

ANALYZING AND PERFORMING SOME FOLK - IMBUED SONGS COMPOSED FOR ĐÀN NGUYỆT

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Đàn nguyệt (a two - stringed Vietnamese traditional musical instrument) plays an important role in the traditional stage orchestra of the genres of Chèo, folk songs, Cải lương, Châu văn... Đàn nguyệt can produce rustic sounds with distinctive timbres that reflect many emotional states. In addition to the role of accompaniment, solo and ensemble with ethnic orchestras, đàn nguyệt also performs well with contemporary works. With the hope to exploit the features of đàn nguyệt, some musicians have composed folk songs for this instrument to enrich the musical materials.

Key words: Perform; Folk - imbued songs; Compose; *Đàn nguyệt*

1. Introduction

In solo and orchestral works, some special techniques of *đàn nguyệt* are always focused on by many musicians. Most of the works are written in a simple form with many influences of folk songs, with Cadenza (free solo) to be able to demonstrate techniques. With the ability to express a variety of tones and rich and unique techniques, *đàn nguyệt* takes up the main melody, responds to melodies with other instruments or a simple harmonic accompaniment to the melody.

In order to successfully compose folk - imbued songs, the scale, mode and melody are the basic elements for the work to achieve high performance.

2. Overview of research problem

Researching on the features as well as exploiting techniques when using *đàn nguyệt* in solo or ensemble orchestras has been interested by many authors, including some typical works such as: Doctoral thesis of author Co Huy Hung "Đàn nguyệt in some Vietnamese traditional music styles" with the content: Overview of research and issues related to *Đàn nguyệt*, the types of *Đàn nguyệt* in "Châu văn" style – the Southern music and methods of implementation. Applying

research results to teaching students of major *Đàn nguyệt* at professional training institutions [8]. Author Nguyen Thi Hoa Le with her article "The role of *Đàn nguyệt* in the art of Châu văn singing" published in the internal journal of the Central University of Music and Painting (2018) highlighted the characteristics and role of *Đàn nguyệt* in Châu văn singing art, solo function, orchestration function, how to perform melodies and đàn nguyệt technique in singing Châu văn. Author Ha Trong Nghia in "Teaching *Đàn nguyệt* at the Military University of Culture and Arts" has systematically grouped works written for đàn nguyệt according to each style. He deeply analyzed the techniques applied in the new work and proposed the most effective teaching methods to improve the quality of teaching new works for đàn nguyệt.

In general, there have been many research works on *Đàn nguyệt*. In which, a number of works have researched and exploited the features as well as the role and position of đàn nguyệt in a number of traditional musical genres such as using đàn nguyệt in Chèo (Cheo), Châu văn, Cải lương... This is the scientific basis for the author to inherit and continue to supplement in the research paper. It is worth mentioning that there have not been any studies that have studied the problem of analyzing and performing techniques of some folk - imbued songs..

3. Research Methods

The article uses the method of collecting secondary documents, the method of synthesizing and analyzing research works and musical works with strong folk songs about love for the homeland. From there, we summarized and evaluated the characteristics related to the scale, mode, melody and performance techniques of đàn nguyệt works.

4. Research content

4.1. Scale & Tone

The scale, tone is the material that forms the basis for the construction of the work. This is one of the important steps to determine which region or genre of folk music the song has. The songs selected for composing are strongly influenced by folk songs of each region or different genres. The basic rhythms are in the direction of traditional Vietnamese rhythms. This is a necessary issue when analyzing and performing folk songs [6, p. 89].

4.2. Melody

If the scale, tone is considered as the material and the basis for building the work, the melody is considered as the arrangement and presentation of the modal scales. Therefore, melody, also known as tune or musical expression, holds an important position in music, plays a key role in expressing nuances and emotions as well as clearly supports the content of lyrics [6, p. 95].

Melodies in folk - imbued songs have more or less influence on the local intonation or basic rhythm of a certain genre of folk music. Thus, when analyzing, it is necessary to pay attention to the melody along with the rhythm of each song. These are two separate categories but are always combined together to form a unified block to create the contours of the melody.

4.3. Analyzing and performing a number of folk - imbued songs composed for Đàn nguyệt

The selection of songs to compose is an important factor, as a premise for the next steps to ensure conformity. The song must have imbued folk songs from different regions (North, Central, South) and its popularity must be widespread through the masses. It has a simple, balanced and concise structure, consisting of 1, 2 or 3 simple strains. There are good melodies, pure and healthy lyrics, praising the love of the motherland, and suitable for the performance of đàn nguyệt.

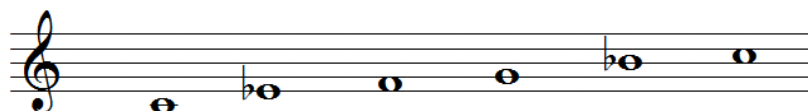
4.3.1. The song " Về quê ", music and lyrics: musician Pho Duc Phuong

The song was written in 1998, with the influence of Bac Ninh's Quan Ho folk song in the Northern Delta. Its symbolic lyrics remind the image of a peaceful villages.

This work is written in the form of a single strain and has an additional free ending, with a momentum bar.

Strain (a)			Coda
Sentence 1	Sentence 2	Sentence 3	Final
6 tempoes	5 tempoes	5 tempoes	

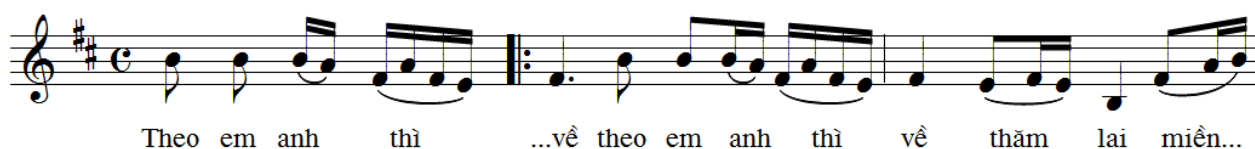
The song is written mainly in the Southern melody, similar to the dance in Chinese music.



The song used a 5-syllable form: Do - Mi (flat) - Fa - Son - Xi (flat) with Western music minor (Xi minor) in the second half of the song. However, the sound of the Southern melody is still prominent.

The form of sound moves quite smoothly when the melody often goes to the 2nd and 3rd intervals, there are a few places where the jump is far from the 4th and 5th intervals, but it often appears in the position of changing tempo or verses.

Sentence 1 (Strain a): Excerpt from “Về quê” by Pho Duc Phuong [2]



The melody of the opening part is gentle, emotional depth and moderate speed. The verse uses many accents of embroidery, gliding, flowery notes, fluttering and pressing Fa-xi notes, etc. There are many of single and double notes, but the moving sound of the melody is quite seamless and stable to make profound lyricism.

Sentence 2 (Strain a): Excerpt from “Về quê” by Pho Duc Phuong [2]

oi quê ta bánh đa bánh đúc nơi thảo thơm đồng xanh trái ngọt nơi tuổi thơ ta trải...

Melodies are gentle, using soft, smooth, rhythmic pressing techniques. The technique uses a lot of embroidery accents, glides, flowery notes, vibrating lightly and pressing Fa - Xi notes, especially pressing the triple beam and jerking the double-triple note.

Sentence 3 (Strain a): Excerpt from “Về quê” by Pho Duc Phuong [2]

oi quê ta dâu sương dải nắng phiên chợ nghèo lều tranh mái xiêu. Kìa dáng ai như dáng...

The climax is in this sentence, but the highest note is only Re (in the 2nd octave). It uses a lot of second interval stress, embellish, smooth the white notes. The melody goes in 4/4 tempo, using double 3 beams, jerking double and triple notes to create emphasis in the lyrics.

Final sentence: Excerpt from " Về quê " by Pho Duc Phuong [2]

The ending sentence is like a lyric, like a sentence, a story, an image and an emotion that is very familiar and deeply missed,... Free tempo uses vibrations and stress on the 2nd and 3rd intervals. , move at a slow speed to finish the lesson.

Rung rung ta hát ư ư giọng
quê dài dẽ

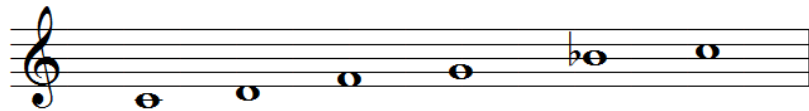
This work uses many techniques such as attachment, lily, flowery notes bearing the sound of Quan ho folk songs, the rhythm is quite complicated with the internal beats and foreign beats of Cheo, etc. However, the song " Về quê " is still exudes soft, rustic, simple but very passionate music, leaving a lot of emotions for performers and listeners.

4.3.2. The song "Going to Huong Pagoda", poem: Nguyen Nhuoc Phap, music: Trung Duc

This song was written in the form of 2 single strains without repetition, with a rhythm that picks up momentum and turns back once (2 words).

Strain (a)		Strain (b)	
Sentence 1	Sentence 2	Sentence 1	Sentence 2
7 tempoes	10 tempoes	8 tempoes	9 tempoes

This song is written in a five-syllable form: Do - Re - Fa - Son - Xi (shang) similar to the mage (in Chinese music) with the scale: Re - Mi - Son - La- Do.



In this song, images of rural landscapes as well as typical landmarks of the Northern region appear very clearly. The melody is stable, little changed as it paints a picture of a charming landscape but also very peaceful, the people here have a rustic, gentle beauty. Sentence 1 (Strain a): Excerpt from Trung Duc's "Going to Huong Pagoda" [2]



The melody is mainly the steps of the 2nd and 3rd intervals in each musical period, the longer jumps such as the 4.5th and the fifth are very few, but the octave jumps appear in the middle of the 2 music periods. The technique of tumbling, embroidering, gliding and twirling is not much, creating a simple, unfussy manner.

The same goes for the rhythm in the song, although the speed is "a bit fast", it uses a 2/2 beat, so it still has a leisurely and gentle nature. Most use single, black and white rhythms, very little double hooks. There are some places where the period is used to slightly change the nature of the card, bringing joy and youthfulness.

Sentence 2 (Strain a): Excerpt from Trung Duc's "Going to Huong Pagoda" [2]



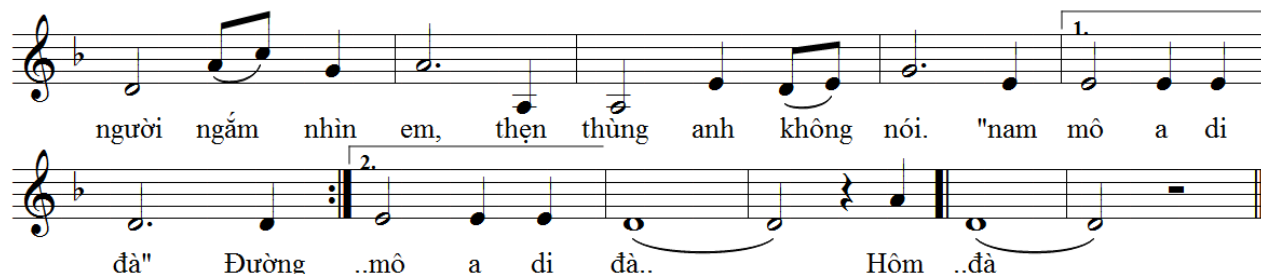
Sentence 2 has a moderate rhythmic melody, focusing on pressing the 2nd and 3rd intervals, using a lot of interval accents, playing a lot in the first note of the beat according to the motif of each beat, the notes need to be clear and separate.

Sentence 1 (Strain b): Excerpt from Trung Duc's "Going to Huong Pagoda" [2]



Using a lot of 5th and 8th step jumps with the flexible left-hand technique to ensure that the interval jumps combine with the right-hand swing to create a smooth rhythm that continues steadily and without stumbling.

Final sentence: Excerpt from Trung Duc's "Going to Huong Pagoda" [2]



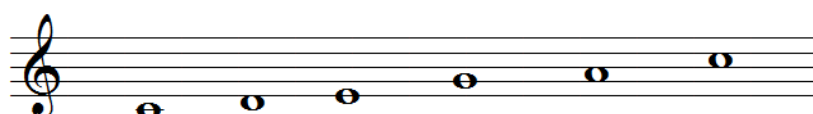
The ending sentence is the Buddhist chant "Namo Amitabha", so the melody goes about 2 (from level II to level I) and the rhythm of black and white notes creates simplicity and simplicity like lyrics and also creates a sure ending. The main technique is still pressing up and down the 2nd and 3rd intervals and evenly rolling the white notes and red dots. A lot of crunch in black dots and round notes.

4.3.3. The song "My hometown Quan ho village ", poem: Nguyen Phan Hach, music: Nguyen Trong Tao

This song is written in the form of 2 single strains, in which strain b is repeated twice.

Strain (a)		Connect	Strain (b)		Strain (b')	
Sentence 1	Sentence 2		Sentence 1	Sentence 2	Sentence 1	Sentence 2
11	11	02	16	11	11	16
tempoes	tempoes	tempoes	tempoes	tempoes	tempoes	tempoes

This song is written in major Re still have the resonance of the five-tone modal with the scale: Re - Mi - Fa (shang) - La - Xi (similar to the Cung tone in Chinese music).



Câu 1 (đoạn a): Trích "Làng quan họ quê tôi" của Nguyễn Trọng Tạo [2]

The melody in this song has a clear but rhythmic and flexible movement. Regularly combine going from 2-3 to longer distances like 5.6. In addition, other techniques such as embroidery, gliding, and attachment are used to create flexible movements and softer melodies.

The most commonly used rhythms are single and black, with a period. Double hooks, hook hooks also appear quite a lot, contributing to the pure, passionate, flexible, erotic but still shy emotional nature of the song.

Sentence 1 (Strain a): Excerpt from "My hometown Quan ho village" by Nguyen Trong Tao [2]



The opening sentence has gentle melody, pressing the 2nd and 3rd intervals up and down consecutively on weak beats according to the motif in the beat, crunching and vibrating the first notes create the highlight for the melody.

Sentence 2 (Strain a): Excerpt from “My hometown Quan ho village” by Nguyen Trong Tao [2]



In particular, in sentence 2, there is a decrease in the 6th interval (X flat note) to create a feeling of playfulness, dreaminess, and absence of love. Using the technique of pressing up and down the second interval, roll the black dotted note evenly. In this sentence, the melody is pushed higher than in verse 1, the rhythm uses many single and double notes, so it seems that the rhythm is accelerated, more joyful, more vibrant. The sound is clear, crisp and warm, using an octave jump technique, with a lot of emphasis on the high notes, about the white and black notes.

Sentence 1 (Strain b): Excerpt from “My hometown Quan ho village” by Nguyen Trong Tao[2]



In the b segment, the melody is pushed to the climax jumping the distances 3, 4, 7, and the image uses a balanced inversion and many double notes. Rolling the white notes evenly, the flexible hand position needs to be clear to ensure the right rhythm.

Sentence 2 (Strain b): Excerpt from “My hometown Quan ho village” by Nguyen Trong Tao [2]



Repetitive motif, emphasis on balanced beat at the beginning of the beat, fast speed, long jump, interval 5, interval 7 combined with pressing double notes creates an urgent and powerful melody.

Final sentence: Excerpt from “My hometown Quan ho village” by Nguyen Trong Tao [2]



The ending sentence is quite stable both in terms of melody and rhythm, although it is in level I, but it is a Re note, so it gives listeners a peaceful and bright feeling. The embellishment technique borrows fast up and down pressing notes, combining pressing and rolling evenly.

4.4.4. Song "Land of Lullaby", music and lyrics: Van Thanh Nho

This song is written in the form of two single strains, without a beginning but with an ending.

Strain (a)		Connect	Strain (b)		Final
Sentence 1	Sentence 2		Sentence 1	Sentence 2	7
8 tempoes	8 tempoes	02 tempoes	5 tempoes	10 tempoes	tempoos

The song mainly uses two 5-syllable modals interlaced. Section (a) is a Southern tune with the scale: La - Do - Re - Mi - Son. Section b uses the interweaving of the Southern rhythm with the Spring rhythm (similar to the Shang in Chinese music) with the La - Xi - Re - Mi - Son scale.



Sentence 1 of strain a has a rather low pitch, continuously has long jumps such as interval 4, interval 5, interval 6...and lots of twists and turns. Although there is no chemical sign on the chemical chart as well as an abnormal key, there are some places where the note C* (which is a symbol of a note with a relative pitch between normal C and C sharp - is called the old note in the way of calling it). of artists). The rhythm has the influence of the ca tru genre, so it uses many inversions and rhythms to gain momentum.

Sentence 1 (Strain a): Excerpted from “Land of Lullaby” by Van Thanh Nho [2]



The first sentence of the song has the same musical nature as verse 1, but the pitch has been pushed to the midrange, using a lot of accent marks and flowery notes, gentle melody, warm and resonant sound, moderate slow speed express nuance and emotion, gently and evenly playing the notes at the beginning of the bar.

Sentence 2 (paragraph a): Excerpted from "Land of Lullaby" by Van Thanh Nho [2]



Sentence 2 into the rhythm of the melodies proceeds to use many flowery notes, with 2 repetitions. Use a variety of techniques to emphasize the first notes of the measure, and lap and loop the notes at the end of the passage.

Sentence 1 (paragraph b): Excerpt from “Land of Lullaby” by Van Thanh Nho [2]

The vocal range of verse 2 is pushed up high and uses many techniques of twisting, flowery notes as well as using the C note, pressing up and embellishing in the 2nd interval to create a climax right in this sentence.



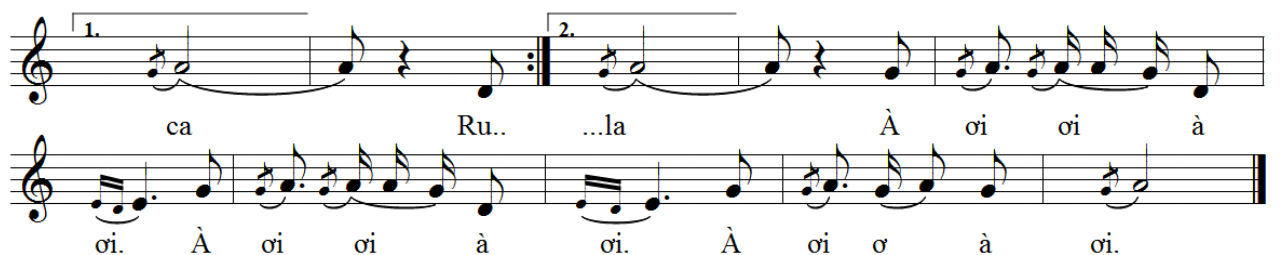
In the b segment, the climax uses high-pitched notes and many flowery notes, including two repeats of the main melody. The technique of pressing from the flowery note up and swinging the main note at the beginning of each beat.

Verse 2 (paragraph b): Excerpt from “Land of Lullaby” by Van Thanh Nho [2]



Going to verse 2, the pitch has lowered and moved in a downward direction, which can be understood as solving the climax from verse 1. The melody feels slow but still follows the speed of the song to switch to the main tone. Techniques for pressing the 2nd and 4th intervals.

Final sentence: Excerpt from "Land of Lullaby" by Van Thanh Nho [2]



The ending sentence of the work no longer has long jumps, mainly using the 2nd and 3rd intervals, which are quite stable, but still use the inversion rhythm form as in the upper part of the song, especially using many flowery notes. This is a song that uses many techniques such as attaching, juggling, embroidered floral notes, gliding, borrowed notes and especially the rhythmic inversion, sloppy rhythm imbued with the sound of ca tru.

5. Discussion

In recent years, the Party and State have made many policies to preserve and promote traditional cultural and artistic values. This is an important factor to promote more development in the field of music in general and Vietnamese traditional musical instruments in particular. However, there are many challenges that need to be addressed, which are:

Firstly, the collection and development of songs with richer folk music sounds of all three regions of the North - Central - South need attention and encouragement from art units as well as training schools about the art of traditional music.

Secondly, encouraging individuals and groups with artistic activities to participate in composing, mixing, arranging, etc., to develop melodies based on folk songs according to the themes of each region.

Thirdly, every year should organize many competitions of solo and ensemble of ethnic musical instruments with content built and developed from local folk songs in order to find good, meaningful and different color in music works.

Fourthly, traditional music and art performance programs should be brought to local agencies, businesses, and schools to promote and preserve the cultural values of the nation.

Traditional music training has received little attention, but it is a very important stage for the existence and development of Vietnamese music. We are only interested in training a team of professionals who directly conduct activities in the field of traditional music but have not paid attention to public training, audience training, especially in the current development of Western music has created many difficulties and challenges for the survival of traditional music.

6. Conclusion

It can be said that Đàn nguyệt is a key traditional instrument in a number of art forms such as Châu Văn, Chèo, Cải lương... With the sound created with the combined techniques of the right hand and the left hand such as lapping, pressing, swiping, double-finger running... has performed very successfully the works adapted from the songs with strong folk music. Therefore, within the framework of the article, we have focused on selecting a number of typical works with the desire to approach the treasure of folk culture in the most effective and appropriate way, contributing to promoting the spread and bring folk music closer to domestic and foreign audiences.

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