from the beginning to the beginning of the third bar, music is static. Period 2 continues to the beginning of the fifth bar. Period 3 from the beginning of the third bar to the beginning of the seventh bar. The fourth period is a repetition of the entire music and lyrics of the third period.

Looking at the whole melody, it can be seen that *Ly Hoai Xuan* is built on a 7-tone scale (Do - Re - Mi - Fa - Sol - La - Si flat). The reason the lesson has 7 tones is due to the interweaving combination of three 5-tone scales belonging to three tones: Do Huynh, Do Nam, and Do Bac.

The music of the song is full of inner lyricism but far away and highly suggestive.

- Ly Horse Oh

Verse part:

 *Ngua o ieng thang kieu vang*

*Em tra khop bac dua chang ve dinh.*

The true meaning of the verse is: win the golden palanquin, give the black horse a silver joint so I can take him back to the palace. However, the figurative meaning of the verse also has many different layers. If you just change some words in the lyrics like; "*anh tra khop bac*", and "*anh dua nang ve dinh*", the meaning of the poem is understood in a different direction. In this case, many people think that it is a dream of a poor boy to receive a lady as his wife in the fullness of material things.

About the music: the melody line of the lithe. The song is built on a 6-syllable scale: Sol - La - Do - Re - Mi - Fa - Sol, with an interweaving between two modes: Sol Nam and Sol Bac. The article has a two-paragraph format. The second stanza only changes a few small details and is almost an almost intact repetition of the musical properties and structure of the music. Each stanza consists of three verses. Due to the dependence on the lyrics, the verses are not balanced. Verse 1: 14 beats; verse 2: 18 beats; Sentence 3: 12 beats, including two musical periods. The first period includes 4 beats, and the second period includes 7 beats, which is the repetition of the first period. The only difference in the following 4 bars is the addition of some auxiliary words and prolongation. Only the extent of the ending note.Only

**4.2. Teaching and singing Ly Hue songs**

***4.2.1. Principles of implementation and lecturer's point of view***

To teach some Ly Hue lessons, whether or not each teacher wants to, every lecturer must still implement the basic principles and viewpoints below.

*4.2.1.1. Principles of implementation*

Through the subject group, submit to the Academy's Board of Directors a detailed outline of the subject. Must present to the Board of Directors the necessity and rationality in shortening and replacing some other folk songs in the program content with Ly Hue songs...

Continue to ask to work with the leaders of the Training Department and leaders of the Faculty of Theory - Composition - Command to agree on the details of the program content as well as the duration of teaching some Ly Hue lessons.

To propose to the leaders of the Training Department as well as the leaders of the Faculty of Theory - Composition - Conduct, assign a lecturer who regularly interacts with Ly Hue (when necessary as a consultant) and a student majoring in zither directly support vocal opening, accompaniment in the process of teaching singing.

As for the teacher's job, before going to class, it is necessary to check the lesson plan and allocate time for each step in the process of implementing the lesson so that it is reasonable.

*4.2.1.2. Instructor's point of view*

The first is the perception of the subject: the lecturer must be someone who understands, respects, and loves Vietnamese folk songs.

Secondly, from the point of view of teaching in the classroom, the lecturer is always the one who creates the atmosphere of the class in the spirit of openness, friendliness, and comfort. Teachers also need to avoid and should not do the following: limit or do not compare the skills, musical knowledge as well as the ability to acquire knowledge among students. Students should not be told in advance about the goal or how to achieve the goal of the lesson. Should not take too long to solve a question or a problem that is too small, or should not try to control students in the form of discipline, but control them with the teacher's pedagogical capacity. ...

***4.2.2. Measures to practice Ly Hue singing techniques***

Teaching Ly Hue singing is teaching students to understand and express the values ​​of each Ly Hue song. To express those values, in the process of teaching singing, it is necessary to equip students with basic techniques of Ly Hue singing. In Ly Hue's songs, the following techniques are mainly used: instant singing, long chanting, nostalgia, and lady singing.

*4.2.2.1. Sing out loud*

Singing in a voice or singing in a voice (Legato) is an important technique in singing in general and singing in Ly Hue in particular.

To achieve the criteria of continuous singing technique, during practice, we asked students to pay attention to taking their breath, bringing it down to the abdomen at a moderate level and in moderation by the sounds being heard. generate. Besides, there is a skillful and synchronous combination of vocal organs (mouth, larynx, larynx, sinuses). To practice the technique of singing in unison, we took the first verse of *Ly Nam xang* as a model for students to practice.



*4.2.2.2. Singing with love, laziness*

On the one hand, because of the dialect, and on the other hand, because of the mood to be expressed, the music in Ly Hue's songs is mainly lyrical and narrative. If you want to sing the "quality" of Ly Hue songs, you can't ignore the two techniques of singing and lacing.

The singing technique is to sing quickly through one, two, or three notes at the beginning or after the musical note is the flowery note. The way to sing is: if the flowery note is first, sing it through to enter the length of the main note; if in the back, sing on the main note, then quickly glide into the flower note.

Because in the Ly Hue songs, the density of the technique of singing and singing is quite high and difficult to separate, we will choose a sample to practice together for the two techniques mentioned above. This sample is taken from the song *Ly Hoai Nam* (Singer: Mong Ung; Character: Nguyen Viem) and slightly modified to suit students.

 

*4.2.2.3. Sing long*

Some Ly Hue songs at the end have long notes, so it is reasonable to put the technique of singing for a long time into practice for students. With the technique of singing long, we based on a verse of the song *Ly Ngua O* (collected by Nguyen Huu Ba and notation), changed by lengthening the last two bars, to build a sample. practice for students.

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***4.2.3. Applying teaching methods towards capacity development in teaching Ly Hue song***

To teach singing a Ly Hue song in class, we will follow 6 steps:

*4.2.3.1. Stabilize the class and introduce the lesson Ly Hoai nam*

This is the first step that any lecturer who comes to class must take and comply with the Academy's regulations. After the class is stabilized, the teacher will then introduce the accompanist and professional lecturers (if necessary). The last job introduces the main content of the lesson. Let's learn the lesson, *Ly Hoai nam.*

*4.2.3.2. Start creating a learning atmosphere*

In current teaching activities, we all pay attention to and value the learning atmosphere. Therefore, it must be affirmed that the warm-up is an important step. Through this step, it is possible to evaluate the general knowledge as well as the teaching capacity of the lecturers.

*4.2.3.3. Listen and watch VCD*

Listening and watching VCD is an equally important step. After listening, ask students to draw the necessary things for themselves.

*4.2.3.4. Post analysis*

Analyze music and lyrics.

*4.2.3.5. Vocal training (voice-up, voice-opening)*

Our principle when teaching any lesson is that we take samples of sentences in that lesson to practice for students.

*4.2.3.6. Performing singing lessons*

In this step, there must be a combination of traditional teaching methods and modern teaching methods. Before teaching, ask students to accompany the instrument on the 2nd string, then perform the sentence, paying attention to the deep vibration of the re and sol notes; pat the mi, la, xi.

As for singing lessons, when students are found singing relatively stable in pitch and lyrics, phonetics, they will have them sing the whole song once, then continue to process the nuances and emotions of the song.

The final step in the classroom is discussion, testing, and evaluation by the instructor and the expert lecturers. This step includes the following tasks: set aside 15 minutes for students to discuss; The instructor will conduct spot checks on some students. Listen to the comments and suggestions of the lecturers.

**4.3. Pedagogical experience**

***4.3.1. Experimental purpose***

 The purpose is to test the feasibility of the measures that we offer both in theory and practice.

***4.3.2. Content, subjects, time, and experimental trainers***

*4.3.2.1. Experimental content*

Use the lesson Ly Hoai Nam to experiment.

*4.3.2.2. Experimental object*

Select 30 students, divided into 2 groups: the experimental group (15 students), and the control group (15 students).

*4.3.2.3. Experimental time and lecturers*

The control group was on Thursday morning, April 9, 2020; the experimental group was on the morning of Thursday, April 16, 2020, at Hue Academy of Music.

The person who teaches both groups is lecturer Nguyen Hoang Tinh Uyen.

***4.3.3. Conduct experiments***

*4.3.3.1. Experimental preparation*

First of all, proceed to develop specific content for teaching the lesson of Ly Hoai Nam. With the control group teaching the same lesson plan, the experimental group and lesson plans are built based on the issues presented in the context of subsection 4.3.2.

To evaluate the results more objectively, two days before, we conducted a survey of students in the experimental group with the following 3 questions:

Question 1: Do you like learning Ly Hue singing?

Question 2: Is it difficult for you to learn Ly Hue singing?

Question 3: Do you think it is necessary to bring musical instruments to the accompaniment for Ly Hue's singing class?

*4.3.3.2. Conduct experimental teaching*

The experimental teaching in a Ly Hoai Nam lesson will be conducted on the content, program, and lesson plan that has been built before.

***4.3.4. Experimental results and evaluation***

After the experimental lesson, we again distributed quick questionnaires to 15 students and 2 lecturers to attend. For students, there are still three questions as before the experiment and one more question about comfort in Ly Hue class, specifically:

Question 4: Can you tell us about the atmosphere of the class during the Ly Hue lesson?

For teachers, the question is about the quality of learning Ly Hue singing. Specifically: Can you tell me about the quality of students' learning about Ly Hue's singing?

The results partly show that the methods of teaching Ly Hue singing are feasible and can be met by the Hue Academy of Music.

**Conclusion Chapter 4**

**CONCLUSION**

As one of the typical folk songs of the working people in Thua Thien Hue in the past, Ly Hue has many cultural and artistic values. The introduction of Ly Hue into teaching at Hue Academy of Music is suitable for the current context.

  Currently, Hue Academy of Music is on a training program, studying Vietnamese folk songs. The content of the program is adjusted to 4 units. The object is the second year of secondary school. The objective of the subject is to equip students with knowledge of folk songs in each specific region through analysis and lectures. In general, the content compiled for the subject is quite rich and diverse. However, up to now, this content has only partially been met in the process of teaching Vietnamese folk songs.

The teaching staff of Vietnamese folk songs for intermediate students are lecturers from the Faculty of Theory - Composition - Conduct. In general, the lecturers are still very young and talented, but in terms of teaching folk songs, in terms of class organization, knowledge, and teaching methods, they hardly have much experience. In addition, the management of the leaders at the Academy is not closely related to the promotion of the lecturers, plus the view that Vietnamese Folk Song is only a sub-subject, so the quality of teaching and learning is not up to the mark. get the desired results.

Ly Hue is one of the unique folk music genres of the Hue people and it is associated with the space of Hue. The characteristics of melody, lyrics, and form of performance... have created a unique value and appearance. However, today Ly Hue is being lost. Therefore, it is necessary to bring Ly Hue to teach students at Hue Academy of Music, both to meet the training needs and in line with the Party's direction of preserving and promoting the national culture in the past renewal period.

From our well-founded perspectives and assessments, we believe that to improve the quality of teaching Vietnamese folk songs, especially teaching Ly Hue, many problems need to be resolved. With that way of thinking, measures for teaching Vietnamese folk songs, in particular, teaching Ly Hue lessons have been built. From determining the qualifications of the lecturer to adjusting the program, then how to arrange the class, how to warm up, analyze lessons, practice vocals and combine teaching methods... but simple. , but through experiment, it has brought the desired effect. That can be considered one of the significant contributions to the thesis.

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

**A. Scientific articles**

1. Nguyen Hoang Tinh Uyen (2018), Lyrics in Ly Hue*, Journal of Culture and Arts,* Agency of the Ministry of Culture, Sports and Tourism, ISSN 0866-8655.

2. Nguyen Hoang Tinh Uyen (2018), Issues about Vietnamese folk songs at Hue Academy of Music, *Journal of Culture and Arts*, Agency of the Ministry of Culture, Sports and Tourism, ISSN 0866-8655

3. Nguyen Hoang Tinh Uyen (2022), Teaching Ly Hue on the construction of a cultural environment in the Hue Academy of Music, *Proceedings of the Scientific Conference "Building a cultural environment in family and school",* Vietnam National Institute of Culture.

**B. Scientific works**

1. Truong Quang Minh Duc (editor), Nguyen Thi Le Quyen, Nguyen Hoang Tinh Uyen, Nguyen Thuy Nhung, Nguyen Thi Thuong Huyen, Nguyen Van Thai, Le Thi Duyen (2021), Module 4 “Building a teaching plan study and education in the direction of developing the quality and capacity of junior high school students in Music", *Manual for training core high school teachers*, Ministry of Education and Training.

2. Truong Quang Minh Duc (editor), Nguyen Thi Le Quyen, Nguyen Hoang Tinh Uyen, Nguyen Thuy Nhung, Nguyen Thi Thuong Huyen, Nguyen Van Thai, Le Thi Duyen (2021), Module 4 “Building a teaching plan learning and education towards developing the quality and capacity of high school students in music", *Instruction manual for training core high school teachers*, Ministry of Education and Training.