

TEACHING FOLK SONGS OF VIETNAM'S CENTRAL REGION FOR VOCAL MUSIC STUDENTS AT THANH HOA UNIVERSITY OF CULTURE, SPORTS AND TOURISM

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ABSTRACT

The need for innovation in teaching methods, flexibility and creativity in applying techniques helps students develop not only performance skills but also a deeper understanding of music and native culture. Teaching Central folk songs is not simply about imparting knowledge but also about promoting students' development and understanding of traditional musical art. Diversity and creativity in teaching methods will help create future generations of talented and passionate artists.

Keywords: Central region, folk songs, vocal music, vocal techniques

1.0 INTRODUCTION

In the last 20 years, musical performances and shows have appeared on stage, on radio and television, on the internet, or recorded on tape, including vocal competitions such as Sao Mai, Sao Mai rendezvous, The Voice of Vietnam, The Voice of Television, as well as albums and music show production projects of individuals or groups of singers, there are always songs with Central folk influences. This type of song not only contributed to making the names of many famous musicians and singers in our country but also created a unique musical nuance, attracting the attention of the public and experts.

At professional vocal training facilities across the country, especially at Thanh Hoa University of Culture, Sports and Tourism, songs with Central folk influences like "Quang Binh, my hometown," "Hanoi - Hue - Saigon" (Hoang Van); "In the middle of Moscow, I heard the Vi mile song," "Uncle's words before going away" (Tran Hoan); "Salute to the heroic Ma River" (Xuan Giao); "Far Offshore" (Nguyen Tai Tue); "A sentimental song of Ha Tinh people" (Nguyen Van Ty); "At night, listening to ferry singing reminds me of Uncle Ho," "Docking at the countryside dock" (An Thuyen); "My Love Hue" (Truong Tuyet Mai); "Binh Tri Thien's smoke and fire" (Nguyen Van Thuong) is often chosen by lecturers for teaching. Although this has not become a mandatory regulation in the professional training program of the vocal music industry, it has proven remarkably effective when many students have won high awards in professional music competitions.

However, teaching songs with Central folk influences at Thanh Hoa University of Culture, Sports and Tourism (TUCST) still faces some limitations. The selection and arrangement of the songs are not completely appropriate, and the way the vocal characteristics of the songs are expressed is not up to the technical level. These shortcomings require improvement and

perfection in teaching methods to ensure that Central region folk songs can maximize their artistic value and educational potential in the future. Training generations of young singers.

Teaching Central folk songs not only helps vocal students at Thanh Hoa University of Culture, Sports and Tourism improve their performance skills but also contributes to preserving and promoting cultural values. the traditional music. Accessing and deeply understanding these songs will help students have a more comprehensive view of traditional music, while also equipping them with the necessary skills to succeed in a professional music career.

2.0 RESEARCH OVERVIEW

Since the early years of the twentieth century, the building of a Vietnamese vocal music industry, especially in the new singing section, has been mentioned by many works and articles. Some typical cases include Lo Thanh's 1977 article titled "Some thoughts on Vietnamese vocal music," published in Literature magazine No. 49. Lo Thanh pointed out the shortcomings in the performance. vocal performance, focusing on three main issues: "Singing stiffly, singing without clear lyrics, not processing the work deeply or accurately". However, this article does not specifically mention how to overcome those limitations.

Mich Quang (1994), in the article "On ethnic vocal music", published in the Journal of Culture and Arts No. 6 and No. 8, discussed vocal technical standards in traditional music and requirements. "round mouth, clear words" in new vocal music [4]. Mich Quang emphasized that "roundness" belongs to pronunciation technique, while "word clarity" is related to the method of releasing words, and these two factors must be treated consistently in vocal music. However, he also did not show specific practices and teachings to achieve these techniques.

Mai Khanh (1977), in "Vocal Collection," collected and edited 25 songs for use in university vocal training [2]. The author outlines techniques for posture, mouth shape, breathing, vibrato, legato and staccato. This is one of the first teaching documents used in professional vocal training in Vietnam, but does not mention the characteristics and teaching methods of songs with Vietnamese folk music influences.

Le Thi Minh Xuan (2015), in her doctoral thesis "Some solutions to improve the effectiveness of professional vocal training in the new period," researched the program content, textbooks, teaching staff and Learning activities of students in undergraduate vocal training at the Vietnam National Academy of Music, Hue Academy of Music and Ho Chi Minh City Conservatory of Music. From there, Le Thi Minh Xuan proposed solutions to improve the effectiveness of professional vocal training in Vietnam in the new period.

Tran The Phu Cuong, in the article "Vietnamese folk songs are the clear source for modern Vietnamese songs," published in Folklore Magazine No. 1 in 1996, explained the elements of national identity. in folk songs that musicians can apply. The author analyzes and gives evidence through a number of specific works such as "In the middle of Mac Tu Khoa listening to the Vi Dam song" by Tran Hoan, which uses the melody of singing vi and singing mile but with rich development, and "Off the Sea" by Nguyen Tai Tue, skillfully uses the melodious melody from the waltzes of the Nghe Tinh people [8].

Nguyen Viem, in the article "Application of Binh Tri Thien folk song material into new works," analyzed the melodies in a number of songs by Vietnamese musicians using Binh Tri Thien folk song material, especially are two typical genres: dance and poetry. Songs such as "Remembering my motherland" (Van Dong), "Hanoi - Hue - Saigon" (music: Hoang Van, lyrics: Le Nguyen and Hoang Van), "Choir Tung Cua Waves" (Doan Nho) , and "Our people fought the enemy heroically" (Nguyen Van Thuong) are given as specific examples.

These research projects have made important contributions to the building and development of Vietnamese vocal music, especially in preserving and promoting the value of folk songs. However, there are still many inadequacies in teaching and practicing these vocal techniques, requiring further improvement and perfection in teaching and training methods.

3.0 RESEARCH METHODS

Using the method of collecting information and secondary documents to analyze teaching materials, textbooks and curriculum related to teaching folk songs in the Central region.

Applying synthesis and systematization methods to analyze the characteristics of Central region folk songs from many different aspects.

Using sociological statistical methods to evaluate the popularity and frequency of appearance of Central region folk songs in textbooks and curricula.

Implement pedagogical experimental methods to test the teaching of Central region folk songs and evaluate the effectiveness of new teaching methods.

4.0 RESEARCH RESULTS

4.1. Theoretical basis

Western classical singing techniques

Western classical singing techniques, especially the Belcanto method, are widely applied in teaching and learning music in Vietnam. This is a technical system that includes methods such as cantilena singing, passage singing, staccato singing and trillo singing, helping vocal students practice their skills. Practice singing skills flexibly and professionally.

Singing technique with full, clear words according to traditional national music

Previous studies have shown that the technique of singing clearly and clearly in Vietnamese traditional music is a rich technical system, developed from experience in singing folk songs and other traditional music genres. Mastering this technique helps students express sincerity and depth in conveying emotions through music.

Pronunciation and intonation in Vietnamese

The diversity of pronunciation and intonation in Vietnamese between regions poses challenges for teaching and learning music. Understanding and practicing correct pronunciation is very important for vocal students, helping them become sincere and professional music performers.

Songs with folk influences from the Central region

Songs with folk influences from the Central region are modern works composed on the basis of traditional folk songs. Mastering and sincerely performing these melodies not only helps students deeply understand the musical culture of the Central region but also helps them develop their ability to create and perform music effectively.

Definition of the Central region

Within the scope of the study, the Central region is defined from Thanh Hoa to Binh Thuan, including 14 localities with cultural and musical diversity of each region. This sets a rich context for the research and practice of Central folk music at Thanh Hoa University of Culture, Sports and Tourism.

4.2 Current status of teaching folk songs in the Central region at TUCST

The Music Department of TUCST has long affirmed its strong position in training professional singers. However, despite significant achievements, problems still exist that need to be resolved.

Selecting the songs in teaching programe

In the process of teaching Central folk songs at TUCST, not all lecturers choose songs with Central folk influences to include. education program. This is because there is no compulsion in making this choice.

There are many different reasons and criteria when instructors decide to choose songs to teach. Maybe it's from the need to teach students from the Central region, to considering the quality and depth of the song's content. Each instructor may have his or her own perspective and method in choosing appropriate songs for the curriculum.

However, up to now, there is still no consensus and clear regulations on how to arrange and select songs for the school curriculum. This can lead to inconsistencies in teaching and students' ability to perceive Central ethnic music.

Some basic contents when teaching vocal techniques

In the process of teaching vocal techniques at TUCST, the teaching method is still traditional, focusing mainly on teaching Western classical singing techniques. West. Instructors often focus on guiding students on the basic techniques of Western classical singing such as cantilena, passage, staccato and trillo. However, in this process, there has been no mention of the typical techniques of ethnic music in the Central region.

Although the instructors focus on teaching Western classical singing techniques, there is no emphasis on teaching vocal techniques typical of Central ethnic music. This may lead to students not being fully exposed to the ethnic music characteristics of the Central region and lacking emphasis on local music culture.

Limitations and inadequacies in teaching

There is a lack of uniformity and rigor in selecting and arranging songs, and there are no common standards to ensure the diversity and richness of the curriculum.

The main focus is on songs with Nghe Tinh folk sounds, lack of consideration and diversity in selection from the South Central provinces and no attention to developing male voices.

The personal attitude of some lecturers in choosing only songs that they like or know, lacks objectivity and does not ensure a rich and diverse reflection of the teaching content.

The arrangement of songs does not reflect the students' level and requirements, causing difficulties in their learning and practice.

4.3 Some solutions

4.3.1. Changing the song selection

During the teaching process, all lecturers should not be forced to choose Central region folk songs, but should create flexible conditions so they can choose according to their interests and expertise. This will ensure diversity and richness in students' learning and performance.

The song selection process must comply with quality criteria, including publishing licenses, and reflect the vocal technical requirements and artistic elements of each song. Using song collections from reputable publishers or transcriptions provided by the author is necessary to ensure quality and legality.

The selected Central folk songs need to be arranged appropriately, reflecting the students' level and needs. This arrangement also needs to ensure the reasonableness of the number of songs for each school year, as well as reflect the true artistic value and meet the requirements of higher education in the field of Vocal Music.

4.3.2 Practicing and improving personal vocal techniques

In practicing vocal techniques, students need to be guided and practice basic techniques related to breathing and mouth. Specifically:

About breathing

Students need to master four basic breathing patterns: chest breathing, abdominal breathing, chest breathing combined with the abdomen, and lower chest and abdominal breathing. Each type of breathing will be used appropriately depending on the requirements of the song and voice type. Applying correct breathing techniques will help students sing flexibly and strongly.

About mouth shape

While singing Central region folk songs, students need to adjust their mouths appropriately to create a smooth and authentic folk sound. The mouthpiece can change from small to large depending on the content and emotion of the song. Using appropriate mouth shapes will help students express the spirit and content of the song sincerely and deeply.

Regarding word pronunciation

When singing Central region folk songs, students need to pay attention to pronouncing words accurately and flexibly. Pronunciation needs to comply with the principles of movement of syllable components in Vietnamese, and must also be adjusted to reflect the correct intonation and variation of Central Vietnamese. This will help students convey the song's message naturally and deeply.

4.3.3 Transferring the techniques for presenting each group of musical works

Teaching how to apply techniques in Western singing

To teach vocal techniques suitable for Western singing, it is necessary to focus on applying the steps in the previously prescribed 4-step sequence. However, there needs to be appropriate adjustments and additions to meet the teaching requirements for songs with Central folk sounds.

Teaching how to apply vocal techniques in Vietnamese singing

Practice vocals and perform exercises to practice basic vocal techniques of Vietnamese singing to meet technical requirements in Central region folk songs.

Identify specific vocal techniques that need to be applied in each song with a Central folk sound and guide students to perform them effectively.

In the teaching process, teachers need to create conditions for students to access and understand musical works, including history, content, artistic images, and elements of traditional music. Students also need to be guided to understand and apply appropriate vocal techniques for each specific song.

5.0 DISCUSSION

In teaching Central region folk songs to vocal students at TUCST, we need to consider how to approach and apply appropriate vocal techniques. For both Western singing and traditional Vietnamese singing, mastering basic techniques and feeling the true nature of the music is important.

In teaching Western singing, we need to use the previously prescribed steps but also need to adjust it to suit the characteristics of Central region folk music. This requires teachers to focus on selecting and implementing vocal techniques that reflect the essence and emotion of each song.

In traditional Vietnamese singing, especially Central folk songs, teachers need to pay special attention to guiding students to understand and apply specific vocal techniques. This includes vocal training, performing technique exercises, and determining appropriate pronunciation for each song type and local accent.

However, it is not simply about applying techniques, but also about teachers needing to create conditions for students to access and gain a deeper understanding of the nature, history, and

culture of folk songs. central region. This will help students better understand the context and meaning of each song, thereby improving their performance and expression.

6.0 CONCLUSION

In our efforts to teach Central region folk songs to vocal students at TUCST, we have clearly seen the necessity of applying vocal techniques. This not only helps students master the skills necessary to perform professionally, but also helps them gain a deeper understanding of the culture and musical traditions of the Central region.

Through the selection and arrangement of Central region folk songs, as well as the transmission and training of vocal techniques, we have seen the necessity of innovation in teaching methods. Flexibility and creativity in applying techniques helped students develop not only performance skills but also a deeper understanding of national music and culture.

However, there are still many challenges and opportunities waiting in the teaching and learning process. It is extremely important to continue researching and developing teaching methods, as well as creating better conditions for students to access and practice vocal techniques.

Teaching Central folk songs is not only about imparting knowledge but also about promoting students' development and understanding of traditional musical art. Diversity and creativity in teaching methods will help create future generations of talented and passionate artists.

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