

UDC - 78

VIETNAMESE SYMPHONY AFTER INNOVATION IN THE PERSPECTIVE OF INTERTEXTUALITY

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Summary:

In recent decades, the concept of “Globalizations” together with the term “Intertextuality” is being widely spread on international research forum. It is the dramatic increase in the exchange of knowledge, trade and culture around the world that lead to technological achievements (especially in information and communication technology) has created a phenomenon in the spiritual life of society which have to be studied and considered from many aspects.

The “Active choice” in acculturation can be seen as a way to present cultural identity and creativity of each culture, is the advantage of intertextuality. At the same time, the way of acculturation also represents cultural factors and transformation itself in which the identities of the cultural subject are also expressed. It is believed that cultural exchanges and acculturation are contributory factor to the achievements in culture and art of the whole society, especially in music.

After 1975, Vietnam is a communist country which is totally influenced in CCCP (in politic, economy and culture) until 1986, when the Innovation started. After that time, the intertextuality concept in culture and art was introduced, recognized and popularized, reflected in many literatures and symphony works. Vietnamese composers received the new music trend on the contemporary world and combined with the national characteristics to create a new music product, which was considered the outcome of intertextuality in music. Hereby, this paper uses the perspective of intertextuality to figure out the commons between the Vietnamese Symphony and Contemporary Music.

Keywords: Vietnamese symphony; Vietnam innovation in 1986; intertextuality; contemporary music

1. Research problem

"Globalization" is a revolutionary phenomenon in the evolution of human history. The process of "globalization" has eclipsed national borders, narrowed the economic, political, social and cultural gaps of different ethnic groups, leading to drastic changes in international political system, which are accompanied by changes in the socio-cultural of the people. However, this is not a single, invariable phenomenon but a complex, multifaceted, multidimensional and dynamic process.

“Acculturation” refers to the encounter, penetration and learning from different cultures in the age of “Globalization”, in which they add, adsorb and enrich each other aiming to the cultural transformation, development and advancement. The process of cultural exchange is only a necessary condition; the sufficient one to enrich and imbue local culture as well as bring it to a new level of world culture development must be cultural intertextuality.

On the other hand, after the World War II, the question about "what is music" has been answered and generalized into a higher level when the musician Edgar Varèse¹ declared that "*music must sound*"². The new concept about music totally differs from which had existed before for centuries, it at the same time helps us to identify the sound of music that is associated with three core components: sound, time and timbre.

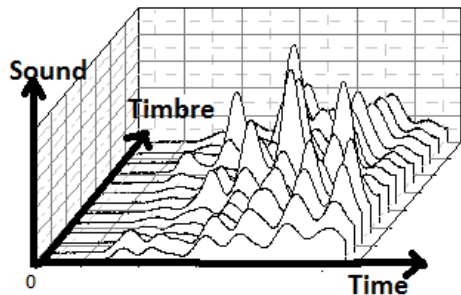


Figure 1: illustrate the connection between 3 factors of music in Varese's music concept

2. The concept of musical intertextuality

The term "Intertextuality" was first introduced in the late 1960s of the Twentieth century in scholarly literary studies of Julia Kristeva³ called "Word, Dialogue and Novel" (1966) và "The Bounded Text" (1966-1967). Since then, the term "intertextuality" has become popular and used in various artistic fields of society such as poetry, music, painting, sculpture, architecture etc.

Regarding ideology, French philosopher - Roland Barthes (1915-1980) once said: "*The text is a web of quotations which originate from thousands of cultural sources*". He also claimed in "Musica Practica" (belongs to "Image Music Text"-1977) that there are at least two "forms" of music at the same time: the music player and the music listener. These two forms of music are completely different, each of which has its own history, society, aesthetics and emotions. This view had previously been pointed out in some in-depth articles on music under aesthetic and psychological perspective; however, not until the end of the World War II that it became popular and was recognized by contemporary researchers as one of the new approaches to music. Roland Barthes's view explained the "gap" in the process of musical perceptivity between the composer and the audience. Before Barthes, a Russian philosopher - Mikhail Bakhtin (1895-1975) wrote in his "Notes" (made in 1970-1971) "*I live in the world of others*". Whether we want or not, we are also influenced and interfered with the surrounding environment, especially in the process of artistic creation. The philosophy of these two philosophers is the first premise that contributes to the formation of the concept of musical intertextuality later. It is the connection between the listeners and the musician in general, which helps to feel emotions on the perceptive of music enjoyers (the form of "music of the listener"). From this point of view, theories and approaches to socio-cultural issues based on intertextual perspectives become better and popular.

Professor Robert Hatten (American, Music theory Department of University of Texas at Austin) defined that intertextuality is originated from literary and linguistic studies but fully applicable in music. If we consider music as a "text", we can find musical relationships connecting to each other as in literary intertextuality. The concept of intertextuality is applied equally between writers and readers, musicians and listeners in music. According to Robert, a song does not need to cite a particular song for the purpose of "take place" [1], [14], [4].

¹ Edgar Varèse (1883 – 1965, French-American) who is believed as "Father of electronic music".

² Excerpted from his article "The Liberation of Sound" in *Perspectives of Music* magazine published in 1966.

³ A Bulgarian-French philosopher and contemporary literary critic born in 1941.

Professor Robert Hatten further argued that musical progress can be broadened into two approaches, from the general to detailed:

- *Stylistic*: is all the creative possibilities arises when the composer refers to the conventions of a musical genre or a previous musical tradition that does not suggest any particular song. For example, Polyphonic musical style in the Renaissance was adapted to become the Stile Antico in the Baroque.

- *Strategic*: are all musical expression principles that arise when a composer refers to one or more specific songs before. We can take Mozart's Requiem and Beethoven's Misa Solemnis as an example.

Professor Mieczysław Tomaszewski (1921 – now, a Polish musicologist, theoretician, music anesthetist, Academy of Music in Krakow) developed the method of integral interpretation applied in Western scholarly music studies. He also developed his own theory of Three Beings of Music based on the perspective of intertextuality [10], [11], [13], which is also known as the method of dividing the shades of musical intertextuality based on creativity of each song as follows:

- *Music in music*: This is the simplest form of musical intertextuality, most notably are "plagiarism" or "music quotes". The only "new" in the song is "put on new clothes" for the "old sound". By reusing previous musical ideas in his song, the author has acknowledged and absorbed 100% of the artistic creativity of a particular author⁴.

- *Music from music*: is also known as "musical inspiration" or "musical influence", which is quite popular in Western Classical or Romantic music when the artistic creativity of musicians is rooted in folk music or authors - typical songs or musical styles of the previous period. In this form, the intertextuality is not expressed specifically, but the listeners can identify the author - the "source" song or feel the cultural identities presented in the song.

- *Music about music*: This is the highest level of musical intertextuality, it only absorbs the idea or philosophy of art, which requires subtle and abstract creativity. Music becomes a "cover" that contains a symbolic message, the author uses music (in particular) to talk about music (in general) according to his feeling and perception, which mainly use rhythms to lead to associations or metaphors; therefore, the listeners must have certain knowledge about the music. It might be difficult for them to trace the "origin" of music in the piece but they are able to feel some of the most typical characteristics such as ethnicity or "topicality" in music.

3. Vietnamese symphony after Innovation in the perspective of intertextuality

Being influenced by socio-political factors, Vietnamese classical music in general and the Vietnamese symphony in particular are really "presented" after the 1960s and experienced many vicissitudes during development process. Most Vietnamese symphony was composed between 1960 and 1985 which is much influenced by the Soviet socialist realism. The year 1986 was a turning point in Vietnamese economics – politics – society – culture. It was the time the Sixth Party Congress proposed lines to innovate the country comprehensively. From then on, Vietnamese society "open" to exchange economics and cultural relations with foreign countries, especially Western countries. Vietnamese music absorbs new things in artistic management, enhances level of enjoyment as well as has chances to access achievements of contemporary world music from a variety of aspects and under different angles. This has a direct impact on the perception of the composer, since 1986, Vietnamese scholarly music has received charactered works written in "new" language, boldly stepped out of available "safe area" to catch up with new trends in the world music, but still been imbued with national identity.

In case of using the perspective of intertextuality to look at the Vietnamese Symphony in the period after 1986, the existence of the division of chroma in musical intertextuality was quite clear as follows:

⁴ In this writing, we do not discuss "plagiarism" - which has never been recognized as a true art form

3.1. Music in music: is the simplest form of musical intertextuality, most especially "music citation" and the other is often referred as "plagiarism" by music researchers and theorists. One of the most common phenomena of "musical quotes" is borrowing the melody of familiar songs as the theme of the symphony, which is quite popular in the early Vietnamese symphony and in the graduation work of students majoring in Composition in Vietnam.

Using theme building based on the citation of the song (usually popular songs), the author "popularized" the symphony, bringing not only universality but also topicality, as in Vietnam, most work is prone to praiseworthy - showing the political function of music. In addition, the memorable public songs revive the listener's memory easily recall the image of the past or the magnanimous context of a certain historic period. In other words, a musician can cite one or more songs in his or her symphony, which may be from one or more writers.

Example 1: 4 songs cited in "Sun and Light" composed by Tran Long An (graduation work majored in Composing, HCMC Conservatory of Music in 2003).

1 solo I Melody of song "Sing for my people" Tôn Thất Lập

Melody of song "Wake up to go" - Nguyễn Xuân Tân

183 Melody of song "Free the South" - Lưu Hữu Phước

321 Melody of song "Love form the East's Bazan" - Trần Long Ẩn

It can be said that "music quotation" is a popular art movement from Romanticism (the Nineteenth century) in the West, which was also favored by Russian musicians. In the beginning, music quotes were used purely for artistic purposes in order to honor the artistic values of previous artists (in the case of quoting music of different authors) or other clever way to "reuse" "valuable" musical material (in the case of quoting music written by the author himself).

In the Twentieth century, however, music quotations have had new meaning, demonstrating their political and social functions (in the case of Vietnam) due to quoting popular songs in symphony. In the same one, the composer can choose to use one of two forms of citation or insertion or both. Nowadays, "music quotation" is no longer preferred by musicians because it does not only express much creativity of the author, but limits the music feelings of the listeners as well.

3.2. *Music from music*: is also known as "musical inspiration" or "musical influence", which is quite popular in Western Classical or Romantic scholarly music when the artistic creativity of musicians is rooted in folk music or authors - typical songs or musical styles of the previous period. In this form, the intertextuality is not expressed specifically, but the listeners can identify the author - the "source" song or feel the cultural identities presented in the song.

In Vietnam, this is a form of musical intertextuality used in most symphony. It can be divided into three categories (based on three core elements of musical sound in Varese' conception):

a. *Sound intertextuality*: includes 3 cases:

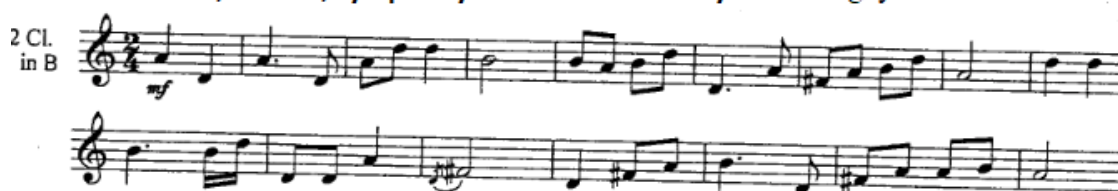
❖ Using original folk songs or traditional songs to build the theme tune.

This makes it easy for the listener to feel the nationality of the symphony. Many famous musicians of Vietnam have selected this musical intertextuality strategy, such as: Nguyen Van Nam, Vinh Cat, Nguyen Thi Nhung, Doan Nho, Nguyen Xinh, Ngo Quoc Tinh, Tran Trong Hung, Do Hong Quan. In contrast, the diversified of folk songs/ traditional ones are used by Vietnamese authors which belong to different ethnic groups, regions or genres such as:

- Cheo (traditional operetta): Loi lo, Xam xoan, Luu khong in "Tro mot" (Do Hong Quan).
- Quan ho Bac Ninh: "Yeu nhau coi ao cho nhau" and "Trong com" in "Piano Concerto" (Do Hong Quan), "Tren rung 36 thu chim" in "Tro Mot" (Do Hong Quan)...
- Nha nhac, Vietnamese court music: "Luu thuy kim tien" in "Dang rong len" (Do Hong Quan)
- "Ru con Nam bo" in "Huyen tich Truong Son" (Ngo Quoc Tinh).
- Southern folk songs in Vietnam: "Ly chieu chieu" and "Ly cay da" in "Vietnam Rhapsodie" (Do Hong Quan); "Ly con cua", "Ly bong trang", "Ly ngua o" in "Mo dat" (Do Hong Quan), "Ly ray ly vuon" in the Symphony No.6 "Sai Gon 300 nam" (Nguyen Van Nam)
- "Vong co" in "Piano Concertino" (Ca Le Thuan), "Mo dat" (Do Hong Quan).
- Thai folk songs in "Tro ve Dien Bien" (Tran Trong Hung)
- Ede folk songs in "Vietnam Rhapsodie" (Do Hong Quan)
- Khmer folk songs in "Phum sroc ngay moi" (Thach Moly) (graduation work majored in Composing, HCMC Conservatory of Music in 2000)
- Raglai folk songs in "Tren dinh Ta Nang" (Ho Hoai Son) (graduation work majored in Composing, HCMC Conservatory of Music in 2000)

For example (2):

Theme 1, movt.1, symphony no.6 "Sai Gon 300 years" - Nguyễn Văn Nam



Lý rây lý vườn- Folk song of Song Be province

Cây đào tiên trồng xen với quit cam. Dây bí bầu dưa chuột quần quanh
Khế, cóc, chanh, bưởi, bông rỗi măng cụt Chùm bông bông, hồng, mận, chôm chôm.

❖ Using specific scale/ tonality/ interval as major factors in music.

The author does not use the original melody of folk songs or traditional ones to developed the theme, but expresses the national identity through the scales of the symphony. (Pentatonic scale - doesn't have half tone of the North; Pentatonic scale - have half tone of Tay Nguyen; Pentatonic scale – includes triton of the South). Or using specific interval of Vietnamese folk music (Perfect fourth and fifth in Vietnamese folk music, diminished third in Tay Nguyen music, augmented second in music of Cham people)

Apart from using the Pentatonic scale “horizontally” in developing title melody (serial or interlacing), Vietnamese authors also vertically use it by combining parts of different pentatonic scale. Another way is combining melody on pentatonic scale with accompaniment based on Western major/minor scales in which the content (national identity) and presentation (symphony) are in harmony.

Example 3: The contrast theme extracted from Rhythm bar 28 of “The Sun & Belief” composed by Ca Le Thuan, the theme melody is the metabole between two pentatonic scales: Vietnamese Northern mode from G and Vietnamese Northern mode from D⁵

Vietnamese Northern mode from G

Vietnamese Northern mode from D

In Overture “Water falls”, Hoang Cuong built and developed the song based on 3 notes e-h-d, which are popular with people all over the world implicating that each sound is a droplet with the idea of “Water droplets create waterfall, Vietnam is united by ethnic groups”

❖ Developing music theme based on intonation

This is “rarely” used in Vietnamese symphony as well as symphony all around the world. The Kinh people in Vietnam is one of the few ethnic groups in the world using tone in their voice. Hence, each sentence has its own intonation, which up to bass which is very close to music. This is the reason why The Bao applied Vietnamese intonation in slogan: “*Không có gì quý hơn độc lập tự do*” (“*Nothing is more precious than independence and freedom*” to build music theme for “Piano Concerto and orchestra”. This was true for Do Hong Quan in the children’s song Dragon-snake “*Rồng rắn lên mây, có cây núc nắc, có nhà điểm mây, thầy thuốc có nhà hay không*” as in theme to

⁵ According to Nguyen Thi My Liem, a Vietnamese music researcher, Northern music in general and “Don ca tai tu” in particular has 2 modes with different characteristics: Northern mode is cheerful and bright while Southern one is sad and charming.

compose “Dang rong len”. Nguyen Van Nam also based on the street cries “Đậu xanh nấu đường”(Green beans cooked sugar) with a bit high pitched “in the same direction “with the intonation voice to create melody of theme.

Example 4: title melody in chapter IV “Dang rong len” of Do Hong Quan developed by simulating intonation in children’s song “Rồng rắn lên mây, có cây núc nắc, có nhà điểm mây, thầy thuốc có nhà hay không”, in which listeners could hear their own language.



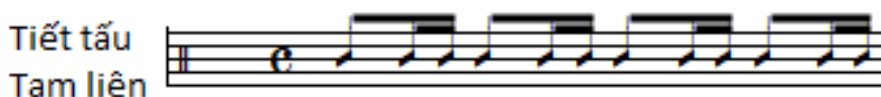
b. *Rhythmic intertextuality*

By using triple, quintuple time measures which are much popular to Vietnamese village life as well as rhythm of familiar folk songs or casual songs recalling “lưu không” part in “Nhac le Nam Bo” (Southern Vietnamese folk music festival) or associating with the rhythm for dancing of Cham people or Tay Nguyen folk music. Specific rhythm is combined with typical instrumental tone (especially percussion) in order to guide the audience to national culture, which is often seen in the works of professional musicians as it helps authors express national identity skillfully.

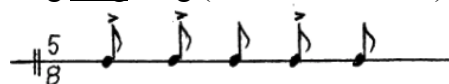
Some that must be mentioned are: “Vietnam Rhapsodie” – Do Hong Quan, “Cuoc doi dau lich su” – Vinh Cat, Ostinato of “Thac do” – Hoang Cuong, Overture “Mua xuan the ky” – Hoang Cuong, “Huyen tich Truong Son” – Ngo Quoc Tinh.

Example 5: The casual song recalls “lưu không” musical part in “Nhac le Nam Bo”(Southern Vietnamese folk music festival) appeared in the overture "Waterfall" composed by Hoang Cuong for the symphony orchestra .

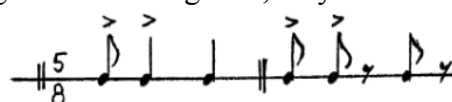
Triple rhythmic in Vietnamese folk music



Quintuple rhythmic drum is a drum beat with 5 continuous beat, Quintuple time is the beat has 3 strong beat at the 1st, 2nd, 4th beat: Tung tung tung tung tung (beats of the drum)



Because the 3rd and 5th drums are not falling into the strong beat, they fade and disappear



Example 6: Cited from Ostinato for orchestra "Water falls" - Hoang Cuong: music theme is built on triple rhythmic, which is quite familiar in Vietnamese folk music, creating a sense of urgency.

THÁC ĐỔ 22

99

100

HOÀNG CUÔNG

Piccolo

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

Corn in F

2 Trombe in C

3 Tromboni

Tuba

Timpani

Triangolo

Tamburo

Piatti

Cassa

Es muta in E

Es muta in F

colla bacchetta di timpani

Example 7: Cited from Overture for the orchestra "Millennium Spring" – Hoang Cuong - The composition of the percussion is a simulation of Quintuple rhythmic drum interspersed with the variation of cadence.

muta Trống cái

pppp

pppp

8+

pp

pp

c. Timbre intertextuality

Some composers choose the sound scale - the national melody to build the theme tune, this is a "traditional" method, according to the thinking of the Western Classical and Romantic music, which is quite popular worldwide. Nowadays, some composers choose a moderner thinking which uses timbre to express the soul of the nation. This is a very subtle and effective choice, both psychologically and acoustically.

At present, contemporary Vietnamese symphonies mostly use the orchestra staff of the 18th century Western Symphony orchestra, but with the flexibility depending on the individual creativity of each composer. The timbre continuity is most clearly reflected in the inheritance of the national timbre, integrating the traditional Vietnamese instruments into the Western symphony orchestra, such as:

Vietnamese ethnic percussion instrument (great drums, small drums, gongs, wooden bells, bells, wooden beaters) (in the symphony "It's not a legend" – Movt. II – The Golden History, composer Vinh Cat): Percussion instruments are quite familiar in the life of the Vietnamese people with the majestic and spiritual meaning (drums, gongs, wooden bells, bells, wooden beaters). The author uses the drum sounds to express the majesty of the nation. With the same method, Vinh Cat composer also use mixture of Gongs, Wooden Bells, Bells, Wooden Beaters (with fast-paced rhythms) in the symphony – movt. IV- Sức sống kinh kỳ - to express the bustle of the capital of Vietnam.

Timpani & Gong (in Overture "Water Falls" – Hoang Cuong) - The timbre of timpani and gong implicitly expresses the wildness, the silence of early mankind.

Great drum & Timpani (in the overture "Millennium Spring" – Hoang Cuong) Solo great drum goes first and then combines with Timpani and tutti the whole orchestra to expressively bridge the time from the past-ethnic to present-civilized and towards the future.

Great drum & Gong (in the symphony Thien su than ky (2015) - Nguyen Thien Dao): creating a "metaphor" in music, using timbre makes listeners relate to wild and wonderful nature.

Chinese Opera drum (in the "Vietnam 21" (2000) - Dam Linh): combining with rush rhythm to depict the harrowing and heroic atmosphere of war.

The trumpet, the wooden bell and beaters (in the symphony "Tro mot" (2007-2008) - Do Hong Quan): the timbre of these instruments appeared in the opening section of the symphony with a very fast beat, well-organized rhythm, emphasizing on the even beat, in order to bring the audience, the atmosphere of bustling folk festivals of Vietnamese villages.

Bamboo flute, H'mong flute, gourd lute, plucked zither (in the symphony suite "Pao's story" (2006) - Nguyen Thien Dao): are ethnic instruments which are characteristic for the region and familiar to the Vietnamese. By using these musical instruments in the symphony, the composer Nguyen Thien Dao introduced the audience in a "hidden" way about the origin of the main characters as well as where the story began.

Ethnic drum, great drum, small drum, bamboo beat, wooden bell, chime (chanting) combined with the Western type: creating a special tone, conveying the metaphor of the reconciliation of East and The West in the opening chapter, Movt. III, "Thang Long 990" (2000) - The Bao

3.3 Music about music: This is the highest level of musical continuity. The music piece becomes an "encrustation" to transport a hidden message (by absorbing in the idea of music or the philosophy of art) and requires the musician to have a deep understanding of culture, ethnicity, sophisticated selection and individual experience.

a. Exploiting musical instrument features in the context of new music

The African Congo-Bongo drum is one of the traditional African percussion instruments. The Bonga and Congo drums have a fluttering sound, a high-pitched sound and a bass sound, the sound of these drums makes it easy for listeners to associate with the frenzy indigenous dance or wilderness of high mountain and thick forest. By combining the timbre of the Bonga-Congo drum set with orchestral, fast-paced beat, composer Vu Nhat Tan has portrayed the dense, bustling streets of Hanoi with a little "chaotic".

Example 8: Cited from the symphony "Hanoi - Hanoi" (2012) – Vu Nhat Tan

"soul", expressing the sound content of the work, thereby representing the East-West cultural combination in music.

In addition, the problem of the use of microtone in symphonic works is not alien to the music of the world. This is the result of study, discovery and influence of ethnographic music on the Western academic music. However, in the musical works of Nguyen Thien Dao, instrumental (ethnic and Western) are using a lot of microtones. However, they do not follow the familiar structure of intervals / tunes / melodies with the non-average sound scale and the volatile steps of the traditional music. In steads, he mainly uses the tone of ethnic instruments combined with microtones to conjure up the interplay and new emotions for the audience. Ethnic musical instruments may be familiar, but the application of Nguyen Thien Dao is "strange" and microtone is just a "bridge" to guide the listener's mind to the general level of awareness.

Example 11: Cited from "Song Nhat nguyen" (2002) - Nguyen Thien Dao

b. Combining two orchestras at the same time: Vietnamese traditional orchestra and Western symphony Orchestra: This is a very special case in orchestration, which many research papers called the phenomenon of "music in music". The melodic combination between the two orchestras of the West and Vietnam does not bring about any specific sound. Instead, it directs the listener to a more general thinking process, suggests the phenomenon of intercultural culture in the world as well as makes a new question about combining / preserving different cultural identities.

Example 12: Cited from the symphony "Song than" (2003-2004) - Nguyen Thien Dao

SÓNG THẦN

pour 2 orchestres (traditionnel vietnamien et occidental),

basse chantante et chœur

cho 2 dân nhạc (dân tộc và Tây Âu), nam trầm và hợp xướng

Commande de l'Union des Musiciens vietnamiens -----Hội nhạc sĩ Việt Nam đặt viết

Orchestre A (traditionnel vietnamien)---Dân nhạc A (dân tộc):

3 Flûtes en bambou ---3 Sáo trúc (sáo, tiêu, sáo Mèo)

Hautbois vietnamien (au choix)---Kèn loa (tự chọn)

2 Luths en forme de lune---2 Nguyệt

2 Luths piriformes à 4 cordes ---2 Tỳ bà

2 Cithares à 16 cordes ---2 Đàn tranh

3 Monocordes ---3 Đàn bầu

2 Vièles ---2 Nhị



Orchestre B (occidental)---Dân nhạc B (Tây Âu) :

2 Flûtes en do

2 Hautbois

2 Clarinettes en si bémol (la 2^{ème} joue aussi Clar.basse), écrites en notes réelles-viết nốt nghe

2 Bassons (le 2^{ème} joue aussi Contrebasson)

2 Cors en fa, écrits en notes réelles – viết nốt nghe

2 Trompettes en do

2 Trombones ténor

Contretuba

Cordes et 3 Percussions---Dàn dây và 3 Nhạc công gõ

c. The symphony is the overall modern music, reminiscent of previous musical styles: The specific case for this is the "Tro mot" symphony by Do Hong Quan. All means of music expressing in this symphony are "contemporary". However, on the general, the symphony leads the listener to the Cheo - traditional operetta stage of Vietnamese music. (On the form: the work is like a "cheo"; On the timbre: the theme timbre is of drum, wooden bells and beaters; On the theme: the melody is built on Chèo tunes; On the composing technique: music develops in a spontaneous way, giving the listener a sense of confident, comfortable, a "folk" way of performance.

Example 13: Cited from the Symphony "Tro mot" (2007-2008) - Do Hong Quan

Example 14: In the "Imagination" symphony for the orchestra "Thang Long 990", composer Tran The Bao used the form of "proclaim" in the traditional music of Vietnam, improvisation on the pentatonic scale of Vietnamese music (plucked zither improvised by Oan melody, gourd lute

improvised by the Hue dulcimer) to open and connect the main music of Movt. II (Fairy – 4 pictures: Mơ, Sen, Cúc, Trúc)

SEN

Rubato
(Ngân hưởng theo điệu Dân Khương (d)) (1)

Tranh
Sinh tiền

CÚC

Ad lib.
(Bầu) (Ngân hưởng theo điệu Hồ mấn nhì Huế "Thờ gian khoảng 40")

Bầu
2 Gong

Vn II

Vlc

mf

solo

mf

d. The symphony is a complete music that leads the listener to deep truths beyond music: The most typical example of this is the symphony with the spiritual feature of Nguyen Thien Dao

For example, the case of the “Khai giác”, which was based on the teachings of the Buddha, includes 7 chapters describing Shakyamuni Buddha meditating for seven weeks, without eating or sleeping to find the enlightenment. The symphony begins and ends with the concept of "Namo Amitabha Buddha ", implicitly reflects the structure of the Buddhist concept of reincarnation. The contents of the seven chapters are: Meditation; Death; Birth (including joy, anger, blame); Exorcism; Meditation (describes the scene of the Buddha is about to become a Buddha); Flying up and Nirvana.

Example 15: Cited from Symphony "Khai Giac" (2007-2008), Chapter I: The concept of "Namo Amitabha Buddha " leads the mind of the listener comes to Siddhartha Gautama's meditation.

16

allegretto
♩ = 50

cresc. animato

5 rall. molto
ff

SOP

ALT

TEN

BAS

VL I

ppp
(vibra.)
mf

Perc 1

Gõ

gran cassa

marimba 2 diu to
2 mattoches

mf quasi f

** xem cách đánh nhịp 4 của số 1*
với 4 mesure du chiffre 1

-13-

STAR Nr. 37/32

In addition, in chapter V of this symphony, he also introduced the monks and nuns orchestra with the lyrics of the Sanskrit chanting (original Sanskrit). However, in the Enlightenment, the

monks will not chant as in the temple, but show the modernist innovation by modern orchestra. Modern music and Buddhist scriptures will be resonated by the 2 contrasting types of music reconciliating as heaven and earth. In this chapter, the composer uses a chorus with 50 chanting Nuns and two solo Monks with serious practice to show details shades, pitches and concert with the orchestra.

4. Ending

It can be said that in the present cultural context, musical continuity is a effective way of evaluating the expression of national identity in symphonic literature and vice versa, contemporary musical thinking opens new creative ways for the composer corresponding with the new point of musical sound. Due to the cultural characteristics of the Vietnamese people (focus on singing rather than dancing), the time continuity aspect in symphonic music in our country appears only in the few works of famous composers and also is not possible to flourish. Meanwhile, the acoustic continuity aspect of symphonic work (based on the sound scales / gestures / characteristic / intonation of the voice / folk melody / traditional music) becomes the become a field of excellence of Vietnamese composers, and at the same time, the symphonic work of expressing the national identity through the sound is easier to get the sympathy of the audience. Thus, this form of continuity not only exists in the symphony, but also quickly spreads to other types of music such as contemporary ethnic music (symphonizing the ethnic orchestra), audiophile contemporary and most prominent is the formation of characterized folk songs (contemporary folk songs) with many delicate works having the art value. Going further, the acoustic aspects of Vietnamese symphony have started to appear and tend to increase in number. Particularly, the timbre continuity aspect is a new way of music thinking to the Vietnamese music and is more and more musicians are more interested.

Going further, the theory of musical continuity has made the problem of "expressing national identity" in music specific and clear (expressing national identity by pitch, rhythm, timbre). It also helps to recognize the expressions as well as the level of expressing the national identity in a symphony more scientifically. From a continuity perspective, the Vietnamese symphony in the post-1985 period has expressed the national identity in a complete and unique way, simultaneously developing and updating with new musical trends on the world without losing its "unique voice".

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