

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

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**TEACHING FOLK SONGS AND WORSHIP SINGING TO  
STUDENTS OF THE UNIVERSITY OF MUSIC PEDAGOGY**

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

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## INTRODUCTION

### **1. Reason for choosing the topic**

Vietnamese folk songs, Xoan singing, Do singing, and Dam singing are genres of ritual folk songs that have valuable values and profound meanings for the spiritual and cultural life of the people in the Midlands. the Red River Delta in particular and our people in general. In particular, folk songs and worshipping ceremonies have an important position for students majoring in Music Pedagogy.

Teaching folk songs in general and teaching folk songs and worshipping rituals in particular for students of the University of Music Pedagogy is one of the effective methods contributing to preserving and promoting the values of folk songs. Music pedagogical students upon graduation will be teachers of Music in high schools. Deeply understanding the characteristics, practicing expressing the true nature of folk songs, singing and worshipping, music teachers in high school will instill in generations of students the traditional morality of drinking water, remembering the source of ethnic groups through the unique and distinctive features of these folk songs. Generations of students when they grow up, no matter what field they work in, are imbued with the sound of ancient folk songs, proud of their homeland of Vietnam, thereby contributing efforts and wisdom to build their homeland. Beautiful, powerful water.

In the training program for students of the University of Music Pedagogy at several training institutions such as Hanoi National University of Education, University of Education - Thai Nguyen University (University of Education - University of Science and Technology), etc., there is content about people. Singing rite of worship and some related content. However, the folk song of the Rite of Music in the training program of the University of Music Pedagogy has not properly paid attention to its role and meaning. The content of folk songs in

the program is still modest. The important features of folk songs such as historical origin, lyrics, music, and performance..., there are ancient elements not found in other folk songs, express essence. The core of Vietnamese folk songs has not been studied and studied for teaching. On the other hand, teaching the theory and practice of folk songs. Singing rites and contents related to folk songs. singing rites and folk songs have limitations: lecturers (teachers) use the presentation method (teaching theory) and the oral method (teaching practice) is the main, conveying knowledge and skills one-way (student-student), with little two-way interaction (student-student and student-lecturers); The application of information technology and the use of modern teaching methods to promote the capacity of students is still limited, and not yet highly effective...

For the above reasons, the research topic of the thesis was selected as *Teaching folk songs and worship singing to students of the University of Music Pedagogy*, in contributing to improving the quality of teaching these genres in the program training program for students majoring in music Pedagogy.

## **2. Research purpose**

Based on theoretical research and the actual situation of teaching folk songs and singing rituals to students of the University of Music Pedagogy, thereby proposing measures to teach students of the University of Pedagogy. music, contributing to preserving and promoting the value of these folk songs, in the current trend of integration and cultural exchange - art.

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

### **3.1. Research object**

Teaching folk songs to students of the University of Music Pedagogy.

### **3.2. Research subjects**

Teaching folk songs and singing rites to students of the University of Music Pedagogy.

#### **4. Scientific hypothesis**

Teaching folk songs and rites of worship to students of the University of Music Pedagogy has been and is being implemented in some Pedagogical Universities with advantages, but there are still limitations. If it is possible to develop a framework program of thematic topics, a teaching plan, and an additional selection of appropriate folk songs, Rites of worship, and at the same time to innovate teaching processes and methods towards capacity development, Strengthening the connection with practice will contribute to improving the quality of teaching folk songs.

#### **5. Research mission**

Overview of research works related to the topic; Building a theoretical basis for teaching folk songs, and singing rites of worship for students of the University of Music Pedagogy; Surveying, analyzing, and evaluating the current situation of teaching folk songs and worshipping rituals for students of the University of Music Pedagogy; Studying the characteristics and values of folk songs, singing and worshipping in the Midlands and Red River Delta; Proposing measures to teach folk songs and worship for students of the University of Music Pedagogy; Experimental methods of teaching folk songs, singing rites of worship for students of the University of Music Pedagogy.

#### **6. Limit and scope of research**

This thesis researches teaching the history of 3 genres of folk songs. The rite of passage is Xoan singing, Do singing, and Dam singing, teaching these 3 genres to students of the University of Music Pedagogy.

Research area at the University of Education - Thai Nguyen University

#### **7. Research question**

1. Why is it necessary to teach the history of 3 genres of folk songs? Rites of worship, Xoan singing, Do singing, and Dam singing for students of the University of Music Pedagogy?

2. Why it is necessary to teach folk songs to students from the University of Music Pedagogy

3. How is teaching about history and folk songs different from teaching folk songs in general?

4. What is the current state of teaching about history and folk songs? Rite of worship for students of the University of Music Pedagogy?

5. How to teach history and folk songs to students of the University of Music Pedagogy to improve the quality of teaching these folk songs in the current period?

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

### **8.1. Research Methodology**

#### ***8.1.1. Access to capacity***

Teaching folk songs and worshipping rites to students of the University of Music Pedagogy based on their musical knowledge, skills, and vocal abilities; on the ability to perceive music; technical processing capacity; aimed at developing students in their knowledge of music theory, the ability to sing folk songs.

#### ***8.1.2. Integrated approach***

According to this approach, the process of teaching folk songs and worshipping rituals for students of the University of Music Pedagogy is integrated between teaching theory and teaching practice; between theory and practice of teaching and learning folk songs. between teaching and evaluating the student's learning process of folk songs.

#### ***8.1.3. Systems approach - structure***

Studying the process of teaching folk songs, singing, and worshipping about development trends and modern musical tastes of young people in the country and internationally; with the requirement of preserving and promoting the values of these folk songs.

Researching and analyzing the factors involved in the teaching process of folk songs and the relationship between them at several specialized training institutions at the University of music pedagogy.

#### ***8.1.4. Approaching History - logic***

According to this approach, the process of teaching folk songs is studied based on the inheritance and development of published and related scientific works related to folk songs, teaching folk songs, and teaching folk songs. learn folk songs, and rites of worship, logically according to the order of birth and development of such research works.

#### ***8.1.5. Activity Access***

Research on teaching folk songs and worshipping rites for students of the University of Music Pedagogy was carried out by organizing and observing the teaching activities of the teacher and the learning activities of the students, and at the same time evaluating the results of those activities through specific actions in teaching folk songs, students' rites, and rituals.

#### ***8.1.6. An interdisciplinary approach between teaching theory and musicology***

The thesis analyzes the characteristics of folk songs, and rites of worship from the perspective of Musicology, on that basis, studying and teaching these genres to students of the University of Music Pedagogy based on the perspective of teaching theory, to ensure the improvement of teaching quality.

#### ***8.1.7. Theory of cultural regions and folk songs***

The thesis topic of the study of Vietnamese folk songs, including several genres, these genres have similarities and differences. There are similarities and differences because the genres of folk songs and rituals are located in the same cultural region but in different cultural sub-regions.

#### ***8.1.8. Central and Peripheral Theory***

The thesis presents the migration of Vietnamese people from the midland sub-region to the Red River delta and the spread of Xoan singing to other folk songs. Xoan singing has elements from ancient times, formed from the socio-cultural center of the ancient Vietnamese people. The lands outside Phu Tho in this period were the periphery.

#### ***8.1.9. Ghirsmann's pentatonic music theory***

The Ph.D. student applies Ghirsmann's theory of pentatonic music and is based on Vu Nhat Thang's research point of view on the five-syllable modal in the article Correct Five-syllable Rhythm as the basis for developing the thesis.

### **8.2. Research Methods**

#### ***8.2.1. Theoretical research methods***

The thesis analyzes, compares, synthesizes, generalizes, and abstracts the information collected from the research on folk songs, teaching folk songs, folk songs, singing, and teaching folk songs. Singing worship has been published in the country, from which to draw general conclusions, as a theoretical basis for the research topic.

#### ***8.2.2. Practical research methods***

To carry out the thesis, the Ph.D. student uses several practical research methods: educational investigation method; Conversational method; Methods of pedagogical observation; Research methods of educational activities products; Method of summarizing educational experience; Experimental method of pedagogy.

#### ***8.2.3. Mathematical statistical methods***



Using mathematical statistics parameters to quantify the information obtained, thereby drawing necessary conclusions for the research topic.

## **9. New contributions of the thesis**

### **9.1. Contribution to the theory**

The theory of teaching folk songs rites of worship for students of the University of Music Pedagogy in the thesis will contribute to the theory of music teaching in general, the theory of teaching folk songs in particular, at the same time. to help theory teaching lecturers and folk singing lecturers can refer to organize the teaching of research thesis contents, for students of the University of Music Pedagogy in the current period.

The characteristics of folk songs will be an essential reference for lecturers and students of the University of Music Pedagogy in teaching, and at the same time contribute to the preservation and promotion of folk songs. current cultural and artistic integration in our country.

### **9.2. Contribution to practice**

- The reality of teaching folk songs and worshipping rituals, which the thesis learns and evaluates, will be an important practical basis for related follow-up studies, for lecturers and students of the University of Pedagogy. Music self-evaluates and learns from the process of teaching folk songs in general and folk songs. at the training institutions of the university of music pedagogy.

- Methods of teaching and learning about the relationship between genres of folk songs, rites of worship, and teaching and learning to sing these genres will have an orienting and suggestive role for music lecturers in some specialized training institutions. Music Pedagogy in the innovation of teaching folk songs.

## **10. Dissertation layout**

In addition to the Introduction, Conclusion, and Recommendations, the thesis has 4 chapters:

Chapter 1: Study overview and theoretical basis of teaching folk songs and worship singing for students of the University of Music pedagogy

Chapter 2: Characteristics and values of folk songs and worship singing

Chapter 3: Current situation of teaching folk songs and worship singing to students of the University of Music pedagogy

Chapter 4: Measures to teach folk songs and worship singing to students of the university of music pedagogy

## **Chapter 1**

### **STUDY OVERVIEW AND THEORETICAL BASIS OF TEACHING FOLK SONGS AND WORSHIP SINGING FOR STUDENTS OF THE UNIVERSITY OF MUSIC PEDAGOGY**

#### **1.1. Overview of research related to the topic**

##### ***1.1.1. Studies on folk songs and worshipping rituals***

Books on art history in general, and music history in particular in Western countries as well as Eastern countries, all reflect the origin of musical art as folk songs and folk songs. one of the first man-made genres.

##### ***1.1.2. Research on teaching folk songs and worshipping rituals***

The Project on Supporting the introduction of folk songs into junior high schools, led by Pham Le Hoa, has clearly stated the meaning and method of bringing folk songs in general, including folk songs Xoan singing, Do singing, and Dam singing junior high school. Several master's theses in Theory and Methods of Music Teaching mentioned either Xoan singing or Do singing or Dam singing associated with music teaching.

##### ***1.1.3. General comments on research related to the thesis topic***

*1.1.3.1. Researched issues on the history of folk songs and folk songs: Xoan singing, Do singing, Dam singing.*

Research works that refer to the history of religious folk songs of some foreign authors; The works compiled according to foreign documents of Ho Mo La and Nguyen Xinh have the unifying comments: Folk songs were created by mankind since primitive times; Religious folk songs are one of the oldest genres of folk music. The reason that religious folk songs are one of the oldest genres is that they contain the oldest elements. The oldest elements of a religious folk song are the religious element in it. In the ritual rituals of religious folk songs, people sing songs with high and low tones, fast and slow rhythms, with different poetic structures... to worship the gods, these songs are called folk song rites of worship.

From the problems of the history of religious folk songs of several works that the author has studied and presented above, it has been shown that folk songs of faith - folk songs of rituals and worship are ancient folk songs, which have a common characteristic of reverence and reverence for the gods.

Author Tu Ngoc in the book *Xoan singing, ritual and customary folk songs*, analyzed the music, proving that Xoan singing belongs to the ancient folk songs; Discussions about traditional and modern Xoan singing are presented in the book, which is oriented toward the preservation and development of Xoan singing.

The book of Vinh Phu Geography, folklore of Dat To, when writing about the legend of Xoan singing, customs, practices, performance styles, etc., have similarities with the book *Xoan singing, folk songs, rituals, and customs*. . The book *Xoan Singing - Singing Cheeks* marks a journey, by Cao Khac Thuy when writing about the legend of Xoan singing, customs, practices, performance style, lyrics, music... there are similarities. with the book *Xoan singing, rituals, and customs*. The highlight of the book is to provide more information on the situation of performing and Xoan singing artists in the late 50s and 20th centuries. Cao

Khac Thuy's book helps the author to have more valuable materials about artisans, and the performance situation of the peaches and duos in Xoan wards.

The Proceedings of Xoan Singing in Phu Tho have discussions in the same direction as the author's research.

Books about Do singing by Tran Bao Hung and Nguyen Dang Hoe mentioned the legends about the origin of Do singing, called Do singing. The books on Dam singing by Tan Huyen - Son Tung, and Nguyen Huu Bach are monographic, reflecting several key issues such as hypotheses about the historical origin, formation, and presentation of customs and margins. the way, the order of performing in the village festival of the folk songs Xoan singing, Do singing and Dam singing; analyze the artistic characteristics of lyrics and music of three genres of folk songs Xoan, Do, Dam; mention some similarities in customs and habits in terms of musical characteristics and lyrics between Xoan singing, Do singing and Dam singing; Suggestions on the preservation and promotion of folk songs Xoan singing, Do singing and Dam singing.

*1.1.3.2. Researched issues on teaching folk songs, Xoan singing, Do singing, and Dam singing*

The project on Supporting the introduction of folk songs into junior high schools, led by Pham Le Hoa, has a profound meaning in educating the traditional moral values of good, drinking water, remembering the source; ethnic music aesthetic education; contributing to the preservation and promotion of the value of Vietnamese folk songs. The content of several of theses in Theory and Methods of Teaching Music by students: Tran Thi Kim Thang, Nguyen Thi Chang, and Giap Van Thinh has proposed some measures to introduce folk songs of Xoan singing and Do singing, Dam singing entered the school from primary school to college level of pedagogy.

*1.1.3.3. The issues that have not been mentioned in the study of folk songs Xoan singing, Do singing, and Dam singing*

The research works and the dissertations have not explained the time of formation and date of the folk songs of Xoan singing, Do singing, and Dam singing; the characteristics of lyrics expressing the formation of some genres of folk songs rite of worship from ancient times have not been mentioned; the characteristics of the scale, rhythm, structure... of the folk songs of Xoan singing, Do singing, and Dam singing, though mentioned, are incomplete and need to be supplemented; The thesis will present the vieseveralber of concepts such as folk songs, rites of passage, scales, rhythms, melodies, musical stanzas...

Currently, there is no work confirming that Xoan singing belongs to the oldest folk song genre in our country, the thesis will present this issue. At the same time, the thesis presents the relationship between the folk songs of Xoan singing with the genres of Do singing, and Dam singing.

Some songs of the folk genres of Xoan singing, Do singing, and Dam singing has changed over time that has not been recorded, the author will investigate, record, and record to serve the research. and is a teaching material for students of the university of music pedagogy.

*1.1.3.4. Unresolved issues in the study of teaching folk songs and worshipping rituals.*

In the master's thesis, the Theory and Methods of Music Teaching have been defended, not to mention the measure of bringing folk songs and worshipping into the teaching program for students of the University of music pedagogy; characteristics of the scale, rhythm, structure, and relationship between some genres of folk songs. There is no topic mentioned in teaching; characteristics of each performance style, singing skills such as breathing, speech, pronunciation, and methods of teaching Xoan, Do and Dam folk songs have not been mentioned;

The guidelines on teaching capacity development of the Ministry of Education and Training and the forms of classroom organization, modern teaching methods in teaching folk songs for students of the University of Music Pedagogy have not been studied.

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

Clearly state the role and meaning of folk songs Xoan singing, Do singing, and Dam singing in the lives of the native people these folk songs; clearly state the importance and meaning of teaching folk songs, singing and worshipping with students of the University of Music Pedagogy, thereby proposing measures to bring folk songs of Xoan, Do, and Dam singing into the student training program manual Music Pedagogy.

The thesis will analyze and interpret some basic contents of teaching folk songs. Singing rites; objectives, contents, methods, means, and forms of organizing the teaching of folk songs. Supplementing musical scores recorded through interviews and recordings of artists of Xoan singing, Do singing, and Dam singing, and explaining the historical origins and chronology of folk genres of Xoan singing, Do singing, and Dam singing. Analysis of historical legends, lyrics, and music to prove that Xoan singing is the oldest folk song genre of the Vietnamese people in our country, formed in the cultural and religious activities of a central region. center of Van Lang state, the first state in our country. At the same time, it proves the relationship between Xoan singing with Do singing and with Dam singing expressing the unity in the diversity of genres of folk songs. Based on research on the historical origin and relationship between genres of folk songs.

The thesis presents the characteristics of each performance style, and singing skills such as breathing, mouth, pronunciation, etc. in the performance of Xoan singing, Do singing, and Dam singing and applies research to teaching folk singing. Singing rites for students of the University of Music Pedagogy.

## **1.2. The instrumental concepts of the topic**

### ***1.2.1. University teaching***

University teaching is a process in which, under the leading role (organization, control) of the lecturer, students voluntarily and actively carry out research activities to well implement the university teaching duties.

### ***1.2.2. Traditional music of Folk songs and worshipping***

#### ***1.2.2.1. Traditional music***

Folk songs are songs composed by people in labor, production, daily life activities, and religious and religious ceremonies.

#### ***1.2.2.2. Folk songs and worshipping***

A folk song is a folk song formed and developed in the religious rituals of the people.

### ***1.2.3. Teaching folk songs and teaching folk songs, worshipping rituals***

#### ***1.2.3.1. Teaching folk songs***

Teaching folk songs is an organized and oriented interaction process of the teacher with the learners to help learners acquire knowledge, skills, and styles of folk singing, contributing to the good performance of the teaching task.

#### ***1.2.3.2. Teaching folk songs and worshipping rituals***

Teaching folk songs is an organized, oriented interaction process of the teacher with learners to help learners acquire knowledge, skills, and values of folk songs. Singing in belief and religious ceremonies, contributing to the good performance of teaching tasks.

### ***1.2.4. Methods and methods of teaching***

#### ***1.2.4.1. Solution***

A solution is a way to solve a specific problem to achieve a set goal

#### ***1.2.4.2. Teaching methods***

The teaching method is a way to organize teaching and learning activities in a dialectical unity with each other, to achieve teaching goals.

#### ***1.2.5. Teaching methods and methods***

The teaching method is a unified way of working between teachers and learners to perform well teaching tasks.

### **1.3. Teaching folk songs and worshipping rituals to students of the University of Music Pedagogy**

#### ***1.3.1. Characteristics of students at the University of Music Pedagogy***

Students of the University of Music Pedagogy have the psychological characteristics of students in general and have their unique characteristics. These characteristics are shown as Personality development characteristics; Value orientation; Characteristics of learning activities; Scientific activities for learning purposes; Age characteristics; The ability to hear and appreciate music.

With the characteristics of the students of the University of Music Pedagogy mentioned above, this thesis will be the psychological basis for teaching folk songs.

#### ***1.3.2. Means of teaching folk songs and rituals***

Currently, the means of teaching folk songs, singing, and worshipping ceremonies for students of the University of Music Pedagogy, are not only musical instruments but also many facilities: projectors, computers, amplifiers... Especially classrooms. be connected to the Internet to update knowledge and skills.

#### ***1.3.3. The role and meaning of ritual folk songs and worship in social life and the training of students at the University of Music Pedagogy***

Folk songs have a deep meaning in the cultural and spiritual life of the people where these genres of folk songs exist; With students majoring in folk music pedagogy, singing rituals contribute to the formation of students' aesthetic needs and needs to enjoy folk songs.



#### ***1.3.4. Principles of teaching folk songs and rituals Worshiping for students of the University of Music Pedagogy***

The principles of teaching folk songs and worshiping rituals are determined as follows: The principle of unity between science, professionalism, and education in teaching folk songs. The principle of unification between theory and practice, theory and practice in teaching folk songs. Principles of individualization in teaching folk songs singing Rites; Principle of dialectical unity between the leading role of the lecturer and the active role of students.

The principles of teaching folk songs, and rites of worship for students majoring in the University of Music Pedagogy above will have a guiding role in determining the goals, contents, methods, and forms of teaching different genres of people. This song, thereby contributing to the education of national cultural values from folk songs, singing, and worshiping rituals for students of the University of Music Pedagogy, students will educate these values in high school students.

#### ***1.3.5. Objectives and content of teaching folk songs and worshiping rituals for students of the University of Music Pedagogy***

##### ***1.3.5.1. Objectives of teaching folk songs and worshiping rituals for students of the University of Music Pedagogy***

The objective of teaching folk songs to students is to help students both teach history and teach these folk songs to high school students, after they graduate, and be aware of the value of these folk songs for people's lives and the nation. Specifically, students correctly and fully understand the history of folk songs. Compare the similarities and differences between genres of folk songs. Can sing folk songs and Rite of worship according to the right nature and feelings; Organized an hour of teaching folk songs and rites of worship for high school students; To be aware of the values of folk songs and to be aware of the preservation and promotion of those values.

The above objectives will stipulate the contents of teaching folk songs and rites of worship to students of the University of Music Pedagogy.

*1.3.5.2. The content of teaching folk songs and rituals Worshiping for students of the University of Music Pedagogy*

The content of teaching folk songs Rite of worship for students of the University of Music Pedagogy was identified as the History of folk songs Rites of worship, the relationship between genres of folk songs. Characteristics of performance skills (singing, dancing); Teaching and learning to practice folk singing skills. Teach the values of folk songs, a rite of worship, and the preservation and promotion of these values.

The content of teaching folk songs above will be the basis for choosing and using appropriate methods of teaching folk songs.

*1.3.6. Teaching methods and forms of organization of teaching folk songs and worshipping rituals for students of the University of Music Pedagogy*

Based on the objectives and content of teaching folk songs, which have been analyzed above, the methods of teaching folk songs are determined as follows: Teaching methods are based on case studies; Problem-solving a teaching method.

In teaching folk songs, the appropriate teaching methods are selected as Group teaching combined with the whole class; Individuals self-study, self-study, and self-practice to gain more knowledge and skills in folk singing. Private tutoring for individuals; Visiting form.

*1.3.7. Evaluation of the results of teaching folk songs and worshipping rituals*

Evaluating the results of teaching folk songs, singing, and worshipping rituals of students of the University of Music Pedagogy is a very important step in the teaching process, which is the basis for the lecturers and students to self-assess and adjust their teaching activities. and study. The requirements for the evaluation

of teaching and learning folk songs and worshiping rituals are defined as Principles of assessment; Evaluation objectives; Evaluation methods; Rating scale.

### **\* Conclusion of chapter 1**

Folk songs and worship have been studied, but there are still some unresearched issues that need to be further researched. Teaching folk songs and worshiping rituals for students of the University of Music Pedagogy should be based on the characteristics of the students, the characteristics of the folk songs, the principles, goals, contents, and methods, forms, and conditions for teaching folk songs, singing and worshiping rituals; The assessment of teaching results is determined specifically, to create a solid scientific basis for the further research contents of the thesis.

## **Chapter 2**

### **CHARACTERISTICS AND VALUES OF FOLK SONGS AND WORSHIP SINGING**

#### **2.1. Characteristics of folk songs and worshiping rituals**

Through the research process, the author found that Xoan singing has elements that show the earliest birth, followed by Do singing, then Dam singing. The author would like to present the characteristics of these genres in order, from Xoan singing to Do singing to Dam singing.

##### ***2.1.1. Characteristics of folk song Xoan singing***

There are many legends about Xoan singing, but there is one common point, a basic and core element of Xoan singing, which is the sacrificial singing used in the ritual of the village festival in the spring.

The lyrics of Xoan singing include some poetic forms of 4 words, 5 words, and six bowls... The content refers to the belief in worshiping gods, agricultural work, trade, a beautiful homeland, and love between men and women...

Music in Xoan singing:

- Xoan singing scale is quite diverse: 2-tone, 3-tone, 4-tone, and 5-tone scale, alternating two types of 5-tone scale.
- Structure: musical scale structure; two-meter music structure; The structure of three measures of music
- Beat type: 2/4, 2/4 and 3/4 mixed tempo, free tempo; rhythm with inversion, inversion.
- Melodies: Xoan singing has 3 types of melodies: vocal melodies; Melodies chanting praises; Singing melodies. In the melody used, there are breathy sounds such as ơ, a, i, ê he ... and accompaniment sounds such as vông vông tầm, vông tập tầm vông, tênh is tênh tang tênh...
- Singing skills have 4 criteria: reverberation, rumbling, background, bouncing and rounding, and clear words.

### ***2.1.2. Characteristics of the folk song Do singing***

Do's singing hometown is Liep Tuyet commune, Quoc Oai district, Hanoi. Singing is a festival to worship the god of Tan Vien mountain in spring, praying for favorable rain, harmonious wind, and good crops.

Do singing has two parts: the ritual part and the festival singing part. Poetry in the lyrics of Do singing can be 4 words, 5 letters, 7 words, hexagonal, hexagonal variations; the content of the song prays to the gods to help the rain and wind; describe the beautiful scenery of four seasons; talk about love between a man and a woman...

Music in Do singing:

- Most scales are 5 tones, not semitones
- The dance has the Southern dance (Vu); Huynh (Cung) tunes; Northern (Chuy)
- Corresponding beat type such as 2/4 rhythm; variable span between 2/4 and 3/4; rhythm 3/8; steady tempo.

- The structure of Do Songs often follows the lines of verses, stanzas forming a continuous structure, musical stanza structure, and 2 stanza structure.

- The melody of Do singing is often associated with the tone of the lyrics when dignified, respectful, when spreading, gentle or bright, vibrant...

- Singing skills have criteria of reverberation, rumbling, background, bouncing, and rounding clearly.

### ***2.1.3. Characteristics of folk songs Dam singing***

Quyên Son village, the hometown of Dam singing, is located at the foot of Cam mountain, along the Day River, in Thi Son commune, Kim Bang district, Ha Nam province. Dam singing is a performance to worship General Ly Thuong Kiet in spring in Quyên Son village; The head of the Dam ward is the boss lady, and the girls are called Dam children.

Poetry in the lyrics of Dam singing can be 4 words, hexagonal, hexagonal variations. The content of the lyrics refers to the worship of gods; describe farm work; marches to fight wars and talk about love between couples...

Music in Dam Singing.

- Scale: some songs are 4-tone scale, most are 5-tone scale, not semi-tone

- The dance has corresponding rhythms such as Huynh (Cung), Nao (Thuong), Bac (Chuy)

- Free tempo, 2/4 beat; beat 2/8 in; span 3/8; rhythm with inversion

- The structure has a musical scale structure; continuous musical scale structure.

- Melodies have dignified, respectful songs, flexible and soft songs, strong and vibrant songs...

- Singing skills have the same criteria as Xoan singing, round Do singing, clear words, echo, rumble, background, and bouncing.

## **2.2. The values of folk songs and worshipping rituals**

### ***2.2.1. Historical value***

Xoan singing worships the Hung Kings who built the country, Do singing worships the god Tan Vien who helped people to cultivate and treat water, and Dam songs worship the famous general Ly Thuong Kiet who fought the enemy and defended the country. Folk songs such as Xoan, Do, and Dam songs have great historical value.

### ***2.2.2. Cultural values***

The content of the lyrics of various genres of folk songs. Rites of worship praising the beautiful scenery of the homeland; praising the industrious but talented and intelligent farmer; praising the friendship of the village, and those who have contributed to the village and the country. Worshiping, honoring, and praising the merits of natural gods, and human gods... are cultural values.

### ***2.2.3. Artistic value***

The artistic value of folk songs, singing, and worshipping, is expressed through dance in performance, through lyrics and music; dance values are stylized, symbolic, and highly generalizable. Poetry includes both folk and scholarly lines, both rustic, sincere, subtle, profound, and intellectual; The music also preserves many very ancient, unique, and special elements.

### **\* Conclusion of chapter 2**

Xoan singing, Do singing, and Dam singing are folk songs of the Vietnamese people in the Midlands and Red River Delta with common characteristics and values, and at the same time have their own unique and distinctive features. The values of folk songs clearly and deeply express the national cultural identity.

## **Chapter 3**

# **CURRENT SITUATION OF TEACHING FOLK SONGS AND WORSHIP SINGING TO STUDENTS OF THE UNIVERSITY OF MUSIC PEDAGOGY**

## **3.1. Overview of University of Education - Thai Nguyen University and Faculty of Arts Pedagogy**

### ***3.1.1. Overview of University of Pedagogy - Thai Nguyen University***

Pedagogical University - Thai Nguyen University has a history of more than 50 years, and is a training and fostering base for high-quality teachers and educational administrators in the Viet Bac region.

### ***3.1.2. Overview of the Art Education Department***

The Department of Art Education under the Board of Directors was established in 2011. All music teachers have professional qualifications.

### ***3.1.3. About the musical ability of students majoring in Music Pedagogy***

Most of the students are children of ethnic minorities, the conditions for exposure to musical activities are not much, and their musical ability and aptitude are not high.

## **3.2. The process of surveying the situation**

### ***3.2.1. Objectives and subjects of the survey***

Surveying the current situation of teaching folk songs and worshiping rituals in the Department of art education, University of Education - Thai Nguyen University to assess this situation in the study area, thereby finding out the causes of the practice. situation and propose measures to overcome existing problems in that situation.

The subjects of the survey were music lecturers, and students of the Department of art education, University of Pedagogy - Thai Nguyen University.

### ***3.2.2. Survey content***

The survey contents on some basic issues such as The current status of the training program for students at the university of music pedagogy; the current situation of teaching folk songs to students (Objectives, content, and methods of teaching folk songs).

### ***3.2.3. Survey method***

Educational investigation method, pedagogical observation method; Conversation method; Research method of educational activities products.

### ***3.2.4. Processing survey results***

The information about the situation is quantified by percentages, average values, descriptive statistics, and inferential statistics in the data tables, from which there are objective judgments about the surveyed situation.

## **3.3. Status survey results**

### ***3.3.1. The current status of the music pedagogical training program of the College of Education - Thai Nguyen University***

Based on the training objectives, the University of Pedagogy - Thai Nguyen University assigned the Department of Art education to develop a detailed program of modules (subjects). in the specialized program of music Pedagogy, there are basic music theory, Vietnamese music history, and folk songs, related to research direction and application of research to teaching modules. this. The author pond surveys the content of the above subjects.

### ***3.3.2. Actual situation of realizing the goal of teaching folk songs and worshiping rituals to students of the University of Music Education***

On the basis Based on the program of the University of Music Education of the Department of art education, the University of Pedagogy – Thai Nguyen University and the practice of teaching some lessons with the content of folk songs and worshiping rituals in the subject of Sound Theory Basic music, History



of Vietnamese music and Folk singing, we investigated the actual situation of realizing the goal of teaching folk songs.

### ***3.3.3. The actual situation of implementing the content of teaching folk songs and worshiping rituals for students of the University of Music Education***

Combined with the qualitative research method through conversation with the music lecturers of the Department of Art education, we found that the training program of the University of Music Pedagogy in the subject (module) Music History Vietnamese music, there is Vietnamese music - the product of the material and spiritual culture of the inhabitants of our country. In this lecture, there is content about folk songs.

### ***3.3.4. The reality of using teaching methods in teaching folk songs, and worshiping rituals in the study area***

Combined with the quantitative research method, we conducted some more qualitative research methods by chatting with some lecturers of the University of Pedagogy - Thai Nguyen University mentioned above, we found that teachers often use teaching methods such as the Presentation method, and the Method of using textbooks and learning materials.

### ***3.3.5. The actual situation of the organization of teaching folk songs, singing and worshiping rituals, and testing and assessing students' learning results***

#### ***3.3.5.1. Actual situation of organizational form of teaching folk songs, singing, and worshiping rituals***

At the Department of art education, Pedagogical University - Thai Nguyen University, the lectures on the music theory system with the content of folk songs and rituals, in the subject of Vietnamese music history, Ly basic music theory..., teachers all organize the form of concentrated teaching in the whole class, without dividing groups or study groups. The class elects the class president to be in charge of general and two vice presidents, one class vice president in charge of

learning, and one class vice president in charge of collective activities. When the teacher goes to class, he mainly understands the situation of number of students, and the learning situation of the students through the class staff. The exchange between teacher and student in class through class staff. Ordinary communication between doctors and students is almost absent n out in class.

#### *3.3.5.2. Actual situation of testing and assessing students' learning results*

By using the method of observing some of the lecturers' folk songs during teaching hours and having conversations with these lecturers, we found that: the teacher often uses the test-and-answer method in the folk theory lessons. singing and writing tests after learning the content of teaching folk songs and singing rite of worship with multiple-choice tests. Rarely does the teacher evaluate the student's products, which are practice clips of folk singing?

### **3.4. Evaluation of the actual situation of teaching folk songs and worshipping rituals for students of the University of Music Education**

#### *3.4.1. Some advantages of teaching folk songs, worshipping rituals*

The school always creates favorable conditions in terms of facilities such as classrooms, equipment learning equipment (computers, musical instruments, sound, internet....). Especially, the School's Board of Directors and departments always pay attention to the training and activities of the Faculty and the students of the Department. The school's quality management is strict, and the facilities and equipment for classroom learning are relatively complete.

#### *3.4.2. Some difficulties in teaching folk songs, worshipping rituals*

The teaching staff still lacks highly qualified teachers (no teacher with a doctorate degradants selected to study at the University of Music Pedagogy are mostly children of ethnic minorities, have not had much exposure to musical activities, most have not systematically studied music, limited musical knowledge, and skills.

### ***3.4.3. Advantages and limitations in teaching folk songs, worshiping rituals***

#### *3.4.3.1. In theory classes*

##### *\* Advantages in the teaching of teachers*

In the lecture, the lecturer using the presentation method in teaching music theory is appropriate and necessary, because the content of the lecture on the history of folk songs and worship is mainly theoretical with a lot of information, the relatively difficult, complex, and abstract, students cannot synthesize by themselves.

##### *\* Limitations in the teacher's teaching*

The method of teaching theory teaching is mainly monologue, student passively learns. Most of the time, there is no questioning, discussion, or exchange between the teacher and student and the student with the student. teachers often rarely collect and research more books and scientific researches that are not only directly related but also indirectly related to the lesson content so that students have more knowledge, and professional skills, to meet the increasingly diverse requirements of society.

##### *\* Advantages and limitations in student learning*

Students have a serious study attitude, do not talk privately, do not work alone, and listen attentively to the lecturer's lecture. Besides some students have not done well according to the lecturer's requirements, leading to a lot of poor absorption of the lesson. In the classroom passively absorb, not yet show active consciousness.

#### *3.4.3.2. During practice hours*

Teaching folk songs is practical teaching, we have some comments and assessments about the advantages and limitations of teaching this subject.

##### *\* Advantages in the teaching of teachers*

Teaching folk songs is a typical traditional method, suitable for teaching folk songs. In practice, there is teaching oral communication on, direct error

correction to help students grasp the specific and detailed skills that the trainer needs to convey; training students' skills and consolidate knowledge; helping students to form independent and creative qualities. To create conditions for students to experience real life, the Department of art education encourages students to actively participate in cultural and artistic activities.

*\* Limitations in the teacher's teaching*

The teacher is not flexible in using methods; the method of breathing training suitable for folk singing has not been specified; full use of vocal samples and vocal songs...; When singing samples, the lecturer only uses a form of singing samples of the lecturer, has not used information technology for the students to listen to or look at a released tape or disc, sing standardly, and express the content, ideas, sentimental song for reference.

*\* Advantages and limitations in student learning*

Many students when entering school are still confused and timid, but in the process of studying with diligence and hard work, they have made rapid progress.

Some students have not arranged a reasonable time for studying between theoretical subjects and practical subjects. Many students are not passionate about learning folk songs because there are many twists, turns, beats, skips, etc. students often encounter errors in speech, breathing, sound position, pronunciation, word release, etc. the sound is tight, not round, and clear... students are not active in self-discipline.

**\* Conclusion of chapter 3**

The art education Department of the Thai Nguyen University of Education has provided high schools in the Viet Bac area with qualified music teachers. However, some limitations need overcome. In the courses Vietnamese Music History, and Mechanical Music Theory, It is necessary to research, compile

lectures and innovate teaching methods to provide more knowledge and skills to improve training quality.

## **Chapter 4**

### **MEASURES TO TEACH FOLK SONGS AND WORSHIP SINGING TO STUDENTS OF THE UNIVERSITY OF MUSIC PEDAGOGY**

#### **4.1. Basis for proposing measures to teach folk songs, worshiping rituals**

##### ***4.1.1. Under the Party's policy on education and training, and preserving and promoting the national cultural identity***

In the spirit of Resolution 29 of the Party, we research and innovate teaching methods of content related to the research direction of the thesis, promoting the positivity, initiative, and creativity of students, from which students the member applies knowledge and skills into practice.

Implement the spirit of Resolution No.33 on the preservation and promotion of cultural heritage values. We study and teach folk songs and contribute to preserving and promoting the values of folk songs.

##### ***4.1.2. Based on the 2018 general education program***

Circular 32 clearly states that the music program implements teaching and learning methods according to modern educational trends, promoting the positivity, initiative, and creativity of students in learning and developing the potential of music activities. music; To comply with the requirements of society: Regarding solutions to preserve and promote the folk songs of Xoan singing, Do singing, and Dam singing, the opinions of the artists are unanimous and bring these folk songs into schools. educational and very effective.

##### ***4.1.3. Based on the requirements of preserving and developing the national cultural identity***

Seeing the values of our country's folk songs, since the late 1950s and 20th century, the Ministry of Culture (now the Ministry of Culture, Sports and Tourism) has directed the Music and Dance Department to collect and research folk songs in general, Xoan singing, Do singing, Dam singing in particular; Many localities in the country in general, in the midlands and Red River Delta, have restored festivals, including Xoan, Do singing, and Dam singing festivals.

## **4.2. Measures to teach ritual folk songs and worship to students of the University of Music Education**

### ***4.2.1. Developing topics for teaching liturgical folk songs worshipping and planning lessons for teaching ritual folk songs worshipping according to the competency approach***

In the method of teaching folk songs, we develop a program of thematic frameworks, and at the same time develop a lesson plan to teach folk songs.

#### ***4.2.2. Selection of a number several folk songs Worshipping in teaching folk songs***

*Song range:* The vocal range of a beautiful male voice is the 12th octave, from La small octave to Mi 2 octave (A - E2). The vocal range of a beautiful female voice is 12th, from Si small octave to Phase 2 octave (H - F2).

*Musical properties:* The selected songs are typical of the genre's characteristics: some are dignified and respectful, some are gentle, flexible, and lyrical, and some are playful and passionate.

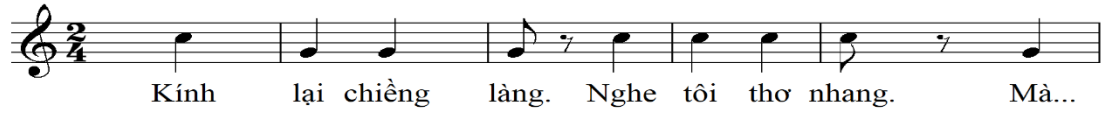
*Content:* The selected songs have lyrics that reflect a variety of god-worshipping beliefs, praising the beauty of the homeland and the country, praising Durand e and faithful love between men and women...

*Selected folk songs:*

#### ***1. Poetry of incense (Folk song - Xoan singing)***

Incense poetry is one of the opening songs sung in a spoken style, representing the oldest singing style in folk songs.

Song poets postersg Xoan, extracting)



## 2. Boating (Singing Folk Songs)

Rowing is one of the best songs in the singing part of Do singing. Sing-along performance.

Changing the boat (Do singing, extract)



## 3. Glutinous clouds (Folk Song-Dam singing)

The song Nep May is performed in the singing and dancing part. The content of lyrics of the song Nep May praises natural beauty and its value to people. The song Nep May consists of a musical stanza, sung in the style of a song with a lyrical, soft and flexible melody.

Nep may (song Xoan, extract)



## 4. Quiz (Folk Songs and Singing Xoan)

The word puzzle has a three-stanza structure, is performed in a choral style, and is a combination of spoken and recited singing.

Quiz (Singing Xoan)



The folk songs selected above are taught for practice with a duration of 02 periods/lesson (01 period/45 minutes) during extracurricular lessons.

***4.2.3. Innovating teaching and practice of folk songs, rituals, and worship in the direction of capacity development***

Teaching practice of folk singing Rite of worship oriented towards capacity development in improving the quality of practical lessons. The suggested practical teaching steps are as follows:

Step 1. Breathe practice: the teacher guides students to practice breathing before learning to sing

Step 2. Vocal warm-up practice: To be suitable for folk singing, take some musical features in the melody of the folk song that is easy to remember and memorize to use as a vocal training sample, both to warm up the voice and to create an impression of the music. Song melodies for students.

Step 3. Analyze the work: Analyze the origin, nature, structure, scale, and rhythm of the song by exchanging questions and answers with the student, from which the student has more information, and knowledge to feel the work more specifically, to express it more deeply.

Step 4. Singing samples: The lecturer uses information technology to present images and sounds of the artist Sing Dam performing at the village festival. Then the teacher sings the sample song twice.

Step 5. Practice pronunciation, and release words: teacher displays each sentence in the lesson, and students sing along. The teacher corrects pitch, tempo, and pronunciation, and releases words in songs for students.

Step 6. Sing the whole song: The teacher knocks the child's drum and instructs students to tap the beat bar to sing the whole song twice.

Step 7. Evaluating the lesson: The teacher asks the students to self-assess the advantages and disadvantages of the class, then the teacher comments.



The total teaching time for 1 lesson is 45 minutes. The process of teaching the practice of folk singing is not fixed with 7 steps, if the first lesson of the lesson taught analysis of works, the second lesson does not have this step.

#### ***4.2.4. Developing a thematic lecture on teaching methods of teaching folk songs, rituals, and worship***

Within the framework of a doctoral thesis, the author presents the contents of the compilation of 01 topics: Lectures on teaching methods of teaching folk songs and rituals.

### **4.3. Pedagogical experience**

#### ***4.3.1. Overview of the experimental process***

Experimental purpose: To confirm the usability of the proposed measures.

Experimental subjects: Students of the university of music pedagogy Class 21 (link to university), the academic year 2020 - 2024.

Experimental time and place:

The experimental period will be held in the 2nd semester, the school year 2021 - 2022, in the week from May 13 to May 20, 2022.

Location: Specialized classroom, Art Education Department, University of Education - Thai Nguyen University.

Experimental content: Carrying out experimental measures to innovate the teaching and practice of folk singing Rite of worship in the direction of capacity development with incense Poems.

Experimental process:

Session 1: Introduce the content to be learned, and the notes when studying folk songs. Singing rights and taking breaths, practicing to warm up the voice of some sound samples.

Session 2: Instructions on how to open your mouth when singing folk songs

Use teaching methods, question and answer, and practice combined with group teaching methods for this content.

Session 3: Practice pronouncing words, and teach how to pronounce words. how to handle skills when singing folk songs.

Session 4: Teach students how to perform folk songs

#### ***4.3.2. Experimental results***

Through the opinion poll, the experimental results show that students absorb faster, and master the lesson more deeply. The proposal is feasible.

Along with the experiment of teaching and practicing folk songs, we also organize an experiment to teach the theory of folk songs, which is presented in the Appendix.

#### **\* Conclusion of chapter 4**

In the spirit of Resolutions 29 and 33 of the Party, Circular No. 32 of the Ministry of Education and Training, the author is well aware of the role and position of folk songs. Protect and disseminate traditional musical values; research and innovate teaching methods to promote the positivity, initiative, and creativity of students, from which students apply their knowledge and skills into practice, contributing to the realization of the goals of music education according to the direction of the Ministry of Education and Training.

## **CONCLUSIONS AND RECOMMENDATIONS**

### **1. Conclusion**

Based on the spirit of the Party's Resolution and documents of the Ministry of Education and Training on building and preserving ethnic culture and art, education, and training, the thesis proposes measures and methods. method of teaching folk songs. A part of the cultural and artistic heritage of the nation.

Along with the transmission of Xoan singing, Do singing, and Dam singing in the homeland of these folk songs, the thesis further clarifies the values and

artistic characteristics... At the same time, it outlines measures to introduce these genres. this folk song into the training program for students of the University of music pedagogy and to innovate teaching methods for students of the University of Music Pedagogy.

Through the pedagogical experiment, students participating in the experiment and student participating in the experiment said: The content of the topics is very necessary to supplement the learning program; New teaching methods promote positivity, and creativity, and improve students' learning ability. The initial pedagogical experiment achieved very positive results, confirming the thesis's research in the right direction, with the right object of practical significance.

## **2. Recommendations**

### ***2.1. Recommendations to the Ministry of Education and Training:***

- Recommendation to the Ministry of Education and Training to suggest that institutions with specialized training at the University of Music Pedagogy need to add some issues about history, characteristics of lyrics, music, and skills. singing and performing... folk songs, singing and worshipping rituals, which the thesis has studied in some subjects such as Basic music theory, Vietnamese music history, and folk singing,...

- It is suggested that the Departments of Education and Training of the provinces and cities throughout the country need to include folk songs and worship songs in the extra-curricular music program at junior high schools and high schools.

### ***2.2. Recommendations to the Ministry of Culture, Sports, and Tourism***

- We recommend that the Ministry of Culture, Sports and Tourism and the Departments of Culture, Sports, and Tourism of Phu Tho, Hanoi, and Ha Nam need to pay more attention to the mode of financial and spiritual training. artists and club members.

- It is necessary to organize annual singing exchanges between Xoan singing, Do singing, and Dam singing clubs, to learn and complement their activities.

- Sending scientists to specialize in research on folk songs to local people to exchange and teach about the common and specific characteristics of these genres with club members, to enhance a deeper and broader understanding of the value of folk songs.

The recommendations we propose above will contribute to preserving and promoting the values of folk songs.

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

1. Nguyen Thanh Tien, (2019), *The relationship between Xoan singing and Do singing, Dam singing, and Cheo singing*. Music Education Magazine (ISSN 2354-1326), issue 3, September, pp.44-55

2. Nguyen Thanh Tien, (2021), *Teaching folk songs and rituals to students of the University of Music Education*. Arts Education Magazine (ISSN 1859 – 4964), No. 39, November, pp.83-87.

3. Nguyen Thanh Tien, (2022), *Initially learn about the scale, and the rhythm of folk songs worshipping the gods*. Arts and Culture Magazine (ISSN 0866-8655), No. 485, January, pp.48-51.

4. Nguyen Thanh Tien, (2022), *The role and meaning of folk songs in the singing and worshipping rituals in training students of Music Pedagogy*. *Proceedings of the scientific conference Improving the quality of postgraduate training in Culture and Arts at the Central University of Education and Arts*, pp.127-132.