

# Music in the Festival of Vietnamese People (Thanh Hoa) - Issues

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## Abstract

*The article focuses on studying music in festivals of Vietnamese people in Thanh Hoa. Through the collected material, the authors have synthesized, explored the cultural aspects of the composition and analyzed the music. The result of the research is to find out the meaning of music in contributing to the festival's appearance and to find out the operating rules and basic characteristics of music. From there, several discussions are given to preserve and promote music in the festival to achieve higher efficiency in life. The research results are the judgments about the culture and music constituting the overall festival, including (1) Meaning of festival organization; (2) Space and time of the festival; (3) Musical genres and performances in festivals; (4) Musical characteristics. The study also identifies appropriate research methods, and musical analysis techniques are also the basis for making objective judgments. This research will serve as the basis for the research, conservation, and promotion of folk music in larger and more comprehensive aspects.*

**Keywords—** Thanh Hoa folk music, music in festivals, Thanh Hoa folk songs, performances, festivals.

## I. INTRODUCTION

Arguably, Thanh Hoa folk music is most clearly expressed in traditional festivals. In general, the value of folk music has reflected religious issues, and demonstrated the cultural identity of the community of the Thanh people.

Located in the position adjacent to "inside" and "outside". Thanh Hoa folk music has a clear influence on central folk music and the reception of northern folk music. The development process also took shape for its pigments. That is shown through folk songs; music in performances and performances; music in the rites of sacrifice to the Thanh Emperor of the Thanh Vietnamese people.

The study of music in traditional festivals aims to find a general and comprehensive view. On the one hand, it is to identify the values of musical art, and on the other hand, to give some discussion on the direction of conservation, preservation, and promotion in community life.

## II. RESEARCH OVERVIEW

There have been several research works on Thanh

folk music. From the research perspective of the authors, we summarize the following three areas:

Regarding research on folklore, in 1965 appeared the book Thanh Hoa Folk Song by Vu Ngoc Khanh (editor) and Lam Son group (1965). This is a work of collecting lyrics of various genres of Thanh Hoa folk songs, including performance, Ho Song Ma, Cua Dinh singing, and Cheo singing. The book is a source of documents to help the next generation of researchers as a basis for comparing in-depth works on ethnographic music from different cultural perspectives.

Many works focus on exploiting the Dong Son game area but mainly focus on folklore. Some typical works can be mentioned such as Some investigative documents on the Lamp Dance in Thanh Hoa by Hoang Khoi and Le Kim Lu (1982) which are documents that collect and record systematically the Lamp Dance game; Studying the folk performance of Dong Son region by Tran Thi Lien (1997), systematized the performance and made grounded judgments on cytology; The traditional festival rituals of Thanh Thanh by Le Huy Tram and Hoang Anh Nhan (2001, 2005) are the works of collecting and compiling activities taking place in the festival,

including the recording system of documents, lyrics of plays and folk songs; Survey of Xuan Pha game by the group of authors Pham Minh Khang, Hoang Hai, and Hoang Anh Nhan (1997) is a work that has demonstrated several elements of royal art style, expressed through performance methods and movements, characteristic dance. "The remnants of the Chou Hau dance of the Lai dynasty is the Xuan Pha dance in Tho Xuan, Thanh Hoa" (Pham Minh Khang, Hoang Hai, Hoang Anh Nhan, 1997, p. 32).

In terms of ethnographic music, in 1962 appeared the book Dong Anh Lamp Dance, which was collected by Le Quang Nghe and synthesized 10 songs. In the beginning, the author introduced Dance of Lights in the form of a musical ensemble; The book Thanh's folk music affirms: "... in Thanh land, there are various types of village festivals associated with the worship of the village god, the place of birth and preservation of unique folk customs and performances." Nguyen Lien, Hoang Minh Tuong, 2017, page 36). This is a research work based on the formation and method of performing folk music in

Thanh by introducing and learning about the language, lyrics, and music of folk music genres. In addition to collected and methodical recordings of ethnic minorities (Thai, Dao, Muong...), there are also several recordings performed at the festival, which are suitable sources for research. this.

Some articles published in scientific journals also help the authors to identify an overview of music in the performance of the Vietnamese people in Thanh Hoa. Some articles can be reviewed such as: Investigating and understanding Tu Huan dance in Thanh Hoa by Vu Ngoc Khanh (1978), The folk performance game of Dong Son region by Tran Thi Lien (1997), and Singing game worshipping the Mong village. - the remaining writing marks of Thanh Cheo by Pham Minh Khang (2004).

### III. RESEARCH METHODS

In this study, the authors used the following methods:

Interdisciplinary research methods (Ethnology, Culture, Musicology...) are implemented to approach the audience in many ways, based on data from many scientific disciplines, helping the authors' group can comprehensively study music in the synthesis of the constituent elements of folklore.

The field survey method (fielding, collecting, recording, filming, taking photos, and recording documents directly through artisans), is a qualitative research method through data collection.

Synthetic and statistical methods (analyze, prove, compare) are used to analyze collected data and make judgments about music characteristics and the value of music in the festival.

### IV. RESEARCH RESULTS

#### (1) Meaning of the festival

During the year, spring is the time outside the production season, an opportunity for the Vietnamese community to express their cultural life quite clearly in the festival. This is the time when the festival is held the most. A festival is a place for people to gather to participate in community cultural activities and review the nation's martial spirit tradition. This is a form of mainstream cultural activities in the folklife of the Vietnamese in general, and the Thanh Hoa Vietnamese in particular. This form of community activity exists and develops throughout the history of the nation. Today, many festivals have promoted their role in life, as well as passed on to future generations about the culture and history of the nation.

The traditional festival of Thanh shows the will of belief as well as the cultural awareness characteristics of the ancient Vietnamese people of Thanh, associated with the beliefs and general perception of the Vietnamese community and the local community. partly express the uniqueness of the indigenous people. That culture, in the process of formation and development, has created festivals and festival contents, located in the common cradle of Vietnamese folklore, formed by the consciousness as well as the characteristics of the people. the consciousness of the people.

#### (2) Space and time of the festival

##### Space

Thanh Hoa has many communal houses, temples, and shrines to worship gods. This is a sacred place and also a place to hold festivals of the village community. Festivals are held more often than in communal houses and temples. The temple is the place where the god resides, and the communal house is the place to worship the god. The communal house is a cool, spacious place where you can both worship and sacrifice, as well as a meeting place and an annual festival. The architecture of the communal house is usually designed in the shape of the word "Ding". The holiest place of the inner family, called the harem, is dedicated to worship. On the altar are placed statues, thrones, hats, and robes of the gods, with caskets or painted gold-plated boxes containing the title of Citadel; incense and bowls are displayed in front of the harem; The outer space called the pre-sacrifice is the place where ritual

rituals are performed. The temple also has the same architecture as the communal house but the area is smaller.

The sacrifice space (the ceremony part) in the outer space of the communal house or temple is the place to perform the sacrifice rituals, express gratitude to the merits of the gods, to demonstrate the morality of "drinking water, remembering the source". "of the nation.

The meeting space (the assembly part) is outside the communal house yard, the temple yard, or on the ground (wide field) of the village. The festival part is the place to organize folklore forms, satisfying the entertainment and entertainment needs after a year of hard work of the whole village community.

#### Time

According to the survey, the festival of the Vietnamese people in Thanh usually lasts from 1 to 3, a few festivals hold more, maybe from 4 to 5 days depending on the regulations of each village. If based on the folk saying: "...January celebrates Tet at home, February gambles in March, has a festival", then the opening time of the Vietnamese people mostly focuses on March. However, festivals in Thanh Hoa are held sporadically from January to February and March, a few festivals are also held in April (Dong Co Temple, Dun Temple...).

There are many festivals held in a year such as the opening ceremony of summer, reading of the covenant, new rice customs, harvest season celebration, wrestling, boat racing, Lunar New Year rituals... but only offerings for blessings. (or a blessing) is held in a big way, called a village festival. Villagers organize this festival to pray for peace and prosperity. These days, in addition to the sacrifice, the villagers also organize various forms of entertainment to make the festival more fun and palatable; performances that re-enact the feats of the gods or depict working life; unique folk songs bearing bold regional nuances.

There are festivals held during the festival of praying for blessings such as the festival of Doc Cuoc Temple - Sam Son; Trying village festival - Yen Ninh, Yen Dinh; Festival of Thanh Hoang village - Hoang Bot, Hoang Loc, Hoang Hoa; Cu Nham village festival - Quang Xuong, etc. There are also villages that open festivals on the occasion of the Lunar New Year such as the Bung temple festival; or a righteous day like the Dun temple festival;...

In addition to the annual festivals, there are festivals held every 3 or 4 years, or larger events in a good year. Those are large-scale festivals that resonate throughout an entire region. For example, the Sam festival in Dong Anh -

Dong Son has a very large scale, all three cantons and nine communes participate. The festival lasts from 5 to 7 days and is held once every 3 years. In the years of the Dragon, the Dog, the Ox, and the Mui, the festival is held in a separate month in Nghe Sam. In the years of the Tiger, the Horse, the Rabbit, and the Rooster organize practice games, and competitions, and choose interesting and unique games to perform on the occasion of festivals in Nghe Sam. Up to now, the people of Dong Anh still keep the verse:

Every three years, a side game

If you get married, come back and see

The Doc Cuoc Temple Festival is held in the years of the Tiger, Horse, Rabbit, and Rooster every 4 years. In the year of the festival, all 4 villages (Mountain village, Ca Lap village, Luong Trung village, Hoi village) participate according to the regulations "The Year of the Rat is held in Nui village, the Year of the Horse in Luong Trung village, the year of the Rabbit in the village. Ca Lap, year of the Rooster in Hoi village. This is a festival in the festival of praying for happiness, held in February, lasting 3 days (from 12 to 14 February)" (Le Huy Tram and Hoang Anh Nhan, 2001, p. 176).

Dun Temple Festival (Vinh Thanh, Vinh Loc) is held on the day of Tran Khat Chan horse from April 23 to the end of April 25 every year. The 23rd is the day of sacrifice, the 24th is the day of the great sacrifice, and the 25th day is the sacrifice of the female mandarin and the performance (Le Huy Tram and Hoang Anh Nhan, 2005, p. 113).

Some festivals do not have a specific time. Duy Tinh village has a 14-day rule, from February 1 to 14 every year, when it is Dinh's day, the festival is held and held within one day (Le Huy Tram and Hoang Anh Nhan, 2001, p. 204). . Duy Tinh village festival has the custom of the procession of Doc Cuoc god, Holy Mother Hoang Cam Linh Nhan and Holy Mother.

Thus, the opening time in Thanh Hoa is held every year or every 3 or 4 years. Most festivals are held on the occasion of praying for blessings; festivals on the day of the birthday, the day of the main cavalry, etc. appear less.

### **(3) Types of music and performances in the festival**

Folk music: are concerts performed by the orchestra, to serve rituals and processions. Festivals in Thanh Hoa mainly use sacrificial drums, there are also some festivals using octagons or just drums and gongs.

Folk songs: are songs brought to the festival to exchange and complete. Thanh Hoa has a very rich and diverse folk song system, in which, many genres are

included in the festival such as Ghê singing, Hô Gèò, Nhat Nhat singing, Ho collecting firewood, and Drum singing.

Acting: is an art form that originates and exists in folklore to serve the cultural and spiritual life of the people. Through the survey, we found that in Thanh Hoa there are two types of performances at the festival.

The first type is the performances that do not have a specific character, only singing and dancing such as Cheo comb, Dance of the lights. However, in the performance, there are also dialogues between the performer and the villagers, or between "the" (who sings the main melody) and "the child" (the responding group). This is the type of play that is included in the sacrifice.

The second type is played with a plot, with a specific character. "There is a new story that translates into a game" is a folk saying that is still handed down to this day. "Title" is the plot, and "play" is the art of expressing that plot. The characters in the Thanh show are very diverse in personality, clearly reflecting their identity through clear images. Mo's mother is sad, suffering because her ugly face can't get a husband "... I can't imagine her beauty in time... my fate is that I was born by accident..." (Drum Mo); Cu Nho has a disability, a chipped lip, a "wobbly" leg, ... (Drum Mo); Cuoi is witty and humorous "... Cuoi is in the moon. Promiscuous temperament. Cuoi often lies..." (Tien Cuoi),... The slut teased: "What did your father come here with?", the three foolish men "Come here by big boat..." (played by Ngo Dong Anh)... The performance in Thanh Hoa is associated with the authenticity of the plot and is expressed by performing activities. These types of performances are mainly included in the assembly. However, some games are included in the sacrifice depending on the year. For example, in Dong Anh - Dong Son, before the festival, the villages hold contests, and the winners will choose to perform sacrifices to the gods.

#### (4) Musical characteristics

##### Music in the ceremony

The most important role of music in the ceremony is the sacrifice music. International music emphasizes the role of drums and gongs, with little use of string and wind instruments. Consecration music is closely associated with each ritual, creating a sacred space that has a profound impact on the spiritual culture of the community. Therefore, when the ceremony is not possible without the composition of the orchestra. The full sacrificial orchestra will consist of four groups of musical instruments: string group (quad, lute, erhu, lake), wind group (trumpet, bamboo flute), vibrating membrane group (female drum, ban drum, bong drum, drum group) corps), the group itself (mu, gong, money generation, scraping canvas).

The above groups are not fixed for all the orchestras in Thanh Hoa and not every group has all kinds of instruments. Each orchestra has a different combination of groups and numbers of instruments. There are orchestras with only 3 groups: steam, vibrating membrane, reverberation (Dong Son communal house, Nam Ngan communal house,...); There are two groups: vibrating diaphragm and self-resonant (Dong Cao communal house, Xuan Dai temple, ...). The sacrificial orchestra in Hoang Quy and Phu Khe communal houses is the orchestra with the largest scale, having all four groups of strings, wind, vibrating diaphragm, and reverberating itself. The number of musical instruments in each group is also arranged the thickest.

The sacrificial orchestra emphasizes the role of the vibrating membrane group, in which the female drum acts as the signal, and the female drum acts as the lead vocalist. Each drum district (drum song) has the main lead, and the rest of the choruses are responsible for coloring the melody. High pitch (drums and drums); mid-range (drums and drums); bass vocals (female drums and drums). The principle of coordination of an orchestra is to create a staggered rhythm between the parts, highlighting the main lead. The female drum is used as a signal, and the main raft lead is empty. The group of vibrating diaphragms and the reverberation itself are mainly responsible for coordinating with the vibrating diaphragm group to create different colors for each drum district, suitable for each ritual.

##### Music in the guild

The process of developing melodies in folk songs has highlighted the relationship between lyrics and music, creating the unique color of the indigenous people. The lyrics in Thanh Hoa folk songs are built based on traditional poetic forms, most of which are hexagonal and hexagonal variations (expanded by adding words in verses six or eight). The 7-word and 4-word poetic forms also appear in some cases. For the 6 + 8 and the 4-word verse, the typical broken form is in groups of 2 words, and the 7-word verse 3 + 4; 4 + 3. With such division, the emphasis is mainly on the last words of each group. The coincidence of stress between poetry and music is due to the trick of using alliteration, accompaniment, and auxiliary words to regulate and clarify the rhythm of the poem. The most commonly used poetic techniques are an inversion of word order; repeating a word or phrase; a group of auxiliary words with modifier function,...

In terms of rhythm, folk songs are mainly performed in rhythm. In the process of forming and developing melodies, folk artists have used different rhythms to create rich musical properties, sometimes soft,

lyrical, sometimes strong, powerful, etc. In addition, there are also a few songs in the type of third (tempo rhythm). This phenomenon we see in the songs of the game Nu Quan (Dong Anh). This is a rare phenomenon in Vietnamese folk songs in general and Thanh Hoa folk songs in particular.

Regarding the relationship between tone and intonation, it is generally influenced by the general laws of the tones, but there are also many cases outside of that rule. Thanh Hoa is an independent province in all aspects, it is a link between the inside (from Nghe An, Ha Tinh, and back) and the outside (from Tam Diep onwards) so it is easy to accept other cultural lines. , and at the same time have highly independent pigmentation. Therefore, the voice characteristics of Thanh Hoa people are strongly influenced by the two regions, the Central and the North, leading to the phenomenon of local dialect interference. That went into folk music naturally. The phenomenon of Haunting along the banks of the Ma River with a central sound is proof of this interference.

As a rule, the folk songs of any region will be governed by the accent in that region, creating their intonation imprint. The voice characteristics of the Thanh people have strongly influenced their folk songs. Characteristic tones that are not confused with other regions, especially the question and fall tones (? and ~) are often confused. For example, in Drum Mo there is a sentence: My name is Mò (tilde) / the awl is painted red / the mu (tilde) I paint black... the singer will sing as My name is Mo (question mark)/ red paint stick/beak (question mark) I paint black...

Regarding the scale, there is a skillful application of the long-standing pentatonic system of the Vietnamese nation. The 5-tone scale is the most common type. The process of analyzing and synthesizing the 96 folk songs we have collected shows that: the 5-tone scale corresponding to the North tune accounts for 28.2%; the 5-tone scale corresponding to the Southern melody, 19.5%; the 5-tone scale corresponding to the Spring tune, 6.5%; The 5-tone scale corresponding to the bow has a very small number, 5.4%. 4-tone scale and 3-tone scale appeared in songs with singing style with a rate of 15.4%. Besides, there is also a relatively large number of folk songs with scale combinations, accounting for 30.4%. Basically, when combining scales, creates new colors, creates richness in tone, and even creates contrast in the same song.

The genres of Thanh Hoa folk songs included in the festival are quite rich and lively, due to the convergence of many different styles, including singing, reciting, and singing. Each style has its mode of expression with specific means of musical expression.

Singing is formed by dialogues in a play with simple, slow rhythms, which may or may not have a clear beat. There is also a Singing form that can speak characters in a monologue, expressing complex personalities and moods; Singing is also a free form of singing, without a clear rhythm, performing according to the character's mood. The highlight of chanting is the use of many syllables for each word; Singing is the predominant style in Thanh's folk songs. Those are songs with a clear rhythm, with a higher development in the melodic progression. Expressed through the method of combining monosyllabic sounds with different tonal patterns (love, embroidery, pressing, etc.), creating the characteristic properties of each genre.

As a place of relatively full convergence of art forms, the formal structure of Thanh Hoa folk songs is quite rich. We are temporarily divided into two main groups: Partial Structure and Overall Structure. The part structure is divided into sections: introduction, body, and conclusion. Which, the opening song "takes a breath" is a short musical stroke formed by the nature of the genre, while the opening song "dialogue" is born from acts, the main task is to respond between characters or interact with the audience, but in terms of content and music, they have a close relationship with the next song. The body of the article includes: the structure of sentences, and segments; the structure is formed based on two alternating musical materials; The structure has two parts (the free part and the regular part (structured, rhythmic). The conclusion part has a separate function, but it is still a subpart of the form. There are two types: The ending by expanding the body and the ending has a relatively independent function. The overall structure is considered completely an entire art form, including the opening part - the plot part - the ending part. The parts are related to each other in a certain sequence in terms of plot and musical development.

## V. DISCUSSION

Talking about the cultural values of music, Taylor commented: that the imperial culture destroyed the indigenous music and even the preservation work disappeared [Taylor, 1997, p. 197]. In that context, the traditional festival in Thanh Hoa has also had to go through many ups and downs, ups and downs, through historical periods. Therefore, to achieve the goal of really having a firm footing and affirming the important role in the community's cultural life in the new period, it is necessary to have strategic and long-term solutions.

Researcher Smith believes that local cultures have established their place. With the development push of the government, together towards the unified integration and

nationalization of different ethnic groups within geographical limits [Smith, Anthony, 1999]. Thus, in political life, national culture will be paid special attention to protecting welfare. However, the process of transferring traditional values is not uniform, leading to a somewhat distorted development status quo, affecting the results of preservation and development in general.

Festivals in Thanh Hoa have the meaning of uniting the community, relieving the mind after a hard work cycle, and bringing joy and harmony to the people. Coming to the festival, from the depths of the village, the villagers all aim for the sacred and noble. In addition to offering sacrifices to the gods, the festival also helps residents access cultural, ethical, and moral elements of the people, contribute to inheriting the traditions, and uphold the pride of the people's culture. ethnicity. It is the most solid foundation of the community relationship, an opportunity for that sacred belief to be always consolidated. This is also an opportunity for the villagers to participate in community cultural activities together, a traditional beauty that has existed for a long time to this day.

From 1945 onward, the festival was the convergence of all genres of folk music. This is one of the factors that create the cultural identity of the community. Coming to the festival, people not only perform ritual rituals but also wish to relieve their psychological needs and express emotions through cultural activities, including the need to express and enjoy. music.

On the hand, at the festivals that have been restored, sacrifice music is an indispensable part of the sacrifice rituals. Although the international orchestra is not quite as complete as before, it has been a recovery effort for many years by the agencies and especially the local people. Many sacrificial bands have almost disbanded along with the cessation of previous festival activities. When restoring the festival, it was not easy to regroup the operation teams. Especially, the process of teaching young people is also disrupted, due to the influence of personal work (study, exam, work far away, busy work ...).

Regarding the music in the association, following various tasks and projects, large and small, many genres of folk songs have been restored and brought to life. Which, many genres have been put on the professional stage to perform. This is also a way to promote folk music to the masses.

Cultural creative activities based on tradition, together with the development of surrounding life, should be enhanced to the fullest extent of musical activities (Wallis and Malm, 1992, p. 256). And the problem of studying and preserving music for the festival of the

Vietnamese people in Thanh Hoa has been achieved in several ways. Those are encouraging signs, worthy of recognition for the efforts of many generations of researchers and the efforts of the resident community. However, to achieve a comprehensive and comprehensive level, towards improving the position of music in the festival, it is necessary to discuss more deeply several issues such as:

- The issue of orientation to preserve and develop Thanh Hoa folk music in the environment that produced it on a large scale in the province;
- The quality problem of the cultural values of folk music Thanh Hoa is conserving;
- The issue of promoting Thanh Hoa folk music nationwide and around the world.

## VI. CONCLUSION

In the development of history, cultural and religious values , in general, have been lost to a considerable part. Studying and understanding those values will help future generations to cherish and appreciate the products left by their ancestors.

Along with the folk art forms of the Vietnamese people; The folk music of the Vietnamese people in Thanh Hoa has had a process of formation and development through many historical periods and has affirmed its position in the cultural and spiritual life of the local community.

Learn, and research about festivals of the Vietnamese people in Thanh Hoa from the perspective of musical art; We wish to contribute to affirming cultural values, and at the same time raise some issues to discuss to orient the preservation and development of those values in today's new life.

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