

Current State Of Teaching Light Music For Female Voices (Neither High Nor Low): A Case Study In Vietnam

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ABSTRACT

Objective: The purpose is to introduce to readers the current situation of teaching light music singing for mezzo-soprano voices (not high and not low) at Thanh Hoa University of Culture, Sports and Tourism, clarifying some singing techniques to be able to expand the vocal range, sing high notes in the mixed voice, head voice gently and create even tones between the vocal ranges, vibrate the voice to produce light music, be flexible in rhythm and know how to be creative with a personal mark.

Method: The study uses two main groups of methods: theoretical research and practical research to evaluate the overall data. In which, the focus is on observation and pedagogical experiments.

Results: The research results show that lecturers mainly teach based on experience, and light music teaching methods are rarely discussed in the Department. Mezzo-soprano students (not high and not low) mostly have good qualities for singing light music, but because they learn many classical vocal methods, it somewhat affects their ability to best develop their strengths.

Contribution: Understanding the characteristics of singing light music is one of the necessary things for singers and light music teachers at vocal training facilities to promote advantages and limit disadvantages.

Keywords: light music, light music singing, female voice, teaching, Vietnam.

1. INTRODUCTION

Pop music is one of the music genres that is widely loved by young people. Modern pop music, typically Jazz, Rock, and Pop, has been popularly developed in European and American countries since the beginning of the 20th century. Currently, in addition to training in classical chamber music and folk music, pop music teaching has been introduced into art training institutions.

However, teaching vocal techniques to properly express the light music style from the way of handling mouth shape, vocal range, breath control to typical techniques such as vibrato, emphasis... is still controversial. In fact, in our country, the majority of light music voices are mezzo-soprano (not high and not low) and many light music voices have special colors with the beauty of natural sounds that have created attraction and are favored by many people, but due to the completely natural singing style, when encountering high notes, it is almost difficult to handle, often too loud and heavy or unable to sing high notes. Some singers, due to singing high notes with their real voices, quickly lose their voice, easily get laryngitis; when they reach middle age, they can no longer maintain their voice like classical singers in the Bel canto style, some have had to change

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careers, can no longer be singers.

At Thanh Hoa University of Culture, Sports and Tourism, mainly teaching mezzo-soprano (not high and not low) to sing light music songs, students singing mezzo-soprano (not high and not low) light music songs of the school have many students with quite beautiful natural voices, attractive colors, good perception of light music, but they have some problems that have not been satisfactorily solved. That is how to apply singing techniques to expand the vocal range, sing high notes in the mixed voice, head voice gently and create even tones between the vocal ranges, vibrate the voice to produce light music, be flexible in rhythm and know how to be creative with a personal mark. The technical training sections as well as the teaching methods of singing pop music by lecturers also have some points of disagreement within the professional group; the program still focuses on teaching classical chamber music to all students regardless of whether they are capable of singing pop music or not. Some lecturers instruct students to apply the academic singing style of classical vocal music to singing pop songs in a stereotyped and inflexible way, which sometimes causes students to lose their inherent pop qualities. During the technical training process, some students are still confused when distinguishing how to handle high and low notes with chest breathing as well as how the vocal mixing of pop music is different from the Bel canto singing of Thanh.

2. RESEARCH OVERVIEW

In 2006, the book *Voice Training Methods to Become a Singer* by author Anne Peckham was translated by Nguyen Van Vinh and published by Music Publishing House (Anne Peckham, 2006). The book is a summary of the author's experience teaching vocal music during her years of teaching vocal music at Berklee College of Music in the United States since 1987, written in 10 chapters.

In addition to the book by author Anne Peckham, the researcher searched on the internet and purchased the E-Book *Vocal Exercises* by Cheryl Porter, from the website <https://www.scribd.com/home> (Cheryl Porter, 2005). The book is 37 pages thick, including many vocal exercises that can be used in both classical and pop music. Regarding pop music singing techniques, there are lessons for vibrato techniques, and vocal exercises with syncopated rhythms. This book is very necessary for our thesis.

The method of vocal pedagogy by author Nguyen Trung Kien was published by the Institute of Music in 2001, the book consists of 369 pages with 14 chapters. It can be said that this is a monumental work on teaching vocal music according to the European classical method. In chapter 4, the author wrote about the concept and characteristics of the mezzo-soprano voice "which is the intermediate voice between the soprano and the bass"... "the mezzo-soprano voice has a warm, gentle timbre, the notes in the middle range are strong and full" (Nguyen Trung Kien, 2001).

Writing about the method of teaching vocal music in general, we can also mention the book *Method of teaching vocal music* by Ho Mo La. The book was published by the Encyclopedia Publishing House in 2008 (Ho Mo La, 2005). With 264 pages, the author has presented anatomical evidence in medicine along with his own pedagogical experience summarized in the teaching process, thereby building a specific roadmap of vocal pedagogical methods for singing Bel canto in European classical vocal music.

Regarding teaching singing Vietnamese songs, there is a work by author Tran Ngoc Lan called *Method of singing Vietnamese well in the art of singing*, published by Vietnam Education Publishing House in 2011 (Tran Ngoc Lan, 2011). The content is a summary of the results from the author's doctoral thesis on Art Studies: Improving the quality of training Vietnamese singing in the new art of singing. The book is about teaching methods teaching singing based on pronunciation, the characteristics of Vietnamese singing with specific characteristics (monosyllables, polyphony and many closed consonants) of Vietnamese people.

In addition to the above works related to our topic, there are also a number of other books and textbooks

written about teaching vocal music such as: Vocal Teaching Book by Mai Khanh, Department of Training Publishing House, Ministry of Culture and Information in 1982 (Mai Khanh, 1982), which is the first book written about vocal teaching methods in Vietnam, which discusses professional vocal teaching, especially focusing on teaching Vietnamese songs. Two books by author Ngo Thi Nam, Singing Curriculum, University of Pedagogy Publishing House in 2004 (Ngo Thi Nam, 2001) and Singing Curriculum Volume 2, University of Pedagogy Publishing House in 2007 (Ngo Thi Nam, 2008).

Teaching singing for mezzo-soprano (neither high nor low) at the University of Music Education, Central University of Art Education by Nguyen Thi Huong, Master's thesis in Theory and Methodology of Music Teaching, Central University of Art Education, 2017 (Nguyen Thi Huong, 2017). The thesis studies the current situation of teaching singing for mezzo-soprano (neither high nor low) students at the University of Music Education, evaluates the advantages and disadvantages, and from there proposes some methods of teaching singing for mezzo-soprano (neither high nor low), including building content for self-training in vocal techniques. The vocal techniques mentioned in the thesis are also basic techniques of bel canto singing. However, the thesis is also a document on teaching singing for mezzo-soprano (neither high nor low) for us to refer to in general teaching methods and skill training methods.

Research on vocal teaching in general has some typical monographs such as Vocal Pedagogy and Vocal Pedagogy Issues by Nguyen Trung Kien, Vocal Teaching Method by Ho Mo La, Method of Singing Well in Vietnamese in Singing Art by Tran Ngoc Lan... In the books of authors Nguyen Trung Kien and Ho Mo La, the basic techniques of European classical vocal music are mentioned. In which, there are some points about the mezzo-soprano voice (not high and not low) in terms of range, characteristics... Tran Ngoc Lan's book discusses singing techniques related to Vietnamese, pronunciation, singing style of some genres of Vietnamese folk songs... The monographs mentioned above are about the theory of vocal teaching, singing in general without any specific subject.

Research on teaching vocal music for a specific audience includes theses and dissertations. Some topics focus on general research on vocal training with general solutions and discuss a small part of classical vocal techniques (in the style of Bel canto singing), many topics teach soprano voices and focus on teaching singing techniques, how to sing in the classical chamber style.

Research on teaching singing for mezzo-soprano (neither high nor low) voices does not have as many topics as for soprano voices and there are only Master's theses, no PhD theses. Through research, the researcher found that the theses mainly discuss how to teach singing with European classical vocal techniques for mezzo-soprano (neither high nor low), similar to teaching soprano voices but different in some vocal training models, handling high notes, resonance sound position and there are theses discussing expanding vocal range but not in depth.

3. RESEARCH METHODOLOGY

3.1. Theoretical research method group

Method of analyzing and synthesizing issues related to theoretical basis such as concepts, related to the current situation to see the advantages, and limitations as well as find the causes of existence; analyze and synthesize the measures proposed in the thesis... Use the comparative method to highlight the characteristics of the current situation or the content of the problems of the measures proposed in the study.

3.2. Group of practical research methods such as Investigation and observation to study the current situation; pedagogical experiments to test the feasibility of proposed measures.

4. RESEARCH RESULTS

The reality of teaching singing light music songs by lecturers

On European classical vocal techniques

Students studying at the University of Vocal Music in general voice types and mezzo-soprano (neither high nor low) singing light music in particular study a common prescribed program, there is no separate program and all students must learn basic European vocal techniques such as breathing techniques, mouth shape, sound position, resonance; Legato, staccato, vibrato, soft and loud nuances, singing fast notes, singing classical romances, arias in classical music operas... In the first and second years, the curriculum does not yet stipulate teaching light music, but for students who are good at singing light music, lecturers still invest in ways to sing light music such as: vibrato, pauses, how to slide notes in off-key accents... (because students with the ability to sing light music are revealed right from the start). However, in the first and second years, classical chamber music techniques are still mainly taught. When taking the HP exam, students still have to sing songs according to regulations, most of which are classical vocal techniques in the Bel canto style.

Techniques and issues related to singing pop music

Because the requirement to learn European vocal techniques is mainly, there is no separate program for light music voices, so the lecturers have to set for themselves how to choose songs, how to teach as well as find the typical techniques of light music to teach the students.

Lecturers and students search for video songs of famous foreign and Vietnamese pop singers to learn according to their own feelings. Many lecturers are very interested in how to develop their pop music singing ability. There are always exchanges, discussions, and encouragement for students to explore and develop their own creativity between lecturers and students, so the results of teaching students to sing pop music are still positive. In the past, pop music singing was almost ignored and very few students studied it, but now, teaching pop music singing by the Vocal Music Department has become a highlight in vocal teaching. The Department's leaders always remind lecturers to promote the personal strengths of students, make pop music a teaching content in the program, organize talent competitions divided into 3 types of voices: classical chamber music, folk music and pop music, unlike before when it was not divided into 3 types like that.

Regarding the application of pop music singing techniques, in the above section, the lecturers also pay attention to teaching the students how to vibrate, pause, how to slide the notes in off-key singing when encountering syncopated or off-beat rhythms, how to process sounds, and how to process the song to suit the way of singing pop music... Some lecturers also pay attention to the breathing and mouth shape of pop music singing, which is different from classical chamber singing in that they do not sing with raised voices, and the way of vibrating the voice needs to vibrate more clearly than classical singing, so they help the students distinguish these issues to apply to pop music songs. However, the lecturer's instructions on pop music singing techniques are mainly based on subjective experience. Sometimes, because they teach many classical techniques, following the Bel canto singing style, it affects the handling of breathing, mouth shape, and sound position of pop music singing, making some new students feel vague and have difficulty absorbing, especially the handling of sound in the vocal ranges, the way to sing mixed voices... or some students apply too much classical techniques to pop music singing.

Unlike teaching vocal music according to Western chamber music techniques that have been established for a long time at the School, the lack of documents and a list of light music songs provided by the Department for lecturers to choose from, and the Department rarely organizes seminars to discuss light music teaching methods, so it can be said that lecturers have difficulties, teaching based on experience, searching for

information on their own, so in many HP competitions and talent competitions of students, it is inevitable that there will be conflicting opinions among lecturers.

In addition, in the Department, the assignment of teaching female students (neither high nor low) to sing light music is not differentiated, it seems that every lecturers teaches both chamber music, folk music and light music without distinguishing according to the lecturer's strengths. The PhD student knows that at the Military University of Culture and Arts, students with talent for singing light music are assigned to lecturers who are capable of singing light music and have won awards for singing light music in competitions. Such an assignment will be reasonable because when demonstrating, lecturers who sing light music well will have an advantage when modeling for students, lecturers with strengths in light music will thoroughly understand the specific techniques of this music genre to find ways to develop the student's singing voice.

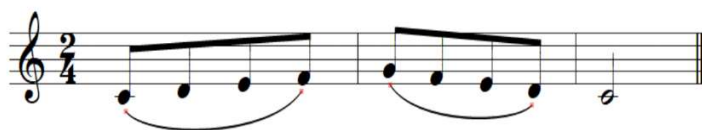
Observing some teaching hours of the lecturers, the PhD student saw that the lecturers carried out the teaching process as follows: At the beginning of the class, the lecturers gave 2 students vocal training (for the first year students, the lecturers gave instructions on singing posture and mouth shape). The main vocal training models in the chamber music style were legato, staccato, emphasis singing, and nuance processing; in the third and fourth years, the lecturers gave the students practice fast-swing singing techniques and some complex techniques such as singing louder and softer. During the training process, the lecturers corrected each students about mouth shape, breathing, sound position, etc. For any students who was able to go higher, the lecturers continued to let them go to the highest level so that they could expand their vocal range. After practicing, the lecturers corrected each students individually. The total vocal practice time for 2 students is about 15 minutes, the remaining 35 minutes, the lecturers corrects and prepares the lesson for each student for about 17-18 minutes. Depending on the progress of the lesson, the lecturers asks the students to sing the assigned songs and correct them (usually 02 songs are corrected in 1 lesson), 1 song is carefully corrected for each sound and verse and 1 song is only partially corrected, reserved for the next lesson.

It can be said that the teaching process follows the general steps of professional vocal teaching. However, with 50 minutes of teaching time for 02 students, it is quite difficult, preparing lessons will be difficult to be thorough, especially in the 3rd and 4th years, students have to sing long songs with many sections, many parts, difficult songs like arias, which require a lot of time. Therefore, if still teaching 02 students /1 period, there will be certain limitations. Some dedicated lecturers have taught extra hours, extended the lesson, even added an extra lesson when preparing lessons for students for the HP exam, graduation exam or talent exam with the hope that students will achieve the best results.

The teaching process in class is basically carried out by the lecturers as described above. We will present it in more detail to clearly see that the lecturers has implemented the following methods of teaching light music to students:

- *Vocal practice*: 02 students practice singing with legato and staccato patterns in classical chamber music style.

Example 3.1: Legato pattern



Mi.. i... i.... i... ma.. a .. a ..a.. ma

The teacher practices the same sound pattern for both students above, the sound pattern is gradually raised by a semitone, whichever students has not practiced well, the lecturers separates it to instruct them to

do it again, students N.T.H has the ability to sing chamber music at a higher level than students L.T.N who tends towards light music, the lecturers stops students L.T.N and practices separately for N.T.H to develop this student's ability to go higher. The lecturers demonstrates so that the students understands the need for consistent sound positions, when reaching high notes h1, c2, the lecturers guides the students to use the mixed voice area and when reaching higher notes, they need to know how to sing in the first voice. In the sound pattern above, the lecturers pays attention to how the students can express smooth, continuous legato sounds, taking breaths after the melodic arcs.

With the staccato pattern, the teacher's implementation sequence is similar to the legato pattern. The teacher guides the students to sing the sounds with a clear, sharp, and bouncy sound, pushing the sound forward to make it bright, overcoming the dark singing voice of the students, especially the students with a mezzo-soprano voice (not high and not low).

Example 3.2: Staccato pattern



In general, the 2 students learned the lesson quite well, they practiced flexibly and rhythmically, meeting the requirements of the lecturer. They performed the transitions in the vocal range relatively smoothly, although the sound color was still not really even due to the uncertain position of the sound. The lecturer used an active teaching method of letting the students comment on each other when practicing vocals.

Survey results of teaching status

To better understand the current situation of teaching light music in general, and for mezzo-soprano voices (neither high nor low) in particular, we conducted a number of questions with 09 lecturers through the following survey forms:

Table 1: Survey results on the situation of teaching light music singing to University of Vocal Music students by lecturers

N o	Question	Answer options	Number of lecturers	Rati o %
1	Have you ever taught students to sing pop music?	a. Used to teach	09/09	100%
		b. Currently teaching	07/09	77%
		c. Never taught	0/09	0%
2	Do you think it is necessary to assign students who are good at singing light music to lecturers who are good at light music to teach?	a. Very necessary	01/09	11%
		b. Necessary	05/09	56%
		c. Unnecessary	03/09	33%
3	Do you think it is necessary to write a separate program for students to sing light music after the basic stage of the first and second years?	a. Very necessary	01/09	11%
		b. Necessary	05/09	56%
		c. Unnecessary	03/09	33%
4	Currently, what difficulties do teachers encounter when teaching students to sing pop music?	a. Missing documents	09/09	100%
		b. No agreement on teaching methods	09/09	100%
		c. Other opinions	03/09	33%

Through the survey above, the opinions of the lecturers show that all the lecturers have taught pop music to students. The percentage of those currently teaching is also quite high: 7/9 people. Regarding the assignment according to their strengths in teaching pop music, 6/9 lecturers think it is necessary, however, some lecturers think it is not necessary (3/9).

Regarding the third question, the lecturers' awareness of preparing a separate program after 2 years of basic study for students who can sing light music has a ratio of 6/9 people who think it is necessary and very necessary, more than the number of lecturers who think it is not necessary, proving that lecturers are aware of the need to prepare a specialized program for students who can sing light music.

The fourth question about the difficulties in teaching light music shows that all opinions have difficulties in teaching materials and teaching methods of vocal techniques that are not unified. Some other opinions mentioned difficulties in recruiting students with few students so it is not possible to select students with good voices, difficulties in the main ability to sing chamber music but also teach light music so it is difficult to be a model, students sing light music but have to take the majority of the test in the classical chamber music style...

Table 2: Survey results on the use of teaching methods in teaching light music singing to vocal university students by lecturers

No	Question	Answer options	Number of lecturers	Ratio %
1	What methods do teachers often use in teaching light music to students?	a. Use only traditional teaching methods (verbal, demonstration, hands-on practice instructions...)	03	33%
		b. Only use modern teaching methods (project-based teaching, problem solving, self-discovery...)	0	0%
		c. Combining both traditional teaching methods with modern teaching methods/competency-based learning	06/09	67%
2	When teaching light music singing to students, do teachers use the method of instructing students to practice singing combined with movement to the music?	a. Regular use	0/09	0%
		b. Sometimes used	03/09	33%
		c. Never used	06/09	67%

In the survey above, question 1 shows that the majority of lecturers combine both traditional and modern teaching methods when teaching, however, there are still some lecturers who mainly use traditional teaching methods and have not paid attention to teaching methods to develop capacity. With question 2, guiding students to sing light music to practice singing combined with movement on the background music, only 3/9 lecturers sometimes use it, while 6/9 have never used it.

Thus, the two survey tables reflect the true spirit of the teaching situation of lecturers that we have described and analyzed in this chapter.

2. The reality of learning to sing light music songs for female mezzo-soprano students (neither high nor low)

To better understand the current situation of vocal music learning, we conducted some questions with 52 Vocal Music University students and 12 mezzo-soprano students (neither high nor low) singing light music through the following survey forms:

Table 3: Survey results on the vocal learning situation of 52 Vocal University students

No	Question	Answer options	Number of students	Ratio %
1	In your opinion, is classical chamber music technique important for the Vocal industry?	a. Very important	12/52	23 %
		b. Important	34/52	65 %
		c. Not important	06/52	12 %
2	Which genre is the most difficult for you to practice singing?	a. Song	08/52	15%
		b. Arias	40/52	77%
		c. Vocalise	04/52	8%
3	During the process of studying vocal music at school, how is it appropriate to perform in practice?	a. Need to perform a lot	16/52	31%
		b. Only perform moderately	28/52	54%
		c. Should not perform	08/52	15 %

Through the above survey, we see that the majority of the University of Vocal Music students are aware that classical chamber music vocal techniques are essential, regardless of the musical talent of the students. With question 2, up to 77% of the students said that singing arias is the most difficult for them, which is completely consistent with reality because arias are a genre with many difficult techniques, so singing arias for students who sing light music will certainly be even more difficult. With question 3, whether it is necessary to perform a lot or not, the students answered more inclined to perform at a moderate level, however, up to 31% said that it is necessary to perform a lot, proving that they attach great importance to learning while practicing in practice.

Table 4: Survey results on the vocal learning situation of 12 female mezzo-soprano students (neither high nor low) singing light music

N o	Question	Answer options	Number of students	Ratio %
1	What problems are raised with singing pop songs? ở đây em cho là quan trọng?	a. Singing technique	10/12	83%
		b. Creativity	12/12	100%
		c. Performance art	12/12	100%
2	What is the most difficult problem for you when singing pop songs?	a. Vibrato technique	8/12	66.7%
		b. High note technique	7/12	58.3%
		c. Evenness of the tones	8/12	66.7%
		d. Performance combined with dancing	5/12	41.6%
		e. Creativity in expressing the work	12/12	100%
3	Do you think it is necessary to reduce the number of chamber music songs for STUDENTS with talent for light music and increase the number of songs in light music style?	a. Very necessary	4/12	33.3%
		b. Necessary	7/12	58.3%
		c. Not necessary	1/12	8.4%
4	Do you need to sing arias in classical chamber music style to learn to sing pop music?	a. Very necessary	0/12	0%
		b. Necessary	2/12	16.7%
		c. Not necessary	10/12	83.3%

With a separate survey of female mezzo-soprano students (neither high nor low), in question 1, all three options: singing technique, creativity, and performance art were considered important for singing pop music. In question 2, the most difficult problem when singing pop music had many different opinions, the level of assessment from high to low was: 1. Creativity in performing the work; 2. Vibrato technique, evenness between the registers; 3. High note technique and 4. Performance combined with dancing. Thus, students considered creativity to be the most difficult, followed by vibrato technique and evenness of voice. These issues are the techniques and characteristics of singing pop music, if students solve these issues well, they will be successful. The results of question 3 show that the majority of students believe that it is necessary to reduce the number of chamber music exams and increase the number of light music exams for students with talent for light music. With question 4, the majority of students believe that learning to sing light music does not require singing arias in the classical chamber music style.

5. DISCUSSION

Through the research on the current situation of teaching vocal music in general, teaching light music for mezzo-soprano (not high and not low) in particular at Thanh Hoa University of Culture, Sports and Tourism, it can be seen that:

The school has enough resources in terms of facilities, staff, and training history to ensure training in the Vocal Music major at the university level. The lecturers teaching Vocal Music all have Master's and Doctorate degrees from prestigious training institutions in the country, so they have enough qualifications to meet the output standards of the Vocal Music University training program.

The program is professionally designed, meeting training requirements. The program content includes provisions for teaching light music singing. Admission is in accordance with the regulations set forth by the Ministry of Education and Training. Students take the entrance exam at a young age that is favorable for studying, and many of them have good light music singing voices.

Most lecturers are trained in classical chamber music, so it is difficult to teach light music. The recruited students are not equal in terms of qualifications, some have studied intermediate level of Vocal Music with many basic and advanced vocal techniques, others have not studied music at all, so teaching these students will not be as easy as those who have studied intermediate level. The curriculum is compiled in general for all vocal abilities with 3 types: classical chamber music, folk music and light music, so singing light music for mezzo-soprano (not high and not low) will not be specialized. Mezzo-soprano (not high and not low) students who sing light music still have to study and take exams mainly on chamber techniques, leading to the quality of singing light music not being really high.

In addition, teaching 02 Students/1 period for professional vocal training is a big obstacle for lecturers to have conditions to thoroughly teach students, while other professional Vocal University training facilities such as Vietnam National Academy of Music, Ho Chi Minh City Conservatory of Music, Military University of Culture and Arts, Central University of Fine Arts Education all follow the method of 01 student/1 period.

The method used by the lecturer in teaching classical chamber music is suitable, meets the training requirements, the teaching content focuses on basic techniques, high requirements for students, so many achievements have been achieved in teaching. The lecturer always tries to help their students improve, find methods for them to develop their singing voices, compete in singing arias of classical and romantic musicians is one of the manifestations of the high requirements of the training content. Many lecturer have to teach extra time for students to have good results, which is a testament to the lecturer's dedication.

The introduction of light music teaching content for singing voices, including mezzo-soprano (not high and not low), is a remarkable change in Vocal training at Thanh Hoa University of Culture, Sports and Tourism, whose program also clearly states the content of light music learning in the third year. The lecturers have been very dedicated, self-researching to teach students while lacking materials, lacking support in teaching methods, only starting from the world's research and from famous singers in Vietnam, imitation and empiricism more than academics. The same goes for the students who sing light music, mainly based on innate talent, having qualities in light music, when entering school, teachers mainly train them in classical techniques, singing light music is encouraged by teachers to self-research, learn on the internet, learn from friends...

Teaching classical chamber music has existed for many centuries in the world, and in Vietnam, there have been many years of laying the foundation for professional vocal training. Classical vocal teaching methods are written into books, translated from foreign books, pedagogues exchange and discuss experiences in teaching vocal music; lecturers agree in professional groups on the program, giving out systematic regulations on both teaching content and exam content. Classical vocal techniques are considered as a model for teachers and learners to rely on...

As for singing pop music, in Vietnam, there are almost no people who have written books on basic teaching methods, the way to sing pop music is very rich, sometimes not following the same pattern as classical music, creativity is emphasized more (because that is the appeal of pop music), so it is really difficult for both teachers

and students. Many lecturers teaching pop music at Thanh Hoa University of Culture, Sports and Tourism are not trained in pop music, teaching both classical and pop music will have certain limitations, it cannot be as good as a lecturer who is capable in a certain field will specialize in teaching that field. It is necessary for students who are capable of singing pop music, including mezzo-soprano voices (not high and not low), to learn classical vocal techniques, but it should not take up too much of a proportion, it is necessary to reduce and strengthen pop music singing techniques as the students' own opinions suggest. The current exams are full of classical chamber music techniques, which is also a big pressure for students singing pop music in general and mezzo-sopranos (not high and not low) singing pop music in particular.

The techniques of mezzo-soprano (not high and not low) singing light music tend to sing in the chest voice, when going high, they mix their voices, they almost do not sing in the head voice like classical soprano and mezzo-soprano (not high and not low). Practicing many classical singing techniques according to patterns has a good effect in expanding the students' vocal range, making their singing flexible, but it can easily make them sing according to patterns, lacking creativity. On the other hand, being influenced by classical singing will make it difficult to express the characteristics of light music singing such as unclear singing, covering up the voice, building up the sound... Therefore, most students singing light music rarely look for songs that are innovative and creative in their singing style, but often choose gentle songs with little vibrato, mainly singing light music songs that combine classical style.

In addition, the element of singing light music that requires good rhythmic ability (a characteristic of light music) has not really received attention, most lecturers do not allow practice with different types of light music rhythms, singing combined with movement on the background music..., the subject of Acting Techniques has some support but only superficially. Therefore, the performance technique is a prominent element of singing light music that is not really good; students are not flexible when applying dance rhythms, emphasizing the rhythms of inversions and counter-beats without smoothness.

6. CONCLUSION

Pop music (Rock-Pop) is a product of the 20th century originating from Europe and America, and today has become popular not only abroad but also in Vietnam. The characteristics of performing and singing pop music have many unique features that are different from normal singing, with both advantages and disadvantages. Understanding the characteristics of pop music singing is one of the necessary things for singers and pop music teachers at vocal training institutions to promote advantages and limit disadvantages. In particular, for pop music singing in our country, the issue of selectively absorbing foreign elements and combining them with the Vietnamese language, singing ability, and musical aesthetics of Vietnamese people are things that need attention so that the singing industry is both modern and still retains Vietnamese identity.

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