

## CHAPTER II

# MUSICAL CULTURE IN CATHOLIC VIETNAM: FROM FOLKSONGS TO CATHOLIC TRADITIONAL CHANTS TO HẢI LINH'S SONGS

### A. INTRODUCTION

What makes music Vietnamese? Leonard Bernstein asked that question with regard to American music in the second chapter of his book *Young People's Concerts*.<sup>1</sup> He argued that Gershwin's *An American in Paris* is American music not because "[it's] got 'America' written all over it -- not just in the title -- and not just because the composer was American. It's in the music itself: it *sounds* American, smells American, makes you feel American when you hear it."<sup>2</sup>

How and why? Leonard Bernstein explained that almost every country has its own music, called "nationalistic" music, that "belongs to it, and sounds right and natural for its people. Sometimes it's just folk music, very simple songs – or not even *songs*.<sup>3</sup> ... [In] most countries the people have been singing the same little tunes for hundreds of years, [so] they own them. They have inherited them from their forefathers, who got them from *their* forefathers."<sup>4</sup>

We will focus on Vietnamese musical culture from the viewpoint of Vietnamese

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<sup>1</sup> Leonard Bernstein, *Young People's Concerts* (Pompton Plain, NJ: Amadeus Press, 2005), 33.

<sup>2</sup> *Ibid.*, 33.

<sup>3</sup> *Ibid.*, 33.

<sup>4</sup> *Ibid.*, 37.

Catholics who have their folksongs<sup>5</sup> -- their traditional nationalistic music -- and their own Catholic religious traditional music, and we will focus on one of their own composers who has already had some success in making their music Vietnamese. Thus we will explore (1) folksongs in Vietnamese traditional music to look for elements of Vietnamese folksongs that make them sound Vietnamese, and (2) Catholic traditional chants and Hải Linh's songs, as models of making the music sound Vietnamese. We will first look at the general context of musical culture in Catholic Vietnam and explore the Vietnamese language, which is key to understanding Vietnamese folksongs as well as Catholic traditional and Hải Linh's songs.

## 1. GENERAL CONTEXT OF VIETNAMESE MUSICAL CULTURE

Vietnam, now named The Socialist Republic of Vietnam, with Hà Nội as its capital, is a country on the coastal area of mainland Southeast Asia, sharing a 1281 km border with China in the north, a 1228 km border with Cambodia in the south, and a 2130 km border with Laos in the west. It has 3444 km of coastline, excluding islands. The Vietnam mainland is narrow and elongated in the shape of the letter S. Its land area is 325,360 sq km, slightly larger than New Mexico, with a population of about 84,402,966 (July 2006 est.).<sup>6</sup> Vietnam has about 59 ethnic groups the largest of which is the Việt, also called the *Kinh*, meaning "urban" because they usually inhabit the urban plain. Minority ethnic groups are called the *Thượng*, meaning "up, high", because they usually inhabit highlands and mountains. The Việt constitute about 86.2 % of the population.<sup>7</sup> Vietnamese, their language, is the official language of the country.<sup>8</sup>

It is recognized that there have been at least three layers of culture during the history of Vietnam: (1) local culture, (2) cultural influences from neighboring countries (from the ancient Indian kingdom of Champa and, mainly, from China), and (3) the cultural influence from Western countries (mainly France and the U.S.A.). The foreign cultural influences have enriched Vietnamese culture and have been assimilated by the

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<sup>5</sup> This term refers typically to vocal "music in the oral tradition, often in a relatively simple style, primarily of rural provenance, normally performed by nonprofessionals, used and understood by broad segments of a population, characteristic of a nation, society, or ethnic group, and claimed by one of these as its own" (*HarDic*, s.v., "Folk music"). See also Nguyễn Tbuyết Phong, "Vietnam," in *The Garland Encyclopedia of World Music*, vol 4: Southeast Asia (*GEWM* 4) (New York & London: Garland Publishing, 1998), 475.

<sup>6</sup> Retrieved on Nov. 20, 2006 from <https://www.cia.gov/cia/publications/factbook/geos/vm.html#Geo>

<sup>7</sup> *Ibid.*

<sup>8</sup> "It is the mother tongue [not only] of Vietnamese people [as well as of ethnic minorities in Vietnam] but [also of] about three million overseas Vietnamese, the bulk of whom are Vietnamese Americans [where there are more than one million speakers and it is the seventh most-spoken language (it is 3rd in Texas, 4th in Arkansas and Louisiana, and 5th in California). In Australia, it is the sixth most-spoken language." (Retrieved on Sept, 5<sup>th</sup>, 2006, from [http://en.wikipedia.org/wiki/Vietnamese\\_language](http://en.wikipedia.org/wiki/Vietnamese_language)).

Vietnamese due to their strong local cultural foundation.<sup>9</sup> Trần Văn Khê is more explicit about Vietnam's success in preserving its political as well as cultural identity in his article "Vietnam: South-East Asian Country":

As the result of ten centuries of Chinese domination (from the 1<sup>st</sup> century to the 10<sup>th</sup>), Vietnamese culture bears the marks of Chinese influence in every area: philosophy, religion, script, literature, painting, architecture and music. The Vietnamese, however, were one of the few peoples who succeeded in preserving a national language and literature, an original way of life and artistic creation in spite of a policy of assimilation adopted by the Chinese.<sup>10</sup>

In Vietnam, the national language, which is Vietnamese, and literature based on that language are thus considered as two of the most important features that shape Vietnamese cultural identity. Folksongs, completely based on folk poetry, an essential part of Vietnamese literature, are the worthy representatives of Vietnamese traditional national vocal music. Under the cultural influence of the French from 1858 to 1954, folksongs and traditional music were almost forgotten, even disregarded, and seemed to be replaced by *Tân Nhạc* (new music, modernized music), based on western scales and instruments of the 20<sup>th</sup> century. Today, traditional music, especially folksongs, are studied in music conservatories in order to afford musicians musical materials for harmonious development based on national identity. Many composers "combine Western compositional techniques with Vietnamese lyrics or melodic motifs, or use traditional instruments"<sup>11</sup> or especially use folksong characteristics to create new folk-based songs.

## 2. THE VIETNAMESE LANGUAGE

Vietnamese, the national language, is a monosyllabic and tonal language. Each morpheme<sup>12</sup> [*tiếng/chữ* or *âm tiết*] may have six different meanings depending on six different tones or accent marks (*thanh/thanh điệu* or *dấu giọng*) (Table 2.1).<sup>13</sup>

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<sup>9</sup> See Trần Văn Khê, "Việt Nam. South-East Asian Country" in *The New Grove Dictionary of Music and Musicians* (NGDMM 19), ed. Stanley Sadie, 20 vols. (London: Macmillan, 1980), 19: 744.

<sup>10</sup> *Ibid.*, 744.

<sup>11</sup> Nguyễn Thuyết Phong, *op. cit.*, 512.

<sup>12</sup> Morpheme is "any of the minimal grammatical units of a language, each constituting a word [*từ*] or meaningful part of a word, that cannot be divided into smaller independent grammatical parts," *Webster's Encyclopedic Unabridged Dictionary of the English Language* (WEUDEL) (San Diego: Thunder Bay Press, 2001), s.v., "Morpheme." Each morpheme is spoken and transcribed separately as one syllable. For practical reasons, I will use syllable, monosyllable, or word interchangeably with morpheme when the context does not necessitate further clarification.

<sup>13</sup> Lê Văn Lý, *Le Parler Vietnamien. Sa structure phonologique et morphologique fonctionnelle. Esquisse d'une grammaire Vietnamienne* (Paris: Hương Sơn Publisher, 1948), 106. See also John Balaban, ed. &

Table 2.1. Tones (*thanh or thanh điệu*) in the Vietnamese language

Name (Description)	Diacritic <sup>14</sup>	Example
<i>Thanh ngang</i> (plain mid/high tone)	(not marked)	A (ma: ghost, phantom)
<i>Thanh huyền</i> (plain low falling tone)	( ` ) grave accent	À (mà: but, and, which...)
<i>Thanh sắc</i> (high rising tone)	( ´ ) acute accent	Á (má: mother or cheek)
<i>Thanh hỏi</i> (dipping, low-high tone)	( ˆ ) hook	Ả (mả: grave, tomb)
<i>Thanh ngã</i> (constricted/glottal middle-high tone)	( ~ ) tilde	Ã (mã: horse or appearance)
<i>Thanh nặng</i> (constricted/glottal low tone)	( . ) ‘dot below’	Ạ (mạ: young rice plant or to plate)

The phonological characteristics of these tones may be summarized in the following table (Table 2.2):<sup>15</sup>

Table 2.2. Phonological characteristics of six Vietnamese tones

Intonation ( <i>Âm điệu</i> ) Relative Pitch ( <i>Âm vực</i> )	Plain/even ( <i>Bằng</i> )	Tonally inflective/sharp ( <i>Trắc</i> ) <sup>16</sup>	
		Broken line ( <i>gãy</i> )	Straight line ( <i>không gãy</i> ) <sup>17</sup>
High ( <i>Cao</i> )	<i>Thanh ngang</i> (mid/high tone)	<i>Thanh ngã</i> (glottal mid-high tone)	<i>Thanh sắc</i> (High rising tone)
Low ( <i>Thấp</i> )	<i>Thanh huyền</i> (low falling tone)	<i>Thanh hỏi</i> (low-high rising tone)	<i>Thanh nặng</i> (glottal low tone)

trans., *Ca Dao Việt Nam: A Bilingual Anthology of Vietnamese Folk Poetry* (Greensboro, NC: Unicorn Press, 1980), 18; see also “Tones” in *Wikipedia* at [http://en.wikipedia.org/wiki/Vietnamese\\_language](http://en.wikipedia.org/wiki/Vietnamese_language).

<sup>14</sup> “A mark, point, or sign added or attached to a letter or character to distinguish it from another of similar form, to give it a particular phonetic value, to indicate stress, etc., as a cedilla, tilde, circumflex, or macron” (*WEUDEL*, s.v., “Tone”)

<sup>15</sup> Ủy Ban Khoa Học Xã Hội Việt Nam (Vietnam Social Sciences Committee), eds., *Ngữ Pháp Tiếng Việt* (Vietnamese Grammar) (Hà Nội: Nhà Xuất Bản Khoa Học Xã Hội (Social Sciences Publisher), 1983), 45. See also Lê Văn Lý, *Sơ Thảo Ngữ Pháp Việt Nam* (Gretna, LA: Dân Chúa Xuất Bản và Phát Hành, 1986), 21; Xuân Thảo, Nam Hải & Thiên Lan, *Ca Trống I* (Choral Conducting Handbook I) (HCM city: NXB TP HCM, 1997), 110. Table 2.2 shows the six tones as found in the Northern accent that Đoàn Xuân Kiên proposed as standard for the Vietnamese language in his article “Lại Bàn Chuyện Định Chuẩn Mục Cho Tiếng Việt” (More Discussion on the Standardization of the Vietnamese Language) in *Định Hướng* n. 35 (Reichstett, France: Trung Tâm Văn Hóa Nguyễn Trường Tộ, 2003), 102.

<sup>16</sup> John Balaban translates *thanh bằng* by “even tone” and *thanh trắc* by “sharp tone” (op. cit., 18).

<sup>17</sup> *Thanh sắc* and *thanh nặng* in morphemes ending by alphabet letter p, t, c, or ch as *thấp*, *chạp*, *khít*, *thịt*, *bóc*, *bọc*, *éch*, *lệch* are rendered shorter than in other morphemes. That is why some people may think there are eight instead of six traditional tones (see Ủy Ban Khoa Học Xã Hội Việt Nam (Vietnam Social Sciences Committee), eds., op.cit., 46).

The 59 provinces in Vietnam can be grouped into three historical and cultural regions: the Northern, the Central, and the Southern Regions of Vietnam (*Miền Bắc*, *Miền Trung*, and *Miền Nam*, respectively). Even though many provinces in each region, even many villages in some provinces,<sup>18</sup> can be distinguished by their unique language accent, vocabulary, character, behavior, and/or music, in general three dialects are the most frequently mentioned. These are the Northern, the Central, and the Southern dialect, and they are not necessarily identical to the geographical Regions.<sup>19</sup>

The main characteristics of the Northern, Central, and Southern accent may be seen in Ex. 2.1, from which the induction may be made that the Vietnamese tones change not only in number through space from six distinct tones in the Northern accent (Ex. 2.1.c) to five in the South Central and Southern accents (Ex. 2.1. e & f, in which *mã* is pronounced like *mả*) to almost four in the North Central accent (Ex. 2.1. d, in which *mã*, *mả*, and *mạ* seem to be pronounced almost in the same way) but also as more nuanced in time (compare the simplest notation in Ex.2.1. a in 1838 with the more nuanced notation in Ex.2.1.b in 1948, and especially in Ex.2.1. c in 1962).

Although the musical notations of different accents are simply approximate<sup>20</sup> (Ex. 2.1), they correspond quite well to the data given by the phonologists (Table 2.2. above), i.e. the presence of “simple” tones (*thanh đơn*) *ma*, *mà*, and *má*<sup>21</sup> (which may be rendered by only one pitch) and “compound” tones (*thanh kép*) *mã*, *mả*, and *mạ* (which need at least two pitches to be comprehensible). It is important to note that even though *thanh ngang*, *thanh sắc*, and *thanh ngã* are categorized by phonologists as high tones, in reality *thanh sắc* for the most part is higher than *thanh ngang*, and *thanh ngã*<sup>22</sup> sometimes may begin at a lower pitch than *thanh ngang*.<sup>23</sup> More noteworthy is the fact that all six tones are preserved in official and academic writing despite the different

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<sup>18</sup> In my opinion, for example, almost every village (*làng*) in Nghệ An province has its own language accent (*giọng nói*).

<sup>19</sup> According to Đoàn Xuân Kiên, the Northern dialect (*Phương ngữ Bắc*) is used from the north of Vietnam to Thanh Hóa; the Central dialect, from the south of Thanh Hóa to Hải Vân Col; the Southern dialect, from Đà Nẵng to the south of Vietnam (*ibid.*,120).

<sup>20</sup> “Experience shows us that the musical pitches of the tones vary according to different individuals and the intonation of spoken phrases. We can indicate the direction in which the musical pitches of tones vary, but we are not able to give the defined pitch of a tone (using equal temperament pitches).” Trần Văn Khê, *La Musique Vietnamiennne Traditionelle* (Paris: Presses Universitaires de France, 1962), 279.

<sup>21</sup> Except *má* in South Central accent (Ex.2.1. e) which also is a compound tone.

<sup>22</sup> In the past, *thanh ngã* was thought to be a low tone interchangeable with *thanh hỏi* (see Xuân Thảo, Nam Hải & Thiên Lan, *Ca Trùng I* (Choral Conducting Handbook I) (HCM City: NXB TP HCM, 1997), 119, footnote 40.

<sup>23</sup> The way in which all of these tones are rendered in Vietnamese traditional vocal folk genres, especially folksongs, will be shown in detail later in section C of this chapter.

Ex. 2.1. Approximative musical transcription of different accents in time and space<sup>24</sup>

The image shows six musical staves, each representing a different Vietnamese accent. Each staff is labeled with its source and the year of transcription. Below each staff, the word 'MA' is written in six different forms, corresponding to the six accents. The musical notation consists of a single melodic line on a five-line staff, with notes and rests indicating the pitch and rhythm of the spoken word. The accents are: a) Taberd (Tủ Điển Annam-Latinh [Vietnamese-Latin Dictionary] 1838), b) Lê Văn Lý (Northern Accent by 1948), c) Trần Văn Khê (Northern Accent by 1962), d) Nguyễn Xuân Thảo (North Central Accent, based partly on Đoàn Xuân Kiên, 2003), e) Nguyễn Xuân Thảo (South Central Accent, based partly on Đoàn Xuân Kiên, 2003), and f) Trần Văn Khê (Southern Accent by 1962). The musical notation shows various pitch contours and rhythmic patterns for each accent, illustrating the diversity of Vietnamese intonation.

ways in which they are spoken.<sup>25</sup>

Thus, each spoken phrase may be considered to be a simple musical melody. It may sound to Westerners as though Vietnamese are singing when they speak,<sup>26</sup> especially when they give a talk, read a document, or recite prayers in public. Due to the diversity of *giọng nói* (word intonations/language accents), there are in Vietnam a great many melodic style chants or songs as well as a variety of degrees in speaking and singing, such as *giọng tụng kinh* (Buddhist), *giọng đọc kinh* (Catholic) (religious prayer cantillation), *giọng ngắm* (Catholic religious vocal meditation), *giọng ngâm thơ* (poetry declamation), *giọng nói lối, nói sử* (theatrical introductory recitation), *giọng hò* (chanty, kind of work responsorial song, or recitative solo song), *giọng hát* (song with different genres such as *Lý* (rural simple song), *hát Ca trù* (Northern Chamber music singing), *ca*

<sup>24</sup> Ex. 2.1.a Taberd, *Tủ Điển Annam-Latinh* (1838); Ex.2.1.b (Lê Văn Lý, *Le Parler Vietnamien* (1948), cited by Trần Văn Khê in *La Musique Vietnamienne Traditionnelle* (Paris: Presses Universitaires de France, 1962), 279) ; Ex.2.1.c & f Trần Văn Khê, *ibid.*, 279 and 280; see also Phạm Duy, *Đường Về Dân Ca* (Journey Back to Folksongs) (Los Alamitos, CA: Xuân Thu Publishing, 1990), 21; Ex.2.1.d & f (see Đoàn Xuân Kiên, *op.cit.*, 103).

<sup>25</sup> Ủy Ban Khoa Học Xã Hội Việt Nam (Vietnam Social Sciences Committee), eds., *op. cit.*, 46.

<sup>26</sup> “*Người Việt nam nói như hát.*” Lê Văn Chương, *op.cit.*, 197.

*Huế* (Huế chamber music singing), *nhạc Tài Tử* (Southern chamber music singing), and *hát Chèo, hát Bội, hát Cải Lương* (respectively Northern, Central, Southern opera).<sup>27</sup>

### 3. VIETNAMESE FOLK POETRY (CA DAO) AND FOLKSONGS (DÂN CA)

Vietnamese folk poetry, consisting of “short lyric poems” based on the national language and “passed down by word of mouth,”<sup>28</sup> is also an important genre that preserves Vietnamese thoughts and feelings over time. The love of poetry is another element of cultural identity. Most Vietnamese enjoy poetry and composing poems – “ranging from kings, mandarins, generals to monks, feudal scholars, and even revolutionaries. A farmer, an old boatman, a soldier all know some six-eight-word or satiric verses.”<sup>29</sup> *Insight Guide: Vietnam* clarifies:

Above all else, poetry dominates the Vietnamese arts. The language of Vietnam is a natural tool for poetry, as each of its syllables can be pronounced in six tones to convey six meanings. By simply combining these tones and modulating certain words, a sentence turns into a verse; and plain speech becomes a song. Another group of Vietnamese words made up of repeated syllables<sup>30</sup> can cast a discreet shade on the meaning of words, conjuring up a particular colour, movement, attitude, or mood.

Vietnamese poetry falls into two major categories: *ca dao*, a popular folk song, oral in origin but collected and transcribed in written form; and *thơ văn*, the literary poetry written by kings, scholars, Buddhist monks, mandarins of the court, Daoist recluses, feminists, revolutionaries-even Marxists. Poetry has become such an important medium of communication in Vietnam that even present-day political slogans must be written in verse to be effective.<sup>31</sup>

Speaking of *ca dao*, “the oral poems of Vietnam,” states John Balaban, “are the living artifacts of a cultural tradition – more delicate but more enduring than a

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<sup>27</sup> See Nguyễn Thuyết Phong, op. cit., 475-497. See also Nguyễn Xuân Thảo, *Nhạc Lý Căn Bản* (Fundamentals of Music) (HCM City: Nhóm Quê-Hương (Homeland Group), 1986), 82-93.

<sup>28</sup> John Balaban, ed.& trans., *Ca Dao Việt Nam: A Bilingual Anthology of Vietnamese Folk Poetry* (Greensboro, NC: Unicorn Press, 1980), 14.

<sup>29</sup> See “Culture,” retrieved on Oct. 14, 2002, from <http://www.vietnamambassy-usa.org/learn/culture.php3>

<sup>30</sup> They are added vocables/morphemes (*tiếng đưa hơi, tiếng đệm lót, tiếng phụ nghĩa, and tiếng lặp lại*) in the technique of textual variation which will be explored later in this chapter in detail.

<sup>31</sup> *Insight Guide: Vietnam*, ed. Scott Rutherford (Singapore: Apa Publications GmbH & Co., Verlag KG, 2005), 106.

monument in stone – which goes back at least two thousand years when the Muong and Vietnamese dialects began to separate from their Mon-Khmer parent language.<sup>32</sup>

A Vietnamese poem, with its organized tones and rhythm, is really a kind of melodic skeleton for a song. Love for poetry is almost synonymous with love for music. Indeed, most Vietnamese have “a strong inclination for music. For the Vietnamese, music is considered to be an essential need; therefore, numerous musical instruments and genres intended for various purposes have been developed. Vietnamese people use music to express their innermost feelings, to encourage themselves while working and fighting, to educate their children in good traditions and national sentiment, to communicate with the invisible, and to sublimate their aspirations for a happy life.”<sup>33</sup>

Music set to a folk poem is called a folk song. Folksongs, based on folk poems, are thus worthy representatives of Vietnamese musical culture. Indeed, even though Vietnamese instrumental court music and chamber music have been somewhat influenced, mostly by the Chinese,<sup>34</sup> the folksongs, based on the Vietnamese language, have not been overly affected by cultural exchanges with foreigners. “Thus, folk songs faithfully preserve forms and musical thoughts that are originally Vietnamese.”<sup>35</sup>

#### **4. VIETNAMESE CATHOLIC TRADITIONAL CHANTING AND SINGING<sup>36</sup> AND HAI LINH’S SONGS**

Before the Second Vatican Council, although almost liturgical songs were in Latin, Vietnamese Catholics were accustomed to *Đọc Kinh* (Prayer Reciting/ Chanting),<sup>37</sup> *Đọc Sách* (Devotional Meditative Reading),<sup>38</sup> or *Ca Vãn* (Devotional

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<sup>32</sup> *Ca Dao Việt Nam: A Bilingual Anthology of Vietnamese Folk Poetry* (Greensboro, NC: Unicorn Press, 1980), 14.

<sup>33</sup> See “Vietnam Style,” retrieved on Oct. 14, 2002, from <http://www.vn-style.com/overview/noidung/arts.html>

<sup>34</sup> Trần Văn Khê, *La Musique Vietnamienne Traditionnelle* (Paris: Presses Universitaires de France, 1962), 7.

<sup>35</sup> Nguyễn Thuyết Phong, “Vietnam” in *GEWM* 4: 479.

<sup>36</sup> See Nguyễn Khắc Xuyên, *Tiến Trình Thánh Nhạc Việt Nam Qua Nhạc Đoàn Lê Bảo Tịnh* (The Roadmap of Vietnamese Sacred Music through the Lê Bảo Tịnh Musician Group) (Pearland, TX: Zieleks Co., 1991), 9-43. See also Nguyễn Văn Minh, “Thử Tìm Một Hướng Đi Cho Cung Điều Phụng Vụ Việt Nam” [Essay on Finding a Direction for Liturgical Tones in Vietnam] in *Phụng Vụ 1* (Liturgy) (Sàigòn: Vietnamese Bishops’ Committee on the Liturgy, 1970), 155-168.

<sup>37</sup> The Catholic devotional prayers and readings are chanted to different melodic diatonic formulas depending on the liturgical seasons and on the nature of the prayers and readings. We will explore this in more detail in the following sections.

<sup>38</sup> Including *Ngắm Lễ* (Mass-explanation Reading), *Ngắm Thương Khó* (Passion Meditative Chanting), *Than Mộ* (Lament on the Tomb), *Đọc Sách Thánh Đức Bà* (Marian Book Reading), *Đọc Truyện Các Thánh* (Lives of Saints Reading), etc. (Nguyễn Văn Minh, op. cit., 155).



Singing)<sup>39</sup> in the vernacular, that is, in Vietnamese, their native language. This tradition went back to the time when the first missionaries founded the first Catholic communities in Vietnam.<sup>40</sup> The people chanted their morning and evening prayers in church before or after the Mass, or at home if they could not go to church. They chanted other prayers too, which explained what the priest was doing or saying in Latin during the Mass.<sup>41</sup> All these different ways of chanting retained the different tones of the Vietnamese language.

They also chanted their readings following different recitative melodic formulas depending on what kind of books they were reading, such as the “Liturgical Calendar,” missionaries’ letters, devotional books, catechetical books, meditation books,<sup>42</sup> etc. In his book *Tường Trình Về Đàng Ngoài* (Report on Đàng Ngoài, 1663), Tissanier writes:

All the faithful of this region used to *đọc kinh* [prayer recitation] at home twice a day: each congregation has its own *thầy giảng*<sup>43</sup> or an ancient faithful diligently *đọc sách* [reading/chanting a book] every Sunday for the faithful and explain the mysteries of faith.

In the pascal triduum they *ngắm* [read/chant meditatively] the fifteen mysteries of the Passion of the Son of God, composed in Northern Vietnamese by Father Alexandre de Rhodes.<sup>44</sup>

They also sang other non-liturgical songs, especially Marian songs accompanied by religious dance to offer flowers to Mary in May.<sup>45</sup> These songs were basically pentatonic. They show all the characteristics found in Vietnamese folksongs, except for the content of the text. They are considered to be religious folksongs by Vietnamese Catholics.

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<sup>39</sup> Including *Văn Dân Hoa* (Flower Offering Marian Hymns), *Văn Sinh Nhật* (Christmas Hymns), etc. (Nguyễn Văn Minh, op cit., 156).

<sup>40</sup> Ibid., 21. The first missionary came to Vietnam in 1533 (Phan Phát Huôn, *Việt Nam Giáo sử* (Vietnamese Catholic Church History) (Long Beach, CA: Cứu Thế Tùng Thư, 1997), 51-57. But chanting and singing are mentioned explicitly by Alexandre de Rhodes in *Lịch Sử Đàng Ngoài* (History of Đàng Ngoài, the ancient name for Northern Region consisting of all the provinces from the North Vietnam to the Gianh River, while Đàng Trong is the ancient name for the Southern Region from the Gianh River to Cambodia) (Paris: 1651) and Tissanier in *Tường Trình Về Đàng Ngoài* (Report on Đàng Ngoài) (n.p.: 1663). See Nguyễn Khắc Xuyên, op. cit., 33.

<sup>41</sup> Ibid., 23.

<sup>42</sup> Ibid., 26-37.

<sup>43</sup> Meaning “Seminarist in pastoral exposure, or trained man catechist.”

<sup>44</sup> Tissanier, *Tường Trình Về Đàng Ngoài* (Report on Đàng Ngoài, 1663), cited in Nguyễn Khắc Xuyên, op. cit., 33.

<sup>45</sup> Nguyễn Khắc Xuyên, op. cit., 37-40.

Furthermore, Hải Linh (1920-1988), a famous Catholic composer and conductor,<sup>46</sup> having spent his early years in the midst of secular Vietnamese folksongs and religious Catholic folksongs, succeeded somewhat in modernizing his music, which still sounds Vietnamese, during and after his musical study in France at the César Franck School of Music and the Institut Gregorien of Paris, even when he combined Western compositional techniques with traditional nationalistic material. “As a result of this,” Paul Văn Chi adds, “his choral works are very attractive and familiar to the Vietnamese people.... He greatly influenced the younger choral composers in the later periods.”<sup>47</sup>

In the next two sections, we will explore the cultural context of actual Vietnamese Catholic liturgical songs by focusing on Vietnamese folksongs and taking a brief look at Vietnamese Catholic traditional songs as well as on Hải Linh’s songs. For practical reasons, we will examine separately first the text of Vietnamese folksongs, Vietnamese Catholic traditional songs, and Hải Linh’s songs, and then their music.

## **B. EXAMINATION OF THE TEXTS IN VIETNAMESE FOLKSONGS, VIETNAMESE CATHOLIC TRADITIONAL CHANTS, AND HAI LINH’S SONGS**

### **I. VIETNAMESE FOLKSONGS**

Vietnamese folksongs consist mainly of *Ru* (lullabies), *Đồng dao* (children’s songs), *Ngâm* (non-metrical poem declamations), *Nói Thơ* (Southern metrical poem declamations), *Vè* (satirical/humoristic chants about daily happenings), *Hò* (chanties, call songs or work songs), *Lý* (simple and short rural songs about whatever topic), and *Hát* (other more complex songs, such as *Hát Quan Họ*, *Hát Trống Quân*, *Hát Châu Văn*, *Hát Phường Vải*, *Hát Xoan*, *Hát Xẩm*, *Hát Ghẹo*, *Hát Ví*, *Hát Dặm*, *Hát Đúm*, etc.).<sup>48</sup> They may be metrical or non-metrical. As a result, we have metrical and non-metrical *Ru*, *Hò*, and rarely *Hát*. *Ngâm* is always non-metrical, while *Nói Thơ*, *Vè*, *Lý* and *Hát* are metrical.

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<sup>46</sup> Paul Văn Chi, *Catholic Choral Music in Vietnam 1945-1975* (Portland, OR: Pastoral Press, 2002), 81-82.

<sup>47</sup> *Ibid.*, 84, 85.

<sup>48</sup> See Nguyễn Thuyết Phong, *op. cit.*, 475-480.

## 1. FORM AND TEXTUAL VARIATION IN FOLKSONGS

Almost all Vietnamese folksongs texts are folk poetry. Phạm Duy (b. 1921), a Vietnamese musicologist and famous composer, reports in his research book *Đường Về Dân Ca* (Journey Back to Folksongs) that the literary genre of Vietnamese folksong texts is folk poetry (called *ca dao*), and the poem-text may be varied by inserting other words or vocables:

... in the tradition of Vietnamese popular literature and art, poetry is inseparable from music.... ... there was no boundary between folk songs and *ca dao* [folk poetry]. The only distinction is in our mind, when we think of *ca dao* as folk poetry and of folk songs as a type of music. In usual parlance, *ca dao* are folk songs without inserted ornamental sounds; folk songs are *ca dao* that have become songs or melodies.<sup>49</sup>

Some important features of the literary form of Vietnamese folk poetry will be explored, i.e., its literary genre and poetic devices and its textual variation.

### 1.1. Form As Literary Genre: Folk Poetry<sup>50</sup>

Two usual Vietnamese traditional meters are *Lục bát* (6-8 morpheme) meter<sup>51</sup> and *Song thất lục bát* (7-7-6-8 morpheme) meter. Almost all of the folksongs' texts are in 6-8 meter,<sup>52</sup> in 7-7-6-8 meter,<sup>53</sup> or in a variation of these two traditional meters.

#### a) The *Lục bát* Meter

The *lục bát* (meaning literally 6-8) meter consists of at least a line of six morphemes (syllables) followed by a line of eight morphemes, combining tail rhyme<sup>54</sup>

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<sup>49</sup> Phạm Duy, op. cit., 19. See “Folk Song, Folk Music – A Brief History,” a translation of *Đường Về Dân Ca* by Phạm Quang Tuan, Australia, on the website <http://kicon.com/PhamDuy/DanCa/index2.html> ; See John Balaban (op.cit., 14). See also Lê Văn Chường, *Dân Ca Việt Nam: Những Thành Tố Của Chính Thể Nguyên Hợp* (Vietnamese Folksongs: Elements of syncretical synthetic entities) (Hà Nội: Nhà Xuất Bản Khoa Học Xã Hội (Social Sciences Publisher), 2004), 19-20. According to Lê Văn Chường, “...there is no distinct limit between folk poetry and folk song ..., a folk song may become a folk poem, reversely a folk poem becomes a folk song when inserted with added vocables (such as *tiếng đệm lót, tiếng lặp lại*) to sing” op. cit., 123.

<sup>50</sup> See Lê Thị Diệu Hà, “Ca Dao” (Folk Poetry) in *Các Thể Loại Văn Vần Dân Gian* (The Different Genres in Popular Poetry) from <http://www.ctu.edu.vn/coursewares/supham/vhdangian2/decuong.htm> (retrieved on 30 September 2006).

<sup>51</sup> See Lưu Hữu Phước, “Thay Lời Tựa” in *Dân Ca Kiên Giang*, 27.

<sup>52</sup> See Lê Văn Chường, op. cit., 159.

<sup>53</sup> See Bùi Mạnh Nhị, “Một Số Đặc Điểm Nghệ Thuật Của Ca Dao-Dân Ca Nam Bộ” (Some Artistic Characteristics of Southern Folk Poems, Folk Songs) in *Ca Dao Dân Ca Nam Bộ* (Southern Folk Poems, Folk Songs) (HCM City: Nhà Xuất Bản TP HCM, 1984), 70.

<sup>54</sup> There is distinction between tail rhyme (*cước vận/vần chân/vần cuối*) at the end of lines and middle rhyme [*yeu vận /vần lưng/vần giữa*] at predictable locations within the lines, such as the sixth, fourth, or

of line 6 with middle rhyme at the sixth morpheme of line 8,<sup>55</sup> such as the poem text in *Lý Con Sáo* (Table 2.3).

Table 2.3. Folk poem in *Lý Con Sáo*<sup>56</sup>

<b>Lý Con Sáo</b>	The Myna <i>Lý</i>
<i>Ai đem con sáo sang sông Để cho con sáo sổ lông bay xa?</i>	Who brought the myna across the river So that it escaped and flew away?

“At its minimum of two lines, the 6-8 can be a haiku-like poem of 14 syllables. Linked continuously, it can carry long narration.”<sup>57</sup> When it is linked to other couplets, the last morpheme of line 8 will rhyme with the last morpheme of the next line six, as in the poem *Đèn Cù*<sup>58</sup> (Table 2.4).

Table 2.4. Folk Poem in *Đèn Cù* song

6-8 meter poem: <b>Đèn cù</b>	Rhyme scheme	The Turning Lantern
6 <i>Khen ai khéo xếp đèn cù</i> 8 <i>Voi giấy, ngựa giấy tít mù vòng quanh</i>	a a+b	How wise is the person who makes the <i>đèn cù</i> Paper elephants and horses turn continuously around
6 <i>Bao giờ tôi bén duyên anh</i> 8 <i>Voi giấy, ngựa giấy vòng quanh tít mù.</i>	b b+c	When I get to love you Paper elephants and horses will turn around continuously
6 <i>Khen ai khéo xếp đèn cù...</i>	c	How wise is the person who makes the <i>đèn cù</i>

fifth morpheme... of the line; between identical rhymes (hard rhyme, *vần chính*) and similar rhymes (soft rhyme, *vần thông*). (See [http://en.wikipedia.org/wiki/Poetry#Rhyme.2C\\_alliteration\\_and\\_assonance](http://en.wikipedia.org/wiki/Poetry#Rhyme.2C_alliteration_and_assonance))

<sup>55</sup> Sometimes, the middle rhyme may be the fourth morpheme instead of the usual sixth one. In that case, the second and the sixth morpheme must be used with *thanh trắc*, such as “*Tới đây không hát thì hò//Chẳng lẽ con cò ngóng cổ mà trông*” (Lê Văn Chường, op. cit., 162).

<sup>56</sup> There are 12 *Lý* tunes (see Lư Nhất Vũ & Lê Giang, eds., *150 Điệu Lý Quê Hương*, vol. 2 (150 Homeland *Lý* Tunes) (HCM City: Nhà Xuất Bản Văn Nghệ - Trung Tâm Văn Hóa Dân Tộc, 1995), 71-81; 178), and seven other *Lý* tunes set to this same 6-8 meter couplet (see *ibid.*, *300 Điệu Lý Nam Bộ* (300 Southern *Lý* Tunes) (TP HCM: Nhà Xuất Bản Trẻ (Youth Publisher, 2002), 85-88; 91-92).

<sup>57</sup> John Balaban, op. cit., 19.

<sup>58</sup> Lê Quốc Thắng, ed., *Tuyển Tập Nhạc Dân Ca Ba Miền* (Anthology of Folksongs from Three Regions of Vietnam) (Cà Mau: Nhà Xuất Bản Mũi Cà Mau, 2001), 51; Nguyễn Xuân Thảo, ed., *Tìm Về Với Dân Ca* (Going Back to Folksongs) (HCM City: Nhóm Quê Hương (Homeland Group), 1980), 8. *Đèn Cù* is a turning lantern, a lantern having a turning device, caused to turn around by the ascendant heated air and decorated with paper-cut figures whose shades are seen turning around the translucent case of the lantern.

In Vietnamese prosody, the two plain tones “*ngang*” (plain mid/high) and “*huyền*” (plain low) are called “*thanh bằng*” (B for plain tones), and the other “inflective” tones are called “*thanh trắc*” (T for inflective tones). The general tone rule for 6-8 meter is as follows:

Line 6: **B****B****T****T****B****B** 1(B) **2B** 3(T) **4T** 5(B) **6B**

Line 8: **B****B****T****T****B****B****T****B** 1(B) **2B** 3(T) **4T** 5(B) **6B** 7(T) **8B**

The odd morphemes 1-3-5-7 may arbitrarily have *thanh bằng* or *thanh trắc*, while even morphemes 2B-4T-6B-8B must keep more strictly the tones as indicated.<sup>59</sup> Furthermore, *thanh bằng* in 6B and 8B of line 8 must be in different registers, i.e., if 6B is “low,” 8B must be “mid/high,” and vice versa. The rhythm is usually binary with a caesura (//)<sup>60</sup> after two or four morphemes:

Line 6: 1+2 // 3+4 //5+6, or 1+2 // 3+4+5+6 (such as “*Trên trời / có đám mây xanh*” [In the sky, there is a bank of blue clouds]).

Line 8: 1+2/ 3+4 //5+6 / 7+8, or 1+2+3+4 // 5+6+7+8 (“*Ở giữa mây trắng // xung quanh mây vàng*” [The white clouds are surrounded by the yellow ones]) (*Trống Quân*

Song, Ex. 2.17).<sup>61</sup>

Sometimes, line six is ternary: 1+2+3 // 4+5+6 such as the following (Table 2.5):

Table 2.5. Ternary rhythm in line 6

<b>Line 6</b>	<u><i>Trên đồng cạn, dưới đồng sâu</i></u> 3 + 3	On the shallow field above, on the deep field below,
<b>Line 8</b>	<u><i>Chồng cày, vợ cấy, con trâu đi bừa</i></u> 2 + 2 + 2 + 2	The husband ploughs, the wife transplants, and the buffalo harrows. <sup>62</sup>

### b) The *Song thất lục bát* Meter

The *Song thất lục bát* [meaning literally double seven, six-eight: 7-7-6-8 meter is made of a couplet of seven morphemes (syllables) followed by a *lục bát* meter couplet to form a kind of quatrain: 7-7-6-8. The last morpheme in the first line rhymes

<sup>59</sup> Exceptions to the rule are not uncommon, as may be seen in the poem *Đèn Cù* above: “[voi] *giấy*” in lines 2 and line 4 is actually a morpheme with *thanh trắc*.

<sup>60</sup> “//” is for an obligatory caesura, while “/” is for a rhythmic thesis/ictus without any necessary pause.

<sup>61</sup> Nguyễn Xuân Thảo, ed., op. cit., 16. *Trống Quân* means literally “military drum,” and the *Trống Quân* song is a special alternating/antiphonal tune sung with the accompaniment of this kind of drum.

<sup>62</sup> Lê Văn Chương, op. cit., 141.

with the fifth morpheme in the second line. And the last morpheme in the second line rhymes with the last morpheme in the third line, and so on, as in *lục bát* meter (Table 2.6). The number of quatrains is not limited:

Table 2.6. Folk poem in *Lý Kéo Chài*<sup>63</sup>

Morpheme:	1	2	3	4	5	6	7	8	Rhyme scheme
<b>Line 1</b>	<i>Gió</i>	<i>lên</i>	<i>rồi //</i>	<i>căng</i>	<i>buồm/</i>	<i>cho</i>	<i>swóng</i>		a
<b>Line 2</b>	<i>Gác</i>	<i>chèo</i>	<i>lên //</i>	<i>ta</i>	<i>nướng/</i>	<i>ngô</i>	<i>khoai</i>		a+b
<b>Line 3</b>	<i>Nhậu</i>	<i>cho /</i>	<i>tiêu</i>	<i>hết/</i>	<i>máy</i>	<i>chai</i>			b
<b>Line 4</b>	<i>Bỏ</i>	<i>ghe/</i>	<i>ngiên</i>	<i>ngửa//</i>	<i>không</i>	<i>ai/</i>	<i>chóng</i>	<i><u>chèo</u></i>	b+c

The general rule for tone and rhythm organization is:

Line 7: T T T / B B / T T

Line 7: B B B / T T / B **B**

Line 6: B B / T T / B **B**

Line 8: B B T T / B **B** T B

So, in the 7-7-6-8 meter there is a combination of binary and ternary rhythm (group/foot of two morphemes and group/foot of three morphemes) in the two first lines of the stanza. Two groups of two morphemes may form a group of four morphemes and vice versa:

- Line 7 rhythm may vary from 3 - 2 - 2 to 3 - 4;
- Line 6 rhythm may vary from 2 - 2 - 2 to 2 - 4 or 4 - 2 or 3 - 3;
- Line 8 rhythm may vary from 4 - 4 to 2 - 2 - 4 or 4 - 2 - 2 or 2 - 4 - 2.

### c) Varied 6-8 and 7-7-6-8 Meters (*Biến Thể*)

The varied 6-8 and 7-7-6-8 meters are also frequently used in folksongs, especially in recitative *Hò*.<sup>64</sup> Instead of keeping the standard fixed number of morphemes in each line, the varied meter keeps only the basic foot<sup>65</sup> structure of each line and is free to add more morphemes to each foot or group. For example, while

<sup>63</sup> Lư Nhật Vũ & Lê Giang, eds., *300 Điệu lý Nam Bộ* (300 Southern Lý Tunes) (HCM City: Nhà Xuất Bản Trẻ, 2002), 292.

<sup>64</sup> Ibid., 162.

<sup>65</sup> “a unit of two or three syllables” (*HarDic*, s.v., “Prosody”).

the standard line 6 has a structure of three groups/feet of two morphemes and the standard line 8 has a structure of four groups/feet of two morphemes, the varied line 6 keeps the same structure of three feet, which may consist of more than two morphemes, and the varied line 8 also keeps the structure of four feet, which may now consist of more than two morphemes, provided that the last morpheme in each foot keeps the tone rule (B-T-B for line 6 and B-T-B-B for line 8) and the rhyme rule (the last morpheme in line 6 must rhyme with the last morpheme of the third foot) (Table 2.7).

Table 2.7. **A folk poem in *Hồ Huê Tỉnh* in Hậu Giang Province**<sup>66</sup>

Varied Line 6	<i>Em tưởng là giếng sâu/</i> I (woman) thought that the well was deep	<i>em nói sợi /</i> so I made	<i>dây dài</i> a long rope	
3 feet	5 - - - - - B	3 - - - - - T	2 - - - B+rhyme	
Varied Line 8	<i>Ngờ đâu/</i> Unexpectedly	<i>giếng cạn/</i> the well was shallow	<i>em tiếc hoài/</i> I always regretted	<i>sợi dây</i> having made that long rope
4 feet	2 - - - B	2 - - - - T	3 - - - - B+rhyme	2 - - - B'

d) **The Mixed Meter** (*Thể Hồn Hợp*)

Mixed meter is a combination of all meters with more than 3 morphemes in a foot, including end rhyme, middle rhyme, and internal rhyme,<sup>67</sup> and usually ending with a 6-8 meter or at least with line 8 in the 6-8 meter (Table 2.8).

Table 2.8. ***Hồ Mái Đầy* in Bình Trị Thiên Province**<sup>68</sup>

<i>Chiều chiều/ trước bến /Văn Lâu</i> (Every evening before the King's pavilion)	standard line 6 with end rhyme B (plain tone)
<i>Ai ngồi, ai câu</i> <i>Ai sâu, ai thẳm</i> (People are sitting, fishing, // sad and grieving)	line of 4 morphemes with end rhyme B line of 4 morphemes with middle and end rhyme T (inflective tone)
<i>Ai thương, ai cảm, ai nhớ, ai trông</i>	line 8 with middle rhyme T on the 4 <sup>th</sup>

<sup>66</sup> Lư Nhật Vũ & Lê Giang, eds., *Dân Ca Hậu Giang*, 321.

<sup>67</sup> Rhyme which occurs within a single line of verse ([http://en.wikipedia.org/wiki/Internal\\_rhyme](http://en.wikipedia.org/wiki/Internal_rhyme))

<sup>68</sup> Nguyễn Xuân Thảo, *Nhạc Lý Căn Bản* (Fundamentals of Music) (HCM City: Nhóm Quê-Hương (Homeland Group), 1980), 89.

(love, in love, remembering, waiting)	morphem and end rhyme B
<i>Thuyền ai thấp thoáng bên <b>sông</b></i> <i>Đưa câu mái đẩy chạnh <b>lòng</b> nước non</i> (Somebody's boat, plying the river mists,/ is offering rowing songs that move these mountains and rivers, our nation) <sup>69</sup>	standard line 6 with end rhyme B standard line 8 with middle rhyme B

Compare the poem in *Hát Huê Tình* from Bình Trị Thiên Province<sup>70</sup> (Table 2.9) with its more varied form in *Hát Huê Tình* from Cần Thơ Province<sup>71</sup> (Table 2.10).

Table 2.9. **Mixed meter folk poem in *Hát Huê Tình* from Bình Trị Thiên Province** (Central Vietnam)

<i>Cục đá lăn nghiêng lăn <b>ngửa</b></i> (The stone is bumping up and down).	end rhyme with inflective tone ( <i>thanh trắc T</i> )
<i>Em cũng <b>sửa</b> cho cục đá lăn <b>tròn</b></i> (I [woman] also correct it to roll smoothly)	varied line 6 with middle rhyme and end rhyme
<i>Giận anh/ nói vậy,/ chớ dạ em <b>còn</b>/ thương anh</i> (Being angry at you, I said those words, but my heart still loves you [man]).	varied line 8 with middle rhyme

Table 2.10. **Mixed meter folk poem in *Hát Huê Tình* from Cần Thơ Province** (Southern Vietnam)

<i>Cục đá lăn nghiêng lăn <b>ngửa</b></i> (The stone is bumping up and down.)	end rhyme with inflective tone ( <i>thanh trắc T</i> )
<i>Tôi gơ tay tôi <b>sửa</b> nó lại lăn <b>đứng</b></i> (As I [man] use my hand to correct it, it rolls upright.)	middle rhyme and end rhyme with inflective tones ( <i>thanh trắc T</i> )
<i>Tôi coi không <b>xứng</b>, tôi sửa nó lại lăn <b>giẹp</b></i> (I consider it not suitable, so I correct it, but it rolls flatly.)	middle rhyme and end rhyme with inflective tones ( <i>thanh trắc T</i> )
<i>Tôi thấy không <b>đẹp</b>, tôi sửa nó lại lăn <b>tròn</b></i>	middle rhyme (T) and end rhyme

<sup>69</sup> This translation is based on John Balaban, *op. cit.*, 71.

<sup>70</sup> Lư Nhất Vũ & Lê Giang, eds., *Dân Ca Bến Tre* (Folksongs of Bến Tre) (Bến Tre: Sở Văn Hóa và Thông Tin Bến Tre, 1981), 92.

<sup>71</sup> Lư Nhất Vũ & Lê Giang, eds., *Dân Ca Hậu Giang* (Folksongs of Hậu Giang) (Hậu Giang: Sở Văn Hóa Thông Tin Hậu Giang, 1986), 281.



(I see it is not beautiful, so I correct it, it rolls smoothly.)	with plain tone ( <i>thanh bằng B</i> )
<i>Này bạn mình ơi! / Giận thời nói vậy, / chớ dạ anh vẫn còn/ thương em</i> (My dear! Being angry at you, I said those words, but my heart still loves you [woman].)	Varied line 8, with middle rhyme at the last morpheme of the third foot/group.

## 1.2. Form As Literary Device

Besides the poetic formal structure with its tone and rhyme rules, Vietnamese folk poetry makes use of some poetic devices, such as anaphora, synecdoche, symbolism, imagery, simile, metaphor, and allegory.

**Anaphora**, the repetition of a word or words at the beginning of two or more successive verses, clauses, or sentences, is frequent as well as **synecdoche**,<sup>72</sup> the use of a part to represent the whole and vice versa. An example of anaphora is given in the triple repetition of “*Vì đào nên mạn*” (Because of đào [you], mạn [I]) (third, fourth and, fifth line of the same poem, Table 2.11), and an example of synecdoche is found in “*thân em*” (my body for I, the whole person) (Table 2.13) in the first line of the couplet, or in “*lòng*” (entrails or heart, used for the whole person) in the last line of *Đào Vợ, Mạn Chồng* (Table 2.11; see also Table 2.9 or 2.10, with the same word “heart” for the whole person).

Table 2.11. **Anaphora, synecdoche, and simile figures of speech in folk poem *Đào Vợ, Mạn Chồng*.**<sup>73</sup>

<i>Ước gì đào vợ, mạn chồng</i> Đào thương, mạn nhớ, nào nùng đôi bên	It is wished that <u>đào</u> [the peach] [were like] the <u>wife</u> , <u>mạn</u> [the plum] [were like] the <u>husband</u> // Đào loves [mạn], mạn misses [đào], both being sorrowful
<i>Vì đào nên mạn chẳng quên</i> <i>Vì đào nên mạn ngậm phiền nhớ mong</i>	<b>Because of đào</b> [you], <b>mạn</b> [I] do not forget // <b>Because of đào</b> [you], <b>mạn</b> [I] endure grieved longing for you
<i>Vì đào nên mạn long đong</i> Xin đào chớ ở ra <u>lòng</u> bắc nam	<b>Because of đào</b> [you], <b>mạn</b> [I] endure hardship // Do not let your <u>heart</u> be separated from me like the North from the South

<sup>72</sup> See WEUDEL, s. v., “Anaphora” and “Synecdoche,” respectively.

<sup>73</sup> Phạm Thị Nhung, “Những Hình Thức Nghệ Thuật Trong Ca Dao Trữ Tình” (Artistic Forms in Lyric Folk Poems), retrieved on Oct. 15, 2006 from <http://dactrung.net/baiviet/noidung.aspx?BaiID=YbWGGtXgQ35YGfSmDQ6ICg%3d%3d>

**Symbolic personifications** of flowers,<sup>74</sup> fruits,<sup>75</sup> trees,<sup>76</sup> objects (e.g., “the boat and the landing” for the boy and girl in Table 2.12), etc., are also common in folk poems.

Table 2.12. **Symbolic personification of objects**

<i>Thuyền ơi có nhớ bến chăng? //</i>	O boat [ <i>thuyền</i> , my dear (man)], do you miss the landing [ <i>bến</i> , me (woman)]?
<i>Bến thì một dạ khăng khăng đợi thuyền</i>	As for me, I wholeheartedly persist in waiting for you [the boat].

**Imagery**, the use of rhetorical images with pictorial words, is a natural asset of the Vietnamese language. There is no easy way to translate such evocative words as *xăm xăm*, *lăm le* (Table 2.14), *khăng khăng* (Table 2.12), *nào nùng*, *long đong*, *ngậm phèn nhớ mong* (Table 2.11), *lắt léo* (Table 2.33), etc.

**Simile**, an explicit comparison, is used very frequently in folk poems:

Table 2.13. **An example of simile in folk poetry**

<i>Thân em như trái bần trôi<sup>77</sup> Gió dập sóng dồi biết tấp vào đâu</i>	I [woman] <sup>78</sup> am <u>like</u> a floating cork fruit, Buried by the wind, rebounded by the waves, I don't know to what shore I shall drift.
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Another example of simile may be found in the first line of the poem *Đào Vợ, Mận Chồng* (Table 2.11), in which two objects of comparison are put side by side “the peach –the wife” and “the plum - the husband.”<sup>79</sup>

The most common device is the **metaphor**, an implied comparison, using a “stand-in” for the object or subject actually meant, as can be seen in *Lý Xăm Xăm* (see Ex. 2.26 above, and Table 2.14):

Table 2.14. **Metaphor in Lý Xăm Xăm**

<i>Xăm xăm bước tới cây chanh Lăm le muốn bẻ sợ nhành chông gai</i>	Heading straight for the lemon tree, I [man] intend to gather some lemon fruits, but I am afraid of its prickly thorns.
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<sup>74</sup> e.g. “the plum and peach” for “the husband and wife” in Table 2.11 and 2.15.

<sup>75</sup> e.g. “the floating cork fruit” for an “unfortunate girl” in Table 2.13.

<sup>76</sup> e.g. “lemon tree” for a “serious girl” in Table 2.14.

<sup>77</sup> Lư Nhất Vũ & Lê Giang, eds., *Dân Ca Kiên Giang*, 82.

<sup>78</sup> Literally “my body”, a part used for the whole as in the figure of speech called “synecdoche.”

<sup>79</sup> Most usually, the two objects of comparison are linked by “like”: *Thân em như*.

At first, the poem seems to be in “*thể phú*” (narrative style), in which the man tells a story about the lemon tree.<sup>80</sup> But his fear of its “prickly thorns” guides our understanding to a deeper figurative meaning by considering the lemon tree not as an inanimate tree but as a female lover who may accept or refuse the man’s love – expressed as gathering. Thus the man tells a story to show that he eagerly loves her, but he is afraid that she may not love him in return. In a deeper sense, it implies “*thể tỉ*” (comparative style),<sup>81</sup> in which the woman is implicitly compared to the lemon tree, and the fear of her refusal is compared to the fear of the prickly thorns.

Sometimes the metaphor becomes an **allegory**, in which many subjects are figuratively treated under the guise of others, as in the folk poem *Mận Đào* in the *Trống quân* tune (Table 2.15). Here *Mận* (the plum) and *Đào* (the peach) are personified as a boy and a girl<sup>82</sup> who talk to each other, using *Mận* and *Đào* as their given names and in the first (pronoun “I”) and the second person (pronoun “You”) in a dialogue, through which it may be implied that *Đào* is ready to respond to *Mận*’s love.

Table 2.15. **Allegorical dialogue in *Mận Đào Trống quân* tune**<sup>83</sup>

<p>-<i>Bây giờ mận mới hỏi đào</i> <i>Vườn hồng đã có ai vào hay chưa?</i></p>	<p>- Now Mận [I, the plum] would like to ask Đào [you, the peach]: “The garden of roses, has anyone entered it?”</p>
<p>-<i>Mận hỏi thì đào xin thưa</i> <i>Vườn hồng có lối nhưng chưa ai vào</i></p>	<p>- To Mận’s question, Đào [I] would answer: “The garden of roses has an entrance way, but nobody has entered yet.”</p>

<sup>80</sup> There are many of these “narrative” poems in *Lý* tunes, especially Southern *Lý*, in which plants, trees, and animals are simply mentioned in relation to human activities, without any further implications, as seen in Table 2.5: “On the shallow field above, on the deep field below // the husband ploughs, the wife transplants, and the buffalo harrows.” But there are many others that make allusion to another meaning as in *Đền Cù* (Table 2. 4), *Hò Huệ Tình* (Ex. 2.7), or *Lý Xăm Xăm* (Ex. 2.12) (see Tô Vũ, “Tân Mạn Quanh Những Điều Lý” (Miscellaneous Topics Contained in the Lý Songs) in *150 Điều Lý Quê Hương* (150 Homeland’s Lý Songs), vol. 2, eds. Lư Nhất Vũ & Lê Giang (Tp HCM: Nhà Xuất Bản Văn Nghệ Trung Tâm Văn Hóa Dân Tộc, 1995), 18-19.

<sup>81</sup> *Thể phú*, *thể tỉ*, and *thể hứng* (narrative, comparative, and inspirational style) are commonly used in Vietnamese folk poetry (see Phạm Thị Nhung, op. cit., online).

<sup>82</sup> See the poem *Đào Vợ, Mận Chồng* in Table 2.11 above.

<sup>83</sup> The *Trống quân* tune may be sung to different 6-8 meter poems; some of the most well known are the poems *Mận Đào* (Table 2.11) and *Có Đám Mây Xanh* (A Bank of Blue Clouds) (Ex. 2.17).

### 1.3. Form As Textual Variation (*Biến Cải Lời Ca*)<sup>84</sup>

In music, variation refers to a “technique of modifying a given musical idea, usually after its first appearance.”<sup>85</sup> Concerning the text in Vietnamese folksongs, the original folk poem is very often modified in some way as it is set to music, resulting in a variation of the original text, or a textual variation,<sup>86</sup> which usually retains the main idea of the original but modifies its literary formal structure by some added vocables or morphemes. So, textual variation is a technique of modifying a poem’s text when setting it to music by adding vocables/morphemes/words. Table 2.16 shows the original poem text and the varied text of *Lý Qua Cầu*, in which the added vocables are put in parentheses.

Table 2.16. Comparison between the original and the varied text in *Lý Qua Cầu* (see Ex. 2.10 above)

Original poem text	Varied poem text
<i>Yêu nhau cởi áo cho nhau</i> (For love, one took off the coat to give it to the lover)	<i>Yêu nhau cởi áo (ôi a) cho nhau</i>
<i>Về nhà dối mẹ</i> <i>qua cầu</i>  <i>gió bay</i> (On returning home, one lied to the mother saying that, when crossing over the bridge, it has been blown by the wind.)	<i>Về nhà dối (rằng cha dối) mẹ (ơ ơ)</i> <i>(Rằng a ôi a) qua cầu, (rằng a ôi a)</i> <i>qua cầu</i> <i>(Tình tình tình) gió bay, (tình tình tình) gió bay</i>

- (*ôi a, ơ, a ôi a*) are *tiếng đưa hơi* (see a1.1 below);
- (*rằng*) is *tiếng đệm lót* (see a1.2 below);
- (*cha*) is *tiếng phụ nghĩa* (see a2.1 below);
- (*dối*) is *tiếng lặp lại* (see a2.2 below);

<sup>84</sup> Nguyễn Xuân Thảo proposes this term to name this technique, mentioned without a specific name by many authors such as Phạm Duy (op.cit., 26), Hải Linh (“Nhạc Ngũ Đa Điệu Việt Nam” in *Ca Trưởng III*, unpublished), Tiên Dũng (*Sáng Tác Thánh Ca Thánh Nhạc* (Composing Sacred Song and Music) (TP HCM: Suối Nhạc, 1996), Lư Nhất Vũ & Lê Giang (*Dân Ca Bến Tre*, 61-64), Tô Vũ (op. cit., 9-15), Trần Kiệt Tường (“Lời Giới Thiệu” in *Dân Ca Hậu Giang* (Folksongs of Hậu Giang), eds. Lư Nhất Vũ & Lê Giang (Hậu Giang: Sở Văn Hóa và Thông Tin Hậu Giang, 1986), 15), Lê Văn Chương (op.cit., 114-121).

<sup>85</sup> *HarDic.*, s.v., “Variation.”

<sup>86</sup> Termed “*biến cải lời thơ*” (poem variation, or textual variation) by Nguyễn Xuân Thảo; “*phong phú hóa lời ca*” (enrichment of the text) by Hùng Lân. See Nguyễn Xuân Thảo, *Nhạc Lý Căn Bản* (Fundamentals of Music) (HCM City: Nhóm Quê-Hương (Homeland Group), 1986), 23-24.

## a) Added vocables in the technique of textual variation

The added vocables are of two kinds: those (morphemes) with some semantic meaning and those (vocables) without semantic meaning.

### a1- Vocables without semantic meaning:

a1.1- *tiếng đưa hơi* (vocalizing vocable), vocable that enables the singing voice to pass through the mouth instead of the nose after a morpheme is closed by a final consonant,<sup>87</sup> or to vary its timbre, rhythm, or/and melodic line, such as *ơ, i, ư, a, ơ i a, ôi a, hôi a, ơ hơ, i a, ha, etc.*

a1.2- *tiếng đệm lót* (inserted vocable),<sup>88</sup> vocable inserted into a line to make the rhythm flow and the melody more elegant, such as: *là, mà, rằng, này, thời, ấy, bên, tình, bằng, chứ, cái, nó, có, có mấy, a la, a lý, cái mà, cái kìa, cái lý, cái bớ, chứ mấy, mới, ô mới, ô mấy, ấy mấy, hử hôi hử, nhược bằng, tình bằng, tình như, tình chung, là như, thì tình, tang tình, ta lý, ta lối, tạ lối lối, qua lý, qua lối, qua lối(nợ) như, qua tu hồi, lu là, đê đê, guây, quây, thố (a), thắm (a), bù đa, tà là, ô tình là, tôi mà, là hồi hử song hồi hử hử, tô rường, lý tăng lý, bằng rằng, phú lý, hổ mới, rường ơ, etc.*

### a2- Morphemes with semantic meaning:

a2.1- *tiếng phụ nghĩa* (enhancing morpheme), morpheme added to the poem to clarify, explain, actualize, concretize, or individualize<sup>89</sup> its general meaning, such as:

- *tiếng nối kết* (e.g., *rồi lại, cho bằng, mà này*);

- *tiếng than gọi*<sup>90</sup> (e.g., *ơ người ơi, ơ rường ơi, ơi chàng ơi, ơ bậu ơi, ơi noòng (nàng) ơi, rường ha*);

- *tiếng âm nhạc* (e.g., *tình, tính tang, tồn tính tang, tình tang non tang tính, tang tích tịch, boong boong, cắc cắc tung tung, bập bồng boong, hò, xự, xang, xê, công, liu, u,* );

- *tiếng ru hò* (e.g., *à ơi, ầu ơ, hò he, lò le, ta ru hò, dô hò, dô khoan, dô ta, dô hậy, huây dô huây, a li hò lơ, hự là khoan, hò khoan, bớ hò bớ hự*); etc.

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<sup>87</sup> Closed morphemes (*vần đóng*) end with one of these eight final consonants: m, p, n, t, nh, ch, ng, c (e.g., *com, nếp, nhận, hát, tình, tịch, vắng, vặc*), or one of these four final semi-vowels: u/o, i/y (e.g., *yêu, áo, dối, bay*), while open morphemes (*vần mở*) end with any vowel (e.g., *cho, về, nhà, mẹ, mua, đưa, lia*). See Ủy Ban Khoa Học Xã Hội Việt Nam (Vietnam Social Sciences Committee), eds., op. cit., 46.

<sup>88</sup> Many Lý songs have *tiếng đệm lót* as their title, such as *Lý Lu Là, Lý Bằng Rằng, Lý Hổ Mơi, Lý Kỳ Hơi*, etc. See Lư Nhất Vũ & Lê Giang, eds., *Dân Ca Bến Tre*, 64.

<sup>89</sup> See Tô Vũ, op. cit., 9-12.

<sup>90</sup> Ủy Ban Khoa Học Xã Hội Việt Nam, eds., op. cit., 190.

- *any other morpheme* that helps enhance the meaning of the text. This case seems to be equivalent to the **varied meter**,<sup>91</sup> in which the number of morphemes in a line may vary to number more than the standard number of regular meter.

a2.2- *tiếng lặp lại* (repeated morpheme), morpheme which is repeated to emphasize some idea or simply to make the formal structure more complete or the melody more elegant:

**- Repetition of a single morpheme:**

The repetition of a one- or two-morpheme word or a phrase with a complete meaning is a common technique in poetry as well as in music. The interesting point is that only the morpheme part of a word without a concrete meaning can be repeated separately, thanks to the monosyllabic nature of Vietnamese morphemes, such as *lả* in *bay lả bay la*. The repetition may be:

= simple, such as *Con cò, (cò) bay lả, (lả) bay la (Cò Lả, Ex. 2.29)*<sup>92</sup>;

= or more complex with *tiếng đệm lót* “là,” such as *Chồng chài (là chài) vợ lưới (Hát Chèo Thuyền, Ex. 2.8)*; or with *tiếng đưa hơi* “a la,” such as *Mấy khi (a la khi) khách đến (Mấy Khi Khách Đến, Ex 2.16)*.

**- Reversed repetition of a morpheme or phrase:**

More interesting is this technique, which repeats a morpheme or a phrase and places it, not in the normal order, but in the reversed order.<sup>93</sup> The reversal may be:

= simple, such as *Ở giữa mây trắng chung quanh (vàng) mây vàng* (The white clouds are surrounded by the yellow ones). The normal grammatical order of the phrase is *mây vàng* [*mây*=clouds; *vàng*= yellow], in which *vàng* is repeated and placed in the reversed order (*vàng) mây vàng*; Or (*Có đám mây xanh*), // *Trên trời (thời) có đám mây xanh* (There is a bank of blue clouds), in the sky, there is a bank of blue clouds). (*Trống Quân Ex. 2.17*). The normal grammatical order of the sentence is *Trên trời (thời) có đám mây xanh*, but the phrase *có đám mây xanh* is repeated and placed in reversed order before the normal phrase;

= or more complex by inserting one or more *tiếng đưa hơi, tiếng đệm lót*, or/and *tiếng phụ nghĩa*, such as ‘*lại*’ in (*phu lại*) *vọng phu*;<sup>94</sup> ‘*cái*’ in (*chị cái*) *nỗi chi*;<sup>95</sup> ‘*mà*’ in

<sup>91</sup> See above, n. 1.1 b.

<sup>92</sup> All the added vocables will be put in parentheses, and the repeated morpheme, underlined.

<sup>93</sup> In the Vietnamese language, word order is an important grammatical way to express the meaning of a compound word, a phrase, or sentence, so changing the order may result in changing the meaning or, at least, the nuance, see Ủy Ban Khoa Học Xã Hội Việt Nam, ed., op. cit., 241-255. But Vietnamese folksongs enjoy an exception through the technique of textual variation.

<sup>94</sup> *Lý Vọng Phu Cần Thơ* (Lu Nhật Vũ & Lê Giang, eds., 150 *Điều lý Quê Hương*, 159).

<sup>95</sup> *Lý Bình Vôi* (Nguyễn Xuân Thảo, ed., *Tìm Về Với Dân Ca*, 39).

(*đâu mà*) đi *đâu*;<sup>96</sup> ‘*cái mà*’ in (*kêu cái mà*) *qua kêu*;<sup>97</sup> ‘*a lại*’ in (*dinh a lại*) *lên dinh*;<sup>98</sup> ‘*rồi lại*’ in (*bông rồi lại*) *mấy bông*;<sup>99</sup> ‘*tôi mà*’ in (*tre tôi mà*) *thứ tre*;<sup>100</sup> or (*Ra ngô ấy* *mấy trông ra ngô mà trông mấy*) *ngày (có a) ngày // Ra ngô (ấy mấy trông ra ngô) mà trông*<sup>101</sup> (I stand by the gate waiting for you **day after day** // I stand by the gate waiting for you). The original order in line 6 is *Ngày ngày ra ngô mà trông*, but the four last morphemes of line 6 are repeated, varied, and placed in reversed order before the two first morphemes “*ngày ngày*” of line 6.

## b) Textual variation: reorganization of the original literary form into musical form

If not wisely done, the textual variation may sometimes obscure the meaning of the text or make it hard to understand the first time one listens to it.<sup>102</sup> The folk technique of textual variation helps not only to add concrete meanings and elegance to the folk melody, but it especially helps create a new balanced structure to the music by affording varied melodic lines and rhythmic patterns. That is the creative act of reorganizing the literary form into a musical form. The following are some typical ways exemplified in Vietnamese folksongs:

### b1) Metrical section / song<sup>103</sup> with one 6-8 meter couplet:

b1.1. Each poem line fits within a musical long phrase

- *Trên trời có đám mây xanh // Ở giữa mây trắng, chung quanh mây vàng* (Ex. 2.17).<sup>104</sup>

<sup>96</sup> *Lý Ông Hương* (Lư Nhật Vũ & Lê Giang, eds., op. cit., 210).

<sup>97</sup> *Lý Qua Kêu* (Nguyễn Xuân Thảo, ed., op. cit., 36).

<sup>98</sup> *Lý Ngựa Ô BTT* (ibid., 24).

<sup>99</sup> *Lý cây Bông* (ibid., 20).

<sup>100</sup> *36 Thứ Chim* (ibid., 46).

<sup>101</sup> *Ra Ngô Mà Trông* (ibid., 42). Other examples are found in the song *Xe Chi Luân Kim*.

<sup>102</sup> For example, the reversed repetition may cause *Ra ngô (ấy mấy) trông ra ngô mà trông mấy ngày (có a) ngày // Ra ngô ấy mấy trông ra ngô mà trông* (I stand by the gate waiting for you day after day // I stand by the gate waiting for you) to be misunderstood as *Ra ngô (ấy mấy) trông ra ngô vào trông mấy ngày (có a) ngày ra ngô (ấy mấy) trông ra ngô vào trông* (I go out to look for you, I go in to wait for you these days).

<sup>103</sup> Metrical songs rarely make use of 7-7- 6-8 meter which is more frequent in non-metrical chants (*ru, ngâm, hò*) / songs (*hát huê tình*).

<sup>104</sup> The trilogy “*thời, này, ấy*” inserted in predictable locations in every subsequent verse gives unity to the whole *Trống Quân* tune.

Table 2.17.

Poem line	Textual variation	Phrase structure <sup>105</sup>
Line 6	<i>(Có đám mây xanh) Trên trời (thời)có đám mây <b>xanh</b></i>	a (10 beats)
Line 8	<i>Ở giữa (này) mây trắng (áy) chung <b>quanh</b> (bên <u>vàng</u>) mây vàng</i>	b (10 beats)

- Trèo lên quán dốc cây **đa** // Cho đôi mình gặp đêm **rằm** tháng Giêng.<sup>106</sup>

Table 2.18.

Line 6	<i>Trèo lên quán dốc( ngôi góc oi a) cây đa, (Rằng tôi lý oi a <u>cây đa</u>), (rằng tôi lời oi a <u>cây đa</u>)</i>	a (18 beats)
Line 8	<i>(Ai đem oi a tính tang tình rằng) cho đôi mình gặp (xem hội cái) đêm (trăng) rằm (Rằng tôi lý oi a) tháng Giêng,( rằng tôi lời oi a) tháng Giêng.</i>	b <sup>+</sup> a (22 beats)

- Con cò bay lả bay **la** // Bay **ra** Cửa Phủ, bay vào Đồng Đăng (Ex. 2.29).

Table 2.19.

Line 6	<i>Con cò (<u>cò</u>) bay lả (<u>lả</u>) bay <b>la</b></i>	a (6 beats)
Line 8	<i>Bay <b>ra</b> (<u>ra</u>) Cửa Phủ, bay vào (<u>vào</u>) Đồng Đăng</i>	b (8 beats)
Refrain	<i>(Tình tính tang, tang tính tình, dân làng rằng dân làng oi)</i>	c (8 beats)
	<i>(Rằng có biết, biết hay chẳng, Rằng có biết, biết hay chẳng)</i>	d (8 beats)

<sup>105</sup> The different phrases in a song are designated successively by the small alphabet letters a.b.c.d.e., etc. An identical repetition of (a) will be keyed as (a); a light variation of (a) will be keyed as (a', a'', or a''' etc.); an imitation of (a) will be keyed as (a~); little repetition/recall of (a) will be keyed as (<sup>+</sup>a). For more details, see footnotes 146 and 147 in Chapter I.

<sup>106</sup> Verse 1 in *Lý Cây Đa* (Banyan Tree Lý) (Nguyễn Xuân Thảo, ed., op. cit., 18) uses a soft rhyme (*vần thông*) instead of a hard rhyme (*vần chính*) as expected. The rhyme in Verse 2 is better: *Chê tre đan nón ba tâm// Cho cô mình đội đêm rằm tháng Giêng*. Indeed, line 6 of verse 1 is identical to line 6 in *Lý Cây Đa* in *Hát Ghẹo Vĩnh Phú: Trèo lên quán dốc cây đa / Gặp chị bán rượu la đà say sưa*; and very similar to line 6 in *Lý Cây Đa 2* in *Quan Họ Bắc Ninh: Ai lên quán dốc cây đa // Thấy cô /bán rượu/ mặc áo vô già/ nâu non* (Lư Nhật Vũ & Lê Giang, *150 Điệu Lý Quê Hương*, 41 and 42).



b1.2. Poem line 6 and part/half of line 8 make the first musical long phrase  
 - *Ai đem con sáo sang sông // Để cho con sáo sổ lồng bay xa* (Ex. 2. 24).<sup>107</sup>

Table 2.20.

Line 6 + 8 (1-4) <sup>108</sup>	<i>Ai đem con sáo sang sông, để cho (để cho) con sáo (oi người oi)</i>	a (15 beats) <sup>109</sup>
Line 8 (5-8)	<i>Sổ lồng (oi người oi) bay xa</i>	b (8 beats)
Line 8 (5-8)	<i>Sổ lồng (oi người oi) bay xa</i>	b (8 beats)

- *Xăm xăm bước tới cây chanh // Lăm le muốn bẻ, sợ nhành chông gai* (Ex. 2.26 below).

Table 2.21.

Line 6 + 8 (1-4)	<i>Xăm xăm bước tới (chanh) cây (tình) chanh Lăm (tình) le (lăm tình le oi) muốn bẻ</i>	a (15 beats)
Line 8 (5-8)	<i>sợ nhành (gai) chông (tình) gai (lăm tình le oi) muốn bẻ</i>	b <sup>+</sup> (12 beats)
Line 8 (5-8)	<i>sợ nhành (gai) chông (tình) gai</i>	b' (7 beats)

- *Tay bưng chén muối đĩa gừng // Gừng cay muối mặn, xin đừng quên nhau.*<sup>110</sup>

Table 2.22.

Line 6 + 8 (1-2)	<i>Tay bưng chén muối (i ô mấy gừng) đĩa gừng (ó mấy rặng) gừng cay (i)</i>	a (12 beats)
Line 8 (1-8)	<i>Gừng cay muối mặn (i ô mấy đừng) xin đừng (xin đừng) quên nhau (ô mấy ta ru hời)</i>	a' (15 beats)
Refrain	<i>(Ru hời ru hời i, ấy hời ru hời, hời hời tình ru, ó mấy ru tình tình ru)</i>	a'' (16 beats)

<sup>107</sup> *Lý Con Sáo Huế* (ibid., 26). *Lý Lu Là* (ibid., 22) has the same structure.

<sup>108</sup> The number in the parentheses indicates the ordinal number of each morpheme in a line of a poem.

<sup>109</sup> A part/half of a beat is counted as a beat. I count beats instead of measures for more accuracy as to the length of each phrase.

<sup>110</sup> Lê Quốc Thắng, ed., op. cit., 70-71.

b1.3. Poem line 6 fits in the first musical phrase, and line 8 is divided into the three next phrases.

- *Yêu nhau cởi áo cho **nhau** // Về nhà dỗi mẹ qua **câu** gió bay* (Ex. 2.10 below).

Table 2.23.

Line 6	<i>Yêu nhau cởi áo (ới a) cho <b>nhau</b></i>	a (6 beats)
Line 8 (1-4)	<i>Về nhà dỗi (rằng cha dỗi) mẹ (ơ ơ)</i>	b <sup>+a</sup> (8 beats)
Line 8 (5-6)	<i>(Rằng a ới a) qua <b>câu</b>, (Rằng a ới a) qua <b>câu</b></i>	c (8 beats)
Line 8 (7-8)	<i>(Tình tình tình) gió bay, (Tình tình tình) gió bay</i>	d <sup>+c</sup> (8 beats)

- *Bông xanh, bông trắng, bông vàng // Bông lê, bông lựu, đố nàng mấy bông.*<sup>111</sup>

Table 2.24.

Line 6	<i>Bông xanh, bông trắng (rồi lại) bông <b>vàng</b> (ơ rượng ơ)</i>	a (8 beats)
Line 8 (1-4)	<i>Bông lê (cho bằng) bông lựu (ơ rường ơ)</i>	b <sup>+a</sup> (6 beats)
Line 8 (5-8)	<i>(là) đố(i a đố) <b>nàng</b> (bông rồi lại) mấy bông</i>	c (8 beats)
Line 8 (5-8)	<i>(là) đố(i a đố) nàng (bông rồi lại) mấy bông</i>	c' (8 beats)

- *Ai đem con sáo sang **sông** // Cho sáo số **lông**, con sáo bay xa* (Ex. 2.31 below).

Table 2.25.

Line 6	<i>Ai đem con sáo(<u>sáo</u>) sang <b>sông</b></i>	a (8 beats)
Line 8 (1-4)	<i>Cho sáo số <b>lông</b>, Cho sáo số <b>lông</b></i>	b (8 beats)
Line 8 (3-8)	<i>(<u>Số</u> <b>lông</b> bay xa) con sáo(<u>sáo</u>) bay xa</i>	c (8 beats)
Line 8 (3-8)	<i>(<u>Số</u> <b>lông</b> bay xa) con sáo(<u>sáo</u>) bay xa</i>	c (8 beats)

b1.4. Each 6-8 meter line is respectively divided into two musical phrases:

- *Chồng chài, vợ lưới, con **câu** // Sông Ngô, bẻ Sở, biết **đâu** bến bờ* (Ex. 2.8).

Table 2.26.

Line 6 (1-4)	<i>Chồng chài (là <u>chài</u>) vợ lưới // (Dô, dô khoan dô hây)<sup>112</sup></i>	a (8 beats)
Line 6 (3-6)	<i>Vợ lưới (thì) con <b>câu</b> // (Dô, dô khoan dô hây)</i>	b <sup>+a</sup> (8 beats)
Line 8 (1-4)	<i>Sông Ngô(là <u>Ngô</u>) bẻ Sở // (Dô, dô khoan dô hây)</i>	c <sup>+a</sup> (8 beats)
Line 8 (5-8)	<i>biết <b>đâu</b> (<u>đâu</u>) bến bờ // (Dô, dô khoan dô hây, dô khoan dô hây)</i>	d <sup>+a</sup> (12 beats)

<sup>111</sup> *Lý Cây Bông* in Lu nhất Vũ & Lê Giang, eds., *150 Điệu Lý Quê Hương*, 57.

<sup>112</sup> This is a rowing boat call-and-response song: the first half of the phrase is *Xướng* (call), and the second half is *Xô* (response).

- Chim quỳên ăn trái nhĩn lũng // Lia thĩa quen chậu, vợ chồng quen hơi.<sup>113</sup>

(The nightingale<sup>114</sup> eats yellow berries // The fighting fish knows its pot, the husband and wife know each other's smell).<sup>115</sup>

Table 2.27.

Line 6 (1-4)	<i>Chim quỳên (guây) ăn trái (guây)</i>	a (8 beats)
Line 6 (3-6)	<i>nhĩn lũng (ư)(nhĩn lũng ở con bạn mình ở)</i>	b (12 beats)
Line 8 (1-4)	<i>Lia thĩa (guây) quen chậu (guây)</i>	a' (8 beats)
Line 8 (5-8)	<i>vợ chồng (ư)(vợ chồng ở con bạn) quen hơi</i>	b' (12 beats)

- Trúc xinh, trúc mọc bờ ao // Chị xinh, chị đứng nơi nào cũng xinh.<sup>116</sup>

Table 2.28.

Line 6 (1-4)	<i>(Cây) trúc xinh (tang tình là cây) trúc mọc</i>	a (8 beats)
Line 6 (5-6)	<i>(Qua lối nọ như) bờ ao</i>	b (7 beats)
Line 8 (1-8)	<i>Chị (Hai) xinh (tang tình là) chị (Hai) đứng (đứng) nơi nào (qua lối như) cũng xinh.</i>	c <sup>+a</sup> (13 beats)
Line 8 (5-8)	<i>Đứng (đứng) nơi nào (qua lối như) cũng xinh.</i>	d <sup>+c</sup> (8 beats)

## b2) Metrical section/song with mixed 6-8 meter

### b2.1. Mixed meter: 4-4-8

- Gió đánh đờ đũa // Gió đập đờ đũa (The wind is rocking the ferryboat.)

*Sao cô mình mãi lửng lơ chưa chồng.*<sup>117</sup> (Why have you [female] not gotten married yet?).

Table 2.29.

Line 4	<i>Gió đánh (ó máy đũa) đờ đũa</i>	a (8 beats)
Line 4	<i>Gió đập (ó máy đũa) đờ đũa</i>	a' (8 beats)
Line 8 (1-4)	<i>Sao cô (là) cô mình mãi(ư)</i>	b (8 beats)
Line 8 (5-8)	<i>lửng lơ (mà) chưa (có) chồng</i>	c (8 beats)
Line 8 (5-8)	<i>lửng lơ (mà) chưa (có) chồng</i>	c (8 beats)

<sup>113</sup> Lê Quốc Thắng, op. cit., 87.

<sup>114</sup> Or moor-hen.

<sup>115</sup> This translation is from Phong Thuyet Nguyen & Patricia Shehan Campell, *From Rice Paddies and Temple Yards: Traditional Music of Vietnam* (Dabury, CT: World Music Press, 1994), 53.

<sup>116</sup> *Cây Trúc Xinh* (The Beautiful Bamboo) Nguyễn Xuân Thảo, ed., op. cit., 17; Lê Quốc Thắng, op. cit.,

31.

<sup>117</sup> *Lý Đờ Đũa* (Phạm Duy, *Đường Về Dân Ca*, 56).

b2.2. Mixed meter: 6-4-[4-4-4-6]-4

- *Ngựa ô anh thắng kiệu vàng*

*Anh tra kóp bạc, [lục lạc đồng đen / búp sen lá dặm / dây cương nhuộm thắm / cán roi anh bịt đồng thò],<sup>118</sup> đưa nàng về dinh<sup>119</sup> (Ex 2.40).*

Table 2.30.

Line 6 (1-2)	<i>(Khop con) ngựa (ngựa) ô</i>	a (8 beats)
Line 6 (1-6)	<i>Khop con) ngựa (ngựa) ô, (ngựa ô) anh thắng, (anh thắng cái) kiệu vàng (w)</i>	b <sup>+</sup> a (16 beats)
Line 8 (1-4) +line 4	<i>Anh tra kóp <u>bạc</u>, [lục <u>lạc</u> đồng <u>đen</u>]</i>	c (8 beats)
Inserted mixed meter line 4 + 4 + 6	<i>[Búp sen lá <u>dặm</u>, giây cương nhuộm <u>thắm</u>, cán roi anh bịt đồng thò]</i>	c' (14 beats)
Line 8 (5-8)	<i>(Là) đưa (í a <u>đưa</u>) nàng, (đưa nàng, anh đưa nàng) về dinh</i>	e (16 beats)
Line 8 (5-8)	<i>(Là) đưa (í a <u>đưa</u>) nàng, (đưa nàng, anh đưa nàng) về dinh</i>	e (16 beats)

### b3) Non-metrical chant/song<sup>120</sup> with standard, varied, and mixed meter

b3.1. In standard 6-8 meter

- *Câu hò tôi dựng trong lu // Tới khi hò cuộc, chống khu mò hoài.<sup>121</sup>*

Table 2.31.

Introd. call	<i>(Hò <u>ơ</u> <u>ơ</u>... <u>ơ</u> <u>ơ</u>)</i>	Hold note on middle 'ơ'
Line 6 + 8 (1-4)	<i>Câu hò tôi dựng trong lu, tới khi hò cuộc (ơ ơ)</i>	Recitative <sup>122</sup>
Ending call	<i>(Hò <u>ơ</u> <u>ơ</u> <u>ơ</u>)</i>	
Line 8 (1-8)	<i>(<u>Tới khi hò cuộc</u> tôi) <u>chống</u> <u>kh</u>u mò hoài(ơ)</i>	Recitative

<sup>118</sup> The morphemes in brackets may be considered as mixed meter inserted in the middle of line 8 rather than as added morphemes with rhymes.

<sup>119</sup> *Lý Ngựa Ô* in Lê Quốc Thắng, op. cit., 95.

<sup>120</sup> As the music in recitative non-metrical chants such as *Ru*, *Ngâm*, *Hò*, and *Hát* still follows quite closely the tones and the rhythm of the poem text, it shows less variation in its text than in metrical songs' text. See some general structures of non-metrical chants in next section C, n.3, below.

<sup>121</sup> *Hò Môi Kiên Giang* in Nguyễn Xuân Thảo, ed., op. cit., 27. For a slightly different form, see Lu Nhật Vũ & Lê Giang, eds., *Dân Ca Kiên Giang*, 227.

<sup>122</sup> In recitative non-metrical genres, the text is sung to predictable fixed pitch(es) for each language tone, depending on the mode in use.

b3.2. In varied 6-8 meter

- [Em] *trông [là] giếng sâu/ [em] nổi sơi/ dây **dài***  
*Ngờ đâu/ giếng cạn, // [em] tiếc **hoài**/ sơi dây.*<sup>123</sup>

Table 2.32.

Introd. call	( <i>Hồ <b>hớ</b>... ơ ơ</i> )	Hold note on ‘ <i>hớ</i> ’
Varied line 6 (3 feet)	[ <i>Em</i> ] <i>trông [là](cái) giếng sâu/(nên) [em] nổi sơi/ dây <b>dài</b></i>	Recitative
Varied line 8 (1-4) + Ending call	<i>Ngờ đâu (cái) giếng cạn (Hồ <b>ớ</b>... ơ hò)</i>	Recitative + Hold note on ‘ <i>ớ</i> ’
Varied line 8 (1-8) (4 feet)	<i>Ngờ đâu / (cái) giếng cạn/ (mà)[em]tiếc <b>hoài</b>/ (cái)sơi dây (ơ)</i>	Recitative

b3.3. Mixed 6-8 meter

- *Ví dẫu cầu ván đóng **đinh**,*  
*Cầu tre **lắt lẻo**,*

*Đôi ta/ chút **bỏ**/ mà lại **gần** // Tại cha với mẹ buồng **cần** đứt dây.*<sup>124</sup>

Table 2.33.

Introd. call	( <i>Ồ ầu ơ...-long pause- ơ ơ ơ – long pause</i> ).	Hold note ‘ <i>ơ</i> ’
Line 6	<i>Ví <b>dẫu</b>...-hold pause- cầu ván đóng <b>đinh</b>...</i>	Recitative
Line 4 + Varied line 6 (3 feet)	<i>Cầu (ơ) tre <b>lắt lẻo</b>,</i> <i>đôi ta/ chút <b>bỏ</b>/ mà lại (ơ)<b>gần</b></i>	Recitative
Middle call + Line 8 (1-4)	( <i>Ồ...</i> ) <i>tại cha với mẹ (ơ)</i>	Hold note + Recitative
Ending call + Line 8 (5-8)	( <i>Ồ...</i> ) <i>buồng <b>cần</b> đứt dây (ơ)</i>	Hold note + Recitative

<sup>123</sup> *Hồ Huê tình* in Hậu Giang Province (Lư Nhất Vũ & Lê Giang, eds., *Dân Ca Hậu Giang*, 321). The morphemes in brackets may be considered either as part of the varied 6-8 meter or added vocables (*tiếng phụ nghĩa*) (see above, n. 1.1. b & c).

<sup>124</sup> *Hát Đưa em* in Hậu Giang province (Lư Nhất Vũ & Lê Giang, eds., *Dân Ca Hậu Giang*, 271): This poem seems to be a mixture of two different poems, the first is *Ví dẫu cầu ván đóng **đinh** // Cầu tre lắt lẻo, gặp **ghình** khó đi*, while the second may be *Đôi ta chút **bỏ** lại **gần** // Tại cha với mẹ buồng **cần** đứt dây*.

b3.4. In varied 7-7-6-8 meter

- *Ngó lên trời, trời cao/ mây **trắng***

*Ngó xuống nước, nước **trắng/ lại trong***

*Làm gái như em/ chắc dạ/ bền **lòng***

*Lỡ duyên thì chịu lỡ, đóng cửa loan **phòng** đợi anh.*<sup>125</sup>

Table 2.34.

Introd. call	(Hò <b>hơ</b> ... <i>ơ ơ</i> )	Hold note on 'hơ'
Line 7-7	<i>Ngó lên trời, trời cao/ mây <b>trắng</b></i> <i>Ngó xuống nước, nước <b>trắng/ lại trong</b> ( <i>ơ ơ</i>)</i>	Recitative
Middle call	(Hò <i>hơ ơ ơ</i> )	
Varied line 6 (3 feet)	( <i>Làm gái như ai chứ</i> ) <i>làm gái như em/ chắc dạ/ bền <b>lòng</b></i> -long pause	Recitative
Ending call	(Hò <i>hơ ơ</i> )	
Varied line 8 (4 feet)	<i>lỡ duyên/ thì [em] chịu lỡ (ơ ơ)/, [mà] đóng cửa loan <b>phòng/</b> đợi anh...</i> ( <i>ơ ơ</i> ).	Recitative

## 2. CONTENT OF VIETNAMESE FOLKSONGS

As almost all folk poems may be chanted to a *Ru*, *Ngâm*, *Hò*, or non-metrical *Hát* tune, it seems reasonable that the content of Vietnamese folksongs is practically the same as the content of Vietnamese folk poetry. Because of the scope and goal of this paper, it is obvious that we cannot cover in detail all the meanings expressed through Vietnamese transcribed folksongs' texts, *a fortiori* all folk poems. We will only try to explore some characteristic topics<sup>126</sup> that reflect Vietnamese lyrical and humorous<sup>127</sup> thinking and feeling as expressed in folk poems that deals (1) with people's relationship with their country; (2) with each other in familial context; (3) with men and women in love.<sup>128</sup>

<sup>125</sup> *Hò Hơ* (Lư Nhất Vũ, Lê Giang, Nguyễn Văn Hoa, eds., *Dân Ca Kiên Giang*, 255).

<sup>126</sup> Some folk poems may include more than one topic. For more details, see Lê Văn Chương, op. cit., 124-158. See also Lê Thị Diệu Hà, "Ca Dao" (Folk Poetry) in *Các Thể Loại Văn Vần Dân Gian* (The Different Genres in Popular Poetry) from <http://www.ctu.edu.vn/coursewares/supham/vhdangian2/decuong.htm> (retrieved on Sept. 30, 2006).

<sup>127</sup> Phạm Thị Nhung, op. cit., online.

<sup>128</sup> For other topics, see, for example, Bảo Vân, ed., *Tục Ngữ Ca Dao và Dân Ca* (Proverbs, Folk Poems and Folksongs) (Canada: Quê Hương, 1979), 59-303; see also Võ Như Cầu, ed. & trans., *Tục Ngữ, Ca Dao, Dân Ca Việt Nam – Song Ngữ Việt-Anh* (Vietnamese Proverbs, Folk Poems and Folksongs-

## 2.1. Love of Country through the Love of Nature<sup>129</sup>

This love most of the time is expressed indirectly through narrative (*phú*) of the surrounding environment, such as natural scenery (sunset, sunrise, moon, mountains, rivers, paddy fields, etc.), geographical places and historical heroes, and plants, trees, flowers, birds, fish, beasts<sup>130</sup> etc.

Table 2.35. **Harmony between heaven, creatures and human beings**

<i>Nhờ trời thì gió thuận hòa</i> <i>Nào cày, nào cấy, trẻ già</i> <i>đua <u>nhau</u></i> <i>Chim, gà, cá, lợn, cành <u>cau</u></i>	Thanks to heaven, the weather is favorable. Young and old people compete against each other for ploughing the field and transplanting the seedings Resulting in products such as birds, chickens, fishes, pigs, and branches of areca-nut.
<i>Mùa nào thức ấy, giữ <u>màu</u></i> <i>quê hương.</i> <sup>131</sup>	Each season having its corresponding product keeps the scene of the homeland colorful.

Table 2.36. **Product of human work**

<i>Ai mua bánh ít bán cho</i>	I will sell you who buy <i>bánh ít</i> <sup>132</sup>
<i>Như tôm, như thịt, như dừa ngọt</i> <i>ngon.</i> <sup>133</sup>	Whose sweet and delicious fillings are made of shrimp, meat, and coconut.

Oftentimes, the narrative implies some feelings of the anonymous author, such as the following:

Table 2.37. **Emotional feeling about nature**

<i>Vì sương nên núi bạc <u>đầu</u></i>	Because of the dew, the peak of the mountain whitens.
<i>Hoa rung bởi gió, trăng</i> <i><u>sầu</u> vì mây</i> <sup>134</sup>	The flowers flutter in the wind, and the moon becomes sad because of the clouds.

Bilingual: In Vietnamese and English) (HCM City: Nhà Xuất Bản Đồng Nai, 2000); Lê Văn Chương, op. cit., 145-158.

<sup>129</sup> See Trần Kiệt Tường, “Lời Giới Thiệu” (Introductory Notes) in *Dân Ca Hậu Giang*, 16-24

<sup>130</sup> A lot of *Lý* chants have as their title the name of a plant, a tree, a fish, or an animal (see Tô Vũ, op. cit., 17-18), but they usually imply another figured meaning.

<sup>131</sup> Võ Như Cầu, op. cit., 68. Other examples of explicit praise of the native land: *Quê em Đồng Tháp mênh mông // Xanh tươi bát ngát, ruộng đồng bao la* (Đồng Tháp, my native land, is immense // with vast green fields) (Nguyễn Tấn Phát, “Vài Nét Về Nội Dung Ca Dao-Dân Ca Nam Bộ” (Some Features about the Content of Southern Folk Poems and Songs) in *Ca Dao Dân Ca Nam Bộ* (Southern Folk Poems, Folk Songs) (HCM City: Nhà Xuất Bản TP HCM, 1984), 42.

<sup>132</sup> A kind of rice cake.

<sup>133</sup> Trần Kiệt Tường, op. cit., 17.

Table 2.38. **Lyrical patriotism**

<i>Đò từ Đông Ba // Đò qua Đập Đá</i>	The ferryboat goes from Đông Ba // through Đập Đá
<i>Đò về Vĩ Dạ // Thẳng ngã ba Sênh</i>	Back to Vĩ Dạ // and straight to the river intersection of the Sênh. <sup>135</sup>
<i>Lờ đờ bóng ngả trăng chênh</i>	Glassily, the moon is declining.
<i>Tiếng hò xa vọng, nhắn tình nước non<sup>136</sup></i>	While a call echoing from far away recommends love for the rivers and mountains (= the Nation).

## 2.2. Love and Duty in Familial Relationships

Matrimonial love, duty, and faithfulness are closely connected in households:

Table 2.39. **Love and duty**

<i>Vợ chồng là nghĩa già đời</i>	The wife and husband's duty is to live together during their lifetime.
<i>Ai ơi chớ nghĩ những lời thiệt hơn<sup>137</sup></i>	Do not reckon gain and loss in our relationship.

Table 2.40. **Faithfulness**

<i>Trăm năm ước nguyện chung tình</i>	We two vow to be always [lit. hundred years] faithful in love.
<i>Trên trời dưới đất có mình có ta<sup>138</sup></i>	Before the sky above and the earth below.

Table 2.41. **Good understanding**

<i>Chồng giận thì vợ bớt lời</i>	When the husband is angry, the wife should keep her temper.
<i>Cơm sôi nhỏ lửa một đời không khê<sup>139</sup></i>	When rice begins to boil, [if] you decrease the fire, it will never be burnt.

<sup>134</sup> Võ Như Cầu, trans., op. cit., 11.

<sup>135</sup> Đông Ba, Đập Đá, Vĩ Dạ, and Sênh are proper names of places along the famous *Sông Hương* (Perfume River) in the city of Huế, ancient capital of Vietnam.

<sup>136</sup> Lê Văn Chường, op. cit., 147. Another version may be found also on page 127.

<sup>137</sup> Võ Như Cầu, op. cit., 212. Or: *Ai chèo ghe bí qua sông // Đạo nghĩa vợ chồng nặng lắm ai ơi* (Bảo Định Giang, Nguyễn Tấn Phát, Trần Tấn Vĩnh, Bùi Mạnh Nhị, *Ca Dao Dân Ca Nam Bộ* (Southern Folk Poems, Folk Songs) (HCM City: Nhà Xuất Bản TP HCM, 1984), 422.

<sup>138</sup> Võ Như Cầu, op. cit., 216; Or: *Tôi với mình thề trước miếu ông // Sống năm một chiếu, chết chung một mồ* (ibid., 198).

<sup>139</sup> Ibid., 212.



Table 2.42. **Cooperation on field work**

<i>Trên đồng cạn, dưới đồng sâu</i>	On the shallow field above, on the deep field below,
<i>Chồng cày, vợ cấy, con trâu đi bừa</i>	The husband ploughs, the wife transplants, and the buffalo harrows. <sup>140</sup>

Love and filial piety are essential in the relationship between children and their parents, but arranged marriage causes much pain to many daughters:

Table 2.43. **Gratefulness**

<i>Công sanh dưỡng bằng công tạo hóa</i>	The merit of giving birth and nourishing is like that of the Creator.
<i>Có mẹ cha, sau mới có chồng</i>	My parents precede my husband
<i>Nhớ khi dìu dắt ẵm bồng</i>	Remembering the time when they guided me or brought me in their arms.
<i>Nay đi xuất giá nào lòng lấm tháy<sup>141</sup></i>	Now as I get married, it is heart-rending for me.

Table 2.44. **Missing the beloved parents**

<i>Gió đưa cây cừ lý hương</i>	The wind sighs through the flame tree
<i>Từ xa cha mẹ thất thường bữa ăn</i>	So far from my parents that I sometimes cannot eat.
<i>Sầu riêng cơm chẳng muốn ăn</i>	My hunger is dulled by hidden grief.
<i>Đã bưng lấy bát, lại dằn xuống mâm</i>	I take up my bowl, and I put it back down. <sup>142</sup>

Table 2.45. **A typical Vietnamese lullaby by an elder sister/brother**

<i>Em ơi em ngủ cho say</i>	Little one, go to sleep. Sleep soundly.
<i>Mẹ còn đi chợ, cha cày đồng xa</i>	Mother's gone to market; father ploughs the distant field.
<i>Mẹ cha vất vả vì ta</i>	Our parents toil for our meals,
<i>Lo cơm lo áo cho nhà yên vui</i>	For rice and clothing, making the land yield a good home.
<i>Lớn lên cố học, em ơi</i>	Grow up, study hard, little one;
<i>Sao cho xứng đáng là trai Lạc Hồng</i>	Become worthy of the Lac Hong race.
<i>Trước là giúp ích non sông;</i>	Tend to our native place, mountains-and-rivers.

<sup>140</sup> Lê Văn Chưởng, op. cit., 141.

<sup>141</sup> Bảo Định Giang, Nguyễn Tấn Phát, Trần Tấn Vĩnh, Bùi Mạnh Nhị, op. cit., 462.

<sup>142</sup> John Balaban, trans., op. cit., 62.

<i>Sau là đẹp mặt thỏa lòng mẹ cha.</i>	Hope met, our parents' faces will widen in smiles. <sup>143</sup>
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Table 2.45a. **Arranged marriage**

<i>Mẹ em tham thúng xôi dền Tham con lợn béo, tham tiền Cảnh Hưng.</i>	Mother wanted the dowry of rice, Huge sow, and Cảnh Hưng coins.
<i>Tôi đã bảo mẹ rằng đừng, Mẹ hăm, mẹ hứ, mẹ bung ngay vào.</i>	But I asked her to refuse, She raved and ranted and made the match.
<i>Bây giờ kẻ thấp, người cao, Như đôi đũa lệch, so sao cho bằng</i>	So now one is low; the other high Like unmatched chopsticks, never equal. <sup>144</sup>

### 2.3. Relationship between Men and Women in Love

A great part of folk lyric poems is related to the relationship between men and women, boys and girls, including teasing, riddling, to flirting, courting, expressing a true love, or bemoaning, regretting, reproaching, and lamenting.

Table 2.46. **Teasing and riddling**

<i>- Em nghe anh học ngoài <b>trào</b></i>	(Woman) - I heard that you are extraordinarily literate.
<i>Chị dâu té giếng, núu chỗ <b>nào</b> kéo lên?</i>	[If] your sister-in-law falls into a well, what part of her body will you seize to pull her up?
<i>- Anh nắm đầu thì sợ <b>tội</b></i>	(Man) - [If] I seize her head, it would be irreverent.
<i>Nắm tay lỗi đạo tam <b>cang</b></i> <sup>145</sup>	[If] I seize her hand, it would be against the behavior rules. <sup>146</sup>
<i>Dậm chân kêu bớ ông trời <b>vàng</b></i>	I would stamp in calling, oh Mr. Yellow Sky!
<i>Cho hai con rồng bạch xuống cứu <b>nàng</b> chị dâu.</i> <sup>147</sup>	Please send down two white dragons to rescue my sister-in-law.

Table 2.47. **Teasing**<sup>148</sup>

<i>Nhìn lên trời thấy cặp cu đờng <b>đá</b></i>	Look at the sky: two doves are chasing
<i>Dòm xuống biển thấy cặp cá đờng <b>đuá</b>.</i>	Look into the sea: two fish are racing about.

<sup>143</sup> Ibid., 35.

<sup>144</sup> John Balaban, op. cit., 61.

<sup>145</sup> Lư Nhất Vũ, Lê Giang, Nguyễn Văn Hoa, *Dân Ca Kiên Giang*, 75.

<sup>146</sup> *Tam cang (cương)* (the three relationships of a man's duty) are between king and subject (*quân thần*), father and son (*phụ tử*), and husband and wife (*phu phụ*).

<sup>147</sup> Lư Nhất Vũ, Lê Giang, Nguyễn Văn Hoa, op. cit., 75.

<sup>148</sup> Teasing may be seen in many non-metrical *Hò*, such as *Hò Đất Giồng*, Ex. 2.30.

<i>Em biểu anh về lập miếu thờ vua</i>	Go back and build a shrine for the King,
<i>Lập trang thờ mẹ, lập chùa thờ cha.</i>	A farm to honor mother, a pagoda for father;
<i>Anh về bán đất cây đa</i>	Go back and sell the banyan's holy soil.
<i>Bán cặp trâu già, mới cưới được em</i>	Sell off two old buffaloes so as to marry me. <sup>149</sup>

Table 2.48. **Regret/disappointment**<sup>150</sup>

<i>Em tưởng là giếng sâu / em nối sợi / dây dài</i>	I [woman] thought that the well was deep so I made a long rope.
<i>Ngờ đâu/ giếng cạn, // em tiếc hoài / sợi dây</i>	Unexpectedly the well was shallow; I always regretted having made that long rope.

Table 2.48a. **Lament on women's condition**<sup>151</sup>

<i>Thân em<sup>152</sup> như trái bần trôi</i>	I (woman) am like a floating cork fruit
<i>Gió dập sóng dồi biết tấp vào đâu</i>	Buried by the wind, rebounded by the waves, I don't know to what shore I shall drift

Table 2.49. **Romantic flirting**

<i>Cô kia đứng ở bên sông</i>	Young lady, who are standing on the other side of the river,
<i>Muốn sang anh ngã cành hồng cho sang</i>	[if] you want to come, I will lay a sprig of roses as a bridge over the river for your crossing. <sup>153</sup>

Table 2.50. **Expressing ardent love**<sup>154</sup>

<i>- Ước gì anh hóa ra dưa</i>	I [woman] wish you would become a melon
<i>Để em đem tắm nước mưa chậu đồng</i>	That I will bathe in a copper wash-basin full of rain water.
<i>- Ước gì em hóa ra dơi</i>	I wish I would become a bat
<i>Để em bay lại trên nơi anh nằm</i>	That will be fluttering over the place where you will be lying. <sup>155</sup>

<sup>149</sup> The translation is based on John Balaban, op. cit., 57.

<sup>150</sup> Regret may be seen in *Lý Con Sáo*, Table 2.3; see examples of Correction in Table 2.9 or 2.10; of Reproach in Table 2.11.

<sup>151</sup> Lư Nhất Vũ & Lê Giang, eds., *Dân Ca Kiên Giang*, 82. Laments may be seen in many poems beginning with “*Thân em như*” (My body [= I, woman] is like) such as *Trái bần trôi* (The Floating Cork Fruit).

<sup>152</sup> Literally “my body”, a part used for the whole as in the figure of speech called ‘synecdoche.’

<sup>153</sup> The translation is based on Võ Như Cầu, op. cit., 116.

<sup>154</sup> Similar topics may be seen in *Lý Qua Cầu* (Table 2.12), and Poem *Thuyền and Bến* (Table 2.16).

Table 2.51. **Humorous courting**<sup>156</sup>

<i>Ngồi buồn may túi đựng trời</i>	Sad and lonely, I sew a bag that holds heaven.
<i>Đan xẻ sây đá, giết voi xem giò</i>	I weave a basket to shatter the stones, trap elephants to examine their legs.
<i>Ngồi buồn đem thước đi đo</i>	Sad and lonely, I take out my tape and go measuring.
<i>Đo từ núi Sở, núi <u>So</u>, chùa <u>Thầy</u></i>	Measuring from <i>Sở</i> Mountain, <i>So</i> Mountain, to <i>Thầy</i> Temple.
<i>Lên trời đo gió đo mây</i>	I tread the sky, measuring wind and clouds.
<i>Xuống sông đo nước, về <u>đây</u> đo <u>người</u></i>	I drop down to the rivers, measuring waters, and returning here to measure out people.
<i>Đo từ mười tám đôi <u>mười</u></i>	Measuring people from eighteen to twenty
<i>Đo được một <u>người</u> vừa đẹp vừa xinh</i>	I find just one perfectly pretty, perfectly fit. <sup>157</sup>

## II. VIETNAMESE CATHOLIC TRADITIONAL CHANTS, AND HẢI LINH'S SONGS

We will take a brief look at the text used in *Cung Kinh* (Prayer Recitation Tones/Formulas), *Cung Sách* (Religious/Meditative Reading Tones/Formulas), and *Cung Vãn* (Song/Hymn Tunes),<sup>158</sup> and Hải Linh religious choral songs.<sup>159</sup>

### 1. FORM AND TEXTUAL VARIATION : Literary Genre, Literary Devices, and Textual Variation

#### 1.1. Vietnamese Catholic Traditional Prayers<sup>160</sup> and Religious Books<sup>161</sup>

<sup>155</sup> The translation is based on Võ Như Cầu, op. cit., 121.

<sup>156</sup> Subtle courting may be seen in *Lý Xăm Xăm*, Table 2.14 and in *Mận Đào Trống quân tune*, Table 2.15.

<sup>157</sup> The translation is based on John Balaban, op. cit., 69.

<sup>158</sup> Nguyễn Khắc Xuyên, op. cit., 21-40; Nguyễn Văn Minh, *Phụng Vụ* 1.

<sup>159</sup> His musical works number more than 170, more than 60 of which are religious choral songs (see Hải Linh, Xuân Thảo, Nam Hải, and Thiên Lan, *Ca Trường II*, xiii).

<sup>160</sup> They are compiled in *Sách Kinh* for the *Tây* (Western) *Đàng Ngoài* dioceses (Hà Nội, Phát Diệm, Thanh Hóa, Vinh, Hưng Hóa), *Sách Toàn Niên* for the *Đông* (Eastern) *Đàng Ngoài* dioceses (Bùi Chu, Hải Phòng, Thái Bình, Lạng Sơn), and *Sách Mục Lục* for the *Đàng Trong* dioceses (Qui Nhơn, Huế, Sài Gòn, Vĩnh Long...). See Nguyễn Văn Minh, "Ca Kinh Sách" (Hymns, Prayers, and Readings) in *Hương Trầm* (Incense Magazine) (HCM City: Vietnamese Bishops' Committee on Sacred Music, 1998), 10.

<sup>161</sup> They usually consist of *Sách Tháng Đức Bà* (Marian Month (May) Book), *Truyện Các Thánh* (Lives of Saints), *Sử Ký Hội Thánh* (Church History), *Sách Giảng Cầm Phòng* (Book for Retreat), *Sách Ngắm*

Vietnamese Catholic traditional prayers are translations from Latin<sup>162</sup> into Vietnamese of prayers that were customarily used by the missionaries.<sup>163</sup> They were all translated<sup>164</sup> in **prose**. Except for *kinh Lạy Cha* (the Our Father), it seems that all the other daily prayers were not yet retranslated systematically,<sup>165</sup> as they all keep many terms of old Vietnamese, such as “*cùng là*” for “*và*” (and), “*vật phàm hèn*” for “*kẻ hèn mọn*” (humble), etc. as seen in *kinh Thờ Lạy* (Act of Adoration/Self-Offering):

*Lạy Chúa con, con là vật phàm hèn cùng là không trước mặt Chúa, con hết lòng thờ lạy và nhận thật Chúa là đầu cội rễ mọi sự, là cùng sau hết mọi loài. Chúa đã dựng nên con cùng thật là Chúa con nữa, thì con xin dâng linh hồn và xác, cùng mọi sự trong ngoài con ở trong tay Chúa. Amen.*<sup>166</sup>

Although many people praise these prayers for their simple vocabulary, with few Sino-Vietnamese words and with a wonderful way of translation that makes these prayers “*chuyên chở đầy văn hóa VN*” (reflect plenty of Vietnamese cultural elements),<sup>167</sup> others call for new translations because the many old words make them hard to understand by the younger faithful.<sup>168</sup>

The religious books intended to be read/chanted in public are also in prose. Along with the traditional prayers, they need no textual variation except some *tiếng đưa hơi* “*i, a, ê*” added to some words of the melismatic chants, such as *Kinh Cám Ôn Chịu Lễ Đoàn* (Act of Thanksgiving After Holy Communion):

*Tôi (a) đội (a) ơn Đức Chúa (a) Giê-su, tôi (a) tin (a) thật tôi đã dâng chịu Xác*

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*Thương Khó* (Passion Meditation Book), *Sách Than Mộ* (Book of Lament at the Tomb), *Sách Ngắm Lễ* (Mass-explanation Book), etc. (Nguyễn Văn Minh, *Phụng Vụ* 1, 155).

<sup>162</sup> See Trà Lũ Trần Trung Lương, “Lời Hát Nhà Thờ” (The Texts of Church Songs) retrieved on Sept. 30, 2006, from <http://www.dunglac.net/tralu/Hat-loica.htm>, par. 2-3.

<sup>163</sup> Many of these prayers are found translated into other languages such as French and English: Our Father, Apostle’s Creed, Hail Mary, Hail Holy Queen, The Memorare, Prayer to the Holy Spirit, Prayers Before Holy Communion, Prayers After Holy Communion, The Stations of the Cross, The Holy Rosary, etc.

<sup>164</sup> According to Trà Lũ Trần Trung Lương (op. cit., par. 3), they were translated not by the missionaries but by a group of at least 70 scholarly “*nhà nho*” (Confucian scholars) including some converted Buddhist monks.

<sup>165</sup> Indeed, they were revised by the Conference of Bishops in Vietnam in 1924 to offer a national translation for all the dioceses in Vietnam. We know that in the 1970s the personal pronoun was changed in all prayers from “*tôi/chúng tôi*” (I, my /we, our(s) used between equal persons) to “*con/chúng con*” (I, my /we, our(s), first person addressing to a superior, like children to their parents).

<sup>166</sup> *Kinh Thờ Lạy* in *Thánh Ca Công Đồng* (Dallas-Forth Worth: Sachhat@calendi.com, 2002), Phụ Trương: Kinh Nguyễn Hằng Ngày & Các Kinh Làm Phép (Appendix: Everyday Prayers & Blessings), 4. The underlined words are rather ‘outdated,’ even though they are still understandable.

<sup>167</sup> Trà Lũ Trần Trung Lương, op. cit., par. 2.

<sup>168</sup> Nguyễn Văn Nội, “Dự Phóng Về Văn Đề Hội Nhập Văn Hóa Đổ Đi Vào Thế Kỷ 21” (Project on the Issue of Inculturation upon Entering the 21<sup>st</sup> Century) retrieved on Sept. 30, 2006, from <http://www.dunglac.net/nguyenvannoi/GHVN-01.htm>, part II, 1.2.

(a) cùng Máu (a) thánh (a) vào linh hồn...<sup>169</sup>

## 1.2. Devotional Traditional Hymns (Ca Văn Cổ Truyền)<sup>170</sup>

As a general rule, before the Second Vatican Council most liturgical songs were sung in Latin. Traditional hymns in the vernacular easily found their way through extra-liturgical devotions as extra-liturgical hymns, the most important of which are the *Văn Dâng Hoa* (Flower Offering Marian Hymns).<sup>171</sup> The texts of these traditional hymns are **poems**,<sup>172</sup> mostly in standard 6-8 or 7-7-6-8 meter,<sup>173</sup> such as *Văn Thánh Tô-ma* (Hymn to St. Thomas) in 6-8 meter (Table 2.52):

<i>Tô-ma thánh cả trên trời</i> <i>Ở trong xác thịt tựa loài tính thiêng.</i> <sup>174</sup>	6	Thomas, a great saint in heaven,
	8	Was like a spiritual being while he was still a human being.

Or *Văn Lạy Mừng Nữ Vương* (Hymn to Mary the Queen) in 6-8 meter (Table 2.53):

<i>Lạy mừng rất thánh Nữ vương</i> <i>Thật là Mẹ Chúa Mẹ thương loài người.</i> <sup>175</sup>	6	Hail, most Holy Queen,
	8	You truly are Mother of God, you love human beings.

Or *Văn Lạy Cha Nhân Thứ* (Hymn to God, our Merciful Father) in 7-7-6-8 standard meter (Table 2.54):

<i>Chúng tôi lạy Chúa Cha nhân thứ</i> <i>Đã giữ lời phán hứa đủ thương</i>	7	We bow before God, our merciful Father
	7	Who kept His promise of compassion

<sup>169</sup> Nguyễn Văn Minh, *Hương Trâm* 5, 25.

<sup>170</sup> See above, footnote 39.

<sup>171</sup> Many of these Marian hymns are sung by at least 12 young girl dancers (6-14 years of age), called “con hoa,” who carry flowers in one hand, and candles or hand fans in the other hand, using gestures and/or postures of finding and picking different kinds of flowers (usually with 5 or 7 different colors) and making different formations such as the Cross, the circle, the letters A (for Ave) and M (for Maria), the moon, the stars, the crown, etc., before offering the flowers to Mary by putting them on a table especially prepared for this Marian devotion in the month of May every year in almost all parishes (see <http://vietcatholicnews.com/albums/60531gphn31052006> for some pictures of Dâng Hoa (Flower Offering Dance) in Hanoi Cathedral on May 31, 2006). These hymns may be accompanied by a drum. For more detail, see *Học Nhạc, Học Đàn, Học Hát* (Learning Music, Instruments, and Singing) (Hanoi: Tòa Tổng Giám Mục Hà Nội, 1990), 269-287; see also Tiến Dũng, *Sáng Tác Thánh Ca Thánh Nhạc* (Composing Sacred Songs and Music) (HCM City: Suối Nhạc, 1996).

<sup>172</sup> See Tiến Dũng, op. cit., 1; Giuse Maria Cardinal Trịnh Văn Căn, op. cit., 263.

<sup>173</sup> See 6-8 and 7-7-6-8 Vietnamese meters in *Folksongs* in section B, 1.1. above.

<sup>174</sup> Hải Linh, *Couleur Gregorienne dans la Musique Vietnamienne*, mémoire inédite (Paris: 1956), 52;

Nguyễn Xuân Thảo, *Tìm Về Với Dân Ca*, 58.

<sup>175</sup> Hải Linh, *ibid.*, 27.

<i>Dựng nên Rất Thánh Nữ Vương</i> <i>Gây nên mọi phúc, treo <u>gwong</u> muôn đời.</i> <sup>176</sup>	6 8	By creating the Very Holy Queen Who makes the foundation for all graces, and is our example forever.
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The Varied and Mixed Meter are not rare, such as *Vãn Lòng Yêu Dấu* (My Love for Mary) in 7-7-6-8 + 6-8 meter (Table 2.55):

<i>Lòng yêu dấu // con nay Mẹ <b>nhận</b></i> <i>Đoái thương rày // đang <b>chốn</b> trần <u>gian</u></i>	7 7	May you accept my love Deign to show compassion on me living in the world.
<i>Bao giờ lên <b>chốn</b> hân <u>hoan</u></i> <i>Thấy Con Một Chúa ngự <u>tòa</u> cao <b>sang</b></i>	6 8	I wish one day to go up to joyful heaven To see the only Son of God seated on the high throne.
<i>Mẹ hiền từ, rất <b>đoan</b> <u>trang</u></i> <i>Ban ơn soi sáng kẻ <b>hằng</b> kêu van.</i> <sup>177</sup>	6 8	Oh gentle, very decent Mother, Give the gift of illumination to those who always call upon you.

The couplet in 7-7 meter with “3+4” or “3+2+2” rhythm is also frequent. Different couplets in 7-7 meter may follow each other without any need to connect them with a rhyme, as in *phần Tạ* (thanksgiving part) of *bộ vãn Ngũ Sắc* (Set of Four-Color Hymns)<sup>178</sup> (Table 2.56):

<i>Con mọn hèn, ngây thơ, yếu đuối</i> <i>Đặt gối quỳ, xin Mẹ chí nhân.</i>	7 7	Humble, innocent, and feeble, I kneel and pray to you, most benevolent Mother.
<i>Đến trước tòa // dâng hoa dâng nến</i> <i>Chút vật hèn, xin Mẹ đoái thương.</i>	7 7	I come before your throne to offer flowers and candles. Deign to accept these humble offerings.
<i>Cát tiếng mừng, dâng hoa dâng nến</i> <i>Lũ mọn hèn, than thở kêu van.</i> <sup>179</sup>	7 7	With joyful songs, we offer flowers and candles From our humble condition, we implore in lament.

<sup>176</sup> Hải Linh, *ibid.*, 55.

<sup>177</sup> Hải Linh, *ibid.*, 32.

<sup>178</sup> See Tiến Dũng, *op. cit.*, 14-21. Some sets of flower-offering Marian hymns mentioned by Tiến Dũng are two *bộ vãn dâng hoa Ngũ sắc* A and B (Four-Color Flower-Offering Hymns sets A and B), two *bộ vãn dâng hoa Tứ cảnh* A and B (Four-Scenery sets A and B), one *bộ vãn dâng hoa Tứ thời* (Four-Season set).

<sup>179</sup> *Ibid.*, 19.

Or *Văn Đức Đồng Trinh* (The Virgin) in 7-7 meter with non-standard rhyme scheme “a – b+b – a+c – c” (Table 2.57):

<i>Đức Đồng Trinh // ngự tòa kim <b>điện</b></i>	7-a	Oh Virgin, seated on the throne in the golden court hall,
<i>Nhận hoa <b>này</b> // kết <b>cây</b> Thánh giá</i>	7-b+b	Accept these flowers in the form of a cross
<i>Như tràng hoa // màu <b>nhịem</b> tự <b>nhiên</b></i>	7-a+c	Like a string of natural, marvelous flowers
<i>Hợp tứ cảnh // dâng <b>lên</b> kính Mẹ<sup>180</sup></i>	7-c	Along with <i>tứ cảnh</i> , <sup>181</sup> we offer them to you.

It is interesting to find some few poems in *thất ngôn tứ tuyệt* meter (7-7-7-7 four lines of seven morphemes) or *thất ngôn bát cú* (eight lines of seven morphemes) with the rhythm “2 + 2 + 3 or 4 + 3,” and the end rhyme scheme “a - a - b - a” or “a – a – b – a – c – a – d – a”<sup>182</sup> different from the folk seven-morpheme line in *song thất lục bát* (7-7-6-8) meter found in folk poetry (Table 2.58):

<i>Đền vàng cao ngất // mấy tầng <b>trên</b></i>	7-a	The golden temple is towering with so many upper floors
<i>Đến tiết sơn hà // cỏ mọc <b>lên</b></i>	7-a	It is the season in which the grass is growing
<i>Trên mí thơm tho // lừng trước cửa</i>	7-b	[?] fragrance pervades before the doors
<i>Màu hoa hớn hỡ // múa ngoài <b>hiên</b>.<sup>183</sup></i>	7-a	Radiant flowers’ colors are dancing on the verandah.

Except for some poems with Sino-Vietnamese words, the rest of the traditional hymns use simple and easy words.<sup>184</sup> Many old Vietnamese words, such as *thánh cả* (great saint), *tính thiêng* (spiritual quality), *phán hứa* (promise), *mọn mảy* (humble), *con mọn* (humble child), *rày* (now), *thầy* (all), *khó khăn* (poor), *cây ba tiêu* (banana tree), *kỳ phúc* (wonderful grace), etc., show the ancient origin of these traditional hymns and devotions, which are difficult for younger Catholics (and also non-Catholics) to understand.

**Metaphor, simile, and symbolic language** are found mostly in Marian hymns, in which, for example, flower colors symbolize different virtues of Mary, such as white flowers represent her chastity, or virginity; purple flowers, her humility, poverty, or

<sup>180</sup> See Tiến Dũng, op. cit., 2.

<sup>181</sup> Literally “four sceneries” of flowers: *Hoa lan* (orchid flower), *Hoa sen* (lotus flower), *Hoa cúc* (chrysanthemum flower), and *Hoa mai* (apricot flower).

<sup>182</sup> *Thất ngôn tứ tuyệt* or *bát cú* (a meter of four or eight lines of seven morphemes) is used in the poem *Đường luật* (Chinese T’ang meter), and is also frequently used in written scholarly poetry, but it is very rarely used in oral folk poetry.

<sup>183</sup> Tiến Dũng, op. cit., 2.

<sup>184</sup> See Tiến Dũng, *ibid.*



ascetism; yellow flowers, her love, patience, or courage; rose flowers, her firm faith,<sup>185</sup> etc. Metaphor is implicit in such a couplet as this:

*Nhiệm thay hoa đỏ hồng hồng* (How mysterious are the rose and red flowers)

*Nhuộm riêng Máu Thánh thơm chung lòng người* (Colored by the Holy Blood, they are fragrant to all people). Simile is also frequent, such as in *Văn Đức Đồng Trinh* (The Virgin), Table 2.57 above.

**Textual variation** is also done in various ways, as in folksongs, except for the difference in the use of *tiếng đưa hơi* and *tiếng đệm lót*:

a) *tiếng đưa hơi* (vocalizing vocable),<sup>186</sup> such as *i, u, a, i a, a la, ôi a, etc.* It is worth noting that the vocable “*i*” is very frequently used in short as well as in long melismatic passages, even after an open morpheme, while the vocable “*o*” is very frequently used in folksongs but is almost absent in Catholic traditional hymns.

b) *tiếng đệm lót* (inserted vocable), such as *thì, mí, có, a la, la la, ấy, mà, chứ mà, chứ đã, a mà, mà là, mà là cũng, bây giờ mà, bây giờ còn, âu là, nay a mà, etc.;*

c) *tiếng phụ nghĩa* (enhancing morpheme), such as *chúng, để chúng con, đến nơi, để chúng con dám hát, etc.* (see Table 2.56) ;

d) *tiếng lặp lại* (repeated morpheme), such as *Mẹ chí nhân, trước tòa, Mẹ đoái thương* (see underlined morphemes in Table 2.59):

Original poem	Textual variation <sup>187</sup>
<i>Con mọn hèn, ngây thơ, yếu đuối Đặt gói quỳ, xin Mẹ chí nhân.</i>	<i>(Chúng) con (i a) mọn hèn, ngây thơ (thì), yếu (thì) đuối (thì) đặt (mí) gói quỳ, xin Mẹ (thì) chí nhân.</i>
<i>Đến trước tòa, dâng hoa dâng nén//Chút vật hèn, xin Mẹ đoái thương.</i>	<i>(Mẹ mí <u>chí nhân</u>, để chúng con) đến trước (i a <u>trước</u>) tòa, (đến nơi i a <u>trước tòa</u>) dâng hoa (thì) dâng (thì) nén //(thì) chút (mí) vật hèn, xin Mẹ (thì) đoái thương.</i>
<i>Cát tiếng mừng, dâng hoa dâng nén//Lũ mọn hèn, than thở kêu van.</i>	<i>(Mẹ mí <u>đoái i thương</u>, để chúng con dám hát i a hát <u>mừng</u>),cát tiếng (i a hát) mừng, dâng hoa (thì) dâng (thì) nén//(thì) lũ (mí) mọn hèn, than thở (thì) kêu van.</i>

The repetition at the beginning of the new line of some last morphemes from the previous line is typical in many Marian hymns (Table 2.60):

Previous line	<i>(Thì) đặt (mí) gói quỳ, xin Mẹ (thì) <b>chí nhân</b>.</i>
New line	<i>(<u>Mẹ mí <b>chí nhân</b></u>, để chúng con) đến trước (i a <u>trước</u>) tòa...</i>

<sup>185</sup> See for example, *Văn Tiến Hoa* (Nguyễn Xuân Thảo, ed., *Tìm Về Với Dân Ca*, 59).

<sup>186</sup> See above B.I.1.3. for more information.

<sup>187</sup> All the added vocables are in parentheses, and the repeated morpheme is underlined.

It is quite usual to find in many hymns the technique of the “reversed repetition of a phrase/word,” in which the last phrase of a line is repeated and placed not in the normal order but in the reversed order at the beginning of the poetic line. For instance, we have the line “*Lạy mừng rất thánh Nữ vương*” [Table 2.53]: The last phrase/word “*Nữ Vương*” will be repeated and placed in the reversed order at the beginning of the line, and we then have a longer line “*Nữ Vương, lạy mừng rất thánh Nữ Vương.*” Or the line “*Chúng con dâng tâm lòng thành*” is varied using the same technique to achieve a longer line: “*Dâng tâm lòng (i) thành, chúng (i) con dâng tâm lòng (i) thành.*”<sup>188</sup>

All these added vocables help **reorganize** the original literary form into musical form. The most common and interesting reorganization deals with a couplet in 6-8 meter, such as:

- *Dịu thay này sắc hoa vàng // Sánh bề tin kính, Bà càng trọng hơn*<sup>189</sup> (Table 2.61):

Poem line <sup>190</sup>	Textual variation	Phrase structure <sup>191</sup>
Line 6 (3-6, 1-6)	<i>(Này sắc (i) hoa vàng), Dịu thay này sắc (i) hoa vàng</i>	a (15 beats)
Line 8 (1-8)	<i>Sánh bề (i i) tin kính (mà để có) Bà càng trọng hơn (i i i i)</i>	b (18 beats)

- *Nhiệm thay hoa đỏ hồng hồng // Nhuộm riêng Máu Thánh thơm chung lòng người*<sup>192</sup> (Table 2.62):

Line 6	<i>(<u>Hoa đỏ</u> (i i) <u>hồng hồng</u>), Nhiệm (i i i) thay hoa đỏ (i i) hồng hồng.</i>	a (15 beats)
Line 8	<i>Nhuộm (i i) riêng (i i) Máu Thánh (i) thơm chung (là <u>chung</u> i i) lòng người.</i>	b <sup>+a</sup> (15 beats)
Vocalize	<i>(i i i...)</i>	c <sup>+a'</sup> (8 beats)

<sup>188</sup> Nguyễn Xuân Thảo, ed., op. cit., 59.

<sup>189</sup> *Văn Sắc Hoa Vàng* in 3/4 (Hải Linh, op. cit., 38).

<sup>190</sup> The number in the parentheses indicates the ordinal number of each morpheme in a line of the poem.

<sup>191</sup> The different phrases in a song are designated successively by the small alphabet letter as a.b.c.d.e., etc. An identical repetition of (a) will be keyed as (a); a light variation of (a) will be keyed as (a', a'', or a''' etc.); an imitation of (a) will be keyed as (a~); little repetition/recall of (a) will be keyed as (<sup>+a</sup>). For more details, see footnotes 97 and 98 in Chapter I.

<sup>192</sup> *Văn Hoa Đỏ Hồng Hồng 1* in 2/4 (Hải Linh, op. cit., 51).

- *Chúng con dâng tâm lòng thành // Máy lời vạn phúc, máy ngành mân cô*<sup>193</sup>  
(Table 2.63):

Line 6 (3-6)	<i>(Dâng tâm lòng (i i i) thành)</i>	a (8 beats)
Line 6 (1-6)	<i>Chúng (i) con dâng tâm lòng (i i i) thành</i>	a' (10 beats)
Line 8 (1-8)	<i>Máy (i) lời vạn phúc (i) máy (i) ngành (a) máy ngành mân cô (i i i i)</i>	b <sup>+a</sup> (18 beats)

- *Lạy mừng rất thánh Nữ vương // Thật là Mẹ Chúa, Mẹ thương loài người*<sup>194</sup>  
(Table 2.64):

Line 6 (5-6, 1-6)	<i>(Nữ Vương), lạy mừng Rất Thánh (i) Nữ Vương</i>	a (17 beats)
Line 8 (1-4)	<i>Thật là Mẹ Chúa (i i i... 13 beats)</i>	b <sup>+a</sup> (18 beats)
Line 8 (5-8)	<i>Mẹ thương (thương i i) loài người (i i i... 10 beats)</i>	c <sup>+b</sup> (17 beats)

- *Bốn mùa hoa đủ mọi màu // Mân cô là chúa, đổ đầu các hoa*<sup>195</sup> (Table 2.65):

Line 6 (3-6)	<i>(Hoa đủ (i) mọi màu)</i>	a (8 beats)
Line 6 (1-6)	<i>Bốn (i) mùa, hoa đủ (i) mọi màu</i>	a' ~ (13 beats)
Line 8 (1-4)	<i>Mân cô là chúa (i i i)</i>	b (8 beats)
Line 8 (5-8)	<i>Đổ đầu các (i i i i i i i i) hoa</i>	c (15 beats)

- *Nhiệm thay hoa đỏ hồng hồng // Nhuộm riêng Máu Thánh thơm chung lòng người*<sup>196</sup> (Table 2.66):

Line 6 (3-6)	<i>(Hoa đỏ (i i i) hồng hồng)</i>	a (10 beats)
Line 6 (1-6)	<i>Nhiệm thay hoa đỏ (i i i) hồng hồng</i>	a' (12 beats)
Line 8 (1-4)	<i>Nhuộm riêng Máu Thánh (i i i i)</i>	a'' (10 beats)
Line 8 (5-8)	<i>Thơm chung (là chung) lòng người (i i i i i i i i)</i>	b (14 beats)

Or in 7-7 meter, such as

- *Hãy hiệp vui khi châu lễ trọng // Đồng tình mừng cất tiếng ca ngâm*<sup>197</sup> (Table 2.67):

Line 7	<i>Hãy hiệp vui khi châu lễ trọng</i>	a (12 beats)
Vocalize	<i>(i i i i...)</i>	b (12 beats)

<sup>193</sup> *Văn Tiến Hoa* in 2/4 (ibid.). See also *Văn Rờ Rờ Thơm Tho* (Hải Linh, op. cit., 29).

<sup>194</sup> Hải Linh, op. cit., 27.

<sup>195</sup> *Văn Hoa Bốn Mùa* in 2/4 with 2 measures in 3/4 (Nguyễn Xuân Thảo, ed., op. cit., 58)

<sup>196</sup> *Văn Hoa Đỏ Hồng Hồng* 2 in 2/4 and 3/4 (Hải Linh, op. cit., 39).

<sup>197</sup> *Văn Hãy Hiệp Vui* in 3/4 (ibid., 37).

Line 7	<i>Đông tình mừng cất tiếng ca ngâm</i>	c (12 beats)
Vocalize	<i>(i i i i...)</i>	d <sup>+b</sup> (12 beats)

Or in 7-7-7-7 meter, such as

- *Đức Đồng Trinh ngự tòa kim điện // Nhận hoa này kết cây Thánh giá //*  
*Như tràng hoa màu nhiệm tự nhiên // Hợp tứ cảnh dâng lên kính Mẹ*<sup>198</sup> (Table 2.68):

Line 7	<i>Đức Đồng Trinh, (Đức Đồng Trinh) ngự tòa kim điện</i>	a (12 beats)
Line 7	<i>Nhận (i a) hoa này, (nhân i a <u>hoa này</u>) kết cây Thánh giá</i>	b (12 beats)
Line 7	<i>Như tràng hoa, (như tràng hoa) màu nhiệm tự nhiên</i>	a' (12 beats)
Line 7	<i>Hợp tứ cảnh dâng lên kính Mẹ(i i)</i>	c (10 beats)

### 1.3. Hải Linh's Songs

Many texts used by Hải Linh in his music are poems of other authors, such as Nguyễn Du in *Cung Đàn Bạc Mệnh*; Đoàn Thị Điểm in *Chinh Phụ Ngâm*; Lưu Trọng Lư in *Tiếng Thu*; Hàn Mặc Tử in *Chuỗi Cười, Đà Lạt Trăng Mờ, Duyên Kỳ Ngộ, Ra Đồi* and *Ave Maria*; Phạm Duy, Xuân Thu and Đông Anh in *Cóc Quân*; Y Vân in *Lòng Mẹ*; Võ Thanh in *Hồ Non Nước*; Vũ Đình Trác in *Tình Chúa Yêu Tôi, Tán Tụng Hồng Ân, Khúc Ca Mặt Trời*; Xuân Ly Băng in *Chuông Chiều*; Nguyễn Khắc Tuấn in *Hồng Ân Thiên Chúa*; Anh Minh in *Te Deum*; Xuân Thảo in *Trường Ca Các Tạo Vật*; Phạm Đình Khiêm in *Chúc Tụng Thánh Giu Se*; etc. Some texts are folk poems, as in *Thăng Bờm, Đồng Tiền Vạn Lịch, Tình Nước Non*, etc.

The rest of his more than 120 vocal works use the text composed or translated from the Bible by himself in one or another poetic form. The following are examples of the kind of texts he used in some of his religious vocal works:

Table 2.69. **A poem text in 6-8 meter of Nguyễn Khắc Tuấn in the motet *Hồng Ân Thiên Chúa* (The Lord's Graces)**<sup>199</sup>

<i>Hồng ân Thiên Chúa bao la</i>	The Lord's graces are immense
<i>Muôn đời con sẽ ngợi ca ơn Người</i>	I will praise Him forever.

<sup>198</sup> See Tiến Dũng, op. cit., 2.

<sup>199</sup> Hải Linh, Xuân Thảo, Nam Hải, and Thiên Lan, *Thực Tập Ca Trường III (Trường III)* (Choral Conducting Practice Handbook III), unedited manuscript (Sài Gòn: Quê Hương, 1990), 1.

Table 2.70. **Poem text in 7- 7 varied meter<sup>200</sup> of Hàn Mặc Tử in the cantata *Ave Maria*.**<sup>201</sup>

<p>...<i>Lạy Bà là Đấng/ tinh tuyền/ thanh vẹn</i>  <i>Giàu nhân đức,/ giàu muôn học/ từ bi</i>  <i>Cho tôi dâng lời/ cảm tạ/ phò nguy</i>  <i>Cơn lâm lụy/ vừa trải qua/ dưới <u>thế</u>.</i>  <i>Tôi cảm động/ rưng rưng hai/ giòng <u>lệ</u>:</i>  <i>Giòng thao thao/ bất tuyệt/ của nguồn <u>thơ</u>.</i>  <i>Bút tôi reo/ như châu ngọc/ đềm <u>vua</u></i>  <i>Trí tôi hớp/ bao nhiêu là/ khí vị</i>  <i>Và trong miệng/ ngâm câu ca/ huyền <u>bí</u></i>  <i>Và trong tay/ nắm một nắm/ hào <u>quang</u>.</i>  <i>Tôi no rồi/ ơn vũ lộ/ hòa <u>chan</u>...</i></p>	<p>...Our Lady, you are the Immaculate Virgin,          Full of virtues, full of mercies,          May I offer thankful words to you.          I have endured sufferings on the earth.          I feel deeply moved with my tears:          A wonderful stream of never ending poetry.          My pen cheers like sounds of court jewels          My spirit takes in a beautiful fragrance,          And my mouth recites a mysterious song.          And my hand holds a bunch of glorious light.          I feel full of overflowing graces...<sup>202</sup></p>
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Table 2.71. **A poem text in free meter of Hải Linh in *Nữ Vương Hòa Bình* (Queen of Peace),<sup>203</sup> verse 1.**

<p><i>Mẹ chẳng vương tội <u>truyền</u></i>  <i>Bông huệ ngát hương <u>duyên</u></i>  <i>Mẹ ví như ánh trăng dịu <u>huyền</u></i>  <i>Êm như cung đàn thần <u>tiên</u></i></p>	<p>You (Mary) are immaculate          [Like] the tuberose flower full of gracious          fragrance          Like the gentle, mysterious moon          You are tender as fairies' music.</p>
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Table 2.72. **A poem text in free meter of Hải Linh in *Hang Bê Lem* (The Bethlehem Manger),<sup>204</sup> verse 1.**

<p><i>Nửa đêm mừng Chúa Giáng sinh ra chốn <u>gian trần</u></i>  <i>Người đem ân phúc xuống cho muôn dân <u>lâm than</u></i>  <i>Nơi hang Be-lem thiên thần <u>xướng ca</u></i>  <i>Thiên Chúa vinh danh, chúng nhân an <u>hòa</u></i></p>	<p>At midnight, we celebrate our Lord's nativity          Who brings graces to all suffering people          In the manger of Bethlehem, the angels are          singing:          Glory to God, and peace to humankind.</p>
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<sup>200</sup> The standard rhythm and rhyme rule for a 7-7 couplet is a line 3T + 2B + 2T (T: ending with a sharp tone; B: ending with a plain tone) followed by another line 3B + 2T + 2B, while the varied rhythm may be 4T+2B+2T, or 3T+3B+2T.

<sup>201</sup> Movement II in the cantata *Ave Maria* of Hải Linh, Appendix VIII.

<sup>202</sup> The translation is from Paul Văn Chi, op. cit., 137.

<sup>203</sup> Hải Linh, Xuân Thảo, Nam Hải, Thiên Lan, *Ca Trường III*, 61.

<sup>204</sup> Hải Linh, Xuân Thảo, Nam Hải, Thiên Lan, *Ca Trường II*, 184-6.

The use of poetic devices such as simile, metaphor, symbolism, etc. is frequent. Verse 1 of *Nữ Vương Hòa Bình* is an example:

You (Mary) are immaculate  
 Like the tuberose flower full of gracious fragrance  
 Like the gentle, mysterious moon  
 You are tender as fairies' music (Table 2.71 above).

Another example is found in the poem *Đức Nữ Đồng Trinh Maria* (The Blessed Virgin Mary), part II of *Hàn Mặc Tử* :

My pen cheers like sounds of court jewels  
 My spirit takes in a beautiful fragrance,  
 And my mouth recites a mysterious song.  
 And my hand holds a bunch of glorious light.  
 I feel full of overflowing graces...(Table 2.70 above).

**Textual variation** is more frequent in Hải Linh's secular music than in his religious music. His mastery of the textual variation technique as seen in folksongs and Catholic traditional hymns is best exemplified by his secular vocal *Nhạc Việt* (Music of Vietnam).<sup>205</sup> (Table 2.73):

<p>(A). <i>Nhạc Việt hệ thống năm cung</i>  <i>Nấn theo năm dấu tiếng chung giống nòi</i>  <i>Đủ màu đủ sắc đủ hơi</i>  <i>Tả tình tả ý tả đời Việt Nam.</i></p>	<p><i>Nhạc Việt (Nhạc Việt) hệ thống (tình bằng có) năm (a ) cung</i>  <i>Nấn (a) theo (à mà theo la) năm dấu, tiếng (a) chung, (tiếng a chung của) giống nòi.</i>  <i>Đủ màu (mà tình lại) đủ sắc (chứ mà) đủ hơi</i>  <i>Tả tình (a mà tình là) tả ý (mới) tả (a) đời (chứ đời là đời) Việt Nam.</i></p>
<p>(C). <i>Mừng khen chiến công lẫy lừng</i>  <i>Của bao nhiêu Đấng Anh Hùng Việt Nam</i>  <i>Mừng ngày chiến thắng vinh quang</i>  <i>Trống chiêng am khúc khai hoàn tấu vang.</i></p>	<p><i>(Chiến công [nay] lẫy lừng), Mừng khen chiến công [nay] lẫy lừng</i>  <i>Của bao (là bao) nhiều Đấng Anh Hùng (Anh Hùng mà nước Nam, nước) Việt nam</i>  <i>(Chiến thắng [mà] vinh quang), Mừng ngày chiến thắng [mà] vinh quang</i>  <i>Trống chiêng (mà nay) am khúc, (khúc) khai hoàn tấu vang (ngân vang)<sup>206</sup></i></p>

<sup>205</sup> Hải Linh, Xuân Thảo, Nam Hải, Thiên Lan, *Ca Trống III*, 62-8.

<sup>206</sup> Translation of A and C in Table 2.71: (A) Vietnamese music is expressed through a pentatonic scale that is set to the five tone accents of the Vietnamese language. Through its different colors and nuances,

For religious music, Hải Linh makes use of textual variation mostly by repetition of words or phrases, avoiding the use of meaningless vocables that may create a too secular ambiance in worship. For example, he makes a couplet in 6-8 meter into a polyphonic motet *Hồng Ân Thiên Chúa*<sup>207</sup> (Table 2.74):

<i>Hồng ân Thiên Chúa bao la</i>	(Bass) <i>Hồng ân Thiên Chúa bao la</i> (Soprano & Alto) <i>Hồng ân Thiên Chúa bao la</i> (Tenor) <i>Hồng ân Thiên Chúa bao la</i> (ôi rất bao la, rất bao la).
<i>Muôn đời con sẽ ngợi ca ơn Người</i>	(Tenor) <i>Muôn đời</i> (ngàn đời) <i>con sẽ</i> - (Bass) <i>Muôn đời con sẽ</i> - (Soprano & Alto) <i>Muôn đời con sẽ</i> - (con sẽ) <i>ngợi ca</i> (Tutti) ( <i>ngợi ca</i> ) <i>ơn Người</i> ( <i>ngợi ca ơn Người</i> ...).

He also does so with a quadruplet in 7-7-7-7 varied meter in section A of his four-section choral work *Khúc Ca Mặt Trời* (The Canticle of the Sun)<sup>208</sup> (Table 2.75):

<i>Tôn vinh Đấng toàn năng chí thiện</i>	<i>Tôn vinh, (tôn vinh) Đấng toàn năng chí thiện</i> ( <i>tôn vinh nào cùng tôn vinh</i> )
<i>Muôn lời ca, tiếng hát, vạn lời kinh</i>	(Dâng) <i>muôn lời ca</i> (cùng muôn) <i>tiếng hát, vạn</i> ( <i>vạn</i> ) <i>lời kinh</i> .
<i>Chúc tụng Ngài thượng đức và quang vinh</i>	(Xin) <i>chúc tụng Ngài thượng đức và quang vinh,</i> ( <i>thượng đức và quang vinh</i> )
<i>Ai xứng đáng tụng danh Ngài cao cả?</i>	<i>Ai xứng đáng tụng danh Ngài cao cả?</i> (Không ai xứng đáng tụng danh Ngài cao cả, xưng tụng danh Ngài cao cả).

## 2. CONTENT OF CATHOLIC TRADITIONAL CHANTS AND HAI LINH'S SONGS

### 2.1. Catholic Traditional Chanting and Singing

As mentioned above,<sup>209</sup> Vietnamese Catholic traditional prayers are translated from Latin and compiled in a Prayer Book consisting usually<sup>210</sup> of five parts: Part I comprises morning and night prayers; Part II, the litanies; Part III, the rosary; Part IV,

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it is able to depict the feelings, sentiments, and lives of the Vietnamese people. (C) Congratulations to the many victorious warriors of Vietnam! On the celebration of victorious days, songs of triumph ring with gongs and drums.

<sup>207</sup> Hải Linh, Xuân Thảo, Nam Hải, Thiên Lan, *Ca Trưởng III*, 1.

<sup>208</sup> Ibid., 3-4.

<sup>209</sup> See footnote 155.

<sup>210</sup> Each diocese may print them in a different order. Here is the order of *Sách Kinh* of Hà Nội, which is used throughout the diocese(s) *Tây Đàng Ngoài* (see Nguyễn Khắc Xuyên, op. cit., 22).

kinh ngắm lễ (Mass explanations) of the daily and seasonal Masses; and Part V, the stations of the cross and other prayers. All these prayers relate to one or the other of the following types: prayers of blessing, adoration, praise, thanksgiving, petition, intercession, and acts of faith, hope, love, contrition, self-offering to God; or prayers of petition, and intercession by Mary and other saints.<sup>211</sup>

The most usual prayers are the daily morning and night prayers. They are chanted at home or at church before the morning Mass or in the evening/night gathering. They usually consist of the Sign of the Cross, prayer to the Holy Spirit, Glory Be, Act of adoration, thanksgiving, faith, hope, love, contrition, Our Father, Hail Mary, the Angelus / Regina Caeli, The Memorare, or The Salve Regina. A special prayer in the morning is *Kinh Phù Hộ*, equivalent to Prayer for Divine Guidance through the Day.

Table 2.76. ***Kinh Phù Hộ*** (Prayer for Divine Guidance through the Day)

<p><i>Chúng con thờ lạy ngợi khen Chúa, là Đấng phép tắc vô cùng, đã thương để chúng con đến sớm mai này, thì xin Chúa xuống ơn phù hộ cho chúng con trót ngày hôm nay, khỏi sa phạm tội gì. Lại xin Chúa sửa sự lo, lời nói, việc làm chúng con hằng nên trọn lành theo ý Chúa, vì công nghiệp Đức Chúa Giêsu, là Đấng hằng sống hằng trị cùng Đức Chúa Cha và Đức Chúa Thánh Thần đời đời chẳng cùng. Amen.</i><sup>212</sup></p>	<p>We adore and praise you, Lord, God Almighty; you have brought us safely to the beginning of this day. Protect us today that we may not fall into any sin. Guide our thoughts, our words, our actions that they may always be in accord with your will. Through Christ our Lord, who lives and reigns with you and the Holy Spirit forever and ever. Amen.</p>
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A special prayer for the night before sleeping is *Kinh Phó Dâng* (Act of Entrust).<sup>213</sup>

Table 2.77. ***Kinh Phó Dâng*** (Act of Trust)

<p><i>Lạy Chúa con, con xin phó dâng linh hồn và xác con ở tay Chúa con. Chúa đã phù hộ con ban ngày, thì xin Chúa cũng gìn giữ con ban đêm, kẻo sa phạm tội gì mất lòng Chúa hay là chết tươi ăn năn tội chẳng kịp. Chớ gì sống chết con được giữ một lòng kính mến Chúa luôn. Amen.</i></p>	<p>O my God, I entrust my soul and my body into your hands. You have protected me this day; preserve me this night from offending you by any sin, or from a sudden death without contrition. In either case, may I always keep on loving you. Amen.</p>
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Others like the Act of Adoration/Self-Offering of Thanksgiving, of Faith, of Hope, and of Love<sup>214</sup> are simple and beautiful prayers that contain Catholic basic truths and may be chanted by heart at any time or place by almost every Vietnamese Catholic:

<sup>211</sup> See *Thánh Ca Cộng Đồng* (Dallas-Forth Worth: Sachhat@calendi.com, 2002), Phụ Trương: Kinh Nguyễn Hằng Ngày & Các Kinh Làm Phép (Appendix: Everyday Prayers & The Blessings), 3-44.

<sup>212</sup> Ibid., 7.

<sup>213</sup> Ibid., 14.



Table 2.78. **Kinh Thờ Lạy** (Act of Adoration/Self-Offering)

<p><i>Lạy Chúa con, con là vật phàm hèn cùng là không trước mặt Chúa, con hết lòng thờ lạy và nhận thật Chúa là đầu cội rễ mọi sự, là cùng sau hết mọi loài. Chúa đã dựng nên con cùng thật là Chúa con nữa, thì con xin dâng linh hồn và xác, cùng mọi sự trong ngoài con ở trong tay Chúa. Amen</i></p>	<p>O my God, I adore you; I am a humble creature and am nothing before you. I acknowledge that you are the prime Source of all things and the ultimate Goal of all creatures. You created me and you are my God; I place in your hands my soul and my body, as well as all my belongings. Amen.</p>
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Table 2.79. **Kinh Đội Ôn** (Act of Thanksgiving)

<p><i>Lạy Chúa con, con đội ơn Chúa vì những ơn lành Chúa đã ban cho con xưa nay, nhất là đã dựng nên con, và cho Con Chúa chịu chết mà cứu chuộc con, lại chọn lấy con làm con Hội Thánh nữa. Amen</i></p>	<p>O my God, I thank you for bestowing so many graces upon me, especially for having created me and redeemed me through your Son's death, and for choosing me to be a filial member of your Church. Amen</p>
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Table 2.80. **Kinh Tin** (Act of Faith)

<p><i>Lạy Chúa con, con tin thật có một Đức Chúa Trời là Đấng thưởng phạt vô cùng. Con lại tin thật Đức Chúa Trời có Ba Ngôi, mà Ngôi thứ Hai đã xuống thế làm người, chịu nạn chịu chết mà chuộc tội thiên hạ. Bấy nhiêu điều ấy cùng các điều khác Hội Thánh dạy thì con tin vững vàng, vì Chúa là Đấng thông minh và chân thật vô cùng đã phán truyền cho Hội Thánh. Amen.</i></p>	<p>O my God, I firmly believe that you are one God, [a very just judge], in three divine Persons, [Father, Son, and Holy Spirit]; I believe that your divine Son became man and died for our sins, [and that he will come to judge the living and the dead]. I believe these and all the truths which the Holy [Catholic] Church teaches, because in revealing them you can neither deceive nor be deceived. Amen.<sup>215</sup></p>
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Table 2.81. **Kinh Cậy** (Act of Hope)

<p><i>Lạy Chúa con, con trông cậy vững vàng vì công nghiệp Đức Chúa Giêsu thì Chúa sẽ ban ơn cho con giữ đạo nên ở đời này, cho ngày sau được lên thiên đàng xem thấy mặt Đức Chúa Trời hưởng phúc đời đời, vì Chúa là Đấng phép tắc và lòng lành vô cùng đã phán hứa sự ấy chẳng có lẽ nào</i></p>	<p>O my God, trusting in your promises and because you are faithful, powerful and merciful, I hope, through the merits of Jesus Christ, [for the pardon of my sins, final perseverance and the blessed glory of heaven] for the present good life so that I may enjoy your eternal beatific vision in heaven. Amen<sup>216</sup></p>
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<sup>214</sup> Ibid., 4-5.

<sup>215</sup> This English Act of Faith is retrieved from

<http://catholicism.about.com/gi/dynamic/offsite.htm?site=http%3A%2F%2Fwww.catholic.org%2Fprayer%2F>: the words in brackets are absent or paraphrased in the Vietnamese traditional prayer translation.

<sup>216</sup> Act of Hope in English (ibid.): The sentence in brackets is absent in the Vietnamese traditional prayer translation.

sai được. Amen.

Table 2.82. **Kinh Kính Mến** (Act of Love)

<p>Lạy Chúa con, con kính mến Chúa hết lòng hết sức trên hết mọi sự, vì Chúa là Đấng trọn tốt trọn lành vô cùng, lại vì Chúa thì con thương yêu người ta như mình con vậy. Amen.</p>	<p>O my God, I love you with my whole heart and above all things, because you are infinitely good and perfect; and I love my neighbor as myself for love of you. [Grant that I may love you more and more in this life, and in the next for all eternity]. Amen.<sup>217</sup></p>
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For the different books used to be read/chanted,<sup>218</sup> such as *Sách Tháng Ông Thánh Giuse* (Saint Joseph Month Book [in March]), *Sách Tháng Đức Bà* (Marian Month Book [in May]), *Sách Tháng Trái Tim* (Sacred Heart of Jesus Month Book [in June]), *Sách Tháng Linh Hồn* (All Souls Month Book [in November]), *Truyện Các Thánh* (Lives of Saints), *Sử Ký Hội Thánh* (Church History), *Sách Giảng Cẩm Phòng* (Book for Retreat), *Giảng Sự Thương Khó* (Passion Explanation Book), *Ngắm 5 Dấu Đanh* (Meditation on the Five Wounds of our Lord), *Ngắm 15 Sự Thương Khó* (15 Events in the Passion of Jesus Chanting Book),<sup>219</sup> *Than Mộ* (Book of Lament At the Tomb), *Ngắm Lễ* (Mass Explanation Reading),<sup>220</sup> etc., besides the usage of old vocabulary and old writing style, they were generally helpful for the religious life of the faithful long before the Second Vatican Council, when the Latin used in the Liturgy was incomprehensible to most of the faithful. Now, many think these books should be discarded or replaced along with some prayers that are theologically problematic.<sup>221</sup>

<sup>217</sup> Act of Love in English from *Common Catholic Prayers* (<http://www.catholic-pages.com/prayers/other.asp>): The last sentence in brackets is absent in the Vietnamese traditional prayer translation.

<sup>218</sup> It is reported that Father Majorica had written more than 20 religious books in *nôm* character, which was a modified Chinese script that incorporated two Chinese characters, one representing the sound while the other, the meaning of a Vietnamese morpheme/word. However, this has now been completely replaced by *quốc ngữ* the current writing system of Vietnamese. *Quốc ngữ* was developed by Portuguese and French missionaries, including Alexandre de Rhodes, to transcribe the Vietnamese. Later on, many books were written in *nôm* as well as in *quốc ngữ* (see Nguyễn Khắc Xuyên, op. cit., 26-32).

<sup>219</sup> This was written in *quốc ngữ* by Alexandre de Rhodes before 1651, as reported by himself in his book *Lịch Sử Đàng Ngoài* (History of Đàng Ngoài). See Nguyễn Khắc Xuyên, op. cit., 34.

<sup>220</sup> Nguyễn Khắc Xuyên, *ibid.*, 26-37. See also Nguyễn Văn Minh, *Phụng Vụ 1*, 155-6; Hùng Lân, “Đi Tìm Một Đường Lối Biên Sọan Cung Sách Mới Việt Nam” (Searching for a Guideline of Composing Vietnamese New Reading Tones) in *Phụng Vụ 2-5* (Sài Gòn: Ủy Ban Thánh Nhạc Việt Nam, 1971).

<sup>221</sup> Nguyễn Văn Nội, “Dự Phóng Về Vấn Đề Hội Nhập Văn Hóa ĐỂ Đi Vào Thế Kỷ 21” (Project on the Issue of Inculturation Upon Entering the 21<sup>st</sup> Century) from <http://www.dunglac.net/nguyenvannoi/GHVN-01.htm>, part II, 1.2. (retrieved on September 30, 2006).

As for Catholic traditional hymns, most of them are Marian hymns, which contain simple praises and petitions to God and to Mary.<sup>222</sup> Many praise God the Father through the Marian devotion, such as *Vãn Lạy Cha Nhân Thứ* (Table 2.54 above):

<p><i>Chúng tôi lạy Chúa Cha nhân thứ Đã giữ lời phán hứa đủ thương Dựng nên Rất Thánh Nữ Vương Gây nền mọi phúc, treo gương muôn đời.</i><sup>223</sup></p>	<p>We bow before God, our merciful Father Who kept his promise of compassion By creating the Very Holy Queen Who has become the foundation of all graces, and is our example forever</p>
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Some mention Mary in connection with her Son, such as *Vãn Lòng Yêu Dấu* (Table 2.55 above):

<p><i>Lòng yêu dấu con nay Mẹ nhận Đoái thương rày đang chốn trần gian  Bao giờ lên chốn hân hoan Thấy Con Một Chúa ngự tòa cao sang  Mẹ hiền từ, rất đoan trang Ban ơn soi sáng kẻ hằng kêu van.</i><sup>224</sup></p>	<p>May you accept my love. Deign to show compassion for me living in the world. I wish one day to go up to joyful heaven To see the only Son of God seated on the high throne. Oh gentle, very decent Mother, Give the gift of illumination to those who always call upon you.</p>
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It is worth noting that many flower-offering hymns, through the different flower colors, praise Mary's virtues, such as her chastity, virginity, humility, poverty, asceticism, merciful love, patience, courage, firm faith,<sup>225</sup> etc.

## 2.2. Hải Linh's Songs

As he himself states, all of Hải Linh's musical works are "to glorify God and extol the homeland" (*Tôn vinh Thiên Chúa và Tán tụng Quê Hương*).<sup>226</sup> His religious songs aim to glorify God and consist of two main types: the songs of praise, thanksgiving, or petition addressed to/about God; and the songs to/about the saints, especially Mary, Joseph, and the Vietnamese martyrs.

<sup>222</sup> See Tiến Dũng, op. cit., 3-4; See also above Tables 2.53, 2.54, 2.55.

<sup>223</sup> Hải Linh, *ibid.*, 55.

<sup>224</sup> Hải Linh, *ibid.*, 32.

<sup>225</sup> See for example *Vãn Tiến Hoa* (Nguyễn Xuân Thảo, ed. *Tìm Về Với Dân Ca*, 59).

<sup>226</sup> Hải Linh, Xuân Thảo, Nam Hải, Thiên Lan, *Ca Trưởng II* (Choral Conducting Handbook II), xi, xiii.

*Te Deum*, *Hồng Ân Thiên Chúa* (The Lord’s Graces),<sup>227</sup> *Vinh Danh Thiên Chúa* (Glory to God), *Hang Bê Lem* (The Bethlehem Manger), *Tán Tụng Hồng Ân* (Praises of God’s Graces),<sup>228</sup> *Tình Chúa Yêu Tôi* (God’s Love for Me), *Yêu Con Đời Đời* (Your Eternal Love for Me), *Khúc Ca Mặt Trời* (The Canticle of the Sun),<sup>229</sup> *Khúc Nhạc Cảm Tạ* (Song of Thanksgiving), and *Trường Ca Các Tạo Vật* (Cantata of the Creatures)<sup>230</sup> are some well-known examples of the former category. The latter category of songs may be exemplified by *Trường Ca Ave Maria* (Cantata Ave Maria),<sup>231</sup> *Nữ Vương Hòa Bình* (Queen of Peace), *Chúc Tụng Thánh Giuse* (Praise to St. Joseph), *Tiếng Nhạc Oai Hùng* (Majestic Sounds), *Bài Ca Khải Hoàn* (Song of Triumph), *Nhân Chứng Đức Tin* (Witnesses of Faith).<sup>232</sup>

Having looked at some of the texts used in folksongs, Catholic traditional chants, and Hải Linh’s songs in terms of their form and content, we can form a general summary as follows (Table 2.83):

**Table 2.83. General considerations about texts used in folksongs, Catholic traditional chants, and Hải Linh’s songs**

Texts	Folksongs	Catholic traditional chants	Hải Linh’s songs
Genre: Poetry	Folk poetry ( <i>Ca Dao</i> )	Poetry in Hymns	Poetry from other authors or by himself
Prose		Prose in the translated prayers & books	
Meter	Mostly in 6-8, and 7-7-6-8; varied and mixed meter	Hymns in 6-8, & 7-7-6-8; <i>Thất ngôn</i> (seven morphemes) 7-7 in 3+4 rhythm 7-7-7-7 in 4+3 rhythm	In 6-8 & varied 7-7 or free meter
Textual variation	Textual variation using - <i>tiếng đưa hơi</i> (vocalizing vocables),	The hymns using mostly - <i>tiếng đưa hơi</i> ( <i>i, a, a la</i> ):long vocalize on “i”	Textual variation in religious songs is limited in

<sup>227</sup> See the translation in Table 2.67 above.

<sup>228</sup> See the score in Chapter I.

<sup>229</sup> This choral work is based on the stanza about Brother Sun in the Canticle of the Creatures of St Francis of Assisi.

<sup>230</sup> This cantata is based on the whole Canticle of the Creatures of St. Francis of Assisi.

<sup>231</sup> This Marian cantata is set to a famous poem, *Thánh Nữ Đồng Trinh Maria* (The Blessed Virgin Mary) of Hàn Mặc Tử (1912-1940), a Catholic poet who died from leprosy and “[whose] religious poetry evidenced that Catholicism in Vietnam has created an atmosphere that was able to be crystallized into poetry” (Hoài Thanh – Hoài Chân, *Thi Nhân Việt Nam* (Vietnamese Poets), retrieved on September 1, 2006, from <http://www.dunglac.net/hanmactu/HoaiThanh.htm>).

<sup>232</sup> Hải Linh, Xuân Thảo, Nam Hải, Thiên Lan, *Ca Trường II*, x-xiii.

	- <i>tiếng đệm lót</i> (inserted vocables), - <i>tiếng phụ nghĩa</i> (enhancing morphemes), - <i>tiếng lặp lại</i> (repeated morphemes)	- <i>tiếng đệm lót</i> ( <i>thì, la la, có</i> ) - <i>tiếng phụ nghĩa</i>  - <i>tiếng lặp lại</i> : many reversed phrase repetition	- <i>tiếng phụ nghĩa</i> and - <i>tiếng lặp lại</i>
Content	Secular content about people's relationships (1) with their country (2) with each other in a familial context (3) between men and women in a love context	Religious content about God, the saints, especially the Virgin Mary; and people's relationships toward them.  Some prayers or books may contain inadequate theological content to be replaced or discarded.	Religious content mainly of praise, thanksgiving, petition to God, and sometimes petition to the saints.

## C. EXAMINATION OF THE MUSIC IN FOLKSONGS, CATHOLIC TRADITIONAL CHANTS, AND HẢI LINH'S SONGS

### I. VIETNAMESE FOLKSONGS

#### 1. MELODY

##### 1.1. Scale and modes

##### a) Regular and Irregular Pentatonic Scales

The scales used in Vietnamese folksongs are pentatonic scales. They are called **regular**<sup>233</sup> pentatonic scales since the five tones may be approximately reconstructed based on the cycle of the fifths. Other pentatonic scales in which some constituent notes are not generated from the cycle of the fifths are by convention called **irregular**.<sup>234</sup> For

<sup>233</sup> See Trần Văn Khê, *Problèmes de Pentatonisme en Extrême-Orient* (typed manuscript, 1986), 3.

<sup>234</sup> Here are some examples of irregular pentatonic scales: *Oán* Scale (= D-{F, F#}-G-A-{Bb, B, C}-D) found in South Vietnam folksongs; *Tây Nguyên* Scale (=F-A-Bb-C-E-F) found in Tây Nguyên Vietnam (Western Highlands of South Vietnam) folksongs; and Japanese Scale (= D-E-F-A-Bb-D). Trần Văn Khê names these "pentatonic modes with semi-tones" (*Problèmes de Pentatonisme en Extrême-Orient*, 37).

the regular pentatonic scale, if the generating tone is C, following the cycle of the fifths, we will have successively G, D, A, E. Reduced within an octave, these notes form the pentatonic scale in C position (key)<sup>235</sup>: C-D-E-G-A-(C) (Ex. 2.1-1a&1b). Or, if we begin with F, for example, we will have the pentatonic scale in F position (key): F-G-A-C-D-(F).<sup>236</sup>

Ex. 2.2. **Regular pentatonic scale in C & F position (key)**<sup>237</sup>

1a. Cycle of the fifths starting with C

1b. Regular pentatonic scale in C position (key)

2a. Cycle of the fifths starting with F

2b. Regular pentatonic scale in F position (key)

Thus, every pitch within an octave may be the generating note for a regular pentatonic scale. The three notes C-D-E or F-G-A, with the smallest distance between them (a third major), is called *pycnon* after Riemann.<sup>238</sup> The first note of the pycnon, being the generating note of the scale, is the key or position-note of the scale. So it is important to find out what pitches constitute the pycnon in order to know which is the position-note actually being used in a given folksong and hence to see which mode is being used as well as to which new position the music may be modulated (transposed).<sup>239</sup>

<sup>235</sup> The term “position” (vị trí) is used by Hải Linh instead of “key” to indicate the absolute pitch class in Western notation from which the other notes of a regular pentatonic scale are generated following the cycle of ascendant fifths. See Hải Linh, *A Summary of Research on Pentatonic Music* (typed manuscript: Sài Gòn, 1970), 15.

<sup>236</sup> Instead of the cycle of the fifths, the Chinese used this rule: “minus 1/3, plus 1/3” to achieve successively **an ascendant fifth** (by shortening an original tube/pipe (for ex. L1=81cm) by 1/3 of its original length, giving the new pipe L2=81x2/3=54) and **a descendant fourth** (by adding 1/3 of L2 to L2, giving a new pipe L3=54/3 + 54=72), and **another ascendant fifth** (by shortening L3 by 1/3 of its original length, giving the new pipe L4=72x2/3=48) and the **last descendant fourth** (by adding 1/3 of L4 to L4, giving a new string L5=48/3 + 48=64). So, finally they have the pentatonic scale starting with the generating note, for ex. F - degree I (81), G- degree II (72), A- degree III (64), C- degree IV (54), D- degree V (48). See Trần Văn Khê, *La Musique Vietnamienne Traditionnelle* (Paris: Presses Universitaires de France, 1962), 195-6.

<sup>237</sup> For the convenience of notation, we transcribe the examples mainly in F position, and sometimes in C position if necessary.

<sup>238</sup> Trần Văn Khê, *Problèmes de Pentatonisme en Extrême-Orient* (typed manuscript, 1986), 5.

<sup>239</sup> Trần Văn Khê, in *Văn Hóa Với Âm Nhạc Dân Tộc* (Sài Gòn: Nhà Xuất Bản Thanh Niên, 2000), 94 advises us to look for the position of the three notes (pycnon) *Xang-Xê-Công* to find the position of note *Hò* instead of the position-note Xang. For *Hò, Xư, Xang, Xê, Công*, see the next paragraph and footnote.

Traditional names for the five degrees in any regular pentatonic scale are *Hò*, *Xự*, *Xang*, *Xê*, *Công*, *Liu* in an order different from that shown in Ex. 2.2.<sup>240</sup> These degrees may correspond to G-A-C-D-E-(G) or C-D-F-G-A-(C) (Ex. 2.2) or any other pentatonic scale generated from any other pitch class:

**Ex. 2.3. The traditional way of presenting and naming regular pentatonic scale degrees**

a) Traditional names in C position  
 Hò Xự Xang Xê Công (Liu)  
 Pycnon

b) Traditional names in F position  
 Hò Xự Xang Xê Cong (Liu)  
 Pycnon

It is useful to note that *Xang*, not *Hò*, always plays the role of the position-note, and the pycnon is always formed by *Xang-Xê-Công*, while the *Hò* is a fourth below *Xang* or a fifth above *Xang*. In the latter case, *Hò* is called *Liu* instead.

**b) *Điệu*, or Modes, in Vietnamese Folksongs**

The regular scale is used by people on all continents.<sup>241</sup> What makes the difference is the manner in which people organize and ornament/embellish these five tones.<sup>242</sup> With five notes, we can have five different aspects or formations, such as in F position, following the cycle of the fifths order:

1. Fa-Sol-La-Do-Re-(Fa);
2. Do-Re-Fa-Sol-La-(Do);
3. Sol-La-Do-Re-Fa-(Sol);
4. Re-Fa-Sol-La-Do-(Re);
5. La-Do-Re-Fa-Sol-(La).

The Chinese use these five aspects as five different modes. In Vietnamese folksongs, these formations are organized in at least three regular pentatonic *điệu* (modes),<sup>243</sup>

<sup>240</sup> This is the traditional way to begin the pentatonic scale used by Vietnamese traditional instrumentalists. That is why they consider “*Hò*” as an important degree in tuning the instrument as well in analyzing the scale. See Trần Văn Khê, *ibid.*, 94; or *La Musique Vietnamienne Traditionnelle* (Paris: Presses Universitaires de France, 1962), 215.

<sup>241</sup> See Trần Văn Khê, *Problèmes de Pentatonisme en Extrême-Orient* (typed manuscript, 1986), 1. See also *HarDic*, s.v., “Pentatonic.”

<sup>242</sup> Nguyễn Thuyết Phong gives 5 aspects concerning the organization and ornamentation of pitches into modes and modal nuances: 1. Scale; 2. Hierarchy of pitches; 3. Specific ornaments; 4. Melodic patterns; 5. Musical mood (personal communication by e-mail on October 6<sup>th</sup>, 2006). See also *GEWM* 4, s.v., “Vietnam” by Nguyễn Thuyết Phong.

<sup>243</sup> “Mode” is understood here as a way of organizing and using the different tones/notes within an octave in regard to their roles as either pivots (main degrees) or auxiliary degrees in melodic line, resulting in creating for the listeners a certain mood. “When the pivot degrees and phrase-ending notes change, the

called *điệu Xang*, *điệu Xư*, and *điệu Xê* (Ex. 2.4 a&b),<sup>244</sup> and in at least one irregular pentatonic mode, called *điệu Oán* (Oán mode)<sup>245</sup> (Ex. 2.5 a&b).

Ex. 2.4. **Three common modes from the regular pentatonic scales in C and F position in Vietnamese folksongs.** (Key: open note = pivot note; black note = auxiliary note; the three notes of the pycnon are tied by a horizontal line).<sup>246</sup>

The image contains two musical staves, labeled 'a' and 'b'.  
 Staff 'a' is titled 'a. Three Vietnamese modes in C position'. It shows a 'Traditional way of presenting pentatonic scale in C position' on the left, with notes C4, D4, E4, G4, A4. Below it is the Vietnamese text 'Hò xư xang xê công liu'. To the right are three modes: 1. *Điệu Xang* (Xang Mode) with notes C4, D4, E4, G4, A4; 2. *Điệu Xư* (Xư Mode) with notes C4, D4, E4, G4, A4; 3. *Điệu Xê* (Xê Mode) with notes C4, D4, E4, G4, A4. In all modes, the notes C4, D4, and E4 are tied together with a horizontal line.  
 Staff 'b' is titled 'b. Three Vietnamese modes in F position'. It shows a 'Traditional way of presenting pentatonic scale in F position' on the left, with notes F3, G3, A3, C4, D4. Below it is the Vietnamese text 'Hò xư xang xê công liu'. To the right are three modes: 1. *Điệu Xang* with notes F3, G3, A3, C4, D4; 2. *Điệu Xư* with notes F3, G3, A3, C4, D4; 3. *Điệu Xê* with notes F3, G3, A3, C4, D4. In all modes, the notes F3, G3, and A3 are tied together with a horizontal line.

modal sentiment becomes different” (Trần Văn Khê, *ibid.*, 30-31). The terminology for these modes is not yet fixed, but most Vietnamese musicologists agree on the existence of at least those three modes. They are called by different names, such as *Điệu* (Air, by Phạm Duy), *Điệu thức* (modal system, by Trần Văn Khê and Hải Linh), *Dạng*, *Dạng Thức*, *Giọng*, *Hơi*, etc. (See Lê Văn Chường, *Dân Ca Việt Nam: Những Thành Tố Của Chính Thể Nguyên Hợp* (Vietnamese Folksongs: Elements of Syncretical Synthetic Entities), 96-105.

<sup>244</sup> *Điệu Xang* is usually called *điệu Bắc*; *điệu Xư*, *điệu Ai*/ *Nam Ai*; *điệu Xê*, *điệu Xuân*/ *Sấp*. We use the terms *điệu Xang*, *Xư*, and *Xê*, based on the important role, somewhat similar to the final degree in Church modes or to the tonic in tonal music, that these pivot degrees play in each mode, in order to avoid confusion with what we will later call *hơi* (modal nuance) *Bắc*, *Ai*, and *Xuân*.

<sup>245</sup> There is another irregular pentatonic mode called *điệu Tây Nguyên*, used in the folksongs of certain ethnic minority groups living in *Tây Nguyên* (Western Highlands) in South Vietnam. The four modes (*Xang*, *Xư*, *Xê*, and *Oán*) are generally admitted as most used in folksongs of the Việt in Vietnam (see Lư Nhật Vũ & Lê Giang, ed., *Dân Ca Bến Tre* (TP HCM: Ty VN&TT XB, 1981), 68). *Điệu Oán* is present not only in central and southern Vietnam but also in Thanh Hóa, a southern province of North Vietnam. See Nguyễn Thị Minh Châu (March, 2005), “Nghệ Thuật Hò Sông Mã và Sự Phục Sinh” (River Mã Chanties’ Art and Its Restoration), retrieved on June 20, 2006, from [http://www.vnstyle.vdc.com.vn/vim/vietnamese/thongtin/bai\\_HosongMa.htm](http://www.vnstyle.vdc.com.vn/vim/vietnamese/thongtin/bai_HosongMa.htm), a website developed cooperatively by the Vietnam Datacommunication Company (VDC) and the Vietnam Institute for Musicology (V.I.M).

<sup>246</sup> Each mode has some internal hierarchy: the two main “pivot notes” forming an ascendant fifth (or descendant fourth) are important, stable degrees of a mode/scale, such as C and G in C major scale, whereas the “auxiliary notes” are decorative, unstable degrees of a mode/scale. For more details, see below (b1) *Điệu Xang*.



Ex. 2.5. **Two common modes from irregular pentatonic scales in C and F position** (Key: open note = pivot note; black note = auxiliary note; note in arrowed rectangle = moveable, unstable note)

**a. Irregular pentatonic modes in C position**

**b. Irregular pentatonic modes in F position**

For practical reasons, such as the tuning of their instruments, traditional instrumentalists used to figure out those pentatonic modes, beginning with the pitch class C as follows:<sup>247</sup>

Ex. 2.6. **The traditional way of figuring out those modes beginning with C**

<sup>247</sup> See Lư Nhất Vũ, Lê Giang, ed., *Dân Ca Bến Tre* (Bến Tre: Ty Văn Hóa Và Thông Tin Bến Tre Xuất Bản, 1981), 68. The authors call a) *Điệu Bắc* or *Đô I*, b) *Điệu Nam (hơi ai)* or *Đô II*, c) *Điệu Nam (hơi xuân)* or *Đô III*, d) *Điệu Oán* or *Đô IV*. See also Lê Văn Chương, op. cit., 105. The confusing thing is that they call all four Cs as *Hò* and consider *Hò* as tonic, whereas the C in Ex. 25.a is rather “dominant” of the “tonic” F.

**b1) Điệu Xang**<sup>248</sup> (*Xang* mode, similar to major mode) (F-g-A-C-d-F)<sup>249</sup> is the mode in which *Xang* (for ex. middle F) -- the generating note or the position-note of the regular scale, the first note of the pycnon -- plays the most important role as the first pivot (almost the tonic<sup>250</sup>), together with the second pivot -- its dominant -- an ascendant fifth (called *Liu*, high C) or a descendant fourth (called *Hò*, middle C) from the tonic *Xang*,<sup>251</sup> and its third pivot, a major third from *Xang* (called *Công*, middle A). The two other notes are auxiliary, unstable degrees by comparison with these three pivots, or stable degrees. The pivots are written in uppercase and the auxiliary degrees in lowercase in the following examples. The folksong *Đèn Cù*<sup>252</sup> is a good example using *Xang* mode in F position: FA-sol-La-DO-re-(FA).

Ex. 2.7. *Đèn Cù*,<sup>253</sup> a love folksong from the North of Vietnam in *Xang* mode in F position<sup>254</sup>

D.C miền Bắc

Khen ai khéo xếp (ơ a) cái đèn cù. Voi  
giấy (ơ a) ngựa giấy (ơ) tít mù (nó mới) lại vòng quanh (ơ) bao  
giờ tôi bến (cái) duyên (à) anh. Voi giấy (ơ a) ngựa  
giấy (ơ) vòng quanh (ơ a) cái tít mù, tít mù là khen  
ai khéo xếp (ơ a) cái đèn cù, đèn cù, đèn  
cù là đèn cù ơi, ơi đèn, đèn ơi! Khen..

<sup>248</sup> Hải Linh, in *A Summary of Research on Pentatonic Music*, 7, calls it “*hệ thống I*” (modal system I); Trần Văn Khê, in *Văn Hóa Với Âm Nhạc Dân Tộc*, 94-5, names it “*điệu thức Bắc*” (modal system Bắc) or “*hơi Bắc*” (modal nuance Bắc).

<sup>249</sup> *Xang* mode may be seen as a combined organization of the formations/aspects 1 (Fa-Sol-La-Do-Re-Fa) and 2 (Do-Re-Fa-Sol-La-Do) in which formation 2 is organized as the low (plagal) mode in regard to its correspondent high (authentic) mode in formation 1, depending on what register of the scale is actually used in a song. Trần Văn Khê agrees that these two formations, when using the same pivots (F, C, and A), give the same modal sentiment (see *Problèmes de Pentatonisme en Extrême-Orient*, 30).

<sup>250</sup> The notion of “tonic” and “dominant” is borrowed from the Western theory of tonality. They are not equivalent, but rather similar.

<sup>251</sup> The song in *Xang* mode usually ends with the first pivot F, sometimes with the second pivot C.

<sup>252</sup> See footnote above.

<sup>253</sup> *Tuyển Tập Nhạc Dân Ca Ba Miền* (Anthology of Folksongs from Three Regions of Vietnam), Lê Quốc Thắng, ed. (Cà Mau: Nhà Xuất Bản Mũi Cà Mau, 2001), 51.

<sup>254</sup> The Bb on key signature is put in the parenthesis to indicate that the scale is actually pentatonic in F position.

In *Đền Cù*, as in other folksongs using uniquely the *Xang* mode, such as *Ru Con Miền Bắc*,<sup>255</sup> *Cò Lả*, *Trống Com*, *Bèo Dạt Mây Trôi*, and *Lý Dĩa Bánh Bò Kiên Giang*,<sup>256</sup> the notes F-A-C are emphasized in three ways: first, by their prolongation (F, C), reiteration, or recurrence (F, A, C); second, by their occurrence at temporally significant moments such as the beginning of a measure or a beat, especially phrase endings (A, specially C and F); finally, by their placement in the highest or lowest register of the melody (C).<sup>257</sup> The notes d and g are almost “decorative melodic adjuncts,”<sup>258</sup> as passing tones, escape notes, or neighbor notes (as in *Trống Com*, *Cò Lả*). The three pivots form a major triad as in the heptatonic F major key, usually giving a joyful mood to the song.

Besides the presence of pivot tones and auxiliary tones, it is also interesting to notice some melodic patterns<sup>259</sup> or idioms proper to each mode. In *Xang* mode, the following melodic idioms are found:

**Ex. 2.8. Melodic idioms of *Xang* mode in F position**



<sup>255</sup> Phạm Duy, op. cit., 71.

<sup>256</sup> In *Tuyển Tập Nhạc Dân Ca Ba Miền*, *Cò Lả*, 34, and *Bèo Dạt Mây Trôi*, 14, are in F position, *Trống Com*, 158, in G position (G-a-B-D-e-(G)), *Lý Dĩa Bánh Bò Kiên Giang*, 106, in D position (D-e-F#-A-b-(D)).

<sup>257</sup> See “Melody” in *The Harvard Dictionary of Music* (Hardic), 4<sup>th</sup> ed. (2003), 502.

<sup>258</sup> Ibid., 502.

<sup>259</sup> Hải Linh, op. cit., 10; see also “*nét nhạc đặc thù*” in Trần Văn Khê, *Văn Hóa Với Âm Nhạc Dân Tộc* (Sài Gòn: Nhà Xuất Bản Thanh Niên, 2000), 96; “melodic patterns” in Nguyễn Thuyết Phong, op. cit., 455.

**b2) Điệu Xự<sup>260</sup>** (*Xự* mode, similar to natural minor mode) (D-F-g-A-c-D)<sup>261</sup> is the mode in which the degree *Xự* (for example, middle D of the pentatonic scale in F position, see Ex. 2.2b)<sup>262</sup> plays the most important role as the first pivot (almost the tonic as in natural minor D), together with the second pivot, its dominant, an ascendant fifth (called *Công*, middle A) or a descendant fourth (called *Công*, low A) from the tonic *Xự*,<sup>263</sup> and its third pivot, a minor third from *Xự* (called *Xang*, middle F). The two notes g and c are auxiliary, unstable degrees in comparison with these three pivots, which are stable degrees: XỰ-Xang-xê-CÔNG-líu-(Ứ) or, in F position, RE-Fa-sol-LA-do-(RE) (see Ex. 2.3 and 2.4). *Hát Chèo Thuyền* (Rowing Song) is an illustration of how the *Xự* mode is used in Vietnamese folksongs:

Ex. 2.9. *Hát Chèo Thuyền*,<sup>264</sup> a work folksong from the North of Vietnam in *Xự* mode in F position

Chông chài là chài vợ lưới, dô dô khoan dô hậy. Vợ lưới thì con câu, dô

dô khoan dô hậy. Sông Ngô là Ngô bể Sở, dô, dô khoan dô

hậy. Biết đâu đâu bến bờ, dô dô khoan dô hậy, dô khoan dô hậy.

<sup>260</sup> This is called “*hệ thống II*” (modal system II) by Hải Linh (ibid., 7), “*điệu Nam, hơi Ai*” by Trần Văn Khê (ibid., 95). *Điệu Nhạc* (Nhạc mode), *Điệu Hạ* (Hạ mode) in South Vietnam, and *Điệu Thiên* (Thiên mode) in Central Vietnam, which are considered by Trần Văn Khê as a “regional nuance” of *Điệu Bắc* (Bắc modal system, with F and C as main pivots) (*La Musique Vietnamienne Traditionnelle*, 1962, 219-22; *Problèmes de Pentatonisme en Extrême-Orient*, 1986, 31), are indeed different names for this *điệu Xự*. In fact, Trần Văn Khê himself admits that in pieces of *điệu Nhạc/Hạ* or *Thiên* “the degrees *xự*, *công*, *ứ* (Re, La, re) return more frequently and the melody rests or leans more on these degrees ... than *hò*, *xang*, *liu* [Do, Fa, do]...” (ibid., 31).

<sup>261</sup> *Xự* mode may be considered as the modal organization combining formation 4 (Re-Fa-Sol-La-Do-Re) and 5 (La-Do-Re-Fa-Sol-La) in which D, A, and F are used as pivots.

<sup>262</sup> This is the second note in the traditional regular scale *Hồ-Xự-Xang-Xê-Công-Líu*, which corresponds in this example respectively to C-D-F-G-A-(C), or the fourth note generated from F according to the cycle of the fifths: F-C-G-D-A.

<sup>263</sup> The song in *Xự* mode usually ends with the first pivot D, rarely with the second pivot A.

<sup>264</sup> *Tuyển Tập Nhạc Dân Ca Ba Miền*, 68-9.

The three pivotal degrees, D, F, and A, are emphasized in the melody of the song, whereas the two auxiliary degrees, g and c, are almost embellishment notes of the melody, such as passing notes, neighbor notes, or escape notes. The three pivot tones form a minor triad, giving the melody a rather sad mood. Other examples of purely *Xự* mode may be found in *Ngâm Sa Mạc*,<sup>265</sup> *Hồ Đất Giồng*,<sup>266</sup> *Lý Kéo Chài*,<sup>267</sup> *Con Chim Manh Manh*,<sup>268</sup>

*Giận Mà Thương*,<sup>269</sup> etc. The following are some melodic idioms of the *Xự* mode:

Ex. 2.10. **Melodic idioms of *Xự* mode in F position:**



**b3) Điệu Xê**<sup>270</sup> (*Xê* mode; no corresponding mode in Western music) (G-a-C-D-f-G)<sup>271</sup> is the mode in which the degree *Xê*<sup>272</sup> (for example, middle G of the pentatonic scale in F position, see Ex. 2.2b) plays the most important role as the first pivot (almost the tonic), together with the second pivot, its dominant, an ascendant fifth

<sup>265</sup> Trần Văn Khê (1962), op.cit., 248, states that *Ngâm Sa Mạc* (Sa Mạc poem declamation) and the *Hát Nói* (Spoken Chant) in the music genre *Hát Ả Đào* (Female Singers Chant) have not the characteristics of either the modal system Bắc (or *điệu Xang*), or the modal system Nam (or *điệu Xê/Xự*), but his analysis shows that the melodies in these genres use *Xự* and *Công* (respectively D and A) as pivot degrees, and the final degree is *Xự*, or *xang* (F) in some cases, which is identical to the *Điệu Xự* that I mentioned above. See also Nguyễn Xuân Thảo, *Nhạc Lý Căn Bản* (Fundamentals of Music) (HCM City: Nhóm Quê Hương (Homeland Group), 1986), 87.

<sup>266</sup> Ibid., 23.

<sup>267</sup> Lê Quốc Thắng, ed., *Tuyển Tập Nhạc Dân Ca Ba Miền* (Anthology of Folksongs from Three Regions of Vietnam) (Cà Mau: Nhà Xuất Bản Mũi Cà Mau, 2001), 109.

<sup>268</sup> Ibid., 43.

<sup>269</sup> Ibid., 62. This folksong is in the *Ví Dặm* style of the province Nghệ An. It uses a specific ascendant melodic progression from A-D-F to D-G-A, which gives a very characteristic effect that we may consider as *Hơi Ví Dặm* (*Ví Dặm* modal nuance).

<sup>270</sup> For *điệu Xê*, Trần Văn Khê mentions scale “*sắp*” in *Problèmes de Pentatonisme en Extrême-Orient*, typed manuscript (1986), 31-2, and in his article “Vietnam: South-East Asian Country” in *NGDMM* 19, 748, he calls it *hơi xuân* when it has some special effect on certain degrees of its scale (see *Văn Hóa Với Âm Nhạc Dân Tộc*, 95-6). Lư Nhất Vũ also names it *điệu Nam hơi xuân* [mode *Nam* modal nuance *xuân*], whereas Hải Linh names it *hệ thống III* (modal system III) in *A Summary of Research on Pentatonic Music*, 8.

<sup>271</sup> *Xê* mode may be thought of as the modal organization combining formation 3 (Sol-La-Do-Re-Fa-Sol) and 4 (Re-Fa-Sol-La-Do-Re) in which G, D, and C are used as pivots.

<sup>272</sup> *Xê* is the fourth note in the traditional regular scale *Hồ-Xự-Xang-Xê-Công*-(Liu), which corresponds in this example to C-D-F-G-A-(C), or the third note generated from F according to the cycle of the fifths: F-C-G.

(called *Ú*, high D) or a descendant fourth (called *Xư*, middle D) from the tonic *Xê*.<sup>273</sup> Sometimes a third pivot may be found in C, a perfect fourth from *Xê*.<sup>274</sup> The two notes f and a are auxiliary, unstable degrees in comparison with these three pivot degrees: XÊ-công-Liu-Ú-xang-(XÊ) or, in F position, G-a-C-D-f-(G) or SOL-la-Do-RE-fa-(SOL) (see Ex. 2.3b and 2.4b). *Qua Cầu Gió Bay*<sup>275</sup> (Blown by the Wind) is an illustration of how the *Xê* mode is used in Vietnamese folksongs.

Ex. 2.11. *Lý Qua Cầu* or *Qua Cầu Gió Bay*, a love folksong from the North of Vietnam in *Xê* mode in F position (pycnon: F-G-A)

## Lý Qua Cầu

(Dân ca miền Bắc)

Yêu nhau cỡi áo (ối a) cho nhau, về nhà đôi  
 Yêu nhau cỡi nón  
 Yêu nhau cỡi nhân  
 (rằng Cha đôi) Mẹ (ơ ơ) (rằng a ối a) qua cầu (rằng a ối a) qua  
 cầu (tình tình tình) gió bay (tình tình tình) gió bay 2.Yêu...  
 - - - đánh rơi - - - đánh rơi. 3.Yêu...

The two pivots, G and D, are emphasized throughout the song by their recurrence at the beginnings of measures or beats and especially at phrase endings, while the other degrees, a, c, and f, are more or less decorative notes around the pivots. Here, the song ends not on the “tonic” G but on D, the ascendant fifth of G. In this mode, the pivots, even forming a fifth between them, cannot make a perfect chord with any other degrees, as is the case in *Xang* and *Xư* modes. Its mood is somewhere between minor and major.

<sup>273</sup> The song in *Xê* mode usually ends with the first pivot G, but sometimes with the second pivot D as seen in this song.

<sup>274</sup> In some folksongs, such as *Lý Ngựa Ô*, from South Vietnam (*Tuyển Tập Nhạc Dân Ca Ba Miền*, 95), the pivot C is emphasized as much as G and D.

<sup>275</sup> This song is in C position in *Tuyển Tập Nhạc Dân Ca Ba Miền*, 141.

Hải Linh feels that it is “*mừng*”<sup>276</sup> (glad, joyful), or “triumphant, victorious” and names it “surmajor.”<sup>277</sup> It is not rare to find this mode used extensively in *Chèo* popular theater, as in *sấp* chants or in some sections of *Hát Châu văn*<sup>278</sup> (Incantation ritual chant) in North and Central Vietnam, but it is not common to find a whole folksong in only *Xê* mode.<sup>279</sup> Usually, *Xê* mode is combined with other modes in mode mixture songs, such as *Lý Ngựa Ô*, *Lý Quạ Kêu*. The following are some of its melodic idioms:

Ex. 2.12. **Melodic idioms of *Xê* mode in F position**



**b4) *Điệu Oán***<sup>280</sup> (*Oán* mode) is an **irregular pentatonic** mode most likely derived from *Xư* or *Xê* mode, in which the three main pivots of *Xư* and *Xê* modes, for example D, G, and A in F position, remain pivotal degrees of the *Oán* scale, whereas f and c become such unstable auxiliary degrees that they change their pitch from more than a half tone (e.g., F to F#) to more than a whole tone (e.g., C to B to Bb) as they are easily attracted by other pivots of the scale (see Ex. 2.12). Generally speaking, *Oán* mode, a derivation of the *Xư* and *Xê* modes, expresses “deep sorrow.”<sup>281</sup>

<sup>276</sup> For Vietnamese people, “*mừng*” means a great unexpected joy that supposes a previous sadness caused by certain deception: for instance, “I thought my parents could not come to my birthday party, but finally I was “*mừng*” that they came.” We rejoice at the Resurrection of Jesus after his passion and death, at victory in war after much destruction and death. “Sadness” is implicit and adjacent to “*mừng*.”

<sup>277</sup> *A Summary of Research on Pentatonic Music*, 19.

<sup>278</sup> Trần Văn Khê, op. cit., 249.

<sup>279</sup> Some other unimodal folksongs in *Xê* mode are *Hò Qua Sông Hái Cùi*, from Hải Phòng province, and *Hò Khoan Đi Đường*, from Hà Tĩnh province, see Nguyễn Xuân Thảo, *Nhạc Lý Căn Bản* (Fundamentals of Music) (HCM City: Nhóm Quê Hương (Homeland Group), 1980), 88 and 90.

<sup>280</sup> See Trần Văn Khê, *La Musique Vietnamienne Traditionnelle*, 244, for a detailed explanation of the word *Oán*.

<sup>281</sup> Trần Văn Khê, “Vietnam: South-East Asian Country” in *NGDMM* 19: 748.

Ex. 2.13. Derivation of irregular *Oán* mode scale from *Xự* and *Xê* mode scale in F position<sup>282</sup> (The “floating notes” (f and c) and their altered notes (sharpened f#, flattened b natural, and flattened b flat) are put in the rectangles)

The image shows two staves of musical notation. The top staff is divided into two sections: 'Xự mode in F position' and 'Xê mode in F position'. The bottom staff is labeled 'Oán mode in F position'. Arrows point from specific notes in the Xự and Xê modes to corresponding notes in the Oán mode. Two notes in the Oán mode are enclosed in rectangles, and arrows point to them from the text above, indicating they are 'floating notes' or altered notes.

From this irregular *Oán* mode scale, there may be found five different formations used in South Vietnam folksongs (Ex. 2.14):

Ex. 2.14. Five formations of *Oán* scale in F position

The image displays five separate staves of musical notation, each representing a different formation of the Oán scale in F position. The staves are labeled 'Oán 1', 'Oán 2', 'Oán 3', 'Oán 4', and 'Oán 5'. Each staff shows a sequence of notes with arrows pointing to specific notes, indicating whether they are raised or lowered from the standard scale.

<sup>282</sup> The “upward arrow” symbol raises the note a little bit higher, usually called “*cung già*” (meaning literally “old, mature, exceeding degree”, i.e., it is sung or played higher), while the “downward arrow” symbol lowers the note a little bit giving a “*cung non*” (meaning literally “young, unmaturing, unripe degree”). In the article “Âm Điệu Dân Tộc Trong Chúng Ta” (Nationalistic Musical Tones in Us), Nguyễn Thuyết Phong mentions that the differentiation is about 5-10 cents, nearly 10% of a semitone (retrieved on Oct., 14, 2006, from <http://www.Vietnamesemusic.us/archive.html>, website of The Institute For Vietnamese Music, 2005 Willow Ridge Circle, Kent, Ohio 44240). See also Lư Nhật Vũ & Lê Giang, eds., *Tìm Hiểu Dân Ca Nam Bộ* (Exploring Southern Vietnam Folksongs) (HCM: NXB Tp HCM, 1983), 297; *Dân Ca Bến Tre*, 71-2]. We propose some symbols using Maestro Percussion fonts for *cung già*: ♯̣, ♯̣̣, ♮̣ (for Ex. Fa già = F̣̣̣; F# già = F̣̣̣̣; Sib già=Ḅ̣̣) and *cung non* ♭̣, ♭̣̣, ♭̣̣̣ (for Ex. La non = Ạ̣̣; A# non = Ạ̣̣̣; Sib non= Ḅ̣̣̣).



Formation 1 (or Oán 1): D-f-G-A-b-(D), or RE-fa-SOL-LA-si-(RE)<sup>283</sup>

Formation 2 (or Oán 2): D-f#-G-A-b-(D), or RE-fa#-SOL-LA-si-(RE)

Formation 3 (or Oán 3): D-f-G-A-bflat-(D), or RE-fa-SOL-LA-sib-(RE)

Formation 4 (or Oán 4): D-f#-G-A-bflat-(D), or RE-fa#-SOL-LA-sib-(RE)

Formation 5 (or Oán 5): D-f#-G-A-c-(D), or RE-fa#-SOL-LA-do-(RE)

While *Oán 1* is the most typical mode due to the presence of the almost tritone f-b, *Oán 2* seems to be the most common, popular mode and has been used in numerous folksongs of South Vietnam. *Lý Trông Hường* (Growing Roses Song),<sup>284</sup> a work/love folksong from South of Vietnam, is a good illustration of the use of *Oán 1* in close combination with *Oán 2*, ending with pivot degree G.

Ex. 2.15. *Lý Trông Hường*, moving from *Oán 1* to *Oán 2* (mm. 10-20) in F position with G (*Xê*) as final note

**LÝ TRÔNG HƯỜNG**

(D.C miền Nam)

Oán 1 in F position

Oán 2

Trông hường bẻ lá che hường (ơ noòng ơi qua tu  
hỡi noòng ơi). Nắng mưa che đây (ơ hơ) Cho  
hường (ơ noòng ơi qua tu hỡi) trở bông, nắng  
mưa che đây (ơ hơ).

<sup>283</sup> *Oán 1* is considered as “*điều Oán nguyên thể*” (prototypic *Oán* mode) from which are derived other *Oán* formations. See Lư Nhật Vũ & Lê Giang, eds., *Dân Ca Hậu Giang* (Hậu Giang Folksongs) (Hậu Giang: Sở Văn Hóa Thông Tin Hậu Giang, 1986), 140.

<sup>284</sup> *Dân Ca Ba Miền*, 95. Another variation, *Lý Che Hường*, is found in *300 Điều Lý Nam Bộ* (300 Southern *Lý* Tunes), Lư Nhật Vũ & Lê Giang, eds. (HCM: Nhà Xuất Bản Trẻ, 2002), 59.

*Oán 3* usually is paired with *Oán 4* in the same song, as seen in *Lý Ba Tri*<sup>285</sup> (*Lý* from *Ba Tri*), in which we may see not only the combination of *Oán 3* with *Oán 4* but also the derivation of *Điệu Oán* from *Điệu Xự* through the mode mixture<sup>286</sup> from *Điệu Xự* to *Điệu Oán 3* or *Oán 4* (Ex. 1.16):

Ex. 2.16. *Lý Ba Tri* in F position, with mode mixture from *Điệu Xự* to *Điệu Oán 3* or *4*

**LÝ BA TRI** (D.C miền Nam)

Điệu Xự in F position      **LÝ BA TRI**      (D.C miền Nam)

Điệu Oán 3

Điệu Xự      **Điệu Oán 4**

1.      2.

### c) *Chuyển điệu*, or Mode Mixture, or Change of Mode: Modal Mobility as Compenetration of Melodic Idioms<sup>287</sup>

As in plainsong, a similar phenomenon, called “modal mobility” by Hải Linh, occurs in Vietnamese pentatonic folksongs: the folksongs composed purely in one mode (unimodal songs) are much fewer than those in mode mixture (multimodal songs), in

<sup>285</sup> 300 *Điệu Lý Nam Bộ*, 337.

<sup>286</sup> See next Section for a more detailed explanation.

<sup>287</sup> Hải Linh mentions that in *L'Analyse Modale du Chant Grégorien* (Tournai: Desclée et Cie, 1948), 37, “Henri Potiron had warned that one should not rely on the number given at the beginning of each song or rely on its final tone to find the real mode of the melody, but should first follow the melody, step by step, to find out whether or not there is compenetration of melodic patterns from different modes in the song. Only at the final tone of the song, can one determine its mode and its general character.” Hải Linh insists that “this compenetration of melodic patterns from different modes in a song should be considered an important phenomenon not only in Gregorian Music but in Pentatonic Music as well.” (*A Summary of Research on Pentatonic Music* (typed manuscript, Saigon, 1970), 11). He names songs with compenetration of melodic patterns from different modes “multimodal” songs, and “change of modal system,” *chuyển hệ*. Since we name “mode” as *điệu*, “change of mode” will be named *chuyển điệu*.

which the melody changes from one mode to another by emphasizing the pivots of the new mode, resulting in the change of melodic idioms. Thanks to this “compenetration of melodic patterns” or “modal mobility,” the pentatonic melody is richer in modal colors. Most folksongs are found to have a temporary, short *chuyển điệu* (change of mode) and a return to the initial mode, such as *Khách Đến Chơi Nhà*, a folksong from *Quan họ* tradition in Bắc Ninh province, North Vietnam (see Ex. 2.17). Others show a more complex and varied *chuyển điệu*. *Trống Quân* tune<sup>288</sup> is one illustration of those multimodal songs (see Ex. 2.17).

Ex. 2.17. *Khách Đến Chơi Nhà*, a *Quan họ* folksong in F position, with temporary *chuyển điệu* from initial *Xang* mode to *Xê* mode (mm. 8-9), and going back to *Xang* mode (mm. 9-17)

**MẤY KHI KHÁCH ĐẾN**

*D.C Quan họ Bắc Ninh*

Điệu Xang in F position

Mấy khi (a la) khi khách đến, mấy khi (a la) khi khách đến (a) đến chơi  
(Lấy) than (a la) than quạt nước, lấy than (a la) than quạt nước (a) để tiến

Chuyển điệu to Diệu Xê      back to Diệu Xang

nhà. Lấy... trà tiến trà người xơi (chữ mấy) chén trà này (a la) (hừ hời hự). Ngon

lắm (a\_\_\_), ngon lắm mà người ơi (a la) (hừ hời hự). Mấy...

<sup>288</sup> *Tìm Về Với Dân Ca*, ed., Nguyễn Xuân Thảo (SG: Nhóm Quê Hương, 1980), 16. *Trống Quân* means literally “military drum,” and the song *Trống Quân* is a special alternating/antiphonal tune sung with the accompaniment of this kind of drum.

Ex. 2.18. *Trống Quân*, a multimodal folksong from North Vietnam in F position, with *Chuyển điệu* (change of mode) from *điệu Xê* to *điệu Xự* to *điệu Xang* to *điệu Xê* and finally to *điệu Xự*

## TRỐNG QUÂN

(Dân ca Miền Bắc)

Xê mode in F Position (pyncnon F-G-A)

Có đám\_\_\_ mây\_\_\_ xanh, trên trời (thời) có đám\_\_\_ mây\_\_\_ xanh. Ở  
giữa (này) mây trắng (ấy) chung quanh (bên) (vàng) mây vàng (ừ ... ..) Ước  
gì (thời) anh lấy\_\_\_ được\_\_\_ nàng thì anh (này) mua gạch (ấy) Bát Tràng đem về\_\_\_  
xây (ừ ... ..) Xây dọc (thời) anh lại\_\_\_ xây\_\_\_ ngang (chứ) xây hồ (này) bán  
nguyệt (ấy) cho nàng (chân) rửa\_\_\_ chân (ừ ... ..) Nên chẳng (thời) tình ái nghĩa  
ân, chẳng nên (này) phú giả (ấy) về dân Tràng Bát Tràng.

Xự mode

Xang mode

Xê mode

Xự mode

### d) *Hơi* (Modal Nuances) and *Chuyển hơi* (Change of Modal Nuances)

Within these modes, in folksongs of Central and South Vietnam, there can be found some subtle nuances, called “*hơi*” (modal nuances), which are characterized by the application or non-application of special vocal effects, called ornaments, on certain degrees of a mode. The two most common effects are “*rung*” (∞ : vibrato) and “*vỗ*” or “*mỗ*” (v or vv: literally means tapping (on a string) resulting in a slight repetition of the

same pitch, like a glottal sound).<sup>289</sup> Even though not all musicologists clearly describe how to play or sing these modified degrees, and when they do mention it, it is mostly in the context of instrumental playing, it may help singers express their feelings if they know how to deal with these modal nuances.<sup>290</sup>

### Ex. 2.19. Modal nuances in different modes

The image displays four musical staves, each representing a different modal nuance. Each staff begins with a treble clef and a key signature of one flat (B-flat).  
 1. Hơi Bắc (modal nuance Bắc): Shows a sequence of notes with vibrato (V) and glottal sound (wavy lines) ornaments above the notes.  
 2. Hơi Ai (modal nuance Ai): Shows a sequence of notes with glottal sound ornaments above the notes.  
 3. Hơi Xuân (modal nuance Xuân): Shows a sequence of notes with vibrato and glottal sound ornaments above the notes.  
 4. Hơi Oán (modal nuance Oán): Shows a sequence of notes with vibrato and glottal sound ornaments above the notes, and downward-pointing arrows below the notes indicating glottal sounds.

*Chuyển điệu* involves emphasis on the pivots of the new mode in the same position, such as in *Trống Quân* tune (Ex. 2.18 above), while *chuyển hơi* may involve not only *chuyển điệu* but also the application of some sonic effects (or ornaments) to certain degrees of the new modal nuance, such as in *Lý Ba Tri*, now with *rung* (vibrato) and *vỗ* (slight tapping or glottal sounding) symbols in the score (see Ex. 2.20, to be compared with Ex. 2.16 above).

<sup>289</sup> In North Vietnam it seems that most of the folksongs are sung without any special vocal articulation applied on the five degrees of the scale, whereas in folksongs of Central and South Vietnam, besides *hơi Bắc*, *hơi Ai*, *hơi Xuân*, and *hơi Oán*, there are also, at least in instrumental music, other modal nuances, such as *hơi Quảng*, *hơi Thiên*, *hơi Nhạc* or *Hạ*. See Trần Văn Khê, *Problèmes de Pentatonisme en Extrême-Orient*, 31-35. Miranda Arana mentions, in the context of traditional music as seen in *cải lương* (southern reformed opera), seven modes, i.e. “three *bắc* (northern) modes [which] are generally associated with positive feelings, consisting of *hơi bắc* (exuberant air), *hơi nhạc* (happy air), and *hơi quảng* (air of contentment)” ; and “four *nam* (southern) modes [which] are generally sad, consisting of *hơi xuân* (air of spring: wishful, longing, in love), *hơi đảo* (air of repeat: to raise intensity), *hơi ai* (air of lamenting: plaintive, crying), and *hơi oán* (air of complaint and resentment, often used when one is unjustly accused of something).” (*Neotraditional Music in Vietnam* (Kent, Ohio: Nhạc Việt, 1999), 101-2).

<sup>290</sup> See Trần Văn Khê, *Văn Hóa Với Âm Nhạc Dân Tộc*, 94-5, and *Problèmes of Pentatonisme en Extrême-Orient*, 33; see also Võ Thanh Tùng, *Nhạc Khí Dân Tộc Việt* (HCM City: Nhà Xuất Bản Âm Nhạc, 2001), 181-2.

Ex. 2. 20. *Lý Ba Tri*, South Vietnam folksong, with *chuyển hơi* implying *chuyển điệu*

**LÝ BA TRI** (D.C miền Nam)

Điệu Xự in F position (Hơi Ai)      Điệu Oán 3 (Hơi Oán)

Thương nhớ nhớ mãi không xong chàng mới ra về chị em

7      tôi thương nhớ. Hồ Tây rồi ra biển Bắc em chỉ có thấy

14      người em chẳng có thấy anh.      Thương... anh.

e) *Chuyển vị* (Metabole or Change of Position)<sup>291</sup>

It is obvious that there are only a very small number of unimodal folksongs,<sup>292</sup> whereas most Vietnamese folksongs change either their initial mode (*chuyển điệu*, mode mixture) or their initial modal nuance (*chuyển hơi*, modal nuance mixture). A more interesting fact is that a great number change their initial position and adopt a new one, resulting in a melody enriched with more pitch classes and thus more sonic colors and moods. This musical phenomenon of changing the scalar position is called “metabole” by musicologist Constantin Brăiloiu,<sup>293</sup> or “transmigration of scale” by musicologist

<sup>291</sup> *Chuyển vị* is a phrase used by Hải Linh instead of *Chuyển hệ* (used by many Vietnamese musicologists). *Chuyển hệ* may be confused with mode mixture or *chuyển điệu* (change of mode or modal system).

<sup>292</sup> Without these few but precious unimodal folksongs, it appears difficult to identify the different modes used in Vietnamese folksongs. It seems that few musicologists pay attention to unimodal songs. This may be one of the reasons why there still is much confusion about the systemization of modes and modal nuances in Vietnamese folksongs.

<sup>293</sup> Constantin Brăiloiu, “Un Problème de Tonalité: la Métabole Pentatonique” in *Mélanges d’Histoire et d’Esthétique Musicales offertes à Paul-Marie Masson, Professeur Honoraire en Sorbonne, par ses Collegues, ses Élèves et ses Amis* (Paris: Richard Masse, 1955), 64, cited by Hải Linh in *A Summary of*

Nguyễn Thuyết Phong.<sup>294</sup> The new position is made possible by the appearance, under certain conditions, of certain new or foreign note(s), called “*pien(s)*.”<sup>295</sup> Hải Linh, after Constantin Brăiloiu, mentions two *piens* E and B, in F position, in their “bimorphic forms” (E, Eb and B, Bb): F – G – A – (**Bb, B**)- C – D – (**Eb, E**)- F. Thanks to these four *piens*, from any initial position, the melody may change to at least four other positions,<sup>296</sup> each by an ascendant or descendant fifth (Ex. 2.21).

Ex. 2.21. **Metabole (*Chuyển vị*) from F position to four other positions**

The process of metabole needs, first of all, some preparation, in which the melody uses only some degrees common to the new position. Then the *pien* appears as a real degree of the new position and takes part somewhat in the formation of the new pycnon as its first or third note. *Lý Qua Đèo* (Passing a Col Lý) well illustrates that point<sup>297</sup> (see Ex. 2.22).

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*Research on Pentatonic Music*, 14; by Trần Văn Khê, “Vietnam: South-East Asian Country” in *NGDMM* 19: 748.

<sup>294</sup> Nguyễn Thuyết Phong, “Vietnam” in *GEWM* 4: 457.

<sup>291</sup> From Chinese “Pien Tche: become Tche” (*Biến Chử*) and “Pien Kong: become Kong” (*Biến Cung*) (see Hải Linh, *A Summary of Research on Pentatonic Music*, 13). Many Vietnamese musicologists, such as Phạm Duy (op. cit., 78) and Hải Linh, use the word “*biến cung*,” meaning altered/transformed/modified tone(s) / degree(s), to indicate all those *piens*.

<sup>292</sup> Direct metabole to a new position by more than two consecutive fifths (e.g., from F position to D position: F-C-G-D) may also be found in *Chèo* folk theater, such as *Con Gà Rừng* (Hùng Lĩnh, *Nhạc Hòa Âm và Nhạc Đa Điệu* (Homophonic and Polyphonic Music), 40, cited in Hải Linh, *Les Structures Melodiques Dans La Musique Vietnamienne* (manuscript unedited), 212.

<sup>297</sup> *Cây Trúc Xanh*, a North Vietnam folksong, is an example of metabole from F to G position (see Phạm Duy, *Đường Về Dân Ca*, 82; Lê Quốc Thắng, op. cit., 31); *Hò Hụi*, a Central Vietnam work/love folksong (Nguyễn Xuân Thảo, ed., *Tìm Về Với Dân Ca*, 30; see another version named *Hò Nện* in Hải Linh, *A Summary of Research on Pentatonic Music*, 24) and *Dâng Bộ Khải Hoàn*, a Vietnamese Catholic

Ex. 2.22. *Lý Qua Đèo*,<sup>298</sup> a folksong from Central Vietnam, *Xang* mode in F initial position, with metabole to C and to Bb position, *Xê* mode

**LÝ QUÀ ĐÈO**  
(D.C miền Trung)

F Position, *Xang* mode — preparation — (pycnon C-D-E), *Xang* mode

Metabole to C position (pycnon C-D-E), *Xang* mode

Back to F position, *Xang* mode

preparation

Metabole to Bb position (pycnon Bb-C-D), *Xê* mode

Chiều chiều dất mẹ dất mẹ (ta la) đèo qua đèo (ta la) đèo qua  
 đèo. Chim kêu, chim kêu (tình như) bên nớ (úy  
 óa chi rứa chi rứa ơi hời) vượn trèo vượn trèo (tà là) ni bên  
 ni (tà là) ni bên ni (ơi hời) vượn trèo (tà là) ni bên ni. Chiều...

In irregular pentatonic scales, such as *Oán* scale 2, 4, and 5 (Ex. 2.14), the first degree of the pycnon is altered (sharpened), such as F $\sharp$ -G-A instead of the regular pycnon F-G-A in F position. Compare the regular form of pycnon with its irregular one in Ex. 2.20. Sometimes it is not easy to name the new position because of its irregular form (see Ex. 2.23).

religious traditional song (see Hải Linh, *ibid.*, 211), are two rather rare examples of metabole from F to Eb position.

<sup>298</sup> Nguyễn Xuân Thảo, ed., *ibid.*, 13. See also Nguyễn Hữu Ba, *Dân Ca Việt Nam*, 62. Another version, named *Lý Hoài Nam*, a folksong from *Quảng Trị - Thừa Thiên*, may be found in *Tuyển Tập Nhạc Dân Ca Ba Miền*, 97.



Ex. 2.23. *Lý Chiều Chiều*, a South Vietnam love folksong in initial F position (F#-G-A), *Oán* mode 2, with metabole to C position (C#-D-E), *Oán* mode 5

**LÝ CHIỀU CHIỀU** (Dân ca Miền Nam)

F position (F#-G-A), *Oán* mode 2 -----

1. Chiều chiều ra đứng Tây lầu Tây, tây lầu tây, thấy  
2. Chiều chiều trông hưởng xa trời xa, xa trời xa, thấy

----- Metabole: C position

cô tang tình gánh nước, tươi cây tươi cây ngô đồng. Xui ai xui trong  
chim tang tình vỗ cánh, thiết tha thiết tha gọi đàn. Xui ai xui trong

(C#-D-E), *Oán* mode 5: A-C#-D-E-G-A ----- back to F position, *Oán* mode 2 -----

lòng trong lòng tôi thương, thương cô tươi cây ngô đồng.  
lòng trong lòng tôi thương, tiếng chim thiết tha gọi đàn.

It is obvious that the change of position, or metabole, requires the appearance of some foreign notes, new to the scale in the actual position. However, not all foreign tones, i.e., *biến cung*, may become “agents of metabole.”<sup>299</sup> They may serve as *ornamental tones*,<sup>300</sup> to make the melody move smoothly, as may be seen in the following example (Ex. 2. 24). As a matter of fact, they may create semi-tones in the melody.

<sup>299</sup> Hải Linh, *ibid.*, 14.

<sup>300</sup> Such as a passing tone that connects two degrees by stepwise motion and normally occurs in a metrically weak position (see *Bèo Dạt Mây Trôi*, Ex. 2.23), or neighboring tone, a step above or below an organic tone of the scale (see, for example, *Trống Cơm* in Lê Quốc Thắng, *op. cit.*, 158, in G position (G-A-B-D-E-G), in which the *pien* C plays the role of a lower neighbor tone for the organic tone D).

Ex. 2.24. *Bèo Dạt Mây Trôi*,<sup>301</sup> a North Vietnam love folksong in F position (F-G-A-C-D-F), *Xang* mode, with the *pien* Bb (m. 2 and 8) as a passing tone between A and C

BÈO DẠT MÂY TRÔI (D.C miền Bắc)

1. Bèo dạt mây trời chốn xa xôi anh ơi em vẫn đợi vẫn  
 2. (Một) mảnh trăng treo suốt canh thâu anh ơi trăng đã ngã ngang

1. chờ. Mây (i) trời chim sa tang tình tình cá vờn. Ngắm một tin  
 2. đầu. Trăng (i) treo sương rơi tang tình tình trắng tàn. Cảnh tre đưa trước

1. trông là hai tin đợi ba bốn tin chờ Sao chẳng thấy anh. 2. Một..  
 2. ngô là gió la đã em vẫn mong chờ Sao chẳng thấy đầu.

In other cases, the *pien* may play the role of a “*borrowed tone*,” a tone from another position, usually a fifth below the actual position. The *pien* appears for a short time, as in a temporary metabole without emphasizing itself, to become an organic tone of the new position, but it usually plays the role of an auxiliary tone, giving some subtle “newness” to the melody, especially when the melody leaves the borrowed tone to reuse the organic tones of the original position. The borrowed tone never forms a semi-tone with any degree of the original scale. Otherwise, it would be some kind of ornamental tone. *Lý Con Sáo Huế* is one of those songs using borrowed tone (Ex. 2.25).

<sup>301</sup> Nguyễn Xuân Thảo, ed., *ibid.*, 35, in D position. Another version may be found in Lê Quốc Thắng, op. cit., 14. *Cửa Đóng Then Cài* (Bolted Door), a folksong from Thanh Hóa province (*Dân Ca Nghệ Tĩnh* (Folksongs from Thanh Hóa, Nghệ An, Hà Tĩnh Provinces) (Hà Nội: 1961), 23, cited in Trần Văn Khê, *Problèmes de Pentatonisme en Extrême-Orient*, 38), is an interesting example of using the *pien* as ornamental tone, so many times (actually 6 times in 11 measures) that one may misinterpret the nature of the pentatonic scale: C-Eb-F-(g)-Ab (equivalent to A-C-D-(e)-F, the plagal section of *Xự* mode D-(e)-F-[G]-A-C-D in F position, with the *pien* E as a passing tone between F and D:

C-Eb-F-(g)-Ab, with the *pien* (g) as passing tone

A-C-D-(e)-F, with the *pien* (e) as passing tone

Ex. 2.25. *Lý Con Sáo Huế*,<sup>302</sup> a Central Vietnam folksong in F position (F-G-A-C-D-F), *Xang* mode, with Bb as “borrowed tone” from Bb position (Bb-C-D-F-G-Bb)<sup>303</sup>

**LÝ CON SÁO HUẾ**  
D.C miền Trung

F Position, Xang mode      Bb borrowed tone from Bb position

Ai đem con sáo sang sông, để. cho, để cho con sáo (ơ người ơi)  
cao, bề. sâu, bề sâu nhờ bởi (ơ người ơi)

5      Tone A returns      Fine

sổ lòng (ơ người ơi) bay xa, sổ lòng (ơ người ơi) bay xa. Non cao ai đắp nên  
ai đào (ơ người ơi) nên sâu, ai đào (ơ người ơi) nên sâu?

In brief, Vietnamese folksongs make use of the regular pentatonic scale in *Xang*, *Xư*, and *Xê* modes and of irregular scales in *Oán* mode consisting of five different formations. The change of mode or modal system (*chuyển điệu*), of modal nuance (*chuyển hơi*), of position (metabole, *chuyển vị*), and the usage of borrowed and ornamental *piens* may afford the use of more instruments to make folksongs’ melodies more varied and expressive.

## 1.2. Melodic Progression and Range

Other aspects of the melody concern how it moves (melodic progression and line) and how many (different) pitches it comprises (range). The intervallic structure of the pentatonic scale itself<sup>304</sup> suggests that it is not easy to achieve a pentatonic melody moving mostly by steps (with much stepwise progression).<sup>305</sup> We actually do not have any document exploring the melodic movement in Vietnamese folksongs. The statistics of the intervals used in the melodies of 11 folksongs in the above examples show that there are 334 steps (44.12%) and 111 unisons (14.66%) compared to 310 leaps

<sup>302</sup> Nguyễn Xuân Thảo, ed., *ibid.*, 26; Lê Quốc Thắng, ed., *op. cit.*, 94.

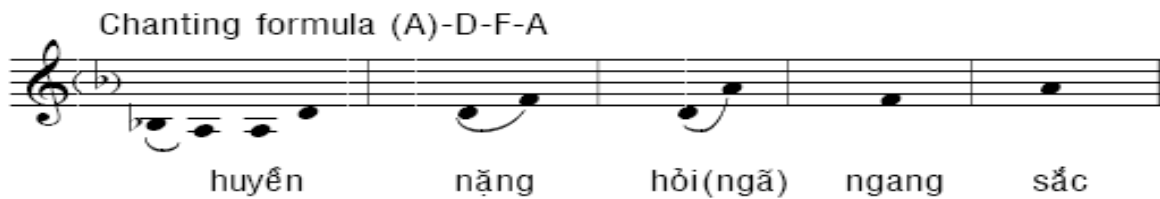
<sup>303</sup> As long as the *pien* Bb appears as a borrowed tone, the melody will not use the tone A in such a way that A can create a semi-tone with Bb.

<sup>304</sup> The pentatonic scale (for ex. F-G-A—C-D—F) consists of three seconds (or steps) and two thirds (leaps) in comparison to seven steps in the heptatonic scale (F-G-A-Bb-C-D-E-F).

<sup>305</sup> To understand what is usually expected when building melody in heptatonic scales, see Jeffrey Evans in *Exploring Theory with Practica Musica*, rev. ed. (WA: Ars Nova Software, 2004), 80.

(41.21%).<sup>306</sup> In the *Hò* chants and *Ngâm thơ* (poem declamation),<sup>307</sup> the percentage of leaps is greater, as the chanting melody corresponds closely with the different tones of the language according to fixed melodic formulas. *Hò Cây* (Rice Seedlings Transplanting Chant) is a chant based mostly on the melodic formula D-F-A, in which *dấu huyền* is sung to the pitch D or low A, or Bb-A; *dấu nặng*, to D-F; *dấu ngang*, to F; *dấu sắc*, to high A; *dấu hỏi*, to D-A (see Ex. 2.26 a & b).

Ex. 2.26a. Chanting formula of *Hò Cây*



<sup>306</sup> The leaps comprise 145 thirds (19.21%), 112 perfect fourths (P4) (14.83%), 32 perfect fifths (P5), 9 major sixths (M6), 4 minor sevenths (m7), and 8 perfect octaves (P8). To gain an idea about the melodic progression in some English religious songs, we also calculated the statistics of the intervals used in 11 English songs chosen randomly from *Chung Lời Tán Tụng* (Thánh Ca Song Ngữ) (United in Faith, Hymns & Songs in Vietnamese & English) (Portland, OR: OCP Publications, 2001), n. 2: *Silent Night*; n. 3: *O Come, All Ye Faithful*; n. 4: *Here I Am, Lord*; n.5: *Be Not Afraid*; n. 6: *Whatsoever You Do*; n. 9: *The Cross of Love*; n. 10: *Celtic Alleluia*; n.11: *Ye Sons & Daughters*; n. 12: *Jesus Christ Is Risen Today*; n. 16: *Amazing Grace*; n. 21: *Prayer of St. Francis*. In these 11 songs, there are 344 steps (52.81%) and 134 unisons (20.58%), compared to 173 leaps (26.57%) consisting of 88 thirds (13.51%), 50 fourths (7.68%), 17 fifths, 6 sixths, 10 sevenths, and 2 octaves.

<sup>307</sup> Folk cantillation/chanting genre includes, for instance, *Rao hàng*, *Hò Lô-tô*, *Nói thơ*, *Ngâm thơ*, *Hát nói*, *Nói lối*, *Hò*, and part of *Hát Ru em* in South Vietnam, see Nguyễn Xuân Thảo, “Các Mức Độ Trung Gian Giữa Nói Và Hát” (Intermediary Degrees Between Speaking and Singing) in *Nhạc Lý Căn Bản* (Fundamentals of Music) (HCM City: Nhóm Quê Hương (Homeland Group), 1980), 82-90. Religious cantillation/chanting genre also includes *Đọc, Tụng, Niệm, Xướng, Bạch, Thỉnh, Tán* (Buddhism), see Trần Văn Khê, “Musique Bouddhique au Viet-nam” in *Encyclopédie des Musiques Sacrées* (Paris: Editions Labergerie, 1968), 223-32, and *Đọc Kinh, Đọc sách, Ngắm/Gẫm* (Catholicism), the latter to be examined further later in this chapter.

Ex. 2.26b. *Hồ Cây*, from *Kiên Giang* province, F position, from *Oán 3* mode to *Oán 1* to *Oán 3*, *Hồ* style in formula (A)-D-F-A

**HỒ CÂY**

(D.C Kiên Giang)

F position (F-G-A-C-D-F), Oán 3 mode (D-f-G-A-b flat-D) -----

Hồ hồ Đất sâu mạ úa mà tôi cấy lúa  
ngọc chùm (ơ ơ) ở này anh Hai ơi biết đâu nhân  
đạo (ơ) ở hồ ơ ơ hồ ơ biết đâu nhân  
đạo mà chỉ giùm ở ở cho tui (ơ ơ ơ).

Oán 1 (D-f-G-A-b-D) -----

The melodic lines of most folksongs are wave-like. Some are very undulating, as the range from the lowest note to the highest note of each phrase of the song is from a minor seventh (m7) to a perfect eleventh (P11).<sup>308</sup> The statistics of the range of each musical phrase in 11 Vietnamese folksong examples show that 25 (64.10%) out of a total of 39 phrases have a large range from m7 to P11.<sup>309</sup>

In general, the range of a whole folksong may fall within a P5 to a P12, mostly from m7 to M9.<sup>310</sup> The range within a perfect fifth is rather rare. From 57 folksongs selected in *Tìm Về Với Dân Ca*, only *Lý Xăm Xăm* is found within a range of P5<sup>311</sup> (see Ex. 2.27).

<sup>308</sup> See for example *Trống Quân* (Ex. 2.17), *Lý Chiều Chiều* (Ex. 2.22), *Bèo Dạt Mây Trôi* (Ex. 2.23).

<sup>309</sup> The statistics for the 11 English songs mentioned above show that only 20 (36.36%) out of 55 phrases encompass the same large range (see Appendix VI, Tables 1 and 2).

<sup>310</sup> All 11 folksongs cited as examples (Ex. 2.7 – 2.25) fall within the range of minor 7<sup>th</sup> to perfect 12<sup>th</sup>, in which 6 out of 11 songs range from a minor seventh to a ninth (55.55%), compared to 8 out of 11 English religious songs (72.72%) (see Appendix VI, Tables 1 and 2). A range of major 13<sup>th</sup> (an octave and a major 6<sup>th</sup>) as in *Người Ở Đứng Về* (*Tìm Về Với Dân Ca*, 32) is also rare. Indeed, this song, a combination of two other folksongs by Lưu Hữu Phước, is now considered as a folksong by most of Vietnamese people, see Nguyễn Xuân Thảo, “Thấy Gì Qua Các Bài Dân Ca” in *Hát Lên Mừng Chúa*, n. 32.

<sup>311</sup> Nguyễn Xuân Thảo, *Tìm Về Với Dân Ca*, 41. Even children’s folksongs, such as *Bắc Kim Thang* (range: M6, p. 19) and *Con Chim Mạnh Mạnh* (range: m7, p. 33), make use of a larger range than that of *Lý Xăm Xăm*.

Ex. 2.27. *Lý Xăm Xăm*, South Vietnam love folksong in F position, *Oán 2* and *Oán 1* mode, within a P5 range

**LÝ XĂM XĂM** (D.C miền Nam)

F position, *Oán 2*

Xăm xăm bước tới chanh cây (tình) chanh, lăm (tình) le lăm (tình)

le (oi) muốn bẻ sợ nhành gai chông (tình) gai lăm (tình)

le (oi) muốn bẻ sợ nhành gai chông (tình) gai. Xăm...

## 2. RHYTHM, METER, TEMPO, DYNAMICS, AND ARTICULATIONS

Most of the non-metrical/recitative chants, such as *Hát nói* (parlando), *Ngâm thơ*, *Hò*, and *Hát Đưa em*, are in free rhythm,<sup>312</sup> while all the other songs are in metrical rhythm featuring mostly duple meters 2/4 or 2/2. A few 1/4 meters are used, but 3/4 meter is surprisingly scarce,<sup>313</sup> except when it is combined with 2/4 meter in certain songs.<sup>314</sup>

Syncopation,<sup>315</sup> very frequent in other genres of Vietnamese traditional music such as ritual music, chamber music, or theater music,<sup>316</sup> is also often used in folk music. Some special forms of syncopation are to be noted (Ex. 2.28):

<sup>312</sup> Trần Văn Khê, “Vietnam” in *NGDMM* 19: 749. See also Nguyễn Thuyết Phong, “Vietnam” in *GEWM* 4: 464).

<sup>313</sup> Trần Văn Khê, *ibid.*, 748, and in *La Musique Vietnamienne Traditionnelle* (Paris: Presses Universitaires de France, 1962), 277. See also Nguyễn Thuyết Phong, “Vietnam” in *GEWM* 4: 465.

<sup>314</sup> See Lê Văn Chương, *op.cit.*, 66. Notice that all 11 songs given as examples (*Đền Cù*, *Hát Chèo Thuyền*, *Qua Cầu Gió Bay*, *Lý Trông Hường*, *Lý Ba Tri*, *Mấy Khi Khách Đến*, *Trống Quân*, *Lý Qua Đèo*, *Lý Chiêu Chiêu*, *Bèo Dạt Mây Tôi*, *Lý Con Sáo Huế*) in this chapter are in free rhythm or in binary metrical rhythm (10 songs in 2/4 and 2 songs in C meter). To have an understanding of the absolute predominance of binary meter over ternary meter in Vietnamese folksongs, look in *300 Điệu Lý Nam Bộ* (300 Southern *Lý* Tunes) and you will see 289 songs in 2/4, 5 songs in 2/2, 1 in 4/4: together that totals 295 songs in binary meter. Only one song in 2/4 has some measures in 3/4 meter, two songs are in 1/4, and one song in 1/4 and 2/4 meters.

<sup>315</sup> “A momentary contradiction of the prevailing meter or pulse.” (*HarDic*, s. v., “Syncopation.”)

Ex. 2.28. Usual and special forms of syncopation in folksongs<sup>317</sup> (Key: staff B represents a notation that helps recognize the beat better than staff A)

The musical score consists of three systems, each with two staves (A and B). Staff A shows the melody with Vietnamese lyrics, and Staff B shows the rhythm with beat numbers. The measures are numbered 1 through 15.

Measure 1: regular rhythm. Lyrics: ...đầu đầu bên...  
 Measure 2: usual syncopation. Lyrics: ...đầu đầu bên...  
 Measure 3: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 4: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 5: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 6: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 7: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 8: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 9: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 10: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 11: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 12: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 13: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 14: special syncopation. Lyrics: ...đầu đầu bên...  
 Measure 15: special syncopation. Lyrics: ...đầu đầu bên...

Concerning the tempo of Vietnamese folksongs, there is no easy way to gain an accurate idea about it because not all the songs transcribed into Western notation carry tempo indications in words, not to mention metronome numbers. However, ordinarily a song in a sad mode, such as *Xư*, or specifically *Oán* mode, with frequent ornamental notes will be sung in a rather moderate or slow tempo, and a song in a joyful mode, such as *Xang* mode, will most likely be sung in a moderate or fast tempo. So what Prof. Trần Văn Khê mentions in general about tempo in relationship to the different modes in Vietnamese musical language still seems applicable for the consideration of tempo in folksongs: “[In *Bac* (or *Xang*) mode], the tempo ranges from moderate to very fast; slow pace is exceptional. [...]. [In *Nam* (or *Xư-Xê* and *Oán*) mode], the tempo ranges from moderate to slow; quick pace is exceptional.”<sup>318</sup> In other words, moderate tempo is

<sup>316</sup> Trần Văn Khê, *La Musique Vietnamienne Traditionelle*, 275.

<sup>317</sup> The usual form of syncopation (m. 2) is used by most folksongs, whereas the special forms are found only in a few folksongs, such as *Hát Chèo Thuyền* (m. 3; in Lê Quốc Thắng, ed. op.cit., 68), *Đền Cù* (m. 4; *ibid.*, 51), *Bà Rí* (mm. 5-9; *ibid.*, 12), *Hò Đi Thẻ Mực* (mm. 10 and 11; *ibid.*, 74), *Lý Ngựa Ô* (mm. 12-15; *ibid.*, 95).

<sup>318</sup> Trần Văn Khê, “Vietnam” in *NGDMM* 19: 748.

present in every mode of Vietnamese traditional music, in comparison with slow or quick pace, which is rare in one or another mode.<sup>319</sup>

Here is a list of the most common Italian words,<sup>320</sup> with their equivalents in English and Vietnamese<sup>321</sup> and corresponding metronome numbers<sup>322</sup> (Table 2.85):

Table 2.85. **Italian, English, and Vietnamese tempo words**

Italian words	English	Vietnamese	Metrome number (number of beats per minute)
<b>Grave</b>	Very slow, serious		<b>n/a</b>
<b>Largo</b>	Very slow, broad	Rất chậm,	<b>40-60</b>
<b>Larghetto</b>	n/a	Hơi chậm	<b>60-66</b>
<b>Lento</b>	Slow	Chậm	<b>n/a</b>
<b>Adagio</b>	Slow, at ease	Chậm rãi	<b>66-76</b>
<b>Andante</b>	Moderately slow, a walking pace	Thong thả, Khoan thai	<b>76-108</b>
<b>Moderato</b>	Moderate	Vừa phải, Nhịp vừa	<b>108-120</b>
<b>Allegretto</b>	Fast, cheerful	Nhanh vừa	<b>n/a</b>
<b>Allegro</b>	Fast	Nhanh, Hơi nhanh	<b>120-168</b>
<b>Vivace</b>	Lively	Linh động	<b>n/a</b>
<b>Presto</b>	Very fast	Rất nhanh, Hối hả	<b>168-200</b>
<b>Prestissimo</b>	As fast as possible	Cực nhanh	<b>200-208/216</b>

<sup>319</sup> The tempo markings found in the anthology *300 Điệu Lý* seem to illustrate what has just been mentioned above. From the 235 Southern Lý tunes with metronome numbers, only 17 (about 7.2% ) are in allegro tempo (*Nhanh* or *Hơi nhanh*; from 120 -138 beats per minute), and 23 (about 9.80% ) are in adagio, larghetto, or largo tempo (*Chậm rãi*, *Chậm*, *Rất chậm*; from 56-74 beats per minute), while 195 (about 83%) are in moderato or andante tempo (*Vừa*, *Vừa phải*, *Nhịp vừa* ; from 76 -116 beats per minute).

<sup>320</sup> See *HarDic*, s. v., “Performance marks.”

<sup>321</sup> Vietnamese terms are largely used in *300 Điệu Lý Nam Bộ* (300 Southern Lý Tunes), which is actually an anthology of Lý tunes from South Vietnam in which all the songs are given a tempo indication in words, and about 78% of them are accompanied with a metronome number.

<sup>322</sup> These metronome numbers are suggested with their corresponding Italian tempo terms on some metronomes such as Sabine Metronome “Metrotune MT9000” or QwickTime Metronome.



Besides tempo indications<sup>323</sup> and some designations for the character of the piece<sup>324</sup> found in a certain number of transcribed folksongs, other performance marks indicating dynamics and articulations<sup>325</sup> are not mentioned by any researchers and are rarely found in compilations of folksongs. It is assumed that most metrical folksongs (*Hát, Lý, and metrical Hò*) follow the natural pulse of strong and weak beats, especially in *moderato* and fast tempos.

### 3. STRUCTURE AND FORM

In the recitative/non-metrical genres, such as *Ngâm thơ/Nói thơ* (poetry declamation), non-metrical *Ru* (lullaby) and *Hò* (chantey or call song), since their music follows closely the different tones of the poem text,<sup>326</sup> their form is somewhat similar to their poem text, i.e., **strophic form**.<sup>327</sup> Although each strophe, due to the different tones of the language, may not be chanted to an identical melodic line, it is worth noting that the structure remains the same. Most unmetred *Hò*<sup>328</sup> are in one of three following structures:

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<sup>323</sup> Rubato and/or Ad Libitum and the hold mark (fermata) are also frequent in unmetrical songs, especially *Hò* songs. See, for example, *Hò* in Lư Nhất Vũ & Lê Giang, eds., *Dân Ca Bến Tre* (Folksongs of Bến Tre) (Bến Tre: Sở Văn Hóa và Thông Tin Bến Tre, 1981); *Dân Ca Kiên Giang* (Folksongs of Kiên Giang) (Kiên Giang: Sở Văn Hóa và Thông Tin Kiên Giang, 1985); *Dân Ca Hậu Giang* (Folksongs of Hậu Giang) (Hậu Giang: Sở Văn Hóa và Thông Tin Hậu Giang, 1986).

<sup>324</sup> Examples are *sôi nói, hò hỏi, vui-dí dỏm, trữ tình, hồn nhiên, rộn ràng, mộc mạc, chất phác, buồn thâm trầm, tâm niệm, hài hước, điềm đậm, lí lắc, tình cảm, nhớ nhung, tin tưởng, lưu luyến, chậm biếm, chân chất, xởi lởi, hóm hỉnh, nhịp nhàng-tươi tắn, uể oải, man mác, cỏi mở, tình tứ-thiết tha, nhịp nhàng phần chẵn, sôi động, duyên dáng, các có....* See Lê Giang & Lư Nhất Vũ, eds., *300 Điệu Lý Nam Bộ* (300 Southern Lý Tunes).

<sup>325</sup> Except for the *marcato* mark and the sliding mark indicating that the singer has to slide down a certain note from a quarter to half a tone or a whole tone. See, for example, Lê Giang & Lư Nhất Vũ, eds., *ibid.*

<sup>326</sup> Tô Vũ, “Tân Mạn Quanh Những Điệu Lý” (Miscellaneous Topics around the Lý Songs) in *150 Điệu Lý Quê Hương* (150 Homeland’s Lý Songs), vol. 2, Lư Nhất Vũ & Lê Giang, eds. (Tp HCM: Nhà Xuất Bản Văn Nghệ Trung Tâm Văn Hóa Dân Tộc, 1995), 9. He also mentions that in non-metrical *Ru* and *Hò* some few vocables such as *Ấu ơ, à ơ a ơi; Hò hơ, Hớ hơ; Dô ta, Hò khoan, Ổ hò, Ổ hụi, Hố xa, Hố rị* are added to the original poems and help characterize different kinds of *Ru* and *Hò* tunes.

<sup>327</sup> “Characterized by the repetition of the same music for all strophes, as distinct from through-composed.” (*HarDic*, s. v., “Strophic”).

<sup>328</sup> Many unmetrical *hát đưa em* (lullabies) and *hát huê tình* (love songs) are chanted following the same models as *Hò*, except that the opening call “*Ồ ầu ơ*” is used in *hát đưa em* and the opening call “*Ồ ơ...or A ơ*” is used in *hát huê tình* instead of “*Hò ơ or Hò a ơ...*” (see *Hát Huê tình* in *Dân Ca Bến Tre*, 237-45; *Hát Đưa em* in *Dân Ca Hậu Giang*, 270-278; *Hát Huê tình* in *Dân Ca Hậu Giang*, 280-314). That is why I consider these songs to be part of unmetrical *Hò* genres in terms of formal structure.

1. Model A: *Hò* with only one Recitative section (Call + Recitative section).

- 1) Opening call: *Hò σ...*, *Hò hơ σ...*, *Hơ σ σ...*, *Hò a σ σ...*, *Hơ hơ ê...*, *Ê σ...*, or *O...*
- 2) Recitative section: all lines of the strophe are chanted without any call.

2. Model B: *Hò* ending with the last whole line(s).

- 1) Opening call: *Hò σ...*, *Hò hơ σ...*, *Hơ σ σ...*, *Hò a σ σ...*, *Ê σ...*, or *O...*
- 2) Opening Recitative section: The first line(s) + “*σ σ/i i*”<sup>329</sup> - (pause);
- [3) Middle call<sup>330</sup>: *Hò σ...*, *Hò hơ σ...*, *Hơ σ σ...*, *Hò a σ σ...*, *Ê σ...*, or *O...*; ]<sup>331</sup>
- [4) penultimate line(s) + “*σ σ/i i*” - (pause);]
- 5) Ending call: *Hò σ...*, *Hò hơ σ...*, *Hơ σ σ...*, *Hò a σ σ...*, *Ê σ...*, or *O...*
- 6) Final recitative section: The last whole line(s) of the strophe + “*σ σ/i i*.”

3. Model C: *Hò* consisting of chanting the first part/half of the last line before the ending call, with or without repeating it or part of it in the ending Recitative section.

- 1) Opening call: *Hò σ...*, *Hò hơ σ...*, *Hơ σ σ...*, *Hò a σ σ...*, *Ê σ...*, or *O...*
- 2) Recitative section: The first line(s) + “*σ σ/i i*” - (pause); or plus the first part/half of the last line of the strophe + “*σ σ/i i*” - (pause)
- [3) Middle call: *Hò σ...*, *Hò hơ σ...*, *Hơ σ σ...*, *Hò a σ σ...*, *Ê σ...*, or *O...*]
- [4) Recitative section: The first part/half of the last line of the strophe + “*σ σ/i i*” - (pause).]
- 5) Ending call: *Hò σ...*, *Hò hơ σ...*, *Hơ σ σ...*, *Hò a σ σ...*, *Ê σ...*, or *O...*
- 6) Ending Recitative section:
  - a) the second part/half of the last line + “*σ σ/i i*”; or
  - b) the whole or almost whole last line, resulting in the repetition of some few words or all the words of the first part/half of the last line in continuation with the second part/half of the last line + “*σ σ/i i*.”

Table 2.86 shows that the most typical structure of unmetrical *Hò*<sup>332</sup> would be:

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<sup>329</sup> *Hò mái dài* of *Hậu Giang* makes use of the vocable “i” instead of “σ” (*Dân Ca Hậu Giang*, 352-61).

<sup>330</sup> The middle call may be identical or similar to the opening call, or sometimes more melismatic than the first call (see above Ex. 2.26b).

<sup>331</sup> The middle call and recitative sections in brackets may or may not be present in this type of structure.

<sup>332</sup> My research of 145 Southern Vietnam unmetrical chants in *Hò* genre, which consist of 108 *Hò*, (including *Hò đơn* [Solo *Hò*], *Hò kể xô/xướng xô/ xướng đáp* [Solo-chorus/responsorial *Hò*], *Hò đối đáp* [alternating/antiphonal *Hò*]), 12 unmetrical *Hát Đưa em* (lullabies), and 25 unmetrical *Hát Huê tình* (courting songs) in *Dân Ca Bến Tre* (Folksongs of Bến Tre), *Dân Ca Kiên Giang* (Folksongs of Kiên Giang), and *Dân Ca Hậu Giang* (Folksongs of Hậu Giang), shows that 100 out of 145 chants (68.96%)

- Opening call + Beginning Recitative section: first line(s), or first line(s) + first part/half of last line);
- [Middle call + Middle Recitative section: first part/half of last line]
- Ending call + Ending Recitative section (last part/half of last line, or full/partial repetition of the first part/half of last line before the last part/half of last line).

The above three structures are summarized in Table 2.86; Model C is the most common.

**Table 2.86. Three common models of unmetrical solo *Hò***

	Model A (17.24%)	Model B (13.79%)	Model C (68.96%)
1. Opening Call	Hò σ / Hò hơ σ / Hơ σ σ / Hò σ σ / Hò σ σ / Ê σ / or Ó...	Hò σ / Hò hơ σ / Hơ σ σ / Hò σ σ / Ê σ / or Ó...	Hò σ / Hò hơ σ / Hơ σ σ / Hò σ σ / Hò σ σ / Ê σ / or Ó...
2. Opening Recitative section	All the lines + “σ σ/i i”	the first line(s) - pause	The first line(s) - (pause)
3. Middle Call		Hò σ / Hò hơ σ / Hơ σ σ / Hò σ σ / Ê σ / or Ó...	Hò σ / Hò hơ σ / Hơ σ σ / Hò σ σ / Ê σ / or Ó...
4. Middle Recitative section		the penultimate line(s) + “σ σ/i i...” - (pause)	the penultimate line + the first part/half of the last line + “σ σ/i i” - (pause) Or only the first part/half of the last line + “σ σ/i i”
5. Ending Call		Hò σ / Hò hơ σ / Hơ σ σ / Hò σ σ / Ê σ / or Ó...	Hò σ / Hò hơ σ / Hơ σ σ / Hò σ σ / Ê σ / or Ó...
6. Ending Recitative section		the last line(s) of the strophe + “σ σ / i i”	a) the second part/half of the last line + “σ σ / i i”(36.55%) b) the whole/almost the whole last line + “σ σ/i i” (32.41%)

make a call after chanting the first part/half of the last line of the strophe, and 47 out of 145 (32.41%) make use of the repetition of the first part/half or some few words of the first part/half of the last line of the strophe together with the rest of the last line.

This typical structure or scheme is best exemplified by *Hò cây* (Ex. 2.26b):

**HÒ CÂY** (D.C Kiên Giang)

F position (F-G-A-C-D-F), Oán 3 mode (D-f-G-A-b flat-D) -----

-----  
Oán 1 (D-f-G-A-b-D) -----  
-----  
Oán 3 -----

The original varied 6-8 meter poem strophe reads:

*Đất sâu mạ úa, cây lúa ngọc chùm,*

*Biết đâu nhân đạo// chỉ dùm cho tui*

The first part/half and the last part/half of last line are chanted as follows:

- Opening call: *Hò hơ...*

- Opening Recit. section: *Đất sâu mạ úa (mà tui) cấy lúa ngọc chùm (ơ ơ)*-  
(pause). *(Ở này anh Hai ơi) biết đâu nhân đạo (ơ)*-(pause)

- Ending call: *Ở hò ơ ơ hơ ơ...*

- Ending Recit. section: *biết đâu nhân đạo (mà) chỉ dùm (ơ ơ) cho tui (ơ ơ ơ)*.

Any other strophe may be chanted to this scheme, in different modes and nuances. *Hò đối đáp* (antiphonal *Hò*) is the alternating courting or riddle chanting between mostly male and female soloists,<sup>333</sup> using one of the three above models, while *Hò xướng-xô, kể-xô*, or *xướng-đáp* (soloist-chorus responsorial *Hò*) is the chanting between a soloist and a chorus, in which the soloist (*cái kể*) may use one of those three models and the chorus (*con xô*) chants a more or less short, mostly metrical, identical

<sup>333</sup> Another interesting structure is the combination of antiphonal *hò* with responsorial *hò* as found in some *hò đối đáp* of Thạnh Phú (Bến Tre): The alternating chanting between two soloists now involves the participation by a chorus who sing the response to the call of the two soloists, or by two different choruses who respond to their own soloists (see Lư Nhật Vũ & Lê Giang, eds., *Dân Ca Bến Tre*, 33-5).

(R) or different (R'/R'') response after almost every Recitative section. The general structure for unmetrical responsorial *Hò kể-xô* is shown in Table 2.87:

Table 2.87: **General structure of *Hò kể-xô***

<i>Cái kể</i> (soloist) Using model A, B, or C	<i>Con xô</i> (chorus)	<i>Cái kể</i> (soloist)	<i>Con xô</i> (chorus)	<i>Cái kể</i> (soloist)	<i>Con xô</i> (chorus)
Opening call + opening Recit. section	<b>response</b> <b>R</b>	Middle call + middle Recit. section	<b>response</b> <b>R/R'</b>	Ending call + ending Recit. section	<b>response</b> <b>R/R'/R''</b>

This structure may be illustrated by *Hò Mái Đoản* from Bến Tre Province in South Vietnam (Ex. 2.29).

Concerning metrical songs, such as *Lý* and *Hát* folksongs,<sup>334</sup> most are one-section<sup>335</sup> pieces with only one text (designated as A), such as *Đèn Cù* (Ex. 2.7 above), *Lý Trông Hoàng* (Ex. 2.15), etc., or sometimes with more than one text sung to the same tune,<sup>336</sup> called strophic form, such as *Lý Qua Cầu* (Ex. 2.11), *Lý Chiều Chiều* (Ex. 2.23), *Lý Con Sáo Huế* (Ex. 2.25), etc. In many cases, due to the tones of the Vietnamese language, when the different strophes cannot be sung to an identical tune, they are “improvised” to the skeletal melodic line of the original/first tune, resulting in a slightly different tune but with the same structure (designated as A A' A" ...), such as *Ba Mươi Sáu Thứ Chim*, *Hát Ru Vĩnh Phú*,<sup>337</sup> etc. A few seem to be in a binary form (designated as AB), such as *Cò Lả*, which consists of many verses and one chorus (Ex. 2.30):

<sup>334</sup> There are also a few metrical *Ru* (mostly in North and Central Vietnam) and *Hò* in comparison to unmetrical ones in South Vietnam.

<sup>335</sup> See Trần Kiệt Tường, “Lời Nói Đầu” (Foreword) in *Dân Ca Hậu Giang* (Folksongs of Hậu Giang) (Hậu Giang: Sở Văn Hóa và Thông Tin Hậu Giang, 1986), 14.

<sup>336</sup> For example, in *300 Điệu Lý Nam Bộ* (300 Southern *Lý* Tunes), only 19 songs (6.3%) are sung to 2 different texts, while 281 songs (93.7%) are sung to only one strophe.

<sup>337</sup> Lê Quốc Thắng, ed., op.cit., 9, 70.

Ex. 2.29. *Hò Mái Đoản* (*Hò kẻ-xô* in Bến Tre Province) in Bb position in Oán 2 mode (G-b-C-D-e-G)

**HÒ MÁI ĐOẢN**  
**BẾN TRE**

Hò (Kể)  
Xô

Ê \_\_\_\_\_ ơ \_\_\_\_\_ Một năm trường nó dài dằng dặc mà  
thiếp không có thấy chàng để bước cẳng tới sân ề \_\_\_\_\_  
(Ê khoan ề ề )  
Phụ mẫu tôi trách thay ơi chàng ề \_\_\_\_\_ ơ \_\_\_\_\_  
(Ê khoan ề  
Ê \_\_\_\_\_ ơ \_\_\_\_\_ chàng ề đã bạc ngãi vong ân chớ  
ề )  
nhân ơ \_\_\_\_\_ tiến ề \_\_\_\_\_ ơ \_\_\_\_\_  
(Ê khoan ề ề )

Ex. 2.30. *Cò Lả* in AB form<sup>338</sup>

**Cò lả** (Dân ca miền Bắc)

Section A

Section B  
Chorus

1. Con cò, cò bay lả, lả bay la. Bay  
ra, ra cửa phủ, bay vào, vào Đồng Đăng. Tinh tít  
tang tang tít tít, dân làng rằng, dân làng ơi rằng có  
biết, biết hay chăng, rằng có biết biết hay chăng. 2.

To my knowledge, songs in pure ternary form ABA seem nonexistent.<sup>339</sup> A rare rondo form (ABACADA) may be found in metrical *Hò Đất Giồng* (Ex. 2.31).

<sup>338</sup> As noticed before, the next verses of *Cò lả* are sung not to the same music as verse 1, but to slightly different music in order to preserve the tones of the Vietnamese language. So the form may also be designated as ABA'BA''B. This song may rather be considered in AA'A'' form if the chorus B is thought of as a refrain. In that case, the structure of A would be "a b c" (c=refrain) as indicated below.

<sup>339</sup> Metrical *Hò Hụi* (Nguyễn Xuân Thảo, ed., *Tìm Về Với Dân Ca*, 30) may be considered in ABAB'A form, a ternary form, rather than ABACA, because C section actually follows the same structure as B with a slightly different melodic line due to the tones of the language.

Ex. 2. 31. *Hò Đất Giồng* in rondo form

Trên đất giồng mình trồng khoai lang, trên đất giồng mình trồng dưa gang.

1. Hỏi cô, cô gánh nước, nước đường xa, còn bao, bao đôi nữa, để qua qua gánh giùm. Trên đất

2. Tủi thân, thân con khi, khi ở lùm, cuộc không, không lo cuộc, lo dùm, dùm cho ai. Trên đất

3. Cô kia, kia con gái, gái nhà ai, cái miệng, miệng thì méo, như quai, quai chèo đò. Trên đất

4. Lại đây, đây qua nấn, nấn dùm cho, nấn qua, qua nấn lại, tròn vo, vo lại liền. Trên đất

Among metrical folksong forms, straight and square structures,<sup>340</sup> as found in *Lý Con Sáo Nam* (Ex. 2.32), are rare.

<sup>340</sup> Structures consisting of four four-measure phrases or two eight-measure phrases.



Ex 2.32. *Lý Con Sáo Nam*, in square structure a.b.c.c

**\*Lý Con Sáo** (D.C miền Nam)

Ai đem con sáo sáo sang sông. Cho sáo số lông  
 Ai cho con sáo sáo ăn cơm. Cho sáo nữa mồm  
 Ai mua con sáo sáo trong tranh. Cho sáo trên cành  
 cho sáo số lông. Số lông bay xa con sáo sáo bay xa.  
 cho sáo nữa mồm. Rửa mồm nhanh nhanh con sáo sáo nhanh nhanh.  
 cho sáo trên cành. Đậu cành cây chanh con sáo sáo cây chanh.  
 Số lông bay xa con sáo sáo bay xa.  
 Rửa mồm nhanh nhanh con sáo sáo nhanh nhanh.  
 Đậu cành cây chanh con sáo sáo cây chanh.

Although unequal and odd phrases are common, most of the time they offer a quite balanced overall structure.<sup>341</sup> The following are some structures/schemes<sup>342</sup> found in 30 metrical songs from *Tuyển Tập Nhạc Dân Ca Ba Miền*<sup>343</sup>:

1. Structures consisting of three phrases:

- a.a'.a'' (a'' = refrain, *Hát Ru Vĩnh Phú*, p. 70);
- a.a'.b (*Bèo Dạt Mây Trôi*, p. 14; *Buông Áo Em Ra*, p. 23);
- a.a'.b<sup>+a344</sup> (*Lý Con Chuột*, p. 108; *Mấy Khi Khách Đến*, p. 127);
- a.b.b (*Lý Con Sáo Huế*, p. 94; *Lý Đuon Đệm*, p. 100);
- a.b.c (c = refrain, *36 Thứ Chim*, p. 9; *Cò Lả*, p. 34; *Hát Ru Em Bình Trị Thiên*, p. 66);
- a.b.c<sup>+a</sup> (*Lý Con Cóc*, p. 113);
- a.b.c<sup>+b</sup> (*Lý Chuồn Chuồn/Chiều Chiều*, p. 89);
- a.b<sup>+a</sup>.a' (*Hái Hoa*, p. 67);
- a.b<sup>+a</sup>.c<sup>+b</sup> (*Lý Con Sáo Quảng*, p. 107)

2. Structures consisting of four phrases:

- a.a'.a'' .b<sup>+a''</sup> (*Lý Bập Bồng Boong*, p. 114);
- a.b.a'.b' (*Lý Chim Quyên*, p. 87);

<sup>341</sup> See for instance the above Examples 2.7 (*Đèn Cù*); 2.17 (*Mấy Khi Khách Đến*); 2.23 (*Lý Chiều Chiều*); 2.24 (*Bèo Dạt Mây Trôi*); 2.25 (*Lý Con Sáo Huế*); 2.30 (*Cò Lả*).

<sup>342</sup> See above footnotes 146 and 147 in Chapter I for a detailed explanation of structure/scheme with different techniques of developing a musical section by giving it unity and variety at the same time.

<sup>343</sup> Lê quốc Thắng, ed., op. cit., presents 123 folksongs, but there are only 90 Viet metrical *Lý* and *Hát* folksongs.

<sup>344</sup> (+a) means that the actual phrase repeats some motive(s) of the phrase a.

- a.b.b'.c (*Bỏ Bỏ*, DC Phú Thọ, p. 17);
- a.b.c.c (*Lý Con Sáo Nam*, p. 112);
- a.b.c.d<sup>+c</sup> (*Lý Dĩa Bánh Bò*, p. 106);
- a.b.c<sup>+a</sup>.c' (*Cây Trúc Xanh*, p. 31);
- a.b<sup>+a</sup>.b'.b'' (*Lý Thương Nhau*, p. 102);
- a.b<sup>+a</sup>.c.d<sup>+a</sup> (*Lý Qua Cầu*, p. 141);
- a.b<sup>+a</sup>.c<sup>+b</sup>.d (*Lý Con Sáo Gò Công*, p. 93);
- a.b<sup>+a</sup>.c<sup>+a</sup>.d<sup>+a</sup> (<sup>+a</sup> = short response, *Hát Chèo Thuyền*, p. 68).

### 3. Structures consisting of five phrases:

- a.a'.b.c.c (a a' = refrain, [*Lý Đò Đưa Quan Họ*, p. 54]);
- a.b.b'.a'.c (*Đền Cù*, p. 51);
- a.b.c.d<sup>+b</sup>.e (*Trống Cơm*, p. 158);

### 4. Structures consisting of six phrases:

- a.b.c.c'.d.d' (*Hoa Thơm Bướm Lượn*, p. 79).
- a.b<sup>+a</sup>.c.d.e.e (*Lý Qua Kêu*, p. 88; *Lý Ngựa Ô*, p. 95)

Besides using compositional techniques such as repetition (a.a; or a.b<sup>+a</sup>) and variation (a.a') to give unity to the songs, as may be seen from the above data, many folksongs obviously have rhyme schemes in their lyrics as another unifying factor.

## 4. TEXTURE

As a matter of fact, like most folksongs,<sup>345</sup> Vietnamese folksongs originally were of monophonic texture.<sup>346</sup> They were mostly sung “either unaccompanied or accompanied by percussion only.”<sup>347</sup> In some *Hò xướng-xô* (solo-chorus *Hò*), there are found overlapping beats between the ending phrase of the solo and the entry phrase of the chorus, resulting in the simultaneous sounding of a unison/an octave (as in *Hò Roi*<sup>348</sup>), a major second/minor seventh (as in *Hò Chèo Ghe 1*<sup>349</sup>), a minor third/major sixth (as in *Hò Chèo Ghe 2*<sup>350</sup>), a major third/minor sixth (as in *Hò Mái Đoản 1*<sup>351</sup>), or a perfect fourth/fifth (as in *Hò đối đáp Bến Tre*<sup>352</sup>). *Hò Mái Đoản Bến Tre* (Ex. 2.29

<sup>345</sup> *HarDic*, s. v., “Monophony, monophonic.”

<sup>346</sup> See Nguyễn Thuyết Phong, “Vietnam” in *GEWM* 4: 454.

<sup>347</sup> Lê Tuấn Hùng, “Traditional and Modern National Music in North Vietnam Between 1954 and 1975” in *Contemporary Issues in Vietnamese Music -- Nhạc Việt, The Journal of Vietnamese Music* 6 (Fall 1997): 46.

<sup>348</sup> Lư Nhật Vũ & Lê Giang, eds., *Dân Ca Bến Tre*, 194.

<sup>349</sup> *Ibid.*, 207, 214.

<sup>350</sup> *Ibid.*, 209.

<sup>351</sup> *Ibid.*, 212.

<sup>352</sup> *Ibid.*, 203, 213.

above) offers a good instance of this rare polyphonic texture, in which the dissonance caused by the second d-e and c-d is introduced by an appoggiatura and an “accented passing tone,”<sup>353</sup> respectively (Ex.2.33).

**Ex. 2.33. Overlapping beats between the ending phrase of the solo and the entry phrase of the chorus**

Nowadays, when performed on stages or recorded on compact discs, folksongs are usually accompanied homophonically by a Westernized instrumental ensemble instead of a traditional heterophonical accompaniment. In instrumental music, heterophony is a “feature common to Vietnamese traditions.” Nguyễn Thuyết Phong continues to explain,

[In heterophony] several versions of the same melodic lines are superimposed. To create a timbral play, three, five, or eight instruments together display their distinctive timbres, highlighted by syncopated rhythmic cells. This noncomposed character makes room for improvised melodies and rhythms derived from the conventional notes of an instrumental piece, a song, or both. Though the music is monophonically based, musicians in ensembles may hear a kind of polyphony of instrumental improvisation played contrapuntally. This tendency makes Vietnamese music heterophonic.<sup>354</sup>

Trần Văn Khê is more specific on how to perform heterophonically traditional music: “... the last note of a musical phrase and musical section must be played in unison or in octaves. On the main beats all the instruments play either a unison or a consonance. On the weak beats they are free to use any note of the modal scale.”<sup>355</sup> So, if one expects a pure Vietnamese flavor from their performance, it is obvious that this kind of instrumental accompaniment may be more appropriate for folksongs by the continuing use of the notes of the same pentatonic modal scale as the folksongs.

<sup>353</sup> Appoggiatura is “a dissonant pitch occurring in a strong metrical position and resolving by an ascending or descending step to a consonance in a relatively weaker metrical position.” An accented passing tone is the tone “which connects two consonant pitches by stepwise motion and ... occurs in a metrical position stronger than that of its resolution” (*HarDic*, s.v., “Appoggiatura” and “Counterpoint,” respectively.)

<sup>354</sup> *Ibid.*, 454.

<sup>355</sup> Trần Văn Khê, “Vietnam” in *NGDMM* 19: 749.

Otherwise, a homophonically tonal accompaniment, by using the Western seven-tone scale, may reduce somewhat the purity and flavor of Vietnamese folksongs.

## 5. RELATIONSHIP OF MUSIC TO TEXTS AND TO PEOPLE'S ACTIVITIES

As mentioned in the previous chapter, due to the tonality of the Vietnamese language, the relationship of music to text (a text-enhancing role) is three-fold, i.e., (1) relationship of music to text in terms of the tones of the Vietnamese language (a tone-preserving function), (2) relationship of music to text in terms of the enhancement or reorganization of textual form into musical form (a form-enhancing function) (this issue is already treated in Section B.1.3 above), and (3) relationship of music to text in terms of the meaning of the content expressed by the texts (a meaning-enhancing function). In addition, when music is wed to text, music and text together play certain role in enhancing the different activities of the folk people (an activity-enhancing role).

### 5.1. Relationship of Music to Text in Terms of the Tones of the Vietnamese Language

“*Tròn vành, rõ chữ*”<sup>356</sup> is a Vietnamese traditional phrase that requires singers to sing with a beautiful voice and clear articulation so that they may move listeners not only by the quality of their voice but also by the meaning of the texts they express. To do so, it is implied that the vocal works themselves have to deal adequately with the different tones of the words of the texts. Thus, “as a general principle in Vietnamese vocal music, the melodic line moves up or down depending on different tones of the text.”<sup>357</sup> Vietnamese folksongs show us how the music manages to preserve the Vietnamese tonal language without becoming pure spoken poems.

As mentioned above,<sup>358</sup> in spoken language the Southern accent (*giọng Nam*) makes no distinction in rendering the *thanh ngã* (glottal middle/high inflective tone) and *thanh hỏi* (low-high inflective tone), and the Central accent (*giọng Trung*) generally makes little distinction between not only *thanh ngã* and *thanh hỏi* but also *thanh ngã* and *thanh nặng* and, sometimes, *thanh hỏi* and *thanh sắc*. In general, the three compound tones (*thanh ngã, hỏi, nặng*) are well rendered by at least two notes, and the *thanh ngang* is almost considered as midway between high and low tones. All these aspects are reflected in many regional folksongs.

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<sup>356</sup> Meaning literally “rounded mouth/lips, clear words,” see Vĩnh Long, *Sự Tròn Vành Rõ Chữ Của Tiếng Hát Dân Tộc* (The Beautiful Voice and the Clear Articulation of Nationalistic Singing) (Hà Nội: Viện Nghệ Thuật (Institute of Arts), 1976), 32, n.12.

<sup>357</sup> Trần Linh Quý, Hồng Thao, *Tìm Hiểu Dân Ca Quan Họ* (Research on Quan Họ Folksongs) (Hà Nội: NXB Văn Hóa Dân Tộc, 1997), 156, cited in Lê Văn Chương, op. cit., 196.

<sup>358</sup> See above, Chapter II, A, p. 69.

For example, in recitative chants such as *Hát ru* (lullaby), *Hò* (chanty, call chant), and *Ngâm* (poem declamation), in which the music follows very closely the rhythm and tones of the text,<sup>359</sup> the different tones are set to a number of fixed pitch degrees in a given mode, resulting in an easily predictable tune if one knows the text. This is best exemplified by the Southern *Hò*, which has similar ways of rendering the tones in Southern accent.<sup>360</sup> It is noteworthy that the compound tones *nặng*, *hỏi*, and *ngã* are mostly sung to two pitch classes, and *thanh ngã* is almost identical to *thanh hỏi*, while the simple tones *ngang*, *huyền*, and *sắc* are mostly sung to a single pitch class, even though neumatic or semi-melismatic styles may affect every tone.<sup>361</sup>

Ex. 2.34. **Tones in Southern recitative *Hò* in F position, *Xê-Xự*,<sup>362</sup> *Oán 1* and *Oán 2* mode** (Key: open note = frequently used; other noteheads = less used)

Mode/Modal Nuance	Thanh Ngang	Thanh Huyền	Thanh Sắc	Thanh Nặng	Thanh Ngã	Thanh Hỏi
Mode <i>Xê/Xự Hời Ai</i>	Ngang	Huyền	Sắc	Nặng	Ngã	Hỏi
Mode <i>Oán 1</i>	Ngang	Huyền	Sắc	Nặng	Ngã	Hỏi
Mode <i>Oán 2</i>	Ngang	Huyền	Sắc	Nặng	Ngã	Hỏi

The tune of *Ngâm Sa mạc* (Northern Sa mạc poem declamation), even more melismatic on certain tones, still shows its close and relatively fixed connection to the tones of the poem text (Ex. 2.35).

<sup>359</sup> Except the call section.

<sup>360</sup> This may be found in most of the 154 Southern recitative *Hò* and similar pieces such as recitative *Hát huê tình*, compiled and edited by Lữ Nhất Vũ & Lê Giang (including 18 *Hò* and 4 *Hát huê tình* in *Dân Ca Bến Tre*; 5 *Hò môi*, 9 *Hò huê tình*, 9 *Hò chèo ghe*, 11 *Hò cây*, 8 *Hò hơ*, 9 *Hò đối đáp*, and 1 *Hò sợ vợ* in *Dân Ca Kiên Giang*; and 32 *Hát huê tình*, 25 *Hò huê tình*, 13 *Hò cây*, and 10 *Hò mái dãi* in *Dân Ca Hậu Giang*). See also *Hò cây* Kiên Giang in Ex. 2.26b and *Hò mái đoản* Bến Tre in Ex. 2.29 above.

<sup>361</sup> In some specific styles such as *đọc kinh* (prayer recitation/cantillation), the minimum distinction between high and low tones is traditionally acceptable, as may be seen in the following section on Catholic traditional chanting and singing.

<sup>362</sup> We name “*Xê-Xự*” mode (D-f-G-A-c-D) as these tunes are chanted mainly to *Xê* mode (D-f-g-A-c-D) and very often end with the main pivot of *Xê* mode (G-a-C-D-f-G). This is a characteristic of *hời Ai* (modal nuance *Ai*) in Southern folksongs.

Ex. 2.35. Tones in Northern *Sa mạc* poem declamation



The tunes of metrical *Nói thơ* (Southern poem declamation) such as *Nói thơ Vân Tiên* and *Nói thơ Sáu Trọng*,<sup>363</sup> even still predictable, show an interesting melodic line from high to low, as can be seen in *Nói thơ Vân Tiên* from Bến Tre Province (Ex.2.36).<sup>364</sup>

Ex. 2.36. *Nói thơ Vân Tiên* from Bến Tre Province in F position, Xự-Xê mode



In other metrical songs, especially *Lý* (short rural song) and *Hát* (song), the tune, usually with the help of the textual variation, is more freely connected with tones, allowing it to render the tones not at fixed but at varied pitch-levels, so long as the tune respects the relative pitch-tones between morphemes of a word or a phrase.<sup>365</sup> In general, the minimum tone distinction between simple tones *huyền/nặng*<sup>366</sup> - *ngang-sắc* is a major second (abbr. M2), such as “*tang tình con xít*” (a-g-a-b) in *Trống Cơm* or “*bà*

<sup>363</sup> See Lư Nhất Vũ & Lê Giang, eds., *Dân Ca Bến Tre*, 249-53; *Dân Ca Kiên Giang*, 304-311.

<sup>364</sup> *Ibid.*, 249-53.

<sup>365</sup> In most cases, the next tone clarifies the previous tone. In many other cases, the previous tone clarifies the immediate next tone. See Nguyễn Khắc Xuyên, *Tiến Trình Thánh Nhạc Việt Nam Qua Nhạc Đoàn Lê Bảo Tịnh* (The Process of Vietnamese Sacred Music Through Lê Bảo Tịnh Music Group) (Houston, TX: Zieleks, 1991), 150.

<sup>366</sup> When *thanh nặng* is transcribed as a simple tone, it sounds like *thanh huyền*. However its glottal quality requires singing a “*vỗ*” ornament on it, i.e., repeating the first note after a rather fast rest between two identical pitches. For instance, almost all choir singers naturally ornament glottal *thanh nặng* this way when they sing the well-known song “*Lạy Mẹ Xin Yên Ủi*” (*ibid.*, 334): “*Lạy (i) Mẹ (e) xin yên ủi chúng con...*” Otherwise *thanh nặng* would sound like plain *thanh huyền*.

*đi khắp*” (c-d-e) in *Bà Rí*.<sup>367</sup> Larger intervals include minor/major third (m/M3), perfect fourth and fifth (P4 & P5), and minor seventh (m7), depending on which tones are involved (see Table 2.88).

Table 2.88. **Ascendant intervals between simple tones *ngang-huyền-sắc-nặng***<sup>368</sup>

	unison	m2	M2	m3	M3	P4	P5	m6	M6	m7	P8
Ngang->Sắc			x <sup>369</sup>	x	x	x					
Huyền->Ngang			x	x	o <sup>370</sup>	x					
Huyền->Sắc			o	x	x	x	x			x	
Huyền->Nặng	x		x	x							
Nặng->Huyền	x		x	x		x					
Nặng->Ngang			x	x	o	x	x				
Nặng->Sắc			o	x	o	x	x			x	

It is not uncommon to find morphemes with simple tones that are ornamented by at least two notes, only one of which may correspond to the tone-pitch of the actual morpheme, such as “biết” (d-g, where only g fits in the tone-pitch of “biết” in relation to *thanh ngang* in “hay”) in Ex. 2.37;

Ex. 2.37. **Ornamented simple tone**

biết, biết hay chãng, rãng có biết biết hay chãng. 2.

There also can be found two morphemes with *thanh ngang*, the former of which are ornamented with an ascendant/descendant m2, M2, or m3, such as “*nuôi* (g-a) *em* (g),” “*em* (a-c) *ra* (a),” “*manh* (a-g) *manh* (a).”<sup>371</sup>

<sup>367</sup> Lê Quốc Thắng, op.cit., 158, 12.

<sup>368</sup> These intervals are found in Việt metrical songs *Lý* and *Hát* in Lê Quốc Thắng, ed., op. cit.

<sup>369</sup> (x) signifies the marked interval is found between *thanh ngang* and *thanh sắc*.

<sup>370</sup> (o) signifies the marked interval is actually not found between *thanh huyền* and *thanh ngang*. Further research needs to be done to explain why the major third is present only between *Ngang* and *Sắc* and absent between other simple tones.

It is interesting to note that in some folksongs the interval between two or three successive identical simple tones is not the usual unison but from a minor second to a major second to a minor third, as shown in Table 2.89.

Table 2.89. **Interval of m2, M2, or m3 between 2-3 successive identical simple tones**

<b>2-3 successive identical tones</b>	<b>Ascendant interval</b>
Ngang-Ngang (Oán mode)	- m2 (f#-g: <i>bay xa</i> ) <sup>372</sup>
Ngang-Ngang	- M2 (g-a: <i>dưa gang</i> ) <sup>373</sup>
Huyền-Huyền...	- M2 (d-e: <i>mình trông</i> ) <sup>374</sup> ; <i>cầu mà [té]</i> <sup>375</sup>
Huyền-Huyền[-Ngang]	- m3 (a1-c2-[d2]: <i>rằng Bà [đi]</i> ) <sup>376</sup> ; (d-f-[g]: <i>giùm người [ta]</i> ) <sup>377</sup>
	<b>Descendant interval</b>
Ngang-Ngang (Oán mode)	- m2 (Bb-a: <i>không xong</i> ) <sup>378</sup>
Ngang-Ngang	- M2 (a-g-[d]: <i>duyên ông [chông]</i> ) <sup>379</sup> ; (d-c-a: <i>dây tơ [hông]</i> ) <sup>380</sup> ; (b-a-[f#]: <i>cây ngô [đông]</i> ) <sup>381</sup> ; ([a]-g-f: <i>[Bắc] kim thang</i> ) <sup>382</sup> ; ([c]-a-g: <i>[nhớ]thương ai</i> ) <sup>383</sup> ; (a-g: <i>kim tôi</i> ) <sup>384</sup>
Ngang-Ngang-Ngang[-Huyền]	- M2-m3[-M2] (a-g-e[-d]: <i>tôi con chim [gì]</i> ) <sup>385</sup>
Sắc-Sắc-[Nặng]	- m3-[P5] (c-a-d: <i>thắng cái [kiệu]</i> ) <sup>386</sup>

<sup>371</sup> See Lê Quốc Thắng, ed., op. cit., 23 (at the end of *Buông Áo Em Ra*), 23 (mm.2-3 in *Buông Áo Em Ra*), and 43 (mm. 2-3 in *Con Chim Manh Manh*).

<sup>372</sup> *Lý Con Sáo Nam* (Lê Quốc Thắng, *Tuyển Tập Nhạc Dân Ca Ba Miền*, 112)

<sup>373</sup> *Lý Đất Giồng*, ibid., 90.

<sup>374</sup> Ibid.

<sup>375</sup> *Bắc Kim Thang*, ibid., 8.

<sup>376</sup> *Bà Rí*, ibid., 12.

<sup>377</sup> *Lý Đất Giồng*, ibid., 90.

<sup>378</sup> *Lý Ba Tri*, in Lư Nhật Vũ & Lê Giang, eds., *Dân Ca Bến Tre*, 186, see Ex. 2.

<sup>379</sup> *Bà Rí*, in Lê Quốc Thắng, ed., *Tuyển Tập Nhạc Dân Ca Ba Miền*, 12.

<sup>380</sup> Ibid.

<sup>381</sup> *Lý Chiều Chiều (Chuồn Chuồn)*, ibid., 89.

<sup>382</sup> *Bắc Kim Thang*, ibid., 8.

<sup>383</sup> *Trống Cơm*, ibid., 158.

<sup>384</sup> *Xe Chỉ Luôn Kim*, ibid., 148.

<sup>385</sup> *Con Chim Manh Manh*, ibid., 43.

<sup>386</sup> *Lý Ngựa Ô (Nam Bộ)*, ibid., 95.



As a general rule, the next tone clarifies the previous tone. For example, *thanh huyền* in “*giờ*” which makes *thanh ngang* in “*bao*” clearer (*bao giờ* is a two-morpheme word, meaning “when”) (Ex. 2.38).

Ex. 2.38. **The relative pitch-tones of the word “*bao giờ*” are respected even though “*bao*” is a fifth lower than “*quanh*” with the same *thanh ngang*.**

Khen ai khéo xếp (ơ a) cái đèn cù. Voi  
giấy (ơ a) ngựa giấy (ơ) tít mù (nó mới) lại vòng quanh (ơ) bao  
giờ tôi bèn (cái) duyên (à) anh. Voi giấy (ơ a) ngựa

In many other cases, the previous tone clarifies the next tone, such as *thanh sắc* in “*khéo*,” which is made clear by the *thanh ngang* in the previous morpheme “*ai*” (Ex. 2.39).

Ex. 2.39. ***Thanh sắc* in “*khéo*” is made clear by *thanh ngang* in the previous morpheme “*ai*”.**

Khen ai khéo xếp (ơ a) cái đèn cù. Voi  
giấy (ơ a) ngựa giấy (ơ) tít mù (nó mới) lại vòng quanh (ơ) bao  
giờ tôi bèn (cái) duyên (à) anh. Voi giấy (ơ a) ngựa

For the compound tones, when they are duly ornamented by at least two different pitch levels, the intervals include an M2/m3/m3+M3<sup>387</sup>/M3/P4 for Northern *ngã*, an M2/M2+P4/P4/M6/m7/P8 for Northern *hỏi*, an M2 ascendant or descendant/M2+P4 /m3/P4/P5/m6 for Northern *nặng*; an m3/P4/m6/M6 for Southern *ngã*, an

<sup>387</sup> m3+M3 means ornamented with three ascendant notes, such as d-f-a for “*Sở/cũng*” in *Hát Chèo Thuyền* (Lê Quốc Thắng, op.cit., 68); M2+P4 such as f-g-c for “*phủ/tướng*” or “*thị/Lạng/mẹ*” in *Cò Lả* (ibid., 34-5); P4+M2 such as d-g-a for “*bực*” in *Giận Mà Thương* (ibid., 62). Sometimes, the compound tones are ornamented with three or four notes, such as f-g-f for “*chẳng*” in *Hát Chèo Thuyền* (ibid., 69); e-g-e for “*ở/cỡ*” in *Lý Qua Kêu* (ibid., 88); b-a-b-a for “*đĩa*” *Hát Ru Vĩnh Phú* (ibid., 70); d-g-e-d for “*nhân*” in *Lý Chim Quyên* (ibid., 87), etc.

M2/3t/P4/m6/M6 for Southern *hỏi*, an m3/P4/m6/M6 for Southern *nặng*; an m3 descendant/M3 ascendant for Central *ngã*, an M2 ascendant or descendant/m3/M3/P4 for Central *hỏi*, an M2/m3/P4/P4+M2 for Central *nặng*. This is shown in Table 2. 90.

Table 2.90. **Ornamenting ascendant interval(s) for compound tones in metrical folksongs from three language accents.**

Comp. Tones	Northern accent	Southern accent	Central accent
Thanh ngã	M2/m3/m3+M3/M3/P4	m3/P4/m6/M6	m3d/M3a <sup>388</sup>
Thanh hỏi	M2/M2+P4/P4/M6/m7/P8	M2/3t/P4/m6/M6	M2a,d/m3/M3/P4
Thanh nặng	M2a,d/M2+P4/m3/P4/P5/m6	m3/P4/m6/M6	M2/m3/P4/P4+M2

It is not rare to find the compound tones *ngã* and *hỏi* not ornamented at all, especially for some “*phụ từ*”<sup>389</sup> such as “*hỏi, chẳng, để, phải, cũng,*”<sup>390</sup> etc.; or in some few Central folksongs such as *Lý Con Sáo Quảng*.<sup>391</sup> Neither is it rare that in some folksongs, especially Southern Lý, even the simple tones are not rendered properly.<sup>392</sup> Lu Nhật Vũ gives some reasons: First, some new verses are set to older tunes whose original text is almost forgotten; second, a new text may be set improperly to a famous tune to achieve a new context; thirdly, there may be a kind of play on words, such as in *Lý Í A*.<sup>393</sup> Another likely reason is that the original Central tune -- based on the Central accent in which *thanh nặng*, *thanh hỏi*, and *thanh ngã* seem alike, with *thanh ngang* considered as the highest tone in some places, and *thanh sắc* is usually spoken like *thanh hỏi* in the Northern accent -- is actually sung to a partly Southern accent, such as in “*Lý Liên Vũ*” or “*Lý Kỳ Hội*.”<sup>394</sup>

<sup>388</sup> “a” stands for ascendant (interval), “d” stands for descendant (interval), and “a,d” stands for ascendant or descendant.

<sup>389</sup> These are morphemes which have a grammatical meaning but do not designate a person, animal, object, action, or status.

<sup>390</sup> See “*hỏi, chẳng*” (oh, not) in *Hái Hoa* (Lê Quốc Thắng, op.cit., 67); “*để*” (in order to) in *Hát Ru Vĩnh Phú* (ibid., 71); “*phải*” (must) in *Bà Rí* (ibid., 13); “*cũng*” (also) in *Cây Trúc Xanh* (ibid., 31).

<sup>391</sup> Lê Quốc Thắng, op.cit., 107.

<sup>392</sup> Lu Nhật Vũ named it “*cưỡng âm*” (forced sound/tone) (*Dân Ca Bến Tre*, 56-61), or “*không tròn vành rõ chữ*” (no “beautiful voice and clear articulation”) (*Dân Ca Hậu Giang*, 125-7).

<sup>393</sup> “*cầu cao ván yếu gió rung*” (the bridge is high, the planks are thin, the wind shakes it) in which “*gió*” (wind) is sung as “*giờ*” (foot/leg) resulting in another meaning of the text: the bridge is high, the wooden planks are thin, your legs shake, see *Dân Ca Bến Tre*, 58.

<sup>394</sup> Ibid., *Dân Ca Bến Tre*, 156, 146. From my experience with speakers of Central accent, those irregularities in *thanh ngang* and *thanh sắc* are understandable. Furthermore, “*bộ coi, cho chuông* (for *cho vuông*), *ba rò* (for *ba liếp*)” seem to be words from Central dialect.

Even though there are a few folksongs, especially Southern Lý, in which many tones are not rendered appropriately as expected, in general it is obvious that the melodies of almost all folksongs respect the different pitch-tones of the Vietnamese language as reflected in different accents across the country. The way in which the folksongs reflect the characteristics of the national language affords a precious tool for new Vietnamese musical compositions. As a result of these compound inflective tones, and the attraction for simple tones to do the same, Vietnamese folksongs are composed in more melismatic than syllabic style with the frequent use of two eighth note figures and, especially, of two to four sixteenth note figures,<sup>395</sup> not to mention grace notes. After exploring how the tones of the texts of folksongs guide the music, we will examine how the meaning of the text is affected by the music.

## 5.2. Relationship of Music to Texts in Terms of Meaning

The music may affect the meaning of the text in two ways: It may either “contradict or obscure the syntax of its text” through its “phrase structure,” resulting in a possible misunderstanding of its true meaning; or “in some way express or reinforce the meaning of its text.”<sup>396</sup> The former is a negative effect, and have been explored in the section on textual variation (see Chap. II. B.1.3 above). We will focus on the latter, which is a positive effect.

With regard to this aspect, Lê Văn Chưởng mentions that the folksongs’ tunes develop the musicality of the poem text.<sup>397</sup> It is obvious that the music in non-metrical chants such as *Nói thơ*, *Ngâm thơ*, *Ru*, and *Hò*, even though being closely connected with the tones, the rhythm, and the structure of the original poem text, still may enhance its meaning by adding more musicality to the poem and giving it a certain mood through the different modes, such as *Điệu Xang*, *Xự*, *Xê* and *Oán*, and modal nuances such as *Hơi Bắc*, *Hơi Quảng*, *Hơi Ai*, *Hơi Xuân*, *Hơi Oán 1*, *Oán 2*, *Oán 3*, *Oán 4*, or *Oán 5*, and through their change of mode (*Chuyển điệu*) or of modal nuances (*Chuyển hơi*) with or without the metabole (*Chuyển vị*), the change of the initial position of pentatonic scale. Read the following verses:

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<sup>395</sup> See above, from Ex. 2.6; 2.7; 2.8; 2.10; 2.11; 2.14; 2.15; 2.16; 2.21; 2.23; 2.28; 2.29.

<sup>396</sup> *HarDic* s. v., “Text and music.” Louis G. Nuechterlein (“The Music of the Congregation” in *A Handbook of Church Music*, Carl Halter and Carl Schalk, eds. (St Louis: Concordia Publishing House, 1978) is more specific: “Sustain, heighten, and intensify” the meaning of the text (p. 109)

<sup>397</sup> Lê Văn Chưởng, op.cit., 120.

*Đất sâu mạ úa, tôi cấy lúa Ngọc Chùm,*

(The field is deep, the rice seedlings have withered, I transplant Ngọc Chùm rice)

*Này anh Hai ơi, biết đâu nhân đạo chỉ **dùm** cho tui.*

(Dear eldest Brother, if you know where I can find some good persons, please show me).

Also read the chant *Hò Cây* (Ex. 2.26b) to realize how the music, with interchange between *Hỏi Oán 3* and *1*, makes the courting poem more interesting and attractive.

As regards metrical songs, Lư Nhất Vũ, author of many dissertations on folksongs,<sup>398</sup> remarks that “the high and low tones and the rhythm of the poem have created the musical trait of *Lý* songs,<sup>399</sup> appropriate to the content [meaning] that the poem would express.”<sup>400</sup> In *Dân Ca Kiên Giang*, he notes that *Lý* songs “make clearer the content of folk poems.”<sup>401</sup> He adds, “It is thanks to musical means (melody, rhythm, structure, mode) that are manifested all the beauty and charm hidden in the words making the content of folk poems.”<sup>402</sup>

Tô Vũ describes the different characteristic features the music may create within the *Lý* songs and songs of similar style from the three regions of Vietnam: the Northern songs are generally “*trang trọng, duyên dáng*” (solemn, graceful) and if they denote some “*dí dỏm*” (humor), they express it “*kín đáo và tế nhị*” (secretly and delicately); the Central songs are mostly “*trữ tình, khắc khoải, man mác nỗi buồn*” (lyrical, anxious, vaguely sad); besides those previous features found in certain songs, the great majority of Southern songs are fully “*lạc quan, phóng khoáng và đặc biệt ... trào lộng hài hước*” (optimistic, liberal, and especially humorous and funny).<sup>403</sup> These general features seem to be best exemplified by three well-known folksongs: the Northern *Lý Qua Cầu* (Ex. 2.38 above),<sup>404</sup> the Central *Lý Con Sáo Huế* (Ex. 2.25 above), and the Southern *Lý Ngựa Ô*<sup>405</sup> (Ex. 2.40).

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<sup>398</sup> In *Tìm Hiểu Dân Ca Nam Bộ* (1983), *Dân Ca Bến Tre* (1981), *Dân Ca Kiên Giang* (1985), *Dân Ca Cửu Long* (1986), and *Dân Ca Hậu Giang* (1986).

<sup>399</sup> Tô Vũ, in accord with Mịch Quang, considers many other metrical songs such as *Qua Cầu Gió Bay*, *Hoa Thơm Bướm Lượn*, *Xe Chỉ Luồn Kim* as *Lý* songs, *ibid.*, 16.

<sup>400</sup> *Dân Ca Hậu Giang*, 124.

<sup>401</sup> *Ibid.*, 113.

<sup>402</sup> *Ibid.*, 115.

<sup>403</sup> *Ibid.*, 19.

<sup>404</sup> Ex. 2.11 above in F position.

<sup>405</sup> Lê Quốc Thắng, *op.cit.*, 95.

Ex. 2.40. *Lý Qua Cầu*, a Northern Lý in C position, Xê mode, strophic form with a four-phrase structure (A= a.b<sup>+a</sup>.c.d<sup>+c</sup>)

**Lý Qua Cầu**  
(Dân ca miền Bắc)

Yêu nhau cởi áo (ôi a) cho nhau, về nhà dối  
 Yêu nhau cởi nón  
 Yêu nhau cởi khăn  
 (rằng cha dối) mẹ (ơ ơ) (rằng a ôi a) qua cầu (rằng a ôi a) qua  
 cầu (tình tình tình) gió bay (tình tình tình) gió bay 2.Yêu...  
 đánh rơi đánh rơi. 3.Yêu...

*Lý Qua Cầu* original 6-8 meter poem reads:

*Yêu nhau cởi áo cho **nhau*** (For love, one<sup>406</sup> takes off the coat and gives it to the lover)

*Về nhà dối mẹ qua cầu gió bay* (On returning home, one lied to the mother that, when crossing the bridge, it was blown by the wind).

The music reorganizes and transforms the poem as follows:

a: *Yêu nhau cởi áo (ôi a) cho nhau*

b<sup>+a</sup>: *Về nhà (dối rằng cha) dối mẹ (ơ ơ ơ)* (The music seems to express the singer hesitating when singing “uh uh uh” before telling a lie)

c: *(Rằng a ôi a) qua cầu, (rằng a ôi a) qua cầu* (The repetition of this motive seems to delay the lie to the last minute)

d<sup>+c</sup>: *(Tình tình tình) gió bay, (tình tình tình) gió bay* (The imitation of instrumental sounds “tình tình tình” before the lie sounds like the expression of the singer’s joyful confidence in his/her parents’ sympathy).

<sup>406</sup> The subject may be I, He, or She.

Ex. 2.41. *Lý Con Sáo Huế*, a Central *Lý* in F position, *Xang* mode, in strophic form with a three-phrase structure (A = a.b.b)

**LÝ CON SÁO HUẾ**

D.C miền Trung

F Position, *Xang* mode      Bb borrowed tone from Bb position

Ai đem con sáo sang sông, để. \_\_\_\_\_ cho, để cho con sáo (ơi người ơi)  
cao, bề. \_\_\_\_\_ sâu, bề sâu nhờ bởi (ơi người ơi)

5 Tone A returns      Fine

sỏ lòng (ơi người ơi) bay xa, sỏ lòng (ơi người ơi) bay xa. Non cao ai đắp nên  
ai đào (ơi người ơi) nên sâu, ai đào (ơi người ơi) nên sâu?

*Lý Con Sáo Huế* original 6-8 meter poem reads:

*Ai đem con sáo sang sông* (Who brought the myna across the river)

*Để cho con sáo sỏ lòng bay xa?* (So that it escaped [and] flew away?)

The music makes a variation on the original text of the poem:

a: *Ai đem con sáo sang sông, để (ê) cho, để cho con sáo (ơi người ơi)* (Who brought the myna across the river, so that...(oh folks)

b: *Sỏ lòng (ơi người ơi) bay xa*, b: *Sỏ lòng (ơi người ơi) bay xa*. (it escaped (oh folks) and flew away?)

Even though in *Xang* mode, which usually gives a feeling of joy and happiness, this *Huế* tune sounds “anxious, vaguely sad” because the pivot degrees F and C are usually ornamented with “vibrato” in a rather slow tempo,<sup>407</sup> and the tune ends with C instead of the usual F to express a question not yet answered and a feeling of bemoaning that the bird flew away.

<sup>407</sup> This may be heard in similar *Huế* songs such as *Lý Qua Đèo*, *Lý Tình Tang* (Tam Ca Đông Phương (Oriental Trio) Audio CD).

Ex. 2.42. *Lý Ngựa Ô (Nam Bộ)* in F position, *Xê* mode, from *Bắc* to *Xuân*  
modal nuance

*D.C* miền Nam

Hơi Bắc

Khớp con ngựa ngựa ô. Khớp con ngựa ngựa

ô, ngựa ô anh thắng, anh thắng cái kiệu vàng (ư

) anh tra khớp bạc, lục lạc đồng đen, búp sen lá giặm, dây

cương nhuộm thắm, cán roi anh bịt đồng thò. Là

Hơi Xuân

đưa (í a) đưa nàng đưa nàng, anh đưa nàng về dinh. Là... dinh

The original poem of *Lý Ngựa Ô* reads:

*Ngựa ô anh thắng kiệu vàng* (I [man] harness my black horse with a golden saddle,)

*Anh tra khớp bạc đưa nàng về dinh* (a silver bit, and I bring you [woman] back to the palace).

The textual variation transforms it as follows:

*(Khớp con) ngựa (ngựa) ô, (Khớp con) ngựa (ngựa) ô,*

*Ngựa ô anh thắng (anh thắng cái) kiệu vàng*

*Anh tra khớp bạc (lục lạc đồng đen, búp sen lá giặm, dây cương nhuộm thắm, cán roi anh bịt đồng thò)*

*(Là) đưa (í a đưa) nàng, (đưa nàng, anh đưa nàng) về dinh*

*(Là) đưa (í a đưa) nàng, (đưa nàng, anh đưa nàng) về dinh.*

The poem expresses the dream of a young man to become a mandarin or a rich man who would bring his lover to his palace on his black horse. The tune in *Xê* mode, which gives the feeling of some kind of unexpected joy in the first part,<sup>408</sup> attains a climax of gladness in the second part (last staff in Ex. 2.39) in which the high pitches

<sup>408</sup> See above, footnote 276.

and the syncopated rhythm seem to imitate the whinnying horse galloping back to the home palace.

Although there is no easy way to explore more in detail how the music enhances the text of folksongs, it may be noted that the more the texts are set to one single tune, the less the meaning of the texts is enhanced by that tune. In some cases, a single poem is set to different tunes, such as the above poems “*Ngựa Ô*” (Black Horse) and “*Con Sáo*” (The Myna),<sup>409</sup> and the role of the music is very important in reorganizing the text and transforming its structure within a different musical setting.

To sum up, through textual variation, adding vocables, or repeating morphemes,<sup>410</sup> the music not only gives the poem a different structure but also gains from the tones more freedom to better express the content of the poem. In *Lý* and metrical songs, it is not a subordinate relationship of music to text, as usually found in non-metrical *Ru*, *Ngâm*, or *Hò*, but rather an interdependent relationship that weds music and poem.

### 5.3. Relationship of Music-Wed-to-Text to People’s Activities

People’s activities may include work, interpersonal communication, entertainment, and worship, etc. Many folksongs’ genres indicate clearly for what activity the song is aimed: for example, *Hò cấy* (rice-seeding chantey), *Hò chèo thuyền* (boat-rowing chantey), *Hát huê tình* (love song), *Hát ru* (lullaby), *Hát vãn thờ* (chant of praise to the worshipped Spirits).<sup>411</sup> Lê Văn Chưởng enumerates four main roles of Vietnamese folksongs, that is, work-enhancing role, entertainment role, ritual or rite-enhancing role, and aesthetic role.<sup>412</sup> We may add other roles, such as interpersonal communication-enhancing role. These roles are not necessarily exclusive, but oftentimes overlap each other.

a) Work-enhancing role consists of harmonizing the different actions of manual work and enhancing work productivity, such as in metrical *Hò Sông Mã* (Boat-rowing chanties on *Mã* River). It may include some functions, such as evolving, enjoyment, movement-enhancing, mood-setting, diversionary function, etc.<sup>413</sup>

b) Entertainment role consists of enhancing people’s free time or relaxation time, in work fields as well as at home or in recreational parties and festivals, such as in

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<sup>409</sup> See Lư Nhất Vũ & Lê Giang, eds., *Dân Ca Bên Tre*, 96-106.

<sup>410</sup> See “textual variation” in Section 2, above.

<sup>411</sup> See Hồ Thị Hồng Dung, “Hát Vãn Thờ for two Bodhisattvas in Ninh Xá Temple,” from [http://www.vnstyle.vdc.com.vn/vim/english/information/bai\\_HatVantho.htm](http://www.vnstyle.vdc.com.vn/vim/english/information/bai_HatVantho.htm) (retrieved on September 30, 2006).

<sup>412</sup> Lê Văn Chưởng names them successively as “chức năng lao động, chức năng sinh hoạt, chức năng nghi lễ and chức năng nghệ thuật.” See Lê Văn Chưởng, op. cit., 52-60.

<sup>413</sup> These functions are suggested by Edward Foley, op. cit., 571-3.



many unmetrical *Hò*. It may include elements from unifying /involving function to aesthetic, emotional, and enjoyment functions to mood-setting, movement-enhancing, and diversionary functions.<sup>414</sup>

c) Ritual or rite-enhancing role consists of enhancing the spiritual life's activities at home or in temple and pagoda, such as in *Hát vãn thờ* (chant of praise to the worshipped Spirits).<sup>415</sup> It may include mood-setting, movement-enhancing function as well as enjoyment and unifying /involving functions, etc.

d) Aesthetic role consists of enhancing the emotional life by the beauty of the lyrical songs themselves through artistic performances in competitions or on stage, called "*Hò thi, Hò trường, Hò đấu xảo, Hát thi, or ca tài tử,*"<sup>416</sup> such as in many *Quan họ Bắc Ninh* songs. It may include aesthetic, emotional and enjoyment functions.

e) Interpersonal communication-enhancing role consists of creating appropriate ambience for people to communicate or express their thoughts and feelings, especially friendship or love among youths, such as *Hát giao duyên* or *Hát huê tình*<sup>417</sup> (love songs). It may include aesthetic, emotional and enjoyment functions as well as mood-setting, movement-enhancing and unifying /involving functions, etc.

## II. VIETNAMESE CATHOLIC TRADITIONAL CHANTS AND HAI LINH'S SONGS

We will now examine the music in terms of melody, rhythm, formal structure, texture, and its relationship to texts (1) in Catholic traditional prayers and books, (2) in Catholic traditional hymns, and (3) in Hải Linh's songs.

### 1. CATHOLIC TRADITIONAL PRAYERS AND BOOKS

The Catholic traditional prayers and books are chanted to different **melodic formulas**, called *cung đọc kinh* or *cung kinh* (prayer recitation / cantillation<sup>418</sup> / chanting tones), and *cung đọc sách* or *cung sách* (reading recitation / cantillation / chanting

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<sup>414</sup> For more details, see Chapter III.A, 2.

<sup>415</sup> See Hồ Thị Hồng Dung, op. cit., online.

<sup>416</sup> Lê Văn Chương, op. cit., 58.

<sup>417</sup> See Lư Nhật Vũ & Lê Giang, eds., *Dân Ca Bến Tre*, 74-80.

<sup>418</sup> Cantillation is "[the] speechlike chanting of a liturgical text" (*HarDic*, s. v., "Cantillation") or "the art of proclaiming the word, the text" (Don Luigi Agustoni, "La cantillation des lectures et des prières dans la messe" in *Le Chant liturgique après Vatican II* (Paris: Editions Fleurus, 1966), 79-110.

tones), depending on the language tones used in the diocese, sometimes on the kind of prayer/book chanted, and mainly on the liturgical season. In general, the book reading's cantillation formula for a solo is more melismatic than the prayer's cantillation formula for the congregation. The following are some typical chanting formulas:<sup>419</sup>

Two-note formula within a minor third (Re-Fa),<sup>420</sup> called *Cung Thương* (lit. sad tone),<sup>421</sup> used to chant certain prayers in *Mùa Thương* (sad season, Advent/Lent season):



Ex. 2.43. **Act of Contrition**<sup>422</sup>



<sup>419</sup> See Xuân Thảo, “Xử Lý Thanh Điệu Thế Nào Trong Ngâm tụng, Ca Hát?” (How Have the Tones of the Vietnamese Language Been Used in Chanting and Singing?) in *Hát Lên Mừng Chúa* (Sing to the Lord Magazine) (HCM City: Saigon Archdiocese Sacred Music Council), nn. 45-56.

<sup>420</sup> These are relative pitches. They may be Mi-Sol, Fa-Lab, Sol-Sib, or La-Do depending on the person who intones the prayer first. Usually, in every parish there is more than one group of young girl cantors (*học trò thưa kinh*) who are trained to chant every prayer in order to intone the prayers, to support the congregation's prayers, and to chant the prayers or readings that the congregation does not know or is not able to chant due to their melodic difficulties. These cantors are under the guidance of one or two “*bà quản*” (directresses) (see Nguyễn Khắc Xuyên, op. cit., 25-6).

<sup>421</sup> In the Vietnamese Catholic liturgical year, the Ordinary Time, Advent and Christmas season are considered to be joyful seasons (*Mùa Vui*), hence *Cung Vui* (joyful tones) are used to chant the prayers in these seasons and most prayers in Easter season. *Cung Thương* (sad/sorrowful tones) are used to chant some prayers in *Mùa Thương* (sorrowful seasons: Lent season), and *Cung Mừng* (glad/glorious tones) are used to chant some prayers in *Mùa Mừng* (glad/glorious season: Easter season) (see Nguyễn Văn Minh, op. cit., 11-25).

<sup>422</sup> The grace notes for the compound tones (*thanh kép*) are not written down in these examples. Vietnamese Catholics chant the *thanh kép* together with the appropriate ornamentation. Even the simple tones (*thanh đơn*) are sometimes ornamented smoothly in chanting.

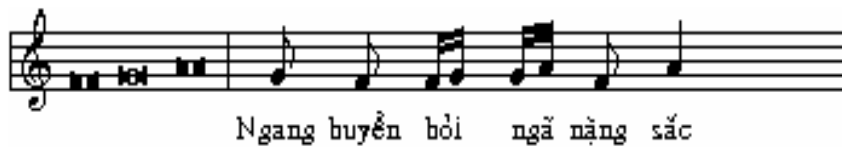
Three-note formula I within a major third (Fa-[Sol]-La),<sup>423</sup> called also *Cung Thương*, used to chant 15 Events in the Passion of the Lord, in the *Vinh* Diocese:



Ex. 2.44. *Ngắm 15 Sự Thương Khó* (Vinh Diocese)



Three-note formula II within a major third (Fa-Sol-La), called *Cung Vui* (lit. joyful tone), used to chant in *Mùa Vui* (joyful season, Advent, Christmas season, and Ordinary Time) in the dioceses of the Society of Missionaries of Paris:



Ex. 2.45. *Kinh Truyền Tin* (The Angelus)



Three-note formula III within a perfect fourth (Mi-Sol-La or Re-Fa-Sol), *Cung Vui*,

a) used in the dioceses assigned to the Dominicans and those of South Vietnam:



<sup>423</sup> Note “sol” is used most frequently as an ornament.

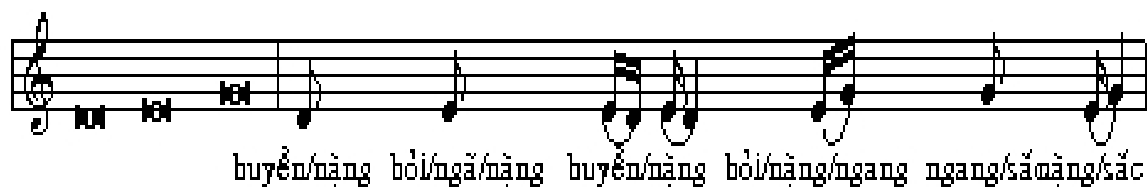
b) used presently in the parishes with Southern accent:



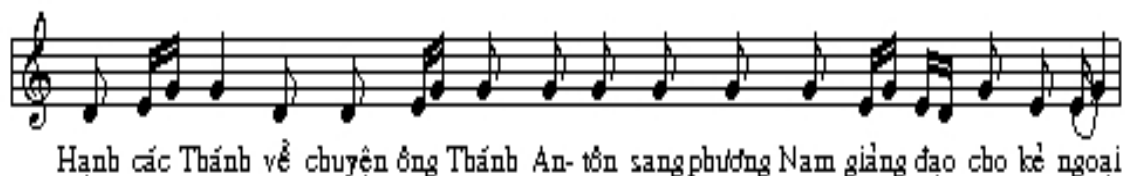
**Ex. 2.46. Dialogue between the presider and the congregation**



Three-note formula IV within a perfect fourth (Re-Mi-Sol or Do-Re-Fa), *Cung Vui*, used to chant the readings in the Marian Month Book, Lives of the Saints, Catechism Book, etc., in the *Vinh* Diocese:



**Ex. 2.47. *Sách Hạnh Các Thánh* (Lives of Saints)**



Four-note formula within a perfect fifth, *Cung Vui*, a derivation of the Three-note formula II within a major third, actually used by a number of religious communities to chant the Liturgy of the Hours.

Ex. 2.48. Hymn of Vesper I in *Cung Vui* (Joyful Tone) in *Mùa Mừng* (glorious season, Easter season)

Nặng Huyền(Hỏi) Hỏi Ngang Ngã(Sắc) Sắc

Tđ: Thánh Thi Kinh Chiều I MPS

Đoàn áo trắng, mau chinh tể bàng ngũ, Đã vượt qua Hồng Hải thật diệu huyền

There are many other formulas of three to five notes.<sup>424</sup> Here is a presentation of them from *Hát Lên Mừng Chúa* in a table containing 15 simple formulas.

Table 2.91. Simple chanting formulas (*cung kinh cung sách đơn giản*)<sup>425</sup>

	Formula ( <i>Cung Vui</i> , <i>Thương</i> , or <i>Mừng</i> )	Interval(s) between the notes	Notes in F position <sup>426</sup>
1	Two-note formula within a minor third ( <i>Cung Thương</i> )	m3	Re-Fa
2	Three-note formula within a major third ( <i>Cung Thương</i> )	M2-M2	Fa-(sol)-La <sup>427</sup>
3	Three-note formula within a major third ( <i>Cung Vui</i> )	M2-M2	Fa-Sol-La
4	Three-note formula within a perfect fourth ( <i>Cung Vui</i> )	m3-M2	Re-Fa-Sol
5	Three-note formula within a perfect fourth ( <i>Cung Thương</i> )	m3-M2	Re-Fa-Sol
6	Three-note formula within a perfect fourth ( <i>Cung Thương-Mũi Né</i> )	m3-M2	Re-Fa-Sol <sup>428</sup>
7	Three-note formula within a perfect fourth ( <i>Cung Vui -Vinh</i> )	M2-m3	Do-Re-Fa
8	Three-note formula within a minor sixth ( <i>Cung Thương</i> )	P4-m3	La-Re-Fa
9	Three-note formula within a major sixth ( <i>Cung Mừng</i> )	P4-M3	Do-Fa-La
10	Four-note formula within a perfect fifth ( <i>Cung Mừng</i> )	m3-M2-M2	Re-(fa)-Sol-La
11	Four-note formula within a perfect fifth ( <i>Cung Vui</i> )	m3-M2-M2	Re-Fa-Sol-La

<sup>424</sup> For more details, see Xuân Thảo, *ibid.*; Nguyễn Văn Minh, *op. cit.*, 10-25.

<sup>425</sup> Xuân Thảo, *ibid.*

<sup>426</sup> The notes are transposed to the same F position; to facilitate the comparison between different formulas.

<sup>427</sup> The note in parentheses is mostly ornamental, sometimes is used to chant a tone that adds some variation to the chanting.

<sup>428</sup> At the end of a phrase or sentence, *thanh ngang* or *thanh sắc* are chanted to two notes: la-sol.

12	Four-note formula within a perfect fifth ( <i>Cung Vui/Mừng</i> )	M2-m3-M2	Do-Re-Fa-Sol
13	Four-note formula within a minor sixth ( <i>Cung Thương</i> )	m3-M2-m3	La-(do)-Re-Fa
14	Four-note formula within a minor seventh ( <i>Cung Thương</i> )	P4-m3-M2	La-Re-Fa-(Sol)
15	Five-note formula within a major sixth ( <i>Cung Mừng - Vinh</i> )	M2-m3-M2-M2	Do-(re)-Fa- (Sol) -La

We know that these formulas are part of pentatonic modes and that these and other formulas are connected with one of the three main moods *Vui* (joyful), *Buồn* (*Thương*) (sad, sorrowful), and *Mừng* (glad, glorious) found in folksongs *Xang*, *Xự*, and *Xê* modes, as is obvious in the use of *Cung Vui*, *Cung Thương*, and *Cung Mừng*. It is interesting that the same notes, Re-Fa-Sol, in formulas 3, 4, and 5 may evoke different feelings depending on which note(s) renders the respective language tone and which note(s) ends a sentence or piece: In *Cung Thương 1*, the second fa-sol renders three tones, *huyền*, *hỏi*, and *nặng*, and makes the tune somber. The lack of distinction between the high tones *ngang* and *sắc* makes the sounds feel sad. In *Cung Thương 2* (*Mũi Né*), the feeling is more sorrowful as the chant pauses on sol-fa<sup>429</sup> (Ex. 2.49).

Ex. 2.49. Different uses of Re-Fa-Sol in *Cung Vui*, *Cung Thương 1* and 2

Another interesting point is the change of formulas within a prayer/reading, as is found in *Kinh Vua Davit* (Psalm 130) in which the chant begins with *Cung Thương* La-Do (or Re-Fa), changes to Mi-La-Do (or La-Re-Fa),<sup>430</sup> and ends with *Cung Vui* Sol-La-Si (or Do-Re-Mi) (Ex. 2.50).

<sup>429</sup> Nguyễn Văn Minh, op. cit., 18.

<sup>430</sup> The change from two-note to three-note to four-note formulas in the same position is not rare: See Nguyễn Văn Minh, op. cit., 12, 14. In many cases, this change of formulas is obligatory to provide an appropriate ending for the prayers (ibid., 22-3).

### Ex. 2.50. Change of formulas in Kinh Vua Davit

The image shows three lines of musical notation in treble clef, each with Vietnamese lyrics underneath. The first line is labeled 'Cung Thương La-Do' and contains the lyrics 'Xin Chúa hãy lắng tai nghe tôi cầu nguyện'. The second line is labeled 'Cung Thương Mi-La-Do' and contains the lyrics 'Vì sự nhân lành là ở Chúa, Chúa sẽ chuộc...tội vô ngần'. The third line is labeled 'Cung Vui Sol-La-Si' and contains the lyrics 'Chúng tôi cậy vì danh Chúa nhân từ cho các đấng... hằng xem thấy mặt Đức Chúa Trời sáng láng vui vẻ vô cùng A-men'.

The melodic progression, melodic line, and range vary from one formula to another and from one prayer/reading to another in which the organization of the language tones in prose is unpredictable. Based on Table 2.91 above, we can assume that the tunes move only by unisons or by leaps in the formula 1 (m3), 8 (m3, P4, m6), and 9 (m3, P4, M6), or by unisons or mostly by leaps in the formula 14 (m3, P4, m7). Their range varies from a minor third (formula 1) to a minor seventh (formula 14).

All the chanting of the prayers and readings are basically monophonic and generally based on the rhythm and the structure of their texts, except for some texts affected by textual variation. As a general rule, the prayers are chanted slower in *Cung Thương* than in *Cung Vui* or *Mừng*.<sup>431</sup> Some prayers in Lent season are chanted with a slow tempo at the intonation and at the end and a moderato tempo in between.<sup>432</sup> The use of different tempos and formulas help enhance the meaning of the texts, especially the ambiance of liturgical seasons (rite-enhancing role), as in the case of *Kinh Ăn Năn Tội* (Act of Contrition), *Kinh Cầu Chịu Nạn* (Litanies of the Passion), *Ngắm Năm Sự Thương* (Meditation on the Five Sorrowful Mysteries), *Ngắm Đàng Thánh Giá* (The Stations of the Cross Meditation),<sup>433</sup> etc.

<sup>431</sup> In my experience, the slow tempo used for *Cung Thương* during Lent season may be about 96-120 morphemes / syllables (eighth-notes) per minute. The average moderato tempo for *Cung Vui* and *Cung Mừng* may be around 130-150 morphemes per minute, while the fast tempo may be about 170-200 morphemes per minute. The end of a phrase/clause may last two or three eighth-notes. The end of a sentence or period may last three to four eighth-notes.

<sup>432</sup> See Nguyễn Văn Minh, op. cit., 22-3.

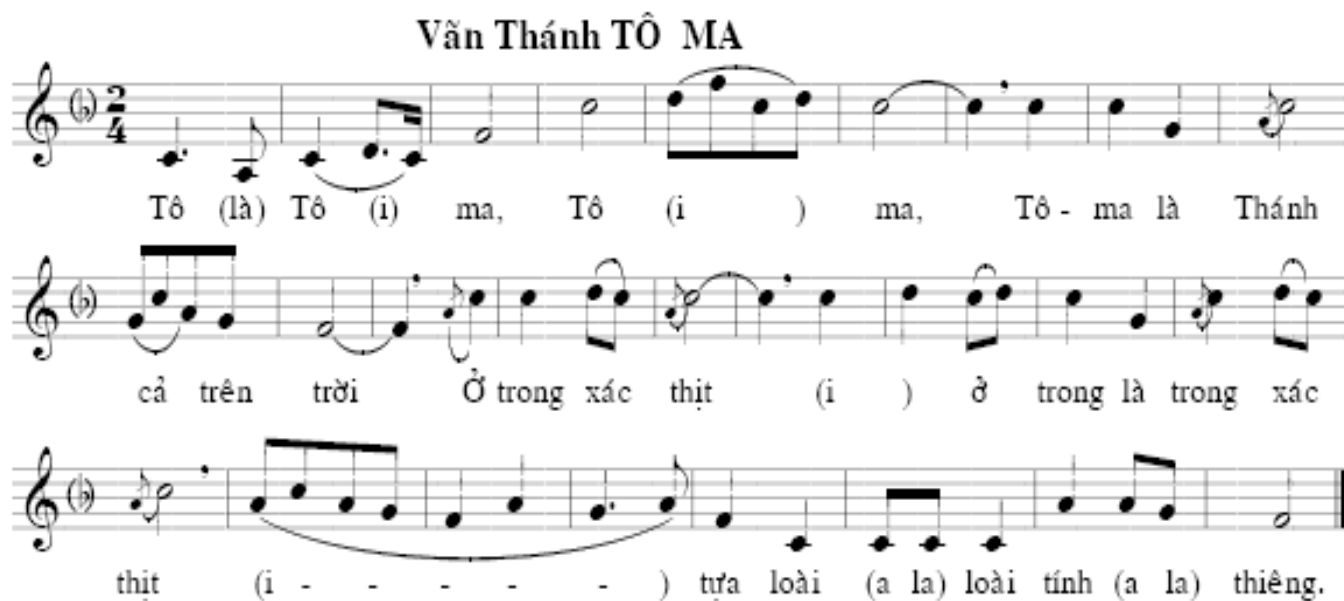
<sup>433</sup> Ibid., 16-24.

## 2. CATHOLIC TRADITIONAL HYMNS

All the Catholic traditional hymn tunes are pentatonic<sup>434</sup> and most make use of one of the three regular modes: *Xang*, *Xư*, or *Xê*. *Hoa Đỏ Hồng Hồng 2*, *Dâng Bộ Khải Hoàn*, and *Thánh Tô-ma*<sup>435</sup> (Ex. 2.51a) are some examples of hymns in *Xang* mode.

### Ex. 2.51a. Hymn to St. Thomas in F position, *Xang* mode F-g-A-C-d-(F)

**Văn Thánh TÔ MA**



Tô (là) Tô (i) ma, Tô (i) ma, Tô - ma là Thánh  
cả trên trời Ở trong xác thịt (i) ở trong là trong xác  
thịt (i - - - - -) tựa loài (a la) loài tính (a la) thiêng.

Following are some typical melodic idioms, besides those found in folksongs (Ex. 2.51b):

### Ex. 2.51b. More typical melodic idioms in F position, *Xang* mode



*Xư* mode is also frequently used in Catholic traditional hymns, such as *Hãy Hiệp Vui*, *Này Sắc Hoa Vàng*, *Hoa Đỏ Hồng Hồng 1*,<sup>436</sup> *Tiến Hoa*, and *Dâng Tâm Lòng*

<sup>434</sup> Tiến Dũng, op. cit., 6-7. The very rare note “e” in C-[d]-(e)-F-g-A-C (p. 7, n.12) may be considered a neighbor note of “f.”

<sup>435</sup> Hải Linh, op. cit., 51, 54, 52. See also Part C in the Five-Color Flower Offering Hymns set (Tiến Dũng, op. cit., 16), and Part A (first section, phrase 2-8) in set A of Four-Scenery Hymns (Tiến Dũng, op. cit., 21). *Bộ Văn Dâng Hoa* (set of Flower-Offering Hymns) usually consists of three parts: Part A is an Introduction; Part B is the Flower Offering Hymns; Part C is a Thanksgiving Hymn.

<sup>436</sup> Hải Linh, op. cit., 37, 38, 39.



*Thành*<sup>437</sup> (Ex. 2.52b). Besides melodic idioms as found in folksongs, we can find other idioms in Catholic traditional hymns in *Xư* mode, F position (Ex. 2.52a).

Ex. 2.52a. Other idioms in Catholic traditional hymns in F position, *Xư* mode



Ex. 2.52b. Hymn *Tiến Hoa* in C position, *Xư* mode A-C-d-E-g-(A)

**Văn Tiến Hoa**

Mở đầu: Dâng tâm lòng thành, chúng(i) con dâng tâm lòng thành, Mấy  
 Kết thúc: Năm sắc một ngành, Hợp (i) nhau năm sắc một ngành. Tô

lời vạn phúc (i) mấy ngành (a) mấy ngành muôn cõi (i i i i i)  
 lòng kính mến (i) Mẹ lành (a) Mẹ lành liên liên (i i i i i)

1. Kính dâng hoa trắng (i) khoe (i) tươi. Ngợi khen Đức Mẹ (i) trọn  
 2. Kính dâng hoa tím (i) vẻ (i) xinh. Chỉ Mẹ ép xác (i) hãm  
 5. Kính dâng đôi đóa (i) hoa (i) xanh Ví như phúc đức (i) đượm

đời (a) trọn đời đồng trinh. 3. Chúng con dâng đóa (i) hoa (i)  
 mình (a) hãm mình lập công. 4. Lại xin dâng đóa (i) hoa (i)  
 nhuần (a) đượm nhuần Mẹ nay.

hồng. Ngợi khen Mẹ Chúa (i) vững lòng (a) vững lòng kính tin.  
 vàng. Kính Mẹ chịu khó (i) vững lòng (a) vững lòng kính tin.

Unlike folksongs, *Xê* mode is very common in Catholic traditional hymns, such as *Lạy Nữ Vương*, *Phục Vọng Khấu Đầu*, *Hoa Dâng Thom Tho*, *Đức Đồng Trinh*, *Lòng Yêu Dấu*,<sup>438</sup> and *Hoa Bốn Mùa*<sup>439</sup> (Ex. 2.53a).

<sup>437</sup> Xuân Thảo, op. cit., 59. See also Part A in the Five-Color Flower-Offering Hymns set (Tiền Dũng, op. cit., 14); Part B, *Cảnh Hoa Cúc* (Chrysanthemum scenery) in set B of Four-Scenery Hymns (Tiền Dũng, op. cit., 39); Part A in the Four-season Hymns set (Tiền Dũng, op. cit., 44).

<sup>438</sup> Hải Linh, op. cit., 27, 28, 29, 30, 32.

Ex. 2.53a. The Hymn “Four-Season Flowers” in F position, Xê mode G-a-C-D-f-(G)

**Văn Hoa Bốn Mùa**

Hoa đủ (i) mọi màu. Bốn (i) mùa hoa đủ (i) mọi màu. Mãn  
côi là chúa (i í i) đở đầu các (i - - - - -) hoa.

Other melodic idioms in Xê mode are found in Catholic traditional hymns (Ex. 2.53b):

Ex. 2.53b. Other idioms in F position, Xê mode

Another mode, *Liu* mode G-a-C-D-e-(G) in C position, is found in many strophic sections in Part B, *Phần Dâng Hoa* (Flower-Offering Part), of the Five-Color Flower -Offering Hymns set.<sup>440</sup> *Liu* mode should not be confused with Xê mode: their step structure is different. Here is a comparison of the *Liu* mode with the Xê mode in C position:

*Liu* mode: G-a-C1-D1-e1-(G1) (step structure: 1 - 1<sup>1/2</sup> - 1 - 1 - 1<sup>1/2</sup>)

Xê mode: D-e-G-A-c1-(D1) (step structure: 1 - 1<sup>1/2</sup> - 1 - 1<sup>1/2</sup> - 1).

The following is a typical example of *Liu* mode (Ex. 2.54a).<sup>441</sup>

<sup>439</sup> Xuân Thảo, op. cit., 58. See also Part A (second section), Parts B and C in set A of Four-Scenery Hymns (Tiến Dũng, op. cit., 21-6); Part B in set B of Four-Scenery Hymns (Tiến Dũng, op. cit., 37-8).

<sup>440</sup> Tiến Dũng, op. cit., 14-6. *Liu* mode.

<sup>441</sup> Ibid., 15.

Ex. 2.54a. *Liu* mode in C position : G-a-C-D-e-(G) with G, D, and C as pivot degrees

These are some melodic idioms of *Liu* mode in C position (Ex. 2.54b):<sup>442</sup>

Ex. 2.54b. Melodic idioms of *Liu* mode in C position

Mode mixture is frequently used in many sets of Flower-Offering Hymns. *Cảnh Hoa Cúc* (Chrysanthemum Scene) presents a good example of *Xự* (A-c-d-E-g-A) and *Liu* modes mixed within a piece (Ex. 2.55).<sup>443</sup>

Ex. 2.55. *Xự* and *Liu* mode mixture in C position

Metabole (change of position) is not rare, especially in sets of Flower-Offering hymns, such as *Bộ Vãn Tứ Cảnh B*,<sup>444</sup> in which the change back and forth from C

<sup>442</sup> See also *ibid.*, 36 for more examples of *Liu* mode.

<sup>443</sup> *Ibid.*, 39.

<sup>444</sup> *Ibid.*, 36-41.

position to F position is very frequent, accompanied at the same time by a change of mode.<sup>445</sup> *Văn Dânng Bộ Khải Hoàn*<sup>446</sup> is typical for its metabole down to a position at a major second below (Ex. 2.56).

**Ex. 2.56. Metabole from F position, *Xang* mode, to Eb position (Eb-F-G-Bb-C-(Eb)), *Xư* mode**

Some traditional hymns have a free/non-metrical rhythm, such as most of the hymns transcribed by Tiến Dũng (Ex. 2.54; 2.55 above).<sup>447</sup> Others are in metrical, mostly binary rhythm (Ex. 2.51; 2.52; 2.56 above), even though 3/4 meter is not rare, such as in the hymns *Phục Vọng Khẩu Đầu*, *Hãy Hiệp Vui*, *Này Sắc Hoa Vàng*, *Hoa Đở Hồng Hồng 1*,<sup>448</sup> etc.

Catholic traditional hymns are mostly strophic. The non-metrical single hymns usually follow the structure of the poem, i.e., each line corresponds to a musical phrase (see Ex. 2.54 and 2.55 above). Many metrical hymns reorganize the text through textual variation, offering a variety of phrase schemes as given in previous section B.<sup>449</sup> As each hymn is chanted to many verses, the music of some subsequent verses, even though it may vary more or less due to the different tones of the language, still keeps the same rhythm with most of the melodic characteristics (see Ex. 2.52). For the verses using the same tune, it is not uncommon to find that some language tones are not rendered as well as could be expected, as can be seen in Ex. 2.55, staff 1, on “*lạy, Mẹ...Mẹ.*”

<sup>445</sup> For example, from C position in *Liu* mode to F position in *Xê* mode (ibid., 36).

<sup>446</sup> Hải Linh, op. cit., 54.

<sup>447</sup> Tiến Dũng, op. cit., 14-16, 21-26, 36-41, 44-46.

<sup>448</sup> Hải Linh, op. cit., 28, 37, 38, 39.

<sup>449</sup> See Chap. II, Section B.II.1-1.2.

It is interesting to point out a large scale form, called *Bộ Văn Dâng Hoa* (Set of Flower-Offering Hymns).<sup>450</sup> This large scale form is not just a suite -- a series of disparate (musical) movements with some elements of unity, most often performed as a single work<sup>451</sup> -- like many contemporary Flower-Offering Hymns suites. It is a three-movement monophonical form with intrinsic unity<sup>452</sup> to accompany the Flower-Offering religious dance:

Part A: The Introduction (The young girl dancers sing the reasons for the devotional celebration, which is to praise the Lord and honor Mary, the Mother of God);

Part B: The Flower-Offering (The young girl dancers express what they are singing, that is, pick flowers with different colors that represent different virtues of Our Lady and offer them all to Her);

Part C: The Thanksgiving (They sing and express the congregation's gratitude and prayers).<sup>453</sup>

Although some word tones may be obscured by the existing music of the first verse in some hymns, the music, through its rhythm, modes, change of modes, and change of positions (metabole), generally enhances the text of the Catholic traditional hymns. The rite-enhancing role is obvious in most Flower-offering Marian hymns. In many examples, the music stands alone -- without text -- vocalizing on the sound "i" and

adding something beyond the text (Ex. 2.57).<sup>454</sup>

**Ex. 2.57. Vocalizing music on the sound "i"**

The image shows two staves of musical notation in a single system. The top staff is in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some slurs. Below the staff, the lyrics are: "Nữ Vương, Lay mừng rất thánh (i) Nữ Vương Thật là Mẹ Chúa (i i | i i i)". The bottom staff continues the melody, also in treble clef with one flat. The lyrics are: "i i i i i) Mẹ thương thương (i l) loài người (i i i i i i i i i)". The vocalizations "i" and "i)" are placed under the notes to indicate where the sound is sustained.

<sup>450</sup> Tiến Dũng has transcribed four of these sets in his previously cited textbook on composition.

<sup>451</sup> *HarDic*, s. v., "Suite."

<sup>452</sup> Tiến Dũng compares this to a fugal form (op. cit., 12).

<sup>453</sup> *Ibid.*

<sup>454</sup> Hải Linh, op. cit., 27. Other examples can be found in *Văn Hoa Bốn Mùa* (Ex. 2.53), *Văn Hoa Dâng Thơm Thơm* (*ibid.*, 29), *Văn Hầy Hiệp Vui* (37), *Văn Ngày Sắc Hoa Vàng*, *Văn Hoa Đỏ Hồng Hồng 1*, *Văn Hoa Đỏ Hồng Hồng 2*, *Văn Chúa Cha Nhân Thứ* (*ibid.*, 29, 37, 38, 39, 51, 55).

### 3. HAI LINH'S SONGS

In his musical compositions, Hải Linh makes use of many Vietnamese folksong elements such as regular pentatonic modes and melodic idioms, change of modes, and change of position (metabole), poetic text, and textual variation to make his music sound Vietnamese.<sup>455</sup> The secular choral work *Nhạc Việt* (Music of Vietnam) is one of the most typical illustrations of his music.<sup>456</sup> In most of his other works, especially in his religious works, he discreetly combines these folk elements with Western elements in order to “find ways to ‘polyphonize’ [term used by Hai-Linh for *đa điệu hóa*] Vietnamese monophonic vocal music while [preserving] its national musical characteristics.”<sup>457</sup>

The pentatonic scale is still used in many main melodies. The Western seven-note scale is also used in other main melodies or part voices. When it is used in the main melodies, it is somewhat “pentatonized” (word of Hải Linh for *ngũ âm hóa*). For example, the fourth and seventh degrees (f) and (b) of the seven-note scale C-d-e-(f)-g-a-(b) are avoided, used on a weak time of the beat, used as ornamental notes, or used in such a way that they do not create a semi-tone with another degree (e or c) that actually sings a new word, such as in *Tán Tụng Hồng Ân* (Ex. 1.23 in Chapter I).

Along with his use of the “pentatonized” heptatonic scale he makes use of Western harmony in homophonic and polyphonic textures in such a way that he still safeguards the genius of the national tonal language and the folk-based characteristics of Vietnamese traditional music. He has the homophonic parts move independently as polyphonic voices, whereas polyphonic voices enter and move in such a way that they do not overlap too much nor cover each other so that the words of the text may be heard as clearly as possible. To do this, Hải Linh usually has to simplify the harmonization by using only the main chords I, IV, V, and VI, while chords II, III, and VII are rare; or he makes the texture thinner by such means as unison singing, call-and-response dialogue style, etc.<sup>458</sup> This is best exemplified by the motet *Hồng Ân Thiên Chúa* (The Lord’s Graces) (Ex. 2.58).

The main themes keep the folk-based pentatonic line in G position (G-a-b-D-e-G). After the first theme *Hồng ân Thiên Chúa bao la* (The Lord’s graces are immense) is intoned by the tenors and the second theme *Muôn đời con sẽ ngợi ca ơn Người* (Forever, I will praise His graces) is joined by all voices in a free rhythm introduction section (measure 1), the basses expose the first theme (mm. 2-5), which is imitated

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<sup>455</sup> He also uses traditional instruments to accompany many of his works (see Nguyễn, Xuân Thảo, “Hải Linh and His Music,” a Research Paper on 21<sup>st</sup>-century music for the Chicago College of Performing Arts, Roosevelt University in Chicago (2003).

<sup>456</sup> Ibid.

<sup>457</sup> Ibid.

<sup>458</sup> For more details, see Hải Linh, Xuân Thảo, Nam Hải, and Thiên Lan, *Ca Trướng III* (Choral Conducting Handbook III), typed manuscript (Saigon: Nhóm Quê Hương, 1980).

Ex.2.58. The motet *Hồng Ân Thiên Chúa* in a.A.B1.A.B2.A' form

1 *Tenor* *Tutti*  
 8 Hồng ân Thiên Chúa bao la. Muôn đời con sẽ ngợi ca ơn Người.

2 **A** *mf* *cresc*  
 8 Hồng ân Thiên Chúa bao la. Hồng ân Thiên Chúa bao  
 Hồng ân Thiên Chúa bao la. Hồng ân Thiên Chúa bao

8 *mf* *f*  
 la. Hồng ân Thiên Chúa bao la, ối rất bao la, rất bao la.  
 8 *f* Hồng ân Thiên Chúa bao la. rất bao la.  
 la (a a) Hồng ân Chúa thật bao la ối rất bao la.

14 *mf* *f*  
 8 Muôn đời ngàn đời con sẽ con sẽ ngợi ca.  
 Muôn đời con sẽ ngợi ca.

21 *mf* *f* **sang B**  
 sẽ ngợi ca ơn Người. Ngợi ca ơn Người.  
 8 Con sẽ ngợi ca, ngợi ca ơn Người, ngợi ca ơn Người.  
 Con sẽ ngợi ca, ngợi ca ơn Người, ngợi ca ơn Người.

successively by the women's voices (mm. 5-8) and the tenors' (mm. 8-11), while the accompanying part(s) use(s) the heptanonic scale to sing its/their own melody almost at the same time in the same rhythm as the theme, not primarily as "filler" to complete any chord structure in harmony but as an independent equal partner. Then the tenors begin the first half of the second theme (mm. 14-17), imitated successively by the basses (mm. 17-19) and the women's voices (mm. 19-22), and all voices join in singing the rest of the second theme (mm. 22-26) (section A). Section B1 (tenors and basses) and B2 (altos and tenors) are two variations in timbre to the same verse text, *Vinh Danh Chúa Cha, Vinh Danh Chúa Con, Vinh Danh Chúa Thánh Thần* (Glory be to the Father, and to the Son, and to the Holy Spirit) (Ex 2.59), while Section A' is a repetition of A plus a codetta.

Ex. 2.59. Section B1 (tenor and bass) and B2 (alto and bass) in homophony

B 1. Vinh Danh Chúa Cha. Vinh Danh Chúa Con. Vinh Danh Chúa Thánh Thần.

B 2. Vinh Danh Chúa Cha. Vinh Danh Chúa Con. Vinh Danh Chúa Thánh Thần.

Besides the ABA song form, Hải Linh makes use of a variety of forms such as ABCAC'AC''AB in *Tình Chúa Yêu Tôi*, ABC in *Te Deum*, ABCD in *Khúc Ca Mặt Trời*, cantata form in *Trường Ca Ave Maria* and *Trường Ca Các Tạo Vật*, etc. Almost all are metrical pieces with many kinds of meter, from simple meter such as 3/8, 2/4, 3/4, 4/4 or C to compound meter such as 6/8 and mixed meter 2/4 and 3/4, or 2/4 and 6/8. Very important is his careful use of performance dynamics marks (e.g., p, mf, f, ff, crescendo, decrescendo, sforzando, etc.) and articulations (e.g., legato, staccato, marcato, sostenuto, sotto voce, etc.), as can be seen in the above motet (Ex. 2.58).

Another important trait is that Hải Linh's music tries not only to preserve the different tones of the Vietnamese language in the main voice as well as in part voices but also to enhance the poem's meaning through its pitch, rhythm, harmony, dynamics, articulations, and oftentimes through instrumental accompaniment, especially percussion support for building a musical climax (see Ex. 1.23 in Chapter I).<sup>459</sup> Thus, most of his liturgical songs are thought to be able to serve appropriately the liturgical rites.

<sup>459</sup> Most of the time, he writes his own organ accompaniments for his compositions and carefully indicates the percussion and when it plays. For more information on Hải Linh's music, see *ibid.*



After examining musical culture in Catholic Vietnam through Vietnamese folksongs, Catholic traditional chants, and Hải Linh’s songs, we can see a certain development based first of all on safeguarding the characteristics of the national language; secondly on the use of the more or less melismatic style; thirdly on the use of poetry as text for vocal works; fourthly on the use of the technique of textual variation; fifthly on the use of the pentatonic or pentatonized heptatonic scale and modes with their typical melodic idioms and the technique of metabole; and sixthly on the use of traditional instrument accompaniment (Table 2.92). These considerations will help us advance our future research.

Table 2.92. **Important features of musical culture in Catholic Vietnam**

<b>Text &amp; Music</b>	<b>In folksongs</b>	<b>In Catholic traditional chants</b>	<b>In Hải Linh’s songs</b>
1. Language Tones	Tones preservation	Tones preservation	Tones preservation in all voices
2. Syllabic / Melismatic style	Neumatic (semi-melismatic) style	Neumatic and melismatic style	Neumatic style
3. Genre: Poetry	Folk poetry ( <i>Ca Dao</i> )	Poetry in hymns	Poetry from other authors or his own
4. Textual variation - <i>tiếng đưa hơi</i> (vocalizing vocables)	Much frequent in non-metrical <i>Ru</i> , <i>Ngâm</i> , <i>Hò</i>	The hymns use mostly <i>i, a, u, i a, ôi a</i> (long vocalization on “i”)	Less frequent in religious songs
- <i>tiếng đệm lót</i> (inserted vocables)	Frequent in <i>Lý</i> and <i>Hát</i>	<i>thì, la la, có, thì, mí, a la, áy, mà, chứ mà, chứ đà, a mà, mà là, mà là cũng, bây giờ mà, bây giờ còn, etc.</i>	Less frequent in religious songs
- <i>tiếng phụ nghĩa</i> (enhancing morphemes)	Frequent in all folksongs	Frequent	Frequent
- <i>tiếng lặp lại</i> (repeated morphemes)	Frequent in <i>Hò</i> , <i>Lý Hát</i>	Frequent reversed phrase repetition	Frequent
5. Scale, Modes, Rhythm...	Some formulas for unmetered genres ( <i>Ru</i> ,	Many formulas for prayer and book chanting	Some recitative sections

	<i>Ngâm, and Hò</i> )	(reciting /reading)	
	Pentatonic: <i>Xang, Xư, Xê,</i> and <i>Oán</i> with typical melodic idioms  (Technique of metabole)	For hymns pentatonic ( <i>Xang,</i> <i>Xư, Xê,</i> and <i>Liu</i> ) with typical melodic idioms (Technique of metabole)	Pentatonic ( <i>Xang, Xư, Xê</i> ) with typical melodic idioms Pentatonized Heptatonic: major /minor (Technique of metabole and instrumental modulation)
6. Instrumental Accompaniment	Available only when on stage	Traditional Drum	Intruments (Western and traditional) and percussion
7. Text-enhancing role of music	Average	High	Very high
Vis-à-vis tones (tone- preserving function)	Almost all preserve the pitch- tones, except a few <i>Lý</i>	Almost all, except a few hymns	Almost all preserve the pitch-tones
Vis-à-vis formal structure (Enhancement/reorga- nization of the text through textual variation techniques)	In almost all of the folksongs	Mostly in hymns	In most songs (use mostly of <i>tiếng phụ</i> <i>nghe</i> and <i>tiếng lặp lại</i> )
Vis-à-vis meaning – (Music does not contradict the feelings and the moods expressed through the texts. Music supports and reinforces the texts)	Yes	Yes	Yes
8. Activity-enhancing role of music-wed- to-text	Work-enhancing, entertainment, ritual or rite- enhancing, aesthetic, and communication- enhancing roles	Rite-enhancing role of most Flower-Offering Marian hymns	Rite-enhancing role of most liturgical choral songs