

The Relationship between Melody and Lyrics in the Formation and Development of the Vietnamese art Songs

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Abstract: Melody and lyrics have a close relationship in art songs with fixed piano accompaniment. In the history of Vietnamese music, the changes in lyric content, musical characteristics of melodies and the relationship between them have fundamentally changed through the stages of formation and development of art song. The nature of genre, compositional language of different periods, content, ideas, and compositional intentions of musicians are clearly reflected in this relationship. Through analyzing the lyrics and melodies of some typical Vietnamese art songs in the late 20th and early 21st centuries, the article will clarify the relationship between melody and lyrics in the formation and development of the Vietnamese art song.

Keywords: relationship, melody, lyrics, art songs, Vietnam

I. INTRODUCTION

Art songs with fixed piano accompaniment was formed and developed with the professional music industry in Vietnam in the mid-20th century. Due to the influence of the specific language factor, Vietnamese, along with the difference in cultural and poetic development, in this genre, the relationship between melody and lyrics also has basic characteristics compared to other countries and regions. Art song, in Western music called vocal Romance, appears in the compositions of Vietnamese musicians as a result of the influence of Western music in the early twentieth century. This is a genre written for vocal music but has a fixed piano accompaniment, and has high artistic value, comparable to other instrumental music genres. This genre was formed and developed by transforming and merging a number of previously existing vocal genres. This process has created a close relationship between the two elements of melody and lyrics. During the development of this genre, these two elements always interact and show a clear correlation in terms of musical characteristics as well as function in building musical language and expressing the artistic image of the work.

II. CONTENT

The correlation between melody and lyrics in the formation of Vietnamese art songs

With the birth of the "Reformed Music" movement, three main creative trends appeared in the Vietnamese music scene: patriotic epic, revolutionary and romantic. In particular, the romantic tendency can be seen as a tendency that contributed important initial elements to the birth of the Vietnamese art song, in which melody is the element that plays the most important role.

Melody in genre art song always has a certain artistic value, in other words, this is a genre where the composer needs to pay special attention to the beauty of the melody. If in the patriotic or revolutionary trend, songs mainly express the image and musical properties through tempo, rhythm, sound, lyrics, etc., then in romantic songs, the construction and development of the melody includes the way of conducting intervals, the relationship between musical phrases, musical passages, the pitch, the tonal range of the melody, the issue of

handling vocal techniques, etc., which are the factors that make up the uniqueness and artistic quality of the work. product. Focusing on and enhancing the value of melody to a new level in romantic songs is one of the factors that led to the birth of the Vietnamese art song.

The romantic song trend includes three components: dreamy, lyrical songs; sad, sympathetic songs and rustic songs, with the sound of folk music. Each of these components has its own characteristics in the melody. In the dreamy, lyrical song stream, we can mention the song *Du am* by Nguyen Van Ty, *Suoi mo*, *Thien thai*, *Cung dan xua...* by musician Van Cao; Sad and sympathetic songs are typically the songs *Con thuyen khong ben*, *Giot mua thu* by Dang The Phong, *Biet ly* by Doan Man, *Dem dong* by Nguyen Van Thuong,... some songs have a rustic, folk sound like *Ba me que*, *Em be que*, *Ganh lua* by Pham Duy, *Con voi*, *Con co ma di an dem* by Nguyen Xuan Khoat, *Thang Bom* by Le Thuong... In fact, romantic songs have contributed to Vietnamese music a musical period with beautiful melodies, rich in imagery, poetry and emotion. These songs often require certain requirements in handling vocal techniques with typical interval progressions and more complex ranges and ranges than songs of other trends, and especially the melodies in romantic songs always bear the strong imprint of the composer's personal musical language.

Romantic songs always focus on the beauty and artistic value of the melody and, later, the line art song influenced quite clearly by this characteristic, therefore, this is a song line that plays an important role, a precursor in the formation of the Vietnamese art song.

While the romantic song trend has an important influence in terms of melody in the formation of the Vietnamese art song, in terms of lyrics we need to mention the influence of songs set to poetry. In the history of world music, art song has a very close relationship with poetry from the very early stages and until the Modern - Modern period, this relationship has continuously developed and that has become an indispensable feature of this music genre. Famous composers of art song in the world often choose poets of the same time or famous and have a close relationship in national culture. Such as these art song Composer F. Schubert often set poems by Goethe, Schiller; composer Schumann often set poems by Heine, Sile...; in Russia, composer Glinka was attached to the poems of Pushkin while Tchaikovsky's romances were deeply influenced by the immortal poems of Tolstoy.

In Vietnam, these art song also has a special relationship with poetry. Right from the early stages of reformed music, the appearance of the poetic song genre was one of the important contributing factors to the formation of Vietnamese art song later on. In book *New music in Vietnam - Progress and achievements* (many authors), researchers have analyzed the first popular poetic songs that were born, such as: "*The Color of Time* by Nguyen Xuan Khoat, adapted from the poems of Doan Phu Tu, *The Apricot Picker* by Van Cao (poem by Nguyen Binh), the poems *The Prostitute's Words* (poem by Xuan Dieu), *The Forest Flower* (poem by The Lu), *The Sound of the Sunflower* (based on the poem Ngam Ngui by Huy Can), *The Dancer's Words* (poem by Nguyen Hoang Tu), *The Sound of Autumn* (poem by Luu Trong Lu) by Le Thuong, *The Farewell Song* by Vo Duc Thu (poem by Tan Da)... "[2]. Most of them are works in the New Poetry movement of Vietnam. This is a romantic poetic movement, mainly aimed at the subjective emotions of individuals, sometimes far from reality, avoiding reality, but expressing many beautiful dreams and images in life. Poetic songs have inherited the emotional and image-rich nature of this genre of poetry to create songs with artistic value in terms of lyrics, an important feature in forming the Vietnamese art song.

In the poetic songs in the early stages, by choosing works of the New Poetry movement, the musicians included liberal, uplifting lyrics in their musical works, contributing with the music to expressing the liberal, lyrical, and romantic qualities. New Poetry works have had innovations in compositional language, with more free verse forms, rhyme selection, and rhyme placement, artistic images, and image expression being much richer than the poetry of previous periods. The birth of New Poetry marked a turning point in the language of poetic composition in the field of literature in Vietnam. For the first time, "I" appeared very typically and differently in the Vietnamese literature and art forum with authors The Lu, Luu Trong Lu, Huy Can, Xuan Dieu, Che Lan Vien, Han Mac Tu... And the influence of those poems, the "I" in art song is also shown very clearly. This is reflected through the richness of ideas, themes, writing style, compositional language, diversity of musical properties as well as artistic images in Vietnamese art songs by authors in different periods.

Later, each musician often chose one or several poets to focus on setting to music, creating a close relationship between the melody and the lyrics as well as expressing the emotional harmony of the musician with the poet... The birth of poetic songs has become an important factor in the formation of the Vietnamese art song, creating a close relationship between musical and poetic elements in this genre.

It can be seen that the romantic songs and poetic songs in the musical reform period were the precursors to the formation of Vietnamese art songs. The artistry in the melody as well as the lyrics has been achieved art song Inherited from these two lines of songs. During the development process, the relationship between melodic and lyrical elements in the genre art song There are also changes and developments suitable to the development of the general context of cultural art as well as the development of the song genre in particular.

The correlation between melody and lyrics in the development of Vietnamese art songs

Located in the general context of the field of culture and art, the Vietnamese art song develops with the changes and growth of the Vietnamese music industry, and is influenced by historical, political, economic, cultural factors... Therefore, the relationship between melody and lyrics in the genre also changes with simple to complex forms. This transformation depends not only on the cultural context of society but also on the aesthetic thinking of musicians and poets, and it is an inevitable transformation in order to be able to truly and effectively express the feelings and artistic images of the composer in different periods. The change in the relationship between melody and lyrics can be seen in key aspects such as structure, style of compositional language, and the level of interaction between melody and lyrics.

First of all about the structure, with art songs by authors in different periods, or by the same author but in different periods, will have different characteristics. With these art song In the early days, the structure of melodies and lyrics often had clear cyclical rules. This is shown in the majority of art song all demonstrate coherence, balance, and the combination of melodies and lyrics that are repeated over and over again cycle, making it easy for listeners to remember and feel. This can be seen through a series of art song In the early period, songs such as "Afternoon Song", "I Love My Country" by Huy Du, "You Are Spring", "Homeland Longan Garden" by Vinh Cat, "Break-up Summer", "Singing in the Rainy Afternoon", "North Wind"... by Dang Huu Phuc.

In some other works, free structures of the melody as well as the lyrics have begun to appear and become more popular. This freedom is expressed in melodies and lyrics that continuously change in length and shortness of musical verses and verses, changes in meter position between different musical verses, and in quantity. musical lines - poetic lines in each structure of the work. This is shown in both works set to poetry and works with lyrics composed by the author himself, some of which can be mentioned as "Our South forever sings the song" by Huy Du; "Autumn message" by Hoang Duong; "The worldly paradise" by Doan Nho...

In recent times, elements of free structure have appeared more and more complexly in the compositions of musicians. It can be seen that the structure of melody and lyrics during the development of the Vietnamese art song has changed from balance with clear cycles and rules to freedom and complex development. This is a combination of the process of developing musical language and the transformation of poetic art through different stages, to reflect the language characteristics of the time as well as match the thinking and emotions of modern people.

The change in the relationship between melody and lyrics in the development of the Vietnamese art song is also shown in the modernity of the composition language such as: style of melody, lyrics, color of melody, content of lyrics... In the early stages, Vietnamese art songs mainly used simple melodies, easy to remember, easy to feel, conventional and elaborate lyrics with content of meaningful thoughts and emotions. representative, popular in society. This is clearly seen in the songs "Love of the homeland" and "Love of you" by Huy Du, "Hanoi, our capital" and "Sapa, city in the mist" by Vinh Cat, "Mien thuong" by Vinh Lai...

But later on, the melody-lyrics relationship in the Vietnamese art song was expressed in a more modern compositional language. In later periods, we can find works written with angular melodies expressing new musical thinking, modern words, sometimes more direct, but sometimes more metaphorical than in previous periods, with content expressing clear and different personal views. Songs that demonstrate this characteristic

can be seen as: "Spring Soldier Returns" by Doan Nho, "Dream of Leaf Season" by Tran Manh Hung, "You are like a poem that cannot be copied" by Dang Huu Phuc, "Rain" by Dang Tue Nguyen...

It can be seen that, along with the development of the Vietnamese art song, the relationship between melody and lyrics has changed, with the appearance and gradual popularization of works with melodies and lyrics in a modern direction and focusing more on expressing the thoughts and inner thoughts of the individual artist.

Another factor that needs to be mentioned in the transformation of the relationship between melody and lyrics is the level of influence and mutual control of music and lyrics in the works. This level of influence can be seen as the similarity or difference between the nature of melody and lyrics. In the early stages, melody and lyrics in the worksart song shows a very clear attachment and influence. This can be easily seen in many works.

The closely linked relationship between melody and lyrics is still the most common type of relationship in the Vietnamese art song, demonstrating the close and inseparable connection between melody and lyrics. It is more common than forms of correlation that reduce the mutual influence between these two elements.

During the development of the Vietnamese art song, especially in the later stages, in some cases, melodies can be built and developed without being too dependent and consistent with the characteristics of the lyrics. The melodies can be conducted based on a new thinking, going beyond the framework of the influence of lyrics on both the structural aspect as well as the arrangement of structures in the work, or the mutual development of musical structures and structures does not depend on changes in music. lyric structure...

The appearance of melodies that develop more freely, beyond the framework of lyrics, although not really common, is also a characteristic of the transformation of relationship between melody and lyrics in the development of the Vietnamese art song. This direction of movement can develop and create modernity and freedom in the creative language of this genre. Changes in structure, language style, and level of uniformity are aspects that clearly demonstrate the change in the relationship between melody and lyrics in the development of the Vietnamese art song. These aspects are transformed in a more modern and liberal direction... This is influenced by and reflects emotions, thoughts, aesthetic perspectives, and artistic image ideas suitable for the new era, meeting human needs through different historical periods.

III. CONCLUDE

Through analysis, it can be clearly seen that the characteristics of the process of formation and development of the Vietnamese art song play an important role in creating the correlation as well as the artistic value of melodies and lyrics in this genre. These two elements are always closely linked and inseparable in Vietnamese art song works, however, with the change of aesthetic thinking in general and the language of musical composition in particular, this relationship can also change to diversely reflect the values in social life as well as accurately express the characteristics of the artist's thoughts and emotions.

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