

ABOUT VOCAL MUSIC TECHNIQUES IN THE TEACHING OF SONGS ABOUT THANH HOA

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Vocal music is an art that uses music and language to express thoughts and feelings in the most effective way. Each person's voice is considered the best "live musical instrument". Practicing vocal music techniques aims at promoting the full potential of each voice. Then, these techniques will be applied to perform songs in general and songs about Thanh Hoa in particular. Therefore, the choice of vocal music techniques in teaching songs is very necessary for the vocal training process,

Key words: Vocal music techniques; songs about Thanh Hoa

1. Introduction

Vocal music is a special practice subject. The human voice is a special instrument that can be conveyed in the most intelligible and subtle way to the listener. The vocal learners don't have a talent of voice, they can't sing well even if they are at high musical level. On the contrary, people who have a good natural voice but are not trained, their voice also can not be developed perfectly. Therefore, formal vocal training will help learners know how to develop their voice in natural and flexible way. In teaching Vietnamese songs in general, and songs about Thanh Hoa in particular, the applying of vocal techniques also need to be ensured through technical requirements to make the listener feel all of the good things and beautiful meaning of each song. To do this, vocal teachers must clearly understand the content, musical properties, and messages in the song to analyze, explain, and guide learners to apply vocal techniques in the most effective way.

To understand the song, author Duong Anh defined: "Song is a noun used to call musical works expressed in human voice (vocal). It is the product of a collective, or composed by professional musicians. The song is composed of two parts, which are music and lyrics" [1, p.7].

In the anthology "Half a century of songs of Thanh Hoa", poet Vuong Anh called the song about Thanh Hoa as the gift to Thanh Hoa land and people. Meanwhile, the moon waits for the "Dong Anh lamp dance", the horse's hooves stamping "Xuan Pha dance", the sound of the breathing stream, the ringing waterfall and the rhythm of the flutes of Mong, Khen, Thai, Khua Luong, Xuong Muong and Pao Dung of the Dao people, "Torch dance" of the Turks. Thanh Hoa is also a historical witness of the revolution, of the resistance wars against foreign invaders, protecting the nation's independence... In the process of national renewal, Thanh Hoa forever has the potential of material culture and intangible"... [6, p.4]

Therefore, within the scope of this article, the author analyzes the musical characteristics, the content of the works and the properties of some songs about Thanh Hoa, thereby applying basic vocal technique in teaching singing.

2. Overview of the problem research

Thanh Hoa is a locality with many beautiful landscapes, unique folk songs, folk dances that many authors are interested in researching and favorite compositions of musicians... In this article, we study the applying vocal techniques to songs about Thanh Hoa to highlight the unique features of Thanh Hoa's music and at the same time promote advanced vocal techniques in teaching singing.

In learning to sing process, students must master vocal techniques so that they can apply them to all kinds of songs. In the book "Vocal pedagogy of university programs" Nguyen Trung Kien (2001) considered the vocal techniques as "the most important task of singer training. Developing vocal technique is about perfecting every aspect of your voice and mastering the right habits of singing. This work is called voice training, which includes: teaching how to control the voice with the alliance function, mastering the proper use of breathing, knowing how to use different timbres on the vocal registers, practicing vocal technique development is always associated with singing (cantilena), singing bouncing (staccato), singing quickly with many notes (passage), singing gradually (diminuento), singing vibrato. , leaf (trio)... [4, p.12]".

In the book "Vocal Teaching Methods", author Ho Mo La wrote about: "Singing on the background of air", "Building a resounding sound", "Singing legato so that the sound is like deep pearls chained together", "Let's sing so that the breath can fly in the singing", they also mentioned a lot "relaxing the throat", "push the sound to the front of the lips and teeth" [5, p.12]

In order to apply vocal techniques in teaching the songs about Thanh Hoa, we studied some research works on Thanh Hoa music as database to exploit the characteristics of Thanh

Hoa music, such as content, lyrics... from which to choose appropriate techniques. Do Thi Thanh Nhan (2011) in her PhD thesis "Music in traditional festivals of the Thanh Vietnamese people" [8] has studied the overview of geography, socio-cultural of Thanh Hoa province, as well as the characteristics of Thanh Hoa performance and many ancient folk songs.

Author Vi Minh Huy (2020) in his PhD thesis "Inheriting Vietnamese folk songs of Thanh Hoa in songs about Thanh Hoa" [3] has clarified specific aspects of the inheritance of Vietnamese folk songs in the song compositions about Thanh Hoa in the past time. The thesis has an overview of Vietnamese folk songs in Thanh Hoa and songs about Thanh Hoa. In which, the process of formation and development as well as the characteristics of content, music, lyrics, values, and role of songs are mentioned, exploiting the material of Thanh folk songs in community life. At the same time, it also points out the characteristics, values and role of the song in the cultural, political and social life of the locality.

There is also a research work of author Van Hoe (2015) "Thanh Hoa folk music" (volume 1)[2]; and Nguyen Lien (2017) " Thanh Hoa Folk music "[7]. These are two well-researched works on Thanh Hoa folk music. Each author has their own way of exploiting and looking at it from their own perspective, but they all paint a panorama of Thanh Hoa folk music from the music of the Ma river tunes, the music in the lamp dance ensemble, and the Xuan Pha game , the tunes of Cheo Tinh Gia, Hoang Hoa, Hau Loc... to the folk songs of Muong, Thai, Mong, Dao... of ethnic minorities in Thanh.

In general, these are valuable databases for us to study because there are no studies on the application of vocal techniques to teaching songs about Thanh Hoa.

3. Research approach and methods

In order to the apply vocal techniques in teaching the songs about Thanh Hoa, within the scope of this article we use many methods, such as: (1) Method of document researching: Through gathering and studying a number of related documents and music, we inherit and apply the results of previous authors' works, and at the same time discover , generalized into a theoretical basis and separate points and comments for the article. (2) Analytical and synthetic method to analyze the research object, systematize theoretical research documents and practical documents on the characteristics of singing techniques and singing teaching methods. (3) The method of musicology: This method is used to analyze musical characteristics through the following elements: melody, rhythm, tone sound in songs about Thanh Hoa. (4) Educational method: We use in teaching songs about Thanh Hoa, through which to educate the love of the homeland and perfect the personality for students majoring in music.

4. Research results

4.1. The reality of teaching songs about Thanh Hoa

In the curricula of the university or vocal intermediate level, there is a song system for teaching that has been compiled internally by the lecturers each school year. However, the

part of compiling and putting songs about Thanh Hoa into the curriculum is still limited. In addition, when choosing songs for teaching, teachers often focus on Vietnamese songs in general, not paying much attention to songs about Thanh Hoa.

The songs about the homeland Thanh Hoa have their own unique features in lyrics, melodies, rhythms, etc. A lot of songs are used musical materials in the Dong Anh Lamp Dance ensemble, such as: “ *Girl transplants rice under the moon (Hồi em cấy lúa dưới trăng)*” composed by musician Nguyen Lien; “*Dong Son bronze drum offering Uncle Ho's hometown (Trống đồng Đông Sơn dâng quê Bác)*” composed by musician Mai Kien; “*Ham Rong rice (Cây lúa Hàm Rồng)*” - musician Don Truyen. Beside that, some songs exploited the musical material of the Ma river tune, such as: “ *Ma River heroic (Chào sông mã anh hùng)*” composed by musician Xuan Giao; “*Thanh Hoa Heroic (Thanh Hóa anh hùng)*” - musician Hoang Dam; “*To be a bride on Ma River (Về làm dâu sông Mã)*” - musician Dong Tam; “*Ma River's Moon (Trăng sông Mã)*” - musician Thanh Dong; “*Echoes of the Ma River (Âm vang sông Mã)*” - musician Hoang Hai. Some other songs with the harmony of folk songs of H'Mong, Dao, Thai, Muong ethnic groups, such as: “*Flower of the mountain (Hoa của núi)*” - musician Hoang Hai; “*Quan Son calls you (Quan Sơn gọi bạn)*” - musician Mai Kien; “*Na Hin love story (Tình Na Hin)*” - musician Le Khanh; “ *Highland festival (Vui hội vùng cao)*” - musician The Viet...

In order for songs about Thanh Hoa to be widely spread with their beauty lyrics and deep meaning, the lecturer needs to research carefully the content, lyrics, music material, rhythm, tempo... so that appropriate teaching methods can be applied to each song and target learner.

4.2. Applying vocal techniques in teaching singing songs about Thanh Hoa

Learning vocal technique plays an important role in the training of singers, no matter how great the natural voice is, it is necessary to go through the perfect development process of vocal technique.

In order to apply vocal techniques to teaching songs about Thanh Hoa in the best way, we need to distinguish the two biggest basic techniques: vocal development techniques and vocal practice techniques.

4.2.1. Vocal development techniques

In the teaching process, the teacher always has to find the optimal and flexible methods to apply to each student because each student has own voice with different aptitudes and psychophysiology... Annually, most of vocal music students want to be a singer. Therefore, the teacher plays an important role in educating the profession as well as the quality for students. It is necessary to have a method of communicating suitable to each student about the basic knowledge of music as well as the basic vocal techniques from which to develop and perfect the students' voice in the best way.

In the book "Vocal Pedagogy", author Ho Mo La defined that: "Voice is a kind of living "instrument", having direct and powerful musical inspiration, but without the Scientific method of singing, used contrary to the laws of physiological activity, the voice is easily degraded. To have a high level, a singer must undergo rigorous and persistent training, overcome instinctive weaknesses, and promote the superiority of his voice to become a highly professional singer. 5, p.11].

To develop a good voice, it is necessary to practice basic techniques such as:

- Firstly, the posture in singing: is one of the very important issues for singing learners. The audience not only have the need of listening but also watching. A singer have good voice, but bad postures in performing, he/ she cannot get the hearts of the audience. Therefore, it is necessary to train students to have a comfortable and convenient posture in singing, breathing, compressing and pronouncing so that they can be active in expressing emotions as well as performing that work.

- Secondly, the breath: Breathing in singing plays an important role to decide much to the quality of the voice. As a singer, you need to persevere in practicing breathing techniques to know how to control and regulate your breath when singing. You must first learn how to breathe, then how to control your breath and regulate your breath flexibly. In the book "Pedagogical Methods" Professor Nguyen Trung Kien writes: "Breathing is a very complex and delicate matter, so in the learning process both teachers and students must be persistent and focused to practice. When you practice breathing sensations, there are four basic breathing patterns: (1) Chest breathing: When inhaling air, the ribcage expands, the diaphragm is inactive. (2) Chest and Abdominal Breathing: When you inhale air, the lower thorax expands the diaphragm is actively working. (3) Breathing in the lower chest and abdomen: When breathing air into the lower chest, the abdomen is also slightly enlarged at the bottom and the sides, chest and diaphragm are actively working. (4) Abdominal breathing: When inhaling air into the chest does not work, only the abdomen is enlarged, the breath is not deep. [4, p.22]". Teachers need to have a basic understanding of the four breathing patterns in vocal music and guide students to distinguish those breathing patterns to know which breathing pattern is appropriate for the piece they are studying.

Through teaching practice, students can breathe in any of the four typical breathing patterns above. In the teaching process, two types of breathing "chest and abdomen breathing", "lower chest and abdomen breathing" are most commonly applied. Because these two breathing patterns are for active and deep inhalation of air to the bottom of the lungs, the diaphragm expands into the lower abdomen, the ribcage expands (but does not raise), the rib cage muscles, abdominal muscles, and hips all expand, creating exerts countervailing force for breath control during singing. Applying these two breathing patterns will bring optimal efficiency and is suitable for modern methods.

- Third, the mouth: In the process of learning to sing, the technique of opening the mouth is a basic technique of vocals. Aperture has a very important role, it can be said that the

mouth is a mold used to cast sound, determining the reverberation, brightness of the sound, roundness, clarity of words... so it also has a significant influence to the quality of the sound.

Students must practice how to open the mouth wide like yawning, know how to lift the soft palate, the high uvula to seal the nasal cavity, the lower larynx, the laryngeal muscles to relax, so that the pharynx and mouth cavity. Connected to the air, it will be easy for the sound to come out in a light and comfortable way. The teacher should pay much attention to the practice of opening the mouth for students right from the first year of learning vocal techniques, so that they have a habit of opening their mouth properly and soft when singing. If on the contrary, they refuse to open their mouth gradually will create a wrong habit leading to stiff chin when singing, often bringing the lower chin forward, the oral cavity is not fully opened, the sound will be hard, leading to limited vocal training as well as vocal development.

- Fourth, sound position: In vocal development techniques, we mention sound techniques. When pursuing a singing career, we always keep in mind the term that our teachers teach us "round and clear", a beautiful voice includes beautiful sounds and clear, expressive words. Singing in a circle means that the sound must be round, neat, elegant, bright, resonant, singing clearly means singing the lyrics clearly, knowing how to use words to release words calmly and gently, knowing how to close consonants and combine sounds. round, bright, soft, inspiring, mastering the positions of union, timbre, zone, and pitch.

In order to have the right and beautiful sound position, the singer must pursue, practice for a long time, must persevere every step in a long time: From creating a sense of sticking to the sound position, feeling the fulcrum of the sound, the feeling of sound reverberating, round, compact, rumbling, then how to release words, close sounds, how to process language, handle works....The teacher's role is extremely important in having good listening ability, guiding and using appropriate teaching methods to help students have the correct and beautiful sound position. Guide students to practice practicing right from the first basics such as how to place sounds, practice vowels and consonants, how to combine breath with sound and mouth, pronunciation, clear words... so that the sound is accurate, the mouth is reasonable, the text is released and the work is delicately handled. The correct sound position means whether it has been placed in the correct reverberation position or not. Of course, this is a long-term process that requires the guidance and regular inspection of lecturers throughout the student's learning process, which is conducted concurrently with the process of acquiring, practicing, and training students students in vocal techniques.

4.2.2. Vocal training techniques

Vocal technique training is a regular and continuous job of singing learners, technical training occupies an important position in the vocal training process.

- First, usion vocal technique: This is the most important and basic type of vocal training Practicing the technique of singing in unison has two basic purposes:

+ Helps the organs of pronunciation work properly and appropriately. It means that the voice must meet the requirements such as: Resonance, roundness, melancholy, regularity are reasonably regulated by a deep, full, strong breath.

+ To know to sing the melody link. Singing in unison is a way of singing in a continuous and steady transition from one syllable to another, creating a soft uninterrupted connection of melody with quality sound. Especially in songs about Thanh Hoa, the singer needs to understand how to pronounce the vowels and consonants on the melody of the song so that it is accurate, complete and refined. Many songs written about Thanh Hoa can use legato singing techniques such as: “*Ma River heroic (Chào sông mã anh hùng)*” composed by musician Xuan Giao, “*Ham Rong rice (Cây lúa Hàm Rồng)*” – musician Don Truyen, “*The way to Thanh Hoa (Đường về Thanh Hóa)*” – musician Nguyen Trong, “*Returning to Thanh Hoa (Về với xứ Thanh)*” – musician Nguyen Tien, “*Building the statue of Uncle Ho in pine forest (Nơi rừng thông con dựng tượng đài Bác)*” – musician Xuan Lien,

Example 1: Ma River heroic (Chào sông Mã anh hùng) – composed by Xuân Giao

Chờ (Hò) gió lên đưa thuyền về ơ xuôi. Đôi bờ sông
 Mã lá hoa khoe màu (ơ)...
 Mã kiên cường đời đời (ơ).

At the beginning of the song, musician Xuan Giao used a lot of clusters of two-note, three-note, four-note, and five-note notes to open the song. This is a rather special way of writing when in a sentence the author divides it into six musical periods and all the musical pieces use strings, but it does not create a discrete or eerie feeling, but gives the listener a feeling of spread, immense of the material of the Ma River. When dealing with singing techniques when encountering those clusters, the teacher needs to guide students on how to sing melodic links, sing from one syllable to another, from one note to another, seamlessly, without leaving any harmonics. bar breaks, breaks or breaks. The singer needs to keep the air column firmly, fully and evenly divided throughout the whole sentence, and at the same time, put the sound soft and keep the position in parallel with the control of the breath along with the melody according to each piece of music. The musical material in the sentence needs to be handled delicately, the beginning of the verse always puts a gentle sound, the volume increases gradually and pays attention to the stress of each piece to create a "strong -" light, big - small" in each verse.

This song is written in three paragraphs with three different musical properties. The second paragraph, with fast, flexible, motivating musical material. The technique of singing legato (constantly) can be applied to the first and third paragraphs.



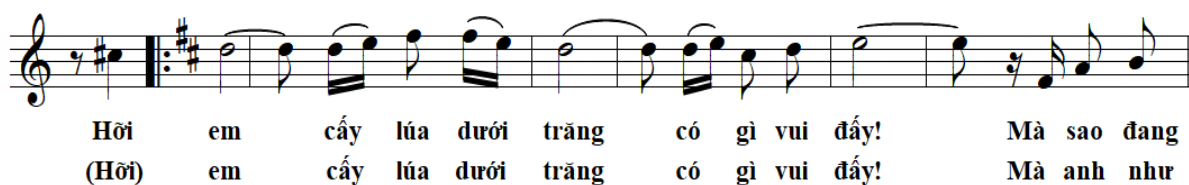
khoan. Sừng *f* sừng bóng cầu Hàm Rồng đứng soi bóng dòng sông Mã chảy menh
(Hùng) vĩ đứng bên đất Hàm Rồng đó. Cau chuối bờ Nam Ngạn tươi
khoan. Chào những anh hùng đất Hàm Rồng đó. Giữ vững cầu giữ vững mạch giao
(Lùng) lấy chiến công Hàm Rồng đó. Đây bóng cầu ghi sức mạch quân
mang (ơ) Oi quê ta bao yêu thương. Vang nước sông tiếng hát anh
xanh (ơ) Tên cô dân quân hiên ngang. Mãi mãi vang cùng sông Mã kiên..
thông (ơ) Ai qua nghe vang bên sông. Những tiếng ca nhịp sống kiên
dân (ơ) Ta yêu con sông quê hương. Yêu những con người bất khuất anh

Moving on to the third paragraph, the music returns to the gentleness to describe after the rain of bombs and bullets of the enemy, the image of Ham Rong bridge is still standing proudly and recording the strength of our army and people. The river is calm and peaceful, silhouetted on both sides of the river with a bright green color of areca, bananas, mixed with the singing of the brave militiamen to maintain the traffic bridge circuit so that the convoys can pass to support the route. The loving Ma River, the proud Ham Rong Bridge, the brave Nam Ngan daughter forever resonates with the resilient Ma River. The author describes in detail but shows the unity of each piece to create a perfect picture of the heroic Ma River. In this passage, the singer needs to demonstrate the technique of singing in unison, it is necessary to emphasize and stroke the long sound at the beginning of the beat, the accents "stun", "soi", "cargo", "tang"... create a sense of spread. , immense but still sure, always keep a steady breath to regulate the singing intervals from low to high (interval 4: horn - stupendous); (interval 8: Ham Rong - standing).

In the song "*Girl plant rice under the moon (Hồi em cấy lúa dưới trăng)*" composed by musician Nguyen Lien, the technique of legato singing (singing in unison) is applied effectively.

Example 2: "*Girl plant rice under the moon (Hồi em cấy lúa dưới trăng)*" –

musician Nguyen Lien



Hồi em cấy lúa dưới trăng có gì vui đấy! Mà sao đang
(Hồi) em cấy lúa dưới trăng có gì vui đấy! Mà anh như

In the song of musician Nguyen Lien, the author skillfully told the story of once marching through the heroic land of Thanh Hoa, witnessing the scene of Thanh Hoa girls planting rice under the moon. The image was very special and left a lot of emotions to the musician. In the first paragraph, the author describes when marching through Thanh Hoa, enjoying the deep, bustling voices of the girls in the night, enjoying the "folk song by each grove". Most of the first paragraph, the author uses many single-note phonograms to describe and tell the story, so the teacher guides the students to sing with a steady, steady tempo but still ensures flexibility and grace.

In the second verse, the author changes his voice from minor to major, and the rhythmic shape is also changed. From the use of many single notes in the first and second stanzas, the author uses many white note-shaped sounds that extend at the beginning of the beat and into the next bar, the melody is pushed to the climax. In the second part of the song, the legato singing technique is promoted most clearly and effectively. Here, the staves use the white note sound "holy", "under the moon", "happy". The author intentionally uses white notes to extend to the next bar to create a spread, immense. Singers need to be well prepared for full breath to regulate the nuances of each sentence and word, creating a feeling of tenderness and affection for the listener, and at the same time pushing the sound to reverberate and brighten the long, seamless high notes without interruption.

Or in the song " *Lồng lộng quê Thanh* " by musician Pho Duc Phuong, the use of legato technique should be used from the first sentence of the song.

VD 3: *Lồng lộng quê Thanh* - musician Pho Duc Phuong



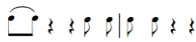
The song is the invitation tourists to visit Thanh Hoa. The invitation is sincere and rustic through the tune of the Ma River, the faithful rock shape, and the whispering waves of the sea... The author leads the subtle story through the famous landscapes and monuments in Thanh Hoa. The call: "My dear, come to Thanh Hoa" sounds close and dear, the singer releases small words at the beginning of the sentence and lengthens then becomes larger to show the tenderness in the call. Right in the first sentence of the song, the musician has exploited the material of Ma river tunes: "Through the song of the Ma river, ha ha ha...", here the melody of Ma river singing is not stiff, not heavy, but innocuous, healthy. An adequate amount of steam is required, the column of slightly compressed air is required to perform the correct maintenance of the multi-note melodic part, running the intervals up and down.

- *Second, the technique of fast singing*: It is an important technique of the art of singing, to express emotions, joyful and exciting nature, bustling and exciting atmosphere. This is a way of singing melodies at a fast and flexible pace, but requires clear, coherent, and clear

lyrics. The quick singing technique helps the voice to develop well, light, clear, fast singing is also a very good aid in overcoming the habit of singing in the neck voice, stiff chin, stiff jaw and even singing in the register high of voice. In the process of practicing techniques to apply to songs, teachers should pay attention to instruct students: Take deep and fast breaths, because slow breathing will affect the speed of the song, making the sound slow and heavy. When pushing the air, it should be gentle, not sudden, the sound should be turned on gently and decisively, the position of the sound must be shallow and high. Do not sing superficially, skip or skip notes, but must be clear, sharp, sing with accurate pitch, length and nature of the song. There are many works to apply for fast singing technique such as: “*Echo of Ham Rong (Âm vang Hàm Rồng)*” - musician Xuan Chung; “*Encroach on the sea (Hò lấn biển)*” - musician Nguyen Cuong; “*The gong calls to you (Tiếng cồng gọi bạn)*” – music: Nguyen Van Don; Poetry: Vuong Anh; “*Ma River heroic (Chào sông Mã anh hùng)*” - musician Xuan Giao; “*Hua Phan - Thanh Hoa*” - musician Hoang Hai;

Example 4: “*Encroach on the sea (Hò lấn biển)*” - musician Nguyen Cuong



At the beginning of the song, musician Nguyen Cuong used the material of Ma river song to describe the rhythm of working life of Thanh Hoa people. Each musical period is described by the musician by phonogram (). When singing "do ta (đô ta)" it is necessary to emphasize and swipe up, then sing "do ho do ho ho (đô hò đô hò)"; the musician uses four single notes equally for the piece of music that repeats in the whole measure, the singer needs to sing bouncing, singing rhythm to describe the beauty of building new villages and new ports encroaching on the sea.

In the song “*Voice of the Ma River (giọng hò sông Mã)*” by musician Hoang Song Huong, the musician divides the song into two parts with distinctly different musical properties.

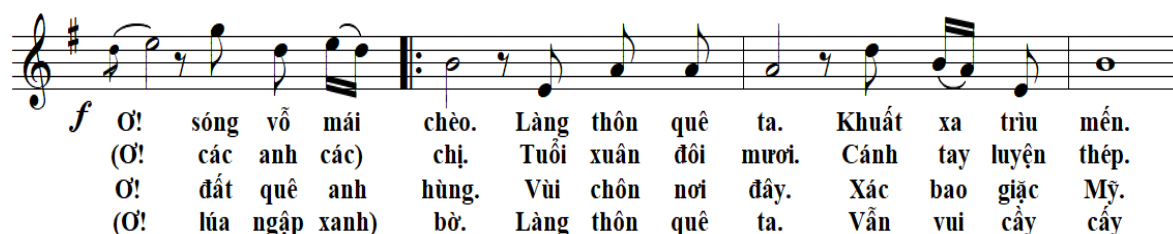
Example 5: “*Voice of the Ma River (giọng hò sông Mã)*”

by musician Hoang Song Huong



Paragraph a with broad musical material, and slow rhythm, the author uses the 2nd and 4th intervals down and up to show the material of Ma river singing clearly. In the b segment, the pace is accelerated, the music urges with a single-note phonogram that is punctuated by a double note creating a strong, light rhythm, definitive accents to describe the scene of fishing nets, cut mountains to fill the sea. When singing, it is necessary to apply fast and flexible singing techniques, showing the cheerful, healthy and bustling nature of the Ma river song, but still ensure the clear lyrics. Also exploiting the material of the Ma river, in the second stanza of the song "Hello Ma River", musician Xuan Giao pushed the speed to be flexible with rhythmic sound; white - single silence - 3 single notes throughout the whole piece. The rhythmic sound is repeated over and over, as evenly as the stomping feet of the Ma River boats. Although, the rhythmic sound is repeated, but there is no feeling of boredom or sadness, but creates a joyful and bustling atmosphere, showing the beauty in the labor of the people in the Thanh Hoa River region.

Example 6: “Ma River Heroic (Chào sông Mã anh hùng)” - musician Xuan Giao



- Third, the technique of singing gradually louder, singing slower: Two types of singing gradually louder, singing slower are two important techniques of the vocal training process. In any vocal work, the emotion partly expressed in nuances in which are the changes in loudness and low volume, strong and weak intensity. The technique of singing louder or lower is a way of singing the sound steadily, continuously, without breaking, without interruption, without changing the union position of the sound.

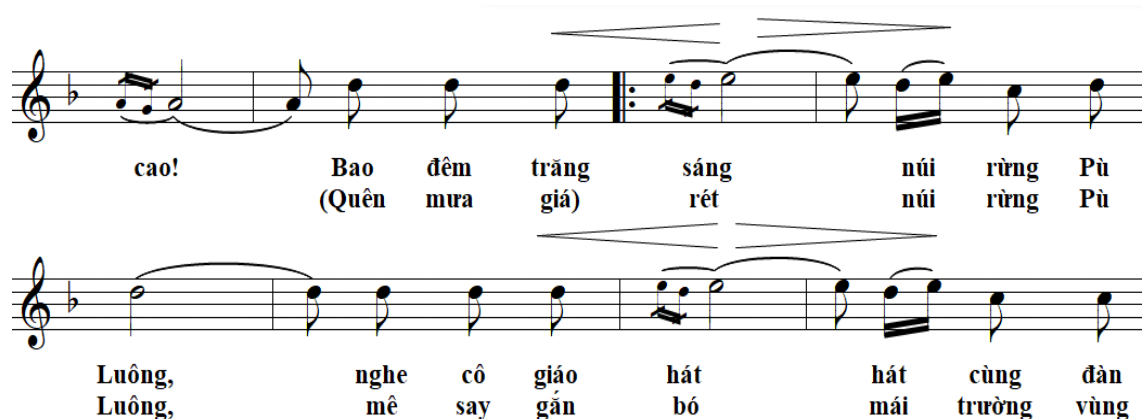
Practicing the technique of singing louder or lower is a positive measure to train the technique of controlling and regulating the breath in pronunciation at a high altitude, which must be steady, continuous, and uninterrupted. The base does not change the reverberation position of the sound, keeping the sound always stable.

Example 7: Celebrating the singing voice (Kỷ niệm giọng hò)- musician Minh Quang



The song is exploited the material of the Ma river song. With the part one of a vastly spreading melody of the Ma river song, the singer needs to show softness, flexibility, and sing continuously. sound and full of emotion. In the second paragraph, the melody is pushed up and the word "*Do Khoan (Dô khoan)*" needs to be sung with a strong resonant volume, pushing the sound from small to getting louder and long to represent the reverberation of the Ma River tune, then "*Ma river song of my hometown (Tiếng hò sông Mã quê tôi)*" needs small strokes to show emotional nuances. Just like the sentence "*Echo in the border region (Âm vang khắp miền biên giới)*" needs to be sung at a gradually increasing volume, asking the singer to prepare full, strong and steady breathing to control the sound pushed up gradually. If it's not good enough, it won't be able to show the big and small nuances.

Example 8: "*Teacher of the highlands (Cô giáo vùng cao)* – musician Mai Kiên



In this song, the author uses the material of H'mong ethnic music. The typical 4th interval (G-D from above G to D) is fully exploited by musicians such as: (Peach blossom; Pu Luong floating; loving juniors; mountains and forests in the village...). Just singing is to realize the material of H'Mong music, the singer needs to be soft and flexible, pick up the rhythm at the beginning and sing softly at the end to express the nuances. In the second stage, the musician develops the melody higher and uses the white note-shaped sound to extend to the next beat, this part needs to use the technique of singing louder, singing slowly, in the first sentence (on many moonlit nights) it is necessary to hold your breath and sing gradually up to the word "bright" hold it firmly for a long time, the sound will grow louder, then smaller (Pu

Luong mountains and forests), and repeat the technique of singing louder and lower (listen to the teacher sing - sing with the juniors). And this technique is also repeated in the second verse of the song (Forgot the cold rain - Pu Luong mountains and forests; passionate attachment - highland school roof...)

5. Discussion

In order to apply vocal techniques to singing songs about Thanh Hoa to achieve the best results, the requirements are: (1) The singer needs to understand the nature of the song, whether the music of the Ma river, the folk song and dance of the Dong Anh lights, the Xuan Pha game, or the use of musical materials of Thanh Hoa ethnic minorities. (2) What the song's content is about: Praises the victories of Thanh Hoa army and people, praises the beautiful landscapes of Thanh Hoa. (3) Selecting the basic vocal techniques to be applied appropriately to process the work so that the singing not only meets the requirements of vocal technique but also preserve the unique features of the songs about Thanh Hoa.

6. Conclusion

In the teaching of vocal music, applying advanced Western vocal techniques with the traditional singing method (rings, clear letters) is considered as the best and most effective teaching method. However, there must still be the support of other conditions such as: teaching staff, curricula, lesson plans, lecture sets, learning materials, facilities, learning environment, space, time... If the conditions are just, sufficient, and reasonable for a training program, it will create authentic quality that meets the needs of learners and society.

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