

## **SOME METHODS OF TEACHING ARIA SINGING TO UNIVERSAL STUDENTS OF MUSIC AT THANH HOA UNIVERSITY OF CULTURE, SPORTS AND TOURISM**

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### **ABSTRACT**

Vocal music is the art of combining music and language. Although it is music, the organ that makes up the human voice is far different from ordinary musical instruments. The great expressive power, the ability to spread widely, has made the art of singing an extremely important means of inspiring ideological, moral, aesthetic, and entertainment education. Singing is the voice of the soul that has become the oldest, most popular, understandable, and loved art by everyone. Although so rich, easy to understand, and universal, the art of singing is one of the most difficult art forms. Indeed, the art of singing is created by a live instrument - the human body, and all the psycho-physiological developments of the singer directly affect the quality of the art. Moreover, the difficulty of the art of singing is that: In addition to the general rules of sound, Vocal technique, aesthetics... The art of singing also includes the law of language.

**Key words:** Aria.Legato, passage, staccato, non legato, Marcato, nuances, mouth shape, pronunciation.

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### **INTRODUCTION**

Aria (Originally Italian for "song" or "song", "music" is the term for a song or as an independent part of a voice, with or without instrumental accompaniment or harmony). Typical settings for arias are musicals (opera), great choirs (cantata), operatic vocals (oratorio), and large suites (messe). According to author Nguyen Trung Kien in the book "Vocal Pedagogy" [1].

Aria is a complex vocal genre, which is large vocal work with accompaniment written for a symphony orchestra. Aria also has genres such as ariette, arioso is a relatively small genre, cavatina is a large area that always has a creative part. In addition, many authors also give names such as rondo, solo, couple, romance, monologue, song, letter, aspiration, tear, story... [1].

In the book "Vocal Pedagogy of Professor- People's Artist Nguyen Trung Kien wrote "Vocal art as well as theater art, the singer-artist must show in his acting open to the audience. inner reality of the work, which is the content and image of the art. The task must be carried out in a simple, precise, spontaneous, and enthusiastic manner, and at the same time, it must be concise, inspiring, and enthrall the listener with the ideas and techniques of performing arts. Vocal music....." [1].

### **Research overview**

In addition to the three leading institutions for professional vocal training, namely Vietnam National Academy of Music, Hue Academy of Music, and Ho Chi Minh City Conservatory of Music, vocal training

schools across the country such as the University of Music and the University of Science and Technology, are also known as the Vietnam National Academy of Music. Military Art, Hanoi Art College, Ha Long University, Danang Cultural and Arts College...including Thanh Hoa University of Culture, Sports and Tourism, in the teaching process, the lecturers often apply the following methods. method of presentation - method of teaching, method of presentation combined with teaching. However, the selection and use of effective teaching methods are suitable for each student depending on the experience and flexibility of the lecturer.

In the past time, in the process of studying Aria singing as well as exploiting singing techniques, many authors have been interested in, research in which there are several typical works such as:

Meritorious Artist Ho Mo La in the book "Voice Teaching Methods" (2008), Publishing House of Bach Khoa Dictionary. With content written about the problems of the pronunciation apparatus, the problem of union, the problem of vowels, consonants... this book is a valuable resource for professional vocal teaching.

Dr. Tran Ngoc Lan in the book "The method of singing Vietnamese well in the art of singing" (2011) of Vietnam Education Publishing House. Have discussed

the basic knowledge of Vietnamese sound structure and some methods of good Vietnamese singing in singing.

**Research methods.**

The article uses the main method of collecting related documents, books, surveys, analysis and synthesis of Aria's research works and musical works. From there, summarize and evaluate the characteristics related to the techniques and methods in the teaching and learning process.

**Research content**

**Methods of practicing singing techniques**

*Legato method of singing*

The method of training the legato technique requires regular practice of the correct pronunciation organ combined with deep breathing with controlled breathing to create a strong, round and regular resonant sound. Practice vocal patterns, and songs with a stable melody, then practice singing at different intervals but keeping the sound in a uniform position. The singer should practice legato practice samples at an easy level first, then practice how to sing legato in the song. Here are some bar exercises to practice the technique of singing legato.

Example 1[2]:



Practicing the vocal pattern, a singer will practice both the technique of changing the voice, turning on the sound, compressing the air and regulating the breath. Teachers need to guide students to practice as follows: When starting to practice vocals, teachers always let students practice vocals from low notes to high notes. So here we start singing from the note g1, so the teacher asks the students to take their breath just enough, open their mouths vertically not too loud, compress the air, turn on the soft sound on the note g1 and sing the "i" sound, then slowly sing down to the next notes to the "e, a, o, u" sound, the teacher asks students to use it entirely in their real voice and use chest breathing. After that, the teacher continued to accompany the students to a semitone for practice, and so on until the student sang the highest note that the student could sing that note well.

Example 2[2]:



**Method of singing passage (singing quickly)**

Singers need to practice quick practice samples from easy to difficult, from few notes to many notes. At the beginning of the practice, practice at a moderate speed and gradually increase the speed with the following requirements: 21 Step 1: Inhale deeply and quickly, allowing the sound to be relaxed without being heavy and not heavy. affect the speed of the song. Step 2: The push must be gentle and continuous, not sudden. Step 3: Turn on the sound to be gentle, decisive and accurate in

the pitch of each note. In particular, the sound must be clear without losing notes while ensuring fast speed and high sound placement. Here are some passage singing exercises.

Example 3[2]:



In this exercise 3, the teacher asked the students to take a quick breath, open the mouth vertically, lift the upper cleft palate and uvula high, and let the chin relax naturally. Turn on the sound gently into the note, then push the sound of the remaining notes with a moderate volume, gently, flying, elegantly, and quickly. Remember to sing the 1st-octave notes in your chest voice and use your chest breathing to avoid exposure and blurring of the sound. When singing high notes like c<sup>2</sup>, d<sup>2</sup>, e<sup>2</sup>, f<sup>2</sup>, g<sup>2</sup>... you need to take a deep breath, use your belly breath, and sing your head voice.

**Method of singing staccato**

To sing well, the singer needs to pay attention to loosening the lower jaw, opening the upper teeth like when smiling and placing the sound coming from the roots of the upper teeth, combined with the breath must be continuously compressed and gently pushed. , should not blow out each note. Practicing the technique of singing staccato has many benefits for vocal development. The flexibility in singing bouncing sound helps the vocal cords and the voice transmission part to gradually work sensitively, creating a habit of turning on the right sound when singing. For singers who have a habit of singing with deep, heavy, and tight sounds, when practicing the bouncing singing technique, they will overcome the above defects because of the requirement of flexibility, lightness, and clarity of the bouncing sound combined with the forced to place the sound in a shallow and high position, the voice will gradually become clear and gentle.

Example 4[2]:



Example 5:



Exercises 3 and 4 are one of the more difficult staccato exercises. Teachers should only practice this exercise for third- and fourth-year students who have good technique. The teacher asked the students to open the mouth wide vertically and slightly horizontally so that the upper teeth are open as if smiling, smiling faces, raising the upper cleft palate and uvula high, taking deep breaths, the position of the sound at the roots of the teeth. upper door. Turn on the sound decisively, quickly, neatly, gently, resonantly, steadily, and stably in the position of the sound. When singing each note, the belly must contract first and then expand to turn on the breath to make the two slits gently attract each other to play the sound quickly and neatly.

Method Techniques for singing nonlegato, Marcato

The technique of singing non-legato requires the singer not only to sing in pauses, in a tight voice, to press, but also to leave notes. Beginners often mistake the technique of singing staccato and technique of non legato for the same because of the disconnection of the sound. However, in staccato singing, the sound has to bounce and bounce quickly, and in nonlegato, the sound comes out with a slower and more relaxed tempo, singing emphasizes each note and then breaks the sound.

Example 6[5]:



Example 7[5]:



Teachers ask students to sing these samples to need to compress their breath firmly, turn on the sound at the tip of the lips firmly, and press on each note so that the sound breaks off quickly and neatly. When controlling your breath, you must not hold your breath, but you must be able to turn it on the slit to avoid the stiff body that will cause the sound to crack in the neck.

**Shades treatment method**

Example 8[5]:



When performing work, it is very important and necessary to express feelings, emotions, and nuances. In each work, a part of emotion is expressed in nuances through a musical note or a whole verse with strong and weak changes, growing louder and smaller. Therefore, in the learning process, teachers need to let students practice sound samples with nuance processing. So that when singing into the work, students will not be surprised where the author requires processing nuances in the work. Above is an exercise to handle small and large shades, this is a technique that almost every work uses. Teachers need to guide students to sing as follows: Open mouth vertically, takes enough breath, compress air, put a light sound on note c1 and sing at low volume, position the sound at the base of the upper front teeth, then sing louder up to the note c2, continue to hold the breath firmly, keep the sound position steady without changing, play the note c2 at the highest volume until it feels like the breath is still enough to sing the whole sentence, then shrink down The volume gradually decreases, without taking a breath, but continuing to sing all the remaining notes with the volume gradually and steadily decreasing. Pay attention, always sing legato that connects the sound from one note to another as seamlessly as a thread throughout the sentence, without breaking the sound, always keeping the sound round and neat.

**The method of the mouth**

In addition to stitching the breath and turning on the sound, we pay great attention to the stage of "opening

the mouth wide" (in some cases we ask to open it very loudly when the students can't feel how to open the inner throat). There are different opinions about opening a large or small aperture. We advocate opening the mouth wide (especially in the first and second years for students who are new to vocal subjects) mainly in the inner mouth posture, which is the soft palate - the uvula must be hung high. , seal the nasal cavity. The reason we care about this issue is that:

Firstly, if you want to raise the cleft palate and hang the uvula, you must open it "like a yawn", then naturally the mouth will open very wide, both vertically and horizontally.

Second, by opening the mouth as above, the pharynx will open, the larynx is lowered, the epiglottis is not compressed but opens naturally, and the organs in the larynx are relaxed, so when the sound is released, the voice is gentle. , easy, airy.

Third, opening the mouth is related to the problem of shaping the joint cavity. First of all, the pharynx-mouth cavity is connected, and the hat cavity is sealed to avoid nasal voices so that when the sound bounces out of the oral cavity - the mouth will have an easy resonance effect and have a certain synergistic effect.

The opening or closing of the mouth is related to the vowels i, e, a, o, u, and more to the type of voice. For lyrical or lyrical sopranos of color, the voice is bright, highly flexible, with a vocal range of more than two octaves. This type of voice requires a relatively short and narrow cavity size. Only when the mouth is open and smiling, it is suitable for the timbre and nature of the voice. As for the middle and low voices, the combination must be both long and wide to promote the mid and low voices well, so the vertical opening is more satisfactory.

In addition, tempo also affects how the aperture is opened. For works with a medium or slow tempo, melodious or grandiose music that needs thick and full vocals, the mouth needs to be wide open. In contrast, works with a fast tempo, flexible tempo, and fun music, the aperture must be small to release the words flexibly.

Once opening the correct aperture as required above, students always feel easy to sing, and the singing is comfortable, the singing will resonate naturally.

**Method of pronunciation**

In general, singers have accurate sound pronunciation methods, when singing high notes, they naturally use special techniques to sing; In this way, the new voice is resounding, the vowels are clear when singing at different pitches, the sound includes the combination of "original sound" and "formant" suitable for vowels. To be effective in both types of resonance mentioned above, when singing, on the one hand, regulate the pharyngeal cavity well so that the air column in the cavity can regulate the vocal cords to effectively promote the "original sound" combination; otherwise based on not affecting the resonance effect of the "original sound". Adjusting the specific posture of vowels in the oral cavity to promote resonance in the formant region (Chinese translation translates as "resonance peak." The cavity system itself supports the production of specific frequencies. , which is the sound component. Thanks to us distinguishing vowels), thereby forming vowel timbre.

From the limitations of students' poor pronunciation mentioned in Chapter 2, the research team would like to propose some solutions for practicing speaking based on 5 basic vowels of the vocal technique to create a sound technique. Correct vowels of the language in singing are required in terms of vocal technique, in addition to practice for some foreign consonants commonly encountered in aria works:

**For 5 vowels:**

These are the ways to practice speaking, they will help students to have a beautiful, correct open mouth and pronounce vowels while singing aria works, and at the same time to reduce dependence on machines hook, rigidly on opening the mouth in the standard of vocal technique to the expression of aria works [2].

| Ordinal | Vowel | Describe  |
|---------|-------|---|
| 1       | "I"   | <ul style="list-style-type: none"> <li>- Lips like when smiling, the tip of the tongue touches the roots of the lower teeth.</li> <li>- Bring the breath to the oral cavity, the upper jaw is slightly forward.</li> <li>- Pronunciation slightly (the position of the I sound is high on the head and runs along the bridge of the nose)</li> </ul>  |
| 2       | "Ê"   | <ul style="list-style-type: none"> <li>- The lips are flat, the edges are slightly pulled to the sides, the mouth is narrower than I, the tip of the tongue touches the lower jaw, and the two sides of the tongue touch the molar area of the upper jaw.</li> <li>- Bring the breath to the oral cavity, the upper jaw is slightly forward.</li> <li>- Pushing the pronunciation (the position of the E sound is high on the head, pushing the bright sound to the tip of the tongue)</li> </ul> |
| 3       | "A"   | <ul style="list-style-type: none"> <li>- The mouth is naturally wide, the height and width are moderate, the tongue surface is flat, and the tip of the tongue is slightly adjacent to the lower teeth.</li> <li>- Bring the breath to the oral cavity (the position of the A sound is as high as the sounds above)</li> <li>- Push and pronounce (put your hand close to your mouth to feel warm and light exhalation)</li> </ul>  |
|         |       | <ul style="list-style-type: none"> <li>- Round lips, slightly forward.</li> <li>- The opening of the mouth is</li> </ul>  |

| Ordinal | Vowel | Describe  |
|---------|-------|---|
| 4       | "Ô"   | <ul style="list-style-type: none"> <li>smaller when pronouncing "A", the tongue is slightly moved back, the back of the tongue is raised</li> <li>- Bring the breath to the oral cavity (the position of the O is as high as the sounds above)</li> <li>- Pushing and pronouncing (the air coming out of the mouth is gentle, even, and warm)</li> </ul>  |
| 5       | "U"   | <ul style="list-style-type: none"> <li>- The lips are pursed and protrude much forward, the edges are close together like when we whistle.</li> <li>- The tongue is pushed back, the back surface of the tongue is raised close to the soft jaw</li> <li>- Bring the breath to the oral cavity, the upper jaw is slightly forward</li> <li>- Push and pronounce (the position of the U sound is as high as the sounds above)</li> </ul> |

**For consonants**

To ensure the improvement of the quality of expression of aria works, we cannot help but remember the "round and clear" criterion that many generations of vocal teachers have; Professional singers ahead have always taken that as a standard measure in expressing vocal technique. Therefore, in addition to doing well with the vowels to achieve "roundness", the consonants are the way to achieve "clear lettering". In this section, we only propose methods for practicing speaking of some consonants that students of vocal majors, Faculty of Music, Thanh Hoa University of Culture, Sports and Tourism often make mistakes about consonants while singing, this is also to help improve the quality in performing aria works for vocal students of the university [2].

| Ordinal | Consonant | Describe   |
|---------|-----------|--|
| 1       | "b"       | <ul style="list-style-type: none"> <li>- Lips lightly touching.</li> <li>- Do not bring the air to the nose, keep the airflow in the oral cavity.</li> <li>- Push the air, turn on the lips, lift the upper jaw and then pronounce.</li> </ul> |
| 2       | "m"       | <ul style="list-style-type: none"> <li>- Lips lightly touching.</li> <li>- Bring the exhaled air to the nose (when touching the nose, there is a slight vibration).</li> <li>- Push up, lift the upper jaw</li> </ul>                          |

| Ordinal | Consonant | Describe   |
|---------|-----------|--|
|         |           | and pronounce.   |
| 3       | "ph"      | The upper teeth touch the lower lip lightly.<br>- Gently push the air out, creating a long "phishing" sound.<br>- Lift the upper jaw and let out air (the "phishing" sound is continuous with the pronunciation, not interrupted).                 |
| 4       | "v"       | - The upper teeth bite lightly on the lower lip.<br>- Gently push the air out (there is a slight vibration in the teeth when pushing the air).<br>- Turn on the air, lift the upper jaw and pronounce.   |
| 5       | "t"       | - The tip of the tongue pushes into the tooth root.<br>- Do not bring the escape to the nose to create a closed oral cavity, focus the breath in the mouth.<br>- Push your tongue into your teeth, exhale and lift your upper jaw, then pronounce. |
| 6       | "tr"      | - The tip of the tongue touches the upper teeth<br>- Keep the breath in the oral cavity.<br>- Curved the tip of the tongue, mixed with a little wind sound   |
| 7       | "d"       | - The tip of the tongue touches the root of the upper teeth.<br>- Bring the breath to the oral cavity.<br>- Gently push the tongue into the tooth roots, turn on the tip of the tongue, then lift the upper jaw and pronounce.                     |
| 8       | "n"       | - The tip of the tongue touches the root of the upper tooth.<br>- Bring the breath to the nose (touching the nose,   |

| Ordinal | Consonant  | Describe  |
|---------|------------|---|
|         |            | there is a slight vibration).<br>- Turn on the tongue, lift the upper jaw and pronounce.  |
| 9       | "s"; "x"   | - Bite your teeth together.<br>- The lips tend to stretch as if to smile and close to the teeth. The tip of the tongue rests on the top of the teeth of the lower jaw (for the consonant "x"), and the tip of the tongue is curved against the root of the upper teeth (for the consonant "s").<br>- Steam is brought to the oral cavity, creating a prolonged "hissing" sound<br>- Lift the upper jaw and pronounce the sound (the sound "SSI" is continuous with the pronunciation, not interrupted). |
| 10      | "th,gi,r"  | - Moderately strong sound<br>- Mix a little wind sound  |
| 11      | "ch"       | - The surface of the tongue touches the upper arch, and the tip of the tongue touches the lower teeth.<br>- Keep the breath in the oral cavity.<br>- Push the breath to the side of the tongue, lift the upper jaw and pronounce.   |
| 12      | "k, c, qu" | - The tip of the tongue touches the soft palate.<br>- Keep the breath in your mouth.<br>- Push the air, lower the tongue, lift the upper jaw and pronounce.   |
| 13      | "g, ng"    | - The tip of the tongue touches the soft palate.<br>- Bring the breath to the nose (touching the nose, there is a slight vibration).<br>- Push the air, pop the tongue, lift the upper jaw and pronounce  |
| 14      | "kh"       | - The tip of the tongue touches the roof of the mouth (like a "g" sound).   |

| Ordinal | Consonant         | Describe  |
|---------|-------------------|---|
|         |                   | <ul style="list-style-type: none"> <li>- Make the sound "huh..." in the mouth.</li> <li>- Push the breath, lift the upper jaw and pronounce (the sound "cough" is continuous with the sound, not interrupted)</li> </ul>  |
| 15      | "l"               | <ul style="list-style-type: none"> <li>- The tip of the tongue touches the roof of the mouth.</li> <li>- Push the air through the mouth, not the nose.</li> <li>- Turn on the tongue, lift the upper jaw and make a sound.</li> </ul>   |
| 16      | "nh" (like "ch"). | <ul style="list-style-type: none"> <li>- The tip of the tongue touches the lower teeth, the surface of the tongue touches the upper arch</li> <li>- Bring the breath to the nose (touching the nose feels a slight vibration), lower the tongue, and make a sound.</li> </ul> |
| 17      | "h"               | <ul style="list-style-type: none"> <li>- Mouth open naturally.</li> <li>- Push the air through the mouth (feel the air pass through the palm).</li> <li>- Lift the upper jaw, and push slightly to prolong the pronunciation, without interruption.</li> </ul>                |

The design and construction of teaching methods to improve the quality of aria works need to be scientific, appropriate and feasible, while the implementation of teaching and learning activities of techniques and skills - the new Vocal effect is of high quality and efficiency and has its significance and practicality in contributing to the enhancement of the performance of aria works.

The above methods have the main objective to contribute more effectively to teaching and learning activities as well as to improve the quality of expression of aria works of Vocal major - Faculty of Music, University Culture, Sports and Tourism Thanh Hoa.

**DISCUSSION**

Clearly define the required content and knowledge. Include in the curriculum more number of aria works. This is the basis for standardizing the curriculum,

subject content, and training time accordingly, which mainly focuses on the basic knowledge block and specialized basis to equip learners with basic knowledge. methods and methods so that students can self-study and work for life.

Review the program, content, and subjects, to add new knowledge. Ensuring the improvement of the quality of teaching and learning of aria works in line with new trends.

Promote innovation in teaching methods by improving the quality of teaching and learning of aria

It is advisable to organize a singing contest of classical works every two years, the organizers are the faculty and the subject groups to create a playground for the students to experience and experience, and this will also help them. love the aria genre as well as introducing this scholarly singing genre closer to the public.

Bring the aria performance into the school performance program.

Bringing good quality arias of teachers and students to showcase on television, youtube, and social networking sites.

Apply the aria singing technique to some Vietnamese works.

**CONCLUSION**

The application of some methods of teaching aria works of the vocal major of the music department at Thanh Hoa University of Culture, Sports, and Tourism is an essential issue. Based on theoretical research and practical orientation. Determining the right goals and training models to improve the quality of aria works, the main goal is to train a force of singers for professional art troupes for society, especially in the Thanh Hoa area. . Outlining the direction and goals to be achieved in the method to improve the quality of teaching and learning of aria works for both faculty and students.

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