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| MINISTRY OF EDUCATION AND TRAINING  **NATIONAL UNIVERSITY OF ARTS EDUCATION** | **Socialist Republic of Vietnam**  Independence-Freedom-Happiness |

*Hanoi, November 2023*

**EXECUTIVE SUMMARY**

**1. THESIS SUMMARY**

Thesis Author: Do Thi Lam

Course 5: (2020 - 2023)

Code: 9140111 - Majoring in Theories and methods of music teaching

Thesis: **Teaching Vietnamese Pop Songs to Female Mezzo-Soprano Students at Thanh Hoa University of Culture, Sports and Tourism**

Science Instructor: Prof.Dr. Nguyen Thi To Mai

Training institution: National University of Arts Education

**2. KEY CONTENTS OF THE THESIS**

**2.1. Research purpose and objectives**

***\* Research purpose***

Based on theoretical and practical studies of pop vocal instruction, this dissertation proposes several teaching solutions for Vietnamese pop songs tailored to female mezzo-soprano students enrolled in the undergraduate vocal music program at Thanh Hoa University of Culture, Sports and Tourism. The goal is to contribute to improving the quality of vocal music education.

***\* Research Objectives***

To achieve the stated purpose, the dissertation outlines the following primary objectives:

Provide an overview of existing studies related to the dissertation topic and establish a theoretical framework for teaching Vietnamese pop songs to undergraduate mezzo-soprano vocal students.

Investigate the historical development and identify the characteristics of Vietnamese pop songs in terms of subject matter, musical language, vocal techniques, and performance style.

Survey, analyze, and evaluate the current state of pop vocal instruction for female mezzo-soprano students at Thanh Hoa University of Culture, Sports and Tourism.

Propose teaching measures for Vietnamese pop song instruction for female mezzo-soprano students and conduct a pedagogical experiment to assess the feasibility and effectiveness of the proposed methods.

**2.2. Research methods**

***2.2.1. Theoretical research methods***

This group includes the following:

*- Analytical method:* Used to examine relevant documents, including key concepts of the topic; the role of pop vocal instruction for mezzo-sopranos; the characteristics of Vietnamese pop songs; the current state of instruction; and methods of applying pedagogical techniques for teaching Vietnamese pop songs.

*- Synthesis method:* Used to systematize analyzed issues, theoretical research findings, and data collected from the practical teaching context. It also helps consolidate and generalize proposed instructional strategies.

*- Comparative method:* Used to compare Vietnamese pop songs with classical European songs, and compare vocal techniques of pop singing versus classical techniques, especially in mezzo-soprano voice instruction.

***2.2.2. Practical research methods***

*- Pedagogical observation:* Used to investigate the actual situation of vocal music instruction-especially pop vocal training at Thanh Hoa University of Culture, Sports and Tourism through lesson observations and data collection.

**-** *Survey and investigation:* Used in combination with observation to evaluate the teaching situation via questionnaires, interviews, and direct discussions with lecturers and students.

**-** *Expert consultation method:* Applied to gather advice from experienced educators in pop vocal instruction. Notably, expert feedback was obtained from *People’s Artist Ha Thuy*, a veteran vocal educator from the Military University of Culture and Arts.

*- Interview method:* Used to gather insights from department leaders, lecturers, and experienced performers to better understand viewpoints and gather evidence on effective pop singing instruction.

**-** *Teaching experience summarization:* Used to synthesize teaching experiences from educators, artists, and vocalists involved in pop music instruction, including the candidate's own teaching experience with female mezzo-soprano students.

*- Pedagogical experiment method:* Used to test the effectiveness and practicality of the proposed methods for teaching Vietnamese pop songs to female mezzo-soprano students at Thanh Hoa University of Culture, Sports and Tourism.

*- Supporting method - statistical analysis:* Used to process data collected from the survey and pedagogical experiment.

**2.3. Key findings of the dissertation**

The dissertation consists of four chapters:

Chapter 1: Overview of research and theoretical foundations. This chapter presents an overview of research related to the topic and outlines the theoretical foundations for teaching Vietnamese pop songs to female mezzo-sopranos. The literature review shows that pop vocal instruction in Vietnam remains under-researched, with no comprehensive publications or systematic methodologies comparable to those in classical vocal training. Key concepts such as *pop music*, *rock music*, *pop song*, *Vietnamese pop song*, *mezzo-soprano voice*, *teaching method*, and *vocal technique* are explained to support the following chapters. The role of mezzo-soprano voices and the importance of professionally teaching pop singing are also clarified. The chapter concludes by identifying core components in the teaching process for Vietnamese pop songs.

Chapter 2: History and characteristics of Vietnamese pop songs. This chapter examines the historical emergence of Vietnamese pop music and analyzes its characteristics. Vietnamese pop songs primarily follow the Pop genre, featuring diverse themes, melodic and rhythmic creativity, and personal performance styles that emphasize originality over classical vocal discipline. Key differences between pop and classical singing are highlighted, and a comparison table is provided to illustrate distinctions in musical structure, technique, and interpretation-laying the groundwork for instructional application in later chapters.

Chapter 3: The current state of Vietnamese pop vocal instruction. This chapter reviews the current teaching practices for pop singing at Thanh Hoa University of Culture, Sports and Tourism—a school with 57 years of educational history and 13 years as a university. While most instructors are classically trained, efforts have been made to meet contemporary demands. The chapter evaluates the curriculum, teaching methods, lecturer qualifications, and student performance, and identifies both strengths and challenges. These findings provide the foundation for the pedagogical solutions proposed in Chapter 4.

Chapter 4: Instructional strategies for teaching Vietnamese pop songs to Mezzo-Soprano students. This chapter presents instructional strategies based on both theoretical insights and the realities revealed in Chapter 3. Noteworthy measures include: Adjusting the curriculum to reduce emphasis on classical techniques starting from Module 2, integrating pop techniques into Module 3, and offering a dedicated pop music track for students with natural aptitude. Introducing more Vietnamese and international pop songs in place of classical arias, which would still be taught in later semesters (Years 3–4). Emphasizing pop-specific vocal techniques such as breath control, relaxed articulation, vibrato, syncopation, phrasing, improvisation, and movement-based vocal exercises. Encouraging cross-disciplinary training through courses like "Acting Techniques" and "Solfège" to enhance rhythmic and expressive competencies. Applying active learning methods, including self-discovery and problem-solving approaches, to foster creative expression in performance.

A pedagogical experiment was conducted over 4 weeks using a test-control model with the song *“Dau phai boi mua thu”* (Phu Quang – Giang Van) to verify the effectiveness of the proposed measures.

By analyzing both theory and practice, the dissertation offers detailed, practical solutions that deepen the approach to Vietnamese pop vocal instruction and elevate the quality of mezzo-soprano training at Thanh Hoa University of Culture, Sports and Tourism. These strategies may also be referenced by other institutions pursuing similar pedagogical goals.

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