

CHÈO CHẢI - A UNIQUE FOLK PERFORMING ART FORM IN THANH HOA

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Chèo chải is a folk performing art form related to the custom of worshipping singing originated from the belief of worshipping God and tutelary God in Thanh land. The famous gods and village emperors here are real characters in history, people who have had the merit to protect the homeland, famous people and generals who can bless and sustain people for a happy and prosperous life. The article aims to study and supplement the elements constituting the musical characteristics of Cheo Chai in Thanh Hoa and affirming the intangible cultural value, thereby contributing to the restoration and preservation of this art form.

Keyword: Chèo chải in Thanh land; performing art form; restoration and preservation.

1. Introduction

Similar to other cultural regions of the country, Thanh Hoa's culture is in the overall culture of wet rice farming. Due to cultural activities, customs and beliefs, each residential area in Thanh Hoa has different characteristics, forming many "centers" of folk songs scattered throughout the region such as: Ma River Chanty - an unique and typical river folk song of the North Central region. Tho Xuan District has Xuan Pha dance and singing (múa hát Xuân Phả), Gheo singing (hát Ghẹo), Cua Dinh singing (hát Cửa Đình), etc., which have many influences on ritual activities. The regions of Hau Loc, Hoang Hoa, Quang Xuong, Thieu Hoa, Yen Dinh, etc...bear many imprints of ancient royal art.

In general, the land of Thanh Hoa has a diverse and rich folk music and dance background with regional characteristics. Especially, most of all is the folk song system of Dong Anh - Dong Son - Thanh Hoa with 12 performances. The system of performances is also known as vestiges of the traditional arts of Tuồng, Chèo, etc. Among them, Chèo chải performance is distributed relatively widely in Thanh Hoa with different names, such as: Chèo cạn; Chèo thờ...

and has been highly appreciated by many researchers, and is interested by local people to restore, and preserve.

2. Overview of the research problem

The and performances in the Thanh Hoa folk art system are cultural activities with a long tradition, which many generations care to preserve and promote. Since 1983, there have been authors collecting and researching about the five games in Dong Son (in Nom script) so far, but still being conducted but not fully. We can mention some of the research works of the authors:

In 2003, author Nguyen Trung Lien in his master's thesis "Dong Anh light dance music" analyzed, synthesized and evaluated the artistic value of music in the light dance ensemble in Dong Anh - Dong Son - Thanh Hoa

In 2006, author Do Thi Thanh Nhan researched "Music in folk performances of the Vietnamese people in Thanh Hoa" to do a master's thesis in art studies and in 2011 published the doctoral thesis "Music in the traditional festivals of the Vietnamese people in Thanh Hoa. In both the master's thesis and the doctoral thesis, the author introduced, analyzed and synthesized the basic values of music in most traditional festivals, especially in folk performances of the Vietnamese people of Thanh Hoa.. The above works have approached from many different angles, making some observations about Thanh Hoa folk music which has been recorded but has not been studied in detail about rhythms in the art of Chèo Chải These will be the theoretical basis to help us in the process of inheritance research.

Inheriting the results of research works, we conduct an analysis process to clarify the musical characteristics of Chèo Chải - a folk performances in Vinh Thanh commune, Vinh Loc district, Thanh Hoa province and trò Thủy (another name of Chèo Chải) in Vien Khe village, Dong Anh commune, Dong Son district, Thanh Hoa province; Researching and finding out the elements constituting the characteristics of folk music in Thanh Hoa; Studying and evaluating Chèo Chải on aspects such as: lyrics characteristics, musical characteristics, content, structure, ... to affirm the artistic value and musical characteristics of melodies of the folk songs in the performance. Proving the uniqueness of Chèo Chải and contributing to understanding and promoting the precious folklore capital of Thanh Hoa homeland in particular and the Vietnamese people in general.

To explain the meaning of the name according to our understanding, the word "Chèo" in Chèo Chải is the rowing movements in the model of a dragon boat (symbolic) on the temple grounds, on the pond, or the communal house yard. It is not the art of singing "Chèo" in the traditional music system of Vietnam. And the word "Chải" means "rowing" the boat; The boat is moved to places and places through the lyrics of the songs. In addition to the songs built on the basis of a song-like arrangement (6/18 songs), the majority of Chèo Chải songs are built on

the basis of two musical materials, including the Xuong part (phần Xương) and the Xo part (phần Xô) (12 /18 songs) are reciprocal between individuals and groups. For songs with long lyrics, we group them with structured songs in the form of division according to "out".

Trò Thủy (another name for Chèo Chải) is a unique form of singing and dancing, is interested in by Dong Son people of Thanh Hoa region. Every year, from the 4th day of January in lunar calendar, the artisans practice until the 11th of February before they begin to “lập áng” and “giáp lộ”. On February 13, they performed in a small riverside field (in Dong Tien commune) until February 16, they went to Moi Doan market (now in Dong Xuan) and on February 21 performed at Moc Nhuan (Dong Yen). In the years of Nghè Sâm festival, Trò Thủy is a repertoire in the Trò Rũn system. Trò Thủy ended when the water was led into the field in the cheers of the people [11, p. 350 - 351].

Chèo Chải at Tran Khat Chan Temple has the content mainly praising his merits in helping the Tran Dynasty quell the Champa invaders and making a miracle of building Hoa Nhai road (the entrance to the main gate of the Ho Dynasty Citadel). The performance in the middle of the field includes a large number of participants: 16 people (oars) holding 16 oars stand in two rows. One person holding a drum stands on one side, another person holding a gong (Mèn) stands on the other side, one person beats Sêng and goes last. In the past (about 1926 - 1927), according to the oldest artists, this dance also featured two people holding golden swords circling around the oars with quick movements, waving their swords. Later, when the two people who played this role died, they left it (for unknown reasons). All participants in the performance were dressed in uniform, including: white pants, red shirt, blue belt with the waist removed [11, p. 349 - 350].

The organization of the orchestra, although still at a simple level, with few musical instruments, is often closely linked and blended with each ritual, song, and melody to create a dignified and superficial atmosphere. In fact, each place has its own way of using the orchestra - there are places where only a few drums are used for many ceremonies, and there are places where each ritual has its own drum song. This is also one of the characteristics preserved to this day, the folk oral saying: "Every village beats the drum, every village saint worships" also reflects that.

3. Research approach and methods

3.1. Research Approach

Thanh Hoa has many types of traditional culture, most of which still exist and are being preserved and promoted. The most well-known folk songs and dances are the tunes of the Ma River; folk songs, folk dances, performances - performances of Dong Anh folk songs; Xuan Pha performance... In addition, there are Ca Trù, Xoan singing... Ethnic groups also have a variety of folk art forms such as Xuong singing of the Muong, Khap of the Thai people.. .The treasure of ancient stories is as unique as the fairy tales about the legends of the mountains, the

folk tales of the coastal fishermen of Hau Loc, Sam Son, and Tinh Gia. In particular, there are stories about the origin of the Muong ethnic group. Festivals with regional nuances such as the Poon Poong festival of the Muong people, the Cau Ngu festival of the coastal people, the Song temple festival, etc. The performances in the Thanh Hoa folk art system are cultural activities have a long tradition that many generations care to preserve and promote. These will be the sources of materials, which will be the basis to help us in the process of systematically studying the Chèo Chải in Thanh Hoa.

3.2. Research Methods

To ensure objectivity and science, we have used the following research methods: (1) Interdisciplinary research methods (Ethnology, Culture, Musicology, etc.) determine the points, characteristics and values of regional folklore. (2) Field survey methods (fielding, collecting, filming, taking pictures, recording materials directly through artists...) to learn the structure of Chèo Chải performances. (3) Methods of synthesis, statistics, analysis, proof, comparison, to study and understand the characteristics in music and the value of content of Chèo Chải in Thanh Hoa.

4. Research results

Through the process of research, survey, collection, statistics, analysis, comparison, etc., we have performed the notation as well as documented the musical writing system of Trò Thủy, Dong Anh commune, Dong Son district and Chèo Chải in Vinh Thanh commune, Vinh Loc district, Thanh Hoa province (18 lessons). After making judgments and evaluating the value of Chèo Chải in various aspects such as: musical characteristics, lyrics, content, structure, etc. to affirm the artistic value and musical characteristics of the folk songs in the performance. Proving the uniqueness of Chèo Chải and contributing to understanding and promoting the precious folklore capital of Thanh Hoa homeland in particular and regions of Vietnam in general.

4.1. The system of songs and melodies of Trò Thủy, Dong Anh commune, Dong Son district

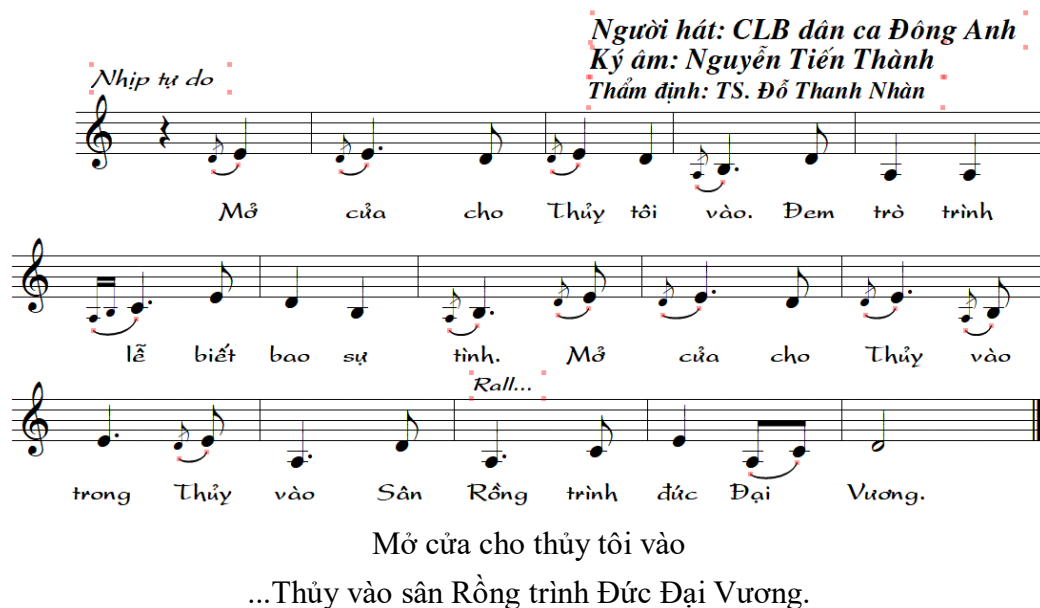
The *Trò Thủy* of Vien Khe village, Dong Anh commune, Dong Son district also has all the elements that make up *Chèo Chải* performance but is called with a different name. Although *Trò Thủy* does not have props by boat (only mentioning the boat in the lyrics of Uncle Bien), the method of performance, costumes, content of lyrics and in some singing tunes have many melodic features similar to Chèo Chải. After all, the *Trò Thủy* is actually also Chèo Chải because of its nature and characteristics. The worship lyrics are used to praise the merits of Duc Cao Hoang of the village - who has merit in the construction of irrigation works (so called Trò Thủy) or here it can be praise Le Loi - the national hero pacified the Ming invaders [11. p. 351].

According to Mrs. Le Thi Thanh (53 years old) in village 5, Vien Khe village - who was directly taught the lyrics and dance moves of *Trò Thủy* by died artisan - Mrs. Can: The songs with specific names that the old people often call are singing and dancing of “*Trò Thủy*”. However, the lyrics are divided into "strains" and there is a phenomenon of "strains change" (strains here is understood as the method and singing method of each part of the song). Besides, the book “*Dong Son Cultural Geography*” gave the layout of *Trò Thủy* including many songs with strains such as: *Cạy thuyền*, *Hà Thanh*, *Giáo thuyền*... and it is explained that: the name of the tune corresponds to the main content of each singing and dancing strain or in the lyrics with the word "Ha Thanh", so the word "Ha Thanh" is taken to name that song... Based on the above arguments, we believe that there is no consensus on how to distinguish song parts as well as their names in different types of performance. Here, based on the layout of *Chèo Chải*, we take the name of each part as the main name for the songs. The lyrics (according to our choice and division) have been divided according to the verse and the literary content of the lyrics has the ordinal prime numbers:

- Opening:

Người hát: CLB dân ca Đông Anh
Ký âm: Nguyễn Tiến Thành
Thẩm định: TS. Đỗ Thanh Nhân

Nhịp tự do



Mở cửa cho Thủy tôi vào. Đem trò trình
lẽ biết bao sự tình. Mở cửa cho Thủy vào
trong Thủy vào Sân Rồng trình đức Đại Vương.

Mở cửa cho thủy tôi vào
...Thủy vào sân Rồng trình Đức Đại Vương.

- Starting Verse 1:

Nay mừng gặp hội xuân hòa
...Đều trên cõi thọ nền xuân chơi bời.

(Interspersed *Xuong* part is *Xo* part: *Khoan dô khoan ta xã hò khoan*)

- Verse 1:

Người hát: Bà Lê Thị Thanh (53 tuổi)
 thôn 6 làng Viên Khê xã Đông Anh
 Ký âm: Nguyễn Tiến Thành
 Thẩm định: TS. Đỗ Thanh Nhàn

Nay mừng vận mở thái hòa
 ... Đông Anh là xã thôn là Viên Khê.

(Interspersed Xuong part is Xo part: Khoan dô khoan ta xã hò khoan)

- Verse 2:

Khoan khoan ta xã chèo ra
 ... Xuân tân lá ngọc hương thơm hoa quỳnh.

(Interspersed Xuong part is Xo part: Khoan dô khoan ta xã hò khoan)

- Verse3:

Mọi nhà thân hốt trâm anh
 ... Vui mừng tứ xã hòa sang.
 (Hát kết hợp với múa guôn ngón)

- Verse4:

Thênh thênh bẻ phúc khoan bơi
 ... Non bồng nước nhược dễ xuôi lòng tràn.
 (Hát kết hợp với múa guôn ngón)

- Verse5:

Dáng vui dạo lối ghènh ân
 ... Ấy là ta xã đan tay đậu thuyền.

(Interspersed Xuong part is Xo part: Khoan dô khoan ta xã hò khoan)

- Verse6:

HÁT CHÍNH CUỘC 6

(Trò Thủy xā Đōng Anh - Đōng Sơn)

Người hát: CLB Dân ca Đōng Anh
Ghi âm: Nguyễn Tiến Thành

Nước trong vịnh mở cửa ngàn, Vua
tôi phải đạo một đoàn a ha hòa vui. Vua
tôi phải đạo một đoàn a ha hòa vui.

Nước trong vịnh mở cửa ngàn
... Đường cā hớn hở trẻ già cùng vui.

(Singing along with finger curls and clapping)

- Verse7:

Nay mừng hải yến hà thanh
... Khoa danh tướng kể công danh duy truyền.

(Interspersed Xuong part is Xo part: Khoan dô khoan ta xā hò khoan)

- Verse8:

Cạy thuyền ra đôi chân bước sịch
... Thuyền ta thắng trận cho mau ta về.

(Collective singing combined with rowing movements)

- Final:

KẾT CUỘC

(Trò Thủy xā Đōng Anh - Đōng Sơn)

Người hát: CLB dân ca Đōng Anh
Ký âm: Nguyễn Tiến Thành
Thẩm định: TS. Đỗ Thanh Nhàn

Không dậm không dậm thời thuyền không
đi dậm ra nát ván
Khoan dô khoan Khoan dô khoan

Không dậm không dậm

... Vào chơi xoi giàu

(Interspersed Xuong part is Xo part: Khoan dô khoan)

4.2. The system of songs and melodies of Chèo Chải, Vinh Thanh commune, Vinh Loc district

Chèo Chải in Don temple festival to worship Tran Khat Chan at the foot of Don Son mountain, which residents often call Dun Son, is part of the festival. When looking at the worshiping lyrics, we can clearly see that the festival was held on the anniversary of the death of "Knight" of Tran Khat Chan - who had the merit of quelling the Champa invaders.

When the ceremony is completed in the temple, all 24 Chèo chải rowers are lined up in two rows along the side of the boat, facing the temple door, one hand is placed across the waist, one hand is across the chest, holding the oars upright in front of them. When the skier used the muzzle to issue commands, the sound of the slug also rose up, both rowing slanted clockwise around the side of the boat, then circled into the boat and lined up in two vertical rows, holding oars in their hands placed outward [11. p. 115 - 116].

Looking at the lyrics and costumes, we see that: the characters rowing here are called "Swimming Troops (Quân bơi)" rather than "Coars (Con chèo)" as of Trò Thủy in Dong Anh; the other characters are "Léo mō" and not "uncle Bian (chú Biện)",... These phenomena have proven the indigenous character of Thanh Hoa's art. Similar to the opinion of the artists of Dong Anh - Dong Son commune, the artists of Vinh Thanh - Vinh Loc commune also do not divide their Chèo Chải art layout but only divide different singing strains between parts. The song should be here to create unity, we divide the songs of Chèo Chải in Vinh Thanh - Vinh Loc communes by singing groups such as Trò Thủy in Dong Anh - Dong Son communes as follows:

- Opening:

HÁT MỞ ĐẦU

The musical score is written in 2/4 time. It consists of two systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "Dô khoan dô huây Hôm nay là hôm nay Ngày Kỳ Đền". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Hôm nay là hôm nay
 ...Rước lầy Đô đốc Quận công về làng.

(Interspersed Xuong part is Xo part: : Đô khoan đô huây)

- StartingVerse 1:

CHÍNH CUỘC 1

(Chèo chải xã Vĩnh Thành - Vĩnh Lộc)

Người hát: Bà Lê Thị Thanh (71 tuổi) thôn 2 xã Vĩnh Thành - Vĩnh Lộc - Thanh Hóa.

Ký âm: Nguyễn Tiến Thành

Thẩm định: TS. Đỗ Thanh Nhân

(Xuống) Đô khoan đô huây Công
 (Xô) Đô khoan đô huây
 thân mà danh tướng danh tướng mà từ
 Đô khoan đô huây

Công thân danh tướng từ xưa

...Ba đời danh tướng giốc công giúp Trần.

(XInterspersed Xuong part is Xo part: Đô khoan đô huây)

- Verse2:

Vì lòng ái quốc chung quân

...Sáu trăm năm vẫn đắm say nghĩa tình.

(Interspersed Xuong part is Xo part: Đô khoan đô huây)

- Verse3:

Bàn mưu lên chốn Gia lâu

...Lục Âu bắn trúng giặc Chiêm trên thuyền.

(Interspersed Xuong part is Xo part: Đô tà; ta đô tà)

- Verse4:

Di tích lịch sử quốc gia

...Xin mời các hội về thăm đền đài.

(Interspersed Xuong part is Xo part: Đô khoan đô huây)

- Final Verse 1:

Chữ bày cầu phúc cầu may,

Cầu cho đất nước thêm hay mọi phần.

(The swimmers sang while raising the oars)

- Final Verse2:

HÁT KẾT CUỘC 1

(Chèo chải xã Vĩnh Thành - Vĩnh Lộc)

Người hát: CLB Dân ca xã Vĩnh Thành - Vĩnh Lộc
Ghi âm: Nguyễn Tiến Thành

Chữ này ơ ơ chữ này, câu phúc mà câu ơ ơ

may. Câu cho đất ơ ơ nước thêm hay phần mọi phần (chữ...) phần./.

Hội về mạnh khỏe nghỉ ngơi
Sang năm mời hội về đây lễ thần.
(The swimmers sang while waving the pink scarf)

5. Discussion

Due to the limitation of time, in addition to the problems analyzed to distinguish the system of Chèo Chải in Thanh Hoa, here we also want to further clarify the musical characteristics of Chèo Chải performances in Vĩnh Thành commune, Vĩnh Lộc district and Trò Thủy in Viên Khê village, Dong Anh commune, Dong Son district. Besides that, the research and study of additional elements constituting the characteristics of Thanh Hoa folk music as well as some related cultural and folk cultural aspects also need to be mentioned more deeply in order to clarify. research subjects.

6. Conclusion

Folk art in Thanh Hoa province is extremely rich and diverse from performances to folk tunes. The historical evidence has confirmed the value of a cultural area with its own characteristics. Festival centers, deep folk songs. The names of mountains, rivers, and once brilliant celebrities have contributed significantly to the formation and development of the country's history.

The art of Chèo Chải is known for its unique melodies that do not overlap with other folk art forms inside and outside the province. Studying and researching about Thanh Hoa folk music from the perspective of musical art, we would like to contribute together with researchers in affirming the intangible cultural value of this art form, through which contribute to their restoration and conservation.

Along with other art forms of the Vietnamese people, folk music of Thanh Hoa people has existed and developed along with material life through generations. Although there are

times of prosperity and sometimes decline in the process of existence, they have affirmed their position in the spiritual and cultural life of the local community.

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