MINISTRY OF EDUCATION AND TRAINING

**NATIONAL UNIVERSITY OF ARTS EDUCATION**

**TRUONG QUANG MINH DUC**

**TEACHING SINGING BAI CHOI AND LY QUANG NAM**

**TO JUNIOR HIGH SCHOOL PUPILS**

**SUMMARY OF THESIS**

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**INTRODUCTION**

**1. Reason for choosing the topic**

Located in the South Central region, Quang Nam is not only a place with many famous world cultural heritage works, such as My Son Sanctuary, Hoi An ancient town, etc but also a place with a rich cultural tradition.

Bai Choi art is an elegant hobby of the people of Central Vietnam on the occasion of the beginning of spring. In particular, the Bai Choi festival in Quang Nam has attracted the public for many years, and it has become an essential spiritual activity, popular throughout the districts of Quang Nam province.

In addition, this peaceful land also produces many rustic, cute folk songs with bold central colors, such as Ly, Sac Bua singing, Dong Dao, Ho, Ve and, which is impossible not to mention. The lyrics of Quang Nam have ominously inspired the people living here to create many Ly tunes with their characteristics, sometimes lyrical and sweet in the love song of love. Love couples, sometimes joyful, excited by the fruits of labor in life.

However, at present, the young generation of Quang Nam has not had a high sense of and paid much attention to the values of local traditional folk songs, making these spiritual values increasingly lost. Especially, at the age of middle school, students, with the mentality of learning new things, and following the modern trend; show little interest in the folk songs of their homeland and follow the tastes of new music.

Faced with such a situation, to orient and improve the students' of the traditional cultural and artistic values of their ancestors, The People's Committees of the districts have paid attention to directing the propaganda and promotion of various types of Quang Nam folk songs and encouraged the introduction of Quang Nam folk songs into teaching in schools in the area. However, there is no systematic and systematic process, so it has not been as effective as expected.

For that reason, we chose “**Teaching singing Bai Choi and Ly Quang Nam to Junior high school pupils”**as the name of our thesis and that is also our main research direction.

**2. Research purpose and tasks**

***2.1. Research purposes***

We carry out this thesis to propose measures to teach Bai Choi and Ly Quang Nam songs to junior high schools in Quang Nam province in the direction of capacity development, contributing to improving the quality of music teaching by the standards appropriate to the local situation.

***2.2. Research mission***

Determining the theoretical and practical basis of teaching Bai Choi and Ly Quang Nam folk songs to junior high school pupils in Quang Nam province.

Proposing some measures to teach Bai Choi and Ly Quang Nam folk songs to junior high school pupils.

**3. Object and scope of research**

***3.1. Research subjects***

The main object of the research was the teaching of Bai Choi and Ly Quang Nam folk songs to junior high school students in Quang Nam province.

The object of our research is the problems related to teaching Bai Choi and Ly Quang Nam folk songs.

***3.2. Research scope***

The thesis is only carried out within the scope of junior high schools in Quang Nam province; The thesis focuses on studying two genres of folk songs, Bai Choi and Ly in Quang Nam.

**4. Scientific hypothesis**

The thesis research will contribute to improving the quality of teaching Bai Choi and Ly folk songs to junior high school pupils.

Contributing to clarifying some concepts and terminology related to Bai Choi and Ly folk songs.

**5. Research Methods**

The thesis implements the main research methods:

- Documentary research methods

- Document analysis method

- Methods of sociological investigation

- Statistical methods

**6. Thesis contribution**

The thesis, after completion, will suggest measures to help teach Bai Choi and Ly Quang Nam songs to junior high school pupils in Quang Nam province effectively.

The thesis can be used as a reference for music teachers in middle schools in the central region, especially music teachers in Quang Nam province.

**7. Thesis layout**

In addition to the introduction, conclusion, list of references, and appendices, the thesis includes four chapters:

Chapter 1: Research overview and theoretical basis for teaching folk songs

Chapter 2: Characteristics of Bai Choi and Ly Quang Nam folk songs

Chapter 3: The reality of teaching Bai Choi and Ly Quang Nam to junior high school pupils in Quang Nam province

Chapter 4: Teaching methods of singing Bai Choi and Ly Quang Nam for junior high school pupils

**Chapter 1**

**THEORETICAL BASIS OF TEACHING BAI CHOI AND LY QUANG NAM TO JUNIOR HIGH SCHOOL PUPILS**

**1.1. Study Overview**

**1.1.1. Researchs on Bai Choi and Ly**

Truong Dinh Quang (2009), *Bai Choi Music - Musical opera singing Bai Choi;*

Truong Dinh Quang (2005), *Peach wine yeast*;

Hoang Chuong (2007), *Bai Choi and inter-zone folk songs 5*;

Le Van Hao (1980), *The soul of Vietnam through a system of familiar and popular folk songs;*

Tran Hong (1997), *Quang Folk Song;*

Proceedings of the international conference "*Vietnamese folk art of Bai Choi and similar art forms in the world".*

***1.1.2. Researchs on teaching Bai Choi singing and Ly Quang Nam***

*The Art of Bai Choi opera* is a textbook for teaching Bai Choi, written mainly to train intermediate-level actors and musicians at Binh Dinh High School of Culture and Arts, edited by Hoang Le, and published by Hoang Le. 2005.

*The singing curriculum* is the work of author Ngo Thi Nam in the project on training school teachers of the Ministry of Education and Training.

*Ethnic Music Education in the Music Club at the Middle School* is an article by Pham Trong Toan, published in the Art Education Journal, National University of Arts Education, on May 1, 2015.

*Textbook of Music Teaching Methodology* of Hoang Long - Hoang Lan, published in 2005.

***1.1.3. Comment on the research situation and identify the problems the thesis continues to solve***

 In general, in recent times, there are quite a few research works and doctoral theses related to the issue of teaching folk songs. The works on teaching Bai Choi and Ly Quang Nam appear very few and mainly for students of professional arts and culture schools. Up to now, there has been no research topic on teaching Bai Choi and Ly singing to junior high school students and this is a gap for Ph.D. students to research in this thesis.

**1.2. Theoretical basis**

***1.2.1. Some basic concepts of the topic***

*1.2.1.1. Bai Choi*

It can be identified: the *Bai Choi* festival was developed from the game of playing card hut combined with the performance of singing and singing, usually held on the occasion of Tet to spring. Coming to the *Bai Choi* festival, players do not place much emphasis on winning or losing money, but mainly come to feel the atmosphere of the festival, listen to the chants of *Bai Choi* songs, and try their luck in the first days of the new year through dishes symbolic gift for winning.

*1.2.1.2. Ho - Hat Bai Choi*

Ho-hat Bai Choi is a form of performance in the Bai Choi festival, where the "actors" are Mr. Hieu and Ms. Hieu. Ho-hat Bai Choi uses the basic melodies of the art of Bai Choi to convey the content of the card (helping the player guess the name of the card) combined with chanting the name of the card along with some auxiliary movements. Hieu - who leads the Bai Choi game, creates a fun atmosphere for players through chants and songs.

*1.2.1.3. Bai Choi opera*

Bai Choi opera is a staged form of Bai Choi performance, developed from Bai Choi plays such as Thoai Khanh - Chau Tuan, Luu Binh - Duong Le... The perfect combination of singing, acting, and dancing. The main melodies are *Xuan nu moi* and *Ho Quang* combined with some other art forms such as *Hat Boi*, and *Don ca tai tu.*

*1.2.1.4. Physical*

Ly has perfect art in structure, melody, and lyrics. It became a highly “pervasive” model. The shallow and narrow character of the voice of the Quang Nam people is also a strong influence on the Quang folk songs, creating unique tones that cannot be confused with other regions.

*1.2.1.5. Teaching*

An overview of the concept of teaching methods is as follows: teaching method is the way teachers and students operate in reciprocal relationships. The teacher plays the leading role, controlling, directing, guiding, and organizing students' learning activities actively and proactively to achieve the set teaching goals.

*1.2.1.7. Some terms*

- *Ho Thai*: In the South Central region, "cau thai" means "cau do - puzzle". In the game of hut games, Mr. Hieu pulls out a card and “ho thai” for players to guess the name of the card. Therefore, people often use the term "ho thai" instead of chanting Bai Choi.

- *Noi loi*: *Noi loi* is a way of singing and speaking freely, without a specific pitch, but only expressing the intonation and intonation of the singer through the sentiment of the content and the rhythm of the melody.

- *Xuong ho*: "*Ho*" is the syllable name on the national scale. *“Xuong ho*” is the term used to refer to the way of singing about the syllable “Ho” to end a piece of music. *Xuong ho* has the purpose of stopping at the main syllable to end a piece of singing and has the task of stabilizing the rhythm and starting a new song.

***1.2.2. The role of teaching Quang Nam folk songs to junior high school pupils***

The inclusion of Quang Nam folk songs in the music teaching program at the junior high schools not only has a great effect on preserving and preserving the spiritual values left by our forefathers, but also brings the children back to school, the excitement when learning about spiritual life, and the unique culture in their homeland.

Bringing Quang Nam folk songs into teaching activities, creative experiences, art clubs, etc. will make the children less stressed and tired after studying in class, thereby also helping the pupils. I am more interested in and actively participate in cultural and artistic activities in the school.

***1.2.3. Orientation of teaching methods***

The general education program 2018 was promulgated by the Ministry of Education and Training together with Circular 31 on December 26, 2018, with the view and purpose: of "ensuring the development of learners' quality and capacity through the following contents: education". Therefore, to meet the above purpose, teachers must change from a content development-oriented teaching model to a competency-based teaching model.

***1.2.4. Factors affecting teaching singing Bai Choi and Ly Quang Nam for junior high school pupils***

Factors affecting teaching and learning to sing Bai Choi and Ly Quang Nam include internal factors such as health, psychology, interests, etc.

Learning to sing Bai Choi and Ly Quang Nam requires pupils to observe, listen and practice under the guidance of the teacher. Therefore, learning to sing has a great impact on health.

In addition, psychology also has a great influence on learning to sing Bai Choi and Ly Quang Nam. When there is a happy, excited mentality, more blood is brought to the brain, the brain will process information quickly, the ability to concentrate and absorb is higher.

**Conclusion of chapter 1**

In this chapter, we review research work related to the history, geography, and culture of Quang Nam; research works on Bai Choi and Ly folk songs; Research works on teaching methods of folk songs. Besides, the theoretical basis presents concepts and terms related to Bai Choi and Ly folk songs, teaching methods, etc.

In addition, understanding the role of teaching Quang Nam folk songs to secondary school pupils and orienting teaching methods in the direction of capacity development in the 2018 New General Education program helps us to propose new measures for innovation in teaching Bai Choi and Ly songs for secondary school pupils in the following chapters.

**Chapter 2**

**CHARACTERISTICS OF BAI CHOI AND LY QUANG NAM**

**FOLK SONGS**

**2.1. Some features of Bai Choi in Quang Nam**

***2.1.1. History of the formation and development of Bai Choi in Quang Nam***

Based on the above documents, it can be concluded that Bai Choi was formed from the game "Hat ong" of the working people in the central provinces, from the late 16th century to the early 17th century.

During the nine-year resistance war against the French (1945-1954), Bai Choi developed very strongly and was widely popularized among the people, the army, and in the arts. This is considered the "golden" period of Bai Choi's art.

After the country's unification until now, Bai Choi has become a cultural activity, an indispensable spiritual dish of people in Quang Nam province in particular and the South Central provinces in general.

***2.1.2. Performance space and how to organize the Bai Choi game***

*2.1.2.1. Performance Space*

Bai Choi is often held on the occasion of festivals and Tet days to spring. The Bai Choi performance space is organized in a methodical manner into Bai Choi clubs. At Bai Choi clubs, Mr. Hieu (Ms. Hieu) plays a very important role, as the performer, controls the game, and connects and exchanges with players and audiences.

*2.1.2.2. How to organize the Bai Choi game*

*a) A deck of cards used to play Bai Choi*

The deck to play Bai Choi is the Bai Toi. The cards are made of thin paper, glued on a bamboo card with a length of about 20 cm and a width of about 4 cm, the lower part is sharpened like a big chopstick, and the top is covered with a layer of scallops.

*b) Game mode of Bai Choi game*

When Mr. Hieu pulls out a card from the bamboo tube and shouts out, the hut has a card that matches the card Mr. Hieu will signal.

The hut that gets the first three pairs will shout "Come", then the game is stopped and the prize is awarded to the winner.

***2.1.3. Musical features***

*2.1.3.1. Melodies*

Compared with other regions on the South Central Coast, Bai Choi in Quang Nam is not very different, all based on four basic melodies: *Xuan Nu, Xang Xe, Nam Xuan, and Ho Quang.* The difference between Bai Choi and Quang Nam is that the way of singing and chanting is more liberal and mischievous.

*2.1.3.2. Scales*

*- 4-tone scale:*

The 4-tone scale is rarely used, mainly appearing in the ancient Bai Choi.

 

*- 5-tone scale:*

The 5-syllable scale appears in melodies such as *Xang xe dung, Xang xe luy, Xuan nu co, and Xuan nu moi.*

*The Xang xe dung Dance*

 

*The Xang xe luy Dance*

 

*The Xuan nu co dance*

Combination of 2 scales:

 

 

*The Xuan nu moi Dance:*

 

*The Nam xuân Dance (Old version):*

 

*The Ho Quang Dance:*

 



*2.1.3.3. Melody*

The melody of Quang Nam's Bai Choi is mainly performed stably in the second and third steps, interspersed with the forward steps, for a smooth, lyrical, and intense melody, especially in the early stages. The sound creates a feeling of lightness and comfort in the ear.

Mixing a steady approach and a forward jump, sometimes the melody has wide jumps, inverse intervals, creating a broad nature, etc.

*2.1.3.4. Beat*

The Quang Nam Bai Choi rhythm is a combination of the main rhythm (regular) and inversion rhythm, in which the inversion rhythm with the inversions and inversions is used a lot and appears in most of the melodies. This can be seen as a prominent feature, creating the liberal, mischievous, playful, and witty nature of Bai Choi Quang Nam.

*2.1.3.5. Structure*

Although the structure of Bai Choi is not balanced, it is quite strict and clear on how to divide sentences into a piece of music. At the same time, there are additional accompaniment sounds, creating vivid changes to the melody line.

*2.1.4. Poetic features - lyrics*

The lyrics are the basic elements of the Bai Choi folk song. At first, the lyrics were born to meet the needs of local entertainment, support the game, and create artistic nuances to attract listeners. The lyrics often refer to issues of social reality such as class struggle, struggle against feudal rites, criticism of people's bad habits, upholding humanity, and praising labor. praising the motherland...

The lyrics in Bai Choi Quang Nam are used a lot in poetic forms, such as Luc Bat, Luc Bat Variation, and Song That Luc Bat.

***2.2.3. Musical features***

*2.2.3.1. Scale - Rhythm*

Ly dances in Quang Nam often appear in the following rhythms:

- *The Ly Qua Ai*

 

This rhythm has a strong and joyful nature and revolves around 3 main tonal axes: the main tone, the third tone, and the fifth tone.

*- The Ly Con Qua*

 

The above dance has a rhythmic nature and the melody is sometimes joyful, sometimes healthy.

*- The Ly Thien Thai*

 

With a gentle, melodious, and lyrical nature, the melody of Ly Thien Thai's song mainly revolves around the main tones, the third and fifth tones.

Through the above models that have already shaped the scale, there are several Ly songs in Quang Nam that have been woven together to create more richness in the melody line and expand new tonal axes.

  



Through some Ly, we can see that the scale modal has formed an axis to attract other sounds to maintain the organization and show the nature of each modal.

*2.2.3.2. Melody*

Melodies of Ly melodies are rich, independent, and stable in structure and melody. Sometimes in development, only a few melodic strokes can be repeated for concluding or concluding, meaning that the repetition is spaced, and not directly related to its characteristic motifs.

*2.2.3.3. Beat*

The types of rhythms commonly found in Ly Quang Nam are mainly the 2/4 and 4/4 rhythms. Similar to the rhythm of Bai Choi, Ly Quang Nam's rhythm includes regular rhythms and inversion rhythms.

*2.2.3.4. Structure*

Ly Quang Nam tunes often have a rich structure with many different forms, including balanced or unbalanced types, but they are all very simple and easy to understand, mostly in the genre of 1 paragraph with 4 short sentences. compact.

*2.2.4. Poetic features - lyrics*

In the structure of the six-eighth poem, Ly's lyrics in Quang Nam are very rustic, rustic, and sometimes philosophical, sometimes interwoven between popular literature and scholarly literature, as typical of the local language of the region, reflected in the content of the Ly lessons, thereby having an impact on the formation of the intonation of the Ly songs.

**\* Conclusion of chapter 2**

The study and understanding of Bai Choi folk songs and Ly tunes of Quang Nam need a lot of in-depth research in many fields, such as performance form, poetry, fine art, musicology, etc. In this chapter, I studied some outstanding features of Bai Choi folk songs and Ly Quang Nam tunes as above to select some suitable content and tunes of Bai Choi and Ly genres to put into teaching for students and secondary school pupils in Quang Nam province.

**Chapter 3**

**THE REALITY OF TEACHING BAI CHOI AND LY QUANG NAM TO JUNIOR HIGH SCHOOL PUPILS IN QUANG NAM PROVINCE**

**3.1. Overview of the study area**

***3.1.1. Nam Giang Ethnic Minority Boarding High School***

Nam Giang Ethnic Minority Boarding Secondary School is a district-level specialized school unit of lower secondary education located in Thanh My town, Nam Giang district, Quang Nam province.

***3.1.2. Phan Dinh Phung High School***

Phan Dinh Phung Secondary School is located in Binh Minh commune, one of the coastal communes of Thang Binh district, Quang Nam province.

***3.1.3. Ong Ich Khiem High School***

Ong Ich Khiem Secondary School in Lac Thanh Dong village, Dien Hong commune, Dien Ban town, Quang Nam province, was established in 1978 with the name Dien Hong 2 Elementary School.

***3.1.4. Huynh Thi Luu High School***

Huynh Thi Luu Junior High School is located in Hoi An City, Quang Nam Province. Over 17 years of construction and development, the school has affirmed its position, function, and mission in the general education system.

***3.1.5. About Hoi An City Sports and Culture Center***

Hoi An City Culture and Sports Center is a place that regularly attracts cultural and artistic development activities, and teaches folk songs of Hoi An City, thereby contributing to the conservation, preservation, and development of Hoi An city to promote the values of folk cultural heritage in Quang Nam.

**3.2. Main program content**

***3.2.1. General Education Program 2006***

The content of the secondary school music program is built by the duration of the teaching program; complete and harmonized between practice and music theory; scientifically arranged.

The content of teaching folk songs in the main program has been diverse and rich. Pupils learn many melodies from different regions, such as Quan ho Bac Ninh folk song, Thanh Hoa folk song, Central Highlands folk song, Southern folk song, and Quang Nam folk song.

However, the time devoted to learning folk songs in each grade is still very limited. Students can only learn 7 folk songs. The percentage of folk songs only account for about 25% of the songs in the singing subject.

***3.2.2. General Education Program 2018***

*3.2.2.1. Overall General Education Program*

The most fundamental change in the General Education Program 2018 is the shift from a teaching model in the direction of knowledge transmission with teachers as the center to a teaching model oriented towards quality and capacity development. At this time, the teacher acts as a guide, guiding them to self-study and taking the initiative in learning activities to master knowledge.

*3.2.2.2. Music Program*

Currently, the Music textbook in the 2018 General Education Program at the lower secondary level includes 3 sets: Connecting knowledge with life, Creative horizon, and Kite.

Currently, secondary schools in Quang Nam province are teaching 6th-grade Music in the book series Connecting knowledge with life.

**3.3. Extra-curricular program**

***3.3.1. Some extra-curricular activities***

Through the survey results of extracurricular activities at junior high schools in Quang Nam province, it can be seen that the schools have organized extracurricular activities in a rich, diverse, age-appropriate manner; All activities are planned specifically and clearly by the school and associated with the local culture. In addition, schools also spend time bringing Bai Choi and Ly folk songs to teach students and have activities to help them experience and interact with artisans, etc.

***3.3.2. Teaching singing by Bai Choi and Ly Quang Nam in the extracurricular program***

Based on the survey data, it can be seen that teachers self-assessed their ability to sing Bai Choi well (28%), their ability to sing Bai Choi is quite good at 38% and the average is 39%. Compared to singing Bai Choi, teachers self-assessed their ability to sing Ly Quang Nam at a higher level with the ratio of good (36%), good (43%), and normal (21%).

**3.4. Teachers' teaching methods**

Advantages:

- Most teachers are aware of the meaning and importance of teaching local folk songs in schools.

- In the process of teaching, teachers have tried to apply many interwoven methods.

Defect:

- Teachers use the presentation method to transmit theoretical knowledge, and analyze folk songs to students, students only need to listen to lectures and take notes, and there is little interaction between teachers and students.

- Checking and correcting for students has not been effectively implemented. Just stopped at the level of asking students to sing according to the sample of each group but not close to each individual.

**3.5. Artisan teaching method**

In both the contents of Ly Thuong Thuong and Ho Quang, the artists performed the same steps in class, specifically as follows:

Step 1: The artist introduces the new lesson to the students through the presentation method.

Step 2: The artist presents the sample 3 to 4 times.

Step 3: Divide the song into verses, and teach to sing each verse to the end of the song.

Step 4: Consolidate and correct mistakes for students

**3.6. Characteristics and ability of pupils to sing Bai Choi and Ly songs**

***3.6.1. Pupils’ characteristics***

Middle school students are in a period of strong psycho-physiological development. At this age, their pronunciation organs are more complete, their voices are relatively stable, and their timbre is resonant and clear.

Their ability to perceive and listen to music is also better. In particular, at this age, the general mentality of children is very creative and shows their abilities and strengths.

***3.6.2. Pupils’ ability to sing Bai Choi and Ly songs***

Evaluation of the student's ability to learn folk songs at 4 middle schools, was selected and surveyed through the following criteria: singing the melody accurately, singing the lyrics, handling the breath, and handling the staccato notes showing pupils' expressions.

**3.7. Evaluate survey results**

***3.7.1. Advantages***

The teaching content is strictly and uniformly implemented according to the standards of knowledge and skills for the music subject.

Extracurricular activities at junior high schools in Quang Nam province are quite rich and diverse.

In terms of teaching methods, teachers have used many interwoven methods.

Regarding the characteristics and abilities of students, the general characteristics of the mind-physiology of children in different regions have many similarities. However, in different regions in terms of natural conditions, learning environments, and family circumstances, there are advantages and disadvantages of their own.

In terms of facilities for teaching, at present, most of the junior high schools in Quang Nam meet the facilities for training according to the regulations of the Ministry of Education and Training.

***3.7.2. Existence, limitation***

Surveying the content and program of the singing subject at the junior high school level, it can be seen that the program has not yet emphasized the regional cultural identity through local folk songs, especially the real Bai Choi folk song not been officially taught in the junior high schools.

Textbooks, reference materials, and textbooks for bringing local folk songs into schools are few. The materials have not been carefully compiled and distributed throughout the education system, leading to the situation that each locality teaches uniquely.

**Conclusion of chapter 3**

Through the survey and assessment of the current situation of music teaching and learning at the lower secondary level in Quang Nam province, it shows that all educational institutions have properly and fully implemented the Music Program to help students form and develop musical competence based on popular music knowledge.

To facilitate teaching Bai Choi and Ly Quang Nam folk songs to junior school pupils in a synchronous manner, it is necessary to have enough materials on Quang Nam folk songs for teachers and pupils, practice instruments, and tapes. Musical discs... Music teachers must be trained in teaching Quang Nam folk songs in general and Bai Choi and Ly Quang Nam folk songs in particular.

**Chapter 4**

**TEACHING METHODS OF SINGING BAI CHOI AND LY QUANG NAM FOR JUNIOR HIGH SCHOOL PUPILS**

**4.1. Bases, orientations, guidelines, and criteria**

**4.1.1. Bases**

Law on Cultural Heritage dated June 29, 2001; Law amending and supplementing several articles of the Law on Cultural Heritage dated June 18, 2009;

Resolution No. 05/2005/NQ-CP dated April 18, 2005, of the Government on promoting the socialization of educational, medical, cultural, and sports activities; Decree No. 69/2008/ND-CP of the Government dated May 30, 2008, on policies to encourage socialization for activities in the fields of education, vocational training, health, culture, sports, environment;

Decision No. 581/QD-TTG dated May 6, 2009, of the Prime Minister, approving the Strategy for Cultural Development to 2020.

***4.1.2. Orientation and policy***

*4.1.2.1. Orientation*

Inheriting the Party's innovative views on culture stated in the Resolutions and documents of the Party's National Congress, the 2013 Constitution stipulates: "The State and society take care of construction and development. develop an advanced Vietnamese culture imbued with national identity, absorbing the cultural quintessence of mankind; The State and society develop literature and art to meet the diverse and healthy spiritual needs of the People”.

*4.1.2.2. Legal basis for bringing Quang Nam folk songs into schools*

The policy is the legality to carry out the introduction of folk songs into schools. Provincial People's Committees need to issue policies and plans to bring folk songs into schools for the Departments (Departments of Education and Training, Departments of Culture, Sports and Tourism), and schools to implement.

***4.1.3. Developing programs and compiling materials for teaching folk songs***

*4.1.3.1. Goals and requirements*

Develop program content and organize the implementation of Bai Choi and Ly folk songs in junior high schools. Compiling teaching materials for teaching Bai Choi and Ly folk songs and organizing training courses to guide the content, methods, and methods of teaching Bai Choi and Ly folk songs for junior high school pupils in the main course and Extracurricular.

*4.1.3.2. Plan to organize and implement Bai Choi and Ly singing lessons*

To implement this program well, the People's Committee of Quang Nam province should assign the Da Nang National University of Education to be responsible for planning and organizing the compilation of teaching materials and teacher manuals for pupils teaching folk songs Bai Choi and Ly Quang Nam. Because the teaching staff here have pedagogical qualifications and music majors, they are qualified to attract and gather artists, artists, and junior high school teachers with professional competence to participate in the preparation of materials.

***4.1.4. Criteria for choosing the tunes of Bai Choi and Ly***

*4.1.4.1. Music*

In Vietnamese folk songs in general, Bai Choi and Ly, in particular, are often taken from folk songs, proverbs, and 6-8 literary forms. The lyrics and poetry are selective and dominate the melody, rhythm, rhythm, and even musical structure.

Select the song above with a beautiful melody, clear rhythm, with steady steps, creating a sense of convenience, and an easy-to-sing, concise, and coherent musical structure.

When choosing music (Ly, Bai Choi singing tunes) to teach singing to middle school students, it is necessary to avoid choosing songs with staggered melodies.

*4.1.4.2. About the content of the lyrics*

For junior high school students, in teaching singing Bai Choi and Ly, it is necessary to avoid songs with confusing classics or lyrics praising the couple's love, or crude sarcasm or lack of character. Beauty.

Choose songs with content about love for the motherland, the morality of drinking water, remembering the source, praising the love of family and friends, natural beauty, promoting the spirit of labor, and love for people. …

**4.2. Measures to teach Bai Choi and Ly Quang Nam songs to junior high school pupils**

***4.2.1. Methods of teaching folk songs***

Step 1: Stabilize the organization, meet with students and check old lessons

Step 2: Introduce and teach a new lesson

Step 3: Teach singing and practice singing

Step 4: Discuss and summarize the knowledge

Step 5: Review and give homework

***4.2.2. Teaching capacity development***

To improve the quality of teaching, teachers need to innovate teaching methods in the direction of developing students' self-study ability. With this method, teachers attach great importance to teaching students self-study methods. That is, teachers, act as guides for students' learning methods, improving students' initiative and creativity.

***4.2.3. Pay attention to breathing and body movement before learning to sing***

When studying the artists singing Bai Choi and Ly, we found that the artists mainly took their breath in their chest, and sang slightly real, close to speaking (especially the Saying way, Ho...); however, in the Ly genre, artists sometimes also take a breath from the abdomen, breathe deeper, release air more gently.

***4.2.4. Teaching music perception in Ly and Bai Choi singing***

*4.2.4.1. Feel the melody of Bai Choi and Ly*

As mentioned above, teaching singing Bai Choi and Ly to junior high school pupils is important, but it does not mean that singing with the right melody is good.

*4.2.4.2. Feel the beauty of the lyrics*

In folk singing, lyrics play a very important role, making it easy for listeners to understand the content and meaning of the tune and song. But to understand the beauty of the lyrics, the singer needs to express the lyrics.

*4.2.4.3. Feel the nuance and nature of the song*

To guide students to appreciate the nature of singing through various skills in expressing emotional rhythm, teachers should note the following points:

- Help them understand the content and nature of the song; Expression of emotions depends on the mood and empathy with the content and nature of the song.

- Give the children a comfortable time before singing.

- Instruct students to express emotions not only in the expressiveness of the voice but in the Bai Choi and Ly genres, they should also show gestures and facial expressions suitable for the song.

***4.3.2. Experimental progress***

***4.3.2.1. Place and time of the experiment***

We have applied experimental teaching at Ong Ich Khiem Middle School, Huynh Thi Luu Junior High School, and Phan Dinh Phung Junior High School in Quang Nam province.

Experimental period: 2nd semester of the academic year 2021 - 2022.

***4.3.2.2. How to experiment***

The experimental lesson of the "Ho trilogy" in the main program was conducted in 2 classes, 1 experimental class, and 1 control class. The experimental class was taught according to the proposed method, the control class was taught according to the traditional method.

Experimental lesson plan: to prepare for the experimental lesson, we have prepared lesson plans in the direction of developing students' abilities.

***4.3.3. Experimental results***

Through the above experimental lesson, the results are as follows:

After reading and carefully studying the lesson at home, students are no longer passive in absorbing knowledge, but actively participate in asking questions and exchanging with teachers; the correct practice has helped students shorten the time to learn new songs; the Group learning method has helped students learn more actively.

**Conclusion of chapter 4**

Based on the survey on methods of teaching folk songs to junior high school students in Quang Nam province. In this topic, we have proposed measures to improve the quality of teaching folk songs:

Innovating teaching methods: for students to absorb knowledge effectively, teachers must know how to use appropriate means of communication.

Bringing some folk songs into the curriculum: to put Bai Choi folk songs into the curriculum to be effective, children must approach melodies from easy to difficult, and choose appropriate content arrangements. age-appropriate and use words that are close, easy to remember, and understandable.

Organizing creative experience activities: Students can directly go to Bai Choi performance spaces to experience, learn, interact with artists or organize Bai Choi singing.

**CONCLUSION**

When our Party and State implement the policy of renewal, "opening the door" to integrate with the region and the world, making the country's economy more and more developed. However, besides the positive aspects, there are also many risks created by the negative side of the market mechanism. That is the risk of harmful cultural products entering the youth in many different ways. The morality of many people, most of whom are teenagers, is seriously degraded. Traditional cultural values are gradually eroding.

Thus, the introduction of Bai Choi and Ly folk songs into the curriculum in junior high schools is an effective measure and means to help students have a full awareness of the meaning and role of literature. localization.

And to further contribute to the protection, preservation, promotion, and development of Vietnamese musical art in general, and Quang Nam folk songs in particular, we would like to make a few recommendations:

\* The contests, performances, and development well at all levels and branches.

\* Improving the work of collection, research, publication, scientific seminars, even new compositions, and new lyrics for folk songs also need attention and attention.

\* There should be close, synchronous, and effective coordination of agencies and sectors, especially the Provincial People's Committee, Department of Education - Training, Department of Culture - Sports - Tourism.

\* On the part of junior high schools in Quang Nam province, it is necessary to regularly organize related cultural performances or integrate Bai Choi and Ly folk songs on anniversaries, holidays, or exchange opportunities between schools.

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

**A. Scientific articles**

1. Truong Quang Minh Duc (2018), Some characteristics of Quang Nam Bai Choi folk song, *Art Education Journal,* ISSN 1859-4964.

2. Truong Quang Minh Duc (2018), Teaching folk songs to junior high school students in Quang Nam - current situation and solutions, *Journal of Education and Society*, ISSN 1859-3917.

3. Truong Quang Minh Duc (2020), Musical characteristics in the art of playing Bai Choi in Quang Nam, *Proceedings of the International Scientific Conference “Art and culture education in the context of international integration and revolution Industry 4.0”,* ISBN 987-604-308-168-8.

4. Truong Quang Minh Duc (2022), Teaching folk songs in the process of developing art education in the context of global integration, *Proceedings of the Scientific Conference "Training Culture - Art in the context of integration" international and recovering from the Covid-19 pandemic”,* ISBN 987-604-372-150-8.

**B. Research work**

1. Truong Quang Minh Duc (editor), Nguyen Thi Le Quyen, Nguyen Hoang Tinh Uyen, Nguyen Thuy Nhung, Nguyen Thi Thuong Huyen, Nguyen Van Thai, Le Thi Duyen (2021), Module 4 “Developing a teaching plan study and education towards developing the quality and competence of secondary school students in Music", *A guide to fostering core teachers*.

2. Truong Quang Minh Duc (editor), Nguyen Thi Le Quyen, Nguyen Hoang Tinh Uyen, Nguyen Thuy Nhung, Nguyen Thi Thuong Huyen, Nguyen Van Thai, Le Thi Duyen (2021), Module 4 “Developing a teaching plan study and education in the direction of developing the quality and capacity of high school students in Music", *A guide to fostering core teachers.*