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THE MEANING OF LEARNING MUSIC KNOWLEDGE FOR VOCAL STUDENTS

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ABSTRACT

Vocal, a particular subject is an art that uses language and sound to express feelings and emotions. Singing is the innate ability of each person. Not everyone is fortunate to have a good voice. To pursue the path of professional singing, learners not only know the basic vocal techniques but also cultivate more music theory such as pitch, tempo, rhythm, composition, harmony ... of that work.

KEYWORDS

Music theory, Pitch, Tempo.



1. Why must learn music theory

Without a solid foundation in music theory, we will face a lot of hurdles without knowing how to overcome them. To us, music still seems to be covered with a veil that cannot be seen through. We cannot become proactive music discoverers, but only imitators.

Having extensive knowledge of music theory, we can confidently perform a piece technically and even create our style. We can fully capture a piece of music in a dozen times faster time than before. When our ability to enjoy music is enhanced, we feel that all the effort we put into is fully worth it.

Music theory is a subject that provides the basic knowledge of specific characters, professional terms, and music theory. When looking at the piece of music, learners can:

- + Determine its voice and gamut
- + Understand the rhythmic shapes, rhythms from simple to complex (length, rhythm types: 2/4; 3/4; 3/8; 6/8...)
- + Know the symbols to represent strong, light rich nuances (intensity: p; pp; f; mf; < big, small ...)
- + Symbol to perform the performing tricks (crank mark, coda mark, goose eye mark...)
- + Terms to describe musical nature: (Andante, allegretto, moderato...)

Music Theory also guides fundamental knowledge such as melodies, sentence structure, punctuation, paragraphs, endings, scales, modal, voice, interval, chords. This is the basic knowledge from which learners can learn more specialized subjects such as harmony, orchestration, musical form, the genre of music, music history, and musical aesthetics.

Official music schools in the world all make Music Theory a compulsory subject, a prerequisite for the vocal study program. From the knowledge of music theory, learners can identify vocals after looking at the piece of music, then shift tones and scales to match their vocal range. Singing learners will know with the beat 2/4, 3/4, 4/4 ..., what rhythm to use, capture the highlight in each bar to successfully process the song.

Music theory helps learners to learn nuance processing symbols in vocal works so that when applying to songs, they will know how to handle loud - small; fast - slow; strong - light; understand the properties to show all the meanings in each work.

2. Why must learn solfège?

Solfège is a subject that every vocalist needs to go through to reach a certain level of musical perception. Solfège, that means read notes according to pitch and rhythm, is to adjust intonation to read the correct timbre of each note and break in the right place. You must read the correct note name with the correct pitch: Do, Re, Mi, ... and the duration: quarter note, single note, double hook note, black silent note ...

How to read the pitch and the rhythm of the notes and notation correctly is something not everyone can do. Teachers will guide at an early stage. After that, we will have to memorize so that

we can "sing" the notes to the correct melody of the song and put it into the lyrics. It requires us to exploit the learner's mental and auditory acumen.

Solfège is the prerequisite for developing almost every field in music such as composing, mixing, playing instruments and singing. Moreover, solfège is very useful for young children because the ability to memorize at a child's age is extremely sensitive. If children are trained regularly, when you say Do note, children will remember what the sound of Do's note is and how high it is.

Learning solfège is like learning how to read text. Music is an art and to understand that language it is imperative to know solfège.

Learning the solfège is very necessary because if you want to sing well, you must first sing correctly, especially the correct pitch and symbols in the song. Without knowledge of the solfège and how to measure the interval, the singer would not be able to sing correctly.

Good solfège learning enables vocal learners to actively break melodies without being imitated. Breaking the song will help vocal learners remember the song more firmly, longer and more accurately than listening to the record and imitating it.

3. Why need to learn music history?

Even though we are infatuated with music every day, not everyone knows about its process of form and development. The main content of music history is the systematic presentation of the developmental milestones of Western and Vietnamese music. Besides, music history refers to many different fields such as music genres, forms, musical instruments as well as writing methods.

Music history helps students have basic knowledge about the process of forming and developing music in the world and Vietnam. It also summarizes the normative aesthetic values of music both past and present. The most important and specific characteristic of aesthetic education is the emotional factor. Therefore, the history of music is also a tool to help us see the deeper aspects of the musician who are sensitive to beauty and want to bring beauty to life. Through understanding stories about the life of musicians and composers, students will see the values of creativity and the lofty love of musicians' generations. Forming a positive in learning, especially the formation of feelings towards events, historical figures and musical works, will transmit well the content of the music work.

For example, to guide students to perform well the work "Nguoi con gai song La" - by composer Doan Nho, teachers need to learn about the context of the work to help students understand and perform this song in the best way.

"Nguoi con gai song La" of musician Doan Nho based on the poetry of Nguyen Phuong Thuy. The song took the prototype of Mrs. La Thi Tam (from Ha Tinh), a witness who be in the task of counting bombs and setting up a pole at the Dong Loc junction. Ms. Tam was awarded the title Hero of the People's Armed Forces by the State President in 1969 when she was 20 years old.

The song "Nguoi con gai song La" with lyrics engraved deeply into the hearts of many generations of Vietnamese people, including the climax:

*"Oì...emvừa 18 tròn, đẹp như xuân sang
Em, người chiến thắng sức mạnh bạo tàn
Đạptrêncáchchêtdángemhiênngang,
Hỡi người con Xô Viết
Bom thù xói nát đất này từng ngày
Mà em đứng đó tóc xanh tung bay
Em là chồi biếc của mùa xuân Việt Nam..."*

Heroine La Thi Tam, 69 years old this year, is currently living with her husband in a small house on Nguyen Bieu Street, Nam Ha Ward, Ha Tinh City. She was born into a poor peasant family with many children in Vinh Loc commune (Can Loc district). In 1967, American aircraft raided the North, the young lady Tam quit school to join the army and was assigned to the main unit of Company C2 - transportation stationed at Dong Loc junction.

More than 50 years ago, Dong Loc junction, located on Ho Chi Minh Road, the intersection of Highway 15A and Provincial Highway 2, is an important traffic of all routes to the North to the South, so it was attacked by the fierce enemy. This place is considered "dead coordinates" because just 240 days from March to October 1968, the enemy air force dropped 48,600 bombs of all kinds.

"My task is to stand on a high hill, to the left of the Dong Loc junction at times when enemy planes bombed, use binoculars to count and determine which ones fell, how many had exploded. If the pods have not been exploded, they will run down to set up the bomb target to allow the engineer forces to clear them", recalled Ms. Tam.

The heroic woman said that, at first, she was not used to it, she only dared to get close to the 5m bomb, but seeing that she did not meet the requirements, she thought that she would rather die alone and ensure the safety of others so move closer. A bomb exploded near, rock and soil buried the whole body. There were days when she ran to spend a lot of time and returned to the unit with heatstroke, La Thi Tam could not eat.

Over the course of 200 days and nights, La Thi Tam counted and destroyed 1,205 bombs. The image of a small naughty 18-year-old girl wearing an umbrella jacket, holding binoculars, always standing on the hill to count bombs and running like a shuttlecock, has entered the lenses of many battlefield reporters.

During a visit to Dong Loc, photographer Van Bao captured the moment when a young woman of La Thi Tam was standing on a hill, holding binoculars, her eyes staring in the distance. The photo was then republished many times in the Nhan Dan newspaper, the People's Army newspaper, the Soviet Truth newspaper.

Responding to the media, photographer Van Bao once confided that women are always beautiful, but perhaps during the war, they are radiantly beautiful and become the passion in his life holding cameras on the battlefield."There are many 'models' that have entered my lens, but La Thi Tam alone left an unforgettable impression," he said.

That picture, when published in the newspaper, moved many artists, poet Nguyen Phuong Thuy (the child of literary critic Hoai Chan) once said, at the time he was a lecturer at the Hanoi Conservatory of Music, in one reading. In the article about La Thi Tam, looking into her character's eyes, she was filled with emotions, stayed up one night to produce the poem "Co gai song La".

"At that time, I had never been to La river, I was inspired to compose completely through the feeling of the article and the eyes of La Thi Tam. 30 years later, I could only return to Ha Tinh, see the La river and the region. Dong Loc junction land, at that time there was a basis to affirm that our feelings about the land and the people here were not wrong ", Mrs. Thuy said.

In 1970, during a work in Ha Tinh, musician Doan Nho saw with his own eyes the hill where Mrs. La Thi Tam stood every day counting bombs, from her feelings about the girl who had read through books and newspapers and the land of Dong Loc, He composed the music of Phuong Thuy's poem "Co gai song La", renamed the song "Nguoi con gai song La".

Knowing the birth situation of "*Nguoi con gai song La* - Doan Nho", we will see more clearly the content and meaning of the work that the musician wants to convey. The singer's task must bring up the image of a girl in La River full of integrity, not afraid of enemy bombs and bullets. The image of a girl in La River is both a heroine of La Thi Tam and a small but very brave girl in her twenties.

The teacher needs to analyze each sentence in the lyrics, thereby helping the listener relate to the scene of the fierce war as well as the image of the little girl holding a flag next to the bomb craters that the Americans dropped but never trembled. The image of an 18-year-old girl, the most beautiful age of a human's life "*em vừa 18 tròn đẹp như xuân sang, em chiến thắng sức mạnh bạo tàn, đàng lênh cáichêtdángemhiênngang...*" Teachers need to analyze the content as well as the context of the work to help students think better during practice, thereby becoming more soulful and inspiring.

4. Why must learn to analyze work?

Analysis of the work helps learners recognize the tone, rhythm, use of harmony in each sentence, ... from which the singer can perform the song completely and achieve the best effect.

The melody of the song is a combination of pitch and tempo. When you know how to listen to the melody that is performed, arranged in consecutive steps or jumps, the melody line uses the folk materials of the regions, attachment; the singer will know how to sing to achieve the best results that the musician wants to convey. Songs with a sequential melody approach or using many intricate notes need to sing soft, smooth, melodious, use more continuous singing techniques, songs that use a lot of advertising. Dance requires strong singing, using singing technique to turn on the sound, songs using break notes are used when singing using staccato technique.

Analyzing the types of beats to choose how to sing: the song is written at the 2/4 beat, when singing we should pay attention to emphasize the focus of a strong beat and a light beat, but if the song is written at the rhythm 3/4, when singing It is necessary to emphasize the strong first beat, the following two are light, for the 4/4 beat, one is strong, light, medium strong, light... The rhythm is the

backbone of each song and is the place where the author expresses the artistic intentions. For example, if you want to show the nature of marching or Rock, Rap cannot use the beat 3/4, but if you want to talk about the soft flexibility, the work written at 3/4, 2/4, 4/4 will be very effective.

For Vietnamese songs, the main content is the lyrics. The title of the song often mentions the main character or central point of the work already. The song "Nguoi con gai song La - Doan Nho" is a typical example. But in the analysis process, we clarify the content of each paragraph in the article as follows:

Paragraph 1: From "*Trời xanh bằng trời Can Lộc*" to "*em vẫn đứng giữa trời*". In this whole paragraph, the author wants to describe the beauty of La river, "*Trời xanh bằng trời can Lộc, nước xanh bằng dòng nước sông La*" but the hidden meaning is to praise the green eyes of the resilient La River girl. With this paragraph 1, the singer needs to show the nature of spreading, immense, slowly ralling, humming, telling but full of pride.

Paragraph 2: From "*Ơ em vừa 18 tuổi tròn...*" to "*... của mùa xuân Việt Nam*". For this passage, the author expresses proud praise of the 18-year-old girl, *đẹp như xuân sang, em người chiêng thẳm sức mạnh bọt tàn, đẹp lên cách chắt chiu em hiên ngang...*, small but steadfast, indomitable, a symbol of Vietnamese spring. The melody is pushed up high with long notes showing pride, the singer needs to prepare better breathing, fullness, resonant sound, bright, strong, affectionate.

Each musical work has its requirements on processing, lyrics, melody, musical properties ... If we learn to understand the meaning of the work, we will into track with best results

CONCLUDE

Music knowledge is very important subjects for learners of music in general and vocal in particular. With the above importance, musical knowledge holds an important place to increase the expressive ability of music. In vocal training, the prerequisite is that students must complete music knowledge modules because this is an important foundation to help students have a solid background of music; thereby helping learners acquires a certain confidence in performing vocal works.

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