

THE MELODY OF THANH HOA FOLK SONGS IN THE SONGS ON THANH LAND

Vi Minh Huy

Thanh Hoa University of Culture, Sports and Tourism

Email: viminhhuu.gt@gmail.com

Received: 06/11/2021

Reviewed: 10/11/2021

Revised: 11/11/2021

Accepted: 15/11/2021

Released: 20/11/2021

From the viewpoint of the approach of systematic theory, the study of the inheritance and exploitation of the value of Thanh Hoa folk songs in contemporary songs should be put in an overall structure which contains interrelated factors. The article analyzes the melodies of Thanh Hoa folk songs that are inherited and included in the song as an organic part that creates a piece of music.

Key words: Folk music; Thanh Hoa folk song; Song; Systematic theory; Traditional theory of creation.

1. Introduction

Trong phạm vi bài viết này, tác giả phân tích yếu tố giai điệu - là một trong những yếu tố thuộc phương diện nghệ thuật âm nhạc. Thao tác phân tách từng bộ phận ở đây chỉ là mang tính tương đối, nhằm tạo điều kiện cho việc đi sâu phân tích kỹ hơn sự đóng góp của giai điệu trong một chỉnh thể tác phẩm ca khúc.

Vietnamese songs were born based on the exchange and assimilation of Western culture, but at the same time, they still retain the characteristics of the national culture by inheriting and promoting the traditional music of their ancestors. There are many songs that have achieved great success, especially the folk songs wrote about the homeland has gone along with the time and made deep impressions on listeners.

The song “is the development of melodies associated with specific lyrics” [13, p.9 01], in which “the lyrics and music combine in such a tight and subtle way that it is difficult to separate them from each other without affecting the meaning of each part”. [13, p. 1116]

Within the scope of this article, the author analyzes the melodic element which is one of the elements of musical art. Separating each part is only relative to analyse the contribution of melodies in a whole song.

2. Research overview

The article "around the applying Central folk songs into some new compositions" by Dao Viet Hung mentioned the way to use the folk song's materials creatively in the songs with a national character and socialist realism content. Although the article has not deeply analyzed the melody, rhythm, and harmony, it has raised some aspects with the hope that musicians will exchange their composing experiences or their thoughts and research on this issue [3].

Nguyen Viem in the article "Folk music with professional works" has explained to clarify the ethnicity in the music created from the musician's introduction of traditional music materials into the work and from the development of folk poetic images. He affirmed: "...if you don't care about folklore, it's not easy to have famous works with unique national colors". [11, p. 1011]

Agreeing with the above point of view, Nguyen Thi Nhung in the article "On the traditional inheritance of Vietnam's new songs 1945 - 1975" has also summarized methods of exploiting folk songs: melodies, ways using typical scales, rhythms, rhythmic sounds, poetic methods...The "intensification of traditional characteristics" has expressed national identity, bringing success to many new songs. [7, p. 1013]

The article "Some ideas about creating based on traditional materials in music" by Tran Kiet Tuong has affirmed that: "...the treasure of our nation's ancient music is extremely rich. Revolutionary music must be built on a rich national basis to have its true value. But it's not just choosing beautiful melodies to have new and beautiful melodies, it's our creativity...". [9, p. 506]

In general, there has not been any study that clarifies the inheritance and the intimate relationship between traditional music and modern music, while this inheritance and relationship is clearly seen in many songs about Thanh Hoa. Thus, it can be seen that there are still many gaps in studies to be filled.

3. Research Methods

The article uses the following methods: synthesis, document analysis, secondary data processing; compare the melodies of the Vietnamese folk songs of Thanh with songs written about Thanh Hoa. Through that in order to see the extent and methods of exploiting folk music materials of the musicians. Besides, this method is also used when comparing Thanh folk songs with some other genres of folk songs in some localities in specific cases. In addition, the article also uses general methods in scientific research such as statistics, comparison, interpretation, argument and technical manipulations such as notation for musical works.

4. The study

4.1. Some concepts of melody

In musical art, melody always plays an important role, especially in mainstream music. There are many concepts of melody from different points.

According to Dao Ngoc Dung: "Musical melody is the horizontal association of sounds by different pitch, duration, and nuances. It expresses the main content of the music by a voix". [1, p. 6]

Dao Trong Minh said that: "Melodies are the most complete set of musical expression means in a voix sound sequence to express people's thoughts and feelings. Melody is a complete and unifying expression of different elements such as: correlation of pitch, rhythm, force, timbre, mode of expression... in which the most important factor is pitch and rhythm". [6]

In "Musical form", Nguyen Thi Nhung said: "Melodies are the presentation of a musical idea, arranged in a voix. Melodies are almost always used to express a basic content of the work...". [8]

According to Igor Vladimirovich Spasobin: "Melodies are the expression of musical thinking on a voix, the most important means of musical expression. In melodies, there are often generalized features of musical thinking". [4, p.13]

4.2. Inheriting the melodic element of Thanh folk songs

The melody in Thanh folk songs is quite simple, not much lyrical, but has its own personality. That is also the comment of musician Van Hoe in the book *Geography of Thanh Hoa (2003)*: "The melody originates from the local dialect. Thanh Hoa vernacular is strong, coarse, less developed. There is an exchange conflict related to vernacular among the ancient Vietnamese, the northern delta and the central region, so the melody in Thanh Hoa's music is not rich, smooth but its lyrics are still very close to words. [10, p. 366]

Summary of previous studies can be seen:

- The folk songs of Thanh Hoa have not been refined and lyrical like Love Duets of Bac Ninh or the Southern folk songs whose lyrics are simple, short, concise and very profound.

- Melody is often closely related to tone. Thanh folk songs are mostly collective songs in labor and religious activities, so it is difficult for a wide range of sounds to be expressed in the following statistics:

Types	Sound range (Calculated in units of intervals of a 7-step scale)							
	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11
Folk songs, rituals, customs + chants:	04	07	37	09	24	05	05	01

We can see this phenomenon in *Dong Anh Light Dance* such as: *Spinning, Weaving, Sewing and Sewing*. In addition to the above type, the dow one to the third interval to end in the weak part also commonly used.

Example 2: Excerpt from "*Flowers and bean beds*" (Dong Anh lantern dance)



Example 3: Excerpt from *Light Up the Lamp* (Dong Anh Lantern Dance)



The method of building songs based on the melody of Dong Anh folk songs has been used very effectively by musicians. *Dan Lu* in *Dong Anh Lamp Dance* was taken almost by Pham Tinh with both music and lyrics to make the first stanza for the song *playing with the moon outside* in reasonable way.

Example 4: Excerpt from *Dan Lu* (Dong Anh Lantern Dance)

Vừa phải - trong sáng Ghi âm: Lê Quang Nghệ

Dao mác mà nắm (o) nan (a) tay ta cầm, dao mác mà nắm (o) nan. Lên chùa thanh vắng ta đan cái lừ, ta đan cái lừ. Bắt cá thả lừ (a) còn nhớ quên hay quên. Bắt cá thả lừ (a) còn nhớ quên hay quên.

Example 5: Excerpt 1 from Pham Tinh's song *playing with the moon outside*

Dao mác mà nắm nan tay ta cầm dao mác mà nắm nan lên chùa thanh vắng ta đan cái lừ ta đan cái lừ. Bắt cá thả lừ ta nhớ quên hay quên bắt cá thả lừ ta nhớ quên hay quên.

Ví dụ 6: Trích bài *Đi cây* (Múa đèn Đông Anh)

In the second strain, the author develops the music material, the lyrics *Di cay*. He took each musical motif of verse 2 of the song *Di cay* and divided it, creating a long, quiet gamut. This structure has made listeners think of the sound of the "Xo" melody of the Ma River's song.

Example 6: Excerpt from *Di cay* (Dong Anh Lantern Dance)

thấp đèn ta sẽ chơi trăng ngoài thêm chơi trăng ngoài
thêm (ý) còn muốn cho. muốn cho trong ấm (a) êm êm lại ngoài êm...

Example 7: Excerpt from *playing with the moon outside* by Pham Tinh

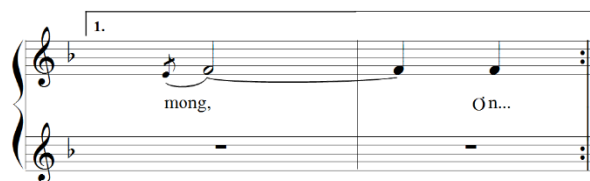
Thấp đèn ta sẽ chơi trăng
chơi trăng ngoài thêm nghĩa tình ấm êm thấp đèn cùng
trăng nghĩa tình ấm êm thấp đèn cùng trăng...

Using the melody of Dong Anh folk song and dance has made the song "playing with the moon outside" closer to the people of Thanh Hoa, wishing for a "warm inside and outside" as the message of the song.

The song *Thanh Hoa promises the golden seasons* by Manh Thong took almost the original form of the music of the song *Going to the pagoda* (Dong Anh Lamp Dance) for the first strain and rewrote the new lyrics.

Example 8: Excerpt from *Thanh Hoa promises golden seasons* by Manh Thong

Nhanh vừa - Tự hào - Rộn ràng
Quê mình biển bạc đồng xanh, quê mình biển bạc đồng xanh, bao la rừng Ông Đảng cho đời nở hoa, on Đảng cho đời nở hoa, quê Thanh đồng
vàng bát ngát trung du.. Ôi đất quê trống đồng ngàn năm lấy lưng chiến lòng quyết chí thi đua... Bao tám gương sáng đẹp bài ca chói ngời chiến
công. Công cuộc đổi mới, phát huy thế mạnh. Tứ Sơn mở công. Công trường, nhà máy, biển khơi, ruộng đồng, sáng gương anh rộng chiến lược dài lâu dựng xây Thanh Hoá như Bác Hồ hàng hùng điển hình tinh Thanh tình Thanh yêu đầu a... trong tám hồn Việt



The musical development of the song based on the melody of a folk song makes the folk songs have a new shirt. The melody of that folk song resonates with the sound of the modern music song. Therefore, the main melody of the folk song is not lost but becomes new to the listeners.

The song "*Hey you planting rice under the moon*" by Nguyen Lien took the music from the folk song *Going to the pagoda* as a "bridge" to change the tune from minor to major for the second strain in a reasonable way, without being forced, expressing the admiration to Thanh Hoa girls who are always happy in wartime or peacetime

Example 9: Excerpt from *Di cay* (Dong Anh Lantern Dance)



Example 10: Excerpt from *Hey you planting rice under the moon* by Nguyen lien



In addition to the songs presented above, there are also a number of other songs about Thanh Hoa that use Dong Anh folk tunes successfully, such as *Long long que Thanh* (Pho Duc Phuong), *Singing about Thanh Hoa* (Xuan Chung), *folk songs of the past and present* (Xuan Lien)...

Among Thanh Hoas folk songs , the Ma river song is a genre associated with the river environment. This is also a river associated with the heroic past in the history of the struggle for national defense of the people of Thanh Hoa.

The Ma river song is famous for its own characteristic. The Cuong-Xo style for people rowing along the river when crossing rapids or running aground... Many musicians have used these features very successfully in their songs to reflect the cultural identity of the land.

The Xuong-Xo style is performed by the vocalist in combination with the accompanying chorus of the boatmen. The Xuong is usually performed by one person, and the Xo is a collective performance performed by many people.

For example, after the description of the performance of the song "Ho docked" in the Ma River songs (singer: Vo Hong Ngai), bold letters are performed by the singer, italic words are sung by the group):

“**Dô tà! Đô tà! Lác trông dô tà phong cảnh dô tà vui thay! Đô tà! Báo Bông dô tà Báo Bông dô tà có phải dô tà chôn này dô tà hay không dô tà dô tà dô tà dô tà! Báo Bông dô tà Báo Bông dô tà có đất dô tà đất để vương dô tà ai về dô tà! Bông Báo dô tà cầm cương dô tà ngựa hồng ơ dô dô tà dô ta dô ta dô dô ta dô ta dô tà”.**

Xuong-Xo style is also accompanied by the rhythmic beat of feet stomping on the board, mixed with the sound of water splashing on the Ma river. A series of songs inspired from the Ma River song to develop themes and content, some of which were very successful. This singing style creates the strong and solid nature of the Ma river song, which is very suitable for performing epic songs.

Heroic Thanh Hoa is a famous song by Hoang Dam. It was born in 1965 after the glorious victory of Thanh Hoa's army and people with the focus being Ham Rong - Nam Ngan in two days 3 and 4 months April 1965 shot down 47 American enemy aircraft in the sky of Thanh Hoa : "*Who returns to Thanh Hoa heroically, the homeland of Le Loi is famous for its history...*". At the beginning, the melodies of the Ma river song have been impressively expressed through the chants: "Do ta, do ta", "Eo do no ta do do", "Eo ho ho ho drill" ".

The whole song uses almost the same musical material of the Ma River. It is not taken from the same tune, but from many songs. The Xuong part (melody) of the first part of the song is developed focusing on two main melodies: Double-tempo I and Double-tempo II with the following characteristic motifs:

Example 11: Xuong part in Double tempo II:



Example 12: Xuong part in *Heroic Thanh Hoa*



Phần xô trong ca khúc tạo sự hưởng ứng của nhiều người bằng âm điệu khỏe mạnh, hoành tráng, bởi các yếu tố âm nhạc, lời ca đặc trưng của phần xô trong điệu *Hò làn ai* của hồ sông Mã phát triển khá chặt chẽ.

Có thể, so sánh phần xô trong *Hò làn ai*:

The Xo part in the song created the response of many people with a strong and majestic tone because the musical elements and lyrics of the Xo part in the *Ho Lan ai* tune of the Ma River song developed quite closely.

It can compare Xo part in *Ho Lan ai*:



And Xo part in *Heroic Thanh Hoa*

After the above opening part, the author took the motifs and melodies of many other melodies in the Ma river song, such as *Ho roi ben*, *Ho xuoì nhíp doi I*, *Ho xuoì nhíp doi II*, *Ho lan van*, *ho ru ngu* to develop the song.

In the second strain, the author repeats the melody of the first strain but doubles the length and expands the structure. In particular, the author turns the urgent and rushed material of *Ho cap ben* to create the gong sound on the g - d sound group and then moves to a - d - a - e or a - c - a - d that makes accompaniment to the melody of the second strain. The author has built a heroic, optimistic melody in accordance with the lyrics of victory of our army and people. The song has made a strong impression on listeners and was a source of encouragement for Thanh Hoa's army and people in the new fiercer battle.

The song *Downing Rafts with Golden Horses* by Thanh Nhung based on the lyrics of Ha Van Ban's poem has used the material "*Ho nhíp doi I*" (Song Ma Song) as an accompaniment to describe the rafting of the Ma River very effectively.

Example 13: Excerpt from "*Downing Rafts with Golden Horses* by " by Thanh Nhung

With the Ma River song, each musician has a different way of using this material, but most of them take some motifs such as: melodies with many double hooks going up and down the minor interval 7 (sometimes skipping the third tone) to the first tone; take the sound of Xo songs to develop. Some typical songs are *Returning to the song of the Ma River* (Huy Thuc), *Going to the Dream* (Nguyen Van Ty), *Heroic Nam Ngan Youth Song* (Pham Tuyen), *Loving the People of Thanh Hoa* (Doan Bong), *Walking in the middle of Le Loi Avenue* (Nguyen Cuong), *Celebrating the singing voice* (Minh Quang), *Singing about the Thanh hometown* (To Hai), *The girls of Thanh province* (Phuc Minh), *beautiful and heroic Thanh Hoa* (Le Quang Nghe), *Heroic Thanh Hoa* (Duc Nhuan), *Returning to visit Ma River* (Minh Khang), *Beautiful couple of Thanh province* (Nguyen Trong), *Voice of Ma River* (Hoang Song Huong), *I'm still*

alive (Thanh Dong), *The sound of singing* (Hoang Sam), *Spring in the land of Ham Rong* (Nguyen Lien), *The passionate song of Thanh province* (The Viet)...

Sometimes musicians also combine both Ma River songs and Dong Anh folk songs into their works such as: long Long que Thanh by Pho Duc Phuong. In the first strain, the lyrical molodies are added. However, the typical characteristics of Ma river song such as the 4th interval, the 5th interval combining with ascending major 2nd interval...

Example 14: Excerpt from Ho xuoi nhip doi hai (The Ma River song)

..ngõ bóng thuyền anh xuôi...
huày dó

Example 15: Excerpt from *Long long que Thanh* by Pho Duc Phuong

Em ơi về quê Thanh qua cầu hồ sông Mã ơ...

If the first strain focuses on the melody of the Ma River as the theme, the second part is developed based on the melody of the song *Di cay* - Dong Anh folk song. The melody of the song *Di cay* is changed. Regarding the pitch, in the words *len* and *chua* is the relationship between the horizontal bar and the bar Huyen in folk singing about the 4th right interval, while in the song it is the second major descending. The words *bang* and *den* in the folk song sing the same pitch, but in the song it is the second major interval going up. In addition to that change, the melody of the song still retains the main tones, the words *len*, *sen* are kept same to the pitch of the folk song.

Example 16: Excerpt from *Long Long que Thanh* by Pho Duc phuong

Lên chùa em hái cành sen gặp ai ăn
(ta theo thuyền về) đậu bến than lại nghe câu
com ăn com bằng đèn chờ trăng lên đi cây
ca năm xưa nồng nàn mà bụi ngùi xao xuyên...

The song *returing to Thanh Hoa* by Le Xuan Chung was also developed on the material of *Ma river song* and *Di cay* - Dong Anh folk song.

Example 17. Excerpt from *singing about Thanh Hoa* by Le Xuan Chung

với câu hò xưa sở

Additional music in the second strain uses the music from the song *Di cay*

Example 18: Excerpt from *singing about Thanh Hoa* by Le Xuan Chung



Thanh Hoa is also famous for Xuan Pha game in Xuan Truong commune, Tho Xuan district. Xuan Pha game is the name of the system of five games: *Hoa Lang*, *Chiem Thanh*, *Ai Lao*, *Tu Huan*, and *Ngo Quoc* performed at the Xuan Pha village festival. Hoa Lang game has *Cheo Chau* tune, Tu Huan game has *Tu Huan* tune, Ngo Quoc game has *Cheo bat* tune and *Cheo can* tunes. The songs in Xuan Pha game are structured as a complete song, imbued with Thanh Hoa folk music and royal performance style. The lyrics are simple but also very witty and affectionate...

Xuan Pha game has not been introduced much, so the songs using its materials are few. However, the song "*Spring drums*" by Do Hoai Nam shows us the value of Xuan Pha games. The author takes the early tunes of *Cheo can* and *Cheo bat* in the game Xuan Pha to develop into his work.

Example 19: Excerpt from *Cheo can* in the game Xuan Pha

Hát

Anh dậm nhịp ba bước xuống thuyền anh dậm nhịp ba anh...

Nào bạt
Mõ
Trống to
Chũm chọe

Xuân lại thêm xuân khi cánh én về xuân lại thêm xuân..

With lyrical lyrics praising the homeland that is reaching out to spring and the bustling melody in the drum game, the song "*Spring drumming*" makes Thanh Hoa more springy.

5. Discussion

Applying creatively Thanh folk songs into composing songs written about Thanh Hoa, The composers have used the characteristic intervals or adapting some in the Ma river song and Thanh Hoas lamp dance in their songs. These are both important contributions and urgent requirements for generations of Vietnamese musicians about the way to properly and effectively solve the relationship between tradition and modernity, preservation and innovation, national and international music so that Vietnamese music has both advanced and modern elements, while preserving elements of national identity in the whirlwind of globalization.

6. Conclusion

In the past years, many Thanh folk songs have been affirmed in the hearts of the public. They are not only the pride and motivation for Thanh people to overcome all dangers and struggles to overcome natural disasters, repel foreign invaders, and build a rich and beautiful

homeland, but also bring millions of hearts in the country closer together in a common happy home.

From the approach of traditional theory of creation, it can be seen that the inheritance of identity elements of Thanh folk songs has created new works. However, they are not simply stereotypical works according to the period. rhythm, rhythm, and lyrics of folk songs, but also the reproduction and creation of traditions in new musical works. The historical development of world music shows that folk music's treasure is the source and inexhaustible valuable material for musicians to use and inherit in their creation.

References

- [1]. Dao Ngoc Dung (2001), *Analysis of musical works*, Education Publishing House, Hanoi.
- [2]. Eric Hobsbawm (2012), "*Creating Tradition*", translated by Nguyen Hoang Nhi Ha, *Journal of Culture*, No. 1, pp. 90 - 91.
- [3]. Dao Viet Hung (1966), "*The issue of applying Central folk songs to some new compositions*", reprinted in the book Many authors (2003): *An anthology of research materials on Vietnamese music theory and criticism in the twentieth century*, volume 5A, Institute of Music published.
- [4]. Igor Vladimirovich Spasobin (Moscow 1971), *Musical form*, Music Publishing House.
- [5]. Nguyen Trung Lien (2010), *The results of the project "Research on preserving and promoting the value of Thanh folk songs for socio-economic development in Thanh Hoa province"*, College of Culture - Thanh Hoa Art.
- [6]. Dao Trong Minh (2001), *Analysis of musical works*, Youth Publishing House.
- [7]. Nguyen Thi Nhung (1983), "*On the traditional inheritance of Vietnam's new songs 1945 - 1975*", reprinted in the book Many authors (2003): *An anthology of research materials on Vietnamese music theory and criticism. twentieth century*, volume 5A, Institute of Music published.
- [8]. Nguyen Thi Nhung (1991), *Musical form*, Music Publishing House, Hanoi.
- [9]. Tran Kiet Tuong (1967), "*Some ideas on ethnic-based creativity in music*", printed in the book Many authors (2003): *An anthology of research materials on Vietnamese music theory and criticism. twentieth century*, volume 5A, Institute of Music published.
- [10]. Provincial Party Committee - People's Council - People's Committee of Thanh Hoa Province (2004), *Thanh Hoa Geography*, volume 2 - Socio-Cultural, Social Science Publishing House, Hanoi.

[11]. Nguyen Viem (1982), "*Folk music with professional works*", printed in the book Many authors (2003): *Anthology of research documents on Vietnamese music theory and criticism in the 20th century*, volume 5A, Institute Published music.

[12]. Institute of Folklore (1990), *Folklore - Research Methods*, Social Science Publishing House, Hanoi.

[13]. Institute of Music (2003), *Anthology of research documents on Vietnamese music criticism in the 20th century*, volume 1, Institute of Music published.