

Ang Katayuan Ng Musika Sa Sosyalistang Republika Ng Vietnam*

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Noong Marso at Abril, 1976, sa pag-anyaya ng Kapisanan ng mga kompositor na Vietnames, nagkaroon ako ng pagkaka-taong makapaglakbay upang makapag-aral sa dalawang bahagi ng Vietnam — and Demokratikong Republika ng Vietnam at ang Republika ng Timog Vietnam, na ngayo'y muling napagbuklod na sa pamamahala ng Pansamantalang Rebolusyunaryong Pamahalaan.

Dumalo ako sa isang pagsasanay ng orkestra simponika ng Hanoi, sa mga pagtatanghal ng musikang tradisyonal, sa pagtatanghal ng mga dula — at ang mga dulaang tradisyonal ng Vietnam ay palaging may musika — at sa ilan pang mga palatuntunang pangsinig. Dinalaw ko ang Pambansang Konserbatoryo ng Musika sa Hilaga at Timog, ang Pambansang Paaralan ng Sining ng Dula, mga pangkat ng musikang popolar, ang pambansang pangkat ng dulang popolar, ang sentro ng pananaliksik sa *quan-ho*, na mga awiting sagutan sa lalawigan ng Bac-Ninh, at ilang mga templo ng mga Buddhist. Kinausap ko ang mga lupong tagapamahala ng Samahan ng mga kom-

*Galing sa "Situation de la Musique en Republique Socialiste du Vietnam" *Acta Musicologica* 1L, 1977, Fasc. 1. Isinalin sa Ingles ni Rosario Aguinaldo, at isinapilipino ni A. Nicolas, Jr.

** Si Tran Van Khe ay isang musikologong Vietnames at siyang direktor ng pananaliksik ng Araling Pampanitikan at Pangmusika sa Centre National de la Recherche Scientifique, Paris.

SUMMARY

A very active musical life, well-preserved traditions, numerous creations, balanced teaching and a very advanced state of research characterize the situation of music in the Socialist Republic of Vietnam today. Almost every evening, in one of the numerous halls of Hanoi and Ho-Chi-Minh City, and even in the provinces, one can attend a theater presentation or a show of popular songs and dances, listen to traditional music or new music. Non-professional artists present cultural programs consisting of recitations of poetry, popular theatre and dances, and playing of the monochord (*dan bau*) and the mandoline. There are more than 320 non-professional artistic ensembles, eighty numerous "amateur composers" — most of whom are workers composing on their time — sixty dramatists, more than one hundred writers, more poets, around two hundred painters.

Recordings of ancient court music are well preserved, as well as popular songs of the Kinh people (Vietnamese people of the plains and deltas and of the Mongoloid race), and the minority groups (there are sixty in Vietnam, living mostly in mountainous regions and on the high plateaus). Aside from this preservation which can be qualified as 'passive', because it aims to preserve for posterity as an evidence of a tradition facing disappearance, there are also examples of 'active' preservation where the young are encouraged to perpetuate a tradition by learning it directly from the old masters. This can be found in the *hat-cheo*, a popular theatre of the north, and in learning old traditional songs.

Several musicians have also been looking for ways by which the string instrument industry can be improved and modernized, for ways in new instrumental techniques, or ways to compose new pieces for traditional instruments accompanied by a traditional ensemble. Many young musicians have composed revolutionary songs, songs for the youth, songs of struggle which respond to a new need, which translate new aspirations and which have fulfilled their historic mission. Other musicians in Vietnam or those who have studied in conservatories in Western countries or socialist states have composed in the Western idiom, while others have learned to assimilate both the characteristic traits of the musical heritage left behind by ancestors and new techniques in composition and orchestration learned from the West.

Instruction by direct transmission from master to pupil is still found in several musical genres. Two national schools of music have been established where a balanced instruction of Vietnamese and Western music is given free.

Research and study on the following topics are available: popular songs, different theatrical genres, history and national character of Vietnamese music, musical instruments of the Kinh people, folk music, history of the characteristic traits of the different theatrical genres, sociology of music, national character and acculturation.

Collective research work by ethnologists, musicians, musicologists, writers, theater specialists, professors, informants and singers belonging to different generations resulted into a revival of the performance of quan-ho songs, alternating chants from the province of Bac-Ninh.