

The 2019 Conference on Asian Linguistic Anthropology *“Revitalization and Representation”*

Conference Proceedings Papers

January 23-26, 2019

Royal Angkor Resort
Siem Reap, Cambodia

Hosted by
The Paññāsāstra University of Cambodia

The Conference on
ASIAN LINGUISTIC ANTHROPOLOGY
2019
Siem Reap, Cambodia
<https://cala2019.cala.asia>

The CALA 2019 Proceedings Paper 5 - 3

Language, Contact and Change, Paper 3

**The Phenomenon of Writing new Lyrics for Folk
Songs to Broadcast on Mass Media in Vietnam**

Kieu Trung Son

Institute of Cultural Studies, Vietnam Academy of Social Sciences, Vietnam

The Phenomenon of Writing new Lyrics for Folk Songs to Broadcast on Mass Media in Vietnam

Kieu Trung Son^a

^aInstitute of Cultural Studies, Vietnam Academy of Social Sciences, Vietnam

Abstract

The phenomenon of creating new lyrics for folk songs provides an interesting combination between the two fields of linguistics and ethnomusicology (or performing arts) and is highly applicable for life in Vietnam.

This research aims at the meaning of choosing folk melodies to express language and to express an ideological content. Based on the thesis of linguistic anthropology, considering language to be a reflection of the human being, this study considers the choice of the way language is transmitted as part of that reflection. To conduct this study, we will look at the Voice of Vietnam Radio. From the material found, the number, content, purpose, context analysis and frequency of creating new lyrics for folk songs were broadcast during the history of anti-American war to the present date.

The results of the study indicate that language has a number of ways of expressing each of its strengths and cultural and social meanings. This research refers to an innovation in the use of familiar folk melodies to express and promote language content in Vietnam that has been applied effectively in the mass media.

Keywords: Creation of new lyrics for folk songs; Linguistic anthropology and performing arts; Mass media

Introduction

The phenomenon of writing new lyrics for a traditional music genre has long existed in Vietnam, far prior to the time mass media appeared in the country. Based on the historical data that have still been retained, the author known the earliest was Nguyen Cong Tru (1778-1858), a famous historical figure in the Nguyen Dynasty. He wrote music for “Ca trù” genre, which until now has been used for many showcases by young songstresses (“ca nương”).

The first mass media means of the Democratic Republic of Vietnam, the Radio Voice of Vietnam, began broadcasting at 11h30 on 07 September 1945 (five days after the event of reading the Declaration of Independence)¹. However, not until the 1960s did personal radio in Vietnam gradually become popular. Perhaps from then on, the large population frequently heard the folk songs broadcast on the Radio Voice of Vietnam. These folk songs were the result

¹ According to *The Voice of Vietnam – the link between the Party and people*. National Political Publishing House, Hanoi, 2000, page 29.

of musical collection and notation of the musicians² from the Music Research Board, Department of Arts, Ministry of Culture, who were assigned the task of collecting folk songs, including tunes of Chèo (a Vietnamese traditional art type), Quan họ, Xoan singing, and folk songs of Northern ethnic minorities from 1957 to 1967³.

In the context of the fierce and long-lasting American War, the Communist Party and the State of the Democratic Republic of Vietnam implemented all possible measures to win the war and to unify the country. Propaganda via media was one of the most important and effective means of keeping Vietnam's people's spirits up during the war. At that time, information through radio stations was the main medium to propagandize, encourage and call for the whole nation's united strength. Information and communication instruments were particularly taken into consideration. The radio system was developed and expanded to each hamlet in all northern provinces. New lyrics for "Chèo," "Quan họ," "Bàichòi" tunes began to be broadcast on the Radio Voice of Vietnam. The main contents of the new lyrics were calling for patriotism, praising the heroes fighting against Americans, propagating "Three Readiness" and "Three responsibilities" movements. Vietnamese people who used to live on the days of heavy bombing cannot have forgotten "Suot Mother," a poem by To Huu, presented with "Bàichòi" tune, broadcast continuously on the Radio Voice of Vietnam. Based on a great poem, performed with the Bàichòi-featured tune of Central Vietnam, the native land of Suot Mother, the song had strong influence on emotions and determined the fighting spirit of Vietnamese people. Below are some excerpts from the verse of the poem:

"My mother told me about the old days,
The noon sunshine and the scorching sand dunes in Quang Binh"
"Single-handedly we sail the ferry boat
To bring the troops across Nhat Le river day and night
We are fearless of stormy waves or fighter aircrafts
Having won the war with the French,
we are determined not to lose the war with the American!" ...

The phenomenon of writing new lyrics for folk songs to broadcast on mass media in Vietnam may have started like this.

At present, although the wars already ended and the content of propaganda and calling for the spirit of fighting is no longer important, the phenomenon of folk songs with new lyrics broadcast on the Radio Voice of Vietnam does not diminish, but on the contrary, it has strengthened. There are more than ten programs with the topic of folk songs frequently broadcast on the Radio Voice of Vietnam, in which folk songs with new lyrics take up relatively considerable time. In addition, folk songs with new lyrics are also broadcast on central and local television channels.

² According to the narration of Mr. Nguyen Ngoc Oanh, one of the very few participants in the folk collection from 1957 to 1967, who is still alive. Collection team, apart from the narrator, has many famous people, now passed away as: LuuHuu Phuoc, Do Nhuan, Vu Tuan Duc, Le Yen, Tu Ngoc, Nguyen Dang Hoe, Hong Thao, To Vu, etc.

³ "Institute of Music - 65 years of construction and development"(2016), page 13.

What can we see from the movement of writing new lyrics for folk songs on the Radio Voice of Vietnam?

According to Mr. Mai Van Lang (Head of Folk songs Division, Music Department of the Radio Voice of Vietnam), in recent years, there have been tens, even hundreds of works with new lyrics for folk songs sent to the Radio monthly. Why is there this phenomenon? Writing new lyrics for folk songs, is it a need of Vietnamese people? To answer our questions, Mr. Mai Van Lang explains as follows:

Firstly, the original lyrics in folk songs sung by the older artists (recorded on tape and notated with text) have a great number of Sino-Vietnamese words, which are not used today; therefore, few people can understand. When people do not understand the words, neither do they understand the content of the song, so it is too difficult to remember, easy to forget and easy to become boring.

Secondly, the old lyrics associated with old situations and contexts, deriving from these contexts are no longer suitable in modern life and contexts. For example, folk songs associated with working on the field, handicrafts, weddings, or ceremony communication will have words and lyrics that describe these events. Such lyrics of working in the field in the past as “the husband ploughs, the wife transplants rice seeding, the buffalo rakes” are no longer true with today’s situation. Also, there are many changes in handicrafts, some no longer exist, but folk songs for them are still there. In communication related to marriage, lyrics of exacting wedding presents from the bride’s family) as “a basket of glutinous rice cooked with split peas, a fat pig” are no longer relevant. Therefore, it is necessary to have new lyrics suitable with new contexts, sung with the traditional tunes.

Thirdly, the music in folk songs constitutes tunes which have been polished up for generations and shaped into a familiar pattern in human emotions, so it is not easy to change. These beautiful and emotional music tunes never seem to age, which makes Vietnamese people always want to preserve these. The desire to retain traditional tunes but not use the old lyrics in the modern context is also an important reason for Vietnamese people to create new lyrics for folk songs.

According to the above explanation, it seems that the phenomenon of writing new lyrics for folk songs takes root from the real needs of people’s spiritual lives. Vietnamese people now want to sing and listen to folk songs with state-of-the-art lyrics, in the language of modern times, with thoughts, opinions and emotions of modern times.

Annually, a huge number of works with new lyrics for Vietnamese folk songs have been sent to the radio, but very few of them have been selected for recording and broadcasting. In order to be broadcast on the Radio Voice of Viet Nam, new folk songs must pass a careful censorship and selection process from an appraisal board established by the Radio.

Mr. Mai Van Lang claims that writing new lyrics for folk songs is neither difficult nor easy. It is challenging to have a good work of new lyrics that corresponds to the literary value of old lyrics. The lyrics must involve the art of using words, must create literary images meeting the standard of “nice ideas, nice rhymes.” Not only that, the lyrics must match the model of traditional tunes in terms of rhythm and tone, to avoid the case where lyrics and tunes are not compatible. If the tunes do not go well with the lyrics, the singer will find it hard to sing, or even

worse, they cannot sing properly.

Compared to composing a brand new song, writing new lyrics has another difficulty, that the composer is not allowed to use his/ her preferred lyrics, but these lyrics must have rhythm and tone which are suitable with a provided musical pattern. In addition to being bound by a musical pattern, the composer must take great pain in choosing the best and finest words as would a poet. For example, when writing about the heroes and martyrs to broadcast on Remembrance Day (July 27, a tribute to martyrs and wounded soldiers). Mai Van Lang composed a song called “Lullaby on finding comrades” for the Chèo tune. This poetry is as follows (excerpts of some lines):

A... oi... (the accompanied tune in lull song)....
 Wars and bombs no longer exist
 Lull songs on finding comrades
 Time has also passed for so long
 But it's still as green as our folk songs...
 Lull songs are like smoke and fog
 Finding a way to our mother soon...

The lyrics deeply touch the audience and this song has always been chosen to be performed at the annual War Invalids' and Martyrs' Day.

In the review process, the Appraisal Board of new works for folk songs of the Musical Board, under the Radio Voice of Vietnam, uses the following basic criteria: Firstly, the new lyrics must be suitable with the model of traditional tunes (this principle is to keep traditional tunes from distorting); secondly, the work must have ideological value and literary value equivalent to the traditional lyrics, reflecting people's emotions and minds in contemporary life; thirdly, the singing style must also match the right folk song singing style and technique. If there were no principles, it will be difficult to control, and the loss of control will denigrate Vietnam folk heritage. In conclusion, writing new lyrics must follow the principle of respecting the traditional elements of folk songs.

The Appraisal Board of new works for folk songs works diligently and with caution. Mai Van Lang says that among the works sent to the Radio, some works have interesting ideas but the rhymes are not good, while some works have harmonious rhymes but hollow and valueless in terms of ideas. The Board must classify these folk songs into three categories: Works that can be used immediately, works that must be edited, and works that cannot be used.

There are some songs that must be given priority, despite that they have not met the requirements of the art of writing lyrics: Songs with the content of propagandizing the policies and political responsibilities of the Party and the State. It is necessary to quickly edit and record these songs to broadcast in time, since after all, the Radio Voice of Vietnam was established to serve the political regime. Right after the Revolution on 19 August, 1945, Ho Chi Minh issued a directive: “At this time, the establishment of radio stations is the most urgent, because the radio plays an important role in the propaganda of internal and external affairs. For domestic affairs, the radio stations are the fastest and most widespread means of propagating the Party's and the Government's policies and a timely reflecting of the development and situation in the country and around the world: It is the link between the central and the local government, between the Government and the people. For foreign affairs, the radio wave can go across

the national border without passports to break through the covering curtain of Imperialism on the revolutionary situation in Vietnam” (According to “The Voice of Vietnam – the link between the Party and people, National Political Publishing House, 2000, 11-12). Note that this direction is given in the context of “the enemies lie inside, the invaders lie outside”, “hung by a thread” of the young Vietnamese State. Since its establishment (7 September, 1945) up to now, the Radio Voice of Vietnam has always been considered as the most important political tool of the Communist Party and the Socialist Republic of Vietnam. Most of the Party and State leaders, during their tenure, have visited and affirmed the important role of the Radio Station in national development⁴.

In the context of war, it might not be appropriate if the folk and traditional music program retains old lyrics with the content of couple love or daily life. Therefore, the phenomenon of writing new lyrics for folk songs appears as an indispensable demand. Vietnamese people call this phenomenon “new wine in old bottles.”

When peace is established again, a multi-ethnic country like Vietnam requires folk songs and traditional music programs to play folk tunes of all ethnic groups as a contribution to consolidate the strong solidarity of the whole nation. On 6 November, 1998, during the visit to the Radio Voice of Vietnam, President Tran DucLuong said: “The wave of the Radio Voice of Vietnam and the national broadcasting system is a reliable platform, a place to keep, preserve and promote the national and cultural identity, a forum for cultural exchange among ethnic groups in the community of ethnic groups in Vietnam” (According to the Voice of Vietnam – the link between the Party and people, National Political Publishing House, Hanoi, 2000, 74). Ethnic groups whose folk songs are broadcast on the Radio Voice of Vietnam are all proud since their culture is known on a national scale, and they consider it an act of respect from the State.

Therefore, besides being the representation of a movement, a need for artistic aesthetics of the people, writing new lyrics for folk songs to broadcast on the Radio Voice of Vietnam also serves propagating functions, and delivers political direction of the State of the Socialist Republic of Vietnam.

The argument for writing new lyrics for folk songs

Today, new Vietnamese folk songs (new lyrics sung with traditional tunes) are broadcast not only on the Radio Voice of Vietnam (VOV), but can also be found easily on YouTube, Facebook and so on. It is perhaps the popularity of this phenomenon that leads to the opposition of those who wish to preserve a legacy of Vietnamese folk songs as they were before the revolution. In this view, writing new lyrics for folk songs is similar to legacy sabotage.

There is a belief that copyright needs to be respected, thus folk songs should also be protected by copyright despite that the author is a community instead of a specific person. This point of view probably comes from the notion that folk music is a song that has its own author. Therefore, introducing new lyrics into folk songs can be considered an act of copyright infringement, or tradition sabotage. A representative of this viewpoint, which supports the intact preservation of entities of traditional performing arts, including folk songs, is Prof. To Ngoc Thanh (currently President of the Vietnamese Folklore Association). He clearly expresses his view: “We have no

⁴ See *The Voice of Vietnam – the link between the Party and people* (2000), National Political Publishing House, Hanoi.

right and cannot “revise history.”⁵

On the page anlacminh.blogspot.com on 23 July 2013, there is an article of Nguyen Quang Dai⁶ entitled “Writing lyrics for folk songs. How long has this nonsense act been?” This author reaffirms that writing new lyrics for folk songs is the violation of copyright, and an uncultured action. He writes: “Several decades ago, composer Le Loi wrote articles complaining and vehemently protesting the act of writing new lyrics for folk songs. According to him, folk music is also a creative subject and a folk song can be composed by one or a group of people. Therefore, writing new lyrics is the same as copyright infringement.” The author guessed that “maybe writing new lyrics for folk songs first appeared in years of the American war. I have yet to find and know any folk song with the new lyrics in the South (controlled by the puppet regime). Writing new lyrics for folk songs probably exist in the North only. (...). About this problem, I do not have documents to confirm yet, so I hope someone will provide proof to refute this”. Finally, the author said: “It is ludicrous and disrespectful to the author who is also our predecessor. And ... when we replace old lyrics with the new ones, it is in general an uncultured action...”.

In our opinion, opposition views about writing new lyrics for folk songs takes root from the act of collecting folk music documentation for publication and distribution in the same way as song publication.

When notating lyrics, collectors must selectively edit and title each text they collect (things that participants of the folk song singing challenge never care about). The song title is usually named after the first verse. For example, the song: “The beautiful small bamboo” (Quanhøfolk songs) has its name because the first words are “the beautiful small bamboo, tang tinh (a repeated tune) is a bamboo plant; the small bamboo grows by the pond...”

When a folk song was documented, the late comers always relied on that text and just sang that text, a text refined in both lyrics and music. Good tunes and nice lyrics combine together to make an unified entity, a masterpiece repeated many times that was gradually ingrained into minds of listeners. It is difficult to accept new lyrics or sing different lyrics for that tune; if the lyrics are changed, the original name of the songs collected is no longer meaningful. It is perhaps a reason to object to writing new lyrics for folk songs.

In order to have the ground for discussing the phenomenon of writing new lyrics for folk songs, it is necessary to understand basic characteristics of Vietnamese folk songs.

One of the most important characteristics of Vietnamese folklore performance is its use as a musical model for a variety of poems, depending on singers, context and emotions. Lyrics in folk songs can be taken from old folk-songs, and can also be improvised by the performer. Thus, Vietnamese folk songs exist in the form of tunes, a form of music structured in a flexible pattern, which can be altered to adapt to the use of Vietnamese words and tones.

Regarding folk songs addressing couple love or communication, the use of one tune to sing a variety of lyrics is a minimal skill that participants need to know and practice regularly. People who do not know how to apply different lyrics into a tune will not be able to participate in the contest. It is simply because the same lyrics cannot be repeated again and again respond to the other person who is communicating. If there is no suitable response to each request from the

⁵ Refer to “On intellectual property rights to folklore literature and arts” printed in the book *Records of culture and music* of Prof. Dr. To Ngoc Thanh (2007), Social Sciences Publishing House, Hanoi. Page 49-61.

⁶ anlacminh.blogspot.com/2013/07, accessed on 02/7/2018.

other player, the singing contest is over. Therefore, those capable of participating in the singing contest (repartee singing) are usually intelligent people who have a poetry background, talent in repartee and art, and are very respected and loved by the community. They are often represented for the village to participate in the singing contest with other villages.

There is a reason for the fact that participants in repartee singing must know how to use a shared tune. Firstly, the share tune holds the meaning that they are playing the same game; secondly, the tune creates a common sound space for all participants, which immerses itself in their sense of music naturally and acts as a fulcrum for them to sing naturally with the musical model of this tune. It is difficult for participants to switch from a tune to another when singing, since whenever the tune is changed, it takes time for singers to prepare to change the musical model in their minds before singing.

Thus, using a folk tune to sing different verses as well as newly-composed verses has been normal in Vietnamese villages from antiquity until the present. It is not worthwhile to argue about writing new lyrics for folk songs. However, after the documentation of folk poetry made in the early nineteenth century⁷ and the notation of tunes in five-line music staves beginning to be implemented in the middle of the twentieth century⁸, many people only have found folk songs from texts but not from actual life. They are interested in folk songs, learning to sing folk songs and researching folk songs based mainly on texts. Hence, it is natural to regard texts as an “origin” with which to compare and evaluate other documents that have not been documented or are documented later. Such ways of thinking become a prejudice, which makes use of new lyrics or the creation of new scripts, and is misunderstood as loss of identity or destruction of traditional folk tunes.

Herein, questions of the author Nguyen Quang Dai can be answered: Firstly, it seems that the author has no idea about folk music life before it is documented, so he may not know that the old lyrics he mentions, at sometime in the past, are also considered new ones; the authors of these old lyrics of folk songs, at some point in the past, also changed the lyrics of their predecessors. Secondly, before the years of the anti-American war in Vietnam, there are authors famous for composing folk songs whose lyrics are used by folk singers. For example, at the beginning of the nineteenth century (more than a century before the war against America), Nguyen Cong Tru wrote poems for singers singing “catrù”; in the early twentieth century, artists sang “xâm” for their living by singing “TruyệnKiều” (a poem) written by Nguyen Du, love poems by Nguyen Binh, satiric poems by Nguyen Khuyen, TuXuong, and so forth. It should be noted that the tunes in “ả đào” and “xâm” singing definitely existed before the age of Nguyen Du, Nguyen Cong Tru.

Language change over time is the common rule of all languages. Vietnamese language is not an exception. Vietnamese folk songs are a special “channel” that transmits language through musical means. Thus, despite the fact that it raises controversy among researchers, it is not devoid of the language changing rule, it is reflecting that change, and at the same time, reflecting a change of life.

⁷ Refer to Nguyen XuanKinh, 2007, *Folk-songs metrics*, Vietnam National University Press, page 75.

⁸ Documentation by the author of this article interviewed Mr. Nguyen Ngoc Oanh, cited above.

Composing new lyrics for folk songs becomes a “profession”

There is a likelihood that people treasuring folk music as an ancient artistic work are not satisfied with the creation of new lyrics for folk songs. However, the act of writing new lyrics for folk songs also originates from the authors' feelings for folk songs, which are stronger than those who hold an opposing view. It is when they want to live with folk songs, and participate in creating folk songs, that they use folk songs to express their secret wishes.

Through the waves of the Radio Voice of Vietnam over many years, there are some familiar authors writing new lyrics for folk songs such as Ho Tang An, Cong Sau, Dan Huyen, Pham Cong Tuong, DucMieng, Van Thuan, Tran Nam Dan, Mai Van Lang. A new generation of creators writing new lyrics for the folk songs has appeared. These authors write new lyrics for folk songs not only following orders of radio broadcasting stations (in cosmopolitan and local areas), or following their own inspiration, but also at the request of local cultural agencies and many folk music clubs nationwide. Folk music clubs, owing to the encouragement of local governments, are spontaneously established in many places. These clubs gather folk lovers who regularly have folk performances together as a life's interest. They have a desire to sing about their homeland and daily life in the countryside. Local authorities are also very supportive of organizing folk club activities. Owing to good performances in the folk clubs, local authorities also receive benefits. They are well appreciated by higher authorities for cultural and artistic activities. Good appraisal is based on the achievement of gold or silver medals through public art festivals.

To receive the medals, they must create new or unique folk lyrics, with content related to local life, scenery and people. However, singing folk songs and creating new lyrics for folk songs are two different things. There are very few people who are able to write good lyrics to meet their own needs in such clubs. That is why they need to hire lyricists. Those who have many new lyrics for folk songs that are broadcast on mass media will receive orders from many organizations. Writing new lyrics for folk songs has become a “hot” profession and has a good foothold today⁹. The Hue folk clubs wanting new lyrics for folk songs often ask the author Van Thuan, “vọng cổ” (a Vietnamese traditional music genre) clubs ask the author Tran Nam Dan, “chè” or “trầu vãi” clubs ask authors Dan Huyen, and Mai Van Lang. These authors can live comfortably just by writing new lyrics for folk songs or writing scripts for folk operas, which is much easier than the cultural study profession of this article's author.

Conclusion

Today, the lyrics in folk tunes played on mass media in Vietnam are mainly new lyrics written by Vietnamese people living in the present time. The development of diverse mass media platforms assists the movement of writing new lyrics for folk songs to expand. It seems that in addition to aesthetic needs, it also expresses a personal psychological issue, the desire to

⁹ According to our own sources, it is known that the market price for authors of new lyrics for folk song is about 2 million VND, authors of Chèo, Cải lương or Quan họ, Bảichòi or Nghe Tinh folk songs is from tens of millions to hundreds of millions VND, depending on the size and content requirement. The price indicates that people highly appreciate new folk songs and folk operas of Vietnam at present time. That also shows that a large group of people need to participate in writing new folk songs.

express their feelings and thoughts to the community, the desire to contribute values of creative culture and art for society, and the wish to be acknowledged by society.

People living in different eras all have the need to express themselves, in the language of the age they are living in. It is difficult to imagine that there is any Vietnamese person today who only uses the language (the way of speaking, the use of words) in the past in present-day life. Even when singing folk songs (especially folk songs in daily life, not associated with the sacred), Vietnamese people do not fancy using the language of ancient times, even if that language has sometimes been associated with the tune as a cultural symbol. Vietnamese people want to sing traditional folk songs in their own language in the age they are living in. Isn't this a way of maintaining and preserving living folk songs? The beautiful traditional folk tunes will live forever if they are always refreshed in a language that matches the world people are living in. If they are only sung in the ancient language of people in the past, each performance is like presenting a relic of ancient people that is preserved in a glass cabinet. The function of folk songs is to convey, to express the language and the cultural meanings of the community that people can understand and have interest in. If folk songs are sung when very few people can understand the meaning of lyrics, the function of folk songs will gradually disappear, and so does its cultural purpose. Thus, in our opinion, the creation of new lyrics of people who are living for folk tunes is appropriate and it is a way to preserve folk songs so that they can live in modern social and cultural life. We should not, and cannot preserve folk songs like preserving tangible cultural heritage like Cham Tower or One Pillar Pagoda. Fortunately, the phenomenon of writing new lyrics for folk songs in Vietnam exists not only in ancient times but also exists until today. It has even flourished recently to become a movement, an inevitable trend. This is clearly shown through folk song broadcasts on the Radio Voice of Vietnam and other mass media.

References

- The Radio Voice of Vietnam (2000) *The Voice of Vietnam – the link between the Party and people*. National Political Publishing House, Hanoi.
- Nguyen, Q. D. (2018) *Writing lyrics for folk songs. How long has this nonsense been?*, anlacminh.blogspot.com/2013/07, accessed on 02/7/2018.
- Dan Huyen (2017) *Is writing lyrics for music, folk songs hard or easy?*, VOV.VN.Electronic article, the Radio Voice of Vietnam.
- Hoang, K. (2001) *Vietnamese tone and traditional music*, Vietnamese Institute of Musicology, Hanoi..
- Nguyen, X. K. (2007) *Folk-songs metrics*, Vietnam National University Press.
- Huyen, N. (2012) *Folk song structure of Vietnamese people*, Labor Publishing House, Hanoi.
- Tu, N. (1994) *Folk songs of Vietnamese people*, Music Publishing House, Hanoi.
- Kieu, T. S. (2016) *Mo Muong Art Performance*, World Publishers, Hanoi.
- To, N. T. (2007) *Records of culture and music*, Social Sciences Publishing House, Hanoi.
- Herndon, M. (2005) *Singing performance*, translated into Vietnamese, printed in the book *Folklore - some contemporary terms* co-edited by NgoDucThinh, Frank Proschan, Social Sciences Publishing House, Hanoi, pages 82-91.
- Vietnamese Institute of Musicology (2016) *Vietnamese Institute of Musicology – 65 years of*