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CHOIR SINGING IN NEW GENERAL EDUCATION CURRICULUM

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Abstract

Choir in the new general education curriculum is a subject that provides students with the skills of singing along in order to practice disciplines for collective activities. However, in recent years, the choir training program - an important step in choral singing has not really been focused. The paper presents measures to improve the content in choir teaching for music general students.

Keywords: *Choir singing, new general education curriculum.*

1. Introduction



Figure 1. Music Director Cao Hong Phuong directed Hung Vuong University Choir - Commander

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The choir has been considered the pinnacle of music, and it is the genre of music that involves people with good vocals. In the content of the new general education curriculum, choir was approved by The Ministry of Education and Training to incorporate into school programs from grade ten to grade twelve. This is exactly a challenge and opportunity for music teachers to reveal themselves in pitch singing in music training. From the above content, the article shows the art and the development of chord singing for teachers and students to understand better of this art form. Therefore, the results provide contents necessary for training program in music pedagogical training.

2. Contents

2.1. *Choir concepts*

In the re-construction of classical antiquity, “choir” was defined as three different phenomena, but with each associated with the others, namely: (1) a group of people singing, (2) the music performed by the group, and (3) the place in which the group performed the music [1]. Choir in English comes originally from “choeur” in French, respectively. It is also occasionally found in literature in German and comes from “chor”. These definitions are still widely used and accepted, and they have been complemented so as to include notions of performance, audience, and sound. Naturally, choral music-making is an emblem, or a signification, for participation, community, and the creation of meaning.

All terms of describing “choral singing” are situated in national local languages, cultural and socio-historical locations. In many countries, Chord and singing in a group may have different, yet something overlaying connotations, depend on the situations. Beside the one-backup singing that had been popular as signifying a process of stabilizing local community, choir with backing vocals has been performed by folk singers.

In fact, the confusion between the choir and the singing in a group is actually clear-cut:

+ Singing in a group is a style of music performance that just required by the number of singers or vocals. This singing type has been commonly using in association articles and school activities with Nation - homeland songs, also used as musical symbols in political and religious rituals. Since the atmosphere lighting are particularly admired, singing in a group does not exalt the harmonies of vocals, melodies and pitches. Every one of singers can sing with their natural voices without actually losing any value in the process.

+ Choir singing have many strictly required with the aspects of “voicing,” “sounding,” and “visualizing”. The practitioners have always been handled in situations of contemporary choral music-making with new questions concerning, for example, musical quality, artistic identity, gender positions, economic status and performance practices. Choir singing contents communicate meanings and

dramatic moments of the composers to the audients.

2.2. Teaching choir singing in the new general education curriculum

Music is a very special art, respects the objective of real life by the spirit of the voices. Making a music process required by an idyllic musician - driven with art parts from composer -> practicing -> performance. In the education curriculum, act - presenting subjects are invariably invested costly, elaborate more than methodological subjects. The addition of choir music content to the new general education curriculum and the innovation music training are a necessary reforms to meet general education qualifications and social practices. "Choir" could be used as an approach to train the studies to improve the skills of vocal, playing music instruments, music - reading, conducting, ... To making a choir concert, pointing out three central relationships for further studies: (i) the individual singers and their use of singing, (ii) singer-conductor and singer-singer interactions, and (iii) the choir-audience relationship is very important [2]. In many researchs, the process can be described such as: Choosing the composer, insolation vocals, practicing, music tranplant, mic-stage and performance.

2.2.1 Practice and training

a) Vocal:

Choir includes many types: Men choir, women choir and complex choir (include to men voice, women voice and children

voice). For the most part, general students in this age have cracking - voices that can be handily trained. The first major music basis for students is important to avoid the uneven back-up sing and the out-tune harmonies. In addition, training reading and listening skill in music is first step for students to infiltrate the performance art. Next to, temperament for the tendency for student's vocal by a cappella singng. The points of aiming when singing a cappella at staying in tune: this inevitably produces a pitch drift, which is seen as undesirable. Implications of this paradox, and that need for further education and research. Training backing vocals in choir for students, from highest to lowest in vocal range :

- High women vocal (Soprano) is called S.

- Low women vocal (Alto) is called A.

- High men vocal (Tenor) is called T.

- Low women vocal (Basse) is called B.

- * Sample (Pitch note) [3]:

Pitch note for natural voice needs to be aimed to hire from cut-throat and stiff jaw singing: Take a deep breath before singing each note; Keeping the volume at a moderate level; Keeping exactly pitch and rhythm of each note; Spliting words out clearly.

To practicing pitch note keeping for each lesson, the article designs 5 sample pitches. Try to play a three- or four-note melody for each pitch on the piano and ask students to sing it back on a neutral syllable such as "la" or "loo."

- Sample 1:



- Sample 2:



- Sample 3:



- Sample 4:



- Sample 5:



A great way to develop this skill begins by singing a familiar song several times in a row. In simpler terms, it is suggested to choose a patch from your concert and instruct students to perform specified words,

notes, or measures “internally”. For ease of student access, revolutionary or symphony music songs are regarded as one of the main examples of student contexts were stable bases for choir singing.

Allegretto

The image shows a musical score for the 'Voices of Spring' section of Beethoven's Spring Sonata. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in G major (two sharps) and 2/4 time. The tempo is marked 'Allegretto'. The lyrics are in Vietnamese: 'Dậy mau! Đồi núi xóm thôn đây mùa xuân tới rồi'. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The vocal lines are written on staves with treble clefs for Soprano and Alto, and bass clefs for Tenor and Bass.

**Figure 2. Choose a patch from Beethoven’s “Voices of Spring (Spring Sonata)”
to train for students in chord singing**

b) Concertmaster in choir:

The choir leader (concertmaster) interacts with the choir, which is in turn built up of inter-individual and intra-individual micro-interactions between the voices and between individuals. The choir leader can be chosen by many characters [4]:

- The “traditional” pattern of the choir leader as the subject with the objective of delivering a personal musical expression.

- The choir leader as a subject working on diminishing and dissolving his/her own influence, with the objective of a collective musical expression.

- The choir itself as a subject, with the objective of achieving social change through music.

c) Choral singers structures:

One such skill might be seen as the ability and will of conductors and singers to question and transform power relations inherent in the situations of choral music practice and performance. Our research points to the necessity of developing new structures by aspects, for example, (i) engaging singers in verbal dialogue, (ii) teaching singers

what it means to think like a musician, (iii) connecting musical material to the singers’ lives, and (iv) using choral placing for changing power balance. Positioning singers as one instrument implies an act of subordination where power over emotions, bodies and voices is given to the conductor, as inspiration for empowering singers. For example, the work on Schubert’s Mass in G with a high school choir, the focus on intra-musical factors and artistic quality may interact with an awareness of power structures as well as the traditional roles of singers and conductors [6].

3. Conclusions

Form a pedagogical point of view, teaching choir in the new general education curriculum is a suitable area for studies from different perspectives, specially for general students. A training program for choir teaching in elementary schools needs to be gradually constructed in the near future. Along with diversified approaches, education planners need to plan for further education and research to refine music comprehensive program.

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NGHỆ THUẬT HÁT HỢP XƯỚNG TRONG CHƯƠNG TRÌNH GIÁO DỤC ÂM NHẠC PHỔ THÔNG MỚI HIỆN NAY

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Tóm tắt

Hợp xướng trong chương trình giáo dục phổ thông mới là một môn học giúp cho học sinh có những kỹ năng hát đồng thanh để rèn luyện tính kỷ luật cho các hoạt động tập thể. Tuy nhiên, trong nhiều năm gần đây, chương trình đào tạo hợp xướng - một bước quan trọng cho rèn luyện hát hợp xướng chưa được thực sự chú trọng. Bài báo bước đầu đưa ra những giải pháp để cải thiện chất lượng nội dung hát hợp xướng trong chương trình dạy cho học sinh phổ thông.

Từ khóa: *Hát hợp xướng, chương trình giáo dục phổ thông mới.*